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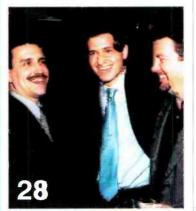
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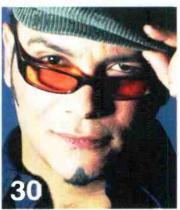
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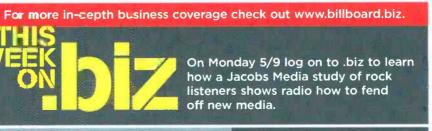
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ON THE COVER: System of a Down will offer its political passions across two CDs this year. Photo by lan Jennings

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## **Our Recorded Heritage Deserves To Be Heard**

OPINION EDITORIALS. COMMENTARY LETTERS.

Record companies have long treated catalog product-whether created by them or inherited from companies they acquireas an asset they could exploit or ignore at will. Mostly they have ignored it, reissuing a tiny percentage and locking the rest away.

What has also been ignored is the social harm this can do. In researching a book about the earliest African-American recording artists, I was able to identify about 400 commercial recordings black artists made before 1920 that a rights holder still owns today. Of those 400, rights owners have reissued exactly two (onehalf of 1%) during the entire CD era. This is a scandalous suppression of our history in the name of "rights."

Another study indicates that of all the historically important recordings issued in the United States before 1965 that are still owned by someone, only 14% have been made available or licensed by the rights holders-and most of those date from the 1950s and early 1960s.

Record companies may be forced to change this "lock it up" approach. The failure of rights owners to make older recordings available has led to a vibrant underground reissue business, spurred by the easy manufacture of CDs. More important, it has led to a growing roster of foreign labels-not subject to our lawsthat are reissuing older American material and selling it in the United States.

Thanks to the Internet, this field is exploding. While U.S. rights holders have reissued only 14% of important pre-1965 recordings, nonlicensed and foreign companies have made available nearly twice that number-without paying the owners. Foreign companies are literally selling our culture back to us.

Control is illusory. For example, even if the European Union lengthens its copyright term for recordings beyond the current 50 years (which is uncertain), it will not make it retroactive. Pre-1955 material is lost there.

The way I see it, one of three things will happen:

I. The status quo continues. U.S. companies refuse to reissue older material or allow others to do so on reasonable terms (reasonable, that is, to the users). Exploitation of this material moves overseas. Small operators and Web sites in Europe and Canada are very happy. U.S. companies get nothing.

2. Under pressure from archivists and others, the United States enacts a "use it or lose it" law that strips companies of older material that they won't make available. Don't think it can't happen.

3. The United States enacts compulsory licensing for older (and perhaps also for more recent) recordings that are out of print. Anyone would be able to reissue them on payment of a set fee.

The last option could be surprisingly beneficial to U.S. rights holders. They would not have to spend millions trying to push through more and more legal restrictions in every corner of the world. (This only makes the lawyers rich and does little to stem the digital tide.) They would not incur the considerable cost of marketing lowvolume back catalog, but they would get a

IM BROC

Record companies should embrace a system that produces maximum profits for minimum investment on assets they don't even use.

For once, shouldn't the U.S. recording industry get ahead of change, rather than letting the lawyers and lobbyists lead it into another Little Big Horn?

Tim Brooks is the author of "Lost Sounds: Blacks and the Birth of the Recording Industry, 1890-1919" (University of Illinois Press. 2004).

## FEEDBACK

## Welcoming A Pop Barometer

As a longtime newsstand buyer of Billboard, I am very pleased that you have instituted the new Pop 100 chart. While I am a very big fan of R&B and hip-hop, the sheer power of rhythmic top 40 radio and its very high rotations in the biggest markets skew The Billboard Hot 100 in a way no one could have expected when Nielsen Broadcast Data Systems was instituted. A weak and risk-averse top 40 format doesn't

#### help things either.

The Pop 100 is a nice alternative to the Hot 100 in giving a bigger picture to what is more truly popular across a mass audience. A mainstream rock hit like the Killers' "Mr Brightside" just doesn't get a fair shake on the Hot 100 anymore.

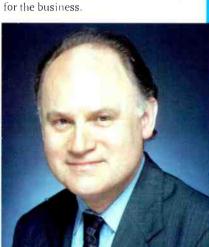
another 15 in radio (top 40 and AC) and have DJ'ed to a 25-plus crowd for the past nine years. I have noticed that some

of the hip-hop stuff in the top 10 of the Hot 100 was not performing well with an audience that was eating up similar titles only a year or two ago. I even see this with the high-school semi-formals that loccasionally play.

for helping to move things forward with great new additions to Billboard!

Waterloo, Ontario

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steady stream of revenue from small U.S.

operators, including institutions, that have

the passion and small scale necessary to

make such distribution work. Plus, a lot of

Americans would learn to appreciate our

recorded heritage, which can only be good

BY TIM BROOKS

I spent 10 years in music retail and

The tides are changing again. Thanks

Steve Sobczuk

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## Cause we did

**Congratulations to Anna Nalick** on her successful Top 20 album debut – over 37,000 units of *Wreck Of The Day* scanned in the first week. We know a good thing when we see it. And we see a breakout.

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Anti-IPO Linkin Park slags WMG on eve of stock offer





Re-mouse Control

New Logitech device controls cursor, media





18

Here Comes Your Band

## Pixies reunion tour still going strong

20

MAY 14, 2005

#### >>>NIELSEN, BIGCHAMPAGNE

**TEAM UP Billboard** sister company Nielsen **Entertainment and** BigChampagne **Online Media** Measurement have entered a strategic relationship to link airplay monitoring and peer-to-peer download data. The relationship will link Nielsen **Entertainment's** bdsradio.com to **BigChampagne's P2P** charts, combining radio airplay "spin" data with "top swaps." The combined analysis aims to provide the radio and record industries with a unique matrix of music consumption measurement.

>>>EMI JOINS SNOCAP EMI has become the third major label to strike a deal with Snocap, the new copyright management and peer-to-peer filtering service from Napster founder Shawn Fanning. **EMI's deal allows** Snocap to fingerprint its catalog and ensure that its copyrights aren't illegally swapped on P2P networks that employ the technology. To date, only P2P service Mashboxx has publicly announced its intention to use Snocap, but the company says it is pursuing all other online services. –Brian Garrity

>>>LINEUP SET FOR ACM ANNIVERSARY The Academy of **Country Music has** announced the lineup for its 40th Anniversary Celebration, set to tape May 18 at the **Mandalay Bay Events Center in Las Vegas** and air on CBS in December. The twohour special will feature appearances from Alabama, continued on >>p8



RADIO BY BRIAN GARRITY and BRAM TEITELMAN

## **Changing Stations**

Modern Rock Acts Promote Music Outside Radio



nock promotion finds itself at a crossroads as a growing number of terrestrial radio asters tune out the ratings-challenged format (*Billboard*, May 7). and companies are attempting to adapt to modern rock's recent marginalization on the air-

major markets like Philadelphia, Miami, New York and Washington, D.C. by emphasizing options for building buzz.

In lieu of airplay, touring, blogs, ringtones, downloads, Internet and satellite radio, videc game tieins, alliances with brand marketers, film and TV exposure, sponsorships and placements in commercials all are growing in value.

The marketing strategies for a number of big-name rock artists with current or upcoming releases show that labels are reaching out to consumers through a variety of new channels:

• In a nod to the growing importance of Web communities, Geffen Records' Weezer has become the latest rock act to debut a new album on social networking site myspace.com. The band's "Make Believe," due May 10, is available on the site as a free on-demand stream through release date. Since launching in 2003, myspace.com has gained more than 14 million users, and in February it was the No. 7 Internet site in page views, according to Media Metrix. More than 200,000 bands have their own pages on the site, including major-label acts like Queens of the Stone Age and Oasis.

• Capitol Records debuted the Coldplay single "Speed of Sound" as a ringtone through Cingular Wireless.

• V2 Records rushed "Blue Orchid," the first single from the White Stripes' "Get Behind Me Satan," to iTunes April 18—just two weeks after the duo completed the album.

"It's not too different from what already constitutes successful setup," says Larry Mestel, COO/GM of Virgin Records, which is setting up a release from priority act Gorillaz. "But now it's really important to **continued on >>p8** 

GLOBAL BY EMMANUEL LEGRAND and LARS BRANDLE

## EMI U.K. Bows Pop/Standards Unit

LONDON—While many record companies are consolidating or eliminating labels, EMI Music U.K. is doing the opposite.

The British company—one of the main suppliers of talent for EMI's global network of operations—is adding another source of repertoire alongside the Capitol and Virgin label groups.

The mandate of the still-unnamed label group is to develop pop, mainstream, adult standard and crossover classical acts. Mark Collen heads the unit in the newly created position of senior VP of EMI Music U.K. Collen reports to EMI Music U.K. chairman/CEO Tony Wadsworth. The appointment became effective May 1.

"The idea is to add different areas in music that do not usually get as much focus as rock, for example," Wadsworth says. "We want to make sure we are the best in all areas." continued on >>p8

Riv rs Cuomo of Weezer. The banks new album, 'Make Believe' was made available on myspace.com. Photo: Barry Brecheisen/WireImage.com



Brooks & Dunn, Kenny Chesney, Merle Haggard, Alan Jackson, Barbara Mandrell, Reba McEntire, Montgomery Gentry, Rascal Flatts, George Strait and Trisha Yearwood. More artists will be announced later. —Phyllis Stark

>>>DAVE MATTHEWS **BAND SETTLES SUIT** An agreement was reached between the Illinois attorney general and the Dave Matthews **Band over an August** 2004 lawsuit. The lawsuit claimed the band's tour bus operator dumped its septic tank from a bridge into the **Chicago River and onto** tour boat passengers. As part of the settlement. announced April 29, the band will pay \$200,000 and keep a log for the next five years of each place, date and time its tour buses dispose of human waste. -Susan Butler

>>>AOL GRABS **CHEVY SPONSORSHIP** America Online has signed Chevrolet as the exclusive sponsor of its in-studio performance program, AOL Music Sessions, through 2005. **Financial details were** not disclosed with the May 2 announcement, but the pact is reportedly worth \$5 million, AOL and Chevy also will introduce a cobranded feature called "Chevy Backstage Pass' that contains photos. interviews and performance clips from AOL's entertainment properties. Chevy will run a series of contests from May until **December offering the** chance to attend a taping of AOL Music Sessions. The deal is part of a strategic shift by AOL to move its original music content onto the Web as it evolves from a subscriber-driven Internet service provider to a sponsorshipdriven portal. -Brian Garrity

>>>SONY BMG FORMS SINGLE CLASSICAL UNIT Sony BMG Music Entertainment has created a new classical music division, Sony BMG Masterworks. The new division will continued on >>p10

# **UpFront**

## CHANGING (cont.)

#### from >>p7

build up as much around the band as possible—both in imaging and from a fan perspective."

At stake for labels is a threeyear upswing in modern rock sales. Despite the genre's radio woes, Nielsen SoundScan reports that modern rock album sales totaled 132.1 million units last year—a 3% boost from 2003. That volume represents 19.9% of U.S. album sales, the genre's largest market share in six years.

But with modern outlets WPLY (Y100) Philadelphia and WHFS Washington, D.C., and active rock WZTA (Zeta) Miami dropping the rock format and WXRK (K-Rock) New York radically reducing the number of current titles it spins, many in the industry are wondering if modern rock sales can sustain that momentum.

"It's changing the artistdevelopment process in a big way," says Marc Geiger, a head of contemporary music for the William Morris Agency and cofounder of the Lollapalooza tour

The audience for No. 1 modern rock songs, as tracked by Nielsen Broadcast Data Systems,

EMI (cont.)

"I'm not building a whole

new entity, in terms of a brand,"

Collen savs. "We've already got

very strong existing brands,

which I'm hoping to strengthen

and add to, and use the skills

within those to cross-pollinate

[projects]. My focus at the mo-

ment is to really build on those

Collen had been New York-

based senior VP of global mar-

keting at Capitol for the past

three years. Now based in Lon-

don, he has returned to a divi-

sion where he worked for 12

years, most recently as man-

aging director of EMI: Chrysalis.

"It's good to have Mark

back," Wadsworth says. "He's

going to bring a wealth of

experience to the company

and make an impact not only

in the U.K. but also outside with

Collen's new group will

integrate two EMI U.K. sub-

labels: Innocent, which was

attached to Virgin and devel-

oped such acts as boy band

Blue and female pop group

now known as EMI Records.

existing brands.

from >>p7

is already shrinking. April 22 marked a new low for the format, as Audioslave's "Be Yourself" led the pack with just 11.8 million weekly impressions. Compare that with the format's high of 23.9 million impressions for the Red Hot Chili Peppers' "By the Way" in the week of July 19, 2002.

"Good records will find their audience and find their ways to be exposed, but the dynamic of [how much] records are going to sell is going to change a lot," Cornerstone Promotion CEO Jon Cohen predicts. "It's going to be harder to sell mass numbers."

V2 director of marketing Dan Cohen (no relation) says shifts in consumer taste complicate the situation. "Everything's in flux because the lines have been blurred between active rock and alternative rock."

Still, labels are not giving up on radio play for modern acts, even if they are doing their best to get by without it.

Virgin executive VP of promotion Hilary Shaev says labels just need to be more patient.

"Radio can't be the starting gun," she says. "It has to be timed along with other things or after other things."

To that end, the industry is trying to use alternative exposure to build a "story" that it can ultimately use to win over radio. Such efforts are upping the value of support from digital programmers like Yahoo, MSN, Music Choice, Fuse, XM, Sirius and AOL.

"We have a much deeper playlist," AOL senior VP of programming Bill Wilson says. As stations exit the modern rock format, "it's a huge opportunity that we are taking advantage of."

Acts like Interscope's Audioslave are using the Web to demonstrate demand to radio. The band teamed with radio station Web sites on a download giveaway of second single "Your Time Has Come." Fans could not receive the track until I million consumers requested it.

Steve Berman, head of sales and marketing for Interscope Geffen A&M, says: "When you look at the amount of music that's moving around the Internet, you know that people are out there."

#### RADIO BY BRIAN GARRITY

## Analysts Rate Clear Channel

In jettisoning its struggling concert business via spinoff and floating a 10% stake in its outdoor advertising operations in an initial public offering, Clear Channel Communications is looking for a valuation from Wall Street that reflects its strength in its core broad-



casting business.

But unlocking the value of Clear Channel's status as radio industry kingpin figures to be an uphill battle in the short term, industry analysts say.

Investor embrace of the unbundling strategy figures to be challenged for much of the next year by CC's ambitious plan to reduce advertising and promotion clutter on its airwaves by shifting sponsors into fewer, shorter commercials.

Meanwhile the company continues to face myriad question marks on everything from the uncertain fate of the live entertainment arm (see story, page 21) to mounting competition from satellite radio and online music programming.

"Investors will wait for a turnaround in both the entertainment and radio divisions before giving the company full credit for this restructuring," says Maurice McKenzie, a radio analyst with Friedman Billings Ramsey.

The radio division posted a 7% decline in revenue in firstquarter results.

The biggest drag on the radio division's performance this year looks to be its "Less Is More" initiative, which is attempting to push marketers into buying 30-second spots rather than the dominant 60second ad buys.

Laraine Mancini, a radio analyst with Merrill Lynch, cautioned investors in a May 2 research note that the program, while ultimately compelling, could lead to radio's "consistent underperformance in the near term."

Analysts say conversion of its advertising inventory to reflect a predominance of shorter spots is taking longer than originally anticipated.

A look at the first quarter shows that 60% of the commercials airing on CC's stations are still 60-second spots. Only 30% of ads sold are for 30-second spots.

That is essentially flat compared with the company's advertising mix in fourth-quarter 2003.

The good news for the company is that ad buys of 30-second spots have more than doubled from a year ago, and CC—under the direction of president/CEO John Hogan is gaining traction with leading advertisers like Verizon, Mc-Donald's, Budweiser, Heineken and Home Depot.

Analysts say that the placement of greater premiums on shorter spots is central to CC's response to new technology-enabled competitors that are picking up listeners on the promise of deeper programming and fewer, or in some cases, no ads.

With radio and outdoor the only two mass-market media for reaching consumers outside the home, McKenzie says CC's proposition to advertisers figures to be enhanced long term in an increasingly technologyfractured marketplace.

That's where the restructuring comes in. The aim is to provide better insight into the fundamentals and performance of both businesses.

Breaking up unwieldy media conglomerates in the name of value has emerged as a popular option for companies with sputtering stock prices.

Analysts are giving high marks to CC for spinning out the concert business, which has been widely viewed as a drag on the company's valuation. Frederick Moran, managing director of Stanford Group, says, "Getting rid of the entertainment group is a no-brainer. That can only help."

CC did not return calls for comment.

Additional reporting by Paul Heine in New York.

Atomic Kitten, and EMI Liberty, home to EMI's adult standards projects. Current Innocent projects include former Spice Girl Geri Halliwell and solo

efforts from members of Blue. Part of Collen's mission is to take acts with mainstream appeal—like Australian-born country artist Keith Urban, who is signed to Capitol Nashville to wider audiences. Urban will be released in the United Kingdom through Capitol, but Innocent execs will handle his marketing. Strategic assistance will come from Liberty.

Wadsworth says there is a logic to combining efforts for projects targeting teens and adults. "In terms of marketing, these are quite similar targets," he says. "Radio is less important, whereas TV is more crucial. And there's a crossover demographic for some of these projects. For example, Blue can appeal to young teenagers as well as to older female consumers."

In addition, Collen will assume responsibility for EMI aging director Barry Mc-Cann's retirement in July after 30 years with the company. McCann plans to become an



A&R consultant.

Meanwhile, Matthieu Lauriot-Prevost was promoted to senior VP of global marketing, with responsibility for EMI Music repertoire. He was senior VP of global marketing for Virgin Music. He adds to his responsibilities Capitol Music's repertoire stream, which Collen previously handled. Lauriot-Prevost continues to report to EMI Music vice chairman David Munns.

his artists.'

Classics U.K. following managing director Barry Mc-

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combine the assets of the former BMG Classics and Sony Classical, including imprints RCA Red Seal, Sony Classical, **Deutsche Harmonia** Mundi and Arte Nova. The focus will be on classical music in the traditional sense, with efforts concentrated on new projects by major and developing artists, as well the restoration of the division's catalog. -Chris M. Walsh

#### >>>SUMMER AT NAPPY CAMP

Nappy Roots are busy completing an album for release in late August on their own label, Nappy **Roots Music, Formerly** with Atlantic, the rap sextet is best-known for the 2002 top 20 R&B hits "Awnaw" and "Po' Folks" (featuring Anthony Hamilton). As part of their diversification, they also operate the aptly named winery Nappy Valley. -Gail Mitchell

>>>HMV UPBEAT **ON RESULTS** British retail chain HMV

Group said May 4 that it expects to report fullyear earnings in line with market expectations, despite suffering from a difficult trading climate in its home territory. For the year to April 23, total sales are expected to rise by 4.7% at constant exchange rates, compared with the corresponding period last year. Same-store sales growth for the 52week period is expected at 1.1%. HMV will announce preliminary full-year results June 28. -Lars Brandle

#### >>>MARTINEZ WINS 'FAMA'

Music reality show "Obietivo Fama" ended May 1 in Puerto Rico with approximately 1 million fans voting Dominicanborn, New York-based Anais Martinez the winner. The finale of "Objetivo Fama" was broadcast live from Puerto Rico, giving network Telefutura its highest ratings since the weekly show began airing in January, Martinez's prize includes a recording contract with Univision Music Group, Last season's winner, Janina, released her debut album with Univision in March. –Leila Cobo

DIGITAL MUSIC BY ANTONY BRUNO

## Viralg Touts P2P Solution

Hoping to capitalize on the music industry's battle against online piracy, software developers have offered a number of technologies touted as capable of quelling unauthorized file trading.

Attracting the most attention of late is Finnish firm Viralg, which has boldly claimed that its technology spells the end of peerto-peer file sharing. The company's software is designed to take advantage of the file identification system used by such P2P services as Kazaa and eDonkey to flood the networks with bogus music files so that users unwittingly download garbled tracks. P2P services give each file

distributed in their systems a

unique identifier, known as a "hash," which the service provider randomly generates and automatically assigns. This identifier is used to group similar files into bundles so users can download different parts of the same file from several users simultaneously, thereby saving time and bandwidth.

Viralg claims it can fool P2P systems by mimicking the hash characteristics of "good" files, thereby polluting the entire pool.

This is similar to the "spoofing" technique used by companies such as OverPeer-which Loudeye recently acquired that claims to spoof up to 200 million files per month.

Viralg boasts that its tech-

nology is 99% effective but does little to back up this claim, making only vague reference to a "virtual algorithm" it developed in its product specification. Some even believe the whole concept may be a scam, preying on content providers' paranoia over piracy. However, the company claims BMG Finland as a customer and recently won an award for business plan of the year in Finland's Venture Cup competition.

Regardless, a group of Finnish musicians has requested an investigation into the company, saying its technology essentially is a virus and thus violates a Finnish law prohibiting telecom interference.

This is not the first time the legality of spoofing has been questioned. In September, Altnet sued the Recording Industry Assn. of America, OverPeer, Loudeye, Media Sentry and others, claiming their spoofing services violate its "TrueNames" file identification patent. The case is pending.

Spoofing is just one way to make the P2P experience more difficult than legal alternatives. Other software has been developed to target file sharers directly. On Systems' Media Defender, for example, launched what amounts to a denial-of-service attack on those uploading music to P2P networks.

ware—which is no longer available-would scan P2P networks for copyrighted material and then overwhelm the providers with requests for their files, thus clogging the system and blocking "real" users.

More recently, several antipiracy "vigilantes" have developed viruses that attack music stored on users' PCs. The newest example is the Nopir-B worm, which originated in France. The worm is distributed exclusively on P2P networks, posing as a DVD copying program that instead deletes all MP3 music files on the infected PC, regardless of whether they were legally obtained.

#### The MediaDefender soft-

## LEGAL BY BRIAN GARRITY Linkin Park's IPO Woes

inkin Park's demand to be released from its Warner Music Group contract on the eve of the major label's planned \$750 million initial public offering is drawing mixed responses from the artist management community.

The band, which is managed by Rob McDermott of the Firm, cites a crisis of confidence over WMG's use of IPO proceeds and its ability to compete on the global stage in the wake of the deal as the reasons it wants out.

However, Linkin Park's decision to take its case public also comes as it has hit an impasse in contract renegotiations with its label, Warner Bros. Records

Artist managers interviewed by Billboard say that while the band's stated concerns may have merit, the move is as much a contract bargaining chip as anything.

Linkin Park is said to be seeking a new contract with an advance of \$60 million; Warner Bros. is offering \$15 million in advance for a five-album deal, sources say. Linkin Park previously renegotiated its deal with Warner in 2000.

"It's 'Show me the money,' " one manager speaking on condition of anonymity says of the band's position. "There could be validity to Linkin Park's claims," the manager adds, "but none of us really know. Have all labels gone from trimming fat to trimming muscle? Yes. Have they all cut so deeply that they can't do the job anymore? Probably yes."

Entertainment attorney Gary Stiffelman, who represents Warner acts like the Doors, Fleetwood Mac, John Fogerty and Stevie Nicks, says a significant pool of shares should be set aside for the artists as a reward, just as any key executive typically is rewarded in similar circumstances.

"A significant component of the purchase price often reflects the anticipated value of the product these artists remain committed to deliver," he says.

A public contract feud with one of its biggest acts just days ahead of an IPO is the last thing WMG wants. The deal is tentatively expected to proceed May 10 with an estimated price of \$22-\$24, sources say.

The company finished third among the major labels in total and current market share last year with 14.7% and 13%. respectively. It saw its U.S. market share slip to 14.9% in the first quarter, compared with 15.4% in first-quarter 2004, according to Nielsen SoundScan.

Meanwhile, Linkin Park has sold more than 35 million

records worldwide in five years. It owes four albums on its existing contact.

Whether the spat affects the WMG IPO or its pricing remains to be seen. Sources familiar with the situation point out that the announcement hit just before a key WMG roadshow meeting with investors in New York.

Further complicating the situation is the Firm's connection to WMG's lead investors. Thomas H. Lee and Bain Capital, Firm founder Jeff Kwatinetz was an adviser to Thomas H. Lee's Scott Sperling ahead of the WMG purchase, and late last year the two private-equity powers acquired a minority stake in the Firm.

Those same investors were identified in Linkin Park's May 2 press release re-

questing its release from WMG. "The new owners of the Warner Music Group will be reaping a windfall of \$1.4 billion from their \$2.6 billion purchase a mere 18 months ago if their planned IPO moves forward. Linkin Park, their biggest act, will get nothing," the press release stated. "Of the planned \$750 million raised by an IPO, only about \$7 million will be put toward the company's own operations, with no money going to WMG artists."

Warner Bros. said in a statement: "While Linkin Park's talent is without question, the band's management is using fictitious numbers and making baseless charges and inflammatory threats in what is clearly a negotiating tactic."

The Firm maintains that its relationship with Thomas H. Lee and Bain Capital has nothing to do with Linkin Park's issue with WMG.



## **Universal Leads Euro Chart Share**

UMI's Slice Of The Pie Increases Dramatically Over First-Quarter 2004

LONDON-Universal Music International's traditional dominance of the European charts remains unchallenged despite the Sony-BMG merger.

The French-owned company scored record chart shares during the January-March 2005 period in singles and albums, according to statistics compiled by Billboard.

UMI's European chart share in albums reached 35.1% during the first quarter, a dramatic improvement over the same period of 2004, when it scored a 16.9% share. In singles, UMI posted a 39.2% share (34.3% in 2004).

Universal owes its performance to strong showings from albums released in 2004 including U2's "How to Dismantle an Atomic Bomb" (Island) and Eminem's "Encore" (Interscope). Other acts contributing to Universal's fortune are Keane, Scissor Sisters, Gwen Stefani, Ronan Keating, the Game and Snoop Dogg.

UMI's domestic repertoire also fared well, especially in Germany (Juli, Rammstein, Sohne Mannheims) and France (Calogero, Chimene Badi, Florent Pagny, Michel Sardou)

UMI executive VP of marketing and A&R Max Hole says this quarter reflects the company's strong flow of releases at the end of 2004. "Last year, we had virtually no new releases during the first half of the year," Hole says, "and it was very difficult. This year, we benefit from albums released in 2004 and new releases too."

Hole says he expects UMI to continue to perform similarly during the rest of the year thanks to a continuous flow of new releases. The second quarter already includes strong releases from 50 Cent, Queens of the Stone Age, Beck and Mariah Carey, and new material from Audioslave, among others.

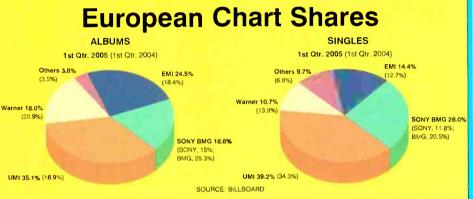
"The great thing is that we are also breaking new acts," Hole adds, naming Jack Johnson, Madeleine Peyroux, Patrizio Buane, Akon, Kaiser Chiefs, the Bravery and Lucie Silvas "Our first half should be excellent," he forecasts.

Second in album chart share during the quarter is EMI with 24.5%, up from last year's 18.4%. The British company benefited from the strong continental and U.K. sales of great-

Virgin, respectively.

"Along with significant development stories with KT Tunstall. Willie Mason and LCD Soundsystem, this bodes well for a strong year in new music for EMI," he says. Sony BMG came in third in

album chart share with 18.6%.



est-hits packages from Robbie Williams, Blue, Kylie Minogue and Tina Turner, as well as new albums from the Chemical Brothers, Joss Stone, Ray Charles and Norah Jones.

"We had a good quarter in terms of chart share," EMI Music Continental Europe chairman/CEO lean-Francois Cecillon says, "with some countries like Italy, Holland, Sweden, Norway and Finland doing very well. Our company in Spain is making progress, and so is France." Cecillon cites the greatest-hits albums as strong in France, as well as titles from French acts Etienne Daho, Renaud and Axelle Red.

EMI's U.K. company also had a good chart run during the first quarter with an increasing chart share in albums compared with a year ago (15.7% up from 13.3%).

EMI Music U.K. chairman/CEO Tony Wadsworth says, "It was a chart share increase on the same quarter last year, but more importantly it was achieved through consistently strong performance across both new release and compilations.

Wadsworth adds that he was particularly proud of achieving No. 1 debuts on the U.K. charts during the first quarter from British acts Athlete. Doves and the Chemical Brothers, each of whom represent his company's three frontline labels-Parlophone, EMI and

#### Title Label

1	U2	How To Dismantle An Atomic Bomb	Island
2	Robbie Williams	Greatest Hits	Chrysalis
3	Green Day	American Idiot	Reprise
4	Eminem	Encore	Interscope
5	Maroon5	Songs About Jane	J
6	Jay-Z/Linkin Park	Collision Course	Warner Bros.
7	Keane	Hopes And Fears	Island
8	Sohne Mannheims	Noiz	Sohne Mannheims/Unive
9	Scissor Sisters	Scissor Sisters	Polydor
10	Blue	Best Of Blue	Innocent/Virgin
SOURC	E: BILLBOARD		

For first-quarter 2004, a combined Sony BMG would have reached a much higher 40% share. Sources at Sony BMG say that the release schedule of the newly merged company was more geared toward the second quarter, with releases from Natalie Imbruglia, Bruce Springsteen, System of a Down, Oasis, Shakira, Backstreet Boys, Foo Fighters, Santana, Jamiroquai and the Offspring coming in May and June

Warner album chart share remains stable at 18%, thanks mostly to Green Day's "American Idiot" and the Jay-Z/ Linkin Park collaboration "Collision Course." Other strong Warner sellers during the quarter were the soundtrack to the French movie "Les Choristes," Seal's "Best Of 1991-2004," the soundtrack to "Ray" and Michael Bublé's "It's Time."

Universal dominated the singles listing, with a 39.2%

pecially for domestic repertoire, and in France the decline is less marked," he says. "And the U.K. market is still resilient. There are still some worrying places such as Sweden or Spain. Europe is not vet out of the woods."

ersal

chart share, followed by Sony

BMG at 26%, EMI at 14.4%

also noticed that market con-

ditions seem to have improved

in some territories. "In Ger-

many we now have the feeling

that things are improving, es-

Overall, UMI's Hole has

and Warner at 10.7%.

"As an industry, we have seen signs that the market is turning the corner," EMI's Cecillon adds. "Of course there's physical and online piracy, but we are adapting to new ways of consuming music, and implementing at a rapid pace new business models taking into account what consumers want."

He believes CD sales will continue to provide the bulk of the industry's revenue for the years to come, but "digital sales are now a reality and will certainly be a growth driver. We've certainly seen the impact of the arrival of iTunes in several European countries."





BILL HOLLAND bholland@billboard.com

## Hill To Take Look At Licensing

Lawmakers will soon introduce a bill dealing with streamlined digital music licensing for subscription services. A House panel has nailed down June 23 and June 30 as dates for debate on the prospective legislation.

Talks on the Hill continue as the interested partiesmusic publishers, record labels and online music services-try to provide lawmakers with input on a fair marketplace apparatus to deal with music licensing for digital subscription services.

There are longstanding complaints from music users that the current compulsory mechanical license provision in the Copyright Act's Section 115 is antiquated.

Even the Copyright Office agrees. Marybeth Peters, the Register of Copyright, has told lawmakers her office supports an attempt to simplify the requirements for obtaining the compulsory license and create a seamless licensing regime.

Labels have complained that the creaky structure of the current law, requiring the licensing of one song at a time, one publisher at a time, is frustrating the introduction of new products.

Online music services want greater clarity regarding socalled "ephemeral" copies in streams-they oppose publishers' claims of a mechanical and performance right.

David Israelite, the newly appointed president/CEO of the National Music Publishers Assn., has said his group would consider a blanket license for subscription services. "We're willing to consider everything between the goalposts . . . anything between pure radio and pure sale," he says.

Rep. Lamar Smith, R-Texas, chairman of the House Subcommittee on Courts, the Internet and Intellectual Property, has held several oversight hearings on the issue

Smith has also called a hearing for May 12 that is raising some evebrows here—an oversight hearing to look at the business practices of the performance right organizations.

ASCAP and BMI operate under consent decrees and have nonexclusive rights. SESAC does not operate under a consent decree and has exclusive rights to their members' songs and catalogs. Sources say the subcommittee has received complaints about SESAC from broadcasters.

Congress has not put the PROs on the hot seat for nearly a decade. In the mid-'90s, Rep. F. James Sensenbrenner Jr. responded to complaints from bar owners and retailers about heavy-handed licensing tactics in the field, introduced his Fairness in Music Licensing Act.

That bill, now law, created a license fee exemption for such businesses. It has significantly cut into revenue from background music licenses. Its renercussions overseas also caused complaints from foreign PROs resulting in the United States being slapped with trade penalties.

Smith has also announced an oversight hearing on international trade and intellectual property for May 17, a patent reform bill hearing on May 24 and a review of the Supreme Court's Grokster decision in July before the summer recess.

On the Senate side, Sen. Orrin G. Hatch, R-Utah, chairs a reconstituted Intellectual Property Subcommittee within the Judiciary Committee, Insiders expect he and ranking member Sen. Patrick Leahy, D-Vt., to forge a bill dealing with peer-topeer "bad players" once the Supreme Court hands down its decision on the liability of P2P services in the Grokster case. ....

Top 10 European Albums In Q1 2005 Rank Artist

# UpFront

## **Making The Brand**

MICHAEL PAOLETTA mpaoletta@billboard.com

## **Jaguar Takes Tunes For A Drive**

Ford Targets Potential Jag Buyers With Boxed-Set Giveaway

Automotive giant Ford is putting some teeth into promoting its upscale Jaguar brand through some strong musical relationships.

Ford is readying a four-CD boxed set titled "Jaguar 2005, Volume 2.3 and 2.4." The dance/electronic collection (with dollops of rock) is available as a giveaway to potential Jag buyers who sign up for a test drive at jaguar2005.com.

The boxed set—5,000 were produced—was given away at a couple of Jaguar/DKNY Jeans-sponsored events at Lago Sol in Rancho Mirage, Calif., coinciding with the just-completed Coachella music festival.

"We want to connect with a younger audience," says James Thomas, communications director of Jaguar Cars North America, which has used the music of Sting, Etta James and Moby in its TV ads.

Thomas says the plan is to reach the desired demographic "in a language they understand—where music and lifestyle meet."

General Motors and other automakers also are attempting to reposition their brands to attract a more youthful audience by incorporating cutting-edge music into their marketing. To reach the coveted, tastemaking and trendsetting youth market that has plenty of disposable income, GM's **Pontiac** division has partnered with under-the-radar acts **Kasabian** and **Citizen Cope**. Both have music featured in current TV spots for Pontiac's new G6 model (*Billboard*, April 30).

At Ford, the boxed set is part of Jaguar's 2005 lifestyle marketing program for all of its models; it follows in the footsteps of last year's campaign, which also featured a four-disc set. The campaign concentrated on Jaguar's premium X-Type sedan.

Unlike its predecessor, which spotlighted the turntable



skills of four DJs, the 2005 boxed set focuses on music supervisor/DJ Jason Bentley, who compiled and mixed the discs.

Bentley was hired for the job by Chris Stephenson, CEO of Antenna, a Los Angeles company specializing in brand strategy and music placement. Antenna counts Ford among its many high-profile clients.

Stephenson is a fan of Bentley's rhythmically savvy daily radio show "Metropolis" on noncommercial radio station KCRW Santa Monica, Calif./Los Angeles. In fact, many of the artists featured on "Jaguar 2005" are often heard on "Metropolis."

For the most part, Bentley says he had complete musical freedom, but Jaguar did have one stipulation: "They didn't want me to use music from major labels."

So, Bentley went with unsigned artists and those signed to independent labels. "I'm more than happy to hook up these artists in this way," Bentley adds. "I'm helping to connect the dots between the artists and music fans."

"Jaguar 2005" includes tracks by Lemon Jelly ("Make Things Right"), Cut Copy ("Future"), Swayzak ("Another Way"), Mylo ("Emotion 98.6"),

Zoot Woman ("Grey Day") and Plej ("Lay of the Land").

While music fees were not revealed, sources involved in similar projects say tracks go for \$300-\$1,500 for such uses.

"It's a one-time flat fee," Bentley notes, "and I do impress upon each artist that the association creates awareness of them with a distinctive and cool brand."

Stephenson adds, "It is also an emotional brand, with people connecting emotionally to it—just as they do with music."

In addition to the CD giveaway, jaguar2005.com features a streaming media player that is home to 70% of the music in the boxed set. An online campaign encourages people to visit the site.

Looking ahead, Thomas says Jaguar is changing as a brand. With a new ad agency in tow—Euro RSCG/Fuel— Jaguar will be given a new creative look in the fall, setting up the debut of a new sports car that ships next year.

"It defines a new look for Jaguar—more masculine," Thomas adds. "It will be the future of the brand." And yes, he says, music will play a major role.

#### BRANDING BY BRIAN GARRITY

## UMG SPONSORS GET ONLINE STORES

NEW YORK—Universal Music Group is launching a whitelabel download store that it will make available to corporate sponsors for use in marketing campaigns and promotions featuring giveaways of music from UMG acts.

Bottled-water company Nestlé Waters North America has signed on as the first user of the system, which UMG developed with digital media services company 24/7 MusicShop.

Labels of Nestlé Waters products will feature promotional codes that can be used promotion, a growing number of brand marketers are looking to add digital-music components to their campaigns.

"It's an attractive added value for almost any Web site to offer music," 24/7 CEO Frank Taubert says.

UMG's effort is designed to offer sponsors direct relationships with labels. Until now, download retailers like iTunes, Napster, Sony Connect and RealNetworks have been the primary partners for corporate America in such deals.

UMG, which is paid by the sponsor for all downloads re-

## "It's an added value for almost any Web site to offer music."

-FRANK TAUBERT of 24/7 MUSICSHOP

to redeem downloads at a branded online store featuring UMG's digital catalog of more than 100,000 tracks.

Universal Music & Video Distribution, which has its own corporate partnerships group, is overseeing the effort.

#### MORE STORES COMING

Susan Roberts, senior VP of new media at UMVD, says it expects to roll out digital music offerings with dozens of corporate partners before the end of the year. She says UMVD will offer a mix of broad-based, genre-based and artist-specific stores, depending on the needs of the sponsor.

The company also expects to use the service in the context of independent retail and online communities.

"It's a template-based system that allows us to work with many different partners at once and manipulate our digital catalog for a variety of specific marketing and commercial purposes," Roberts explains.

24/7 created the template and is hosting content for UMG; UMVD will tailor and operate the stores on behalf of its corporate partners.

In the wake of corporatesponsored download giveaways like the Pepsi-iTunes deemed, considers the service to be a promising new revenue stream. Direct deals offer higher return to a label than a retail-driven promotion, which splits download profits between the label and the merchant.

The UMG-Nestlé Waters deal is an outgrowth of the latter company's 10-year distribution alliance with Universal Studios Theme Parks, now in its third year. The UMG service will be part of a larger entertainment promotion by Nestlé Waters called "Choose Your Adventure," which draws on theme park and movie elements.

Codes on bottle labels can be used to enter a sweepstakes that includes daily download giveaways. Nestlé Waterswhich counts Perrier, Poland Spring, Deer Park, Arrowhead and S. Pellegrino among its brands-will give away more than 30 downloads per day.

Larissa Hrabec, senior marketing manager of national consumer promotions at Nestlé Waters, says, "As a company, we are looking to target a younger audience the 18-24 sweet spot—and get a little younger with our brands. The music download offer is something very attractive to that audience."....

TOURING BY JILL KIPNIS

## CCE ANTES UP FOR LAS VEGAS

Clear Channel Entertainment will be living it up in Las Vegas with the formation of a new division called Clear Channel Entertainment Productions.

CCEP, which will be headed by Scott Zeiger, the former CEO of Clear Channel Entertainment's theatrical division, will develop new content with a focus on fixed-based attractions and touring entertainment events. For example, the division

will develop a new version of Andrew Lloyd Webber's "The Phantom of the Opera," which will open later this spring as a permanent show at the Venetian Resort Hotel and Casino in Las Vegas.

Additionally, CCEP will develop programming and operate showrooms and theaters at the new Planet Hollywood

#### Resort and Casino.

Zeiger will also further the company's relationship with Cirque du Soleil by helping launch the first arena concert tour of the performing arts group in January 2006.

Other CCEP projects will include involvement with Blue Man Group's permanent show opening at Toronto's new Panasonic Theatre next month.



# **Black Music Month Is Coming**



Silk & Sandpaper Tour Anthony Hamilton June 9<sup>th</sup> & 23<sup>rd</sup> @ 8pm



Silk & Sandp**ap**er Tour Angie Stone June 15<sup>th</sup> & 29<sup>th</sup> @ 10pm



*J&R Presents* Rcnny Jordan June 6<sup>th</sup> & 20<sup>th</sup> @ 10pm



to the jazz channel.

J&R Presents Rhian Benson June 6th & 20th @ 10:30pm



June 16th & 30th @ 10pm

J&R Presents George Duke June 16<sup>th</sup> & 30<sup>th</sup> @ 10:30 pm



BET Jazz dedicates its June programming to the ground-breaking work of African-American Jazz musicians, vocalists and composers. Through the years, these visionaries have made immeasurable contributions to the cultural heritage of America and the world. So stay tuned to BET Jazz for a morth of special programming exploring the music and stories of the African-American Jazz legends.



Masters of American Music Louis Armstrong June 14<sup>th</sup> & 28<sup>th</sup> @ 8pm

Ask your local cable operator for BET Jazz: The only 24 hour Jazz Channel or log on to betjazz.com for more information.



RETAIL BY JILL KIPNIS

## BandMerch Surfs The Web Merchandising Company Boosts Business With Online Promotions

onn Delson's goal is to "think outside the T-shirt." Delson, the founder and president of 5-year-old music and entertainment merchandising company BandMerch, believes the business has unlimited sales potential. "We ake the approach that the revenue pie is infinite," he says. "You make the pie bigger by being proactive."

BandMerch offers interactive promotions driven by online business. Its products can be ordered directly through its Web site (bandmerch.com) or through links on an artist's home page.

Delson points to a promotion the company spearheaded last spring for its original client, Linkin Park, as a prime example. BandMerch produced a pre-tour T-shirt available only through its online store. With each shirt, the purchaser received a coupon redeemable at merchandise booths on the tour for a free, exclusive embroidered patch.

The total Linkin Park merchandise pie increased, Delson says, because many coupon-bearers bought additional merchandise at the shows.

Another interactive promotion surrounded Megadeth's winter tour. Fans who purchased a special CD/T-shirt bundle through the BandMerch-run band site could submit a demo for evaluation by Dave Mustaine. The Megadeth frontman chose three winners, who received a personal critique and a guitar package worth more than \$3,000.

Such promotions increase BandMerch's business while boosting an act's brand, Delson says, and will serve as a major part of most upcoming relationships. "We see ourselves as a marketing merchandising company that builds brands for the artist," he explains.

Agoura Hills, Calif.-based BandMerch has about 50 employees and generated \$20 million in revenue in 2004. It works with 50-60 acts, designating a staff product manager for each act. Last year, the company opened an office in New York's SoHo neighborhood.

BandMerch offers four merchandise services: touring, licensing, retail and online stores. Touring and retail are its largest revenue generators, according to Delson.

In the tour merchandise area, BandMerch differs from such large competitors as Signatures Networks (which works with more than 125 acts) in that it does not offer advances.

"We'll do a lot of 80/20 net splits, where the artist and us share in the revenues after expenses are deducted," Delson explains. (The artist gets the bigger share.)

Zig Zag Communications' Drake Sutton-Shearer, who manages rock act Trapt, notes that the band's "per heads" have increased since it worked with BandMerch on its last tour.

The company has created custom road cases that contain special lighting and signage for tour setup. Additionally, it uses satellite-driven credit-card machines on tour, which Delson says can increase sales 10%-15% a night.

"Our experience is that [BandMerch employees] are great salespeople, and they look for opportunities to increase their business and ours." Sutton-Shearer says. "We'll use them online for our next album cycle."

Delson says this year the company is pursuing cobranded deals that cross-pollinate the Web and touring



## The Indies

TODD MARTENS tmartens@billboard.com

## MDM Musicrama Signs Deal With Koch

It has been a busy few weeks for distributor MDM Musicrama. which is owned by Sheridan Square Entertainment, Last month, the company left its New York offices for a move back into its Long Island City, N.Y., warehouse, and Musicrama recently completed a pick, pack and ship agreement with Port Washington, N.Y.-based Koch Entertainment Distribution.

Beginning May 2, Koch started distributing much of the Musicrama roster, which includes Artemis Records (also owned by Sheridan Square). The Musicrama warehouse will handle some special marketing and Latin projects.

Koch Entertainment Distribution president Michael Rosenberg says Musicrama will be billed based on volume, and the service includes a limit-believed to be about 5,000-on the number of titles Koch will ship. Rosenberg says it is a "relatively short-term deal.

Additionally, sources say the company has essentially abandoned its MDM division (short for Musicrama Distribution and Marketing), which was primarily dedicated to expanding the distributor's offerings into rock and hip-hop via third-party deals. Sources say the company will still seek third-party distribution agreements, but label and marketing director Mike Worthington and Southwest sales manager Curtis Hawkins have been let go.

Sheridan Square has also been busy, recently signing a letter of intent to merge with Hirsch International (Billboard, April 30) and last year acquiring Compendia Music Group. A handful of layoffs followed the latter acquisition, but sources stress Musicrama is not in a downsizing mode. In fact, those contacted said the company would soon be hiring additional sales staff, and Duncan Hutchinson, who led MDM, will remain.

**CHART VICTORY:** Every album in the top 50 of the Billboard Top Independent Albums chart from Chicagobased rock label Victory Records took a leap for the week ending May 7

Newcomer Sinai Beach entered the tally at No. 15 after selling 4,600 first-week copies, while six other Victory acts experienced at least a 10% sales increase. "The Silence in Black and White" from Hawthorne

**HAWTHORNE HEIGHTS** 

Heights shot 12-5 on a 23% sales burst, and Comeback Kid's "Wake the Dead" re-entered the chart at No. 40 on a 59% sales hike.

Partly fueling the sales is a massive campaign Victory launched with Best Buy. An ad in Best Buy's Sunday circular for April 24 highlighted 16 Victory CDs on sale for \$9.99, and a Los Angeles store dedicated two endcaps to the hot label.

A clerk at the Los Angeles outlet says the endcap will be up until late May. Those who buy a Victory album receive a



free 17-track sampler. The samplers are on display and are not shrink-wrapped, with the clerk noting that the samplers are disappearing at an even greater rate than the CDs

"They're just sitting out here," he says. "We try to stop people if we see them take it, but we don't lose any money if they make off with one."

Additionally, Victory street teams have been passing out thousands of \$9.99 coupons for the big-box retailer. Dubbed "The Music Pass," the coupon is valid until July 31, allowing fans to receive the discounted price on a dozen Victory titles after the endcap is taken down.

EAGLE EYES LABEL: Eagle Rock Entertainment is reviving its Spitfire Records imprint. The hard rock and heavy metal label was first launched in 1999, and has been somewhat dormant of late. Eagle

Rock has begun signing artists to the label again, and will issue albums from the Duke and Nashville Pussy later this year.

41.01

Additionally, the company announced that most Spitfire Records releases will be lowered from \$14.98-\$17.98 to \$13.98. Double-disc catalog items will be lowered from \$18.98-\$24.98 to \$15.98. Spitfire has released titles from Alice Cooper, Zakk Wylde and Cradle of Filth, among others.

The company is set to launch a large marketing campaign in support of the new pricing initiative. Advertisements are plotted for Revolver and Metal Edge, and the label is in the process of building its first page on myspace.com.

Eagle Rock is based in London and is distributed by New York's RED Distribution.

Additional reporting by Ed Christman in New York.

## Retail Track

ED CHRISTMAN echristman@billboard.com

Brewing Up Business A Former Starbucks Exec Has Some Advice For Music Retailers

800-pound gorilla ting like an 800orilla, it is always wise and take notice. Starbucks has been involved

in music since 1995, when it began putting together and selling compilations as an outgrowth of its effort to customize its retail environment. In October 1999, it acquired the Hear Music chain for \$8 million, according to a Securities and Exchange Commission filing.

But it wasn't until last fall. when the Seattle-based coffee retailer flexed its muscles with the Ray Charles album "Genius Loves Company," that the music industry began to pay attention.

I have to admit, while I was aware that Starbucks appeared to be supplanting McDonald's as the brand with the most U.S. storefronts. I took little notice because I don't care for their coffee, being a Dunkin' Donuts drinker. But clearly I am in the minority.

When the opportunity came along at the

South by Southwest Music Conference to visit a Starbucks location equipped with a CDmaking kiosk, of course I took advantage of it. I went with a friend, a Wall Street analyst who follows the coffee merchant. I had one cup of coffee and made two compilations. The cost? \$43.16 for the music, about \$3 for the coffee, and an hour and a half playing with the kiosk.

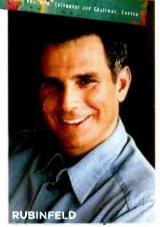
We took that long because we spent 35 minutes waiting for the compilation to be made, despite an electronic message board that assured us it would take only six minutes. About 20 minutes in, with no CDs in sight, we were calling Starbucks a bunch of liars. But about 25 minutes in, we realized Starbucks wasn't a bunch of liars, we were idiots. The machine was malfunctioning, and a stop at the counter brought out an assistant manager as nice and friendly as can be, who fixed the problem and had us on our way within 10 minutes. Despite the wait, a most pleasurable experience.

As we were driving away, my

buddy observed that we had dominated two of the kiosk's stations for an hour, and all that Starbucks got from us was about \$60, not including the coffee In other words the kiosks failed on dollar volume, space, time and investmentany way you want to measure it. But I countered that Starbucks got 43 bucks that it probably wouldn't have. To be sure, I wasn't about to buy a second cup of coffee.

But my appetite for information about the coffee chain

Wharton School Publishing weks, Arthur set the gold standard for high-quality, rapid retail expansion...\* ARTHUR RUBINFELD COLLINS HEMINGWAY LT FOR Corner or Across the Globe



remained unabated, so when I got back from South by Southwest and heard from a publicist touting a new book, I grew a lot more interested when I found out the author is a former Starbucks senior executive

Arthur Rubinfeld was executive VP at the chain from 1992 to 2001. When he joined to orchestrate Starbucks' expansion, it had 100 stores; when he left, it had 4,000.

Rubinfeld went on to found Airvision, a Seattle-based retail consulting firm whose clients include Adidas, Gateway and Musicland. He also wrote, with Collins Hemingway, "Built for Growth," which looks at every aspect of building and maintaining a retail operation.

Starbucks didn't get where it is simply by opening stores, Rubinfeld tells Billboard. "It looked at expanding into other categories that were important to the lifestyle of the Starbucks customer.'

The coffee merchant's entree to the music business, Rubinfeld says, resulted from being "very sensitive about what played in our stores, because that is part of the Starbucks environment and

experience." In addition, he cites the "excellent" musical taste of Starbucks visionary Howard Schultz: "He drove the instore play and had a point of view on music."

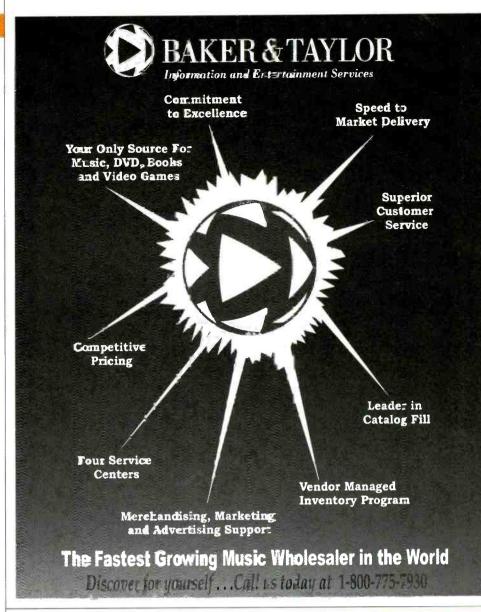
Like most merchants, Starbucks was aware that "without the careful control, the employees rig the music to what they want to play," Rubinfeld says.

In "Built for Growth" Rubinfeld writes that going forward there will be three types of successful retailers: the ones that offer exclusive merchandise, the ones that target lifestyles and the price/value ones.

Speaking of price/value merchants, the book notes that Wal-Mart loses 46% of its 1.4 million employees every year. "Someone at that company," Rubinfeld writes, "must realize that better pay and benefits would cost less than training 640,000 new employees every year."

One chapter is particularly relevant to today's music business. It notes that when a category collapses to a commodity, and convenience and price are the only drivers, it is time to find a niche. But the book also points out that sometimes you can reposition an old commodity or concept, as Starbucks-and McDonald's and Howard Johnson before ithas done.

In little more than a decade, Starbucks has evolved from a roaster and seller of coffee beans (under its original owner) to a provider of specialty coffee and pastry (under Schultz's leadership) to a community hangout. And now it's a music retailer too. ....



# YOUR ONE-STOP GUIDE TO THE LATIN MUSIC MARKET

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RETAIL BY STEVE MCCLURE AND MARK RUSSELL

## **Asian Companies In Race For iPod-Buster**

The picture shows a model iPod shuffle, which sells for taking a bite out of an apple. It is part of an advertising campaign to promote the latest iriver-brand digital music player, the H10, by South Korean audio company ReignCom. The tag line is "Sweeter one.'

This ad illustrates the tough fight Apple Computer faces in Southeast Asia's digital portable audio market.

Japanese and South Korean electronics companies are meeting the challenge posed by the extraordinary popularity of Apple's iPod—in their home markets and elsewhere —with a new generation of portable players.

A generation ago, Japanese electronics giant Sony pioneered portable audio with the Walkman. Apple has claimed a 50% share of Japan's portable-digital- music-player market since it launched the iPod mini there in July 2004.

Apple says it is aiming for an 80% share following the introduction in January of the about 10,000 yen (\$93).

In South Korea, the primacy of flash-memory digital music players made it one of the few territories in the world where the iPod did not dominate until this year. At its peak, in 2003. ReignCom claimed to have more than 50% of the South Korean portable-musicplayer market.

But like other South Korean electronics firms, ReignCom saw its market share slide when the low-priced iPod shuffle arrived.

Now these firms are slashing prices and adding features to their portable players to win back consumers.

ReignCom went so far as to run high-profile ads in local newspapers March 1—Korean Independence Day—calling for a "patriotic war" against the iPod.

"Our overall branding strategy is based on product innovation," iriver director of brand marketing Hanna Young says. The H10 is still about \$30

more expensive than the iPod mini, but it has a built-in FM tuner, color screen, voice recorder and digital-photo slide-show capability.

Joining the fray is South Korean heavyweight Samsung Electronics, which has declared its ambition to be the world's top seller of portable music players by 2007. Samsung sold 1.7 million MP3 players worldwide in 2004 and is aiming for 5 million this year.

It is not just about the players: It is about the company's image. Music can drive sales and hipness. Ahn Tae-ho, CEO of the audio division of Samsung, says the portable digital players can be seen as "nurturing Samsung's brand power and enhancing consumers' views of our products."

Not to be left out, South Korea-based LG Electronics introduced its 5GB hard-drive music player in March. LGE has worked especially hard to integrate its Xfree music players with its own download service (lgxfree.co.kr).



In Japan, Sony hopes to steal some of Apple's thunder with the NW-HD5 Network Walkman, launched April 21. Featuring 40-hour battery life and a 20GB hard disk, the unit can play MP3 files as well as Sony's ATRAC-3 format. It will be priced at around 35,000 yen (\$325).

Japanese company Sharp responded to the iPod challenge with the April 15 launch of two portable players geared to help it meet its target 15% share of Japan's portable-audio-player market in a year.

Sharp representative Miyuki Nakayama says the MP-A100 and MP-A200 players can download WMA files from the Web, as well as copy music digitally from CDs and make analog copies from CDs, Mini-Discs and FM radio.

Japanese electronics giant Toshiba is emphasizing visuals with the F Series of Gigabeat portable playback devices, launched between November 2004 and April 2005.

Toshiba says the players can be used to download music directly from 10 Japanese sites. including MSN Music, Excite Music Store, Oricon Music Town and Ongen Music Server.

Another major Japanese electronics firm. Matsushita. is also getting in the game, with four models of Panasonic D-Snap Audio portable players, introduced April 8 in Japan. Their price range is 18,000-28,000 yen (\$167\$260). Matsushita seeks a 20% share of Japan's portablemusic-player market.

Apple declined to comment on its competitors' plans. The launch of its iTunes Music Store in Japan, expected by the end of the year, could boost iPod sales.

But given the rapid growth of Japan's mobile-download market (Billboard, March 26), Asian electronics makers are looking ahead to when mobile phones will come into their own as portable music storage and playback devices.

Nakayama adds, "The market and demand for both digital audio players and mobile phones will expand simultaneously."

Legal Matters SUSAN BUTLER sbutler@billboard.com

## Florida Court Clarifies Law On Publicity Rights

Litigators for the entertainment industry were caught up in legal storms throughout the Southeast last month.

Warner Bros. Pictures emerged from "The Perfect Storm" in Florida with a sense of clarity. The state's highest court on April 21 interpreted a misappropriation statute, defining "commercial purpose" in a way that effectively permits producers to use an individual's name and likeness in a motion picture without consent.

Many states have laws prohibiting commercial use of a person's name or identity without permission (Billboard, March 5). Under a Florida statute, no one may "publish, print, display or otherwise publicly use" a person's name or likeness without consent "for purposes of trade or for any commercial or advertising purpose."

Warner Bros. released a film in 2000 dramatizing the true story of the fishing vessel Andrea Gail, which was lost in a rare, powerful weather system off the New England coast, No one asked permission from-or compensated-heirs or individuals depicted in the film.

A statement appeared at the beginning of the movie: "This film is based on a true story." A disclaimer was inserted during the closing credits: "This film is based on actual historical events contained in 'The Perfect Storm' by Sebastian Junger. Dialogue and certain events and characters in the film were created for the purpose of fictionalization."

The film fabricated portions of its portrayal of the crew and "took additional liberties"

with their interpersonal relationships, the court noted.

A former crewman and relatives of captain Frank William "Billy" Tyne Jr. and crewman Dale Murphy Jr. sued Time Warner Entertainment d/b/a Warner Bros. Pictures, Baltimore/Spring Creek Pictures and Radiant **Productions in U.S. District** Court in Orlando, Fla. They sought damages under the state's commercial misap-



#### propriation law.

After the producers won a summary judgment and the plaintiffs appealed, the 11th Circuit Court of Appeals (covering Florida, Georgia and Alabama) asked the Florida Supreme Court to determine whether a motion picture was within the meaning of "commercial purpose" under state law.

The court held that as used in the statute, "commercial purpose" does not apply to publications, including motion pictures, that do not directly promote a product or service. The law was not intended to prevent a publication from including names or likenesses, the court wrote, but from associating the name or personality "with something else." Agreeing with earlier case

opinions, the court stated that releasing a publication to make money through sales of copies-making it "commercial" in this sense—is not the kind of commercial exploitation prohibited by the statute. "Commercial" in the misappropriation and right-ofpublicity context is limited to the promotion of a product or service-not as used in an expressive work.

For example, in 1983 the 11th Circuit Court of Appeals held that Bob Dylan and Jacques Levy did not violate the statute when they wrote a song that depicted the murder trial of prizefighter Rubin "Hurricane" Carter. The names used in the ballad were not used to directly promote a product or service.

"This decision effectively ends the case, because it holds that the plaintiffs do not have a claim for commercial misappropriation under Florida

law," says Gregg Thomas with Holland & Knight in Tampa. Fla., who represented the production companies. "All that is left for the 11th Circuit to do is affirm the trial court's decision in favor of Warner Bros."

**IDENTITY CRISIS:** Up the coast in North Carolina, two Internet users prevailed April 14 in the U.S. District Court in Winston-Salem after the Recording Industry Assn. of America in 2003 sought their identities from two universities without filing lawsuits.

The court held that the universities provided only "transitory communication" and were not required to reveal the identities.

The RIAA says it no longer uses this subpoena process.

#### DIGINAL ENTERIAINMENT

#### **BITS & BRIEFS**

#### **RHYTHMIC RINGTONES**

Samsung and Verizon have introduced a new wireless phone that literally gets the beat. It uses a touch-sensation vibration technology called VibeTonz from Immersion that allows the phone to pulse to the rhythm of selected ringtones Ringtone developers can synchronize the phone's vibration functions to the melody, beat and dynamics of the music, even if users turn off the audio. The phone ships with 15 preloaded ringers that feature the vibrating enhancement, and American Greetings Interactive's MIDIRingtones and AG Mobile divisions have integrated the technology into 50 of their best-selling ringtones.

#### **SBC'S WEB BLUES**

SBC Communications has launched music-oriented Web site the SBC Blue Room, which features streaming music, artist interviews, live performances and commentary, most of which will be exclusive to the site. SBC said it will refresh content weekly from the company's various music sponsorships, such as Yahoo Music and DISH Network satellite TV. SBC is promoting the site through a road tour of various community events within its coverage area, as well as through its ongoing marketing partnership with Eric Clapton.

#### SPRINT GOES REMOTE

Telecom giant Sprint has teamed with streaming media software company Orb Networks to offer its high-speed Internet customers the ability to remotely access their digital media content via any device with an Internet connection. The Sprint Personal Media Link service works only with computers running Windows XP or Windows Media Center Edition XP. With it, users may access music, live TV, videos, photos and other content from their home PC on any remotely connected PC, PDA or cell phone. The service will become a standard feature for new Sprint Internet subscribers, and is a free service upgrade to existing customers.

HO		RI	NGTONES MAY 14, 2005
WEEK	LAST WEEK	WEEKS ON CHT	TITLE Billboard
1		12	#1 CANDY SHOP 9WKS 50 CENT FEATURING OLIVIA
2	2	4	OH CLARA FEATURING LUDACRIS
	11	1	WAIT (THE WHISPER SONG) YING YANG TWINS
5			No Doubt's Gwen Stefanl makes her first appearance on the chart. She will be playing several radio station shows this month.
			DISCO INFERNO
4	3	4	50 CENT LOVERS AND FRIENDS
5	5	14	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
6	4	8	NUMBER ONE SPOT
7	6	29	SUPER MARIO BROTHERS THEME
8	27	2	HATE IT OR LOVE IT THE GAME FEATURING 50 CENT
9	9	29	HALLOWEEN JOHN CARPENTER
10	7	3	U DON'T KNOW ME
11	8	25	1, 2 STEP CIARA FEATURING MISSY ELLIOTT
12	10	29	DROP IT LIKE IT'S HOT SNOOP DOGG FEATURING PHARRELL
13		1	HOLLABACK GIRL GWEN STEFANI
14	12	12	O OMARION
15	19	:4	HOW COULD YOU MARIO
16	15	24	BOULEVARD OF BROKEN DREAMS
147		- F	I'M A HUSTLA CASSIDY
18	14	25	BECAUSE I GOT HIGH
19	15	29	BIG PIMPIN' JAY-Z FEATURING UGK
20	20	11	NUTHIN' BUT A "G" THANG DR. DRE
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Cuart endorse	rd by CTIA	- The Win	eleas Association" and Mobile Entertainment Forum.

MOBILE BY ANTONY BRUNO

## Nokia Antes Up New Wireless Player, Raising The Stakes For iPod Rivals

Nokia, the world's leading mobile phone manufacturer, has introduced what is by far the most advanced combination of wireless phone and MP3 player, upping the ante for devices hoping to compete against Apple Computer's iPod.

Digital audio devices from Creative Labs, iriver, Dell and even consumerelectronics powerhouses Samsung and Sony have not been able to match the excitement surrounding each revamp of the iPod, and consumers have greeted them with a collective shrug. But the Nokia device, due this fall, and a pending Motorola iTunes phone have shown that music-optimized wireless devices can generate significant buzz alongside the iPod.

#### UNIQUE FEATURES

Perhaps the most striking feature of the Nokia N91 is its 4GB internal hard drive, which can hold 3,000 songs. Samsung previously introduced a 2GB internal hard drive phone, available only in Korea. Nokia's N91 not only has double the capacity, it will be available worldwide.

Unlike other phones, which have small jacks for wireless headsets, the N91 boasts a 3.5millimeter headphone jack, making it compatible with a wide array of high-end audio headsets. Its integrated Wi-Fi connection allows users to wirelessly drag and drop music files from a PC. This augments its Bluetooth and USB 2.0 connections, which are standard on other music phones.

The N91 also boasts an audio output port for hooking up external speakers or stereo systems. It has a sleek, futuristic look, with music control buttons on a faceplate that slides down to reveal the phone keypad. And, of course, it is compatible with thirdgeneration broadband networks, as Nokia is targeting carriers that will soon launch wireless downloading services.

Bob Shallow, director of rich media and music at Nokia, says, "We're trying to get as far ahead as possible



and get aligned with the carriers' key objectives."

Motorola is taking a different approach. The company delayed the introduction of its long-anticipated iTunes-compatible phone in part because U.S. wireless carriers objected to Apple controlling the experience. The N9t is compatible with every file format except iTunes.

"Certainly the iTunes brand is a powerful brand," Shallow says, "but it takes away from the brand of the carrier."

Regardless of whether its iTunes incompatibility proves problematic, the N91's cost may limit its mainstream appeal. The U.S. retail price will depend on how carriers make it available to subscribers, but the European price reportedly reaches about 700 euros (\$900). Even with carrier subsidies, the phone likely will cost much more than \$500 stateside.

Questions also surround Nokia's claim that the N91 will allow users to send stored music to others via e-mail, Bluetooth file transfer or multimedia messaging. The prospect of peer-topeer file-sharing over the phone has generated a degree of interest, but it is not yet clear which devices or music services will be interoperable with the files.

While it may be easy to share a file between two phones of the same type that use the same carrier, it will be much more difficult between different phones on separate networks. Diverse file formats, lack of carrier interoperability and digital-rights-management concerns are all expected to limit the ability to share music wirelessly. up for Apple's early lead.

Niche MP3-makers like Creative Labs and iriver realize it will take time for the market to mature and for their brand recognition to increase enough to make a significant dent.

Both companies reported

.....

"We're trying to get aligned with the carriers' key objectives."

-BOB SHALLOW OF NOKIA

"Forget it," industry consultant Richard Siber says. "It's just too problematic."

Despite these challenges, wireless-handset manufacturers have the best shot at matching Apple's success in the portable-music-player market. Companies like Nokia and Motorola wield the recognizable brands, marketing prowess and deep pockets needed to make increased sales for the past quarter. But hitting those numbers required deep price cuts and heavy marketing expenditures, resulting in large operating losses. While this is a typical strategy to gain market share, some observers question whether Creative Labs and iriver can remain in business long enough to see that increase.



As music rans increasingly use home computers as digital music jukeboxes, Logitech has created a remote control allowing users to interact with their media files in a whole new way.

The Logitech MediaPlay Cordless Mouse doubles as a basic scroll-wheel mouse and a media controller. The device features 10 such integrated, backlit media buttons as play, pause, forward, rewind and volume control. Users also can pick up the mouse and, holding it from below, operate it as a remote control from up to 10 feet away.

A button launches Logitech's MediaLife software, an application that aggregates the user's PC-based music, photo and video files into a common user interface. It also provides access to Musicmatch's Internet Radio service as a default, but can be programmed to launch other such media player applications as Windows Media Player or RealPlayer.

The MediaPlay mouse comes in silver, blue, black and red. It retails for \$49.95.

-Antony Bruno

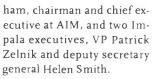
## **CIRPA Looks To The Future** With President's Term Ending, Challenges Await For Canada's Indie Music Biz Body

TORONTO-The next president of the Canadian Independent Record Production Assn. will face daunting domestic issues as well as the challenge of sharing expertise and experiences with peer industry associations around the globe. Current president Brian Chater is due to conclude his term at the association's meeting June 17 in Barcelona.

CIRPA is a key member of a worldwide loose coalition of independent music companies. The coalition includes such industry associations as the Assn. of Independent Music in the United Kingdom, the Assn. of Independent Record Labels in Australia. IMNZ (New Zealand), ABMI (Brazil), UFI (Spain) and Impala (Europe).

CIRPA, founded in 1975 and based in Toronto, represents the interests of the English-speaking independent music sector in Canada. Its 200 members include Canadian-owned labels, recording studios, audio and video producers and music publishers.

Chater, president of CIRPA since 1987, has forged strong relationships with other independent association heads, particularly with Alison Wen-



"I have tremendous relationships with people all over the world," he notes. "We meet several times a year and discuss how we handle different issues. These days we're not just dealing in our own worlds but in a worldwide context."

Chater lauds the coming of the Assn. of American Independent Music, which is expected to launch within a month in the United States.

"As far as we're concerned. the sooner they are operating the better," he says. "Obviously, the U.S. is the biggest market and it will be helpful to have an independent association there to cooperate with.

Chater's departure comes at a contentious time for Canadian independents. The federal government is expected to announce significant revisions to the Canadian Copyright Act. And the Canadian Radiotelevision and Telecommunications Commission is slated to announce a review of its commercial radio policy.

Furthermore, funding for Canada's independent sector

could be in jeopardy after federal government funding for its Tomorrow Starts Today cultural program expires March 31, 2006.

The music industry here also is awaiting the results of a Canadian Recording Industry Assn. appeal last month of a 2004 federal court decision that stated the online transfer of unauthorized music files does not constitute copyright infringement under current Canadian law.

However, Chater cautions, "The core issues facing our industry haven't changed over the years. They are still copyright and about independents getting access to funding, distribution and marketing. The difference is each issue is more complicated today."

Prior to coming to Canada from England in 1966, Chater was copyright manager of publisher Mills Music in London. In Canada, he has headed such publishing houses as Burlington Music, Summerlea Music and Almo-Irving Music. He continues to operate his own publishing company, Avenue Road Music Group.

Chater is also a founding and current director of the Foundation to Assist Canadian

Talent on Records (FACTOR) and the Neighbouring Rights Collective of Canada. He serves as secretary treasurer to the Canadian Private Copying Collective and as director of the Canadian Musical Reproduction Rights Agency.

Chater's impending departure from CIRPA hardly comes



"The core issues facing our industry haven't changed." -BRIAN CHATER **OF CIPRA** 

as a surprise. He was diagnosed with throat cancer in 2002. Though the cancer is now in remission, and he has been working full time for the past year, it has been clear for some time he would soon pass the torch. He will, however, stay on as an consultant to CIRPA for an indefinite period and continue to work with other associations.

FACTOR president Heather Ostertag says, "Brian has been a pit bull for the independent industry in Canada. With very little money, he has produced extraordinary results."

Jim West, who runs Distribution Fusion III in Montreal, and also is chairman of FAC-TOR and CIRPA, says, "I don't think there would be a CIRPA without Brian."

CIRPA may well be regarded as a model for other international associations in how an organization can influence a national music business.

The association—along with its French-language, Montrealbased equivalent, ADISQprovides the organizational. commercial and political tools enabling Canada's independent sector to compete nationally and internationally.

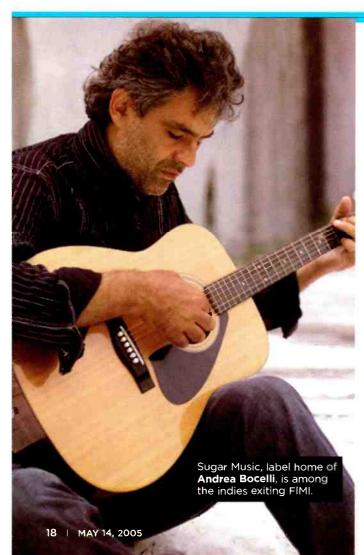
CIRPA acts as a lobbyist on

behalf of independent interests with federal and provincial governments. This includes seeking direct financial assistance for recording industry program initiatives.

It lobbied for the formation of FACTOR in 1982 and administered the funding program from 1982 to 1986, pushed for the federal government's Sound Recording Development Program in 1986 and vigorously lobbied for several current funding programs under the Department of Canadian Heritage.

"Canada has the best support system for independent labels in the world," claims Earl Rosen, president of Marquis Records in Toronto "CIRPA's ability to represent the independents to the government for both financial and non-financial issues, including copyright, and Canadian content quotas for radio, is really important.

Bernie Finkelstein, president of True North Records in Toronto, recalls that at an international independent labels summit during MIDEM in January that "people wanted to hear what we had to say because of the accomplishments we've made in Canada." ....



GLOBAL BY MARK WORDEN

## **ITALIAN INDIES QUIT FIMI**

MILAN-The Italian record industry's second major schism in recent years has seen 73 of 85 members of trade group FIMI quit the association.

The departing members include leading independents Sugar (the label home of Andrea Bocelli, Elisa and Negramaro), Edel Italy, V2, Alabi-Carosello. anca. Nar International and New Music International. All resigned after meetings April 26-27 in Milan and Rome. They will form a separate organization. "The indies had felt suffo-

cated at FIMI for some time," Nar International managing director Mario Limongelli says. "But things came to a head [at an April 4 meeting] when we asked for increased representation within the organization."

FIMI was founded in 1992, primarily as the trade group

for the major labels in Italy. Many of the departing indies ioined FIMI in December 1998 after they split from Italy's older representative body, AFI. Limongelli was a leader of that exodus and became FIMI VP the same year. He has now resigned from the post.

Until April 26, FIMI's 12member governing council was split between the four majors and five indies, plus president Alberto Pojaghi and director general Enzo Mazza.

The majors' representatives are Sony BMG Italy president/CEO Franco Cabrini (with two votes on the council), EMI Italy managing director Beppe Ciaraldi, Warner Music Italy president/CEO Massimo Giuliano and Universal Music Italy president/ CEO Piero La Falce.

The five indies were Limon-

Paolo Franchini, New Music International president Pippo Landro, Sugar Music president Filippo Sugar and Alabianca president Toni Verona.

The indies had sought their own representative body within FIMI, with its own board and a president who would double as FIMI VP.

"The request for our own assembly was intended to make FIMI more dynamic," Franchini claims.

Other proposals included a reduction of the indies' financial contribution to FIMI. According to Mazza, FIMI received 1.5 million euros (\$1.92 million) from the major members in 2004, representing 89.5% of its funding. Indie members contributed 176,000 euros (\$226.400), or 10.5%.

The proposals were voted down at an April 4 council gelli, Edel Italy president meeting in Milan. "The majors

seemed to be fairly flexible in dealing with our other requests," Franchini claims, "but on the point of representation they simply wouldn't budge."

The major-label representatives on the FIMI council were not available for comment. In a statement, Pojaghi said: "We are naturally sorry that these companies have decided to leave." However, he added that the level of representation within FIMI had to reflect individual members' financial contributions.

"I personally had no intention of leaving FIMI until they turned down our requests," Sugar says. "In many respects it was a sad decision. [But] | had the distinct impression that they took it as an opportunity to get rid of us."

Claudio Ferrante, managing director of the Carosello label, suggests the move

## **GLOBALNEWSLINE**

#### >>>LOCAL TALENT DRIVES SMEJ SALES

Japan's biggest record company, Sony Music Entertainment (Japan), has reported increased sales for the year ended March 31, 2005.

Revenue for SMEJ and its 30 subsidiaries totaled 154.2 billion yen (\$1.5 billion), up 6.6% from 2003/2004. Of that amount, 85.1 billion yen (\$804 million) came from sales and distribution of recorded music, an 8.1% increase. The remaining 69.1 billion yen (\$652.5 million) consisted of revenue from music publishing, artist management and other SMEJ subsidiaries, up 4.7%.

SMEJ does not release profit figures.

The company says the rise resulted from strong sales of albums by domestic artists. Domestic product accounted for 79.2% of its sales, up from 78.9% in the previous year.

The SMEJ and BMG Funhouse labels maintain separate operations in Japan despite the Sony-BMG merger in the rest of the world. —Steve McClure

#### >>>U.K. DIGITAL ROLE FOR HMV'S TAYLOR

U.K. music-retail market leader HMV has named marketing director John Taylor to oversee its online activities ahead of the launch of its MusicNet-powered download service later this year.

Taylor takes over from Stuart Rowe as HMV U.K. & Ireland e-commerce director. Rowe recently resigned to "pursue other career interests," HMV said in a statement.

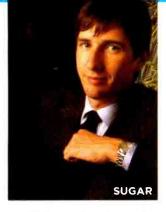
Taylor reports to HMV Europe managing director Steve Knott. An announcement on Taylor's successor as marketing director will be made shortly. Until then, HMV head of retail marketing Ged Hopkins will manage the marketing department. —Lars Brandle

#### >>>LAMPCOV EXITS KOBALT

Record producer Bruce Lampcov has exited as managing director of Kobalt Music Services, the administrative division of London-based music publisher Kobalt Music Group.

Detroit-born Lampcov joined Kobalt in July 2001. He had been VP of international business at Los Angeles-based ArtistDirect. In a statement, Kobalt Music Group said Lampcov "exited the company to pursue personal interests."

The company said locally based full-time staff and consultants in New York and Los Angeles will be hired to carry out Lampcov's primary role of U.S. business development. They will report directly to Kobalt Music Group founder and CEO Willard Ahdritz. —Lars Brandle



could be positive for the independents. "The interests of the indies and the majors are changing; the indies are run by entrepreneurs, rather than managers, and they often risk their own capital. The time has come for these entrepreneurs to pull together."

Franchini adds: "It could be a new start. I'm sure that we can work alongside [FIMI] when it comes to dealing with the government and other institutions."

However, Italy now will have four record company trade groups: FIMI, AFI, Audiocoop (a group of smaller indie labels) and the new association, which is due to be formed within the next few days.

According to a statement from Pojaghi, "Even if Italy's medium- and small-sized record companies are now represented by four separate bodies, FIMI will continue to follow the problems of the indies attentively."

Many Italian indies are distributed by majors, and executives emphasize that the split will not affect business relations.

According to FIMI, trade shipments in Italy in 2004 were worth 280 million euros (\$360 million). Estimates of the indies' share vary, but Limongelli suggests the splitting members, "along with others that we hope to attract," could account for 15% of the market.

FIMI has yet to disclose its plans after its 12 remaining member companies met April 29 in Milan. The future of subsidiary performance rights collecting society SCF is still unclear. GLOBAL BY JEFFREY DE HART

## Swedish ISP Suit Settled

STOCKHOLM—An out-ofcourt settlement has ended copyright-infringement proceedings initiated by Swedish entertainment-industry trade groups against one of the country's leading Internet service providers.

The Swedish affiliate of the International Federation of the Phonographic Industry and local film/video and soft-



ware industry anti-piracy body Antipiratbyrån on March 9 filed a complaint in Stockholm District Court, alleging copyright infringement by ISP Bahnhof.

"The two options [here] to stop copyright infringement are to file a police report for an investigation or petition the district court to enter the premises and seize anything illegal," IFPI Sweden legal counsel Magnus Mårtensson explains.

As a result of the complaint, Swedish National Tax Board agents raided Bahnhof's Stockholm offices March 10 and seized four servers containing 450,000 allegedly illegally copied sound files. Antipiratbyrån legal counsel Henrik Pontén says the servers also held 5,500 illegal copies of computer software and games and 1,800 movies, much of which had not yet been released to the video market.

Bahnhof management denied involvement in piracy activity, and after an internal investigation, suspended two employees. Pontén says both were nonmanagerial staff responsible for administering hosted sites. They face criminal charges, he adds.

Mårtensson and Pontén confirm that the settlement absolves Bahnhof and its senior management.

"[Bahnhof] are not uploading the files themselves, but they made the crime possible," Pontén says. He adds that in an internal Bahnhof report, one of the employees admitted uploading material. The company declines to comment.

"We can't talk about the settlement," Pontén says, "but we are very satisfied with it." He claims that the Bahnhof servers hosted the two most-used Web sites in Sweden offering illegal downloads and that both have ceased operating.

Pontén says since the Bahnhof raid, other ISPs hosting suspected illegal file-sharing sites have been swift to remove them when contacted by Antipiratbyrån.

If the Bahnhof case had gone to court, it would have been the first in Sweden involving copyright owners acting against an ISP for hosting illegal music and video file-sharing.

Sweden's Minister of Justice Thomas Bodström confirms that a settlement has been reached. "This means," he adds, "that this case will not result in a final [court] decision which could serve as a precedent."

Mårtensson notes that under current legislation, "if one infringes copyright law, there are sanctions, fines or jail sentences of a maximum of two years. Fines are low compared to other countries, but copyright owners can claim damages after conviction."

Antipiratbyrån and IFPI Sweden say they will seek damages in the event of successful convictions.

#### NO IMPACT ON ACT

The high-profile case has drawn attention to proposed changes in Sweden's copyright law, long criticized by industry insiders for ambiguities that they say encourage filesharing. Pontén estimates that 10% of Swedes illegally download copyrighted material.

"The action has increased the debate on copyright issues related to the Internet," Bodström says. However, he claims it will have "no immediate impact" on the latest proposed amendments to the 1960 Copyright Act.

The amendments are intended to bring Swedish law in line with the European Union's 2001 Copyright Directive. Sweden's parliament, the Riksdag, will debate the amendments May 25.

"The important thing is it will criminalize [unauthorized] downloading," Mårtensson says. "It [will be] clear to every Internet user in Sweden what one can and cannot download."

The amendment faces parliamentary opposition from the Center and Green parties. Member of Parliament Johan Linander (Center Party) says the legislation leaves no room for technological advances and that thousands of young Swedes would be subject to criminal prosecution if it becomes law.

UpFront

"The [amendment] makes every man or woman who downloads into a criminal," he says.

"[Bodström has] said that the police won't hunt young people, but it's strange for a minister to say we need new legislation yet police shouldn't use it."

Pontén also criticizes the amendment, noting that Swedish law council Lagrådet, an independent body of lawyers that reviews legislative proposals, suggests it does not go far enough. "It will be forbidden to download, but it's already forbidden to upload," he says. "It doesn't give us any new tools to work with."

The solution would be "to go after the Internet providers," he adds. "They are earning money on file-sharing. [But] the government is interested in having a strong broadband industry in Sweden, and they don't want to make problems for it."

Linander agrees that legislation should be used to penalize those who profit from illegal downloading and filesharing. "We are proposing that the government comes back to Riksdag with a suggestion that's easier to understand and that Lagrådet can accept," he says.

The Riksdag is expected to vote in favor of the amendments, which would become law July I.

GLOBAL BY NYAY BHUSHAN

## EMI Ends Link With India's Saregama

NEW DELHI, India—EMI Group has sold its final minority stake in Kolkata, India-based music company Saregama, formerly its Indian subsidiary. The move ends a century-old relationship between the two companies. On April 15 and 16 EMI sold its 720,000 shares, rep-

resenting a 7.71% stake in

Saregama, to Mumbai-based investment company Reliance Energy in transactions on the Mumbai Stock Exchange. Saregama traces its origins to 1901, when EM1—then known as the Gramophone Co. established the Gramophone Co. of India. GC1 changed its name to Saregama after EM1 established Mumbai-based Virgin Records India in 1998. EMI had reduced its stake in GCI to 34% in 1987, and it fell to 7.7% by 1998.

An EMI spokesman says, "Now that [Virgin Records India] is well-established, we consider a minority stake in a competitor is no longer a strategic investment. As such, we have now disposed of our holding in Saregama."

Saregama managing director Dileep Mehta says the company is raising funds through a rights issue. "We plan to raise about 240 million rupees [\$5.7 million]," he says, "which will be used to [pay off] past debts and fund the company's various expansion plans."

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# UpFront

TOURING BY JILL KIPNIS

## **Pixies Return To Hit Markets They Missed**

LOS ANGELES-How do you come back from a comeback? Alt-rockers the Pixies are doing it by mixing it up.

The influential quartet, which reunited last year for its first tour since 1992, will be back on the road beginning in late spring. The band will play festivals, one-night-stands and, in some markets, two shows per night.

"It's a radical difference from last year, because there was no way you can top [a reunion tour]," says Marc Geiger, the band's booking agent at the William Morris Agency. "There can only be one great reunion tour."

The 2004 trek grossed \$6.5 million and drew more than 185.000 people, according to Billboard Boxscore, The 50plus-date tour concluded with a sold-out (24,000 tickets), eight-night run at New York's Hammerstein Ballroom.

Geiger says his first instinct for the Pixies—vocalist/quitarist Frank Black, vocalist/ bassist Kim Deal, guitarist Joey Santiago and drummer David Lovering—was to book a nine-week tour stopping in small halls in many markets. "A cool, underground thing

to do would be to do two

shows a night," he adds. "Bsides and rarities in show A and hits in show B "

Because of band members' other commitments-including a new Breeders project for Deal—the tour's time frame got compressed. Geiger says. But the two-show-a-night concept was still possible in some markets.

The 21-date tour will begin May 26 with two nights at the Roseland Theater in Portland. Ore, and end June 15 at the Agganis Arena in Boston. In addition, the Pixies will headline at Lollapalooza July 23 at Grant Park in Chicago.

Originally, Geiger expected to book two shows a night in at least 15 markets, Instead, there are four: Portland (the tour's opening dates), San Francisco (May 30 at the Warfield), Los Angeles (June 2 at the Wiltern Theatre) and Cleveland Clune 8 at the CM L Rock Hall Music Festival and later at the Scene Pavilion).

These double-doses are geared to the "super fan" who wants to enjoy two full sets, Geiger says. Combination tickets cost \$65-\$75, and tickets to individual shows are \$35-\$40.

For the nights with single

shows-which will focus on hits and are also selling for \$35-\$40 per ticket—Geiger reconsidered the target markets.

Because last year's reunion tour ran for multiple nights in major markets, the Pixies did not play at least 25 big cities. including Indianapolis and Raleigh, N.C.

For the upcoming tour, Geiger also wanted to stop on the outskirts of major cities. For example, the Pixies will not play New York but will be at the Jones Beach Amphitheater in Long Island June 14. As with the reunion trek, most dates are at medium-sized venues that seat between 2,000 and 7,000.

"It's a way to return to a market after people were turned away last year." Geiger says. "But it's also a way to underplay. We know there are a lot of legs left to play in the future."

Expectations for the dates are high. Geiger notes that the Portland, San Francisco and Los Angeles double-shows have sold out, and more dates will be added. Tickets for most stops will be on sale by May 7.

No promoters or venues could be reached by press time.



#### TOURING BY RAY WADDELL

## Clear Channel To Spin Off Concert Biz Live-Show Division Will Exist As Separate, Publicly Traded Company

**The Clear** Channel Entertainment stand on its own two feet? The touring industry will soon find out, now that Clear **Channel** Communications has announced that it will spin off CCE, the live-concert division the radio giant purchased in 2000 for \$4.5 billion from SFX (billboard.biz, April 29).

After the spinoff, targeted for completion by year's end, CCE will be a separate, publicly traded company.

The move sent shockwaves through the concert industry. "Based on what they paid, everyone knew that [CCC] bought the Brooklyn Bridge and it was just a matter of time before they figured it out," observes independent promoter Seth Hurwitz of I.M.P. in Washington, D.C.

CCC absorbed much of the hit for purchasing the apparently overvalued SFX with a stock value write-down in 2002. In the end, it appears the slim profit margin and dicey nature of the concert business did not sit well with CCC shareholders accustomed to higher profit margins in the broadcast and outdoor advertising industries.

As part of the spinoff, CCE CEO Brian Becker has stepped down. Plans call for Becker and CCE to form a "joint venture company to pursue entertainment content opportunities through acquisition and development," according to a statement.

"I have tremendous admiration, respect and friendship for Lowry, Mark and Randall Mays and the entire Clear Channel family, and am very excited about the next phase of my relationship with them," Becker tells *Billboard*. Randall Mays is serving as interim CEO during CCE's transition to an independent company, and has been meeting with CCE division heads since the announcement.

Michael Rapino retains his title of president/CEO of global music, overseeing CCE's global concert, touring and amphitheater operations.

The industry has warmed to Rapino, but doubts still remain about the CCE model. "Michael Rapino clearly 'gets it,' but whether he can control such an unwieldy beast remains to be seen," Hurwitz says.

Insiders at CCE say it will be business as usual heading into the summer concert season. The status of such high-ranking execs as CCE chairman/Tea Party president Don Law in Boston, COO Miles Wilkin in Houston and CCE executive VP of corporate operations Mike McGee remains unclear, but sources say all were still with CCE at press time.

The future of Arthur Fogel, president of TNA International, CCE's touring division currently overseeing U2's Vertigo tour,



 an would appear secure, considering he runs CCE's most profitable tours.

#### **GOING FORWARD**

CCC says it will "appropriately capitalize" CCE, tapping capital markets "if necessary," and much existing debt will remain at CCC. In basic terms, the way the deal will be executed is CCC shareholders will be issued a like number of shares of CCE to either sell or retain. There will not be an initial public offering; banks are working on placing a value on the new CCE stock, based on some multiple of earnings.

The company says it plans to pay a one-time dividend of \$3 per share when the restructuring is complete, and will increase its annual dividend by 50% to 75 cents a share from 50 cents a share.

Then, CCE will sink or swim on its own, and will no longer be propped up by the corporate giant CCC. CCE will run off its own revenue and, if necessary, tap capital markets on its own. The Mays family will remain major shareholders in CCE. CCE, far and away the largest

concert promoter, amphitheater operator and live entertainment producer in the world, will consist of entertainment operations throughout North America, Europe, South America, Asia and Australia that raked in sales of approximately \$2.75 billion in 2004. Last year, CCE reported more than \$1.3 billion in grosses from involvement in 7,009 shows worldwide. It was involved in nearly half of all shows reported to Billboard Boxscore in 2004.

CCE's revenue decreased 17%, to \$425 million, during first-quarter 2005 from the same period last year, coupled with a 19% decrease the previous quarter. The company maintains that the decreases are primarily a result of a decline in ticket revenue.

"What this [spinoff] says to me is their business model isn't working," says Jerry Mickelson, co-president of Chicago-based independent promoter Jam Productions, which recently won a \$90 million judgment against CCE's motorsports division for unfair business practices, now under appeal (*Billboard*, April 2). "You learn in economics 101 that when you increase prices you decrease attendance."

Before Robert F.X. Sillerman spent more than \$2 billion consolidating the live entertainment business into SFX, these independent promoters thrived in their respective markets.

"But they ran their businesses back when the bottom line was king," Hurwitz points out. "That king was dethroned a long time ago. If [CCE] is going to survive independently, they are going to have to stop throwing money around the way they used to."

From the concerts perspective, it now seems the hoped-for promotional synergies between the radio and concert divisions never really came to bear. In fact, insiders say that the two divisions were on separate tracks, rarely communicated with each other and were each focused on their own bottom lines at the local level.

The market is not exactly primed **continued on >>p22** 

#### TOURING BY RAY WADDELL

## Austin Fest Expands Its Boundaries

In just three years, the Austin City Limits Music Festival has become an institution in the Texas capital and an elite event among major U.S. music fests.

This year's ACL Music Festival is set for Sept. 23-25 in Austin's Zilker Park. The lineup is arguably the most diverse of any festival announced this year, including Bonnaroo and Coachella.

Among the more than 130 bands confirmed for the festival's eight stages are Coldplay, Widespread Panic, Oasis, the Black Crowes, the Allman Brothers Band, Wilco, Lyle Lovett, Lucinda Williams, John Prine, the Arcade Fire, Robert Randolph & the Family Band, Jimmy Cliff, Buddy Guy, Jet, Dierks Bentley, Death Cab for Cutie, Franz Ferdinand, Gov't Mule, Sleater-Kinney, Kasabian, Robert Earl Keen, Keane, the Doves, the Black Keys, Dave Alvin, Asleep at the Wheel and the Bravery.

Produced by Capitol Sports & Entertainment, the ACL fes-

tival is named for the PBS mainstay "Austin City Limits," which is billed as the longestrunning music show in the United States.

The TV series is known for showcasing a wide range of talent and has earned credibility with artists and music fans.

With a talent lineup assembled by Austin independent promoter Charles Attal, that credibility was quickly absorbed by the series' namesake festival. The first ACL fest in 2003 drew about 75.000 during its two days and grossed about \$1.2 million against a \$1 million budget. The initial lineup included Wilco, Emmylou Harris, Ryan Adams, James McMurtry, the Jayhawks, Griffin and G. Love.

Attendance grew to more than 70,000 per day in 2004, and in response, producers announced this year they would reduce capacity by 10,000 daily to make for a better fan experience.

"To us it was simple. Our

original model was to provide a good experience to bands and the customer, and to create an event that would be around for the city of Austin for many years to come," says Charlie Jones, a principal in CSE.

"Like any event or festival, when it gets too crowded, it's an unpleasurable experience," Jones continues. "Our customers told us last year it was too crowded and we



heard them."

The capacity reduction will affect ticket prices, but threeday passes will still top out at slightly more than \$100.

"Our ticket sales are ahead of schedule," Jones says. "Before we released band one, we sold 12,000-13,000 three-day passes. I expect when the bands get released, this sucker will sell out within a week."

The talent for the ACL fest has been booked since Feb-

ruary, and the "stars aligned perfectly," Attal says. "The great thing about Austin is the city supports a little bit of everything."

Attal says the talent budget was not much more than last year. "We have stayed within our model we've used the last three years. A lot of bands work for their normal going rate on tour, which really helps us out."

The top 25% of the bands take up about 60% of the talent budget, contrary to some festivals where the ratio is as much as 10% of the top acts taking 90% of the budget. "We never want to be top-heavy," Attal says. "And we never want to be chasing a one-hit wonder who wants to charge us a ton of money."

Three successful events into its history, the booking has become easier. "Everybody knows I start working on this in late November, and my phone lights up between November and mid-December," Attal says. "This is a great festival, fairly priced, with a great Austin vibe and a nice open green space downtown. It's hard to beat."

Official ACL fest sponsors include SBC, Cingular, Heineken, Austin Ventures, Capital Metro, BMI and H-E-B. "We do a 'sponsor summit' where all the sponsors and our marketing and promotion team get together, spend a couple days, and basically crosspollinate," Jones says.

Last year, highlights from the 2003 festival were released on New West Records, and a Warner Bros. release from the 2004 fest is set for this summer.

"We give people a good experience and have rewarded 'Austin City Limits' with secure funding for years to come," Jones says.

Attal and Jones hope they can bring the ACL festival model to Chicago, where they will produce the two-day Lollapalooza music festival, set for July 23-24 at Grant Park (*Billboard*, April 30).

# UpFront

## **On The Road**

RAY WADDELL rwaddell@billboard.com

## SMG's Online Booking Venues, Building Managers Can Check Avails With A Click

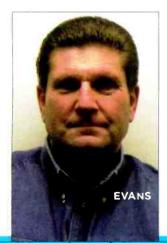
Philadelphia-based venue management firm SMG has launched a new proprietary Web-based booking system, smgbooking.com.

SMG facility managers now can manage their building schedules online, at the same time allowing their Sports & Entertainment Division and entertainment promoters an unprecedented level of access to real-time booking availability for SMG-managed arenas and theaters.

Smgbooking.com, which was developed by eventsbooking.com and SMG, was completed May 1.

Mike Evans, SMG's senior VP of Sports & Entertainment, tells On The Road that more than 70 venues are online, and many of the 32 SMG-managed theaters will be added soon.

A key element of the system is easy access for entertainment clients to see what is available at the SMGmanaged venues. "I recently had an agent looking to book



an act on an East Coast run, and I was able to e-mail him avails in 17 buildings in five minutes." Evans says.

The relative "firmness" of holds in place will be coded, and agents will not be able to book holds online, which should help eliminate confusion. "We don't want to lose a date when an avail can be moved," Evans explains. "A lot of our guys have a hockey date, for example, that can be shifted."

Smgbooking.com has been successfully piloted and beta tested for the past few months at the Jacksonville (Fla.) Veterans Arena, Oakland (Calif.) Arena and the Wachovia Arena at Casey Plaza in Wilkes-Barre, Pa. Industry reaction has been very positive, Evans says, and SMG regional booking reps will visit agents in New York and Los Angeles to explain to agents how they can interact with smgbooking.com.

**TRAMP OFF YOUR STREET:** Veteran road dog and skilled multi-instrumentalist **Tramp** has been on the road for more than 20 years as a key member of the Kendalls, Walk the West, the Cactus Brothers and, most recently, Bonepony.

Now Tramp is off the road, and many people are hearing his real name for the first time. It's **Mike Lawing**, and he is the new marketing director for the International Bluegrass Music Museum in Owensboro, Ky. "Now I'm using my real

name, which feels strange after being Tramp for 23 years," Lawing says. "And I wear nice clothes. It's quite a change, but some things are exactly the same, like trying to get publicity, airplay, advancing the show, routing, street teams, production, stage plots and other things that I was already familiar with."

As part of his new gig, Tramp (we'll always call him that) will help produce the second annual River of Music Party June 23-25 in Owensboro. Hosted by the IBMM, ROMP will feature Ricky Skaggs & Kentucky Thunder, Larry Cordle & Lonesome Standard Time, Tim O'Brien, Mountain Heart, the Grascals, Rhonda Vincent, Jimmy Martin and others. Tickets are \$55 for a three-day pass, including admission to the Bluegrass Masters Film Festival. Last year, the initial ROMP drew more than 6.000.

Lawing digs the new gig. "I love bluegrass, and I get to use street skills honed in the trenches, I have a cause, and get to go home to my family every night," he says. "I have every intention of promoting this festival, this museum and this region tirelessly. This area is the home of bluegrass just like New Orleans is the home of jazz, and I want people to make that identification."

## CLEAR CHANNEL (cont.)

#### trom >>p21

for corporate concert promotion companies. House of Blues Entertainment recently announced that it was taking its concert division off the block because the asking price (which sources say was around \$110 million) could not be reached (*Billboard*, April 23).

Still, CCE may eventually be sold, all or in part, and potential suitors could include HOB or former CCE co-CEO Dave Lucas' Lucas Entertainment Group. In addition to its motorsports and concert divisions, CCE has a successful Broadway division and owns, operates or exclusively books scores of concert venues, including amphitheaters in some 40 markets.

Lucas declined comment, but HOB CEO Greg Trojan tells *Billboard*, "We'd definitely be interested. We have made a commitment to this space and additions to those assets would be very appealing." Sources indicate that at least two separate private equity firms are trying to put together packages to make an offer for CCE once the spinoff is completed. Ironically, Mickelson says he

may even be interested in purchasing all or part of CCE. "I'm talking to bankers," he says. "We believe there is value in Clear Channel Entertainment, as long as it's properly run. You don't have to compete unfairly to make money."

3(	OXSC	CORE Conce	rt Grosse	Copyright 2005, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted the Bob Allen Nashville.
	GROSS/ TICKET PRICE(S)	ARTIST(S)	Attendance Capacity	be submitted to: Bob Allen. Nashville. Phone: 615-321-917. Fax. 615 321-0678. For research and pricting, call Bob Allen. FOR MORE BOXSCORES GO TO: Promoter BILLBOARD.COM
1	<b>\$2,698,333</b> \$225/\$87,50	CELINE DION The Colosseum at Caesars	19,688	Concerts West/AEG Live
2	\$1,916,336 (1,486,885 Euros)	Palace, Las Vegas, Ap il 20-24 ROD STEWART Point Theatre, Dublin,	20,675	Solo Agency
3	\$98/\$84.94 \$1,072,354 \$126/\$31,50	April 25, 27-28 JIMMY BUFFEIT HP Pavilion, San Jose, Calif.,	three sellouts	Clear Channel Entertainment
4	\$943,316	April 16 CHER, VILLAGE PEOPLI	17.526 E	
5	\$79.75/\$34.75 \$849,024	United Center, Chicago, April 16 KENNY CHESHEY, GRET	13,376 14,039 CHEN WILSON	Jear Channel Entertainment
	\$61.50/\$51.50	Colonial Center, Columbia, S.C., April 30 WIDESPREAD PANIC	<b>14,408</b> sel <del>l</del> out	Varnell Enterprises, The Messina Group/AEG Live
6	\$796,995 \$45	Radio City Music Hall, New York, April 14-16	three seliouts	Clear Channel Entertainment, Radio City Entertainment
7	\$777,909 \$60.50/\$50.50	KENNY CHESNEY, GRET New Orleans: Arena, New Orleans, April 26	13,892 sellout	The Messina Group/AEG Live
8	<b>\$723,096</b> \$60.50	KENNY CHESNEY, GRET Veterans Memorial Arena, Jacksonville, Fiz., April 29	12,318 sellout	N, UNCLE KRACKER Mischell Productions, The Messina Group/AEG Live
9	\$702,345 (\$869.013 Canadian) \$72.33/\$48.09	CHER, VILLAGE PEOPLE MTS Centre, Witnipeg, Manitoba, April 20	11,185 n,856	Clear Channel Entertainment
10	<b>\$608,040</b> \$30	WIDESPREAD FANIC Alltel Pavilion at Walnut Creek, Raleigh, N.C., April 22	19,752 seilout	Clear Channel Entertainment
11	\$597,063 \$62.50/\$52.50	KENNY CHESNEY, GRET	CHEN WILSON	N, UNCLE KRACKER The Messina Group/AEG Live
12	<b>\$506,890</b> \$85/\$75	Biloxi, Miss., April 28 BRUCE SPRINGSTEEN Giendale Arena, Glendale, Ariz.,	6,018	Jam Productions
13	\$471,420	April 30 CHER, V LLAGE PEOPLE	sélout	
14	\$75/\$65 \$458,675	Mid-America Center, Council Bluffs, Iowa, April 18 ALAN JACKSON, SARA		
1	\$85/\$45 \$446,850	MGM Grand Garden, Las Vegas, April 22 MÖTLEY CRÜE	6,432 10,122	Clear Channel Entertainment
15	\$65/\$45 \$430,261	Ford Centes, CHahoma City, April 14 CHER	8,771 sellout	Beaver Productions
16	(\$533,221 Canadian) \$80.29	Agridome, Regina, Saskatchewan, April 21	<b>5,441</b> se lout	Clear Channel Entertainment
17	<b>\$426,125</b> \$35	GREEN DAY, MY CHEMIC TD Waterhouse Centre, Orlando, Fla., April 16		Cellar Door
18	\$423,625 (\$533,090 Canadian) \$3576/\$27,81	GREEN DAY, MY CHEMIC Colisée Pepsi, Quebec City, May 2	CAL ROMANCE	Gillett Entertainment Group, House of Blues Canada
19	<b>\$399,280</b> \$60/\$25	VELVET REVOLVER, HO Arrowhead Pond, Anaheim, Calif., April 16	OBASTANK 8,796	Clear Channel Entertainment, in-house
20	\$372,692 \$85/\$39.50	JAMES TAYLOR NOKIA Theatre, Grand Prairie, Texas, April 21	5,844	AEG Live
21	<b>\$347,387</b> \$68.50/\$48.50	BOB DY LAN, MERLE HA	GGARD, AMOS 5,533	LEE Clear Channel Entertainment
22	\$333,648	GREEN DAY, MY CHEMIC	two sellouts	
23	\$35 \$331,905	UM Convocation Center, Coral Gabies, Fla., April 15 GREEN DAY, MY CHEMIC	7,200 selicut CAL ROMANCE	Fantasma Productions
	\$35	Cricket Arena, Charlotte, N.C., April 20 FISH FEST: MICHAEL W.	9,808 sellout SMITH, AUDIO	Clear Channel Entertainment
24	\$313,910 \$70/\$25	Verizon Wireless Amphitheater, irvine, Calit., April 16 GAITHER FOMECOMING	9,067 16,300	Clear Channel Entertainment, Transparent Productions
25	\$313,767 \$49.75/\$16.75	Giant Center, Hershey, Pa., April 22	<b>11,141</b> 11,225	Clear Channel Entertainment
25	<b>\$295,934</b> \$39.50	VELVET REVOLVER, HO Palace of Auburn Hills, Auburn Hills, Mich., April 30	<b>BASTANK</b> 8,306 10.803	Cellar Door, Palace Sports & Entertainment
27	<b>\$281,652</b> \$48/\$28	ERASURE, ELKLAND Chicago Theatre, Chicago, April 29-30	6,944 two sellouts	Jam Productions
28	<b>\$264,406</b> \$36.50	GREEN DAY, MY CHEMIC Constant Center, Norfolk, Va., April 22	7,244 sellout	Rising Tide Productions, More Music Live
29	<b>\$258,878</b> \$43.50/\$33.50	JOHN MELLENCAMP, DO The Mark of the Guad Cities, Moline, III., April 8		Jam Productions
3C	\$245,243 (\$309,455 Australian) \$8718/\$59.44	MARK KNOPFLER Entertainment Centre, Adelaide,	3,462	Michael Chugg Entertainment, Jack Utsick
31	\$87,18/\$5944 \$243,557 \$42,50/\$25,50	Australia, March 13 KEITH UREAN, KATRINA Ryman Auditorium, Nashville,	6000 ELAM 7,026	Presents The Messina Group/AEG Live
32	\$233,237 (\$328,702 New	March 17-19 NORAH JGNE5	three sellours	
33	Zealand) \$63.79 \$233,089	Westpac Centre, Christchurch, New Zealand, March 30 SLIPKNOT, LAMB OF GO	4,004 4,282 DD, SHADOWS	
	\$36.50/\$34 \$229,156	Cobo Arena, Detroit, March 12 STING, PHANTOM PLAN	6,825 10.843	Clear Channel Entertainment
34	\$59.75/\$31.75	McArthur Court, Eugene, Ore., April 3 GAITHER HCMECOMING	<b>4,956</b> 5.431	The Next Adventure, Bill Graham Presents
35	\$225,690 \$48/\$10	FedEx Forum, Memphis, April 15	<b>9,711</b> 12,407	Clear Channel Entertainment

# UpFront

Chayanne BY LEILA COBO

#### Tetra 20-year career and 12 studio distras, Puerto Rican singer Chayanne is one of the undisputed icons of Latin pop. Often referred to as a heartthrob, Chayanne is much more.

He is a relentless performer whose last world tour spanned more than a year with 110 dates in 26 countries. He is a success at retail and radio, scoring eight No. 1 hits on the *Billboard* Hot Latin Songs chart.

He is also a successful actor who has appeared in film and TV with the likes of Calista Flockhart and Vanessa Williams. And he has been featured in countless advertising campaigns for such products as Pepsi and Dentyne.

"Chayanne genuinely represents the best of Latin entertainment," Frank Welzer, chairman/CEO for the Latin region at Sony BMG, told *Billboard* last year. "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. He also happens to be a joy to work with and one of the nicest people I know."

Between working on his upcoming studio album for Sony BMG and promoting his current set, a compilation of romantic material titled "Desde Siempre," Chayanne sat down for a live interview during the recent Billboard Latin Music Conference. Here are highlights from that session:

**Q.** During your "Provócame" tour 12 years ago, you played in 12 countries. Last year, you went to 26. Did you ever think you would come so far?

**A.** Three weeks ago, I went to Australia for the first time. And it's one of those countries we do little by little. When I did "Provócame," I went to Argentina and Spain for the first time, and now these are countries where I play 12-15 shows at a time. When I did those 12 countries, I thought, "Now what am I going to do next? What am I going to make up?" And I'm telling you, every tour, every album is about looking for new things and creating an illusion. That's why I'm still in the business. When I stop feeling that, it's time to take other decisions.

Q. Is that the secret? Because your career has not had major ups and downs, while most careers do. A. My career has been like ant work. I've worked constantly, constantly. But I've also had a lot of support from people. When I say that, I mean a glance in the airport, or when they stop you

#### HIGHLIGHTS

CHAYANNE

**1978:** At age 10, joins Puerto Rican boy group Los Chicos

**1984:** Releases first solo album, "Chayanne Es Mi Nombre" (Aricla)

**1989:** Enjoys his first No. 1 on the *Billboard* Hot Latin Songs chart with "Fuiste un Trozo de Hielo en la Escarcha"

**1990:** Receives his first Grammy Award nomination for "Chayanne"

**1996:** Stars in the film "Dance With Me" with Vanessa Williams and Kris Kristofferson

**2002:** Releases "Grandes Exitos," his first greatest-hits album

**2004:** Receives his fourth Grammy nomination for the album "Sincero" in the street. Just now, getting into the hotel, they sent me in through the kitchen. They always do that. And what I find is people who ask me, "How are you? You're taller!" They always tell me I'm taller, and I always reply, "TV makes you shorter." Or they say, "You're so skinny!" And I always say, "TV makes you look bigger." But always, it's an outpouring of support, and I'm thankful for that.

**Q.** Many major pop acts stop doing promotion, save for key, large outlets. That hasn't been true in your case, has it?

A. When it's time to release an album, you have to travel to many countries. Media is so advanced now, and whatever comes out here will come out in Japan or Spain or elsewhere. But you need to have presence. It's very important that people know what you're doing, what you're feeling—that they know that what you're doing is natural and spontaneous. When people see you enjoying yourself, that's when people appreciate it and say, "He's doing what he feels."

Q. You began your career with Los Chicos, an all-boy band in Puerto Rico. How did that come about? A. It was an accident. We've always had music in our home, going back to my grandparents, playing instruments, living the folklore of Puerto Rico, the traditions, where [at] Christmas you played guitar, *cuatro*, shakers.

We all lived that since we were very small. I played percussion, but my sister was the one who sang and danced. She was going to be in a group made up of three girls and four boys. But they were college-age, so that fell through. And because I was the one who was always with my sister—I was her chaperone—they asked me to be part of a group of boys.

I was around 10 years old. And they called it Los Chicos because

we were all boys [*chicos*], 10 and 11 years old. I did my first album with them when I was 10, my first movie when I was 12.

**Q.** Did Los Chicos serve as the basis for much of what you do today? **A.** If we were rehearsing for the tour, it was at least four hours of dancing and singing. Create the steps, memorize them, repeat and repeat. That was my schooling. I now go to Los Angeles to choose my dancers—even though my band is here [in Miami]—and to create the steps.

I try to choose dancers who understand Latin rhythms along with urban and pop choreography. We rehearse at least eight hours a day... Having started with Los Chicos unconsciously taught me many things. It was a game! When you're io or II and you perform in stadiums in Costa Rica or Guatemala, you're playing that you're in a helicopter, and there are 30,000 people, and it's not a soccer game but your concert.

**Q.** Obviously, it's very difficult to go solo after being in a boy band. Were you very clear that you wanted to be a solo act?

A. I knew I wanted to continue in music. And I kept studying. I took vocal lessons, dance lessons, I went to the gym—I've been lifting weights since I was 14, even if it doesn't show! And I prepared for the opportunity. And I was lucky that the opportunity came nine months later in Mexico, with someone who was marvelous with me: Fernando Hernández, then president of Ariola Ariola had huge income.

I know! [laughs] They had Juan Gabriel, Rocío Jurado, José Jose. They had a marvelous catalog, and it was the first time they began with a new artist—relatively speaking.

**Q.** How did Chayanne become your nickname?

**A.** They wanted to change it when I did films, because they said I would never be successful in film with that name—because it was one name. They wanted to see two names, and Chayanne Figueroa didn't cut it. My mom gave me the name. [My family] lived in New York and watched a TV series called "Cheyenne." And she liked the series and the character, and when I was born, she started calling me Chayanne. My real name is different [Elmer]. Actually, I'm getting to like it now.

**Q.** Today's labels talk about signing singer/songwriters. You don't write. Why not?

**A.** I don't write a big percentage of my material because I've dedicated my time to my music and the show. I try to have my writers know me—not only through my career but also personally. And you don't have to sing only what you write. There is so much talent, you can sing other people's songs and identify with them and give them total heart.

**Q.** What should we expect from the upcoming album?

A. Right now we're listening to new songs, working with new writers. It's more about having them get to know me ... Talk with me, feel what I am today, and then we'll work together.

14, 2005 i www.billboard.biz i <mark>2</mark>

SYSTEM OF A DOWN IS READY TO 'MEZMERIZE' ITS FANS

PHOTOGRAPH BY ROBERT SEBREE

**LOS ANGELES**—Few acts can trot out a Peter Jennings newsreel before a concert and have a hard-rock audience of 6,000 erupt in cheers. For fans of System of a Down, however, a preshow report on genocide is as fitting as a guitar solo.

It is a Sunday night in late April, and System of a Down is staging its third hometown concert to benefit human rights and genocide awareness organizations. The group is about to embark on a world tour, and the L.A. crowd has gathered not to see the band off or hear a glimpse of its upcoming material. Instead, the atmosphere at the Gibson Amphitheater (formerly Universal Amphitheater) is that of a family reunion, where high schoolers and adults stand and cheer a heavy metal guitar line—or an ABC news clip from 1999—all in the name of Armenian heritage.

Fans drape the Armenian flag over the balcony, and the mosh pit near the front of the stage is a blur of red, blue and orange as fans brandish flags in the crush. A fan in the back yells "fuck Turkey"—a remark directed at the country that perpetrated the Armenian genocide of 1915—and the audience explodes in cheers that rival anything the band received at Ozzfest in 2002.

"This band didn't start to change the world," guitarist/songwriter Daron Malakian later says from the stage. "This band didn't start to change your mind. This band started just to make you ask questions."

#### **BRINGING ITS OWN OPINION**

System of a Down's ethnic appeal and political directness are not the typical qualities of today's megastars, and that says nothing of the band's music: a metal-laced mesh of off-the-wall rhythms and whiplash shifts in direction.

The American/Columbia act has sold nearly 6 million albums in the United States, according to Nielsen SoundScan. The group's 2001 effort, "Toxicity," is its most successful so far, scanning 3.5 million copies.

On May 17, System of a Down will release the first half of its most ambitious project, a double-album that will be issued as two separate discs nearly six months apart.

The first disc, "Mezmerize," was introduced in March with first single "B.Y.O.B.," a thrashy, Black Sabbath-inspired antiwar anthem. The song is highly critical of U.S. policy in the Mid-

#### BY TODD MARTENS

dle East. ("And we don't live in a fascist nation," Malakian sings with far from subtle sarcasm.)

Loaded with four-letter words, it is not the obvious choice for a radio cut. Singer/songwriter Serj Tankian says the band chose the song with hesitation.

"It's such a heavy and aggressive song, and we didn't want a political song as our first single," he says. "But it's so powerful and so different from everything else on the radio, we thought we could get away with it, even though we don't want to be pigeonholed as a political band."

Yet Tankian can't escape politics. As the co-founder of Axis of Justice, the activist Web site he runs with Audioslave's Tom Morello, Tankian is the most politically active member of System of a Down.

Mild-mannered and articulate, Tankian chooses his words with the conscientiousness of a scholar. He shows up for an interview in a suit, while Malakian slouches next to him in jeans and a T-shirt. In the words of producer Rick Rubin, Malakian is the "darker, more aggro character, and Serj is the poet."

"The word 'politics' is a funny thing," Tankian says. "A lot of people say, 'Hey, I'm not political,' and they don't realize that, in today's world, economics, politics, class struggle and social structure, are all tied together. It affects us directly, whether we like it or not, or whether we want to pay attention to it or not. Our lives are political, and System of a Down is a band that talks about politics and has very strong points of view."

System of a Down is also the band Columbia Records Group chairman Will Botwin describes as the company's "flagship." He says the label is counting on "Mezmerize," and follow-up "Hypnotize"—which is planned for a November release—to surpass the sales of "Toxicity."

"We sold more than 5.5 million worldwide, and our expectations are that this upcoming record is going to exceed that," he says. "We look at what happened last time as a barometer for what our goals need to be for this record."

Fans first got a taste of "Mezmerize" when the track "Cigaro" was leaked to the Internet. At the time, the band's representative claimed the cut got out against the group's will. But that was not the case.

"It was our choice to put it out," Tankian says. "Everyone





made it sound like it leaked. Marketing efforts get more interesting day by day."

The cut—in which Malakian turns a reference to the size of male anatomy into a statement about the egoism of the ruling class—made it onto the airwaves. Despite not being officially worked at radio, "Cigaro" peaked at No. 29 on the *Billboard* Modern Rock chart.

"Cigaro" tapered off the chart in about eight weeks. While it failed to rack up a 35-week run on the tally like "Chop Suey" did in 2001, Jacent Jackson, assistant PD at WKQX (Q101) Chicago, said it proved that fans were eager for more System of a Down.

"It didn't perform as a callout record for us, and the lyrical content on the song is pretty ridiculous, but the phones were phenomenal," he says. "System of a Down is probably the most important band in hard rock today. They appeal to alternative listeners, and they're strong and crunchy enough to appeal with the hard rock crowd . . . But whether the new [songs] will become another 'Chop Suey' remains to be seen."

Like all of its previous work, the act recorded the albums with Rubin, who signed the band to his American Recordings imprint in 1997. If there is a noticeable difference between "Cigaro" and past System of a Down songs, it is that the first voice one hears is that of Malakian and not Tankian.

Tankian is still the group's primary vocalist, and Malakian has always composed essentially all of the band's music—coming off as hard rock's answer to Frank Zappa. Yet "Mezmerize" and "Hypnotize" sees Malakian writing more lyrics than he has before. Malakian even splits vocal duties more evenly with Tankian and sings lead on a few cuts.

Tankian and Malakian run their own record labels, but Tankian's Axis of Justice Web site is becoming increasingly more visible, and in 2003 he recorded an album of largely experi-



mental instrumental music with Armenian musician Arto Tuncboyaciyan. With Malakian taking on a more active vocal role, one gets the impression that Tankian is taking a step or two back from band.

"I'm starting to compose music for films," Tankian says, "and I don't like being committed to one thing, whether it's the singer of a band or one band in general. System of a Down is part of what I do, but it's just part of what I do. I don't define it, nor does it define me."

Malakian, however, notes that only those outside of the band's inner circle will be surprised to hear him sing more. "I've always been vocally involved with System of a Down, not necessarily as a singer, but I've written a lot of the melody lines and the vocal patterns. When I wrote something before, I had Serj in my head, but this time I had both of us in my head."

In discussing the new albums, Malakian and Tankian always refer to them as a single project. To the band, "Mezmerize" and "Hypnotize" are one album released in two parts, with both topping off somewhere between 35 and 40 minutes.

"You don't have a bunch of kids dropping acid like they used to," Malakian says. "You can't just release double albums and expect people to sit there and devote their time to it. Our songs are tough to digest, and I would feel really uncomfortable handing someone a CD with 25 songs staring them in the face."

Rubin agrees, saying he recorded about 35 songs with the band and was unable to get it down to a number that was manageable. "Everything in today's culture is short term and disposable," Rubin says. "We're living in a time when people don't seem to even listen to one full album, so we felt the only way for it get properly heard was to spoon feed it."

Still, Columbia is trying to make a permanent impression with this project. "We've been working this record on the street for about eight months already," says Stu Bergen, Columbia Records Group executive VP of rock music.

System of a Down manager David "Beno" Benveniste says street teams have been given everything from "stickers to bags to skate decks to election posters" to hype the releases in recent weeks. "The kids eat all those things up," he says.

Additionally, for six weeks leading up to the release, Best Buy's Sunday circular has printed a weekly countdown to the album's release date. On May 17, the group will perform at the Best Buy in Burbank, Calif.

Indie retailers, however, will not be left out. They will receive an "extremely limited" picture disc version of "Mezmerize." For a release of this magnitude, Botwin says the company is careful to include everyone.

"It's a balancing act," he says. "You're trying to be expansive and bring more people into their music, but it's the band's desire to address their fans directly first."

To that end, the group is in the midst of a 10-city "guerrilla tour" that began April 25. The band is playing small venues in major markets, with ticket information and show locations being announced just days before. Bergen says shows in San Francisco and Denver sold out in less than 30 minutes.

The band will make its first major national TV appearance May 7, performing two songs on "Saturday Night Live." System of a Down has generally stayed away from the latenight talk-show circuit, and the band will nix anything too commercial.

"We recently received an e-mail from a documentary filmmaker in Israel," Tankian says. "He wants to use 'Aerials' for making a film about hats. He saw these Armenian monks listening to and singing 'Aerials' in Jerusalem. He's not paying anything, but I think that's cool. That's more our cup of tea than a football commercial."

This month the group will head overseas to perform at European festivals, and then launch an arena tour of North America with the Mars Volta in late summer. It will be System of a Down's first large-scale U.S. tour since Ozzfest in 2002.

"We could have put out another record really quick and played on the fact that 'Toxicity' did really well," Malakian says. "But we were determined to make another record instead. I want to stay a fan of System of a Down. We can't become everyone's favorite band."

www.americanradiohistorv.com

# COPYRIGHT OFFICE SEEKS LOST AUTHORS ORPHAN

ASHINGTON, D.C.—In late 1946, glamorous Savannah Churchill, the Alicia Keys of her day, recorded the ballad "I Want to Be Loved (But Only by You)" for Manor Records, a New Jersey-based independent label. By May 1947, the Manor disc had soared to

No. 1 on the *Billboard* Jukebox Race Records chart, where it stayed for eight weeks.

Other such Manor releases as Deek Watson & his Brown Dots' reading of "(I Love You) For Sentimental Reasons"—later a hit for Nat "King" Cole and Sam Cooke—also clicked with the record-buying public.

But 58 years later, Manor Records is a mystery. Music historians say anyone who wants permission to reissue those discs will find that the paper trail to the ownership of Manor has dis-

appeared. The Manor discs, in other words, are "orphan works."

The term, conjuring visions of Charles Dickens' poor Oliver Twist, refers to copyrighted works whose owners are difficult or impossible to locate.

The scope of the problem is not lost on the Copyright Office, which has asked for public comment on orphan works, including sound recordings, films, illustrations, text and photos.

More than 700 individuals and groups have answered the call, including music industry bodies of all stripes. The comments are posted on the Copyright Office Web site (copyright.gov). After its May 9 deadline for such comments, the office will formulate a plan to submit them to Congress—if it concludes that such a plan is needed.

Those who seek to use orphan works want Uncle Sam to establish clear guidelines on how to reduce their legal risks. Content companies are OK with that, as long as there isn't any conflict with the rights of in-the-shadows authors and rights holders who might later come forward.

Music interests want prospective users to make a good-faith effort to identify and contact copyright holders. Most want those efforts to be documented in some manner, perhaps by codified steps, including the use of new or established databases.

Some suggest users pay into an escrow fund, with unclaimed monies eventually being put into programs that conserve and restore works. A number of the respondents point out the limits of the issue as it pertains to music. In separate filings with the Copyright Office, ASCAP and BMI each wrote that ownership of the musical compositions they administer is generally well-documented in their respective online databases. Similarly, the Recording Industry Assn. of America says the ownership of modern-era sound recordings is well-documented.

"Federal copyright subsists in sound recordings only if they were first recorded on or after Feb. 15, 1972. The labels and packaging materials for recordings issued since 1972 almost invariably identify the owner of copyright in the phonorecord, and the same information is contained in readily accessible metadata that accompany legitimate downloads of sound recordings made available online," the RIAA filing stated.

"Moreover, while we have not collected empirical data concerning this question, we perceive that, relative to other types of works, the copyrights in a high proportion of sound recordings are registered," and therefore the owners can be traced.

However, a *Billboard* search in 2000 of U.S. copyright registrations for 100 bestselling or critically acclaimed albums released in 1997, 1998 and the first half of 1999 revealed that about one-third did not have any copyright registration (*Billboard*, Nov. 18, 2000).

Several sources—including Sam Brylawski, former head of the sound-recording division of the Library of Congress—say labels have since become more consistent when it comes to registering works in the face of growing online piracy and the development of online music services.

The RIAA contends that pre-1972 recordings—covered only by state common law—are outside the scope of the Copyright Office proceeding.

Other groups believe pre-'72 recordings should be included in the Copyright Office recommendation. They say that without orphan status for such works, the public might be deprived of recordings of musical, cultural or historical significance—like the music of Churchill.

Jazz reissue producer Michael Cuscuna says there are "a bunch of little labels" that likely are in the same limbo as Manor, including Urania (the jazz label), Rico and Regina.

"A person seeking permission to use an older work needs to untangle the complicated history of mergers and acquisitions," the filing by the Library Copyright Alliance said. "And since the person [is] seeking to use the work for at most nominal compensation, the corporation has no incentive to invest adequate resources in locating the records concerning the work," which are often missing or lost.

A study soon to be published by the Council on Library and Information Services looked at the copyright history of 400 heritage records released between 1897 and 1964. The study finds that the current ownership of 25% cannot be identified. Many 1950s indie labels appear to be orphans, but by the mid-'60s, few labels appear to have orphan status.

Musicologist Tim Brooks, the study's author, says the apparent orphan works in question include blues, R&B, rock'n'roll, jazz and country.

In his filing with the Copyright Office, Brooks wrote that two reissue producers " 'tried hard to find ownership of Manor, but the trail went cold.' They proceeded with

## By Bill Holland

# CALL FOR COMPULSORY LICENSE GROWS

WASHINGTON, D.C.—Three major artists' groups are calling for a new compulsory license that would allow artists to reissue their out-of-print recordings if the labels that control the masters do not have any such plans.

The Future of Music Coalition, the American Federation of Television and Radio Artists and the American Federation of Musicians propose a feasibility study for such a license in a Copyright Office filing on "orphan works."

They call the plan a "cousin" of the orphan-works issue.

"If a record label does not press and sell physical copies of a sound-recording copyright through normal retail channels in the U.S. for a period of two years (whether or not the recording has been commercially released and distributed in the past), the recording artist who created the recording would be able to apply for such a license," the groups wrote.

Under the proposal, an artist would be granted "an exclusive license to manufacture and commercially distribute the soundrecording copyright in physical format and a nonexclusive license for all other rights."

Along with this license would come the responsibilities "traditionally borne by the labels"—including manufacturing, distributing and promotion.

Artists would be responsible for paying their label "a portion of the profits." They would also have to pay songwriters and union obligations for the session musicians and vocalists, if applicable.

A spokesman for the Recording Industry Assn. of America tells *Billboard* the group doesn't see any need for such a plan. "We think the Internet is the best answer to this issue, as it opens up new marketing opportunities for record companies."

The organizations say their licensing plan would provide "found money" for all parties and "generate new income for [both] a recording industry that has complained continually about falling income and for many artists who never were, or are no longer, superstars." —*Bill Holland* 

their reissues, in one case putting money in escrow, but no claimant ever emerged."

Brooks is among numerous parties that see potential benefits of a compulsory license to resolve the issue of orphan works (see Opinion, page 4).

Brylawski tells *Billboard* that something should be done to help reissue producers and scholars, "One could expend so much in the way of resources,

dotting every 'i,' " he says. "The bulk of a budget to reissue an esoteric recording could be spent by doing no more than research to contact presumed owners.

"Pre-1972 recordings are protected by state laws until the year 2067," Brylawski notes. "If we're having trouble tracking down owners of 1948 companies and performers now, imagine how it will be in 50 years, a time when those recordings will still be protected by state laws." (Not all legal experts agree that all states protect older recordings.)

"It's no wonder that aside from major-artist rereleases, the bulk of publishing of historical recordings occurs overseas, where it is legal. In the U.S.," he says, "it's going to be most probably technically illegal."

Several filings argue that overly cautious administrators or lawyers often impede prospective users of orphan works.

The comments of the Glusko Samuelson Intellectual Property Law Clinic, helmed by American University copyright professor Peter Jaszi, are typical: "One of the main findings that emerged from conversations with prospective users of 'orphan work' is that the main bottleneck to making these available lies not with individual artists or scholars, but with so-called gatekeepers.

"These risk-averse institutional actors have more to lose, in economic and reputational terms, than do individuals from a choice to use a work without explicit authorization. As a result, gatekeepers tend to embrace the cautious rule of 'Just say no.' "

Members of Congress recommended the Copyright Office inquiry after hearing from such discouraged citizens—including the Library of Congress, whose bread and butter is restoring and archiving old published and unpublished materials with unknown copyright ownership.

Savannah Churchill

## CONCORD RECORDS ON A ROLL WITH GRAMMY WINS, FANTASY PURCHASE BY DAN OUELLETTE

As told by the label's late founder, Carl Jefferson, the Concord Records story began "accidentally."

lefferson was a Lincoln Mercury dealer in the small California town of Concord, 30 miles east of San Francisco. After founding a modest summer jazz festival there in 1969, he soon discovered that some of the straight-ahead performers he booked had been left behind by the rock and jazz-fusion boom.

When guitarists Herb Ellis and Joe Pass told him they could not score a recording deal, he replied, "Hell, how much could it cost?"

In an interview with this writer in 1993, two years before his death, Jefferson recalled, "I was making a profit at my car dealership at the time, so I said, 'Let's just do it.' '

Other musicians with similar laments followed as one project led to the next, and quickly-even before a label was officially established-lefferson had a 10-title catalog. Finally, he formed Concord in 1973 "to keep the record-making process going. I wasn't thinking of this as a commercial endeavor at all. I was doing it for the musicians, because jazz was so devastated at the time '

Today, Concord, based in Beverly Hills, Calif., is a significant player-not just in jazz circles (where it is the No. 1 independent jazz label, according to the Billboard charts), but also in an array of adult-oriented genres, from pop to Latin.

Concord enjoyed a banner year in 2004. In July, the label switched from independent distributor Innovative Distribution Network to Universal Music & Video Distribution. In August, Concord issued Ray Charles' "Genius Loves Company,"

which won eight Grammy Awards and has sold almost 2.9 million copies, according to Nielsen SoundScan. And in November, it completed the acquisition of Fantasy Records, the Berkeley, Calif.based gold mine of jazz, pop, rock and R&B titles, for a reported \$83 million.

Prior to "Genius," Concord's biggest hits were Barry Manilow's "Here at the Mayflower" (which sold more than 180,000 copies), a self-titled CD from vocalist Peter Cincotti (167.000) and the Rippingtons' "Life in the Tropics" (nearly 160,000).

But the success of "Genius" changed all that.

The label is not only signing more acts but finding that it has more leverage in attracting premium performers. Jo Foster, head of Concord PR, says, "People are taking the label more seriously now. We've become a player."

For 2005, Concord has a full docket of jazz-andbeyond releases scheduled, including a Sergio Mendes collaboration with the Black Eyed Peas' Will.I.Am; an Earth, Wind & Fire-inspired project piloted by Maurice White; a live Sonny Rollins album recorded four days after Sept. 11, 2001; and a full-year 25th-anniversary celebration of its Latin jazz arm, Concord Picante, with CDs by Eddie Palmieri and Poncho Sanchez.

Earlier this year, Concord merged its labels-Concord Jazz, Concord Picante, Jazz Alliance, Peak, Stretch and Playboy Jazz—with Fantasy's imprints, including Contemporary, Debut, Milestone, Kicking Mule, Stax/Volt, Riverside, Prestige, Pablo, Specialty and Takoma. The resulting Concord Music Group boasts the world's largest independent jazz catalog and one of the largest indie archives

Marquee performers on adult-pop-oriented Concord Records include Manilow, Cincotti, Michael Feinstein and Ozomatli. Concord Jazz features singers Karrin Allyson and Keely Smith, pianist Marian McPartland and singer/saxophonist Curtis Stigers. The Concord Picante roster includes the Caribbean Jazz Project. Stretch is home to Chick Corea, and Peak spotlights such smooth jazz acts as the Rippingtons and Paul Taylor.

The Fantasy catalog features material by such jazz legends as Miles Davis and John Coltrane as well as influential pop acts like Little Richard and Creedence Clearwater Revival.

Though still an indie, Concord is releasing music at the accelerated rate that was once a majorlabel hallmark. And although the Fantasy acquisition has put it on the scale of a major label, Concord continues to operate with the flexibility and independence of a smaller company.

"We're always seeking to stay a step ahead of other labels," Concord GM Gene Rumsey says. "But the majors turn like a battleship, and we can spin on a dime by just walking down the hall to do business.

Glen Barros, Concord's president/CEO of the last 10 years, says the label has veered radically from the path of most contemporary recordingindustry models

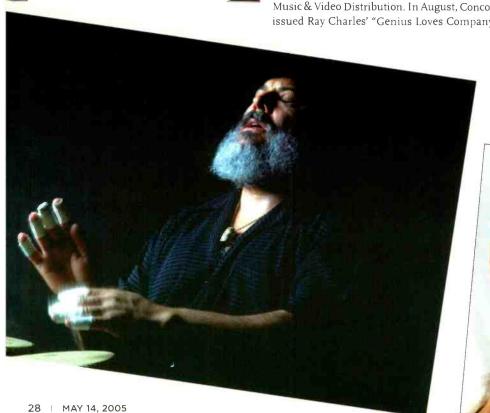
"Those old formulas no longer apply," Barros says. "Like in the wine world, the less you doctor the product, the better it is. We want our artists to create from the heart and soul. Then it's our job to take their music to the widest possible audience."

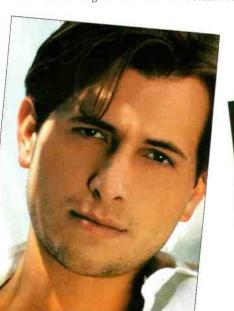
In the past, Barros says, the label was recognized for its artistic excellence while its commercial endeavors were lacking. But shortly before his death, Jefferson-who was more jazz fan and scout than astute label executive-brought Barros aboard to helm the enterprise.

'We've been working on equaling things out, to pull the marketing and sales up to the same level as the art," Barros says. "We're achieving that by coming up with creative ways to get the music to the audience.'

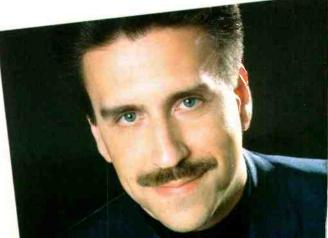
Rumsey says the old industry model was to just release music and let potential consumers seek it out. "We subscribe to finding where the consumers are and bringing the music to them.

"We'll never turn our backs on our retail partners. We won't do anything to hurt them," Rum-









sey says. "But we are looking into other joint ventures like our partnership with Starbucks, where 33 million people a week were exposed to Ray's album." (While Concord continues to work with Starbucks, new collaborative retail projects have not yet been confirmed.)

Jessica Sendra, the jazz buyer for Borders Books & Music for the past eight years, has noticed a big improvement in the way Concord does business on a retail level. She compares its musical diversification to Blue Note and Verve.

"Concord continues to have a dedication to jazz in addition to recording music to keep the lights on," Sendra says, also applauding the label's attention to packaging and other details.

"Concord has become very good at identifying current trends," she says, noting that it has been particularly adept at finding talented vocalists like Allyson. "But most importantly, the label is also releasing all of its albums with a marketing plan that includes artists touring, great radio and in-store appearances. The label is running on all cylinders."

Rumsey compares Concord's marketing strategy to an orchestra where each member has time to practice all of its performance pieces. "We allow for a proper amount of lead time, something like 3<sup>1</sup>/<sub>2</sub> to four months before the street date, and we don't follow a cookie-cutter approach," he says. "We get a good press story started, then coordinate closely with radio and retail."

It also helps to have major distribution.

"Being with Universal has helped us grow our business tremendously. It's been amazing," says Concord VP of sales Joyce Castagnola, a former senior VP at UMVD. "But Universal has a lot more people in the field, in retail and A&R. We couldn't have done the big deals without Universal."

John Burk, executive VP/senior VP of A&R, says Concord has been ramping up a slew of projects in light of the success of "Genius Loves Company." "We're not giving up on jazz, of course, but we are looking to further expand the direction of the music," he says.

Burk, who was mentored by Jefferson for six years, notes that the expansion got into full swing with Charles, who was perfect because he was a jazz artist who was also uniquely successful in so many other genres.

CLOCKWISE FROM TOP LEFT: Concord Records GM Gene Rumsey, singer/saxman Curtis Stigers, executive VP John Burk, jazz sextet the Rippingtons, singer Karrin Allyson, the late Ray Charles, president/CEO Glen Barros, vocalist Peter Cincotti, percussionist Poncho Sanchez and singer LaToya London. "At the time we started talking with him, no one was knocking on his door to work with him," he says. "In a similar vein, we're looking to work with a whole segment of disenfranchised artists who are being underserved by the present models in the record business."

That's a key reason why roots-rocking drummer/ producer Jamie Oldaker decided to link up with Concord for his debut CD as a leader, "Mad Dog & Okies." The set features guest performances by Eric Clapton, Vince Gill, Willie Nelson, J.J. Cale and Taj Mahal and is scheduled for a July 12 release.

"I may not sell a million out of the chute, but I know I won't get lost in the system here," Oldaker says. "I like Concord. I like the roster, and plus I get to talk on the phone with the people who are making the decisions. With Concord branching off beyond jazz, this is a good place for this project."

While Concord's expansion will continue, jazz will still be "at the heart and soul of the label," Barros says. He says its new signings will include the "blue chips" (legendary players like Rollins who he believes are not getting the exposure they deserve) as well as up-and-coming talent like pianist Taylor Eigsti, pop-jazz singer LaToya London (a former "American Idol" contestant) and trumpeter Christian Scott.

"There's a whole new generation of extremely talented young kids who are playing jazz," Burk says. "We're thinking of new ways of marketing them, like recording samplers and packaging them on tour together. We want to capture that explosion of the young."

On the Fantasy catalog front, little has been decided, though Barros notes, "We're looking very carefully at how to treat this treasure we have. We'll be dusting off the archives and putting them into a new spotlight."

Concord VP of artist and catalog development Nick Phillips, who is based in the Fantasy building in Berkeley, says, "There are lots of opportunities to make compilations and reissues that combine the Concord and Fantasy catalogs." He estimates that new reissue material will be released in the fourth quarter.

Phillips too was mentored by Jefferson, beginning in 1987. So, considering how Concord



NAUT ALL UNES ARE FULL

DEPARTMENT

has branched out, is "Jeff," as he was fondly called, rolling in his grave?

"I think he'd be proud of where we are today," Phillips says. "Growing from an indie mom-andpop label to purchasing the Fantasy catalog would have been to him like the minnow that swallowed the whale."

Barros agrees: "Jeff asked me on his death bed to run the label. He knew our tastes in music were different, but he saic he trusted me that I would do the right thing. I didn't know if I was buying into the company or asking for his daughter's hand, but he handed his baby over to me.

"We've built on his foundation and kept the artistic integrity that he fostered. Maybe he would have disagreed with what Concord has released in recent years, but in the end, I believe he'd be very proud."



## Billboard SPECIAL FEATURE

hen "El Vacilón: The Movie" premieres later this year, fans of the spanish-language radio show on which the film is loosely based will get exactly what they paid for: the kind of raunchy, racy, R-rated humor that has made "El Vacilón de la Mañana," heard on WSKQ (La Mega 97.9), one of New York's top morming drive programs in any language.

The movie chronicles the fictional misadventures of "El Vacilón" hosts Luis Jimenez and Ramon "Moonshadow" Broussard, who play themselves. Jimenez, who wrote the script, says the film is merely a big-screen version of "some of the wild stories callers tell us, with me and Moon putting ourselves in these crazy situations."

Had Jimenez instead chosen to document his life story—as his radio rival Howard Stem did in 1997's "Private Parts"—the resulting film may not have been as sophomorically funny, but it would likely be as entertaining, if not uplifting.

Jimenez's rapid rise to radio prominence is an engrossing rags-to-riches story that begins in the Puerto Rican town of Caguas, where the teenage Jimenez rever wanted to be anywhere but on the air.

LUI\$

JINENEZ

LA MEGA 97.9 MORNING MAN TURNS MOVIE STAR

MAY 14 2005

BY ROBERT DOMINGUEZ



## Congratulations Luis and Moon from your family and friends at SBS



www.americanradiohistory.com

## JIMENEZ (cont.)

#### from >>p30

He and WSKQ PD George Mier, whose father was an engineer at a radio station in Caguas, were friends in middle school. The classmates "would walk around the track and talk about radio all the time," Mier recalls.

Jimenez's first radio job, at 15, wasn't really a job—he worked for free at a station that played soft ballads. "It was a Lite-FM type of station, and I'd get to read news and talk three times an hour," Jimenez says. "But I was too young for the format. The owner would call me up and say, 'Slow down! You're talking too fast!'

"I would forget about the easy format and just go crazy," he adds, laughing.

The experience proved invaluable, but it was Jimenez's friendship with Mier that eventually led to the big time. After Mier's family moved to Orlando, Fla., the school chums lost track of each other—until Jimenez's parents also moved the family to Orlando in the late 1980s. Mier's father was running a small station there, WONQ, and Mier offered Jimenez an on-air job.

"We hooked back up again and worked together four years in the Orlando market," Mier says. "He did mostly voice-overs for me."

The gig, however, was not exactly what Jimenez envisioned when he dreamed about being a radio star. For several years he had to supplement his meager income by working as a night janitor in a factory.

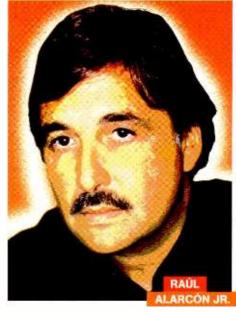
Things changed after Mier became PD at WSKQ, the FM flagship station owned by media giant Spanish Broadcasting System.

"After a month there, I decided we needed a new face for the morning show, and Luis is the only guy who came to mind," Mier says.

"We had done parodies on a small scale in Orlando, and I thought it could work if we put him here. At first, management didn't want to put him on in the morning. He went through an array of co-hosts until he hit it off with Junior Hernandez, and it eventually became the show it is now."

"El Vacilón," which roughly translates as "the morning party," is broadcast from 6 a.m. to 10 a.m.

In its early days, the show featured Jimenez and the late Hernandez acting as ringmasters for a morning circus of zany supporting char-



acters, sexually charged banter, bawdy skits, song parodies, phone pranks and the occasional hoax—not to mention a listening audience eager to call in and share their naughty stories, egged on by the studio crew.

On the strength of Jimenez's rapidly grow-

ing audience, La Mega became the city's No. 1 station in 1998. Five years later, "El Vacilón" which had been battling Stern's show for the hearts and ears of morning listeners for years finally topped Stern in the Arbitron ratings.

"Our success is because the guys are like a bunch of kids," says Mariae Alma, who is producer of the morning show and the upcoming movie, in association with Babylegs Entertainment. "They're like a gang, sitting in a living room, just hanging out and talking about whatever."

It may seem effortless, but one radio analyst says Jimenez & Co. know exactly what they are doing.

"It's clear they have a stronghold on the Spanish-speaking population," says Tom Taylor, editor of trade publication Inside Radio.

"It's gold-rush time in Spanish radio, and like with a lot of good, original shows, they don't go home and play golf after work. They work at it really hard, they're really close to their audience, and they know what's happening in the culture."

Jimenez's road to success has had its share of bumps, however.

#### WATCHING FOR WATCHDOGS

Though he claims to have toned down the show's borderline vulgarity in recent years, "El Vacilón" continues to be targeted by such watchdog groups as the National Hispanic Media Coalition.

"I would say it's to a lesser degree now, but it still goes on," NHMC president Marta Garcia says of the show's in-your-face content. "In the past they were blatantly pornographic. Now they're subtly pornographic."

But unlike Stern, who relishes a good public fight with his critics, Jimenez insists he doesn't enjoy controversy.

"This kind of thing affects me and gives me pressure, because I am very sensitive," he says. "We do have a clean purpose of making people laugh, even with our raunchy humor. We have no other purpose than that, and it does hurt me when people say they want us off the air and stuff like that.

"So listen to something else then!" Jimenez adds, chuckling. "Leave us alone! Leave us 3 million people alone who are listening to this show!"

One huge fan of the show isn't worried about its naughty nature. Darryl Brown, executive VP/GM of ABC Radio Networks, recently negotiated a deal with SBS to syndicate "El Vacilón" in several U.S. cities with heavy Latino populations.

"Luis Jimenez is *the* guy in the morning, and we're extremely excited to be doing business with [SBS CEO] Raúl Alarcón Jr.," Brown says.

Jimenez, Alarcón says, "is relentlessly innovating, evolving, morphing and progressing. The one constant is his enormous appeal and a huge and loyal following. On behalf of all of us at SBS, I want to thank Luis for his years of dedication and service."

Though Jimenez is excited about the opportunity to reach a nationwide audience—and help promote the upcoming movie—he insists he is happy just to be working in front of a mic.

"If I weren't doing this, I'd probably be in Florida or Puerto Rico or whatever, but I would definitely be working on the radio," Jimenez says.

"I like this job. For any DJ, it doesn't matter how much we have accomplished, it doesn't matter how many years experience he has, or how much success. There's no experience like the first time they let you go on the air, even if it's just to say the time. It's the biggest thrill of them all."

## Yo vacilo

## Tu vacilas

## El Vacilón de la Mañana

#### Thanks

for 12 years of getting us up and going in the morning



# "ASI se controlan"

COL

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**MEGA 97.9 FM CONGRATULATES** Luis Jimenez y Moonshadow - Lunes a Viernes 6-11



hen Luis Jimenez walked away from the only job he ever wanted, little did he know he would soon become one of North America's top morning-show DJs.

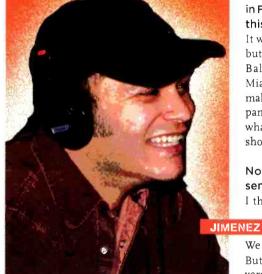
This may come as a shock to the legion of radio fans Jimenez has been entertaining for the past dozen years as host of "El Vacilón de la Mañana," on WSKQ (La Mega 97.9) New York, but the notorious shock jock was once so intimidated by the prospect of manning a mic in such a massive market that he was about to turn down the job.

Luckily for the station—and its parent company, Spanish

Broadcasting System—Jimenez got over his fright and stayed on for what became an unlikely success story.

The 32-year-old, Puerto Ricoborn Jimenez, whose only previous experience was toiling part time at a small station in Orlando, Fla., soon turned four hours of racy jokes, skits, song parodies, hoaxes and pranks into the city's No. I morning drivetime program —managing to temporarily dethrone the King of All Media, Howard Stern, in the process.

But "El Vacilón"—"the morning party"—is more than just a breakfast staple for much of the city's burgeoning Latino population. In the 12 years since Jimenez has been on the air—



with original co-host Junior Hernandez (who died suddenly in 1998) and with current sidekick Ramon "Moonshadow" Broussard—the show has become a cottage industry, spawning several best-selling CDs, a series of sold-out live shows he has hosted

at Madison Square Garden and an upcoming comedy film.

Not to mention complaints to the Federal Communications Commission about the program's over-the-top, often sexually charged antics.

Yet Broussard credits the "family atmosphere" Jimenez has nurtured in the studio for the show's success.

"What makes the show work is that first we're friends, and I think that's what makes the difference," says Broussard, who joined "El Vacilón" five years ago.

"Working with Luis means just being able to be yourself and not even thinking. There's a feeling of family, and everyone on the show feels like they're one of the guys, too."

Jimenez recently sat down with *Billboard* to talk about his career, the growth of the show and the eagerly anticipated "El Vacilón: The Movie."

#### Your movie was supposed to be released in February, but now it looks like it'll be later this year. What happened?

It was going to be a small, independent distribution deal, and then we consulted with [Luis Balaguer of Latin World Entertainment] in Miami, [who] saw the movie and said, "We can make this bigger—we can actually get a big company to lock this up with distribution." So that's what we're working on right now. He hopes this should be out [later this year].

## No doubt it will have the same raunchy sense of humor the show is famous for?

I think it is a raunchy movie. We believe we can't do anything less than what we do on the radio, and more is what we did. We actually went a little further with the movie. But it has a plot. Actually, one thing connects very well with the other. It's not just sketches. But it is you guys just being yourselves in crazy situations? It's basically how people see Moonshadow and I, as two DJs. And what they think our lives may be off the air also.

#### You're always in a neck-and-neck battle for ratings supremacy with Howard Stern. He also starred in a movie, "Private Parts," as himself. Do you see people comparing the two?

The movies are totally different. His movie is based on his life, and our movie is not autobiographical at all. But I do believe he opened the doors for radio personalities to go beyond the radio. And I believe that probably if he hadn't made the movie, it would have never crossed my mind to even think that two DJs could make a movie and it could be successful.

#### Let's talk about your background. Is it true you were a janitor before coming to radio?

I started in radio when I was 15 years old. I got a chance to work for free at a radio station [in Puerto Rico], but then I couldn't really find a good job on the radio. I kind of decided to move with my parents to Florida. I requested a job at a radio station over there [WONQ], because the program director at the time, George Mier—the owner's son—told me that he had a job for me.

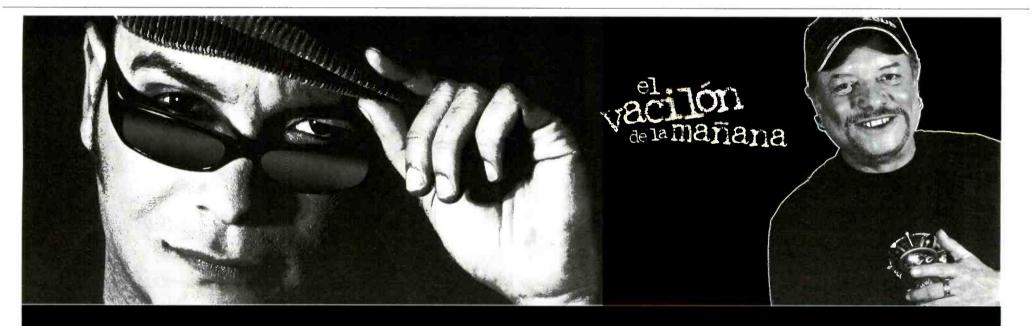
But when I got there his father said, "Well, I don't have any shifts. As a matter of fact, I can only maybe give you a Sunday."

I worked as a storeroom clerk for a hotel in Orlando, and I started working during the day at the radio station. But at night, my main source of income was being a janitor at a factory. I did that for a few years. That's how I paid the bills. The radio [work] was there, but I was making very little money with it.

#### How did you get to New York?

George Mier became the program director for WSKQ in New York. I guess he felt bad for what he did before, so he called me up for an interview with [Spanish: Broadcasting System CEO] Raúl Alarcón Jr., and I was offered the midday shift, 10 to 3.

They put me on the air for one hour on a Wednesday afternoon, and I thought I did terrible, I was so nervous. I was coming down to Mr. Alarcón's office to tell him that I was too scared and that I didn't think I was ready for New **continues on >>p36** 



Congratulations to Luis Jimenez and Moonshadow on making El vacilón de la mañana NY's "¡Numero Uno!"





# GONGRATILATIONS EL VACILON DE LA MANANA



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## ARRESTING MOMENTS

Luis Jimenez, nost of "El Vacilón de la Mañana," on WSKQ (La Mega 97.9) New York, experienced the ultimate radio prank a few years ago. As PD George Mier recalls: "Detectives came to the "adio station w th a sheriff and a warrant ... very legit. In the middle of the show they burst in and said, 'Are you Luis Jimenez? You're under arrest.'

"They stopped the show. They handcuffed him, bok him outside the radio station, took p ctures and put him in the back of a car for 45 minutes.



"Luis didn't know what was going on. It was all dead air on the radio. Forty-five minutes later they told him, 'We got you!' It was the ultimate

R prank! It was never done to him before,

and we never found out who [staged] it." Antics asida, Mier believes Jimenez has gained a loyal listenership because he is "a people person."

"It's never a 'This is about me' show," Mier says. " think that's a significant reason why he is so successful. Luis does not disconnect from his people. The show is designed that Luis does not always have the punch line. Sometimes the listener has the punch line. As long as he stays in sync with the market, he will always stay where he is—at the top." —DEBBIE GALANTE BLOCK

#### from >>p34

York, that it was too big for me.

I was rehearsing how to tell him when he looks up from his chair and says, "Welcome to SBS," before I could open my mouth. How do you tell Mr. Raúl Alarcón, "No, I'm scared?"

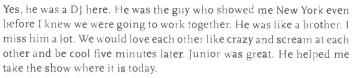
The next day I was going to leave, and they called me and said, "By the way, you're not doing middays. We lost one of the guys in the mornings, so you're going to fill in on the morning show until we get somebody." And as I always say, I'm still waiting. The guy has never shown up. The show started Monday, Aug. 9, 1993.

#### Describe the show in its early days. It must have been totally different from what it's like now. Oh, absolutely. I used to fight all the time with the station manager because he wouldn't let me develop the raunchy humor that I wanted to add to

the show. It was very lame. We even had, like, three minutes of some guy talking politics, and there was a horoscope. If I did a joke, I would be called downstairs immediately: "How can you say 'nalgas' [rear end] on the air? Are you crazy?"

After the manager left the company, I was free to do what I wanted because nobody was paying attention to this lame morning show. So I said, "Let me experiment," and that's how the show took off, with Junior Hernandez [as co-host] at that time.

#### Did you know him before that?



When did you know the show was finally taking off? Is there one clear moment when you said, "We've got it now, this is the di-



rection we're going to take the show from now on"?

Yes—when I asked for a raise and Alarcón said yes. That's when I knew the show was taking off. I'm serious about this. I was very concentrated on making the show better. Everybody was giving me opinions and I wasn't really listening to anybody. I didn't want anybody to affect what I wanted to do with

this show. I had too much of SHADOW that before. So the show was a big success, it was in the top three [in ratings] at the moment, and I said maybe I can ask for a raise, and I did.

Are you always conscious of the ratings? I never concentrate too much on it. I actually hate it when somebody tells me the ratings are coming out, because that gives me so much

pressure. I don't like to think about it.

#### There must have been an immense feeling of joy when the station finally hit No. 1, though, in 1998.

Yes—and I went into the office and I cried, because that happened a few months after Junior died. I cried because Junior wasn't there when it happened, and it was with him that I did it. It was a very emotional moment.

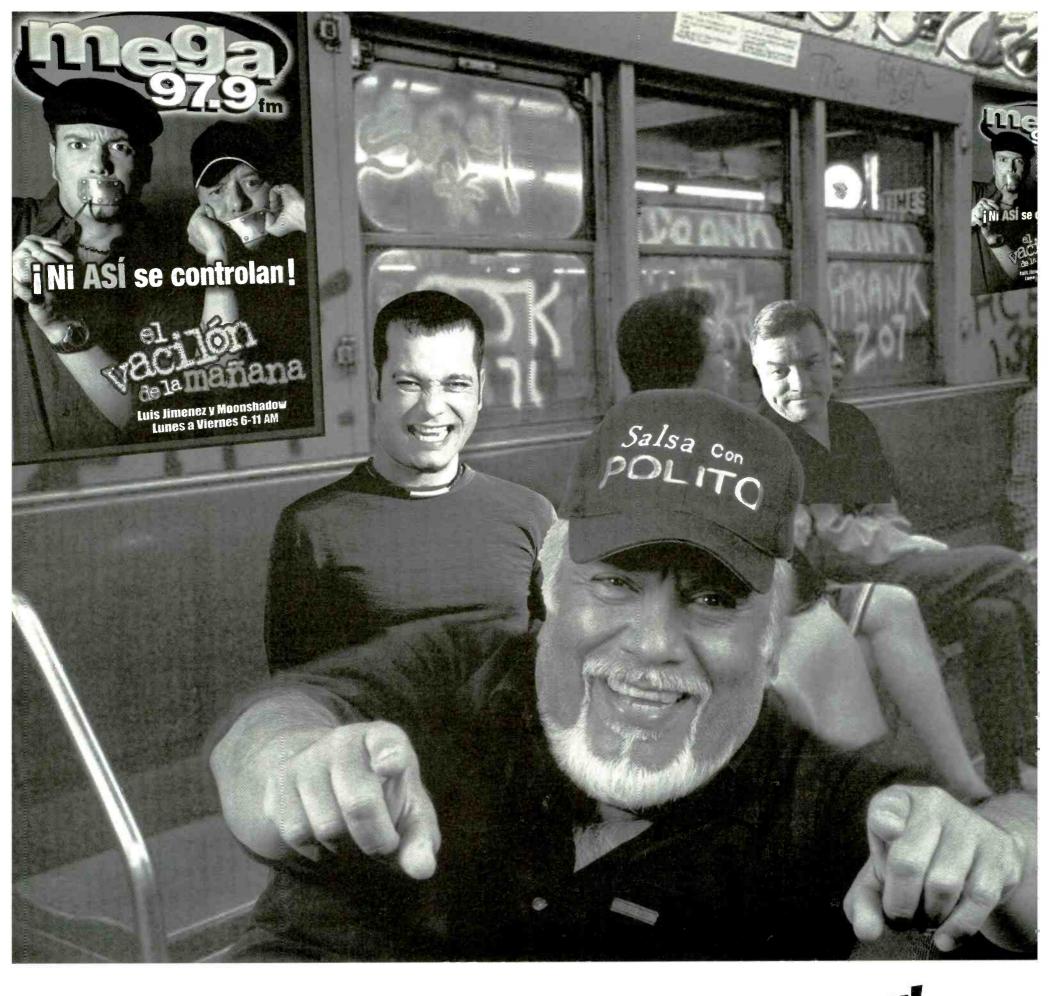
## At this point, what is left to accomplish? You guys have your CDs, your live shows, the upcoming movie. Are there plans to do a TV show?

We've had offers to do that, but we don't want to because it's going to look so much like what Howard does. So we don't really want to get into that.

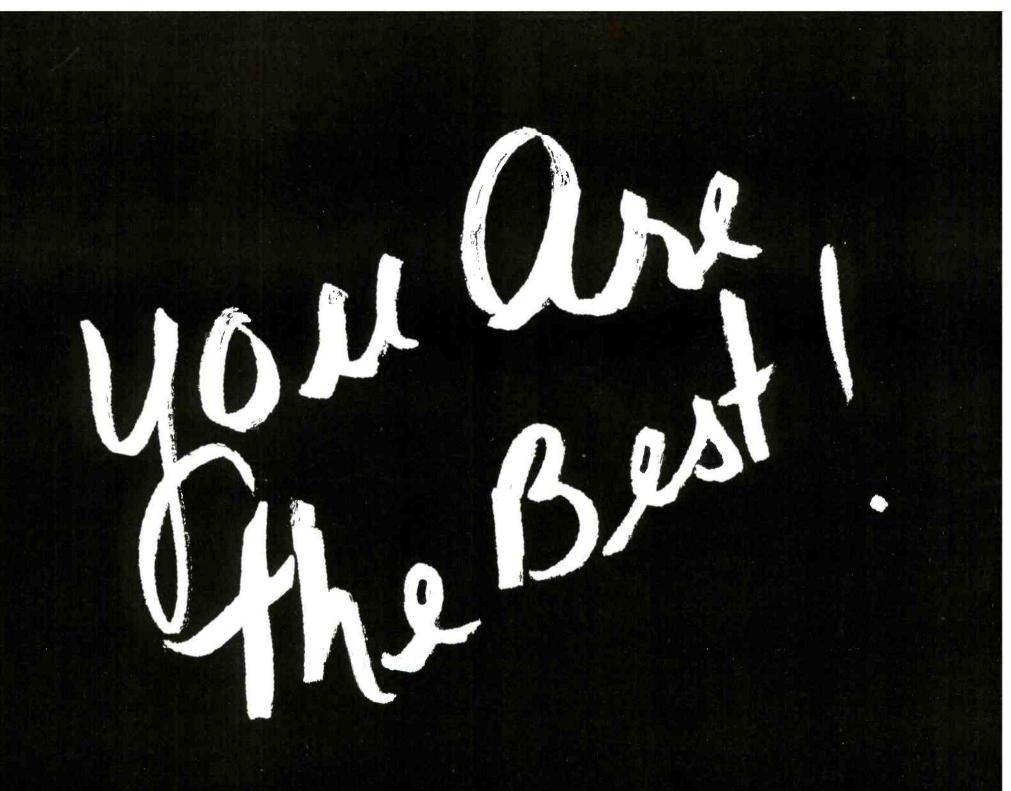
All these things come out of the radio show, so our main goal is to have the show keep growing on the radio, to have more people listen. All these things we do are because our fans ask for it, or we wouldn't do it. We think it's fun, but our main thing is the radio. We're not going to leave radio for Hollywood [laughs].



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UNIVERSAL MUSIC LATINO



**Dierks Bentley** 

He's a 'Modern Day Drifter'



Erika Jo A new 'Nashville Star' is born



Crosses pond for a producer



Dave Matthews Bard Billboard reviews 'Stand Up'

ROCK BY RAY WADDELL

# TIME FOR DMB TO 'STAND UP'

s the first new studio album from Dave Matthews Band in more than three years, "Stand Up" is about to be counted. The new record from the Charlottesville, Val-based band takes DMB into new sonic territory under first-time DMB producer Mark Batson (Eminem, 50 Cent, India.Arie) "Stand Up" drops May 10 as an RCA DualDisc, with leadoff single "American Baby" already gaining ground at radio.

"I'm biased because we had such a good time making it, but I have to say for the time being it's my favorite," Matthews tells *Billboard.* "I don't think we've managed to have as much enjoyment in the studio as we did on this record, and I don't think we've necessarily come up with such a good result before."

"Stand Up" was recorded in the band's Haunted Hollow Stu-

dio in Charlottesville. Working in these familiar confines with Batson gave DMB a shot of creative adrenaline. "He sort of becomes a third arm to the band," Lassist Stefan Lessard says. "He's probably the only producer live ever worked with "hat's able to produce at least four songs a day."

Batson's own chops and fast-paced studio ethic tappec into the band's instincts. "The pace of working brought a spontaneity to the songs that I don't think we've had on record before," Matthews says. "It has a real modern sound, but also a back-porch quality that really turned me on."

"Stand Up" ranges from world beats and funk jams ("Stand Up [For It]," "Louisiana Bayou," "Smooth Rider") to sparse piano-driven set pieces ("Steady As continued on >>p40



# Van Zant Brothers Trade Southern Rock For Country

NASHVILLE—It took two Southern-rock legends to deliver one of this year's most-talked-about debut country records.

Lynyrd Skynyrd's Johnny Van Zant and brother Donnie of .38 Special make their official bow in the country market with the May 10 release of "Get Right With the Man" on Columbia Records.

"It wasn't an accident," Sony Music Nashville president John Grady says of landing the duo, which is using the moniker Van

# "The album is a dream come true."



-DONNIE VAN ZANT

Zant. "We actively pursued Van Zant. It was their idea to make a country record. It was our idea to make it here."

Donnie Van Zant calls the project "a dream come true for us. We've been wanting to do this now for at least 10 years. We've got a brother, Ronnie, who was killed in 1977. He wanted to do a country record, so we are really getting to live out his dream too."

Johnny Van Zant says the brothers aren't going country, they've always been country. Indeed, if you poll any of today's core country artists, nearly all will eagerly pay homage to the influence of Skynyrd and .38 Special.

"[It's an] opportunity for radio to deliver the 35-year legacy of Skynyrd and .38 Special's audience into a contemporary radio format known as country," Grady says, adding that Van Zant's base is comfortable with rock and country.

"This is the right time," Johnny says of making a country album. "With people like Gretchen [Wilson] and Montgomery Gentry and Big & Rich making records, that's not far from us. We could have sung [Montgomery Gentry's hits] 'My Town' or 'Hell Yeah!' "

Donnie says it took only five minutes to decide whether Sony was the right place for them. "They told us from the very getgo, 'Go into the studio, be natural, be yourself.' That's what they wanted from us and that's what we did."

Produced by Mark Wright and Joe Scaife, "Get Right With the Man" was originally set for a June 7 <u>continued on >>p40</u>

Music The Beat

MELINDA NEWMAN mnewman@billboard.com

# The Cream Of Coachella's Crop

It was one of those moments that you don't see coming. As two of my friends and I waited in the security line at the Coachella Valley Music and Arts Festival April 30, a thought crept into my head: At what point will I feel too old to go to a multiday, multi-act festival?

The three of us then started chatting with two college boys. One of them asked how we got our VIP wristbands, and then delivered the fatal blow: "Are you parents of a band?" Seeing our crestfallen faces, he quickly added, "Or lovers?" Too late, my young friend, the damage was done. And then, quite frankly, challenging us to a dance-off only added insult to injury since my knees would have never held up. Sheesh.

But was that the sign, I wondered, as I fought with security guards over my God-given right as an American to bring a ball-point pen onto the grounds. Happily, as Coachella proved, it looks like my festival days are far from over.

Coachella was one of the best-run and most enjoyable festivals I've attended. Presented by Golden Voice/AEG, shows ran, by and large, on time; the grounds were crowded, but never oppressively so; and the lineup was delightfully diverse, but all acts fit into the overall festival vibe.

Highlights among acts I saw for the first time included Canadian hip-hopper Buck 65. Playing to track and accompanied by only his turntables, the Warner Music artist (V2 in the United States) recalled Beck and Everlast, but he spun tales, such as one song about a door-to-door encyclopedia salesman, that are uniquely his.

Katie Melua, whose Dramatico album has been certified five-times platinum in the United Kingdom (she is on Universal in the States), deserves a much bigger U.S. following, based on her jazzy, jaunty songs that are both eclectic and mainstream. The audience loved her.

Los Angeles darlings Rilo Kiley (Brute/Warner Bros.) showed why the band is gaining new fans every day. It runs the gamut from rock to pop and alt-country, and each song has its own little endearing twist that makes it special.

Among the established acts, Wilco and Coldplay delivered muscular sets that were textbook cases of how to play a great show. Wilco could teach the younger kids a thing or two about how to pull off a jam that remains tight, instead of one that dissolves into messy cacophony.

**QUICK HITS:** Jennifer Lopez, who Simon Renshaw briefly handled when he was at the Firm, has come back to the company for management. Her career is now being guided by Firm founder Jeff Kwatinetz ... Danielle Romeo is the new Los Angeles-based publicist for Nettwerk America. She was previously with the Mitch Schneider Organization.

Wilco's Jeff Tweedy

VAN ZANT (cont.)

#### from >>p39

release, but was moved up because of a heavy street buzz on the project.

First single "Help Somebody," penned by Kip Raines and Jeffrey Steele, is No. 32 on the *Billboard* Hot Country Songs chart. Billy Joe Walker Jr., Rivers Rutherford, Tim Nichols and Craig Wiseman are among the songwriters who contributed songs to the album. The Van Zant brothers co-wrote seven tracks.

"We've always tried to write songs that move us emotionally and spiritually," Donnie says. "We write about the truth...People relate to that."

The brothers remain with their respective rock bands, but do plan on touring as Van Zant in the fall. "I've been with Lynyrd Skynyrd 18 years now and I want to be there for the last note of 'Free Bird,' " Johnny says.

And .38 Special fans will be glad to hear Donnie is equally committed to his group. "I'm celebrating my 30th anniversary with .38 Special," he notes. "I look forward to being there until the last note too." Plans call for a "hometown" in-store May 13 in Jacksonville, Fla., at Wal-Mart. The brothers will also perform during the Country Music Assn.'s CMA Music Festival in

June and are slated to make an appearance on the WB's "Blue Collar TV" show in July. The label plans a dance club promotion for the track "Sweet Mama."



Management: Ross Schilling, Vector Management Booking: The William Morris Agency Publishing: Shantytown Music (ASCAP)

# DMB (cont.)

We Go"). moody jazz ("Stolen Away on 55th & 3rd") and shape-shifting rock ("American Baby," "Hunger for the Great Light").

Batson often broke down DMB into its separate parts to formulate songs and grooves. "Our sense of songwriting flourished in this environment," Matthews says. "Each personality had a chance to make a statement that might not be as easy to make if we did it all together sitting in a circle."

Thematically, "Stand Up" blends spirituality, romance and biting political statement. "Love and sex, boy meets girl in an ugly world, that's usually my inspiration," Matthews explains. "I love women, I love my family, and I love the world, but I'm troubled by all of them."

Hugh Surratt, senior VP of artist development/creative at RCA, says this project was ripe for the DualDisc treatment.

"The material we have for the DualDisc really captures the personality of the band members, what went into making the record, the vibe in the studio, and how the addition of Mark Batson as a coproducer of the project brought in an entirely fresh element," he says.

Supplementing the standard "marketing and promotion 101 things," Surratt says, is a strong single out of the box. "Reaction at radio to 'American Baby' has frankly been stronger than any single I believe we've ever put out from this band," he says. The track rises 14-12 on the *Billboard* Adult Top 40 chart.

A May 9 show at New York's Roseland Ballroom will be webcast live on AOL Music. But DMB's most valuable marketing tool is its remarkable touring base, and RCA is already taking advantage of DMB's box-office clout.

"[Tour promoter] Clear Channel tagged the forthcoming album's street date and used 'American Baby' as the music bed for most of their radio and television advertising, and also tagged the album release in the print ads," Surratt says. Additionally, DMB, which runs its own ticketing operation, lists info about "Stand Up" on the back of each concert ticket.

On TV, VH1 has committed to playing the "American Baby" video 40-50 times a week leading up to street date. VH1 will also feature the video in its "Hear Music First" program, followed by a "Storytellers" episode that will air after the launch of the record.

This is DMB's first studio release since the Sony-BMG merger, and the first since the band restructured its deal with RCA in protracted negotiations last year.

"I'm happy," Matthews says. "It's a different room, you've got a different energy in there with RCA because of the connection with Sony. So there's a new pool of people, an eagerness around it. We'll work with them, and hopefully they'll work with us and it will turn all beautiful, and if it doesn't, we'll just take it on the road."

As to his new deal, Matthews says, "I think we restructured it magically and very favorably for ourselves. And hopefully it has a consequence of artistfriendly deals happening more frequently, as long as our industry survives."

Zant Brothers:

eft, and Donnie

# Latin Notas

LEILA COBO lcobo@billboard.com

# Awards Heat Up TV Latin Music Awards Show Garners Highest Rating Ever

It was a ratings boom for the Billboard Latin Music Awards. The show, which aired live 8 p.m.-11 p.m. April 28 on the

pulled an 11.6 rating

(attracting 2 million

viewers), according



to Nielsen, up from 8.2 the year before. This year's show is the highest-rated edition since Telemundo began airing the awards in 1999.

The evening's high point was the finale. It featured urban regional duo Crooked Stilo followed in quick succession by Daddy Yankee. singing a medley of hits, and Sean "P. Diddy" Combs, who joined Daddy Yankee.

Manning a console during Daddy Yankee's performance was producer Luny (one-half of reggaetón production team Luny Tunes), who produced Daddy Yankee's "Gasolina." Prior to the awards show. Luny

led a production session during the Billboard Latin Music Conference, joined by reggaetón duo Wisin y Yandel and Mr. Phillips, who are all featured on Luny Tunes' Universal album "Más Flow 2."

Mr. Phillips' rendition of his rap on the Luny Tunes remix of Frankie J's "Obsession" was a highlight of the session.

That spontaneity, coupled with a spirit of adventure, are at the core of the genre's success, all involved said.

Luny said for the genre to develop, new rhythms and voices have to be incorporated.

Upcoming projects include collaborations with Rudy Pérez -the Billboard Latin Music Award winner for producer of the year-who hosted a reggaetón night as part of the conference. Pérez is working with Luny Tunes on tracks for Michelangelo and model Sissi.

Reggaetón was also on the

minds of the 14 teenagers who took part in a panel that served as a veritable focus group for attendees, who were intent on hearing the teens' musical preferences.

The teens expressed universal reluctance to set foot inside a record store. Their favorite way of acquiring music was downloading it for free.

Not one had ever paid for a download, and yet, they have readily paid for ringtones. ("I only need one or two ringtones, but I download too many songs to buy [them]." one teen said.) Convenience was more important than price to many.

What would get these teens to actually go to a store and spend money for music?

In-store appearances that provide a chance for them to see their artists, incentives (such as a T-shirt or cap with purchase) and access to CDs at concerts. .....



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# Your Definitive Resource for Latin Music

# **Global Pulse**

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

# Oz Act Crosses 'Oceans'

Go-Betweens Go For A Broader Audience

Buoyed by its best reviews since forming 27 years ago, cult Australian outfit the Go-Betweens is touring through June in support of new album "Oceans Apart." The tour includes the band's first U.S. dates since 2001

The Go-Betweens' are singer/songwriters Robert Forster and Grant McLennan. They are published by Complete Music.

Last year, the duo signed with London-based indie Lo-Max Records for the world excluding continental Europe, North America and Australia. The label reissued three of the band's 1980s albums last September in the United Kingdom and has global rights (excluding Australia) to its five other studio albums.

"Oceans Apart" had an April 25 U.K. release on Lo-Max and arrived April 26 in Europe through Mainz, Germany-based Tuition. The set bowed May 1 in Australia on EMI and May 3 in North America on Yep Roc

Lo-Max managing director Allison McGourty admits the Go-Betweens' commercial success has never matched their critical acclaim. "I'd like to see a much broader audience develop for the band," she says. "They have a really strong catalog and a truly great new album to lead the way." —STEVE ADAMS

**DIVING UP:** Swedish-based Norwegian singer/songwriter Ane Brun calls herself a late



bloomer, but she is making up for lost time with sophomore album "A Temporary Dive" (DetErMine/V2).

"It wasn't until after I moved to Sweden in 2000 that I thought of making a living from my music," Brun admits. After two independent EPs, Brun's debut album, "Spending Time With Morgan" (DetErMine/V2), arrived in May 2003, followed that fall by a European release.

"Dive" is licensed internationally from her DetErMine label to V2 and has been released in Scandinavia, Belgium, the Netherlands, Luxembourg, Spain, Germany and Austria. It entered Norway's Verdens Gang chart Feb. 14 at No. 1 and hit Sweden's GLF chart two weeks later.

It will arrive May 17 in France and June 6 in the United Kingdom. Brun plays May showcases in London and Paris prior to a Danish tour in June and appearances at Scandinavian summer festivals. Brun has her own publisher, Ane Brun Publishing.

-NIGEL WILLIAMSON

### NYC VIDEO SOURCE OVER THE AIR LIVE COMMERCIAL BROADCAST NEW YORK CITY HIP HOP/R&B COUNTRY/POP/ROCK BIG & RICH BIG TIME TIM McGRAW DRUGS OR JESUS MARIO HOW COULD YOU LUDACRIS NUMER ONE SPOT DESTINY CHILD GIRL NAS I/ QUAN JUST A MOMENT EMINEM MOCKINGBIRD TIM MEGRAW DRUGS OR JESUS JO DEE MESSINA MY GIVE A DAMIN'S BUSTED TRACE ATKINS SONGS ABOUT ME JOE NICHOLS WHAT'S A GUV GOTTA DO JOES STONE SPOILED JOHN LEGEND GET LIFTED ENTINEM MOCKINGBIRD GWEN STEFANI # EVE RICH GIRL JOHN LEGEND ORDINARY PEOPLE NIVEA OKAY OMARION O JUHN LEGEND GET LIFTED TOBY KEITH HONKYTONK U SHE DAISY DON'T WORRY BOUT A THING DIERKS BENTLEY LOTS OF LEAVIN LEFT TO DO DARRYL WORLEY IF SOMETHING SHOULD HAPPEN KEITH URBAN MAKING MEMORIES OF US NIVEA OKAY OMARION O FANTASIA TRUTH IS FANTASIA IRUTATIS JENNIFER LOPEZ GET RIGHT BEANIE SIGEL FELLIT IN THE AIR FABOLOUS BABY SNOOP DOGG LETS GET BLOWN WEN STEFANI I EVENCICH GIRL KYLIE MINOQUE I BELIEVE IN YOU SHANIA TWAIN DON'T GRETCHEN WILSON WHEN I THINK ABOUT CHEATIN CIARA 1,2 STEP AMERIE ONE THING TWEET TURN DA LIGHT'S OFF T.I. U DONT KNOW ME AECKLESS KELLY STICK AROUND SUGERLAND SOMETIMES MORE JAME O'NEIL SOMEBODY SHERO SUDDY JEWELL IF SHE WERE ANY OTHER WOMAN T.I. U DONT KNOW ME DESTINY CHILD SOILDER LATIN 87.7 FM New Yo VJ TOP 20 LYFE JENNINGS MUST BE NICE JOHN LEGEND ORDINARY PEOPLE MARIO HOW COULD YOU CIARA 1,2 STEP JIMENA EN SOLEDAD OS CHALCHALEROS DESPEDID SELENA AMOR PROHIBODO CHAYANNE AUN SIGLO SIN TI FRANKIE J OBSESION ENNIFER LOPEZ GET RIGHT CHATANNE AUM SIGLU SIN IT FRANKE, JOSESSION OBIE BERMUDEZ COMO PUDISTE LECONARDO FAVIO FOTO DE CARNET BANDA BLANCA SOPA DE CARACOL CABA'S LA CADERONA PAULINA RUBIO ALMA EN LIBERTAD SHAKIRA THE ONE DIEGO TORRES QUE NO ME PIERDA VIRGIMA LOPEZ CARMELO DI LIMON TIGRES DEL NORTE REYNA DEL SUR OBIE BERMUDEZ ANTES FABULOSOS CADILLAC MATADOR LOS VISCONTS VENENO KUMBIA KINGS & OZOMATLI MI GENTE CHRISTIAN VOLVER A AMAR MANA PUERTO DE SAN BLAS JENNIFER LOPEZ GET RIGHT KETT SWEAT IM READY NAS (/ QUAN JUST A MOMENT EMINEM MOCKINGBIRD) FANTASIA TRUTH IS JENNIFER LOPEZ GET RIGHT BEANIE SIGEL FELL IT IN THE AIR JOHN LEGEND ORDINARY PEOPLE USHER CALVOHT UP TWISTA (/ FAITH EVANS HOPE FADIQ UIS BABY FABOLOUS BABY SNOOP DOGG LETS GET BLOWN TRICK DADDY LETS GO AMERIE ONE THING OMARIAN O NAS BRIDGING THE GAP тv 6

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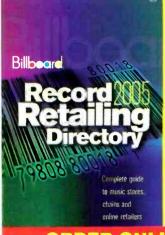
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COUNTRY BY PHYLLIS STARK

# **BENTLEY 'DRIFTS' IN**

NASHVILLE-"Modern Day Drifter" is not just the title of Dierks Bentley's new album, it is also his lifestyle. The upand-coming country artist is homeless, albeit by choice.

Bentley spends so many days on the road—300 last year—that he has given up his Nashville houseboat to live with his band on the tour bus he refers to as the "USS Petri Dish." When he comes to Nashville, as he did recently for a party Capitol Records threw to celebrate the

platinum certification of his debut album, Bentley stays in a hotel. When he spent 10 days here recording his new album last fall, Bentley slept in the studio. Bentley, the Academy of

Country Music's reigning top new artist, thinks it is that road work that has built his fan base. Thus, he'll keep up the pace for the new album, which streets May 10.

"I feel like all the hard work of the last couple of years will get a good thing started so maybe next year we can cut back a little bit on playing every county in the country," he says.

"We sold a million records and I think I sold every one off a handshake or drinking a beer with someone after a show, Bentley says, only slightly exaggerating when he adds, "we met every person who bought a copy of that record."

The album's sales were also boosted by three hit singles, including the No. 1 "What Was I Thinkin'."

Like the last album, "Modern Day Drifter" was produced by Brett Beavers. And like the last one, it features sparse production, bluegrass instrumentation and a collaboration with the Del McCoury Band. Bentley also enlisted Alison Krauss to sing on a track.

The album's first single, "Lot of Leavin' Left to Do," is No. 11 on the Billboard Hot Country Songs chart. KILT Houston assistant PD/music director Greg Frey says the track "does a great job of solidifying 'the Dierks sound.' It's somehow traditional and innovative at the same time and infused with clever lyrics.

While Bentley's songwriting decidedly takes a guy's point of view, his fans are largely young women. "Good god, the girls love Dierks," Frey says. "When

BENTLEY

he comes to the station, that's all the ladies in the office talk about for a week after.'

Further exposure for the album will be generated by a CMT "Total Access" special, which premieres May 28. A Sessions@AOL performance was posted online in early April. Bentley made an appearance April 28 on NBC's "Today" and has also been interviewed for the TV Guide Channel and GAC's "Country Across America." He'll appear

Nashville

Label: Capitol Records

Management: Scott

Booking: The William

Publishing: Sony Tree

Top-selling album: Dierks Bentley" (2003),

Kernahan, the Erv Woolsey Co

Morris Agency

(ASCAP)

834.000

May 16 on "The Tonight Show With Jay Leno.

Concurrent with the album release. Capitol will issue a limited-edition two-disc CD/DVD package that includes Bentley's music videos, a surround sound mix of the new album and footage of Bentley and Beavers discussing each song. In addition, Bentley is selling a fan-club-only version of the CD-featuring different artwork—on his Web site.



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A5RR18

# Nashville Scene

PHYLLIS STARK pstark@billboard.com

# Erika Jo's 'Star' Rising

Third-Season Talent Series Winner Has Confidence To Spare

As a child, Erika Jo liked to tell her father that Tony Brown would one day produce her music. Now, the third-season winner of the USA Network talent series "Nashville Star" is living that dream.

Signed to Universal South Records thanks to her win, Erika Jo's debut album is not only being produced by Brown—that label's senior partner-but by his fellow senior partner Tim DuBois as well.

Despite being just 18 years old, Erika Jo Heriges (she has opted not to use her last name professionally) was quite familiar with the work of both men long before signing with the label. As a child, she studied the liner notes of her favorite country albums, including the Brown-produced CDs of her idol. Reba McEntire.

Only a high school senior, Erika Jo has been in the spotlight her whole life. She participated in kiddie beauty pageants until the ripe old age of 4, and has been traveling and singing with her

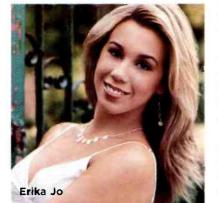
father's band since she was 5. While primarily a country group, Erika Jo says she sang "everything from Stevie Nicks to 'Lady Marmalade' " with the band.

Relishing her newfound fame, Erika Jo says her parents "have been waiting for this just as long as I have. My dad is kind of living through me." Her father had pursued a record deal at one time but never landed one.

The teen, who hails from Mount Juliet, Tenn., is the first female to win "Nashville Star" and the youngest contestant to compete on the show.

She says winning the contest was "a com-

**Higher Ground** 



plete shock to me as well as to a lot of other people," particularly since her chances of even making it onto the show did not look good

When she auditioned at Nashville's Wildhorse Saloon, the judges were ambivalent about her performance and debated whether to send her on to the next round. "I guess you could say I had a complex about it," she says. Complex or no, Erika Jo was the one contestant who came across as polished, poised and professional on the show each week, despite her age.

She was named the winner during a live broadcast April 26. In addition to her deal with Universal South, her prizes included a Chevy Silverado pickup truck and a May 21 appearance at the Grand Ole Opry. She has also made an appearance on NBC's "Today."

First single "I Break Things" was digitally delivered to country radio immediately after the show concluded. It debuts on the Billboard Hot Country Songs chart this issue at No. 53. Written by

Wade Kirby and Monty Criswell, it is already familiar to "Nashville Star" viewers who saw Erika Jo perform it during the finale.

The artist, who has not yet selected a manager or booking agent, has one month to record her debut album. But she'll need a few days away from the studio to take her finals and attend graduation. The album comes out June 14.

This summer Erika Jo will embark on a national tour with three "Nashville Star" runners-up: Jason Meadows, Jody Evans and Jayron Weaver. The tour runs June 16 through Sept. 27.

# ATESTBUZZ

#### >>>YEARWOOD MOVES TO VECTOR

Trisha Yearwood has signed with Ken Levitan at Vector Management. She was previously managed by Nancy Russell at Force. Yearwood's next album, "Jasper County," bows Sept. 13 on MCA Nashville.

-Deborah Evans Price

**Music** 

#### >>>VIVES READY TO ROCK

Carlos Vives' El Rock de Mi Pueblo tour kicks off Aug. 13 at the American Airlines Arena in Miami, and will hit 21 cities including New York, Los Angeles and Chicago. Vives will play mostly arenas and some theaters. -Leila Cobo

#### >>>HILL NO LONGER AMISS

Faith Hill returns May 10 with her first single in more than two years. "Mississippi Girl" will appear on the Warner Bros, album "Fireflies," which comes out later this year. In addition to playing the song over the airwaves, a number of radio stations will offer the track as a twoweek, timed-out download on their Web sites starting May 10. Adam Shoenfeld and Big & Rich's John Rich wrote the song specifically for Hill, who hails from the Magnolia State. -Melinda Newman

#### >>>WILSON 'JACKED' FOR FOLLOW-UP

Gretchen Wilson, whose Epic Nashville debut "Here for the Party" has been certified guadruple-platinum, will release her follow-up album Sept. 27. The new project, "All Jacked Up," was produced by Wilson, Mark Wright and Big & Rich's John Rich. The album features vocals from Merle Haggard on the track "Politically Correct." —Melinda Newman

#### >>>SAVOY SIGNS NASCIMENTO

Brazilian world music/jazz artist Milton Nascimento has signed with Savoy Jazz. His July 26 label debut, "Pieta," will mark his first U.S. release since 1999's "Crooner" on Warner Bros. —Melinda Newman

#### >>>LITTLE DOG HUNGRY FOR MEAT

In other signing news, Former Meat Puppets singer/ songwriter/guitarist Curt Kirkwood has signed with Little Dog Recordings. He is working with Little Dog founder Pete Anderson on his solo debut . . . Lofton Creek Records has signed BrittonJack to its artist roster. The duo is working with producer Justin Niebank on its label debut; first single "Fallin' " is already at country radio . . . Fuel Records inked a two-album deal with singer/actress Rebecca Pidgeon. -Phyllis Stark and Melinda Newman

#### >>>REACHING NEW HEIGHTS

Victory Records' Hawthorne Heights takes the pole position on Top Heatseekers Albums this issue. It also marks the third straight week of chart gains for the band, which has jumped 73 places the last few weeks on The Billboard 200 and this issue stands at No. 104. This week's advance is propelled by a promotion at Best Buy that offered the album "The Silence in Black and White" for \$9.99. The previous weeks' gains can be attributed to appearances on MTV, MTV2 and Sessions@AOL. -Keith Caulfield

#### >>>LEDOUX HONORED

Late rodeo champion and country singer/songwriter Chris LeDoux will be honored posthumously with the Academy of Country Music's Pioneer Award May 17 during the ACM's televised awards show on CBS. Garth Brooks will accept the award on behalf of LeDoux's family. In 1989, Brooks mentioned LeDoux's name in his hit "Much Too Young (To Feel This Damn Old)," which inspired a renewed interest in LeDoux's work. LeDoux. who recorded 37 albums and sold more than 6 million records, died March 9 after a lengthy illness.

-Ken Tucker

MAY 14, 2005 | www.billboard.biz | 43

DEBORAH EVANS PRICE dprice@billboard.com **Brickman Says 'Grace'** 

im Brickman's talent has garnered him success in multiple formats, and an array of acts including Point of Grace, Martina McBride and Michael W. Smith have enjoyed successful collaborations with the pianist. His newest effort, "Grace," finds Brickman focusing his musical gifts on the Christian market, as the Windham Hill release is getting a push from Provident Intearity Distribution.

Brickman's love for classic



Jim Brickman

hymns inspired the new project. "Grace" includes "How Great Thou Art," "Holy, Holy, Holy" and "Crown Him With Many Crowns."

"I'm very passionate about faith-based music," he says.

Most of the album is instrumental, but Brickman enlists some of his favorite vocalists on four tracks. Curb trio Selah sings on "Be Thou Near to Me." Mario Frangoulis performs "Ave Maria." Michael Bolton joins him on "Hear Me (Tears Into Wine)," a new song co-written by Brickman and Tom Douglas. Ginny Owens lends her voice to "Amazing Grace."

What prompted Brickman to enlist Owens? "I simply heard her sing. There's an example to me of an angel," he savs. "She's a messenger. Her gift is so God-given, and it's really stirring."

Bolton's cut, one of the album's best, has been serviced to adult contemporary radio, Brickman would like to see the single also get a shot at Christian radio. "I'm not sure how that's going to be received, just because [Bolton's] not really core to the format," Brickman says.

"Grace" marks the first time Brickman has recorded an album mainly consisting of covers. "I felt like it was time in my career to take my style and show my ability to interpret other work rather than write another whole studio album," he says.

Brickman's deal with BMG's Windham Hill is up, which has him exploring other options. His next project will be an album of Disney songs, tentatively titled "Imagination," on Disney Records.

"I'm seeing a lot more families at my concerts, multigenerations," he says. "I wanted music that was familiar, family-oriented, positive, hopeful, inspirational. The two things that come under

that category are faith-based. songs and Disney songs." Brickman enjoys that his

music has found a home on multiple formats, including AC, Christian and country, and he credits his background creating music for commercials with fueling his ability to delve into different genres.

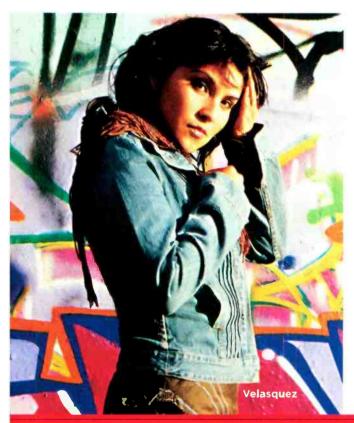
"When you are doing commercials every day, clients will ask you for a reggae thing for this suntan lotion, and then the next day [they] want rock-'n'roll for a car, and the next day it's a country song for an air freshener, so you become adept [at] different genres," he says, "Music is music. To me, the only common thing that all these [songs] have is their ability to connect emotionally to people's heart and soul. That's the mission."

UPCOMING: Daywind trio Greater Vision is in the studio with producer Lari Goss recording its next release.

# **Nusic**

#### CHRISTIAN BY DEBORAH EVANS PRICE

# **Velasquez Reveals Her Inner 'Beauty'**



Chalk it up to youthful naiveté or saucy determination, but Jaci Velasquez has never been content to play by the rules. She has pushed the envelope with her musical choices, sense of style and career decisions, including a film role in "Chasing Papi" that had tongues wagging in Christian music circles.

Velasquez steps out again on her new Word/Curb/ Warner Bros. Records release, "Beauty Has Grace," which streets May 3. Instead of using one of the usual suspects in the Nashville production community, Velasquez traveled to England to work with Martin Terefe, whose credits include Coldplay and Ron Sexsmith. "I've been stalking Martin for about two years," says Velasquez, who finally tracked him down and calls it "the best decision I've ever made."

The artist expects a few raised eyebrows. "In Nashville, whenever you go and step outside the box and do something different, you better make sure that it's pretty darn good because people love to go, 'Hm, see, it didn't work.'

didn't work.' You have to FACT FILE n Label: Word/Curb/ Warner Bros. Records change

Management: Ivonne Pineda-Martínez and Alejandro Asensi, AA Music Management Booking: The William Morris Agency

Publishing: Jax & Broder Music (ASCAP)

Top-selling album: "Heavenly Place" (1997), 850,000

Last album: "Unspoken" (2003), 200,000 stay within the box," she says. "I know for a fact that this was the right choice because I can listen to this record over and over again and I get something new and different out of it... Martin didn't add any bells or whistles. It was like Jaci raw, naked and just upfront."

"Beauty Has Grace" marks Velasquez's 10th anniversary in the music industry, and a lot has changed for her since she was a fresh-faced 15-year-old. Velasquez has enjoyed success in the mainstream Latin and contemporary Christian markets, garnering such accolades as Billboard's 2004 Latin pop album award for "Milagro" and multiple Gospel Music Assn. Dove Awards, including female vocalist of the year in 1999 and 2000.

Last year Velasquez launched her own label, A'postrophe Records, and has been a hands-on record exec, working to break Grand Prize and Michael Cook. While she looks for a new Latin deal, she is already working on a new Latin record in London with Terefe and Cuban singer/producer Alexis Puentes.

Word Records VP of marketing Ronn Tabb says the label plans to price and position the album at major Christian accounts and will provide a three-sided floor display featuring Velasquez and Amy Grant as part of a "Women of Their Word" retail promotion. The Family Christian Stores chain is offering an exclusive limited edition that features a bonus track and an autographed CD.

ROCK BY TODD MARTENS

# A Spoon-ful Of Success

fter Spoon's 2002 album "Kill the Moonlight" moved close to 84,000 copies in the United States, the Austin-based indie rockers fielded offers from majors and indies alike. But frontman Britt Daniel says the band concluded that leaving Chapel Hill, N.C.-based Merge Records would be a mistake. May 10, Merge is planning one of the largest initial shipments in its 16-year history. A representative says the label is shipping 75,000 albums, with the first 65,000 equipped with a bonus EP of demos and rarities.

The album is already being streamed online and has been

says. "That manic interest people feel when a record comes out only subsides if the audience feels burned."

"Gimme Fiction" sees Spoon bringing back a louder, more melodic guitar sound. Merge will make a video for lead single "I Turn My Camera On," which rides a Clash-

# "We're going in the right direction, so it didn't seem smart to jump ship."

-BRITT DANIEL OF SPOON, ON STAYING WITH MERGE

"[Staying] was the smartest thing to do," Daniel says. "Just a couple records ago we were selling 3,000 copies. Then Merge sold 40,000 with 'Girls Can Tell,' and 'Kill the Moonlight' doubled it. We're going in the right direction, so it didn't seem smart to jump ship."

For "Gimme Fiction," due

sites for months. Daniel would prefer the album to have remained under wraps, but he is optimistic that the illegal swapping simply points to the respect Spoon has earned with its fans. "If you keep putting out

available on íllegal download

good records, people will become more interested," he meets-Motown groove over Daniel's biting falsetto.

"I knew singing falsetto would make that song stand out," he says. "That's the hardest thing we go through: We always worry how to make each song unique and special. That was an easy one. Just sing falsetto, and it's instantly different."



# **Jazz Notes**

DAN OUELLETTE douellette@billboard.com

# MESHELL'S NEW 'DANCE'

Meshell Ndegeocello, the funky electric bassist who originally signed to Maverick Records in 1993, has gone jazz.

She has not only appeared as a beat-bumping guest on several jazz discs by the best of the young generation-including trumpeter Roy Hargrove and saxophonist Joshua Redman (including his Elastic Band album, "Momentum," out May 24 on Nonesuch)-but she is ready to release her first all-jazz outing, the invigorating, deepgrooved "Dance of the Infidels." It comes out June 21 on Shanachie.

Ndegeocello's electric allstar jazz collective, Spirit Music Jamia, features such guests as Kenny Garrett, Jack DeJohnette, Oliver Lake, Don Byron and Soulive's Neal Evans, as well as vocalists Cassandra Wilson, Lalah Hathaway and Sabina (of the

### Brazilian Girls).

"I didn't want to be a leader," Ndegeocello says. "1 just wanted to play bass and highlight the band. I was writing compositions with melodic figures and chord changes that lent themselves to this kind of music. It was a natural process for me. I wrote the cells, the improvisers played on them without rehearsals, and the tunes took no more than two takes."

Also appearing on the CD is saxophonist Ron Blake. His May 24 Mack Avenue Records CD, the equally vitalizing "Sonic Tonic," was produced by Ndegeocello.

"Ron kept telling me he wanted to record something that you could dance to," she says. "So I became his musical coach, [we] recorded in a studio known for hip-hop records, and [I] convinced him to use two drummers for

#### the session."

Blake says, "It was my idea to have Meshell produce. I told her when I met her eight years ago that I wanted to play jazz with her. I've always liked the sound of her records. There's a lot of bottom, and they sound current. So, I wanted her to help me record an album that sounds new. And she did just that, by allowing the music to develop organically.

SPUTNIK BLUE: Blue Note Records' fearless leader Bruce Lundvall has launched a satellite career, spinning discs and talking jazz on his weekly Sirius Satellite Radio show, "The Blue Note Hour.'

Located on Sirius' Pure Jazz outlet (channel 72), Lundvall's show features artists from the label's current roster as well as updates on latest releases and new reissues. Tentatively scheduled for May are shows

#### spotlighting pianist Jason Moran and saxophonist Joe Lovano, featuring their music as well as their favorite tunes from Blue Note's catalog. On tap for the future is a tribute to **Bud Powell**. The show airs at 6 p.m. ET on Fridays, with an encore at 9 a.m. ET on Sundays.

CITIZEN ART: Smooth jazz saxophonist Richard Elliot and trumpeter Rick Braun have formed the ARTizen Music Group label, distributed by Ryko. It launches June 28 with Elliot's new album, "Metro Blue." The pair co-produced the album and co-wrote nine originals. To support the CD, Elliot, Braun, guitarist Peter White and guitarist/singer Jonathan Butler will launch the lazz Attack tour May 13 at the Sunset Station Hotel & Casino in Henderson, Nev

# Words & Music

JIM BESSMAN jbessman@billboard.com

# **Collection Tells Gabler's Story** Actor Billy Crystal Compiles Works Written By His Legendary Songwriting Uncle

ouis Jordan & His Tympany 5's jump blues standard "Choo Choo Ch'Boogie." Wayne Newton's careerlaunching pop smash "Danke Schöen." Nat "King" Cole's signature "L-O-V-E."

These songs all share a cowriter: the late, legendary Milt Gabler. They're also included in a remarkable new CD compilation, "Billy Crystal Presents the Milt Gabler Story."

Gabler, who was Crystal's uncle, founded New York's renowned Commodore Music Shop and Commodore Records, America's first indie iazz label.

At Commodore and later at Decca, he had a hand in some of the most important recordings dating back to the 1930s, among them Billie Holiday's notorious "Strange Fruit," the Weavers' folk staple "Goodnight Irene" and Bill Haley & His Comets' pioneering rock'n'roll classic "(We're Gonna) Rock Around the Clock." All of these are on the disc, along with famous and varied versions of popular songs like Ella Fitzgerald's "How High the Moon," the Mills Brothers' "The Glow-Worm" and Kitty Kallen's "Little Things Mean a Lot."

"I felt a great need to get this music out." Crystal said at a Jazz at Lincoln Center reception. (Some of the proceeds



from sales of the Gabler compilation will be donated to the nonprofit organization.) "To this day you can't listen to radio without hearing something he was part of.

"From the folk music of the Weavers to the R&B of Louis Jordan to the rock'n'roll of Bill Haley, he was always on the cutting edge of change [in] music—and a giant who changed it."

Crystal tried to showcase "the best representation of the whole width" of Gabler's career on the 26-track "man behind the music" CD.

"Of all his songs, 'Strange Fruit,' I think, was the greatest-and the most important," Crystal said, When Holiday's Columbia label understandably balked, Gabler put out the graphic song about lynching on Commodore, backing it with the blues song "Fine and Mellow," which he co-wrote but credited to Holiday.

"He wrote lyrics," Crystal noted, attributing the "Choo Choo Ch'Boogie" catch line "Take me right back to the track, Jack" to his uncle. "He couldn't read a note of music, but he had a great set of ears."

Crystal recalled that when he opened for Sammy Davis Jr. early in his career, he learned that Gabler had produced Davis' first gold record, "Hey, There," from "The Paiama Game."

"Sammy said that Milt said he was a great dancer, but that he was really a great singer, and that that gave him the courage to sing."

Gabler's influence on his nephew was equally fundamental. "He gave me an understanding of what I might be in my life " said Crystal, who inducted his uncle into the Rock and Roll Hall of Fame in 1993. "He set me on the path to do what's in your heart."

# **Eastmond Standard Time**

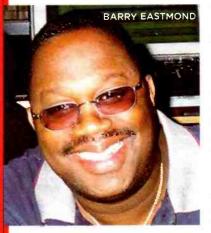
GAIL MITCHELL CONTACT IN

GAIL MITCHELL gmitchell@billboard.com

Anita Baker's first Christmas album is just one of the projects veteran songwriter/producer Barry Eastmond is juggling.

Also on his production slate are forthcoming albums by Yolanda Adams, "American Idol" singer LaToya London and married duo Kenny Lattimore & Chanté Moore. Such a schedule flies in the face of the popular notion that old school can't cut it in today's market.

"I can come up with a beat," Eastmond says. "But there's so much more to it than that. You have to write the right song and



craft a strong arrangement. Then there's producing the vocal, which is the best part of making a record."

Eastmond knows a little something about that. His career dates back to 1985 and Freddie Jackson's "You Are My Lady," a No. 1 R&B and No. 12 pop hit. Since then, Eastmond has collaborated with the likes of Billy Ocean, Whitney Houston,

Barry White, Gladys Knight and Chaka Khan.

A song he penned with fellow writer/producer Gordon Chambers led to Eastmond's assignment with contemporary gospel star Adams. Now he and Baker are prepping her Blue Note holiday album, which will be recorded in New York and Los Angeles. The duo co-wrote "I Apologize," which netted Baker a Grammy Award for best R&B female vocal in 1995. Eastmond was onboard for Lattimore's biggest hit, "For You," as well

The Eastmond vibe also courses through "All Night, All Love" by R&B newcomer Wade O. Brown, due June 21 on his own Groove United label. The Detroit native and part-time Toronto resident lays down a lovemaking groove on his U.S. debut album, which features additional production by Steve Estiverne (Joe, Tyrese) and Daryl Simmons (Destiny's Child, Babyface). First single from the Bayside/33rd Street Records-distributed disc is the sensual "Where Do We Go for Love."

MUSICAL NOTES: New Birth is back. The collective behind such '70s R&B hits as "Dream Merchant" and "I Can Understand It" has inked with GoodinVision Entertainment/Orpheus for marketing and distribution. New album "Lifetime" is due May 31. First single, now at radio, is "Working on You 2."

Gladys Knight's enduring legacy will be saluted at the 2005 BET Awards, hosted by Will and Jada Pinkett Smith. In addition, the event will honor Denzel and Pauletta Washington for their humanitarian achievements. The awards ceremony airs live June 28 from Hollywood's Kodak Theatre.

George Duke signs with Dome Records in the United Kingdom and Europe. Dome will release his latest, "Duke," May 23.

Syndicated radio personality Tom Joyner is set to conquer TV syndication. Litton Entertainment will distribute "The Tom Joyner Show," beginning this fall. The show, a mix of humor and musical performances, will air on WABC-TV in New York and on stations in Chicago, Atlanta, Washington, D.C., and four other markets.

Thanks to 50 Cent's "Candy Shop" and Mario's "Let Me Love You," Scott Storch's lucky number is 18. That's the number of consecutive weeks Storch has been No. 1 on The Billboard Hot 100 as a producer. This feat ties him with the Inc.'s Irv Gotti, who set the record in 2002 when he produced Jennifer Lopez's "Ain't It Funny" (featuring Ja Rule), Ja Rule's "Always on Time" (with Ashanti) and Ashanti's "Foolish." ....

# REVIEWS SPOTLIGHTS ALBUM ALBUMS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential

# ALBUMS



DAVE MATTHEWS BAND

Stand Up Producer: Mark Ratson RCA Release Date: May 10

Dave Matthews Band's

past three albums have all debuted at No. 1 on The Billboard 200, even 2000's heavily streamlined, critically maligned "Everyday," which found everyone but Matthews and producer Glen Ballard on the sidelines of the songwriting process. In other words, even when DMB changes its well-traveled pop/rock sound, its diehard fans will still come along for the ride. "Stand Up" is like "Everyday" in reverse: The band has rarely sounded better, but the songs frequently get mired in working the same riff over and over again. Matthews has never been a profound lyricist, and here his musings on love, lust and working through the bad times seem cooked up on the spot. Just tune those out, enjoy the more tasty grooves (see "Louisiana Bayou") and count the weeks until "Stand Up" goes platinum. –JC



**DIERKS BENTLEY** Modern Day Drifter Producer: Brett Beavers Capitol

Release Date: May 10 With his 2003 debut and its radio hit

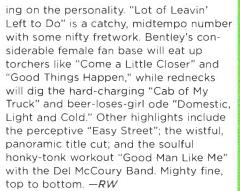
"What Was I Thinkin'," Dierks Bentley established himself as a likeable rake with a sensitive side, and after a year of relentless touring, he's ready for a sophomore stomp. "Modern Day Drifter" shows a little more depth and polish without skimp-

# 



TONI BRAXTON Please (3:50) Producer: Scott Storch Writers: S. Storch, M. Riddick, V. Herbert, K. Houff Blackground/ Universal (CD promo)

Toni Braxton returns with her second effort for Universal Records-and man, it's like the coming of spring in Minnesota. So few of our treasured divas (read: fine singers) have survived the millennium, but Braxton confidently walks the thin line between showcasing contemporary R&B production while her talent remains front and center. "Please" is so packed with melodic and vocal hooks that it sticks like Cinnabon to the brain. Braxton does her part just by reminding us of that potent alto voice. Here is more evidence that the tide is turning in popular music back toward the singer and how they add to the production, instead of the other way around. Bold and beautiful.-CT





Producers: Mike McCarthy, Britt Daniel, Release Date: May 10

Austin's Spoon has lingered at the intersection of critical acclaim and commercial underachievement for years. Singer/guitarist Britt Daniel and drummer Jim Eno began by revisiting angular '80s guitar rock and addressing indie-kid heartbreak. But the hooks were always there, and backed by a revolving cast, Spoon gradually embraced them. "Gimme Fiction" is the culmination of this movement, a collection of mini-epics with heft, complexity and singalong choruses. The band's distinctive coiled energy remains, from piano-laced opener "The Beast and Dragon, Adored" to the giddy handclaps on 'They Never Got You." As titles like "The Two Sides of Monsieur Valentine" suggest, Daniel hasn't lost his flair for metaphor, either. "Gimme Fiction" proves Spoon is ready to take the next step, and here's hoping a larger audience will follow. -JM

NATASHA

Wilkins

S. Kipner, A. Frampton, W. Wilkins

Daniel Bedingfield had major U.S. hits in

2002 with "If You're Not the One" and "Gotta

native United Kingdom and nabbed the No.1

spot in eight countries with "These Words,"

Unlike so many artists that try to cross the

urban vibe with a loose hip-hop tri-beat that

serves as a hook the first time through. And

She can sing, well. In one stroke, Bedingfield

teaches Ashanti and Jennifer Lopez a finger-

shaking lesson. And this lady has the sex and

she excels where most Americans fall flat:

star appeal to back it all up.-C7

also her first single for Epic in the States.

ocean, Bedingfield already has a built-in

Get Through This." Sis Natasha, meanwhile,

launched her own career last year in their

Epic (CD promo)

BEDINGFIELD

Producers: Steve

Frampton, Wayne

Kipner, Andrew

These Words (3:38)

Writers: N. Bedingfield,

### POP/ROCK

ROBERT EARL KEEN (1) What I Really Mean Producer: Rick Brotherton Koch Records Nashville Release Date: May 10 Whimsical storytelling is one of this cheerful Texas troubadour's gifts, which is in great evidence on "What I Really Mean." "The Great Hank" is an expertly told, funny and rueful dream of Williams alive, in drag, in Philadelphia. Robert Earl Keen's road-tested band, led by quitarist/producer Rick Brotherton, keeps him on sure footing whether he is running spiritual ("Long Chain"), dissipated ("A Border Tragedy," with the great Ray Price as guest) or metaphorical ("Mr. Wolf and Mama Bear"). Keen often places himself as both a character and observer, giving his tales a three-dimensional richness. He also delivers the most commercial country material of his career (Brooks & Dunn-ish on "The Wild Ones," Big & Rich-like on "Broken End of Love") without sacrificing the intelligence and integrity that have brought this much-loved cult figure to the cusp of something bigger and richer.-WR

LUCINDA WILLIAMS (2) Live at the Fillmore Producers: Lucinda Williams, Taras Prodaniuk Lost Highway Release Date: May 10 On this two-CD album, Lucinda Williams starts slowly and quietly, with plaintive ballads like the sober "Ventura." Then, near the end of the first disc, she lets it all hang loose with the gripping, pissed-off "Changed the Locks," that kicks open a raucous door. On disc two, Williams delivers with raw, rocking intensity equal measures of anger and anguish. The deep sadness of "Blue" is a highlight of the first CD: the rock-edged despair of "Joy" and "Those Three Days' stand out on the second. Taped in November 2003 in San Francisco, this set fully captures the raspy-voiced Williams in all her miseryto-joy glory.-DO

TEAM SLEEP Team Sleep Producers: various Maverick Release Date: May 10 Deftones frontman Chino Moreno and guitarist Todd Wilkinson started making tapes for each other in 1994. before the Deftones had even released their first album. Eleven years later, the Team Sleep collaboration is finally ready to be shared with the outside world. More electronic and ambient than the Deftones, this should still appeal to the band's fan base. Moreno acquits himself well, crooning through most of the album, and such guest vocalists as Pinback's Rob Crow and Helium's Mary Timony give the project some indie cred. While the album occasionally meanders, tracks like "Ataraxia," "Elizabeth," first single "Ever" and "Blvd. Knights" (the heaviest song) prove this is more than just a tossed-off side project.-BT

# DANCE/ELECTRONIC

FANNYPACK See You Next Tuesday Producers: Matt Goias, Fancy

Tommy Boy Release Date: May 10 A joke that began, "Three teenage girls walk into a recording studio . Fannypack laughed all the way to No. 33 on Top Independent Albums with its 2003 debut, "So Stylistic." With older-brother types Matt Goias and Fancy behind the boards, the trio's back-to-basics mix of electro, disco and hip-hop found a ready audience among the multitudes yearning for the days before the Beastie Boys found religion. Now Fannypack is back for round two, invading dancefloors with killer single "Nu Nu (Yeah Yeah)" and the breezy, brash set "See You Next Tuesday." Suddenly, Fannypack is more than a novelty, as the trio rhymes with the best of them ("Keep On"), dips into dancehall ("Fire Fire," featuring Mr. Vegas) and even turns out a poignant everywoman ballad ("Not This"). What a punch line.-JM

# JAZZ

JOE LOVANO (3) **Joyous Encounter** Producer: Joe Lovano Blue Note

Release Date: May 10 Saxophonist Joe Lovano begins his 17th Blue Note album where he and his quartet left off on last year's marvelous "I'm All for You: Ballad Songbook." Featuring the same personnel (pianist Hank Jones, bassist George Mraz, drummer Paul Motian), the set opens with a sumptuous take on the standard "Autumn in New York." The tempo quickens with Lovano's spirited original "Bird's Eye View," presaging a pace-shifting package that's as soulful and quietly dazzling as its predecessor. Jones, a living jazz legend at 86, plays with the creative vitality of a young ace (his flight on "Alone Together" is showstopping), while Lovano's dark-roast tone on tenor is grounding and buoyant (witness how he runs with Oliver Nelson's "Six and Four"). The album closes with a joyful skip through John Coltrane's "Crescent," in homage to Jones' younger brother and Trane bandmate, Elvin, who died last year.-DO

#### GOSPEL

THE SOUL SEEKERS The Soul Seekers Producers: The Soul Seekers Gospo Centric Release Date: May 17 As some of Los

Angeles' most soughtafter session players, songwriters, touring musicians and producers, the Soul Seekers have played significant roles behind a mindboggling array of hip-hop and R&B royalty, including Beyoncé, Missy, Nelly and Whitney. But with five of the eight members being sons of pastors, their deepest roots run to gospel, and their collective passions lead to classic gospel quartet music. With solid original songs, in a genre more likely to rattle the bones than soothe the soul, they soar exuberantly. "Make a Way" features Seekers' forebear Harvie Watkins Jr. of the Canton Spirituals. "What Would You Do" is a dramatic ballad, while 'Somewhere Listening" is a Sunday stomper to wake the dead. Timeless and truly indigenous sacred American music. -GE





#### VITAL REISSUES GANG OF FOUR (4) Entertainment

Producers: various Rhino Release Date: May 17

The roots of the angular rock sound embraced by the new breed of hot U.K. acts can be traced directly back to Gang of Four's seminal 1979 debut. Out of print for eight years, this new edition sports a host of rare tracks and comes just in time for the band's reunion tour with its four original members. Among the bonuses are a vastly different early version of "Guns Before Butter" and a previously unreleased live cover of the Velvet Underground's "Sweet Jane." Most exciting is the restoration of raw, herkyjerky and politically pointed classics like "Anthrax," Found That Essence Rare" and "Natural's Not in It. which, 26 years later, still sound fresh.-BG

### WORLD

#### TRANS-GLOBAL UNDERGROUND Impossible Broadcasting Producer: Trans-Global

Underground Triloka

Release Date: May 3 In a musical encyclo-Broadcasting" would be the ideal entry under the heading "world fusion." The membership of this U.K.based collective is in constant flux, but that, if anything, keeps the vibe consistently compelling. Some of the enduring elements of TGU's sound-reggae, triphop, Arabic music, sampling-are here, while sitar prodigy Sheema Mukherjee and Malian rappers Tatapound add further breadth to the groove. A fine place to begin is "Drinking in Gomorrah," a

EGEND& CREDINS

### EDITED BY JONATHAN COHEN (ALBUMS), CHUCK TAYLOR (SINGLES) CONTRIBUTORS: Keith Caulfield, Jonathan Cohen,

Gordon Ely, Brian Garrity, Todd Martens, Jackie McCarthy, Dan Ouellette, Wayne Robins, Caleb Ross, Chuck Taylor, Bram Teitelman, Anastasia Tsioulcas, Christa L. Titus. Philip Van Vleck, Ray Waddel

**PICK •**: A new release predicted to hit the top half of the chart in the corresponding format.

surrealistic travelogue underpinned by a terrific dance beat. Move on to Tatapound's rap on African corruption ("Cikan-le Message") and "Yellow and Black Taxi Cab," both tunes built on wicked beats.-PVV

#### DEBASHISH BHATTACHARYA (5)

3: Calcutta Slide Guitar Producer: Debashish Bhattacharya Riverboat Release Date: April 26 The marriage of Hawaiian-style slide guitar with North Indian classical music might seem at first a strange cultural commingling. But as master guitarist Debashish Bhattacharya shows here, it is a perfect blend that actually finds antecedents to the 1920s. Expertly accompanied by his brother Subhashis on tabla. Bhattacharva plays three slide guitars of his own invention with finesse, elegance and tenderness. The crying quality of his guitars is a perfect fit for the emotional outpouring of his compositions, including the intense "Prema Chakor (Lover's Eyes)" and the joyful, blazing "Maha Shakti,"-AT

#### NEW & NOTEWORTHY

ELECTRELANE Axes Producer: none listed

Too Pure Release Date: May 10 With its compelling mix of pop structures and esoteric instrumentals, Electrelane's third album is an arresting, almost scholarly, study in guitar/keyboard interplay. Recorded in December in Chicago, the guitars possess a wintery haze, draping the songs with claustrophobic intensity. Electrelane veers between a shoegazer mentality and an angular

musical merit.

appropriate bureaus.

punk drive sometimes reminiscent of Wire, and it allows for an orchestra of retro keyboard sounds to either work their way through the fog or ride a riff. There are touches of French pop and even opera, demonstrating that the U.K. foursome is well on its way to mastering both the lovely and the bizarre.-TM

#### BLOODSIMPLE A Cruel World

Producers: GGGarth, bloodsimple BullyGoat/Reprise Release Date: March 29 Mudvayne vocalist Chad Gray introduces his BullyGoat label with bloodsimple, an act that makes its wrath quite clear on "A Cruel World." Tim Williams, Mike Kennedy, Nick Rowe, Kyle Sanders and Chris Hamilton demand to be recognized with the blistering cuts "Straight Hate" and "Path to Prevail." Then they wallop the ball out of the park with "What If I Lost It," an incredible anthem to the www.billboard.com

COIT

Mike Jones

ADDITIONAL **REVIEWS:** subdued, modern-rock style on "The Leaving Song, "Flatlined"

contrived is another skill in

# SINGLES

#### THE PUSSYCAT DOLLS FEATURING BUSTA **RHYMES** Don't Cha

(3:38)Producer: Cee-Lo Green Writers: C. Green, B. Rhymes, T. Calloway, T. Smith A&M Records (CD promo) With a name like the Pussycat Dolls, you can guess the name of the game: seven sexually charged ladies whose dance moves are as hot as their lyrical taunts. With Busta Rhymes along for the ride, the Dolls implore on "Don't Cha," "Don't you wish your girlfriend was a freak like me?," along with other suggestive inquiries you have to discover on your own The Dolls are as manufactured as they come, created by a choreographer and producer, but they are as much a kick as Rick James' Mary Jane Girls or Prince's Vanity 6 in the 1980s. You'll see past the naughty tone and realize that the intent is not only tongue-incheek, but more melodic than the majority of what's on the airwaves. If this is the beginning of a revolution to diversify America's hip-hop nation, we're ready to sign up. Meow.-C7

#### COURTNEY JAYE Can't Behave (3:09) Producer: Peter Collins

Writers: C. Jaye, G. Louris Island (CD promo) Courtney Jaye is a singer/songwriter who is refreshingly tough to categorize. Is she pop, alt-rock, country? It matters not with debut single "Can't Behave," which works its way to endlessly loop inside your consciousness in less than one full listen. The effort personifies the summertime singalong, à la "All I Wanna Do" from Shervl Crow, Toss in mandolin; a cowbell; clap-alongs; a loose, carefree vocal (alongside a deceptively maudlin lyric about a cheating man); and the most irresistible melody this side of insanity. Look for the full-length, "Traveling Light," produced by Peter Collins, June 7.-CT

MISSY ELLIOTT FEATURING **CIARA & FAT MAN SCOOP** Lose Control (3:49) Producer: Missy Elliott Writers: M. Elliott, C. Harris, G. Isaac III, J. Atkins, R. Davis, C. Hudson Gold Mind/Atlantic (digital download) Hot off her success as a guest star and cowriter on Ciara's "1, 2 Step," Missy Elliott returns with the new single "Lose Control." Casual listeners will think it sounds like an amplified, harder-edged "1, 2 Step," which should perk up the ears of hip-hoppers, pop fans and club heads, not to mention radio programmers. The cut is based on a wholesale hijacking of Cybotron's classic 1983 electro-funk single "Clear." At least Elliott has good taste in samples. Oddly, though the beat is hot, the party-jam lyrics are straightforward and mostly devoid of her usual humor. "Lose Control" should put her back in radio's good graces. Elliott's sixth studio set, "The Cook Book," is due June 28.-KC

BRAD PAISLEY Alcohol (3:58) Producer: Frank Rogers Writer: B. Paisley Arista (CD promo) With the success of last summer's "Whiskey Lullaby" still lingering on his breath, Brad Paisley hasn't sobered up with his newest single, "Alcohol." The title immediately invites comparison, and while this song does speak about substance abuse, it does so with a much lighter and less depressing air. Branding the song with his trademark good-ole-boy humor, Paisley takes on the persona of an alcoholic beverage and runs down a list of events and behaviors it, or he, has caused-from "influencing kings and world leaders' all the way to "helping white people dance. Paisley's effective vocal reflects his ability to sing the funniest lines with the deepest conviction. This is all backed by his masterful guitar work, a bar crowd singalong and a beat to make you sway back and

forth until you fall off your barstool.-CR

AUDIOSLAVE Your Time Has Come (4:15) Producer: Rick Rubin Writer: Audioslave Interscope/Epic (CD promo)

Now this is more like it. Audioslave follows up "Be Yourself," the No.1 single from its forthcoming album "Out of Exile," with a song that is everything its predecessor wasn't. Where "Be Yourself" was a midtempo snoozer, "Your Time Has Come" is upbeat, driving and shows off every bit of the promise that a union between Soundgarden and Rage Against the Machine hinted at. The three former Rage members pound out a riff that sounds like the ghost of Jimi Hendrix, while Chris Cornell's powerful vocals help carry the song. It is questionable why this song was released so quickly, since much of radio is still pounding "Be Yourself" and the album isn't released until May 24. But "Your Time Has Come" should also wind up at the pinnacle of the chart.-BT

E.S. POSTHUMUS Nara (2:42) Producer: E.S. Posthumus Writers: H. Vonlichten. F Vonlichten Wigshop/33rd Street Records (CD promo) With legal digital downloads giving consumers an influential say in The Billboard Hot 100 and Pop 100, fans of quality music again have the world at their fingertips. "Nara," the instrumental theme to the CBS series "Cold Case"available on iTunes-is affecting and evocative in its striking melodic imprint. Its delicate orchestral strings contrast with an urgent tribal beat, while a persistent, nagging urgency peaks with such impact-in fewer than three minutes-that it demands repeated listening in a way that few musical scores merit. E.S. Posthumus-the duo of Helmut and Franz Vonlichten—has a bright future.-CT

# "Who Is Mike Jones?" (Warner Bros.) Better Than Ezra, "Before the Robots" (Artemis) **Original Cast** Recording, "Monty Python's Spamalot"

and "Plunder," which bring acoustic guitars to the fore. Being able to straddle both genres without sounding

underdog where the band's writing skills and GGGarth's production perfectly dovetail. The group also displays a more

CRITICS' CHOICE \*: A new release, regardless

of chart potential, highly recommended for

All albums commercially available in the United

States are eligible. Send album review copies to

New York, N.Y. 10003) or to the writers in the

Jonathan Cohen and Singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, 6th floor,

bloodsimple's favor.-CLT



To all the attendees, sponsors, performers, presenters and panelists for making this making this year's conference the best yet!



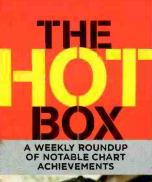
Special congratulations to Telemundo on the success of their highest rated Premios Billboard De La Musica Latina with an 11.6 rating and a 17 share!





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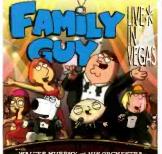


# 'CHARIOT' ON FIRE

appearance on Fox's "American Top 40 Live" and Bo Bice's "American Idol" cover of "I Don't Want to Be" help Gavin DeGraw win Pacesetter honors on The Billboard 200 (146-92, up 61%). Up 38%, DeGraw's "Don't Want" re-enters Hot Digital Songs at No. 43.

### STILL GROWING

>> Gwen Stefani's "Hollaback Girl" bullets at No. 1 on The Billboard Hot 100, Although new entries move her album down four places on The Billboard 200, her uptick of 6,000 copies is the chart's largest unit increase, seal ng the Greatest Gainer award. This marks her set's sixth gain in the last seven weeks.



#### WALLER RUNPAT - HIS OKCHESTRA

IN A 'FAIVILY' WAY >> Guests like Jason Alexander and Patti LuPone Join cast members in the TV spinoff "Family Guy: Live in Vegas," which enters Top Comedy Albums at No. 2 (see chart, page 64). The series has resurfaced on Fox.



# Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

# **Bruce Rides Acoustic Music To Top Of The Chart**

This isn't the f.rst time that the Boss has followed an acoustic path, but "Devils & Dust" marks the first time that route leads **Bruce Springsteen** to No. I on The Billboard 200.

Landing such a stark and personal album on the chart's highest rung is a testimony to the equity Springsteen has built—in the studio and on the road—during his 30-plus-year career.

When his raucous anthem "Born to Run" first grabbed airplay in 1975, did anyone ever imagine that the venerable morning show "Today" would one day emerge as a valuable marketing ally for this sturdy rocker?

Like his last studio album, the 2002 release "The Rising," "Devils" bows at No. 1 following exposure from the NBC News show.

The new album also benefits from a profile on that network's "Dateline" and an appearance on VH1's "Storytellers," along with two radio vehicles: an hourlong syndicated special that ran prior to release date and NPR's "Morning Edition" (airing April 25-26).

The exposure pushes this album further than Springsteen's prior acoustic outings. Despite Thanksgiving-week traffic, 1995 set "The Ghost of Tom Joad" had first-week sales of less than half of "Devils," selling 107,000 when it bowed at No. 11. In 1982, "Nebraska," the quiet follow-up to his first No. 1 album, peaked at No. 3.

Springsteen's seventh No. 1 album marks the second straight week that a DualDisc-only album leads The Billboard 200, following **Rob Thomas'** " . . . Something to Be" (now No. 4, down 42%).

The Boss rules beyond the U.S.A., as "Devils" bows at No. 1 in nine other countries: Austria, Denmark, Germany, Ireland, Italy, the Netherlands, Sweden, Switzerland, and the United Kingdom.

WHO'S WHO: Bruce Springsteen is the only artist this week to surpass 200,000 copies, although Mariah Carey hovers near that mark with 197,000 (No. 2, down 13%).

In all, six albums beat 100,000 copies, including bows by two developing R&B artists. First-timer Bobby Valentino, formerly of Mista. lands at No. 3 with 180,000, and Amerie hits No. 5 with 124,000. Country charts champ Jo Dee Messina falls just shy of that camp with a start of 99,000 (No. 7), the biggest Nielsen SoundScan week of her career.

In contrast, only three albums beat 100,000 during the same sales week of 2004. Yet this is the second straight frame in which the top IC has more heft than it did a year ago (with units up this time by more than 14%) while overall album volume declines (see Market Watch, below).

The average scan of a top 10 album is down by 17.8% from this point last year, but even when we do run into a instance when the top 10 looks stronger than the corresponding 2004 frame, the rest of the chart seems weak. This is the third consecutive week and the fifth time this year that the No. 200 album sells less than 5,000 copies, an event that only happened once in 2004.

These numbers make you long for the music industry's old friend, the ancillary purchase—that second or third album that consumers used to buy when they stocked up on new, soughtafter releases.

Attempting to stir business next week is a new Nine Inch Nails set; firstday sales suggest it will be No. 1 with at least 265,000. A soundtrack from the new "Star Wars" film looks to start with 125,000—maybe more if people waiting to buy tickets take a break from standing in line.

**CALIENTE:** Participants and winners at the Billboard Latin Music Awarcs, broadcast live from Miami by **Telemundo** April 28, stirs four spikes on Top Latin Albums.



The chart's Greatest Gainer belongs to winner and performer Juanes, who jumps 6-3 with an 18% gain. Three other artists who appeared on the show reenter the list: Marc Anthony (No. 16, up 46%), Juan Luis Guerra (No. 48, up 37%) and Marco Antonio Solís (No. 67, up 12%).

# CHART BEAL READ EPED BRONSON

EVERY WEEK AT BILLBOARD.COM/FRED

>> The "Family Guy" album also signals the return of Walter Murphy—he of "A Fifth of Beethoven" fame—to The Billboard 200, after an absence of more than 25 years. Since his last appearance on the big chart, f im and TV scores have kept Nurphy busy, and Fred's column has all the details.

>> Also in Chart Beat: "Devils & Cust" is Bruce Springsteen's seventh No. 1 album, but only his second in the last 10 years ... Marlah Carey has her first solo top 10 on The Billboard Hot 100 in six years... Jo Dee Messira enjoys her best chart week ever, and Tony Christie's reign over the U.K. singles chart runs to seven weeks, putting him in the company of Cher, the Spice Girls and others.

# Market Watch

	ALBUMS	STORE	DIGITAL TRACKS
This Week	10,579,000	96,000	5,849,000
Last Week	10,213,000	102,000	6,386,000
Change	<b>3.6</b> %	- <mark>5.9%</mark>	-8.4%
This Week Last Year	10,622,000	149,000	2,003,000
Change	-0.4%	-35.6%	192.0%

### WEEKLY ALBUM SALES



# A Weekly National Music Sales Report

	2004	2005	CHANGE
OVERALL UNIT SA	LES		
Albums	204,714,000	185,515,000	-9.4%
Store Singles	2,730,000	1,454,000	-46.7%
Digital Tracks	33,170,000	101,362,000	205.6%
Total	240, <del>6</del> 14,000	288,331,000	19.8%
Album Sales			
'04		204.7	million

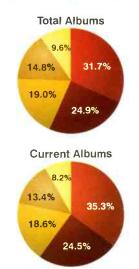


3 DI			
	199,858,000	184,011,000	-7.9%
ette	4,224,000	1,0 <mark>99</mark> ,000	-74.0%
	632,000	405,000	-35.9%

For week ending May 1, 2005. Compiled from a national sample of retail store and rack sales reports collected and provided by Nicesen

# DISTRIBUTORS' MARKET SHARE: 04/04/05-05/01/05

🌒 UMVD 🛛 🕘 Sony BMG 🛛 🗐 Indies 🍣 WEA 😂 EN M



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Other

# THE Billoord 200

AGO	NEEKS	ARTIST	Title	ERT.		WEEK	LAST WEEK 2 WEEK AGO WEEKS	ARTIST	Title
T SHOT	1	BRUCE SPRINGSTEEN	Devile 8 Duet	1		-	46 41 10	MAROON5	Songs About Jan
1	3	MARIAH CAREY	The Emancipation Of Mimi	1		52	45 47	CROSSFADE	Crossfad
	-	ISLAND D03943* IDJMG (13.98) BOBBY VALENTINO						FG COLUMBIA 871 48 SONY MUSIC (12.98) (D)	
IEW	14	DTP DEF JAM 004293*/IDJMG (13 98) ROB THOMAS	Disturbing Tha Peace Presents Bobby Valentino			53	48 49 5	GEFFEN 001714 INTERSCOPE (16.98)	Greatest Hit
-		MELISMA ATLANTIC 83723, AG (18.98 DD) ()	Something To Be			-	53 43 1	JOHN PRINE	Be As You Are: Songs From An Old Blue Chai
IEW	1	COLUMBIA 90763/SDNY MUSIC (18.98)	Touch			55	NEW 1	OH BOY 034 (16 98)	Fair & Square
3	1	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98	8.98) The Massacre	4		56	47 46 36	TIM MCGRAW CURB 78858 (18 98)	Live Like You Were Dying
IEW	1	JO DEE MESSINA CURB 78770 (18.98)	Delicious Surprise	7	The singer/	57	44 39 23	U2 INTERSCDPE 003613 (13 98)	How To Dismantle An Atomic Bomb
-	2	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS (	18 98) Who Is Mike Jones?	3	songwriter	58	52 42 24	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits
-	2	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98)	II Divo		lands his best sales week	59	43 30 9	JENNIFER LOPEZ EPIC 90622*/SONY MUSIC (18.98) @	Rebirt
9 :	2:	GREATEST GWEN STEFANI	Love. Angel. Music. Baby.	6	(50,000	60	65 62 5	BIG & RICH	Horse Of A Different Colo
10		THE KILLERS	Hot Fuss		units) and highest chart	$\overline{}$	56 57 34	WARNER BROS (NASHVILLE) 48520/WRN (18 98) MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge
8		ISLAND 002468* IDJMG (13.98) GREEN DAY	American Idiot		position	-		REPRISE 48615. WARNER BROS (18.98) T.I.	
	3-	REPRISE 48777* WARNER BROS. (18.98) BEN FOLDS	· · · · · · · · · · · · · · · · · · ·		with or with- out the Five.	=	41 37 22	GRAND HUSTLE/ATLANTIC 83734*/AG (18 98) RAY CHARLES	Urban Legend
IEW		EPIC 94191 SONY MUSIC (18.98 DD) (*)	Songs For Silverman	13	Out the rive.		51 38 35	HEAR 2248 CONCORD (18.98)	Genius Loves Company
14	2	RCA 64491/RMG (18.98)	Breakaway	-		64	58 55 10	OMARION T.U.G./EPIC 92818 SONY MUSIC (18.98) @	
12	38	CIARA SHO'NUFF-MUSICLINE LAFACE 62819*/ZOMBA (18	.98/12.98) Goodies	8	Rapper earns his best sales	65	61 59 20	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192
6		VARIOUS ARTISTS SONY BMG UNIVERSAL EMI ZOMBA EPIC 93863/SC	Now 18		week and	66	57 36 4	DONNIE MCCLURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Song
11	•	JACK JOHNSON JACK JOHNSON BRUSHFIRE 004149"/UMRG (13.9	8) In Between Dreams		new chart high; set	67	55 60 35	PAPA ROACH EL TONAL GEFFEN 003141/INTERSCOPE (13.98)	Getting Away With Murde
19	-	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Trouble	18	garnered extra	68	59 52 25	DESTINY'S CHILD	Destiny Fulfilled
2		MUDVAYNE	Lost And Found		exposure	69	NEW	COLUMBIA 92595/SONY MUSIC (18.98) () Z-RO	Let The Truth Be Tel
7		EPIC 90784/SONY MUSIC (18.98) () BECK		2	through Warner Music	$\smile$	66 58	J PRINCE/RAP-A-LOT 4 LIFE 68523 ASYLUM (17.9 VARIOUS ARTISTS	8) WOW #1
		INTERSCOPE 003481* (13.98) (13.98)	Guero		incubator			PROVIDENT WORD-CURB/EMICMG 10769/PROVIDE	NI-INTEGRITY (22.98)
16		JACK/WARNER BROS (NASHVILLE) 49300/WRN (1	8 98) The Right To Bare Arms		program.	71	54 - 2	DISA 720526 (12.98) 🛞	Divina
15	3	FRANKIE J COLUMBIA 90945 SONY MUSIC (18,98)	The One			72	19 – 2	SOUNDTRACK ROWDY MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman
13	5	WILL SMITH OVERBROOK 004306* INTERSCOPE (13.98)	Lost And Found			73	60 53 25	LIL JON & THE EAST SIDE BO BME 2690* TVT (17.98/11.98) •	YZ Crunk Juice
-	2	SOUNDTRACK HYPNOTIZE MINDS COLUMBIA 58884 SONY MUSIC	Three 6 Mafia Presents Choices II: The Setup (21.98 CD/DVD) ①	10		74	64 54 🔁	MARIO 3RD STREET J 61885*/RMG (18.98) @	Turning Poin
5	4	FAITH EVANS CAPITOL 77297* (18 98)	The First Lady		New single	75	70 66 25	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.9)	Greatest Hits
27		KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here		bullets 12-5	76	62 45 6	QUEENS OF THE STONE AGE REKOROS REKOROS 004186 INTERSCOPE (13.98)	Lullabies To Paralyze
23	31	RASCAL FLATTS	Feels Like Today		on Hot Country	77	77 72 30	GEORGE STRAIT	50 Number One
24		LYRIC STREET 165049/HOLLYWOOD (18.98) 3 DOORS DOWN	Seventeen Days		Songs.		68 75	MCA NASHVILLE 000459/UMGN (25.98)	We Are Not Alone
	23	REPUBLIC UNIVERSAL 004018/UMRG (13.98) 112	and the second	-	Repeat airing on CMT's			HOLLYW000 162428 (11 98)	
18		DEF SOUL 004471*/IOJMG (13.98)	Pleasure & Pain		"Crossroads"		73 68 1	RAZDR & TIE 89089 (18.98) SIMPLE PLAN	Kidz Bop 1
34	114	143 REPRISE 48946/WARNER BROS. (18.98) 🛞	It's Time	• 1	aids album's 12% gain.	80	72 77 23	LAVA 93411 AG (18 98 CD DVD) TO BROOKE VALENTINE	Still Not Getting Any.
IEW)	1	BUDDY JEWELL COLUMBIA (NASHVILLE) 92873/SONY MUSIC (18.5	8) Times Like These	31	re /o guin.	81	80 67 7	SUBLIMINAL 94229* VIRGI* (18 98)	Chain Lette
26	31	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul	• 11		82	71 69 74	ALICIA KEYS J 55712*/RMG (18.98/15.98)	The Diary Of Alicia Key
20	15	THE GAME AFTERMATH G-UNIT 003562*/INTERSCOPE (13 98	(8.98) The Documentary	2		83	75 73 12	ROUNDER 613192 (17 98)	Careless Love
21	18	JOHN LEGEND G.0 0 D COLUMBIA 92776*/SONY MUSIC (18.98)	Get Lifted			84	87 92 22	HOWIE DAY EPIC 93560* SONY MUSIC (12.98) 🛞 🕲	Stop All The World Nov
22	21	LUDACRIS DTP/DEF JAM SOUTH 003483*/IDJMG (13.98/8.98	The Red Light District			85	84 98 77	JOSH GROBAN 143/REPRISE 45450 WARNER BROS (18.98) ①	Close
28	51	GRETCHEN WILSON EPIC (NASHVILLE) 90903 SDNY MUSIC (18.98) €	Here For The Party	4		86	76 76 9	THE MARS VOLTA GOLDSTANDARDLABS STRUMMER 004129/UMRG	Frances The Mute
- 1	2	ANNA NALICK	Wreck Of The Day	20			79 71 6	TRACE ADKINS	Songs About Me
50		COLUMBIA 90891 SONY MUSIC (11.98)	Lifehouse	10			74 61 27	CAPITOL (NASHVILLE) 64512 (18.98)	Thug Matrimony: Married To The Street
		GEFFEN 004308/INTERSCOPE (13.98)			à à l			SLIP-N-SLIDE ATLANTIC 83677*/AG (18.98/12.98 SLIPKNOT	
31	38	LAFACE 63982 ZOMBA (18.98/12.98)	Confessions	Const	2.4.9		67 29 49		Vol. 3: (The Subliminal Verses
25		SHADY AFTERMATH 003771 /INTERSCOPE (19.98		1.000		90	63 33 4	CAPITOL 93813 (18 98)	Now Wha
35	25	DADDY YANKEE EL CARTELIVI 450639/MACHETE (15.98)	Barrio Fino	• 26	R&B collective	91	94 86 42	KEANE INTERSCOPE 002507 (16.98) 0	Hopes And Fears
32	-3	FANTASIA J 64235" RMG (18.98)	Free Yourself		claims a new	92	146 146 40	PACE GAVIN DEGRAW SETTER J 63461/RMG (18.98)	Chariot - Stripped
4	3	GARBAGE ALMO SOUNDS GEFFEN 004195/INTERSCOPE (13.)	Bleed Like Me		chart peak with its first	93	NEW 1	EELS VAGRANT 406 (17.98)	Blinking Lights And Other Revelations
40	31	JESSE MCCARTNEY	Beautiful Soul	15	independently	94	NEW 1	VARIOUS ARTISTS	The Very Best Of Death Rov
		HDLLYWOOD 162470 (18.98)	Livin' The Luxury Brown	45	distributed album. It also	-	78 64 26	DEATH ROW 63060 (15 98) RAY CHARLES	Pay (Soundtrack
		CAGEO BIRD 0474/IMAGE (15.98 CD/DVD)  ⊕ NEW ORDER			bows at No.			WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18 SOUNDTRACK	30)
iew)	1	WARNER BROS 49307" (18.98)	Waiting For The Sirens' Call	46	11 on Top	96	86 80 38	FOX/EPIC 92843 SONY MUSIC (14.98)	Garden State
44	15	MERCURY 002172 UMGN (16.98)	Twice The Speed Of Life	42	R&B/Hip-Hop Albums.	97	85 90 44	COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.9	(8) You Do Your Thing
17	5	BEANIE SIGEL DDMG/CRIMINAL BACKGROUND 003082*/IDJMG (	3.98(6.98) The B. Coming			98	127 127 23	BEE GEES POLYDOR UNIVERSAL 003777/UME (13.98 CD/DV	Number One:
51	65	KENNY CHESNEY BNA 56801/RLG (18.98/12.98)	When The Sun Goes Down	3		99	82 79 😢	JOHN MAYER AWARE/COLUMBIA 86185*/SONY MUSIC (18.98) (	Heavier Things
48		VARIOUS ARTISTS	Totally Country Vol. 4			100	69 78 5	THE BRAVERY	The Braver



MATH/INTERSCOPE)

ATIUM/UNIVERSAL/UMRG)

E S S ARTIST (IMPRINT / PROMOTION LABEL)

WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)

HOW WE DO THE GAME FEAT. 50 CENT (AFTERM

28 12 ALMOST BOWLING FOR SOUP (SILVERTONE/JIVE ZOMBA

32 23 JAY-ZUNKIN PARK (ROC-A-FELLA/DEF JAM/WARHER BROS.) 35 27 TRUE RYAN CABRERA (E.V.L.A. ATLANTIC)

34 24 SOLDIER DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)

43 4 MARIAH CAREY (ISLAND/IDJMG) 43 4 SOME CUT TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)

45 3 OKAY NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)

50 2 HOLD YOU DOWN (SPRING MIX)

UNTITLED (HOW CAN THIS HAPPEN TO ME?)

39 12 LOOK WHAT YOU'VE DONE JET (ELEKTRA/ATLANTIC)

JUST A LIL BIT

44 11 HOLD YOU DOWN JENNIFER LOPEZ FEAT. FAT JOE (EPIC

49 2 COLD CROSSFADE (FG/COLUMBIA

48 20 SUNDAY MORNING MAROONS (OCTONE J RMG)

31 6 GIRL DESTINY'S CHILO (COLUMBIA)

37 4 SHE'S NO YOU JESSE MCCARTNEY (HOLLYW

 36
 8
 CHARIOT GAVIN DEGRAW (J/RM 38

 38
 5
 1 THING AMERIE (COLUMBIA)

29 9 O OMARION (T U.G./EPIC/SUM

41 14 IT'S LIKE THAT MARIAH CAREY (ISLAND/

OKAY

50 CENT

MARIAH CAREY (ISLAND/IDJMG) DON'T CHA THE PUSSYCAT OOLLS FEAT. BUSTA RHYMES (A&M INTERSCOP

OH CIARA FEAT, LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)

26 25 20 MOCKINGBIRD

30 6 BABY I'M BACK BABY BASH FEAT. AKON (LA

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### AIRPLAY MONITORED BY SALES DATA COMPILED BY N

# HOT 100 AIRPLAY

N Nielsen

WEEK	LAST WEEK	WEEK ON CI	ARTIST (IMPRINT / PROMOTION LABEL)	THIS	WEEK	WEEKS ON CHT	ARTIST (IMPRINT / PROMOTION LABEL)
0	3	8	OH TWK CIARA FEAT LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	26	27	10	BABY I'M BACK BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
2	1	12	HATE IT OR LOVE IT THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	27	33	8	AGAIN FAITH EVANS (CAPITOL)
3	6	11	SLOW DOWN BOBBY VALENTING (DTP/DEF JAM/IDJMG)	28	36	5	GRIND WITH ME PRETTY RICKY (ATLANTIC)
4	10	6	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	29	32	9	MR. BRIGHTSIDE THE KILLERS (ISLAND/IDJMG)
5	2	15	CANDY SHOP 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	30	24	29	1, 2 STEP CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
6	14	5	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)	31	30	38	BREAKAWAY KELLY CLARKSON (WALT DISNEY/HDLLYWOOD)
7	4	16	OBSESSION (NO ES AMOR) FRANKIE J FEAT. BABY BASH (COLUMBIA)	32	26	14	GOIN' CRAZY NATALIE (LATIUM/UNIVERSAL/UMRG)
8	11	5	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)	33	39	5	I'M A HUSTLA CASSIDY (FULL SURFACE/J/RMG)
9	5	22	SINCE U BEEN GONE KELLY CLARKSON (RCA/RMG)	34	29	25	HOW WE DO THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCO
10	12	10	LONELY AKON (SRC/UNIVERSAL/UMRG)	35	35	15	OKAY NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)
D	16	11	WAIT (THE WHISPER SONG) YING YANG TWINS (COLLIPARK/TVT)	36	34	21	RICH GIRL GWEN STEFANI FEAT. EVE (INTERSCOPE)
12	7	13	1 THING AMERIE (COLUMBIA)	37	31	11	NUMBER ONE SPOT LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)
13	8	25	BOULEVARD OF BROKEN DREAMS GREEN DAY (REPRISE)	38	40	8	HOW COULD YOU MARIO (3RD STREET J/RMG)
14	9	23	DISCO INFERNO 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	39	41	14	SUGAR (GIMME SOME) TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
5	13	21	SOME CUT TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	40	43	12	MY GIVE A DAMN'S BUSTED JO DEE MESSINA (CURB)
16	15	28	LET ME LOVE YOU MARIO (3RD STREET J/RMG)	41	52	2	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)
D	22	10	U ALREADY KNOW 112 FEAT. FOXY BROWN (OEF SOUL/IDJMG)	42	46	4	INCOMPLETE BACKSTREET BOYS (JIVE/ZDMBA)
18	17	17	TRUTH IS FANTASIA (J/RMG)	43	47	7	HOMEWRECKER GRETCHEN WILSON (EPIC (NASHVILLE)/EMN)
19	19	22	KARMA ALICIA KEYS (J/RMG)	44	49	9	COLLIDE HOWIE DAY (EPIC)
20	23	7	GIRL DESTINY'S CHILD (COLUMBIA)	45	37	19	ORDINARY PEOPLE JOHN LEGEND (G.O.O.D./COLUMBIA)
21	20	9	GIRLFIGHT BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	46	50	3	SWITCH WILL SMITH (OVERBROOK/INTERSCOPE)
22	18	17	U DON'T KNOW ME T.I. (GRAND HUSTLE/ATLANTIC)	47	56	3	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS (A&M/INTERSCOPE)
	28	15	LET ME GO 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	48	44	15	THAT'S WHAT I LOVE ABOUT SUNDA CRAIG MORGAN (BROKEN BOW)
24	25	13	LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)	49	51	11	IF HEAVEN ANDY GRIGGS (RCA NASHVILLE)
25	21	2253	CAUGHT UP USHER (LAFACE/ZOMBA) inprised of top 40, adult contemporary, R&B hip-hop,	50	38		O OMARION (T.U.G./EPIC)

# HOT DIGITAL SONGS

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	and the state of the set	WEEK	LAST WEEK	WEEKS ON CHT	TITLE
0	1	7	HOLLABACK GIRL SWKS GWEN STEFANI (INTERSCOPE)			26	34	4	BEHINE KELLY CLAR
2	2	2	SPEED OF SOUND COLDPLAY (CAPITOL)	-		27	11	2	BLUE C
0	-	1	AMERICAN BABY DAVE MATTHEWS BAND (RCA/RMG)			28	30	13	LET ME
4	3	11	LONELY NO MORE ROB THOMAS (MELISMA ATLANTIC)			29	23	11	ALMOS BOWLING F
5	5	9	LONELY akon (SrC/UNIVERSAL/UMRG)		of the health and	30	26	19	DISCO 50 CENT (SI
0	9	3	DON'T PHUNK WITH MY HEART THE BLACK EYEO PEAS (A&M/INTERSCOPE)			31	43	2	BREAT
7	4	11	SWITCH WILL SMITH (OVERBROOK/INTERSCOPE)			32	29	27	1, 2 ST CIARA (SHO
8	7	19	MR. BRIGHTSIDE THE KILLERS (ISLAND/IDJMG)	•		33	25	9	SIGNS SNOOP DOG
9	8	9	HATE IT OR LOVE IT THE GAME FEAT. 50 CENT (SHAOY/AFTERMATH/INTERSCOPE)		and the second se	34	32	29	SOMEE
10	6	3	HOLIDAY GREEN DAY (REPRISE)			35	40	9	SCARS PAPA ROACI
11	14	22	SINCE U BEEN GONE KELLY CLARKSON (RCA/RMG)		and the second se	36	35	13	OBSES
0	17	3	WE BELONG TOGETHER MARIAH CAREY (ISLAND. IDJMG)			37	31	9	NUMBE
13	13	13	CANDY SHOP 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	•		38	10	3	UNDER THE USED A
0	22	4	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)			39	36	29	LET'S C
15	18	6	OH CIARA FEAT, LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	14		40	42	29	YEAH! USHER FEAT
•	27	8	1 THING AMERIE (COLUMBIA)			41	37	10	KARMA
17	19	13	SUGAR (GIMME SOME) TRICK DADDY (SLIP-N-SLIDE ATLANTIC)			42	49	3	CHARIC GAVIN DEGR
18	16	21	RICH GIRL GWEN STEFANI FEAT. EVE (INTERSCOPE)			43	-	27	I DON'T GAVIN DEGF
19	12	14	IT'S LIKE THAT MARIAH CAREY (ISLAND/IDJMG)			40	45	22	BREAK
20	24	14	COLLIDE HOWIE DAY (EPIC)			45	-	1	SLOW I BOBBY VALE
21	15	5	BEVERLY HILLS WEEZER (GEFFEN)		Cherry Cherry	46	33	10	GOIN' (
22	28	11	YOU AND ME LIFEHOUSE (GEFFEN)		5 10	47	39	16	MOCKI EMINEM (S)
23	20	4	INCOMPLETE BACKSTREET BOYS (JIVE/20MBA)			38	65	2	GIRLFI BROOKE VAL
24	~	1	BEST OF YOU FOO FIGHTERS (ROSWELL/RCA/RMG)	×.		19	41	9	SOME O
25	21	25	BOULEVARD OF BROKEN DREAMS GREEN DAY (REPRISE)			50	38	23	HOW W THE GAME FE

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	34	4	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)	
27	11	2	BLUE ORCHID THE WHITE STRIPES (THIRD MAN/V2)	
28	30	13	LET ME GO 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
29	23	11	ALMOST BOWLING FOR SOUP (SILVER! ONE/JIVE/ZOMBA)	
30	26	19	DISCO INFERNO 50 CENT (SHAOY/AFTERMATH/INTERSCOPE)	
31	43	2	BREATHE (2 A.M.) ANNA NALICK (COLUMBIA)	
32	29	27	1, 2 STEP CIARA (SHO'NUFF-MUSICLINE/JIVE/ZOMBA)	
33	25	9	SIGNS snoop dogg (doggyStyle/Star trak/geffen)	
34	32	29	SOMEBODY TOLD ME THE KILLERS (I\$LAND/IDJMG)	
35	40	9	SCARS PAPA ROACH (EL TONAL/GEFFEN)	
36	35	13	OBSESSION (NO ES AMOR) FRANKIE J FEAT. BABY BASH (CDLUMBIA)	n k
37	31	9	NUMBER ONE SPOT LUDACRIS (DTP/OEF JAM SDUTH/IDJMG)	
38	10	3	UNDER PRESSURE THE USED AND MY CHEMICAL ROMANCE (REPRISE)	
39	36	29	LET'S GET IT STARTED THE BLACK EYED PEAS (A&M/INTERSCOPE)	=
40	42	29	YEAH! USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	
41	37	10	KARMA ALICIA KEYS (J/RMG)	
42	49	3	CHARIOT GAVIN DEGRAW (J/RMG)	
43	-	27	I DON'T WANT TO BE GAVIN DEGRAW (J/RMG)	
	45	22	BREAKAWAY Kelly Clarkson (Walt Disney/RCA/Hollywood/RMG)	•
45	-	1	SLOW DOWN BOBBY VALENTING (DTP/DEF JAM/IDJMG)	
46	33	10	GOIN' CRAZY NATALIE (LATIUM/UNIVERSAL/UMRG)	981
47	39	16	MOCKINGBIRD EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
18	65	2	GIRLFIGHT BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	
19	41	9	SOME CUT TRIVILLE FEAT. CUTTY (BME/WARNER BROS.)	
50	38	23	HOW WE DO THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	-

ST	WEEKS DN CHT	TITLE	CENT.
WE		ARTIST (IMPRINT / PROMOTION LABEL)	CE
64	5	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
44	17	LOOK WHAT YOU'VE DONE JET (ELEKTRA/ATLANTIC)	•
50	11	SITTING, WAITING, WISHING JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)	
46	4	STILL TIPPIN' MIKE JDNES (SWISHAHOUSE/ASYLUM WARNER BROS )	
48	23	BEAUTIFUL SOUL JESSE MCCARTNEY (HOLLYWOOO)	•
54	3	GIRL DESTINY'S CHILD (COLUMBIA)	
62	29	OVER AND OVER NELLY FEAT. TIM MCGRAW (CURB/DERRTY-FO' REEL/UMRG)	
47	29	AMERICAN IDIOT GREEN DAY (REPRISE)	
52	17	GET RIGHT JENNIFER LOPEZ (EPIC)	
51	15	CAUGHT UP USHER (LAFACE/ZOMBA)	
55	12	JERK IT OUT CAESARS (ASTRALWERKS/EMC)	•
56	25	NUMB/ENCORE JAY-Z/LINKIN PARK (FOC A-FELLA OEF JAM/WARNER BROS.)	
67	21	SAVE A HORSE (RIDE A COWBOY) BIG & RICH (WARNER BROS. (NASHVILLE) WRN)	Ċ
58	8	BABY GIRL SUGARLAND (MERCURY)	
61	10	DO SOMETHIN' BRITNEY SPEARS (JIVE/ZOMBA)	
-	1	MAKING MEMORIES OF US KEITH URBAN (CAPITOL (NA\$HVILLE))	
72	13	BLESS THE BROKEN ROAD RASCAL FLATTS (LYRIC STREET)	
68	7	U DON'T KNOW ME T.J. (GRAND HUSTLE/ATLANTIC)	
60	5	BE YOURSELF AUDIOSLAVE (EPIC/INTERSCOPE)	
71	5	THE HAND THAT FEEDS NINE INCH NAILS (NOTHING/INTERSCOPE)	
53	5	BOHEMIAN RHAPSODY QUEEN (HOLLYWOOD)	
66	29	1985 BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
73	10	TIME OF YOUR LIFE (GOOD RIDDANCE) GREEN DAY (REPRISE)	•
-	1	I'M A HUSTLA CASSIDY (FULL SURFACE/J/RMG)	
57	11	TAKE ME OUT FRANZ FERDINAND (DOMIND/EPIC)	

POP 100 AIRPLAY

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BOULEVARD OF BROKEN DREAMS

THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)

LANTIC

3 DOORS DOWN (REPUBLIC/UNIVERSAL/ÚMRG) 
 5
 12
 CANDY SHOP 50 CENT FEAT. OLIVIA (SHADY AFTERMATH/INTERSCOPE)

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 BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)
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STATUS AND ARTIST (IMPRINT / PROMOTION LABEL)

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 Since U BEEN GONE

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 HOLLABACK GIRL GWEN STEFANI (INTERSCORF)

10 LONELY AKON (SRC/UNIVERSAL/UMRG)

DISCO INFERNO

4 14 KARMA ALICIA KEYS (J/RMG)

50 CENT

B 11 12 LET ME GO

11 9 19 CAUGHT UP

12 17 11 SWITCH WILL SMITH (OVERBROOK/INTERSCOPE

12 11 MR. BRIGHTSIDE

INCOMPLETE BACKSTREET BOYS (JIVE ZOMBA)

HATE IT OR LOVE IT

RICH GIRL GWEN STEFANI FEAT. EVE (INTERSCOPI

SUGAR (GIMME SOME) TRICK DADOY (SLIP-N-SLIDE/ATLANTIC

21 4 DON'T PHUNK WITH MY HEART THE BLACK EYEO PEAS (A&M/INTERSCOPE)

16 27 1, 2 STEP CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)

EL TONAL GEFEEN

nstream top 40 stations are electronically monito week. This data is used to compile the Pop 100

14 13 GOIN' CRAZY NATALIE (LATIUM/UNIVERSAL/UMRG

 IO
 Zr
 CIARA (SHO'NUFF-MUSICLINE/

 22
 12
 LONELY NO MORE ROB THOMAS (MELISMA/ATLA)

22 20 25 LET ME LOVE YOU

25 23 26 BEAUTIFUL SOUL

JESSE MCCARTNEY (HOLLYV

24 9 COLLIDE HOWIE DAY (EPIC)

24 27 6 SCARS

2 15 OBSESSION (NO ES AMOR) FRANKIE J FEAT. BABY BASH (COLUMBIA)

# 6 HOT 100 SINGLES SALES E STATE STATE

1	1	3	
			2WKS AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
2	2	7	GOIN' CRAZY NATALIE (LATIUM/UNIYERSAL/UMRG)
3	3	5	IN THE KITCHEN TRAPPED IN THE CLOSET (CHAPTER 1 OF 5) R. KELLY (JIVE ZOMBA)
4	4	11	DO YOU BELIEVE IN MAGIC ALY & A.J. (HOLLYW000)
5	30	2	DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
5	5	9	DON'T CHA TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)
,	7	13	SOLDIER DESTINY'S CHILD FEAT, T.I. & LIL WAYNE (COLUMBIA)
5	25	11	IT'S LIKE THAT MARIAH CAREY (ISLAND/IDJMG)
•	8	12	WE WILL BECOME SILHOUETTES/BE STILL MY HEART THE POSTAL SERVICE (SUB POP)
c	12	2	ONE WORD KELLY DSBOURNE (SANCTUARY)
1	3	5	SATURDAY NIGHT AARON CARTER (PARADISE/TRANS CONTINENTAL)
2	10	12	IF SHE WERE ANY OTHER WOMAN BUDDY JEWELL (COLUMBIA (NASHVILLE))
3)	13	27	LOSE MY BREATH DESTINY'S CHILD (COLUMBIA)
4	16	8	SLOW DOWN BDBBY VALENTINO (DTP/DEF JAM/IDJMG)
5	14	23	GOTTA GO SOLO PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)
6	11	4	1 THING AMERIE (COLUMBIA)
7	45	4	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)
8	-	1	BIG WHEELS GLASS JOE (FELONIOUS)
9	32	9	I'M A HUSTLA CASSIDY (FULL SURFACE/J/RMG)
•	23	3	THE POTION LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)
1	18	9	SO MUCH MORE FAT JOE (TERROR SQUAD ATLANTIC)
2	-	23	HELP POUR OUT THE RAIN (LACEY'S SONG) BUDDY JEWELL (COLUMBIA (NASHVILLE))
3	20	25	OYE MI CANTO N.O.R.E. (ROC-A-FELLA/DEF JAM//DJMG)
4	15	2	MARCH INTO THE SEA PELICAN (HYDRA HEAD)
5	24	9	THE CORNER COMMON FEAT. THE LAST POETS (G.O.O.D./GEFFEN)

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TITLE

SIGNS SNOOP DOGG (DOGGYSTYLE/STAR TRAK/GEFFEN)

BLUE ORCHID THE WHITE STRIPES (THIRD MAN/V2)

ROOKE VALENTINE (SUBLIMINAL/VIRG TRUE RYAN CABRERA (E.V.L.A./ATLANTIC

BOBBY VALENTINO (DTP/DEF JAM/IDJMG)

GIRLFIGHT

SLOW DOWN

O OMARION (T.U.G./EPIC)

CROSSFACE (FG/COLUMB) NUMBER ONE SPOT LUDACRIS (DTP/DEF JAM SOUTH

HOLD YOU DOWN

UNDER PRESSURE

GET RIGHT

JENNIFER LOPEZ (EPIC) JERK IT OUT CAESARS (ASTRALWERKS/EMC)

STILL TIPPIN'

DAUGHTERS

GRIND WITH ME

HOW COULD YOU

GIVE A LITTLE BIT

U DON'T KNOW ME

BRITNEY SPEARS (JIVE/ZOMBA)

NOBODY'S HOME

CURY

MAKING MEMORIES OF US

BLESS THE BROKEN ROAD

THE HAND THAT FEEDS

NTERSCOPE

H NAILS (NOTHING/INTERSCOPE)

HOLD YOU DOWN (SPRING MIX)

WAIT (THE WHISPER SONG)

LISTEN TO YOUR HEART

I LIKE IT NARCOTIC THRUST (YOSHITOSHI/DEEP DISH)

HUSTLE/ATLANTIC) FEEL GOOD INC GORILLAZ/DE LA SOUL (PARLOPHONE/VIRGIN)

AY CHEMICAL ROMANCE (REPRISE) GASOLINA DADDY YANKEE (EL CARTEL/VI) LIVE LIKE YOU WERE DYING

SOMEWHERE ONLY WE KNOW

I PLAY CHICKEN WITH THE TRAIN

HELENA (SO LONG & GOODNIGHT)

GONE MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))

DRAGOSTEA DIN TEI (MA YA HI) DAN BALAN FEAT LUCAS PRATA (ULTRA) LA TORTURA

SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS)

ACE/J/RMG)

DO SOMETHIN

I'M A HUSTLA

BE YOURSELF

BECK (INTERSCOPE)

JENNIFER LOPEZ FEAT. FAT JO

BRING EM OUT

SHUT UP SIMPLE PLAN (LAVA)

IN THE KITCHEN KELLY

96 24 LOVERS AND FRIENDS LIL JON & THE EAST SIDE BOYZ (BME/TVT)

E-PRO

JENNIFER LOPEZ FEAT, FAT JOE (EPIC SUNDAY MORNING

GET BACK LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)

B.Y.O.B. SYSTEM OF A DOWN (AMERICAN/COLUMBIA

SITTING, WAITING, WISHING

OLUMBIA

HOUSE/ASYLUM/WARNER BROS.)

THE USED AND MY CHEMICAL ROMANCE (REPRISE) OKAY NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)

UNTITLED (HOW CAN THIS HAPPEN TO ME?) SIMPLE PLAN (LAVA)

COLD

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# **OPOP** 100

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS
0	1	9	#1 HOLLABACK GIRL 2WKS GWEN STEFANI (INTERSCOPE)	51
2	2	25	SINCE U BEEN GONE KELLY CLARKSON (RCA/RMG)	52
0	3	12	LONELY AKON (SRC/UNIVERSAL/UMRG)	53
G	6	11	SWITCH will smith (Overbrook/interscope)	54
Õ	8	22	MR. BRIGHTSIDE THE KILLERS (ISLAND/IDJMG)	65
	5	17	OBSESSION (NO ES AMOR) FRANKIE J FEAT, BABY BASH (CDLUMBIA)	56
6	9	13	LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)	67
õ	15	4	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS (A&M/INTERSCOPE)	58
	7	24	KARMA ALICIA KEYS (J/RMG)	59
10	10	15	HATE IT OR LOVE IT THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	60
TT		3	CANDY SHOP 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	61
12	1:	22	DISCO INFERNO 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	62
15	1	25	BOULEVARD OF BROKEN DREAMS GREEN DAY (REPRISE)	63
0	23	19	LET ME GO 3 000RS 00WN (REPUBLIC/UNIVERSAL/UMRG)	64
0	2:	6	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)	65
-6	12	5	INCOMPLETE BACKSTREET BOYS (JIVE/ZOMBA)	66
47	E	23	RICH GIRL GWEN STEFANI FEAT. EVE (INTERSCOPE)	67
-	E	15	SUGAR (GIMME SOME) TRICK DAODY (SLIP-N-SLIDE/ATLANTIC)	68
-+	۲	2	SPEED OF SOUND COLDPLAY (CAPITOL)	69
20	ŧ	26	CAUGHT UP USHER (LAFACE/ZOMBA)	70
21	10	15	GOIN' CRAZY NATALIE (LATIUM/UNIVERSAL/UMRG)	71
22	100	1	AMERICAN BABY DAVE MATTHEWS BAND (RCA/RMG)	72
23	21	28	1, 2 STEP CIARA FEAT, MISSY ELLIOTT (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	73
2	-	17	COLLIDE HOWIE DAY (EPIC)	74
3	8	3	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)	75
23	15	7	OH CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	76
-	34	÷.	SCARS PAPA ROACH (EL TONAL/GEFFEN)	77
2	IJ	11	1 THING AMERIE (COLUMBIA)	78
29	78	8	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	79
-30	-79	29	BEAUTIFUL SOUL JESSE MCCARTNEY (HOLLYWOOD)	80
31	15	2	WHEN YOU TELL ME THAT YOU LOVE ME AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)	81
32	51	27	LET ME LOVE YOU MARIO (3RD STREET/J/RMG)	82
-	21	15	ALMOST BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	83
34	-3	16	IT'S LIKE THAT MARIAH CAREY (ISLAND/IDJMG)	•
38	10	24	MOCKINGBIRD EMINEM (SHADY/AFTERMATH/INTERSCOPE)	65
36	26	3	HOLIDAY GREEN DAY (REPRISE)	86
37	32	27	HOW WE DO THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	87
38	43	9	CHARIOT GAVIN DEGRAW (J/RMG)	88
	40	7	GIRL DESTINY'S CHILD (COLUMBIA)	89
30	54	3	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)	
0	44	14		91
•	47	8	BABY I'M BACK BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	92
43	41	26	NUMB/ENCORE JAY-Z/LINKIN PARK (ROC-A-FELLA/DEF JAM/WARNER BROS.)	93
44	45	14	SOME CUT TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	94
45	42	23	LOOK WHAT YOU'VE DONE JET (ELEKTRA/ATLANTIC) BEVERLY HILLS	95
48	39	5	WEEZER (GEFFEN)	-
47	55	4	SHE'S NO YOU JESSE MCCARTNEY (HOLLYWOOD)	97
49	-	1	BEST OF YOU FOO FIGHTERS (ROSWELL/RCA/RMG)	98
49	49	25	SOLDIER DESTINY'S CHILD FEAT. TI. & LIL WAYNE (COLUMBIA)	99
60	60	3	BREATHE (2 A.M.) ANNA NALICK (COLUMBIA)	100

POP Do: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen
Broaccast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2005, VNU
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=0 adLt top 40 stations, 88 adult contemporary stations and 78 modern reck stations are electronically monitored 24 hours a day, 7
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»	AI	DUIT TOP 40	
LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDIC
2	13	#1 LONELY NO MORE	仚
1	24	BOULEVARD OF BROKEN DREAMS	100
3	20	SINCE U BEEN GONE	
5	21	LET ME GO	-
e	13	YOU AND ME	
4	24	SUNDAY MORNING	
7	24	BREATHE (2 A.M.)	☆
8	40	COLLIDE	1
9	30	GIVE A LITTLE BIT	曲
10	39	BREAKAWAY	1
11	27	LOOK WHAT YOU'VE DONE	1
14	6	AMERICAN BABY	
13	15	WHAT HAPPENS TOMORROW	
•7	15	MR. BRIGHTSIDE	•
12	52	ONE THING	*
15	16	BEAUTIFUL SOUL	
16	11	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	1
18	9	CHARIOT	
20	T	RICH GIRL	
19	20	TRUE	1
21	12	SITTING, WAITING, WISHING	1
22	14	ALMOST	and the second
24	10	BETTER NOW	
25	7	ALIFETIME	
31	2	SPEED OF SOUND COLDPLAY (CAPITOL)	ŵ
	2 1 3 5 6 4 7 8 9 10 11 14 13 .7 12 15 16 18 20 19 21 22 24 25	Note           2         13           1         24           3         20           5         21           6         23           7         24           7         24           8         40           9         30           10         39           11         27           12         52           15         16           16         11           18         9           20         12           15         16           16         11           17         15           12         52           15         16           16         11           17         20           18         9           20         12           21         12           22         14           24         10           25         7	2       13       Image: Constant Co

Ô			ADEDALDAAV	
4			ODERN ROCK	
8		HT KS		HCT
Ser .	WEEI	WEEI ON C	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREC
0	1	15	2 WKS GREEN DAY (REPRISE)	山
8	3	7	THE HAND THAT FEEDS NINE INCH NAILS (NOTHING/INTERSCOPE)	in the second
3	2	8	BE YOURSELF	1
		3	AUDIOSLAVE (EPIC/INTERSCOPE) BEVERLY HILLS	118
0	4	6	WEEZER (GEFFEN)	
5	5		BECK (INTERSCOPE)	
6	12	2	BEST OF YOU FOO FIGHTERS (ROSWELL/RCA/RMG)	山
	6	16	LITTLE SISTER QUEENS OF THE STONE AGE (INTERSCOPE)	
8	8	2	SPEED OF SOUND COLDPLAY (CAPITOL)	¢
9		6	B.Y.O.B. SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	¢
10)	11	2	BLUE ORCHID THE WHITE STRIPES (THIRO MAN/V2)	an a
-1		15	THE CLINCHER	
-	13	12	CHEVELLE (EPIC) HAPPY?	*
		12	MUDVAYNE (EPIC)	Ŵ
2.	10		BREAKING BENJAMIN (HOLLYWOOD)	Ŵ
	14	31	MR. BRIGHTSIDE THE KILLERS (ISLAND/IDJMG)	位
15	17	3	REMEDY SEETHER (WIND-UP)	曲
16	20	45	COLD CROSSFADE (FG/COLUMBIA)	廿
17	16	31	BOULEVARD OF BROKEN DREAMS GREEN DAY (REPRISE)	\$
18	21	7	HELENA (SO LONG & GOODNIGHT) MY CHEMICAL ROMANCE (REPRISE)	
19	15	24	UGLY THE EXIES (ULTIMATUM/MELISMA/VIRGIN)	☆
20	19	7	SMILE LIKE YOU MEAN IT	Real I
21	18	7	THE KILLERS (ISLAND/IDJMG)	
-			Z-TRIP (HARO LEFT/HOLLYWOOD)	
22)	22	10	THE BRAVERY (ISLAND/IDJMG)	Siel
23	23	8	WHEN I'M GONE (SADIE) NO ADDRESS (ATLANTIC)	
24	25	3	LYLA OASIS (EPIC)	- Starter
25	27	13	SITTING, WAITING, WISHING JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)	
and the second second	A DESCRIPTION OF	The second second		-

WEEK	LAST	WEEKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDI
0	1	34	#1 BREAKAWAY	廿
2	2	47	HEAVEN LDS LONELY BOYS (OR/EPIC)	1
3	3	326	DAUGHTERS JOHN MAYER (AWARE/COLUMBIA)	¢
0	4	15	HOME MICHAEL BUBLE (143/REPRISE)	ŵ
	5	32	LIVE LIKE YOU WERE DYING TIM MCGRAW (CURB)	\$
6	6	32	SHE WILL BE LOVED MARDON5 (OCTONE/J/RMG)	\$
0	7	21	GIVE A LITTLE BIT GOO GOO DOLLS (WARNER BROS.)	1
8	9	35	IN MY DAUGHTER'S EYES MARTINA MCBRIDE (RCA NASHVILLE)	¢
9	8	50	YOU'LL THINK OF ME KEITH URBAN (CAPITOL)	<b>t</b>
10	10	35	I'LL BE AROUND DARYL HALL JOHN OATES (U-WATCH/DK-E)	山
11	11	56	THIS LOVE MAROONS (OCTDNE/J/RMG)	\$
12	13	12	LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)	位
13	12	16	TRUE RYAN CABRERA (E.V.L.A./ATLÁNTIC)	\$
14	14	14	HOMESICK MERCYME (INO/CURB)	✿
15	16	15	SUNDAY MORNING MAROONS (OCTONE/J/RMG)	ŵ
16	17	13	COLLIDE HOWIE DAY (EPIC)	仚
17	19	12	YOU ARE EVERYTHING VANESSA WILLIAMS (LAVA)	
18	20	5	DON'T! SHANIA TWAIN (MERCURY/IOJMG)	
19	22	14	SUNSET BLVD SCOTT GRIMES (VELOCITY)	
20	10	13	IF GOD MADE YOU FIVE FOR FIGHTING (AWARE/COLUMBIA)	1
21	18	16	OPEN ARMS TINA TURNER (CAPITOL)	1
22	21	16	THE WAY YOU MOVE KENNY G FEAT, EARTH, WIND & FIRE (ARISTA/RMG)	
23	24	10	BLUE MOON ROD STEWART FEAT, ERIC CLAPTON (J/RMG)	\$
24	25	2 <b>2</b> ª	ONE THING FINGER ELEVEN (WIND-UP)	¢
25	27	3	THIS SIDE OF PARADISE BRYAN ADAMS (MERCURY/IDJMG)	

SALES DATA COMPILED BY

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# **合 HITPREDICTOR**

DATA PROVIDED BY O promosquad See chart legend for rules and explanations. Yellow indicates recent tested title, the indicates New Release. ARTIST/Title/LABEL/(Score) Chart Rank POP 100 AIRPLAY 1 D.H.T. Listen To Your Heart ROBBINS (72.9) 1 GREEN DAY Holiday REPRISE (73.4) DAY Callide EPIC (77.3) 23 Scars GEFFEN (66.7) 24 V Chariot RMG (66.1) 35 Untitled (How Can This Happen To Me?) LAVA (77.4) 45 Cold COLUMBIA (74.1) 49 You And Me GEFFEN (70.5) E Fall To Pieces RMG (70.3) S Jerk It Out EMC (69.6) K Be My Escape CAPITOL (69.6) ADULT TOP 40 ☆ JACK JOHNSON Sitting, Walting, Wishing uwers (73.5) 21 ☆ COLDPLAY Speed 01 Sound CAPITOL (65.1) 2E ☆ KELLY CLARKSON Behind These Hazel Eyes RMG (71.1) -Almost Perfect HOLLYWOOD (75.7) 27 28 24 RMG (68.1) ET BOYS Incomplete ZOMBA (77.0) A Left Outside Alone COLUMBIA (72.3) 33 34 This Is Your Life COLUMBIA (71.8) 48 K Be My Escape CAPITOL (73.7) ADULT CONTEMPORARY ROD STEWARD FLAT, EARly Colling Blue Moon RMG (76.2) FINGER ELEVEN One Thing WIND-UP (90.2) 23 21 T Look What You've Done ATLANTIC (78.0) 33 EEN DAY Boulevard Of Broken Dreams REPRISE (66.7) 33 Beautiful Soul HOLLYWOOD (70.8) 38 MODERN ROCK TO DARK NEW DAY Bother WARNER BRDS. (67.2) DVAYNE Happy? EPIC (68.4) 12 THER Remedy WIND-UP (65.6) EPTANCE Different Columbia (67.4) ROACH Take Me GEFFEN (69.8) 15 29 50



See Charts Legend for sules and explanations. All rights reserved. HOT R&B HIP-HOP AIRPLAY: 137 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. Legend information continues at bottom of page.



### Billooard R&B/HIP-HOP MAY 14 2005

# R&B/HIP-HOP AIRPLAY Å

THIS WREEK	LAST WEER	WEEKS DN CHT	TITLE ARTIST (MAPRINT / PROMOTION LABEL)	HIT
0	1	21	SLOW DOWN BOBBY VALENTING (DTP/DEF JAM/IDJMG)	
2	3	17	OH CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	ŵ
3	2	24	TRUTH IS FANTASIA (J/RMG)	盘
4	4	14	U ALREADY KNOW 112 FEAT. FOXY BROWN (DEF SDUL/IDJMG)	C:
0	68	14	WAIT (THE WHISPER SONG) YING YANG TWINS (COLLIPARK/TVT)	
C	14	8	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	1
	8	12	AGAIN FAITH EVANS (CAPITOL)	1
8	5	17	1 THING AMERIE (COLUMBIA/SUM)	
9	9	17	HATE IT OR LOVE IT THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	tr
10	15	7	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IDJMG)	tr
11	7"	22	U DON'T KNOW ME TI. (GRAND HUSTLE/ATLANTIC)	t
12	10	15	NUMBER ONE SPOT LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)	t
13	12:	20	I'M A HUSTLA CASSIDY (FULL SURFACE/J/RMG)	ŵ
14	11	25	ORDINARY PEOPLE JOIN LEGEND (G.O.D.J./COLUMBIA/SUM)	t
16	16	8	GIRL Destiny's Child (Columbia/sum)	山
16	17	52	LET ME LOVE YOU MARIO (3RD STREET/J/RMG)	t
6	18	11	HOW COULD YOU MARIO (3RD STREET/J/RMG)	-
18	13	15.	GIRLFIGHT BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	曲
140	4	28	SOME CUT TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	
20	22	12	FREE YOURSELF FANTASIA (J/RMG)	÷
21	20	16	CANDY SHOP 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	¢
22	23	24	OKAY NIVEA (JIVE/ZOMBA)	\$
23		11	CATER 2 U Destiny's Child (Columbia/Sum)	
24		4	TRAPPED IN THE CLOSET (CHAPTER 1 OF 5) R. KELLY (JIVE/ZOMBA)	ŵ
25	24		MVP MARY J. BLIGE FEAT. THE GAME & 50 CENT (GEFFEN/INTERSCOPE)	ŵ
- 13		STOR.		

WEEK	LAST	WEEKS ON CH	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDI
26	-	16	GIVE ME THAT Webbie Feat. Bun & (Trill/Asylum)	
27	25	10	ALL BECAUSE OF YOU MARQUES HOUSTON (T.U.G.)	1
28	2:	22	O OMARION (T.U.G./EPIC/SUM)	盘
2	30-	7	GRIND WITH ME PRETTY RICKY (ATLANTIC)	t
30	28	36	DROP IT LIKE IT'S HOT SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)	t
D	31	15	I CAN'T STOP LOVING YOU KEM (MOTOWN/UMRG)	2. 199
32	27	25	LOVERS AND FRIENDS LIL JON & THE EAST SIDE BOYZ (BME/TVT)	廿.
Ð	40	I	MUST BE NICE LYFE JENNINGS (COLUMBIA/SUM)	t
34	48	2	DIAMONDS FROM SIERRA LEONE KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
35	35	11	CAN'T SATISFY HER I WAYNE (VP)	
3	43	5	ASAP T.I. (GRAND HUSTLE/ATLANTIC)	山
37	33	17	STILL TIPPIN' Mike Jones (Swishahouse/Asylum/Warner Bros.)	
38	37	8	SO WHAT THE FUSS STEVIE WONDER (MOTOWN/UMRG)	
3	42	9	DEM BOYZ BOYZ N 0A HOOD (BAD BOY)	
ю	40	27	FOREVER, FOR ALWAYS, FOR LOVE LALAH HATHAWAY (GRP/VERVE)	
1	35	28	BRING EM OUT T.I. (GRAND HUSTLE/ATLANTIC)	
12	34	16	EVERYTIME YOU GO AWAY BRIAN MCKNIGHT (MOTOWN/UMRG)	
13	36	29	HOW WE DO THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	
44	46		(I JUST WANT IT) TO BE OVER KEYSHIA COLE (A&M/INTERSCOPE)	
45	38	17	BABY MAMA FANTASIA (J/RMG)	
48	44	23	DISCO INFERNO 50 Cent (Shady/Aftermath/InterScope)	山
3	60	4	MAKE HER FEEL GOOD TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)	
<b>8</b>	45	12	SO MUCH MORE FAT JDE (TERROR SQUAD/ATLANTIC)	
19	54	12	SO WHAT (IF YOU GOT A BABY) GERALD LEVERT (ATLANTIC)	_
50	50	10	ICY GUCCI MANE (BIG CAT/TOMMY BOY)	
		2		

# SINGLE SALES

THIS	LAST	WEEKS DN_CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5) R. KELLY (JIVE/ZOMBA)
2	28	2	BIG WHEELS GLASS JOE FEAT. PRETTY RICKY (FELONIOUS)
	ij	10	DON'T CHA TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)
4	14	31	IT'S LIKE THAT MARIAH CAREY (ISLAND/IDJMG)
18	4	8	SLOW DOWN BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
4			CITY BOY WIT' IT TOM. G (GIGANTIC)
7	-		DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
8	9	8	GET EM UP MAK-V (COOL MILLION)
9	3	4	WE GOT THAT COO COO CAL (FVS2/IN DA TRUNK)
10	5	1	1 THING AMERIE (COLUMBIA/SUM)
T	16	4	GUTTA LIVIN G Menace (gutta boy/bolaman's talking-drum)
12	8	Ĩ	GUESS WHO LOVES YOU MORE RAHEEM DEVAUGHN (JIVE/ZOMBA)
1	17	1	THE POTION LUDACRIS (DTP/DEF JAM SOUTH/I0JMG)
14	11	23	GOTTA GO SOLO PATTI LABELLE FEAT. RDN ISLEY (DEF SOUL CLASSICS/I0JMG)
15	12	9	SO MUCH MORE FAT JOE (TERROR SQUAD/ATLANTIC)
16	15		EVERYDAY LOVE M.O.N.E.Y. & THE CURRENCY CLICK (CURRENCY GLOBAL/BOLAMAN'S TALKING-ORUM)
17	18	2	OH CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
18	38	3	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)
19	23	5	I'M A HUSTLA Cassidy (full surface/J/rmg)
20	27	t	GIRLFIGHT BROOKE VALENTINE (SUBLIMINAL/VIRGIN)
21	10	18	SOLDIER DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM)
22	-	1	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
23	6	9	WAIT (THE WHISPER SONG) YING YANG TWINS (COLLIPARK/TVT)
24	19	9	THE CORNER COMMON FEAT. THE LAST POETS (G.O.O.D./GEFFEN/INTERSCOPE)
25	24	154	LONELY akon (src/universal/Umrg)

### P RHYTHMIC AIRPLAY

WEEK	LAST WFFK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
1	1	11	HATE IT OR LOVE IT THE GAME FEAT, 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	
2	4	8	CH CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	t
3	3	•2	SOME CUT TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	
4	2	- 5	CANDY SHOP 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	1
0	8	ô	WE BELONG TOGETHER MARIAH CAREY (ISLAND/IOJMG)	t
6	10	3	JUST A LIL BIT 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	t
	6	17	OBSESSION (NO ES AMOR) FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM)	t
	5	12	LONELY AKON (SRC/UNIVERSAL/UMRG)	
9	7	15	BABY I'M BACK BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
0	11	11	GIRLFIGHT Brooke valentine feat. Lil Jon & Big Boi (Subliminal/Virgin)	1
11	9	12	WAIT (THE WHISPER SONG) YING YANG TWINS (COLLIPARK/TVT)	
0	2	13	SLOW DOWN BOBBY VALENTING (DTP/DEF JAM/IDJMG)	
0	. 9	5	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)	1
14	<u>^6</u>	7	GRIND WITH ME PRETTY RICKY (ATLANTIC)	1
15	.3	8	1 THING AMERIE (COLUMBIA/SUM)	de la
13	*5	21	GOIN' CRAZY NATALIE (LATIUM/UNIVERSAL/UMRG)	
17	14	9	U DON'T KNOW ME T.I. (GRAND HUSTLE/ATLANTIC)	1
13	17	14	OKAY NIVEA FEAT, LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)	1
19	18	22	DISCO INFERNO 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	t
2.)	20	27	HOW WE DO THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	
-	22	8	NOTICE ME N8 RIDAZ FEAT. ANGELINA (NASTYBOY/UPSTAIRS)	
22	-21	13	SUGAR (GIMME SOME) TRICK DADDY FEAT. LUDACRIS, LIL' KIM & CEE-LO (SLIP-N-SLIDE/ATLANTIC)	
0	28	11	HOW TO DEAL FRANKIE J (COLUMBIA/SUM)	
24	23	1	HOW COULD YOU MARIO (3RD STREET/J/RMG)	t
25	24	E	GIRL DESTINY'S CHILD (COLUMBIA/SUM)	1
	-	-	and the second	

A		Al	DULT R&B
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	TRUTH IS FANTASIA (J/RMG)
2	2	17	I CAN'T STOP LOVING YOU KEM (MOTOWN/UMRG)
3	R	18	ORDINARY PEOPLE JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)
4	5	8	SO WHAT THE FUSS stevie wonder (MDTOWN/UMRG)
5	4	21	EVERYTIME YOU GO AWAY BRIAN MCKNIGHT (MOTOWN/UMRG)
0	9	12	AGAIN FAITH EVANS (CAPITOL)
7	7	38	FOREVER, FOR ALWAYS, FOR LOVE LALAH HATHAWAY (GRP/VERVE)
8	6	23	LET ME LOVE YOU MARIO (3RD STREET/J/RMG)
0	11	7	FREE YOURSELF FANTASIA (J/RMG)
10	8	15	SO WHAT (IF YOU GOT A BABY) GERALD LEVERT (ATLANTIC)
11	10	27	WHATEVER JILL SCOTT (HIDDEN BEACH/EPIC/SUM)
12	13	49	DIARY ALICIA KEYS FEAT. TONYI TONII TONEI (J/RMG)
13	18	11	I'M READY MINT CONDITION (CAGED BIRD/IMAGE)
14	15	31	HOW DOES IT FEEL? ANITA BAKER (BLUE NOTE/VIRGIN)
15			GIRL DESTINY'S CHILD (COLUMBIA/SUM)
16	17		AL GREEN (BLUE NOTE/VIRGIN)
17	22	2	PURIFY ME INDIA.ARIE (ROWDY/MOTOWN/UMRG)
18	19	19	GUESS WHO LOVES YOU MORE RAHEEM DEVAUGHN (JIVE/ZDMBA)
	20	6	I UNDERSTAND SMOKIE NORFUL (EMI GOSPEL)
20	18	14	FOREVER YOURS RAHSAAN PATTERSON (ARTISTRY)
21	21	16	OPEN ARMS TINA TURNER (CAPITOL)
		9	LONG WAYS URBAN MYSTIC (SOBE/WARNER BROS.)
23	23	16	MY SENSITIVITY (GETS IN THE WAY) LEDISI FEAT. BONEY JAMES (GRP/VERVE)
0	25	-	WE MUST PRAISE J MDSS (GOSPO CENTRIC/ZOMBA)
0	32	2	IMAGINATION THE D'JAYS (SANCTUARY URBAN)
4-2		8 · · ·	

# **☆** HITPREDICTOR

DATA PROVIDED BY O promosquad

See chart legend for rules and explanations. Yellow indicates recently tested lite,

ART ST/Title/LABEL/(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
와 LIL JON & THE EAST SIDE BOYZ Get Crunk TVT (66.6)	57
MARIAH CAREY We Belong Together 10JMG (70.7)	10
CASSIDY I'm A Hustia RMG (65.7)	13
DESTINY'S CHILD GIT SUM (73.8)	15
MARIO How Could You RMG (76.5)	17
FANTASIA Free Yourself RMG (75.3)	20
R. KELLY Trapped In The Closet (Part 1 of 5) ZDMBA (82.7)	24
MARY J. BLIGE MVP INTERSCOPE (82.7)	25
MAPQUES HOUSTON All Because Of You TU.G. (68.5)	27
PRETTY RICKY Grind With Me ATLANTIC (84.6)	29
LYFE JENNINGS Must Be Nice sum (73.1)	33
T.I. ASAP ATLANTIC (75.8)	36
NELLY Errtime UMRG (89.1)	56
B5 A11 Do UMRG (76.4)	65
ANT-ONY HAMILTON I'M A Mess ZOMBA (75.7)	-
THEMINEM ASS Like That INTERSCOPE (68.6)	
☆ JOHN LEGEND Number One SUM (75.1)	
BROOKE VALENTINE Girlight VIRGIN (65.8)	10
GWEN STEFANI Hollaback Girl INTERSCOPE (75.6)	13
PRETTY RICKY Grind With Me ATLANTIC (77.8)	14
MARIO How Could You RMG (74.5)	24
DESTINY'S CHILD Girl COLUMBIA (73.5)	25
CASSIDY I'M A Hustia RMG (76.9)	27
112 SAiready Know IDJMG (65.5)	37
MARY J. BLIGE MVP INTERSCOPE (83.3)	
NELLY Errtime UMRG (89.1)	
MARQUES HOUSTON All Because Of You T.U.G. (68.5)	-
FAITH EVANS Again CAPITOL (69.6)	
NIVEA Okay ZOMBA (71.9)	

ADULT R&B AND RHYTHMIC AIRPLAY: 51 aduit 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/HIPHOP 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.

#### NTRY Billeoare MAY 14 005

# COUNTRY ALBUMS

EEK	AST	WEEKS	N CHI	ARTIST	Title	ERT.	SITION
0	HOT	SHOT	35	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Delicious Surprise	CE	14
2	1	1	5	LARRY THE CABLE GUY	The Right To Bare Arms		1
0	3	3	82	JACK/WARNER BROS. 49300/WRN (18.98)	Be Here		1
4	2	2	-	GAINER CAPITOL 77489 (18.98) RASCAL FLATTS	Feels Like Today		1
6		EW	1	LYRIC STREET 165049/HOLLYWOOD (18.98) BUDDY JEWELL	Times Like These		5
6	4	4		COLUMBIA 92873/SONY MUSIC (18.98)	Here For The Party	4	1
7	5	7	1	EPIC 90903/SONY MUSIC (18.98) 🛞 D SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life		5
0	8	10		KENNY CHESNEY BNA 58801/RLG (18.98/12.98)	When The Sun Goes Down	8	1
Ð	7	9		VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98)	Totally Country Vol. 4	•	
10	10	6		KENNY CHESNEY BNA 61530/RLG (18.98)	Be As You Are: Songs From An Old Blue Chair		1
11	6	8		TIM MCGRAW CURB 78858 (18.98)	Live Like You Were Dying	3	
12	9	5		SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits	3	1
0	11	11	2	BIG & RICH WARNER BROS. 48520/WRN (18.98)	Horse Of A Different Color	2	1
14	12	12		TOBY KEITH DREAMWORKS 002323/UMGN (13.98)	Greatest Hits 2	2	2
15	12	14		GEORGE STRAIT MCA NASHVILLE 000459 UMGN (25.98)	50 Number Ones	5	1
16	12	13		TRACE ADKINS CAPITOL 64512 (18.98)	Songs About Me		1
17	15	17	2	MONTGOMERY GENTRY COLUMBIA 90558/SONY MUSIC (18.98)	You Do Your Thing	•	2
18	1E	15		MIRANDA LAMBERT EPIC 92026 SONY MUSIC (12.98)	Kerosene		1
19	18	19	-4	MARTINA MCBRIDE RCA 54207/RLG (18.98/11.98)	Martina		1
50	17	16	-	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires	2	1
21	20	20	না	BLAKE SHELTON WARNER BROS. 48728/WRN (18.98)	Blake Shelton's Barn & Grill		3
22	15	18	8	LEE ANN WOMACK MCA NASHVILLE 003073*/UMGN (13.98)	There's More Where That Came From		3
23	2=	25	-14	JEFF BATES RCA 67071/RLG (17.98/11.98)	Rainbow Man		14
24	25	22		BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98)	The Greatest Hits Collection II	•	2
25	2-	21	3	CRAIG MORGAN BROKEN BOW 75472 (17.98)	My Kind Of Livin'		
26	25	23		BLAINE LARSEN GIANTSLAYER/BNA 66012/RLG (17.98)	Off To Join The World		14
27	23	24	-46	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98)	Josh Gracin		2
28	29	30		LEANN RIMES CURB 78859 (18.98)	This Woman		2
29	26	29	23	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98)	Lonely Runs Both Ways	•	6
30	2*	28	3	DWIGHT YOAKAM REPRISE 78964/RHINO (18.98)	The Very Best Of Dwight Yoakam		10
31	23	27	1	WILLIE NELSON	Songs		13
32	34	37	~6	REBA MCENTIRE	Room To Breathe	•	4
33	34	32	89	DIERKS BENTLEY	Dierks Bentley		4
34	41	42		PHIL VASSAR ARISTA NASHVILLE 61591/RLG (17.98)	Shaken Not Stirred		10
35	38	31	40	TERRI CLARK	Greatest Hits 1994-2004	•	4
36	39	35	12	ALAN JACKSON ARISTA NASHVILLE 54860/RLG (18.98)	Greatest Hits Volume II	6	2
37	36	38	38	ANDY GRIGGS RCA 59630/RLG (16.98)	This   Gotta See		7
38	38	39	905 8	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country		2£
39	5	33	35	RANDY TRAVIS WARNER BROS 78996/RHINO (18.98)	The Very Best Of Randy Travis		10
40	8	-	3	SETTER UNIVERSAL SOUTH 004337 (13.98)			46
41	32	26	5	BILLY DEAN CURB 78662 (18.98)	Let Them Be Little		8
02	2	44	76		Greatest Hits	•	3
43	40	36	46		Julie Roberts	•	9
44	39	34	47		License To Chill	8	1
45	3	41	•	JAMIE O'NEAL CAPITOL 79894 (18.98)	Brave		6
46	30	40	51		Van Lear Rose		2
47	<b>~</b> 6	43	71	DIXIE CHICKS MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98)	Top Of The World Tour Live	•	3
<b>(</b>	£1	53	•	SARA EVANS RCA 67074/RLG (18.98/12.98)	Restless		æ
.49	<5	45	41	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (18.98) (1)	Greatest Hits		ĩ
50	-4	47	76		Shock'n Y'All	4	1
51	-9	52	160	LONESTAR BNA 67076/RLG (18.98/12.98)			1
52	9¢	50	38	ALAN JACKSON ARISTA NASHVILLE 63103/RLG (18.98)	What I Do		2
53	47	48	81	JO DEE MESSINA CURB 78790 (18.98)	Greatest Hits	•	1
54	8	46		TRACE ADKINS CAPITOL 81512 (18.98/10.98)	Greatest Hits Collection, Volume I	•	4
55	54	55	4	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98)	Sweet Right Here		*

57 16-6 56	54 59 4 may 56	-419 -281 -884	CAPITOL 40517 (16.98/12.98) LONESTAR BNA 59751/RLG (18.98) DARRYL WORLEY DREAMWORKS 002322/UM6N (13.98)	Let's Be Us Again Darryl Worley	•	3
16-E 56	4ERY	-28 -84	DARRYL WORLEY	Darryl Worley		
56		484	Britishing and a second second			-2
	56		BUDDY JEWELL COLUMBIA 90131 SONY MUSIC (18.98/12.98)	Buddy Jewell	•	1
60		e ye	JEFF FOXWORTHY WARNER BROS 73903/RHINO (18.98 CD/DVD) ()	The Best Of Jeff Foxworthy: Double Wide, Single Minded		- 0
	58	88	GARY ALLAN MCA NASHVILLE 000111/UMGN (13.98/8.98)	See If I Care	•	s
59	66		ALABAMA RCA 64196/SONY 8MG STRATEGIC MARKETING GROU	Ultimate Alabama: 20 #1 Hits		-0
63	62	en.	BILL ENGVALL	A Decade Of Laughs		37
67	60		ELVIS PRESLEY	P (18.98) Elvis: Ultimate Gospel		80
61	63		SOUNDTRACK	Blue Collar Comedy Tour Rides Again		10
64	61		JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98)	Revelation		3
66	68	-161	RODNEY CARRINGTON CAPITOL 94164 (18.98)	Greatest Hits		11
65	64		TRACY BYRD	Greatest Hits		84
68	67		CONWAY TWITTY	25 Number Ones		29
71	75		CROSS CANADIAN RAGWEED	Soul Gravy		5
74	5		RON WHITE	Drunk In Public		11
70	70		WAYLON JENNINGS	Ultimate Waylon Jennings		18
LE-EI	UTRY	5	RHONDA VINCENT AND THE RAG	E Ragin' Live		35
69	69		TRAVIS TRITT	My Honky Tonk History		7
67 61 64 66 65 68 71 74 70 NE-E		60 63 61 68 64 67 75 70	60         51           63         23           61         4           68         51           64         53           67         56           75         73           70         55           77         55	02         JACK/WARNER BROS 48815/WRN (13.98)           03         ELVIS PRESLEY RACK WARNER BROS 48815/WRN (13.98)           04         ELVIS PRESLEY RACK WARNER BROS 48930/WRN (18.96)           05         SOUNDTRACK JACK WARNER BROS 48930/WRN (18.96)           05         JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98)           06         RODNEY CARRINGTON CAPITOL 94164 (18.98)           064         TRACY BYRD BNA 64861/RLG (18.98)           07         CONWAY TWITTY MCA NASHVILE/UT 00304/UME (13.98)           07         CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 001582/UME (13.96)           07         RON WHITE PARALLEL HIP-0 001582/UME (13.96)           08         WAYLON JENNINGS RCA 57267/BMG HERITAGE (18.98)           07         RHONDA VINCENT AND THE RAG ROUNDER 610553 (17.98)           010020         TACT PRIT	62       JACK/WARNER BROS 48815/WRN (13.98)       A Decade Of Laughs         60       RCA 57868 SONY BMG STRATEGIC MARKETING GROUP (18.98)       Elvis: Ultimate Gospel         63       SOUNDTRACK JACK WARRER BROS. 48930/WRN (18.98)       Blue Collar Comedy Tour Rides Again         61       JOE NICHOLS JACK WARRER BROS. 48930/WRN (18.98)       Blue Collar Comedy Tour Rides Again         61       JOE NICHOLS JACK WARRER BROS. 48930/WRN (18.98)       Revelation         68       RODNEY CARRINGTON CAPITOL 94164 (18.98)       Greatest Hits         64       TRACY BYRD BNA 64861/RLG (18.98)       Greatest Hits         67       CONWAY TWITTY MCA NASHVILLE/UTV 003084/UME (13.98)       25 Number Ones         75       CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 001588 (13.98)       Soul Gravy         70       RON WHITE PARALLEL HIP-0 001588/UME (13.98)       Drunk In Public         70       WAYLON JENNINGS RCA 57267/BMG HERITAGE (18.98)       Ultimate Waylon Jennings         71       RHONDA VINCENT AND THE RAGE ROUNDER 610553 (17.98)       Ragin' Live Ragin' Live         70       TRAVIS TRITT       My Horky Toolt Histopy	ACK/WARNER BROS 48815/WRN (13.98)       A Decade Of Laughs         FLVIS PRESLEY       RCA 57868 50/WB MG STRATEGIC MARKETING GROUP (18.98)       Elvis: Ultimate Gospel         G3       SOUNDTRACK       JACK/WARNER BROS 48930/WRN (18.98)       Blue Collar Comedy Tour Rides Again         G4       JOE NICHOLS       How Particle (13.98)       Blue Collar Comedy Tour Rides Again         G64       TRACY BYRD       Revelation         G64       TRACY BYRD       Greatest Hits         G7       CONWAY TWITTY       Greatest Hits         G7       CONWAY TWITTY       Z5 Number Ones         G7       CONWAY TWITTY       Soul Gravy         C7       RON SCANADIAN RAGWEED       Drunk In Public         G7       RON WHITE       Drunk In Public         G7       RON WHITE       Drunk In Public         G7       RON WHITE       Drunk In Public         G8       RHONDA VINCENT AND THE RAGE       Ragin' Live         G9       TRAVIS TRITT       My Horky Tack History

MEER / DISTRIBUTING LABEL (PRICE)

ANNE MURRAY

### SALES DATA COMPILED BY N Nielser SoundSc

Title

All Of Me

1000			UEGRASS A	BUMS	
States and	WEEK	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL		CERT.
	1	23	ALISON KRAUSS + UNIC	DN STATION Lonely Runs Both Ways	•
)	2	8	RHONDA VINCENT AND THE I ROUNDER 610553	RAGE Ragin' Live	
	4	64	OLD CROW MEDICINE SHOW NETTWERK 30349	O.C.M.S.	
	NE	W	THE CHAPMANS PINECASTLE 1144/EMERGENT	Simple Man	
1	5	6	SOUNDTRACK DUALTONE 01201	The Appalachians	
	6	31	RICKY SKAGGS & KENTUCKY SKAGGS FAMILY/LYRIC STREET 901006/HOLLYV		
	3	78	VARIOUS ARTISTS GAITHER MUSIC GROUP 42459 BIII	Gaither Presents: A Gospel Bluegrass Homecoming Volume One	
	9	17	VARIOUS ARTISTS CMH 8863	Pickin' On Vince Gill: A Bluegrass Tribute	
	11	78	VARIOUS ARTISTS GAITHER MUSIC GROUP 42460 Bill	Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	
1100	8	41	STEVE IVEY MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel	
WWW	7	2	BILL MONROE AND HIS BLUE DECCA/MCA/CHRONICLES 004424/UME	GRASS BOYS The Definitive Collection	
	RE-E	1185	CHARLIE DANIELS BLUE HAT 9823/KOCH	A Gospel Bluegrass Collection: Songs From The Longleaf Pine	
mpu/	13	5	DOYLE LAWSON & QUICKSILV ROUNDER 610557	YER You Gotta Dig A Little Deeper	
	10	2	STEVE IVEY MADACY CHRISTIAN 50472/MADACY	Best Of Bluegrass	
	12	10	THE GRASCALS ROUNDER 610549	The Grascals	

# BETWEEN THE BULLETS **'STAR' CHAMP JEWELL IN TOP FIVE**

set at No. 5 on Top Country Albums. It also

stakes a zlaim at No. 31 on The Billloard 200. Although opening sales

SHIT ARTIST

55

C C L THIS

> of "Times Like These" are only about half of what Jewell's debut scanned during its first week, 26,000 copies is respectable, considering the lead single has not yet

Buddy Jewell, first-season winner of USA Net- cracked the top 30 on Hot Country Songs. "If work's "Washville Star," places his sophomore She Were Any Other Woman" steps 35-34 with 4.7 million audience impressions.

Higher on the albums list is the third No. 1 bow for Jo Dee Messina, who also moves to No. 1 on Too Country Songs. The start cf 99,000 copies for "Delicious Surprise" marks her biggest Nielsen Sounc-Scan week ever.

-Wade Jessen

Data for week of MAY 14, 2005 | CHARTS LEGEND on Page 64



# SALES OATA COMPILED BY

# Billoord COUNTRY 14

# COUNTRY SONGS

WFFK WFFK 2 WEEK	WEEKS ON CHT		Artist PRINT & NUMBER / PROMOTION LABEL	CERT. PEAK POSITION		THIS	LAST WEEK	7 WEEKS	TITLE Artist 8 PRODUCER (SONC WRITER) IMPRINT & NUMBER / PROMOTION LABEL	CERT.
5 5 2	20	MY GIVE A DAMN'S BUSTED B.GALLIMDRE,T.MCGRAW (J.DIFFIE,T.SHAPIRD T.MARTIN)	Jo Dee Messina O CURB	1		31	38	- 2	GREATEST KEG IN THE CLOSET Kenny Chesney GAINER B.CANNON, K. CHESNEY (K. CHESNEY, B.JAMES) BNA	
6 7 1	15	HOMEWRECKER M.WRIGHT, J.SCAIFE (G.WILSON, R. RUTHERFORD, G. TEREN)	Gretchen Wilson	2	1.	32	31	30 8	HELP SOMEBODY Van Zant M.WRIGHT.J.SCAI E (K.RAINES,J.STEELE) © COLUMBIA	
4 4 2	28	THAT'S WHAT I LOVE ABOUT SUNDAY	Craig Morgan	1	<b>Griggs' filth</b>	(33)	32	22 1	Trick Pony CHOWARD (R.SC JTLS, WOLFE) O ASYLUM-CURB	
1 2 2	24	C.MORGAN.P.O'DONNELL (A.DORSEY.M.NARMORE) IT'S GETTING BETTER ALL THE TIME	BROKEN BOW Brooks & Dunn	1	top five single	34	35	54 1	IF SHE WERE ANY OTHER WOMAN Buddy Jewell	1001
7 6	31	K.BROOKS.R. DUNN.M.WRIGHT (R.BOWMAN.D.COOK)	ARISTA NASHVILLE     Andy Griggs	5	ncreases 141,000	35	34		PROBABLY WOULDN'T BE THIS WAY LeAnn Rimes	
2 1 2	26	R.SCRUGGS (G.PETERS) ANYTHING BUT MINE	Kenny Chesney	1	mpressicns ⁼or a wee≺ly	36	37		D HUFF (J.KENNEE /,T.KIDD)         @ ASYLUM-CURB           SOMEBODY'S HERO         Jamie O'Neal           K STEGAL (L) ONZAL S SMITH E H)         @ CAPITOL	
9 10 2	26	B.CANNON,K.CHESNEY (S.CARUSOE) WHAT'S A GUY GOTTA DO	Joe Nichols	7	3um of 26.8	37	36	<b>(6 1</b>	WAITIN' ON THE WONDERFUL Aaron Lines	
8 11	12	B.ROWAN (J.NICHOLS,K.LOVELACE,D.SAMPSON) SONGS ABOUT ME	UNIVERSAL SOUTH     Trace Adkins	8	million.	38	45		GEORGIA FAIN Trisha Yearwood	
12 15	9	S.HENDRICKS (S SMITH,E.HILL) MAKING MEMORIES OF US	CAPITOL Keith Urban	14	Jrban's 10th	39	33	3 1	I SEE ME Travis Tritt	
3 3 2	25	D.HUFF,K.URBAN (R.CROWELL) GONE	Montgomery Gentry	3	cop 10 sirgle	40	39	-11	B. J.WALKER, JR., TRITT C. BEATHARD, C.MOHR)         O COLUMBIA           SOMETHING LIKE A BROKEN HEART J.STROUD, JANNA, J. MCEUR (J. HANNA, R. REYNOLDS, A. MILLER)         O MCA NASHVILLE	
11 13 1	15	J.STEELE (8.DIPIERO.J.STEELE)	OO COLUMBIA Dierks Bentley	11	gains 2.7 million	41	60		ALCOHOL Brad Paisley	THE OWNER WHEN
10 8 1	14	B BEAVERS (B.BEAVERS.D. RUTTAN, D.BENTLEY)	CAPITOL     Toby Keith     DEFENSION	8	mpressions	42	42		STAY WITH ME (BRASS BED) Josh Gracin	No. of Lot, No.
17 18	8	J.STROUD,T.KEITH (T.KEITH) FAST CARS AND FREEDOM	DREAMWORKS     Rascal Flatts     Automatic States	13	and is the Joungest title	43	40	9	HICKTOWN Jason Aldean	
13 9	43	M.BRIGHT,M WILLIAMS,RASCAL FLATTS (G.LEVOX,N.THRASHER.W.MOBLEY) BABY GIRL	LYRIC STREET     Sugarland	2	In the top 10.	44	44	46	M KNOX (V.MGGEF EJ.RICH, B.KENNY) BBDVEN BOW BRING ME DOWN FLIDDELL, M.WRU XE (M. LAMBERT, THOWARD) Miranda Lambert	Number of Street, or other
14 12 3	36	G FUNDIS (K. BUSH, K. HALL, J. NETTLES. T. BLESER)	Josh Gracin	1		45	47	4	4TH OF JULY         Shooter Jennings Featuring George Jones           0.00B/J.BROWN (S JENNINGS)         0 UNIVERSAL SOUTH	
15 14 1	16	M.WILLIAMS (K.SAVIGAR,M.CHAGNON) DRUGS OR JESUS	LYRIC STREET Tim McGraw	14		46	43	2	HILBILLES Hot Apple Pie R.LANDIS, G.MCOOWELL (B.SEALS, K. 2LUSH, G.MCOOWELL) O DREAM WORKS	
16 17	6	B.GALLIMORE,T.MCGRAW,O.SMITH (B.JAMES,A.MAYO,T.VERGES,C.LINDSEY) YOU'LL BE THERE	CURB     George Strait     MCA NASHVILLE	16		47	41	3 1	SKIN     RASCAL FLATS, N. BRIGFT, M. WILLIAWS (0. JOHNSON, J. HENRY)     O LYRIC STREET	1
18 16	17	T.BROWN (C.MAYO) CLASS REUNION (THAT USED TO BE US) 0.HUFF (R.MCODNALD.F.J.MYERS,0.PFRIMMER)		16		48	57	- 2	A REAL FINE PLACE TO START Sara Evans S EVANS.M BRIGHT (R-DSTER, G. DUCAS) RCA	
19 19 2	25	I'LL TAKE THAT AS A YES (THE HOT TUB SONG) FRGERS, PVASAR (J.MGELROV, MELAMED)	Phil Vassar	19	Third-season winner of	49	52	1	HE OUGHTA KNOW THAT BY NOW Lee Ann Womack B.GALLMORE (J.SPILLMAN, C.INGERSOLL) @ MCA NASHVILLE	10 I I I
21 21 1	13	BIG TIME	Big & Rich WARNER BROS./WRN	20	JSA	60	49	3	THE GOOD LIFE TROUBLE TROUBLE TROUBLE OCUMBIA	
20 20	.13	B.KENNY,J.RICH,P.WORLEY (B.KENNY,J.RICH, A.APARO)	Jeff Bates	20	Nashville	61	RE-E	PTRY	BILLY'S GOF HIS BEER GOGGLES ON Neal McCoy Esluyer (M MOBLEY/PWHITE) 0 903	
25 29	5	B. CHANCEY, K. BEARD, D. MALLOY (J. BATES, G. BRADBERR /, B. HAYSLIP) SOMETHING MORE	Sugarland • MERCURY	22	Star" is an 18-year-o <b>d</b>	52	46	51	ALABAMA Cross Canadian Ragweed Mintecluster (Canada, TROBERSON) O UNIVERSAL SOUTH	100
22 22 1	11	G.FUNDIS (K.HALL.J.NETTLES.K.BUSH) IF SOMETHING SHOULD HAPPEN EROGERS (J.BROWN,D.TURNBULL,D.DEMAY)	Darryl Worley O DREAMWORKS	22	Tom subur-	53	HOT	SIDT 1	I BREAK THINGS TOUBOIS, T.BROW® (M.CRISWELL, W.KIRBY) UNIVERSAL SOUTH	
23 23	15	GOODBYE TIME B.BRADDCK (R.MURAH.J.D.HICKS)	Blake Shelton © WARNER BROS./WRN	23	ban Nashville. Airplay	54	RE-L	NTAY .	DREAM BIG Ryan Shupe & The Rubber Band	Į
24 24	13	DON'T ASK ME HOW I KNOW	Bobby Pinson	24	detected at	55	48	46 1	MY NAME George Canyon TDUBOIS,S.MANDIE (G.CANYON,G.SAMPSDN) O UNIVERSAL SOUTH	100mm
26 25	11		Keith Anderson     ARISTA NASHVILLE	25	signals.	56	59		NO ONE'LL EVER LOVE ME Rebecca Lynn Howard 6.CANON (C.BAKERT, SEAKER, K.SHVER) @ ARISTA NASHVILLE	Concession of the local division of the loca
27 27	7	J.STEELE (K.ANDERSON J.RICH,K.WILLIAMS) THE TALKIN' SONG REPAIR BLUES	Alan Jackson • ARISTA NASHVILLE	27	Makes Grand Die Opry	57	56	ភា 1	TONIGHT'S NOT THE NIGHT R-FOSTER (R R0G IR S. R-FOSTER) 0 SMITH ENTERTAINMENT	Constant of
28 26	15	K. STEGALL (0.LINOE) DON'T WORRY 'BOUT A THING DUBE SUCCESSION LOGEDE)	ARISTA NASHVILLE     SheDaisy     O LYRIC STREET	26	debut May	60	RE-E	MTRY 2	GO HOME Steve Holy LMILLER (J COLLPIS,C WRIGHT) @ CURB	ĺ
29 28	11	D. HUFF, SHEDAISY (K. OSBORN, J. DEERE) BABY DOLL D. CENNEN (CODEEN B. THOMAS)	REPUBLIC/UNIVERSAL/MERCURY	28	21, with album due	59	N	EV	A HARD SECRET TO KEEP Mark Chesnutt J.RITCHEV (J.MCB 100 J.SALLEV) 0 VIVATOM	Î
30 31	9	D.GEHMAN (PGREEN,R.THOMAS) MY SISTER R.MCENTIRE,B.CANNON,N.WILSON (R.DEAN,B.BAKER,A.DALLEY)	Reba McEntire	30	aune 14.	60	RE-E	ITTY 2	THAT SUMMER SONG D.HUFF.JOHNSOI (B. HASH, S.LEWIS, T.LEAH) O ASYLUM-CURB	Contraction of the local division of the loc

# SINGLES SALES

inis WEEK	UADT WEEK WEEKS	TITLE ARYIST (IMPRINT / DISTRIBUTING LABEL)
1	1 12	IF SHE WERE ANY OTHER WOMAN
0	CE-ECTRY	HELP POUR OUT THE RAIN (LACEY'S SONG) 30D3Y JEWELL (COLUMBIA/SONY MUSIC)
3	2 27	RESTLESS ALISON KRAUSS + UNION STATION (ROUNOER)
4	3 37	BABY GIRL BUGARLAND (MERCURY/UMGN)
5	4 25	THE BUMPER OF MY S.U.V. CHELY WRIGHT (PAINTED RED)
6	6 76	HURT JOHNNY CASH (AMERICAN/LDST HIGHWAY)
7	5 28	YOU DON'T LIE HERE ANYMORE SHELLY FAIRCHILD (COLUMBIA/SONY MUSIC)
8	7 18	VIVA LAS VEGAS "HE GRASCALS WITH SPECIAL GUEST DDLLY PARTON (RDUNDER)
9	8 24	GETAWAY CAR "HE JENKINS (CAPITOL)
10	EE-E"TRY	WILD WEST SHOW BIG & RICH (WARNER BROS./WRN)

# COUNTRY MUSIC UPDATE

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HOT COUNTRY SINGLES & TRACKS: 118 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience chars for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. HOT COUNTRY SINGLES SALES: © 2005 VNU Business Media, Inc. and Nielsen ScundScan, Inc. All rights reserved. HTREDICTOR: © 2005, Promesquad and HitPredictor are trademarks of Think Fast LLC. ALL CHARTS: See Chart Legend for rules and explanations.

# MESSINA TOPS TWO

With Gretchen Wilson hot on her trail, Jo Dee Messina celebrates her first No. 1 in three years as "My Give a Damn's Busted" gains 2.1 million audience impressions and leaps 5-1. The chart-topper also scores her third No. 1 on Top Country Alburns. (Wilson's "Homewrecker" surges 6-2, up 1.4 million.)

This is the first time in four years that solo females hold the top two slots on Hot Country Songs, and Messina is the first to lead the chart since Sara Evans reigned for a week in October 2004 with "Suds in the Bucket." The last time two women led, Messina's "Burn," at No. 2, trailed Jamie O'Neal's "There Is No Arizona" in the Feb. 17, 2001, issue.

Messina's most recent No. 1 on this chart was "Bring On

the Rain" (with Tim Mc-Graw) in March 2002. It has been almost a dozen years since two singles simultaneously leapt four rungs to reach the top two: Garth Brooks' "American Honky-Tonk Bar Association" and Martina McBride's "My Baby Loves Me" made 5-1 and 6-2 jumps, respectively, in December 1993. —Wade Jessen



# **☆ HITPREDICTOR**

DATA PROVIDED BY O promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title,  $\hat{m}$  indicates New Release.

GEORGE STRAT You'll Be There MCA NASHVILLE (85.0) PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) ARISTA NASHVILLE (82.4) JEFF BATES Long Slow Kisses RCA (97.1) DARRYL WORLEY I'S Something Should Happen DREAMWORKS (76.1) BLAKE SHELTON GodbyE Time WARNER BROS. (77.8) KEITH ANDERSON Pickin' Wildflowers ARISTA NASHVILLE (75.1) REBA MCENTIRE MY Sister MCA NASHVILLE (80.1) TRICK PONY I'S A Heartache ASYLUM-CURB (80.5) BUDDY JEWELL II'S Heartache ASYLUM-CURB (80.3) LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3) JAMIE O'MEAL Somebody'S Hero CAPITOL (75.7)	nk
JOE NICHOLS What's A Guy Gotta Do UNIVERSAL SOUTH (80.2) TRACE ADKINS Songs About Me CAPITOL (79.5) KEITH URBAN Making Memories Of Us CAPITOL (77.8) TIM MCGRAW Drugs Or Jesus cure (78.8) GEORGE STRAIT You'll Be There MCA NASHVILLE (85.0) PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) ARISTA NASHVILLE (82.4) JEFF BATES Long Slow Kisses RCA (97.1) DARRYL WORLEY I'l Something Should Happen DREAMWORKS (76.1) BLAKE SHELTON GodbyE Time WARNER AROS. (77.8) KEITH ANDERSON Pickin' Wildflowers ARISTA NASHVILLE (75.1) REBA MCENTIRE MY Sister MCA NASHVILLE (80.1) TRICK PONY I'l's A Heartache ASYLUM-CURB (80.5) BUDDY JEWELL I' She Were Any Other Woman COLUMBIA (82.3) LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3) JAMIE O'NEAL Somebody'S Hero CAPITOL (75.7)	
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AARON LINES Waitin' On The Wonderful BNA (76.6)	36
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#### TIN Billboard MAY 14 2005

(5.98) MUSART 20539.BALBOA (5.98) PAULINA RUBIO UNIVERSAL LAT NO 002036 (17.98) MONCHY & ALEXANDRA

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 DIAMOND 9567"/SONY DISCOS (15 98)
 The Prezident

 SELENA
 Unforgettable: The Studio Album

 EMI LATIN 74431 (14.98)
 EMI LATIN 74431

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Hasta El Fin

The Prezident

Pau-Latina 1

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Data for week of MAY 14, 2005	CHAR	TS LEGEND on	Page 64

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Don		2		35	37	35		VICE	INTE F	ERNANDEZ 5241 (9 98)	Tesoro	os De	e C	oled	ccion	6	8	60	50	44		VICTO SONY O
eton		10		36	68	40	14	PACE	-RI	GO TOVAR	1.98)	30	Re	cue	rdos		36	61	53	51	28	K-PA
enselli		2		37	NE	w	1	VARIO	US ART	and the second se	e Bandas: S	Sinalo	a Vs.	Zac	atecas		37	62	58	57	42,	LOS
npre		j.	- ALE ALE	38	25	-	2	CAR		LES DE NUE	O LEOI	N	R	anc	hero		25	68		EW	T.	VARI FONOVI
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ujer		14	S. March	42	55	39		VICO	ОС	5 (13.98) <b>(</b>			De	esal	nogo	1		67	RE-E	NTRY	25	MAR
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			S			2
	EK	LAST	WEE	EEKS CHI	TITLE Artist	
	13	23	AC	30	PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL	18
	26	27	33		ERES DIVINA Patrulla 81 A.RAMIREZ CORRAL (J.GABRIEL) DISA	26
	27	25	30		EL AUTOBUS Pepe Aguilar PAGUILAR M CAZARES (FATO) SONY DISCOS	17
	28	19	15	9	LLEVAME Soraya S.Krys.Soraya (Soraya) EMI LATIN	15
	29	26	26		ALGO ESTA CAMBIANDO Julieta Venegas C.SOROKIN.J VENEGAS (J VENEGAS.C.SOROKIN) ARIOLA /BMG LATIN	4
I	30	39	42		UNA CANCION PARA TI Christian Castro K.SANTANDER. (II. BETANCOURT (K.SANTAHDER) BMG LATIM /SONY DISCOS	30
204	31	31	32		SIN MIEDO A NADA Alex Ubago J.N. GOMEZ (A UBAGO) WARNER LATINA	31
Į	32	33	77		VEN TU         Domenic M           GEO (W BRAZOBAN)         J&N	29
	33	20	16		OTRA VEZ MDO A JAEN (Y.MARRUFO,S.PRIMERA) OLE	10
	34	42	-		SE FUE Y ME DEJO Ismael Miranda Featuring Cheka & Andy Montanez SGEORGE (JL.PILOTO.S.GEORGE) SGZ	34
Î	35	29	27		YO ME QUEDE SIN NADIE La Autoridad De La Sierra S.valtierrez J L CORRAL (M.EUSSE TOLEDO,F.RESTREPO) DISA	27
1 1	36	46	46		PERDONA MIS ERRORES El Coyote Y Su Banda Tierra Santa G.ALCARAZ JA LEDEZMA (0.0RTIZ, V.0.DIAZ RODRIGUEZ) EL Coyote Y Su Banda Tierra Santa	36
	37	35	37		ESTA AUSENCIA David Bisbal K.SANTANDER B. OSSA (K.SANTANDER) VALE /UNIVERSAL LATIND	7
	38	HOT	SHOT BUT	1	Y LAS MARIPOSAS Pancho Barraza J.M.FIGUEROA (J.M.FIGUEROA) MUSART /BALBOA	38
a the second	39	47	47	25	GASOLINA Daddy Yankee LUNYTUNES (R. AYALA: E DAVILA) EL CARTEL /VI	17
	40	38	38		MANANA QUE YA NO ESTES Grupo Innovacion GRUPD INNOVACION (M FLORES) GARMEX /FONOVISA	38
	41	43	~		LUNA LLENA Los Tucanes De Tijuana M.QUINTERO LARA (M.QUINTERO LARA) UNIVERSAL LATINO	41
	42	N	w		HASTA EL FIN Monchy & Alexandra Jaw	42
	43	34	22		SI YO ME VUELVO A ENAMORAR Jennifer Pena R PEREZ J.PENA (R.PEREZ) UNIVISION	9
	44	RE-E	NTRY		MAYOR QUE YO Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector LUNYTUNES (LUNYTUNES, RAYALA, WISIN, YANOEL, H. 'EL BAMBINO') MAS FLOW /UNIVERSAL LATINO	42
	45	RE-E	NTRY		REBELDE RBD C LARA M DI CARLO (DJ KAFKA, M.DI CARLO) EMI LATIN	44
	46	41	34	11	LO MEJOR FUE PERDERTE Julio Preciado Y Su Banda Perla Del Pacifico J.PRECIADO (R E DE LA MORA) SDNY DISCOS	28
	47	45	-		LO QUE PASO, PASO Daddy Yankee LUNYTUNES.E.LIND (R.AYALA,J ORTIZ) EL CARTEL /VI	25
1	48	50		2	PORQUE TU NO ESTAS Janina NOT LISTED (J.CARLO, E. REYES) UNIVISION	48
	49	37	40		ES MI SOLEDAD Antonio Orozco X PEREZ I LATORRE (A.OROZCO) UNIVERSAL LATINO	37
The second	50	NE	w	1	NACHO BERNAL Vicente Fernandez PRAMIREZ (L MORENO) SONY DISCOS	50

# HCT LATIN SONGS Â HIT CHI MEEKS

WEEK	WEEK	2 WEEKS	WEEKS	TITLE PRODUCER (SONGWRITER)	Artist	PEAK		THIS	LAST WEEK	WEEKS	TITLE PRODUCER (SONGWRITER)
	1	1	10	SWKS G.SANTAOLALLA.JUANES (JUANES)	Juanes SURCO /UNIVERSAL LATINO		State L	26	27 3	3 7	ERES DIVINA A.RAMIREZ CORRAL (J.GABRIEL)
	4	3	14	HOY COMO AYER J.GUILLEN (C. VILLALOBOS)	Conjunto Primavera F0N0VISA	1		27	25 3	0 15	EL AUTOBUS PAGUILAR M CAZARES (FATO)
	2	5		EN SOLEDAD E.ESTEFAN JR., R.BARLOW (J.GALLEGO, S. "CLAYTON" BECERRIL)	Jimena Univision	2	Shakira	28	19 1	5 9	LLEVAME S KRYS,SORAYA (SORAYA)
	3	2		AIRE C.FLORES (J.L.ROSAS, J.E. CONTRERAS)	Intocable EMI LATIN	1	climbs to No.	29	26 2	6 15	ALGO ESTA CAMBIANDO CSOROKIN,J VENEGAS (J VENEGAS C SOROKIN)
	5	4		OBSESION (NO ES AMOR) H PEREZ (A. ROMEO SANTOS)	Frankie J Featuring Baby Bash COLUMBIA (SONY DISCOS	1000	97 on The Billboard Hot	30	39 4	2	UNA CANCION PARA TI K.SANTANDER.U BETANCOURT (K.SANTANDER)
	7	11		LA TORTURA S.MEBARAK I. L. MENDEZ (S.MEBARAK R. L.F.OCHOA)	Shakira Featuring Alejandro Sanz	6	100.	31	31 3	2 5	SIN MIEDO A NADA J.N.GOMEZ (A UBAGO)
	8	6	12	LA SORPRESA LOS TIGRES OEL NORTE (R.E. TOSCANO)	Los Tigres Del Norte	1		32	33 7	9 3	VEN TU GEO (W BRAZOBAN)
) 1	4	20		VIVEME 0.PARISINI (J.BAQIA,L.PAUSINI,B.ANTONACCI)	Laura Pausini WARNER LATINA			33	20 1	6 13	OTRA VEZ . JAEN (Y.MARRUFO, S.PRIMERA)
ñ .	9	7		COMO PUDISTE S.KRYS.J SOMEILLAN (O.BERMUOEZ.J.C.PEREZ SOTO)	Obie Bermudez EMI LATIN	6		34	42 -	- 2	SE FUE Y ME DEJO S.GEORGE (J.L.PILDIO.S.GEORGE) Ismael Miranda Featuring
, ,	6	8		CONTRA VIENTOS Y MAREAS	Chayanne SONY DISCOS	6		35	29 2	7 15	YO ME QUEDE SIN NADIE S.VALTIEREZ J L CORRAL (M.EUSSE TOLEDO, F.RESTREPO)
3	10	-		NI EN DEFENSA PROPIA A.A. al Ba (F) ORTEGA)	Los Temerarios FONDVISA	44		36	46 4	6 3	PERDONA MIS ERRORES ALCARAT A LEDEZMA (O.ORTIZ, VO. DIAZ RODRIGUEZ) El Coyote
) 3	2	36	4	GREATEST GAINER J.L.MORIN, O.TANDN.M. TEJADA (O.TANON, J.L.MORIN)	Olga Tanon SONY DISCOS		Tañón's first album for	37	35 3	7 🚳	ESTA AUSENCIA K.SANTANDER B. OSSA (K. SANTANDER)
1	2	9	13	ADIOS AMOR TE VAS A.RAMIREZ CORRAL (J.GABRIEL)	Grupo Montez De Durango		Sony BMG is No. 17 on	38	HOT SH DEBUT	OT 1	Y LAS MARIPOSAS J.M.FIGUEROA (J.M.FIGUEROA)
1	3	13		PORQUE ES TAN CRUEL EL AMOR R ARJONA,C. CABRAL "JUNIOR" (R. ARJONA)	Ricardo Arjona SONY DISCOS		Top Latin	39	47 4	7 25	GASOLINA LUNYTUNES (R. AYALA: E DAVILA)
1	1	14		AMOR DEL BUENO M.DOMM,R BARBA (R BARBA)	Reyli SONY DISCOS		Albums and No. 28 on	40	38 3	8 5	MANANA QUE YA NO ESTES GRUPO INNOVACION (M.FLORES)
1	0	12		VOLVERE V-PAZ DE LA SIERRA (C.NATILI,M.RAMOINO,C.POLIZZY)	K-Paz De La Sierra	-	Heatseekers.	41	43 -	. 17	LUNA LLENA M.QUINTERO LARA (M.QUINTERO LARA)
) 1	6	10		VOLVERTE A VER GSANTAOLALLA, JUANES (JUANES)	Juanes SURCO /UNIVERSAL LATINO	ĩ		42	NEW	1	HASTA EL FIN M.D'LEON (8.MORLLO)
2	8 :	35		A AVILA (A AVILA.N.JIMENEZ)	La 5A Estacion SONY DISCOS	18	Reggaetón	43	34 2	2 10	SI YO ME VUELVO A ENAMORAR R FEREZ J.FENA (R.PEREZ)
1	7 1	18		TE BUSCARIA R PEREZ (C CASTRO, D IRIBARREN, D. MONTES)	Christian Castro	2	star appears three times on	44	RE-ENTI	RY 2	MAYOR QUE YO Baby Ranks, Daddy Yankee, Tonny Tun " UNYTUNES (LUNYTUNES, RAYALA, WISIN, YANOEL H, "EL BAMBINO")
2	1 1	17		SI LA QUIERES LOS HOROSCOPOS DE DURANGO (A.B.QUINTANILLA III.R.VELA)	Los Horoscopos De Durango PROCAN DISA	11	this chart and twice in the	45	RE-ENTI	ny S	REBELDE C LARA M DI CARLO (DJ KAFKA,M.DI CARLO)
2	2 2	21		TOCANDO FONDO M. DOMM (M. DOMM. E. GUECHA)	Kalimba SONY DISCOS	15	top 10 on	46	41 3	4 11	LO MEJOR FUE PERDERTE Julio Preciado Y Su J.PRECIADO (R E DE LA MORA)
2	3 2	25		EN EL MISMO TREN M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis F0N0VISA	22	Tropical Albums, "Los	47	45 -	- 10	LO QUE PASO, PASO
1	5 2	23	10	QUE LASTIMA A.BAQUE(RO (J.FLORES)	Alejandro Fernandez		Homerun-es"	48	50 -	. 2	LUNYTUNES.E.LIND (R.AYALA.J ORTIZ) PORQUE TU NO ESTAS NOT VIETE DI CONDO ENTICO
	4 2			NO ME QUEDA MAS	SONY DISCOS Palomo		is No. 1 on Latin Catalog	49	37 4	0	NOT LISTED (J.CARLO,E.REYES)
3	6 3	31		PALOMO (R.VELA) PRECISAMENTE AHORA	DISA David De Maria	75	Albums.	50	NEW		X PEREZ T LATORRE (A.OROZCO) NACHO BERNAL
		••		PPINILLA, O.DE MARIA (O.DE MARIA)	WARNER LATINA	(16.4%					P.RAMIREZ (L.MORENO)

# TOP

WEE	LASI	2 WE	WEE)	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT	PEAK	THIS	LAST	2 WE AGO
1	1	1	42	DADDY YANKEE Barrio Fino	٠	1	26	32	32
2	2	-		PATRULLA 81 Divinas DISA 720526 (12.98) ⊕		2	27	23	31
3	6	5	31	GREATEST JUANES Mi Sangre GAINER SURCO 003475/UNIVERSAL LATINO (17.98)	•	1	28	30	-
4	3	4	F	LÜNYTUNES & BABY RANKS Mas Flow 2 MAS FLOW 230007/UNIVERSAL LATINO (14.98)		2	29	29	29
5	HOT		1	AVENTURA God's Project		5	30	27	22
6	5	2	5	PREMIUM LATIN 94082/SONY DISCOS (13.98) LOS TIGRES DEL NORTE Directo Al Corazon		2	31	33	28
7	4	3	21	FONDVISA 351601/UG (14.98) ⊕ VARIOUS ARTISTS Chosen Few: El Documental		F	32	35	24
8	7	6		CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CO/DVD)  VICENTE FERNANDEZ Mis Corridos Consentidos		5	33	26	25
-			7	SONY DISCOS 95624 (12.98) GRUPO MONTEZ DE DURANGO Y Sigue La Mata Dando			-		
9	8	9		DISA 720464 (12.98) ⊕ DON OMAR The Last Don		1	34	31	23
0	17	14		VI 4505B7/MACHETE (14.98)	Ľ	2	35	37	35
11	12	13		VARIOUS ARTISTS The Hitmakers Of Reggaeton VI 450713/MACHETE (18.98 C0/DVD) ⊕		10	36	68	40
12	9	10		LOS HOROSCOPOS DE DURANGO Y Seguimos Con Duranguense!!! DISA 726869 (14 98) ⊕		2	37	NE	W
13	15	8	-5	CHAYANNE Desde Siempre SONY DISCOS 95678 (17.98)		j,	38	25	-
14	13	7		ANA BARBARA/JENNIFER PENA Confesiones F0NCVISA 251791/UG (14.98) ⊕		6	39	36	34
15	10	12	31	INTOCABLE X EMI LATIN 9 613 (16.98)		2	40	42	38
16	11	-	2	CAFE TACUBA Un Viaje		141	41	39	48
17	14	-	2	OLGA TANON Una Nueva Mujer SONY DISCOS 95679 (16.98)		14	42	55	39
18	16	17		CONJUNTO PRIMAVERA/BANDA EL RECODO 20 Llegadoras UNIVISION 310398/UG (14.98) @		16	43	45	54
9	NE	w		DJ TEPEHUANES Duranguense Mix 2005 DISA 720527 (12.98)		19	0	60	49
20	18	11		A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Duetos		11	45	59	53
21	20	16	4	VARIOUS ARTISTS Reggaeton Club Anthems MAS FLOW MACHETE 290004/UNIVERSAL LATINO (17.98 CD/DVD) @		18	46	44	47
22)	24	21	d.	DON OMAR The Last Don: Live, Vol. 1 VI 450618 MACHETE (17.98)		2	47	49	33
23	21	15	7	DADDY YANKEE Ahora Le Toca Al Cangri! Live EL CARTEL/VI 450710/MACHETE (15.98)		3	48	RE-E	UTRY
24	22	15	13	LOS TEMERARIOS La MejorColeccion DISA 720392 (11.98)		2	49	28	-
25	19	-		JOAN SEBASTIAN Inventario MUSART 3446/BALBOA (16.98)		19	50	34	20

THIS WEEK	WEEK	2 WEEKS	WEEKS	ARTIST Title	CERT. PEAK
51	46	45	21	VARIOUS ARTISTS Reggaeton Super Hits NEW RECORDS 132060/UNIVERSAL LATINO (18.98 CD/DVD) ⊕	0 16
52	57	56	6	GRUPO MOJADO/INDUSTRIA DEL AMOR/LOS ACOSTA 30 Recuerdos UNIVISION 310377/UG (11.98)	48
53	52	26		FITO OLIVARES 30 Exitos Inolvidables Vol. 2 UNIVISION 310473/UG (14.98)	26
54	54	58		CARDENALES DE NUEVO LEON La MejorColeccion DISA 720416 (9.98)	18
55	40	37	16	VARIOUS ARTISTS 15 Duranguenses De Corazon DISA 720488 (12.98)	2
56	51	41	14	ELIEL EI Que Habla Con Las Manos VI 450624/MACHETE (15.98)	3
57	65	52	3	LA MAFIA Tesoros De Coleccion SONY DISCOS 94090 (9.98)	52
58	N	EW		LA 5A ESTACION Flores De Alquiler SONY DISCOS 62127 (12.98)	58
59	48	27		GRUPO EXTERMINADOR El Hijo De Mexico F0N0VISA 351595/UG (13.98) ⊕	21
60	50	44		VICTOR MANUELLE SONY DISCOS 95529 (17.98) En Vivo Desde Carnegie Hall	12
61	53	51		K-PAZ DE LA SIERRA UNIVISION 310348/UG (14 98) ⊕ Pensando En Ti	O 3
62	58	57		LOS TEMERARIOS Veintisiete F0N0V/SA 351342/UG (15.98)	1
63	N	EW		VARIOUS ARTISTS Madrecita Mia F0N0VISA 351632/UG (14.98)	63
64	56	55	35	JAVIER SOLIS Tesoros De Coleccion SONY DISCOS 95328 (9.98)	21
65	38	30		BETO QUINTANILLA 25 Aniversario: En Concierto UNIVISION 310423/UG (14.98) (14.98)	30
66	66	61	1.1	LOS BUKIS 25 Joyas Musicales	3
67	RE-E	NTRY	25	MARCO ANTONIO SOLIS F0N0VISA 351483/UG (15.98) ⊕ Razon De Sobra	1
68	N	EW		VARIOUS ARTISTS Mexico En La Sangre: Durango F0N0VISA 351622/UG (16.98 CD/DVD) ⊕	68
69	N	W		BANDA MAGUEY Tesoros De Coleccion SONY DISCOS 94094 (11.98)	69
70	64	65	38	LOS CAMINANTES Tesoros De Coleccion: Puras Rancheras SONY DISCOS 95300 (9.98)	14
71	63	46	30	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Fuego EMI LATIN 90595 (15.98)	2
72	61	-	2	GRUPO PEGASSO 30 Exitos Vol. 2 UNIVISION 310427/UG (13.98)	61
73	69	62	11	LUNYTUNES Mas Flow: Platinum Edition MAS FLOW 230008/UNIVERSAL LATINO (17.98 CD/DVD) ①	24
74	62	50		PALOMO         En Concierto           DISA 720505 (12 98) ⊕         ●	15
75	67	63	11	LOS TERRIBLES DEL NORTE Antologia De Jefes FREDDIE 0105 (16.98)	60



PEEK NEEK

# Nielsen

AIRPLAY CHARTS: Pa

**Q** A LATIN AIRPLAY

# POP

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N Vielser

	WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	LA CAMISA NEGRA JUANES (SURCO/UNIVERSAL LATINO)
2	2	OBSESION (NO ES AMOR) FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
3	9	VIVEME LAURA PAUSINI (WARNER LATINA)
4	4	COMO PUDISTE OBIE BERMUDEZ (EMI LATIN)
5	3	CONTRA VIENTOS Y MAREAS CHAYANNE (SONY DISCOS)
6	6	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (SONY DISCOS)
0	8	EN SOLEDAD JIMENA (UNIVISION)
8	7	PORQUE ES TAN CRUEL EL AMOR RICARDO ARJONA (SONY DISCOS)
9	5	AMOR DEL BUENO REYLI (SONY DISCOS)
10	11	VOLVERTE A VER JUANES (SURCO/UNIVERSAL LATINO)
0	18	ALGO MAS LA 5A ESTACION (SONY DISCOS)
12	12	TE BUSCARIA CHRISTIAN CASTRO (ARIOLA/BMG LATIN)
13	13	TOCANDO FONDO KALIMBA (SONY DISCOS)
0	32	BANDOLERO OLGA TANON (SONY DISCOS)
15	10	QUE LASTIMA ALEJANDRO FERNANOEZ (SONY DISCOS)

# TROPICAL

MER	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	SE FUE Y ME DEJO Ismael Miranda Featuring Cheka & Andy Montanez (SGZ)
2	1	EN SOLEDAD JIMENA (UNIVISION)
3	3	LA CAMISA NEGRA JUANES (SURCO/UNIVERSAL LATINO)
4	6	MAYOR QUE YO BABY RAMKS, DADDY YANKEE, TOMMY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
5	4	LO QUE PASO, PASO DADDY YANKEE (EL CARTEL/VI)
6	5	VALIO LA PENA MARC ANTHONY (SONY DISCOS)
0	7	LA BODA AVENTURA (PREMIUM LATIN)
8	9	HASTA EL FIN MONCHY & ALEXANDRA (J&N)
9	8	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (SONY DISCOS)
10	11	DONCELLA ZION & LENNOX (WHITE LION/SONY DISCOS)
11	10	VEN TU DOMENIC M (J&N)
2	21	ESTA NOCHE TRAVESURA DJ NELSON (FLOW/UNIVERSAL LATINO)
13	19	LAMENTO BOLIVIANO AMARFIS Y LA BANDA DE ATAKKE (AMARFICA/J&N)
14	15	RESISTIRE TONO ROSARIO (UNIVERSAL LATINO)
15	13	PERDONAME LA VIDA LOS TOROS BAND (UNIVERSAL LATINO)

# **REGIONAL MEXICAN**

WEEK	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL.)	MERK
Ŧ	1	HOY COMO AYER CONJUNTO PRIMAVERA (FONOVISA)	1
2	3	LA SORPRESA LOS TIGRES DEL NORTE (FONOVISA)	2
3	2	AIRE INTDCABLE (EMI LATIN)	3
4	5	ADIOS AMOR TE VAS GRUPO MONTEZ DE DURANGO (DISA)	4
6	4	VOLVERE K-PAZ DE LA SIERRA (UNIVISION)	5
0	112	NI EN DEFENSA PROPIA LOS TEMERARIOS (FONOVISA)	6
0	7	SI LA QUIERES LOS HOROSCOPOS DE DURANGO (PROCAN/DISA)	7
8	6	ESTA LLORANDO MI CORAZON BETO Y SUS CANARIOS (DISA)	B
9	9	ERES DIVINA PATRULLA 81 (DISA)	•
10	8	NO ME QUEDA MAS PALOMO (OISA)	10
11	10	YO ME QUEDE SIN NADIE LA AUTORIDAD DE LA SIERRA (DISA)	11
12	16	PERDONA MIS ERRORES EL COYOTE Y SU BANDA TIERRA SANTA (UNIVISION)	12
13	24	Y LAS MARIPOSAS PANCHO BARRAZA (MUSART/BALBDA)	13
14	11	MANANA QUE YA NO ESTES GRUPO INNUVACION (GARMEX/FONOVISA)	14
15	15	LUNA LLENA LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)	15

	POP
WEEK	ARTIST TITLE (MPRINT / DISTRIBUTING LABEL)
1	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)
4	CHAYANNE DESDE SIEMPRE (SDNY DISCOS)
2	CAFE TACUBA UN VIAJE (UNIVERSAL LATINO)
3	OLGA TANON UNA NUEVA MUJER (SONY DISCOS)
.5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS DUETOS (EMI LATIN)
9	REYLI EN LA LUNA (SONY DISCOS)
6	RBD REBELDE (EMI LATIN)
7 .	MANA ECLIPSE (WARNER LATINA)
8	JULIETA VENEGAS SI (ARIOLA/BMG LATIN)
12	PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)
20	LA 5A ESTACION FLORES DE ALQUILER (SONY DISCOS)
15	MARCO ANTONIO SOLIS RAZON DE SOBRA (FONOVISA/UG)
13	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)
10	VARIOUS ARTISTS MUSICA URBANA: LO MEJOR DE HIP HOP EN ESPANOL (FONOVISA/UG)
14	RICARDO ARJONA SOLO (SONY DISCOS)

LATIN ALBUMS

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WEEK

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# FROPICAL

- 10	ADTICT
AS	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
2 N	DADDY YANKEE
1	BARRIO FINO (EL CARTEL/VI/MACHETE)
	LUNYTUNES & BABY RANKS
2	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
	AVENTURA
	GDD'S PROJECT (PREMIUM LATIN/SONY DISCOS)
3 .	VARIOUS ARTISTS
E.	CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
5	DON OMAR THE LAST DON (VI/MACHETE)
	VARIOUS ARTISTS
4	THE HITMAKERS OF REGGAETON (VI/MACHETE)
	VARIOUS ARTISTS
6	REGGAETON CLUB ANTHEMS (MAS FLOW/MACHETE/UNIVERSAL LATINO)
8	DON OMAR
	THE LAST DON: LIVE, VOL. 1 (VI/MACHETE)
7	DADDY YANKEE
1	AHORA LE TOCA AL CANGRII LIVE (EL CARTEL/VI/MACHETE)
10	LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)
	VICO C
15	DESAHOGO (EMI LATIN)
11	MONCHY & ALEXANDRA
19	HASTA EL FIN (J&N/SONY DISCOS)
-8	JUAN LUIS GUERRA
	PARA TI (VENE/UNIVERSAL LATINO)
9	
State of the local division of the local div	THE PREZIDENT (DIAMOND/SONY DISCOS)
12	REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)
a destroyed	
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- /	NUMBER DATENTICS AND
EQ	BIONAL MEXICAN
	ARTIST
WEEK	TITLE (IMPRINT / DISTRIBUTING LABEL)
	PATRULLA 81
1	DIVINAS (DISA)
2	LOS TIGRES DEL NORTE
1	DIRECTO AL CORAZON (FONOVISA/UG)
1	VICENTE FERNANDEZ

1	3	MIS CORRIDOS CONSENTIDOS (SONY DISCOS)
	4	GRUPO MONTEZ DE DURANGO Y SIGUE LA MATA DANDO (DISA)
T		LOS HOROSCOPOS DE DURANGO

- ANA BARBARA/JENNIFER PENA CONFESIONES (FONOVISA/UG)
- INTOCABLE X (EMI LATIN) A (LEN LADIN) CONJUNTO PRIMAVERA/BANDA EL RECODO 20 LLEGADORAS (UNIVISION/UG) DJ TEPEHUANES DURANGUENSE MIX 2005 (DISA) LOS TEMERARIOS LA MEJOR ... COLECCION (DISA) LA MEJOR ... COLECCION (DISA) ALROA INVERTARIO (MUSARVIJALBOA) VARIOUS ARTISTS REGALO PARA MI MADRE (DISA) RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
- AN ICLUSIA DE UN REY (FREUDIE) LOS CAMINANTES TESORAS DE OCLECCION: LO ROMANICO DE LOS CAMINANTES (SDNY DISCOS) LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)

	D	illooard D		Sector Sector		
	D					2005
1	40			13		
		ANCE CLUB PLAY				
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WEEK	WEEKS ON CH	ARTIST IMPRINT & NUMBER / PROMOTION LABEL	THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL
2	9	EVERYTHING KASKADE OM 174	26	35	3	KRAFTY NEW ORDER WARNER BROS 42800
5	5	IT'S LIKE THAT (D. MORALES REMIXES) MARIAH CAREY ISLAND 004621/IDJMG	27	30	5	FEVER (A. FREELAND REMIXES) SARAH VAUGHAN VERVE 004331
3	9	I NEED YOU FRIBURN & URIK TOMMY BOY SILVER LABEL 2467/TOMMY BOY	28	35	5	RAINSONG DDN PHILIP LIZA 001
6	6	HEREIAM	29	36	4	DON'T STOP BRAZILIAN GIRLS VERVE FORECAST 004399/VERVE
7	7	DAVID MORALES WITH TAMRA KEENAN DMI 026/ULTRA	30	24	9	IT'S ALL GOOD (SCUMFROG & N. SKATEN MIXES)
4	9	NORTY COTTO PRESENTS SINSATIONI DEFINITIVE 005/ESNTION MR. BRIGHTSIDE (J. LU CONTILINDBERGH PALACE MIXES)	31	.29*	5	FANTASIA J 67202 RMG NU NU (YEAH YEAH)
-	13	THE KILLERS ISLAND 004170/10JMG	32	25	7	FANNYPACK TOMMY BOY 2465
13		BLAZE PRESENTS U.D.A.U.EL. FEATURING BARBARA TUCKER KING STREET 1208	33	31	10	AXWELL SUBMENTAL/ZYX PROMO/WAAKO SINCE U BEEN GONE (NEVINS MIXES)
10	8	BOBBY O RADIKAL 99214 WORKOUT (VASQUEZ/KUPPER/BLUEROOM/CARRANO)		- 2	F	
14	6	RUPAUL RUCO 032		39	3	TONY MORAN PRESENTS DEBORAN COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY MOTHER AND FATHER (P. RAUHOFER REMIX)
8	5	INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY	<b>B</b>	45	4	MADONNA MAVERICK/WARNER BROS. 1295/STAR 69
3	12	FILTHY GORGEOUS SCISSOR SISTERS A TOUCH OF CLASS/UNIVERSAL 015/UMRG	36	32	9	EMBALLA (LOUIE VEGA REMIXES) CIRQUE DU SOLEIL CIRQUE DU SOLEIL IMPORT
1	12	SET IT FREE JASON WALKER JVM 024	37	42	2	THE ONLY ONE TODD GARDNER FEATURING SHAWNEE TAYLOR TWEEK'O 0011
19	7	TIRED OF BEING SORRY (DUMMIES/PHOTEK REMIXES) RINGSIDE FLAWLESS PROMO/GEFFEN	38	41	2	MORE THAN THIS MADISON PARK VS. LENNY B. BASICLUX 1618
12	12	WHATEVER (MR. MIG MIX) JILL SCOTT HIDDEN BEACH PROMO/EPIC	39	43	3	YOU TURN IT ON JIM VERRAROS KOCH PROMO
15	12	CALL ME ANNA VISSI VANILLA PROMO/MODA	40	46	2	SOUND OF THE DRUM SUZANNE PALMER STAR 69 1297
22	6	YOU ARE EVERYTHING (VASQUEZ/FORD/MIG MIXES) VANESSA WILLIAMS LAVA 93705	41	HOT	SHOT Eut	LONELY NO MORE ROB THOMAS MELISMA PROMO ATLANTIC
.23	4	ONE WORD (COX/RIZZO MIXES) KELLY OSBOURNE SANCTUARY 84751	12	26	14	LOVE IS A DRUG (CREAMER & K REMIXES) ROSKO NY LOVE IMPORT
21	8	ROBOT ROCK DAFT PUNK VIRGIN 68769	43	47	2	RUNAWAY LOVESKY FEATURING MICHAEL SIMONE CURVVE 004
16	11	NASTY GIRL INAYA DAY STAR 69 1299	44	N	EW	THAT'S THE WAY I LIKE IT OFFER NISSIM FEATURING MAYA STAR 69 1275
17	8	LESSONS IN LOVE ANGEL MIDAS PROMO	45	37	16	AVALON JULIET ASTRALWERKS 70937/VIRGIN
11	11	HE GIVES MORE (MCGOWANRIGG/CRUZ/TWISTED DEE SANTIAGO) RAW DEAL FEATURING TONI ANN BARDELL WAAKO 1334	46	N	EW	HOLLYWOOD SWINGIN' KOOL & THE GANG FEATURING JAMIRGQUAI SANCTUARY URBAN PROMO/SANCTUARY
9	10	GET RIGHT (L. VEGA REMIX) JENNIFER LOPEZ EPIC 71896	47	N	EW	DOESN'T REALLY MATTER MURK TOMMY BOY SILVER LABEL 2475/TUMMY BOY
28	3	POWER WHAT HAPPENS TOMORROW (RAUHOFER MIXES) PICK DURAN DURAN EPIC PROMO	48	-	13	SUPERFLY (LOUIE VEGA REMIX) CURTIS MAYFIELD RHINO PROMO/WARNER STRATEGIC MARKETING
20	10	WANT MY BODY PIER PRESSURE TWEEK'D 0006	49	44	14	HOME SUZANNE PALMER STAR 69 1291
27	4	I FEEL YOU SCHILLER FEATURING HEPPNER RADIKAL 99213	50	48	7	STAND UP LOLEATTA HOLLOWAY GOSSIP 1244

# TOP ELECTRONIC

MEEK	WEEK	WEEKS DN CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
D	1111	w	#1 NEW ORDER WAITING FOR THE SIRENS' CALL WARNER BROS. 49307*
2		6	MOBY HDTEL V2 27243
3		12	VARIOUS ARTISTS FIRED UP! 2 RAZOR & TIE 89091
4	2	4	VARIOUS ARTISTS VERVE//REMIXED3 VERVE 004166*/VG
5	*	10	THIEVERY CORPORATION COSMIC GAME EIGHTEENTH STREET LOUNGE 0081
6	£	6	M.I.A. ARULAR XL 186*
7	E	40	SCISSOR SISTERS SCISSOR SISTERS UNIVERSAL D02772*/UMRG
8	1:	14	THE CHEMICAL BROTHERS PUSH THE BUTTON FREESTYLE OUST 63282*/ASTRALWERKS
9	8	5	RAVIN & DAVID VISAN BUODHA-BAR VII GEORGE V 71052
10	9	14	THE RIDDLER & VIC LATINO ULTRA.DANCE 06 ULTRA 1249
11	7	7	DAFT PUNK HUMAN AFTER ALL VIRGIN 63562*
12	10	4	THE CRYSTAL METHOD COMMUNITY SERVICE 2 ULTRA 1268*
13	13	13	BRAZILIAN GIRLS BRAZILIAN GIRLS VERVE FORECAST 003229*/VG
14	1	4	FISCHERSPOONER ODYSSEY CAPITOL 94896*
5	- 8	11	LCD SOUNDSYSTEM LCO SOUNDSYSTEM DFA 63944*/CAPITOL
6	-4	6	MARK FARINA MUSHROOM JAZZ 5 OM 30575
17	19	70	VARIOUS ARTISTS FIRED UP! RAZOR & TIE 89077
18	16	4	LOUIE DEVITO TRANCE SESSIONS II DEE VEE 0013/MUSICRAMA
19	15	3	VNV NATION MATTER + FORM METROPOLIS 370
20	<b>N</b> .	W	SOUNDTRACK QUEER AS FOLK: CLUB BABYLON TOMMY BOY 81616
21	2)	4	ARMIN VAN BUUREN A STATE OF TRANCE 2005 ULTRA 1283
22	21	6	DAVID WAXMAN ULTRA CHILLEO 05 ULTRA 1270
23	22	1)	VARIOUS ARTISTS BEST OF TRANCE VOLUME 5 ROBBINS 75053
24	25	13	ERASURE NIGHTBIRD MUTE 9260
25	-	stify.	TIESTO PARADE OF THE ATHLETES BLACK HOLE 30393*/NETTWERK

DANCE AIRPLAY				
WEEK	WEEK		TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	12	SINCE U BEEN GONE	
2	2	6	ONE WORD KELLY OSBOURNE SANCTUARY	
3	3	12	CALL ME ANNA VISSI VANILLA/MODA	
0	7	5	COME RAIN COME SHINE JENN CUNETTA ULTRA	
5	5	12	LISTEN TO YOUR HEART D.H.T. ROBBINS	
6	4	13	IF YOU DON'T KNOW ME BY NOW AUBREY ROBBINS	
7	6	21	ALL THIS TIME JONATHAN PETERS PRESENTS SYLVER LOGAN SHARP ULTRA	
6	11	8	WHEN THE DAWN BREAKS NARCOTIC THRUST YOSHITOSHI/OEEP DISH	
9	16	11	GADJO SUBLIMINAL	
10	8	19	I BELIEVE IN YOU KYLIE MINOGUE CAPITOL	
17	9	16	PUT 'EM HIGH STONEBRIDGE FEATURING THERESE ULTRA	
12	14	14	RICH GIRL GWEN STEFANI FEATURING EVE INTERSCOPE	
13	13	6	IT'S LIKE THAT MARIAH CAREY ISLAND/IDJMG	
14	15	7	INSPIRATION IAN VAN DAHL ROBBINS	
15	12	16	1, 2 STEP CIABA FEATURING MISSY ELLIOTT SHO'NUFF-MUSICLINE/LAFACE/ZOMBA	
16	21	2	AVALON JULIET ASTRALWERKS/VIRGIN	
17	10	13	LET ME LOVE YOU MARIO 3RD STREET/J/RMG	
18	17	4	TRUE RYAN CABRERA E.V.L.A./ATLANT/C	
19	18	16	SOMEBODY TOLD ME THE KILLERS ISLANO/IDJMG	
20	19	8	I'M DONE KING BRAIN PRESENTS N.I.C. KING BRAIN/ARTEMIS	
21	NE	W	4 STRINGS ULTRA	
22	24	6	GET IT ON INTENSO PROJECT FEATURING LISA SCOTT-LEE ROBBINS	
23	20	12	TIME THERESE ROBBINS	
24	RE-E	nint	OBSESSION (NO ES AMOR) FRANKIE J FEATURING BABY BASH COLUMBIA	
25	23	2	MR. BRIGHTSIDE THE KILLERS ISLAND/IDJMG	

Data for week of MAY 14, 2005 | For chart reprints call 646.654.4633

10-12-17

#### **\_D** Billeoare MAY 14 005 UNITED KINGDOM 🗮 ٠ JAPAN

THIS WEEK

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(FIMI/NIELSEN)

SUBSONICA

N BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA

MICHAEL BUBLE

NEGRAMARO MENTRE TUTTO SCORRE SUGAR/OKINA ANTONACCI BIAGIO

FRANCESCO DE GREGORI PEZZI CARAVAN/CDUIMPIA

AFTERHOURS BALLATE PER PICCOLE IENE MESGAL/COLUMBIA

SWITZERLAND

SINGLES

DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRIITTMANN DOWNOG

MODENA CITY APPUNTI PARTIGIANI ME

**CONVIVENDO PARTE 2** 

VASCO ROSSI

(MEDIA CONTRDL)

CANDY SHOP 50 CENT INTERSCOPE

2 LET ME LOVE YOU

N LIFT U UP GOTTHARD WARNER MUSIC

UN MONDE PARFAIT

N AVENTURA GOD'S PROJECT PREMIUM 2. DJ ANTOINE 1 THE BLACK ALBUM MUSIKVERTRIEB

EVER-FROST SENTENCED CENTURY MEDIA

LISSAA VINKUNAA Hannibal/soppa 3rd rail mu

SLAVE OF SATAN REVEREND BIZARRE SPINEFARM FORGIVE HER SWALLOW THE SUN FIREBOX RECORDS

SONV DM MAIJA VILKKUMAA SE EI OLEKAAN NIN EVIDENCE BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA

LAULUYHTYE RAJATON KEVAT PLASTINKA/SDNY BMG

TERASBETONI METALLITOTUUS WARNER MUSI

ALBUMS

TYHJA HUONE

IL DIVO

FINLAND

SINGLES

RAIL MUSIC

1 DJ TATANA PEACE & LOVE TBA

5 3 QL LUSCHT SONY BMG

WEEK WEEK

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PPI FT. JOY GRUTTMANN ALBUMS BRUCE SPRINGSTEEN

NATALIE IMBRUGLIA

COUNTING DOWN THE DAYS B

[+]

ALBUMS

#### ALBUMS STATE (SDUNDSCAN JAPAN) MAY 3, 2005 DEF TECH DEF TECH DEF TECH (ID EDITION) DAIKI SOUND NEWS TOUCH (LTD EDITION) JOHNNY'S ENTERTAINMENT 2 N

- PORNO GRAFFITTI 1 ELLEGARDEN 3 4 THE GIRL GROWING UP VARIOUS ARTISTS DANCEHALL LOVERS SECOND SEASON TOSHIBA/EM 5 TAMIO OKUDA COMP SONY MUSIC 6 N N NEWS D DHNNY'S ENTERTAINMENT VARIOUS ARTISTS WHAT'S UP? HIP HOP GREATEST HITS 3 UNIVERSAL 8 9 B'Z 4 n THE CIRCLE VERMILLION RECORDS
- N NINE INCH NAILS WITH TEETH INTERSCOPE 10

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2

# CANADA

ALBONIO					
THIS	WEL	(SOUNDSCAN) MAY 14. 2005			
U	the second	IL DIVO IL DIVO SYCO/COLUMBIA/SONY MUSIC			
2		BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA/SONY MUSIC			
	4	MICHAEL BUBLE IT'S TIME 143/REPRISE/WARNER			
	4	THERESA SOKYRKA These old charms universal			
5	3	50 CENT THE MASSACRE SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL			
6	5	ROB THOMAS Something to be melisma/atlantic/warner			
7	5	GREEN DAY AMERICAN IDIOT REPRISE/WARNER			
8	7	GWEN STEFAN! Love. Angel. Music. BABY. INTERSCOPE/UNIVERSAL			
9	8	JACK JOHNSON IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL			
10	6	MARIAH CAREY THE EMANCIPATION OF MIMI ISLANO/UNIVERSAL			

# THE NETHERLANDS

		SINGLES	
WEEK	WEEK	(MEGA CHARTS BV)	APRIL 29, 2005
1	1	GEEF MIJ JE ANGST GUUS MEEUWIS EMI	
2	2	LEIPE MOCRO FLAVOUR ALI B SPEC	
3	4	SWITCH WILL SMITH INTERSCOPE	
4	15	LEKKER DING KUS EMI	
5	3	KOMT TIE DAN HE DJ NORMAN VS OARKRAVER DIGIDANCE.	
		ALBUMS	
1	N	BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA	
2	1	GUUS MEEUWIS 10 JAAR LEVENSECHT EMI	
3	N	JAN SMIT Jansmit.com Artist & Company	
4	2	ANOUK Hotel New York EMI	
100	100	MICHAEL BUBLE	

HOTEL HEIT TOTAL LINE	
5 4 MICHAEL BUBLE	

# IRELAND SINGLES

	THIS	WEEN	(IRMA/CHART TRACK) AI	PRIL 29, 2005
	1	1	(IS THIS THE WAY TO) AMARIL TONY CHRISTIE FT. PETER KAY UNIVERSAL TV	LO
	2	N	SIGNS Snoop dogg FT, J. Timberlake Geffen	
	3	3	1, 2 STEP CIARA FT. MISSY ELLIOT SHO'NUFF-MUSICLINE/LA	FACE/ZOMBA
	4	4	SWITCH WILL SMITH INTERSCOPE	
	5	24	CANDY SHOP 50 CENT INTERSCOPE	
1			ALBUMS	
	1	N	BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA	
	2	1	THE KILLERS Hot Fuss Lizard King/Universal	
	3	3	AKON TROUBLE SRC/UNIVERSAL	
	4	2	BASEMENT JAXX THE SINGLES XL RECORDINGS	
	5	4	50 CENT THE MASSACRE INTERSCOPE	

	LAST WEEK	(THE OFFICIAL UK CHARTS CD.) MAY 2, 2005	SINL
	N	BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA	
	1	AKON TROUBLE SRC/UNIVERSAL	3
	2	BASEMENT JAXX THE SINGLES XL RECORDINGS	
ļ	3	TONY CHRISTIE DEFINITIVE COLLECTION UNIVERSAL TV	
	4	SHAKIN' STEVENS THE COLLECTION EPIC	-
	6	50 CENT THE MASSACRE INTERSCOPE	2
	8	KAISER CHIEFS EMPLOYMENT B UNIQUE/POLYOOR	
l	15	GWEN STEFANI LOVE.ANGEL.MUSIC.BABY INTERSCOPE	
	5	RAZORLIGHT UP ALL NIGHT VERTIGO	
	11	PATRIZIO BUANNE THE ITALIAN GLOBE RECORDS	1

MAY 2, 2005

MAY 3, 2005

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MAY 4, 2005

ALBUMS

		ALBUMS	
There	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	MAY 3, 2005
	2	AVANT QUE L'OMBRE POLYOOR	
	1	GREGORY LEMARCHAL JE DEVIENS MDI MERCURY	
	N	DEVILS & DUST COLUMBIA	
	4	RAPHAEL CARAVANE CAPITOL	
	3	MOBY HDTEL MUTE	
	5	KEANE HOPES AND FEARS ISLAND	
	10	GREEN DAY AMERICAN IDIOT REPRISE	
	18	FREDERIC FRANCOIS ET SI L'ON PARLAIT D'AMOUR BMG MEDIA	
	7	VARIOUS ARTISTS LE ROI SOLEIL WARNER MUSIC	
	9	SOUNDTRACK RAY WARNER BROS	

#### SPAIN ń ALBUMS (AFYVE/MEDIA CONTROL) APRIL 27, 2005 AMARAL PAJAROS EN LA CABEZA VIRGIN 1 1 MALU MALU SONY BM 2 2 SANTA JUSTA KLAN S.J.K GLOBOMEDIA 3 3 IL DIVO IL DIVO SYCO/SONY BMG 4 4 CAMELA CAMELA COLECCION CAPITOL DIANA NAVARRO 5 6 6 NO TE OLVIOES OE MI WARNER BROS SOUNDER DRO/MAESTRANZA FILM 7 JUANES MI SANGRE UNIVERSA 8 8 EL SUENO DE MORFEO EL SUENO DE MORFEO GLOBOMEDIA 9 9 10 10 PASION VEGA FLACA DE AMOR SONY BM

# DENMARK

		SINGLES		
WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH)	MAY 3, 200	
1	1	HVOR SMA VI ER VARIDUS ARTISTS UNIVERSAL		
2	2	SCARE YOURSELF D-A-D EMI		
3	4	LET ME LOVE YOU MARIO J/SONY BMG		
4	3	SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFFEN		
5	5	ALMOST HERE BRIAN MCFADDEN FT. DELTA GOODREM MODESTI/SONY BMG		
		ALBUMS		
1	N	BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA		
2	1	SIMONE VINDENS FARVER CMC		
3	N	RAVEONETTES PRETTY IN BLACK COLUMBIA		
4	N	CARPARK NORTH ALL THINGS TO ALL PEOPLE EMI		
5	2	JACOB ANDERSEN MAKE IT BETTER SONY BMG		

#### NEW ZEALAND SINGLES

	1.00		
WEEK	WEEK	(RECORD PUBLICATIONS LTD.)	MAY 4, 2005
1	1	MOONSHINE Savage FT. Akon Dawnraid	
2	4	BEAUTIFUL SOUL JESSE MCCARTNEY HOLLYWOOD	
3	32	DAS KLEINE KROKODIL SCHN SCHNAPPI FT. JOY GRUTTMANN POLYDOR	ΑΡΡΙ
4	3	CANDY SHOP 50 CENT INTERSCOPE	
5	2	LET ME LOVE YOU MARID J/SONY BMG	
	_	ALBUMS	
1	1	JACK JOHNSON IN BETWEEN DREAMS BUSHFIRE/UNIVERSAL	
2	2	AKON TROUBLE SRC/UNIVERSAL	
3	4	MAROON 5 SDNGS ABOUT JANE J/SONY BMG	_
4	12	IL DIVO IL DIVO SYCO/SONY BMG	
5	8	GWEN STEFANI LOVE.ANGEL.MUSIC.BABY INTERSCOPE	

#### GERMANY ALBUMS

EK.	AST		
HAN .	N.	(MEDIA CONTROL)	MAY 4, 2005
1	N	BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA	
2	1	WIR SIND HELDEN VON HIER AN BLIND VIRGIN	
3	2	BOEHSE ONKELZ LIVE IN HAMBURG SPV	
4	N	PATRICE NILE YO MAMA	
5	3	MICHAEL BUBLE IT'S TIME REPRISE	
6	5	50 CENT THE MASSACRE INTERSCOPE	
7	4	NENA WILLST DU MIT MIR GEHN WARNER MUSIC	
8	8	SOHNE MANNHEIMS NOIZ SOHNE MANNHEIMS/UNIVERSAL	
9	11	AC/DC FAMILY JEWELS (OVO) EPIC	
10	6	SARAH CONNOR NAUGHTY BUT NICE X-CELL/SONY BMG	

-	_		
		AUSTRALIA	
		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	MAY 2, 2005
1	N	ROB THOMAS SOMETHING TO BE ATLANTIC	
2	1	THE CAT EMPIRE TWO SHOES VIRGIN	
3	2	MISSY HIGGINS THE SOUND OF WHITE EMI	
4	10	MICHAEL BUBLE IT'S TIME REPRISE	
5	6	IL DIVO IL DIVO SYCO/SNY BMG	
6	4	JACK JOHNSON IN BETWEEN OREAMS BUSHFIRE/UNIVERSAL	
7	3	ANTHONY CALLEA ANTHONY CALLEA SONY BMG	
8	7	GWEN STEFANI LOVE.ANGEL.MUSIC.BABY INTERSCOPE	
9	5	JESSE MCCARTNEY BEAUTIFUL SOUL FMR	
10	N	BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA	

#### **FLANDERS**

SINGLES				
THE	LAST WEEK	(PRDMUVI) MAY 4, 2005		
1	17	FAME STAR ACADEMY UNIVERSAL		
2	2	SWITCH WILL SMITH INTERSCOPE		
3	1	CANDY SHOP 50 CENT INTERSCOPE		
4	6	JE HEBT ME DUIZEND MAAL BELOGEN LAURA LYNN ARS		
5	5	LET ME LOVE YOU MARID J/SONY BMG		
		ALBUMS		
1	7	BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA		
2	1	STASH Rock 'N' Roll show Emi		
3	4	ANOUK HOTEL NEW YORK OINO		
4	2			

#### MOBY

100	3	HOTEL	MUTE

POLAND 🕳					
		ALBUMS			
WEEK	LAST WEEK	(ZWI.ZEK PRODUCENTOW AUDIO VIDEO) APRIL 29, 2005			
-	14	VARIOUS ARTISTS BRAVO HITS WIOSNA 2005 MAGIC RECORDS			
2	2	KRZYSZTOF KILJANSKI IN THE ROOM KAYAX			
3	1	STANISLAW SOYKA JAN PAWEL II - TRYPTYK RZYMSKI A A J BRIZE/POMATION - EMI			
4	3	VARIOUS ARTISTS TDP KIDS 3 MAGIC RECORDS			
	6	MACIEJ MALENCZUK PROSTE HISTORIE POLSKI RADIO			
6	4	POKAHONTAZ RECEPTURA MAX FLO STUDID/EMI			
7	9	KOMBI KOMBI IZABELIN			
8	8	VARIOUS ARTISTS THE BEST SMOOTH EVER EMI			
9	5	MOBY HOTEL MUTE			
10	10	VARIOUS ARTISTS KIDS ESKADRA VOL. 1 IZABELIN			

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Data for week of MAY 14, 2005 | CHARTS LEGEND on Page 64

# EURÓ

# **EUROCHARTS**

# SINGLE SALES

THIS	LAST WEEK	EURDCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM Sales charts of 20 European Countries. May 3, 2005
.1	2	CANDY SHOP 50 CENT INTERSCOPE
2	1	LET ME LOVE YOU MARIO J/SONY BMG
	17	SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFFEN
4	6	SWITCH WILL SMITH INTERSCOPE
	4	(IS THIS THE WAY TO) AMARILLO TONY CHRISTIE FT. PETER KAY UNIVERSAL TV
6	3	UN MONDE PARFAIT
	5	1, 2 STEP CIARA FT, MISSY ELLIOT SHO'NUFF-MUSICLINE/LAFACE/ZOMBA
8	7	ECRIS L'HISTOIRE GREGORY LEMARCHAL MERCURY
9	N	COWBOY CHIPZ ZEITGEIST/UNIVERSAL
10	9	LIFT ME UP MOBY MUTE
11	N	A LITTLE LESS CONVERSATION ELVIS VS. JXL RCA
12	N	JE FAIS DE TOI MON ESSENTIEL EMMANUEL MOIRE WEA
13	12	I LIKE THE WAY YOU MOVE BODYROCKERS MERCURY
14	16	IT'S LIKE THAT MARIAH CAREY ISLAND/DEF JAM
15	18	LE CASSE DE BRICE JEAN DUJARDIN VIRGIN
	a second as	

# ALBUMS

EK	LAŜT WEEK	
H.	AW	MAY 3, 2005
	NEW	BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA
2	2	50 CENT THE MASSACRE INTERSCOPE
3	1	MICHAEL BUBLE It's TIME REPRISE
4	4	GREEN DAY AMERICAN IDIOT REPRISE
5	5	AKON TROUBLE SRC/UNIVERSAL
6	6	VIR SIND HELDEN VON HIER AN BLIND VIRGIN
7	3	MOBY HOTEL MUTE
8	9	BASEMENT JAXX The singles XL recordings
9	11	BOEHSE ONKELZ LIVE IN HAMBURG SPV
10	N	PATRICE NILE YO MAMA
11	8	KEANE HOPES AND FEARS ISLAND
12	16	GWEN STEFANI LOVE.ANGEL.MUSIC.BABY INTERSCOPE
13	12	TONY CHRISTIE DEFINITIVE COLLECTION UMTV/UNIVERSAL TV
14	19	MYLENE FARMER AVANT QUE L'OMBRE POLYDOR
×15	N	EELS Blinking Lights and other revelations vagrant

# **RADIO AIRPLAY**

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25

			usic Control
NEEK	LAST WEEK	RADID AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORE	
1	1	LET ME LOVE YOU MARIO J RECORDS	AT 0, 2005
2	2	RICH GIRL Gwen Stefani Feat. Eve Interscope	
3	3	BOULEVARD OF BROKEN DREAMS GREEN DAY REPRISE	
	4	SHIVER NATALIE IMBRUGLIA SONY BMG	
5	19	SPEED OF SOUND COLDPLAY PARLOPHONE	
6	5	IF THERE'S ANY JUSTICE LEMAR SONY BMG	
7	10	DON'T PHUNK WITH MY HEART BLACK EYED PEAS INTERSCOPE	
8	18	GIRL DESTINY'S CHILD COLUMBIA	
9	91	BAD DAY DANIEL POWTER WARNER MUSIC	
10	16	SIGNS snodp dog feat. Justin Timberlake geffen	
11	-8	CANDY SHOP 50 CENT INTERSCOPE	
12	12	CAUGHT UP USHER LAFACE/ZOMBA	
13	77	LONELY NO MORE ROB THOMAS ATLANTIC	
14	13	SOMETIMES YOU CAN'T MAKE IT ON U2 ISLAND	
15	11	HEAVY ON MY HEART ANASTACIA DAYLIGHT/EPIC	

	-		XZZ
WEEK	LAST	WIFFI'S	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
0	1	12	MICHAEL BUBLE IT'S TIME 143/REPRISE 48946/WARNER BROS. 🛞
2	2	3	MADELEINE PEYROUX CARELESS LOVE ROUNDER 613192
3	3	ञ	CHRIS BOTTI WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC ()
4	4	54	DIANA KRALL THE GIRL IN THE OTHER ROOM VERVE 001826/VG D
5	5		VARIOUS ARTISTS verve//unmixed3 verve 004302/vg
	7	65	HARRY CONNICK, JR. ONLY YOU COLUMBIA 90551/SONY MUSIC
7	8.	-	TORD GUSTAVSEN TRIO THE GROUND ECM 004123/UNIVERSAL CLASSICS GROUP
8	6	13	DAVID SANBORN CLOSER VERVE 003095/VG
	9	34	JANE MONHEIT TAKING A CHANCE ON LOVE SONY CLASSICAL 92495/SONY MUSIC
10	12	13	VARIOUS ARTISTS PUTUMAYO PRESENTS: NEW ORLEANS PUTUMAYO 0232
	10	43	RENEE OLSTEAD RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS.
12	15	1)	DAVE HOLLAND BIG BAND OVERTIME SUNNYSIDE 3028
13	13	c	BILLIE HOLIDAY THE ULTIMATE COLLECTION HIP-O/VERVE 003918/UME
14	23	5	KERMIT RUFFINS WITH THE REBIRTH BRASS BAND
15			THE DIRTY DOZEN BRASS BAND THIS IS THE DIRTY DOZEN BRASS BAND COLLECTION SHOUTI FACTORY 31782/SONY MUSIC
16	22	E	YELLOWJACKETS ALTERED STATE HEADS UP 3097
17	23	25	LINDA RONSTADT HUMMIN' TO MYSELF VERVE 000887/VG
18	13	3	DR. JOHN N'AWLINZ: DIS DAT OR D'UDDA BLUE NOTE 78602
19	NE	W	LOUIS PRIMA / KEELY SMITH LIVE FROM LAS VEGAS CAPITOL 75937
20	14	6	JOHN PIZZARELLI KNOWING YOU TELARC JAZZ 83615/TELARC
21	19	35	VARIOUS ARTISTS 20 BEST OF JAZZ MADACY SPECIAL PRODUCTS 5328/MADACY
22			LOS HOMBRES CALIENTES/IRVIN MAYFIELD/BILL SUMMERS
23			LOUIS ARMSTRONG LOUIS ARMSTRONG MADACY SPECIAL PRODUCTS 50686/MADACY
24	17	3	KEELY SMITH VEGAS 58 - TODAY: RECORDED LIVE AT FEINSTEIN'S AT THE REGENCY CONCOFD 2266
25	17	4	CHARLES LLOYD JUMPING THE CREEK ECM 004121/UNIVERSAL CLASSICS GROUP
-	242	t a'	

Billecore

SALES DATA COMPILED BY

TOP

Nielsen

#### TOP CLASSICAL ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL YO-YO MA/THE SILK ROAD ENSEMBLE SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962 THE 5 BROWNS THE 5 BROWNS RED SEAL 66007/BMG CLASSICS @ 4 1 2 12 2 YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE) YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY MUSIC @ 4 31 3 ANDRE RIEU 5 32 8 77 SOUNDTRACK MASTER AND COMMANDER DECCA 001574/UNIVERSAL CLASSICS GROU 5 SOUNDTRACK THE CHORUS NONESUCH 61741/WARNER BROS JOSHUA BELL 8 6 16 7 79 П ROMANCE OF THE VIOLIN SONY CLASSICAL 87894/SONY MUSIC @ MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP) CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR D005 8 9 12 MORMON TABERNACLE CHOIR PEACE LIKE A RIVER MORMON TABERNACLE CHOIR 6188 9 0 41 HELENE GRIMAUD 10 RE-ENTRY 4048/UNIVERSAL CLASSICS GROUP ANGELA GHEORGHIU PUCCINI: OPERA ARIAS EMI CLASSICS 57955/ANGEL 2 9 LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV) RACHMANINOV: PIAND CONCERTO NO. 2 DG 003902/UNIVERSAL CLASSICS GROUP 14 11 12 YO-YO MA WITH AMSTERDAM BAROQUE ORCHESTRA (KOOPMAN) 13 13 56 IVALDI'S CELLO SONY CLASSICAL 90916/SONY N ANDRE RIEU 14 16 64 N 17293 HANDEL AND HAYDN SOCIETY CHORUS/GRANT LLEWELLYN PEACE AVIE 0039 15 ANONYMOUS 4 THE ORIGIN OF FIRE: HILDEGARD VON BINGEN HARMONIA MUNDI 907327 17 11 16 SAN FRANCISCO SYMPHONY (THOMAS) MAHLER: SYMPHONY NO. 9 SAN FRANCISCO SYMPHONY MUSIC 6 17 3 3 MAHLER: SYMPHONY NO. 9 SAN FRANCISCO SYMPHONY MUSIC 60007 RENEE FLEMING/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET) 24. 27 18 HANDEL DECCA 003160/UNIVERSAL CLASSICS GROU 14 10 YUNDI LI CHOPIN: SCHERZI, IMPROMPTUS OG 003887/UNIVERSAL 19 CITY OF BIRMINGHAM SYMPHONY (RATTLE) MAHLER: SYMPHONY NO. 8 EMI CLASSICS 57945/ANGEL 3 15 20 ANONYMOUS 4 AMERICAN ANGELS HARMONIA MUNOI 907326 VARIOUS ARTISTS RUTTER: GLORIA EMI CLASSICS 57952/ANGEL 21 23 48 22 ..... RICHARD JAMES AS IN A DREAM RICHARD JAMES 82174 23 25 BRYN TERFEL/MALCOLM MARTINEAU 18 24 3 SILENT NOON 19 8 ROLANDO VILLAZON FRENCH OPERA ARIAS VIRGIN CLASSICS 45719/ANGEL

A				AY
C			ONTEMPORARY JAZZ	
HAY	WEEK	WFERS	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	21	#1 KENNY G 20 WKS AT LAST., THE DUETS ALBUM ARISTA 62470/RMG	۲
2	2		VARIOUS ARTISTS VERVE//REMIXED3 VERVE 004166*/VG	
10	3		MARCUS MILLER	
4	6	13	SILVER RAIN 3 DEUCES 5779/KOCH BOBBY CALDWELL	-
-	1	1000	PERFECT ISLAND NIGHTS SIN-OROME 8965	
3	13	5	TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG  PAUL TAYLOR	-
-	5	r		_
-	4	3	SDUL CIRCUS VANGUARD 79785	
8	9	5	ACOUSTIC ALCHEMY AMERICAN/ENGLISH HIGHER OCTAVE 79755	500
	10	99	KENNY G ULTIMATE KENNY G BMG HERITAGE 50997/RMG	
10	12	1	JEFF LORBER FLIPSIDE NARADA JAZZ 73124/NARADA	
	-	5	GEORGE DUKE	
12	8	14	DUKE BIZARREPLANET 5102/BPM  PAT METHENY GROUP	_
	10		THE WAY UP NONESUCH 79876/WARNER BROS. CHRIS BOTTI	-
13	11	82	A THOUSAND KISSES DEEP COLUMBIA 90535/SONY MUSIC	
14			SPIN NARADA 75594	_
19	15.	9	MATT BIANCO FEATURING BASIA MATT'S MOOD DECCA 003930/UNIVERSAL CLASSICS GROUP	_
16	17	4	KEIKO MATSUI WALLS OF AKENDORA NARADA JAZZ 73335/NARADA	
7	-4	7	URBAN KNIGHTS Urban knights vi narada jazz 76635/NARADA	
18	- 9	35	BONEY JAMES PURE WARNER BROS. 48786	
19	20	32	NORMAN BROWN WEST COAST CODUN' WARNER BROS, 48713	
20	-8	40	VARIOUS ARTISTS	
21		-	FOREVER, FOR ALWAYS, FOR LUTHER GRP 002426/VG HIROSHIMA	
		1788 <u></u> 1866	OBON HEADS UP 3098	-
22			VERVE//REMIXED2 VERVE 000598*/VG	_
23	2	80	SAXOPHONIC CAPITOL 34226	
24	14.6		WAYMAN TISDALE HANG TIME RENOEZVOUS 5104	
25	23	14	PAMELA WILLIAMS SWEET SAXATIONS SHANACHIE 5121	
<u>86</u>			A DESCRIPTION OF A DESC	

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1-		TC		
19	1	C	LASSICAL CROSSOVER	R
WEEK	LAST WEEK	WEEKS PN CUT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1		2	2 VKS IL DIVO	
0	2	78	JOSH GROBAN	4
9	-	10	CLOSER 143/REPRISE 48450/WARNER BROS.	
3	3	25	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP	4
4	4	9	RONAN TYNAN RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
5	5	13	MARIO FRANGOULIS FOLLOW YOUR HEART SONY CLASSICAL 93803/SONY MUSIC	
0	13	5	LONDON SYMPHONY ORCHESTRA (WILLIAMS) STAR WARS TRILOGY SONY CLASSICAL 93451/SONY MUSIC	
2	13		KATHERINE JENKINS	2
-			LA DIVA DECCA 004391/UNIVERSAL CLASSICS GROUP	
8	E	31	LIVE FROM LAS VEGAS NEMO STUDID 57801/ANGEL	
Ð	ç.	46	BOND CLASSIFIED MB0/DECCA 002332/UNIVERSAL CLASSICS GROUP	
0	14	100	SARAH BRIGHTMAN HAREM NEMO STUDIO 37180/ANGEL	
-1	10	92	YO-YO MA OBRIGADO BRAZIL SONY CLASSICAL 89935/SONY MUSIC	
	12	63	AMICI FOREVER THE OPERA BAND RCA VICTOR 52739	
	11	52	ANDRE RIEU	
-gui			AT THE MOVIES DENON 17348	-
-4	8	56	PURE DECCA 001866/UNIVERSAL CLASSICS GROUP	-
15	15	34	TAN DUN FEATURING ITZHAK PERLMAN HERO (SOUNOTRACK) SONY CLASSICAL 87726/SONY MUSIC	
16	27	2	STRING QUARTET STRING QUARTET TRIBUTE TO THE KILLERS VITAMIN 8930	100
17	16	8	LUCIA MICARELLI MUSIC FROM A FARTHER ROOM 143/REPRISE 48795/WARNER BROS.	-
18	17	43	THE IRISH TENORS HERITAGE RAZOR & THE 82910	
19	RE-E	STRY	CHANTICLEER WITH BISHOP YVETTE FLUNDER	
20	19	63	HOW SWEET THE SOUND: SPHITLALS AND TRACTIONAL GOSPEL MUSIC WARKET CLASSICS GOOD WARKET STRATEGIC MARKETING BOND	
21	7	23	BOND: REMIXED MB0/DECCA D01117/UNIVERSAL CLASSICS GROUP THE TEN TENORS	
-			LARGER THAN LIFE RHINO 76525/WARNER STRATEGIC MARKETING CINCINNATI POPS (KUNZEL)/MORMON TABERNACLE CHOIR	
3	WE		THREE CHORAL SUITES TELARC 80631	12
23	20	35	BELA FLECK/EDGAR MEYER MUSIC FOR TWO SONY CLASSICAL 921D6/SONY MUSIC	
24			LOS ANGELES GUITAR QUARTET GUITAR HEROES TELARC 80598	
25	23	26	ARIA ARIA 3: METAMORPHOSIS KOCH 5765	
1027	180	-		

# CHARTS LEGEND

# 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.

CRIEATEST CE Where included, this award Indicates the title with the chart's largest unit increase.

Where included, this award indicates the title with SETTED the chart's biggest percentage growth.

INSTREETER Indicates album entered top 100 of The Billboard 200 CRADUATE 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. (C) D/DV combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

# SINCHESCHARTS

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 Pop100 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. Singles with the greatest sales gains.

#### CONFIGURATIONS

♥ CD single available.
 ♥ Digital Download available.
 ♥ Vinyl Maxi-Single available.
 ♥ Vinyl Maxi-Single available.
 ♥ CD Maxi-Single available.
 ♥ CD Maxi-Single available.

#### 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.

 Titles with the greatest club play increase over the previous week

# <mark>AWARD CHRIEHVHES</mark>

■ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 10 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multicipationum laval for borger sets and double albums with a numer time at the sets.

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).

#### SINGLES 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 longform 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 nontheatrical titles. SEE BELOW FOR COMPLETE LEGEND INFORMATION.

# O POP CATALOG

ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) NEEK NEEK NEEK NEEK CERT #1 KEITH URBAN 1 1 134 2 VILLE) 32935 (18.98/10.98 AC/DC BACK IN BLACK LEGACY/EPIC 80207\*/SONY MUSIC (18.98) 2 2 75 Ð 3 :65 NORAH JONES 3 φ OME AWAY WITH ME BLUE NOTE 32088\* (17.98) GREEN DAY . 4 5 56 UPERHITS! REPRISE 48145/WARNER BROS. (18.98) 233 THE BEATLES -5 9 DL (18.98/12.98) BOB SEGER & THE SILVER BULLET BAND 8 546 6 50 CENT GET RICH OR DIE TRYIN' SHAOY/AFTERMATH 493544\*/INTERSCOPE (13.98/8.98) 6 6 95 RAY CHARLES 4 45 -8 THE VERY BEST OF RAY CHARLES RHINO 79822 (11.98) QUEEN GREATEST HITS HOLLYWOOD 161265 (13.98/11. 7 586 7 . BOB MARLEY AND THE WAILERS 10 13 10 • LAND 548904/UME (13.98/8.98) 🟵 PINK FLOYD 11 11 1448 DARK SIDE OF THE MOON CAPITOL GREATEST COLDPLAY GAINER A RUSH OF BLOOD T 1 18.98/1<mark>0.9</mark>8 12 3 17 136 SH OF BLOOD TO THE HEAD CAPITOL 40504\* (18.98/11.98) STEVIE WONDER THE DEFINITIVE COLLECTION MOTOWN/UTV 066164/UME (18.98) . 13 13 73 12 TO3 METALLICA • 14 KTRA 61113\*/AG (18.98/11.98) 15 232 TIM MCGRAW 0 15 77978 (18.98/12.98) AUDIOSLAVE 16 20 119 D SCOPE/EPIC 86968\*/SONY MUSIC (18.98) GREEN DAY 14 138 ф 17 5529\*/WARNER BROS. (12.98/7.98) EVANESCENCE 6 18 19 113 FALLEN WIND-UP 13063 (18.98) U2 THE BEST OF 1980-1990 ISLAND 524613/IDJMG (18.98/12.98) 2 16 150 19 SYSTEM OF A DOWN 8 20 26 125 NA 62240\*/SONY MUSIC (18.98/12.98 LINKIN PARK -21 18 /110 DS. 48186\* (19.98) 23 121 JACK JOHNSON 22 OY 860994\*/UMRG (18.98) 29 105 LYNYRD SKYNYRD 23 . STERS THE MILLENNIUM COLLECTION MCA 111941/UME (11.98) JOURNEY JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18 98/12.98) 24 25 612 Φ 3 25 22 116 AWAY FROM THE SUN REPUBLIC/UNIVERSAL 064396/UMRG (13.98/8.98) LED ZEPPELIN 21 91 26 E BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19:98 EARLY DAYS & LATTER DAYS: THE BEST KELLY CLARKSON 2 27 53 27 (18.98) HANKFUL KENNY CHESNEY 4 28 33 232 RLG (18.98/12.98) ABBA GOLD -- GREATEST HITS POLYDOR/A&M 517007/UME (18.98/12.98) 30 396 6 29 ELVIS PRESLEY 30 3 31 129 58079\*/RMG (19.98/12.98) THE O'NEILL BROTHERS 31 NEILL BRDTHERS 1401/SHAMROCK-N-ROLL (29.98) MICHAEL BUBLE 32 SE 48376/WARNER BROS. (18.98) THE POSTAL SERVICE -24 35 33 JIMI HENDRIX 34 28 123 EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671\*/UME (18.98/12.96 DEF LEPPARD VAULT -- GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98) 35 36 385 3 32 34 BILLY IDOL . 36 YSALIS 28812/CAPITOL (16.98) GREATEST HITS LYNYRD SKYNYRD ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98) . 37 48 32 SUBLIME 5 38 35 353 INE ALLEY/GEFFEN 111413/UME (18.98/12.98) SUBLIME GROUTING LINKIN PARK SUSPOID THEORY] WARNER BROS: 47755 (18.98/12.98) SUBLIME ( 39 34 234 φ SIMPLE PLAN B 41 105 40 , NO HELMETS...JUST BALLS LAVA 83534/AG (12.98/7.98) MERCYME ALMOST THERE INO 86133/CURB (16.98) () 2 49 158 41 MARTINA MCBRIDE 62 3 GREATEST HITS RCA NASHVILLE 67012/RLG (18.98/12.98) ELTON JOHN GREATEST HITS 1970-2002 ROCKET/UTV 063478/UME (19.98) 3 43 43 92 BARRY MANILOW 44 . ANILDW BMG HERITAGE 10600 (18.98/12.98) AL GREEN 2 40 207 45 GREATEST HITS HI/THE RIGHT STUFF 30800/CAPITOL (17.98/10.98) AC/DC Live LeGACY/EPIC 80214/SONY MUSIC (17.98/11.98) 44 215 3 46 DURAN DURAN 47 38 96239 (18.98/11.98) @ 46 67 LIONEL RICHIE THE DEFINITIVE COLLECTI . 48 IVE COLLECTION MOTOWN/UTV 068140/UME (18.98) CHRIS LEDOUX 20 GREATEST HITS CAPITOL (NASHVILLE) 99781 (16 98/10.98) . 39 14 49 CREEDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2\*/CONCORD (17.98/12.98) 50 RE-ENTRY 4

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Bilboard 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. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP SOUNTRACKS: Catalog titles are included. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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WEEK	LAST WEEK	WEEKS ON CHT	ARTIST	Title	BB 200 RANKING	CERT
1	81		#1 BRUCE SPRINGSTEEN	Devils & Dust	1	
2	NE	W	BEN FOLDS EPIC 94191*/SONY MUSIC 10	Songs For Silverman	13	
з	1	2	IL DIVO SYCO COLUMBIA 93963/SONY MUSIC	l  Divo	9	10
4	m		ADEMA EARACHE 292	Planets	-	
5	2	2	ROB THOMAS MELISMA/ATLANTIC 83723/AG (D)	Something To Be	4	
6	NI		PORCUPINE TREE LAVA 93812/AG		132	
7			JOHN PRINE OH BOY 034	Fair & Square	55	
8	9	9	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UMRG	In Between Dreams	17	
9	5	5	BECK INTERSCOPE 003481* (*)	Guero	20	
10		1	JO DEE MESSINA CURB 78770	Delicious Surprise	7	
11	6	4	MARIAH CAREY ISLANO 003943*/IDJMG	The Emancipation Of Mimi	2	
12	3	2	ANNA NALICK COLUMBIA 90891/SONY MUSIC	Wreck Of The Day	37	
13	8	3	GARBAGE ALMO SOUNDS/GEFFEN 004195/INTERSCOPE	Bleed Like Me	43	
14	N		NEW ORDER WARNER BROS. 49307*	Waiting For The Sirens' Call	46	
15			ACCEPTANCE COLUMBIA 89016/SONY MUSIC	Phantoms	122	
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WEEK	LAST WEEK	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	CETT
1	1	2	THREE 6 MAFIA PRESENTS CHOICES II: THE SETUP	
2	2	2	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN ROWDY/MOTOWN 004615/UMRG	
3	3	28	RAY (RAY CHARLES)	
4	4	38	GARDEN STATE FOX EPIC 92843/SONY MUSIC	•
6	N	w	XXX: STATE OF THE UNION JIVE 67922/20MBA	
0	5	23	THE PHANTOM OF THE OPERA REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC	
7	10	2	A LOT LIKE LOVE COLUMBIA 94223/SONY MUSIC	
8	7	7	ICE PRINCESS WALT DISNEY 861227	
9	6	4	THE OC: MUSIC FROM: MIX 4 WARNER SUNSET 48705/WARNER BROS.	and
10	8	19	NAPOLEON DYNAMITE LAKESHORE 33810	
IJ	NE	w	NASHVILLE STAR 2005 FINALISTS UNIVERSAL SOUTH 004337	
12	13	202	O BROTHER, WHERE ART THOU? LOST HIGHWAY/MERCURY 170069/I0JMG	Ð
13	15	19	THE PHANTOM OF THE OPERA (SPECIAL EDITION) REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC	
14	11	31	DORA THE EXPLORER NICK 64435/SONY BMG STRATEGIC MARKETING GROUP	
15	14	25	THE SPONGEBOB SQUAREPANTS MOVIE NICK 48888/SIRE	100

C	1	C		
THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE (MAPRINT / DISTRIBUTING LABEL)	
1	1	5	SWKS THE RIGHT TO BARE ARMS (JACK/WARNER BROS. (NASHVILLE)/WRN)	
0	-	1	FAMILY GUY WITH WALTER MURPHY AND HIS ORCHESTRA FAMILY GUY: LIVE IN VEGAS (FOX/GEFFEN/INTERSCOPE)	
з	2	33	DANE COOK HARMFUL IF SWALLOWED (COMEDY CENTRAL)	
4	4	33	JEFF FOXWORTHY THE BEST OF JEFF FOXWORTHY: 00UBLE WIDE, SINGLE MINDED (WARNER BROS. (NASHVILLE)/RFI/10)	
5	2	33	MITCH HEDBERG MITCH ALL TOGETHER (COMEDY CENTRAL)	
6	6	27	BILL ENGVALL A DECADE OF LAUGHS (JACK/WARNER BROS. (NASHVILLE)/WRN)	
7	5	23	SOUNDTRACK BLUE COLLAR COMEDY TOUR RIOES AGAIN (JACK/WARNER &ROS. (NASHVILLE)/WRN)	
0	7	33	RODNEY CARRINGTON GREATEST HITS (CAPITOL (NASHVILLE))	
0	9	33	RON WHITE DRUNK IN PUBLIC (PARALLEL/HIP-O/UME)	
10	10	33	CLEDUS T. JUDD BIPOLAR AND PROUD (KOCH)	
11	8	E	MITCH HEDBERG STRATEGIC GRILL LOCATIONS (COMEDY CENTRAL)	
12	11	14	LEWIS BLACK LUTHER BURBANK PERFORMING ARTS (COMEDY CENTRAL)	
13	12	33	JEFF FOXWORTHY Have your loved ones spayed or neutered (Warner Bros. (Nashville)/WRN)	
14	13	22	LEWIS BLACK RULES OF ENGAGEMENT (COMEDY CENTRAL)	
13	15	11	CHRIS ROCK NEVER SCARED (DREAMWORKS/INTERSCOPE)	
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SALES DATA COMPILED BY

Nielsen VideoSca

# VIDEO

# OVD SALES

THIS WEEK	LAST WEEK	2 WEEKS AGO	TITLE LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Principal Performers	OCNT.	RATING
1	NE	W	MEET THE FOCKERS (WIDESCREEN)	Ben Stiller/Robert De Niro		PG-12
2	NE	w	MEET THE FOCKERS (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25824 (29 98)	Ben Stiller/Robert De Niro		PG-1
3	1	2	OCEAN'S TWELVE WARNER HOME VIDEO 38948 (27.98)	George Clooney/Brad Pitt		₽G-1
4	NE	w	HOUSE OF FLYING DAGGERS COLUMBIA TRISTAR HOME ENTERTAINMENT (29.98)	Zhang Ziyi		PG-1:
5	3	6	THE INCREDIBLES (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36387 (29.98)	Animated		PG
6	4	3	SIDEWAYS (WIDESCREEN) F0XVIDE0 27578 (29 98)	Paul Giamatti/Thomas Haden Church		R
at .	2	2	HOTEL RWANDA MGM HOME ENTERTAINMENT 08501 (26.98)	Don Cheadle		R
8	RE-E	NTRY	MEET THE PARENTS (BONUS EDITION) (WIDSCREEN) UNIVERSAL STUDIOS HOME VIDED 25459 (19.98)	Ben Stiller/Robert De Niro		PG-1
9	NE	w	MEET THE PARENTS (BONUS EDITION) UNIVERSAL STUDIOS HOME VIDEO 25460 (19.98)	Ben Stiller/Robert De Niro	1000	" <b>J</b> PG-1 <sup>2</sup>
10	6	6	THE INCREDIBLES (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39841 (29 98)	Animated		PG
	5	3	SPANGLISH COLUMBIA TRISTAR HOME ENTERTAINMENT 04852 (29.95)	Adam Sandler/Tea Leoni		PG-1:
12	RE-E	NTRY	GARFIELD THE MOVIE FOXVIDE0 24673 (19.98)	Breckin Meyer/Jennifer Love Hewitt		PG-1
13	31	19	FORREST GUMP (SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 156444 (14.98)	Tom Hanks	1000	PG-12
14	NE	w	BIRTH NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 07838 (27.98)	Nicole Kidman/Lauren Bacall		8
15	RE-E	NTRY	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663 (19 98)	ARL Johnny Depp/Orlando Bloom		P6-17
16	RE-E	NTRY	THE DAY AFTER TOMORROW (WIDESCREEN) F0XVIDE0 23554 (19.98)	Dennis Quaid/Jake Gyllenhaal		PG-
0	RE-E	NTRY	PULP FICTION: COLLECTOR'S EDITION MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23541 (13.98)	John Travolta/Samuel L. Jackson		R
18	7	3	ELEKTRA (WIDESCREEN) FOXVIDE0 28264 (29.98)	Jennifer Garner/Goran Visnjic	1000	PG-12
19	29	47	TITANIC PARAMOUNT HOME ENTERTAINMENT 155227 (14.98)	Leonardo DiCaprio/Kate Winslet		PG-10
20	10	5	FINDING NEVERLAND (WIDESCREEN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38218 (23.98)	Johnny Depp/Kate Winslet	10-1	PGE
21	NE	W	XXX (UNCENSORED UNRATED DIRECTCIR'S CUT) COLUMBIA TRISTAR HOME ENTERTAINMENT 003945 (24.58)	Vin Diesel		<b>PS-11</b>
22	38	28	STAR WARS: EPISODE I-THE PHANTOM MENACE FDXVIDE0 2002391 (19.98)	Liam Neeson/Ewan McGregor		PG
23	RE-E	NTRY	MAN ON FIRE F0xvIDE0 23965 (19.98)	Denzel Washington	TANK I	R
24	RE-E	NTRY	PRINCESS BRIDE MGM HOME ENTERTAINMENT 02362 (19.98)	Cary Elwes/Robin Wright		18
25	16	18	NAPOLEON DYNAMITE FDXVIDE0 24392 (29.98)	Jon Heder		PB.
- R niego	-	2. 4				

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- 11

#### OP VHS SALES CERT. RATING LABEL/DISTRIBUTING LABEL & NUMBER NEW PG-13 10 THE INCREDIBLES WALT DISNEY/BUENA VISTA 36425 (29.98) 2 6 DORA THE EXPLORER: BIG SISTER DORA HR 5 JNT B6643 (9.98) THE SPONGEBOB SQUAREPANTS MOVIE 8 Pa 3 DORA THE EXPLORER: CATCH THE STAR 15 6 PARAMOUNT 36493 (9.98) THOMAS & FRIENDS: SODOR CELEBRATION 10 4 HIT 08989 (14.98 BARBIE: FAIRYTOPIA . 7 7 SHARK TALE 5 11 -8 RKS 91879 (24.9 BARNEY: LET'S GO TO THE FARM -10 7 BAMBI (SPECIAL EDITION) 8 8 10 WALT DISNEY/BUENA VISTA 36336 (24.98) SPONGEBOB SQUAREPANTS: HOME SWEET PINEAPPLE -13 14 FAT ALBERT 9 5 PG . 12 GARFIELD THE MOVIE 12 27 PQ-15 13 0 24681 (19.98 MAX & RUBY: SPRINGTIME FOR MAX & RUBY NICKELODEON VIDEO, PARAMOUNT 86503 (9.98) 14 11 8 8 DORA THE EXPLORER: SILLY FIESTA 15 14 39 NR AMOUNT 79593 (9.98 SCOOBY DOO 2: MONSTERS UNLEASHED WARNER VIDEO 28397 (22.98) ALOHA SCOOBY DOO 16 17 32 PG . 15 11 17 VIDEO 02385 (14.98 MULAN 2 WALT DISNEY/BUENA VISTA 25414 (24.98 18 21 12 . DORA THE EXPLORER: CITY OF LOST TOYS -35 19 ARAMOUNT 875413 (9 98 DORA THE EXPLORER: DORA'S FAIRYTALE ADVENTURE PARAMOUNT 41913 (12.98) NR 20 18 28 THOMAS THE TANK ENGINE & FRIENDS 5 NR 22 21 DR BAY 01333 (12.9 BABY EINSTEIN: BABY MACDONALD WALT DISNEY/BUENA VISTA 33114 (14.98) 22 RR E-ENTRY BLUE'S CLUES - BLUE'S ROOM: IT'S HUG DAY PARAMOUNT 86842 (9.98) NB 20 CANDYLAND: THE GREAT LOLLIPOP ADVENTURE 23 3 0 24

PARAMOUNT 86303 (16.98) BABY MONET: DISCOVERING THE SEASONS WALT DISNEY/BUENA VISTA 34979 (14.98)

3

WEEK	LAST WEEK	WEEKS ON CHT	TITLE LABEL/ DISTRIBUTING LABEL	RATING
				<b>~6-</b> 13
2	1	2	OCEAN'S TWELVE WARNER HOME VIOE0	PG-1:
3	2	R	SPANGLISH Columbia tristar	PG-14
4	3		SIDEWAYS FOXVIDEO	-
5	5	2	HOTEL RWANDA	
6	4	3	ELEKTRA FOXVIDEO	PG 15
-	8	5	FINDING NEVERLAND MIRAMAX/BUENA VISTA	8
	6	4	AFTER THE SUNSET	P(
9	9	7 .	LADDER 49 TOUCHSTONE HOME VIDEO/BUENA VISTA	
10	-	1163	THE INCREDIBLES WALT DISNEY/BUENA VISTA	PG
DVI. C	i y ni	THE .	ssentials. © 2005 Rentrack Communition. All Rights Res ra	EØ

RENTRAK SSON RUS

RENTALS CAME						
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE MANUFACTURER	RATING		
1	1	2	PS2: MIDNIGHT CLUB 3: DUB EDITON 2 WKS ROCKSTAR GAMES	NR		
2	2	2	XBOX: MIDNIGHT CLUB 3: DUB EDITION ROCKSTAR GAMES	NR		
з	4	26	PS2: GRAND THEFT AUTO: SAN ANDRENS ROCKSTAR GAMES	*		
4	6	9	PS2: GRAN TURISMO 4 SONY COMPUTER ENTERTAINMENT	E		
5	5	4	PS2: DRAGONABALL Z: SAGAS	3		
6	3	3	XBOX: DOOM 3 ACTIVISION			
+	7	2	XBOX: CLOSE COMBAT: FIRST TO FIGHT 2K GAMES	-		
8	8	2	PS2: GOD OF WAR SONY COMPUTER ENTERTAINMENT	м		
9	10	23	PS2: NEED FOR SPEED: UNDERGROUMD ELECTRONIC ARTS	Ē		
10	9	4	XBOX: TOM CLANCY'S SPLINTER CELL CHAOS THEOFY UBI	M		
1	-			auto		



# HEATSEEKERS

6         3         29         JEFF BATES RCa NASHVILLE 67071/RLG (17.98/11.98)         Ra	
2         15         3         GREATEST MEROPOLIS 365* (11.98)         You'll Rebel           3         GGI SHO ELUT         ACCEPTANCE COLUMBA 89016/SONY MUSIC (11.98)         Columba 80016/SONY MUSIC (11.98)           4         WTW         PORCUPINE TREE LAVA 93812/AG (13.98)         Gui PREMIUM LATIN 94082/SONY DISCOS (13.98)         Gui PREMIUM LATIN 94082/SONY DISCOS (13.98)           5         NTW         AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)         Gui PREMIUM LATIN 94082/SONY DISCOS (13.98)           6         3         29         JEFF BATES RCA NASHVILLE 67071/RLG (17.98/11.98)         Rational Columbia	Phantoms Deadwing od's Project ainbow Man Silent Alarm
3         CCEPTANCE Columba 89616/SONY MUSIC (11.98)           4         HFW         PORCUPINE TREE LAVA 93812/A6 (13.98)           5         NFW         PREMIUM LaTIN 94082/SONY DISCOS (13.98)         Ga           6         3         29         JEFF BATES RCA NASHVILLE 67071/RLG (17.98/11.98)         Ra	Deadwing od's Project ainbow Man Silent Alarm
4         PORCUPINE TREE           LAVA 93812/AG (13.98)         Ga           5         NEW         AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)         Ga           6         3         29         JEFF BATES RCA NASHVILLE 67071/RLG (17.98/11.98)         Ra	od's Project ainbow Man Silent Alarm
5         NEW         AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)         Ga           6         3         29         JEFF BATES RCA NASHVILLE 67071/RLG (17.98/11.98)         Ref	ainbow Man Silent Alarm
6         3         29         JEFF BATES RCA NASHVILLE 67071/RLG (17.98/11.98)         Ra	Silent Alarm
7         5         6         BLOC PARTY         S           VICE/DIM MAK 93815*/ATLANTIC (13.98)         S         S         S	eltic Woman
CELTIC WOMAN	and the second se
9 4 74 DAMIEN RICE DRM/VECTOR 48507. WARNER BROS. (18.98) ⊕	0
10 7 5 VICENTE FERNANDEZ SONY 015C05 95624 (12 98) Mis Corridos C	Consentidos
11 10 9 AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee
KURT CARR BRO IECT	One Church
13 8 26 THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUILING VISTA 861085/WALT DISNEY (7.98) Baby Einstein: Lulla	by Classics
7050101	To Breathe
15 21 9 SHOOTER JENNINGS UNVERSAL SOUTH 003816" (13.98) Put The O Back	In Country
16 14 26 RISE AGAINST GEFFEN 002967/INTERSCOPE (9.98) Siren Song Of The Court	nter Culture
ANA DADDADA/IENNUEED DENA	Confesiones
18 16 2 CAFE TACUBA UNIVERSAL LATINO 004461 (15 98) ⊕	Un Viaje
19 25 6 NATALIE GRANT CURB 78850 (17.98)	Awaken
20 22 10 MISSISSIPPI MASS CHOIR Not By Might, Not By Might	or By Power
	b ridaz.com
22 30 22 THE ARCADE FIRE MERGE 225* (15.98)	Funeral
23 25 58 MUSE TASTE MEDIA 48733/WARNER BROS. (14.96)	Absolution
24 16 6 LOUIS XIV PINEAPPLE/ATLANTIC 93825/AG (13.98) The Best Little Secret	ets Are Kept
THE JOUN BUTLED THIS	se Over Sea
26 2/ 26 RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble
27 USR LYRICS BORN QUANNUM PROJECTS 80703*/EPITAPH (13.98) Same !@#\$ D	ifferent Day
	Nueva Mujer
29 26 5 TEGAN AND SARA VAPOR 89403/SANCTUARY (16.98)	So Jealous
MATICVANU	e At Stubbs
IEM	nally Woken
C TERENIANES	se Mix 2005
33 12 2 SINAI BEACH VICTORY 2722 (12 98)	Immersed
34 1 2 SLIGHTLY STOOPID STOOPID/CALIPATES 01208/REINCARNATE (15.98) Closer	To The Sun
35 31 6 DECEMBERISTS KILL ROCK STARS 60425 (16 98)	Picaresque
SUDEDCHICK	y From Pain
SDITAL FIELD	Bad Things
38 LEW AQUALUNG Strange A	nd Beautiful
39         12         27         J MOSS G0SPD CENTRIC 70068/ZDMBA (17.98)         The J M	Noss Project
40 34 17 MARC BROUSSARD ISLAND 002938/IDJMG (9.98)	Carencro
41         11         19         PHILLIPS, CRAIG AND DEAN IN0/EPIC 92879/SONY MUSIC (17.98)         Let The Worshi	ippers Arise
SANCTUARY 84/39 (18.98)	arms Of God
43 9 2 CIRCA SURVIVE EQUAL VISION 103 (12.98)	Juturna
44         15         MICAH STAMPLEY DEXTERITY SOUNDS 66933/EMI GOSPEL (17 98)         The Songbod	ok Of Micah
(45) STEREOLAB TOD PURE 160/BEGGARS GROUP (25.98 CD/DVD) ⊕ Oscillons From T	he Anti-Sun
443 3E 6 M.I.A. XL 186* (15.98)	Arular
47         12         28         FALL OUT BOY FUELED BY RAMEN 061 (12.98)         Take This To	Your Grave
48         15         36         UNDEROATH Solio State 83184/100TH & Nail (13.96)         They're Only Cha	asing Safety
49 ∃E 2 JOAN SEBASTIAN MUSART 3446/BALBDA (16.96)	Inventario
60 REW CAESARS ASTRALWERKS 60828 (12 98)	Paper Tigers

BREAKING & ENTERING oner Matt<sup>®</sup>Hales at the helm, Aqualung "Strange and Beautiful" (Red Ink/Colu

tring- and piano-laced U.S. ia), bows at No: 38 on Top ig their inaugural *Billboard* 

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# **SINGLES & TRACKS** APT 14 2005 SONG INDEX Chart Codes: CS (Het Country Senge). H100 (Hot 100 Senge); LT (Het Latin Senge). POP (Pop 100 Senge) and RBH (Het R&B/Hip Hep Senge). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1, 2 STEP (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamertane BMI/Bubba Gee BMI/Noontime Tunes BMI/Mass Contusion ASCAP/WB ASCAP) WBM H100 30,

POP 23 1 THING (MI Suk ASCAP/Universal ASCAP/EMI Blackwood BM/Dam Rich BMI EMI U Catalog. ASCAP), HL/WBM H100 12 POP 28, RBH 7 4TH OF JULY (Universal ASCAP/Faster N Harder Music, ASCAP) HL, CS 45

# ADIOS AMOR TE VAS (BMG Songs ASCAP/Alma

ADIOS AMUH TE VAS tolvio Soligs Pools make BMI) LT 13 AGAIN (Chyna Baby, BMI/Universal ASCAP/Tetra-grammation, ASCAP/Nwrac Tyke ASCAP/Lesse Jay ASCAP.Reach Global ASCAP/The Robinson Music Group, BMI/29 Black Music BMI/EMI Blackwood, BMI), HL H100 47, RBH 8 AIRE (Ser-Ca. BMI) LT 4 ALABAMA (ShanCan BMI) CS 52 ALCOHOL (EMI April ASCAP/Sea Gayle ASCAP)

HL CS 41 ALGO ESTA CAMBIANDO (Lolein BMI/Doble Acuarela Songs, ASCAP/EMI Blackwood BMI) LT 29 ALGO MAS (EMI April ASCAP) (LT 18 ALL BECAUSE OF YOU (Liesse's First Born Music, BMI, Wilkinson Ave BMI/Wilkinson Kusic BMI, Wilkinson Ave BMI/MilYork City Music ASCAP/Jerome Jones, SESAC/Notting Hill Songs SESAC/Peermusic III BMI/Young Fiano, SESAC/A Blac Muzik, ASCAP/EMI April, ASCAP), HL H100

95. RBH 28 ALL I DO (Gold Forever BMI/Stone Diamond BMI/EMI Blackwood, BMI), HL RBH 71 ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BM/EMI Blackwood, BMI)

ASCAP/Sonotrack, BM/FMI Blackwood, BMI) HL/WBM, H100 57, POP 33 AMERICAN BABY (Colden Grey, ASCAP/Tinco Pub-lishing, ASCAP/Bat Future, BMI) H100 19, POP 22 AMOR DEL BUENO (Monster Music, ASCAP) LT 15 ANYTHING BUT MINE (Gravitron SESAC/Carrival Music, SESAC) C5 6, H100 62 ASAP (Oroman And Ya Majesty S Music, ASCAP/Down Holmes Publishing, BMI), RBH 37 EL AUTOBUS (Edmusa, ASCAP/Falo, ASCAP/Van-der America, BMI) LT 27

# B

BABY DOLL (Greenhorse BMI/EMI Black d BMI/U Rule Music ASACP/EMI April, ASCAP) HL CS 29 BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jen ofer Nettles, ASCAP/Telegrammusic, ASCAP) CS

14, POP 76 BABY I'M BACK (Byefall Music: ASCAP/Famous, ASCAP/Latino Velvet: BMI/Sonos Of Universal: BMI), JP 42, RBH 99 ncle Bobby's Music, BMI/EMI Black GT BMI/MS 802, BMI/Unichappell 48 Swizz Beatz, ASCAP/Universal, BACK OF DA CLUB (

ASCAP/Karma, BMI), HL RBH 100 BACK THEN (Mike Jones, BMI) RBH 57 BANDOLERO (Mia Mussa, ASCAP) LT 12 BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP) DDP 20

ASCAP) POP 30 BEHIND THESE HAZEL EYES (Smelly Songs, SCAP/7omba, ASCAP/Kasz

ASCAP/Maratone, ASCAP/Zomba, ASCAP/Asz Money Publismig, ASCAP/EMI April ASCAP) HU/MBM, H103 88, POP 15 BEST OF YOU (MJ Txelve BM/Llove The Punk Rock Music, BM/Songs 01 Universal, BSCAP/Flying Ear-Indre A Rock, ASCAP/Universal, ASCAP/Flying Ear-form, BM/EMI Blackwood, BMI), HL H100 51 POP

48 BEVERLY HILLS (E.O. Smith, BMI) H100 53, POP 46 BE YOURSEF (Disappearing One, ASCAP/LBV Songs, BM/Meiee Sawy Music, BMI/Me 3, BMI/EMI Apri, ASCAP HL/WBM, H100 64 POP 81 BIG TIME (Big Love ASCAP/WB ASCAP EMI Black-wood, BM/Potty Mouth, BMI/Rounded, BMI) WBM, CSA

BIG WHEELS (M Felon Entertainment, ASCAP) RBH BILLY'S GOT HIS BEER GOGGLES DN (Castle

BILLT's dorf filde BML Texabama Music. Street ASCAP Murah BML Texabama Music. BML/Katank Music. BMI). WBM, CS 51 BLESS THE BROKEN RDAD (Careers-BMG BML/Bit Chean BML/Jeff Diggs BML/Bug BMI)

BLUE ORCHID (Peppermint Stripe, BMI) H100 70.

BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Date: ASCAP), WBM, H100,15, POP.

13 BREAKAWAY (Fnends OI Seaguils ASCAP/Five Card ASCAP/Music OI Windswept, ASCAP/WB ASCAP/G Matt ASCAP Almo, ASCAP/Avril Lavigne, SOCAN) I-LV/BMI, H100 39 BREATHE (2 A.M.) (AnniBonnaMusic, ASCAP) H100 Fe on De Astronomic AscAP Almona August AscAP) H100 Fe on De Astronomic AscAP Almona August AscAP Almona A

56 POP 50 BRING EM OUT (Carter Boys ASCAP/EMI April ASCAP/Warner-Tamertane BMI/Domani And Ya Majesty's Mulsic, ASCAP/Swi77 Reatz, ASCAP/Uni

AscAP waher-tameraline bintybolitalii Alu ta Majestys Music ASCAP/Swizz Beatz, ASCAP/Uni versai ASCAP, HL/WBM POP 90 RBH 41 BRING ME DOWN (Sony/ATV Tree, BM/WHATSKI Music ASCAP/Outl Pickin At II Music, ASCAP) HL B.Y.O.B. (Sony/ATV Tunes: ASCAP/Ddevil ASCAP)

C CANDY SHDP (Scott Storch, ASCAP, "rill Produc-lions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL H100 & POP 11 RBH 21 CANT SATISFY HELP (Loyal Soldiers, ASCAP/Jam

One ASCAPI RBH 36 CATER 2 U (Sony ATV Tunes, ASCAP/Bevonce, ASCAP/Renortia ASCAP/Michelle MW, ASCAP/EMI Biackwood, BM/Padney Jerkins, BMI Noting Date, ASCAP/Biack Owned Musik ASCAP/Ric Rude, ASCAP, HL, H100 91 RBH 23 CAUGHT UP (Dirty Dr. ASCAP/Daversal ASCAP/Double Oh Eight, ASCAP/PoohB2 ASCAP/INC South ASCAP/Music Ol Windswept ASCAP FMI April, ASCAP/Pladis, ASCAP) HL, H100 37 CPI 20

- 20 Songs Of Universal, BMI/Slavery izness Muzik, BMI/DJ Irv BMI/Kam RMI) HL BBH 91 CAUGHT UP

BM/Family Biznešs Muzik, BM/DJ Inv BM/Kam Kams Music, BMI), HL, RBH 91 CHARIOT (G. DeGraw Music, BMI/Warner-Tamerlane – BMI), WBM, H100 68, POP 38 CTTY BOY WITY IT (Neggy Neg Publishing, ASCAP) TOTULE2

CLASS REUNION (THAT USED TO BE US) (SonyALV Iree, BMI/SMeen Stars BMI/HonPro. BMI/Super ID, ASCAP/Top Mule ASCAP/Sassy Mule ASCAP/Don Pfinmmer, ASCAP/The Loving Company ASCAP/Wixen ASCAP). HL, CS 18, H100

COLD - Sugarstar, BMI) POP 57 COLLIDE (HKD Music BMI Warner-Tamerlane, 66 Go to www.billboard.biz for complete chart data

BMI/Tentative BMI) WBM H100 34, POP 24 COMO PUDISTE (EMI April, ASCAP/Gunhill Road ASCAP/Perez Soin BMI/Warner-Tamerjane BMI) LT

CONTRA VIENTOS Y MAREAS (WB RMD LT 10 ASCAP/Muziekultgevens Artemis BV, BMI) LT 10 THE CORNER (Songs 01 Universal, BMI/Senseless BMI/Please Gimme My Publishing, BMI/Senting DU Dur Dreams, BMI/EM Blackwood, BMI/Be Bop 01 Dead Music, ASCAP/Tunes By Dune, ASCAP) HL, RBH 51

D DAUGHTERS (Sony/ATy Tunes, AST AP-Specific Ham, ASCAP), HL POP 71 DEM BOYZ (Regina S Son, ASCAP/Diehamar Music ASCAP/Jeey Music, BM/Privad IL BM/orthin Ga Finest, BM/ZMI April ASCAP/Ishmool Music, BMI HBH 40 DIAMONDS FROM SIERBA LEONE (Please Gimme

DIAMONUS FHUM SIEHRA LEUR (FIELS DIITINE WR Publishing BW/Getting CUT (FIELS BW/EM) Blackwood, BM/Four Deuce Publishing, ASCAP You Can Take If Whi You, ASCAP/RM Unart Catalon BM/Banyin ASCAP) HI, BBH 35 DISCO INFERIOT(50) Ceril, ASCAP/Inversal ASCAP/700, ASCAP) H100 18 F0P 12 RBH 47 DONT ASK ME HOW I KNOW (Mosar Music BM/Bobbys Song And Salvage BM/Bill Butler, BM/JonesBone Music, ASCAP Tier Three Music, ASCAP) CS 25

DON'T CHA (God Given, BMI) RBH 70 DON'T CHA (God Given, BMI/T Ziah BMI/Ensign

DON'T CAR LGO CIVER, SWI/ Carl B Mil/Crisign BMI, HL, H100 76 POP 40, RBH 65 DON'T PHUNK WITH MY HEART (Carecris-BMG, BM/Zomba Songs B/U/Mul) am BM/Cherry River, BM/Printz Polar, BM/KSongs 01 Universal BM/E1 Cubano Music, BMI EMI Blackwood BMI) HL/WBM, H100 16 POP 8 DDNT STOP (Music 01 Windswept ASCAP/Hitco South ASCAP/Shakur AI-Din ASCAP/The Waters 01 Nazareth BM/EMI Blackwood, BM/Pressure Music ASCAP/Mo Mon Chit BMI, 41 BBH 75

ASCAP/My Own Chit. BMI) HL. HBH / D DONT WORRY BOUT A THING (Emerto.

HL/WBM. CS 28 DD SOMETHIN' (Murlyn, ASCAP/Universal-Poly-Gram International ASCAP/EMI April ASCAP) HL

DOWN AND OUT (Killa Cam BMI/EMI Blackwood, BMI/EMI Longitude, BMI/Please Gimme My Publish

DRAGOSTEA DIN TEI (MA YA HI) (Media Services MR-ADA/EMI Music Publishing UCMR-4. Lafayette Music ASCAP/Lookietuke Songs. CAP/EMI April ASCAP) HL. POP 98 AM Ric Warror Tamadase RMI) WRM CS DREAM BIG (Warner-Tamerlane, BMI), WBM, CS 54 DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth BMI/Careers-BMG\_BMI/Raynchaser, BMI), HL\_RBH

30 DRUGS OR JESUS (Sony/ATV Cross Keys, ACCAD-Onalis, RAM/Caceers, RMG, BMI/Silverkiss ASCAP-Onaly BMI/Careers-BMG, BMI/Silverkiss BMI/Songs Of Universal, BMI/Songs From The Engine Room BMI/Nashville DreamWorks Songs ASCAP/Monkey Feet, ASCAP/Cherry Lane ASCAP-Music Of 1091 ASCAP) CLM HL/WBM, CS

EN EL MISMO TREN (Crisme, SESAC) LT 22 EN SOLEDAD (FI PP: BMI) LT 3 E-PRO (Plastic Kosmos Music, ASCAP/Dust Brothers, ASCAP/Universal-RolfGam International ASCAP) HL, H100 88, POP 83 ERS DUVAN UNA CS 10 10 10

HL H102 88, POP 83 ERES DIVINA (BMC Songs, ASCAP) (1 26 ERES DIVINA (BMC Songs, ASCAP) (1 26 ERETINE (Jackie Frost, ASCAP/BMC Songs, ASCAP/PLb/Ishing Designee BM/Warer-Lamerlane BM/Isonicor Music, BMI), HL, WBM, RBH (26 ES,MI SOLEDAD (Semilla Del Sitencio ASCAP) (I ES,MI SOLEDAD (Semilla Del Sitencio ASCAP) (I

ESTA AUSENCIA (Kike Santander, BMI EMI Błackwood, BMI) LL 37 EVERYDAY LOVE (Bolaman's Talking-Drum Publish

INJ ASCAP) RBH 96 EVERYTIME YOU GO AWAY (Cancelled Lunch ASCAP/Lloversal-PolyGram International ASCAP) HL RBH 45

FAST CARS AND FREEDOM (Sony/ATV Cross Key FAST LARS AND TREEUMI SOLIVATY Class resp. SCAP/TORING BM/Major BOA SCAP/Sweet Sum-mer ASCAP/WarmerTametane BM/Lews Palm Tree Music BMI). HL/WBM CS 13 H100 81 FEEL GOD INC (EMI Backwood BM/V30s kid Music, BM/Underground Animals ASCAP) P0P 91 FEEL TI TH FLA RI Music Of Windsweyt ASCAP. HILL ASCAP, Shakur AI-Din

ASCAP/Copyright Control) RBH 55 FOREVER, FOR ALWAYS, FOR LOVE (EMI April

ass Contusion, ASCAP/WB FREE YOURSELF (N ASCAP/CraigMan ASCAP/DreamWorks Songs ASCAP/Universal ASCAP/Nisans Music ASCAP/Music 011091, ASCAP Cherry Lane ASCAP) CLW/HL/WBM H100 85, RBH 20

# G

is, ASCAP) LT 39, POP 93 ers BMG\_BMI Sagrabeaux / Songs\_BMI Big Yellow Dog GASOLINA Los Georgia Rain SCAP/Ludacris ASCAP/Eliz POP 64 GET CRUNK

P), HL POP 64 el ASCAP/Jay Music nino BM/Swizele BM/EMI April Jawood BMI) HL, RBH 62 Soundarien, BM/M/Mak-V, BMI Car-Lewis And Smith, BM/Hui Jon 00017 BM/White Rhmo, BMI) RBH 88 Rich BM/EMI Blackwood I. BM/EMI April ASCAP) HL/WBM, 5 RBH 76 GET EM LIP MUSIC, BIM

H100 92 H GIRL (Sony RBH 76 nes. ASCAP/Beyonce ASCAP/Michelle MW\_ASCAP/Its

wonderful World Music MWChrstopher Garett ASCAP/Hito South, ASCAP/Music Of Windswept ASCAP/Hito South, ASCAP/Music Of Windswept ASCAP/EMI Full Keet ASCAP/EMI Longitude: BMI/Angle Beyrice ASCAP/Hito Music. BMI/EMI April, HL, H100 26 POP 39 RBH 15 **3ILFIGHT (Kateri Music, ASCAP/Revt.** ASCAP/LI Jon 00017.\*\* GIRLFIGHT (K) April, HL, H10026 P0P39 RBH 15 **SIRLFIGHT** (Kakeni Music, ASCAP/Beats Me ASCAP/Lil Jon 00017 Music BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchninth ASCAP/Gna Booty ASCAP/Chrysalis, ASCAP/EMI Blackwood

BMI) HL H100 25; POP 53, RBH 17 GIVE A LITTLE BIT (Almo ASCAP/Delicate, GIVE ME THAT (Trill Productions ASCAP/My Owr Chit, BMI/Chase Chad, ASCAP/EMI April ASCAP/The Waters Of Nazareth, BMI/EMI Black-wood, BMI) H100 94, RBH 27 GO HOME (EMI Blackwood, BMI/Jelinda, BMI/WB, ASCAP/Mailbox Money Music, ASCAP) HL/WBM GOIN' CRAZY (Natboogie Publishing, ASCAP/Latins Goin Platinum, BMI/Bottz World, ASCAP/EMI April Gon Planum, BM/Boltz wond, Address ASCAP), HL H100 28, POP 21 GONE (Gottahaveable BM/Love Monkey, BM//Songs CHINGGENENT Pacific BM//Sony/ATV Iree, BMI), HL

Of Windswept Pacific BMI/Sony/ATV free, Brvii) CS 10, H100 66, POP 96 GOODBYE TIME (Sony/ATV free, BMI) CS 24 THE GOOD LIFE (EMI April ASCAP; Sea Gayle, CS 50 GOTTA GO GOTTA LEAVE (TIRED) (Sony/ATV Tunes, ASCAP/VSG Tunes, ASCAP/JuneBugSpade

Tunes, ASCAPA/SG Tunes, ASCAP/JuneBugSpade ASCAP: HL, RBH 69 GOTTA MAKE IT (Aprils Boy Music, BMI/Kharatroy ASCAP/Uncie Bobbys Music, BMI/EMI Blackwood BMI/Kim Hoglund Pu ASCAP/Mighty Three nd Publishing Designee Three ASCAP/Warner-Tamerlane, In Music ASCAP/Almo ASCAP)

GRIND WITH ME (Blue Star Publishing, BMI/Black Boy Halchet, BMI/EMI Blackwood, BMI), HL, H100 44, PUP 70, RBH 29 GUESS WHO LOVES YOU MORE (Zomba)

ASCAP/Ahmad's World, ASCAP/K-Dope Music ASCAP/Unichappell\_BMI/Alexscar\_BMI), WBM GUTTA LIVIN (Bolaman's Talking-Drum Publishing ASCAP) RBH 93

H THE HAND THAT FEEDS Leaving Tome ASCAP/TVT, ASCAP) H100 75 POP 82 HAPPY? (comba ASCAP/Mutdvayne Music, ASCAP) A HARD SECRET TO KEEP (Songs Of Daniel Music BMI/Tanasi Island Music, BMI/Country Gentleman

BM/Tanasi Island Music BM/Country Gentlems SESAC) CS 59 HASTA EL FIN (Juan & Nelson, ASCAP) LT 42 HATE IT DR LOVE IT (BlackWallStreet, HATE IT DR LOVE IT (BlackWallStreet, BM/Each Teach 1, ASCAP/S0 Cent, ASCAP/Univer sal, ASCAP/Date Co Project Music, BM/Zomba Songs, BM/Colden Fleece BM/Mured, BMI), HL/WBM, H100 2, POP 10, RBH 9 HELENA (SO LONG & GOODNIGHT) (Blow The

HELPSOMEBODY Carers-BMG, BMI) POP 92 Doors Off The Jersey Shore Muisc BMI) POP 92 HELP SOMEBODY Carers-BMG, BMI/Coathave-Schlifenen Of Windswept Pacific, BMI) CS 32 able, BMI/Songs Of Windswept Pacific, Brvij Co HE OUGHTA KNOW THAT BY NOW (Universal, BOUGHTA KNOW THAT BY NOW (Universal, ASCAP/Tiltawhirl, ASCAP/Songs of the village ASCAP/Insurance BMI), HL CS 49 HICKTOWN (Warner-Tamerlane, BMI/Big Love ASCAP/WR ASCAP/Carol Vincent And Associates.

ASCAP/WB, ASCAP/Carol Vincent And Associates. BMI, WBM, CS 43 HLLBILLES (Gypsy Outh, ASCAP/Soul OI Eve Music, ASCAP/World OI Grove Music. ASCAP/Hebre Corporation BMI) CS 46 HOLD YOU DOWN (Sony/AIV Songs, BM/Con Tiffan: BM/Vergory Christopher Publishing Deis-gnee. ASCAP/Gregory Brutts, BM/EMI April. ASCAP/Austin Combis, ASCAP/Advable Songs Col-lection ASCAP/Warner-Barrelane BM/Veraile Songs Col-lection ASCAP/Warner-Barrelane BM/Veraile BM/ZeM Blackwoo). HL WBM, POP 59

HOLD YOU DOWN (SPRING MIX) (Sony/ATV Songs BM/Con Tillan: BM/Gregory Christopher Publishing Desgnee, ASCAP/Gregory Bunos, BM/EMI April ASCAP/John Combs, ASCAP/Adorable Songs Collection, ASCAP Warner Tameriane, BM/Joeg & Nyari Music BM/Songs Of Lastrada BM/Sag BMI, HU/BM, POP 85 HOLIDAY (WB ASCAP/Green Daze, ASCAP) WBM Juno 31, Dops HOLIDAY

H100 31 POP 36 HOLLABACK GIRL (Harajuka Lober Music. ACCAD/The Waters Of Nazareth BMI/EMI Black. ASCAP/The Waters Of Nazerth BM/CBMI Black-wood, BMI) HL, H100 T P0P T BBH 84 HOMEWRECKER (Som/AVT Cross Keys ASCAP/Hoosiermama Music ASCAP/Universat. ASCAP/Hoosiermama Music ASCAP/House Of Full Cir-cle, BMI), HL CS2, H100 S8 HONKY TONK U (Tokeco Tunes, BMI) CS 12, H100

80 HOW COULD YOU (First Avenue, ASCAP/BMG

Wow Could You (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP,Ethonods BM/EMI Agni ASCAP/Undrodgs Songs, BM/Inv-ing, BM/E D Duz II: BM/Antonio Dxon's Muzk, ASCAP 3/ohnne Law Music, BM/Famous, ASCAP), HL H100 52, POP 72, RBH 18
 HOW we DD (50 Cent, ASCAP/Linversal, ASCAP/L Taylor For BlackWallStreet, ASCAP/Lach Teach1, ASCAP-Amin Nuthin, Gon Or Buf Funking, ASCAP-Amin Authin, Gon Or Buf Funking, ASCAP-Amin, ASCAP/Ens, Marribo, ASCAP,Biotter, ASCAP-Amin, ASCAP, HL,WBM H100 41, POP 37, RBH 44
 HOY COMO AYER (Maarino Aguine, BMI) (1 2)
 HYPNOTIC (Canita Songs BM/R Kelly, BM/EMI Aptin, ASCAP/No Question Full, ASCAP/J Brasco, ASCAPA/B BM/EXEMISTING, ASCAP/J Brasco, ASCAPA/B BM/EXEMISTING, ASCAP/J Brasco,

BREAK THINGS (Sont/ATV Songs BM/Wenonga BM/Big Red Tractor, ASCAP), HL CS 53 I CANT STOP LOVING YOU (Kemmunity BMI) RBH 32 ICY (Furline, BMI) RBH 54 IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple

Crayon ASCAP) HIL CS 5, H100 65 IF SHE WERE ANY OTHER WOMAN (Sony ATV Tree BM EMI April ASCAP/Didn' Have To Be ASCAP/WB ASCAP/Platinum Plow, ASCAP) WBM

IF SOMETHING SHOULD HAPPEN (EMI April

ASCAP/Sea Gayle BOOM HL, CS 23 BMUMosaic Music BMI-HL, CS 23 (J JUST WANT IT) TO BE OVER (Book Of Daniel (J SCAP/Guilow ASCAP/EMI April ASCAP/She Wrote ASCAP/Lellow ASCAP/ENTADIT ASCAP/Site with It, ASCAP/BMG Songs, ASCAP) RBH 46 I LIKE IT (Reverb BMI Warger-Tamerlane, BMI/Dis-

I'LL TAKE THAT AS A YES (THE HOT TUB SONG)

Congs Of Mighty iss Music, BMI/Vista Larga Mus BMI/Scient Vicerite Music, BMI/Haber Corporation BMI/Sci BH 100.96 IYM A HUSTLA (Larsiny, ASCAP/Swizz Beatz, ASCAP/EMI April ASCAP/Universal ASCAP/WB, ASCAP/LANDBMI 1500, ASCAP/Virginia Beach ASCAPI (MINI Factory, ASCAP) T2 BBH 12 IYM READY (Mini Factory, ASCAP) BBH 81 INCOMPLETE (Word, ASCAP/Gon Music, ASCAPI-IN-Universal-Pbi/Carain International,

ASCAP/Universai-PolyGram International. ASCAP/Angelou ASCAP/Right Bank, ASCAP/My Getaway Driver ASCAP), HL/WBM H100 35, POP INCREDIBLE FEELIN' (Slim Thug BMI/Bubba Gee. BMI/Noontime Tunes BMI/Warner-Tamerlane, BMI/Ishmoot Music BMI/EMI Blackwood BMI) IN THE KITCHEN (Zomba Songs BMI/R Kelly, BMI) WBM, POP 97 RBH 31 I PLAY CHICKEN WITH THE TRAIN (Muzik Malia ASCAP/Big Bad Mr Hahn BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenii Kubayashi BMI/Pancakey Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL/WBM, ASCAP/WB, ASCAP/Rich Texan, ASCAP/EMI Black-wood, BMI/Rounded, BMI/Potty Mouth, BMI), HL/WBM, POP 89 I SEE ME (Sony/ATV Acuff Rose, BMI/Post Oak, BMI) NUMBER ONE SPOT (WB. ASCAP/Universal, ASCAP). HL/WBM\_H100 40, POP 58; RBH 13

O (First Avenue, AS: AP/8MG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Allack Foun-dation, ASCAP/Jank 1176, ASCAP/Anthony Nance Muzk ASCAP/Jank 1176, ASCAP/Anthony Nance BM/E D Durit BMU H 100 G POP 56, BBH 26 OBSESSION (NO ES AMOR) (Premium Latin ASCAP115

ASCAP/LLS OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) WBM H100 11 POP 6

ASCAP) WBM, H100 11, POP 6 OH (Royalty Rightings, ASCAP/Hitos South ASCAP/Music 101, ASCAP/Universal, ASCAP-Dirty Dre, ASCAP/Lutdarts, ASCAP/Universal, FolyGram International Tunes SESACJAbaga Joints, SESAC/EMI April ASCAP), HL, H100 3 POP 26.

ScSAGEWI April AsoCAP), Fil, FILOU S POP 26, RBH 2 OKAY (White Rhino BM//Drugstore ASCAP/Peer-tures, SESACKHaie Yeah, SESAC/Songs Of Peer BM//Morningsidetrail ASCAP/Nivea B Harmiton ASCAP/Zomba ASCAP/EM Blackwood, BMI), HUWBM, H100 50, POP 62, RBH 22 ORDINARY FEOPLE, John Legend, BMI/Wail I am BM/Cherry River, BMI) CLM/HL, H100 55, RBH 14 OTRA VEZ (Universal-Musica Unica, BM//Castillo, BMI) TT33

PERDOMA MIS ERFIDIES (Arpa. BMI) IT 36 PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy ASCAP/WB, ASCAP/SonyATV Cross (keys. ASCAP/Kim Williams, ASCAP) ICH (SonyATV Dis-cos ASCAP/Kim AMiscal ASCAP) ICH (SonyATV Dis-cos ASCAP/Arona Miscal ASCAP) ICH (SonyATV Dis-tors ASCAP/Arona Miscal ASCAP) ICH (SonyATV Dis-

cos, ASCAP/Ariona Musical, ASCAP) LT 14 PORQUE TU NO ESTAS (Historia ASCAP/B Music, ASCAPI IT 48

ASCAP1 L1 48 THE POTION (Ludacris, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Universal, ASCAP), HL/WBM.

RBH 73 PRECISAMENTE AHORA (Warner-Tamerlane, BMI)

LT 25 PROBABLY WOULDN'T BE THIS WAY (Almo.

ASCAP/Irving, BMI) HL, CS 35 PURIFY ME (Cyptron, BMI/EMI Blackwood, BMI/Soundtron Tunes, BMI/Chrysalis Songs, BMI/No I D, BMI), HL, RBH 72

Q QUE LASTIMA (Universal Musica: ASCAP) LT 23

R A REAL FINE PLACE TO START (Universal-Poly

Gram International ASUAP/Spunker Songs, ASCAP/Sony/ATV Cross Keys, ASCAP/Worley

World ASCAP) HL, US 48 REAL N\*\*\*A ROLL CALL (Lil Jon 00017 Music

BMT/VT BMW/Wite Rinno BMV/Swzole BMT/VT BM/Wite Rinno BMV/Swzole BMI/VGargsta Booge, ASCAP/Swole ASCAP/EMI Blackwood, BMD, HL, RHP 49 REBELDE (San Angel, ASCAP) L1 45 REBELDE (San Angel, ASCAP) L1 45 RCH GIRL (Ani Nuthin Gon On But Funking ASCAP/EWS Mambo, ASCAP/Inter ASCAP/Universal, ASCAP/EWS Mambo, ASCAP/Botter ASCAP/Music Of Windswept, ASCAP/Harajuka Lober Music ASCAP/EVIS Mambo, ASCAP/Botter ASCAP/Music Of Windswept, ASCAP/Harajuka Lober Music ASCAP/EVIS Bock Enterpress BMV/K Stuff, BMI/ArtHo) HL/WBM, H100 27 POP 17

SCARS (Viva La Cucaracha: ASCAP) HL H10040

SEDUCTION (EMI April ASCAP/Flyte Tyme, ASCAP/LE IV ASCAP/Sublime Basement Tunez.

ASCAP/U,R IV, ASCAP/Sublime Basement Tuni BM/Detenders 0/ Music BM/Jibranda Music Works ASCAP/Minneapolis Guys ASCAP/EMI Blackwood, BMI) RBH 92

Consustance of the second outry a SCAP/EMI SEDUCTIVE (Yayo Music, ASCAP/Universal, ASCAP/S0 Ceni, ASCAP/Merra Publishing ASCAP/S0 Hapril ASCAP/Universal, ASCAP/S0 George, ASCAP/Universal Music, a, ASCAP/S0 George, ASCAP/Universal, ASCAP/1996 Music Lane, ASCAP/Universal, ASCAP/1996 Music Lane, ASCAP/Universal, ASCAP, H. RBH 59 SHeat SNO YOU (Seven Brake, ASCAP/Const Streat Second

SHE'S NO YOU (Seven Peaks ASCAP/Sixteenth Street Songs, ASCAP/R Nevil Music, ASCAP/Jambi

Street Songs, ASLAP/R Nevil Music, ASCAP/Jambi-tion Music ASCAP; POP 4 SHUT UP (WB, ASCAP:Wet Wheele, SOCAN/High-Manterance, SOCAN), WeM, POP 95 SIGNS (My Own Chrl. BM/EAMI Blackwood BM/The Waters Of Nazareth BM/Careers-BMG, BM/Rayn-chasg, BM/Takin Care Of Business BM) HL, H100

84, POP 52 SI LA QUIERES (EMI Blackwood BMI) LT 20 SINCE U BEEN GONE (Maratone, ASCAP/Zomba ASCAP/Kasz Money Publishing, ASCAP) WBM.

H100 8 POP 2 SIN MIEDO A NADA (WB, ASCAP) LT 31 SITTING, WAITING, WISHING (Bubble Toes ASCAP/Universal, ASCAP), HL H100 83, POP 68 SITTIN SIDEWAYZ (Paul Wall ASCAP/Carnival Parte ASCAP DBL/20

A TOTHE VOLEXA ENAMORY IN TUDE, ASCAP/Universal Musica ASCAP, Lt 43, ASCAP/Universal Musica ASCAP, Lt 43, ASCAP/UNIVERS MUSICAL, BMI/Cong VI Hand, ASCAP, WBM, CS 44, BMI/Songs Of DiearnWork, BMI/Songs Of SKC, BMI) CLM, H100 ID, POP 55, BMI 1 SOLDER (Sony/APV Tunes, ASCAP/Revonce, ASCAP/Kelendra, ASCAP/Michelle MW ASCAP/MIC Instopher Garett, ASCAP/Miche Mack BMI/Domain And Ya Majesiy s Music, ASCAP, HL POP 49

POP 49 SOMEBODY'S HERO (EMI April, ASCAP/Pang Toon BMI/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), u co 32

HL, CS 36 SOME CUT (Swole, ASCAP/Lil Jon 00017 Music, BM/TVT BM/EMI Blackwood, BMI) HL, H100 20.

POP 44 RBH 19 SOMETHING LIKE A BROKEN HEART (EMI Black-

wood, BMI/Rumbalo, BMI/Earl Wright, BMI/Winning Circle, ASCAP/Clashing Plaids, ASCAP) CS 40 SOMETHING MORE (GreaterGood, ASCAP/Jennifer

Nettles, ASCAP/Dirkpit, BMI) CS 22 SOMEWHERE ONLY WE KNOW (BMG PRS) POP

88 SO MUCH MDRE (Warner-Tamertane BMI/Joey & Ryan Music BMI/Date Co Project Music BMI/Zomba Songs BMI), WBM, H100 99 RBH 43 SONGS ABOUT ME (EMI Blackwood, BMI/Shaye

Data for week of MAY 14, 2005

SI YO ME VUELVO A ENAMORAR (Rubet,

P

Billeere

Smith\_BMI/Careers-BMG, BMI/Sagrabeaux Songs

SO WHAT (IF YOU GOT A BABY) (Tents Of Kedar ASCAP/Hollow Thigh, ASCAP/Careers-BMG, BMI)

SO WHAT THE FUSS (Steveland Morris, ASCAP)

BEED OF SOUND (BMG Songs ASCAP), HL H100

14 POP 19 STAY WITH ME (BRASS BED) (Sony/ATV Cross Keys: ASCAP/Onaly: BMI/Terry McBride BMI/Still Working For The Man, BMI/Wilmington Road. BMI/DCG, BMI/H, HL, CS 44 STILL TIPPIN' (2 Players: BMI/Carnival Beats. ASCAP/Mike Jones BMI/Paul Wall, ASCAP/Silm Thug BMI/EMI Blackwood BMI) HL H100 73 POP 69 BRH 39

Hudg BMUENNI Blackwedu BMI) HL H100 /3 POP 69. RBH 38 SUGAR (GIMME SDME) (Index Music, ASCAP/Seri-rus Scriptures, ASCAP/EMI April, ASCAP/An-versal ASCAP HL H100 29 POP 18 SUNDAY MORNING (Careers-BMC BMI/February Twenty Second BMI/BMG Songs, ASCAP/Alentime Valentine, ASCAP), HL, H100 72, POP 60 SWITCH (Insybal ASCAP/Kwametheboygenus Music, BMI/Amio, BMI/BMIGhers Gimm. ASCAP/Manesonmusic BMI) H100 17, POP 4

THE TALKIN SONG REPAIR BLUES (EM Black

wood BM/Rising Gorge BMI), HL, CS 27 TE BUSCARIA (Simon Music Temple, ASCAP) LT 19 THAT SUMMER SONG (Nashville DreamWorks Songs, ASCAP/Brian Nash, ASCAP/Cherry Lane.

THAT'S WHAT I LOVE ABOUT SUNDAY (Sony/ATV

Cross Keys, ASCAP/Urivers Ed, ASCAP/Sony/ATV Tree, BM/Cake Taker BMI/March, BMI), HL. CS 3

TOCANDO FONDO (Sony/ATV Latin, BMI) LT 21 TOMA (Marimbero, ASCAPA/bite Bhipo

TULANUU FURUS (SAM/UNITERING) TOMA (Marimbero, ASCAP/White Rhino, BM/C Amore, BM/We & Marq, ASCAP/EMI Black-wood, BMI), HL, RBH 90 TONICHTS NOT THE NIGHT (Lonely Motel RMI/Sourcer Sonds: ASCAP/Universal-PolyGram

BMI/Spunker Songs, ASCAP/Universal-PolyGr. International, ASCAP), HL, CS 57 TOUCH (EMI Blackwood, BMI/The Waters Of

TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)

TRUE (Whongamusica, ASCAP/EMI April, ASCAP/Rondor London, PRS/Shepard Solomon BM/Jumbo Boom Boom, BM/Philops Inc. ASCAP/Inving, BMIJ, HL, POP 54 TRUTH IS (Full OI Soul BM/EM Blackwood BM/Soulvang, BM/VChristopher Mathew, BM/Paloo Music, BM//Songs Of Windswept Pacific, BM//Tabu-lous, ASCAP/Hito South, ASCAP/Music Of Windswept, ASCAP/Alley Gadity, BM//Songs Of DreamWork, BMI/EM April, ASCAP/Bovina ASCAP/Songs Off, CLM/HL, H100 36 RBH 4

ASCAP/WEI, ASCAP/Beat Factory ASCAP/Ariene Co., ASCAP/Almo, ASCAP/Boros Grimm ASCAP/George Simon Musice. BM/Uobele. ASCAP/FCG Music., ASCAP/MGII Music ASCAP/MG Music., ASCAP/MGII Music ASCAP/MG Music., ASCAP/MGII Music HL/WBM. RBH 89

U

U ALREADY KNOW (3RDi Music Works, BM//Da Iwelve Music, ASCAP/Listin Combs: ASCAP/EMI April, ASCAP/Sony/ATV Songs, BM//Aerts Songs, BM//Christopher Garrett, ASCAP/Hito: South, ASCAP), HL, H100 33, PBH 3 U DONT KNOW ME (Doman And Ya Majesty s Music, ASCAP/Toompstone, BM//EMI Blackwood BM/b, HL, H100 32, PDP 74, RBH 11 UNA CANCION PARA TI (Kike Santander, BM//EMI Blackwood BM/L 1130

Blackwood, BMI) LT 30 UNDER PRESSURE (QPM\_ASCAP/Jones ASCAP/Screen Gems-EMI\_BM/Beechwood

nance SOCAN), WBM, POP 63

BMI/Intoretto, BMI), HL, H100 86, POP 61 UNTITLED (HOW CAN THIS HAPPEN TO ME?)

VEN TU (Premium Latin, ASCAP) LT 32 VIVEME (WB, ASCAP) LT 8 VOLVERE (TRO-Essex ASCAP) LT 16 VOLVERE (TRO-Essex ASCAP) LT 16 VOLVERE A VER (Peermusic III. BMI/Camaleon,

W

Gram International, ASCAP/Green Wagon, ASCAP/WB, ASCAP/Famous, ASCAP/Animal Fair

WAIT (THE WHISPER SONG) (ColliPark, BMI/EMI Blackwood BMI/Da Crippler, BMI/EWC BMI) HL

Blackwood BM/Da Croppler, BM//EWC BMI) HL H100 22, POI 94, BBH 5 WE BELONG TOGETHER (Rye Songs, BMI/Songs Of Universal, BMI/Shanah Cymone, ASCAP/EMI April ASCAP/Sea Music, ASCAP/BMIG Songs ASCAP/Naked Under My Clothes ASCAP Chrysalis, ASCAP/Sony/ATV Songs, BMI/Hip Chic, BM/Epci Soar BMI/Mister Johnsons, Jams, BMI/Warner-Tamertane, BMI/Ballads B), HL/WBM H100 7, POP 25, BBH 10

25, RBH 10 WE GOT THAT (Breka Music, BMI/Trunk 2 Trunk,

ASCAP/EMI Blackwood BMI). HL, RBH 87 WELCOME TO JAMROCK (Biddah Muzik, ASCAP/Z & S Publishing, ASCAP/ZMI April, ASCAP/Linuxer

sal-Songs of PolyGram, BMI) HL RBH 56 WHAT'S A GUY GOTTA DO (Foray, SESAC/MR2

ASCAP/Sea Gayle, ASCAP), HL CS 7, H100 74 WHEN YOU TELL ME THAT YOU LOVE ME (WB

WOBBLE & SHAKE IT (Crump Tight ASCAP/Bone Crusher ASCAP/BMG Sonus ASCAP/Magnum

Crusher ASCAP/Sounds-of-seventytwo, ASCAP/Sounds-of-seventytwo, ASCAP/Rabasse Music, PRS/WB\_ASCAP) RBH 85

Y LAS MARIPOSAS (Edimusa, ASCAP) LT 38 YO ME QUEDE SIN NADIE (Prodemus, ASCAP/Uni Vennel & SCAP/Uni

versal Musica ASCAP) LT 35 YOU AND ME (G-Chills. BMI/Songs Of OreamWorks BMI/Coleision. BMI/Songs Of The Knoll BMI/Cherry

River, BMI), CLM H100 49, POP 41 YOU'LL BE THERE (Coburn, BMI), WBM CS 17,

CHARTS LEGEND on Page 64

CAP/John Bettis ASCAP/Music Of Windswept CAP/Albert Hammond ASCAP), WBM H100 46

WAITIN' ON THE WONDERFUL (Universal-Poly-

ntusión, ASCAP/Arlene &

(Zomba Songs, BMI/R Kelly, BMI), WBM RBH 24 TRUE (Whorgamusica, ASCAP/EMI April,

TUBN DA LIGHTS OFF (Mass Co

T

Songs, ASCAP/Brian Nash ASCA ASCAP/Zomba, ASCAP/Chalante, BMI/Songs Of Note BMI/Titania, I

IT'S A HEARTACHE (Careers-BMG, BMI/Lojo BMI/PEN, BMI CS 33 IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tire, BM/Mays Own Music, BMI), HL CS 4 H100 69 IT'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Stanuah Cymone, <u>ASCAP/EM</u> April

BMUShaniah Cymone, ASCAP/BMI April ASCAP/Seal Music, ASCAP/BMG Songs ASCAP/Naked Under, My Clothes, ASCAP/Chrysalis, ASCAP), HL, H100 45 POP 34, RBH 50 I UNDERSTAND (Bad Bady Music, ASCAP) RBH 83

JENK IT OUT (Universal-PolyGram international, ASCAP/Telegrammusic, ASCAP), HL, POP 66 JUST A LIL BIT (50 Cent, ASCAP/Universal ASCAP/Social Storch, ASCAP/Universal ASCAP/Social Storch, ASCAPUT, ASCAP), HL, H100 5, POP 29, BBH 6 JUST A MINIMENT 22-

H100 5. POP 29 RBH 6 JUST A MOMENT (Zomba, ASCAP/III Will ASCAP/Notting Date: ASCAP/Mawkeen's. ASCAP/Notting Date ASCAP/Mawkeen's. ASCAP/Clittord Peacock Publishing Designee BM/Warner-Tamerlane, BM//Bernard's Other. BMI/Sony/ATV Songs BMI) HL/WBM RBH 52

KARMA (Book Of Daniel, ASCAP/EMI April ASCAP/Lellow, ASCAP) HL H100 23, POP 9 KEG IN THE CLOSET (Sony/ATV Cross keys, ASCAP/Islandsoul, ASCAP/Ionaly BMI), HL, CS 31

# L LA CAMISA NEGRA (Camaleon, BMI/Peermusic III

BMINHT0035 117 Commission bound currense LA SORPRESA (TN Ediciones BMI) LT // LA TORTURA (The Caramel House, BMI/Sony/ATV Latin: BMI/Mornad, BMI/H100 97, LT 6, POP 97 LET ME 60 (Escatavpa BMI/Songs 0' Universal, BMI/H100 21, POP 14 LET ME LOVE YOU (Scott Siorch, ASCAP7KI ASCAP/EM April, ASCAP), HL, H100 24, POP 32, BH 16

ADAM/CLINE OPENANS -RBH 16 LIKE THAT (Val's Child, ASCAP/Swizz Beatz, \*CCAD/Lineareat\_ASCAP/Trio, BMI/Alley\_BMI/Paul

Simon BMI) RBH 58 LISTEN TO YOUR HEART (EMI Blackwood.

EINTER TO TOURING LATE (LEWIP DO BACKBOOL BINUTINITY FOR Music, BMIP POP 86 KINE (LIKE YOU WERE DYING (Warner-Tamerlane BMUB) (Loud Stirt, ASCAP/Integrated Copyright Group, ASCAP), WBM, POP 94 LEVAME (Varm, BMUENI Blackwood, BMI) LT 28 LO MELOR FUE PERDERTE (Not Listo) LT 46 LONELY (Famous ASCAP/Byelal Music, MCDAP Envice DRIVING (LIGO 4, DOD 2, DRIVER)

LO MELOG TO PERSENTE I VIOLETTE UN SEGUE TO CONCENTRATION DE LA CONTRATA DE LA CO

H100 59, P0P 45 LO QUE PASO, PASO (Los Cangris, ASCAP) L1 47 LOSE CONTROL (Mass Contusion, ASCAP/WB, ASCAP/Royaity Rightmgs, ASCAP/WarnerTamer-lane, BM/WB Golorado Music, BM//Deps Space Music, BM/WPublishing Corp. 01 America, BM/Pure Errorg, BM, WBA, BPUS

Energy, BMI), WBM, RBH 64 LOT OF LEAVIN' LEFT TO DO (Sony/ATV Tree, LOT OF LEAVIN' LEFT TO DO (SON/ATV Tree, ASCAP) CS 11 H100 71

LOT OF LEAVING ALL THE AND A STATE AND A S

BMI/TVT BMI/White Rhino, BMI/U H. IV, AGOV. April ASCAP/Ludacris, ASCAP/Michael Sterling ASCAP/Universal, ASCAP/Irving, BMI/Persevere,

M MAKE HER FEEL GOOD (Team S Dot Publishing BMI/Hitco Music, BMI/MO GT, BMI/MS Eight Zero Two Music, BMI/Junversal-Songs Of PolyGram Inter national, BMI/EM Sosaha BMI/Jonathan Three BMI/ HL, RH 49

MAKING MEMDRIES OF US (Sony/ATV Tunes. ASCAP/J Only, ASCAP) HL, CS 9, H100 54; POP

79 MANANA QUE YA NO ESTES (Garmex, BMI) LT 40 MAYOR QUE YO (Universal-Musica Unica BMI) LT

MATUR QUE TO COMPARENT AL 44 MIC CHECK 1.2 (Not Listed) RBH 97 MICCKINGBIRD (Eight Mile Style, BMI/Jaceff ASCAD/Recto World, ASCAP/Nueve Music, ASCAP) ASCAP/Resto World, ASCAP/Nueve Music, ASCAP), WBM, H100 61 POP 35 MOTIVATION (Domani And Ya Majesty's Music ASCAP/Toompstone, BMI/EMI Blackwood, BMI), HL.

MR, BRIGHTSIDE (The Killers, ASCAP/Universal-PolyGram International, ASCAP) HL, H100 13 POP

PolyGram International Action of the Action

MVP (Universal, ASCAP/Mary J Blige, ASCAP/Black-WallStreet, BMI/Each1Teach1, ASCAP/50 Cent ASCAP/Dade Co Project Music, BMI/Zomba Songs, BMI/Golden Fleece BMI/Mured, BMI), HL H100 87,

MY GIVE A DAMN'S BUSTED (Diffunes BMI/Mosaic Nusic BMI/Sony/ATV free, BMI/Wenonga BMI/Mike Curb, BMI) HL, CS 1 1400 52

MY NAME (Rio Bravo BMI/Dawg BMI/No Such Music, SQCAN Passing Stranger, SQCAN/1609 Songs ASCAP/Music Of Windswept ASCAP). HL

CS 55 MY SISTER (Zomba Melodies, SESAC/Agalha Mon-ree SESAC/Zomba, SESAC/Annabellas Farm Music ASCAP/Universal ASCAP/Mosaic Music, BMI), HLWBM CS 30

N NACHO BERNAL (NOT LISTED) LT 50 NECK OF THE WOODS (MOney Mack, BMI) RBH 95 NI EN DEFENSA PROPIA (EM/Blackwood BMI) LT

11 NOBODY'S HOME (Avril Lavigne, SOCAN/Dwight Frye, BMI/Smells Like Metal, SOCAN/Almo ASCAP/EMI Blackwood, BMI), HL/WBM, POP 78 NO ME QUEDA MAS (EMI Blackwood, BMI/Lone

Iguana BMI) LT 24 NO ONE'LL EVER LOVE ME (EMI Blackwood, DMI/EMI Apol. ASCAP/Castle Street, ASCAP/Music

Highway ASCAP), HL CS 56 NOTHIN'TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal ASCAP/Chaggy Buss, ASCAP)

HL, CS 15 H100 78 NUMB/ENCORE (Zomba: ASCAP/Chesterchaz

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BMI), HL POP 100, RBH 33 LUNÁ LLENA (Primo, BMI) LT 41

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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.

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# **HELP WANTED**

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Billboard and Billboard Radio Monitor, two VNU Publications, are currently seeking an individual to manage the R&B/ Hip-Hop, Rhythmic and Reggae charts in our New York office. This chart manager will be responsible for all aspects of those genres in Billboard, Billboard Radio Monitor and on the magazines' respective web sites. Qualified individual will be the Billboard and Billboard Radio Monitor representative to the R&B, Rhythm, Reggae, and Gospel label, radio station, and retail communities, and act as a liaison for those formats with our data providers. Nielsen Broadcast Data Systems and Nielsen SoundScan. The chart manager also co-writes a weekly chart column in Billboard Radio Monitor and weekly chart items in Billboard. Must also pen chart items for daily format emails.

The ideal candidate will be a self starter, and have a minimum of 3 years of professional experience working either in journalism, the radio business, the record business or some related field. Must be able to speak the language of radio programmers and understand their issues and challenges as well as have strong radio and industry relationships. Bachelors degree in a relevant area of study required. Prior published writing experience a plus.

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# Percy Heath Dies At 81

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Percy Heath, whose gentle, swinging bass underpinned the Modern Jazz Quartet for more than 40 years, died April 28 of bone cancer in Southampton, N.Y. He was 81.

Heath was an original member of the group known around the world as the MJQ, along with pianist John Lewis, vibraharpist Milt Jackson and drummer Kenny Clarke. All were early disciples of the bebop developed by Dizzy



Gillespie, Charlie Parker, Thelonious Monk and others in the 1940s.

Lewis, the group's music director, forged the unit to explore a stately, less frantic version of bop, but kept the reharmonizations and new rhythmic patterns. The MJQ, without a horn player, played quieter as well, and created compositions that utilized pedal point and counterpoint borrowed from classical music as well as the shadings of blues.

The MIO's sound fit the times, and dur-

ing the late '50s and early '60s its recordings on Prestige and Atlantic were commercially successful. The group later recorded for Antilles, Columbia, Concord and Strata East.

Heath's two brothers also pursued jazz careers. When the MJQ went on the first of several hiatuses in the 1970s, he and his brothers Albert, a drummer, and Jimmy, a tenor saxophonist, formed the Heath Brothers, a more freewheeling group whose recordings and concerts are well-received.

Heath returned to the MJQ when it regrouped in 1980 and stayed in the bass chair until 1994, when the group's longtime second drummer Connie Kay passed away. Soon afterward, the surviving members decided to shut down the act for good. Jackson died in 1999, and Lewis in 2001.

Before his music career blossomed, Heath trained as a pilot in the last years of World War II. He became a member of the Tuskegee Airmen, the elite African-American unit. –Bill Holland

BIRTHS BOY: William James, to Lara Anne and James Cerreta, April 6 in Los Angeles. Father is director of A&R for Chrysalis Music Publishing.

**W54** 

BOY: Lucas Antonio, to Jacqueline and Lance Sanchez, April 24 in Rockland County, N.Y. Father is director of national accounts and field marketing for TVT Records.

**DEATHS** Robert Farnon, 87, of an apparent heart attack, April 23 in Britain's Channel Islands. The film, pop and jazz composer/arranger scored more than 40 movies and worked with such luminaries as Frank Sinatra, Tony Bennett and Lena Horne. In addition to several Ivor Novello Awards from the British music industry, Farnon won a Grammy Award in 1995 for best instrumental arrangement for the song "Lament" on jazz trombonist J.J. Johnson's album "Tangence." He also nabbed Grammy nominations in 1976 and 1992. At age 11, Farnon played piano and drums in the Toronto Junior Symphony and after a stint arranging for jazz bassist Percy Heath, composed his first symphony at age 21. He then focused on films and arranging, and was quoted as saying one of his favorite film scoring projects was 1951's "Captain Horatio Hornblower R.N." with Gregory Peck and Virginia Mayo. He is survived by his wife, four children and two brothers.

Hasil Adkins, 68, of unknown causes, April 26 in Madison, W.Va. The cult rockabilly singer released a handful of records in the 1960s featuring his oneman band of guitar, drums and unabashedly raw Appalachian drawl. His rough-hewn discography began circulating among record collectors in the 1970s, and his best-known song, "She Said," was later recorded by the Cramps. After the release "Out to Hunch" on New York's Norton Records in 1986, Adkins toured extensively. He is survived by two siblings.

Salvador "Tutti" Camarata, 91, after a brief illness, April 13 in Burbank, Calif. Camarata worked with the likes of Bing Crosby, Billie Holiday and Annette Funicello during a long career as a composer/arranger and trumpeter. After years of big band work in the 1030s for the limmy Dorsey Band, he became the music conductor for several TV series, including "The Vic Damone Show." Camarata co-founded London Records, whose roster included the Rolling Stones, then co-founded Disneyland Records in the 1950s, where Funicello and Hayley Mills recorded. He is credited with helping develop the vocal style that made Funicello a '60s pop star. In 1960 he opened Los Angeles' Sunset Studios, which hosted such acts as Van Halen, . the Rolling Stones and Miles Davis. Camarata is survived by his son, a granddaughter and a brother.

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# backbeat

# Latin Acts Bring Miami Heat

Stars, trend-setters and the music industry's top movers and shakers were on hand at the 2005 Billboard Latin Music Conference & Awards presented by Heineken at the Hotel InterContinental in Miami. The 16th annual confab ended on a stellar note with the televised awards show on the Telemundo network, which garnered its highest ratings yet.

# LATIN CONFERENCE IN MOTION

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Diego Aguilar, Nielsen; Hector Corporan, XM; Abbe Frank, Nielsen; Regla Gonzalez, Music Choice; Eddy Laca, Universal; Sergio Lopes, EMI; Shirley Maldonado, Sirius;

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#### MIDDLE

Title sponsor Heineken hosted the Heineken Happy Hour with Billboard Latino hosts, from left, Deboral Magdalena, Angie del Rosal and Erain Barrera.

BOTTOM

IOTTOM ictured at the "Goin' Mobile" parel are, from left, consect's Mark Frieser, *Billboard's* Leila Cobo, EMI lusic Publishing Latin America's Nestor Casonu, ony/ATV Music Publishing Latin America's Jorge lejia, Libertad/Universal Records' John Robertson n Entertainment's Luis Samra



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STONES FOR THE ROAD

Details of an upcoming Rolling Stones tour and an album of new material for Virgin are expected to be announced May 10 in New York. Track hears that the Stones will perform a handful of songs at the Upper West Side press conference, a portion of which may be broadcast live.

The Stones recorded songs for the new album in Paris with producer Don Was (billboard.com, Dec. 9, 2004) and additional songs this spring in New York. The set, due this summer, is the group's first studio album in eight years.

Michael Cohl will again produce the Stones tour worldwide, and the band is expected to play theaters, arenas and stadiums. The last Stones tour (2002-2003) grossed just under \$300 million from 116 dates, according to Billboard Boxscore. —Ray Waddell

MARTIN GOES LUNY

In a further sign of *reggaetón's* growing reach, Luny Tunes have produced a track for Ricky Martin's upcoming Englishlanguage album. The track reportedly features the Black Eyed Peas. The Dominican cousins comprising Luny Tunes are widely considered the most influential producers in reggaetón, having worked with the likes of Don Omar, Tego Calderón and Wisin & Yandel.

Latin pop star Chayanne, speaking at the Billboard Latin Music Conference, did not discount the possibility of using reggaetón in an upcoming recording. —Leila Cobo

#### SKOR BIG WITH VALENTINO

New York-based Skor Management adds Disturbing Tha Peace/Def Jam's R&B upstart Bobby Valentino to a roster that includes songwriter/producer Rich Harrison (Amerie, Beyoncé, Jennifer Lopez), Zap Mama and rapper Pharoahe Monch. Having just inked a deal with EMI Publishing, Monch—formerly with Rawkus—is rumored to be headed to Shady. —Gail Mitchell

#### WORD PICKS UP FERVENT

Track hears that Word Entertainment has purchased the Fervent and Spirit-Led record labels from founder and president Susan Riley. She will continue to head those ventures, and the staff will remain intact.

Though there has been no announcement from the Word/Warner Bros. camp, Track understands that starting June I, Fervent and Spirit-Led releases will be handled by Word Distribution in the Christian retail market and WEA in the general market. Provident Music Distribution previously handled both labels. — Deborah Evans Price

#### **ELTON RUNNING WITH SISTERS**

Sources tell Track that Scissor Sisters recently got together with Elton John for a songwriting session. Whether John or his efforts with the band make the cut on the Universal act's second album remains to be seen. In the meantime, hardcore



Scissor fans are enjoying band member Ana Matronic's guest spot on the new New Order album. —*Keith Caulfield* 

#### **ROCKIN' THE MOUSE**

Van Halen and Disneyland are rumored to be hooking up. To coincide with the Anaheim, Calif., park's 50th anniversary, its Space Mountain ride will reopen in July after years of refurbishment. It will be called Space Mountain by day and Rock It Mountain by night, and sources say the "twilight ride" will have a soundtrack provided by Van Halen. —*Keith Caulfield* 

#### POD PLAY AT BMI

BMI will announce Sept. 9 that it is jumping on the podcasting bandwagon. The performing-rights licensing agency is developing a podcast that will feature the unsigned acts it represents—a virtual showcase, if you will. The podcast will be available on the BMI Web site and pushed out to music labels through its newsletter and e-mail blasts. —*Antony Bruno* 

#### THE LATEST MERGER

Track tried last week to contact Maarten Steinkamp, Sony BMG Music Entertainment president for Continental Europe, for his comments on the company's performance during the first quarter, but he was missing in action. However, the Dutch-born exec had the best excuse of all—he was getting married. Track offers its best wishes to Steinkamp and his wife, Laura. —*Emmanuel Legrand* 

# Executive TURNIABLE EDITED BY SARAH HAN

**RECORD COMPANIES:** Warner Strategic Marketing in Los Angeles promotes Mithra Emami to VP of custom product. She was director of sales and strategic marketing.

Universal Motown Records Group in Santa Monica, Calif., names Dave Downey national director of rock promotion. He was director of rock at All Access.

Buena Vista Music Group in Burbank, Calif., elevates Cary Prince to VP and Susan Kim to director of BVMG international. Prince was executive director, and Kim was manager.

**Concord Music Group** in Beverly Hills, Calif., appoints **John Baldi** VP of music publishing and licensing. He was creative director of A&R at Mosaic Music Publishing.

RCA Music Group in New York names Samantha Lecca VP of video production. She was VP of video production at Arista Records.

MUSIC VIDEO: MTV in New York promotes Rachel Baumgarten to VP of integrated marketing. It also names Catherine Balsam-Schwaber senior director of integrated marketing. Baumgarten was senior director of her department, and Balsam-Schwaber was VP of integrated marketing and programming at Rock the Vote.



**HOME VIDEO: Buena Vista Home Entertainment** in Burbank, Calif., promotes **Scott Guthrie** to senior VP of sales and distribution. He was VP of sales and channel development.

Eagle Rock Entertainment in New York names Cathy Halgas Nevins VP of communications and publicity. She was director of public relations at bluefly.com.

Paramount Home Entertainment in Hollywood names Michele C. Bell VP, creative director. She was VP of creative services home entertainment at Universal Studios.

Sony Pictures Home Entertainment in Culver City, Calif., names Lisa M. Jean director of marketing. She was brand manager at Universal Studios Home Entertainment.

**RELATED FIELDS: Media City Sound** in Studio City, Calif., names Lisa Blackwood Hope VP of operations. She was associate producer at 20th Century Television's "That's Life."

**Opus 1 Music Library** in Studio City names **David Avalos** director of business development. He was consulting partner at **Media-Savvy Productions**.

Send submissions to shan@billboard.com.

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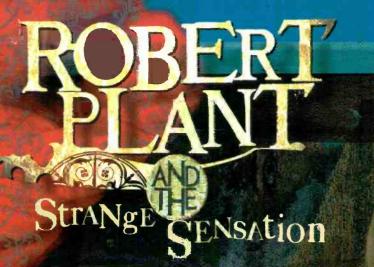
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