

Billboard

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MAY

FOR MORE THAN 110 YEARS

21

2005

THE HIT MAN

GRAMMY WINNER
JOHN SHANKS IS
TODAY'S HOTTEST
PRODUCER >P.24

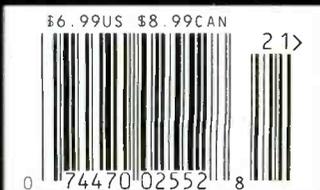
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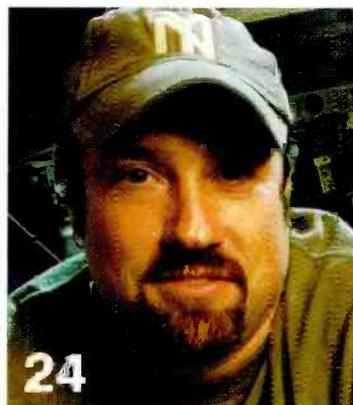
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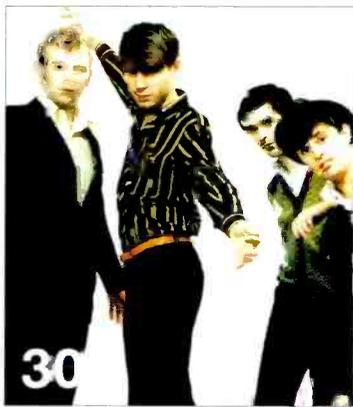
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Comments about *Billboard's* new look? Send them to redesign@billboard.com.

Jagger Photo: Kevin Mazur/WireImage.com

ABOVE: Rolling Stones' Mick Jagger fancies hitting a mix of venues for the band's new tour. See page 11.

ON THE COVER: John Shanks is the hot rock/pop producer of the moment. Photo by Sebastian Artz

OPINION

EDITORIALS | COMMENTARY | LETTERS

Kudos, Quibbles On 'New' Billboard

I wanted to take a moment to congratulate you on all of the changes you've made to *Billboard*. From the graphics and style to the reorganization of all of the content (and some new features as well), you have obviously taken great care, research and good judgment, all of which have resulted in such a stellar magazine. It will be more enjoyable than ever to read the industry's bible every week.

Neil Portnow

President, The Recording Academy
Santa Monica, Calif.

Congrats on the redesign. Man . . . it looks awesome. The magazine really looks new, modern, easily accessible and very hip, without being too confusing. Well done!

Dave Koz

Rendezvous Entertainment, Los Angeles

I love the new layout and the improved content. A really good job. Well done to all of you!

John Reid

Warner Music International, London

I want to compliment *Billboard* on the marvelous transformation. The new format is much easier to read and to quickly find the articles or charts.

I do want to express my disbelief that you have seen fit to ignore any publisher information from the Singles Reviews section. To ignore publishers in one of the most read and important features of the magazine is not comprehensible to me.

Jay Morgenstern

Executive VP/GM

Warner/Chappell Music, Los Angeles

You hit it out of the park. Beautiful.

Jeanne P. Meyer

Senior VP, corporate communications

EMI North America, New York

Congratulations on the new look and format of *Billboard*! It's terrific. With all the music and information I follow (considering the numerous formats of our radio station clients), you've succeeded in making a valuable tool even more useful.

Les Tolchin

Arbitron, New York

I applaud the obvious hard work, imagination and creative thinking you have invested in the latest incarnation of this industry standard. I was particularly pleased to see the return of Inside Track.

My clients and I were disappointed, however, with the unfortunate elimination of the Studio Monitor/

Pro Audio column. I urge you to resume this coverage.

Howard Sherman

Howard Sherman Public Relations
New York

The new layout looks fantastic! Kudos to the team for putting this together. Definitely moves the mag forward.

John Loken

Ride Management, Culver City, Calif.

The charts aren't very legible. I'm sorry, but there are too many colors, pictures, graphics, etc., that are very distracting. The print is also too small.

Grayson Bedwell

Oklahoma City

I love the little pop-up trivia column in the center of the charts. And I love that the Pop 100 seems to have replaced the Hot 100 in its importance. The Hot 100 seems almost irrelevant now!

My only quibble with the new *Billboard* is the much larger font used for the global charts page. It's easier to read, but it seems like there's less information.

Michael Jay

Producer/songwriter, Los Angeles

I am curious why you would remove Chart Beat from the print edition. Don't you know how much your readers enjoy this column? It's great to read the charts, but Fred's stories behind the chart numbers are compelling for those of us who work in the music business and don't often have enough time to go online.

Bill Buster

President, Eric Records,
San Leandro, Calif.

I am disappointed to notice that Fred Bronson's Chart Beat is no longer included as a weekly column. I understand that it can be found online, but any chance that you will bring it back? I'm in entertainment and it is a great reference for me.

Heather Douglas

Los Angeles

You've done a fantastic job taking something classic and making it contemporary.

David Dorn

Senior VP, new media strategy
Rhino/Warner Strategic Marketing
Burbank, Calif.

Love the new look of the magazine. You've truly taken it into the 21st century.

Jerry Greenberg

Mirage Music, Los Angeles

I just read through the first new issue and I love the layout, the charts, the articles—everything. You guys have been very aggressive in upgrading the content of all of your publications in the past year and I just wanted to let you know that I take notice.

John Zarling

DreamWorks/MCA/Mercury, Nashville

The magazine's new look: Perfect.

The charts' new look: This time you got it totally right.

The removal of Chart Beat's print version: Boo, hiss!

Relegating the prestigious Hot 100 to half-a-page every two weeks: Unthinkable!

John Buchanan

Marketing Consultant, Norton, Mass.



Not only does the Hot 100 deserve a full page every week, it deserves to be placed apart from the other charts in the magazine. After all, it is the true barometer of America's and in fact, the world's taste in popular music at any point in history.

Blaine Bernard

St. Louis, Prince Edward Island, Canada

Congratulations for the new, redesigned magazine. It's better than ever! I love the chart section, with all my favorite charts together, including Hits of the World!

Juan Antonio Alcalá

SER Radio Network, Madrid

The editors reply: We want to thank everyone for their thought-provoking responses. Two of the changes that caused the most controversy are the move of the Chart Beat column exclusively to billboard.com and the rotation of The Billboard Hot 100 with the new Pop 100. We continue to monitor reader responses to these and other changes.

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Oh, Daddy
Daddy Yankee gets first No. 1 on new chart



Sign Here
Canadian pubs court local talent like Feist



Growing Pains
Sony/ATV Tree grooms Taylor Swift for stardom



Sweet Sound
Company making PEZ MP3 player



Music Bout
Boxing theme markets Welk catalog

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UpFront

MAY 21, 2005

>>>MTV SHUFFLES TOP EXECS

MTV Networks names Christina Norman president of MTV and Tom Calderone GM of VH1. The moves come in the wake of Van Toffler's ascension from MTV/MTV2/MTV Films president to MTV Networks Group president in October. Norman was VH1 president, and Calderone was MTV executive VP of programming and talent. Both New York-based executives report to Toffler.

—Brian Garrity

>>>ITUNES COVERS MORE OF EUROPE

Apple Computer launched iTunes Music Stores in Denmark, Norway, Sweden and Switzerland May 10.

The four new localized digital download services offer licensed repertoire from the four majors and more than 1,000 independent labels, according to Apple. As part of its launch in Switzerland, Apple has pledged to give away one track to every Swiss citizen in a joint promotion with banking giant UBS.

—Lars Brandle

>>>DASH, IDJ CALL IT QUILTS

Damon Dash and Island Def Jam are nixing the joint venture for the Damon Dash Music Group just three months into the deal, sources familiar with the situation confirm. Word of an official split did not arrive by press time.

—Brian Garrity

>>>TOSHIBA UNVEILS HYBRID DVD

Toshiba introduced a new hybrid DVD May 11 at the MediaTech Expo in Las Vegas. The

continued on >>p6

BUSINESS BY BRIAN GARRITY and ED CHRISTMAN

WMG IPO: No Wow On Wall Street

NEW YORK—Warner Music Group gave a “Whole Lotta Love” to Wall Street in its initial public offering May 11, but so far it has not seen much back from investors.

Guitar legend Jimmy Page's opening-bell appearance at the New York Stock Exchange was as close as WMG has come to a positive market reception to date. The trading floor erupted in thunderous applause when Page performed the monstrous riff to Led Zeppelin's classic “Whole Lotta Love” to ring in WMG's debut as a public company.

The company's stock earned

far more tepid reviews.

WMG raised \$554.2 million in the deal—20% less than its initial target. The private-equity investor group led by chairman/CEO Edgar Bronfman Jr. was forced to forfeit more than \$130 million in stock proceeds and cash dividends as a result of the lower valuation.

What's more, at the May 12 close, shares in WMG were trading 90 cents below their IPO price of \$17.

But it has not been all bad news for the music major and its financiers, principally Thomas H. Lee Partners and

Bain Capital.

WMG still managed to realize a pair of major objectives in the transaction: It dropped its debt load by roughly \$300 million, and it now has a public currency to use for potential mergers and acquisitions—such as a deal with EMI.

While critics are quick to point out that the IPO failed to give WMG a market capitalization greater than the amount its private-equity investors paid for it (\$2.3 billion at the end of the first day of trading versus a purchase price of \$2.6 billion), finance professionals note that

when debt is included, WMG has an enterprise value in excess of \$4 billion.

That kind of dramatic improvement is likely to further fuel the fire for a merger with EMI, music industry dealmakers say.

“They've already won the argument that they can create value by cutting the fat out,” a source says of WMG's investors. “The same question exists with EMI: If we put it together with Warner, can we create even more value? I think the answer is yes.”

For now, music industry analysts say, the key questions for WMG will revolve around its

ability to demonstrate growth.

It remains unclear whether there will be adequate cash flow to support the business—not just for meeting debt payments but for investing in A&R and staffing resources to keep the pipeline full of new hits.

The company has cut deep into its cost structure, stripping out more than \$250 million in savings, a move that has caused much hand-wringing in the industry.

Most notably, it was a bone of contention for leading WMG act Linkin Park, which raised a red flag about **continued on >>p6**

ROCK BY MICHAEL PAOLETTA and LARS BRANDLE

Gorillaz Hope To Ape Best-Selling Debut

EMI's Gorillaz—a band made up of four cartoon characters and masterminded by Damon Albarn and Jamie Hewlett—are preparing for another climb up the global charts.

Co-produced by the band and Danger Mouse, “Demon Days,” the follow-up to the band's multimillion-selling 2001 self-titled debut, arrives May 24 in the United States on Virgin and one day earlier internationally via Parlophone and Capitol.

For EMI Group executives, the release date cannot come soon enough. In February, EMI warned investors that the much anticipated “Demon Days” and Coldplay's third studio album (“X&Y”) would be delayed (*Billboard*, Feb. 19).

The announcement precipitated a sharp stock tumble for the publicly listed company. In one day, tens of millions of dollars were shaved from the firm's market capitalization.

Rarely has the value of front-line releases been measured in such a stark way for a global record company.

“This is an important artistic statement,” Virgin Records chairman/CEO Matt Serletic says of “Demon Days.”

As a label, “Virgin sticks behind artistry,” he adds.

“And this album is quin- **continued on >>p6**



format will feature a standard DVD on one side and high-definition video on the other, and can be played on standard DVD players. Studios including Paramount Home Entertainment, Universal Studios Home Entertainment and Warner Home Video revealed that they will collectively debut 80 new releases and catalog titles on the HD DVD format this fall and early next year.

—Jill Kipnis

>>> ROYAL PHILIPS, MICROSOFT PARTNER

Royal Philips Electronics and Microsoft have inked a series of agreements they claim will make the sharing of digital media across consumer devices easier. One agreement has Philips supporting Microsoft's Windows audio, video and digital rights management technologies in its line of Nexpria multimedia chips used in many consumer devices. Philips expects to include the technology in future in-car entertainment systems and next-generation digital TV systems. Philips will also add Windows Media software to its multimedia devices and will join Microsoft's Plays for Sure content verification program.

—Antony Bruno

>>> RED INKS TWO URBAN LABELS

New York-based RED Distribution has signed a pair of hip-hop/urban labels to its Red Urban Music Marketing division. RED, the independent distribution arm of Sony BMG, will now handle releases from New York-based Mega Media Records and Houston-based Wreckshop Records.

—Todd Martens

>>> MTV LEAVING CANADA IN JUNE

In the wake of Toronto-based CHUM acquiring Canadian broadcaster Craig Media in December 2004, MTV

continued on >>p8

WARNER (cont.)

from >>p5

the company's ability to market its upcoming releases.

But defenders of the IPO say it will ease WMG's debt burden and improve its financial flexibility.

The company is expected to have a post-IPO debt level of \$2.26 billion—including a new \$250 million term loan—with estimated annual interest payments of \$150 million.

Analysts are forecasting WMG will generate \$450 million-\$600 million in Ebitda, implying a debt ratio that could be as high as 4-1.

WMG has scored recent top-10 hits with the likes of Mike Jones—who is signed to its incubator label Asylum Records—Jo Dee Messina, Rob Thomas and Green Day.

Investment in the urban market is ongoing. To that end, the company has inked recording/label deals with multi-platinum hip-hop artists Juvenile and Sean "P. Diddy" Combs.

But the key to WMG's fortunes on the stock market will be sustaining momentum on

the charts, analysts say.

Its market-share performance in 2005 has been mixed. WMG claims worldwide year-to-date market share is up to 17.2% from 16.5% last year. However, its 14.9% U.S. share is off slightly from last year, according to Nielsen SoundScan.

Sources note that the market can be unsympathetic to companies that do not live up to expectations. DreamWorks Animation—viewed by many as a comparable stock to WMG—was pounded in the market May 11 after missing its quarterly projections; its stock dropped 12%.

Central to WMG's challenge will be tempering investors' short-term expectations.

Wachovia Securities analyst Bishop Cheen, who is bullish on WMG's long-term potential, says early trading for the stock is likely to be choppy as investors acclimate themselves to the performance dynamic of a publicly traded music company.

"Investors used to staid companies may get fatigued," he says. "It does take some work to

understand this business."

Some analysts are concerned that the hype is exceeding the current reality of the ringtone and download markets.

"The underlying growth trends are not visible yet," Fulcrum Global Partners analyst Richard Greenfield says. "We like this business long term, but it doesn't seem like the digital revenue opportunity in the near-term is going to offset the pressures in the physical world."

Some also see the overall economics of the WMG story as out of whack.

"This is a 'trust me' stock in a market where even companies that have long track records, like Time Warner, Viacom and News Corp., are having trouble getting a fair valuation," says Michael Nathanson, an analyst with Sanford C. Bernstein. "Here comes a company with little history, and they want a premium valuation. That just makes no sense. You could buy Time Warner for a lower valuation right now than WMG." ●●●



Chairman/CEO Edgar Bronfman Jr. and a group of fellow WMG executives gathered to ring the opening bell May 11 at the New York Stock Exchange. Guitarist Jimmy Page, right, lent his own sonic touch to the proceedings.

RETAIL BY ED CHRISTMAN

Caparro's EDC Comes To Life

NEW YORK—Glenayre Technologies' newly created Entertainment Distribution Co. plans to become the leader in supply chain logistics for the entertainment industries. That's according to veteran record executive Jim Caparro, who engineered the deal giving the new company a portfolio of former Universal Music Group manufacturing and distribution facility assets.

The acquired assets generated \$29 million in cash flow on revenue of \$290 million, according to an estimate provided by the Atlanta-based company during a conference call with analysts.

Publicly traded Glenayre is a global provider of messaging solutions and enhanced services for wireless and wireline carriers. It will pay about \$123 million for UMG's U.S. and Hanover, Germany, CD and DVD manufacturing and distribution facilities.

At closing, set for May 31, Glenayre will pay \$81.9 million. Of that, \$35.4 million will be equity provided by Glenayre and \$46.5 million in debt raised from a term loan with Wachovia

Music Group—will sit on the board of EDC, but remain president/CEO of Atari, a position he has held since last fall. Thomas Costabile, former president of WEA Manufacturing, will lead EDC as executive VP/COO. He will report to Glenayre chairman/CEO Clarke Bailey, who will serve as interim CEO of EDC.

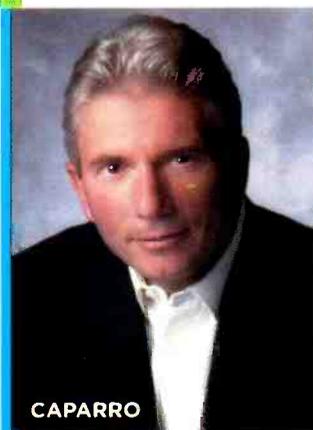
The deal represents the culmination of Caparro's effort to realize EDC after two earlier false starts. He almost made this same deal a year ago with a different backer, but it fell apart. Before that Caparro tried to buy Warner Music Group's manufacturing, distribution and packaging companies but lost out to Cinram.

The current deal is for UMG's manufacturing operations in Grover, N.C.; its main distribution facility in Fishers, Ind.; and satellite warehouses in Reno, Nev., and Wilkes-Barre, Pa., as well as the manufacturing and distribution facilities in Hanover, which service most of central Europe. No layoffs are expected at the acquired facilities, sources say, since about 1,800 UMG employees will be transferred to Glenayre's payroll.

In addition to UMG, EDC plans to target other music, movie and videogame suppliers for services ranging from manufacturing and pick/pack/ship to full-blown turnkey solutions, but it will not offer sales and marketing services. Caparro also sees EDC servicing retailers and even other wholesalers eventually. What's more, he says EDC could acquire competitors to grow.

In a conference call with investors Costabile noted that physical goods still accounted for 97% of sales. He said, "We think we can really change the supply chain . . . and take some costs out." But he also said that EDC will look for a way to participate in digital distribution.

Furthermore, the UMG pact itself provides EDC with growth opportunities since it comes with a 10-year contract with UMG. Currently, the plants EDC is acquiring provide UMG with about 80% of Universal's CD and DVD requirements, with the remainder being supplied by other companies. As those third-party contracts unwind during the next three years, EDC is expected to take on that business. ●●●



CAPARRO

GORILLAZ (cont.)

from >>p5

tessential Virgin."

Mike Allen, senior VP of international marketing at EMI Music U.K., adds that because the group's members are presented as animated characters, most elements of the Gorillaz marketing campaign require significant planning.

This includes the band's global partnership with Apple Computer. On May 7, in a commercial break during "Saturday Night Live," a new iPod ad debuted spotlighting the sounds of "Feel Good Inc." (featuring De La Soul), the lead single from "Demon Days."

The spot was directed by Chris Robinson and executive-produced by Kerstin Emhoff. Ad agency TBWA\Chiat\Day counts Apple as a client. Days after the ad's debut, "Feel Good Inc." jumped more than 40 spots into the top five of the iTunes Top Songs listing.

According to Cynthia Sexton, EMI Music Marketing's senior VP of strategic marketing

and licensing, the Apple deal was months in the making.

Previous iPod/iTunes TV ads have featured the music of EMI acts N.E.R.D., the Vines, Steriogram and, most recently, the Caesars. Forthcoming is a spot featuring Daft Punk.

Another track from "Demon Days"—"Kids With Guns" (with additional vocals by Neneh Cherry)—will be heard on an upcoming episode of "The OC." The label is pursuing other licensing opportunities for the band's music.

The label also is working with MTV, the band's official Web site (gorillaz.com) and others on Gorillaz marketing initiatives. These include "rentable space" at gorillaz.com, which offers unique branding opportunities; Sony PlayStation Portable giveaways at numerous Web sites; an exclusive "Feel Good Inc." ringtone at mtv.com; Gorillaz iTunes playlists; and a 45-market virtual radio tour.

Virgin VP of marketing and product management Doneen Lombardi says that each radio station will get a different performance from the band. And because it's a virtual tour, "the band can be in more than one market at once."

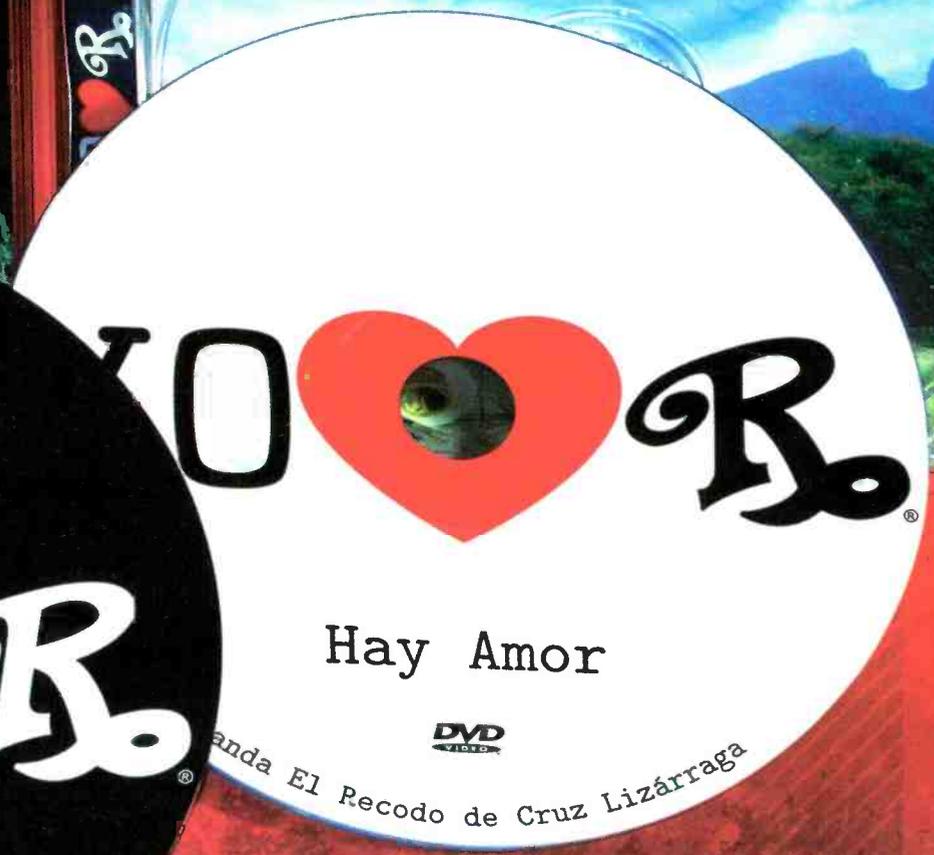
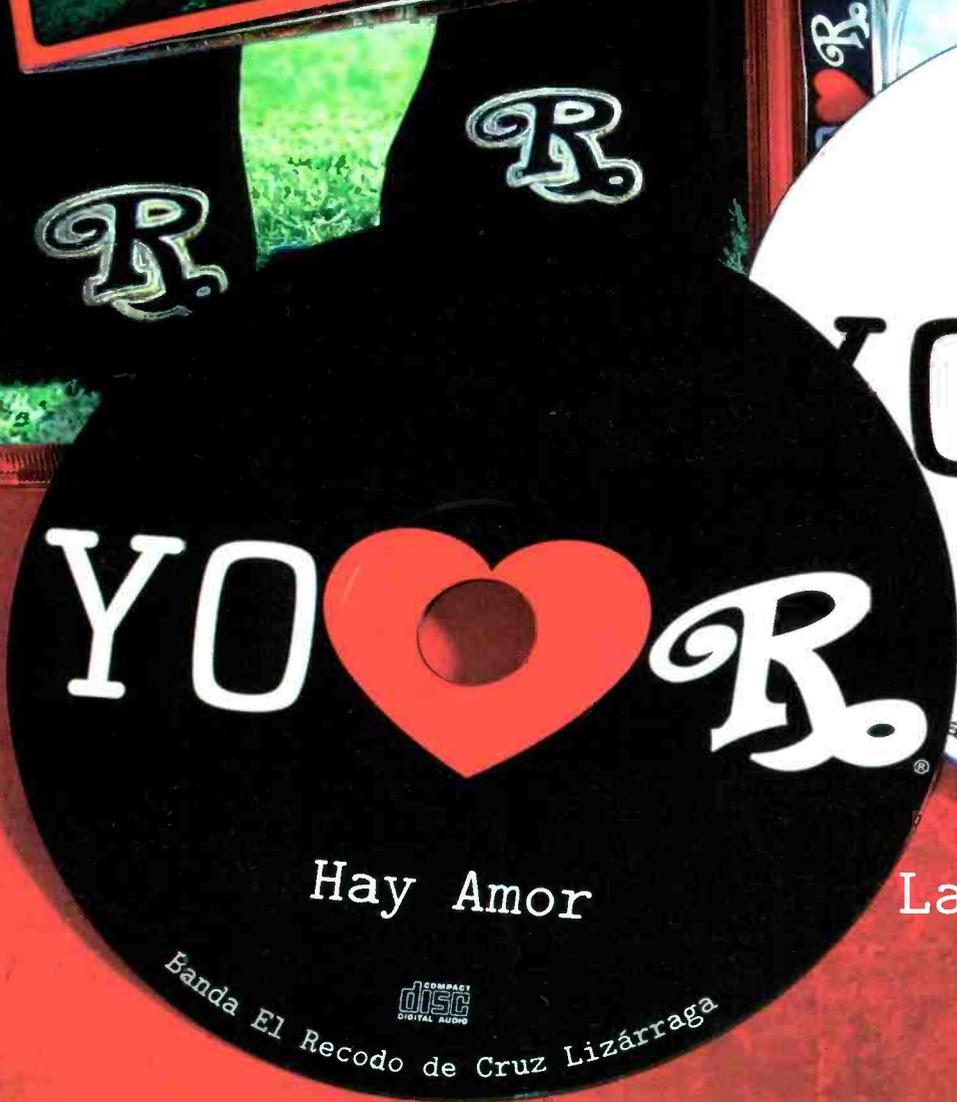
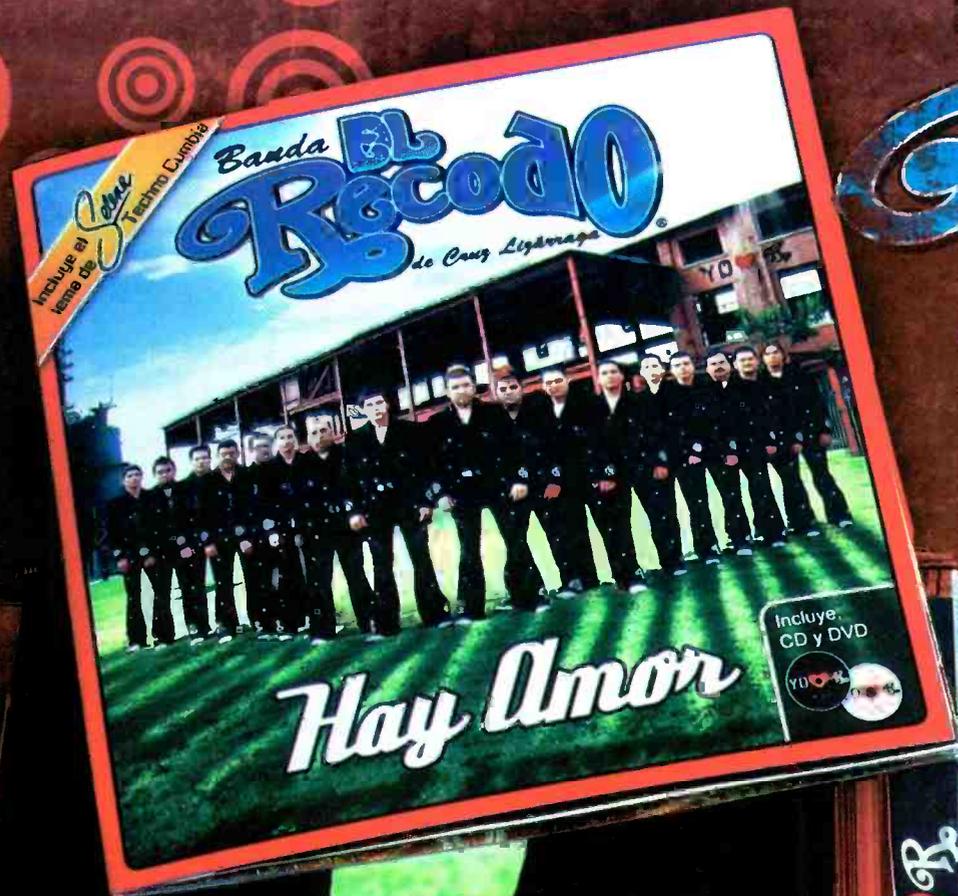
Modern rock radio is responding positively to "Feel Good Inc." Early supporters include KNDD Seattle, WNNX Atlanta and CIMX Detroit. In the United Kingdom, the track has been A-listed at Radio 1, XFM and BBC 6 Music. The accompanying video is gathering support around the globe.

All of which bodes well for retail, where expectations are high for "Demon Days."

EMI also is optimistic about the project. "Our expectation on sales is certainly in the millions," says Mark Collen, senior VP at EMI Music U.K. ●●●

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Networks International exercised its right May 10 to end its agreement with Craig. MTV and MTV2 will cease to air in Canada effective June 30, when CHUM rebrands the networks.
—Larry LeBlanc

>>> BRIT GOV'T REVAMPS DCMS

A British post-election reshuffle was unveiled May 11 at the Department of Culture, Media and Sport, which has primary dealings with the national music business. As part of the revamp, James Purnell has been named minister for media and tourism. He takes responsibilities for broadcasting and the creative industries, which include music.
—Lars Brandle

>>> MTV LATIN AWARDS HEAD TO MEXICO

The 2005 MTV Video Music Awards Latin America will be broadcast live from Playa del Carmen in the Mexican Caribbean. The event has been held in Miami since its inception in 2002. The show will air live Oct. 20 from a theater in Xcaret Park.
—Leila Cobo

UpFront

GLOBAL BY EMMANUEL LEGRAND

U.K. Biz Urges Blair To Tackle IP Issues

LONDON—Tony Blair, please take note: The British music community is counting on your government to champion its issues.

Blair, who was re-elected May 5 to a third term as prime minister, made a commitment to supporting Britain's creative economy in the Labour Party manifesto published during the campaign.

Before the election, Blair, Chancellor of the Exchequer Gordon Brown and former Minister of Trade Patricia Hewitt—now in charge of health—all stressed "the importance of a strong intellectual-property regime as a key ingredient in ensuring a strong and growing creative economy."

One of the moves the industry would like to see Blair spearhead is extension of copyright for sound recordings.

"This is certainly the most important issue for us right now," says Peter Jamieson, executive chairman of the British Phonographic Industry.

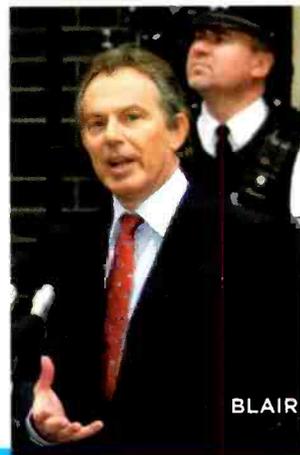
Although the issue was not mentioned in the Labour manifesto, industry executives be-

lieve the government will champion copyright extension.

"It really fits with the broader context of how you can create a level playing field with the United States," says Emma Pike, director general of writers' and publishers' organization British Music Rights.

If the current 50 years of protection in Europe is not extended to the U.S. standard of 90 years, this will create "serious discrepancies between Europe and America," Pike says.

Pike and Jamieson expect the issue to come on the agenda of the British government as it assumes the European Union



presidency July 1 for six months.

Music industry representatives paint a positive picture of their relationship with the government. "Over the past years, the signs we have been receiving from the prime minister and the chancellor were going in the right direction," says Fran Nevrlka, chairman/CEO of performers' and labels' collecting society PPL/VPL.

Pike applauds the Blair government's creation of the IP Forum, which brings together the creative industries and the government departments dealing with IP issues.

She hopes the government will bring these issues to a European level.

In parallel, the music industry set up the Music Business Forum, which Jamieson says "has become more and more pivotal in our relation with the government."

Still, Jamieson says, the industry needs to do more. He suggests the government help determine a formal role for the MBF like that of the Arts Council or the Film Council.



DIGITAL BY ANTONY BRUNO and BRIAN GARRITY

Yahoo Tunes In Prices Music Sub Service At \$7 A Month

Internet portal giant Yahoo is quickly making its presence felt in the digital music subscription space with an aggressive pricing strategy for its new Yahoo Music Unlimited service.

The company is undercutting the competition with a \$6.99 per month, or \$60 per year, offer that gives consumers unlimited listening access to its library of more than 1 million tracks and allows for portability to compatible devices.

That puts the cost of Yahoo Music's service well below rival subscription offerings from the likes of Napster and Real's Rhapsody, which offer separate pricing tiers for PC-only listening and portability. A basic subscription to Napster or Rhapsody costs \$9.95 per month, while a subscription with portability costs \$14.95 per month.

"We think it is tough to charge people extra for portability since it is not as seamless as everyone would like it to be," explains Dave Goldberg, VP/GM for Yahoo Music.

Yahoo is cautioning that pricing for the service is subject to change after it completes testing of Yahoo Music Unlimited, which is currently in soft launch mode.

But the move was strong enough to send ripples through the stock market. Shares in Napster, Real and Apple Computer all fell May 11 in the wake of the news: Napster shares were down 26% while Real's shares dropped 21%; Apple stock fell 2%.

To be sure, Yahoo's strategy shows the formidable competition that deep-pocketed Internet portals pose to other startups in the music subscription space.

Yahoo Music is tops among online music destinations in terms of traffic, with more than 25 million monthly unique vis-

itors, according to Nielsen//NetRatings.

Competition figures to be even greater later this summer when America Online's AOL Music—which has more than 22 million monthly users—begins offering an updated version of its MusicNet@AOL to all online consumers, not just subscribers.

Internet portals also are looking to piggyback on the popularity of some of their other applications—most notably instant-messaging clients—to drive adoption of their digital music offerings.

In another key component of the Yahoo Music Unlimited offering, Yahoo Messenger will be integrated into the service, allowing subscribers to pass tracks back and forth.

"Personalization is great, but a lot of the way most people find out about music is through their friends," Goldberg says. "We think this allows for natural 'sharing' of music. For both artists and consumers this makes sharing work for everybody."

According to ComScore Media Metrix, AOL has 21.6 million IM users, Yahoo 19.2 million and MSN 14.7 million. Portals are betting that IM fans will gravitate to music offerings and other entertainment options that integrate the tool.

AOL, for instance, links AOL Radio streams to users' IM profiles, allowing others to link to the same channel.

MSN also ties its MSN Music à la carte music store to its services. MSN Messenger can display songs being played in Windows Media Player, and provides a link to buy the track on MSN Music.

Rob Bennett, senior director of MSN Entertainment, says, "We're focused on making the music more of a social experience than just a stand-alone silo."

RETAIL BY ED CHRISTMAN

ROW SNAPPING UP KOCH

NEW YORK—The ROW Entertainment Income Fund's planned acquisition of Koch Entertainment will position Koch for further growth in the United States and should make ROW more profitable in Canada.

That's the word Darren Throop, president/CEO of Markham, Ontario-based ROW, delivered during a May 9 conference call with investors. The deal, which is scheduled to close before June 1, is subject to regulatory approval.

"It's a fantastic acquisition, which enhances our role in North America," Throop said. The two companies' combined pro forma revenue last year was about \$675 million Canadian (\$545 million).

ROW will pay \$99.8 million Canadian (\$80 million) to acquire Koch. The purchase will be financed through the issuance of

\$70 million Canadian (\$56.6 million) in company stock—7 million shares at \$10 Canadian each—and the rest funded from a \$17.5 million Canadian (\$13.5 million) increase in the ROW debt facility supplied by Scotiabank.

Founder and owner Michael Koch, who will stay on as president of Koch Entertainment, will receive \$55 million in cash and 2.4 million shares of ROW. Those shares will be subject to a three-year lockup, with one-third of the shares becoming available for sale each of those years. ROW will also assume \$5.1 million in liabilities in connection with the transaction.

Koch tells *Billboard* that the deal keeps Koch Entertainment "independent, self-sufficient [and] vibrant, and finally gives us access to the capital markets. If the right acquisition comes along, [ROW and Koch] will be

able to make that move."

Last year, Koch earned close to \$150 million in revenue. Around \$55 million of that is believed to be from its record labels, and the remainder is from its Koch Entertainment Distribution division. Koch has been one of the fastest-growing U.S. indie companies in the last decade.

Likewise, ROW Entertainment has been growing at a torrid pace, thanks to acquisitions. ROW first purchased the Record on Wheels one-stop/wholesale operation and then acquired the 100-unit CD Plus retail operation and the Video One wholesale business, as well as starting indie Zing Distribution. Last year, ROW posted \$12.5 million Canadian (\$10.4 million) in net income, or 78 cents Canadian (65 cents) per diluted share, on revenue of

\$332.8 million Canadian (\$276.3 million). That figure includes Video One sales only after its August 2004 acquisition. But it still represents significant growth from the \$3.5 million Canadian (\$2.7 million) in net income, or 25 cents Canadian (19 cents) per diluted share, ROW posted for 2003, when revenue was \$47.8 million Canadian (\$36.9 million).

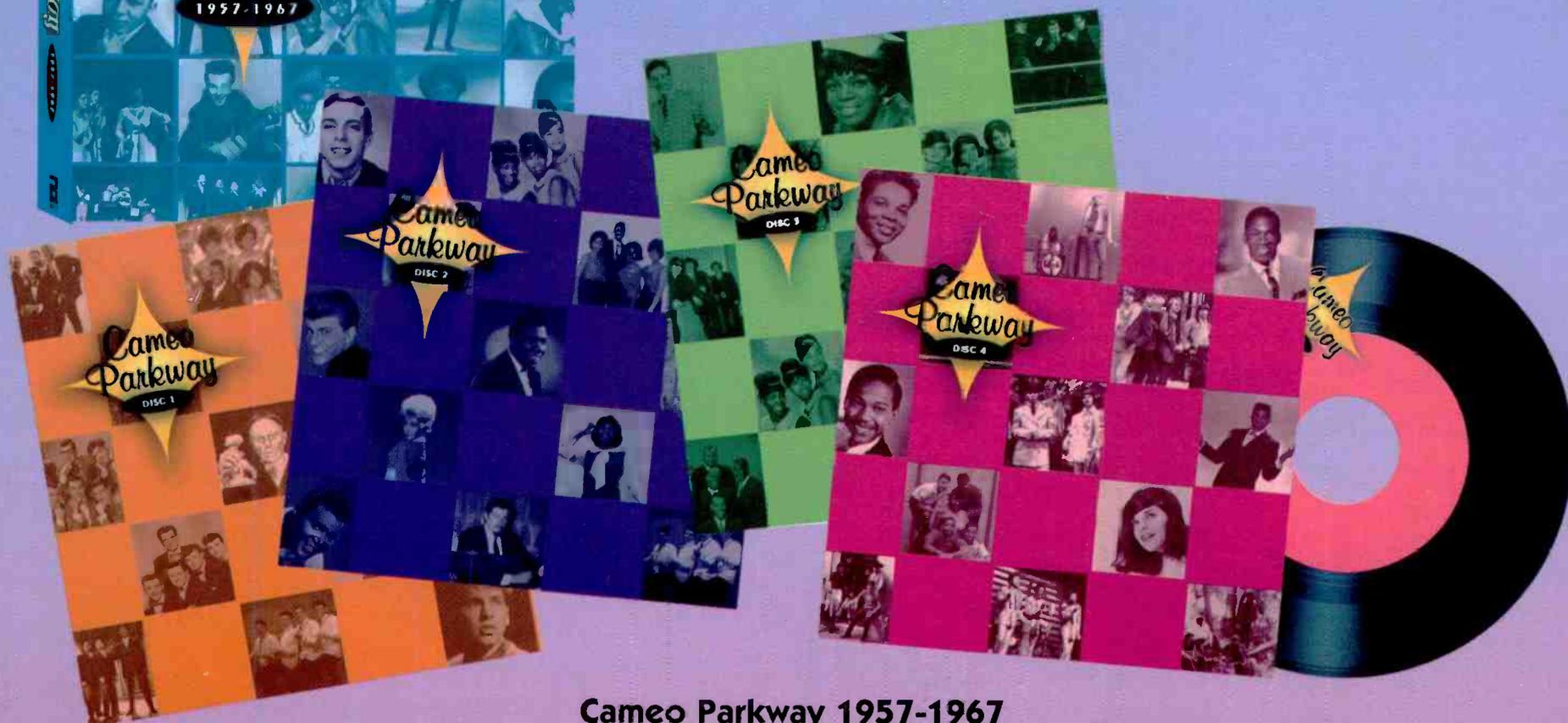
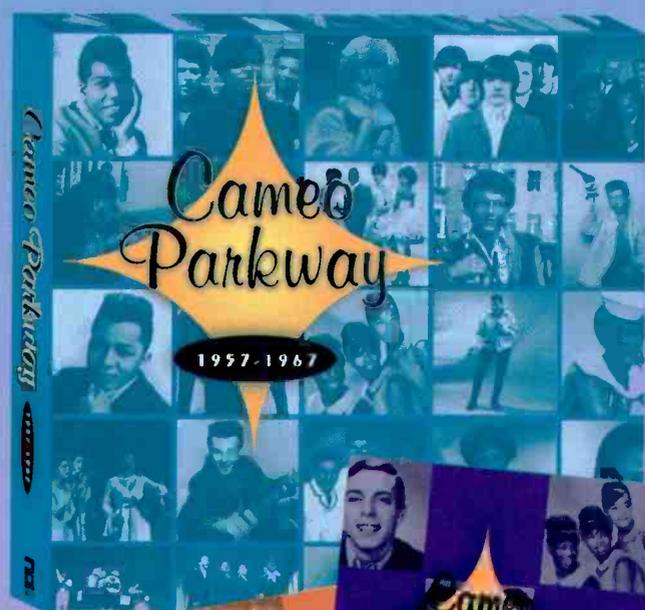
ROW sees the most potential for synergy in Canada, where Koch was one of ROW's main suppliers. In the conference call, Throop noted that Sony BMG handles Koch Canada fulfillment, which ROW could pick up once that contract ends. Since Koch is already a supplier, Throop added, each Koch sale that ROW's business units ring up will result in a greater profit margin on those SKUs.

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LATIN BY LEILA COBO

Latin Grammys Swap CBS For Univision

MIAMI—The Latin Recording Academy's announcement that the Latin Grammy Awards will leave CBS for Spanish-language network Univision highlights how much the Latin market has changed.

"This is a new world, a new perspective, and we have the opportunity to create a new deal at the right time, with the right network for the right market," Latin Recording Academy president Gabriel Abaroa says.

CBS has aired the ceremony from its inception five years ago. Abaroa says a factor in the shift to Univision was what many perceived as a struggle to please both mainstream and Latin audiences.

"I like to listen to my membership, and they questioned why the show was in English and why we were trying to reach a market that wasn't natural."

Although no production details have been finalized, the 2005 Latin Grammys will be in Spanish, and Univision says it will aggressively promote the show on the Univision, Gala-

visión and Telefuturo TV networks, as well as on Univision Radio and univision.com. The awards will take place Nov. 3, the beginning of sweeps.

The network will continue to air its other awards shows, including Premios Lo Nuestro.

Abaroa did not specifically address ratings. But numbers have been a major issue for the industry. Viewership of the Latin Grammys has declined steadily from an opening high of 7.5 million in 2000 to 3.3 million in 2004, according to Nielsen Media Research. In contrast, the February broadcast of Univision's Premios Lo Nuestro was watched by 6.3 million viewers, according to Nielsen.

"We have very, very high expectations on bringing more people to see this, increasing the awareness, which has an effect on our presence in the community and our membership," says Neil Portnow, president of the Recording Academy. He says CBS will continue to air the mainstream Grammy Awards, and relationships be-

tween CBS and the Recording Academy remain "as solid and strong as ever."

Univision will produce the Latin Grammys in conjunction with the Latin Recording Acad-



ABAROA

emy. Longtime Grammy and Latin Grammy executive producer John Cossette will be consulting producer.

Abaroa says the Latin Grammy selection process will not change. However, the voting process will likely shift on the calendar next year to accommodate the new schedule.

RETAIL BY BRIAN GARRITY

BMG Direct Buys Rival

Columbia House Addition Makes For Combined 16M Subscribers

NEW YORK—In the face of declining sales for mail-order retailers, the 12-CDs-for-\$1 business is proving to be only big enough for one major player: BMG Direct, parent of the BMG Music Service record club, is acquiring rival direct marketer Columbia House in a deal valued at \$400 million.

The combination marries two of the largest direct-to-consumer marketers of music and video in the United States to create a company that will have annual revenue of \$1.5 billion and 16 million members in North America.

Stuart Goldfarb, president/CEO of BMG Direct, will serve as president/CEO of the newly combined company.

Columbia House chairman/CEO Scott Flanders will exit the company following a transition period.

BMG Direct, which is buying Columbia House from the Blackstone Group and minority owners Sony and Time Warner, is hoping to balance its music operation with the addition of a strong DVD business.

BMG Direct—a unit of Bertelsmann's DirectGroup Bertelsmann—operates the largest U.S. music club, while Columbia House is the leading DVD club.

Columbia House claims \$800 million in annual revenue, with roughly 75% of its sales coming from DVD, sources say. BMG Direct,

which also operates e-commerce retailer CDNow, has estimated revenue of \$700 million. Both services have membership bases of roughly 8 million.

The combined entity "will offer a broader selection of products to a larger customer base, while at the same time creating cost efficiencies," DirectGroup Bertelsmann CEO Ewald Walgenbach said in a statement.

The move comes as overall music club revenue has been hovering around \$500 million per year for the last two years, down from \$1.5 billion in 2000, according to industry estimates.

Vilified in the pre-Napster '90s for supposedly devalu-

Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



W Hotels Wants You To Check Out This

With the May 15 release of "Warmth of Cool...Overture," W Hotels continues its six-year affair with the music industry (*Billboard*, March 5). The boutique hotel chain's fourth for-purchase (fifth in total) multi-artist compilation, "Warmth of Cool" is available for \$15 at W gift shops and online (whotelsthestore.com).

As cool as it is hot, "Warmth of Cool"—titled after W's latest branding campaign—includes musically sophisticated, dance/electronic-leaning contributions from Wax Poetic Featuring Norah Jones, Martina Topley-Bird, Quantic, Just Jack and Federico Aubele. And like its predecessors, it reflects the hip essence of the hotel and (a good majority of) its guests.

The set, which has a pressing of 35,000, was produced and compiled by Rock River Communications, a San Francisco-based company that specializes in developing branded music strategies for its clients.

In addition to W, Rock River has worked with Pottery Barn, Gap and Volkswagen.

Rock River handled the manufacturing of the CDs, as well as the licensing of music. According to Rock River president Jeff Daniel, in a typical pressing of 25,000-50,000 units for such a compilation, an artist will receive an initial advance (on royalties) of \$2,500-\$5,000. "Average royalty rates for these types of nontraditional retail CDs are 12%-15%—and no deductions are taken," Daniel adds.

"Warmth of Cool" follows in the footsteps of W collections "Rhythm & Muse," "Boîte de Nuit," "Rhythm & Muse II" and, most recently, "Welcome to Wonderland."

MAC ATTACK: McDonald's is the sponsor of Destiny's Child's spring and summer tour, *Destiny Fulfilled... And Lovin' It*. The trek commences May 12 at the Dubai Media City Amphitheater in the United Arab Emirates, followed by

stops in the United Kingdom, Italy, Germany, France and other European countries. In mid-July, the Columbia R&B/pop trio begins the North American leg of its tour.

Staying with McDonald's for another minute, it has been widely reported that the chain will soon begin paying hip-hop artists who mention the words "Big Mac" in their lyrics. According to reports, McDonald's would pay an artist up to \$5 each time the relevant track is played on terrestrial or satellite radio.

According to Douglas Freeland, McDonald's director of U.S. brand entertainment strategy, much of what is being reported is not accurate. "We have been contacted by a number of artists," he acknowledges. Right now, he says, "things are being considered."

While Freeland would not discuss fees or compensation to artists, he did say that McDonald's must know a track's lyrical content before approving it for use. McDon-

NEW LATIN CHARTS BOW

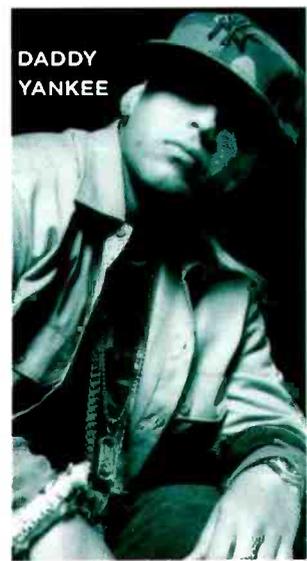
The growth of Latin music is reflected this week by the addition of two new *Billboard* charts. Latin Rhythm, an album chart compiled by Nielsen SoundScan, becomes the new home for the explosive reggaetón category, while an album chart from Brazil joins the magazine's Hits of the World.

The Latin Rhythm chart joins the three Latin genre charts that already appear in the magazine: Regional Mexican, Pop and Tropical. The new list will appear every other week in the magazine, rotating with Tropical, but will be updated weekly on billboard.biz, billboard.com, Nielsen SoundScan and Billboard Information Network.

The first No. 1 on Latin Rhythm is Daddy Yankee's "Barrio Fino," which led the Tropical Albums chart for 28 weeks.

Although the new chart is dominated by reggaetón, albums

from Latin hip-hop, Latin dance and regional street music like banda rap will also be eligible. Effective with this launch, reggaetón titles no longer appear on Tropical Albums or Top Reggae Albums. Likewise, banda rap and related genres will no longer show up on Regional



DADDY YANKEE

Mexican, nor will Latin hip-hop and Latin dance albums be ticketed for the Latin Pop list.

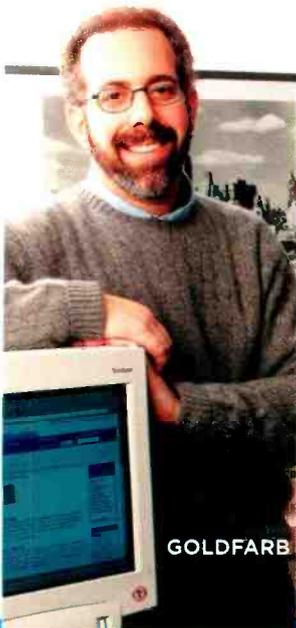
The chart was orchestrated by *Billboard* chart manager Ricardo Companioni, who oversees all of the magazine's Latin lists.

The Brazilian chart is compiled by Sucesso, a Sao Paulo-based entertainment magazine. Sucesso publisher Tom Gomes, who is also an occasional *Billboard* contributor, says about 400 of the approximately 1,000 stores that sell music in that country report actual consumer sales to the chart, accounting for 70% of albums sold.

In Hits of the World, Brazil's tally will alternate with the one from Argentina, the only other Latin American country to date to compile a trade-respected chart. *Billboard* continues to seek credible charts from other countries in the region, including Mexico.

STONES READY TO ROLL AGAIN

ing music with their low-cost offers, the music clubs have since seen their once formidable CD businesses dragged



GOLDFARB

down by e-commerce, unauthorized file sharing and competition from other entertainment options.

But Columbia House, which has been shopping itself since 2002—when Blackstone Group acquired an 85% stake in the company for \$410 million—has also complained that the major labels, fearing cannibalization, have made the clubs irrelevant with consumers by restricting access to new releases for too long.

BMG Direct isn't nearly so bearish on the market. In recent years, it has been looking to revamp its image as a place to discover emerging artists, and it is establishing new online offers to help sustain business. ...

ald's is working with marketing company Maven Strategies on this project.

For McDonald's, the impetus behind such initiatives is to make the hamburger (and brand) more relevant to young adults in the 18-34 demo. Freeland notes, "McDonald's recognizes the importance and influence of hip-hop on today's culture."

CARRY ON: Josh Rabinowitz has joined ad agency Grey Worldwide New York as senior VP/director of music. He reports to Grey Worldwide North America president/chief creative officer Tim Mellors and Grey Worldwide New York executive VP/director of production Nancy Axthelm.

While getting his new office in order, Rabinowitz has been busy working on three new spots for Panasonic. He is working with composers and sound designers to create original music—"soundscapes," he calls them—for the spots.

Lensed by British director Andrew Douglas, each 30-second "high-end" TV ad shines the light on a new piece of Panasonic gear (a

digital camera, a plasma TV, a DVD recorder).

"The music industry—from publishers to labels—is intent on using advertising as a vehicle," Rabinowitz says. "TV ads are becoming the new radio."

Rabinowitz arrives at Grey from Young & Rubicam, where he was VP/executive music producer. Prior to Y&R, Rabinowitz was an executive producer at New York music production company tomandandy. Along the way, he has produced recordings for such acts as Macy Gray, Los Lonely Boys and our personal fave Alana Davis.

HEY YA: André Benjamin (aka André 3000 of OutKast) has entered a first-look production deal with Viacom's MTV and Nickelodeon. Under the terms of the deal, Benjamin will produce feature films, TV series and other content.

The partnership kicks off with "The Hit," co-produced by Nick Movies and Benjamin. Slated to begin production next year, the film stars Benjamin and will be distributed by Paramount. ...

ime is still on the Rolling Stones' side.

The most successful touring band in the history of the business will crank it up yet again. And, like every Rolling Stones tour since 1989's Steel Wheels, this trek will be promoted worldwide by Michael Cohl, this time under his vintage Concert Productions International banner.

The tour, announced at a press conference held by the band May 10 at the Juilliard School of Music in New York, begins Aug. 21 at Fenway Park in Boston. Following American Express and fan club presales May 10, tickets will go on sale May 14.

Fan club members pay \$100 for other perks and the opportunity to see the exact seat locations available before they join, Cohl says, or they can be refunded if they are unhappy.

The working title of the trek is the Rolling Stones on Stage, though Cohl says that could change. No support acts have been named.

The title refers to a production element that places some fans literally onstage during the concerts, with several hundred seats in each market built into the set at about \$50-\$60.

With more stadiums on the route than on past tours and a 10% increase in ticket prices, On Stage could conceivably be the top-grossing tour of all time—if the band works 100 dates or more.

The Stones last hit the road in 2002-2003 on the Licks tour and, predictably, were the top-grossing act of 2003. The band rang up slightly less than \$300 million from 116 dates on the global Licks tour, second only to the band's mammoth 1994-

1995 Voodoo Lounge effort, which took in \$320 million.

Cohl first tipped *Billboard* that the Stones might tour in 2005 when Licks came to a close (*Billboard*, Dec. 6, 2003). "Everybody was in such good spirits [after Licks], it worked so well, people loved the show, the band loved doing it," Cohl says. "I was one of those things where you say, 'You know what, if this is ever going to happen again, it's not going to be long.'"

Cohl has been plotting the tour for about a year, and the band may stay out that long, as well. "We're announcing we'll play the world, but right now the only thing that's set is somewhere around 40 shows in North America," Cohl says.

The strategy follows a now-familiar Cohl/Stones modus operandi: announce in May, begin in late summer/fall, play until the beginning of December, take a break, "and then off we go to South America, the Far East and then Europe next summer," Cohl says. The band will also play Puerto Rico for the first time.

Just as it did on the Licks tour, the band will play a mixture of clubs, theaters, arenas and stadiums, with each venue configuration boasting unique production elements and setlists.

"I don't want it to sound like it's the same as last time, because it's not," Cohl says. "Last time we did [clubs, arenas and stadiums] in the same city, and this time we're not. We didn't play a lot of cities last time because of that triple [venue] thing. We're going to try and get in a lot more cities this time, so we might do an arena in one, a stadium in another and a theater in another."

Tickets will average \$100 in stadiums and \$110 in arenas, not counting the gold circle

seats, which Cohl defines as the "[5%] or 10% where we try to get the high-priced-ticket people to pay for the tour." Those tickets are priced \$250-\$450. Theater tickets will be \$50.

Cohl knows much of the media focus will be on the highest priced tickets. "The mistake the media have made over the years in attacking that situation is that this 10% of the house allows the other 90% percent to be \$99 or \$60 in our case, or \$75 or \$90 in [Paul] McCartney's case. If you get rid of that golden circle and spread it over the house . . . then the punters everybody is trying to protect will end up paying 30% to 40% to 50% more."

'A FREE MAN'

The resurrection of the CPI name comes "now that I'm a free man," Cohl says, referring to the expiration of a non-compete clause that resulted from the sale of his company in 1999 to SFX, which eventually became Clear Channel Entertainment.

Longtime partner Bill Ballard, with whom Cohl founded CPI in 1973 in Toronto, is still involved financially in the Stones tour.

With a new Stones album expected this summer from Virgin Records, this will be the first time since the Bridges to Babylon tour in 1997-1998 that the Rolling Stones have toured in support of new material. The group has worked with producer Don Was in Paris and New York on material.

Joining Stones members Mick Jagger, Keith Richards, Charlie Watts and Ron Wood on the road will be their longtime all-star side-

men Chuck Leavell (keyboards), Darryl Jones (bass) and Bobby Keys (horns), as well as the same backup singers and horn section.

"It was too good and getting too healthy to break up," Cohl says. Setlists will likely vary from venue to venue. "Mick always likes to mix it up, the consummate pro, he knows you have to play something a little different in a stadium than you do in an arena, and a whole different thing in a theater."

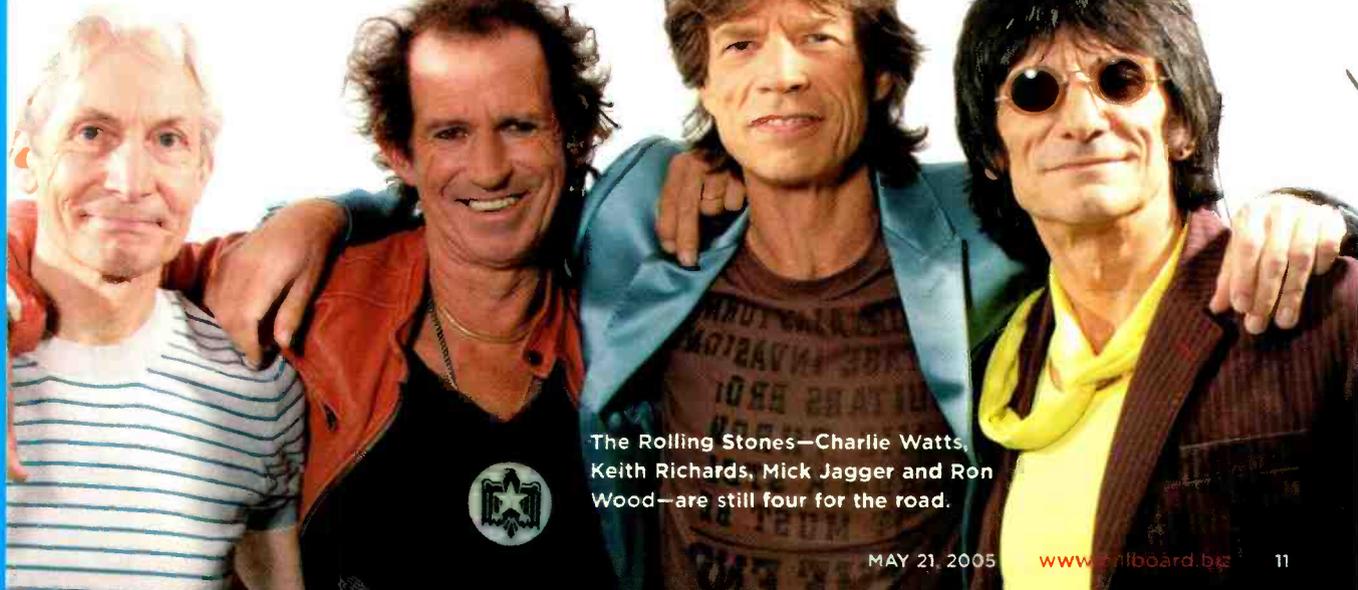
Cohl says the stadium production will be "the biggest one we've ever had, the most interesting one we've ever had. Of course, it's expensive. I don't even know how much yet."

With veteran tour manager Jake Berry out with U2 on the Vertigo tour, another Stones veteran, Dale "Opie" Skjerseth, will oversee the production. Merchandising is by Norman Perry's Anthill Trading Co.

CCE's global touring arm, TNA International, has a booking role in the tour, and Cohl says he will involve local promoters in the trek as well. "I always use local promoters and get accused of not [using them]," he says. "It's [like] everybody saying we'll announce this as the last tour, which of course we won't, and everyone will still say the Stones said it was their last tour."

So is this the Stones' last tour? "I don't believe this band would ever stand up there and say it's their last tour," Cohl says. At the press conference, Jagger stated, "We don't really plan tours and we certainly don't announce the tour as the last tour. That's a trap to try and get people to buy your tickets."

Ameriquist is the presenting sponsor. ...



The Rolling Stones—Charlie Watts, Keith Richards, Mick Jagger and Ron Wood—are still four for the road.

GLOBAL BY LARRY LeBLANC

Let's Make A Deal

Canadian Publishers Seek Out Country's Up-And-Comers

TORONTO—As a new crop of Canadian acts gained grassroots attention domestically and internationally in the past year, Canadian publishers began seeking ways to work closely with them.

Among these emerging acts are alt-rock acts the Arcade Fire, Feist, Death From Above 1979, Hot Hot Heat, Broken Social Scene, Buck 65, the New Pornographers, the Dears, Metric and Stars; screamo group Alexisonfire; rapper K-OS; and punk/hardcore band Black Maria.

"What's happening is a freshening-up of the scene," says Alex de Cartier, creative director at Peermusic Canada in Toronto. "A decade ago, if you asked people, 'Who do you know from Canada?,' they would say 'Bryan Adams' and 'Sarah McLachlan.' Now they might say 'Arcade Fire,' 'the Dears' or 'Feist.' While there's commercial stuff happening, the less commercial stuff is being well-received as well."

In the past decade, Canadian publishers have often funded

the development of new acts signed to indie or major labels while making a significant contribution to the development of these acts domestically and internationally.

While developing indie acts are increasingly cutting administration and co-publishing deals, Canadian publishers are grappling with the complexities of operating at a more grassroots level.

In addition, many of these artists specialize in niche genres or operate so far outside the mainstream that they do not seek a publishing affiliation—nor do publishers consider them financially viable early on.

"Any of these groups may or may not end up being breakthrough sellers," EMI Music Publishing Canada president Michael McCarty notes. "The biggest issue is identifying the ones that will cross over to be bigger. Will any one of them be a sensible deal given the traditional size of advances and cost structures in publishing? Right now, if I was to do a pub-

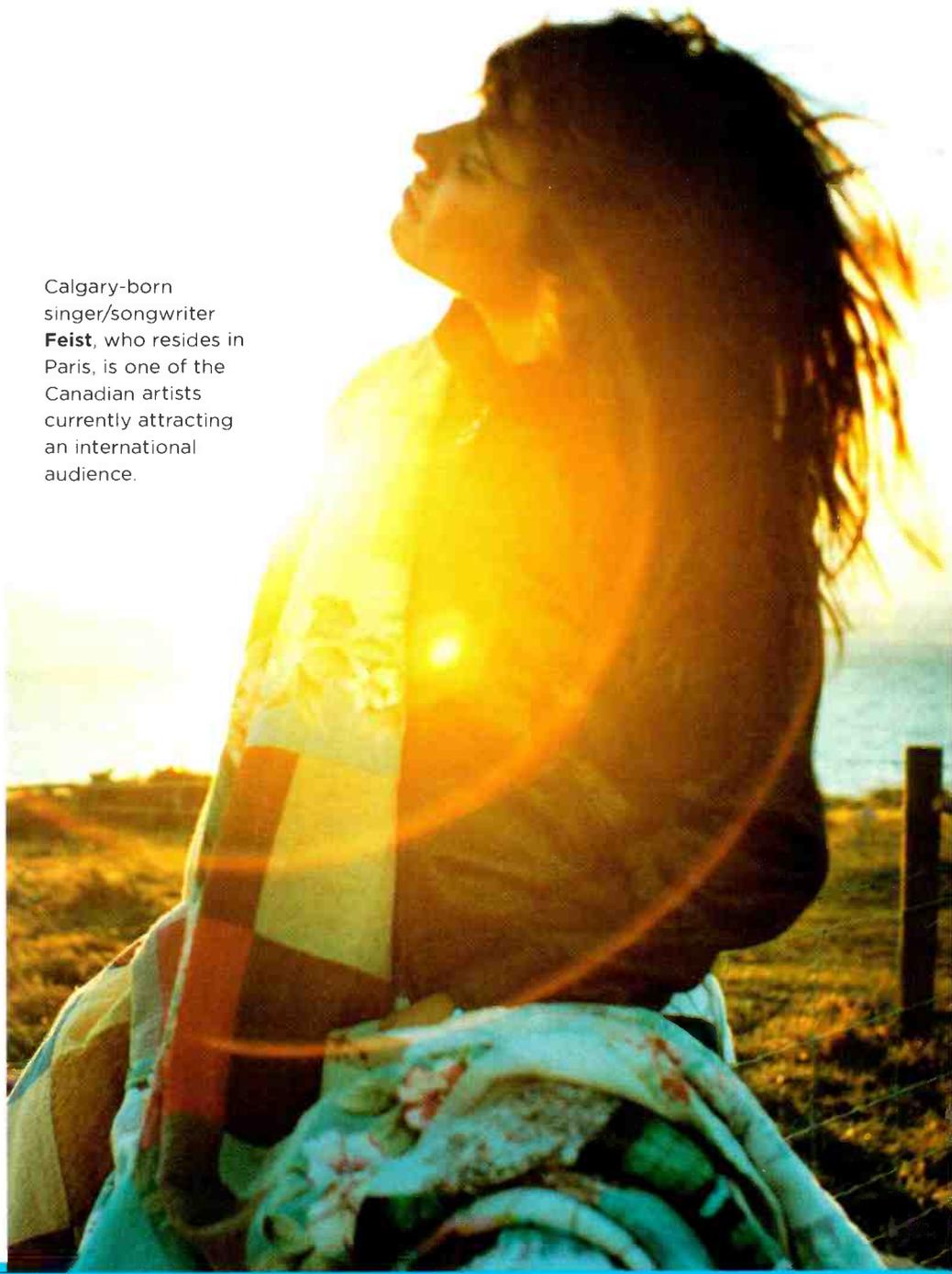
lishing deal with many of them [that was] scaled to the size of their hype, I'd probably lose my shirt."

Yet it's also a challenge to find bands in their early stages, says Jodie Ferneyhough, director of creative operations at Universal Music Publishing Group Canada. "I now have deals [pending] on a number of smaller bands doing modest [sales] numbers in the U.S. The problem is that many of the U.S. labels that have signed them are also grabbing the publishing," he says.

Many of these Canadian acts have created their own publishing companies to collect royalties themselves or become co-publisher with a label that will handle their publishing. Others seek to work with publishers through an administration or co-publishing agreement.

Toronto entertainment lawyer Chris Taylor at Sanderson Taylor says new bands signing with publishers are favoring administration rather

Calgary-born singer/songwriter Feist, who resides in Paris, is one of the Canadian artists currently attracting an international audience.



GLOBAL BY NYAY BHUSHAN

India Enrolls In 'Fame Academy'

NEW DELHI, India—Sony Entertainment Television hopes to repeat the success of its "Indian Idol" music talent show with a local version of another international TV franchise, "Fame Academy."

But the plans of the Hindi-language cable and satellite network have sparked debate within the local music industry about the impact of such programs on artist development.

"Indian Idol" became a major commercial influence here after its October 2004 debut. SET, based in Mumbai, claims the finale broadcast in March attracted 15.4 million viewers. Sony BMG India says it has shipped more than 175,000 copies of the February release "Indian Idol," an album featuring 10 finalists from the show. The Mumbai-based label also issued the debut album by the show's



KATIAL

winner, Abhijeet Sawant, last month.

SET will air the first episode of the talent show "Fame Gurukul" in June.

"The show is a good mix of tradition and modernity," SET India managing director Kunal Dasgupta says. "The contestants are trained with elements of Indian tradition, such as classical singing and dancing, while being prepared for modern

pop stardom."

"Fame Gurukul" is a version of the internationally successful "Fame Academy," which originated in Spain as "Operación Triunfo" in 2001. The franchise's greatest commercial success has been in Spain, where releases from "Operación Triunfo" performers dominated the charts between 2002 and 2004.



DASGUPTA

The franchise was developed by the Barcelona-based Gestmusic division of Endemol, a Dutch TV production company. Madrid-based telecom conglomerate Telefonica owns Endemol.

"Fame Gurukul" will follow the "Operación Triunfo" blueprint. Finalists selected through auditions in four cities will receive singing and performance training at an academy set up for the show in Mumbai. The team grooming them for stardom will include vocal coaches, a choreographer and a psychiatrist. The contestants will also receive guidance from "headmistress" Ila Arun, a leading Indian folk/pop vocalist with 10 albums and two dozen movies to her credit.

Later this month, a three-member jury of artists and authors will select the 16

contestants. From June 15, "Big Brother"-style episodes featuring their training will air Monday to Wednesday. Thursday programs will reveal which contestant will be dismissed, based on viewers' votes. Gala performances by the remaining contestants will air each Friday.

Eventually, one male and one female winner will be selected. Each will get a contract with SET and an album deal with Sony BMG.

'BRAND AMBASSADORS' The SET contract will see the winners participating in "various TV shows and events over a one-year period and generally acting as the channel's brand ambassadors," SET executive VP Tarun Katial explains.

As in other countries where such TV series have influenced the development of

new artists, observers in India differ on whether the program will help or hurt the music business in the long run.

"These events are really more for the interests of the TV channels, who are looking for ratings," says Savio D'Souza, general secretary of labels' trade group the Indian Music Industry.

"The real A&R role," he adds, "should be to find a holy trinity of talent—singers, lyricists and composers. That never happens with such shows, because the focus is only on performers."

Sony BMG India managing director Shridhar Subramaniam counters, "We live in a very visual world, where music videos decide the fate of most artists. If television adds to this role with talent shows, I don't see any conflict. We as music companies still function in our way, be-

Sony Seeks 'Foreign' Talent In Japan

than co-publishing deals.

"More bands are doing the [domestic] publishing themselves and looking to publishers for [royalty] collection outside of North America. I'm not sure how some of these groups are collecting overseas, but I do know they can't do it themselves."

Publishers say that even the most indie-minded artists are expressing interest in an affiliation, because they realize that they need further resources to grow.

"They need the money, expertise and the contacts we have," McCarty says. "So there are people interested in working with us, and there are deals to be made. The question is, given the narrow niche that many of these groups occupy, is it worth it for us?"

Several publishers admit to having qualms about whether these acts will break into the mainstream and receive traditional publishing income. They will more likely thrive by combining record sales, touring and selling merchandise.

"With many of these acts, you can get film and television placements, some compilations, but you are not going to get covers or major radio airplay," de Cartier warns. He also notes that some acts have more modest career expectations: "If members are making \$60,000 [Canadian] annual income, that's successful to them."

To operate efficiently on a grass-roots level, McCarty says, publishers may have to develop an equivalent to the label distribution deal. That is, a publisher would work with a small label that has a roster of artists, rather than with an individual act or songwriter. The label would aggregate the publishing rights of its artists, then make an overall co-publishing or administration deal with the publisher.

"We are now having discussions with several labels," McCarty says. "One stumbling block is that labels don't always have an involvement with the publishing of their acts." ...

TOKYO—Sony Music Entertainment (Japan) is seeking locally based foreign acts who've got what it takes to make it in the world's second-biggest music market.

Since 1978, SMEJ's Sound Development department has been holding regional auditions nationwide where acts that have submitted suitably impressive demo recordings are invited to perform for SD execs. Other Japanese labels organize similar events, all largely aimed at finding new "idol" (domestic teen-pop) acts.

But this year's auditions mark the first time any local record company has made a specific effort to spot non-Japanese talent here.

There are solid commercial reasons for doing so, SD artist development executive Daisuke Hayashi claims.

"Japanese music fans want a more 'international' sound," he says. As evidence, he cites the recent domestic success of such international-flavored acts as SMEJ's Crystal Kay, a

female vocalist raised in Japan by American and Korean parents, and the hugely successful Utada Hikaru (Toshiba EMI), born and raised in New York by Japanese parents.

SMEJ has not yet set any dates for the first auditions for locally based foreign acts. The company, which operates independently of Sony BMG as a division of Sony Corp., is casting a wide net in its search for foreign talent. It has set up a Web site (sonymusic.co.jp/audition) providing information about the initiative in Japanese, English, Chinese and Korean. The company says aspiring musicians from any genre are welcome to apply.

Hayashi says SMEJ/SD will still hold its "regular" search for Japanese talent this year, adding that auditions are the company's preferred way of finding idol acts. Among the many talents SMEJ has signed through SD's auditions program are such major domestic acts as Seiko Matsuda, the Boom and Mika Nakashima.

"I don't have any idea how many artists Sony will sign" as a result of the auditions, Hayashi says. He adds that artists chosen to do live auditions are not obliged to sign with SMEJ.

In Japan, idol acts are commonly signed to a management deal and groomed until they are ready to make their debut. The SMEJ group includes artist management companies.

Hayashi says Sony also hopes to introduce artists discovered through the international audition program to markets outside Japan and could set up collaborations between non-Japanese performers and Japanese acts.

Non-Japanese musicians who recently attended a panel discussion Sony held in Tokyo to publicize the auditions project give the label credit

continued on >>p14



"These shows are more for the interests of the TV channels."

—SAVIO D'SOUZA, INDIAN MUSIC INDUSTRY

cause we market and sell the winners' albums just like [we do with] any of our other artists."

"What TV does," Katial says, "is to basically provide a platform which can create and promote brands. 'Indian idol' is a brand in itself, which lends itself to the individuality of an artist like Abhijeet Sawant."

Dasgupta notes that the "Gurukul" contestants "will probably have a basic understanding of music and performing, which will be refined at the academy." He says this differentiates them from "Indian Idol" contestants, "some of whom were

literally off the street getting a chance at stardom."

From the performers' perspective, any training—even sponsored by a TV show—could help.

"I may have had a long career," Arun says, "but I still think I'd probably be learning more myself at the academy, because refining your craft is an endless process."

However, D'Souza remains skeptical. "The real test for any talent—whether via traditional A&R or TV—is longevity," he says. "So far, TV-created stars have been one-hit wonders. The bigger challenge in India is to create genuine pop stars." ...

IFPI APPLAUDS PIRACY SURVEY

BRUSSELS—The International Federation of the Phonographic Industry has welcomed a major new survey launched by the European Commission on copyright and piracy beyond the European Union's borders.

The survey will identify priority countries where enforcement activity should be concentrated.

The IFPI says the move will help in the battle against imported pirated goods.

"We will actively contribute to [the survey] by highlighting the massive piracy record companies are facing in countries outside the EU," says Yolanda Smits, senior adviser of international trade at IFPI's European Office in Brussels.

An official at the EC—the EU's executive authority—says it will seek input from such trade groups as the IFPI and the International Video

Federation. Individual European companies will be asked for feedback, and the commission will also consult with chambers of commerce from EU member states.

"It is critical that the commission uses its findings to step up pressure on countries which are failing to meet international standards of intellectual property protection and enforcement," Smits says.

She cites China, Russia and the Ukraine as black spots where in addition to exporting counterfeit product, "the illegal music trade is undermining the development of local markets and talent."

A deadline has not been set for completion of the survey, which is now under way. EC officials say responses will help it draft new recommendations on copyright protection and develop guidelines on logistical/technical co-

operation between EU and non-EU states.

The survey may herald a more robust approach to piracy and counterfeiting, they add. For example, the EC may take legal action through the dispute settlement arm of the World Trade Organization against countries found to be lax on copyright protection.

The new survey has been launched by the EC's trade directorate-general, which can ask the WTO to punish errant countries. Sanctions available include the withdrawal of preferential trading terms from offending states that fail to tighten up on intellectual property protection.

Commission officials acknowledge that pirate operations in developing markets have become ruthlessly efficient. Announcing the survey April 22, the EC pledged to

help raise consumer awareness in target countries and said it supported the creation of public- and private-sector partnerships for enforcement.

The EC provisionally identified in a statement a number of countries with high piracy levels of music, movie and game software in CD, DVD and video CD formats. They include Thailand, Ukraine, Russia, Brazil, Turkey, South Korea and Indonesia.

The WTO's 1994 "TRIPs" agreement on intellectual property rights set out a single, comprehensive, multi-lateral set of rules on minimum standards of enforcement.

In its statement, the EC noted that, although most of the WTO's 148 members have adopted legislation implementing those standards, piracy levels continue to rise each year. ...

>>> KEATING TO HOST IFPI AWARDS

Irish pop vocalist Ronan Keating will host the International Federation of the Phonographic Industry's fifth biennial Platinum Europe Awards July 12 in Brussels.

The gala will take place at the Hotel Le Plaza and will be attended by key music industry executives, artists and European political heavyweights.

The ceremony honors recording artists whose album shipments in Europe have exceeded 1 million units.

Keating, a European chart regular with Polydor as a member of boy band Boyzone in the early '90s and more recently as a solo artist, has qualified for 11 awards to date.

Previous hosts have been Phil Collins and Jean Michel Jarre. Italian vocalist Zucchero and Norwegian singer/songwriter Lene Marlin will perform at the gala. Both artists are previous award winners.

—Lars Brandle

>>> SONY BMG EXITS SPANISH WEB SITE

Sony BMG Spain withdrew 7,500 tracks May 9 from the country's longest-established music download site, weblisten.com. The company was acting on a previous decision of the Provincial High Court in Madrid that found the online service guilty of unfair competition and intellectual property rights infringement.

The Madrid-based site has appealed the ruling, initially issued in November 2004. It resulted from a 2001 lawsuit brought by Sony Music Entertainment Spain.

[Weblisten.com](http://weblisten.com) offers a catalog of more than 300,000 songs, but has been embroiled in litigation with the Spanish music industry since shortly after its creation in 1997. Lawsuits launched by the Spanish affiliates of Universal Music and EMI remain outstanding.

Sony BMG is the first major label to withdraw its repertoire from a leading music portal in Spain. A Sony BMG Spain spokesman says, "Weblisten is selling recordings online without paying the appropriate rights. This ruling was absolutely necessary."

—Howell Llewellyn

>>> U.K. INDIES ROLE FOR WEBSTER

The British Phonographic Industry has hired music business veteran Jon Webster for the new role of director of independent member services.

Webster is an artist manager and a former managing director of Virgin Records U.K. Working from the trade group's London offices, he will chair a new BPI Independents Committee. "My job is to ensure independents' concerns are at the very heart of what the BPI does," Webster says, "and that we deliver value to them on a daily basis."

Webster's 27-year association with Virgin—most recently in a consultancy role—ended in late 2001. He was a BPI council member from 1985 until 1992.

—Lars Brandle

>>> WESTLIFE LOSES TRADEMARK

Irish boy band Westlife has lost a five-year legal battle against a German cigarette manufacturer that challenged the use of the act's name as a trademark.

The S/Sony BMG group had filed its name in May 1999 with the European Union office for harmonization in the internal market, which has responsibility for trademarks and designs. However, Hamburg-based Reemark Gesellschaft für Marken Kooperation (part of U.K.-based Imperial Tobacco group) filed a complaint arguing that it had previously registered the brand name "West" in Germany for a broad range of items, and that there was a risk of confusion with Westlife's brand. On May 5 the European Union Court of First Instance in Luxembourg ruled that "Westlife" had wrongly been registered as a trademark.

The court decided the similarity between the names was enough to confuse the "average German consumer" and ruled that the band cannot protect its name as an exclusive trademark. However, the band can continue to use its name and apply it to merchandise.

—Leo Cendrowicz



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Growing Pains

Developing 15-Year-Old Writer/Artist Presents Special Challenge For Sony/ATV Tree

Following the publishing tradition of developing new talent, Sony/ATV Tree Music Publishing in Nashville has snagged 15-year-old songwriter/artist Taylor Swift.

Arthur Buenahora, senior

someone and ask him to write with a 15-year-old—to convince him that she can carry her own in a writing session."

Buenahora has teamed Swift with a variety of writers, not only "the usual suspects," he

scheduling conflicts, since she has to finish her school day before turning to music, Buenahora adds.

Raised on a Pennsylvania horse farm, Swift began performing at age 8. A few years later she learned to play guitar and won a national poetry contest.

While singing the national anthem at professional sporting events, she caught the ear of manager Dan Dymtrow, who also manages Britney Spears.

Working with Dymtrow, Swift moved to Tennessee, where at 13 she landed a development deal with RCA Records.

Buenahora knew he wanted to sign Swift after seeing her perform at a BMI showcase. "It was a no-brainer for me. She's a real songwriter."

Swift had the option to stick with RCA, but she and Sony/ATV Tree agreed it was smarter for the publisher to develop her and then approach many labels.

Swift has been writing with Brett Beavers, Scooter Caruso and the Warren Brothers.

For now they are stockpiling songs so they can cherry-pick the ones they like to record. They plan to have "lots of different people cutting tracks with different producers" to see what Swift falls in love with, Buenahora says.

CHANGING LANES: Aida Gurwicz left her post as pres-

ident of Cherry Lane Music Publishing May 3.

Cherry Lane Music Group CEO Peter Primont says he and Gurwicz held different visions for the direction of the company. He will take over day-to-day responsibilities for the publishing unit, one of four divisions of the music group that is also involved in printed music, magazines and digital media consulting.

Gurwicz, who was with the company for 15 years, tells *Billboard* that she is going to take some time off and plans to be "back in the business next year."

Songwriters with Cherry Lane include John Legend, the Black Eyed Peas, West Indian Girl and Fatty Koo. Catalogs include the songs of John Denver and Elvis Presley.

The publisher has been a leader in developing joint ventures with such entertainment properties as Electronic Arts (Next Level Music), NASCAR (Motor Music) and the Professional Bull Riders Assn. (Cherry Bull Music).

NOW, THE WORLD: EMI Music Publishing has expanded its publishing relationship with Chris Cornell to include worldwide rights for songs contained on Audioslave albums, as well as Cornell's solo sets. The new Audioslave album, "Out of Exile," is due May 24 from Interscope Records.



SWIFT

director of creative services and production, tells *Billboard* that developing a teenager presents a special challenge as he seeks other songwriters to work with her in finding a distinctive sound.

Although Swift writes her own material and has a strong sense of who she is, Buenahora says, "It's hard to call up

says. "When someone gets a record deal, publishers call up the hottest writers in town, who often blow in, write a song and blow out without commitment." Instead, Buenahora is approaching songwriters whom he believes will listen to Swift as much as mentor her.

Swift's age also presents

SONY (cont.)

from >>p13

for trying to reach out to a broader music community.

"They say they want to find the next Crystal Kay, but I'm sure they wouldn't turn down the next Eric Clapton," says Brett Boyd, an American who forms one-half of Tokyo-based duo the Beautiful Losers, self-described as "electro-acoustic Indian alternative rock." The

act recently released its self-titled debut album on Japanese indie label Neoplex.

Singer/guitarist Boyd and his Canadian partner in the Beautiful Losers, Raj Ramayya, advise foreign musicians trying to make it in Japan to learn how the music industry operates here and be prepared to do session work to pay the bills. "Se-

sion work has been a huge help for me," Ramayya says. "I can make a good living from it, and it's a good way of networking."

Foreign singers face an obvious challenge with the language barrier, notes unsigned British-Italian singer/songwriter Luca Ceccatelli, who has lived in Tokyo for the past seven years.

"Japanese labels are not willing to take a risk with something they don't know," Ceccatelli adds. He recalls that one leading Japanese label told him to

get a record deal with an overseas label first and then try to get a licensing or distribution deal with a local company if he wanted to make it as an English-language artist in Japan.

SMEJ has received more than 100 demos since the initiative's launch in early April, Hayashi says. The deadline for submitting demos is May 31. Once Sony has identified performers it feels have star potential, it will hold live auditions for them at various locations in Japan.

BITS & BRIEFS

HIGH SCORES

Videogame soundtracks for such popular titles as "Halo 2," "Metal Gear Solid 3," "Final Fantasy" and others are establishing themselves as entertainment in their own right, supported by a nationwide tour and an online radio station. The AOL Radio Network has added a Video Game Scores channel to its programming lineup, following the success of its Final Fantasy Radio experiment. In addition, the Clear Channel Music Group announced a summer tour featuring some of the gaming industry's leading composers, kicking off July 6 at Los Angeles' Hollywood Bowl. Other venues will include Denver's Red Rocks Amphitheater, Chastain Park in Atlanta and Tweeter Center in Boston.

BEAT IT

Nintendo's new "Donkey Konga 2" rhythm-based videogame has added such hip-hop and R&B titles as the Hues Corporation's "Rock the Boat" and Mary J. Blige's "No More Drama" to the exist-

ing rock lineup from the original game. The game allows up to four players to beat special bongo drum controllers connected to the Nintendo GameCube console along to the rhythm of the music. The player with the best rhythm wins, and players can earn virtual coins to buy new music at an in-game shopping mall. Punk-pop act Good Charlotte is featured in the game's TV commercials.

BOLD-FACE NAME-CALLING

Wireless operator Sprint has launched a new video channel featuring exclusive celebrity interviews called Celeb-Talk. For \$4.99 per month, the service offers private one-on-one interviews with film actors, directors and music artists, as well as footage from red carpet events and awards shows. The channel stores more than 80 different interviews at any time. They are produced in partnership with Studio-LA.TV and provided by mobile media company Versaly Entertainment.

INTERNET BY ANTONY BRUNO

A Deeper Multimedia Search

The amount of digital music, video and other entertainment content available on the Internet is at an all-time high, but finding something compelling is getting harder than ever.

As a result, the demand for more sophisticated Internet search tools that can match text-based queries with visual- or audio-based content like movies or music is on the rise.

This desire for a better multimedia mousetrap has led Internet firms large and small to respond with search engines that can filter results by media

as artist name, track name, album name and genre.

The more metadata associated with any given file, such as song lyrics or band member names, the easier it is for multimedia search engines to accurately match queries to the appropriate result.

Yahoo made deals with such broadcasters as MTV, VH1 and CMT to gain access to more detailed metadata information for its new video search filter. It also developed a video-specific Web-crawling technology that it says can better find multimedia files online, and added support for RSS feeds.

Eventually, Yahoo and others hope to make search engines the de facto method of finding content stored on movie studio and record label Web sites, saving users from visiting each one individually.

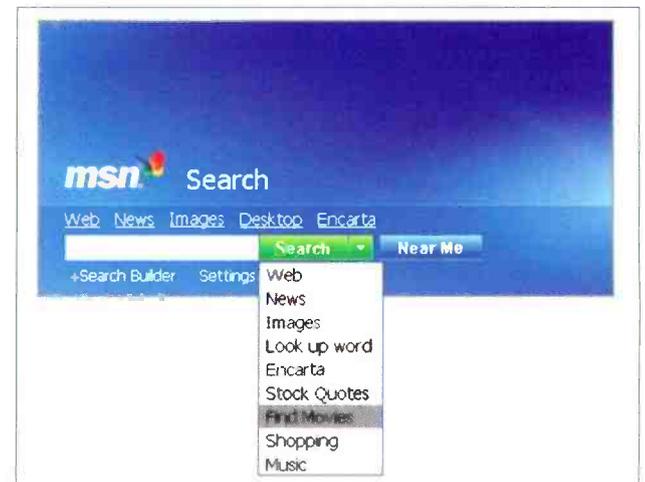
"There's no global map for what exists out there," says Michael Downing, CEO of multimedia search portal GoFish. "If we really succeed in providing the best search tool, we in fact create that map."

GoFish works with online music stores like iTunes, Napster and MSN, taking their catalog information and reorganizing it into its own standardized, searchable database. This allows GoFish to provide links to each music store when users search for a given artist, as well as to sites where users can buy that artist's products, such as ringtones and videos.

The company makes this tool available as a consumer search portal, but also licenses it to others, such as Mark Cuban's IceRocket and StartNow in the United Kingdom, to power their multimedia search functions.

Taking notice of this and other tools are music labels, which have expressed growing interest in using search engines to drive traffic to online music retailers, and away from peer-to-peer file-sharing sites. Record companies are formatting their new releases and back catalog titles with metadata that digital music retailers can use to sell their tracks online.

While search engines would like to tap this data for their searchable indexes, each digital retailer stores the infor-



mation differently, making it difficult for search engines to sort through it all in a standardized way.

"It's horribly inconsistent," Downing says. "One of the biggest challenges is to effectively relate all this data together. It becomes a cataloging and data management challenge that becomes pretty massive."

MSN, meanwhile, is leveraging its MSN Music store to integrate music results on its search portal. When searching for an artist, the top result is a list of that artist's best-selling songs with a link to sample and buy those tracks via the MSN Music service.

"We're seeing so much information poured onto the Web that finding what you're looking for is becoming more and more challenging," says Justin

Osmer, product manager of MSN Search.

Ultimately, portals hope to transcend today's text-based search tools to the point where they can support different input methods, such as sound or image. For instance, search engine providers and the music industry envision a future where users could type in the lyrics or hum a few bars of a song and have that music file or video come up on the screen, even if the user does not know its title or artist.

"I'd be surprised if in the next five years that won't be a standard feature," Doherty says.

At No. 10 on AOL Music's monthly songs chart is Lil Jon & the East Side Boyz's latest single, "What You Gon Do," with nearly 800,000 streams.

AOL Music TOTAL MONTHLY STREAMS

MAY 21 2005

Top Songs

1	CIARA Oh ZOMBA	1,458,299
2	FRANKIE J Obsession (No Es Amor) COLUMBIA	1,396,358
3	50 CENT Candy Shop™ INTERSCOPE	1,254,404
4	BACKSTREET BOYS Incomplete JIVE	1,059,353
5	DESTINY'S CHILD Girl COLUMBIA	973,427
6	KELLY CLARKSON Since U Been Gone™ RCA	879,211
7	CIARA 1, 2 Step ZOMBA	871,320
8	BRITNEY SPEARS Do Something JIVE	869,310
9	GWEN STEFANI Hollaback Girl INTERSCOPE	782,262
10	LIL JON & THE EAST SIDE BOYZ What You Gon Do™ TVT	775,101

Top Videos

1	MARIAH CAREY We Belong Together ISLAND	4,266,375
2	AKON Lonely UNIVERSAL	2,465,901
3	NATALIE Goin Crazy UNIVERSAL	1,718,957
4	GWEN STEFANI Hollaback Girl INTERSCOPE	1,201,703
5	BACKSTREET BOYS Incomplete JIVE	937,600
6	THE GAME Hate It Or Love It™ INTERSCOPE	932,900
7	YING YANG TWINS Wait TVT	733,587
8	50 CENT Candy Shop™ INTERSCOPE	728,404
9	WILL SMITH Switch INTERSCOPE	638,513
10	THE KILLERS Mr. Brightside ISLAND	598,816



Recently earning the songstress her 23rd Hot 100 top 10 title, Mariah Carey's comeback continues as "We Belong Together" tops AOL Music's video streams list.

* First Listen/First View. † AOL Music Live. ‡ Artist of the Month. †† Breaker Artist. ††† Sessions@AOL. Source: AOL Music for the four weeks ended May 5.

type like music or video, similar to how they can for images or news today. Such functionality represents the next battlefield of the Internet search wars, and a potential opportunity for those challenging Google's crown.

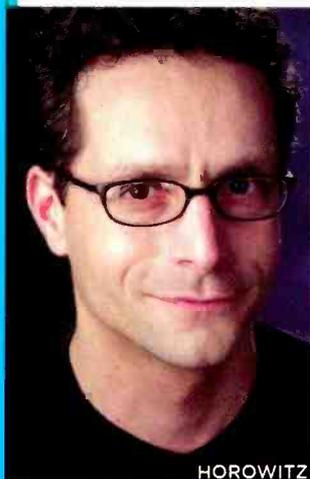
"Everybody with [a search engine] will make it an additional draw to their service," says Rick Doherty, director of the Envisioning Group. "There's a big behind-the-scenes effort on this."

Most activity to date has focused on finding video content, but search tools that filter results for music files are the expected next step.

Yahoo recently added a video search service after several months of beta testing, and reportedly is preparing a similar music-only search tool.

According to Bradley Horowitz, director of media and desktop search for Yahoo, this effort will require not only more advanced search technologies but also content that is easier to find.

A digital music track, for instance, includes such metadata



HOROWITZ

A SWEET TREAT FOR THE EARS

While unlikely to mount much of a challenge to the iPod shuffle, a flash MP3 player built into the body of the nostalgia-rich PEZ candy dispenser has managed to generate more buzz than any recent audio gadgets. Designer Lincoln West Studios received permission from PEZ Candy for the project, and is working with Austin-based D2M Technologies to build the 512MB PEZ MP3 player. According to inventor Patrick Misterovich, the device will feature an LCD screen, USB 2.0 drive and support for MP3, WMA and OGG.

The body will allow for the interchangeable PEZ heads that made the dispenser famous. Misterovich adds that he is trying to convince the candy company to let him work with bands to create customized artist PEZ heads, allowing bands to create their own branded MP3 player, similar to U2's iPod deal. Preorders are being taken now at pezmp3.com. It is expected to be available this summer for \$129.99.

One thing it won't do is dispense candy.

—Antony Bruno



BY STEVE TRAIMAN

MUSIC & GAMES COMBINE POWER

Synergy between the music industry and the videogame business continues to grow as more cutting-edge artists contribute songs to new computer, console and portable games.

Those songs include original tunes commissioned for the games, as well as previously recorded tracks licensed for this secondary use.

Such hot sounds will resound through the Los Angeles Convention Center during the Electronic Entertainment Expo 2005 (E3), set for May 17-20, as publishers preview their new games for an anticipated record turnout of entertainment retailers and distributors.

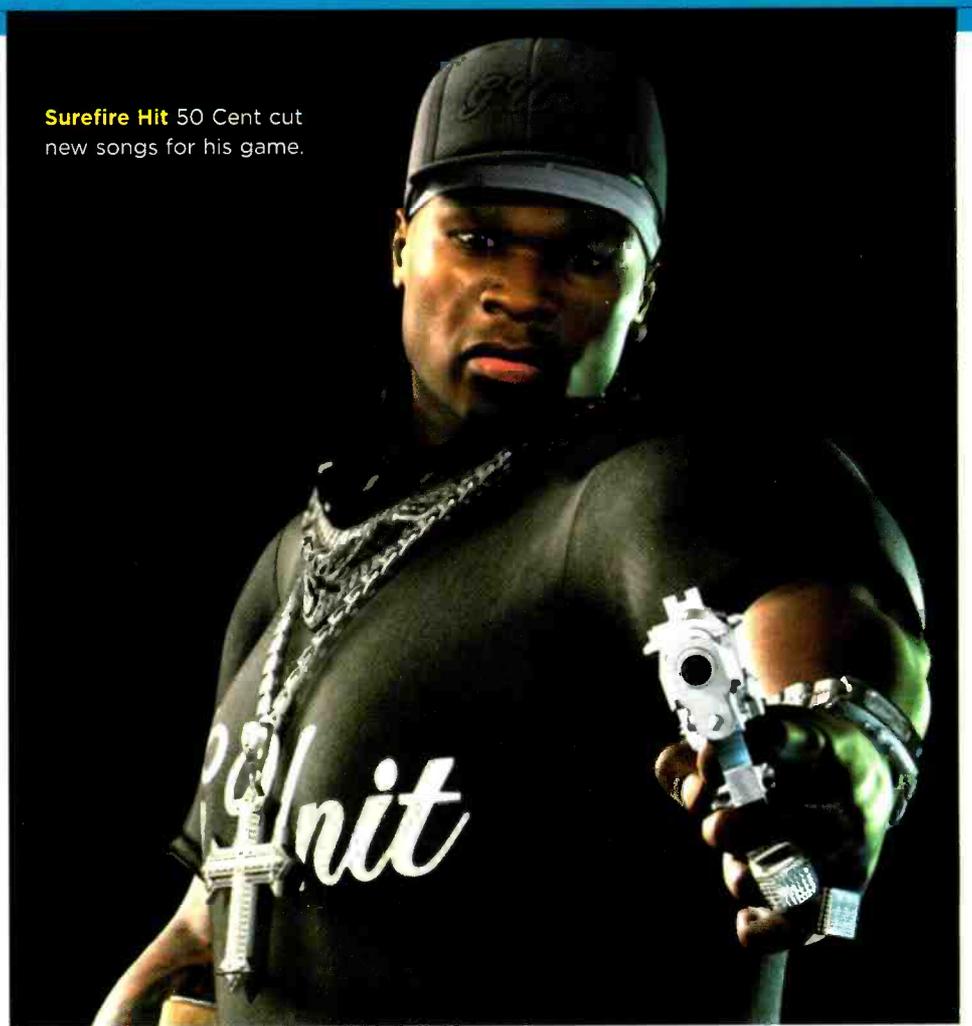
With game sales and rentals generating a record \$8 billion in revenue last year, retailers are seeing a bigger return from expanded display space for games titles, while music, movie and game convergence continues.

Vivendi Universal Games boasts one of the biggest music names with 50 Cent featured in his own "50 Cent Bulletproof" game for PlayStation 2 and Xbox. 50 Cent has cut three original tracks for a soundtrack that also will include songs from his two multimillion-selling albums. The game will arrive just ahead of 50 Cent's Universal movie, due later this year.

"The merger of music and videogames is a natural progression, with the industry responding to consumer demand," VUG chief strategy and marketing officer Cindy Cook says.

For the "Fantastic Four" videogame, due to arrive simultaneously with the

Surefire Hit 50 Cent cut new songs for his game.



global brand manager/soundtrack supervisor Kevin Gill says. Confirmed to appear on the soundtrack are tracks from 2Pac, Xzibit, Public Enemy, DMX, KRS-One and Geto Boys, as well as five custom songs by acts including Locura Terminal.

For Nokia's N-Gage, games marketing manager Vilhelm Sjostrom observes, "music is the powerful soul of the game, and in handheld games, music design is just as important for gameplay quality."

Games marketing head Nick Malaperiman adds, "For 'One,' our 3-D fighting game due in August, Oscar Araujo, noted electronica musician, DJ and gamer, is creating two full-length tracks and 14 shorter [60-second] loops for each game location, also available for downloads and possibly for ringtones."

As gamers become more sophisticated, says Peter Dille, worldwide marketing senior VP for THQ, "it's critical that we not only deliver superb graphics and gameplay, but also an exciting and relevant lifestyle experience with appealing soundtracks by top artists."

The forthcoming game "Juiced" features tracks by Xzibit, Talib Kweli and Roni Size, while top DJs like Junkie XL will remix classic 1950s songs for the game "Destroy All Humans!"

Members of Lava/AG act Unwritten Law, who are gamers themselves, are not only featured in "Juiced" and "MX vs. ATV," but they also performed at THQ's launch party for "WWE WrestleMania 21."

"Ultimately, in-game soundtracks need to complement each game's distinct personality," Midway chief marketing officer Steve Allison says. He cites million-plus seller "NBA Ballers" and "NARC," released in March, as examples of successful blending of up-and-coming and established artists.



Screen Time Acts with songs featured in games include Taking Back Sunday, left, and Unwritten Law.

similarly titled Fox/Marvel feature film this summer, Activision produced four music video-like gameplay trailers, using game footage and exclusive songs for each character.

The tracks featured are Taking Back Sunday's "Error Operator" for Mr. Fantastic, Jurassic 5's "Clobberin' Time" for the Thing, the Explosion's "I'm on Fire" for the Human Touch and Go Betty Go's "Everywhere" for the Invisible Woman.

"This underscores our strategy of using artists well aligned with the specific content, design and feeling of our games," Activision worldwide executive of music Tim Riley says.

Microsoft will release a soundtrack CD for the exclusive Xbox game "Conker Live & Reloaded" on May 31. Produced by Sumthin Else Music's Nile Rodgers, it features music by Rodgers, Dweezil Zappa, Rabbit in the Moon and Robin Beanland, who composed and performs on all the songs.

"Indie and major labels alike are providing music that heightens our gameplay experience," says Peter Davenport, Microsoft music acquisition and editorial manager.

Eidos will have an eclectic soundtrack for "25 to Life," due this summer.

"Our goal is to create a soundtrack as gritty and real as the game itself," Eidos



DIGITAL ENTERTAINMENT

MAY
21
2005

BY ANTONY BRUNO

NEW GAMES RAISE STAKES

The videogame industry has enjoyed an explosion of popularity in the last five years, putting it on par with music and movies as a prime competitor for the consumer's entertainment dollar.

Yet the interactive entertainment market, as the videogame industry likes to be called, remains much like the NHL of the entertainment world: limited, for the most part, to a core of gamers who define themselves as a subset of soci-

ety rather than part of the mainstream.

During the next two years, Microsoft, Nintendo and Sony all will release new versions of their platforms. Microsoft unveils its new Xbox platform at the Electronic Entertainment Expo 2005 (E3), taking place May 17-20 at the Los Angeles Convention Center.

The industry hopes that these new initiatives will ignite a dramatic reshaping of the gaming landscape. The goal is to broaden its audience beyond the sweet spot of 18- to 34-year-old males.

"It represents a resetting of the table stakes," NPD Group analyst Ross Rubin says. "All [the new platforms] are expected to greatly exceed the capabilities of the current-generation consoles. We're now in the twilight of the current generation of consoles. There are a lot of expectations around the next-generation consoles."

Among these expectations is that the new hardware will spur what some consider to be a much-needed surge of innovation in game concepts and design.

The majority of today's titles are action shooters, sports games or sword-and-sorcery hack-fests. These sell well among young males, but do little to attract newcomers. Because game titles, not hardware, drive gaming industry revenue and adoption, developers say they are looking to next-generation consoles for new user interfaces and development environments that will allow them to create new genres for new audiences.

The industry is already feeling the pinch. Videogame developer Eidos was one step away from bankruptcy after its shares hit a 10-year low in March, before it was purchased by SCi Entertainment Group, one of the United Kingdom's leading game publishers.

Also in March, sports game publishing giant Electronic Arts posted its first profit warning. Cutting its quarterly earnings outlook caused gaming shares to fall across the board.

"Let's hope [the new platforms] have an impact, because the industry really needs one," says Dan Scherlis, CEO of game developer Etherplay and a veteran industry consultant. "To broaden our impact as an industry, we really have to come up with new types of games. It's still a very narrow business. If the movie industry was only about action movies, the industry would grow somewhat, but there'd be nothing for my wife to see."

On The Web The "Spider-Man 2" DVD came with Sony's PlayStation Portable.

Beyond creating new game concepts, the next generation of consoles will have to evolve into multifaceted media players to compete with other consumer electronics components. (The current-generation consoles introduced the idea of multi-use by doubling as DVD players.)

The PlayStation 2 and Xbox consoles came out at a time when the DVD market was just forming, and offered many low-cost options. The next-generation consoles are expected to do much the same, using Internet and home network connectivity to become a low-tier media hub, able to stream PC-based content to a home entertainment system at a fraction of the cost of expensive PC-based digital entertainment centers.

"I would say [the Xbox] will be an easy-to-use, consumer electronics version of that," Xbox group manager David Hufford says.

Microsoft envisions its new console as the glue that combines various entertainment elements into one pervasive experience by virtue of its always-on connectivity, which is seen as the defining feature of next-generation consoles.

"Let's say I'm watching a DVD on my Xbox at home and you get online and want to play a game with me. I'll get a notice pop up while I'm watching the movie and have the option to initiate a game session with you," Hufford says. "At the end of the game, we can choose to have a video chat session to discuss what we just did."

Broadband connectivity will enable far more than multiplayer gaming. Proponents foresee interactive game communities, communication and commerce.

The next version of Xbox, for instance, will use the Internet to allow gamers to personalize their experience with custom playlists from their music collections, as well as a micro-transaction system that will let them buy game enhancements like new levels, maps, weapons and skins. Gamers can even buy custom clothes and tattoos for their in-game characters, or buy upgrades to cars for racing games.

"We believe that in the next-generation environment, the integration of hardware and software and services will change games forever, just like Apple [Computer] did with music and TiVo did with television," Hufford says. "You're not going to be restricted by what comes shipped with the game."

This sea change has already begun with the introduction of new portable gaming systems. Nintendo's GameBoy and GameBoy Advance have been the handheld market leaders for 15

years, but was long seen as a mere toy for younger gamers.

The introduction of Nintendo's new Dual Screen handheld and Sony's recent PlayStation Portable have proved that more sophisticated portable platforms can capture a larger market.

To replicate this success, analysts say console manufacturers must introduce similar innovations in both categories: user interface and media convergence.

The Nintendo DS' two screens made waves when it was introduced because it offered developers new options for presenting their creations and gave users a touch-screen interface in addition to traditional thumbpads to interact with games. It also supports voice commands.

This opened the door to a new category of handheld titles that previously could not exist, drawing in gamers interested in more than a simple Tetris experience.

"I don't know why they put [the extra screen] there," Scherlis says of the Nintendo DS, "but I know what I'm going to do with it."

At the Game Developers Conference in February, Nintendo president Satoru Iwata unveiled two new game genres designed for the platform. Nintendogs requires gamers to nurture and interact with various breeds of digital puppies.

Another, Electroplankton, is a rather amorphous array of sights and sounds that players interact with via touch and voice interaction.

"This is designed to produce harmony, not adrenaline," Iwata said. "Like any other entertainment medium, we must create an emotional response in order to succeed."

Meanwhile, Sony is positioning the PSP as a converged media device. The game shipped with a copy of the "Spider-Man 2" DVD to highlight its function as a movie player. The company also has announced plans to enable the PSP to synch with its Connect music download service, as well as personal computer media collections.

"In the portable space, both Nintendo and Sony had successful launches of their high-end portable systems," Rubin says. "It's been useful for expanding the market. It shows they can reach out to the higher-end, more mature gamer."

Now it is the console makers' turn to do the same.

FACT FILE

Electronic Entertainment Expo 2005

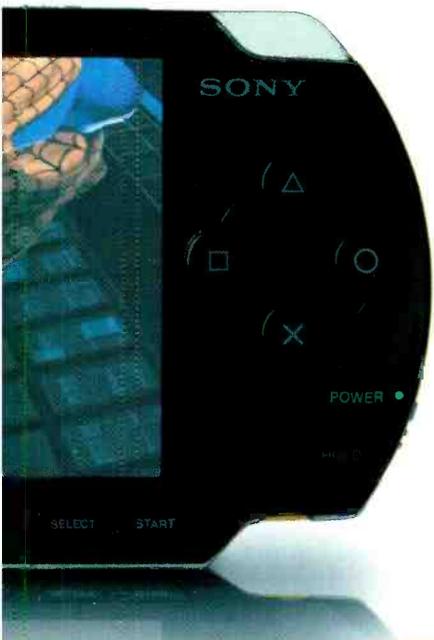
WHAT: An annual gathering of the videogame industry, featuring panel discussions, key speakers, a trade show and product announcements

WHERE: Los Angeles Convention Center

WHEN: May 17-20

WHO: Members of the Entertainment Software Assn., who represent 90% of the U.S. game software sales and rental market, and their business partners at hardware and software companies

WEB: e3expo.com



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Is Timmons Suit The Tip Of BMG Iceberg?

Some say **John Timmons**, owner of **Ear X-tacy** in Louisville, Ky., practically asked to be sued by **BMG Direct** (see story, page 20) because of his high-profile campaign criticizing its \$5.99 price tag for every CD on your-price.com.

Others say Timmons may just be a pawn in what eventually could become a showdown between some of the major labels and the **Bertelsmann** record club over its new model.

Regardless of opinion, there seems to be an overwhelming sense among label and retail executives that **BMG Direct** displayed gall in complaining that retailers who disguise themselves as club members to take advantage of the club's low pricing are gaining an unfair competitive advantage.

A number of senior label executives outright belly laughed at that charge. One asks, "Do you think [BMG Direct executives] kept a straight face when their lawyers wrote that part of the lawsuit?" You see, *Billboard* estimates that record clubs' cost of goods comes to about \$2.50-\$3 for each CD it ships out to customers (not including shipping or other overhead costs). It settles between \$3 and \$3.75 if shipping is included. Since retailers pay a wholesale cost of about \$12 for each front-line album they buy, the record-club model has long been a bone of contention in industry circles.

Retailers forget, however, that record clubs pay tens of millions of dollars in advances to obtain that perceived preferential pricing. On the other hand, you can be sure that some of the big merchants would be willing to make such advance payments, if they too could get similar pricing from the labels.

But it is not available to them, because record clubs like **BMG Direct** and **Columbia House** supposedly serve a purpose in that they reach consumers who do not want to shop in stores.

Of course, nowadays online stores like **amazon.com**, **overstock.com** and **barnesandnoble.com** also serve that purpose, which is why I predicted many years ago that record clubs were more at risk from the Internet than brick-and-mortar music stores.

Since the Internet became a factor in music sales, the combined music volume of the two major record clubs dropped by about two-thirds, from about \$1.5 billion in annual sales to about \$500 million currently.

But record clubs do things that the online merchants do not, such as advertising music in magazines and using costly direct mail fliers to reach consumers, even if those vehicles are not as prevalent as they once were because of a shrinking revenue base.

That decline has also spurred the record clubs to experiment with their business models. In 2003, **BMG Direct** started **onepricecds.com**, which charged \$9.99 for every CD available through its club. Sources say an outcry from retail at the time prompted **BMG Entertainment** to appeal to **Bertelsmann** executives to get **BMG Direct** to abandon that vehicle, which it soon did.

Since then, **BMG** has merged with **Sony Music Entertainment** to form **Sony BMG Music Entertainment**, and its relationship with the record club is a step removed since **BMG Direct** wasn't included in the merger and remains wholly owned by **Bertelsmann**. For its part, **Sony Corp.**, as well as **Time Warner**, will no longer have a stake in a record club, now that **BMG Direct** has agreed to buy **Columbia House** (see story, page 10).

With the big boxes now advertising front-line CD pricing sometimes as low as \$7.99 in newspapers across the land, and with **BMG Direct** not as closely tied to the former **BMG** record labels, executives at **BMG Direct** must have felt the time was ripe to experiment further with its model. Which resulted in **yourmusic.com**

and its \$5.99 per CD offering. If members do not buy an album during a month's time, they are still charged a monthly subscription price of \$5.99.

BMG Direct supposedly told the majors about the new club in advance of fielding it, but executives at the majors say whoever they told did not realize the full implications for the competitive environment.

Indeed, some majors are said to have subsequently confronted **BMG Direct** on their new model. Since collectively calling the club on its \$5.99 pricing might be seen by government regulatory agencies as a form of price fixing, the majors that challenged **BMG Direct** are said to have used different approaches to make their concerns known. Some tiptoed around that issue, citing other problems. Others attacked it head-on.

When Timmons publicly made an issue of **yourmusic.com**, he became the perfect means for **BMG** to show the majors that it was at least addressing some of their concerns.

But regardless of what claims **BMG Direct** makes in its lawsuit about Timmons jeopardizing its relationship with labels, some major-label executives say they are less concerned about retailers using the **yourprice.com** model as a wholesaler and more annoyed at its resemblance to online retail models.

In its complaint, even **BMG** seems to be broadening the old definition of the record club, by repeatedly using the words "subscriber" and "subscription model" almost as often as it uses "membership" and "club."

One senior executive who sees the new model as a retailer also complains that its pricing model is outside his company's licensing agreement.

"It's not the basis on which the clubs were built or are supposed to be conducting business," the executive says. "We don't want [BMG Direct] suing our customers. We want them to clean up their act in how they are operating." ♦♦♦

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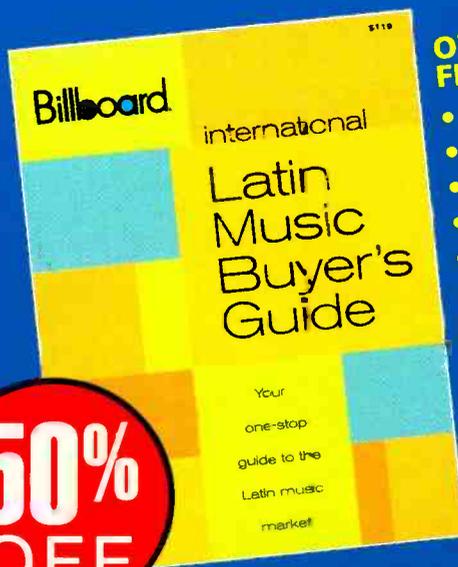
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JUNE 25
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Estefano
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JULY 9
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The Indies

TODD MARTENS tmartens@billboard.com

Fontana Fattens Up

UMVD's Indie Arm Adding To Its Label Roster

Fontana, the recently formed indie arm of Universal Music & Video Distribution, continues to add labels to its roster.

Most notably, the company has finalized an agreement with Queens, N.Y.-based VP Records. The top-selling reggae label, whose catalog includes Sean Paul, Beenie Man and Elephant Man, was long rumored to be joining the Fontana ranks.

Fontana's other pickups include artist-run punk labels Nitro, founded by the Offspring's Dexter Holland, and Kung Fu, owned by the Vandals' Joe Escalante, as well as High Wire Music, home to Jason Falkner and the Clarks.

Fontana also reached agreements with comedy label laugh.com, which counts a number of George Carlin titles among its releases; Titan Entertainment, which will issue the upcoming Stephen Stills record; Boss Entertainment, a new label from former Arista executive Ken Levy; and hip-hop imprints In the Loop and Fight Club Music Group.

Additionally, Fontana announced that it will team with retailer Musicland and marketing firm iHigh to work a new album from '90s alt-rock act Dishwalla. The band is touring

Six Flags theme parks nationwide, and Musicland is giving away wristbands for admittance to the shows with select purchases.

CAROLINE DOES DVD: Plexifilm, which recently switched distributors from Ryko to Caroline, will issue a tour documentary on ex-indie act Death Cab for Cutie. The film will make its debut at the Seattle International Film Festival (May 19-June 12) and arrive on DVD this summer. Plexifilm is the first DVD company on Caroline's distribution roster.

Directed by Justin Mitchell, who filmed the underground rock doc "Songs for Cassavetes," "Drive Well, Sleep Carefully: On the Road With Death Cab for Cutie" covers about 17 shows from the band's 2004 tour.

Plexifilm has more concert documentaries in its future, founder and CEO Gary Hustwit says. The Brooklyn, N.Y.-based company recently expanded to the United Kingdom with an office in London. Its best seller is the Wilco documentary "I Am Trying to Break Your Heart."

Caroline began distributing the Plexifilm catalog May 1 and will issue its first new titles May 31. These include "Moog," a documentary about synthesizer creator Robert Moog, and "Made

in Sheffield: The Birth of Electronic Pop," which looks at the U.K. postpunk movement.

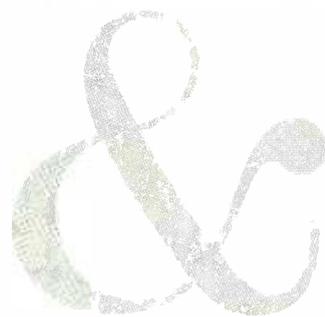
Caroline VP of label relations Michael Bull says the distributor is establishing the infrastructure to take on more DVD imprints, including implementing new pricing structures and adding personnel.

"In the past," Bull says, "we've had opportunities to pick up theatrical DVD imprints that we decided against, but now that we've built a machine to handle it and have an anchor label in place, we're more open to investigating those possibilities. I expect us to add some more DVD labels this year."

ETC.: Former *Billboard* advertising executive Darren Strothers has formed 7th Note Entertainment, which will release the debut album from smooth-jazz saxophonist Andre Delano. The Los Angeles-based label has secured distribution through Bayside Entertainment. Delano's "Full Circle" is due June 21 and features guest shots from Al McKay (Earth, Wind & Fire) and Bruce Cont (Tower of Power) . . . Los Lobos have signed on for the Sublime tribute album "Look What We Found," due June 21 from Cornerstone Ras. Other participants include Jack Johnson, No Doubt, Ozomatli and Mike Watt. ●●●



DEATH CAB FOR CUTIE



BY ANTONY BRUNO

LARRY SHAPIRO & SEAMUS BLACKLEY

For Creative Artists Agency's Seamus Blackley and Larry Shapiro, videogames and videogame devices are no game at all.

Rather, they see gaming as an interactive experience that will revolutionize entertainment.

The videogame market has evolved into an entertainment force, with \$7.3 billion in games sold worldwide last year and an installed base of more than 50 million consoles in the United States alone, according to research firm NPD Group.

The music industry has come to view videogames as a significant distribution channel for new music and a launching pad for new acts. But Blackley and Shapiro say current usage only hints at the potential for music distribution and enjoyment via videogames and their platforms.

The two lead the talent agency's videogame division and are charged with elevating such clients as Will Wright (founder of the Sims franchise) and Id Software (creator of "Doom") to the same level of mass-market recognition as today's top music and film producers.

Blackley is a game-industry icon best-known as the driving force behind Microsoft's Xbox. A jazz pianist and former superconductor physicist, Blackley is a true believer in the potential of interactive entertainment. At the same time, he is a harsh critic who once called the game industry "broken."

Shapiro is a Hollywood insider who produced more than 100 music videos while at Propaganda Films, working with the likes of David Fincher, Michael Bay and Antoine Fuqua. He entered the videogame business while at Palomar Pictures, where he developed several videogame franchises for Electronic Arts.

Both share the belief that entertainment is evolving in an interactive direction, with game creators leading the way. Together, they preach a gospel that videogames and videogame consoles will become as mainstream as music and movies, and traditional media had better take notice.

Q: What's the most important thing for the music industry to

understand about videogames and interactive entertainment?

SEAMUS BLACKLEY: There's no magical pixie dust for games. There's a computer involved, it's interactive, but it doesn't mean it's magical and you can't get it. The most important thing is that core creativity. Don't give your creative control over to somebody just because you figure it's games and it's different. You can get it. You can understand it. You can get involved. Value what you bring to the audience and think about it in those terms.

LARRY SHAPIRO: MTV was successful because it played music on a platform that that generation used to consume entertainment—the TV. The game console is connected to the TV, the TV is the center of people's entertainment centers. The consoles are connected to the Internet. You can take it the next step. They're going to download music into the game console and listen to it though the entertainment system that their game console is connected to.

Q: How will the next generation of consoles affect the gaming industry?

SB: The most fascinating thing is not going to be that developers can draw way more realistic stuff. The most important thing is that because they can draw that more realistic person, that person better be doing

something interesting. It's a challenge the game industry hasn't really come up to yet.

LS: That will carry on to music as well. In the next generation, you will see Sting, for instance, composing for a game much like he would do for a movie. You'll see those types of opportunities.

Q: Aren't we seeing that now?

SB: But what we're saying is that it will be uncommon for them not to. As the medium becomes more mainstream, as that penetration grows, people will make their decisions not based on how well you can draw a rendering technique or that they can go anywhere in the game, because the technology is that good. So now what's the story? Who are the characters? Who wrote the music? These things now become the important selling points.

LS: It's an evolution of any industry. There used to be a stigma for motion picture actors to be in TV, and now you have Glenn Close in "The Shield." What's going to happen is that the stigma of being in games is going to disappear.

Q: To what degree are you working with the music industry to make that happen?

SB: We believe very strongly that while it's cool and really an amazing thing that games are so popular now that you can

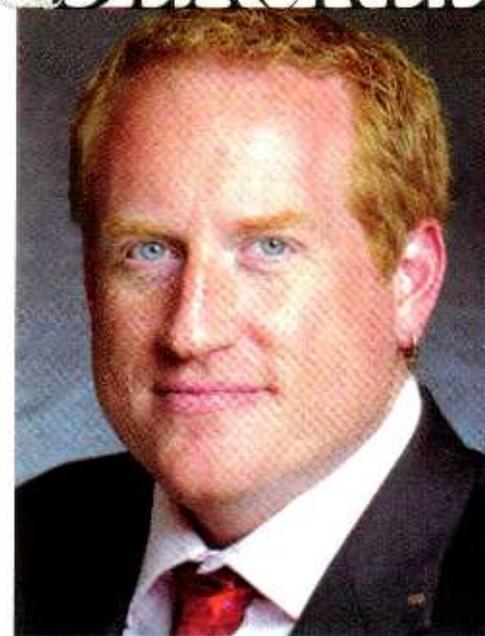
break a new act by putting them on a soundtrack of a game, it's so much cooler and deeper to be able to structure an interactive musical experience using this medium.

LS: A lot of game publishers say today that their games are more important to the music industry now than radio. The medium is a very powerful one as it relates to how they want to experience entertainment. It's not just about listening to a soundtrack. It is "playing" the music.

Q: Are you saying that an album will become an interactive experience via the game console? Does this mean consumers will play an album in the same sense that they play a game?

SB: We're saying that that's an awesome thing. We now have an audience of people whose world is interactive. So passive playback becomes weird.

LS: I believe games are going to bring back



size of the game industry is enormous, but more important than that, there's a real generational shift.

Now, some don't think that way about games. They think about games as maybe a hobby. The reason for that is simple—the people who are running the studios, etc., are from a generation just one generation ahead of the gaming generation.

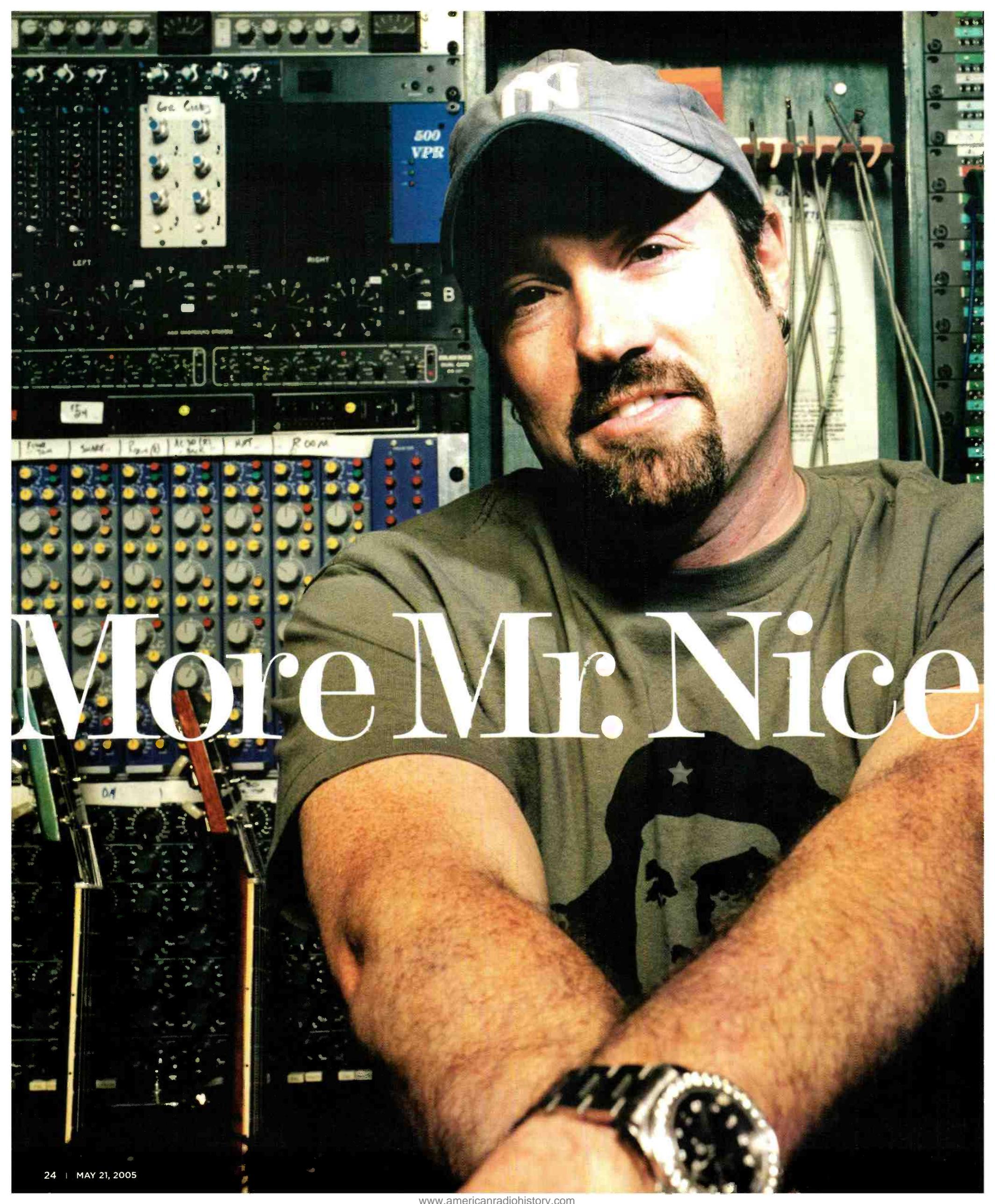
It's very likely that the next president, or the president after, will be a gamer. When that starts to happen, you've got a generation of people who are making business decisions for whom interactive entertainment is just as valid as any other form of entertainment. And that's a seismic shift in the way that everybody takes the business seriously.

Q: How do you overcome the impression that games are a subset of the entertainment business with a cult following?

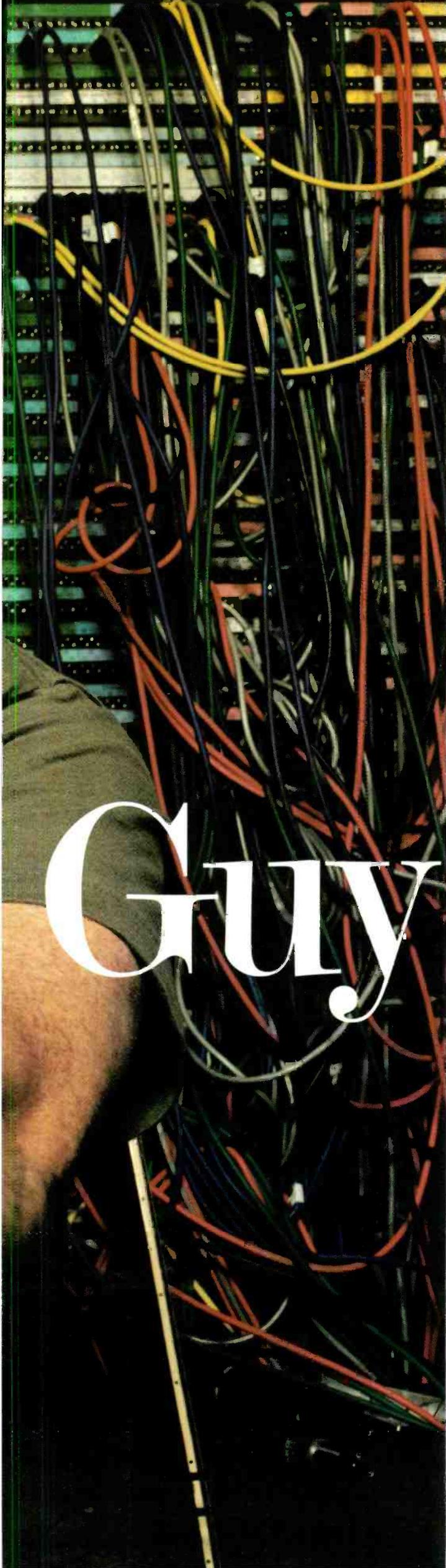
SB: You can pretend that it's a fad, like rock-'n-roll was supposed to be a fad, or you can be smart about it and get involved.

LS: You know it's an important art form when Congress starts talking about it. I remember years ago when they were talking about rap music and Ice-T's "Cop Killer," and now Ice-T is playing a cop on TV. You can't get any more mainstream than that.

SB: When a medium is speaking to a generation powerfully enough that it scares the previous generation, that's always been an interesting and good sign.



More Mr. Nice



Photograph: Sebastian Artz

GUY

EVERYONE WANTS TO WORK WITH JOHN SHANKS, TODAY'S HOTTEST PRODUCER BY MELINDA NEWMAN

Call it the fear factor. Despite winning a Grammy Award in February for producer of the year and steering several multiplatinum projects, John Shanks admits that he is deeply driven by the belief that it could all vanish at any moment.

"I always think this is my last gig and I'm never going to work again and they're going to come pull me out of here and find out that I suck," he says. "So I might as well take good work when I can get it."

That explains why Shanks, 42, is a man who can't say no. The day after winning the Grammy, he was back in the studio at 11 a.m. with PlatinumWeird, Dave Stewart's new duo with frequent Shanks co-writer Kara DioGuardi.

In recent weeks, Shanks has also worked on projects for Santana, Jewel, Melissa Etheridge, Bon Jovi, Enrique Iglesias and Sheryl Crow. When asked how he cleanses his palate between projects, he just shrugs and says, "I don't."

Yet those who work with Shanks say he manages to bring a non-formulaic freshness to each project, whether it be Ashlee Simpson's triple-platinum "Autobiography," which he co-wrote and produced; Crow's massive hit "The First Cut Is the Deepest"; or Kelly Clarkson's recent smash "Breakaway." (Shanks won his best producer Grammy for his work on those projects, as well as his sessions with Hilary Duff, Robbie Robertson and Alanis Morissette.)

"He's a rare combination of songwriter, musician and producer, but he also has a great feel of working with artists that's hard to find," Interscope Geffen A&M chairman Jimmy Iovine says.

Plus, Bon Jovi guitarist Richie Sambora says, "He's a great guy."

But Shanks is thinking it may be time to add another distinction to that list: label head.

Even though he spent 2001-2003 at Atlantic Records as VP of A&R, Shanks has avoided the lure of his own imprint. That is, until now. He'll admit to being "in talks" with some folks, but nothing is imminent.

He says he wants to be more involved with an album once it leaves the studio. "David Foster says it's like sticking [the CD] under the jail-cell door," he says. "You create this thing, and they take it, and it hopefully finds a home."

For now, Shanks' home is Hollywood's Studio C at Henson Studios (the old A&M lot). He set up shop here four years ago after deciding he did not want artists rummaging through his refrigerator or urinating on the toilet seat when they recorded in his home studio. He shares the space with his longtime engineer, Jeff Rothschild.

The walls and ceiling are draped in diaphanous Indian scarves. Any available shelf space is filled with books, while much of the walls are covered with black-and-white photographs, including two

of John Lennon taken by Shanks' photojournalist mother. The look is bohemian bordello.

The scarf motif carries over to an adjoining room, where he and artists hang out and write, and there are also stacks of guitar cases, which hark back to Shanks' start as a touring and session guitarist. He still plays on many of the records he produces.

Shanks, who is low-key and affable, glows when he talks about music. He dissects a Pink Floyd tune with scientific precision, but then freely admits that there's an inexplicable magic that makes something a hit that can't be reduced to technical expertise.

He is also the antithesis of a music snob: "I like 'Sugar, Sugar' just as much as I like 'Bitches Brew,'" he says.

That openness endears him to his collaborators. "It is invigorating working with someone who is without cynicism and who genuinely loves music," Crow says. Shanks produced and co-wrote much of Crow's next two Interscope albums, the first of which will come out later this year.

LADIES' MAN

Maybe Shanks just hasn't met the right guy. How else can you explain his phenomenal string of successes with female artists, including Crow, Etheridge, Simpson, Morissette and Michelle Branch. Morissette says working with Shanks on her 2004 album, "So-Called Chaos," was "the most effortless and humor-filled recording time I've had in years."

However, even joking about the reputation he has as a ladies' man—in the studio, that is—takes away from the volume of work he has done with male artists, whether it be the upcoming Bon Jovi and Iglesias records or past projects with Robertson, Vertical Horizon, Chris Isaak and Unwritten Law.

"When I worked with Robbie, he said, 'You gotta get some testosterone back into this room!'" Shanks recalls.

But he says that for the most part, he has found the music that women are making more compelling than that of their male counterparts.

"I'd love to work with some amazing male artists," he says. "Hopefully, the music world will let them explore their vulnerable sides too. That's what I miss. I listen to Cat Stevens and think, 'This is so amazing!' or early James Taylor and Nick Drake. You're like, 'God, where is this [now]?' "

At the same time, he feels his work with Bon Jovi and Keith Urban has allowed some male vulnerability to shine through.

Etheridge jokes that she believes she broke in Shanks for the other women. Shanks toured with her starting in 1988 and helped produce her 1999 album, "Breakdown." They just finished three new songs for a greatest-hits package.

"I take it as a compliment that I taught him how to respect the ladies," she says. "He has always treated me with respect and never said, 'You can't do that because you're a girl.'"

Moreover, Etheridge feels Shanks fosters a welcoming environment. "It's rare," she says. "What he does is create a space where we're able to experiment."

Shanks says he works best with artists who feel, as he does, that the studio is hallowed ground.

But when they don't share that feeling, or when he's working with acts who "need to go through the barbed wire and the mud just to feel like they've done what they're trying to get to"—and they try to take Shanks with them—he says that's when he reminds himself, "You

And when someone does show up too wasted to work, "I'll just say, 'Let's not do the vocal tonight, and you can go,'" Shanks says. "If that's more important to you, then you go do that, but I relate to that because I've been through all that. I was a knucklehead when I was in my 20s too."

Shanks' story starts earlier than that. He grew up in New York, relocating to Los Angeles when he was 17. By high school, he was playing guitar in Teena Marie's band. His own group, Line One, would play local clubs. "We would save up \$200 and go print up posters, and Saturday nights, we'd grab the staple gun and hit Sunset Boulevard," he says. Line One worked its way up to the Friday-night house band at the Troubadour, but Shanks ultimately decided his talents lie in working with others instead of leading his own band.

JOHN OF ALL TRADES

Because of his range of talents, Shanks finds himself brought into projects at different mix-and-match levels: as a songwriter, a songwriter and producer, or just a producer (and most

with. He recognizes what you're naturally good at and helps you be right at the center of what you're doing."

Even though Shanks laughs that he often gets paid more to write and/or produce three songs on a project than to do an entire album, his preference is to helm the full project.

"Those are my favorite situations, whether it's a male or a female artist, because it's very intimate," he says. "It's very creative because you have these blank canvases to create from."

Also, there's often less pressure in creating a whole project instead of a few songs. "Then we're trying to write the single where I only get two or three songs on the record and I'm competing with the best writers and producers out there—you know, the Max Martins," he says. "So it's very competitive."

When producing an entire album, he has discovered that magic can be found in the tracks that are never considered for singles. "There's that last song, 'Undiscovered,' on Ashlee's record. It's now going into a movie, and there's a song that almost didn't happen,"

that's frustrating, but it's true," he says. "At the end of the day, it's their name on the record. And I think that's why I can jump around and work with different artists, because I'm very conscious I'm making their record. I also think, coming from being a session player, I can play a lot of different styles."

Indeed, Iovine says one of the keys to Shanks' success is "he's someone who is big enough to understand which side of the glass is important. He's not putting himself in front of the artist, which a lot of producers do."

He also can't put himself before the label executives who hire him. Shanks pauses for a long time when asked how he navigates record company politics: "I've argued with Clive, I've argued with Tommy Motola. I've had disagreements with Jimmy Iovine and Jordan Schur," he says. "When I've felt it was a noble and just cause, I will fight for what I believe in, and I think they respect that."

But Shanks is savvy enough to know that respect comes because he is a proven hit-maker. "I deliver for them. I know what's



Stars produced by Shanks include, from left, Alanis Morissette, Sheryl Crow, Jewel, Melissa Etheridge and Kelly Clarkson.

just have to shut up and take it and do your job."

"Really, I'm very tenacious. I can take a lot of pain," he continues. "There have been a few that I wanted to walk out on, there have been a couple. I almost got into a fistfight with somebody. They were inebriated, it was three in the morning, and they were sure that I had erased something on purpose and they wanted to get into a fight, and I said, 'I'm not going to go there with you.'"

Then there is his role as therapist.

There are artists "where I have literally gone out into the room and hugged the singer because they're crying because the lyric is so heavy. I've been a witness on people's divorce papers and literally signed them. I've tried to get somebody sober. I've canceled sessions because someone is not functioning as well as they should. I've done it all."

recently, as a mixer). But he admits it is difficult to hand off a song to another producer, as he did after he and Urban co-wrote Urban's country chart-topper "Somebody Like You."

"Sometimes it can be [weird]. You know, it depends upon who's watching the kids," says Shanks, who is published by Warner/Chappell and managed by Tim McDaniel. "Then I heard Dann Huff was producing ['Somebody Like You'], and I was like, 'Oh, that's great!' And then you get the song back and it's like opening a present."

Urban says that at first he worried about writing with another guitar player, "but John is so damn good and versatile. He comes at rhythmic and layered parts very differently than me, yet it's totally complementary to what I do," he says. "Just his presence helps me create in a way that's different to other people I write

he says. "So that's what I love, when the little song makes it over the hill."

If working with newbies like Simpson often means helping them find their voice, working with veterans provides its own opportunities. With Bon Jovi, it was encouraging the band not to shy away from its past.

"I sit down with them and try to write a song that I would like to hear from them as a fan. I said, 'I want the big chorus, I want the big 'Living on a Prayer,' " says Shanks, taking on the urgency of a coach giving a halftime pep talk. "I want that because I want you guys to win. Big drums, big guitars, big harmonies. Let's honor who you are, let's not pretend. There's nothing wrong with that."

Unlike some producers, Shanks doesn't come with a specific sound. "You know, I'm always told I'm in a service business and, at times,

expected of me—coming in under budget, making the experience great for the artist, working as quickly as possible, being amicable to [their] notes—It's my job to do that for them, or they're going to hire somebody else."

As someone who prides himself on always finishing within or under budget, the trend of decreasing studio budgets has affected him in a surprising way: "I went through a period last year where certain people were cutting food out of the budget, and I literally had to call up business administration people or presidents of record companies and say, 'You don't understand: If the Starbucks is flowing and Baja Fresh is flowing and the artist is fed, they're going to sing, they're going to write.' I swear, it's all about the food. That's a big lesson I learned."

BURNING

The concept seems great: Place CD-burning kiosks that can manufacture out-of-stock albums in retail stores and offer customized compilations, too.

But after numerous false starts, retailers, hardware suppliers and the major labels say a quagmire of issues still threaten to overwhelm the initiative.

Even with the momentum of Starbucks leading the way with Hewlett-Packard kiosks, and despite numerous other hardware suppliers flocking to stake a claim in the market, retailers say that in-store CD manufacturing still has one big problem: an unprofitable business model.

"The kiosk business model is underwater by about 20 points," one merchant says. That means the cost structure, as a percentage of sales, is about 20 percentage points higher than projected gross profit.

Key to the equation are significant hardware costs and stringent content-usage requirements from the majors.

Installing a CD-burning kiosk in a store can run \$18,000-\$35,000, hardware suppliers and retailers say. The actual cost depends on which hardware supplier is chosen and how many viewing screens or tablets are placed with each machine.

The machines also require software systems to manage in-store CD burning and provide accounting. These systems add thousands of dollars in costs.

Still, at least a dozen hardware suppliers have licensed music for kiosks or are in talks to do so, and more are popping up every day.

While all parties agree costs could decline if CD-burning kiosks are mass produced, other expenses still have to be dealt with to achieve a profitable model.

As it turns out, each major label is licensing music for kiosks with its own set of strings attached.

For example, Universal Music Group wants kiosks to only use special blank CDs sold by General Electric that, depending on who you ask, cost two to five times as much as normal blank CDs.

And EMI Music wants the cover art printed on paper to be installed as the front sleeve of the jewelbox. Another major is said to have limitations on when and how much music can be made available for in-store burning.

"Each content company has its own set of rules, which when explained makes sense. But when you put them all together, it's a mess"—and an expensive one, Mike Dreese says. The CEO of Brighton, Mass.-based

Newbury Comics is a member of the CD-burning task force of the National Assn. of Recording Merchandisers.

A Feb. 24 meeting in New Orleans that brought together merchants, hardware suppliers and labels to discuss CD-burning kiosks was an eye-opener for all, as each camp aired its issues.

Following that meeting, NARM's task force created a 52-item punch list that could facilitate the CD-burning initiative. It was delivered to the majors April 1 for review. NARM spokeswoman Susan L'Ecuyer declines to comment on the list, which she describes as "preliminary."

Nevertheless, task force member Ish Cuebas, director of merchandising operations at Trans World Entertainment, says, "I see signs that retail can make this a business, but we need cooperation from the hardware, software and content people."

Without some compromises, "why waste all this time and money to find out if this is a business?" Dreese asks. He suggests, "Give us one year with no barriers to find out if it's a business. Then let's talk about the rules."

So far, the 6,400-unit Starbucks chain is testing HP kiosks in dozens of stores in Austin, Los Angeles, San Francisco and its company base, Seattle.

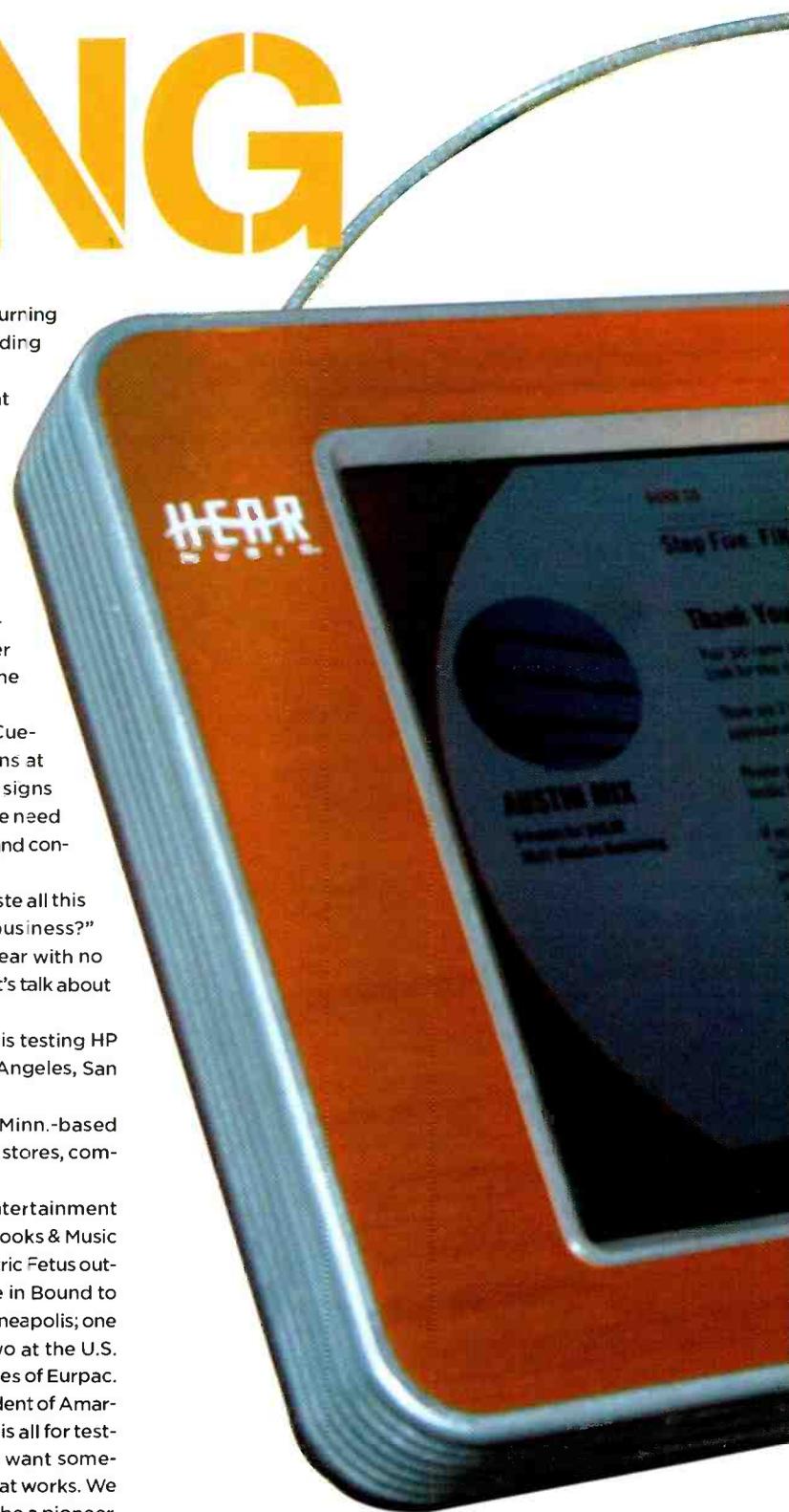
Also, Mix & Burn, a unit of New Hope, Minn.-based Navarre, is running tests in about a dozen stores, company executive Bob French reports.

Test sites include two Trans World Entertainment stores; two Best Buy stores; one Borders Books & Music store; one Newbury Comics store; one Electric Fetus outlet; one store in the Musicland Group; one in Bound to Be Read, an independent bookstore in Minneapolis; one in a Nordstrom department store; and two at the U.S. naval base in Norfolk, Va., under the auspices of Eurpac.

John Marmaduke, chairman/CEO/president of Amarillo, Texas-based Hastings Entertainment, is all for testing CD-burning kiosks. But, he says, "we want somebody to prove there is a business model that works. We want to be a fast second but don't want to be a pioneer. I am real happy to let someone else plow that furrow."

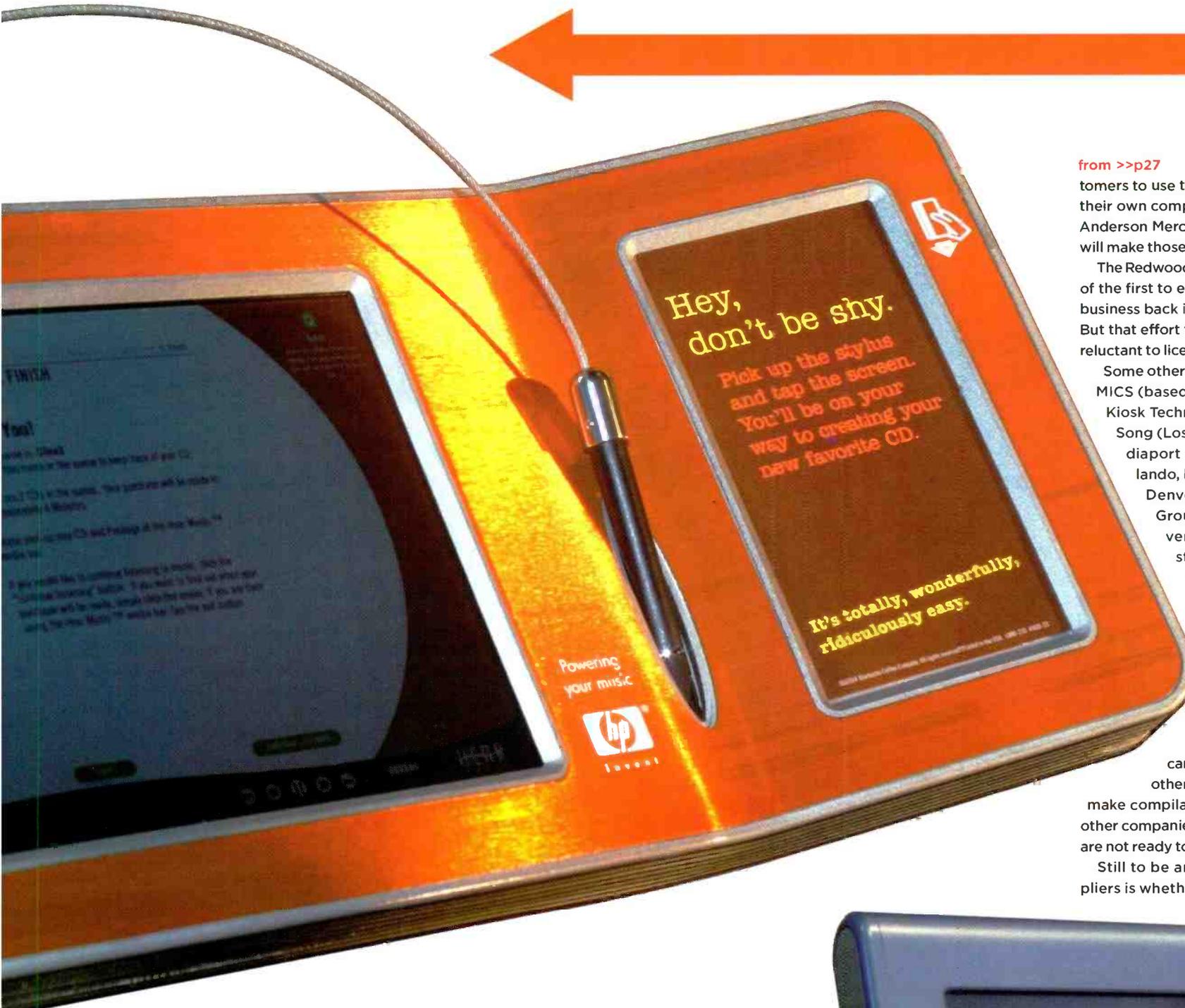
Meanwhile, Wal-Mart is taking a different route, at least initially. It will allow cus-

continued on >>p28



**CD-BURNING KIOSKS
LOOK PROMISING
FOR RETAIL USE,
BUT PROFITS
COULD BE ELUSIVE
BY ED CHRISTMAN**

ISSUE



from >>p27

tomers to use their home computers to create their own compilations. Sources suggest that Anderson Merchandisers' Liquid Digital Media will make those compilations.

The Redwood, Calif.-based company was one of the first to enter into the CD-burning kiosk business back in 1999, along with RedDotNet. But that effort failed because the majors were reluctant to license their music.

Some other hardware suppliers—including MICS (based in Cambridge, Mass.); Digital Kiosk Technologies (Indianapolis); Burn a Song (Los Angeles); VMS (London); Mediaport (Salt Lake City); Starbox (Orlando, Fla.); and Touchstand, a unit of Denver-based Synergy Media Group—say they are either on the verge of placing kiosks in test stores, signing licensing deals with the majors or lining up financing.

While the field is crowded, it is clear that not all the hardware companies are ready to field kiosks with a full array of hoped-for capabilities, merchants say.

One kiosk company's system cannot handle variable pricing. Another company's unit so far can only make compilations, but not full albums. Still other companies that can manufacture albums are not ready to handle album cover artwork.

Still to be answered by all hardware suppliers is whether their kiosks will have indus-

COPY PROTECTION: NOT AN ISSUE—YET

There is one issue that has not yet hampered the development of CD-burning kiosks at music retail. The major record companies are not asking for copy protection for the discs created in stores—at least not yet.

"We are having conversations with the kiosk companies about including copy protection down the line," says Jordan Katz, co-president of Sony BMG Sales Enterprise.

The special CD that Universal Music Group requires for kiosks can handle copy protection, but it does not have it at this point. In any event, that is not why Universal Music & Video Distribution wants to use it.

The General Electric-manufactured blank CDs come in bright yellow, which helps distinguish them from home-burned CDs. What's more, each one is numbered. That way the industry can tell store-bought burned CDs from ones made at home, UMVD executives say.

Downloading from a kiosk to a portable

device is a different issue. The majors want copy protection from day one for that application.

So far none of the machines appear capable of providing such protection, although hardware suppliers say they are working toward that goal.

But when that happens, another issue could delay kiosks from serving as filling stations for portable devices.

Most of the majors want the kiosks to use Microsoft's Janus digital rights management system. But that would require music players to be compatible with Janus, a system that few currently support.

Secondly, Microsoft has yet to perfect its software so that customers who transfer music to a listening device can immediately play that music. Instead, a home computer is needed to unlock the songs before they will play.

— ED CHRISTMAN



FYE Photo: Gary Gersheff/Retna

strength to withstand the wear and tear of the marketplace.

"Some seem ready to go and have their licenses in order, and others are struggling to get either the license and/or technology right, while still others are not even there," Dreese says. "But how much of it will be rubber that can meet a road somewhere is unclear."

As for the majors, it "remains to be seen how much creativity the rights holders will allow us to experiment [with] so that we can see what the consumer wants," Dreese says. "I am afraid that the labels are going to choke the golden goose before they know what kind of egg they have."

Jordan Katz, co-president of Sony BMG Sales Enterprise, agrees. "Some are overthinking it. It's a new market, and the egg has just been fertilized. Let's see what happens when retail puts marketing experience into it and we can learn together and see how it all pans out." If CD-burning kiosks works, there will be time later to revisit things and make changes, he says.

Dreese acknowledges that some standard-setting is important on the front end. "You can argue about what the standards should be, but their existence gives people something to focus on."

But Dreese thinks that the standards should be as simple as possible for the first year or two, with minimal sound and artwork requirements.

While the majors would like burned CDs to be as near to red-book quality as possible, retailers also wonder if the labels will allow the kiosk companies to equalize sound levels on customer-made compilations.

More important, at least to the hardware companies, is how the majors deliver music to them. "Just getting the content organized has been a major undertaking," VMS executive Randall Harper says. He says standardization would greatly reduce time and costs.

When the different camps gathered at the NARM meeting, each side realized they had focused only on their own perspective of the challenges ahead.

"In the end, each party said to one another, 'Here is a bunch of line items missing from your P&L.' Each party has to make a profit, or [the initiative] could be dead," Dreese says.

The majors "were just taking [the] iTunes model and applying it to the kiosk, but there are additional costs involved," one merchant complains. These include experienced staffers to oversee the in-store manufacturing, plus the cost of the blank CD, as well as paper and ink to print packaging.

NO ONE PRICE FITS ALL

Of course, the expense structure is only one part of the profit equation. Getting pricing right is also proving to be daunting.

Naturally, pricing is tied to what the labels are charging for their content. It appears that EMI Music and Warner

Music Group are applying their iTunes pricing model, with some variations, to the kiosk vendors, meaning they are charging them about 71

cents for most tracks, sources say.

Universal Music & Video Distribution also is charging 71 cents per track, but if a vendor or retailer charges more than 99 cents per track or \$9.99 an album, then UMVD gets a 71% wholesale cut, sources say.

But while some think 99 cents should be the main price point for individual tracks to customers, others say there should be variable pricing on a per-track basis. For example, a superstar track would be priced at 99 cents, an established act at 79 cents and developing artists at 59 cents.

Some suggest that classics like Led Zeppelin's "Stairway to Heaven" or the newest track from Eminem might cost \$1.49, with other tracks by those acts costing 99 cents and tracks from older catalog albums running 49 cents.

"Pricing would vary depending on where the album or the artist is in their life cycle," one distribution executive says. Pricing would also depend on whether a track is going to be burned to a CD or downloaded to a portable device, other executives say.

On the other hand, while sources say that Sony BMG also leans toward variable pricing on a per-track basis, it also appears to be the sole major applying the wholesale model to the album. The company supposedly is charging kiosk vendors with prices tethered to its front-line, midline and budget pricing, although each is said to be a couple of dollars cheaper than that of the corresponding packaged-goods line.

Sony BMG's Katz declines to talk about pricing, except conceptually. He says Sony BMG's approach to the kiosk is consistent with decades of experience of marketing and selling music to the consumer, whom he says is comfortable with variable pricing.

"So in the bin, you have the shrink-wrapped album with the best sound, artwork and liner notes, and that is one value proposition," he explains. "But with a kiosk, where the music is on a burned CD, perhaps with front cover art, consumers would have less artwork and liner notes, so that is a different value proposition."

If the kiosk serves as a filling station for portable devices where all the consumer gets is pure sound, that represents yet another value proposition, he says.

Consequently, the same album could have three different prices: fully loaded (prepackaged), partially loaded (kiosk) or stripped-down (digital download to computer or filling stations), Katz says.

When all the wholesale pricing models are taken into account for the kiosk, the cost for albums can range from \$5.50 to \$9.10, sources say. That means the top pricing tier for kiosks is about \$3 below the \$12.02-\$12.07 that the majors charge direct accounts for prepackaged, front-line CDs.

VMS' Harper says kiosk pricing for the consumer must have an edge over prepackaged CDs.

But as things stood when NARM issued its punch list, all of the costs involved were threatening to saddle CD-burning kiosks with pricing equivalent to existing CDs.

If that's the case, Harper says, "the consumer will not adopt and buy the product, and the kiosk will fail."

BURNING QUESTION:

FULL ALBUMS OR COMPILATIONS?

Aside from the other issues challenging the development of CD-burning kiosks at music retail, a key debate is shaping up over whether the machines should be used for creating song compilations—as many label executives believe—or for manufacturing out-of-stock albums.

"In my view, the singles compilation model is tertiary and won't work as the main focus," Newbury Comics CEO Mike Dreese says. "Burning out-of-stock or deep catalog albums is the critical profit generator."

But others say that the kiosk business has been developed with customized compilations as a focus—and that's why the labels are supporting it.

Compilation building is "a complicated task where the consumer might play with the kiosk for about 45 minutes and then must interact with the clerk," Dreese says. "That is very labor-intensive, and I don't see how you can have the consumer stand at a kiosk for all [that] time and then mark up the resulting product by \$1.30. That is not a profitable model. But to sell an out-of-stock budget title for \$11.99, that is a no-brainer."

The kiosk model can't be dependent on "five to 10 customers a day making their own compilations," MICS president Gene Fein says. "That is not a business."

Instead, the kiosk has to become a fulfillment tool so stores do not have to carry slow-moving titles. "A lot of labels are eliminating low-turning albums from their catalog, and retailers are taking them out of their inventory anyway," Fein says. "We don't think this is going to replace traditional manufacturing;" it will complement it.

VMS executive Randall Harper says the company's machines that come with the four-burners can make one CD per minute, while Fein says his machine can make 360 albums in a 24-hour period.

MASS PRODUCTION A CONCERN

Such capability concerns some major-label executives, who worry that retailers will use the machines to mass produce hot out-of-stock titles. Even worse, some worry that sales of out-of-stock CDs could hurt sales of new releases, particularly for developing artists. And with music retailers already reducing slower-moving titles, there is the possibility that some chains might eliminate jazz or classical titles from their physical inventory and totally rely on kiosks for those genres.

Other label executives are more concerned about artwork issues. So far, record companies have only supplied digital files for front cover art, not for booklets or tray cards.

"Does the artist want his album sold on a CD that is lesser quality than the packaged good?" one distribution executive asks. "That is now what the kiosk license is for. It's not meant for mass producing and resale. The retailer shouldn't be able to make 30 copies overnight" in anticipation of demand.

Besides, the marketplace is already saying it wants compilations from the kiosks, not full albums, the exec says.

But Harper counters that as the industry transitions to digital distribution, the kiosks can play an important role in resolving supply-chain issues.

He believes that ultimately the labels will allow that to happen, particularly when talking about a VMS machine, which he says can create cover art, the entire booklet and the tray card if the print content is digitally supplied.

Amid this debate, Virgin Entertainment Group has added its own twist. The chain would like to be able to make its own themed compilations and then mass produce them to sell in their stores, according to Virgin executive VP Dave Alder.

That idea does not have to be implemented chain-wide. For example, for the New Orleans Jazz Festival, Alder says he would like that city's store to be able to make its own jazz fest compilation, highlighting the artists that are playing the event, and then burn as many copies as needed so customers can purchase ready-made albums.

— ED CHRISTMAN

U2's Vertigo tour is expected to help lift summer business for everyone.

The Big Tours Of '05

BY RAY WADDELL

On the surface, the 2005 touring landscape seems a perfect mix of proven mega-stars, consistent veterans and promising newcomers. But underneath, there are some deep-rooted concerns about how it will all pan out.

In 2004, high ticket prices and bad packaging, among other factors, left the industry crying foul. But this year, many hope things will turn around, and they believe the key to success is in the abundance and quality of the tours expected this summer.

Leading the mega-star treks are U2, whose Vertigo tour is poised to become one of the top-grossing tours ever. Also criss-crossing the country this fall will be the Rolling Stones and Paul McCartney, two other acts that have been teflon at the box office no matter what the overall touring environment.

In the realm of proven acts on the road this year are Bruce Springsteen, Coldplay, Tom Petty, Neil Diamond, Dave Matthews Band, the Eagles, Green Day, Jimmy Buffett, Kenny Chesney, Toby Keith, Sting, Rod Stewart, Elton John, Tim McGraw and Oasis.

Synergistic packages are abundant, too: Judas Priest/Queensrÿche; Chicago/Earth, Wind & Fire, Alan Jackson/Sara Evans, John Mellencamp/John Fogerty, Bone Thugs-N-Harmony/Geto Boys, Good Charlotte/Simple Plan, 3 Doors Down/Staind and Los Lobos/Ozomatli.

Also making the rounds will be the Sounds of the Underground tour, featuring a bevy of metal and hardcore bands; String Cheese Incident's BIG Summer Classic; and, on the Zooma tour, Ben Harper and Trey Anastasio.

Bankable road festivals like Vans Warped and Ozzfest also make the list of consistent winners, and the Eminem/50 Cent tour, augmented by some of the top names in hip-hop, will likely be the top-grossing rap outing ever.

The best-produced one-off festivals continue to survive and thrive, including Bonnaroo, Coachella, Austin City Music Festival and New Orleans Jazz Fest in the United States and Download Festival, Roskilde and dozens of others in the United Kingdom and Europe. Lollapalooza, having been repositioned as a one-off to be held in Chicago, is sure to have a high profile.

Acts whose touring stock is already solid and clearly rising include Rascal Flatts, Keith Urban, Audioslave, Weezer, Slipknot, System of a Down, Josh Groban, Sum 41, John Mayer, the White Stripes, Alicia Keys, Juanes and Kanye West.

Meanwhile, the promising newcomers segment of the business also seems particularly vital. Hitting the road are such acts as the Mars Volta, the Arcade Fire, Bright Eyes, Franz Ferdinand, Kings of Leon, Hilary Duff, Kelly Clarkson, Jack Johnson, Gretchen Wilson, Alter Bridge, Death Cab for Cutie and Cross Canadian Ragweed.

Then, there are the meat-and-potatoes acts—the artists that make their living on the road. Cottage industries unto themselves, these acts cover a broad array of styles. They include Widespread Panic, Lynyrd Skynyrd, Ted Nugent, Def Leppard, Meat Loaf, Santana, James Taylor, Hank Williams Jr., Bob Dylan, Willie Nelson, Charlie Daniels Band, Styx, REO Speedwagon, Journey, Cheap Trick, Allman Brothers Band, Gov't Mule and Slayer.



Of course, many touring years are defined by their pleasant surprises—acts that either few anticipated would tour or whose success few saw coming. Mötley Crüe would certainly qualify as the latter. Including already confirmed treks by Robert Plant and the Pixies, tours like Queen & Paul Rodgers, Loggins & Messina, Beck, Don Henley/Stevie Nicks, Stevie Wonder and Barbra Streisand would be in the former class, provided tour talks come to fruition.

In addition to the Crüe, bands that are reuniting for at least limited runs this summer include the New York Dolls, Gang of Four, the English Beat, Dramarama and Dinosaur Jr.

TIMING IS EVERYTHING

Timing is a huge factor for any tour, according to Danny Zelisko, president of Evening Star Productions, Clear Channel Entertainment's Phoenix operation. "I feel like, after being

gone for a while, Coldplay's tour is very strong," Zelisko says. "I also like the Mellencamp/Fogerty package. It's really the first meaningful support Mellencamp has had on tour."

Other tours that look good to Zelisko are the reunited Loggins & Messina outing and Tom Petty & the Heartbreakers. "The acts that seem to do well are those that stay away for the right amount of time, and then people are ready for a dose," he says. "The audiences are out there, they're ready to see new twists on old things. But it's still show business. You have to provide audiences with the mystique, set up the show and sell them."

On the flip side, many other touring years are defined by their disappointments—tours that looked good on paper but turned out to be stiffs. No one is copping to what those might be, but there's surely one or two in the many tours previously mentioned, and they will be well-known come September.

"Someone is not going to do well, we just don't know who right now," Zelisko says.

"That would be true in any year," asserts Peter Grosslight, worldwide head of music for the William Morris Agency. "Right now, we're busy trying to get the summer booked. I'm sure there's never a year where every tour does well."

Many believe the sheer volume is a big **continued on >>p32**

Photo: Kevin Mazur/WireImage.com

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Let's Make A Better Deal

BY RAY WADDELL

Was 2004 a year riddled with bad shows or bad deals?

Although promoters talked of getting hammered last year, actual attendance was virtually flat—not the downward spiral that was perceived. So all signs point to bad deals rather than bad shows.

Either way, there is much posturing among agents, promoters and managers that deals must improve in 2005.

But has the deal paradigm shifted at all? While creative structures and components are out there, some say many of the same mistakes are being repeated and short-term thinking still prevails.

"The deal-making process has changed only a little," House of Blues Concerts executive VP Alex Hodges says. "The deals have been dominated by the Clear Channel Entertainment checkbook and its effort to control the market, paying as much as \$100,000 more than any other offer. It's as if the CCE buyers think someone is chasing them every minute even when no other offer is close."

But Peter Grosslight, worldwide head of music for the William Morris Agency, notes that "some discipline" has recently been introduced into CCE's buying process.

One major shift in the deal structure for 2005 is at amphitheaters, where CCE has taken the emphasis off artist "guarantees." Instead, it is structuring deals whereby artists retain up to 100% of the gate, allowing the sheds to keep concession revenue and other ancillaries.

"We think we have come up with a much more consistent model that shares the risk with the artists, and also provides the opportunity to have a lower ticket price so we can all sell more tickets and in the end make more money for the artists," Rapino says.

"We have not eliminated guarantees," he continues. "We have a multitiered platform, and one of the model options is, if an artist is willing to work for a decent guarantee, we will in return provide 100% of the back end to them, after expenses. If our risk is reduced, we allow them to make money, and keep ticket prices lower. We believe in the end we will sell more tickets and they will easily make up for any of the reduction in guarantees they have been living off in the past."

The move has been hailed by many agents and managers, but is not viewed as a cure-all.

When it comes to deals, both now and in the past, the key is flexibility. "Artists are unique, and every artist needs to be treated in a way that's appropriate for that artist," Grosslight says. "The various components of [CCE's] deal structures in regards to the amphitheater business probably works for some artists and not for others."

Ticket prices are still "up and down," says Danny Zelisko, president of Evening Star Productions in Phoenix. "Some acts really, really get it. Others are either bulletproof and [ticket prices] don't matter to them, or they think they're bulletproof but it should matter to them."

Zelisko is a big believer in keeping lawn prices below \$20 at amphitheaters. "When we're able to convince the agent or the act to go with a \$15-\$20 lawn [ticket], audiences embrace it," he says. "We had Mötley Crüe at the Cricket Pavilion on March 19, and we charged \$15 for the lawn, \$3.50 for parking and no facility fee. We had 3,000 walk-up day-of-show, and ended up with 17,000 paid."

Hodges believes "there is more sensitivity and emphasis regarding the lower ticket prices being affordable" this year.

Grosslight says he sees a "little bit" of price sensitivity, but agrees lawn prices have mostly been kept in line this year.

"I think keeping the lawn affordable is really important," he says. "For too long, the amphitheaters tried to position themselves as 15,000- to 18,000-seat venues when in fact they're really not. They're 7,000- to 9,000-seat venues with grass behind them. The grass is really about overflow, and was always intended to be a different type of experience. So for grass tickets to be kept in line is a very healthy change for the amphitheater business."

Crüe manager Allen Kovac says promoters are willing to pay more if they get some marketing muscle in return. "I'm very happy with how promoters are saying, 'I understand why you want these guarantees, because you really are going to help us sell tickets,'" Kovac says.

"Promoters are contributing to a collective national pool that we use to create the tools that help sell tickets," he says. "If Clear Channel has 30 dates and we go to them and say we need \$2,500 a date, this goes into a national pot that is used directly to market those shows."

Such a plan makes for some strange bedfellows in the overall marketing plan, Kovac admits. "This is not coming out of the guarantee, it's coming out of an advertising budget that they contribute to," he explains. "We don't care if it's AEG money, Clear Channel money, Frank Bros. money, we don't care whose money it is. They all know we are professional at managing this, so wouldn't you want this extra push?"

Kovac does not believe many—if any—management companies are working with promoters in this way. "The big management companies are investing in aggregating other managers but not investing in infrastructure and marketing professionals to market their brands," he says.



TOURS (cont.)

from >>p30

part of this problem. "From February through May you have 100-plus shows going on sale, and there's no way a promoter can micromanage that many shows," manager Allen Kovac says. "It leads to generic promotions."

Grosslight adds, "I've always felt I'd rather see the business be less compressed. You've always seen more business in the summertime, because that's when the kids are out of school, people are on holidays, etc. But I think to have the vast majority of touring artificially forced into the summertime because of the needs of promoters to fill venues they own that can only operate that time of year, I don't think that's healthy."

On the surface, 2005 looks like it potentially could be a major improvement over last year if driven by star power alone. But it's the industry bugaboos that hammered the 2004 season—ticket prices, heavy traffic, bad packaging, cookie-cutter marketing—that has the jury still out.

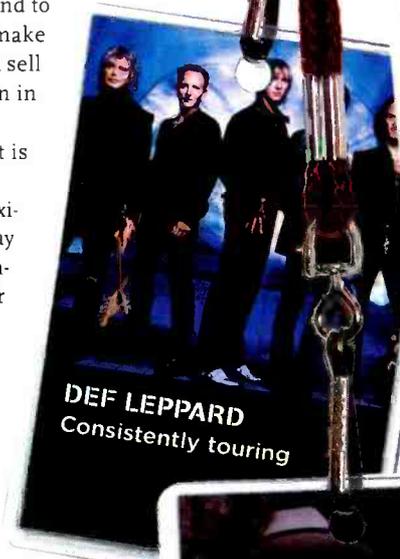
Therefore, so far, touring industry professionals are rightfully gun-shy. Asked what looks strong in 2005, Alex Hodges, executive VP for House of Blues Concerts, responds, "The fees and guarantees look strong! That said, we are bullish on the industry and the live music business in 2005. My motto is, 'Stay alive in '05.'"

Hodges is particularly high on the touring stock of Coldplay, James Taylor, Oasis, Dave Matthews Band, Elton John, Santana, Jimmy Buffett, Eminem, Jack Johnson, Hilary Duff, Maná "and many others that should give the concert business a boost," he says. "The guarantees

are still driving high ticket prices. There are some deals out there that look very, very risky, but I'd prefer to not name them. Let's see what happens."

And mega-tours by the likes of the Stones, U2 and McCartney can boost the business for everyone, if one follows the "rising tide lifts all boats" philosophy.

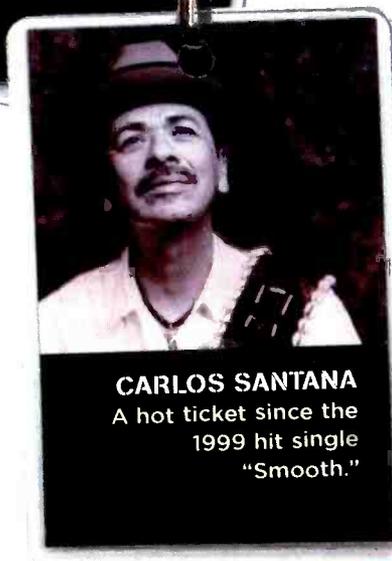
"I've always felt that the more strong touring artists that are out in a given year, the better it is for everybody," Grosslight notes. "If there's some compelling stuff out there, it gets people in the mood to go to concerts. They feed on one another."



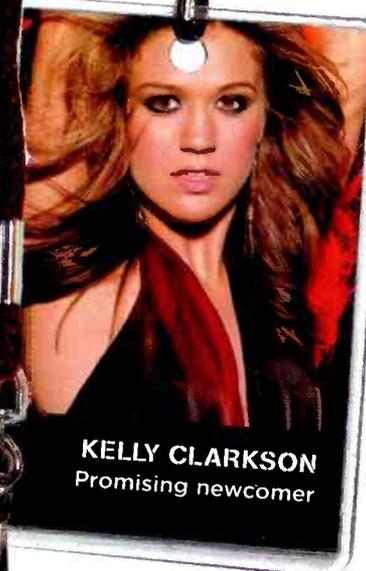
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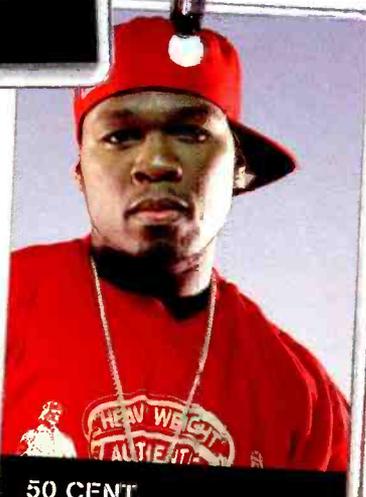
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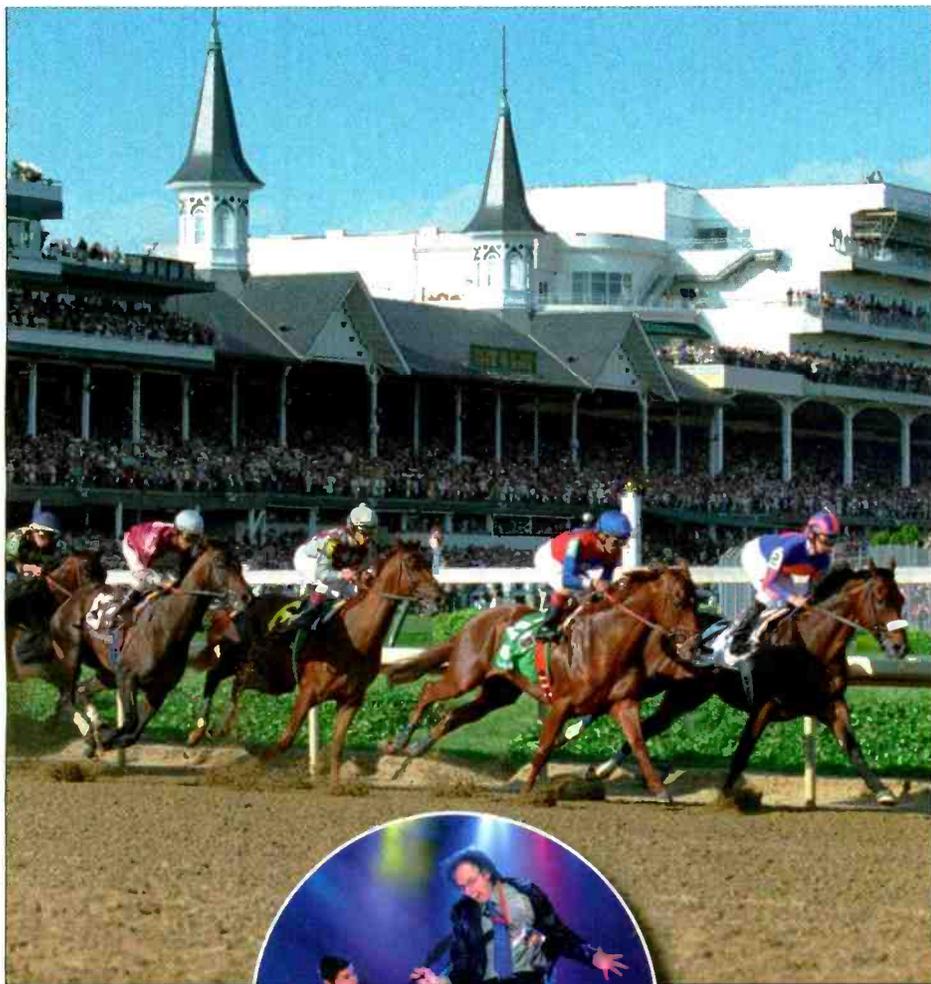
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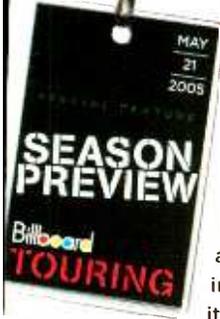
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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,125,132 (€3,735,325) \$7153/\$3815	KYLIE MINOGUE, MELODY CLUB Earls Court, London, April 30- May 2, 4-7	105,840 seven sellouts	3A Entertainment, Jack Utsick Presents
2	\$5,234,740 (€2,734,688) \$7178/\$3637	KYLIE M NOGUE, MELODY CLUB Evening News Arena, Manchester, England, April 23-24, 26-28	74,060 five sellouts	3A Entertainment, Jack Utsick Presents
3	\$2,907,412 \$26175/\$4050	CHER, VILLAGE PEOPLES Hollywood Bowl, Hollywood, Calif., April 29-30	30,982 33,528 two shows	Andrew Hewitt/Bill Silva Presents, Clear Channel Entertainment
4	\$2,208,206 \$225/\$8750	CELINE DION The Colosseum at Caesars Palace, Las Vegas, April 28-May 1	16,339 four sellouts	Concerts West/AEG Live
5	\$1,586,974 (17,626,107 pesos) \$4052/\$2521	FESTIVAL VIVE LATINO: MOLOTOV, BABASONICOS & OTHERS Foro Sol, Mexico City, April 16	65,111 sellout	OCESA Presents
6	\$1,338,300 \$125/\$45	ELTON JOHN Allstate Arena, Rosemont, Ill., April 23	15,434 sellout	Clear Channel Entertainment
7	\$1,243,230 \$125/\$35	ELTON JOHN Glendale Arena, Glendale, Ariz., May 5	14,824 sellout	Goldenvoice/AEG Live
8	\$1,231,627 \$129/\$45	ELTON JOHN Pepsi Center, Denver, May 3	14,015 sellout	Goldenvoice/AEG Live
9	\$1,227,560 \$140/\$45	ELTON JOHN Arrowhead Pond, Anaheim, Calif., May 7	13,359 sellout	Goldenvoice/AEG Live
10	\$1,002,390 \$96/\$46	ELTON JOHN Kemper Arena, Kansas City, Mo., April 28	15,516 sellout	Clear Channel Entertainment
11	\$980,349 (10,744,622 pesos) \$7752/\$1022	SILVIO RODRIGUEZ Auditorio Nacional, Mexico City, May 5-7	27,880 three sellouts	OCESA Presents
12	\$877,346 \$6125/\$5125	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER St. Pete Times Forum, Tampa, Fla., May 5	15,335 sellout	The Messina Group/AEG Live
13	\$847,424 \$125/\$4150	ELTON JOHN Coz Arena, San Diego, May 6	10,485 sellout	House of Blues Concerts
14	\$807,075 \$6175/\$5175	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER Office Depot Center, Sunrise, Fla., May 7	14,133 sellout	The Messina Group/AEG Live
15	\$699,507 \$253.50/\$98	STING, BRAZILIAN GIRLS Borgata Event Center, Atlantic City, N.J., April 29-30	4,578 two sellouts	The Next Adventure, Electric Factory Concerts
16	\$696,527 (7,738,419 pesos) \$130.50/\$16.20	SANTANA Sports Palace, Mexico City, April 10	15,863 sellout	OCESA Presents
17	\$606,195 \$150/\$50	VICENTE FERNANDEZ, ANA ROSA Cow Palace, Daly City, Calif., May 7	7,890 9,613	Hauser Entertainment
18	\$595,536 (\$735,248 Canadian) \$7229/\$4799	STING, PHANTOM PLANET John Labatt Centre, London, Ontario, April 23	9,251 sellout	The Next Adventure, Clear Channel Canada
19	\$567,043 (€298,130) \$6657/\$33.29	ELVIS - THE CONCERT Carling Apollo Hammersmith, London, May 5-7	8,868 9,000 three shows	3A Entertainment, Jef Hanlon, Jack Utsick Presents
20	\$535,185 \$105/\$30	BUZZFEAST: 3 DOORS DOWN, PAPA ROACH, MUDVAYNE & OTHERS Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, April 23	16,865 sellout	Clear Channel Entertainment
21	\$512,278 (€268,616) \$6103/\$45.77	ELVIS - THE CONCERT National Exhibition Centre, Birmingham, England, April 29	9,535 9,800	3A Entertainment, Jef Hanlon, Jack Utsick Presents
22	\$507,590 \$90/\$50	JUAN GABRIEL American Bank Center Arena, Corpus Christi, Texas, April 23	8,480 sellout	Clear Channel Entertainment
23	\$503,542 \$60.50	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER Tallahassee-Leon County Civic Center, Tallahassee, Fla., May 5	8,766 sellout	Mischell Productions, The Messina Group/AEG Live
24	\$496,409 \$59.50	KENNY CHESNEY, GRETCHEN WILSON, UNCLE KRACKER BancorpSouth Center, Tupelo, Miss., May 3	8,723 sellout	The Messina Group/AEG Live
25	\$477,414 (\$589,465 Canadian) \$5264/\$40.50/\$28.35	MÖTLEY CRÜE Bell Centre, Montreal, April 24	9,827 10,000	Gillett Entertainment Group, House of Blues Canada
26	\$466,709 \$49.50/\$29.50	STING, PHANTOM PLANET Van Andel Arena, Grand Rapids, Mich., April 24	10,647 sellout	The Next Adventure, Cellar Door Michigan
27	\$446,644 (5,000,624 pesos) \$71.46/\$22.33	PLACEBO Sports Palace, Mexico City, April 7	14,285 sellout	OCESA Presents
28	\$439,688 \$34	GREEN DAY, MY CHEMICAL ROMANCE Pepsi Arena, Albany, N.Y., April 25	13,368 sellout	Clear Channel Entertainment
29	\$433,310 \$85/\$75	BRUCE SPRINGSTEEN NOKIA Theatre, Grand Prairie, Texas, April 28	5,114 6,197	AEG Live
30	\$415,360 (€217,751) \$61.04/\$51.50	ELVIS - THE CONCERT Hallam FM Arena, Sheffield, England, April 30	7,503 7,523	3A Entertainment, Jef Hanlon, Jack Utsick Presents
31	\$408,530 \$50/\$40	ERASURE, ELKLAND Irving Plaza, New York, April 14- 16, 18-19, 21-22, 24-26	10,914 11,003 10 shows two sellouts	Clear Channel Entertainment
32	\$407,776 \$88/\$78	BRUCE SPRINGSTEEN Fox Theatre, Detroit, April 25	4,775 sellout	Clear Channel Entertainment
33	\$394,584 (€208,598) \$60.53/\$51.07	ELVIS - THE CONCERT Evening News Arena, Manchester, England, May 8	7125 7200	3A Entertainment, Jef Hanlon, Jack Utsick Presents
34	\$389,270 \$35	MARCOMS, THE THRILLS Xcel Energy Center, St. Paul, Minn., April 23	11,690 sellout	Clear Channel Entertainment
35	\$372,392 (\$460,762 Canadian) \$61.63/\$49.10	MÖTLEY CRÜE John Labatt Centre, London, Ontario, April 26	7,176 8,362	House of Blues Canada



On The Road

RAY WADDELL rwaddell@billboard.com



DMB Will Have Concertgoers Stand Up, Then Get Down

Dave Matthews Band is stoked about showcasing songs from its new album, "Stand Up," on the road this summer.

"I'm so looking forward to it," Dave Matthews tells *Billboard*. "Right now we're sitting around playing, and it sounds cool as hell; I can only imagine it growing. I think it's going to be magic, a new phase for us. We've got an obsession with groove, but the groove is so strong here, the room for improvisation is pretty vast inside these tunes, rhythmically and melodically."

"Stand Up" was produced by Mark Batson (*Billboard*, May 14). "Mark, coming from a hip-hop background, is definitely groove-oriented," DMB bassist Stefan Lessard says. "It

will be great to see what we can do with these songs live."

DMB has not toured behind a new studio album since 2002. "It's been a long, long time since we played new stuff as a band, so I think our audience will be very ready," Matthews says.

Did we mention that the new stuff they'll be playing is grooves? It's about "making real clear grooves and real crazy grooves, and rather than putting them on top of each other, putting them next to each other," Matthews says. "It's different than when you're watching something—you can blow things up, you can see the fire and the explosions—but when it's just your ears, there's no candy for your eyes. Thanks to everybody, and Mark very specifically, we managed to get the groove real clear this time."

DMB is managed by Coran Capshaw at Red Light Management and booked by Chip Hooper at Monterey Penin-

less and, more recently, Gov't Mule and George Thorogood, Nixon sightings backstage have been commonplace.

"It's going to be magic, a new phase for us."

—DAVE MATTHEWS

sula Artists. The tour begins June 1 at the UMB Bank Pavilion in Maryland Heights, Mo.

WHERE IS JOHN DAVID? Veteran road dog John David Nixon has quit the road after 35 years. As tour manager/production manager for acts that have included Hank Williams Jr., Lynyrd Skynyrd, Atlanta Rhythm Section, Patty Love-

Nixon is GM of Lebanon, Tenn.-based Superior Coach, a company specializing in outfitting and converting new Prevost coaches into tour buses. A heart attack last Christmas forced Nixon to re-evaluate his touring life.

"It has been a great ride, but I don't feel like I'm really off the road that much, because I stay in touch with peo-



Dave Matthews is ready to groove.

Photo: Kevin Mazur/WireImage.com

ple that are on the road," Nixon says. "Back in the '70s I got off the road for four years to manage Capricorn Studios in Macon, [Ga.], and worked with the same bands I'd been

on the road with. This is kind of the same."

Now his dog Gonzo doesn't bark at him anymore, and his wife, Michelle, is glad he's around. We think. •••



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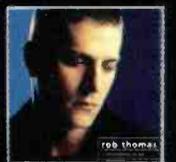
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Lene Marlin
EMI Norway gets 'Lost in the Moment'



Toby Keith
Billboard reviews 'Honky Tonk University'

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MUSIC

MAY 21, 2005

ROCK BY JILL KIPNIS

WALLFLOWERS BLOOM AGAIN

The Wallflowers' fifth album, "Rebel, Sweetheart" (Interscope), out May 24, explores themes of acceptance and hope. Numerous tracks focus on enduring one's lot in life and, at the same time, are tinged with the belief that acceptance leads to a sense of freedom.

The lyrics penned by vocalist/guitarist Jakob Dylan also reflect the arc of the Wallflowers' career.

Though they broke into the limelight with the 1997 hit "One Headlight"—which was No. 1 on the Modern Rock chart for five weeks—they have faded from the scene in the years since. However, in keeping with the new album's theme, that is just fine with Dylan.

"If it doesn't come to that point again with a singular song, well, that's more than most people get to do," Dylan says of "One Headlight."

Dylan believes the Wallflowers—which include drummer Fred El-

tringham, keyboardist Rami Jaffe and bassist Greg Richling—had a "real urgency" to record "Rebel, Sweetheart," which was produced by Brendan O'Brien. "I could feel certain tones as the record began," he says. "Very simply, I really wanted to write my truth on this record, whether other people cared or not."

He knows the band faces challenges at radio and TV. However, he adds that "there's other opportunities if you put your nose to the ground."

Interscope marketing director Dyana Kass says the goal of the campaign is to "hit the field a little harder and meet every single person that could be a pulse point for the record."

Sales-wise, the Wallflowers have retained a small but loyal following. After their 1996 sophomore set, "Bringing Down the Horse," which has sold 4.2 million copies, according to Nielsen SoundScan, "Breach" (2000) sold 471,000 copies and "Red Letter Days" (2003) **continued on >>p38**

LATEST BUZZ

>>> RIMES' NEW MANAGER

LeAnn Rimes has signed a new management deal with Fitzgerald-Hartley, which has offices in Nashville and Los Angeles. Scott Welch previously represented Rimes. Prior to that, her career was handled by Tom Ross and, before that, her father, Wilbur Rimes. Other Fitzgerald-Hartley clients include Vince Gill and Brad Paisley. —Phyllis Stark

>>> KRYS INKS PUB DEAL

Grammy Award-winning producer/songwriter Sebastian Krays has signed an exclusive worldwide co-publishing deal with Warner/Chappell Music. The agreement covers Krays' current and future works, including songs he co-wrote for Luis Fonsi's upcoming Universal Music Latino album. His catalog stays with Emilio Estefan's Foreign Imported Publishing and Production. Krays has written tracks for Gloria Estefan, Obie Bermúdez and JD Natasha. —Leila Cobo

>>> WONDER ON 'TIME'

Stevie Wonder's much-delayed "A Time 2 Love" now carries a June 14 release date. The Motown project, Wonder's first studio album in 10 years, will feature 16 tracks, with two bonus cuts for territories outside the United States. The video for first single "So What the Fuss" is the first to utilize video description technology for the blind and visually impaired. —Gail Mitchell

>>> SONY SIGNS LONG

Sony Music Nashville has signed singer/songwriter Brice Long to Columbia. His self-titled debut album, due later this year, will be produced by Mark Wright and Keith Stegall, a first-time collaboration. First single "It's Only Monday" goes to country radio June 6. Long is handled by Scott Siman at RPM Management. —Phyllis Stark

FACT FILE

Label: Interscope

Management: Larry Jenkins, L J Entertainment

Booking: Rick Roskir, Creative Artists Agency

Publishing: Tear It Down Music/EMI April Music Publishing (ASCAP)

Top-selling album: "Bringing Down the Horse" (1996), 4.2 million

Last album: "Red Letter Days" (2003), 208,000



THE WALLFLOWERS

>>> BALANCE

He is billed as the "Bay Area mix-tape king," and that's no hype. Oakland, Calif.-based rapper Balance says he has appeared on 300 mix-CDs released from Los Angeles to New York. Lacing lyrics over melodic, head-bobbing beats, Balance lives up to his name by mixing such East and West Coast influences as Rakim, Dr. Dre, Too Short and DJ Quik.



BALANCE

Balance is releasing a solo album in September on his manager's Ayinde Music, and—along with fellow rap artisans Frontline and the Federation—spearheads a burgeoning hip-hop scene in Northern California dubbed the "new Bay movement." "Most people think all Bay rappers talk about is pimping," Balance says. "The new Bay movement is our Harlem Renaissance. [We're]

saying, 'We've been ignored artistically for the past decade by mainstream media. Now we're raising the standards to create a more powerful artistic movement.' "

Contact: Saeed Crumpler, 510-393-1293. —Gail Mitchell

>>> CLIFF HILLIS

Fans of Matthew Sweet, the Rembrandts and Owsley have another reason to cheer: Cliff Hillis.

Hillis' second solo record, 2004's "Better Living Through Compression," landed at No. 5 (between Brian Wilson and Keane) on a best of 2004 poll from power-pop webzine Audities. And for good reason: The sweet melodies are bolstered by Hillis' clever lyrics and strong musicianship. The album, released on a friend's small Tallboy Records, has sold close to 1,000 copies.

A guitar tech for the Innocence Mission in the mid-'90s, Hillis opted to leave his former group, Starbelle, to strike out on his own. "I realized I was writing stuff to fit that band, instead of writing from the heart," he says. Hillis has since opened for the likes of Blondie, Marshall Crenshaw and Jonathan Richman.

Phoenixville, Pa.-based Hillis will showcase May 19 at the Cutting Room in New York.

Contact: Steven I. Rosenfeld, Worldwide Management, 212-573-6000. —Melinda Newman

WALLFLOWERS (cont.)

from >>p37

moved 208,000.

The Wallflowers started promoting the new album in February with a tour of radio stations and retail corporate offices.

First single "The Beautiful Side of Somewhere" went to triple-A radio in April, and then to adult contemporary stations the first week of May.

Dylan notes that lyrically the track is about not being "delusional that there's a magical wonderland somewhere. The song is saying, 'I'm tired of these problems. I want a new bag.'" It is No. 8 on Billboard Radio Monitor's Triple-A chart.

Rob Lucas, music director for AC WTSS Buffalo, N.Y., is spinning the track 26 times per week. "For Buffalo, where we can't wait for sunshine, it sounds like summer," he says.

Kass says the album will get front-line positioning at all

major retailers.

Jerry Suarez, senior music product manager for Virgin Entertainment Group, says the set is expected to be a top-30 release for his chain and will be featured at listening posts and front-of-store displays.

"They're out there working this like they're a new artist," he says. "That will make a big sales difference. They are trying to reacquaint themselves with their audience, which has drifted away the last couple of releases."

When consumers purchase the album at Wal-Mart, they have access to a download of a Wallflowers B-side for 60 days.

The band will also be part of a new MSN branding campaign that includes placement on the service's home page and a link to the video for "The Beautiful Side of Somewhere."

Moviegoers will receive Wallflowers ad cards with their tick-

R&B BY GAIL MITCHELL

KEM'S BACK IN A MAJOR WAY

The tag line for Kem's upcoming 20-city concert tour is "Find Your Way." In the last two years, the Detroit-based artist has done just that.

Once homeless, Kem (last name Owens) later supported himself and his family by waiting tables and performing top-40 covers in a wedding band. Between those stints, he scraped together money and time to finance, record, produce and self-release 2002 album "Kemistry."

The album's jazz-infused R&B and Kem's vocal dexterity—reminiscent of Al Jarreau—not only earned him a steady following on the Midwest R&B club circuit, it also drew the attention of Motown, which reissued "Kemistry" in 2003.

A top-20 hit ("Love Calls") and one gold album later, Kem picks up where he left off with his sophomore set, simply titled "Album II." Winsome first single "I Can't Stop Loving You" is No. 1 on the *Billboard* Adult R&B/Hip-Hop Songs.

"I'm a borderline control freak," Kem says of his first full-fledged major-label album, which streets May 17. "I wasn't

accountable to anyone before. But it has been a learning—and good—experience."

Noting he made an "honest effort" to not alienate what people love about his music—dubbed "modern Motown" by the label—Kem produced the 11-track project. Revisiting the themes of love, faith and hope, Kem sharpens his sights as a songwriter, producer and vocalist on such tracks as "Without You" and "You Might Win." Labelmate Stevie Wonder's sweet harmonica accents the latter.

The only song Kem did not write is "I Get Lifted," a cover of George McCrae's 1974 R&B hit.

"There's value in both the indie and major routes," Kem says of both of his albums.

"My team and I did what we could as an independent, then put a good deal together with Motown. And I put money in my pocket, which I'm not mad at."

Kem's tour with opening acts Rahsaan Patterson and "American Idol" winner Fantasia kicks off June 8 in St. Louis. He is also playing the Essence Music Festival July 3

in New Orleans. TV appearances include "Jimmy Kimmel Live" June 7.

Shipping at least 300,000 copies of "Album II," Motown has also mounted two online campaigns. Focusing on Kem's commitment to education, "Kem Carries Your Books" will award two semesters of college

textbooks. "Kem Sings at Your Wedding" tempts entrants with the chance to have the artist sing at their nuptials.

"You always hope your music will be well-received and appreciated," Kem says. "Though people's reaction is sometimes still surprising, I welcome the embrace." ■■■



KEM

FACT FILE

Label: Motown/Universal Music Group

Management: Toya Hankins, Project Producers

Booking: Monterey Peninsula Artists

Publishing: Kcommunity Song Chest (BMI)

Top-selling album: "Kemistry" (2003), 590,000



The Beat

MELINDA NEWMAN mnewman@billboard.com

Audioslave Rocks Cuba

When Audioslave took the stage May 6 at Havana's outdoor Anti-Imperialist Tribunal to play a free show, guitarist **Tom Morello** admits he didn't know what to expect.

"We had no idea if it was going to be 70 people or 70,000," he says. It turns out it was the latter—many of whom were clearly fans of the band. "A lot of them were singing along, some were making a mosh pit, some were salsaing, some were pogoing. A lot of them just couldn't believe it was really happening."

Despite U.S. restrictions on travel to Cuba, a number of American artists have played there. However, Audioslave is believed to be the first rock band

to perform an outdoor show in the country. The trip was organized by the U.S. government and the **Instituto Cubano de la Musica** and included meetings for the band with music students and Cuban musicians. "It was astonishing," Morello says. "Around every corner there were great musicians."

Despite the obvious tie-in with the band's May 24 release, "Out of Exile," Morello stresses playing Cuba had nothing to do with the project's title. "We're not that clever," he says. "We made overtures years ago, when we were in **Rage Against the Machine**, and for one reason or another had been unable to get it done. It was a fulfillment of a dream."

There were reams of red tape

to push through on both the American and Cuban side, so much that Morello says the band didn't get the final OK until 36 hours before it was set to leave.

Two weeks before the trip, the group had a surreal conference call with representatives from all sides. "It was this incredible conversation," Morello says. "It was, 'You may not go here. You may not talk about this. The rooms are going to be tapped.' And it couldn't have been less like that. Everyone was so gracious and warm."

After surviving all the bureaucracy, Morello says, "we walked out onstage and our drum monitors weren't working, and we were like, 'After all this, we're not going to be able

Scene & Heard

MARGO WHITMIRE mwhitmire@billboard.com



ASCAP Honors Film, TV Folks

For composers, who tend to spend most days holed up in a dark room, ASCAP's 20th annual Film & Television Music Awards April 27 were a rare opportunity for a little black-tie revelry.

As the evening's Golden Note Award winner Mark Snow told *Billboard*, "We're basically like glorified vampires, so anytime there's a little moment to celebrate, it's pretty great."

Best-known for composing the theme to the former Fox TV show "X-Files," Snow was honored for more than 20 years of film and TV scores. He is working on USA Network's remake of 1970s TV series "Kojak," starring Ving Rhames.

John Debney was awarded the publishing society's Henry Mancini Award for his more than 50 scores, including his work on "Sin City."

"That movie was fantastic to work on, because [director] Robert Rodriguez told me to do what I wanted, so I was able to write a noir-ish score, which was just a joy," he said backstage prior to receiving his award.

Debney joins a distinguished list of past winners that includes Quincy Jones, Randy Newman, James New-

ton Howard, Howard Shore and Hans Zimmer. He said the evening's honor was more exciting than his Academy Award nomination for "The Passion of the Christ" this year.

"It's deeper," he said, "because it's about your colleagues and your body of work."

In addition to scoring the upcoming Walt Disney Pictures film "Chicken Little"—which stars Zach Braff as the title character—Debney is working on a symphony based on "The Passion of the Christ" score. He plans to premiere the project in July.

On hand to celebrate with Debney and Snow was former Henry Mancini Award winner Alan Silvestri. The composer says the awards are his chance to "see how [the honorees] invented their wheel and wound up being successful. There are no cookie-cutter film composers, so it's great on a night like this to hear a bit of their stories."

Silvestri is in the planning stages of his 12th film with director Robert Zemeckis, an ambitious adaptation of the poem "Beowulf." The film is planned for a 2007 release.

Silvestri is collaborating with Glen Ballard on a song

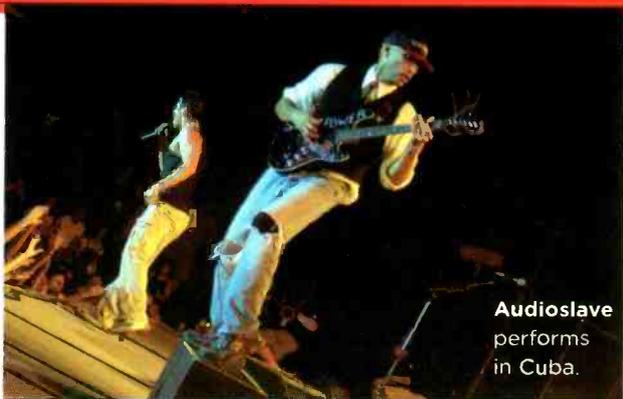
for the movie (the two worked together on "The Polar Express") and plans to research the traditional music of the film's sixth-century setting for inspiration.

"There are a lot of fun possibilities to this. It's such an epic, amazing piece of literature, and Bob [Zemeckis] is on fire already even though it's two years away," Silvestri says.

The composer, who first collaborated with Zemeckis on 1984's "Romancing the Stone," says the key to such a longtime collaboration with a director is to treat the partnership like "any good marriage. You have to keep working on it, and you have to keep getting better at it."

The gala, hosted by ASCAP president/chairman Marilyn Bergman, also recognized up-and-coming composer Michael Giacchino. The writer of music for ABC's "Lost" and "Alias" said the chance to work with a live orchestra every week is "the only thing I really wanted to do when I first started, so I'm just really happy because I know it's a rarity."

Giacchino, whose movie credits include "The Incredibles," is scoring Albert Brooks' new movie, which is still untitled.



Audioslave performs in Cuba.

to play?" But we just took a lesson from some of the street musicians we met there and just improvised and just rocked it until they could fix them."

The show and the band's adventures in Cuba were recorded for a future DVD release.

WINNER'S CIRCLE: Even in the midst of winning the Kentucky Derby, A&M co-founder Jerry Moss never forgets he's a music man. Moss and his wife, Ann, own Giacomo, who, against 50-1 odds, captured the Run for the Roses May 7.

As he was interviewed in the

winner's circle, Moss plugged partner Herb Albert's "Lost Treasures," which came out Feb. 8 on Shout Factory.

"Herbie had asked me if I would I mention his new album. That's the kind of relationship Herbie and I have," Moss says with a laugh. "Afterward, the [peevy] interviewer says, 'You got your plug in,' and I said, 'That's what TV is about anyway.'"

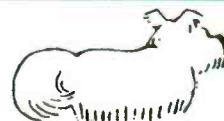
At first, Moss thought Giacomo had lost. "I had misjudged the finish line since I'm not that familiar with Churchill Downs. I thought Giacomo got third, but our racing manager was still

screaming, and I realized there was still a furlong to go. We just went nuts. Of 150,000 people there, everyone was in shocked silence, except for us."

Giacomo is named after Sting and Trudie Styler's son. Although Moss says he's not giving any of his \$1.64 million winnings to them, he confides, "Trudie had a bet on Giacomo. She did really well."

Asked if the horse business is as much fun as the music biz, Moss gives the only possible answer: "Right now it is!"

HELPING HAND: Waxploitation Music, along with such partners as Girlie Action, Filter and URB, are collecting items from artists and athletes for an eBay auction to raise funds and awareness about the genocide in Sudan, which has claimed more than 400,000 lives. Proceeds will go to Unicef, the UN Refugee Agency and Oxfam. For more information, e-mail media@waxploitation.com.



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Audioslave Photo: Ivan Socca

COUNTRY BY PHYLLIS STARK

Pinson: 13 Years To Overnight Success

NASHVILLE—Like many artists who hoe a long row to success, Bobby Pinson took more than a decade getting his singing career off the ground.

He was regularly shot down by Nashville labels, including his eventual home, RCA, which rejected him three times.

He credits producer Joe Scaife for the long-awaited “in” with RCA. Pinson was working with Scaife when he became the producer of the moment thanks to his work with Gretchen Wilson.

After Wilson hit big, Pinson says, RCA was looking for something “a little rugged” and reportedly asked Scaife, “What else have you got?”

Enter Pinson, who neither looks nor sounds like a typical country artist. In fact, his gravelly voice and sharp, brutally honest songwriting resemble those of country music outsider Chris Knight, with a more commercial edge and less of Knight’s trademark violent and dark themes.

But while Knight never really caught on at country radio, Pinson’s debut single, “Don’t Ask Me How I Know,” is a bona fide hit. It rises to No. 24 on the *Billboard* Hot Country Songs chart this issue.

When RCA reps played the single for Bill Hagy, operations manager/PD of WXBQ Bristol, Va., it “simply slayed” him, Hagy says. “I couldn’t wait to get it on the air for our listeners. It only took a few spins for the listeners to get excited about

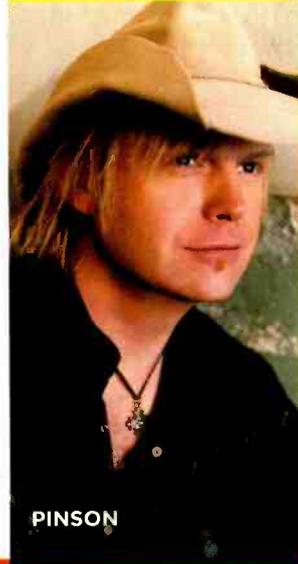
FACT FILE

Label: RCA Records

Management: Scott Welch Management

Booking: Buddy Lee Attractions

Publishing: Mosaic Music, which recently became Stage Three Music (BMI)



PINSON

it too. If the [other] songs on the album are written in the same way, this guy is going to be a star.”

“Man Like Me,” Pinson’s debut album, will arrive May 17. He co-produced the set with Scaife and had a hand in writing all 11 songs.

Along his 13-year road to becoming an artist, Pinson unexpectedly became a sought-after country songwriter. With nearly 30 cuts to his credit, Pinson has seen his songs recorded by LeAnn Rimes, Van Zant, Tracy Lawrence, Blake Shelton and Marty Stuart.

He says he has two goals as a songwriter: “to tell a story and to touch somebody.”

Pinson says he is not sure if his music appeals more to men or women. “I never really thought about demographics,” he says. “It wasn’t really until I heard my own record back on the radio that I realized if I do target anybody or cater to a demographic, it’s the imperfect people of the world—which is a pretty big demographic.”

He recently wrapped up the Brooks & Dunn tour, opening the shows with a solo, acoustic performance for 8,000 people a night.



In The Spirit

DEBORAH EVANS PRICE dprice@billboard.com

Carr’s Global ‘Church’

Artist’s First Release In Four Years Has Multinational Flavor

Kurt Carr’s message of unity has struck a chord with audiences as his new project, “One Church,” recently bowed at No. 1 on the *Billboard* Top Gospel Albums chart.



CARR

The ambitious set, released March 22, features Carr’s seven-voice ensemble, as well as a South African choir, Scottish bagpipers and an Armenian accordionist. Recorded live last July at the COGIC Cathedral in Los Angeles, the music runs the gamut from rousing church songs to poignant ballads.

Carr attributes his sales to “God’s grace and timing.” It had been four years since his last release. “I’ve been traveling and working a whole lot, keeping the name out there,” says Carr, who records for GospoCentric/Zomba Gospel. “That was a dream of mine, to be No. 1.”

Carr admits he felt pressure to deliver. “I had a responsibility to say something profound, something that would bless people again,” he says. “In my prayer time, God just kept bringing to my recollection the success of [previous hit single] ‘Sanctuary’ and how that song had been translated into nine different languages. The Lord said to me, ‘I have given you the ear of the world, now what will you say to them?’ ”

The title came first. “It’s the theme of the album,” he says. “I’ve accomplished that [‘one church’] with all the different races and cultures that were represented on the album. I’ve got people from Africa, India, China, Japan and even a guitar player from Italy.

“I pray that these songs will help at least spark the interest and vision for people to come together,” he says.

Carr, who is self-booked, will embark on a tour in August. Until then, he is doing a series of workshops, teaching church music leaders how to incorporate the new songs into their services.

“I explain the scriptural references from the songs and talk to them about my journey,” he says of the three-day events. “I bring in a couple of my singers and we . . . sing, shout and praise God.”

KIKI & KELLOGG’S: Kierra “KiKi” Sheard has been tapped as a spokeswoman and celebrity judge for the Kellogg’s Gospel Sing-Off Youth Choir Competition. The cereal company is inviting youth choirs to submit recordings, and from them 40 groups will be selected to compete in regional contests.

The grand-prize winner will perform with Sheard during Disney’s Night of Joy Sept. 10 in Orlando, Fla. Sheard is also slated to perform at the contest’s regional semifinals in July in Detroit, Chicago, Dallas, Washington, D.C., and Atlanta.

Sheard, who will graduate from high school in June, recently won the Gospel Music Assn. Dove Award for urban recorded song of the year for “You Don’t Know.” The track is from her debut release, “I Owe You,” which bowed at No. 1 on the *Billboard* Top Gospel Albums chart last fall.

The artist is working on her sophomore album, set for release in 2006. In the meantime, EMI Gospel will release a remix CD, “Just Until . . . The Next Record,” which streets Aug. 2.

Sheard will embark on a mall tour in June to promote the project and will join her mother, Karen Clark Sheard, for a performance at the Essence Music Festival’s Empowerment Seminars July 2 in New Orleans.



Nashville Scene

PHYLLIS STARK pstark@billboard.com

An Early Peek At The ACM Winner’s Circle

James Stroud has been named producer of the year by the Academy of Country Music.

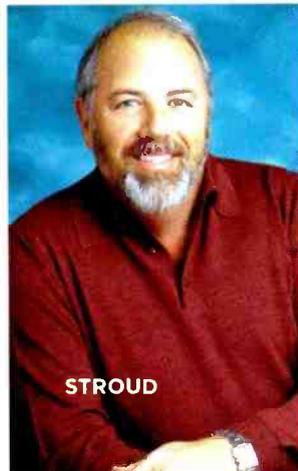
Stroud, who is co-chairman of Universal Music Group Nashville, is among the winners in the non-artist categories that will be presented prior to the live telecast of the 40th annual Academy of Country Music Awards May 17 in Las Vegas. The show will air on CBS at 8 p.m. EDT.

Ron “Snake” Reynolds is audio engineer of the year.

Clear Channel Entertainment’s Brian O’Connell wins the Don Romeo Talent Buyer/Promoter of the Year Award. The Mandalay Bay Resort & Casino in Las Vegas, which is hosting the ACMs for the third consecutive year, holds all the aces in the casino category. The Buck Owens-owned Crystal Palace in Bakersfield, Calif., is the ACM’s nightclub of the year.

Musician category winners are Glenn Worf (bass), Stuart Duncan (fiddle), Brent Mason (guitar), Lonnie Wilson (percussion/drums), Steve Nathan

(piano/keyboard), Randy Scruggs (specialty instrument) and Dan Dugmore (steel guitar).



STROUD

WIVK Knoxville, Tenn., is the ACM’s radio station of the year. KNIX Phoenix morning hosts Tim & Willy win the on-air personality prize.

Winners are determined by votes cast by the ACM members.

Japanese country music artist and festival promoter Charlie Nagatani will receive the ACM’s Jim Reeves Memorial Award, which recognizes outstanding contributions to the acceptance of country music throughout the world. Nagatani has been performing country music since 1956

along with his band, the Western Cannon Balls. In 1989, he organized the first Country Gold concert, Japan’s only country music festival. The event now draws more than 30,000 people annually.

ON THE ROW: Burbank, Calif.-based Disney Music Publishing is opening a Nashville office this month. Doug Howard, senior VP of A&R at Lyric Street Records, has been named senior VP/GM of the Nashville publishing operation. Howard will retain his

A&R duties.

Howard joined Lyric Street at its launch in 1997. Prior to that, he was VP/GM of Polygram International Music Publishing Nashville. He is also the president of the Nashville chapter of the Recording Academy.

Country record promotion executive Debi Fleischer-Robin has closed her Nashville-based indie promo business, Robin Enterprises. She also spent more than 17 years at Sony, eventually heading the Columbia Records promotion department.

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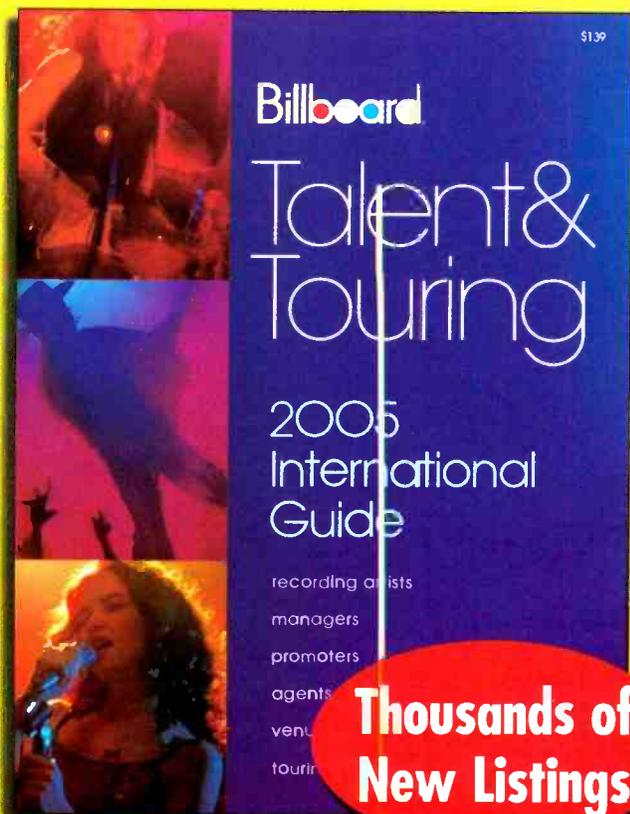
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Rhythm & Blues

GAIL MITCHELL gmitche1@billboard.com

Minting A New Image

Thanks to veteran act Mint Condition, Image Entertainment is further solidifying its urban credentials—and opening the door to more R&B/hip-hop projects.

Mint Condition scored its highest rank on the Billboard 200 when the Image-distributed "Livin' the Luxury Brown" debuted at No. 45 in the May 14 issue. The album, released on the R&B collective's Caged Bird label bowed at No. 11 on Top R&B/Hip-Hop Albums.

"Mint Condition is an amazing band that's still vital," Image senior VP of acquisitions Barry Gordon says. "A lot of their best music is happening now or about to happen."

With Mint Condition as a lightning rod, Gordon says, Image will step up its involvement with heritage R&B artists. Though he declines to name names, he lists two requirements for any such acts: a built-in fan base and a strong new project that will support its longevity as a concert draw.

To help spread the word about "Livin' the Luxury Brown," Image teamed with Mint Condition to package a BET special that aired April 24 (*Billboard*, Feb. 19). A live-concert DVD and a companion live CD will follow this summer. Currently on tour, Mint Condition is set to play the Essence Music Festival July 2 in New Orleans.

"The major labels have enough trouble breaking new artists," Gordon says. "These types of projects aren't necessarily a great gamble for them. But it's a great business opportunity for

acts like a Mint Condition who are still touring and making vital music. We're working with the artist versus treating the artist as a work for hire."

A leading independent licensee, producer and distributor of home entertainment programming, Image had been filming live concerts when it began acquiring audio rights and later distribution rights for various labels in the wake of consolidation.

"As a distributor and marketing company, we decided we didn't have to break this machine down," says Gordon, who previously headed video sales for BMG. "Instead, we could build from the ground up, proving to retailers and the music industry that we could act in the same capacity as a major label and distribution company but with an independent philosophy and mind-set."

Image has claimed success with country releases (Randy Travis, Ronnie Milsap), original Broadway cast albums (Grammy Award-nominated "Assassins") and TV soundtracks ("Charmed").

Before moving into the R&B arena with the release of two Source magazine hip-hop compilations, Image had done projects with Quincy Jones III's QD3 Entertainment ("Thug Angel," "Beef"), Jamie Foxx (the Laffapoloosa comedy series) and Simmons Lathan Media Group. SLMG, QD3 and Image are partners in the June 28 documentary "Letter to the President." The 90-minute film, narrated by Snoop Dogg, examines the link between hip-hop and politics. ...



Beats & Rhymes

IVORY M. JONES ijones@billboard.com

PRAS DRAWS UNI DEAL

Former Fugees Member Inks With Universal For Solo Set

Pras Michel, one-third of the now-defunct trio the Fugees, has inked a new deal with Universal Records.

His first album, "Win, Lose or Draw," is scheduled for a June 14 release. Lead single "Haven't Found"—which samples U2's "I Still Haven't Found What I'm Looking For"—was serviced to radio two weeks ago.

Michel has also founded Guerrilla Entertainment, a music and film production company that owns the rights to Robert Beck's cult-classic book, "Iceberg Slim," which is in preproduction.

MAY FLOWERS: Numerous sophomore projects of interest are blossoming in May. The month kicked off with the May 3 release of the Quasimoto/Madlib collaboration, "The Further Adventures of Lord Quas," on Stones Throw Records.

The 27-track opus reunites

schizophrenic producer Madlib with his alter ego and rhyme partner, Quasimoto.

Junior Mafia drops its second album, "Riot Music," May 17. The set is the first release on Mega Media Records, which is distributed through RED's Urban Music Marketing.

The video for first single "Just Us" can be seen on AOL Music.



Michel

Yahoo Music and vhr.com. Junior Mafia members Lil Cease, Banger and Klepto are joined by guests Beanie Sigel, Memphis Bleek and Jadakiss.

May 17 also sees the release of Memphis Bleek's sophomore project on Roc-a-Fella Records. First single "Like That" was produced by Swizz Beats. Bleek also enlists Just Blaze and 9th Wonder behind the boards.

CALLING ALL B-GIRLS:

Women in the hip-hop community will get their chance to shine, thanks to Minneapolis-based Intermedia Arts. The arts center is holding its first B-Girl Be Summit June 2-5 to celebrate four elements of hip-hop: MC'ing, DJ'ing, break dancing and graffiti.

The event will feature MCs Psalm One and Desdamona and B-girls Asia One and Shorty. For more information, go to intermediaarts.org. ...



EMI Hooked On Marlin

Norwegian Artist Delivers Unexpected Third Album

The delivery of Norwegian singer/songwriter Lene Marlin's third album came as something of a surprise to EMI Norway, she admits.

"I didn't tell the record company," Marlin says. "They were expecting demos. Instead I gave them a finished album and asked them to reimburse what I'd spent making it."

The resulting "Lost in the Moment" (Virgin) comes out June 13 in Norway and most of the rest of continental Europe. Germany follows July 4, and a U.K. date is to be confirmed. The label does not have any U.S. plans at present; none of Marlin's records have been released stateside.

Marlin emerged in 1998 with the single "Unforgivable Sinner," a Pan-European airplay hit that topped Norway's Verdens Gang sales chart for eight weeks.

It set up her 1999 debut album, "Playing My Game," which EMI says has shipped 1.8 million copies worldwide. Sophomore set "Another Day," released in 2003, has shipped 650,000, according to the company.

Marlin is published by EMI Music Publishing. —NIGEL WILLIAMSON

THINKING MAN: Veteran Italian singer/songwriter Francesco de Gregori's intellectual, politically committed lyrics may decrease his export opportunities, but Sony BMG has domestic multiplatinum hopes for his latest album, "Pezzi" (Columbia).

De Gregori, published by Serraglio/Sony ATV, recorded 10 successful albums for BMG labels in the '70s and '80s and a further 15 for Columbia since 1987. The new album debuted at No. 2 on the FIMI chart April 4.

"We plan to work this album until Christmas and feel that triple-platinum [240,000 shipments] is a realistic target," Sony BMG Italy senior VP of marketing and A&R Massimo Bonelli says.

Widespread airplay for radio-only single "Vai in Africa, Celestino" paved the way for the album's success. The title refers to 12th-

century pope Celestine V, a cult figure in Italy. "The song has a strong, direct rhythm and is very incisive," Bonelli says, "making it perfect for radio." —MARK WORDEN

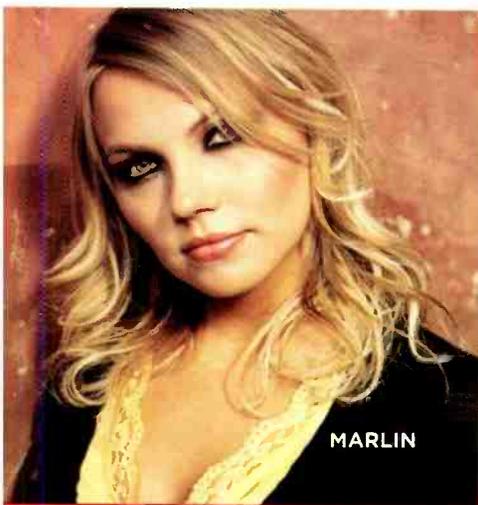
POLAND'S POPE STAR: Continuing the papal theme, one of the year's more unlikely chart acts in Poland is Pope John Paul II. On the May 2 *Zwi. Zek Producentow* top 50, no fewer than seven albums featured the late pontiff.

Most prominent was veteran singer/songwriter Stanislaw Sojka's 2003 album, "Jan Pawel II—Tryptyk Rzymski" (A.A.J. Brize/EMI), which climbed to No. 1 April 25. The 10-track album features musical settings of poems by Pope John Paul II. It has shipped more than 40,000 copies, according to the label.

Sojka recalls playing songs from the album for the pope in the Vatican in November 2003. "The words are so powerful, I felt I had to put them to music," he says. "I'm proud I had the opportunity to perform the songs for him."

The other albums are live recordings made during papal visits to Poland between 1979 and 2002. Four are on GM Distribution and one each are on *Ajencja Artystyczna MTJ* and *Polskie Radio/Universal*.

—CESCO VAN GOOL



MARLIN

POP BY HOWELL LLEWELLYN

Bringing Fame-Shy Bebe To The World

MADRID—Following Bebe's triumph at the ninth Premios de la Música awards

April 21 here, EMI Music Spain is committed to taking the intimate and challenging songs of the Spanish singer to the world.

Nominated for nine awards, Bebe took home four trophies for her Virgin debut, "Pafuera Telarañas," and its first single, "Malo." The tune, on the topic of abused women, was Spain's song of the summer last year.

The first country EMI is targeting is France, where Bebe's album comes out May 17 following a series of radio showcases May 9-12 in Paris. Further European launches depend on French reaction, EMI Spain international exploitation manager Willy García says. Bebe was also nominated as best Spanish artist at this year's MTV Europe Music Awards.

"We'll open the melon in France and see how ripe the

fruit is," García says. "The idea is to enter Europe through France. Bebe refuses to do playback—her promo will be live" performance. A reissue of "Pafuera," with two new songs and a four-song DVD, hit stores in Spain April 25.

In her homeland, Bebe is a favorite of Cadena SER's Los 40 Principales, Spain's most popular top 40 music radio network. "She is original and risky, sincere and spontaneous," Los 40 director Jaime Baró says. "Our curiosity was aroused from the start."

"Pafuera" has sold more than 235,000 units in Spain since its May 2004 release. It has sold 30,000 copies in the United States since its release last fall and 15,000 in Latin America since a February launch, according to her label.

García says the U.S. and Latin American markets remain priorities. Bebe will do promotion in Argentina and Mexico in May/June. She is likely to perform at New York's Latin Alter-

native Music Conference and in Puerto Rico in August. "There could be some U.S. concerts in the fall, but we're taking it all step by step to see how things go," García says.

The caution is justified, as Bebe is notoriously averse to fame. "I spent two weeks in July crying, and I just wanted it to end," she says of when her single and album started to re-

ceive major media attention.

"This being a phenomenon thing was doing me in. Last summer, it got really bad. I'm trying to be more serene and less weighed down now," she said on the eve of the Premios gala.

On this summer's tour of Spain, Bebe won't play more than 10 concerts per month. "I did 60 concerts last summer, and that makes no sense," she says. ...

FACT FILE

Label: Virgin/EMI Spain
Management/Booking: Ignacio Cubillas, Belle de Jour Management
Publishing: Trovador Ediciones (SGAE)
Top-selling album: "Pafuera Telarañas" (2004), 235,000 (Spain)



BEBE

6 QUESTIONS

with FERNANDO TRUEBA

BY LEILA COBO

Academy Award- and Grammy Award-winning film director/music producer Fernando Trueba appeared April 27 at the Billboard Latin Music Conference for an exclusive Q&A session. Trueba is promoting his new film "Milagro de Candeal" and putting the finishing touches on an album by new Cuban band Havana Abierta for his label, Calle 54. (The label is named after his 2001 film of the same title.) Here are highlights from the interview.

The "Calle 54" film and soundtrack have been called "definitive documents" on Latin jazz. How did you conceive the film? It was making film from music. I didn't want a videoclip or a TV show, but something that was cinematographically potent and could stand alone.

In Spain, "Calle 54" was the first jazz album to go gold. One of the things I feel particularly proud of is having awakened an interest for this music and giving the spotlight to many musicians who were a little bit forgotten.



TRUEBA

One of those musicians is 86-year-old pianist Bebo Valdés. How did your relationship develop?

Bebo and [bass player] Cachao were best-known as arrangers for big bands and big *descargas* [jam sessions]. My business partner, Nat Chediak, had this idea of recording Cuban repertoire in small format: piano, bass and percussion, where we ended using Carlos "Patato" Valdés. That project was "El Arte del Sabor," which won a Grammy and a Latin Grammy. From these adventures Calle 54 was born, and our first recording was "Lágrimas Negras."

"Lágrimas Negras" featured Bebo and flamenco singer Diego "El Cigala." How did you sell such a seemingly uncommercial concept?

How we did this album summarizes our philosophy. We did it for pleasure. We didn't do it looking for glory or success. The degree of enjoyment I got out of it more than made up for the money spent.

"Lágrimas" has sold nearly 1 million copies worldwide and has spawned a PBS special. Does its success surprise you?

Big success always surprises you. One night, I was driving home [from the studio], and it was raining, and I was in the car listening to what we had done, and I was in tears. I thought, "I'm crazy, or I'm an idiot." But my heart just turned every time I heard Bebo's piano and those songs. And I thought, "If this happens to me, it may happen to others."

What are your plans for Calle 54?

We want to make one or two albums a year that make us happy; be artisans, as opposed to having a factory. A factory is fine, but there are certain products that can only be done with your hands and your heart. ...

Music



Latin Notas

LEILA COBO lcobo@billboard.com

Patrulla 81 Shows What Duranguense Can Do

The word on everyone's lips these days is *reggaetón*. But *música duranguense*, while perhaps not as sexy for some, is equally appealing.

Within the top 20 on this issue's Top Latin Albums chart, there are five reggaetón and four duranguense titles, including Patrulla 81's "Divina," which is No. 2 for a second consecutive week.

Like chart companions Grupo Montez de Durango and Los Horóscopos de Durango, Patrulla has been around for years (the "81" in its name refers to the year it formed), but had flown under the radar until Disa Records signed the group a couple of years ago.

The act cracked Top Latin Albums in May 2004 with "Cómo Pude Enamorarme de Tí," which peaked at No. 18. Barely two months later, live album "En Vivo Desde: Dallas, Texas" debuted at No. 6.

The secret to Patrulla's success, Disa label manager/human resources director Humberto Gómez says, cannot be pinned on one particular strategy.

"Radio has been very good to them, and they have credibility with their audience," Gómez says. Plus, the act's al-

bums are now widely available. Combined sales of the CD and CD/DVD versions of "Divina" made it the top-selling Latin album at Wal-Mart last week, according to Disa.

Such is Patrulla's appeal that the album has continued to sell despite almost no promotion—but not by choice. Lead singer José Angel Medina and a fellow band member were denied re-entry into the United States the week of the album's release because of visa issues, although they had just been here for an album-release party. This left Disa without its artists to tout the album during the critical first two weeks of release.

"That's the reality of a lot of our Mexican citizens, and anybody, for that matter, that's not born in the United States," Gómez says, adding that visa issues are routine among Latin acts. "They get working visas. And sometimes a working visa expires. With Patrulla, it was more noticeable because they were in the middle of promotion."

Medina is expected back stateside in June, and promotion will then resume. In the meantime, a nationwide TV campaign is ongoing, and the single "Eres

Divina" is No. 26 on Hot Latin Songs this issue.

CICLÓN WANTS SWEEP: Live shows have been the hallmark of Ciclón, a *vallenato*/pop group that released its self-titled debut April 26.

The group, founded by singer/percussionist Carlos Mario Olivella and accordionist/composer Humberto Judex, has been playing in the Miami area for three years, endorsed along the way by Colombian star Carlos Vives.

Last year Ciclón signed with SGZ, the upstart label founded by former WEA Latina president George Zamora and producer Sergio George.

"At SGZ we were a priority," Olivella says, explaining why the band signed with an indie instead of a major label, despite other offers.

Although SGZ has signed several major names (including Tito Nieves and La India) since launching last year, Ciclón is the label's first debut act. It is also the first act to fall completely under SGZ's structure, which also includes booking, management and promotion.

SGZ's plan for Ciclón is to "break them into the mainstream," Zamora says.

In producing the album, George incorporated urban and contemporary pop rhythms for a more inter-

national sound.

"Although we write everything, we needed Sergio's magic touch," Judex says. "That touch that puts you on radio and makes you more international."



Patrulla 81's 'Divina' is No. 2 for a second straight week on Top Latin Albums.



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Terfel Beguiles Britain With 'Silent Noon'

It has been 10 years since Welsh bass-baritone Bryn Terfel released his first, Gramophone Award-winning album of English songs, "The Vagabond." Accompanied by noted pianist Malcolm Martineau, Terfel finally returns to that fertile soil in the captivating "Silent Noon," released last month by Deutsche Grammophon.

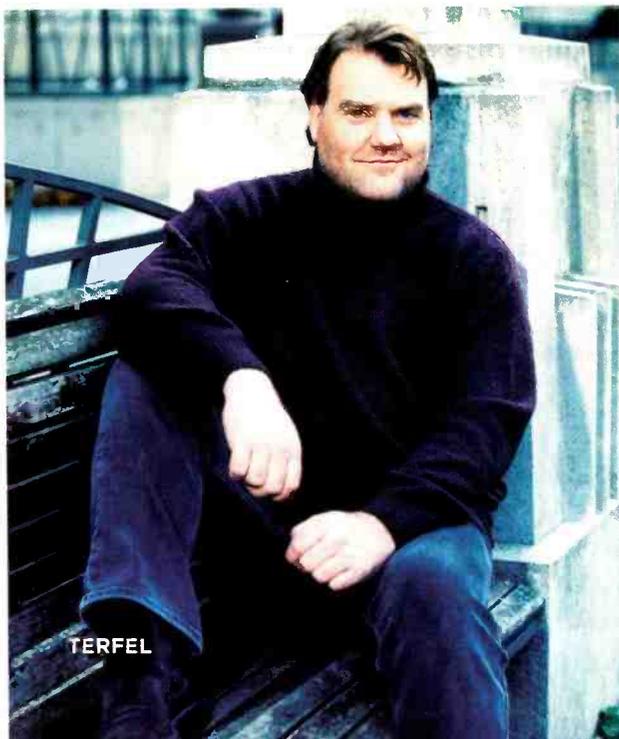
"It was about time that I did some homework on English repertoire," Terfel says. "For the first record, I chose the songs that were probably the best-known of this style. I thought that this [new album] would be a good chance to delve into the work of less-known composers."

The singer's diligence was rewarded with a treasure trove of charming songs, including works by Dilys Elwyn-Edwards, Michael Head, Ivor Gurney and such beloved composers as Benjamin Britten and Vaughan Williams.

Terfel says one artist in particular inspired this project: the English baritone Benjamin Luxon, who brought much of the English repertoire to light. "I really put him on a pedestal," Terfel says. "Luxon put so many wonderful songs on record. I think I'm carrying on his work in some ways, especially since so much of his work was recorded on vinyl, whereas mine might reach a younger audience."

Recording "Silent Noon" led Terfel to some artistic discoveries of his own. "Some of the songs are really beautiful—and the poetry strikes a chord," he says. "For example, the disc starts with a wonderful little cycle of three songs by Roger Quilter that are settings of Shakespeare. The first, 'Come Away, Death,' takes its texts

from the play 'Twelfth Night.' It could be morbid and dark, whereas Quilter gives it this totally different color. The poem comes away in a new light. And singing the Gurney song 'Sleep' is one of the most amazing three minutes I've ever had in a recording studio."



TERFEL

PHILLY GOES FINNISH: When conductor Christoph Eschenbach became music director of the Philadelphia Orchestra in 2003, he hoped to secure a new recording deal for the Big Five ensemble, whose contract with EMI Classics expired in 1996.

Now that goal has been realized with the announcement of a three-year partnership with Finnish-based independent Ondine (distributed in the United States by Koch), which this year celebrates its 20th anniversary.

The project will begin with a recording of Bartók's Concerto for Orchestra, Martinů's Memorial to Lidice and Gideon Klein's Partita for Strings, due this fall.

The deal was made possible by a new compensation structure negotiated by the orchestra and the American Federation of Musicians Local 77.

"This is a partnership between equals," says executive producer Kevin Kleinmann, a former VP at PolyGram/Universal Classics. "This is the model for the future. The orchestra will own its repertoire, as all artists should. Ondine will do what they do best—strategize marketing, publicity and distribution, as well as consult on repertoire with the orchestra."

Reijo Kiilunen, Ondine's founder and managing director, says the deal creates a business model that is beneficial to all partners. "For us," he adds, "the biggest advantage is the chance to work with such a great and celebrated ensemble."

Kiilunen says his label is likely to pursue similarly structured agreements with other artists, along with more traditional contracts.

Terfel Photo: Simon Fowler/DG

REVIEWS

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS



TOBY KEITH Honky Tonk University

Producers: James Stroud, Toby Keith
DreamWorks
Release Date: May 17

Toby Keith has become a cornerstone country artist by giving his fans what they want, and it's here in spades on 12 cuts penned by Keith and such co-writers as Scotty Emerick and Dean Dillon. More traditional than some previous efforts, Keith plays the backslider with Merle Haggard on "She Ain't Hooked on Me No More," charges hard on an exercise in rationalization in "She Left Me" and smolders on the resigned ballad "Knock Yourself Out." Never taking himself too seriously, Keith showcases trademark humor on two big winners, "You Ain't Leavin' (Thank God Are Ya)" and the realist treatise "As Good as I Once Was." Keith makes no apologies for being who he is, and that's why he is still at the top of his game.—RW



WEEZER Make Believe

Producer: Rick Rubin
Geffen
Release Date: May 10

On Weezer's first album in three years, the group starts to split the difference between the emotional intensity of its 1996 album "Pinkerton" and its usual Cheap Trick-inspired sardonic power-pop. By 2002's "Maladroit," Weezer had become an act with arena-rock proficiency and little depth. "Make Believe" is the group's

SINGLES



KANYE WEST Diamonds From Sierra Leone (4:00)

Producers: Devo Springsteen, Jon Brion, Kanye West
Writers: D. Harris, D. Black, J. Barry, K. West

Roc-a-Fella/Def Jam (digital download)
"Diamonds From Sierra Leone" is a year in the life of Kanye West, set to a thumping sample of Shirley Bassey's "Diamonds Are Forever." The Grammy Award winner rattles off the highs and lows of his rise to fame as a solo artist: making gobs of cash, sour grapes over awards and how people still can't pronounce or spell his name. West's biting, cutting rhymes are present as usual. Witness these tidbits: "Does he write his own rhymes? Sort of, I think 'em. That mean I forgot better shit than you ever thought of," and "Take your diamonds and throw 'em up like you bulimic." Elegant, huh? To no one's surprise, the track is already flying up the charts—it's his fastest-rising single ever on Hot R&B/Hip-Hop Songs. West's new album, "Late Registration," is out July 12.—KC

first dramatic step forward in years, with frontman Rivers Cuomo taking the listener deeper into his odd insecurities than ever before. "I am terrified of all things," he explains on "Hold Me." Later, on the jangly toe-tapper "The Other Way," he declares, "I have many doubts about my motives." "Make Believe" is filled with dozens of moments just as powerful, from the new-wavey "This Is Such a Pity" to the crunching guitars of anti-drug anthem "We Are All on Drugs."—TM



COMMON BE

Producers: Kanye West, Jay Dee
G.O.O.D. Music/Geffen
Release Date: May 24

When Common released "Electric Circus" nearly three years ago, he left more than a few fans worried by his sudden departure from the street-smart wordsmith they had grown to love. Just who was this crochet pants-wearing, Hendrix-influenced guy all of a sudden? Those same fans can breathe a sigh of relief with the release of "BE," produced by Kanye West. Common travels full-circle, painting intense tales of life in the hood ("The Corner") and delivering testosterone-filled braggadocious rhymes ("Chi-City"). He also steps outside of the "conscious MC" persona by diving headfirst into deliciously vivid sexual imagery on "GO," with the titular word repeatedly uttered by John Mayer. Just like the album's title, Common keeps things simple this time around, confidently proving that less is sometimes more.—IMJ



KENNY CHESNEY Keg in the Closet (3:15)

Producers: Buddy Cannon, Kenny Chesney
Writers: K. Chesney, B. James

BNA Records (CD promo)
Country's Caribbean cowboy has built a multiplatinum career on songs that tap universal emotions; he does it again with this musical stroll down memory lane—the sixth single from his latest album, "When the Sun Goes Down." Though the title might suggest a frivolous drinking song, this cut is a nostalgic trip back to college and the memories that defined it. Penned by Chesney and Brett James, the lyric is overflowing with detailed images, from an old dog in the front yard to pizza on the floor. It's set to an engaging percussive beat and rollicking guitars with Chesney's personality-packed vocal, making you believe he lived every word. For the past couple of years, Chesney has played surprise dates at small venues in college towns. Now those outings have a fitting theme song.—DEP

ALBUMS

ROCK

MERCURY REV The Secret Migration

Producer: Dave Fridmann
V2

Release Date: May 17

★ Since its 1998 breakthrough album, "Deserter's Songs," psychedelic rock act Mercury Rev has crafted music with an ornate, almost fantasy-like nature. But whereas 2001's "All Is Dream" saw the dreamscapes veering into darker, more shadowy territory, "The Secret Migration" is a celebration of singer/songwriter Jonathan Donahue's childlike imagination. Small details fill each crevice of every song, from the rhythm that creates a slow-motion wind tunnel of noise in "Secret for a Song" to the twinkling, Roxy Music-like keyboards of "In the Wilderness." If some of the lyrics border on new-age gobbledygook, they are only a fleeting distraction from the grandly lush arrangements.—TM

VAN MORRISON Magic Time

Producer: Van Morrison
Geffen/Exile/Polydor

Release Date: May 17

★ Studio album No. 38 in the Morrison catalog features a little bit of everything Van does well, in a spare, elegant setting. "Celtic New Year," with orchestra and pennywhistle, has the Irish mysticism of his "Vevedon Fleece" period; "Evening Train" and the life-lesson "Keep Mediocrity at Bay" are juke-joint Van, with the singer blowing breezy harmonica. Some great covers, including a sassy Fats Waller ("Lonely and Blue") and a swinging Sinatra ("This Love of Mine"), showcase Van the jazz man. "Stranded" and "Just Like Greta" (referring to Garbo) delve into his career-long struggle between the demands of the business and his craving for solitude. Speaking of the business, no recent Morrison album would be complete without a tune about music industry corruption. The last two songs qualify: the sour "They Sold Me Out" and

the sweet "Carry On Regardless," which name-checks the "Carry On" film comedies of the early '60s and ends with a gust of laughter.—WR

COUNTRY

VARIOUS ARTISTS A Tribute to Billy Joe Shaver—Live

Producers: Brad Turcotte, Logan Rogers
Compadre

Release Date: May 17

★ Billy Joe Shaver is without question one of the finest country songwriters of all time, that rare artist whose songs can have equal impact when interpreted by other artists. That is good news for this tribute set, recorded live in Austin in celebration of Shaver's 65th birthday. The mostly acoustic material, simultaneously rough-hewn and poetic, is simply impeccable, with such triumphs as Bruce Robison and Kelly Willis on the resigned "Ride Me Down Easy," Robert Earl Keen's jaunty "Bottom Dollar," Dale Watson's authoritative "You Asked Me To" and Cory Morrow's sweeping "Live Forever." Others opt to play their own songs, like Joe Ely's "Honky Tonk Masquerade" and Guy Clark's perfect "Randall Knife." Shaver offers up a few of his own, including a majestic "Tramp on Your Street." As Joe Ely says here, Shaver joins the spiritual with the honky-tonk. Amen.—RW

DANCE/ELECTRONIC

VARIOUS ARTISTS Superstars #1 Hits Remixed

Producers: Various
Sony BMG Strategic Marketing Group

Release Date: May 10

▶ This house party and gym-primed collection features 19 uptempo remixes of pop, R&B and hip-hop hits, many of which have never been released commercially. Jason Nevins' radio edit of Kelly Clarkson's chart-topping "Since U Been Gone" gets the party started on the right foot. By the time the disc closes with the now-classic Soul-Hex rerub of Toni Braxton's "Un-Break My Heart," mainstream

dance music enthusiasts will have been given a major workout. Other key tracks, all of which appear as tight radio edits, include Mariah Carey's "Dreamlover" (remixed by David Morales), Whitney Houston's "It's Not Right but It's Okay" (Thunderpuss), Deborah Cox's "Nobody's Supposed to Be Here" (Hex Hector), Christina Aguilera's "Beautiful" (Peter Rauhofer) and Maroon5's "This Love" (Junior Vasquez).—MP

DJ RAP Bulletproof

Producers: Various
System Recordings

Release Date: May 17

It has been six years since the release of DJ Rap's debut studio album, "Learning Curve," and its top five Hot Dance Club Play hit, "Good to Be Alive." The pop-shaded album confused many of DJ Rap's hardcore fans, which were expecting straight-up drum'n'bass from the artist. While Rap has released several drum'n'bass tracks and compilations since, recent DJ sets in New York and Miami have pointed to a more progressive house sound. With the seamlessly beat-mixed "Bulletproof," the artist returns to her drum'n'bass roots, offering up six new productions ("Beautiful Universe" is a keeper), two remixes and tracks by Konflikt and Concord Dawn. Unfortunately, one too many tracks bleed into the next, without much distinction or fresh flavor—which is exactly the opposite of her house-leaning DJ sets.—MP

GOSPEL

AMY GRANT Rock of Ages . . . Hymns & Faith

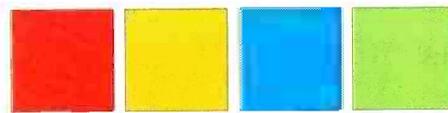
Producers: Vince Gill, Brown Bannister
Word/Curb/Warner Bros.

Release Date: May 3

▶ The past few months have seen an onslaught of wonderful hymns albums by the top names in Christian music. Now Grant weighs in with her contribution and it is simply stunning. She mined this

continued on >>p46

REVIEWS



SINGLES

from >>45

territory previously on her successful "Legacy" album, but this project shines even brighter. Such classics as "Joyful, Joyful," "I Surrender All" and "O Love That Will Not Let Me Go" get fresh, organic-sounding updates, which will make them brand-new to folks accustomed to the heavily orchestrated treatment they usually receive. Grant also revives her 1980s hit "El Shaddai" in a delicate, more personal tone, while she and husband Vince Gill deliver a gorgeous version of "Rock of Ages" that gets an extra boost from the fabulous Fairfield Four. Overall, this is one of the best albums in Grant's career.—DEP

LATIN

MORENO El Segundo

Producers: Jorge Moreno, A.T. Molina, Randy Cantor
More Music Publishing
Release Date: April 26
As the first act released on Maverick Latino, Jorge Moreno (aka Moreno) earned critical acclaim and a Latin Grammy Award but little airplay and very modest sales. With Maverick Latino defunct, Moreno released his sophomore album independently and is finally garnering airplay, thanks to more radio-friendly material. More important, "El Segundo" is better than its predecessor, with songs that are tight, catchy and distinctive: "Prisionero" and the sexy "La Cama" are standouts. Moreno is more reliant on tropical rhythms, even *bachata*, and it gives extra drive to the music. The one problem is the last five tracks, all in English. Though logical, considering Moreno is bilingual and bicultural, it is confusing since the styles change too radically for a single album.—LC

WORLD

GILLES PETERSON Gilles Peterson in Africa Gilles Peterson **Producer:** Gilles Peterson *Ether*

Release Date: May 3
★ Gilles Peterson built a considerable reputation in the United Kingdom spinning discs at Dingwall's in Camden prior to his pivotal role in the rise of acid jazz. Most recently he has found success as a mixer. "Gilles Peterson in Africa" builds on the success of prior geographically themed sets, and this safari proves very satisfying. Working with the material of such storied artists as Manu Dibango, Salif Keita, Miriam Makeba, Osborne and Cesaria Evora, Peterson has produced a brilliant synthesis of jazz, funk and heavy beats that will undoubtedly drive club denizens onto the dancefloor from Prague to San Francisco. The spectre of Afrobeat legend Fela Kuti also looms over this odyssey, racked in the United States by Caroline.—PVV

NEW & NOTEWORTHY

WEDNESDAY 13
Transylvania 90210: Songs of Death, Dying and the Dead
Producer: Wednesday 13
Roadrunner
Release Date: April 12
Wednesday 13, formerly of the Murderdolls, resurfaces with more songs fueled by his obsession with horror movies. "Transylvania 90210: Songs of Death, Dying and the Dead" is filled with images of graveyards and ghouls, but it's no wannabe Rob Zombie album. "Transylvania" is far less sinister: this is about laughing at campy fright flicks and fake gore. The straight-ahead rock tunes take a Concrete Blonde turn on "Elect Death for

President," and "A Bullet Named Christ" owes a nod to Type O Negative. "Haunt Me" finds Wednesday 13 pining for a romantic Halloween rendezvous, but it's hard not to chuckle when he bellows that Santa Claus had better deliver him a freshly dug grave on "Buried by Christmas."—CLT

VITAL REISSUES

ALI FARKA TOURE Red & Green **Producer:** Ali Farka Toure *Nonesuch*

Release Date: May 10
You might think that the remote Timbuktu region of Mali, in West Africa, is galaxies away from the culture that gave rise to the great American blues tradition. But for more than 25 years, the great Grammy Award-winning guitarist, singer and composer Ali Farka Toure has shown audiences just how close the banks of the Niger River and the Mississippi Delta really are. This two-CD set presents two of Toure's classic recordings, digitally remastered: 1979's groundbreaking "Red" and 1988's "Green," both originally issued by France's Sonodisc. (Long-time fans will recognize melodies that Toure later reworked for other albums.) Accompanied by the snap of a calabash and the shimmer of the four-string *ngoni* lute, Toure's regal singing and crystalline guitar are at once warmly universal and yet distinctly—and joyously—African.—AT

POP

FOUNTAINS OF WAYNE
Maureen (3:13)
Producers: Adam Schlesinger, Chris Collingwood
Writers: Collingwood, Schlesinger
Virgin Records (CD promo)
New York-based quartet Fountains of Wayne is on the cusp of its 20-year anniversary. Dinosaurs! "Maureen" comes not from a new full-length project from the founding pop-punkers, but is one of two new tracks from "Out-of-State-Plates," a two-disc set of non-album tracks and unreleased cuts. No matter. If you've never met Wayne, consider this a representative calling card—frenetic, road-trip-worthy and the imprint from which Jimmy Eat World and Good Charlotte stole their ideal. Top 40 is ripe for the antics of this deserving band, which makes its point bountifully in just over three minutes. Can't beat that. Full album out June 28.—CT

SARA NUNES
Simon Can't Sing (3:08)
Producers: Phat Fabe, TV, Big Ben
Writer: Arska
Rubato Music (CD promo)
★ As "American Idol" continues its assault across pop culture, what might be the first "AI" parody makes its way to the States via Finland, where both "Finnish Idol" and "AI" are TV hits. Sara Nunes' "Simon Can't Sing" is already a staple on Nordic MTV and could find equal favor here, thanks to its campy storyboard: Grumpy "AI" judge Simon Cowell is kidnapped, along with Paula Abdul and Randy Jackson look-alikes. The song could easily be a signature for Avril Lavigne or Blink-182, with its head-banging pace—and the lyric is spot on for the millions who have scoffed at Cowell's scalding opinions ("Simon can't sing/Simon can't dance/He doesn't look cool/And he's not in a band"). The song makes its debut on iTunes this week—which has become a chart watermark with or without radio support.—CT

R&B

SMOKEY ROBINSON
My World (3:20)
Producer: not listed
Writer: not listed
Motown (CD promo)
In 1981, Smokey Robinson staged a bold comeback with his No. 2 *Billboard* Hot 100 hit "Being With You." Twenty-five years later, the man has no intention of being counted out. Adult R&B is already indulging "My World," and 65-year-old Robinson sounds like he's having a good ole time as he expresses a wholly positive message, showing his lady that she far exceeds every expectation. Production is modern and enticing without sounding forced for the man at the mic, resulting in a song that will make even the younger end of the format bow with appreciation. Go with the radio "select mix." From the greatest-hits set "My World: The Definitive Collection," and one of two new songs. About time, eh?—CT

COUNTRY

SHANIA TWAIN
I Ain't No Quitter (3:34)
Producer: R. Lange
Writers: S. Twain, R. Lange
Mercury (CD download)
Shania Twain goes for broke on the third new track from "Greatest Hits" with a song that tries so hard to be country, you suspect that Twain means it. "I Ain't No Quitter" was obviously designed for the dancefloor with its playful pace, generous use of a giddy steel guitar and a video in which Twain all but provides a step-by-step tutorial. Even the lyric conjures classic country: "He drinks, he smokes, he'll cuss, he tells bad jokes/He's a boozier, a loser." Whether convinced or not that Twain is still honestly invested in her country roots, the song is catchy as all get out, while winking in the face of a classic country theme. It's an appreciable effort that should sparkle on the summer airwaves. Go to it, girl.—CT

ROCK

CANTINERO
Astronaut (4:25)
Producer: C.L. Hicken
Writers: C.L. Hicken, Richard Steel
Artemis Records (CD promo)
Cantinerero is otherwise known as Chris Hicken, a talented singer/songwriter from New York by way of England. He recorded and produced his debut album, "Championship Boxing," in his New York apartment, with the help of such musicians as ex-Spacehog members Richard Steel and Johnny Cragg. "Astronaut" is a languid, intimate song. Like the rest of the album it was originally recorded electronically, but ultimately rerecorded on acoustic instruments, Hicken's pleasant vocals and guitar front and center. While "Astronaut" likely will not get widespread commercial airplay, it should do well on triple-A radio.—BT

AC

DARYL HALL & JOHN OATES
O-o-h Child (3:50)
Producers: Daryl Hall, T. Bone Wolk, Greg Bieck
Writer: Stan Vincent
U-Watch Records (CD promo)
After scoring as the best-selling duo of all time with their cadre of 1980s hits, Hall & Oates surprised the masses with a millennium comeback that demonstrated that Daryl and John are as cogent as ever, while their melodies have lost none of their luster. Current album "Our Kind of Soul," is far from their best, but AC radio continues to embrace; previous cover of the Spinners' "I'll Be Around" hit the top 10. A remake of the Five Stairsteps' "O-o-h Child" is a much improved effort, thanks to shared vocals complemented by a relaxed instrumental vibe and the duo's indefatigable blue-eyed soul. Nothing feels better than history remade, when it's this good.—CT

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ADDITIONAL REVIEWS:

- Robert Plant, "Mighty Rearranger" (Sanctuary)
- The Hold Steady, "Separation Sunday" (French Kiss)
- Of Montreal, "The Sunlandic Twins" (Polyvinyl)

LEGEND & CREDITS

**EDITED BY JONATHAN COHEN (ALBUMS),
CHUCK TAYLOR (SINGLES)**
CONTRIBUTORS: Keith Caulfield, Leila Cobo, Ivory M. Jones, Todd Martens, Michael Paoletta, Deborah Evans Price, Wayne Robins, Chuck Taylor, Bram Teitelman, Christa L. Titus, Anastasia Tsioulcas, Philip Van Vleck, Ray Waddell.

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

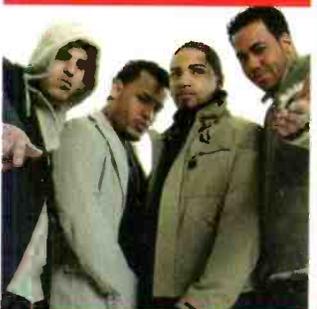


'COLD' IS HOT

>> Crossfade's "Cold" sets the record for most weeks on the Modern Rock chart, standing at No. 20 in its 46th week on the list. The song breaks the 45-week mark set by Trapt's "Headstrong" in October 2003 and equaled by Three Days Grace's "(I Hate) Everything About You" one year ago this week.

HOT SPAM

>> Spun from the classic British film comedy "Monty Python and the Holy Grail," the cast recording of Broadway musical "Spamalot" enters The Billboard 200 at No. 69, the highest rank for a Broadway album since "Rent" in 1996.



TROPICAL HEAT

>> With reggaeton artists moving to Billboard's new Latin Rhythm chart, the field opens on Tropical Albums, allowing New York-based bachata quartet Aventura to move to No. 1 despite a sales slide from the prior week (see chart, page 59).

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Kelly Clarkson refuses to be dislodged from pole position on the Adult Contemporary chart, where "Breakaway" rules for the 11th week. That ties Faith Hill's "Cry" as the longest-running AC No. 1 by a solo female artist since Celine Dion had a 21-week reign in 2002 with "A New Day Has Come."

>> Fred Bronson also reports on Clara's third Billboard Hot 100 chart entry becoming her third song to reach the top two. If "Oh" moves up one more notch, it will set a new record for the shortest title of a No. 1 single in the rock era, breaking the five-way tie by Frankie Avalon's "Why," the Jackson 5's "ABC," Edwin Starr's "War," and Michael Jackson's "Ben" and "Bad."

Billboard CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Amid Moms' Gifts, Reznor Nails The Big Chart

I doubt that either Trent Reznor or Interscope had Mother's Day in mind when they chose the release date for Nine Inch Nails' new "With Teeth." The album just isn't a tidy fit for the gift-giving occasion, but no matter.

With a start of 271,000 copies, NIN's best Nielsen SoundScan week ever, the album sold enough to top The Billboard 200 in most weeks, including this one. It is, in fact, the only album this week to surpass 200,000, although with a tiny uptick, runner-up Mariah Carey comes close (197,500).

This is the first full-length studio album for NIN in five years and marks its second No. 1. Its fifth title on the big chart, the 1999 set "The Fragile," was Reznor's only other ace, hitting that mark with first-week sales of 229,000.

Release parties were held in nine markets and the band has been touring, but radio has been the path to NIN's sales growth. Quite simply, "The Hand That Feeds" is the biggest Modern Rock hit in the band's history, bulleting in its fourth week at No. 2.

ON DECK: The new Dave Matthews Band set "Stand Up" hit stores May

10. First-day sales reported by chains have executives close to the album predicting a start in the range of 400,000-450,000, which would be more than enough to be the band's fourth No. 1.

That will maintain a streak for Matthews' crew, as each of its last three studio albums also rang The Billboard 200's bell, the most recent being "Busted Stuff" in 2002.

Also bowing next week will be Weezer's "Make Believe," which chart watchers believe will open in

the vicinity of 200,000. That might cinch No. 2, which would be the band's best chart rank ever and its best sales week since 2001, when a self-titled album, the second to be called "Weezer," opened at No. 4 with 215,000 units.

Dierks Bentley's second album, at about 75,000-80,000, should lead Top Country Albums and make the big chart's top 10.

COSTUME JEWELRY: My local florist surprised me last year when she said Mother's Day was a busier occasion than Valentine's Day for many flower shops, including hers, "because everyone has a mother." This event, like Father's Day, is also boffo for music stores, as confirmed by the spikes for country acts and other adult-leaning artists you'll find punctuating our sales charts.

That gift-shopping traffic helps build a 5% gain from prior-week sales for the music retailers, but the 0.4% lift from the same week of last year turns out to be a bit of fool's gold. Nielsen SoundScan's 2004 began with the New Year's Day frame, but a calendar glitch started the current tracking year with the

week after that holiday.

Thus, even though Mother's Day's spot on the calendar is comparable to where it was a year ago, this time it falls into the 18th sales week, not the 19th chapter as it was in 2004. Line the two holiday weeks up and the 11.8 million album units sold during the 2004 edition of Mom's Day stand 0.6% ahead of the one we just celebrated.

NEW SCORECARD: We did not seek to create a reggaeton chart when we built the new Nielsen SoundScan-measured Latin Rhythm Albums list that bows this issue (see story, page 10). So hot is the category, though, that all 15 slots of the inaugural list belong to reggaeton titles, although we know acts like Akwid will add variety to the chart when they come to market.

Meanwhile, moving reggaeton acts off Top Reggae Albums and Tropical Albums returns both charts to their original focus, creating an influx of new titles and re-entries. Aventura's move atop the Tropical Albums chart marks the first time since the Nov. 6, 2004, issue that something other than a reggaeton title stands at No. 1.



REZNOR

Trent Reznor Photo: Chapman Baehler

Market Watch

A Weekly National Music Sales Report

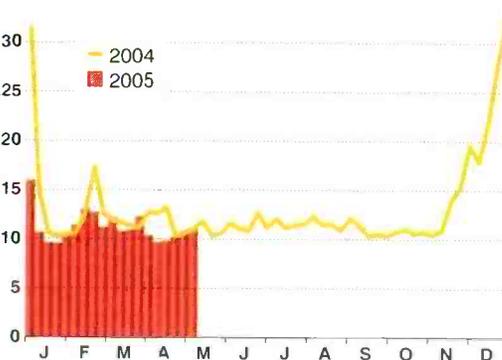
For week ending May 8, 2005. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	11,115,000	94,000	6,416,000
Last Week	10,579,000	96,000	5,849,000
Change	5.1%	-2.1%	9.7%
This Week Last Year	11,075,000	137,000	2,170,000
Change	0.4%	-31.4%	195.7%

WEEKLY ALBUM SALES

35 million units



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	215,789,000	196,630,000	-8.9%
Store Singles	2,867,000	1,548,000	-46.0%
Digital Tracks	35,341,000	107,778,000	205.0%
Total	253,997,000	305,956,000	20.5%

SALES BY ALBUM FORMAT

	2004	2005	CHANGE
CD	210,707,000	195,049,000	-7.4%
Cassette	4,417,000	1,151,000	-73.9%
Other	665,000	430,000	-35.3%

Album Sales

'04	215.8 million
'05	196.6 million

Digital Tracks Sales

'04	35.3 million
'05	107.8 million

	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	136,337,000	120,582,000	-11.6%
Catalog	79,452,000	76,048,000	-4.3%
Deep Catalog	55,088,000	51,849,000	-5.9%

Current Album Sales

'04	136.3 million
'05	120.6 million

Catalog Album Sales

'04	79.5 million
'05	76.0 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

MAY 21 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 NINE INCH NAILS NOTHING 004553* INTERSCOPE (13.98) ⊕	With Teeth		1
2	2	4	MARIAH CAREY ISLAND 003943* IDJMG (13.98)	The Emancipation Of Mimi		1
3	4	1	ROB THOMAS MELISMA ATLANTIC 83723 AG (18.98 DD) ⊕	...Something To Be		1
4	6	5	50 CENT SHADY/AFTERMATH 004092* INTERSCOPE (13.98/8.98)	The Massacre		4
5	1	2	BRUCE SPRINGSTEEN COLUMBIA 93990* SONY MUSIC (18.98 DD) ⊕	Devils & Dust		1
6	NEW	1	SOUNDTRACK SONY CLASSICAL 94220 SONY MUSIC (18.98 CD DVD) ⊕	Star Wars Episode III: Revenge Of The Sith		1
7	10	6	GWEN STEFANI INTERSCOPE 003469* (13.98)	Love. Angel. Music. Baby.		6
8	9	4	IL DIVO SYCO COLUMBIA 93963/SONY MUSIC (18.98)	Il Divo		4
9	NEW	1	FALL OUT BOY FUELED BY RAMEN ISLAND 004140 IDJMG (13.98)	From Under The Cork		9
10	8	3	MIKE JONES SWISHHOUSE ASYLUM 49340* WARNER BROS. (18.98)	Who Is Mike Jones?		3
11	3	2	BOBBY VALENTINO DTP/DEF JAM 004293* IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino		3
12	11	7	THE KILLERS ISLAND 002468* IDJMG (13.98)	Hot Fuss		2
13	14	13	KELLY CLARKSON RCA 64491 RMG (18.98)	Breakaway		2
14	15	16	CIARA SHO NUFF/MUSICLINE/LAFACE 62819* ZOMBA (18.98/12.98)	Goodies		2
15	NEW	1	ELVIS PRESLEY RCA 67883 SONY BMG STRATEGIC MARKETING GROUP (19.98)	Elvis By The Presleys (Soundtrack)		15
16	7	2	JO DEE MESSINA CURB 78770 (18.98)	Delicious Surprise		7
17	17	10	JACK JOHNSON JACK JOHNSON BRUSHFIRE 004139* UMRG (13.98)	In Between Dreams		2
18	12	8	GREEN DAY REPRISE 18777* WARNER BROS. (18.98)	American Idiot		3
19	5	2	AMERIE COLUMBIA 90763/SONY MUSIC (18.98)	Touch		5
20	18	18	AKON SRC/UNIVERSAL 000860* UMRG (13.98)	Trouble		18
21	16	9	VARIOUS ARTISTS SONY BMG UNIVERSAL EMI ZOMBA/EPIC 93863 SONY MUSIC (18.98)	Now 18		2
22	27	32	RASCAL FLATTS LYRIC STREET 185049 HOLLYWOOD (18.98)	Feels Like Today		1
23	30	13	MICHAEL BUBLE 143 REPRISE 48946 WARNER BROS. (18.98) ⊕	It's Time		7
24	NEW	1	LIMP BIZKIT FLIP/GEFFEN 004703 INTERSCOPE (13.98)	The Unquestionable Truth (Part 1)		24
25	26	32	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here		3
26	NEW	1	RYAN ADAMS AND THE CARDINALS LOST HIGHWAY 004343* (13.98)	Cold Roses		26
27	20	15	BECK INTERSCOPE 003481* (13.98) ⊕	Guero		2
28	19	11	MUDVAYNE EPIC 90784/SONY MUSIC (18.98) ⊕	Lost And Found		2
29	23	14	WILL SMITH OVERBROOK 004306* INTERSCOPE (13.98)	Lost And Found		6
30	21	21	LARRY THE CABLE GUY JACK WARNER BROS. (NASHVILLE) 49300 WRN (18.98)	The Right To Bare Arms		7
31	28	29	3 DOORS DOWN REPUBLIC/UNIVERSAL 004018 UMRG (13.98)	Seventeen Days		1
32	129	24	GREATEST GAINER SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93521 SONY MUSIC (18.98)	The Phantom Of The Opera		15
33	36	34	GRETCHEN WILSON EPIC (NASHVILLE) 90903 SONY MUSIC (18.98) ⊕	Here For The Party		4
34	32	27	JOSS STONE S-CURVE 94897* (18.98)	Mind Body & Soul		11
35	22	23	FRANKIE J COLUMBIA 90945 SONY MUSIC (18.98)	The One		7
36	33	28	THE GAME AFTERMATH/UNIT 003562* INTERSCOPE (13.98/8.98)	The Documentary		2
37	NEW	1	NIVEA JIVE 67156/ZOMBA (18.98)	Complicated		37
38	25	17	FAITH EVANS CAPITOL 77297* (18.98)	The First Lady		2
39	47	42	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life		39
40	42	40	FANTASIA J 64235*/RMG (18.98)	Free Yourself		6
41	56	47	TIM MCGRAW CURB 78558 (18.98)	Live Like You Were Dying		3
42	NEW	1	AMY GRANT WORD/CURB 86391/WARNER BROS. (18.98)	Rock Of Ages... Hymns & Faith		42
43	54	53	KENNY CHESNEY BNA 61530 RLG (18.98)	Be As You Are: Songs From An Old Blue Chair		1
44	34	26	JOHN LEGEND G O D D COLUMBIA 92778*/SONY MUSIC (18.98)	Get Lifted		1
45	35	25	LUDACRIS DTP/DEF JAM SOUTH 003483* IDJMG (13.98/8.98)	The Red Light District		1
46	13	2	BEN FOLDS EPIC 94191* SONY MUSIC (18.98 DD) ⊕	Songs For Silverman		13
47	29	22	112 DEF SOUL 004471*/IDJMG (13.98)	Pleasure & Pain		4
48	41	39	DADDY YANKEE EL CARTEL VI 450639/MACHETE (15.98)	Barrio Fino		25
49	58	52	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits		3
50	49	50	KENNY CHESNEY BNA 58801/RLG (18.98/12.98)	When The Sun Goes Down		3



Major-label debut marks the Chicago band's first top 10 album and by far its biggest sales week (68,000 copies).

The soundtrack to the TV special of the same name gives Presley his third top 20 album since 1978.



The album's release was announced just last month. With little promotion, Fred Durst and company open quietly with 37,000 copies.

Bo Bice's "American Idol" cover of the band's "Heaven" pushes the album up 77%.



Billy Corgan covers the trio's classic "To Love Somebody" on his solo debut, out June 21.

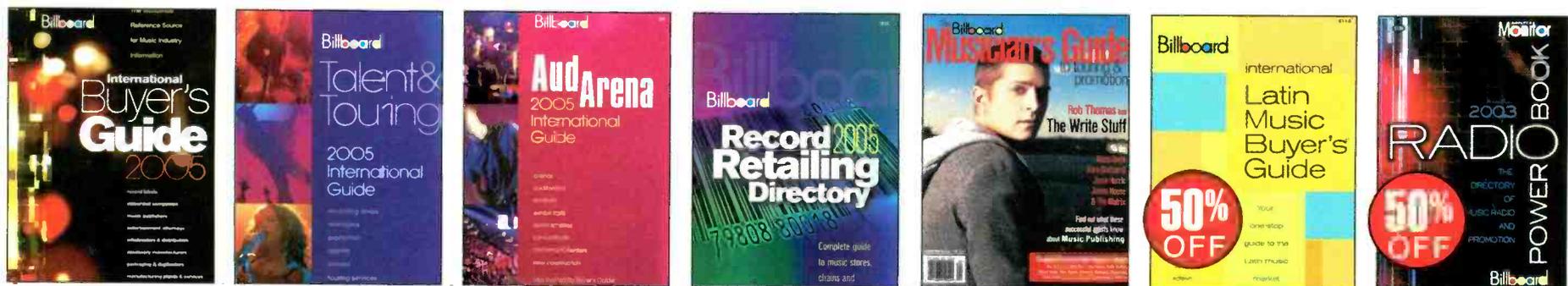
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	50	49	VARIOUS ARTISTS IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Totally Country Vol. 4		5
52	37	20	ANNA NALICK COLUMBIA 90891 SONY MUSIC (11.98)	Wreck Of The Day		20
53	39	37	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions		8
54	40	35	EMINEM SHADY/AFTERMATH 003771* INTERSCOPE (19.98/8.98)	Encore		4
55	38	36	LIFEHOUSE GEFFEN 004308 INTERSCOPE (13.98)	Lifefhouse		10
56	44	38	JESSE MCCARTNEY HOLLYWOOD 162470 (18.98)	Beautiful Soul		15
57	51	46	MAROONS OCTONE/J 50001*/RMG (18.98)	Songs About Jane		6
58	60	65	BIG & RICH WARNER BROS. (NASHVILLE) 48520/WRN (18.98)	Horse Of A Different Color		6
59	63	51	RAY CHARLES HEAR 2248/CONCORD (18.98)	Genius Loves Company		3
60	NEW	1	AIMEE MANN SUPREMO 182/UNITED MUSICIANS (17.98)	The Forgotten Arm		60
61	85	84	JOSH GROBAN 143 REPRISE 48450/WARNER BROS. (18.98) ⊕	Closer		4
62	53	48	GUNS N' ROSES GEFFEN 001714 INTERSCOPE (16.98)	Greatest Hits		1
63	43	24	GARBAGE ALMO SOUNDS/GEFFEN 004195 INTERSCOPE (13.98)	Bleed Like Me		4
64	NEW	1	SMOKEY ROBINSON MOTOWN 004130 UME (13.98)	My World: The Definitive Collection		64
65	24	10	SOUNDTRACK HYPNOTIZE MINDS/COLUMBIA 58884/SONY MUSIC (21.98 CD/DVD) ⊕	Three 6 Mafia Presents Choices II: The Setup		10
66	57	44	U2 INTERSCOPE 003613 (13.98)	How To Dismantle An Atomic Bomb		3
67	52	45	CROSSFADE FG COLUMBIA 87148 SONY MUSIC (12.98) ⊕	Crossfade		41
68	65	61	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyte 268-192		55
69	NEW	1	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 004265 UNIVERSAL CLASSICS GROUP (18.98)	Monty Python's Spamalot		69
70	70	66	VARIOUS ARTISTS PROVIDENT WORD/CURB EPICMG 10769/PROVIDENT-INTEGRITY (22.98)	WOW #1s		58
71	NEW	1	KEITH ANDERSON ARISTA NASHVILLE 66294 RLG (16.98)	Three Chord Country And American Rock & Roll		71
72	77	77	GEORGE STRAIT MCA NASHVILLE 00459 UMGN (25.98)	50 Number Ones		5
73	48	31	BEANIE SIGEL DOMG CRIMINAL BACKGROUND 003082*/IDJMG (13.98/8.98)	The B. Coming		3
74	61	56	MY CHEMICAL ROMANCE REPRISE 48615/WARNER BROS. (18.98)	Three Cheers For Sweet Revenge		45
75	66	57	DONNIE MCCLURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs		12
76	62	41	T.I. GRAND HUSTLE ATLANTIC 83734* AG (18.98)	Urban Legend		7
77	67	55	PAPA ROACH EL TONAL GEFFEN 003141 INTERSCOPE (13.98)	Getting Away With Murder		17
78	59	43	JENNIFER LOPEZ EPIC 90622*/SONY MUSIC (18.98) ⊕	Rebirth		2
79	75	70	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2		3
80	103	104	MARTINA MCBRIDE RCA NASHVILLE 54207 RLG (18.98/11.98)	Martina		7
81	121	113	PAGE SETTER LOS LONELY BOYS OR EPIC 92088 SONY MUSIC (18.98) ⊕	Los Lonely Boys		2
82	68	59	STEIN'S CHILD COLUMBIA 92595 SONY MUSIC (18.98) ⊕	Destiny Fulfilled		3
83	72	19	SOUNDTRACK ROWDY MOTOWN 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman		19
84	64	58	OMARION T U G EPIC 92818/SONY MUSIC (18.98) ⊕	O		1
85	73	60	LIL JON & THE EAST SIDE BOYZ BME 2690* TVT (17.98/11.98) ⊕	Crunk Juice		2
86	74	64	MARIO 3RD STREET/J 61885*/RMG (18.98) ⊕	Turning Point		13
87	80	72	SIMPLE PLAN LAVA 93411/AG (18.98 CD/DVD) ⊕	Still Not Getting Any...		3
88	87	79	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me		11
89	71	54	PATRULLA 81 DISA 720526 (12.98) ⊕	Divinas		54
90	82	71	ALICIA KEYS J 55712* RMG (18.98/15.98)	The Diary Of Alicia Keys		4
91	99	82	JOHN MAYER AWARE COLUMBIA 86185*/SONY MUSIC (18.98) ⊕	Heavier Things		2
92	91	94	KEANE INTERSCOPE 002507 (16.98) ⊕	Hopes And Fears		45
93	76	62	QUEENS OF THE STONE AGE REKORDS REKORDS 004186/INTERSCOPE (13.98)	Lullabies To Paralyze		1
94	46	2	NEW ORDER WARNER BROS. 99307* (18.98)	Waiting For The Sirens' Call		46
95	31	2	BUDDY JEWELL COLUMBIA (NASHVILLE) 92873/SONY MUSIC (18.98)	Times Like These		31
96	95	78	RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98)	Ray (Soundtrack)		9
97	78	68	BREAKING BENJAMIN HOLLYWOOD 162428 (11.98)	We Are Not Alone		20
98	90	63	LISA MARIE PRESLEY CAPITOL 93813 (18.98)	Now What		1
99	84	87	HOWIE DAY EPIC 93560*/SONY MUSIC (12.98) ⊕	Stop All The World Now		46
100	98	127	BEE GEES POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD) ⊕	Number Ones		23

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						CREED	176			FRANKIE J	35	KEANE	43	KIDZ BOP KIDS	105	LIFEHOUSE	55	JOHN LEGEND	44	MARIAH CAREY	2
						CROSBY, STILLS & NASH	179			FRANKIE J	35	KEANE	43	THE KILLERS	12	LIFEHOUSE	55	JOHN LEGEND	44	MARIAH CAREY	2
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MAY 21 2005 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	97	85	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98)	You Do Your Thing	●	10
102	114	130	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	●	33
103	111	112	VARIOUS ARTISTS WORD-CURB/PROVIDENT 71106/EMICMG (22.98)	WOW Hits 2005	●	38
104	107	98	THE BLACK EYED PEAS A&M 002854/INTERSCOPE (16.98)	Elephunk	●	14
105	55	-	JOHN PRINE OH BOY 034 (16.98)	Fair & Square	●	55
106	79	73	KIDZ BOP KIDS RAZOR & TIE 89089 (18.98)	Kidz Bop 7	●	7
107	88	74	TRICK DADDY SLIP 'N' SLIDE/ATLANTIC 83677*/AG (18.98/12.98)	Thug Matrimony: Married To The Streets	●	2
108	101	81	SNOOP DOGG DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (13.98/8.98)	R&G (Rhythm & Gangsta): The Masterpiece	●	6
109	118	107	LEE ANN WOMACK MCA NASHVILLE 003073*/UMGN (13.98)	There's More Where That Came From	●	12
110	NEW	1	JOE PERRY COLUMBIA 93964/SONY MUSIC (18.98 DD) Ⓢ	Joe Perry	●	110
111	106	93	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires	●	2
112	81	80	BROOKE VALENTINE SUBLIMINAL 94229*/VIRGIN (18.98)	Chain Letter	●	16
113	160	158	ROD STEWART 62182*/RMG (18.98)	Stardust... The Great American Songbook Vol. III	●	1
114	96	86	SOUNDRACK FOX/EPIC 92843/SONY MUSIC (14.98)	Garden State	●	20
115	86	76	THE MARS VOLTA GOLDSTANDARD/LABS STRUMMER 004129/UMRG (16.98)	Frances The Mute	●	13
116	109	109	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48728/WRN (18.98)	Blake Shelton's Barn & Grill	●	20
117	92	146	GAVIN DEGRAW J 63461/RMG (18.98)	Chariot - Stripped	●	56
118	116	97	CASTING CROWNS BEACH STREET 10723/REUNION (18.98)	Casting Crowns	●	59
119	123	96	TINA TURNER CAPITOL 63536 (24.98)	All The Best	●	2
120	89	67	SLIPKNOT ROADRUINER 618388*/DJMG (18.98)	Vol. 3: (The Subliminal Verses)	●	2
121	154	143	NORAH JONES BLUE NOTE 84800* (18.98)	Feels Like Home	●	4
122	113	106	THE BEACH BOYS CAPITOL 82710 (18.98) Ⓢ	The Very Best Of The Beach Boys: Sounds Of Summer	●	16
123	102	89	MIRANDA LAMBERT EPIC (NASHVILLE) 92026/SONY MUSIC (12.98)	Kerosene	●	18
124	45	-	MINT CONDITION CAGED BIRD 0474/IMAGE (15.98 CD/DVD) Ⓢ	Livin' The Luxury Brown	●	45
125	RE-ENTRY	13	SOUNDRACK REALLY USEFUL SONY CLASSICAL 93522/SONY MUSIC (25.98)	The Phantom Of The Opera (Special Edition)	●	71
126	83	75	MADELEINE PEYROUX ROUNDER 613192 (17.98)	Careless Love	●	71
127	100	69	THE BRAVERY ISLAND 004163*/DJMG (13.98)	The Bravery	●	18
128	120	92	CHRIS BOTTI COLUMBIA 92872/SONY MUSIC (18.98) Ⓢ	When I Fall In Love	●	27
129	112	103	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	●	11
130	134	137	JEFF BATES RCA NASHVILLE 67071*/RLG (17.98/11.98)	Rainbow Man	●	117
131	135	124	BROOKS & DUNN ARISTA NASHVILLE 63271*/RLG (18.98)	The Greatest Hits Collection II	●	7
132	124	119	VELVET REVOLVER RCA 59794*/RMG (18.98) Ⓢ	Contraband	●	1
133	69	-	Z-RO J PRINCE/RAP-A-LDT 4 LIFE 68523/ASYLUM (17.98)	Let The Truth Be Told	●	69
134	104	126	HAWTHORNE HEIGHTS VICTORY 220* (13.98)	The Silence In Black And White	●	104
135	126	120	AVRIL LAVIGNE RCA 59774/RMG (18.98) Ⓢ	Under My Skin	●	2
136	115	95	VARIOUS ARTISTS WALT DISNEY 861248 (18.98)	Disneymania 3: Music Stars Sing Disney ...Their Way!	●	30
137	153	148	VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 65344/ZOMBA (19.98/17.98)	WOW Gospel 2005	●	29
138	110	91	VARIOUS ARTISTS EM/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98)	Now 17	●	3
139	158	-	CELTIC WOMAN MANHATTAN 60233 (18.98)	Celtic Woman	●	113
140	170	179	LEANN RIMES CURB 78859 (18.98)	This Woman	●	3
141	RE-ENTRY	22	CELINE DION EPIC 93453/SONY MUSIC (18.98) Ⓢ	Miracle	●	4
142	125	122	SWITCHFOOT COLUMBIA 66967/SONY MUSIC (18.98) Ⓢ	The Beautiful Letdown	●	2
143	140	123	CRAIG MORGAN BROKEN BOW 75472 (17.98)	My Kind Of Livin'	●	40
144	108	83	MOBY V2 27243 (18.98)	Hotel	●	28
145	94	-	VARIOUS ARTISTS DEATH ROW 63080 (15.98)	The Very Best Of Death Row	●	94
146	RE-ENTRY	19	REBA MCENTIRE MCA NASHVILLE 000451/UMGN (13.98/8.98)	Room To Breathe	●	25
147	191	162	BRIAN MCKNIGHT MOTOWN 003317/UMRG (13.98)	Gemini	●	4
148	144	154	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	●	114
149	128	114	BOWLING FOR SOUP SILVERTONE/JIVE 62294/ZOMBA (18.98) Ⓢ	A Hangover You Don't Deserve	●	37
150	131	111	LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2	●	88



Aerosmith guitarist bows with his first solo album since 1984. The band aims to tour in the fall, release live set.

The Stones kick off their On Stage tour Aug. 21 in Boston. New studio album due later this summer.

The former Soul Coupling frontman makes his first solo appearance on the chart.



Mother's Day shopping, "Ellen DeGeneres" and an A&E special help Vegas-based diva re-enter (up 123%).



Bloc Party's "Banquet" is catching on at modern rock radio; the album gains 5%.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	175	88	JIM BRICKMAN WINDHAM HILL 67979/RCA VICTOR (18.98)	Grace	●	88
152	NEW	1	THE RAVEONETTES THE ORCHARD COLUMBIA 92875/SONY MUSIC (11.98)	Pretty In Black	●	152
153	152	45	JARS OF CLAY ESSENTIAL 10758 (17.98)	Redemption Songs	●	71
154	127	100	LIL SCRAPPY/TRILLVILLE BME REPRISE 48556*/WARNER BROS. (18.98)	The King Of Crunk & BME Recordings Present	●	12
155	150	152	PITBULL DIAZ BROTHERS 2560*/TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)	●	14
156	178	168	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98)	Lonely Runs Both Ways	●	29
157	143	134	CHEVELLE EPIC 86908/SONY MUSIC (18.98) Ⓢ	This Type Of Thinking (Could Do Us In)	●	8
158	130	99	MOTLEY CRUE HIP-OT/MOTLEY 003908/UME (19.98)	Red, White & Crue	●	5
159	168	135	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98)	Josh Gracin	●	11
160	145	142	BRITNEY SPEARS JIVE 65630/ZOMBA (18.98)	Greatest Hits: My Prerogative	●	4
161	142	125	JAY-Z/LINKIN PARK MACHINE SHOP/ROC-A-FELLA/DEF JAM 48962*/WARNER BROS. (18.98) Ⓢ	MTV Ultimate Mash-Ups Presents: Collision Course	●	1
162	NEW	1	SHELLY FAIRCHILD COLUMBIA (NASHVILLE) 90355/SONY MUSIC (11.98)	Ride	●	162
163	151	132	JET ELEKTRA 62892*/AG (18.98)	Get Born	●	26
164	146	131	NELLY DERRITY/O' REEL 003316*/UMRG (13.98/8.98)	Suit	●	1
165	161	163	THE ROLLING STONES VIRGIN 64682 (18.98)	The Best Of The Rolling Stones: Jump Back '71-'93	●	30
166	181	173	CHRIS TOMLIN SIXSTEPS 94243/SPARROW (17.98)	Arriving	●	38
167	156	144	BLAINE LARSEN GIANTS/LAYER 8/NA 66012/RLG (17.98)	Off To Join The World	●	28
168	RE-ENTRY	64	ROD STEWART J 55710*/RMG (18.98/15.98)	As Time Goes By ... The Great American Songbook Vol. II	●	2
169	138	101	2PAC AMARU 003861*/INTERSCOPE (13.98/8.98)	Loyal To The Game	●	1
170	147	108	BABY BASH LATIUM/UNIVERSAL 004101/UMRG (13.98)	Super Saucy	●	11
171	136	118	THE USED REPRISE 48789/WARNER BROS. (18.98)	In Love And Death	●	6
172	157	151	BEYONCE COLUMBIA 86386*/SONY MUSIC (18.98/12.98)	Dangerously In Love	●	4
173	167	156	BRIGHT EYES SADDLE CREEK 0072* (11.98)	I'm Wide Awake, It's Morning	●	10
174	NEW	1	QUASIMOTO STONES THROW 2110* (15.98)	The Further Adventures Of Lord Quas	●	174
175	NEW	1	MIKE DOUGHTY ATO 21537* (15.98)	Haughty Melodic	●	175
176	173	165	CREED WIND-UP 13103 (18.98) Ⓢ	Greatest Hits	●	15
177	RE-ENTRY	21	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	Wicked	●	170
178	162	141	VARIOUS ARTISTS GRAMMY 90944/CAPITOL (18.98)	Grammy Nominees 2005	●	4
179	149	133	CROSBY, STILLS & NASH ATLANTIC 76537/RHINO (18.98)	Greatest Hits	●	24
180	155	140	SHINEDOWN ATLANTIC 83729/AG (18.98)	Leave A Whisper	●	53
181	166	139	JIMMY BUFFETT MAILBOAT 2109 (18.98 CD/DVD) Ⓢ	Live In Hawaii	●	66
182	139	115	HOT HOT HEAT SIRE 48988*/WARNER BROS. (18.98)	Elevator	●	34
183	RE-ENTRY	21	ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP (18.98)	Andrea	●	16
184	148	105	BRANDY ATLANTIC 74647/WARNER STRATEGIC MARKETING (18.98)	The Best Of Brandy	●	27
185	180	190	ERIC CLAPTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection CHRONICLES/POLYOR 002759/UME (11.98)	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	●	180
186	164	147	DAMIEN RICE DRM/VECTOR 48507/WARNER BROS. (18.98) Ⓢ	O	●	114
187	RE-ENTRY	11	MICHAEL W. SMITH REUNION 10073 (17.98)	Healing Rain	●	11
188	182	170	GOOD CHARLOTTE DAYLIGHT/EPIC 92425 OR 92934/SONY MUSIC (18.98) Ⓢ	The Chronicles Of Life And Death	●	3
189	RE-ENTRY	13	KENNY G ARISTA 62470/RMG (18.98)	At Last... The Duets Album	●	40
190	171	157	PASSION WORSHIP BAND SIXSTEPS 63574/SPARROW (17.98 CD)	Passion: How Great Is Our God	●	74
191	190	-	RELIENT K GOTEE 72953/CAPITOL (14.98)	MMHMM	●	15
192	RE-ENTRY	11	VARIOUS ARTISTS LIBERTY 60812/CAPITOL (21.98)	More Than 50 Most Loved Hymns	●	106
193	RE-ENTRY	11	ALAN JACKSON ARISTA NASHVILLE 54860/RLG (18.98)	Greatest Hits Volume II	●	19
194	141	-	SOUNDRACK COLUMBIA 94223/SONY MUSIC (12.98)	A Lot Like Love	●	141
195	NEW	1	JACI VELASQUEZ WORD-CURB 86337/WARNER BROS. (18.98)	Beauty Has Grace	●	195
196	NEW	1	OLGA TANON SONY DISCOS 95679 (16.98)	Una Nueva Mujer	●	196
197	192	177	WILLIE NELSON LOST HIGHWAY/HIP-OT/TVT 002300/UME (13.98)	Songs	●	64
198	RE-ENTRY	29	MERCYME INO 82947/CURB (18.98) Ⓢ	Undone	●	12
199	194	191	JEREMY CAMP BEC 98615 (17.98)	Restored	●	45
200	137	110	TWEET THE GOLD MIND/ATLANTIC 62872*/AG (18.98)	It's Me Again	●	17

WARTINA MCBRIDE	30	CRAIG MORGAN	143	NINE INCH NAILS	1	SMOKEY ROBINSON	64	SOUNDRACK	134	T/LE PERRY'S DIARY OF A MAD BLACK WOMAN	85	OLGA TANON	196	U2	66	VARIOUS ARTISTS	70	WOW #15	70
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MILO MESSINA	124	WICKED	77																

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	10	#1 HOLLABACK GIRL THE NEPTUNES (G. STEFANI, P.L. WILLIAMS)	Gwen Stefani	●	1
2	2	2	SINCE U BEEN GONE M. MARTIN DR. LUKE (M. SANDBERG, L. GOTTWALD)	Kelly Clarkson	●	2
3	3	3	LONELY A THIAM (A. THIAM, B. VINTON, G. ALLEN)	Akon	●	3
4	8	15	DON'T PHUNK WITH MY HEART WILL I AM (WILL I AM, PBOARD, G. PAJON, JR., FULL FORCE)	The Black Eyed Peas	●	4
5	4	6	SWITCH KWAME (W. SMITH, K. HOLLAND, L. BENNETT)	Will Smith	●	4
6	7	9	LONELY NO MORE M. SEARLETIC (R. THOMAS)	Rob Thomas	●	6
7	5	8	MR. BRIGHTSIDE J. SALTZMAN, THE KILLERS (B. FLOWERS, D. KEUNING)	The Killers	●	5
8	16	18	GREATEST GAINER/DIGITAL INCOMPLETE D. MUCKALA (D. MUCKALA, L. ROBBIN, S. J. CATES)	Backstreet Boys	●	8
9	10	10	HATE IT OR LOVE IT C. D. DRE (C. D. DRE, J. JACKSON, JR., A. LYONS, M. VALENZANO, R. BAKER, N. HARRIS, A. FELDER)	The Game Featuring 50 Cent	●	9
10	15	22	BEHIND THESE HAZEL EYES M. MARTIN DR. LUKE (M. SANDBERG, L. GOTTWALD)	Kelly Clarkson	●	10
11	6	5	OBSESSION (NO ES AMOR) H. PEREZ (A. ROMERO SANTOS)	Frankie J Featuring Baby Bash	●	3
12	14	20	LET ME GO JOHNNY K (B. ARNOLD, D. M. ROBERTS, T. HARRELL, HENDERSON)	3 Doors Down	●	12
13	11	4	CANDY SHOP S. STORCH (C. J. JACKSON, JR., S. STORCH)	50 Cent Featuring Olivia	●	2
14	9	7	KARMA K. BROTHERS (K. BROTHERS, JR., T. SMITH, A. KEYS)	Alicia Keys	●	7
15	18	19	SUGAR (GIMME SOME) M. CAREN (D. BYRNE, M. CAREN, M. YOUNG, C. BRIDGES)	Trick Daddy Featuring Ludacris, Lil' Kim & Cee-Lo	●	15
16	25	33	GG/AIRPLAY WE BELONG TOGETHER D. JONES III, C. BRIDGES, J. D'AGOSTIN	Mariah Carey	●	16
17	13	11	BOULEVARD OF BROKEN DREAMS R. CAVALLO, L. GREEN DAY (B. JOE, GREEN DAY)	Green Day	●	1
18	12	12	DISCO INFERNO DANGEROUS LLC (D. DRE (C. J. JACKSON, JR., T. CRAWFORD, P. PITTS))	50 Cent	●	7
19	22	-	AMERICAN BABY M. BATSON (D. J. MATTHEWS, B. TINSLEY, M. BATSON)	Dave Matthews Band	●	19
20	17	13	RICH GIRL DR. DRE (M. BATSON, J. BOCK, K. DIDGUARDI, M. ELIZONDO, E. JEFFERS, S. HARNICK, C. KREVAZUK, G. STEFANI, A. YOUNG)	Gwen Stefani Featuring Eve	●	3
21	26	35	OH A. HARRIS, V. DAVIS (C. HARRIS, A. HARRIS, V. DAVIS, C. BRIDGES, B. VAHAMMAD)	Ciara Featuring Ludacris	●	21
22	24	24	COLLIDE YOUTH (H. DAY, K. GRIFFIN)	Howie Day	●	22
23	21	17	GOIN' CRAZY GUARDIAN (N. ALVARADO)	Natalie	●	10
24	20	16	CAUGHT UP A. HARRIS, V. DAVIS (A. HARRIS, V. DAVIS, J. BOYD, R. TOBY)	Usher	●	6
25	29	38	JUST A LIL BIT S. STORCH (C. J. JACKSON, JR., S. STORCH)	50 Cent	●	25
26	23	21	1, 2 STEP JAZZE PHA (C. HARRIS, P. ALEXANDER, M. ELLIOTT)	Ciara Featuring Missy Elliott	●	2
27	27	34	SCARS H. BENSON (JACOBY S. TOBIN F.)	Papa Roach	●	27
28	19	14	SPEED OF SOUND COLDPLAY (C. BERRYMAN, J. BUCKLAND, W. CHAMPION, C. MARTIN)	Coldplay	●	14
29	42	47	BABY I'M BACK A. THIAM (A. THIAM, R. BRYANT)	Baby Bash Featuring Akon	●	29
30	40	54	DON'T CHA C. F. D. (T. CALAWAY, T. SMITH)	The Pussycat Dolls Featuring Busta Rhymes	●	30
31	31	25	WHEN YOU TELL ME THAT YOU LOVE ME D. CHILD (J. BETTIS, A. L. HAMMOND)	American Idol Finalists Season 4	●	25
32	36	26	HOLIDAY R. CAVALLO, GREEN DAY (B. JOE, GREEN DAY)	Green Day	●	26
33	28	37	1 THING R. HARRISON (A. M. M. ROGERS, R. HARRISON, S. WALOEN)	Amerie	●	28
34	48	-	BEST OF YOU R. HASKUTINEC, FOO FIGHTERS (FOO FIGHTERS)	Foo Fighters	●	34
35	33	27	ALMOST B. WALKER (J. REDDICK, B. WALKER)	Bowling For Soup	●	23
36	39	40	GIRL 9TH WONDER (B. KNOWLES, K. ROWLAND, M. WILLIAMS, P. DOUGHT, S. GARRETT, D. DAVIS, E. ROBINSON, A. BEYNCE)	Destiny's Child	●	36
37	34	23	IT'S LIKE THAT J. DUPRI, M. CAREY, M. SEAL (M. CAREY, J. DUPRI, M. SEAL, J. AUJSTIN)	Mariah Carey	●	20
38	30	29	BEAUTIFUL SOUL A. WATTS, A. DODD, G. WELLS (A. WATTS, A. DODD)	Jesse McCartney	●	5
39	32	31	LET ME LOVE YOU S. STORCH (S. STORCH, K. HOUFF, NED)	Mario	●	2
40	38	43	CHARIOT M. ENDERT (G. DEGRAW)	Gavin DeGraw	●	38
41	41	44	YOU AND ME J. ALAGIA (J. WADE, J. COLE)	Lifehouse	●	23
42	35	30	MOCKINGBIRD EMINEM (L. RESTO (M. MATHERS, L. RESTO))	Eminem	●	9
43	37	32	HOW WE DO DR. DRE (M. ELIZONDO (C. J. JACKSON, JR., J. TAYLOR, A. YOUNG, G. M. ELIZONDO))	The Game Featuring 50 Cent	●	11
44	46	39	BEVERLY HILLS R. RUBIN (R. CUDMO)	Weezer	●	17
45	47	55	SHE'S NO YOU M. GERRARD (M. GERRARD, R. NEVIL, J. MCCARTNEY)	Jesse McCartney	●	45
46	44	45	SOME CUT J. SMITH (J. H. SMITH, D. PRINCE, L. PRINCE, J. GLAZE)	Trillville Featuring Cutty	●	43
47	43	41	NUMB/ENCORE M. SHINDODA (LINKIN PARK, S. CARTER, K. WEST)	Jay-Z/Linkin Park	●	8
48	33	58	GIRLFIGHT J. SMITH, B. VALENTINE, DEJA, J. H. SMITH, C. A. STEWART, P. MAGNET, A. PATTON	Brooke Valentine Featuring Lil Jon & Big Boi	●	48
49	33	77	UNTITLED (HOW CAN THIS HAPPEN TO ME?) B. ROCK (SIMPLE PLAN)	Simple Plan	●	49
50	45	42	LOOK WHAT YOU'VE DONE D. SARDY (N. CESTER)	Jet	●	22
51	55	61	SLOW DOWN TIM & BOB (B. WILSON, B. ROBINSON, T. KELLEY)	Bobby Valentino	●	51
52	67	76	B.Y.O.B. R. RUBIN, D. MALAKIAN (D. MALAKIAN, S. TANKIAN)	System Of A Down	●	50
53	49	49	SOLDIER R. HARRISON, B. KNOWLES (B. KNOWLES, K. ROWLAND, M. WILLIAMS, R. HARRISON, S. GARRETT, D. CARTER, C. HARRIS)	Destiny's Child Featuring T.I. & Lil Wayne	●	5
54	50	60	BREATHE (2 A.M.) E. ROBBIE (B. SMITH, C. THORN, A. NALICK)	Anna Nalick	●	50
55	58	50	NUMBER ONE SPOT DJ GREEN LANTERN (D. JONES III, C. BRIDGES, J. D'AGOSTIN)	Ludacris	●	38

With 61,500 paid downloads, the tune is the first digital song to sell more than 50,000 in a week. Her album gains 70% on the Billboard 200 (10-7).

One score of 23-10 on Hot Digital Songs with a 71% sales increase

At No. 64, D.H.T.'s dance remake of Roxette's 1989 No. 1 hit has picked up additional airplay with a new ballad version.

At No. 50, Set's tune reaches the top 10 at Adult Top 40 after a record-setting 28 weeks.

After debuting in February thanks to strong digital sales, song finally reaches Pop 100 Airplay at No. 49.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	57	57	COLD CROSSFADE (CROSSFADE)	Crossfade	●	51
57	54	51	TRUE J. REZENIK, R. CABRERA (R. CABRERA, J. HARRIS, S. SOLOMON)	Ryan Cabrera	●	9
58	52	48	SIGNS THE NEPTUNES (C. BROADUS, P.L. WILLIAMS, C. HUGO, L. SIMMONS, R. TAYLOR, C. WILSON)	Snoop Dogg Featuring Charlie Wilson & Justin Timberlake	●	25
59	82	79	THE HAND THAT FEEDS T. REZTOR, A. MOULDER (T. REZTOR)	Nine Inch Nails	●	31
60	62	63	OKAY J. SMITH (J. H. SMITH, S. P. JOSEPH, J. GRIGSBY, T. HALE, T. NASH, N. B. HAMILTON)	Nivea Featuring Lil Jon & YoungBloodZ	●	30
61	80	80	BLESS THE BROKEN ROAD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (M. HUMMON, B. E. BOYD, J. HANNA)	Rascal Flatts	●	56
62	56	46	O THE UNDERDOGS (H. MASON, JR., D. THOMAS, D. BABBS, A. DIXON, E. DAWKINS)	Omarion	●	39
63	60	56	SUNDAY MORNING M. WALLACE (A. LEVINE, J. CARMICHAEL)	Maroon 5	●	22
64	86	-	LISTEN TO YOUR HEART F. THEUHWES, J. VISSERS, THUNDER DEEJAY (M. PPERSSON, P. GESSLE)	D.H.T.	●	54
65	68	66	SITTING, WAITING, WISHING M. CALDATO, JR. (J. JOHNSON)	Jack Johnson	●	49
66	59	53	HOLD YOU DOWN NYCE BOYZ, BRUNO, C. ROONEY (G. CHRISTOPHER, G. BRUNO, M. RIDDICK, J. CARTEGENA, C. ROONEY, L. TROUTMAN, W. BECK)	Jennifer Lopez Featuring Fat Joe	●	38
67	64	59	GET BACK THE MEDICINE MEN, TIC TOC (C. BAZILE, D. BAZILE, C. LAWSON, D. VICKERS, C. BRIDGES)	Ludacris	●	14
68	69	64	STILL TIPPIN' S. WILLIAMS (P. SLAYTON, M. JONES, S. THOMAS, M. WATTS, H. GUIDRY)	Mike Jones Featuring Slim Thug & Paul Wall	●	64
69	70	83	GRIND WITH ME J. JONSHI, BIG D (J. SMITH, C. MATHIS, D. SMITH, S. SMITH, M. COOPER, J. SCHEFFER, D. BAKER)	Pretty Ricky	●	69
70	65	52	GET RIGHT R. HARRISON, C. ROONEY (R. HARRISON, J. BROWN)	Jennifer Lopez	●	12
71	66	62	JERK IT OUT J. AHLUND, F. TORSSON, M. H. BRAUER (J. AHLUND)	Caesars	●	43
72	75	70	DO SOMETHIN' BLOODSHY AVANT, S. LUNT (C. KARLSSON, P. WINNBERG, H. JONBACK, A. HUNTE)	Brinye Spears	●	63
73	79	93	MAKING MEMORIES OF US D. HUFF, K. URBAN (R. CROWELL)	Keith Urban	●	73
74	81	72	BE YOURSELF R. RUBIN (AUDIO SLAVE)	Audioslave	●	33
75	77	87	I'M A HUSTLA SWIZZ BEATZ (B. REESE, K. DEAN, S. CARTER, T. V. MOSLEY)	Cassidy	●	75
76	74	71	I DON'T KNOW ME DJ TUMP (C. HARRIS, A. DAVIS)	T.I.	●	65
77	76	69	BABY GIRL G. FUNDIS (R. BUSH, K. HALL, J. NETT, ES. T. BLESER)	Sugarland	●	64
78	84	-	WAIT (THE WHISPER SONG) BEAT-IN-AZZ (M. GROOMS, D. HOLMSE, JACKSON)	Ying Yang Twins	●	78
79	88	86	SOMEWHERE ONLY WE KNOW A. GREEN (T. RICE, OXLEY, T. CHAPLIN, R. HUGHES)	Keane	●	41
80	99	-	LA TORTURA S. MEBARAK, R. L. MENDEZ (S. MEBARAK, R. L. F. FOCHOA)	Shakira Featuring Alejandro Sanz	●	80
81	90	84	BRING EM OUT SWIZZ BEATZ (S. CARTER, T. R. BELL, K. GAMBLE, R. L. CHAMBERS, C. HARRIS, K. DEAN)	T.I.	●	41
82	92	88	HELENA (SO LONG & GOODNIGHT) H. BENSON (MY CHEMICAL ROMANCE)	My Chemical Romance	●	82
83	83	67	E-PRO B. HANSEN, THE DUST BROTHERS (B. HANSEN, M. SIMPSON, J. KING, BEASTIE BOYS)	Beck	●	56
84	85	97	HOLD YOU DOWN (SPRING MIX) NYCE BOYZ, BRUNO, C. ROONEY (G. CHRISTOPHER, G. BRUNO, M. RIDDICK, J. CARTEGENA, C. ROONEY, L. TROUTMAN, W. BECK)	Jennifer Lopez Featuring Fat Joe	●	84
85	87	90	I LIKE IT S. CRICHTON, A. MORRIS (S. CRICHTON, A. MORRIS, R. DE FRESNES)	Narcotic Thrust	●	85
86	78	82	NOBODY'S HOME D. GILMORE (A. LAVIGNE, R. MADDY)	Avril Lavigne	●	19
87	51	36	BLUE ORCHID J. WHITE (J. WHITE)	The White Stripes	●	36
88	91	94	FEEL GOOD INC DANGER MOUSE, GDRILLAZ, COX, DRING (GORILLAZ, DE LA SOUL)	Gorillaz/De La Soul	●	88
89	97	-	IN THE KITCHEN R. KELLY (R. KELLY)	R. Kelly	●	86
90	61	28	UNDER PRESSURE H. BENSON (D. BOWIE, F. MERCURY, B. MAX, J. DEACON, R. TAYLOR)	The Used And My Chemical Romance	●	28
91	72	74	HOW COULD YOU THE UNDERDOGS (H. MASON, JR., D. THOMAS, E. DAWKINS, A. DIXON, J. VALENTINE)	Mario	●	72
92	HOT SHOT DEBUT	1	FALL TO PIECES R. MAIDA (A. LAVIGNE, R. MAIDA)	Avril Lavigne	●	92
93	98	-	DRAGOSTEA DIN TEI (MA YA HI) B. POPOVIC, VALENTINE PSANDRINI, R. PRINI, DJ BECCO (D. BALAN, L. PRATA)	Dan Bajan Featuring Lucas Prata	●	72
94	89	81	I PLAY CHICKEN WITH THE TRAIN B. KENNY, J. HILL, P. WORLEY (T. COLEMAN, J. RICH, A. APARO)	Cowboy Troy	●	81
95	93	68	GASOLINA LUNY TUNES (R. AYALA, E. DAVILA)	Daddy Yankee	●	68
96	96	99	GONE J. STEELE (B. DIPIERO, J. STEELE)	Montgomery Gentry	●	96
97	94	91	LIVE LIKE YOU WERE DYING B. GALLIMORE, T. MCGRAW, D. SMITH (T. NICHOLS, C. WISEMAN)	Tim McGraw	●	64
98	RE-ENTRY	-	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN C. THOMAS (U2, BOYD)	U2	●	87
99	100	96	LOVERS AND FRIENDS J. SMITH (J. H. SMITH, U. RAYMOND, C. BRIDGES, M. STERLING)	Lil Jon & The East Side Boyz Featuring Usher & Ludacris	●	18
100	95	92	SHUT UP B. ROCK (SIMPLE PLAN)	Simple Plan	●	53

BETWEEN THE BULLETS THOMAS REBOUNDS AT TOP 40 RADIO

Rob Thomas hits a new peak on the Pop 100 with "Lonely No More" as the track rises 7-6. After three successive audience declines, "Lonely" now posts its third straight gain and hits a new high of 24 million listener impressions on the Pop 100 Airplay chart, which tracks mainstream top 40 stations. The song is the most-played track at top market station WHZZ (Z100) New York, which accounts for 7 million of its listener impressions. "Lonely" moves 31,000 paid downloads for the week, the third straight week that sales exceed 30,000. —Silvio Pietroluongo



MAY 21 2005 HOT 100 Billboard

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 OH	CIARA FEAT. LUDACRIS (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA)
2	6	6	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
3	4	7	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
4	2	13	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH G-UNIT/INTERSCOPE)
5	8	6	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)
6	3	12	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
7	7	17	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)
8	5	16	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
9	9	23	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)
10	11	12	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)
11	10	11	LONELY	AKON (SRC/UNIVERSAL/UMRG)
12	13	26	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)
13	24	14	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)
14	12	14	1 THING	AMERIE (COLUMBIA)
15	15	22	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)
16	20	8	GIRL	DESTINY'S CHILD (COLUMBIA)
17	17	11	U ALREADY KNOW	T.I. FEAT. FOXY BROWN (DEF SOUL/IDJMG)
18	16	29	LET ME LOVE YOU	MARIO (3RD STREET/JRMG)
19	23	16	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
20	26	11	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
21	21	10	GIRLFIGHT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)
22	14	24	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
23	18	18	TRUTH IS	FANTASIA (JRMG)
24	19	23	KARMA	ALICIA KEYS (JRMG)
25	22	18	U DON'T KNOW ME	T.I. (GRAND HUSTLE/ATLANTIC)
26	33	6	I'M A HUSTLA	CASSIDY (FULL SURFACE/JRMG)
27	28	6	GRIND WITH ME	PRETTY RICKY (ATLANTIC)
28	29	10	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)
29	27	9	AGAIN	FAITH EVANS (CAPITOL)
30	32	15	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)
31	47	4	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)
32	31	39	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD/RMG)
33	30	30	1, 2 STEP	CIARA (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA)
34	39	15	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
35	41	3	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)
36	25	22	CAUGHT UP	USHER (LAFACE/ZOMBA)
37	42	5	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)
38	38	9	HOW COULD YOU	MARIO (3RD STREET/JRMG)
39	46	4	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)
40	45	20	ORDINARY PEOPLE	JOHN LEGEND (G O D D /COLUMBIA)
41	40	13	MY GIVE A DAMN'S BUSTED	JO DEE MESSINA (CURB)
42	34	26	HOW WE DO	THE GAME FEAT. 50 CENT (AFTERMATH G-UNIT/INTERSCOPE)
43	43	8	HOMEWRECKER	GRETCHEN WILSON (EPIC/NASHVILLE/EMN)
44	54	4	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL/NASHVILLE)
45	36	22	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)
46	44	10	COLLIDE	HOWIE DAY (EPIC)
47	52	10	WHAT'S A GUY GOTTA DO	JOE NICHOLS (UNIVERSAL/SOUTH)
48	56	7	LOT OF LEAVIN' LEFT TO DO	DIERKS BENTLEY (CAPITOL/NASHVILLE)
49	53	7	SONGS ABOUT ME	TRACE ADKINS (CAPITOL/NASHVILLE)
50	49	12	IF HEAVEN	ANDY GRIGGS (RCA/NASHVILLE)

33 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, latin, and christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	9	#1 HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	☆
2	1	25	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	☆
3	3	16	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)	☆
4	5	11	LONELY	AKON (SRC/UNIVERSAL/UMRG)	☆
5	4	15	KARMA	ALICIA KEYS (JRMG)	☆
6	8	13	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
7	10	6	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	☆
8	12	12	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	☆
9	6	18	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
10	7	21	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	☆
11	13	6	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
12	18	5	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	☆
13	15	9	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (AFTERMATH G-UNIT/INTERSCOPE)	☆
14	17	11	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	☆
15	9	13	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	☆
16	11	20	CAUGHT UP	USHER (LAFACE/ZOMBA)	☆
17	21	13	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
18	14	12	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	☆
19	19	14	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)	☆
20	28	4	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	☆
21	16	22	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	☆
22	20	28	1, 2 STEP	CIARA (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA)	☆
23	27	7	BABY I'M BACK	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	☆
24	24	7	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	☆
25	23	10	COLLIDE	HOWIE DAY (EPIC)	☆
26	34	3	OH	CIARA FEAT. LUDACRIS (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA)	☆
27	22	26	LET ME LOVE YOU	MARIO (3RD STREET/JRMG)	☆
28	29	4	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
29	25	27	BEAUTIFUL SOUL	JESSE MCCARTNEY (HOLLYWOOD)	☆
30	31	7	GIRL	DESTINY'S CHILD (COLUMBIA)	☆
31	33	5	SHE'S NO YOU	JESSE MCCARTNEY (HOLLYWOOD)	☆
32	26	21	MOCKINGBIRD	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
33	35	9	CHARIOT	GAVIN DEGRAW (JRMG)	☆
34	30	16	HOW WE DO	THE GAME FEAT. 50 CENT (AFTERMATH G-UNIT/INTERSCOPE)	☆
35	32	13	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	☆
36	46	2	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
37	36	6	1 THING	AMERIE (COLUMBIA)	☆
38	45	3	UNTITLED (HOW CAN THIS HAPPEN TO ME?)	SIMPLE PLAN (LAVA)	☆
39	37	24	NUMB/ENCORE	JAY-Z/LINKIN PARK (ROC-A-FELLA/DEF JAM/WARNER BROS.)	☆
40	38	28	TRUE	RYAN CABRERA (E.V.L.A. ATLANTIC)	☆
41	41	15	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)	☆
42	42	5	SOME CUT	TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	☆
43	39	25	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)	☆
44	44	4	OKAY	NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)	☆
45	-	1	LISTEN TO YOUR HEART	O.H.T. (ROBBINS)	☆
46	40	10	O	OMARION (T.U.G. EPIC/SUM)	☆
47	47	3	HOLD YOU DOWN (SPRING MIX)	JENNIFER LOPEZ FEAT. FAT JOE (EPIC)	☆
48	43	13	LOOK WHAT YOU'VE DONE	JET (ELEKTRA/ATLANTIC)	☆
49	-	1	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
50	49	3	COLD	CROSSFADE (FG/COLUMBIA)	☆

116 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	8	#1 HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	■
2	3	2	AMERICAN BABY	DAVE MATTHEWS BAND (RCA/RMG)	■
3	6	4	DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
4	4	12	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	■
5	7	12	SWITCH	WILL SMITH (OVERBROOK/INTERSCOPE)	■
6	5	10	LONELY	AKON (SRC/UNIVERSAL/UMRG)	■
7	8	20	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	■
8	9	10	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	■
9	2	3	SPEED OF SOUND	COLDPLAY (CAPITOL)	■
10	23	5	INCOMPLETE	BACKSTREET BOYS (JIVE/ZOMBA)	■
11	12	4	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)	■
12	24	2	BEST OF YOU	FOO FIGHTERS (ROSWELL/RCA/RMG)	■
13	14	5	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	■
14	11	23	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	■
15	10	4	HOLIDAY	GREEN DAY (REPRISE)	■
16	15	7	OH	CIARA FEAT. LUDACRIS (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA)	■
17	13	14	CANDY SHOP	50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	■
18	21	6	BEVERLY HILLS	WEEZER (GEFFEN)	■
19	17	14	SUGAR (GIMME SOME)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	■
20	26	5	BEHIND THESE HAZEL EYES	KELLY CLARKSON (RCA/RMG)	■
21	20	15	COLLIDE	HOWIE DAY (EPIC)	■
22	18	22	RICH GIRL	GWEN STEFANI FEAT. EVE (INTERSCOPE)	■
23	22	12	YOU AND ME	LIFEHOUSE (GEFFEN)	■
24	28	14	LET ME GO	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	■
25	25	26	BOULEVARD OF BROKEN DREAMS	GREEN DAY (REPRISE)	■
26	19	15	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)	■
27	51	6	B.Y.O.B.	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	■
28	16	9	1 THING	AMERIE (COLUMBIA)	■
29	35	10	SCARS	PAPA ROACH (EL TONAL/GEFFEN)	■
30	30	20	DISCO INFERNO	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	■
31	32	28	1, 2 STEP	CIARA (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA)	■
32	34	30	SOMEBODY TOLD ME	THE KILLERS (ISLAND/IDJMG)	■
33	29	12	ALMOST	BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	■
34	70	6	THE HAND THAT FEEDS	NINE INCH NAILS (NOTHING/INTERSCOPE)	■
35	37	10	NUMBER ONE SPOT	LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)	■
36	33	10	SIGNS	SNOOP DOGG (DOGGYSTYLE/STAR TRAK/GEFFEN)	■
37	39	30	LET'S GET IT STARTED	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
38	31	3	BREATHE (2 A.M.)	ANNA MALICK (COLUMBIA)	■
39	45	2	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	■
40	67	14	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)	■
41	36	14	OBSESSION (NO ES AMOR)	FRANKIE J FEAT. BABY BASH (COLUMBIA)	■
42	42	4	CHARIOT	GAVIN DEGRAW (JRMG)	■
43	40	30	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	■
44	43	28	I DON'T WANT TO BE	GAVIN DEGRAW (JRMG)	■
45	48	3	GIRLFIGHT	BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	■
46	44	23	BREAKAWAY	KELLY CLARKSON (WALT DISNEY/RCA/HOLLYWOOD/RMG)	■
47	41	11	KARMA	ALICIA KEYS (JRMG)	■
48	53	12	SITTING, WAITING, WISHING	JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)	■
49	46	11	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)	■
50	56	4	GIRL	DESTINY'S CHILD (COLUMBIA)	■

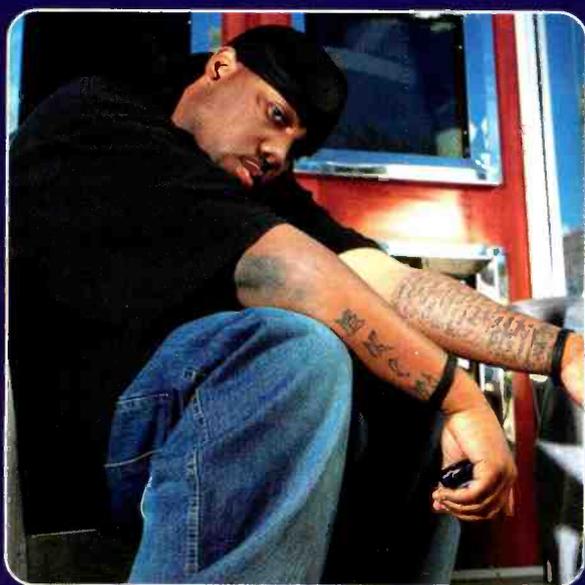
HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
2	3	6	IN THE KITCHEN TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	R. KELLY (JIVE/ZOMBA)
3	2	8	GOIN' CRAZY	NATALIE (LATIUM/UNIVERSAL/UMRG)
4	5	3	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
5	4	12	DO YOU BELIEVE IN MAGIC	ALY & A.J. (HOLLYWOOD)
6	-	1	JUST A LIL BIT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
7	6	10	DON'T CHA	TORI ALAMAZA (ROCKHILL/UNIVERSAL/UMRG)
8	7	14	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)
9	9	13	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
10	-	1	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN (COLUMBIA)
11	10	3	ONE WORD	KELLY OSBOURNE (SANCTUARY)
12	13	28	LOSE MY BREATH	DESTINY'S CHILD (COLUMBIA)
13	12	13	IF SHE WERE ANY OTHER WOMAN	BUDDY JEWELL (COLUMBIA/NASHVILLE)
14	26	10	WAIT (THE WHISPER SONG)	YING YANG TWINS (COLLIPARK/TVT)
15	11	6	SATURDAY NIGHT	AARON CARTER (PARADISE TRANS/CONTINENTAL)
16	15	24	GOTTA GO SOLO	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)
17	25	10	THE CORNER	COMMON FEAT. THE LAST POETS (G O D D /GEFFEN)
18	-	1	KRAFTY	NEW ORDER (WARNER BROS.)
19	8	12	IT'S LIKE THAT	MARIAH CAREY (ISLAND/IDJMG)
20	21	10	SO MUCH MORE	FAT JOE (TERROR SQUAD/ATLANTIC)
21	29	12	GUESS WHO LOVES YOU MORE	RAHEEM DEVAUGHN (JIVE/ZOMBA)
22	14	9	SLOW DOWN	BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
23	23	26	OYE MI CANTO	N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)
24	41	53	HEAVEN	LOS LONELY BOYS (DR/EPIC)
25	-	1	GIRL	DESTINY'S CHILD (COLUMBIA)
51	50	24	HOW WE DO	

Who's Next?

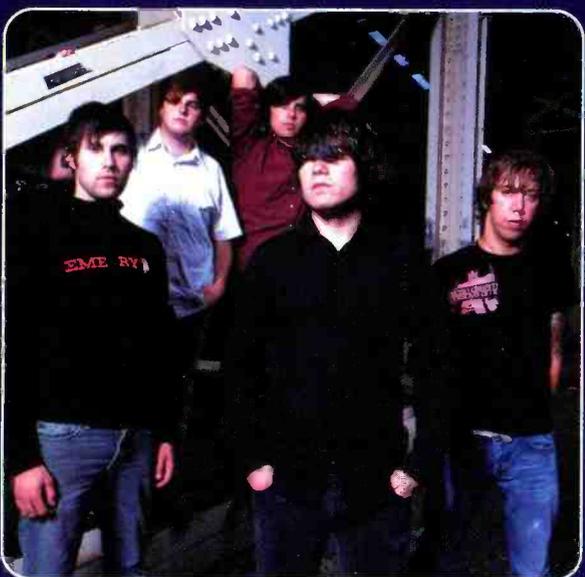


More Success in 2005:



MIKE JONES

- Over 8 million song spins
- First national live performance ever on Yahoo! Music
- #3 Chart debut with over 200,000 sold



HAWTHORNE HEIGHTS

- Over 3 million song spins
- 20% weekly sales increase during promotion
- Over 250,000 units sold

WHO'S NEXT? ★

Yahoo! Music's program for breaking artists

RETAIL BY TODD MARTENS

Welk Primes Its Catalog With Sampler, Discounts

LOS ANGELES—Welk Music Group is lining up one of its largest catalog campaigns yet. The effort, due to launch this summer, marks the first time Welk is highlighting titles from both of its labels—Vanguard and Sugar Hill—under one promotion, Welk VP of sales and marketing Dan Sell says.

The crux of the campaign is a CD sampler that will carry eight to 12 songs at a suggested price of \$1.99. Retailers committing more floor space to the campaign will receive more samplers to sell or give away with purchase. Artists are still being finalized, but the sampler will likely include songs from Nickel Creek, Dolly Parton, Mississippi John Hurt, Sonny Landreth, Buddy Guy and John Fahey.

“We wanted to get the best of the best of the catalog of both Vanguard and Sugar

Hill,” Welk director of sales and catalog marketing Vince Hans explains. “We’ve never done something that had Joan Baez right there next to Guy Clark and Nickel Creek and so on. We really wanted a great, meaty package that customers will be excited to get.”

Hans says Santa Monica, Calif.-based Welk began soliciting retailers on the campaign in the past two weeks, and already Tower Records and some indies, including Hear’s Music in Tucson, Ariz., have committed. The label has designed artwork for the promotion that portrays Vanguard and Sugar Hill facing off in a boxing match. The company will feature the theme on a Web site launching in the coming months. This is the first time Welk has used the Internet to promote a catalog campaign.

“The site is designed to

look like a boxing match,” Hans says, “and users can vote for their favorite artists.

We’ll have running graphs to show who’s in the lead, and they can register to win

some prizes we’re putting together.”

Participating retailers will receive one free sampler for every two Vanguard or Sugar Hill catalog titles purchased, Sell says Welk is suggesting that retailers sell the sampler to give them an additional margin in the program. Additionally, Welk will offer a small discount on catalog titles to encourage sale pricing and endcap displays.

“We believe that having consumers pay a nominal fee promotes ownership in the sampler, and they will tend to take it more seriously instead of treating it like digital Kleenex,” Sell says. “In the past, retailers have chosen to give it away; others will sell it for 99 cents or \$1.99. It really gives retailers a chance to partner with us in growing the catalog business again.”

Indeed, Welk has focused on signing and developing

new artists during the past decade. About eight months ago, the company created Hans’ current, more catalog-focused position.

In the past year, Welk has implemented similar programs dedicated to specific genres: first blues, then bluegrass. Sell says the blues program, which launched during Martin Scorsese’s PBS project “The Blues,” increased sales of catalog titles in the genre more than 500%.

“When it came to catalog, it was tough at retail for a few years,” Sell says. “We really felt the decay of catalog during the DVD boom. Music retailers were making space for DVD, and deep catalog felt the repercussions of that new business. But now retailers are more open to discussing creative ways of making catalog visible again, and that’s a great sign for the health of all of us.”



RETAIL BY ED CHRISTMAN

BMG Direct Sues Over Resale Of Club Goods

Music Club Is Not X-tatic Over Kentucky Indie Store Ear X-tacy’s Alleged ‘Trickery And Deceit’

NEW YORK—The BMG Direct lawsuit filed against Louisville, Ky., indie store Ear X-tacy (billboard.biz, April 21) charges the merchant with trademark infringement, unfair competition and breach of contract.

The lawsuit, filed April 13 in the U.S. Southern District Court of New York, charges Ear X-tacy owner John Timmons with using “trickery and deceit” to obtain CDs from one of the BMG Direct record clubs for resale through the store. The complaint says the defendant is “believed to have acted in concert with others.”

The others, according to the suit, include “members of a trade organization that is believed to have common interests” with Ear X-tacy. While the complaint doesn’t name the trade organization,

it does state that BMG Direct will move to amend the lawsuit upon discovering the identities of the wrongdoers.

The suit asks for preliminary and permanent injunctive relief enjoining the defendants from infringing on the BMG Direct trademark and from signing up for its record clubs. It also asks for actual and punitive damages, the amount to be determined at trial, as well as attorneys fees.

The lawsuit stems from retail’s reaction to a new BMG Direct business model. In February, BMG Direct launched yourmusic.com, which sells CDs for \$5.99, according to sources. Yourmusic.com is a different kind of record club for BMG in that it is modeled after subscription services like Netflix. Subscribers can pay \$5.99 for any CD they want, but they must buy at least one

per month. A \$5.99 monthly fee is charged even if they do not make a purchase.

However, in its terms and conditions, yourmusic.com only allows selections to be purchased for personal use and not for resale. The suit also claims there is a three copy limit per title, but there does not appear to be any mention of that on the site. Since retailers and wholesalers typically are charged from \$12.02 to \$12.07 for front-line titles, the yourmusic.com pricing structure is an enticing bargain to them.

But in an e-mail widely circulated to the industry, Timmons decried yourmusic.com’s selling terms, pointing out that the low prices leave retailers and wholesalers unable to compete. In its complaint, BMG Direct countered it is retailers who

buy from them who are unfairly competing.

According to its lawsuit, BMG Direct’s clubs are able to offer its members low prices because of the company’s substantial labor, skill and financial investment.

Furthermore, the suit says, retailers who buy from yourmusic.com are unlawfully reaping the benefits of BMG Direct’s efforts and diverting profits that rightfully belong to the record club. The complaint alleges that one of the defendant’s goals is “to lure customers away from BMG Direct to their own stores.”

It also says that the defendants’ fraudulent and malicious conduct, if left unchecked, threatens to destroy the very foundation of BMG Direct’s business because it could undermine the company’s relationship

with record labels.

In the complaint BMG Direct says Timmons, Ear X-tacy, and still-to-be-named defendants “have circum-

vented all of [its] safeguards and have repeatedly signed up for new BMG Direct memberships and subscriptions” frequently using false names and buying multiple copies for resale in their stores.

Suit claims retailers are unlawfully reaping benefits of BMG Direct

vented all of [its] safeguards and have repeatedly signed up for new BMG Direct memberships and subscriptions” frequently using false names and buying multiple copies for resale in their stores.

BMG has repeatedly canceled memberships that it traced to Timmons, but the last time it did so, the com-

plaint alleges that Timmons responded with a “threatening e-mail addressed to BMG Direct stating, ‘Reactivate, you fuckers. Lawsuits are coming!’” A BMG Direct spokeswoman refused to comment, citing an earlier statement issued by the company: “The complaint speaks for itself. We are committed to protecting the integrity of our licenses and our business.” Timmons did not respond to inquiries to comment.

SALES DATA COMPILED BY



Billboard COUNTRY

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2005

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 JO DEE MESSINA 2 WKS CURB 78770 (18.98)	Delicious Surprise	1	1
2	4	32	GREATEST GAINER RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	1	1
3	3	33	KEITH URBAN CAPITOL 77489 (18.98)	Be Here	1	1
4	2	1	LARRY THE CABLE GUY JACK/WARNER BROS. 49300/WRN (18.98)	The Right To Bare Arms	1	1
5	6	4	GRETCHEN WILSON EPIC 90903/SONY MUSIC (18.98) Ⓢ	Here For The Party	4	1
6	7	5	SUGARLAND MERCURY 002172/UMGN (16.98)	Twice The Speed Of Life	5	1
7	11	6	TIM MCGRAW CURB 78858 (18.98)	Live Like You Were Dying	3	1
8	10	10	KENNY CHESNEY BNA 61530/RLG (18.98)	Be As You Are: Songs From An Old Blue Chair	1	1
9	12	9	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits	3	1
10	8	8	KENNY CHESNEY BNA 58801/RLG (18.98/12.98)	When The Sun Goes Down	3	1
11	9	7	VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98)	Totally Country Vol. 4	1	1
12	13	11	BIG & RICH WARNER BROS. 48520/WRN (18.98)	Horse Of A Different Color	2	1
13	HOT SHOT DEBUT	1	KEITH ANDERSON ARISTA NASHVILLE 66294/RLG (16.98)	Three Chord Country And American Rock & Roll	13	13
14	15	13	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	5	1
15	14	12	TOBY KEITH DREAMWORKS 002323/UMGN (13.98)	Greatest Hits 2	2	2
16	19	18	MARTINA MCBRIDE RCA 54207/RLG (18.98/11.98)	Martina	1	1
17	16	14	TRACE ADKINS CAPITOL 64512 (18.98)	Songs About Me	1	1
18	5	7	BUDDY JEWELL COLUMBIA 92873/SONY MUSIC (18.98)	Times Like These	5	1
19	17	15	MONTGOMERY GENTRY COLUMBIA 90558/SONY MUSIC (18.98)	You Do Your Thing	2	1
20	22	19	LEE ANN WOMACK MCA NASHVILLE 003073*/UMGN (13.98)	There's More Where That Came From	3	1
21	20	17	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires	2	1
22	21	20	BLAKE SHELTON WARNER BROS. 48728/WRN (18.98)	Blake Shelton's Barn & Grill	3	1
23	18	16	MIRANDA LAMBERT EPIC 92026/SONY MUSIC (12.98)	Kerosene	1	1
24	23	24	JEFF BATES RCA 67071/RLG (17.98/11.98)	Rainbow Man	14	1
25	24	22	BROOKS & DUNN ARISTA NASHVILLE 63271/RLG (18.98)	The Greatest Hits Collection II	2	1
26	28	29	LEANN RIMES CURB 78859 (18.98)	This Woman	2	1
27	25	21	CRAIG MORGAN BROKEN BOW 75472 (17.98)	My Kind Of Livin'	7	1
28	32	34	PACE SETTER REBA MCENTIRE MCA NASHVILLE 000451/UMGN (13.98/8.98)	Room To Breathe	4	1
29	29	26	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17.98)	Lonely Runs Both Ways	6	1
30	27	23	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98)	Josh Gracin	2	1
31	NEW	1	SHELLY FAIRCHILD COLUMBIA 90355/SONY MUSIC (11.98)	Ride	31	1
32	26	25	BLAINE LARSEN GIANTS LAYER/BNA 66012/RLG (17.98)	Off To Join The World	14	1
33	36	37	ALAN JACKSON ARISTA NASHVILLE 54860/RLG (18.98)	Greatest Hits Volume II	6	1
34	31	28	WILLIE NELSON LOST HIGHWAY/HIP-O/UTV 002300/UME (13.98)	Songs	13	1
35	45	43	JAMIE O'NEAL CAPITOL 79894 (18.98)	Brave	6	1
36	33	31	DIERKS BENTLEY CAPITOL 39814 (18.98/12.98)	Dierks Bentley	4	1
37	30	27	DWIGHT YOAKAM REPRISE 78964/RHINO (18.98)	The Very Best Of Dwight Yoakam	10	1
38	39	35	RANDY TRAVIS WARNER BROS. 78996/RHINO (18.98)	The Very Best Of Randy Travis	10	1
39	NEW	1	BILLY GILMAN IMAGE 2694 (15.98)	Everything And More	39	1
40	35	33	TERRI CLARK MERCURY 001906/UMGN (13.98)	Greatest Hits 1994-2004	4	1
41	50	44	TOBY KEITH DREAMWORKS 450435/UMGN (18.98/12.98) Ⓢ	Shock'n Y'All	4	1
42	41	32	BILLY DEAN CURB 78662 (18.98)	Let Them Be Little	8	1
43	34	41	PHIL VASSAR ARISTA NASHVILLE 61591/RLG (17.98)	Shaken Not Stirred	10	1
44	42	42	LEANN RIMES CURB 78829 (18.98)	Greatest Hits	3	1
45	37	36	ANDY GRIGGS RCA 59630/RLG (16.98)	This I Gotta See	7	1
46	38	38	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	29	1
47	49	45	LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (18.98) Ⓢ	Greatest Hits	3	1
48	44	39	JIMMY BUFFETT MAILBOAT/RCA 62270/RLG (18.98)	License To Chill	1	1
49	52	50	ALAN JACKSON ARISTA NASHVILLE 63103/RLG (18.98)	What I Do	1	1
50	48	51	SARA EVANS RCA 67074/RLG (18.98/12.98)	Restless	3	1
51	47	46	DIXIE CHICKS MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98)	Top Of The World Tour Live	3	1
52	46	30	LORETTA LYNN INTERSCOPE 002513 (13.98)	Van Lear Rose	2	1
53	58	53	LONESTAR BNA 59751/RLG (18.98)	Let's Be Us Again	2	1
54	51	49	LONESTAR BNA 67076/RLG (18.98/12.98)	From There To Here: Greatest Hits	1	1
55	53	47	JO DEE MESSINA CURB 78790 (18.98)	Greatest Hits	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	43	40	JULIE ROBERTS MERCURY 001902/UMGN (13.98/8.98)	Julie Roberts	9	1
57	56	55	ANNE MURRAY STRAIGHTWAY 63231 (22.98)	All Of Me	13	1
58	55	54	SHEDAISY LYRIC STREET 165044/HOLLYWOOD (18.98)	Sweet Right Here	2	1
59	57	52	TRACE ADKINS CAPITOL 40517 (18.98/12.98)	Comin' On Strong	3	1
60	54	48	TRACE ADKINS CAPITOL 81512 (18.98/10.98)	Greatest Hits Collection, Volume I	1	1
61	65	67	ELVIS PRESLEY RCA 64196/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Elvis: Ultimate Gospel	30	1
62	RE-ENTRY	21	RANDY TRAVIS WORD CURB 86348/WARNER BROS. (18.98)	Passing Through	23	1
63	40	58	SOUNDTRACK UNIVERSAL SOUTH 004337 (13.98)	Nashville Star 2005 Finalists	40	1
64	59	57	DARRYL WORLEY DREAMWORKS 002322/UMGN (13.98)	Darryl Worley	12	1
65	63	59	ALABAMA RCA 64196/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Ultimate Alabama: 20 #1 Hits	10	1
66	61	56	JEFF FOXWORTHY WARNER BROS. 73903/RHINO (18.98 CD/DVD) Ⓢ	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	1
67	62	60	GARY ALLAN MCA NASHVILLE 000111/UMGN (13.98/8.98)	See If I Care	2	1
68	67	64	JOE NICHOLS UNIVERSAL SOUTH 002514 (13.98)	Revelation	3	1
69	RE-ENTRY	19	RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (18.98)	Worship & Faith	9	1
70	70	68	CONWAY TWITTY MCA NASHVILLE-UTV 003084/UME (13.98)	25 Number Ones	29	1
71	NEW	1	THE WRIGHTS ACR/RCA 67695/RLG (11.98)	Down This Road	71	1
72	66	61	SOUNDTRACK JACK/WARNER BROS. 48930/WRN (18.98)	Blue Collar Comedy Tour Rides Again	10	1
73	69	65	TRACY BYRD BNA 64861/RLG (18.98)	Greatest Hits	14	1
74	64	63	BILL ENGVALL JACK/WARNER BROS. 48815/WRN (13.98)	A Decade Of Laughs	27	1
75	RE-ENTRY	27	JOHN DENVER RCA 60764/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Definitive All-Time Greatest Hits	9	1

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	24	#1 ALISON KRAUSS + UNION STATION 24 WKS ROUNDER 610525	Lonely Runs Both Ways	6
2	2	9	RHONDA VINCENT AND THE RAGE ROUNDER 610553	Ragin' Live	1
3	3	65	OLD CROW MEDICINE SHOW NETTWERK 30349	O.C.M.S.	1
4	12	6	CHARLIE DANIELS BLUE HAT 9823/KOCH	A Gospel Bluegrass Collection: Songs From The Longleaf Pine	1
5	6	32	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD	Brand New Strings	1
6	7	79	VARIOUS ARTISTS GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	1
7	5	7	SOUNDTRACK DUALTONE 01201	The Appalachians	1
8	RE-ENTRY	1	KING WILKIE REBEL 1802	Broke	1
9	9	79	VARIOUS ARTISTS GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	1
10	10	42	STEVE IVEY MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel	1
11	8	18	VARIOUS ARTISTS CMH 8863	Pickin' On Vince Gill: A Bluegrass Tribute	1
12	13	6	DOYLE LAWSON & QUICKSILVER ROUNDER 610557	You Gotta Dig A Little Deeper	1
13	11	3	BILL MONROE AND HIS BLUE GRASS BOYS DECCA/MCA/CHRONICLES 004424/UME	The Definitive Collection	1
14	NEW	1	STEVE IVEY MADACY CHRISTIAN 50995/MADACY	Bluegrass Revival	1
15	14	3	STEVE IVEY MADACY CHRISTIAN 50472/MADACY	Best Of Bluegrass	1

BETWEEN THE BULLETS

ANDERSON PICKS A WINNER

On the wings of his debut single, "Pickin' Wildflowers," newcomer Keith Anderson's "Three Chord Country and American Rock & Roll" moves more than 16,000 copies, good for the Hot Shot Debut at No. 13 on Top Country Albums and a No. 71 arrival on The Billboard 200. "Wildflowers" is an unapologetic romp about outdoor lovemaking, which climbs 26-25 in its 22nd chart week on Hot Country Songs (11 million audience impressions at 116 monitored stations, up 1.1 million). Elsewhere on Top Country Albums, new

starts by Shelly Fairchild, Billy Gilman and the Wrights help lift volume 8% over the prior week. Mother's Day gift-giving gives added steam to Greatest Gainer Rascal Flatts (43%) and Pacesetter Reba McEntire (59%), while a holiday-themed single brings Randy Travis back at No. 62. —Wade Jessen



MAY 21 2005 COUNTRY Billboard



HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	5	MY GIVE A DAMN'S BUSTED B. GALLUMORE, T. MCGRAW (J. DUFFIE, T. SHAPIRO, T. MARTIN)	Jo Dee Messina CURB		1
2	2	6	HOMEWRECKER M. WRIGHT, J. SCAIFE (G. WILSON, R. RUTHERFORD, G. TEREN)	Gretchen Wilson EPIC/EMN		2
3	3	12	MAKING MEMORIES OF US D. HUFF, K. URBAN (R. CROWELL)	Keith Urban CAPITOL		3
4	7	9	WHAT'S A GUY GOTTA DO B. ROWAN (J. NICHOLS, K. LOVELACE, D. SAMPSON)	Joe Nichols UNIVERSAL SOUTH		4
5	5	7	IF HEAVEN R. SCRUGGS (G. PETERS)	Andy Griggs RCA		5
6	8	8	SONGS ABOUT ME S. HENDRICKS (S. SMITH, E. HILL)	Trace Adkins CAPITOL		6
7	1	11	LOT OF LEAVIN' LEFT TO DO B. BEAVERS (B. BEAVERS, D. RUTTAN, D. BENTLEY)	Dierks Bentley CAPITOL		7
8	3	4	THAT'S WHAT I LOVE ABOUT SUNDAY C. MORGAN, P. O'DONNELL (A. DORSEY, M. NARMORE)	Craig Morgan BROKEN BOW		1
9	6	2	ANYTHING BUT MINE B. CANNON, K. CHESNEY (S. CARUSOE)	Kenny Chesney BNA		1
10	4	1	IT'S GETTING BETTER ALL THE TIME K. BROOKS, R. DUNN, M. WRIGHT (R. BOWMAN, D. COOK)	Brooks & Dunn ARISTA NASHVILLE		1
11	13	17	FAST CARS AND FREEDOM M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOX, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET		11
12	17	16	YOU'LL BE THERE T. BROWN (C. MAYO)	George Strait MCA NASHVILLE		12
13	13	3	GONE J. STEELE (B. DIPIERO, J. STEELE)	Montgomery Gentry COLUMBIA		3
14	14	13	BABY GIRL G. FUNDIS (K. BUSH, K. HALL, J. NETTLES, T. BLESER)	Sugarland MERCURY		2
15	16	17	DRUGS OR JESUS B. GALLUMORE, T. MCGRAW, D. SMITH (B. JAMES, A. MAYO, T. VERGES, C. LINDSEY)	Tim McGraw CURB		14
16	18	18	CLASS REUNION (THAT USED TO BE US) D. HUFF (R. MCDONALD, F. J. MYERS, D. PFRIMMER)	Lonestar BNA		16
17	19	19	I'LL TAKE THAT AS A YES (THE HOT TUB SONG) F. ROGERS, P. VASSAR (J. MCELROY, V. MELAMED)	Phil Vassar ARISTA NASHVILLE		17
18	12	10	HONKY TONK U J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS		8
19	22	25	SOMETHING MORE G. FUNDIS (K. HALL, J. NETTLES, K. BUSH)	Sugarland MERCURY		19
20	21	20	AIR POWER LONG, SLOW KISSES B. CHANCEY, K. BEARD, D. MALLOY (J. BATES, G. BRADBERRY, B. HAYSLIP)	Jeff Bates RCA		20
21	23	22	IF SOMETHING SHOULD HAPPEN F. ROGERS (J. BROWN, D. TURNBULL, D. DEMAY)	Darryl Worley DREAMWORKS		21
22	20	21	BIG TIME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, A. APARO)	Big & Rich WARNER BROS./WRN		22
23	24	23	GOODBYE TIME B. BRADDOCK (R. MURRAY, J. D. HICKS)	Blake Shelton WARNER BROS./WRN		23
24	25	24	DON'T ASK ME HOW I KNOW J. SCAIFE, B. PINSON (B. PINSON, B. BUTLER, B. JONES)	Bobby Pinson RCA		24
25	26	22	PICKIN' WILDFLOWERS J. STEELE (K. ANDERSON, J. RICH, K. WILLIAMS)	Keith Anderson ARISTA NASHVILLE		2
26	31	38	KEG IN THE GLOCK B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA		26
27	27	8	THE TALKIN' SONG REPAIR BLUES K. STEGALL (D. LINDE)	Alan Jackson ARISTA NASHVILLE		27
28	28	16	DON'T WORRY 'BOUT A THING D. HUFF, SHEDDAISY (K. OSBORN, J. DEERE)	Shedaisy LYRIC STREET		26
29	30	30	MY SISTER R. MCENTIRE, B. CANNON, N. WILSON (R. DEAN, B. BAKER, A. DALLEY)	Reba McEntire MCA NASHVILLE		28
30	29	12	BABY DOLL D. GEHMAN (P. GREEN, R. THOMAS)	Pat Green REPUBLIC/UNIVERSAL/MERCURY		28

Up 3.3 million audience impressions, Urban takes second-largest gain on the chart to score his 10th top five single.

Bentley's third top 10 gains 2.5 million impressions. His second album, released May 10, will arrive on Top Country Albums next issue.



Bates' song gains 416,000 audience impressions. Achieves Airpower in 34th chart week.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	32	3	HELP SOMEBODY M. WRIGHT, J. SCAIFE (K. RAINES, J. STEELE)	Van Zant COLUMBIA		30
32	33	15	IT'S A HEARTACHE C. HOWARD (R. SCOTT, S. WOLFE)	Trick Pony ASYLUM-CURB		32
33	34	15	IF SHE WERE ANY OTHER WOMAN G. FUNDIS (B. BEAVERS, K. LOVELACE, C. HARRINGTON)	Buddy Jewell COLUMBIA		33
34	36	7	SOMEBODY'S HERO K. STEGALL (J. D. NEAL, S. SMITH, E. HILL)	Jamie O'Neal CAPITOL		34
35	41	6	ALCOHOL F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		35
36	35	4	PROBABLY WOULDN'T BE THIS WAY D. HUFF (J. KENNEDY, T. KIDD)	LeAnn Rimes ASYLUM-CURB		34
37	HOT SHOT DEBU	1	GREATEST GAINER AS GOOD AS I ONCE WAS J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS		37
38	38	4	GEORGIA RAIN G. FUNDIS (E. HILL, K. ROCHELLE)	Trisha Yearwood MCA NASHVILLE		3
39	40	3	SOMETHING LIKE A BROKEN HEART J. STROUD, J. HANNA, J. MCEUEN (J. HANNA, R. REYNOLDS, A. MILLER)	Hanna-McEuen MCA NASHVILLE		36
40	37	15	WAITIN' ON THE WONDERFUL C. LINDSEY, T. VERGES (ANGELO, D. BERG, H. LINDSEY)	Aaron Lines BNA		36
41	48	7	A REAL FINE PLACE TO START S. EVANS, M. BRIGHT (R. FOSTER, G. DUCAS)	Sara Evans RCA		4
42	43	4	HICKTOWN M. KNOX (V. MCGHEE, J. RICH, B. KENNY)	Jason Aldean BROKEN BOW		48
43	42	4	STAY WITH ME (BRASS BED) M. WILLIAMS (B. JAMES, T. MCBRIDE, J. HUGHES)	Josh Gracin LYRIC STREET		42
44	46	18	HILLBILLIES R. LANDIS, G. MCDOWELL (B. SEALS, K. PLUSH, G. MCDOWELL)	Hot Apple Pie DREAMWORKS		42
45	44	6	BRING ME DOWN F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert EPIC/EMN		44
46	39	12	I SEE ME B. J. WALKER, JR., T. TRITT (C. BEATHARD, C. MOHR)	Travis Tritt COLUMBIA		32
47	45	5	4TH OF JULY D. COBB, T. BROWN (S. JENNINGS)	Shooter Jennings Featuring George Jones UNIVERSAL SOUTH		45
48	56	9	NO ONE'LL EVER LOVE ME B. CANNON (C. BAKERT, S. BAKER, K. SHIVER)	Rebecca Lynn Howard ARISTA NASHVILLE		48
49	49	3	HE OUGHTA KNOW THAT BY NOW B. GALLUMORE (J. SPILLMAN, C. INGERSOLL)	Lee Ann Womack MCA NASHVILLE		49
50	54	5	DREAM BIG J. DEERE (R. SHUPE)	Ryan Shupe & The Rubber Band CAPITOL		50
51	50	19	THE GOOD LIFE F. ROGERS (T. WILLMON, B. PINSON)	Trent Willmon COLUMBIA		48
52	52	16	ALABAMA M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, T. ROBERSON)	Cross Canadian Ragweed UNIVERSAL SOUTH		46
53	51	4	BILLY'S GOT HIS BEER GOGGLES ON E. SILVER (M. MOBLEY, P. WHITE)	Neal McCoy 903		51
54	47	18	SKIN RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HENRY)	Rascal Flatts LYRIC STREET		11
55	NEW	1	I AIN'T NO QUITTER R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY		55
56	NEW	1	SOMETHING TO BE PROUD OF J. STEELE (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA		56
57	NEW	1	REDNECK YACHT CLUB C. MORGAN, P. O'DONNELL (T. SHEPHERD, S. WILLIAMS)	Craig Morgan BROKEN BOW		57
58	57	10	TONIGHT'S NOT THE NIGHT R. FOSTER (R. ROGERS, R. FOSTER)	Randy Rogers Band SMITH ENTERTAINMENT		43
59	RE-ENTRY	18	SOMEWHERE BETWEEN TEXAS AND MEXICO D. GEHMAN (T. SUMMARI, I. KELLEY)	Pat Green REPUBLIC/UNIVERSAL/MERCURY		42
60	58	3	GO HOME L. MILLER (J. COLLINS, C. WRIGHT)	Steve Holy CURB		58

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist
1	1	10	IF SHE WERE ANY OTHER WOMAN BUDDY JEWELL (COLUMBIA/SONY MUSIC)	Buddy Jewell
2	3	26	RESTLESS ALISON KRAUSS + UNION STATION (ROUNDER)	Alison Krauss + Union Station
3	3	7	HURT JOHNNY CASH (AMERICAN/LOST HIGHWAY)	Johnny Cash
4	4	36	BABY GIRL SUGARLAND (MERCURY/UMGN)	Sugarland
5	7	26	YOU DON'T LIE HERE ANYMORE SHELLY FAIRCHILD (COLUMBIA/SONY MUSIC)	Shelly Fairchild
6	5	2	THE BUMPER OF MY S.U.V. CHELY WRIGHT (PAINTED RED)	Cheley Wright
7	10	5	WILD WEST SHOW BIG & RICH (WARNER BROS./WRN)	Big & Rich
8	2	32	HELP POUR OUT THE RAIN (LACEY'S SONG) BUDDY JEWELL (COLUMBIA/SONY MUSIC)	Buddy Jewell
9	RE-ENTRY	1	I MEANT TO BRAD COTTER (EPIC/SONY MUSIC)	Brad Cotter
10	8	19	VIVA LAS VEGAS THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)	The Grascals with Dolly Parton

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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 charts 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. All rights reserved. HITPREDICTOR: © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC. ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS KEITH'S 'GOOD' START

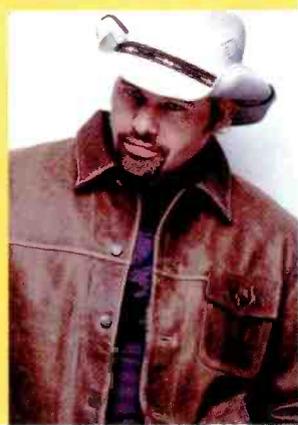
With the lead single of Toby Keith's forthcoming album, "Honkytonk University," still inside the top 20, the second single, "As Good As I Once Was," starts at No. 37 with 4.5 million audience impressions. It is his fourth arrival in the chart's top 40, with spins detected at 88 of our 118 monitored stations.

Just as the new single starts its chart run, "Honky Tonk U" slides 12-18 in its 15th chart week after peaking at No. 8 in the April 30 issue.

Although the new track makes an enviable chart splash, Keith's three previous top 40 starts were more impressive. He achieved his highest bow in the Aug. 14, 2004, issue when "Stays in Mexico" blew in at No. 27, and he scored a pair of No. 30 beginnings with "I Love This Bar" (Aug. 30, 2003) and the aforementioned "Honky Tonk U" (Feb. 12).

The first two singles should help Keith make a healthy debut with "Honkytonk University," due May 17. It is his first full-length studio album since "Shock 'N Y'all," which started atop The Billboard 200 in 2003.

—Wade Jessen



HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank
☆ TRISHA YEARWOOD Georgia Rain MCA NASHVILLE (85.0)	28
☆ SARA EVANS A Real Fine Place To Start RCA (81.3)	41
KEITH URBAN Making Memories Of Us CAPITOL (77.8)	3
JOE NICHOLS What's A Guy Gotta Do UNIVERSAL SOUTH (80.2)	4
ANDY GRIGGS If Heaven RCA (94.8)	5
TRACE ADKINS Songs About Me CAPITOL (79.5)	6
GEORGE STRAIT You'll Be There MCA NASHVILLE (85.0)	12
TIM MCGRAW Drugs Or Jesus CURB (78.8)	15
PHIL VASSAR I'll Take That As A Yes (The Hot Tub Song) ARISTA NASHVILLE (82.4)	17
JEFF BATES Long Slow Kisses RCA (97.1)	20
DARRYL WORLEY If Something Should Happen DREAMWORKS (76.1)	21
BLAKE SHELTON Goodbye Time WARNER BROS. (77.8)	23
KEITH ANDERSON Pickin' Wildflowers ARISTA NASHVILLE (75.1)	25
REBA MCENTIRE My Sister MCA NASHVILLE (80.1)	29
TRICK PONY It's A Heartache ASYLUM-CURB (80.5)	32
BUDDY JEWELL If She Were Any Other Woman COLUMBIA (82.3)	33
JAMIE O'NEAL Somebody's Hero CAPITOL (75.7)	34
LEANN RIMES Probably Wouldn't Be This Way ASYLUM-CURB (73.3)	36



LATIN

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
2	2	OBSESION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
3	3	VIVEME	LAURA PAUSINI (WARNER LATINA)
4	11	ALGO MAS	LA 5A ESTACION (SONY DISCOS)
5	6	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (SONY DISCOS)
6	4	COMO PUDISTE	OBIE BERMUDEZ (EMI LATIN)
7	5	CONTRA VIENTOS Y MAREAS	CHAYANNE (SONY DISCOS)
8	8	PORQUE ES TAN CRUEL EL AMOR	RICARDO ARJONA (SONY DISCOS)
9	14	BANDOLERO	OLGA TANON (SONY DISCOS)
10	7	EN SOLEDAD	JIMENA (UNIVISION)
11	10	VOLVERTE A VER	JUANES (SURCO/UNIVERSAL LATINO)
12	9	AMOR DEL BUENO	REYLI (SONY DISCOS)
13	12	TE BUSCARIA	CHRISTIAN CASTRO (ARIELA/BMG LATIN)
14	13	TOCANDO FONDO	KALIMBA (SONY DISCOS)
15	15	QUE LASTIMA	ALEJANDRO FERNANDEZ (SONY DISCOS)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
2	4	OLGA TANON	UNA NUEVA MUJER (SONY DISCOS)
3	2	CHAYANNE	DESDE SIEMPRE (SONY DISCOS)
4	1	LA SECTA	CONSEJO (UNIVERSAL LATINO)
5	3	CAFE TACUBA	UN VIAJE (UNIVERSAL LATINO)
6	6	REYLI	EN LA LUNA (SONY DISCOS)
7	5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	DUETOS (EMI LATIN)
8	7	RBD	REBELOE (EMI LATIN)
9	8	MANA	ECLIPSE (WARNER LATINA)
10	12	MARCO ANTONIO SOLIS	RAZON DE SOBRA (FONOVISA/UG)
11	9	JULIETA VENEGAS	SI (ARIELA/BMG LATIN)
12	10	PAULINA RUBIO	PAU-LATINA (UNIVERSAL LATINO)
13	16	MARC ANTHONY	AMAR SIN MENTIRAS (SONY DISCOS)
14	15	RICARDO ARJONA	SOLO (SONY DISCOS)
15	11	LA 5A ESTACION	FLORES DE AQUILEIR (SONY DISCOS)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	LO QUE PASO, PASO	DADDY YANKEE (EL CARTEL/VI)
2	1	SE FUE Y ME DEJO	ISMAEL MIRANDA FEATURING CHEKA & ANDY MONTANEZ (SGZ)
3	3	LA CAMISA NEGRA	JUANES (SURCO/UNIVERSAL LATINO)
4	4	MAJOR QUE YO	BABY RANKS, DADDY YANKEE, TONY TUN TUN, WISIR, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
5	8	HASTA EL FIN	MONCHY & ALEXANDRA (J&N)
6	16	BANDOLERO	OLGA TANON (SONY DISCOS)
7	9	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (SONY DISCOS)
8	7	LA BODA	AVENTURA (PREMIUM LATIN)
9	6	VALIO LA PENA	MARC ANTHONY (SONY DISCOS)
10	11	VEN TU	DOMENIC M (J&N)
11	18	TODO ES MENTIRA	FRANKIE NEGRO (SGZ)
12	2	EN SOLEDAD	JIMENA (UNIVISION)
13	13	LAMENTO BOLIVIANO	AMARFIS Y LA BANDA DE ATAKA (AMARFIS/J&N)
14	14	RESISTIRE	TONO ROSARIO (UNIVERSAL LATINO)
15	10	DONCELLA	ZION & LENOX (WHITE LION/SONY DISCOS)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
2	1	LUNYTUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
3	1	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
4	1	DON OMAR	THE LAST DON (VI/MACHETE)
5	1	VARIOUS ARTISTS	THE HITMAKERS OF REGGAETON (VI/MACHETE)
6	1	VARIOUS ARTISTS	REGGAETON CLUB ANTHEMS (FLOW/MACHETE/UNIVERSAL LATINO)
7	1	DON OMAR	THE LAST DON: LIVE, VOL. 1 (VI/MACHETE)
8	1	DADDY YANKEE	ANDIA LE TOCA AL CANGRIL LIVE (EL CARTEL/VI/MACHETE)
9	1	LUNYTUNES	LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)
10	1	VICO C	DESAHOGO (EMI LATIN)
11	1	VARIOUS ARTISTS	LOS PATRONES DEL REGGAETON (UNIVISION/UG)
12	1	VARIOUS ARTISTS	REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)
13	1	ELIEL	EL QUE HABLA CON LAS MANOS (VI/MACHETE)
14	1	VARIOUS ARTISTS	REGGAETON CON GASOLINA (MADACY LATINO/MADACY)
15	1	JOHNNY PREZ	THE PREZIDENT (DIAMOND/SONY DISCOS)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	HOY COMO AYER	CONJUNTO PRIMAVERA (FONOVISA)
2	6	NI EN DEFENSA PROPIA	LOS TEMERARIOS (FONOVISA)
3	2	LA SORPRESA	LOS TIGRES DEL NORTE (FONOVISA)
4	3	AIRE	INTOCABLE (EMI LATIN)
5	4	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO (DISA)
6	5	VOLVERE	K-PAZ DE LA SIERRA (UNIVISION)
7	8	ESTA LLORANDO MI CORAZON	BETO Y SUS CANARIOS (DISA)
8	7	SI LA QUIERES	LOS HOROSCOPOS DE DURANGO (PROCAN/DISA)
9	10	NO ME QUEDA MAS	PALOMO (DISA)
10	9	ERES DIVINA	PATRULLA 81 (DISA)
11	11	YO ME QUEDA SIN NADIE	LA AUTORIDAD DE LA SIERRA (DISA)
12	12	PERDONA MIS ERRORES	EL COYOTE Y SU BANDA TIERRA SANTA (UNIVISION)
13	16	LO MEJOR FUE PERDERTE	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO (SONY DISCOS)
14	15	LUNA LLENA	LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
15	14	MANANA QUE YA NO ESTES	GRUPO INNOVACION (GARMEX/FONOVISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	PATRULLA 81	DIVINAS (DISA)
2	2	LOS TIGRES DEL NORTE	DIRECTO AL CORAZON (FONOVISA/UG)
3	3	VICENTE FERNANDEZ	MIS CORRIDOS CONSENTIDOS (SONY DISCOS)
4	4	GRUPO MONTEZ DE DURANGO	Y SIGUE LA MATA DANDO (DISA)
5	6	ANA BARBARA/JENNIFER PENA	CONFESSIONES (FONOVISA/UG)
6	12	VARIOUS ARTISTS	REGALO PARA MI MADRE (DISA)
7	7	INTOCABLE	X (EMI LATIN)
8	7	CONJUNTO PRIMAVERA/BANDA EL RECODO	20 LLEGADORAS (UNIVISION/UG)
9	1	VARIOUS ARTISTS	MADRECITA MIA (FONOVISA/UG)
10	9	DJ TEPEHUANES	DURANGUENSE MIX 2005 (DISA)
11	5	LOS HOROSCOPOS DE DURANGO	Y SEGUIROS CON DURANGUENSES!! (DISA)
12	15	LUIS MIGUEL	MEXICO EN LA PIEL (WARNER LATINA)
13	10	LOS TEMERARIOS	LA MEJOR...COLECCION (DISA)
14	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
15	14	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)

Billboard DANCE

MAY 21 2005

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	IT'S LIKE THAT (D. MORALES REMIXES)	MARIAH CAREY ISLAND 004621/DJMG
2	4	HERE I AM	DAVID MORALES WITH TAMRA KEENAN DMI 026/ULTRA
3	5	I'LL BE YOUR FREAK	NORITZ COTTO PRESENTS SINSATION! DEFINITIVE 005/ESNTION
4	7	MOST PRECIOUS LOVE	BLAZE PRESENTS U.O.U.F. FEATURING BARBARA TUCKER KING STREET 1209
5	9	WORKOUT	RUPAUL RUCCO 032
6	10	LIFT IT UP	INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY
7	1	EVERYTHING	KASKADE DM 174
8	3	I NEED YOU	FRIBURN & URUK TOMMY BOY SILVER LABEL 2467/TOMMY BOY
9	17	ONE WORD (COX/RIZZO MIXES)	KELLY OSBOURNE SANCTUARY 04751
10	13	TIRED OF BEING SORRY (DUMMIES/PHOTEK REMIXES)	RINGSIDE FLAWLESS PROMO/GEFFEN
11	16	YOU ARE EVERYTHING (VASQUEZ/FORD/MIG MIXES)	VANESSA WILLIAMS LAVA 93705
12	8	SORROW	BOBBY O RADIKAL 99214
13	6	MR. BRIGHTSIDE (J. LU CONTI/LINDBERGH PALACE MIXES)	THE KILLERS ISLAND 004170/DJMG
14	23	WHAT HAPPENS TOMORROW (RAUHOFFER MIXES)	DURAN DURAN EPIC PROMO
15	18	ROBOT ROCK	DAFT PUNK VIRGIN 68789
16	11	FILTHY GORGEOUS	SCISSOR SISTERS A TOUCH OF CLASS/UNIVERSAL 015/UMRG
17	25	I FEEL YOU	SCHILLER FEATURING HEPPNER RADIKAL 99213
18	12	SET IT FREE	JASON WALKER JWM 024
19	26	KRAFTY	NEW ORDER WARNER BROS. 42800
20	27	FEVER (A. FREELAND REMIXES)	SARAH VAUGHAN VERVE 004331
21	35	POWER PICK	MOTHER AND FATHER (P. RAUHOFFER REMIX) MADONNA MAVERICK/WARNER BROS. 1295/STAR 69

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	3	LIVE YOU ALL OVER	TOKY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY
27	37	THE ONLY ONE	TODD GARDNER FEATURING SHAWNEE TAYLOR TWEAK'D 0011
28	22	GET RIGHT (L. VEGA REMIX)	JENIFER LOPEZ EPIC 71896
29	41	LONELY NO MORE	ROB THOMAS MELISMA PRMO/ATLANTIC
30	39	YOU TURN IT ON	JIM VERRARDOS KOCH PROMO
31	14	WHATEVER (MR. MIG MIX)	JILL SCOTT HIDDEN BEACH PROMO/EPIC
32	40	SOUND OF THE DRUM	SUZANNE PALMER STAR 69 1297
33	28	RAINSONG	DON PHILIP LIZA 001
34	38	MORE THAN THIS	MADISON PARK VS. LENNY B. BASICLUX 1618
35	15	CALL ME	ANNA VISSI VANILLA PROMO/MODA
36	31	NU NU (YEAH YEAH)	FANNYPACK TOMMY BOY 2465
37	30	IT'S ALL GOOD (SCUMFROG & N. SKATEN MIXES)	FANTASIA J 67202/RMG
38	43	RUNAWAY	LOVESKY FEATURING MICHAEL SIMONE CURVVE 004
39	46	HOLLYWOOD SWINGIN'	KOOL & THE GANG FEATURING JAMIROQUAI SANCTUARY URBAN PROMO
40	47	DOESN'T REALLY MATTER	MURK TOMMY BOY SILVER LABEL 2475/TOMMY BOY
41	32	LEAD GUITAR	AXWELL SUBMENTAL/ZYX PROMO/WAAKO
42	44	THAT'S THE WAY I LIKE IT	OFFER NISSIM FEATURING MAYA STAR 69 1275
43	24	WANT MY BODY	PIER PRESSURE TWEAK'D 0006
44	ROB NOT RENTY	AS I AM	DEEPA SOUL JWM PROMO
45	33	SINCE U BEEN GONE (NEVINS MIXES)	KELLY CLARKSON RCA PROMO/RMG
46	NEW	VOODOO	AMBER JMCIA PROMO/SOUND ADVISORS
47	NEW	50 WAYS TO LEAVE YOUR LOVER	PILLMET BIG3 36774
48	NEW	KILLIN' ME (WHERE DID I GO WRONG)	JENNA DREY AUDIO ONE 522401
49	NEW	THE MUSIC	K&S PROJECT FEATURING SHELBY STAR 69 1294
50	36	EMBALLA (LOUIE VEGA REMIXES)	CIRQUE DU SOLEIL CIRQUE DU SOLEIL IMPORT

HOT DANCE SINGLE SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
2	15	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
3	3	ONE WORD	KELLY OSBOURNE SANCTUARY 04751
4	NEW	KRAFTY	NEW ORDER WARNER BROS. 42800
5	1	IT'S LIKE THAT (D. MORALES REMIXES)	MARIAH CAREY ISLAND 004621/DJMG
6	NEW	GIRL	DESTINY'S CHILLO COLUMBIA 70384/SONY MUSIC
7	9	GET RIGHT (L. VEGA REMIX)	JENIFER LOPEZ EPIC 71896/SONY MUSIC
8	4	DON'T SAY YOU LOVE ME	ERASURE MUTE 9285
9	6	TEMPTED TO TOUCH (REMIXES)	RUPAUL ATLANTIC 93646/AG
10	5	EVERYTHING	KASKADE DM 174
11	2	THE DISTRICT SLEEPS ALONE TONIGHT	THE POSTAL SERVICE SUB POP 70614
12	7	ROBOT ROCK	DAFT PUNK VIRGIN 68789/ASTRALWERKS
13	25	LIFT IT UP	INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY
14	11	SOLDIER/LOSE MY BREATH	DESTINY'S CHILLO FEATURING T.I. & LIL WAYNE COLUMBIA 70781/SONY MUSIC
15	13	GALVANIZE	THE CHEMICAL BROTHERS FEATURING D-TIP FREEFESTIVE DUST 75599/ASTRALWERKS
16	19	SOUND OF THE DRUM	SUZANNE PALMER STAR 69 1297
17	3	TURN ME ON (REMIXES)	KEVIN LYTTLE ATLANTIC 88374/AG
18	17	NASTY GIRL	INAYA DAY STAR 69 1299
19	10	AVALON	JULIET ASTRALWERKS 70937/VIRGIN
20	16	BREATHE	ERASURE MUTE 9259
21	14	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
22	18	YOU ARE EVERYTHING	VANESSA WILLIAMS LAVA 93705/AG
23	23	WHEN THE DAWN BREAKS/I LIKE IT	NARCOTIC THRUST YOSHITOSHI 013/DEEP DISH
24	RE-ENTRY	LISTEN TO YOUR HEART	D.H.T. ROBBINS 72116
25	RE-ENTRY	LIMBO ROCK (REMIXES)	CHUBBY C & OD FEATURING INNER CIRCLE TEEC 28206

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SINCE U BEEN GONE	KELLY CLARKSON RCA/RMG
2	2	ONE WORD	KELLY OSBOURNE SANCTUARY
3	4	COME RAIN COME SHINE	JENNA CUNETTA ULTRA
4	3	CALL ME	ANNA VISSI VANILLA/MODA
5	5	LISTEN TO YOUR HEART	D.H.T. ROBBINS
6	9	SO MANY TIMES	GADJO SUBLIMINAL
7	7	ALL THIS TIME	JONATHAN PETERS PRESENTS SYLVER LOGAN SHARP ULTRA
8	6	IF YOU DON'T KNOW ME BY NOW	AUBREY ROBBINS
9	8	WHEN THE DAWN BREAKS	NARCOTIC THRUST YOSHITOSHI/DEEP DISH
10	11	PUT 'EM HIGH	STONEBRIDGE FEATURING THERESE ULTRA
11	16	AVALON	JULIET ASTRALWERKS/VIRGIN
12	14	INSPIRATION	IAN VAN DAHL ROBBINS
13	13	IT'S LIKE THAT	MARIAH CAREY ISLAND/DJMG
14	12	RICH GIRL	GWEN STEFANI FEATURING EVE INTERSCOPE
15	15	1, 2 STEP	CHARA FEATURING MISSY ELLIOTT SHO'NUFF-MUSICLINE/LAFACE/ZOMBA
16	10	I BELIEVE IN YOU	KYLIE MINOUGE CAPITOL
17	18	TRUE	RYAN CABRERA E.V.L.A./ATLANTIC
18	24	OBSESSION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH COLUMBIA
19	22	GET IT ON	INTENSIO PROJECT FEATURING LISA SCOTT-LEE ROBBINS
20	19	SOMEBODY TOLD ME	THE KILLERS ISLAND/DJMG
21	21	UNTIL YOU LOVE ME	4 STRINGS ULTRA
22	20	I'M DONE	KING BRAIN PRESENTS N.I.C. KING BRAIN/ARTEMIS
23	25	MR. BRIGHTSIDE	THE KILLERS ISLAND/DJMG
24	RE-ENTRY	FILTHY GORGEOUS	SCISSOR SISTERS UNIVERSAL/UMRG
25	RE-ENTRY	STAY	MYNT FEATURING KIM SOZZI ULTRA

MAY 21 2005 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	11	#1 LA CAMISA NEGRA <small>G. SANTIALLALLA, JUANES (JUANES)</small>	Juanes SURCO / UNIVERSAL LATINO	1
2	5	5	OBSESION (NO ES AMOR) <small>H. PEREZ (A. ROMEO SANTOS)</small>	Frankie J Featuring Baby Bash COLUMBIA / SONY DISCOS	2
3	2	4	HOY COMO AYER <small>J. GUILLEN (C. VILLALOBOS)</small>	Conjunto Primavera FONOVISA	1
4	4	3	AIRE <small>C. FLORES (J. L. ROSAS, J. E. CONTRERAS)</small>	Intocable EMI LATIN	1
5	6	7	LA TORTURA <small>S. MEBARAK R. L. MEJIA (S. MEBARAK R. L. FOCHDA)</small>	Shakira Featuring Alejandro Sanz SONY DISCOS	5
6	3	2	EN SOLEDAD <small>E. ESTEFAN JR., R. BARLOW (J. GALLEGOS, S. CLAYTON, BECERRIL)</small>	Jimena UNIVISION	2
7	11	30	NI EN DEFENSA PROPIA <small>A. A. ALBA (R. ORTEGA)</small>	Los Temerarios FONOVISA	7
8	8	14	VIVEME <small>D. PARISINI (J. BADIA, L. PAUSINI, B. ANTONACCI)</small>	Laura Pausini WARNER LATINA	8
9	12	32	BANDOLERO <small>J. L. MORIN, O. TANON, M. TEJADA (O. TANON, J. L. MORIN)</small>	Oiga Tanon SONY DISCOS	9
10	18	26	GREATEST GAINER ALGO MAS <small>A. AVILA (A. AVILA, N. JIMENEZ)</small>	La 5A Estacion SONY DISCOS	10
11	7	8	LA SORPRESA <small>LOS TIGRES DEL NORTE (R. E. TOSCANO)</small>	Los Tigres Del Norte FONOVISA	3
12	10	6	CONTRA VIENTOS Y MAREAS <small>R. L. TOLEDO (F. DE VITA)</small>	Chayanne SONY DISCOS	6
13	9	9	COMO PUDISTE <small>S. KRYG, J. SUMEILLAN (O. BERMUDEZ, J. C. PEREZ SOTO)</small>	Obie Bermudez EMI LATIN	6
14	14	13	PORQUE ES TAN CRUEL EL AMOR <small>R. ARJONA, C. CABRAL "JUNIOR" (R. ARJONA)</small>	Ricardo Arjona SONY DISCOS	2
15	13	12	ADIOS AMOR TE VAS <small>A. RAMIREZ CORRAL (J. GABRIEL)</small>	Grupo Montez De Durango DISA	9
16	17	16	VOLVERTE A VER <small>G. SANTIALLALLA, JUANES (JUANES)</small>	Juanes SURCO / UNIVERSAL LATINO	1
17	15	11	AMOR DEL BUENO <small>M. DOMM, R. BARBA (R. BARBA)</small>	Reyli SONY DISCOS	11
18	16	10	VOLVERE <small>K. PAZ DE LA SIERRA (C. NATILLI, M. RAMON, C. POLIZZY)</small>	K-Paz De La Sierra UNIVISION	6
19	19	17	TE BUSCARIA <small>R. PEREZ (C. CASTRO, O. JIRIBARREN, D. MONTES)</small>	Christian Castro ARIOLA / BMG LATIN	2
20	24	24	NO ME QUEDA MAS <small>PALOMO (R. VELA)</small>	Palomo DISA	20
21	21	22	TOCANDO FONDO <small>M. DOMM (M. DOMM, E. GUECHA)</small>	Kalimba SONY DISCOS	15
22	23	15	QUE LASTIMA <small>A. BAQUEIRO (J. FLORES)</small>	Alejandro Fernandez SONY DISCOS	15
23	20	21	SI LA QUIERES <small>LOS HOROSCOPOS DE DURANGO (A. B. QUINTANILLA III, R. VELA)</small>	Los Horoscops De Durango PROCAN / DISA	11
24	26	27	ERES DIVINA <small>A. RAMIREZ CORRAL (J. GABRIEL)</small>	Patrulla 81 DISA	24
25	27	25	EL AUTOBUS <small>PAGUILAR, M. CAZARES (FATO)</small>	Pepe Aguilar SONY DISCOS	17



Mexican crooner's 53rd hit on this chart.



Trio's first top 10 hit on this chart. Song moves 11-4 on Latin Pop Airplay.

Musica duranguense group's current album entered The Billboard 200 at No. 54.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	22	23	EN EL MISMO TREN <small>M. A. SOLIS (M. A. SOLIS)</small>	Marco Antonio Solis FONOVISA	22
27	42	2	HASTA EL FIN <small>M. D'LEON (B. MORILLO)</small>	Monchy & Alexandra J&N	27
28	32	33	VEN TU <small>GEO (W. BRAZOBAN)</small>	Domenic M J&N	28
29	28	19	LLEVAME <small>S. KRYG, S. SORAYA (SORAYA)</small>	Soraya EMI LATIN	15
30	47	45	LO QUE PASO, PASO <small>LUNY TUNES, E. LINO (R. AYALA, J. ORTIZ)</small>	Daddy Yankee EL CARTEL VI	25
31	31	31	SIN MIEDO A NADA <small>J. N. GOMEZ (A. UBAGO)</small>	Alex Ubago WARNER LATINA	31
32	35	16	YO ME QUEDE SIN NADIE <small>S. VALTIERREZ, J. L. CORRAL (M. EUSSE TOLEDO, F. RESTREPO)</small>	La Autoridad De La Sierra DISA	27
33	NEW	1	ECHAME A MI LA CULPA <small>L. MIGUEL (J. A. ESPINOSA)</small>	Luis Miguel WARNER LATINA	33
34	29	26	ALGO ESTA CAMBIANDO <small>C. SOROKIN, J. VENEGAS (J. VENEGAS, C. SOROKIN)</small>	Julietta Venegas ARIOLA / BMG LATIN	4
35	36	46	PERDONA MIS ERRORES <small>G. ALCARAZ, J. A. LEDEZMA (O. ORTIZ, V. O. DIAZ RODRIGUEZ)</small>	El Coyote Y Su Banda Tierra Santa UNIVISION	35
36	30	4	UNA CANCION PARA TI <small>K. SANTANDER, D. BETANCOURT (K. SANTANDER)</small>	Christian Castro BMG LATIN / SONY DISCOS	30
37	25	36	PRECISAMENTE AHORA <small>P. PINILLA, D. DE MARIA (D. DE MARIA)</small>	David De Maria WARNER LATINA	25
38	39	47	GASOLINA <small>LUNY TUNES (R. AYALA, E. DAVILA)</small>	Daddy Yankee EL CARTEL VI	17
39	46	41	LO MEJOR FUE PERDERTE <small>J. PRECIADO (R. E. DE LA MORA)</small>	Julio Preciado Y Su Banda Perla Del Pacifico SONY DISCOS	28
40	41	43	LUNA LLENA <small>M. QUINTERO LARA (M. QUINTERO LARA)</small>	Los Tucanes De Tijuana UNIVERSAL LATINO	40
41	44	2	MAYOR QUE YO <small>Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector LUNY TUNES (LUNY TUNES, R. AYALA, WISIN, YANDEL, H. "EL BAMBINO")</small>	Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector MAS FLOW / UNIVERSAL LATINO	41
42	45	4	REBELDE <small>C. LARA, M. DI CARLO (DJ KAFKA, M. DI CARLO)</small>	RBD EMI LATIN	42
43	34	42	SE FUE Y ME DEJO <small>S. GEORGE (J. L. PILOTO, S. GEORGE)</small>	Ismael Miranda Featuring Cheka & Andy Montañez SGZ	34
44	40	38	MANANA QUE YA NO ESTES <small>GRUPO INNOVACION (M. FLORES)</small>	Grupo Innovacion GARMEK / FONOVISA	38
45	38	2	Y LAS MARIPOSAS <small>J. M. FIGUEROA (J. M. FIGUEROA)</small>	Pancho Barraza MUSART / BALBOA	38
46	NEW	1	BAILA ESTA KUMBIA <small>A. B. QUINTANILLA III (A. B. QUINTANILLA III, PASTUDILLO)</small>	Selena With A. B. Quintanilla III & Kumbia Kings EMI LATIN	46
47	33	20	OTRA VEZ <small>A. JAEN (Y. MARRUFO, S. PRIMERA)</small>	MDO OLE	10
48	NEW	1	MIA <small>E. ESTEFAN JR., R. GAITAN, A. GAITAN, T. MARDINI (E. ESTEFAN JR., R. GAITAN, A. GAITAN, T. MARDINI, T. MCWILLIAMS)</small>	Paulina Rubio UNIVERSAL LATINO	48
49	NEW	1	VENGADA <small>T. FORRES (C. BRANT, D. FREIBERG)</small>	Ednita Nazario SONY DISCOS	49
50	49	37	ES MI SOLEDAD <small>X. PEREZ, T. LATORRE (A. OROZCO)</small>	Antonio Orozco UNIVERSAL LATINO	37

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	43	#1 DADDY YANKEE <small>20 WKS EL CARTEL VI 450639/MACHETE (15.98)</small>	Barrio Fino	●	1
2	2	3	PATRULLA 81 <small>DISA 720526 (12.98) ⊕</small>	Divinas	□	2
3	3	32	GREATEST GAINER JUANES <small>SURCO 003475/UNIVERSAL LATINO (17.98)</small>	Mi Sangre	●	1
4	4	3	LUNY TUNES & BABY RANKS <small>MAS FLOW 230007/UNIVERSAL LATINO (14.98)</small>	Mas Flow 2	□	2
5	17	14	OLGA TANON <small>SONY DISCOS 95679 (16.98)</small>	Una Nueva Mujer	□	5
6	7	4	VARIOUS ARTISTS Chosen Few: El Documental <small>CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/DVD) ⊕</small>	Chosen Few: El Documental	□	2
7	6	5	LOS TIGRES DEL NORTE <small>FONOVISA 351601/UG (14.98) ⊕</small>	Directo Al Corazon	□	2
8	8	7	VICENTE FERNANDEZ <small>SONY DISCOS 95624 (12.98)</small>	Mis Corridos Consentidos	□	2
9	5	2	AVENTURA <small>PREMIUM LATIN 94082/SONY DISCOS (13.98)</small>	God's Project	□	5
10	13	15	CHAYANNE <small>SONY DISCOS 95678 (17.98)</small>	Desde Siempre	□	8
11	NEW	1	LA SECTA <small>UNIVERSAL LATINO 457702 (14.98)</small>	Consejo	□	11
12	10	17	DON OMAR <small>VI 450587/MACHETE (14.98)</small>	The Last Don	□	2
13	9	14	GRUPO MONTEZ DE DURANGO <small>DISA 720464 (12.98) ⊕</small>	Y Sigue La Mata Dando	●	1
14	14	13	ANA BARBARA/JENNIFER PENA <small>FONOVISA 351791/UG (14.98) ⊕</small>	Confesiones	□	6
15	11	12	VARIOUS ARTISTS The Hitmakers Of Reggaeton <small>VI 450713/MACHETE (18.98 CD/DVD) ⊕</small>	The Hitmakers Of Reggaeton	□	10
16	23	30	VARIOUS ARTISTS <small>DISA 720523 (11.98)</small>	Regalo Para Mi Madre	□	16
17	15	10	INTOCABLE <small>EMI LATIN 98613 (16.98)</small>	X	□	2
18	13	11	CAFE TACUBA <small>UNIVERSAL LATINO 004461 (15.98) ⊕</small>	Un Viaje	□	11
19	13	16	CONJUNTO PRIMAVERA/BANDA EL RECODO <small>UNIVISION 310398/UG (14.98) ⊕</small>	20 Llegadoras	□	16
20	26	32	REYLI <small>SONY DISCOS 93414 (15.98)</small>	En La Luna	□	20
21	63	2	PACE SETTER VARIOUS ARTISTS <small>FONOVISA 351632/UG (14.98)</small>	Madrecita Mia	□	21
22	19	2	DJ TEPEHUANES <small>DISA 720527 (12.98)</small>	Duranguense Mix 2005	□	19
23	21	20	VARIOUS ARTISTS Reggaeton Club Anthems <small>FLOW/MACHETE 290004/UNIVERSAL LATINO (17.98 CD/DVD) ⊕</small>	Reggaeton Club Anthems	□	16
24	12	9	LOS HOROSCOPOS DE DURANGO <small>DISA 726669 (14.98) ⊕</small>	Y Seguimos Con Duranguense!!!	□	2
25	20	18	A. B. QUINTANILLA III PRESENTS KUMBIA KINGS <small>EMI LATIN 73410 (16.98) ⊕</small>	Duetos	□	11

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	31	33	LUIS MIGUEL <small>WARNER LATINA 61977 (17.98)</small>	Mexico En La Piel	□	26
27	22	24	DON OMAR <small>VI 450618/MACHETE (17.98)</small>	The Last Don: Live, Vol. 1	□	2
28	27	23	RBD <small>EMI LATIN 75852 (14.98)</small>	Rebelde	□	23
29	24	22	LOS TEMERARIOS <small>DISA 720392 (11.98)</small>	La Mejor... Coleccion	□	2
30	29	29	RAMON AYALA Y SUS BRAVOS DEL NORTE <small>FREDDIE 1890 (16.98)</small>	Antologia De Un Rey	□	16
31	23	21	DADDY YANKEE <small>EL CARTEL VI 450710/MACHETE (15.98)</small>	Ahora Le Toca Al Cangri! Live	□	3
32	30	27	LOS CAMINANTES <small>SONY DISCOS 95637 (9.98)</small>	Tesoros De Coleccion: Lo Romantico De Los Caminantes	□	22
33	33	26	MANA <small>WARNER LATINA 61046 (18.98)</small>	Eclipse	□	2
34	25	19	JOAN SEBASTIAN <small>MUSART 3446/BALBOA (16.98)</small>	Inventario	□	19
35	48	33	JUAN LUIS GUERRA <small>VI 450610/UNIVERSAL LATINO (15.98)</small>	Para Ti	□	2
36	35	37	VICENTE FERNANDEZ <small>SONY DISCOS 95241 (9.98)</small>	Tesoros De Coleccion	□	45
37	67	28	MARCO ANTONIO SOLIS <small>FONOVISA 351483/UG (15.98) ⊕</small>	Razon De Sobre	□	28
38	34	31	JULIETA VENEGAS <small>ARIOLA 57447/BMG LATIN (14.98)</small>	Si	□	23
39	32	35	CONJUNTO PRIMAVERA <small>FONOVISA 351613/UG (13.98) ⊕</small>	Hoy Como Ayer	□	2
40	41	39	GRUPO EXTERMINADOR <small>FONOVISA 351612/UG (11.98)</small>	30 Recuerdos	□	17
41	NEW	1	BANDA LAMENTO SHOW/ALACRANES MUSICAL <small>UNIVISION 310488/UG (14.98) ⊕</small>	Piquetes Y Lamentos: Grandes Exitos	□	41
42	36	68	RIGO TOVAR <small>FONOVISA 351603/UG (11.98)</small>	30 Recuerdos	□	36
43	46	44	MONCHY & ALEXANDRA <small>J&N 95422/SONY DISCOS (15.98)</small>	Hasta El Fin	□	7
44	43	45	GRUPO HANYAK <small>MADACY LATINO 51037/MADACY (12.98)</small>	Duranguense A Todo Lo Que Da	□	43
45	39	36	LOS TEMERARIOS <small>SONY DISCOS 95694 (12.98)</small>	Tesoros De Coleccion	□	26
46	40	42	LUNY TUNES <small>MAS FLOW 318000/UNIVERSAL LATINO (18.98)</small>	La Trayectoria	□	7
47	57	65	LA MAFIA <small>SONY DISCOS 94090 (9.98)</small>	Tesoros De Coleccion	□	47
48	NEW	1	VARIOUS ARTISTS <small>UNIVISION 310414/UG (14.98)</small>	Cuatro Ases De La	□	48
49	60	50	VICTOR MANUELLE <small>SONY DISCOS 95529 (17.98)</small>	En Vivo Desde Carnegie Hall	□	12
50	45	59	PAULINA RUBIO <small>UNIVERSAL LATINO 002036 (17.98)</small>	Pau-Latina	□	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	42	55	VICO C <small>EMI LATIN 77956 (13.98) ⊕</small>	Desahogo	□	8
52	62	58	LOS TEMERARIOS <small>FONOVISA 351342/UG (15.98)</small>	Veintisiete	□	1
53	RE-ENTRY	4	VARIOUS ARTISTS <small>UNIVISION 310455/UG (11.98)</small>	Los Patrones Del Reggaeton	□	16
54	64	56	JAVIER SOLIS <small>SONY DISCOS 95328 (9.98)</small>	Tesoros De Coleccion	□	21
55	52	57	GRUPO MOJADO/INDUSTRIA DEL AMOR LOS ACOSTA <small>UNIVISION 310377/UG (11.98)</small>	30 Recuerdos	□	48
56	50	34	SELENA <small>EMI LATIN 74431 (14.98)</small>	Unforgettable: The Studio Album	□	17
57	44	60	GRUPO CLIMAX <small>MUSART 20539/BALBOA (5.98)</small>	Za Za Za	□	1
58	51	46	VARIOUS ARTISTS <small>NEW RECORDS 132060/UNIVERSAL LATINO (18.98 CD/DVD) ⊕</small>	Reggaeton Super Hits	□	16
59	NEW	1	VARIOUS ARTISTS <small>DISA 720500 (11.98) ⊕</small>	100% Puro Nuevo Leon	□	59
60	56	51	ELIEL <small>VI 450624/MACHETE (15.98)</small>	El Que Habla Con Las Manos	□	3
61	37	2	VARIOUS ARTISTS <small>FONOVISA 351604/UG (14.98) ⊕</small>	Guerra De Bandas: Sinaloa Vs. Zacatecas	□	37
62	47	49	LA AUTORIDAD DE LA SIERRA <small>DISA 720496 (11.98) ⊕</small>	100% Autoridad Duranguense	□	10
63	54	54	CARDENALES DE NUEVO LEON <small>DISA 720416 (9.98)</small>	La Mejor... Coleccion	□	18
64	66	66	LOS BUKIS <small>FONOVISA 350895/UG (13.98/9.98)</small>	25 Joyas Musicales	□	3
65	55	40	VARIOUS ARTISTS <small>DISA 720488 (12.98)</small>	15 Duranguenses De Corazon	□	2
66	38	25	CARDENALES DE NUEVO LEON <small>DISA 720517 (11.98) ⊕</small>	Ranchero	□	25
67	RE-ENTRY	41	MARC ANTHONY <small>SONY DISCOS 95194 (18.98)</small>	Amar Sin Mentiras	□	1
68	53	52	FITO OLIVARES <small>UNIVISION 310473/UG (14.98)</small>	30 Exitos Inolvidables Vol. 2	□	26
69	RE-ENTRY	23	RICARDO ARJONA <small>SONY DISCOS 95380 (18.98 CD/DVD) ⊕</small>	Solo	□	1
70	61	53	K-PAZ DE LA SIERRA <small>UNIVISION 310348/UG (14.98) ⊕</small>	Pensando En Ti	□	3
71	RE-ENTRY	35	MARC ANTHONY <small>SONY DISCOS 95310 (16.98)</small>	Valio La Pena	□	1
72	58	2				

*I would like to thank Billboard, ASCAP, and all the artists that made this a very special year.
Love, Rudy*

Billboard - Producer Of The Year
(4 Time - Billboard Producer Of The Year)

- | | | |
|----|-----------------|--------------------------------------|
| 1 | AREA 305 | Hay que cambiar |
| 2 | AREA 305 | Hasta que me olvide de ti |
| 3 | JENNIFER PEÑA | Vivo y Muero en tu piel |
| 4 | JENNIFER PEÑA | Hasta el fin del mundo |
| 5 | CRISTIAN CASTRO | Te Llame |
| 6 | CRISTIAN CASTRO | Te Buscaria |
| 7 | FONSI | Por Ti Podria Morir |
| 8 | FONSI | Quien Te Dijo Eso |
| 9 | FONSI | Abrazar La vida |
| 10 | VICTORIA | Echale Leña |
| 11 | VICTORIA | Y que va a ser de mi |
| 12 | MARCO A. SOLIS | Mas que tu amigo (Pop Version) |
| 13 | LOS TEMERARIOS | Que de raro tiene (Pop Version) |
| 14 | MARIANA | Que no me faltes tu (Pop Version) |
| 15 | ADAN CHALINO | Te necesito junto a mi (Pop Version) |
| 16 | ANA BARBARA | Deja (Pop Version) |
| 17 | BETZAIDA | Te tengo que aprender a olvidar |



ASCAP - Songwriter Of The Year
(4 Time - ASCAP Songwriter Of The Year)

- | | | |
|----|-----------------|---------------------------|
| 1 | AREA 305 | Hay que cambiar |
| 2 | AREA 305 | Hasta que me olvide de ti |
| 3 | JENNIFER PEÑA | Vivo y Muero en tu piel |
| 4 | JENNIFER PEÑA | Hasta el fin del mundo |
| 5 | CRISTIAN CASTRO | Te Llame |
| 6 | FONSI | Por Ti Podria Morir |
| 7 | VICTORIA | Echale Leña |
| 8 | VICTORIA | Ya No Me Duele |
| 9 | VICTORIA | Y que va a ser de mi |
| 10 | ANA BARBARA | Deja |



UPFRONT
MUSIC GROUP



CSI Capital Management
Zeisler, Zeisler & Rawson, LLP

HITS OF THE WORLD Billboard

MAY 21 2005

THIS WEEK		LAST WEEK		SINGLES		JAPAN	
				(SOUNDCAN JAPAN)		MAY 10, 2005	
1	N			KAMEN/MIRAIKOUKAI (CD+DVD) TACKEY & TSUBASA AVEX TRAX			
2	1			STEP YOU/IS THIS LOVE? (CD+DVD) AYUMI HAMASAKI AVEX TRAX			
3	5			SAKURA KETSUMEISHI TOY'S FACTORY			
4	2			NAGAI YUME YUKI EPIC			
5	N			KAMEN/MIRAIKOUKAI (CD+PHOTO BOOK) TACKEY & TSUBASA AVEX TRAX			
6	7			STEP YOU/IS THIS LOVE? AYUMI HAMASAKI AVEX TRAX			
7	19			TONGARI KIDS 1 TONGARI KIDS TOKUMA			
8	N			KAMEN/MIRAIKOUKAI TACKEY & TSUBASA AVEX TRAX			
9	13			KAGEFUMI YOU HITOTO COLUMBIA			
10	N			BIG MAMA SOUL CAMP WARNER MUSIC JAPAN			

THIS WEEK		LAST WEEK		SINGLES		UNITED KINGDOM	
				(THE OFFICIAL UK CHARTS CO.)		MAY 9, 2005	
1	N			LONELY AKON SRC/UNIVERSAL			
2	1			(IS THIS THE WAY TO) AMARILLO TONY CHRISTIE FT. PETER KAY UNIVERSAL TV			
3	2			SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFEN			
4	N			MOCKINGBIRD EMMANUEL MOIRE WEA			
5	4			I LIKE THE WAY YOU MOVE BODYROCKERS MERCURY			
6	5			SWITCH WILL SMITH INTERSCOPE			
7	7			1, 2 STEP CIARA FT. MISSY ELLIOT SHO'NUFF-MUSICLINE/LAFACE/ZOMBA			
8	6			GIRL DESTINY'S CHILD COLUMBIA			
9	N			BEVERLY HILLS WEEZER GEFEN			
10	N			GET LOW/LOVERS & FRIENDS LIL JON & THE EAST SIDE BOYZ TVT			

THIS WEEK		LAST WEEK		SINGLES		FRANCE	
				(SNEP/FFOP/TITE-LIVE)		MAY 10, 2005	
1	1			UN MONDE PARFAIT ILONA MITRECEY SCORPIO			
2	4			LE CASSE DE BRICE JEAN DUJARDIN VIRGIN			
3	2			ECRIS L'HISTOIRE GREGORY LEMARCHAL MERCURY			
4	3			JE FAIS DE TOI MON ESSENTIEL EMMANUEL MOIRE WEA			
5	5			TOUT LE BONHEUR DU MONDE SINSEMLIA EPIC			
6	6			LIFT ME UP MOBY MUTE			
7	13			LE DROIT A L'ERREUR AMEL BENT JIVE			
8	7			ELLE ME CONTROLE MATT POKORA FT. SWEETY ULM			
9	27			GASOLINA PAPA A.P. VIRGIN			
10	8			CANDY SHOP 50 CENT INTERSCOPE			

THIS WEEK		LAST WEEK		SINGLES		GERMANY	
				(MEDIA CONTROL)		MAY 11, 2005	
1	2			COWBOY CHIPZ ZEITGEIST/UNIVERSAL			
2	1			CANDY SHOP 50 CENT INTERSCOPE			
3	5			SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFEN			
4	6			DU ERINNERST MICH AN LIEBE ICH + ICH POLYDOR			
5	11			I BELIEVE JOANA ZIMMER POLYDOR			
6	3			LET ME LOVE YOU MARIO J/SONY BMG			
7	7			FROM ZERO TO HERO SARAH CONNOR X-CELL/SONY BMG			
8	4			SWITCH WILL SMITH INTERSCOPE			
9	8			GHETTO GOSPEL 2 PAC UNIVERSAL			
10	N			NDW 2005 FLER AGGRO BERLIN			

THIS WEEK		LAST WEEK		SINGLES		CANADA	
				(SOUNDCAN)		MAY 21, 2005	
1	1			WHEN YOU TELL ME THAT YOU LOVE ME AMERICAN IDOL FINALISTS SEASON 4 RCA/RMG			
2	2			SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN UZ ISLAND/UNIVERSAL			
3	N			DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL			
4	3			ALL BECAUSE OF YOU UZ ISLAND/UNIVERSAL			
5	7			PARTY FOR TWO SHANIA TWAIN MERCURY/UNIVERSAL			
6	5			VERTIGO (3 TRACK SINGLE) UZ ISLAND/UNIVERSAL			
7	4			MY BOO USHER AND ALICIA KEYS LAFACE/BMG			
8	R			AMERICAN IDIOT GREEN DAY REPRISE/WARNER			
9	R			WE WILL BECOME SILHOUETTES BE STILL MY HEART THE POSTAL SERVICE SUB PDP			
10	6			VERTIGO (2 TRACK SINGLE) UZ ISLAND/UNIVERSAL			

THIS WEEK		LAST WEEK		SINGLES		ITALY	
				(FIMI/NIELSEN)		MAY 9, 2005	
1	1			I BAMBINI FANNO OH POVIA TARGET DISTRIBUTION			
2	N			ONLY WORDS I KNOW BLUE INNOCENT/VIRGIN			
3	3			UNA POESIA ANCHE PER TE ELISA SUGAR			
4	2			GASOLINA DADDY YANKEE AZ/UNIVERSAL			
5	4			ANGELO RENGA F. MERCURY			
6	7			SHIVER NATALIE IMBRUGLIA BRIGHTSIDE			
7	N			SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFEN			
8	5			LET ME LOVE YOU MARIO J/SONY BMG			
9	13			NON BASTI TU DENNIS DUCK			
10	8			CLEPTOMANIA SUGARFREE ATLANTIC			

THIS WEEK		LAST WEEK		SINGLES		SPAIN	
				(AFYVE/MEDIA CONTROL)		MAY 11, 2005	
1	N			RENUNCIA AL SOL SKIZOO EL DIABLO			
2	2			JUEGA NACH BOA MUSIC			
3	1			ENAMORADA DE TI MDNICA NARANJO SONY BMG			
4	N			THE TRAVELERMAN'S SONG MARK KNOPFLER UNIVERSAL			
5	4			NUNCA VOLVERA EL SUENO DE MORFEO GLOBOMEDIA			
6	N			LONELY NO MORE ROB THOMAS ATLANTIC			
7	3			EL UNIVERSO SOBRE MI AMARAL VIRGIN			
8	7			BELIEVE CHEMICAL BROTHERS FT. KELE OKEREKE VIRGIN			
9	8			KEINE LUST RAMMSTEIN POLYDOR			
10	12			SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN UZ ISLAND			

THIS WEEK		LAST WEEK		SINGLES		AUSTRALIA	
				(ARIA)		MAY 9, 2005	
1	1			SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFEN			
2	2			SWITCH WILL SMITH INTERSCOPE			
3	3			LONELY NO MORE ROB THOMAS EAST WEST			
4	4			LET ME LOVE YOU MARIO J/SONY BMG			
5	7			THE SPECIAL TWO MISSY HIGGINS VIRGIN			
6	5			GIRL DESTINY'S CHILD COLUMBIA			
7	6			1, 2 STEP CIARA FT. MISSY ELLIOT SHO'NUFF-MUSICLINE/LAFACE/ZOMBA			
8	14			OBSESSION (NO ES AMOR) FRANKIE J FT. BABY BASH COLUMBIA			
9	12			STOP THE MUSIC P-MONEY FT. SCRIBE DIRTY			
10	10			ALMOST HERE BRIAN MCFADDEN FT. DELTA GOODREM MODESTY/SONY BMG			

THIS WEEK		LAST WEEK		SINGLES		THE NETHERLANDS	
				(MEGA CHARTS BV)		MAY 6, 2005	
1	N			SOMETHING TO SAY KANE SONY BMG			
2	1			GEEF MIJ JE ANGST GUUS MEEUWIS EMI			
3	4			LEKKER DING KUS EMI			
4	2			LEIPE MOCRO FLAVOUR ALI B SPEC			
5	3			SWITCH WILL SMITH INTERSCOPE			
				ALBUMS			
1	2			GUUS MEEUWIS 10 JAAR LEVENSECHT EMI			
2	4			ANOUK HOTEL NEW YORK EMI			
3	3			JAN SMIT JANSMIT.COM ARTIST & COMPANY			
4	1			BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA			
5	5			MICHAEL BUBLE IT'S TIME REPRISE			

THIS WEEK		LAST WEEK		SINGLES		SWITZERLAND	
				(MEDIA CONTROL)		MAY 10, 2005	
1	N			GUMPU SALOME UNIVERSAL			
2	1			CANDY SHOP 50 CENT INTERSCOPE			
3	2			LET ME LOVE YOU MARIO J/SONY BMG			
4	26			COWBOY CHIPZ ZEITGEIST/UNIVERSAL			
5	N			LONELY AKON SRC/UNIVERSAL			
				ALBUMS			
1	1			BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA			
2	2			AVENTURA GOD'S PROJECT PREMIUM			
3	4			DJ TATANA PEACE & LOVE TBA			
4	3			DJ ANTOINE 1 THE BLACK ALBUM MUSIKVERTRIEB			
5	6			50 CENT THE MASSACRE INTERSCOPE			

THIS WEEK		LAST WEEK		SINGLES		DENMARK	
				(IFPI/NIELSEN MARKETING RESEARCH)		MAY 10, 2005	
1	N			LAD DET SKE DM I INDSAMLING VARIOUS ARTISTS CMI			
2	2			SCARE YOURSELF D-A-D EMI			
3	1			HVOR SMA VI ER VARIOUS ARTISTS UNIVERSAL			
4	4			SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFEN			
5	N			LONELY AKON SRC/UNIVERSAL			
				ALBUMS			
1	2			SIMONE VINDENS FARVER CMC			
2	N			SHU-BI-DUA SHU-BI-DUA 18 CMC			
3	1			BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA			
4	3			RAVEONETTES PRETTY IN BLACK COLUMBIA			
5	26			ROBBIE WILLIAMS GREATEST HITS CHRYSALIS			

THIS WEEK		LAST WEEK		SINGLES		FLANDERS	
				(PROMUVI)		MAY 11, 2005	
1	1			FAME STAR ACADEMY UNIVERSAL			
2	4			JE HEBT ME DUIZEND MAAL BELOGEN LAURA LYNN A&S			
3	2			SWITCH WILL SMITH INTERSCOPE			
4	3			CANDY SHOP 50 CENT INTERSCOPE			
5	9			BAD DAY DANIEL POWTER WARNER MUSIC			
				ALBUMS			
1	1			BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA			
2	6			'T HOF VAN COMMERCE EZDA EN NIET ANDERS PETROL			
3	3			ANOUK HOTEL NEW YORK DINO			
4	2			STASH ROCK 'N' ROLL SHOW EMI			
5	5			MOBY HOTEL MUTE			

THIS WEEK		LAST WEEK		ALBUMS		BRAZIL	
				(SUCESSO MAGAZINE)		MAY 11, 2005	
1	1			ZEZE DI CAMARGO & LUCIANO ZEZE DI CAMARGO & LUCIANO COLUMBIA			
2	2			VARIOUS ARTISTS SUMMER ELETRONICS SOM LIVRE			
3	4			ROBERTO CARLOS PRA SEMPRE AO VIVO NO PACAJEMBU COLUMBIA			
4	3			ZECA PAGODINHO A VERA UNIVERSAL			
5	6			BANDA CALYPSO VOL. 7 NA AMAZONIA MD			
6	7			EDSON/HUDSON GALERIA CORACAO EMI			
7	45			VARIOUS ARTISTS ROCK INTER. O MELHOR DAS NOVELAS SOM LIVRE			
8	16			VARIOUS ARTISTS AMERICA TRILHA SOM LIVRE			
9	N			ROBERTO CARLOS PRA SEMPRE BOX ANOS 70 SONY BMG			
10	21			BRUNO E MARRONE AO VIVO SONY BMG			

THIS WEEK		LAST WEEK		SINGLES		FINLAND	
				(YLE)		MAY 11, 2005	
1	3			LISSAA VINKUNAA HANNIBAL/SOPPA 3RD RAIL MUSIC			
2	2			TYHJA HUONE ANTTI TUISKU SONY BMG			
3	1			EVER-FROST SENTENCED CENTURY MEDIA			
4	N			OH MY GOSH BASEMENT JAXX XL RECORDINGS			
5	N			PALACE & MAIN KENT RCA			
				ALBUMS			
1	1			IL DIVO IL DIVO SYCO/SONY BMG			
2	2			MAIJA VILKKUMAA SE EI OLEKAA NIN EVIDENCE			
3	4			LAULUYHTYE RAJATON KEVAT PLASTINKA/SONY BMG			
4	3			BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA			
5	10			HELMUT LOTTI LATINO CLASSICS PIET ROELEN			

THIS WEEK		LAST WEEK		SINGLES		NEW ZEALAND	
				(RECORD PUBLICATIONS LTD.)		MAY 11, 2005	
1	1			MOONSHINE SAVAGE FT. AKON DAWNRAID			
2	3			DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI FT. JOY GRUTTMANN POLYDOR			
3	2			BEAUTIFUL SOUL JESSE MCCARTNEY HOLLYWOOD			
4	6						

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 11, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	3	SIGNS	SNOOP DOGG FT. J. TIMBERLAKE GEFEN
2	1	CANDY SHOP	50 CENT INTERSCOPE
3	2	LET ME LOVE YOU	MARIO J/SONY BMG
4	N	LONELY	AKON SRC/UNIVERSAL
5	6	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO
6	4	SWITCH	WILL SMITH INTERSCOPE
7	9	COWBOY	CHIPZ ZEITGEIST/UNIVERSAL
8	50	MOCKINGBIRD	EMINEM INTERSCOPE
9	5	(IS THIS THE WAY TO) AMARILLO	TONY CHRISTIE FT. PETER KAY UNIVERSAL TV
10	15	LE CASSE DE BRICE	JEAN DUJARDIN VIRGIN
11	8	ECRIS L'HISTOIRE	GREGORY LEMARCHAL MERCURY
12	7	1, 2 STEP	CIARA FT. MISSY ELLIOT SHO'NUFF-MUSICLINE/LAFACE/ZOMBA
13	10	LIFT ME UP	MOBY MUTE
14	12	JE FAIS DE TOI MON ESSENTIEL	EMMANUEL MOIRE WEA
15	17	TOUT LE BONHEUR DU MONDE	SINSEMILIA EPIC

ALBUMS

MAY 11, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	BRUCE SPRINGSTEEN	DEVILS & DUST COLUMBIA
2	N	NINE INCH NAILS	WITH TEETH INTERSCOPE
3	3	MICHAEL BUBLE	IT'S TIME REPRISE
4	2	50 CENT	THE MASSACRE INTERSCOPE
5	6	AKON	TROUBLE SRC/UNIVERSAL
6	4	GREEN DAY	AMERICAN IDIOT REPRISE
7	N	SOUNDTRACK	STAR WARS EPISODE III SONY CLASSICAL
8	N	ROBERT PLANT/STRANGE SENSATION	MIGHTY REARRANGER SANCTUARY
9	8	BASEMENT JAXX	THE SINGLES XL RECORDINGS
10	6	WIR SIND HELDEN	VON HIER AN BLIND VIRGIN
11	7	MOBY	HOTEL MUTE
12	N	LIMP BIZKIT	THE UNQUESTIONABLE TRUTH PT. 1 INTERSCOPE
13	12	GWEN STEFANI	LOVE.ANGEL.MUSIC.BABY INTERSCOPE
14	11	KEANE	HOPES AND FEARS ISLAND
15	27	RAPHAEL	CARAVANE CAPITOL

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 11, 2005

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	LET ME LOVE YOU	MARIO J RECORDS
2	2	RICH GIRL	GWEN STEFANI FEAT. EVE INTERSCOPE
3	4	SHIVER	NATALIE IMBRUGLIA SONY BMG
4	7	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS INTERSCOPE
5	6	IF THERE'S ANY JUSTICE	LEMAR SONY BMG
6	5	SPEED OF SOUND	COLOPLAY PARLOPHONE
7	3	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE
8	9	BAD DAY	DANIEL POWTER WARNER MUSIC
9	10	SIGNS	SNOOP DOG FEAT. JUSTIN TIMBERLAKE GEFEN
10	13	LONELY NO MORE	ROB THOMAS ATLANTIC
11	8	GIRL	DESTINY'S CHILLO COLUMBIA
12	17	LONELY	AKON SRC/UNIVERSAL
13	12	CAUGHT UP	USHER LAFACE/ZOMBA
14	11	CANDY SHOP	50 CENT INTERSCOPE
15	16	IT'S LIKE THAT	MARIAH CAREY ISLAND/DEF JAM

SALBS DATA COMPILED BY



TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	1	AMY GRANT	ROCK OF AGES... HYMNS & FAITH WORD-CURB/WARNER BROS. 86391/WORD-CURB
2	1	1	VARIOUS ARTISTS	WOW #1S PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY
3	2	31	GREATEST GAINER	VARIOUS ARTISTS WOW HITS 2005 WORD-CURB/PROVIDENT 1106/EMICMG
4	3	84	CASTING CROWNS	CASTING CROWNS BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY
5	4	115	SWITCHFOOT	THE BEAUTIFUL LETDOWN COLUMBIA/SPARROW 1976/EMICMG
6	7	1	JIM BRICKMAN	GRACE WINDHAM HILL 67979/PROVIDENT-INTEGRITY
7	5	7	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY
8	8	33	CHRIS TOMLIN	ARRIVING SIX STEPS/SPARROW 4243/EMICMG
9	16	23	MICHAEL W. SMITH	HEALING RAIN REUNION 10073/PROVIDENT-INTEGRITY
10	6	4	PASSION WORSHIP BAND	PASSION: HOW GREAT IS OUR GOD SIX STEPS/SPARROW 3574/EMICMG
11	9	2	RELIENT K	MMHMM GOTE/CAPITOL 2953/EMICMG
12	14	1	VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0612/EMICMG
13	NEW	1	JACI VELASQUEZ	BEAUTY HAS GRACE WORD-CURB 86337
14	13	55	MERCYME	UNDONE INO 82947/PROVIDENT-INTEGRITY
15	10	25	JEREMY CAMP	RESTORED BEC 8615/EMICMG
16	11	10	KUTLESS	STRONG TOWER BEC 5391/EMICMG
17	18	7	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB
18	NEW	1	JOY WILLIAMS	GENESIS REUNION 10082/PROVIDENT-INTEGRITY
19	19	31	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG
20	14	8	ZOEGIRL	ROOM TO BREATHE SPARROW 3296/EMICMG
21	20	2E	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY
22	22	6	SUPERCHIC[K]	BEAUTY FROM PAIN INPOP 1279/EMICMG
23	17	31	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG
24	23	23	POINT OF GRACE	I CHOOSE YOU WORD-CURB/WARNER BROS. 86324/WORD-CURB
25	15	6	MAE	THE EVERGLOW TOOTH & NAIL 5394/EMICMG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
23	23	21	PHILLIPS, CRAIG AND DEAN	LET THE WORSHIPERS ARISE INO 83071/PROVIDENT-INTEGRITY
27	1	1	MARTHA MUNIZZI	THE BEST IS YET TO COME MARTHA MUNIZZI 0001
28	31	1	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL 82975/PROVIDENT-INTEGRITY
29	24	25	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY
30	29	58	SELAH	HIDING PLACE CURB 78834/WORD-CURB
31	3	30	STEVEN CURTIS CHAPMAN	ALL THINGS NEW SPARROW 6897/EMICMG
32	2	3	SINAI BEACH	IMMERSED VICTORY 2722
33	NEW	1	UNITED	LOOK TO YOU HILLSONG AUSTRALIA/INTEGRITY 83425/PROVIDENT-INTEGRITY
34	48	4E	ELVIS PRESLEY	ELVIS: ULTIMATE GOSPEL RCA 57868/SONY BMG STRATEGIC MARKETING GROUP
35	25	6	VARIOUS ARTISTS	X 2005: 17 CHRISTIAN ROCK HITS! BEC/FOREFRONT/TOOTH & NAIL/SPARROW 5395/EMICMG
36	4E	16	RANDY TRAVIS	PASSING THROUGH WORD-CURB/WARNER BROS. 86348/WORD-CURB
37	1E	30	VARIOUS ARTISTS	WORSHIP NEXT: A TOTAL WORSHIP EXPERIENCE INTEGRITY/MARATHA/INO 83197/PROVIDENT-INTEGRITY
38	2E	4E	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG
39	3E	10	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	JERUSALEM GAITHER MUSIC GROUP 2608/EMICMG
40	27	7	RONAN TYNAN	RONAN DECCA 003863/EMICMG
41	4E	10	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	ISRAEL HOMECOMING GAITHER MUSIC GROUP 2609/EMICMG
42	30	7	THE AFTERS	I WISH WE ALL COULD WIN INO/EPIC 93618/PROVIDENT-INTEGRITY
43	3E	27	NEWSBOYS	DEVOTION SPARROW 5547/EMICMG
44	4E	64	JEREMY CAMP	CARRIED ME: THE WORSHIP PROJECT BEC 9613/EMICMG
45	42	50	THIRD DAY	WIRE ESSENTIAL 10728/PROVIDENT-INTEGRITY
46	NEW	1	VARIOUS ARTISTS	HYMNS 4 WORSHIP: JUST AS I AM INTEGRITY 83111/PROVIDENT-INTEGRITY
47	50E	41	RANDY TRAVIS	WORSHIP & FAITH WORD-CURB/WARNER BROS. 86273/WORD-CURB
48	47	14	VARIOUS ARTISTS	HERE I AM TO WORSHIP 2 WORSHIP TOGETHER 3579/EMICMG
49	45	54	BARLOWGIRL	BARLOWGIRL FERVENT 30046/WORD-CURB
50	NEW	1	CECE WINANS	THRONE ROOM PURESPRINGS GOSPEL/INO 82685/WORD-CURB

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	6	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA
2	2	16	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA
3	4	31	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795
4	3	7	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA
5	5	11	MISSISSIPPI MASS CHOIR	NOT BY MIGHT, NOR BY POWER MALACO 6035
6	6	24	RUBEN STUDDARD	I NEED AN ANGEL J 62623/RMG
7	12	69	GREATEST GAINER	MARTHA MUNIZZI THE BEST IS YET TO COME MARTHA MUNIZZI 0001
8	11	52	ISRAEL AND NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC
9	30	1	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA
10	8	6	MICAH STAMPLEY	THE SONGBOOK OF MICAH OXETERITY SOUNDS 66933/EMI GOSPEL
11	9	9	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD
12	15	18	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	ONE VOICE MANY ROADS 0003
13	17	10	LASHUN PACE	IT'S MY TIME EMI GOSPEL 73668
14	13	4	THE MIGHTY CLOUDS OF JOY	IN THE HOUSE OF THE LORD: LIVE IN HOUSTON EMI GOSPEL 74873
15	10	7	SOUNDTRACK	THE FIGHTING TEMPTATIONS MUSIC WORLD/COLUMBIA 90286/SONY MUSIC
16	16	24	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA
17	20	37	CECE WINANS	THRONE ROOM PURESPRINGS GOSPEL/INO 90361/SONY MUSIC
18	19	11	BEBE WINANS	DREAM STILL WATERS/TMG 90727/SONY MUSIC
19	22	88	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA
20	25	73	THE WILLIAMS BROTHERS	STILL HERE BLACKBERRY 1643/MALACO
21	18	5	ANOINTED	NOW IS THE TIME COLUMBIA/INTEGRITY GOSPEL 90929/SONY MUSIC
22	21	40	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA
23	23	65	KIERRA KIKI SHEARD	I LOVE YOU EMI GOSPEL 97304
24	NOT SHOT	DEBUT	VIP MASS CHOIR FEATURING JOHN P. KEE	LIVE AT THE FELLOWSHIP NEW LIFE/VERITY 68072/ZOMBA
25	24	45	TYE TRIBBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
35	34	1	NICOLE C. MULLEN	EVERYDAY PEOPLE WORD-CURB 86317/WARNER BROS.
27	28	67	VARIOUS ARTISTS	WOW GOSPEL 2004 WORD/EMICMG/VERITY 57494/ZOMBA
2	33	3	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504
28	30	37	DEITRICK HADDON	CROSSROADS TYSCOT/VERITY 59482/ZOMBA
30	31	3	SHADRACH	I WON'T WORRY NO MORE JUANA 2012/MALACO
31	27	8	THE BLIND BOYS OF ALABAMA	ATOM BOMB REAL WORLD 63959
32	NEW	1	BENITA WASHINGTON	HOLD ON TEHILLAH/LIGHT 5768/COMPENIA
33	32	38	THE RANCE ALLEN GROUP	THE LIVE EXPERIENCE TYSCOT 4140/TASEIS
34	34	33	BEN HARPER AND THE BLIND BOYS OF ALABAMA	THERE WILL BE A LIGHT VIRGIN 71206*
35	14	2	LYNDA RANDLE	GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611
36	29	13	BRIDGJETTE TAYLOR	BRIDGJETTE TAYLOR ABLIFE 4000
37	37	93	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	LET IT RAIN TEHILLAH/LIGHT 5497/COMPENIA
38	38	52	TONEX & THE PECULIAR PEOPLE	OUT THE BOX VERITY/JIVE 53713/ZOMBA
39	39	9	AARON NEVILLE	GOSPEL ROOTS TELL IT 60897/EMI GOSPEL
40	40	35	VICKI YOHE	I JUST WANT YOU PURESPRINGS GOSPEL 84230/EMI GOSPEL
41	36	8	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505
42	47	45	VARIOUS ARTISTS	BISHOP T.D. JAKES PRESENTS: HE-MOTIONS OXETERITY SOUNDS 77796/EMI GOSPEL
43	46	32	VARIOUS ARTISTS	ALL STAR GOSPEL HITS VOLUME 1: PRAISE & WORSHIP WORD-CURB 86303/WARNER BROS.
44	43	74	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC
45	NEW	1	SHIRLEY CAESAR	GREATEST GOSPEL HITS WORD-CURB 73898/RHINO
46	14	56	FRED HAMMOND	NOTHING BUT THE HITS VERITY 53712/ZOMBA
47	12	3	THE SOUL SEEKERS	THE SOUL SEEKERS MY BLOCK/GOSPO CENTRIC 67632/ZOMBA
48	18	8	CHICAGO MASS CHOIR	PROJECT PRAISE (LIVE IN ATLANTA) NEW HAVEN 8051
49	30	27	BISHOP PAUL S. MORTON	SEASONS CHANGE TEHILLAH/LIGHT 5907/COMPENIA
50	NEW	1	EVELYN TURRENTINE-AGEE	GO THROUGH LIGHT 5916/COMPENIA

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



MAY 21 2005 ALBUMS

ALBUM CHARTS

Sales data compiled by Nielsen SoundScan. For Top R&B/Hip-Hop Albums, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓞ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Songs are removed from Hot Country Singles & Tracks if they have been on the chart for more than 20 weeks and rank below 15, provided that they are not still gaining enough points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Radio Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock).

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓞ Digital Download available. Ⓜ DVD single available. Ⓜ Vinyl Maxi-Single available. Ⓞ Vinyl Single available. Ⓞ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical 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). Numerical 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 non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	1	1	#1 AIMEE MANN	THE FORGOTTEN ARM SUPEREGO 182/UNITED MUSICIANS (17.98)	
2	3	26	LIL JON & THE EAST SIDE BOYZ	CRUNK JUICE BME 2690*/TVT (17.98/11.98) Ⓢ	2
3	2	2	JOHN PRINE	FAIR & SQUARE OH BOY 034 (16.98)	
4	1	2	MINT CONDITION	LIVIN' THE LUXURY BROWN CAGED BIRD 0474/IMAGE (15.98 CD/DVD) Ⓢ	
5	7	25	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25473 (18.98)	
6	6	48	HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE VICTORY 220* (13.98)	
7	9	9	CRAIG MORGAN	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
8	5	2	VARIOUS ARTISTS	THE VERY BEST OF DEATH ROW DEATH ROW 63060 (15.98)	
9	10	7	BLOC PARTY	SILENT ALARM VIC/DIM MAK 93815*/ATLANTIC (13.98)	
10	11	37	PITBULL	M.I.A.M.I. (MONEY IS A MAJOR ISSUE) DIAZ BROTHERS 2560*/TVT (18.98/11.98)	●
11	14	15	BRIGHT EYES	I'M WIDE AWAKE, IT'S MORNING SADDLE CREEK 0072* (11.98)	
12	NEW		QUASIMOTO	THE FURTHER ADVENTURES OF LORD QUAS STONES THROW 2110* (15.98)	
13	13	7	JIMMY BUFFETT	LIVE IN HAWAII MAILBOAT 2109 (18.98 CD/DVD) Ⓢ	
14	4	2	EELS	BLINKING LIGHTS AND OTHER REVELATIONS VAGRANT 406 (17.98)	
15	12	21	VARIOUS ARTISTS	CHOSEN FEW. EL DOCUMENTAL CHOSEN FEW EMERALD 1015/SURBAN BOX OFFICE (9.98 CD/DVD) Ⓢ	
16	15	9	BLACK LABEL SOCIETY	MAFIA ARTEMIS 51610 (17.98)	
17	NEW		BILLY GILMAN	EVERYTHING AND MORE IMAGE 2694 (15.98)	
18	16	7	C-MURDER	THE TRUEST S#@ I EVER SAID TRU 9900/KOCH (17.98)	
19	24	25	NB RIDAZ	NB RIDAZ.COM NASTYBOY 1020/UPSTAIRS (13.98)	
20	22	15	BRIGHT EYES	DIGITAL ASH IN A DIGITAL URN SADDLE CREEK 0073* (11.98)	
21	18	21	SOUNDTRACK	NAPOLÉON DYNAMITE LAKESHORE 33810 (18.98)	
22	25	27	THE ARCADE FIRE	FUNERAL MERGE 255* (15.98)	
23	21	32	INTERPOL	ANTICS MATAOOR 616* (16.98)	
24	23	11	MISSISSIPPI MASS CHOIR	HOT BY NIGHT, NOR BY POWER MALACO 6035 (16.98/10.98)	
25	19	41	TAKING BACK SUNDAY	WHERE YOU WANT TO BE VICTORY 228 (15.98)	
26	34	7	GREATEST GAINER DECEMBERISTS	PICARESQUE KILL ROCK STARS 60425 (16.98)	
27	20	30	STRAYLIGHT RUN	STRAYLIGHT RUN VICTORY 229 (13.98)	
28	RE-ENTRY		MARTHA MUNIZZI	THE BEST IS YET TO COME MARTHA MUNIZZI 0001 (16.98)	
29	17	5	ADEMA	PLANETS EARACHE 292 (15.98)	
30	27	27	YING YANG TWINS	MY BROTHER & ME COLLIFARK 2489/TVT (11.98 CD/DVD) Ⓢ	
31	8	4	MINDLESS SELF INDULGENCE	YOU'LL REBEL TO ANYTHING METROPOLIS 365* (11.98)	
32	30	20	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP-HOP HITS VOLUME 9 SOURCE 2523/IMAGE (18.98)	
33	37	11	SOUNDTRACK	BLADE TRINITY NEW LINE 39037 (16.98 CD)	
34	31	3	SINAI BEACH	IMMERSED VICTORY 2722 (12.98)	
35	28		LYRICS BORN	SAME @#5 DIFFERENT DAY QUANNUM PROJECTS 80703*/EPITAPH (13.98)	
36	26	73	DEATH CAB FOR CUTIE	TRANSATLANTICISM BARSUK 32* (16.98)	
37	33		THIEVERY CORPORATION	COSMIC GAME EIGHTEENTH STREET LOUNGE 0081 (15.98)	
38	41	7	M.I.A.	ARULAR XL 186* (15.98)	
39	32	6	THE GAME	WEST COAST RESURRECTION GET LOW 4570 (17.98)	
40	36	33	ATREYU	THE CURSE VICTORY 218 (15.98)	
41	RE-ENTRY		RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
42	48	15	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD (17.98/11.98)	
43	44	33	SHADOWS FALL	THE WAR WITHIN CENTURY MEDIA 8228 (13.98 CD/DVD) Ⓢ	
44	RE-ENTRY		GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	ONE VOICE MANY ROADS 0003 (16.98)	
45	40	3	OUTLAWZ	OUTLAW 4 LIFE: 2005 A.P. ONE NATION/33RD STREET 3010/BAYSIDE (15.98)	
46	RE-ENTRY		PASTOR TROY	FACE OFF PT. II MONEY AND THE POWER 7800 (16.98)	
47	46	4	SOUNDTRACK	SAHARA RYKODISC 10807 (18.98)	
48	35	6	SPITALFIELD	STOP DOING BAD THINGS VICTORY 241 (13.98)	
49	50	11	ARMOR FOR SLEEP	WHAT TO DO WHEN YOU ARE DEAD EQUAL VISION 104 (13.98)	
50	38	3	CIRCA SURVIVE	JUTURNA EQUAL VISION 103 (12.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. WORLD, NEW AGE AND BILLBOARD.BIZ: See chart legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	0	#1 CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233	
2	2	5	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
3	3	4	DANIEL O'DONNELL	LIVE FROM BRANSON DPTV MEDIA 236	
4	5	1	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	
5	4	4	DANIEL O'DONNELL	BRANSON ENCORE DPTV MEDIA 238	
6	8	6	VARIOUS ARTISTS	PUTUMAYO PRESENTS AFRO-LATIN PARTY PUTUMAYO 235	
7	6	22	SOUNDTRACK	THE MOTORCYCLE DIARIES EDGE/DG 003294/UNIVERSAL CLASSICS GROUP	
8	7	7	CARLA BRUNI	QUELQU'UN M'A DIT NAÏVE 27242/V2	
9	9	26	DANIEL O'DONNELL	WELCOME TO MY WORLD: 20 CLASSICS FROM THE JIM REEVES SONG BOOK DPTV MEDIA 026	
10	11	16	SOUNDTRACK	THE CHORUS NONESUCH 61741/WARNER BROS.	
11	12	33	DANIEL O'DONNELL	SONGS OF FAITH DPTV MEDIA 225	
12	RE-ENTRY		VARIOUS ARTISTS	THE 50 GREATEST HAWAII MUSIC ALBUMS EVER MOUNTAIN APPLE 2105	
13	NEW		NIYAZ	NIYAZ SIX DEGREES 1110	
14	NEW		VARIOUS ARTISTS	WORLD PSYCHEDELIC 3 LUAKA BOP 90052/WARNER BROS.	
15	RE-ENTRY		VARIOUS ARTISTS	THE CELTIC CIRCLE 2 WINDHAM HILL 45902/SONY BMG STRATEGIC MARKETING GROUP	

TOP NEW AGE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	3	#1 JIM BRICKMAN	GRACE WINDHAM HILL 67979/RCA VICTOR	
2	2	9	SECRET GARDEN	EARTHSONGS DECCA B0004177/UNIVERSAL CLASSICS GROUP	
3	3	53	JIM BRICKMAN	GREATEST HITS WINDHAM HILL 60616/RCA VICTOR	
4	5	30	GEORGE WINSTON	MONTANA - A LOVE STORY DANCING CAT/WINDHAM HILL 62042/RCA VICTOR	
5	4	15	VARIOUS ARTISTS	SLACK KEY GUITAR VOLUME 2 PALM 4017	
6	7	18	ARMIK	CAFE ROMANTICO BOLERD 7112	
7	6	62	VARIOUS ARTISTS	THE HEALING GARDEN COLLECTION MADACY SPECIAL PRODUCTS 4850/MADACY	
8	8	22	VARIOUS ARTISTS	THE HEALING GARDEN ART OF WELL-BEING: DISCOVER THE PATH TO WELL-BEING MADACY SPECIAL PRODUCTS 50955/MADACY	
9	9	14	VARIOUS ARTISTS	MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE DENON 17494	
10	12	14	JESSE COOK	MONTREAL NARADA 66076	
11	10	18	MANNHEIM STEAMROLLER	ROMANTIC THEMES AMERICAN GRAMAPHONE 215	
12	11	23	VARIOUS ARTISTS	20 BEST OF RELAXATION MADACY 5065	
13	13	8	VARIOUS ARTISTS	ULTIMATE RELAXATION: THE SEA/RAIN/FOUR/THUNDERSTORM MADACY SPECIAL PRODUCTS 50694/MADACY	
14	14	22	VARIOUS ARTISTS	RELAXATION: A WINDHAM HILL COLLECTION WINDHAM HILL 62942/RCA VICTOR	
15	RE-ENTRY		VARIOUS ARTISTS	SOUND EFFECTS: PEOPLE & SOUNDS VI 450666	

TOP TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	3	2	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY DISCOS)	
2	13	36	JUAN LUIS GUERRA	PARA TI (VENE/UNIVERSAL LATINO)	
3	12	28	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY DISCOS)	
4	17	10	VICTOR MANUELLE	EN VIVO DESDE CARNegie HALL (SDNY DISCOS)	
5	20	4	MARC ANTHONY	VALID LA PENNA (SONY DISCOS)	
6	-	1	ISMAEL MIRANDA	ISMAEL MIRANDA: EDICION ESPECIAL (SGZ/SONY DISCOS)	
7	-	5	OLGA TANON	COMO OLVIDAR: LO MEJOR DE OLGA TANON (WARNER LATINA)	
8	-	1	VARIOUS ARTISTS	PUTUMAYO PRESENTS AFRO-LATIN PARTY (PUTUMAYO)	
9	-	26	CARLOS VIVES	EL ROCK DE MI PUEBLO (EMI LATIN)	
10	-	26	GILBERTO SANTA ROSA	AUTENTICO (SONY DISCOS)	
11	-	1	TONO ROSARIO	RESISTIRE (UNIVERSAL LATINO)	
12	-	16	VARIOUS ARTISTS	BACHATAHITS 2005 (J&N/SONY DISCOS)	
13	-	1	CHARLIE ZAA	BACHATA CON PURO SENTIMIENTO (OLE/LIDERES)	
14	-	1	VARIOUS ARTISTS	PUERTO RICAN DAY PARADE 2005 ALLSTARS (SONY DISCOS)	
15	-	13	TITO NIEVES	FABRICANDO FANTASIAS (SGZ/SONY DISCOS)	

VIDEO

LAUNCH PAD

MAY 21 2005

TOP DVD SALES

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1 BLADE: TRINITY (UNRATED WIDESCREEN EDITION) NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 07819 (29.98)	Wesley Snipes/Jessica Biel	NR	
2	NEW	LEMONY SNICKETS A SERIES OF UNFORTUNATE EVENTS (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 53384 (29.98)	Jim Carrey/Meryl Streep	PG-13	
3	NEW	LEMONY SNICKETS A SERIES OF UNFORTUNATE EVENTS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 40764 (29.98)	Jim Carrey/Meryl Streep	PG-13	
4	1	MEET THE FOCKERS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25823 (29.98)	Ben Stiller/Robert De Niro	PG-13	
5	2	MEET THE FOCKERS (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25824 (29.98)	Ben Stiller/Robert De Niro	PG-13	
6	NEW	BLADE: TRINITY NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 07818 (29.98)	Wesley Snipes/Jessica Biel	R	
7	NEW	DARKNESS (UNRATED EDITION) DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 40528 (29.98)	Anna Paquin	NR	
8	3	OCEAN'S TWELVE WARNER HOME VIDEO 38948 (27.98)	George Clooney/Brad Pitt	PG-13	
9	4	HOUSE OF FLYING DAGGERS COLUMBIA TRISTAR HOME ENTERTAINMENT (29.98)	Zhang Ziyi	PG-13	
10	5	THE INCREDIBLES (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36387 (29.98)	Animated	PG	
11	10	THE INCREDIBLES (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39841 (29.98)	Animated	PG	
12	6	SIDEWAYS (WIDESCREEN) FOXVIDEO 27578 (29.98)	Paul Giamatti/Thomas Haden Church	R	
13	7	HOTEL RWANDA MGM HOME ENTERTAINMENT 08501 (26.98)	Don Cheadle	R	
14	NEW	LEMONY SNICKETS A SERIES OF UNFORTUNATE EVENTS (COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 30054 (39.98)	Jim Carrey/Meryl Streep	PG-13	
15	NEW	BLADE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 04709 (13.98)	Wesley Snipes	R	
16	11	SPANGLISH COLUMBIA TRISTAR HOME ENTERTAINMENT 04852 (29.98)	Adam Sandler/Tea Leoni	PG-13	
17	25	NAPOLEON DYNAMITE FOXVIDEO 24392 (29.98)	Jon Heder	PG	
18	20	FINDING NEVERLAND (WIDESCREEN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38218 (29.98)	Johnny Depp/Kate Winslet	PG	
19	NEW	THE BOURNE SUPREMACY/THE BOURNE IDENTITY UNIVERSAL STUDIOS HOME VIDEO 27476 (26.98)	Matt Damon	PG-13	
20	32	BAMBI: 2 DISC SPECIAL EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36344 (29.98)	Animated	G	
21	31	THE NOTEBOOK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07497 (27.98)	James Garner/Gena Rowlands	PG-13	
22	18	ELEKTRA (WIDESCREEN) FOXVIDEO 26264 (29.98)	Jennifer Garner/Goran Visnjic	PG-13	
23	13	FORREST GUMP (SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 156444 (14.98)	Tom Hanks	PG-13	
24	22	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002391 (19.98)	Liam Neeson/Ewan McGregor	PG	
25	27	STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN) FOXVIDEO 2005539 (19.98)	Ewan McGregor/Natalie Portman	PG	

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.
1	NEW	#1 STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL VIDEO/SONY MUSIC ENTERTAINMENT 94200 (18.98 CD/DVD)	London Symp. Orch & London Voices (J. Williams)	
2	NEW	THE DOCUMENTARY INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST 004413 (19.98 DVD)	The Game	
3	1	FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	
4	2	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM/WARNER BROS. WARNER MUSIC VISION 38628 (19.98 DVD/CD)	Jay-Z/Linkin Park	
5	4	GREATEST HITS WIND-UP VIDEO/BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
6	3	CHOSEN FEW: EL DOCUMENTAL CHOSEN FEW/URBAN BOX OFFICE 1015 (13.98 CD/DVD)	Chosen Few	
7	6	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	3
8	5	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
9	2	LIVE AT THE GREEK 143/REPRISE MUSIC VIDEO/WARNER MUSIC VISION 38624 (28.98 DVD/CD)	Josh Groban	
10	8	ANYWHERE BUT HOME WIND-UP VIDEO/BMG VIDEO 13106 (25.98 CD/DVD)	Evanescence	5
11	1	AFTERGLOW LIVE ARISTA/BMG VIDEO 64543 (22.98 DVD/CD)	Sarah McLachlan	2
12	7	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
13	3	BEHIND HAZEL EYES VENTURA DISTRIBUTION 24092 (14.98 DVD)	Kelly Clarkson	
14	13	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	
15	10	CROSSROADS GUITAR FESTIVAL (2 DISC SET) WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70378 (29.98 DVD)	Eric Clapton	4
16	20	JERUSALEM Gaither Music Video/EMM Music Video 44617 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
17	24	ISRAEL HOMECOMING Gaither Music Video/EMM Music Video 44619 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
18	17	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 (14.98 DVD)	Journey	
19	20	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VISION 970198 (29.98 DVD)	Led Zeppelin	
20	15	NEVERMIND EAGLE VISION 30069 (19.98 DVD)	Nirvana	
21	22	QUEEN: LIVE AT WEMBLEY '86 HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400 (19.98/19.98)	Queen	
22	21	LIVE AT MONTREUX 1994 EAGLE VISION 39042 (14.98 DVD)	Johnny Cash	
23	1	ALL THE BEST CAPITOL VIDEO/EMM MUSIC VIDEO 44345 (24.98 DVD)	Tina Turner	
24	33	TEXICAN STYLE: LIVE FROM AUSTIN EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58621 (14.98 DVD)	Los Lonely Boys	
25	27	BIG & RICH'S SUPER GALACTIC FAN PAK WARNER REPRISE VIDEO/WARNER MUSIC VISION 48904 (17.98 DVD/CD)	Big & Rich	

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	ARTIST	Title	CERT.
1	6	#1 JEFF BATES RCA NASHVILLE 67071/RLG (17.98/11.98)	Rainbow Man	
2	1	HAWTHORNE HEIGHTS VICTORY 220* (13.98)	The Silence In Black And White	
3	8	CELTIC WOMAN MANHATTAN 60233 (18.98)	Celtic Woman	
4	7	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
5	NEW	HOT SHOT DEBUT THE RAVEONETTES THE ORCHARD/COLUMBIA 92875/SONY MUSIC (11.98)	Pretty In Black	
6	NEW	SHELLY FAIRCHILD COLUMBIA (NASHVILLE) 90355/SONY MUSIC (11.98)	Ride	
7	NEW	QUASIMOTO STONES THROW 2110* (15.98)	The Further Adventures Of Lord Quas	
8	NEW	MIKE DOUGHTY ATO 21537* (15.98)	Haughty Melodic	
9	75	DAMIEN RICE DRM/VECTOR 48507/WARNER BROS. (18.98) ⊕	O	
10	28	GREATEST GAINER OLGA TANON SONY DISCOS 95679 (16.98)	Una Nueva Mujer	
11	11	AMOS LEE BLUE NOTE 97350 (12.98)	Amos Lee	
12	10	VICENTE FERNANDEZ SONY DISCOS 95624 (12.98)	Mis Corridos Consentidos	
13	5	AVENTURA PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project	
14	19	NATALIE GRANT CURB 78860 (17.98)	Awaken	
15	3	ACCEPTANCE COLUMBIA 89016/SONY MUSIC (11.98)	Phantoms	
16	NEW	LA SECTA UNIVERSAL LATINO 457702 (14.98)	Consejo	
17	NEW	JOY WILLIAMS REUNION 10082 (13.98)	Genesis	
18	13	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 961085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
19	14	ZOEGIRL SPARROW 73296 (12.98)	Room To Breathe	
20	15	SHOOTER JENNINGS UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	
21	12	KURT CARR PROJECT GOSPO CENTRIC 70058/ZOMBA (17.98)	One Church	
22	21	NB RIDAZ NASTYBOY 1020/UPSTAIRS (13.98)	nb ridaz.com	
23	16	RISE AGAINST Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
24	17	ANA BARBARA/JENNIFER PENA FONOVISIA 351791 UG (14.98) ⊕	Confesiones	
25	36	SUPERCHIC(K) INPOP 71279 (12.98)	Beauty From Pain	
26	22	THE ARCADE FIRE MERGE 225* (15.98)	Funeral	
27	20	MISSISSIPPI MASS CHOIR MALACO 6035 (16.98/10.98)	Not By Might, Nor By Power	
28	29	TEGAN AND SARA VAPOR 89403/SANCTUARY (16.98)	So Jealous	
29	41	PHILLIPS, CRAIG AND DEAN INO/EPIC 92679/SONY MUSIC (17.98)	Let The Worshippers Arise	
30	NEW	THE PERISHERS NETTWERK 30387 (14.98)	Let There Be Morning	
31	35	DECEMBERISTS KILL ROCK STARS 60425 (16.98)	Picaresque	
32	18	CAFE TACUBA UNIVERSAL LATINO 004461 (15.98) ⊕	Un Viaje	
33	RE-ENTRY	MARTHA MUNIZZI MARTHA MUNIZZI 0001 (16.98)	The Best Is Yet To Come	
34	31	JEM ATO 21519 (12.98)	Finally Woken	
35	23	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98)	Absolution	
36	26	RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble	
37	4	PORCUPINE TREE LAVA 93812/AG (13.98)	Deadwing	
38	NEW	REYLI SDNY DISCOS 93414 (15.98)	En La Luna	
39	2	MINDLESS SELF INDULGENCE METROPOLIS 365* (11.98)	You'll Rebel To Anything	
40	RE-ENTRY	ISRAEL AND NEW BREED INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98)	Live From Another Level	
41	39	J MOSS GOSPO CENTRIC 70068/ZDM&A (17.98)	The J Moss Project	
42	32	DJ TEPEHUANES DISA 720527 (12.98)	Duranguense Mix 2005	
43	NEW	STILL REMAINS ROADRUNNER 168618/IDJMG (12.98)	Of Love And Lunacy	
44	40	MARC BROUSSARD ISLAND 002938/IDJMG (9.98)	Carencro	
45	33	SINAI BEACH VICTORY 2722 (12.98)	Immersed	
46	27	LYRICS BORN QUANNUM PROJECTS 80703*/EPITAPH (13.98)	Same !@#\$ Different Day	
47	1	LOUIS XIV PINEAPPLE/ATLANTIC 93825/AG (13.98)	The Best Little Secrets Are Kept	
48	NEW	UNITED HILLSONG AUSTRALIA/INTEGRITY 93664/SONY MUSIC (17.98 CD/DVD) ⊕	Look To You	
49	RE-ENTRY	CITIZEN COPE RCA 52114/RMG (11.98)	The Clarence Greenwood Recordings	
50	46	M.I.A. XL 186* (15.98)	Arular	

BREAKING & ENTERING

Former Soul Coughing frontman Mike Doughty earns his first charting album as a solo artist with "Haughty Melodic" (ATO), which features a guest spot by label head Dave Matthews and debuts at No. 8 on the *Billboard* Top Heatseekers list. Discover artists making their inaugural *Billboard* chart runs each week in *Breaking & Entering* on billboard.com.

THIS WEEK ON
billboard.com

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of the *Billboard* 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS

SONG INDEX



MAY
21
2005

Chart codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1, 2 STEP (Royalty Rights ASCAP/Hico South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMJ/Bubba Gee, BMJ/NoonTune Tunes, BMJ/Mass Confusion, ASCAP/WB, ASCAP). WBM, H100 34, POP 26
1 THING (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMJ/Dam Rich, BMJ/EMI Catalog, ASCAP). HL/WBM, H100 17, POP 33, RBH 9
4TH OF JULY (Universal, ASCAP/Faster 'N Harder Music, ASCAP). HL, CS 47
70 EAST (Gamecluck, ASCAP/ZEG Publishing, ASCAP/Booboo Publishing, BMJ) RBH 83

A

ADIOS AMOR TE VAS (BMG Songs, ASCAP/Airna, BMJ) LT 15
AGAIN (Chyma Baby, BMJ/Universal, ASCAP/Tetra-grammaton, ASCAP/Niraxi Tike, ASCAP/Jesse Jaye, ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMJ/29 Black Music, BMJ/EMI Blackwood, BMJ). HL, H100 52, RBH 8
AIRE (Ser-Ca, BMJ) LT 4
ALABAMA (ShanCan, BMJ) CS 52
ALCOHOL (EMI April, ASCAP/Sea Gayle, ASCAP). HL, CS 35
ALGO ESTA CAMBIANDO (Lolein, BMJ/Doble Anarcia Songs, ASCAP/EMI Blackwood, BMJ) LT 34
ALMO MAS EN AMOR (ASCAP) LT 10
ALL BECAUSE OF YOU (Leslie's First Born Music, BMJ/Wilkinson Ave, BMJ/Mi/York City Music, ASCAP/Jerome Jones, SESAC/Notting Hill Songs, SESAC/Peermusic III, BMJ/Young Fiano, SESAC/All Black Music, ASCAP/EMI April, ASCAP). HL, H100 80, RBH 25
ALL I DO (Gold Forever, BMJ/Stone Diamond, BMJ/EMI Blackwood, BMJ). HL, RBH 72
ALMOST (Zomba, ASCAP/Drop You Paris, ASCAP/Sonotek, BMJ/EMI Blackwood, BMJ). HL/WBM, H100 59, POP 35
AMERICAN BABY (Colden Grey, ASCAP/Tinco Publishing, ASCAP/Bat Future, BMJ/Songs Of Universal, BMJ). HL, H100 16, POP 19
AMOR DEL BUENO (Monster Music, ASCAP) LT 17
ANYTHING BUT MINE (Gavrilov, SESAC/Carnival Music, SESAC) CS 9, H100 69
ASAP (Domani And Ya Majesty's Music, ASCAP/Dawn Kevon Publishing, BMJ) RBH 35
AS GOOD AS LONCE WAS (Tokico Tunes, BMJ/Sony/ATV Tree, BMJ/Big Yellow Dog, BMJ/Florida Cracker, BMJ) HL, CS 37
EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMJ) LT 25

B

BABY DOLL (Premiere, BMJ/EMI Blackwood, BMJ/Rude Music, ASCAP/EMI April, ASCAP). HL, WBM, H100 24, POP 10
BABY GIRL (Orkpit, BMJ/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) CS 14, POP 77
BABY I'M BACK (Byetal Music, ASCAP/Famous, ASCAP/Larino Veivet, BMJ/Songs Of Universal, BMJ). HL, H100 37, POP 29
BABY MAMA (Lonnie Bobby's Music, BMJ/EMI Blackwood, BMJ/MO GT, BMJ/NVS 802, BMJ/Unichappell, BMJ). HL/WBM, RBH 48
BACK THE TALKIN' (BMJ) RBH 55
BAILA ESTO KUMBIA (EMI Blackwood, BMJ/A.Q.3, BMJ/Peach Rock, BMJ) LT 46
BANDOLERO (Mia Mussa, ASCAP) LT 9
BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP) POP 38
BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Maratone, ASCAP/Zomba, ASCAP/Katz Money Publishing, ASCAP/EMI April, ASCAP). HL/WBM, H100 24, POP 10
BE ME (Not Listed) RBH 97
BEST OF YOU (M.J. Twelve, BMJ/Love The Punk Rock Music, BMJ/Songs Of Universal, BMJ/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Ear-torn, BMJ/EMI Blackwood, BMJ). HL, H100 35, POP 34
BEVERLY HILLS (E.O. Smith, BMJ) H100 47, POP 44
BE YOURSELF (Disappearing One, ASCAP/LBV Songs, BMJ/Matee Gray Music, BMJ) CS 2
BIG MAMA (Agri, ASCAP). HL/WBM, H100 65, POP 74
BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Blackwood, BMJ/Pottery Mouth, BMJ/Rounded, BMJ). WBM, CS 22
BIG WHEELS (M Felton Entertainment, ASCAP) RBH 95
BILLY'S GOT HIS BEER GOGGLES ON (Castle Street, ASCAP/Murari, BMJ/Exakbaria Music, BMJ/Katani Music, BMJ) WBM, CS 53
BLESS THE BROKEN ROAD (Careers-BMG, BMJ/Fields Dream, BMJ/Leff Drips, BMJ/Bug, BMJ). HL, POP 61
BLUE ORCHID (Peppermint Strip, BMJ) H100 97, POP 47
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Data, ASCAP). WBM, H100 15, POP 8
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Cap, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Airno, ASCAP/Avril Lavigne, SOCAN). HL/WBM, H100 40
BREATHE (2 A.M.) (AnniBonnaMusic, ASCAP). WBM, H100 60, POP 54
BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMJ/Domani And Ya Majesty's Music, ASCAP/Swizz Beat, ASCAP/Universal, ASCAP/EMI April, ASCAP) RBH 46
BRING ME DOWN (Sony/ATV Tree, BMJ/WATSKI Music, ASCAP/Quit Pickin' At It Music, ASCAP). HL, CS 45
B.Y.O.B. (Sony/ATV Tunes, ASCAP/Dveiv, ASCAP). HL, H100 56, POP 52

C

CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP). HL, H100 18, POP 29
CANT SATISFY HER (Loyal Soldiers, ASCAP/Jam Co, ASCAP) RBH 32
CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMJ/Rodney Jerkins, BMJ/Notting Dale, ASCAP/Black Owned Music, ASCAP/Ric Rude, ASCAP). HL, H100 93, RBH 27
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/ProoBz, ASCAP/Hico South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP). HL, H100 43, POP 24
CAUGHT UP (Songs Of Universal, BMJ/Slavery, BMJ/Family Biness Music, BMJ/OJ Irv, BMJ/Kam Kams Music, BMJ). HL, RBH 87
CHARIOT (DeGraw Music, BMJ/Warner-Tamerlane, BMJ). WBM, H100 58, POP 40
CITY BOY WIT IT (Neggy Neg Publishing, ASCAP) RBH 88
CLASS REUNION (That Used To Be Us) (Sony/ATV Tree, BMJ/Sadeen, BMJ/HorPro, BMJ/Super ID, ASCAP/Top Music, ASCAP/Sassy

Mule, ASCAP/Don Primmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP). HL, CS 16
COLD (Sugarstar, BMJ) POP 56
COLLIDE (HRD Music, BMJ/Warner-Tamerlane, BMJ/Tentative, BMJ). WBM, H100 33, POP 22
COMO PUDESTI (EMI April, ASCAP/Gunhill Road, ASCAP/Perez Soto, BMJ/Warner-Tamerlane, BMJ) LT 13
CONTRA VIENTOS Y MAREAS (WB, ASCAP/Muziekuitgeveris Ariens BV, BMJ) LT 12
THE CORNER (Songs Of Universal, BMJ/Senseless, BMJ/Please Gimme My Publishing, BMJ/Getting Out Ur Dreams, BMJ/EMI Blackwood, BMJ/Boo Out Or Be Dead Music, ASCAP/Tunes By Dune, ASCAP). HL, RBH 45

D

DEAR SUMMER (Carter Boys, ASCAP/EMI April, ASCAP). HL, RBH 76
DEM BOYZ (Regina's Son, ASCAP/Dienahmar Music, ASCAP/Jeezy Music, BMJ/Fwyd T, BMJ/Griffin Ga, Finest, BMJ/EMI April, ASCAP/Shmoot Music, BMJ/Warner-Tamerlane, BMJ) RBH 39
DIAMONDS FROM SIERRA LEONE (Please Gimme My Publishing, BMJ/Getting Out Ur Dreams, BMJ/EMI Blackwood, BMJ/Our Deute Publishing, ASCAP/You Can Take It With You, ASCAP/EMI Unart Catalog, BMJ/Bawin, ASCAP). HL, H100 94, RBH 37
DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 20, POP 18
DON'T ASK ME HOW I KNOW (Mosaic Music, BMJ/Bobby's Song And Salvage, BMJ/Bil Butler, BMJ/JonesBone Music, ASCAP/Tier Three Music, ASCAP) CS 24
DON'T CHIN (God Given, BMJ) RBH 69
DON'T CHIA (God Given, BMJ/Zah, BMJ/Ensign, BMJ). HL, H100 61, POP 30, RBH 53
DON'T PHUNK WITH MY HEART (Careers-BMG, BMJ/Zomba Songs, BMJ/William, BMJ/Cherry River, BMJ/Prinz Polar, BMJ/Songs Of Universal, BMJ/EMI Cupano, BMJ/EMI Blackwood, BMJ). HL/WBM, H100 11, POP 40
DON'T STOP (Music Of Windswept, ASCAP/Hico South, ASCAP/Shakar A. Din, ASCAP/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ/Pressure Music, ASCAP/Mi Own Cht, BMJ). HL, RBH 79
DON'T WORRY 'BOUT A THING (Emarto, ASCAP/WB, ASCAP/EMI Blackwood, BMJ). HL/WBM, CS 28
OO SOMETHIN' (Marilyn, ASCAP/Universal-PolyGram International, ASCAP/EMI April, ASCAP). HL, POP 72
DOT COM (Like Em Thicke, ASCAP/Da Cass Co., ASCAP/Big Kied Music, BMJ/EMI Blackwood, BMJ/Mi/R, ASCAP/EMI April, ASCAP). HL, RBH 74
DRAGOSTEA DIN TEI (MA YA HI) (Media Services, UCMR-ADAVEMI Music Publishing, UCMR-ADA/Lafayette Music, ASCAP/Looklikee Songs, ASCAP/EMI April, ASCAP). HL, POP 93
DREAM BIG (Warner-Tamerlane, BMJ). WBM, CS 50
DROP IT LIKE IT'S HOT (My Own Cht, BMJ/EMI Blackwood, BMJ/The Waters Of Nazareth, BMJ/Careers-BMG, BMJ/Raychaser, BMJ). HL, RBH 38
DRUGS OR JESUS (Sony/ATV Cross Keys, ASCAP/Onaly, BMJ/Careers-BMG, BMJ/Silverkiss, BMJ/Songs Of Universal, BMJ/Songs From The Engine Room, BMJ/Nashville DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Music Of 1091, ASCAP). CLM/HL/WBM, CS 15, H100 92

E

ECHAME A MI LA CULPA (EMMI, ASCAP/Peer International, BMJ) LT 33
EN EL MISMO TREN (Crisma, SESAC) LT 26
EN SOLEDAD (F.I.P. BMJ) LT 6
E-PRO (Plastic Kosmos Music, ASCAP/Dust Brothers, ASCAP/Universal, ASCAP/Brooklyn Dust, ASCAP/Universal-PolyGram International, ASCAP). HL, H100 89, POP 93
ERL DRIVIN' (BMG Songs, ASCAP) LT 24
ERRITIME (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMJ/Bubba Gee, BMJ/NoonTune Tunes, BMJ/Warner-Tamerlane, BMJ/Isheet Music, BMJ). HL/WBM, RBH 65
ES MI SOLEDAD (Semilla Del Silencio, ASCAP) LT 50
EVERYTIME YOU GO AWAY (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP). HL, RBH 47

F

FALL TO PIECES (Armo, ASCAP/Avril Lavigne, SOCAN/Under Zenith, SOCAN). HL, POP 92
FAST CARS AND FREEDOM (Soy/ATV Cross Keys, ASCAP/Onaly, BMJ/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BMJ/Lex's Palm Tree Music, BMJ). HL/WBM, CS 11, H100 73
FEEL GOOD INC. (EMI Blackwood, BMJ/80s Kid, BMJ/Universal, BMJ/Universal, ASCAP) POP 88
FEEL IT IN THE AIR (Music Of Windswept, ASCAP/Hico South, ASCAP/Shakar A. Din, ASCAP/Copyright Control) RBH 67
FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP) HL, RBH 41
FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/Craig Van, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Ariana's Music, ASCAP/Music Of 1091, ASCAP/Cherry Lane, ASCAP). CLM/HL/WBM, H100 81, RBH 16

G

GASOLINA (Los Cangris, ASCAP) LT 38, POP 95
GORGIA RAIN (Careers-BMG, BMJ/Sagrateaux Songs, BMJ/Sony/ATV Songs, BMJ/Big Yellow Dog, BMJ). HL/WBM, CS 38
GET BACK (Universal, ASCAP/Ludacris, ASCAP/Eliz-ah, ASCAP). HL, POP 67
GET CRUNK (Swole, ASCAP/Jay Music, ASCAP/White Rhino, BMJ/Swzole, BMJ/EMI April, ASCAP/EMI Blackwood, BMJ). HL, RBH 59
GET EM UP (The Soundation, BMJ/Mak-V, BMJ/Carr, J's Glover, BMJ/Lewis And Smith, BMJ/Li, Jon 0007 Music, BMJ/TVT, BMJ/White Rhino, BMJ) RBH 92
GET RIGHT (Dam Rich, BMJ/EMI Blackwood, BMJ/Unichappell, BMJ/EMI April, ASCAP). HL/WBM, POP 70, RBH 93
GIRL (Soy/ATV Tunes, ASCAP/Beyonce, ASCAP/Helendria, ASCAP/Michelle MW, ASCAP/It's A Wonderful World Music, BMJ/Christopher Garrett, ASCAP/Hico South, ASCAP/Music Of Windswept, ASCAP/EMI Full Keel, ASCAP/EMI Longitude, BMJ/Angela Beyonce, ASCAP/Hico Music, BMJ/EMI April, HL, H100 25, POP 36, RBH 12
GIRLFRIG (Kakani Music, ASCAP/Beats Me, ASCAP/Li, Jon 0007 Music, BMJ/White Rhino, BMJ/Songs Of Peer, BMJ/Merchinth, ASCAP/Gnat Booth, ASCAP/Chrysalis, ASCAP/EMI Blackwood, BMJ). HL, H100 26, POP 48, RBH 20
GIVE ME THAT (Trill Productions, ASCAP/My Own

Chit, BMJ/Cass Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ) H100 83, RBH 19
GO HOME (EMI Blackwood, BMJ/Jelinda, BMJ/WB, ASCAP/Malbox Music Music, ASCAP). HL/WBM, CS 60
GOIN' CRAZY (Nabooogie Publishing, ASCAP/Azins Gon, Platinum, BMJ/Boiz World, ASCAP/EMI April, ASCAP). HL, H100 31, POP 23
GONE (Gottahaveable, BMJ/Love Monkey, BMJ/Songs Of Windswept Pacific, BMJ/Sony/ATV Tree, BMJ). HL, CS 10, H100 74, POP 96
GOODYBYE TIME (Soy/ATV Tree, BMJ) CS 23
THE GOOD LIFE (EMI Agri, ASCAP/Sea Gayle, ASCAP/Mosaic Music, BMJ). HL, CS 3
GOTTA GO GOTTA LEAVE (TIRED) (Soy/ATV Tunes, ASCAP/V5G Tunes, ASCAP/JuneBugSpade, ASCAP). HL, RBH 52
GOTTA MAKE IT (April's Boy Music, BMJ/Kharotry, ASCAP/Uncle Bobbys Music, ASCAP/Warner-Tamerlane, BMJ/Kim Hoglund Publishing Designee, ASCAP/Mighty Three, ASCAP/Warner-Tamerlane, BMJ/Staying High Music, ASCAP/Airno, ASCAP/WB, ASCAP). HL/WBM, RBH 52
GRIND WITH ME (Blue Star Publishing, BMJ/Black Boy Hatchet, BMJ/EMI Blackwood, BMJ). HL, H100 42, POP 69, RBH 22
GUESS WHO LOVES YOU MORE (Zomba, ASCAP/Annads World, ASCAP/K-Dope Music, ASCAP/Unichappell, BMJ/Alexscar, BMJ). WBM, RBH 60
GUTTA LIVIN' (Bolanars Talking-Drum Publishing, ASCAP) RBH 96

H

THE HAND THAT FEEDS (Leaving Home, ASCAP/TVT, ASCAP) H100 53, POP 59
HAPPY? (Zomba, ASCAP/Mudvayne Music, ASCAP) H100 100
HASTE EL FIN (Juan & Nelson, ASCAP) LT 27
HATE IT OR LOVE IT (BlackWallStreet, BMJ/Each Teach1, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMJ/Zomba Song, BMJ/Golden Fleece, BMJ/Mured, BMJ). HL/WBM, H100 44, POP 9, RBH 13
HELENA (SO LONG & GOODNIGHT) (Blow The Doors Of The Jersey Shore Music, BMJ) POP 82
HELP SOMEBODY (Careers-BMG, BMJ/Gottahaveable, BMJ/Songs Of Windswept Pacific, BMJ) CS 31
HE OUGHTA KNOW THAT BY NOW (Universal, ASCAP/Songs Of The Village, ASCAP/Titahunt, BMJ). HL, CS 49
HICKTOWN (Warner-Tamerlane, BMJ/Big Love, ASCAP/WB, ASCAP/Carol Vincent And Associates, BMJ). WBM, CS 42
HILLBILLIES (Gypsy Outfit, ASCAP/Soul Of Eve Music, ASCAP/World Of Groove Music, ASCAP/Haber, Corporation, BMJ) CS 44
HOLD YOU DOWN (Soy/ATV Cross Keys, BMJ/Coni Titani, BMJ/Regory Christopher Publishing Designee, ASCAP/George Bruno's, BMJ) April
HOLD YOU DOWN (SPRING MIX) (Soy/ATV Cross Keys, BMJ/Coni Titani, BMJ/Regory Christopher Publishing Designee, ASCAP/George Bruno's, BMJ/EMI April, ASCAP/Justin Combs, ASCAP/Adorable Songs Collection, ASCAP/Warner-Tamerlane, BMJ/Major & Ryan Music, BMJ/Songs Of Lastrada, BMJ/Sala, BMJ) HL/WBM, POP 84
HOLIDAY (WB, ASCAP/Green Data, ASCAP). WBM, H100 29, POP 32
HOLLABACK GIRL (Harajuka Lober Music, ASCAP/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ). HL, H100 1, POP 1, RBH 82
HOME (Michael Duble Publishing Designee, BMJ/Almost Double Songs, BMJ/Universal-MCA Songs, ASCAP/Chan Chang Publishing Designee, ASCAP). HL, H100 98
HOMEWRECKER (Soy/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/Universal, ASCAP/Memphisfield, ASCAP/House Of Full Circle, BMJ). HL, CS 2, H100 57
HONKY TONK U (Tokico Tunes, BMJ) CS 18
HOW COULD YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Chris Hot Songs, ASCAP/Comonds, BMJ/EMI April, ASCAP/Underdogs Songs, BMJ/In-vent, BMJ/D Duz It, BMJ/Antonio Dixon's Muzik, ASCAP/Johnnie Law Music, BMJ/Famous, ASCAP). HL, H100 54, POP 91, RBH 15
HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/J. Taylor For BlackWallStreet, ASCAP/Each1 Teach1, ASCAP/Ant Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Evis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP). HL/WBM, H100 46, POP 43, RBH 7
HOY COMO AYER (Maximo Aguirre, BMJ) LT 3
HYPNOTIC (Zomba Songs, BMJ/R Kelly, BMJ/EMI April, ASCAP/No Question Ent., ASCAP/D. Brasco, ASCAP/Desert Storm, BMJ/EMI Blackwood, BMJ). HL/WBM, RBH 90

I

I AIN'T NO QUIETTER (Universal-Songs Of PolyGram International, BMJ/Lon Echo, BMJ/OJ Of Pocket, ASCAP/Zomba, ASCAP). HL/WBM, CS 55
I CAN'T STOP LOVING YOU (Kernmunity, BMJ) H100 96, RBH 28
ICY (Eurline, BMJ) RBH 51
IF HEAVEN (Soy/ATV Cross Keys, ASCAP/Purple Clayne, ASCAP). HL, CS 5, H100 66
IF SHE WERE ANY OTHER WOMAN (Soy/ATV Tree, BMJ/EMI April, ASCAP/Dirt Have To Be, ASCAP/WB, ASCAP/Platinum Flow, ASCAP). WBM, CS 33
IF SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Alantic Bridge, BMJ/Mosaic Music, BMJ). HL, CS 21
(I JUST WANT IT) TO BE OVER (Book Of Daniel, ASCAP/Low, ASCAP/EMI April, ASCAP/Sne Write It, ASCAP/BMG Songs, ASCAP) RBH 42
I LIKE IT (Rebeck, BMJ/Warner-Tamerlane, BMJ/Disc, BMJ) POP 85
I'LL TAKE THAT AS A YES (THE HOT TUB SONG) (Songs Of Mighty Isis Music, BMJ/Vista Large Music, BMJ/Selior Vicente Music, BMJ/Haber Corporation, BMJ) CS 17, H100 89
I'M A HUSTLA (Larsny, ASCAP/Swizz Beat, ASCAP/EMI April, ASCAP/Universal, ASCAP/WB, ASCAP/Carter, Boys, ASCAP/Virginia Beach, ASCAP). HL/WBM, H100 33, POP 75, RBH 10
I'M BLACK (Panini, BMJ/Justin Combs, ASCAP/EMI April, ASCAP/Marshmellow, BMJ/Perfect Songs, BMJ/SPZ, BMJ/A Mamma Music, ASCAP). HL, RBH 94
I'M READY (Mint Factory, ASCAP) RBH 71
INCOMPLETE (Word, ASCAP/Glomo Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou, ASCAP/Trill Bank, ASCAP/Mi Getaway Driver, ASCAP) HL/WBM, H100 18, POP 8
INCREDIBLE FEELIN' (Slim Thug, BMJ/Bubba Gee, BMJ/NoonTune Tunes, BMJ/Warner-Tamerlane, BMJ/Isheet Music, BMJ/EMI Blackwood, BMJ). HL/WBM, RBH 77

IN THE KITCHEN (Zomba Songs, BMJ/R Kelly, BMJ) WBM, POP 89, RBH 26
I PLAY CHICKEN WITH THE TRAIN (Muzik Mafia, ASCAP/WB, ASCAP/Rici, Texan, ASCAP/EMI Blackwood, BMJ/Rounded, BMJ/Pottery Mouth, BMJ). HL/WBM, POP 94
I SEE ME (Soy/ATV Acuff Rose, BMJ/Post Oak, BMJ). HL, CS 46
IT'S A HEARTACHE (Careers-BMG, BMJ/Lolo, BMJ/EMI, BMJ) CS 32
IT'S GETTING BETTER ALL THE TIME (Soy/ATV Tree, BMJ/Katys Own Music, BMJ). HL, CS 10, H100 79
IT'S LIKE THAT (Rye Songs, BMJ/Songs Of Universal, BMJ/Shanai Cymone, ASCAP/EMI April, ASCAP/Sea Music, ASCAP/BVG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP). HL, H100 51, POP 37, RBH 58
I UNDERSTAND (Bad Body Music, ASCAP) RBH 91

J

JERK IT OUT (Universal-PolyGram International, ASCAP/Telegammusic, ASCAP). HL, POP 71
JUST A NO BIT (50 Cent, ASCAP/Universal, ASCAP/EMI April, ASCAP/TVT, ASCAP). HL, H100 5, POP 25, RBH 3
JUST A MOMENT (Zomba, ASCAP/Ji Will, ASCAP/Annads World, ASCAP/Mawken's, ASCAP/Clifford Peacock Publishing Designee, ASCAP/Warner-Tamerlane, BMJ/Bernard's Other, BMJ/Sony/ATV Songs, BMJ). HL/WBM, RBH 70

K

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Sea Music, ASCAP). HL, H100 28, POP 14
KEG IN THE CLOSET (Soy/ATV Cross Keys, ASCAP/Islandsout, ASCAP/Onaly, BMJ). HL, CS 26

L

LA CAMISA NEGRA (Carnaleon, BMJ/Peermusic III, BMJ) H100 90, LT 1
LA SOPRESA (TM Ediciones, BMJ) LT 11
LA TORTURA (The Caramel House, BMJ/Sony/ATV Latin, BMJ/Nomad, BMJ) H100 82, LT 5, POP 80
LET ME GO (Leszawaga, BMJ/Songs Of Universal, BMJ) H100 19, POP 12
LET ME HOLD YOU (Not Listed) RBH 54
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Peo-Soul Music, ASCAP/R.H. Compound, ASCAP/EMI April, ASCAP). HL, H100 30, POP 39, RBH 18
LIKE THAT (Va's Child, ASCAP/Swizz Beat, ASCAP/Universal, ASCAP/Tri, BMJ/Aley, BMJ/Paul Simon, BMJ/WB, ASCAP) RBH 68
LISTEN TO YOUR HEART (EMI Blackwood, BMJ/Jimmy Fun Music, BMJ) POP 64
LIVE LIKE YOU WERE DYING (Warner-Tamerlane, BMJ/Big Loud Shirt, ASCAP/Integrated Copyright Group, ASCAP). WBM, POP 97
LLEVAME (Yam, BMJ/EMI Blackwood, BMJ) LT 29
LO MEJOR FUE PERDERTE (Not Listed) LT 39
LONELY (Famous, ASCAP/Beytal Music, ASCAP/Feather, BMJ). HL, H100 7, POP 3, RBH 78
LONELY NO MORE (Hule Music, ASCAP/EMI April, ASCAP). H100 6, POP 6
LONG SLOW KISSES (Warner-Tamerlane, BMJ/Smith Haven, BMJ/New Works, BMJ/The New Company Song Group, BMJ/Kid Lips Music, ASCAP/PW, ASCAP). WBM, CS 20
LOOK WHAT YOU'VE DONE (Jel Music, ASCAP) H100 84, POP 50
LO QUE PASO PASO (Los Cangris, ASCAP) LT 30
LOSE CONTROL (Mass Confusion, ASCAP/WB, ASCAP/royalty, ASCAP/Warner-Tamerlane, BMJ/Big Goodro Music, BMJ/Deep Space Music, BMJ/Publishing Corp. Of America, BMJ/Pure Energy, BMJ). WBM, H100 86, RBH 56
LOT OF LEAVIN' LEFT TO DO (Soy/ATV Tree, BMJ/Sony/ATV Cross Keys, ASCAP) CS 7, H100 62
LOVERS AND FRIENDS (Lil Jon 0007 Music, BMJ/TVT, BMJ/White Rhino, BMJ/Li, Jon 0007 Music, ASCAP/EMI April, ASCAP/Michael Sterling, ASCAP/Universal, ASCAP/Aring, BMJ/Persevere, BMJ). HL, POP 99, RBH 36
LUNA LLENA (Primo, BMJ) LT 40

M

MAKE HER FEEL GOOD (Team S Dot Publishing, BMJ/Hico Music, BMJ/MO GT, BMJ/NVS Eight Zero Two Music, BMJ/Universal-Songs Of Polygram International, BMJ/EMI Sossana, BMJ/Jonathan Three, BMJ). HL, RBH 38
MAKING MEMORIES OF US (Soy/ATV Tunes, ASCAP/J Only, ASCAP). HL, CS 3, H100 49, POP 73
MANANA QUE YA NO ESTES (Garmex, BMJ) LT 44
MAYOR QUE YO (Universal-Musica Unica, BMJ) LT 41
MIA I F P P (BMJ) LT 48
MIA CHEEK (Not Listed) RBH 100
MOCKINGBIRD (Eight Mile Style, BMJ/Jacoff, ASCAP/Hesto World, ASCAP/Nueva Music, ASCAP). WBM, POP 42
MOTIVATION (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMJ/EMI Blackwood, BMJ). HL, RBH 73
MR. BRIGHTSIDE (The Killers, ASCAP/Universal-PolyGram International, ASCAP). HL, H100 12, POP 51
MUST BE NICE (Lyle, ASCAP) RBH 30
MVP (Universal, ASCAP/Mary J. Blige, ASCAP/BlackWallStreet, BMJ/Each1 Teach1, ASCAP/50 Cent, ASCAP/Dade Co. Project Music, BMJ/Zomba Songs, BMJ/Golden Fleece, BMJ/Mured, BMJ). HL, H100 84, RBH 24
MY GIVE A DAMN'S BUSTED (Dirttunes, BMJ/Mosaic Music, BMJ/Sony/ATV Tree, BMJ/Vengada, BMJ/Mike Curb, BMJ). HL, CS 1, H100 98
MY SISTER (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Zomba, SESAC/Annabelle's Farm Music, ASCAP/Universal, ASCAP/Vosac, BMJ) BMJ). HL/WBM, CS 29

N

NECK OF THE WOODS (Money Mack, BMJ) RBH 85
NI EN DEFENSA PROPIA (EMI Blackwood, BMJ) LT 1
NOBODY'S HOME (Avril Lavigne, SOCAN/Dwight Frye, BMJ/Smell's Like Metal, SOCAN/Armo, ASCAP/EMI Blackwood, BMJ). HL/WBM, POP 86
NO ME QUEDA MAS (EMI Blackwood, BMJ/Lone Iguala, BMJ) LT 20
NO ONE'LL EVER LOVE ME (EMI Blackwood, BMJ/EMI April, ASCAP/Castle Street, ASCAP/Music Highway, ASCAP). HL, CS 48
NOTHING TO LOSE (Aimee, ASCAP/Kevin Sawgar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP). HL, H100 76
NUMB ENCORE (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMJ/Nondisclosure Agreement, BMJ/Rob Bourdon, BMJ/Kenji Kotayashi,

BMJ/Pancakey Cakes, BMJ/Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP). HL/WBM, POP 47
NUMBER ONE SPOT (WB, ASCAP/Universal, ASCAP). HL/WBM, H100 48, POP 55, RBH 17

O

O (First Avenue, ASCAP/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Fountain, ASCAP/Tank 1176, ASCAP/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Rye, BMJ/D Duz It, BMJ/H100 72, POP 62, RBH 34
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP). WBM, LT 2
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP). WBM, H100 13, POP 11
OH (Royally Rightings, ASCAP/Hico South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International, ASCAP/SiSAC/Jaque Joins, SESAC/EMI April, ASCAP). HL, H100 2, POP 21, RBH 2
OKAY (White Rhino, BMJ/Drugstore, ASCAP/Peertunes, SESAC/Hale, SESAC/Songs Of Peer, BMJ/Morningsdelira, ASCAP/Nivea B, Hamilton, ASCAP/Zomba, ASCAP/EMI Blackwood, BMJ). HL/WBM, POP 60, RBH 31
ORDINARY PEOPLE (John Legend, BMJ/William, BMJ/Cherry River, BMJ). CLM/HL, H100 55, RBH 11
OTRA VEZ (Universal-Musica Unica, BMJ/Castillo, BMJ) LT 47

P

PERDONA MIS ERRORES (Ara, BMJ) LT 35
PICKIN' WILDFLOWERS (EMI April, ASCAP/Pomeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP). HL/WBM, CS 25
PORQUE ES TAN CRUEL EL AMOR (Soy/ATV Discos, ASCAP/Ariana Musical, ASCAP) LT 14
PRECISAMENTE AHORA (Warner-Tamerlane, BMJ) LT 37
PROBABLY WOULDN'T BE THIS WAY (Airno, ASCAP/Aring, BMJ). HL, CS 36
PURIFY ME (BMJ/EMI Blackwood, BMJ/Soundtunes, BMJ/Chrysalis Songs, BMJ/NO I D, BMJ). HL, RBH 66

Q

QUE LASTIMA (Universal Musica, ASCAP) LT 22

R

A REAL FINE PLACE TO START (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Sony/ATV Cross Keys, ASCAP/Worley World, ASCAP) H100 41
REAL N*A ROLL CALL** (Lil Jon 0007 Music, BMJ/TVT, BMJ/White Rhino, BMJ/Swzole, BMJ/Gangsta Boogie, ASCAP/Swote, ASCAP/EMI Blackwood, BMJ) RBH 99
REBELDE (San Angel, ASCAP) LT 42
REDNECK YACHT CLUB (This Is Hill, ASCAP/Mus-tang, ASCAP/Songs Of Mosaic, ASCAP/Wilburas, ASCAP) CS 57
RICH GIRL (Ant Nuthin' Goin' On But Funkin', ASCAP/EMI April, ASCAP) H100 41
RICH GIRL (Ant Nuthin' Goin' On But Funkin', ASCAP/EMI April, ASCAP) H100 41
RIOT (Blondie Rockwell, ASCAP/Universal, ASCAP/Evis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Harajuka Lober Music, ASCAP/Larry Rock Enterprises, BMJ/K Stuff, BMJ/Ariho). HL/WBM, H100 32, POP 20

S

SCARS (Viva La Cucaracha, ASCAP). HL, H100 44, POP 27
SEDUCTION (EMI April, ASCAP/Fyte Tyme, ASCAP/J. IV, ASCAP/Sublime Basement Tunes, BMJ/Defenders Of Music, BMJ

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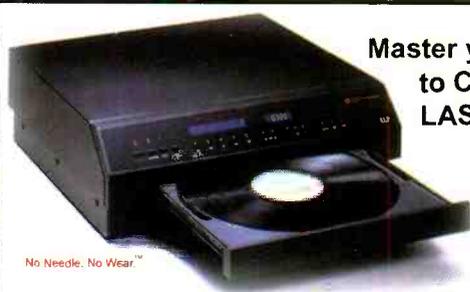
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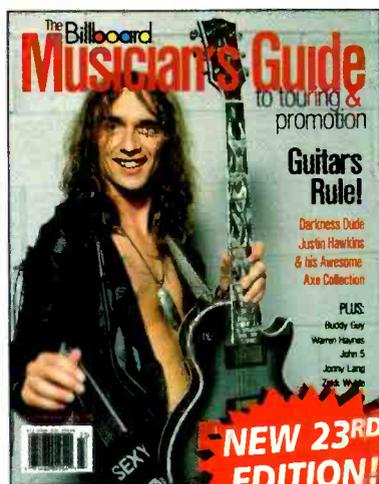
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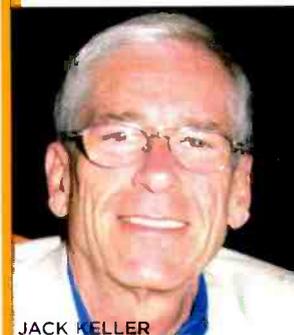
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Mileposts

COMPILED BY MARGO WHITMIRE mwhitmire@billboard.com

Jack Keller Dead At 68

Pop songwriter Jack Keller, best-known as co-writer of the theme song to the '60s/'70s TV sitcom "Bewitched," died April 1 in Nashville. He was 68.



JACK KELLER

Keller got his start as a songwriter with Don Kirschner's publishing company, Aldon Music, where he joined such famed staffers as Carole King, Gerry Goffin, Neil Sedaka and Howard Greenfield. Keller and Greenfield teamed to pen hits like Connie Francis' "Everybody's Somebody's Fool" and "My Heart Has a Mind of Its Own." Keller's other co-writing credits include Bobby Vee's "Run to Him" and Bobby Sherman's "Easy Come, Easy Go."

When TV production company Screen Gems purchased Aldon, the songwriting duo worked on theme songs for "Bewitched," "Hazel" and "Gidget." Keller later worked with the Monkees, earning a producer credit on their TV theme song and first two albums.

Keller is survived by his wife and four children.

—Margo Whitmire

BIRTHS

BOY: Roman Jude, to Julie and Deen Castronovo, May 8 in Salem, Ore. Father is drummer for rock band Journey.

MARRIAGES

Dana Varmuza to Stu Cook, April 30 in Lake Las Vegas, Nev. Groom is founder and bassist for rock act Creedence Clearwater Revival.

Renee Zellweger to Kenny Chesney, May 9 in St. John, U.S. Virgin Islands. Groom is a Country Music Assn. Award-winning recording artist.

Heidi Klum to Seal, May 10 in Puerto Vallarta, Mexico. Groom is a Grammy

Award-winning recording artist.

DEATHS

Lou Galliani, 63, of melanoma, May 8, location unknown. The longtime label executive got his start at Capitol Records in 1966, when he was named promotion man of the year in his first year with the label. During his lengthy career he worked at RCA Records, ABC Records and Elektra/Asylum. In 1989, he formed the San Luis Obispo, Calif.-based Galliani Bros. promotion company, where he worked until his retirement. He is survived by his wife, daughter, father, five siblings and 13 foster children.

INDUSTRY EVENTS

MAY 16 22nd annual ASCAP Pop Music Awards honoring Jermaine Dupri and Neil Young, Beverly Hilton Hotel, Los Angeles. 310-889-9200.

MAY 17 BMI Pop Awards honoring Paul Simon, Regent Beverly Wilshire, Los Angeles. 310-659-9109.

MAY 17 Bogart Auxiliary Board Luncheon, presented by the Neil Bogart Memorial Fund, Peninsula Hotel, Los Angeles. 310-770-1045.

MAY 18 BMI Film & Television Awards honoring Graeme Revell, Regent Beverly Wilshire, Los Angeles. 310-659-9109.

MAY 20 An Intimate Evening With Dave Navarro and Goldenvoice, presented by MusiCares MAP Fund, the Music Box @ Fonda, Los Angeles. 310-392-3777.

MAY 26 ASCAP Concert Music Awards, Walter Reade Theatre, Lincoln Center, New York. 212-621-6329.

JUNE 5 59th Annual Tony Awards,

Radio City Music Hall, New York. 212-582-1111.

JUNE 9 Songwriters Hall of Fame Induction Ceremony, Marriott Marquis Hotel, New York. 212-573-6933.

JUNE 15-16 What Men Want: Marketing Using Media, Sports & Entertainment, Green Valley Ranch Resort & Spa, Las Vegas. 646-654-4660.

JUNE 27 18th annual ASCAP Rhythm & Soul Music Awards, Beverly Hilton Hotel, Los Angeles. 310-889-9200.

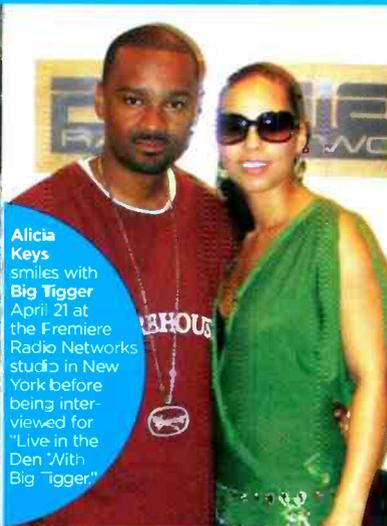
JULY 10 In Good Company Tsunami Benefit, benefiting Operation USA, John Anson Ford Amphitheater, Los Angeles. 888-856-9202.

JULY 12 What Teens Want: Marketing to Teens Using Music, Movies & the Media, Marriott Marquis, New York. 646-654-4660.

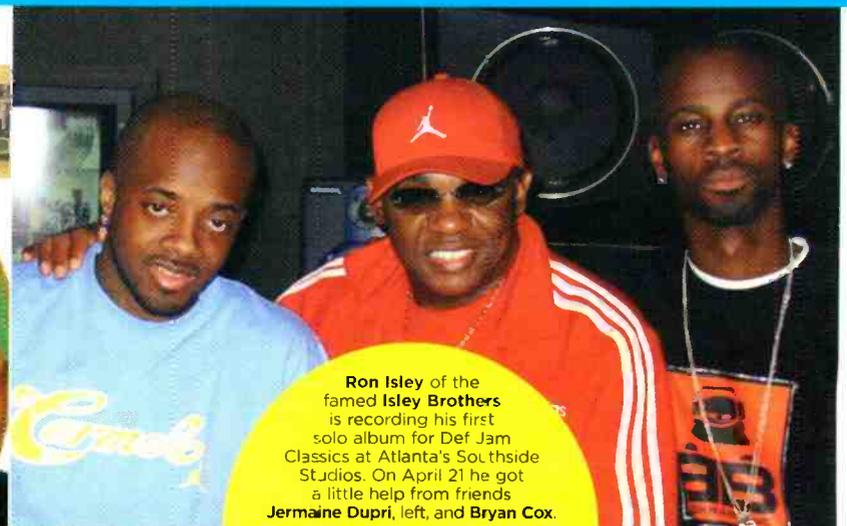
AUG. 3-5 Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards, Intercontinental Hotel, Atlanta. 646-654-4660.



SESAC Latina hosted its first awards program in more than five years April 26 at Yuca Restaurant in Miami Beach. The show featured acoustic performances by such SESAC-affiliated award winners as Saavedra and Erika Ender. Pictured from left, are SESAC's Pat Rogers and JJ Cheng artist Aleks Syntek and SESAC's Trevor Gale.



Alicia Keys smiles with Big Tigger April 21 at the Premiere Radio Networks studio in New York before being interviewed for "Live in the Den" with Big Tigger!



Ron Isley of the famed Isley Brothers is recording his first solo album for Def Jam Classics at Atlanta's Southside Studios. On April 21 he got a little help from friends Jermaine Dupri, left, and Bryan Cox.



Pearl Jam tip-toed into Seattle's annual Coalition of Independent Music Stores convention for a surprise show April 29 at the Easy Street Records store. The group played such favorites as "Even Flow" and "Corduroy," the new "Crapshoot" and covers of the Dead Kennedys' "Bleed for Me" and X's "The New World." X principal John Doe joined on vocals for his band's song. (Photo: Bootszy Holler)



Hallmark presented Martina McBride with a gold record for "My Heart" April 18 backstage at the Country Music Television Awards in Nashville. From left are RCA's Joe Galante, Hallmark's Ann Herrick and Ira Stolzer, and McBride.

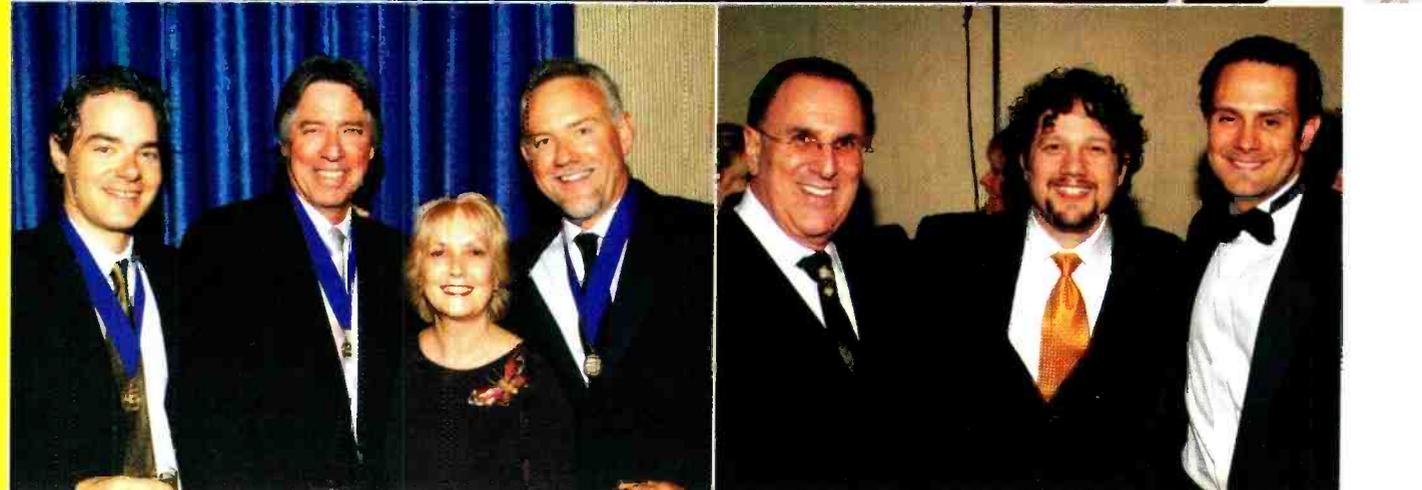
ASCAP honored composers of the biggest box-office film music and the most-performed TV music of 2004 at its 20th annual ASCAP Film and Television Music Awards gala, held April 27 at the Beverly Hilton Hotel in Beverly Hills, Calif.



TOP
The gala honored composer **Mark Snow**, third from left, with the Golden Note Award in recognition of more than 20 years of notable work. Paying tribute to the "Hart to Hart" composer are from left, songwriter **Paul Williams**, actress **Stephanie Powers**, ASCAP chairman/president **Marilyn Bergman**, her husband and songwriting partner, **Alan Bergman**, and actress **Tyne Daly**. (Photo: Lester Cohen/WireImage.com)

BOTTOM LEFT
John Debney, right, was honored with this year's Henry Mancini Award. Celebrating with Debney, from left, are composer **Marco Beltrami**, past Mancini Award recipient **Alan Silvestri** and ASCAP film/television senior VP **Nancy Knutsen**. (Photo: Lester Cohen/WireImage.com)

BOTTOM RIGHT
ASCAP CEO **John LoFrumento** enjoys a cocktail party with "The Incredibles" composer **Michael Giacchino**, who won the top box office category. From left are LoFrumento, Giacchino and ASCAP director of film and TV music **Mike Todd**. (Photo: Lester Cohen/WireImage.com)



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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UMPG INKS BATSON

Universal Music Publishing Group hit a bull's-eye with its latest signing. Just as the new Dave Matthews Band album is taking off, the publisher closed an exclusive worldwide administration deal with the album's über-hot producer Mark Batson and his Bat Future Music (BMI).

The deal covers past and future works by the songwriter/pianist/DJ, including 13 songs co-written with Matthews on "Stand Up," seven songs on "Seal IV" and "Daddy" on Beyoncé's "Dangerously in Love" collection. Batson's name can also be found on albums by such artists as Eminem, Gwen Stefani and India.Arie.

Track hears that UMPG executive VP of creative affairs Tom Sturges led the team that closed the deal with the Brooklyn, N.Y.-born Batson.

—Susan Butler

ANASTACIA FEELS FANTASTIC

Don't count international superstar Anastacia out of the U.S. game quite yet. She has yet to make a major dent stateside as she has in other parts of the world, but that may soon change. Former Evanescence guitarist/songwriter Ben Moody collaborated with Anastacia on "Everything Burns." Penned and co-produced by Moody, the powerful duet is one of three initial focus tracks from the "Fantastic 4" soundtrack, which arrives June 28 via Wind-up.

The timing could not be better for Anastacia, whose self-titled Columbia debut album is due Aug. 30. Lead single "Left Outside Alone" sports a new video created specifically for the U.S. market. Anastacia also appears in the video for "Everything Burns." —Michael Paoletta

EMI, EA EYEBALL TO EYEBALL

Track hears that EMI is in major discussions with Electronic Arts. According to sources, the topic is, naturally, music licensing. In other words, don't be surprised when you start hearing more music from a wide variety of EMI acts in upcoming video and computer games from EA.

—Michael Paoletta

WMG SWEET ON CREAM

To celebrate a string of shows by a reunited Cream at the Royal Albert Hall in London, Warner Music Group threw a party May 6 in honor of band members Eric Clapton, Jack Bruce and Ginger Baker. By all standards, it was the place to be.

WMG U.S. Recorded Music chairman/CEO Lyor Cohen greeted guests at a mansion near Hyde Park. They included Bill Wyman, Alice Cooper, Dave Navarro, Keith Urban, Viacom co-COO Tom Freston, MTV Networks International president Bill Roedy, EMI Group chairman Eric Nicoli, designer Philippe Stark, filmmaker Tim Burton and Island founder Chris Blackwell.

Pink Floyd's Roger Waters and David Gilmour were seen in the same room, but did not speak to each other.

Track asked Gilmour if there was chance to see him emulate Cream and reunite with his former Floyd colleagues but he dismissed the idea, saying he was too old to tour.

—Emmanuel LeGrand

QUITE A PAIR

Latin hip-hop duo Crooked Stilo, which recently performed at the Billboard Latin Music Awards alongside Daddy Yankee and Sean "P. Diddy" Combs, has recorded two versions of "Retrásalo" (one rap, the other *banda*), the title track from its new album, due May 17 on Fonovisa.

Two versions of the video were also shot. Why? Well, one of them could very well be stamped with an X rating. According to sources, it features topless women.

Don't expect this racier cut to make it onto Spanish-language TV. Instead, fans must go to the group's Web site to learn how to access the clip.

—Leila Cobo

AAIM PICKS ROSE

The American Assn. of Independent Music has named Don Rose as its acting president (billboard.biz, May 6). While Rose declined to comment, Track was privy to an invitation to an AAIM Founders Conclave June 6 at the Maritime Hotel in New York. The open board meeting will introduce AAIM policies and procedures. It will also give a sense of what the organization's membership will look like, which could help determine if Rose's role will become more permanent.

—Todd Martens

NEW INCUBUS UNCOVERED

Incubus fans, take note. You've heard about the three new songs the band recorded for the "Stealth" soundtrack, right? Well, one of them, "Make a Move"—the lead single from the Epic/Sony Music Soundtrax album (due mid-July)—can be heard in the film's trailer, which will "open" for "Star Wars Episode III: Revenge of the Sith." The latter film opens May 18 in cinemas nationwide.

—Margo Whitmire



Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Sony BMG in New York promotes **Drew Kantor** to director of alternative sales and marketing. He was marketing director at the Dallas regional office.

Capitol Records in Nashville names **Mara Sidweber** regional director of Southwest promotion. She was director of Southwest regional promotion at **Vivaton Records**.

Provident Label Group in Nashville taps **Darrell Hodges** to be director of sales. He was music buyer at **LifeWay Christian Stores**.

Warner Music Group in Washington, D.C., appoints **Linda Bloss-Baum** VP of public policy and government relations. She held the same title at **Universal Studios Entertainment**.

PUBLISHING: BMI in Atlanta promotes **Catherine Brewton** to VP of writer and publisher relations. She was assistant VP.

MUSIC VIDEO: MTV in New York names **Carryl Pierre** director of MTV business development and appoints **Sean Phillips** director of integrated marketing for **mtvU**. Pierre was director of integrated marketing at **mtvU**, and Phillips was manager of integrated marketing at **MTV2**.

CMT in Nashville appoints **Lisa Chader** VP of press. She was director of corporate communications at **MTVN**.

HOME VIDEO: Sony Pictures Entertainment in Culver City, Calif., names **David Bishop** president of worldwide brand integration strategy. He was president/COO at **MGM Home Entertainment**.

Universal Studios Home Entertainment in Universal City, Calif., names **Jeff Herrera** VP of multicultural marketing. He was department head/VP of partnership marketing and new product development at **Visa USA**.



RELATED FIELDS: Dial Communications/Global Media in New York promotes **Charles Steinhauer** to senior VP of research and operations. He was VP.

The International Recording Media Assn. in Princeton, N.J., appoints **Guy Finley** director of operations. He was president of **Larry Finley Associates**.

Send submissions to shan@billboard.com.

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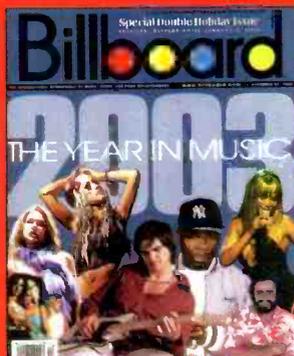
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