

**THE BILLBOARD
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SXSW
PREVIEW**
Begins On Page 15

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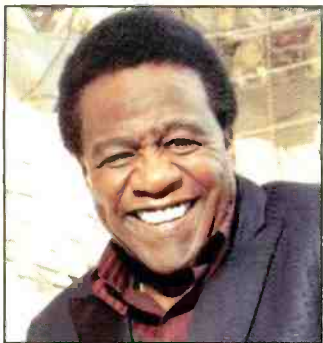
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HOT SPOTS



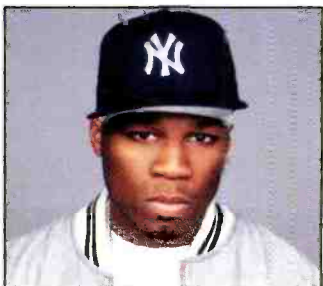
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Vice Records unleashes the debut of British rock sensation Bloc Party in the United States on March 22.



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The Rev. Al Green reunites with partner Willie Mitchell for his new Blue Note album, "Everything's OK."



51 Quick Draw

50 Cent's "The Massacre" slays retail with a record-breaking 1.14 million sales within four days of its release.

Breaking news
around the clock:
billboard.biz



The Great Label Debate

INDIES vs. MAJORS: Developing Acts Face Tough Choices



BY TODD MARTENS
and MELINDA NEWMAN

LOS ANGELES—Before they made the jump to Atlantic Records in 2004, the members of Death Cab for Cutie thought long and hard about leaving Barsuk Records.

But after six years of deliberation, and the ultimate satisfaction the band took in its decision, manager Jordan Kurland grants that there has been a twinge of remorse.

"I'd be lying if I didn't admit that after I saw Bright Eyes debut in the top 10, I didn't think, 'Ah, we should have done that...'" But we're having a great time."

(Continued on page 64)

The indie route has led Bright Eyes' Conor Oberst, left, to a top 10 bow and Death Cab for Cutie's Ben Gibbard to a major-label deal with Atlantic.

IFPI Lawsuits Fit P2P Battle

BY JULIANA KORANTENG

LONDON—Courts across Europe could not be sending a clearer message: Unauthorized file sharing is illegal, and violators must pay up.

Trade body the International Federation of the Phonographic Industry and its various national groups have initiated more than 700 copyright infringement lawsuits against file sharers in the United Kingdom, Denmark, Germany, Austria, Italy and France.

In recent weeks, several cases brought to European courts have led to settlements or

(Continued on page 65)



ISPAELITE: 'WE'RE OPEN TO NEW IDEAS'

Pubs To Web: 'Let's Talk'

BY BILL HOLLAND

WASHINGTON, D.C.—The head of the National Music Publishers' Assn. told House lawmakers March 8 that the group is now open to music license changes and has entered discussions with labels and online music services about a blanket license for subscription services.

"We've come a long way in the last year," said David Israelite, the new president/CEO of the NMPA. "We're open to new ideas, including the concept of blanket licensing—starting

(Continued on page 65)

BEFORE HE WAS A LEGEND, HE WAS A BREAKER.

“

The success he [John Legend] is having with his debut is just reassuring to us because it proves that people want real music—good music. Great song writing and singers still resonate above the rest. The AOL Music audience and The Breakers program are a perfect barometer of this activity, and certainly were a big force in exposing *Get Lifted* to music lovers. —Lisa Ellis, General Manager of Sony Urban Music

”

INTRODUCING
AOL BREAKERS
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Acceptance (Columbia)

The Bravery (Island)

Keyshia Cole (Interscope)

Shooter Jennings (Universal)

Brie Larson (Casablanca)

Brooke Valentine (Virgin)

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*comScore Media Metrix, Digital Calculator Report, January 2005. AOL is a registered trademark of America Online, Inc.

AOLmusic.com

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Unpublished
No. 1 on this week's unpublished charts

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NATALIE GRANT

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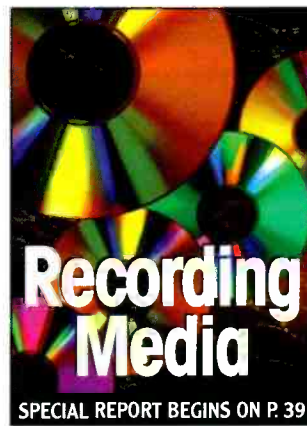
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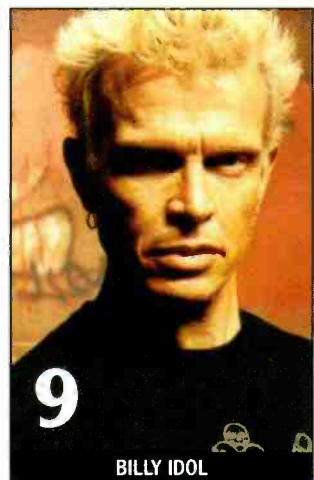
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BILLY IDOL

QUOTE OF THE WEEK

6 I agree that we will treat this as a one-off, because this album is the one off our shelves.

TRANS WORLD'S JERRY KAMILER ON STARBUCKS' EXCLUSIVE WINDOW TO SELL ALANIS MORISSETTE'S ACOUSTIC 'JAGGED LITTLE PILL'
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JESSICA

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

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

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

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

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highlights

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with one of Latin music's
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- 3rd Annual Billboard Bash presentations & performances by Latin Music Awards finalists
- Opening Reception co-sponsored by MTV Español
- Live Artist Showcases
- Superstar Interviews
- Provocative Panels
- Star-Studded Parties
- Networking Events

Programming & Panelists

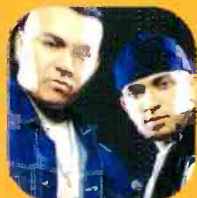
Industry leaders discuss today's most timely, relevant & provocative issues, including: charts, the teen market, producing, dealmaking, digital music, urban regional & reggaeton and the ringtone frenzy. panelists subject to change.



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EMI Latin



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After a series of Music Row shake-ups, Jimmy Harnen leads Capitol promotion



Upfront

TOP OF THE NEWS

Rodeo star and country singer Chris LeDoux succumbs to cancer at 56



BLOC PARTY: ITS 'SILENT ALARM' WILL BE SET OFF IN AMERICA MARCH 22

Vice Throws Bloc Party

After Global Breakout, Band Targets America

BY BRIAN GARRITY
and LARS BRANDLE

Having played a critical role in the rise of 1990s U.K. indie powerhouse Creation Records, label executive Dick Green has a new international hit in British rock act Bloc Party.

Green signed the four-piece to his London-based independent record company Wichita, which he established in 2000 with former Creation colleague Mark Bowen. Green is best-known as managing director and co-founder with Alan McGee of the now-defunct Creation, home to Oasis, Teenage Fanclub and Primal Scream.

On Feb. 24, Bloc Party's debut full-length, "Silent Alarm," bowed at No. 6 on the Euro-chart Top 100 Albums list and secured top 10 chart positions in nine markets. "Literally it's exploded everywhere in the world at the same time," Green says.

Now it's North America's turn. Atlantic-funded Vice Records, licensee for "Silent Alarm" in North America, thinks it has a potential breakout star with the band, which is one of the most buzzed-about acts heading into the South by Southwest Music Conference.

But with the London-based act already being billed as "the next Franz Ferdinand," Vice wants to temper the commercial expectations that are quickly building up around the latest "it" band to emerge from Britain's alternative rock scene—at least for now.

Vice GM Adam Shore says the first piece of business in the United States is not a national radio push, but rather establishing a fan base among tastemakers and early-adopter rock enthusiasts. The U.S. street date is March 22.

"With this cascade of U.K. hype we could have leapfrogged that [step] and tried to make this band more pop the way a major label would," Shore says. "But we're really [aiming] to build the right foundation for them in America so they can have a long career."

Bloc Party's manager Simon White, of London-based Coalition Management, confirms the band's trans-Atlantic ambitions. "We're planning to try to focus a lot of our attention on the U.S. in 2005. The band is very aware that it's almost like starting from scratch again, and it's a challenge they're prepared for."

WARY OF 'CAREERISM'

For their part, the members of Bloc Party—singer Kele Okereke, guitarist Russell Lissack, bassist Gordon Moakes and drummer Matt Tong—are warily eyeing the prospects of what they call "careerism."

"I don't know that I agree with the idea of 'breaking' in America," Okereke says. "I have no desire to be the biggest band in America, or anywhere else. The bigger you get the more pressure you get. All I am concerned about is playing shows here to people who want to see us."

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Billboard To Honor Pair Of Latin Icons

Special Awards Planned For Solís, Guerra

BY LEILA COBO

MIAMI—Two of Latin music's biggest stars and most highly regarded contemporary singer/songwriters, Marco Antonio Solís and Juan Luis Guerra, will receive special honors at the 2005 Billboard Latin Music Awards.

Solís will receive the Billboard Lifetime Achievement Award, which is bestowed to commemorate an outstanding artistic career. He is the top finalist for this year's Billboard Latin Music Awards, competing in eight categories. Solís' most recent album, "Razón de Sobra," debuted last fall at No. 1 on the *Billboard* Top Latin Albums chart.

Guerra will be honored with the Spirit of Hope Award for his work with his Juan Luis Guerra y 4.40 Foundation in his native

Dominican Republic. He is also a multiple finalist for the chart-based honors, vying for three prizes for his album "Para Ti" and single "Las Avispas."

Both are slated to attend the 16th edition of the Billboard Latin Music Awards, which will air live April 28 on the Telemundo network from the Miami Arena.

Solís' Lifetime Achievement Award stems from his 20-plus years in music, first as the lead singer/composer of Los Bukis—Mexico's premier romantic

group—and later, as a soloist. Since beginning his solo career in 1995, Solís has placed 12 titles on the *Billboard* Top Latin Albums chart, including four No. 1s. The most recent, "Razón de Sobra," debuted at No. 1 last year.

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GUERRA: FINALIST AND SPIRIT OF HOPE WINNER



SOLÍS: FINALIST AND LIFETIME ACHIEVEMENT HONOREE

VU Shows Turnaround; Cuts Key To UMG Gains

BY EMMANUEL LEGRAND

Vivendi Universal released its 2004 financial results March 10, showing a turnaround. At the company's music arm, global market share and operating income are up and margins have increased.

VU's music division Universal Music Group posted an operating income of 338 million euros (\$452 million), a fivefold increase in profits from 70 million euros (\$93.7 million) in 2003. UMG's revenue reached 4.9 billion euros (\$6.7 billion), which kept it in line with 2003 revenue, while the market at large has been contracting.

Cash flow from operations improved 63% to 755 million euros (\$1.01 billion), while earnings before interest, taxes, depre-

ciation and amortization jumped 75% to 742 million euros (\$993 million)—matching performance levels not seen since 2000.

"We made a significant amount of cost-cutting," UMG chairman/CEO Doug Morris tells *Billboard*. "It basically came out of marketing."

The company slashed its expenses in everything from co-op advertising to inventory management, radio promotion and video expenses and plowed more money into A&R.

UMG claimed 10 albums with sales of more than 3 million units worldwide in 2004—double the number of 3 million-plus sellers in 2003.

In its financial report, VU says UMG's "excellent operating performance was partly offset by higher amortization costs."

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FOURTOU: FOR VU, IT WAS A VERY GOOD YEAR

Investors Eye Publishing, Catalog Assets

BY BRIAN GARRITY

NEW YORK—Dubious near-term growth prospects for the piracy-battered major labels are not stopping a rising tide of capital from flowing into the music industry at large.

At the Billboard Music & Money Symposium, held March 3 at the St. Regis here, finance specialists and music executives said that while recording companies are still struggling to find their footing in the digital age, investors are placing increasingly higher premiums on publishing and master catalog assets.

A growing number of private equity investors, eager to put money to work, are looking at acquisition plays and roll-up strategies in music—particularly in the fragmented publishing business.

“The money is starting to flow,” said John Rudolph, CEO of Aspen, Colo.-based advisory firm Music Analytics, in a session on the valuation of music assets. “There are a lot of interested parties, a mix of strategic players and private money [in the market].”

“Buying content, although today it may seem expensive, ultimately will be cheap,” said Jay Boberg, former president of MCA Records and co-founder of IRS Records. Boberg is now leading a private equity-backed group looking at music-acquisition opportunities. “It’s like buying real estate in the right place. It’s a matter of your ability to survive the storms.”

Boberg cited the Thomas H. Lee and Bain Capital investments in Warner Music Group as the prime example of the trend. “Even though their performance, in terms of market share and in terms of revenue, may not be what they were hoping for, the intrinsic value of the catalog they bought was ultimately a bargain,” he said.

Michael Sukin, a leading entertainment attorney and principal of New York-based Sukin Law Group, said the WMG deal gave private equity funds a model for investment—something that had been lacking.



Photo: Haim Bargig Photography

There were a few chuckles, but it was mostly all business March 3 when Loeb & Loeb’s John Frankenheimer, left, interviewed Sony BMG’s Andrew Lack at the Music & Money Symposium.

“The problem that Wall Street had with the music business [before the WMG deal] is there weren’t any deals to look at. No one had any historical perspective or experience,” Sukin said.

Also fueling investor interest: the increasing legitimization of digital channels. Buyers are encouraged not only by emerging sales of downloads, subscriptions and ringtones, but also by the ability to market and distribute content more cheaply, attendees said. The potential of the Internet to empower sales from the independent sector is making that part of the business more attractive to buyers.

The challenge, Rudolph pointed out, is that most music deals available to private equity investors are not nearly the size or scale of the WMG deal. As a result, buyers need to be willing to finance more creative roll-ups that involve a number of smaller deals.

Investors also need strong stomachs for risk and volatility.

Despite a growing digital business, the music industry’s near-term profitability potential remains shaky, as CD sales continue to sputter.

Attendees said that while the recording industry showed signs of stabilizing in 2004, the business will be grappling with the challenges of CD burning and peer-to-peer piracy for the foreseeable future.

“Until we find a way to protect content, there is no way to drive growth,” Sony BMG Music Entertainment CEO Andrew Lack said in a keynote Q&A session with Loeb & Loeb co-chairman John Frankenheimer.

Lack said the gains the industry has made during the last year have largely been through cost-cutting rather than an improved CD business.

Lack called the CD “tired” and stressed the need for a secure physical configuration that merges audio and video to help buoy the flagging industry.

While Sony BMG and others are making strides in blending audio and video with the new DualDisc configuration (see story, this page), the security aspect remains elusive. Lack said development and deployment of a winning copy-protection solution is still two to three years away.

VISUAL OPPORTUNITIES

As a result, Lack said, Sony BMG is looking to branch into visual entertainment opportunities to diversify its revenue streams.

“I don’t think adding tour, merchandising and artist management is the answer,” Lack said. “I do think that with our artists, producing films, making TV programs and creating programming online is an opportunity.”

(Continued on page 62)



Borchetta Departure A Shock

BY PHYLLIS STARK

NASHVILLE—In the first of a series of developments that stunned Music Row, Universal Music Group Nashville senior VP of promotion and artist development Scott Borchetta was let go March 5.

Following the departure, which came at the conclusion of the Country Radio Seminar here, Borchetta issued a statement that said he has a “burning desire” to launch and run his own label.

Look for longtime Capitol Nashville executive VP Bill Catino to join UMG as Borchetta’s replacement. While UMG has yet to confirm the

(Continued on page 62)

Stringer’s Global Challenge

Exec Takes Reins At Sony Corp.; What’s In Store For U.S.?

BY BRIAN GARRITY

NEW YORK—The entertainment industry is already chattering about Sony BMG CEO Andrew Lack’s prospects to take Howard Stringer’s place as the head of Sony Corp.’s U.S. entertainment operations following Stringer’s appointment to succeed Nobuyuki Idei as Sony Corp. chairman/CEO. But no immediate changes are expected in Sony’s U.S. structure.

Stringer is retaining control of the company’s movie and music businesses—at least for now. In addition to his new role at Sony Corp., he will continue as chairman/CEO of Sony Corp. of America and vice chairman/COO of Sony Entertainment Business Group.

The entertainment division’s management structure is the least of Stringer’s concerns, analysts say. They note that his most pressing issue as CEO will be improving Sony’s performance in the struggling consumer electronics business.

The company, once synonymous with cutting-edge products like the Walkman and the Trinitron TV, is facing formidable rivals in everything from portable music players and videogames to flat-screen TVs.

“His big job is answering the question, How do you compete against

Apple and Microsoft? They’re the new competitors,” media analyst Harold Vogel says.

Vogel says that it is integral that Stringer and his team “un-Balkanize” the company’s engineering fiefdoms to ensure that its hardware and software divisions work in harmony with each other.

The company is already taking steps in that direction in the portable digital entertainment space, where it



STRINGER: BUILDING SYNERGY AT SONY

is being decisively outpaced by Apple Computer’s iPod.

At the end of 2004 Sony Corp. established an operating unit called Connect to focus on developing portable hard-drive players and corresponding digital entertainment services for music, movies and more.

The aim of the new division, headed

by Koichiro Tsujino (the electronics engineer behind the launch of Sony’s DVD recorders) and Phil Wiser (chief technology officer for Sony Corp.), is to fold its Walkman hardware and SonicStage music-management software operations, both based in Japan, under the same umbrella as the new U.S.-based Sony Connect digital music service.

Sony also announced product support for the MP3 format late last year and is said to be considering adopting digital-rights-management standards other than its own for use in its players.

“Synergy” figures to be a key buzzword of Stringer’s stewardship of the company—not just in its engineering ranks, but between its content and electronics operations as well.

“We look forward to joining our twin pillars of engineering and technology with our commanding presence in entertainment and content creation to deliver the most advanced devices and forms of entertainment to the consumer,” Stringer said in a statement announcing his new role.

Analysts say that if anyone can achieve that goal, it is Stringer.

“We think it is positive for Sony to have a top executive in North America where Sony owns most of its video content from the standpoint of realizing

(Continued on page 62)

DualDisc Interest Rising

BY ED CHRISTMAN

NEW YORK—DualDisc, fueled by a spate of releases from Sony BMG Music Entertainment, continues to pick up momentum in the market.

Nearly one-third of the sales of Omarion’s album “O” (T.U.G./Epic) came from the hybrid format, while Jennifer Lopez’s “Rebirth” (Epic) is expected to show similar results.

“We are seeing some excellent sales from the DualDisc,” says Dave Alder, executive VP of Los Angeles-based Virgin Entertainment Group North America. Of Lopez’s album, he says, “We offered customers the choice of both the regular version and the DualDisc. Some customers who had bought the regular version came back and wanted to exchange it for the DualDisc.”

Rob Perkins, president of Marietta, Ga.-based Value Music, says DualDisc is doing “exceptionally well. We don’t have enough of it.”

While Sony BMG is aggressively releasing product in the format, “we encourage other majors to come to

(Continued on page 62)

NEWSLINE

THE WEEK IN BRIEF

While industry sources and the financial community say they are not surprised by published reports that the Warner Music Group will file an initial public offering with the U.S. Securities and Exchange Commission within the week, some financial observers say they are surprised by how large the float will be.

In early January, Wall Street was speculating that WMG would do an IPO before the summer that would value the company at \$6 billion (*Billboard*, Jan. 15). At 12 times the estimated \$500 million-\$600 million in earnings before interest, taxes, depreciation and amortization that WMG is expected to generate annually, the valuation seems in the range, one savvy Wall Street analyst says. But reports of the \$1 billion float to the public surprised that analyst, who thought that the company might try to play it safer and go for a \$500 million float.

When Time Warner sold WMG to the investor group headed by Edgar Bronfman Jr. and Thomas H. Lee Partners, part of the payment was in the form of warrants that allow the former parent company to buy up to 15% each of common and preferred shares of the company, should it do a public stock offering. Press reports suggest that Time Warner is now considering whether to exercise those rights. **ED CHRISTMAN**

Beijing Gehua Cultural Development Group, the Beijing-based, state-owned cultural agency, and Clear Channel Entertainment announced March 7 a 50-year joint venture, Gehua Clear Channel Entertainment & Sports. With headquarters in Beijing and offices in New York and London, the joint venture will have first right of refusal to produce live tours, promote international events, manage venues and pursue sponsorship opportunities, among other rights. Although the news came without any specific projects, CCE chairman/CEO Brian Becker tells *Billboard* the longevity of the deal demonstrates "great mutual belief in each other and the opportunities." Becker adds that the deal will appeal strongly to sponsors, given China's huge population base and emerging economy. **RAY WADDELL**

The Federal Trade Commission has filed a motion to bar Blockbuster from pursuing a hostile takeover of Hollywood Video. Blockbuster's \$1.3 billion offer was to expire March 11. The motion was filed March 4 in U.S. District Court for the District of Columbia. It states that Blockbuster has not provided the FTC with all of the information the commission requested.

Hollywood's board of directors has already approved a \$1.2 billion acquisition bid from Movie Gallery, which has also received regulatory clearance. **JILL KIPNIS**

Sprint PCS has launched a video ringtone service that integrates clips of music videos for select master ringtones. Subscribers downloading a video ringtone will hear the master recording of the ringtone they purchased, as well as view the corresponding videoclip. At launch, only Warner Music Group has agreed to license music videos in conjunction with the service.

Sprint is preloading a free video ringtone clip from the act Simple Plan into the new Sanyo mm5600 multimedia phone. Video ringtones will cost \$3 each, compared with \$2.50 for master ringtones alone. Sprint also extended its relationship with MusicChoice to include streaming music videos called "Play of the Day." Sprint will offer a different music video each day free to subscribers currently paying \$5.95 per month for the existing music streaming service. **ANTONY BRUNO**

Ryko Group president Arthur Mann will step down March 31 from the company he co-founded. He says his departure is an amicable one, and it does not foretell major changes at any of Ryko's operations.

As president, Mann was the worldwide head of business affairs, led the company's global operation Ryko International and was also president of music publishing arm Rykomusic. New York-based Ryko Group also houses label division Rykodisc and Ryko Distribution.

A Ryko representative says the company had not yet decided on a replacement.

Rykodisc was founded in 1983 in Salem, Mass., by Mann, Don Rose, Rob Simonds and Doug Lexa. Mann is the last of the founding members to leave the company. JP Morgan Chase is the majority owner of Ryko Group, which is headed by chairman Sam Holdsworth. **TODD MARTENS**

The Screen Actors Guild on March 6 elected the head of another artists' union, the American Federation of Television and Radio Artists, as its new national executive director/CEO. Greg Hessinger replaces Bob Pisano and will assume his new role May 2, union officials said in a statement. Veteran AFTRA official Kim Roberts will helm the union as interim executive director along with AFTRA president John Connolly. **BILL HOLLAND**

Virgin Unplugs Electronics Arm

BY ANTONY BRUNO

Virgin Electronics is closing its doors after parent company Virgin Management decided to abandon the consumer electronics market.

The company, which made portable digital music players and accessories, is the first major casualty in the increasingly competitive digital music device field.

"Virgin has decided to exit the electronics business and will no longer develop or sell consumer electronics products," Virgin Electronics CEO Greg Woock says.

Virgin Management is the parent entity that oversees all Virgin-branded companies, including online music retailer Virgin Digital, Virgin Megastores and Virgin Mobile. Each Virgin company is independently operated. Virgin Electronics recently relocated to San Jose, Calif., from New York as part of a repositioning effort. It was previously known as Virgin Pulse.

Virgin Electronics employed 15 people full time in San Jose. It outsourced its manufacturing activities to partners in Asia.

The company manufactured several models of digital music players, including 128MB and 256MB flash-based devices and a 5GB model introduced as a competitor to the iPod Mini. Virgin Electronics also featured headsets and a mini-speaker system for its players.

Company officials say the shutdown will begin immediately.

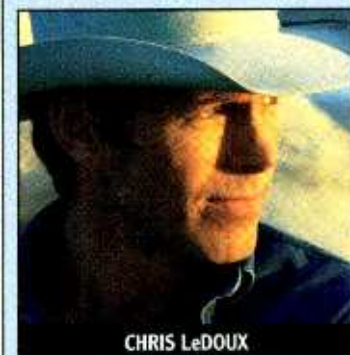
"We were all disappointed by the decision," Virgin spokeswoman Melanie Sventy says. "The [Virgin Electronics] team has done a commendable job, but it is no longer a core focus for our group."

Woock said previously that he envisioned offering an end-to-end Virgin-branded music delivery service that integrated a Virgin online music store with a Virgin-branded device. Although similar to Apple Computer's strategy, Virgin's plan featured devices that could play music from other stores supporting the WMA format.

"It's very hard to separate devices from services. It's part of what makes Apple's iPod/iTunes thing so convenient," Gartner G2 research director Mike McGuire says. "The folks trying to replicate that pairing have not been able to create a product/service package that is perceived by consumers as compelling."

Virgin, as well as Sony, Microsoft, Dell and Wal-Mart, all have strong consumer brands but have done little to promote their digital music services or devices. The exception is Napster's \$30 million ad campaign launched during the Super Bowl.

"Mind share and getting people to understand legitimate services is crucial in this new market," McGuire observes. "The other guys are going to have to do what Napster is doing. You have to throw some money down. You've got to do basic blocking and tackling and raise awareness that you exist."



CHRIS LEDOUX

Chris LeDoux, 56, Dies

BY WADE JESSEN

NASHVILLE—Singer/songwriter Chris LeDoux, who became a cult favorite on the rodeo circuit during the 1970s, died March 9 in a Casper, Wyo., hospital. He was 56.

Raised near Austin, LeDoux became enamored with rodeo as a teenager and joined the Professional Rodeo Cowboys Assn. in 1970. Six years later, he won the World Championship Bareback buckle, but not before launching his career as a writer and performer of cowboy songs. In that role, LeDoux became country music's standard-bearer for songs of the American West, a category that mainstream country labels and talent scouts had

(Continued on page 65)

D.C. Vets To Head IP Task Force

Former Ashcroft Staffers Will Lead DOJ's Efforts Vs. Piracy

BY SUSAN BUTLER

As part of the U.S. Department of Justice's commitment to aggressively enforce intellectual-property rights, Attorney General Alberto Gonzales announced the top two members of the Intellectual Property Task Force March 9.

D. Kyle Sampson, deputy chief of staff/counselor to the attorney general, will chair the task force. Assistant U.S. attorney Arif Alikhan will serve as vice chairman/executive director.

Sampson replaces David Israelite, who left the DOJ last month to become president/CEO of the National Music Publishers' Assn.

Former Attorney General John Ashcroft created the task force in March 2004 to examine the department's efforts in dealing with IP theft,



SAMPSON: REPLACES DAVID ISRAELITE

including copyrights, patents, trade secrets and trademarks. After examining all aspects of the issue—from enforcement and legislation to international coordination and prevention—the task force released a report one month before Ashcroft resigned last November, recommending ways

to protect intellectual resources (*Billboard*, Oct. 30, 2004).

Sampson tells *Billboard* that first on his agenda is selecting other high-level DOJ officials to serve on the task force. Once the members are in place, they will work together to implement the recommendations.

Sampson was most recently counselor to Ashcroft and previously served in the White House as associate counsel to the president.

Alikhan served under Ashcroft as the task force's executive director/chief counsel and was instrumental in producing the report. He will leave his current position as chief of the Cyber and Intellectual Property Crimes Section at the U.S. Attorney's Office in Los Angeles to work in the Office of the Deputy Attorney General in Washington, D.C.

Mining The 'Underbelly' Of His Local Rock Scene

A Goo Goo Comes Home

After 20-plus years living life as a Goo Goo Doll, you start to believe there's a magic "record fairy" that takes your hard work and gets it into the stores and onto the radio and sends you a plaque for your bathroom wall. That was not always the case.

As many know, the first portion of the Goo Goo Dolls' career was peppered with borrowed recording studios, dirty vans,

After some serious consideration and one amazing demo of a track called "Irish" by a local kid named TJ Zindle, I decided to throw my hat into the ring and produce/engineer and release some quality Western New York music for all to enjoy. Enter the 2003 formation of Good Charamel Records and the signing of three Buffalo bands: Last Conservative (which features Zindle), the Juliet Dagger and Klear.

In an age when technology allows us to promote, distribute and nurture acts through the Web as well as financially intelligent traditional avenues, it seems crazy not to give it a shot. Good Charamel opened a small office in Buffalo to deal with the bands directly. I brought on Gregg Bell of Kataphonic Records to help out in Los Angeles, and then I headed back to New York state to begin the process of recording three records simultaneously between my studios in Los Angeles and in Buffalo.

All the art and graphics for the first Good Charamel releases were handled by my wife, Miyoko, with the help of artist/photographers Wendy Marvel and Bob Muscell and Grammy Award-winning designer Brian Grunert. Oarfin Distribution out of Minnesota handles the distribution.

Still, we needed to address our relationships with the groups: All of Good Charamel's deals are partnerships after expenses. It only seemed fair after all these years of telephone book-sized record deals.

I'm part of a team with these folks now; we're in it together. I invest my time and

effort, and I ask them to do the same equally. (Maybe the Internal Revenue Service should look into this concept.) The recording budgets for our projects are a bit more flexible, since I'm studio owner. We did each record for between \$17,000 and \$35,000—Buffalo's not an expensive place to be, folks.

We've hired some indies to work the songs to radio: AAM and Planetary Group for college promo and Could Be Wild and

'All of our deals are partnerships. It only seemed fair after all these years of telephone book-sized record deals.'

FMQB for commercial. We're not looking to take down the giants, just looking for some folks to hear our stuff.

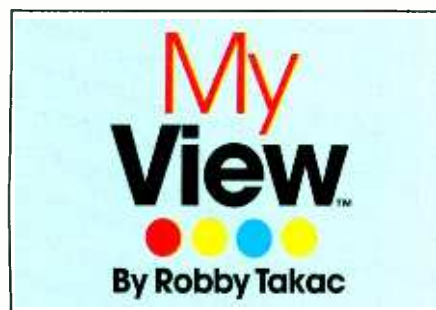
Before signing these groups, I had to make sure they had the desire to get out there and make it work. A lot of the Goo Goo Dolls' success through the years can be directly attributed to shaking hands and kissing babies before and after the shows. We discussed this concept at length with the bands. We'll have these guys out touring through 2005.

The bands have played a successful showcase at the Whiskey in Los Angeles, prompting more interest from labels and sparking a growing industry-wide focus. Our goal is to advance in any manner that comes along: maybe to get one or all of our bands signed to a major or, preferably, to get an imprint deal or a distribution deal with one of the big boys. Either way, we'll be making the rock.

It really is great seeing these bands come to bloom, with the memories of past van tours and the commando tactics from the GGDs' early days. I'm excited for the bands and have faith that they will be out there swinging for me.

Keeping in mind the rich legacies of Twintone, Homestead and so many other labels, here we are with a staff of near-volunteers who believe in this process and have faith in its growth.

Robby Takac is bassist for the Goo Goo Dolls and owner of Good Charamel Records.



college and club gigs and waiting in record company and radio station lobbies to catch the attention of evasive executives.

Then there was "Name," our multiformat hit single. Things changed in Goo Goo Dolls Land around 1995. And, by the grace of God, some good songs and some hard work, during the past 10 years we've grown accustomed to having a finely tuned (although mildly dysfunctional) army of thousands behind us. Not a bad place to be.

In 2001, I opened a studio in my hometown of Buffalo, N.Y. This was the beginning of a re-enlightenment of sorts for me. The three-room complex led to my involvement in what I discovered is a still-rich music scene.

Buffalo has seen its share of economic despair and weather disasters, been crowned official representative of Super Bowl losers and, to top it all off, our crown prince, O.J. Simpson—well, you remember that. Needless to say, a couple of decades like that leaves a city with a bit of an inferiority complex.

During the studio's ramp-up, we would go out for some after-construction drinks and then head to the clubs. I found myself chatting with old and new friends in the ever-changing local music armies and came away from the experience feeling like there was still a flourishing scene throbbing in the underbelly of Buffalo indie rock. These conversations and the shows that accompanied them led me to consider releasing some records from the town that sprung me.

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

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Jazz quartet the Yellowjackets return with new studio set 'Altered State'



MUSIC



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Kelly Clarkson establishes her role as a solo artist with her debut tour

POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING

Idol Still Has Plenty To Scream About

When **Billy Idol** hits the stage at Stubb's at the South by Southwest Music Conference March 16 in Austin, he is sure to show some of these young whippersnappers how it's done.

Idol's performance is to promote his first album of original material since 1993's "Cyberpunk." On March 22, **Sanctuary** releases "Devil's Playground." Its first single, the "Rebel Yell"-sound-alike "Scream," hit No. 7 on the *Billboard* Heritage Rock chart.

I'm concerned, this is really our lives in this record."

Sanctuary appealed to Idol because, unlike other label executives who, he says, kept telling him "what a Billy Idol album is, and then I'd want to punch them out." Sanctuary head **Merck Mercuriadis** simply asked, "Will you make me a great Billy Idol album?"

In the intervening years since "Cyberpunk," Idol says he had many dark days, including ones when he questioned if he would ever make another album. "That thought would go through my mind, and I didn't want to believe it and I didn't want to dwell on it," he says. "I had to prove it wrong, prove it to myself. It's been so great to show that life's not over. I have a few more years of kicking ass."

The Beat

By Melinda Newman
mnewman@billboard.com



The rest of the album synthesizes Idol's many styles, ranging from punk to rockabilly to straight-ahead pop.

For "Playground," he reunited with longtime producer **Keith Forsey**. But he admits that some folks pressured him to pick a more current producer as a way "to update the story," such as when **Morrissey** linked with **Blink-182/Green Day** producer **Jerry Finn** for his recent album "You Are the Quarry."

"I think if it works and it's right for you, that's fantastic, but it can be the biggest mistake of your life to get rid of a friend who's going to have your back," Idol says. "As far as

ALL THINGS OZZY: Early purchasers of **Ozzy Osbourne's** March 22 boxed set, "Prince of Darkness," will get a little bonus: The initial pressing of the set will include a buy-one-get-one-free coupon for this summer's Ozzfest, valued at \$40. To redeem, customers go to the ozzfest.com Web site and punch in the code on the coupon.

The **Epic** four-disc set covers Osbourne's solo years. It includes a disc of new recordings by Osbourne of his favorite tunes by other artists. We love his cover of **the Rolling** (Continued on page 10)



BY JONATHAN COHEN

Queens of the Stone Age tapped into the post-millennial modern rock zeitgeist with their 2002 breakthrough "Songs for the Deaf," a collection of brutally loud, utterly thrilling sonic saluos threaded with mock DJ voice-overs for nonexistent radio stations.

Everything seemed to fall into place for the Josh Homme-led band, which has been quietly building a dedicated fan base since 1993. With the Foo Fighters' Dave Grohl playing drums and former Screaming Trees frontman Mark Lanegan taking the microphone for several tunes, "Deaf" became a slam-dunk for rock aficionados.

The single "No One Knows" rocketed to No. 1 and stayed there for four straight weeks on the *Billboard* Modern Rock Tracks chart. Thanks to this newfound radio support and non-stop touring, "Deaf" sold more than 922,000 copies in

the United States, according to Nielsen SoundScan.

However, QOTSA's charmed run seemingly crashed to a halt in February 2004, after Homme dismissed bassist Nick Oliveri, his longtime friend, from the band, and Lanegan said he was bowing out to focus on his own music.

So it's more than a pleasant surprise that the first voice heard on the new album "Lullabies to Paralyze" is Lanegan's, and that QOTSA is still wielding the manic energy and unpredictable persona so often attributed to the goatee-d, bald and bare-chested Oliveri. The set arrives March 22 via Interscope; first single "Little Sister" climbed to No. 2 on Modern Rock Tracks in just seven weeks.

"This isn't an album about Nick," Homme insists of the set, which sees Alain Johannes stepping in for Oliveri and Joey Castillo, formerly of Danzig, taking Grohl's seat behind the drums.

(Continued on page 11)



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Music

Inspiration Leads Grant To More Than Just Music

Natalie Grant has known her share of music-business turmoil. Prior to signing with **Curb Records**, she was on the **Benson** label just before it closed, then signed with **Pamplin** only to see that label shutter as well. On March 22, Grant will issue her second Curb project, "Awaken," which is already getting attention thanks to the poignant single "Held."

Grant, one of the nominees in the female vocalist category for the Gospel Music Assn. Awards on April 13, says the album's title is a reflection of herself. "This record is a picture of my whole life," says Grant, who either wrote or co-wrote six of its 12 cuts. "I've been figuring out who I am, what I'm doing here, what my purpose is. I felt like I really had an awakening."

TV might seem an unlikely source to inspire an epiphany, but Grant credits "Law & Order" with giving her a new sense of mission when she saw an episode about human trafficking. "It was a light-bulb moment... I never thought television would change my life. I started to learn about the issue and decided I wanted to go to a foreign country to see what was happening. I went to India in July with an organization called **Shared Hope International** and then came back and started the **Home Foundation** in December."

Grant's foundation plans to build a medical clinic in India, and she has made it a priority to raise awareness of human trafficking.

"It's an unbelievable, growing problem," says Grant, who is haunted by the memory of a young girl held in a cage in India. "There are some Third World countries that actually have it in their tourism brochures that you

can get underage children."

"Awaken" contains music that reflects Grant's new sense of purpose. She says a DJ once told her

know that there's a song that I have that they could grab ahold of like an anchor. I feel like this record has those songs on it."

"Held" is that type of track and is being heralded as a career song for Grant. It was written by North Carolina-based songwriter **Christa Wells**, who witnessed close friends battle cancer and the loss of a child. "She just was left with more questions than answers, and God gave her this song," Grant says.

"There may be things that happen that we'll never understand and never have an answer for," she continues. "My faith does not protect me from pain, but it provides me with peace. God did not promise that life would be easy, but he did promise that he would hold us through it. I really believe this is going to be a comforting message. I hope my music helps people face reality with hope."

Grant is headlining a tour for the first time this spring with guests **Jadon Lavik** and **Trevor Morgan**. Grant also has a book coming out this fall, "The Real Me: Becoming the Girl God Sees." Later in the year, she'll embark on the **Revolve** tour, a nationwide conference designed for girls in grades seven through 12.

NEWS NOTES: **Bubba Smith** has been tapped as the director of **Daywind Music Publishing**. A veteran executive with 25 years in the Christian music industry, his résumé includes stints in A&R, music publishing and record production. Most recently, he produced music for the film "The Fighting Temptations."

Sources say **Family Christian Stores** senior music buyer **Bob Rush** is exiting the retail chain for a post at **Provident-Integrity Music Distribution**. Meanwhile, former **LifeWay Christian Stores** music buyer **Darrell Hodges** joins Provident-Integrity, as does longtime **Word Distribution** staffer **Dean Arvidson**, who will work with the Integrity product line.

**Higher
Ground**

By Deborah Evans Price
dprice@billboard.com



that she could always be counted on to deliver feel-good songs. He was complimenting her, but the comment disturbed Grant.

"I thought, 'Is that all I am? Is that all my music is? Happy, feel-good, smile, surfacey, don't-really-mean-a-hill-of-beans music?' I thought, 'I'm glad people can have fun and escape from their reality, but if I'm giving my life to this, I want to have music that if somebody is going through the most horrific moment in their life, they



GRANT: MOVED BY TV PROGRAM

The Beat

Continued from page 9

Stones' "Sympathy for the Devil," but we were really hoping for some zanier selections. For example, he remakes **Eric Burdon's** "Good Times"; imagine the fun to be had if he had redone **Chic's** "Good Times."

The set's suggested list price is \$49.98, although it will probably sell for closer to \$40. **Ozzfest's** lineup is expected to be announced this month.

STUFF: **Stevie Wonder** will play **Tiger Jam VIII**, **Tiger Woods'** annual concert to benefit the **Tiger Woods Learning Center** and a number of local charities. The show, which will take place at the **Mandalay Bay Events Center** in Las Vegas, will also feature the **Counting Crows**.

Former **Gold Circle Entertainment** CEO **Brad Dillmann**, ex-**Epic Records** and **Capitol Records** promo exec **Dan Hubbert** and tour manager vet **Jody Nachtigal** have formed **Arcadia Group Management**. Clients for the Los Angeles-based company include the **Psychedelic Furs**, **Dave**

Wakeling, **Meredith Brooks**, **Animation** and new artists **Bird York** and **Bec Hollcraft**.

Bearsville Studios at Turtle Creek has named **Patty Merklin** as its new GM. The legendary studio, outside of Woodstock, N.Y., was founded by artist manager **Albert Grossman** in 1970 as a haven for his acts, such as **Bob Dylan** and **the Band**. Since his death, it has been run by his widow, **Sally Grossman**. The move marks a return for Merklin, who worked at Bearsville in a variety of posts in the early 1990s. Her responsibilities include booking, marketing and administration of the studio.

Hendrix Heirs Win U.K. Battle Over Live Album

Worldwide rights in live concert recordings are becoming hazier as a U.K. court weighs in on the issue.

Unlike U.S. courts that recently held unconstitutional the federal anti-bootlegging laws—which protect performers' rights in live concert performances—a British court interpreted a 1989 law to protect a performer's rights in recordings of a 1969 concert in Sweden.

The High Court of Justice in London on Feb. 24 held **Purple Haze Records** and **Lawrence Miller** liable for infringing the rights of **Experience Hendrix** in recordings of the **Jimi Hendrix Experience's** 1969 Konerthuset performance in Stockholm.

In January 1969, a Swedish broadcasting organization filmed and recorded the Hendrix concert with permission. Last year, U.K. indie label Purple Haze released CDs of the concert, claiming rights through an assignment from attorney **John Hillman**, who claimed rights from **Yameta**.

According to the court, Hendrix was co-managed at the time of the concert by **Michael Jeffrey**, through **Yameta**, and **Bryan Chandler**. **Yameta** entered a written management agreement with Hendrix in 1966.

Portions of the contract between

Hendrix and **Yameta** quoted in the court's opinion make it appear that the agreement was a failed attempt to include production, employment and other broad rights.

For instance, Hendrix appointed **Yameta** to be his manager, yet he

granted it exclusive rights to his performances in the entertainment field. The company was entitled to a 40% share of gross payments made to Hendrix, but was excluded from receiving royalties from recordings or publishing under the manager's control.

Other contract terms the court quoted would never pass by a U.S. artist's legal rep today.

The management company permitted Hendrix only to take a vacation for four consecutive weeks and on U.K. public holidays at times approved by the manager. It also required the soon-to-be rock'n'roll legend to rehearse "as the manager shall see fit," provide himself with "suitable music and instruments," to "dress in a

befitting manner" and "conduct himself soberly."

In reviewing this agreement, the court recognized that Hendrix "in a sense delivered himself 'body and soul' to **Yameta** for its duration."

However, the court refused to recog-

Legal Matters™

By Susan Butler
sbutter@billboard.com



nize any rights of **Yameta** in Hendrix's recordings or performances.

It held that the purpose of the agreement was to "enable and entitle" the company to further the interests of Hendrix. **Yameta** did not obtain intellectual property rights generated by Hendrix, but simply the right to a percentage of all gross payments made to Hendrix.

While the contract was broad enough to allow the company to require Hendrix to enter recording

contracts and to allow **Yameta** to enter such contracts on Hendrix's behalf, the court noted, it did not entitle **Yameta** to sell his services to third parties "and pocket 100% of the proceeds for itself."

Aside from the contract, **Purple Haze** and **Miller** argued that **Experience Hendrix** did not have the right to prevent them from making and selling the CDs.

In 1969 when the concert took place, performers did not have the right under English law to sue someone over the unauthorized sale of recordings, they pointed out, with only one exception not relevant to this case.

The court disagreed with them, noting that British copyright law in 1989 gave performers, and anyone claiming rights in recordings of the performances, authority to prevent others from manufacturing and distributing recorded performances without consent. This act extended these rights to performances that occurred before that date.

Better yet for **Experience Hendrix**, when this law was changed and expanded in 1996, the British provided rights to certain performances that occurred in any country within the European Union.

As a result, the court granted **Experience Hendrix** a summary judgment, issuing an injunction against **Purple Haze** and **Miller**—the company's "controlling mind."

Experience Hendrix's U.K. barrister, **Richard Arnold**, and solicitors, **Nick Valner** and **Patrick Gardiner**, call this decision groundbreaking.

Janie Hendrix, president/CEO of **Experience Hendrix**, says the company "will make every effort to safeguard **Jimi's** legacy."

As for the U.S. cases, the federal government is appealing the District Court decision in New York that held the federal anti-bootlegging criminal law unconstitutional. The **Recording Industry Assn. of America** is filing an amicus brief.

Paul Stanley, **Gene Klein** (aka **Gene Simmons**) and their **Kiss Catalog** have not appealed a District Court decision in Los Angeles that held the federal anti-bootlegging civil law unconstitutional. The case is still pending on other claims, and the decision is not binding on other courts.

A legal summary of the U.K. court's opinion is available to *Entertainment Law Weekly* subscribers at entertainmentlawweekly.com.

Queens

Continued from page 9

"I didn't want this to be a 'breaking up is hard to do' album," **Homme** says. "That's just boring."

Similarly, **Homme** says he tuned out the pressure of following up "Deaf" by indulging his "selfish bastard" side in the studio and inviting such guests as **ZZ Top's** **Billy Gibbons**, **Garbage's** **Shirley Manson** and the **Distillers' Brody Dalle** to join the fun.

"I kind of have to assume that the reason 'Deaf' succeeded is because I didn't focus on it ahead of time," **Homme** says. "If I did that now, I'd be making a mistake."

Thus emboldened, the core group, which also features multi-instrumentalist **Troy Van Leeuwen**, completed recording for "Lullabies" in just five weeks. **Homme** enthuses that a number of tracks were captured in one or two takes, including the sinister riff-fest "The Blood Is Love."

"Those types of things are proud moments," he says. "I hear us listening to each other. No one makes a move alone. Even 'Little Sister' is one completed take. You can hear it almost breaking apart at the end, where there are some cool mistakes. Man, I love that stuff." **Homme's** songs are published by **Board Stiff/BMI**; various companies handle the other band members' publishing.

Highlights include **Gibbons'** signature Southern-fried licks on the dirty blues strut "Burn the Witch" and the one-two gut punch of "Medication" and "Everybody Knows That You're Insane." The band also takes a stylistic left turn on closer "Long Slow Goodbye," a surprisingly direct lament that ends with an out-of-character appearance by the **Main Street Horns**.

These nuances are what keeps attracting new listeners, according to manager **Stuart Sobol** of the **Firm**: "The beauty about this band's career so far is that they never lose fans. It's like a snowball that keeps growing and growing into a giant snowman."

Fans will get a behind-the-scenes look at the making of "Lullabies" via a DVD that will be included in a limited-edition pressing of the set. Also featured are exclusive videos that **Homme** commissioned for "Something's in the Wolf" by **Chapman Baehler** and "Everybody Knows That You're Insane" by **Terry Richardson**.

"My goal would be to end up having a little movie to go with every song on the record," **Sobol** says. "How awesome would it be to eventually have a DVD of videos of every song, all of which are so cool and uniquely different?"

BACK ON THE ROAD

But first and foremost is getting the band back in front of live audiences. A two-month North American club tour that begins **March 15** in **Austin** sold out almost immediately,

according to **Sobol**. **QOTSA** will spend June and half of July in Europe playing headlining dates and festivals and will return to North America in September for a three-month run in larger venues. The band is booked by the **William Morris Agency**.

On the eve of the album's release, the band will play for the first 400 fans who pre-order the disc at the **Virgin Megastore** in **New York's Union Square**. **Sobol** says a similar event is on tap for **April 18** in **Los Angeles** but declined to give specifics.

QOTSA's official Web site, qotsa.com, has also received a much-needed overhaul, aligning its new design with the album's mysterious vibe. After the new year, adventurous Web surfers were rewarded with preview clips hidden throughout the site, while tantalizing news items ensured that fans would keep returning.

"The idea was, if you peek through the trees, things may look normal, but when you pay attention, it's a lot more creepy," **Interscope** head of new media/strategic marketing **Courtney Holt** says.

And while "Little Sister" has been a quick hit on radio and such video outlets as **MTV2** and **Fuse**, **Homme** says the true arbiter of its success is his own satisfaction.

"The album is already a success to me because I really love it," he says. "If someone came up to me and said, 'You suck and I use your record as a coaster,' that would never anger me, because I know I got what I needed from it."

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HAL LEONARD CORPORATION

Road Puts Yellowjackets In Another 'State'

The last **Yellowjackets** CD, 2003's "Time Squared," was released after a five-year studio hiatus. The bicoastal quartet made up for lost time by following it up in a mere two years with "Altered State," set to bow March 22 on **Heads Up International**.

Like its predecessor, the new album is an elastic outing of music that is straight-ahead and fusion, composed and improvised, imaginative and adventurous.

"The band chemistry makes for a collaborative effort," says keyboardist **Russell Ferrante**, who founded the group 25 years ago with bassist **Jimmy Haslip**. (Saxophonist **Bob Mintzer** came aboard 15 years ago, and drummer **Marcus Baylor** joined in 2000.) "We're four equal guys who love working together. We surrender our personal agendas to the group agenda."

Since Ferrante and Haslip reside in southern California and Mintzer and Baylor live outside New York, the Yellowjackets developed the music for "Altered State" while on the road the last two years.

Baylor wrote two songs for the set, one melodic, the other abstract. Mintzer wrote five, Haslip con-



YELLOWJACKETS: 'WE'RE FOUR EQUAL GUYS'

tributed two, and Ferrante brought four to the mix, including three that experiment with time signatures.

"I wanted to set up unusual rhythmic motifs," says Ferrante, who developed the mysterious and whimsical "Hunter's Point" in 5/8 time.

The CD cover art is by pop-art painter **Peter Max**, who became a fan of the band in recent years. The act sent him rough mixes, then he not only developed the images but devised the set's title.

The Yellowjackets have settled

into the Heads Up stable after self-producing and self-releasing their 2001 two-CD live recording, "Mint Jam." Ferrante says, "We're really happy here and have a lot of respect for [label head] **Dave Love**, who's a real fan of the music."

Heads Up is celebrating its 15th birthday, with label debuts of three established musicians—**Najee**, **Michael Brecker** and **Walter Beasley**—scheduled for later this year.

In related news, Haslip produced the double-CD "The Big Picture" (**Burning Down the House Records**), the second album by one of Los Angeles' top jazz ensembles, **Shapes**. Included in the group are keyboardist **Roger Burn**, harmonica player **Tollak Ollestad** and woodwinds player **Andy Suzuki**. The straight-ahead-meets-fusion album, which was released March 8, features guests Ferrante and guitarist **Robben Ford**.

MINGUS AMONG US: While the **Mingus Big Band** continues to draw crowds to its weekly Tuesday

showcase at Iridium in New York, the **Mingus Orchestra** bids farewell March 17 to its longstanding run at Fez.

JAZZ Notes™

By Dan Ouellette
douellette@billboard.com



The club is closing, but the orchestra that celebrates the legacy of **Charles Mingus** is not skipping a beat. One week later, on March 24, the group, directed by Mingus' widow, **Sue Mingus**, starts a weekly gig at nearby Joe's Pub.

"Our intention is to try to bring back late-night jazz," says Mingus, who has kept her husband's complex and magical music in the public eye with three repertory bands, including **Mingus Dynasty**. "Our motto is: Did you really come to New York to go to bed at 11? The

11:30 show will be the early show, and the 1:30 show will be the red eye, with French toast and pancakes served. And since we're near [New York University], we'll charge students a \$5 cover."

Mingus also plans to launch an as-yet-unnamed label that will release music by her three working groups and previously unissued material by her late husband.

THREE DOT LOUNGE: New York's New School University presented its annual Beacons in Jazz Awards Feb. 22 at a gala dinner at the Pierre. Awardees included **Ruth Brown**, **Jimmy Heath**, **Hank Jones** and Dr. **Billy Taylor**. Presenters included **Ahmet Ertegun**, **Jon Faddis** and film director **John Waters**; performers included **Gerri Allen**, **Vanessa Rubin**, **Clark Terry**, **Bill Charlap** and **Junior Mance**. . . Saxophonist **James Carter**, pianist **Cyrus Chestnut**, bassist **Reginald Veal** and drummer **Ali Jackson** have recorded "Gold Tunes," a hip collection of interpretations of tunes by '90s alternative rock band **Pavement**. The CD, the first to be issued on **Brown Brothers Recordings**, is tentatively scheduled for a June 16 release.



Nana Mouskouri

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Clarkson Stands Alone

BY JILL KIPNIS

LOS ANGELES—Kelly Clarkson is coming into her own. Three years after winning the first season of "American Idol," the singer is about to embark on her debut solo headlining tour.

The 35-date Breakaway tour begins March 30 at Tulsa (Okla.) Performing Arts Center and runs through May 29 at the Queen Elizabeth Theatre in Vancouver.

All dates are in theaters, most with capacities of 2,000-4,000. Opening act is the Graham Colton Band.

Tour organizers say there are no plans to tie the 34-city trek into Clarkson's "American Idol" past. Rather, promotion will focus on her current hits through advertising and radio efforts.

"Although it was a great launch

pad, the talent she has shown clearly will take her beyond anything that was started with 'American Idol,'" says Peter Katsis, Clarkson's manager and a partner at Los Angeles-based company the Firm. "This is Kelly's time. This isn't about promoting anything other than her."

Donna DiBenedetto, director of touring for AEG Live, one of the tour promoters, says Clarkson has "established herself as an artist outside of the franchise in a few short years. She's really legitimized herself. We will promote this as a standard theater show."

BUILDING TO THE FUTURE

Early on-sales indicate widespread sellouts and an audience that has expanded beyond Clarkson's initial youth fan base.

Tour organizers believe Clarkson's

recent radio and sales success will attract a varied audience.

"I think the interest in Kelly and her reach are growing wider every day, both from the fact that she has serious multiformat radio hits as well as the fact that her talent has variety in it," Katsis says. "She's able to rock, but she can seriously sing an amazing ballad."

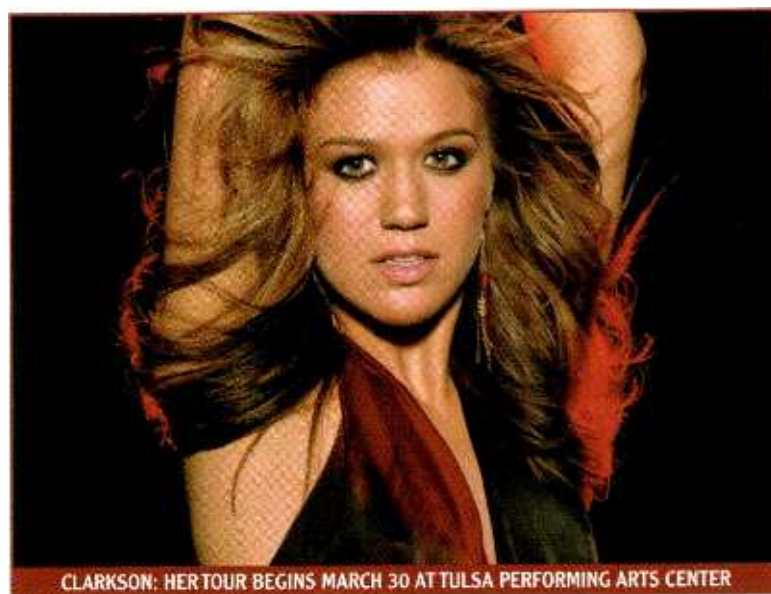
Clarkson's second solo album, "Breakaway" (RCA), has sold 1.5 million units since its Nov. 30, 2004, release, according to Nielsen SoundScan. The set has spent 14 weeks on The Billboard 200, peaking at No. 3.

The title-track first single peaked at No. 6 on The Billboard Hot 100, where it sits at No. 17 this issue after 30 weeks on the chart. Follow-up "Since U Been Gone" rises to No. 6 on the Hot 100 this issue, after 14 weeks on the chart. A third single, "Behind These Hazel Eyes," will debut soon at radio.

A DVD of music videos and more, "Kelly Clarkson—Behind These Hazel Eyes," will arrive March 29 from Ventura Distribution. It will retail for \$14.99.

Clarkson quickly built a wide-ranging fan base by touring as part of the "American Idol" cast in 2002. Her 2003 debut album, "Thankful," sold 2.1 million units, according to Nielsen SoundScan. She toured last year with fellow "Idol" contestant Clay Aiken.

"As the national promoter on Kelly's previous 'American Idol' and



CLARKSON: HERTOUR BEGINS MARCH 30 AT TULSA PERFORMING ARTS CENTER

Clay Aiken tours, we've always recognized her talent and commercial appeal," DiBenedetto says. "Her album sales speak for themselves. There's now a definite appeal from younger kids to an older audience."

The first "American Idol" group tour generated \$8.1 million with attendance of about 260,000 for 30 dates, according to Billboard Boxscore. The Aiken/Clarkson tour grossed \$11.3 million with attendance of more than 250,000 for 30 dates.

Katsis says Clarkson's show will be short on production and long on intimacy.

"This really isn't about crazy stage sets or video," he says. "The intimate setting of the small halls was really what she wanted—something so she could get close to die-hard fans."

Theater operators say they offer the perfect setup for Clarkson, who is

booked by Jeff Frasco at Creative Artists Agency.

"She's playing the right venue," says Tom O'Gorman, VP of corporate sales and marketing for the 3,000-seat Omaha (Neb.) Civic Music Hall. "I think this helps her grow and is the next move for her. I don't even equate her with 'American Idol' now that she is going out on her own."

In addition to advertising and radio, DiBenedetto says the dates will be promoted through Clarkson's fan club and through her Web site, kellyclarksonweb.com.

Venue operators and tour organizers note that the mid-\$30 price for most tickets is reasonable and has not hindered sales.

"We tried to be price-conscious and still play small venues," Katsis says. "It's clear that everything will sell out."

Mötley Crüe Reunion Rules The Road: Who Knew?

BY RAY WADDELL

In a blockbuster that few in the industry saw coming, the reunited Mötley Crüe will end up playing well over 100 dates in 2005.

A dozen shows into a 50-date North American run, the Crüe is doing either sellout or near-sellout business. And the band just announced another 57 shows in North America, with Europe sandwiched between (billboard.biz, March 1).

Few expected the tremendous success. Gun-shy from a brutal 2004 season in which many acts did not perform up to expectations, promoters were not exactly lining up for the Mötley Crüe reunion—especially since the band had not toured in years, leaving promoters without a recent track record to examine.

Managed by Allen Kovac at Tenth Street Entertainment and booked by Dennis Arfa and Pete Papalardo at Artists Group International, the band owes plenty to arenas who were willing to come to the table with open minds and open checkbooks.

"It was the buildings who funded and helped make this happen when the promoters wouldn't step up," Kovac says.



MÖTLEY CRÜE'S VINCE NEIL, LEFT, AND NIKKI SIXX: REUNION TOUR IS SMOKING

Promoters eventually did step up, including AEG Live, Clear Channel Entertainment, Jack Utsick Presents and Frank Brothers. But Kovac is particularly enthused about the in-house arena promotions.

"This was very refreshing, because we found them to be much more open to innovative, integrated marketing plans that were proposed," he says. "We would come to them with ideas, and they would say, 'Let's do it.'"

Buildings also took initiative with their own promotions. Global Spectrum and McFarlane Toys teamed to offer concertgoers at five Global-managed venues the chance to win a set of Crüe action figures and a pair of tickets (*Billboard*, Jan. 22).

"We sat down with artist managers to develop a strategy," Global Spectrum COO John Page says. "This can work when we can get cooperation."

The Crüe's early success may help ease concerns that 2005 will be a repeat of last year's touring travails. "This tour was not only great for Mötley Crüe but, as the first major tour of 2005, it's great for the business," Papalardo says, "especially with everyone coming off such a horrific year."

The first U.S. leg wraps May 1. The band will then play Europe and pick up again in North America July 26 and play until mid-October under the Carnival of Sin tour banner.

For the first month of the summer run, the Crüe will join several other hard rock bands, among them Sum 41 and the Exies, for a larger package in select cities.

Summer shows will play a mixture of arenas and amphitheaters. Following the second North American leg, the Crüe will play Southeast Asia, Australia and Japan.

IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Alize Kobrand	Jill Scott tour, February-March, 30-plus stops	\$600,000	Liqueur brand is leveraging its sponsorship of the Grammy Award-winning artist with a retail and online promotion dangling tickets to a Scott concert in London. Alize also is sampling product and distributing Scott CDs at local clubs along the tour.	Allan Fried, Allied Arts president; Shawn Gee, Gee Financial Services president; and Adam Gam, Alize national brand director
Chevrolet Cobalt General Motors	Mayday tour, Los Angeles and San Jose, Calif., February	\$40,000	Chevrolet aligned with Taiwanese pop group's West Coast debut to tout its new subcompact Cobalt to Asian-Americans, a segment with historically low awareness of the Chevy brand. Chevy distributed premium items at shows in exchange for product feedback; it also gave the band two Chevy Express vans for local transportation needs. The deal is the latest music tie for Chevy, which also sponsored the Latin Music Fan Awards, the American Contemporary Music Awards and the SoulTrain Music Awards.	Maria Rohrer, Chevy diversity and truck advertising manager
Nokia Nokia	Nokia Theatre Times Square, multiyear	\$5 million	Nokia Theatre Times Square is the latest music venue deal for Nokia, which signed titles to three other AEG-owned venues in the past year. The telecom uses the ties to tout the music and gaming content available through its cell phones and other portable devices. Nokia's on-site presence will include the Nokia Lounge, where attendees can check out new products, charge their phones and download ring tones and other content. The venue will open this summer.	Jo Harlow, Nokia VP of marketing; Jay Marciano, AEG Live chief strategy officer; and Randy Phillips, AEG Live president/CEO
Verizon Verizon Communications	National Endowment for the Arts' Jazz Masters Initiative, 50-plus engagements	\$300,000	Sponsorship builds on the telecom's longstanding support of music, including the Verizon Music Festival and Verizon Ladies First tour. The NEA initiative includes national touring performances and TV and radio programming. In conjunction with the sponsorship, the Verizon Foundation is providing a \$100,000 grant for NEA Jazz in the Schools, an NEA educational outreach program.	Rebecca Gonzales, NEA director of development, and Bob Ingalls, Verizon retail markets president
Whirlpool Whirlpool Corp.	Reba McEntire tour, April-July, 26 stops	\$5 million	For the second year, Whirlpool is using McEntire's tour as a cause marketing platform around its partnership with Habitat for Humanity. Whirlpool has expanded its support of Habitat this year by donating \$1 to the cause for each ticket sold. It also will use on-site booths to provide information about Habitat at each tour stop.	Paul Leonard, Habitat for Humanity International CEO, and David Swift, Whirlpool North America executive VP



Compiled by William Chipps, senior editor, IEG Sponsorship Report
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Gov't Issues Report On Nightclub Safety

The National Institute of Standards and Technology released a 600-page draft report March 3 containing 12 fire-safety recommendations for nightclubs.

The report is a result of the Feb. 20, 2003, fire at the Station nightclub in West Warwick, R.I., during a Great White concert. The fire killed 100 people and injured 200 more.

The NIST spent two years studying the tragedy. Among its recommendations for all nightclubs are the use of sprinkler systems, restrictions on the use of flammable materials and better exits so people can evacuate buildings during emergencies.

The agency says the goal of the report, rather than to place blame, is to "recommend improvements in the way people design, construct, maintain and use buildings to increase both occupant safety and structural integrity."

According to a press release, three factors played a primary role in the tragedy: the flammable nature of the building and its contents, an inability to suppress the fire early and exits that could not handle the large group of people trying to leave at once.

Several states, including Rhode Island, have instituted changes in codes in the wake of the fire.

The public has until April 4 to offer input before the draft becomes the finished report. The NIST has posted the report on its Web site, nist.gov/ncst.

NO MORE FIDDLIN': The appointment of veteran U.K. promoter **Rob Hallett**, formerly of the **Mean Fiddler Organization**, to run **AEG**

who knows the live entertainment business. On the other hand, artists are always asking us for international tours, not just North America, so we need someone on the ground in Europe."

Hallett will also be part of the development team creating new arenas and other concert venues throughout Europe, including projects currently under way in London and Berlin.

BUFFETT BLOWOUT: Jimmy Buffett & the Coral Reefer Band quickly sold out two shows March 5 at Citizens Bank Park in Philadelphia.



BUFFETT: QUICK SELLOUTS IN PHILLY

More than 90,000 tickets to both shows, set for Aug. 25 and 27, sold out in 90 minutes through **New Era Tickets**, the ticketing subsidiary of **Comcast-Spectacor**. Tickets cost \$46 and \$86, plus service charges.

BACK TO THE GARDEN: The building formerly known as the FleetCenter in Boston will now be called the TD

Banknorth Garden through a 20-year deal between arena owner **Delaware North** and **TD Banknorth**. The deal grants TD Banknorth exclusive naming rights to the 19,600-seat arena through 2025.

TD Banknorth will also receive exclusive on-site signage, branding and advertising

rights, significant hospitality and ticket opportunities, and an online presence on the venue's Web site. Financial terms of the deal were not disclosed, but published reports put the value at about \$6 million per year. Installation of interior and exterior TD Banknorth Garden signage will begin in July, with completion expected late in the year.

The arena opened in 1995 to replace the old Boston Garden, home of the **NBA's** Celtics and **NHL's** Bruins.

On The Road
By Ray Waddell
rwaddell@billboard.com



Live's international operations (billboard.biz, March 2) will give **AEG Live** an immediate boost in its efforts to produce tours in Europe.

AEG Live has quickly emerged as a leading tour producer. Last year, the company produced North American tours by **Prince**, **Usher**, **Kenny Chesney** and **Rod Stewart**.

"We need Rob for a number of reasons," **AEG Live** president/CEO **Randy Phillips** says. "We're in the real-estate development business over there, and we needed a guy

MARCH 19
2005

Billboard

BOXSCORE
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ELTON JOHN	The Colosseum at Caesars Palace, Las Vegas Feb. 8-26	\$9,570,725 \$250/\$175/\$100	53,455 thirteen sellouts	Caesars Palace, Concerts West/AEG Live
USHER	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. March 4-5	\$1,844,985 \$125/\$45	23,196 two sellouts	Jose Dueño Palmer, Promotores Latino
ROD STEWART, BRYAN ADAMS	Subiaco Oval, Perth, Australia Feb. 26	\$1,844,289 (\$2,343,800 Australian) \$138.49/\$95.21/\$69.25	19,990 sellout	Frontier Touring Co.
JIMMY BUFFETT	Office Depot Center, Sunrise, Fla. Feb. 19	\$1,143,866 \$91/\$31	17,710 18,910	Clear Channel Entertainment, in-house
WESTLIFE, G4	Ddyssey Arena, Belfast, Northern Ireland Feb. 1-2, 4	\$1,072,304 (£569,345) \$53.68	19,977 21,000 three shows two sellouts	Aiken Promotions
JIMMY BUFFETT	Charlotte Coliseum, Charlotte, N.C. Feb. 23	\$978,504 \$65/\$31	21,264 sellout	Clear Channel Entertainment
JIMMY BUFFETT	Veterans Memorial Arena, Jacksonville, Fla. Feb. 21	\$933,554 \$91/\$31	13,982 sellout	Clear Channel Entertainment
GEORGE STRAIT, DIERKS BENTLEY, AMBER DOTSON	United Spirit Arena, Lubbock, Texas Jan. 27	\$921,210 \$60.50/\$50.50	15,383 sellout	Varnell Enterprises
GEORGE STRAIT, DIERKS BENTLEY, AMBER DOTSON	Conseco Fieldhouse, Indianapolis Feb. 26	\$801,555 \$61.50/\$51.50	13,102 13,500	Varnell Enterprises
GEORGE STRAIT, DIERKS BENTLEY, AMBER DOTSON	Charleston Civic Center, Charleston, W.Va. Feb. 25	\$745,024 \$61/\$51	12,982 sellout	Varnell Enterprises
GEORGE STRAIT, DIERKS BENTLEY, AMBER DOTSON	Pan American Center, Las Cruces, N.M. Feb. 3	\$740,610 \$61.50/\$51.50	12,825 sellout	Varnell Enterprises
MÖTLEY CRÜE	Wachovia Spectrum, Philadelphia March 4	\$680,907 \$77/\$62/\$47	11,646 sellout	Global Spectrum
JOSH GROBAN, CHRIS BOTTI	Target Center, Minneapolis Feb. 23	\$679,973 \$66.75/\$36.75	13,029 sellout	Clear Channel Entertainment
MÖTLEY CRÜE	Madison Square Garden, New York March 3	\$654,920 \$70.50/\$55/\$35	13,495 sellout	Ron Delsener Presents
MÖTLEY CRÜE	Air Canada Centre, Toronto Feb. 23	\$646,822 (\$791,965 Canadian) \$69.01/\$48.60	12,599 sellout	House of Blues Canada
MÖTLEY CRÜE	FleetCenter, Boston March 5	\$618,949 \$75/\$49.50/\$35	12,298 sellout	in-house
MÖTLEY CRÜE	MCI Center, Washington, D.C. March 6	\$545,340 \$78/\$48	10,545 sellout	Cellar Door
MÖTLEY CRÜE	Gund Arena, Cleveland Feb. 22	\$507,505 \$57/\$39.50/\$29.50/\$20	11,570 sellout	Clear Channel Entertainment, in-house
MÖTLEY CRÜE	Hartford Civic Center, Hartford, Conn. Feb. 28	\$475,230 \$75/\$55/\$45/\$35	8,762 sellout	in-house
JOSH GROBAN, CHRIS BOTTI	U.S. Cellular Arena, Milwaukee Feb. 19	\$455,210 \$67.75/\$32.75	8,849 sellout	Clear Channel Entertainment
JOSH GROBAN, CHRIS BOTTI	Resch Center, Green Bay, Wis. Feb. 22	\$439,985 \$67/\$37	7,584 sellout	Clear Channel Entertainment
MÖTLEY CRÜE	Bi-Lo Center, Greenville, S.C. Feb. 20	\$393,870 \$65/\$42/\$35	9,133 sellout	BLC Promotions
MÖTLEY CRÜE	Corel Centre, Ottawa Feb. 27	\$341,982 (\$423,581 Canadian) \$48.04	7,119 sellout	House of Blues Canada
INTERPOL, BLONDE REDHEAD	Grand Olympic Auditorium, Los Angeles Feb. 17-18	\$331,800 \$30	11,060 12,100 two shows	AEG Live/Goldenvoice
HOT 92 JAMZ LOVE AFFAIR: ZAPP, THE INTRUDERS, THE MOMENTS, BILLY PAUL, EVELYN "CHAMPAGNE" KING & OTHERS	Shrine Auditorium, Los Angeles Feb. 11-12	\$312,212 \$43.50/\$25	9,530 12,241 two shows	Clear Channel Entertainment
X FACTOR LIVE	Hallam FM Arena, Sheffield, England Feb. 19	\$312,131 (£164,774) \$44.52/\$37.89	7,333 7,493	3A Entertainment, Jack Utsick Presents
RASCAL FLATTS, BLAKE SHELTON, SHELLY FAIRCHILD	CenturyTel Center, Bossier City, La. March 5	\$303,807 \$37	8,211 sellout	Clear Channel Entertainment
PAUL WELLER, NIC ARMSTRONG	Armadillo Theatre, Glasgow, Scotland Feb. 21-22	\$301,337 (£159,059) \$53.99	6,000 two sellouts	3A Entertainment, Jack Utsick Presents
YANNI	Schottenstein Center, Columbus, Ohio Feb. 18	\$293,427 \$59.50/\$39.50	5,446 7,437	Danny O'Donovan Presents, Concerts West/AEG Live
RASCAL FLATTS, BLAKE SHELTON, SHELLY FAIRCHILD	Sovereign Bank Arena, Trenton, N.J. Feb. 27	\$288,181 \$47/\$37	6,813 sellout	Clear Channel Entertainment
VELVET REVOLVER	Cardiff International Arena, Cardiff, Wales Jan. 19	\$283,297 (£151,731) \$42.94	6,597 7,300	Clear Channel Entertainment-U.K.
CHICAGO, AMERICA	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Feb. 25	\$278,895 \$125/\$35	3,490 4,403	Rocktropic
RASCAL FLATTS, BLAKE SHELTON	Colonial Center, Columbia, S.C. Feb. 19	\$275,872 \$37	7,456 sellout	Clear Channel Entertainment
X FACTOR LIVE	Scottish Exhibition & Conference Centre, Glasgow, Scotland Feb. 18	\$268,615 (£141,697) \$44.55/\$37.91	6,262 6,405	3A Entertainment, Jack Utsick Presents
YANNI	Norfolk Scope, Norfolk, Va. Feb. 20	\$268,112 \$59.50/\$39.50	5,147 8,011	Danny O'Donovan Presents, Concerts West/AEG Live

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UNDERGROUND

A SPECIAL REPORT ON INDEPENDENT MUSIC

Industry Direction: SXSW

Annual Austin Event Is Land Of 1,000 Showcase Acts, People, Panels, Parties

BY CRAIG ROSEN

The evolution of the South by Southwest Music & Media Conference, in many ways, reflects that of the music industry at large.

Launched in 1987 as a place for artists to showcase for labels in the relaxed environs of Austin, the conference began with an independent, entrepreneurial focus.

By the '90s, bloated by major-label spending, the event became a high-profile launching pad for those companies' priority acts. Some felt that new and unsigned acts took a back seat.

But the cutbacks and consolidation among the majors in recent years have brought SXSW back to its indie roots. And in some respects, it has taken the same path as veteran music



CAPLAN: A CULTURAL THING

executives like Michael Caplan and David Katznelson. Both are former major-label A&R executives who now run successful indies.

"It used to be very much about scouting bands, and when I was an A&R person that was obviously very important," says Or Music president Caplan, formerly senior VP of A&R for Epic. "Now it's become more like a place to promote your bands. As a label owner and president, it's becoming quite the cultural thing. I evolved, and it evolved."

The return of SXSW to its indie origins is just fine with industry vet-

erans like Katznelson who have been attending the festival on and off for more than a decade.

"I really have appreciated in the last couple of years that it has been less major-label-oriented," says Katznelson, a former Warner Bros. VP of A&R who now runs the indie Birdman Recording Group. "The bands are getting more diverse again. There were a couple of South by Southwests where I saw a hell of a lot of Goo Goo Dolls wannabes, and that's not what you go to South by Southwest for."

And that shift is just fine for the festival's organizers.

INDIE CORE

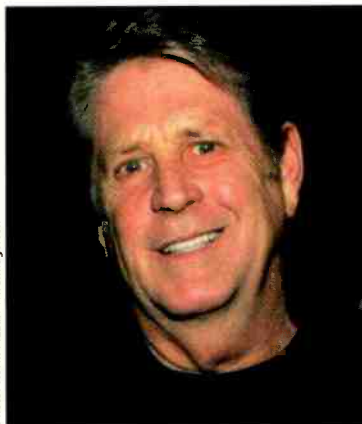
"We're pretty indie at our core," SXSW music conference coordinator Andy Flynn says. "The original vision for this was to present the music business that happens in between New York and Los Angeles. I think we're continuing the original vision of the conference. With the '90s we had a great deal of involvement from the majors, which has waned with the contraction and consolidation over the years."

While this year's confab may not include a panel as cleverly named as last year's "Clear Eye for the Indie Guy," there are a wealth of sessions that will discuss topics of interest to indie-minded artists and executives.

Among them is "Indie Labels Come A-Courtin'," which will feature indie-label heads and representatives—including Eric Speck, owner of Ace Fu Records; Jeff Price, co-founder of SpinArt; Martin Hall, publicist from Merge; and Phil Waldorf from Misra—discussing the process by which they sign bands.

There are also several crash-course sessions set for the festival's opening day, March 16, that will focus on management, touring and booking, merchandising, legal matters and radio.

On the same day, "Accounting for Digital Sales" will offer newcomers insight into the burgeoning digital download business. A panel, tentatively titled "Indies in Today's Marketplace" (including Lesley Bleakley, CEO of Beggars Banquet and Or Music's



WILSON: ONE-ON-ONE

Caplan), is set for March 18.

"Part of what we always tried to present is, how can you hot-wire the system to make it work for you?" says Roland Swenson, SXSW co-founder and managing director.

Several veterans will be on hand to share their stories in one-on-one interview sessions, including Beach Boys mastermind Brian Wilson, R&B legend Mavis Staples, neo-soul singer Erykah Badu, veteran singer/songwriter Elvis Costello, Napster and Snocap founder Shawn Fanning, and Jacob Slitcher, the Semisonic drummer who chronicled his band's rise as a one-hit wonder and its eventual fall in the tome "So You Want to Be a

Fact File: South By Southwest Music & Media Conference

What: An annual international gathering of the music industry with a focus on artist development, featuring panel discussions, key speakers, a trade show and an extensive live music festival

Where: Austin

When: March 16-20

Who: An estimated 9,000 attendees representing all facets of the music business

Web: sxsw.com

Rock & Roll Star."

Flynn says of Slitcher's experience, "We thought that would be an appropriate thing to present to the developing artists among our registrants."

While some attendees feel the panels offer a wealth of information, others prefer SXSW for its abundance of live music.

"Overall numbers are up across the board, in terms of the number of acts showcasing," SXSW creative director Brent Grulke says. "In terms of those acts being indies versus major, [that] hasn't appreciably changed. What has changed is that the majors had a much splashier and larger presence and spent a lot more money when they were financially healthier."

"What you see now is a lot of the indies have a larger presence and are taking up some of that slack," he says. "Acts that may not have been moneymakers for major labels in the past are now big stars for indie labels."

AN ABUNDANCE OF ACTS

At last year's conference, more than 1,200 acts performed. "You can learn an awful lot watching a great band you've never seen before," says Gerald Cosloy, co-founder of Matador Records. "You will learn substantially less watching a bunch of music biz jerk-offs with no public speaking skills hem and haw for 90 minutes."

SXSW's Swenson naturally does not agree with such statements. "There's a lot of people that posture and say, 'Oh, well, I just come for the parties. I'm not really here to do business.' That's just posing," he says. "People come here ultimately because there's business going on, whether it's on the spot or relationships that develop over years. That's why people come. Where that business takes place can be in a panel, at a showcase, at a party, in the hotel elevator."

Jonathan Cargill, owner of indie label Secretly Canadian, is one executive who appreciates SXSW as the ultimate networking opportunity. "What keeps me [coming] back, everyone I know or need to know is there, concentrated in one

city for a week," he says. "In terms of networking, finally meeting someone, that's the place to do it."

Flynn adds, "We really make an effort to serve our registrants. It's surprising year after year, the number of first-year people that come to SXSW. We're always mindful that a good chunk of our registrants and our business is coming from people who are new to the business. So year after year we look to feature the best of the indie labels."

"I don't know if this whole phenomenon is operating under the radar anymore. It's an institution in and of itself, with the Matadors and the Sub Pops. It is an established route for artists these days."



CARGILL: NETWORKING

This report launches the Billboard Underground series that will focus on all aspects of independent music throughout the year. Coinciding with the South by Southwest Music & Media Conference, for the first time, Billboard has determined which are the top independent albums, imprints and labels across its multiple chart genres, based on a recap of those charts for the 12-month period that concluded with the Jan. 29, 2005, issue. The chart-toppers in those recaps appear on page 19. More in-depth recaps are available at billboard.biz/independentrecaps.

Confab A 'Passionate' Event

BY CRAIG ROSEN

The South by Southwest Music & Media Conference expects to attract some 9,000 attendees this year when it takes place March 16-20 in Austin.

Having weathered a few lean years in the aftermath of Sept. 11, 2001, attendance returned to previous highs with more than 7,000 registrants in 2004. When the number of band registrations are added in, the figure swelled to 8,000 last year.

"More than probably the rise and fall of record sales, like most events in the world, we were hurt by 9-11," says Roland Swenson, SXSW co-founder and managing director. "A lot of people just didn't want to get on a plane, not because they were afraid of getting hijacked, but they were afraid of getting stuck somewhere. Overall the last few years people are more willing to travel and business has picked up too, so we're on an upswing."

What keeps attendees coming back and makes Austin an important destination for ambitious music-minded newcomers?

"I think there is a human need for contact with your peers, that's the pri-

mary, or even primal, reason for an event like ours succeeding," Swenson says. "South by Southwest creates this highly charged atmosphere of people that have similar interests and passions. They come here and go and hear all these great acts, have a great time, and they meet people that can be important to them in their business endeavors. It's pretty compelling stuff."

And then there's the music.

LAUNCHING PAD

"We've had a string of hits over the last few years, starting the year when we had the White Stripes, then we had Norah Jones, who were just starting to be recognized and really took off after their shows here," Swenson says. "We're not taking credit for that, but the perception that South by Southwest was the place where you can learn about acts early was cemented once again by those situations."

Another draw is the event's impressive string of keynote speakers. This year former Led Zeppelin frontman Robert Plant will have the honor.

There are also provocative panels. A discussion about the merits of the Grateful Dead ranks as one of Swen-

son's personal favorites. "It was a draw," he says of the verdict on the Dead's artistic worth, but the panel was an overwhelming success. "I never saw people so worked up in a room. It was a vigorously argued point."

Music conference coordinator Andy Flynn is particularly excited about the panel "Young & Over the Hill: A&R After 30," set for March 17. "That's going to be real interesting," he says. "David Katznelson of Birdman is moderating that. It was his idea. It's going to address the life span of an A&R person."

Legendary Sire Records head Seymour Stein will join Katznelson on the panel.

"When you grow older you get more knowledgeable about the music industry, about how the business side and art side are supposed to work together in a very positive way, and how to help artists make their records," Katznelson says. "But obviously as you grow older you aren't as much a part of the scene. How does that change your relationship to music? I always thought that was a really interesting concept."

Texas Goes Global

BY PAUL SEXTON

With each year, the South by Southwest Music & Media Conference—taking place March 16-20 in Austin—continues to draw an increasing number of attendees from outside the United States, boosting its international focus.

By mid-February some 300 international acts were set to perform, reports SXSW consultant Tracy Mann of MG Ltd. That means non-American acts will account for about 25% of the showcases. International registrations this year are up about 40% over last year, Mann says.

The U.K. presence at this year's SXSW is its most extensive yet, while Canada and France will send their largest delegations to date. Canada has doubled its showcase scorecard, and France has expanded from presenting one or two acts to a double-digit number this year.

Japan's delegation is as large as previous years. Other countries represented, and ranked by the number of artists they have showcasing, include Sweden, Ireland, Finland and



MANN: WORLDWIDE BUZZ

New Zealand. Also represented onstage in 2005 will be Germany, Italy, Spain, Malta, Iran, Nigeria, Uzbekistan, Mexico and Colombia.

The Australian Trade Commission has recognized the potential for export growth in music by backing a vastly increased SXSW presence in recent years.

Australian coordinator Phil Tripp says the 2002 event had 25 registrants and five bands showcasing; both figures doubled in 2003, and by last year

(Continued on page 20)

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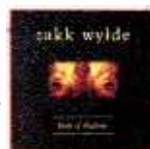
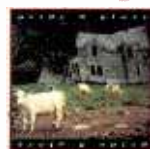
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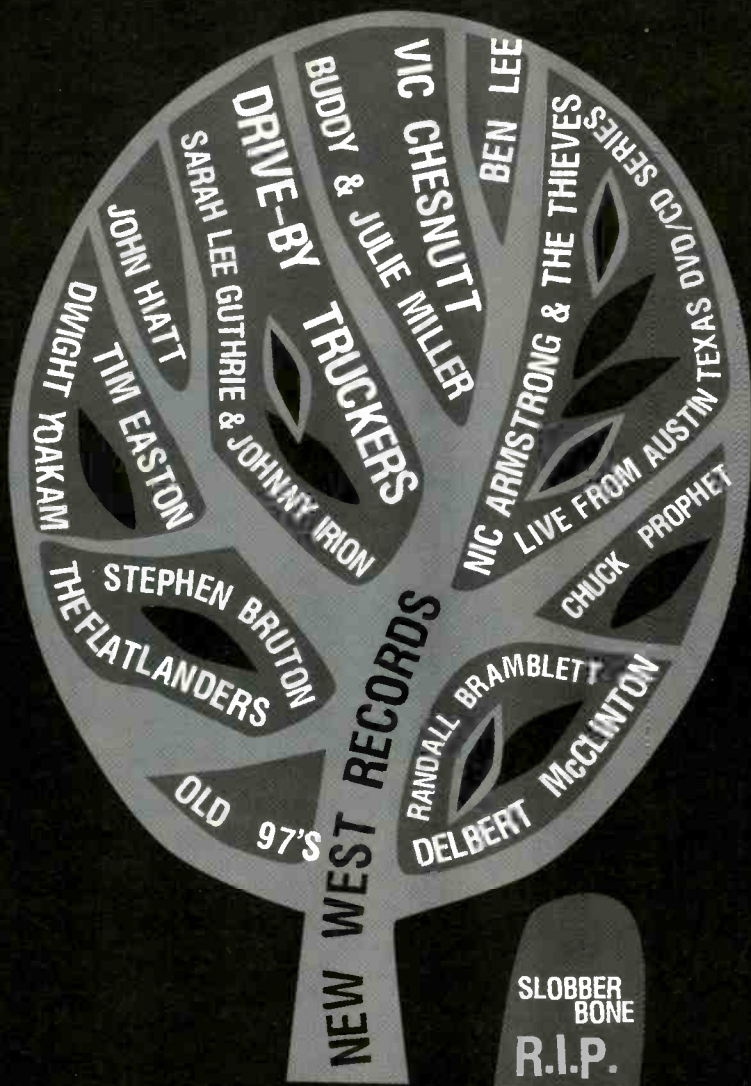
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SPRING/SUMMER TOUR DATES

4/18/05	Toronto, ON	Hummingbird Centre
4/19/05	Binghamton, NY	Forum Theater
4/21/05	Wilmington, NC	Thalian Hall
4/22/05	N. Charleston, SC	N. Charleston PAC
4/23/05	Greensboro, NC	Carolina Theatre
4/25/05	Philadelphia, PA	Keswick Theatre
4/26/05	Philadelphia, PA	Keswick Theatre
4/27/05	New Brunswick, NJ	State Theatre
4/29/05	Boston, MA	Orpheum Theater
4/30/05	South Hadley, MA	Chapin Auditorium
5/01/05	Buffalo, NY	Shea's PAC
7/20/05	Rochester Hills, MI	Meadowbrook Music Festival
7/31/05	Floyd, VA	Floyd Festival



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Global

Continued from page 16

there were 110 attendees and 20 showcasing acts.

Music industry trade group the British Phonographic Industry is coordinating the participation of a number of other national and regional trade organizations and media partners under the banner "sUKonthis" (*Billboard*, Feb. 12).

The BBC will be heavily represented at the event, with showcases sponsored by Radio 1, Radio 2 and 6 Music, all of which will broadcast extensively from Texas. MTV2 will mount another live event in its first SXSW sponsorship.

BBC Radio 2 and 6 Music controller Lesley Douglas says: "I'm confident our coverage this year will bring the best of SXSW to the U.K."

The BPI's fellow trade bodies Assn. of Independent Music, British Music Rights, British Underground, Phonographic Performance Ltd. and U.K. Trade and Investment will all support the British invasion of Austin, which UKTI music export promoter Phil Patterson describes as "the largest-ever program of British events taking place in Austin."

Paulina Ahokas, director of Music

Export Finland, says the country will again be well-represented in Austin. "There's growing interest in Finland toward South by Southwest," she notes, "as that reflects the interest and ambition there is in Finland toward the U.S. market and exports in general."

"The fact is that SXSW is not only a great window to the U.S., but also to the European market. European agents and A&R [people] flock there to see what's buzzing, and we have many examples of bands that have seen the benefit in Europe of a successful showcase at SXSW."

Music Export Sweden managing director Christer Lundblad says his organization is "merely a platform for [Swedish artists] to act from. The majority of the work will have to be carried out by them—like making sure the people they really want to reach are present during the showcase, and following up afterwards. In other words, doing what they always do to promote their act."

Robert Tilli of the Dutch Rock & Pop Institute, noting that SXSW "has become more and more international," says Dutch artists and delegates have been attending the event for about 10 years, with "five to seven bands each time."

Tilli says the event is valuable not only for building a U.S. profile but also for international networking.

Heating Up

Continued from page 18

retro soundtrack to an indie-rock dance party where a playlist might include Motown hits, the theme from "Hawaii Five-O" and Grandmaster Flash. Pianos, samples, guitars, new wave basslines and a rapping lead singer who goes by the name of Ninja add to the zany festivities. Released on London-based Memphis Industries, the album is available as an import in the United States, but the band's SXSW showcase will boost its chances for a U.S. deal.

Micah P. Hinson

The 2004 debut offering from 22-year-old Texan Micah P. Hinson was a startlingly haunting affair, a 13-song collection of Southern folk psychedelia. With backing band the Earlies, Hinson's songs are graced with a mini-orchestra, but each instrument's appearance is fleeting. Be it a carnival-like accordion or a redemptive keyboard, the musicianship serves only to echo the flurry of emotions. The album, "Micah P. Hinson and the Gospel of Progress," was issued on Britain's Sketchbook Records to rave reviews. It will sur-

face in the United States through a licensing arrangement with Chicago's Overcoat Recordings. Hinson's SXSW showcase precedes U.S. tour dates with Damon & Naomi and Crooked Fingers.

L'Altra

With its third album on Milwaukee-based Hefty Records, L'Altra has perfected a gorgeously haunting interplay between electronics and guitars. The keyboard-programmed sounds glide like a dream through melancholy and sultriness, and a wash of guitars keeps the proceedings from getting too sleepy. That also applies to the group's vocals, while their lyrics offer a voyeuristic look into a relationship. Each of the band's live shows tend to be a little different, as the lineup depends on who is available. Since the duo of guitarist/vocalist Joe Costa and keyboardist/vocalist Lindsay Anderson have spent little time on tour, the act's Austin performance is a must-see.

Little Birdy

West Australian band Little Birdy is fronted by Katy Steele, the 20-year-old sister of Luke Steele of the Sleepy Jackson. The group hit the top five at home last October with "BigBig-Love," released by Eleven Music, and the act is at the forefront of this year's

SXSW presence from West Australia. Phil Tripp, coordinator of the Australian Trade Commission, says the region has become a "rich nurturing ground" for artists because of the regional government's support for contemporary music. West Australia is also home to major Australian act the John Butler Trio, which returns to SXSW this year. Immediately after playing in Austin, Little Birdy and the Butler trio will appear in an Australian showcase March 23 at the Mercury Lounge in New York.

M.I.A.

Rapper M.I.A. was born Mathangi Arulpragasam in London's Hounslow district, to parents from Sri Lanka. The family returned to its homeland when she was 6. After a turbulent early life because of that country's political unrest, she settled in south London. Her album "Arular" was released in North America in February; its scheduled U.K. street date is April 4. Before heading to Texas, M.I.A. played nine British gigs supporting fellow rapper Roots Manuva. Her rap style has strong English elements as well as flavors of her Sri Lankan and Indian upbringing, and has attracted considerable national and international press attention, from *The New Yorker* to *Fader* magazine.



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The Rev. Green: Taking Flight Again

BY GAIL MITCHELL

There's Al Green. Then there's the rest of the world.

That fact is clear right from the start of the interview. Before the first question can be fired off, the Rev. Green's timeless falsetto takes control, exuberantly rendering "Nobody but You," one of 12 tracks on his March 15 Blue Note release, "Everything's OK."

Indeed it is. Because there's nothing quite like having Al Green sing to you over the phone. And there's nothing like hearing him wax enthusiastically about his latest teaming with longtime producer/mentor Willie Mitchell. The pair made news in 2003 when they reunited for Green's Blue Note debut, "I Can't Stop" (*Billboard*, Nov. 22, 2003). Green's first secular album with Mitchell at the helm since 1976, it has sold 271,000 units, according to Nielsen SoundScan.

"I'm playing some of the new album now," Green says from his Memphis home base. "This ain't something we wrote 20 years ago and put out. This is happening now. This is fresh cream."

Green wrote or co-wrote all the tracks, save for the soul/pop standard

"You Are So Beautiful." He is published by Al Green Music (BMI).

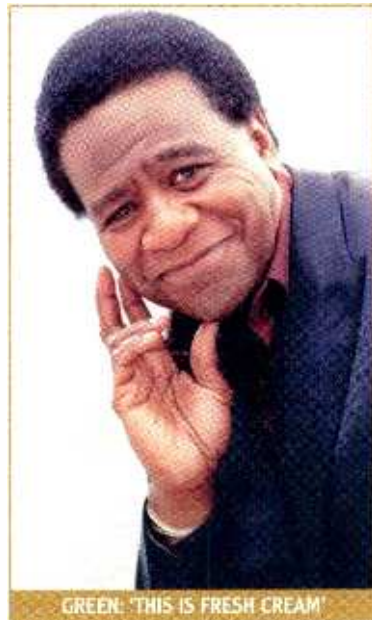
Also on hand for the singer's return engagement at Memphis' Royal Studios were backing vocalists Donna Rhodes, Charlie Chalmers and Sandra Rhodes (aka Rhodes/Chalmers/Rhodes) and bassist Leroy Hodges. Additional musicians include the eight-piece New Memphis Strings.

Eager to riff freestyle rather than formally answer questions, Green takes flight again. This time he is singing his new single, the scorching, soul-baring love ballad "Perfect to Me."

Green adds "Rev." to his billing on "Everything's OK." But he deftly deflects questions about his ongoing sacred/secular balancing act by talking about his parishioners.

"Like I told members of my church [Full Gospel Tabernacle]: Every mother in the church ought to know what ['Perfect to Me'] means," Green says between hums. "The mothers started smiling and moving around, but they wouldn't look at the pastor. But you can't fool me."

Citing his recent pairing with Queen Latifah on her version of "Simply Beautiful," Green says he



considered doing another duet for the new album. "But Mr. Mitchell just kept on cutting," Green quips. "He never did take me seriously. He just laughed because he wants us to think he's getting senile."

LIFESTYLE PUSH

Similar to its approach two years ago, Blue Note will focus on lifestyle

marketing for the album in major markets like New York, Los Angeles, Atlanta and Chicago. The label is hiring street teams like Shrewd Marketing to target such gathering places as hair salons, restaurants, barbershops, hotels and boutiques, as well as retail outlets. Giant Step will oversee Internet promotions and tastemaker mailings featuring album samplers.

The intent, according to Blue Note product manager Shaneika Brooks, is to not only capture Green's core audience but also build awareness of him among the younger audience.

"Many of today's R&B and hip-hop stars are familiar with Al," Brooks says. "Queen Latifah did one of his songs ['Simply Beautiful' on 'The Dana Owens Album']."

In addition to its major-market campaign, Blue Note is servicing "Everything's OK" for in-flight programming and to all digital service providers on street date. In mid-February, the label distributed a digital player previewing four songs, accompanied by an EPK. Also slated are appearances on AOL, "Late Show With David Letterman," "The Ellen DeGeneres Show," "The Tonight Show With Jay Leno" and "Tavis Smiley."

Touring kicks off in early May at the House of Blues in Chicago. Various West Coast dates are planned for June. Green—whose manager and booking agent is Marshall Reznick at the William Morris Agency—will travel to Europe for festival dates in July. "Everything's OK" will be released internationally March 14.

One aspect of the 2003 campaign that will not be repeated is a lead-single video. The clip for "I Can't Stop," directed by the Hughes Brothers' Allen Hughes, aired only on VH1.

"Perfect to Me" rises to No. 27 on the *Billboard* Adult R&B chart this issue. The label is working the project to urban (through Virgin), triple-A (EMI Music Collection) and college radio (Spector).

Described by one writer as a counselor to people on their love lives and religious lives, Green says he has never thought of himself in that light. He does, however, acknowledge his special gift.

"God gives every man a gift, and nobody can take that gift. Who would have thought that Al, a country boy from Arkansas, would get to live twice—in this life and the world to come—and send [God's] messages to the whole world?"

Musicians Get 'Real'; Tozer Lands Publishing Deal

I can't speak for anyone else, but I for one am jazzed about R&B right now.

Real musicians and meaningful songs appear to be heeding the public's clarion call in 2005. It's not just about established artists like **Usher** and **Alicia Keys**; a host of beginners and intermediates are also part of the movement.

Some names you have seen in these pages, like R&B/pop success story **John Legend**, "American Idol" champ **Fantasia** and nine-week *Billboard* Hot 100 king **Mario**. Then there are upcoming sophomore sets from such talents as **Vivian Green**, **Tweet**, **Goapele** and **Kem** and long-awaited albums by such vets as **Faith Evans** and **Stevie Wonder**. And that's not even counting newcomers like **Raul Midon**, **Raheem DeVaughn** and **Bobby Valentino**.

Speaking of Legend, a collaborator on his acclaimed **Good Music/Columbia/SUM** debut, "Get Lifted," has secured his own publishing pact.

Producer/songwriter **Dave Tozer** inks a worldwide co-publishing agreement between his **Tozertunes Publishing (BMI)** and **Famous Music Publishing**, a division of **Viacom's Paramount Pictures**.

Tozer hooked up with Legend after moving to Philadelphia from his native South Jersey. They have been collaborating for six years—beginning with their first meeting, when they jammed on songs by **Wonder** and **Smokey Robinson**.

Among the eight tracks Tozer co-wrote on Legend's album are "I Can Change,"



featuring **Snoop Dogg**, and the **Kanye West**-produced "Let's Get Lifted"; on the album's international version, Tozer's co-writes include "Money Blown," on which he played guitar and bass and provided drum programming.

Tozer describes his songwriting style as "soulful and on the organic side. I like to mix classic R&B/soul with hip-hop and rock."

"Stay With You," another "Get Lifted" cut Tozer co-wrote and produced, is slated to air on an upcoming episode of **UPN's** "Kevin Hill." In the meantime, Tozer is working with **RCA** singer **Heather Headley** and rapper **Consequence**, who is signed to **West's Good Music**.

URBAN PROGRESSION: For those wondering what's up with R&B/hip-hop over at **Warner**

Bros., the answer lies in a sampler the label is distributing. "The Progression of Urban Music" features 14 selections from current releases and upcoming projects by the likes of **Trillville**, **Lil Scrappy**, **DJ Quik** and **Jody Breeze**. There are some tasty peeks at new R&B projects as well, including **Tony "T-Hussle" Hussle**, **Leela James**, **Esthero** and **Cruna**.

Hussle comes to **Warner Bros.** by way of **Tone Struck Records**, which has inked a long-term agreement with the major. Under the deal, **Warner Bros.** will provide the indie with marketing, promotion and distribution.

Tone Struck is owned by **Stan Sheppard** and **Lee Ford**. Handling day-to-day operations are GM **Gina Dacumos**, senior VP of marketing **Andre Holloway** and marketing director **Donal Holloway**.

"There's a lot of strong R&B out there," **Warner Bros.** senior VP of urban promotion **Cynthia Johnson** says. "And a lot of hip-hop is being based on R&B sensibilities. It's good to see artists coming out who are real singers and musicians—not afraid to be who they are. Like **John Legend** singing with just his piano, that's it."

Calling to mind his **Warner Bros.** predecessor **Prince**, **Hussle** plays every instrument on his debut, "Sexy, Freaky, Electric," due in second-quarter 2005.

A single for **Cruna** is targeted for the end of this month.

In the meantime, **Warner Bros.** is working with **Sheppard** and his **Unity One** label on another project: the **Street Movement** series. These compilation albums, dedicated to socially conscious themes, will be released on **Amer-I-Can/Unity One**.

According to **Sheppard**, each **Street Movement** album will contain 10 tracks by estab-

Rhythm & Blues

By Gail Mitchell
gmitchell@billboard.com



lished and new R&B/hip-hop acts. Proceeds will support **Amer-I-Can**, **NFL** legend **Jim Brown's** anti-gang organization.

The venture is in keeping with **Sheppard's** recent conversion: "I wanted to stop doing hardcore material and refocus," explains the industry veteran, who has worked with such rappers as **DJ Quik** and **Suga Free**. "I want to put out music with uplifting value."

IT'S BACK: In its fifth year, the *Billboard*—
(Continued on page 22)

MARCH 19 2005

Billboard® HOT R&B/HIP-HOP AIRPLAY™

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

Records with the greatest impressions increase. © 2005, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio track service. 139 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. ☆ indicates title earned HitPredictor status in research data provided by Promosquad.

Music R&B/Hip-Hop

Rhythm & Blues

Continued from page 21

American Urban Radio Networks R&B/Hip-Hop Conference is putting down stakes in a new locale: Atlanta. The InterContinental Hotel in Buckhead will be the site of some hot happenings Aug. 3-5. Stay tuned for news about workshops, panels and the Billboard R&B/Hip-Hop Awards show.

MUSICAL NOTES: Succeeding himself at the top of The Billboard Hot 100 last week, producer **Scott Storch** is a man on fire.

After spending nine weeks at the top of that chart with Mario's "Let Me Love You," Storch revisited No. 1 with **50 Cent's** "Candy Shop," featuring **Olivia**. Storch has also worked with **Beyoncé**, **Terror Squad** and **Dr. Dre**, among others.

On the Storch production docket are projects with **Olivia**, **Fat Joe & Nelly**, **Avant** and **Toni Braxton**. Managed by **Derek "LA"**

Jackson of Hustla Foundation, Storch is also developing rap duo **216 for Hustla/Universal**.

Stevie Wonder's "A Time 2 Love" is now slated for May 3. First single is "So What's the Fuss." Also arriving May 3 is **Universal Motown** labelmate **Kem's** "II."

INDUSTRY BRIEF: **Jive Records'** **Kelis** joins the roster of **Erving-Wonder/Sanctuary Urban Management**.

TUBE NOTE: The fifth annual **BET Awards** take place June 28 at the Kodak Theatre in Hollywood, Calif. The ceremony will also help mark the cable network's 25th anniversary.

CONDOLENCES . . . To the family, friends and colleagues of industry veteran and former **Billboard Radio Monitor** national advertising manager **Hank Spann**. **Grace**, his wife of more than 35 years, passed away Feb. 28. Services were held March 5 in New Orleans.

Spann himself suffered a stroke awhile ago and has not been able to work. If you would like to send cards or donations, write to him at 7305 Sheffield St., New Orleans, La. 70126.

Billboard® R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Soldier DESTINY'S CHILD FEAT T.I. & LIL WAYNE (COLUMBIA/SUM)
2	2	Gotta Go Solo PATTI LABELLE FEAT RON ISLEY (DEF SOUL CLASSICS/IDJ/MG)
3	27	Don't Cha TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)
4	—	Everyday Love M.D.N.E.Y. & THE CURRENCY CLICK (TALKING DRUM)
5	8	It's Like That MARIAH CAREY (ISLAND/IDJ/MG)
6	3	Guess Who Loves You More RAHEEM DEVAUGHN (LIVEZ/20MBA)
7	4	I Changed My Mind KEYSHIA COLF FEAT SHYNE (A&M/INTERSCOPE)
8	—	Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT)
9	5	Lose My Breath DESTINY'S CHILD (COLUMBIA/SUM)
10	7	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
11	—	The Corner COMMON FEAT THE LOST POETS (G.O.O.D./GEFFEN/INTERSCOPE)
12	—	So Much More FAT JOE (TERROR SQUAD/ATLANTIC)
13	6	Oye Mi Canto N.O.R.E. (RDC-A-FELLA/DEF JAM/IDJ/MG)
14	—	I'm A Hustla CASSIDY (FULL SURFACE/JRM/G)
15	11	How We Do THE GAME FEAT 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
16	16	Girlfight BROOKE VALENTINE (VIRGIN)
17	12	What U Gon' Do LIL JON & THE EAST SIDE BOYZ (BME/TVT)
18	18	Okay NIVEA (LIVEZ/20MBA)
19	10	Let Me Love You MARIO (3RD STREET/JRM/G)
20	—	Number One Spot LUDACRIS (DTP/DEF JAM SOUTH/IDJ/MG)
21	9	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)
22	—	Oh CIARA FEAT LUDACRIS (50 NORTH/MUSI/CINE/LAFACE/ZOMBA)
23	—	Just A Moment NAS FEAT QJAN (LIL WIL/COLUMBIA/SUM)
24	—	Toma PITBULL (DIAZ BROTHERS/TVT)
25	19	Ordinary People JOHN LEGEND (G.O.O.D./COLUMBIA)

Records with the greatest sales gains. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Billboard® RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Candy Shop 50 CENT FEAT OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
2	4	Obsession (No Es Amor) FRANKIE J FEAT BABY BASH (COLUMBIA/SUM)
3	2	How We Do THE GAME FEAT 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
4	3	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
5	6	Let Me Love You MARIO (3RD STREET/JRM/G)
6	7	Mockingbird EMINEM (SHADY/AFTERMATH/INTERSCOPE)
7	5	Lovers And Friends LIL JON & THE EAST SIDE BOYZ FEAT USHER & LUDACRIS (BME/TVT)
8	9	Goin' Crazy NATALIE (LATIUM/UNIVERSAL/UMRG)
9	10	It's Like That MARIAH CAREY (ISLAND/IDJ/MG)
10	11	Caught Up USHER (LAFACE/ZOMBA)
11	8	1, 2 Step CIARA FEAT MISSY ELLIOTT (50 NORTH/MUSI/CINE/LAFACE/ZOMBA)
12	13	Baby I'm Back BABY BASH FEAT AKON (LATIUM/UNIVERSAL/UMRG)
13	17	Lonely AKON (SRC/UNIVERSAL/UMRG)
14	14	Sugar (Gimme Some) TRICK DADDY FEAT LUDACRIS, LI' KIM & CEE-LO (SLIP-N-SLIDE/ATLANTIC)
15	19	Hate It Or Love It THE GAME FEAT 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
16	12	Soldier DESTINY'S CHILD FEAT T.I. & LIL WAYNE (COLUMBIA/SUM)
17	22	Some Cut TRILLVILLE FEAT CUTTY (BME/REPRISE/WARNER BROS.)
18	21	O OMARION (T.U.G./EPIC/SUM)
19	23	Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT)
20	16	Drop It Like It's Hot SNOOP DOGG FEAT PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 65 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

HitPredictor™ DATA PROVIDED BY RadioMonitor promosquad™

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL
☆ FAITH EVANS Again CAPITOL
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
112
☆ U Already Know IDJ/MG
THE GAME
Hate It Or Love It INTERSCOPE
R KELLY
In The Kitchen ZOMBA
MARIO
How Could You RMG
LIL JON & THE EAST SIDE BOYZ
Real N***a Roll Call TVT
MARQUES HOUSTON
All Because Of You T.U.G.
JA RULE
Caught Up IDJ/MG
CIARA
Oh ZOMBA
JENNIFER LOPEZ
Hold You Down SUM
ES
All I Do BAD BOY
EMINEM
Mockingbird INTERSCOPE
RHYTHMIC
NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL
☆ K-YOUNG Happy Together BUNGALO
☆ CIARA Oh ZOMBA
☆ MARQUES HOUSTON All Because Of You T.U.G.
RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
BROOKE VALENTINE
☆ Girlfight VIRGIN
LUDACRIS
Number One Spot IDJ/MG
FANTASIA
Truth Is RMG
T.I.
U Don't Know Me ATLANTIC
JENNIFER LOPEZ
Hold You Down SUM
MARIO
How Could You RMG
JOHN LEGEND
Ordinary People SUM
112
☆ U Already Know IDJ/MG
JA RULE
Caught Up IDJ/MG

Other radio formats and hitpredictor legend located in chart section.

Billboard® HOT RAP TRACKS™

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	CANDY SHOP 50 CENT FEAT OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
2	2	HOW WE DO THE GAME FEAT 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
3	3	LOVERS AND FRIENDS Lil Jon & The East Side Boyz Featuring Usher & Ludacris (BME/TVT)
4	4	DISCO INFERNO SHADY/AFTERMATH/INTERSCOPE
5	6	SOME CUT BME/REPRISE/WARNER BROS.
6	8	HATE IT OR LOVE IT AFTERMATH/G-UNIT/INTERSCOPE
7	5	BRING EM OUT GRAND HUSTLE/ATLANTIC
8	9	U DON'T KNOW ME GRAND HUSTLE/ATLANTIC
9	7	DROP IT LIKE IT'S HOT SNOOP DOGG FEAT PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)
10	12	WAIT (THE WHISPER SONG) COLLIPARK/TVT
11	10	MOCKINGBIRD SHADY/AFTERMATH/INTERSCOPE
12	14	NUMBER ONE SPOT DTP/DEF JAM SOUTH/IDJ/MG
13	11	KARMA G-UNIT/INTERSCOPE
14	16	BABY I'M BACK LATIUM/UNIVERSAL/UMRG
15	13	SUGAR (GIMME SOME) SLIP-N-SLIDE/ATLANTIC
16	23	STILL TIPPIN' SWISHHOUSE/ASYLUM/WARNER BROS.
17	22	LEAN BACK SRC/UNIVERSAL/UMRG
18	15	LET'S GET BLOWN DOGGYSTYLE/STAR TRAK/GEFFEN
19	21	GASOLINA EL CARTEL/VI
20	18	BABY DESERT STORM/ATLANTIC
21	17	HOPE CAPITOL
22	19	WHAT U GON' DO BME/TVT
23	25	I'M A HUSTLA FULL SURFACE/JRM/G
24	24	TOMA DIAZ BROTHERS/TVT
25	20	GET BACK DTP/DEF JAM SOUTH/IDJ/MG

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 88 R&B/Hip-Hop and 65 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

Soca Battles Pirates Of The Caribbean

BY PATRICIA MESCHINO

PORT OF SPAIN, Trinidad—The bittersweet state of Trinidad and Tobago's music industry was in evidence here at the most influential annual event for soca, calypso and steel band music.

The T&T Carnival, which concluded Feb. 8, highlighted the best and worst of what's happening with the rich musical heritage that comes from this tiny island nation.

On one hand, soca (calypso's fast-paced derivative) is enjoying its greatest international popularity to date among a non-Caribbean fan base, thanks to crossover hits by Kevin Lytle and Rupee. (Neither hail from soca's birthplace, T&T.)

Yet the local music industry continues to combat piracy and is engaged in an ongoing crusade for its indigenous music to secure greater airplay at home and for royalty collection here and abroad.

Although Carnival is officially a two-day festival held on the Monday and Tuesday preceding Ash Wednesday, it is actually a season that commences right after Christmas. It encompasses a series of calypso, soca and steel (drum) band concerts and a mind-boggling array of musical and masquerade competitions throughout Trinidad and its smaller sister island Tobago, with many events taking place in Trinidad's bustling capital, Port of Spain.

According to Kenny Da Silva, chairman of the government-appointed National Carnival Commission, his organization was given approximately \$10 million to stage an assortment of Carnival 2005 activities. They included the Dimanche Gras, which features the prestigious calypso monarch competition (won again this year by Chalkdust); the highly anticipated steel band contest Panorama; and the climactic parade of masquerade bands, which winds its way through the streets of Port of Spain on Carnival Tuesday and attracts more than 300,000 participants.

These and several other Carnival events pumped an estimated \$150 million into T&T's economy.

Soca singers, calypsonians and several steel bands typically release new CDs at Carnival time, when sales and airplay for local music are at their peak. At Carnival's conclusion, most of T&T's radio stations return to playlists dominated by hip-hop, R&B and dancehall reggae.

October 2004 saw the launch of Trinidad's all soca/calypso radio station Trini Bashment 91.9, owned by soca artist Iwer George. Whether it will significantly increase local record sales throughout the year remains to be seen.

Despite the influx of music, however, Rhyners Records, located at Trinidad's Piarco Airport, estimates its sales of Carnival's most popular releases at 1,000 units each. They



MONTANO: TAKES MUSIC DIRECTLY TO FANS

include David Rudder's "Electica" and the "Soca Switch" compilation, featuring the Carnival 2005 Road March winning song, "Dead or Alive" by Shurwayne Winchester.

FIGHTING BACK

If the soca recording market is relatively small, it is because rampant piracy curtails its potential sales base. Here, aggressive street-corner salespeople hawk illegal releases at \$3.30, a fraction of the price of their legitimate counterparts (\$20).

This translates into heavy financial losses for the music's creators, particularly at Carnival time. Some artists, such as the venerable former calypso

monarch Shadow, refused to record this year, protesting the T&T government's indifference toward piracy.

Others have developed their own strategies to counteract this scourge. Soca superstar Machel Montano, for example, holds anti-piracy drives at malls throughout Trinidad where fans can meet him and his band Xtatik, buy their CDs and receive free autographed posters and other promo items.

His approach is yielding positive results: Montano's 2005 release "The Xtatik Experience" has already sold an estimated 5,000 copies, while his 2004 release, "The Xtatik Parade," has exceeded sales of 10,000.

"We fight the pirates but also woo the fans. We encourage them to buy legitimate CDs and reward them with merchandise," explains Liz Montano, the artist's mother and manager. "Pirated CDs have a small window of time, and that's right at Carnival time, but Machel's CDs tend to sell well beyond the season, so people will seek the legitimate copies."

International calypso and soca promoters faithfully attend Carnival to experience the season's musical highlights and book the most successful artists for concert dates and performances at an estimated 60 T&T-patterned carnivals throughout the United States, Europe and the Anglophone Caribbean.

Soca's most popular acts—including Montano, Bunji Garlin, Maximus Dan and Winchester and his band Traf-

fik—spend a significant portion of the year outside of Trinidad, working this international circuit, which begins just weeks after T&T Carnival and winds down in early October. That is when the artists return home and begin work on their releases for the following year's Carnival.

Simeon Sandiford is the founder of Sanch Electronix, a Trinidad-based label that specializes in steel bands but also has steel pan/jazz fusion, calypso and other indigenous T&T genres in its vast catalog. He views soca's international appeal as a significant opportunity for T&T's artists, producers, publishers and record labels to adopt an approach in accordance with international music industry standards.

"Our artists go to carnivals in Barbados, Jamaica, New York, Miami, Toronto, London, all these places, and what revenue is coming back here?" asks Sandiford, who is a former director of the Copyright Organization of Trinidad and Tobago.

"The music is being played, but we are not getting money coming back into COTT. That is the criteria in looking at a new music industry here: You have to collect your royalties. We have some agreements in place, but the artists must look after their own interests and COTT should monitor these carnivals and make sure that the people have licenses to play our music and that the money comes back home."

Latin Music Conference Chats Up Chayanne

How hard is it to stay on top of the heap for nearly 20 years? We'll ask **Chayanne**, who takes center stage during the Q&A session at the upcoming Billboard Latin Music Conference & Awards.

The Puerto Rican singer will see his "Desde Siempre" (Sony) released March 29. The set is a compilation of romantic hits.

One of Latin music's biggest stars, Chayanne has recorded 11 studio albums as a soloist since 1984. Two of them peaked at No. 1 on the *Billboard* Top Latin Albums chart; four reached the top 10. In addition, he has had eight No. 1s on the *Billboard* Hot Latin tracks chart.

Beyond his musical accomplishments, Chayanne has been at the forefront of artist endorsements, securing deals through the years with such major brands as **Pepsi**, **Lays** and **Dentyne**. A recent worldwide tour was sponsored by **American Airlines** and **Visa** (the latter company provided support outside of the United States) and presented by **Vivelo** in the States.

Chayanne is also an actor. He

has starred in multiple soap operas and made his feature-film debut in the lead role of "Dance With Me," alongside **Vanessa Williams**.

The Q&A session takes place April 27. Past stars who have sat down with *Billboard* include **Ricky Martin**, **Marc Anthony**, **Paulina Rubio** and **Alejandro Sanz**.

For more information on the conference, go to billboardevents.com.

THAT'S DOPE: Warner Music Latina is the latest label to make an overt bid for the urban Latin marketplace. Earlier this month, the company announced a deal with **Dope House Records** that calls for Warner to distribute and market Dope House releases and also make some of its catalog available for streaming.

Dope House's more hardcore roster, which includes **SPM** and **Juan Gotti**, is a departure from the *reggaeton* and urban regional

subgenres that are more commonly associated with urban Latin music.

"Dope House is a label that has

Latin
Notas™
By Leila Cobo
lcobo@billboard.com



street credibility, which is very important for us," says **Iñigo Zabala**, president of **Warner Music Latin America**. "What we'll contribute is distribution and marketing to reach mass radio."

Zabala is also banking on the first release under the new deal, the new album by Gotti, due in April. The first single is a remake of **Juan Carlos Calderón's** "La Incondicional." Another track is a collaboration with regional Mexi-

can band **Grupo Pesado**.

While Gotti's album is 70% Spanish and 30% English, some releases will tilt in the other direction. In those cases, Zabala says, **Atlantic Records** will work the releases instead of Warner Music Latina.

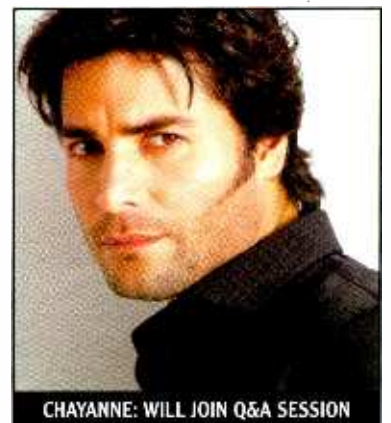
Arthur Coy Jr. and his brother **Carlos Coy** (aka SPM) founded Dope House. Carlos is in jail for sexually assaulting a minor, but he maintains close contact with his label.

WARNER REVAMPS WEST COAST: In other **Warner Music Latina** news, the label has made some changes in its West Coast operations.

Jorge Sanchez, formally Los Angeles office coordinator, has been promoted to West Coast radio promoter. He will service all pop and regional Mexican radio stations in California, Arizona and Nevada.

Chris Martinez, who was formerly in **WEA's** sales department, is appointed to the newly created position of label manager/radio promoter for hip-hop. He will be based in Los Angeles.

Hugo Garza will occupy the



CHAYANNE: WILL JOIN Q&A SESSION

new post of label manager/radio promoter for regional Mexican, based in Texas. **Claudia Sandoval** continues as West Coast publicist.

All report to **Albert Ramirez III**, who is appointed director of promotions and marketing for the West Coast, Texas and Chicago. He reports to marketing VP **Angel Kaminski**, who is based in Miami.

IN BRIEF: Sources say Mexican media giant **Grupo Televisa** will probably announce the launch of a music label by year's end. Televisa sold **Fonovisa Records** to **Univision** in April 2002. Televisa did not have any comment.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION																																																																																																																																																																																												
														IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL																																																																																																																																																																																										
1	1	1	34	DADDY YANKEE EL CARTEL 450639 (V) (15.98 CD)	Barrio Fino	1	49	42	42	21	INTOCABLE EMI LATIN 74439 (11.98 CD)	Momentos De Coleccion	26																																																																																																																																																																																												
2	NEW	1	1	LOS HOROSCOPOS DE DURANGO DISA 720503 (16.98 CD/DVD)	Y Seguimos Con Duranguense!!!	2	51	41	35	39	VARIOUS ARTISTS UNIVISION 310389 (UG) (13.98 CD)	Parranda Tequilera 2005	5																																																																																																																																																																																												
3	2	2	3	INTOCABLE EMI LATIN 98613 (16.98 CD)	X	2	52	51	59	9	MARC ANTHONY SONY DISCOS 95194 (18.98 EQ CD)	Amar Sin Mentiras	1																																																																																																																																																																																												
4	3	3	5	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98 CD)	Y Sigue La Mata Dando	1	53	40	34	16	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 75624 (11.98 CD)	Momentos De Coleccion	31																																																																																																																																																																																												
5	5	5	13	VARIOUS ARTISTS CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/DVD)	Chosen Few: El Documental	2	54	47	54	51	ADAN CHALINO SANCHEZ MODN/COSTAROLA 95306/SONY DISCOS (13.98 EQ CD/DVD)	Mi Historia	19																																																																																																																																																																																												
6	6	6	23	JUANES SURCO 003475/UNIVERSAL LATINO (17.98 CD)	Mi Sangre	1	55	49	46	22	LOS BUKIS FONOVISA 351805/UG (9.98/13.98) [M]	25 Joyas Musicales	3																																																																																																																																																																																												
7	4	4	5	CONJUNTO PRIMAVERA FONOVISA 351613/UG (13.98 CD)	Hoy Como Ayer	2	56	48	37	26	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98 CD)	20 Nortenas Famosas	4																																																																																																																																																																																												
8	NEW	1	1	VICO C EMI LATIN 63789 (18.98 CD/DVD) [M]	Desahogo	8	57	56	70	8	ALEJANDRO FERNANDEZ SONY DISCOS 95323 (16.98 EQ CD) [M]	A Corazon Abierto	2																																																																																																																																																																																												
9	10	11	25	LOS TEMERARIOS DISA 720392 (11.98 CD)	La Mejor...Coleccion	2	58	51	72	5	RIGO TOVAR FONOVISA 351503/UG (11.98 CD)	30 Recuerdos	41																																																																																																																																																																																												
10	13	8	17	LUIS MIGUEL WARNER LATINA 81977 (17.98 CD)	Mexico En La Piel	1	59	52	49	17	LOS TUCANES DE TIJUANA SONY DISCOS 95551 (9.98 CD)	Tesoros De Coleccion: Puros Cotridos De Los Buenos	49																																																																																																																																																																																												
11	7	7	1	BRONCO/LOS BUKIS FONOVISA 351606/UG (14.98 CD)	Cronica De Dos Grandes: Recuerdos Con Amor	2	60	50	48	32	VARIOUS ARTISTS DISA 720463 (12.98 CD)	Las Mas Bailables Del Pasito Duranguense	3																																																																																																																																																																																												
12	9	9	5	VARIOUS ARTISTS UNIVISION 310381/UG (13.98 CD)	El Movimiento De Hip Hop En Espanol Vol. 2	6	61	55	56	8	MARC ANTHONY SONY DISCOS 95310 (16.98 EQ CD)	Valio La Pena	1																																																																																																																																																																																												
13	NEW	1	1	VICTOR MANUELLE SONY DISCOS 95529 (17.98 EQ CD)	En Vivo Desde Carnegie Hall	13	62	58	65	10	LOS YONIC'S FONOVISA 351589/UG (11.98 CD)	30 Recuerdos	34																																																																																																																																																																																												
14	8	—	2	VARIOUS ARTISTS PLATINUM 95673/SONY DISCOS (15.98 EQ CD)	Los Cazadores: Primera Busqueda	8	63	62	66	11	CHALINO SANCHEZ MUSART 13227/BALBODA (9.98 CD)	Coleccion De Oro	58																																																																																																																																																																																												
15	11	10	3	VARIOUS ARTISTS DISA 726879 (11.98 CD)	Los Super Hits Del Ano	10	64	NEW	1	1	HECTOR "EL BAMBINO" GOLD STAR 180040/UNIVERSAL LATINO (15.98 CD) [M]	Hector "El Bambino" Presenta Los Anormales	4																																																																																																																																																																																												
16	18	17	16	MARCO ANTONIO SOLIS FONOVISA 351483/UG (15.98 CD)	Razon De Sobre	1	65	72	63	6	LOS ORIGINALES DE SAN JUAN EMI LATIN 60517 (14.98 CD)	Golpe Sobre Golpe	64																																																																																																																																																																																												
17	12	12	38	GRUPO CLIMAX MUSART 20539/BALBODA (5.98 CD) [M]	Za Za Za	1	66	67	71	16	FEY EMI LATIN 75692 (14.98 CD)	La Fuerza Del Destino	41																																																																																																																																																																																												
18	16	15	19	LOS TEMERARIOS FONOVISA 351530/UG (13.98 CD)	Regalo De Amor	2	67	60	62	43	IVY QUEEN PERFECT IMAGE 570157/UNIVERSAL LATINO (15.98 CD)	Real	25																																																																																																																																																																																												
19	14	13	8	VARIOUS ARTISTS DISA 720488 (12.98 CD)	15 Duranguenses De Corazon	2	68	53	47	6	VARIOUS ARTISTS DISA 720489 (12.98 CD)	Los 20 Sencillos Del Ano Y Sus Videos	5																																																																																																																																																																																												
20	19	18	6	ELIEL VI 450624 (15.98 CD) [M]	El Que Habla Con Las Manos	3	69	RE-ENTRY	2	2	VARIOUS ARTISTS DISA 720489 (12.98 CD)	20 Sencillos Nortenos	15																																																																																																																																																																																												
21	45	31	4	LOS ANGELES DE CHARLY/AROMA FONOVISA 351768/UG (14.98 CD) [M]	Greatest Hits	21	70	57	44	3	JOSE MARIA NAPOLEON IM 6001 (11.98 CD)	Serie Max	69																																																																																																																																																																																												
22	21	21	13	VARIOUS ARTISTS NEW RECORDS 132060/UNIVERSAL LATINO (18.98 CD/DVD)	Reggaeton Super Hits	16	71	NEW	1	1	LOS ORIGINALES/LOS RAZOS UNIVISION 310372/UG (14.98 CD)	La Guerra Continua	44																																																																																																																																																																																												
23	RE-ENTRY	4	4	SOUNDTRACK EDGE/DG 003294/UNIVERSAL CLASSICS GROUP (18.98 CD)	The Motorcycle Diaries	23	72	73	—	28	EZEQUIEL PENA FONOVISA 351598/UG (13.98 CD)	El De Nayarit	71																																																																																																																																																																																												
24	15	14	3	LA AUTORIDAD DE LA SIERRA DISA 720496 (11.98 CD) [M]	100% Autoridad Duranguense	14	73	69	57	27	VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	70's Y 80's - Dos Decadas De Amor	37																																																																																																																																																																																												
25	17	51	83	DON OMAR VI 450587 (14.98 CD) [M]	The Last Don	2	74	68	69	32	JUAN LUIS GUERRA VENE 651000/UNIVERSAL LATINO (15.98 CD) [M]	Para Ti	2																																																																																																																																																																																												
26	36	—	69	SIN BANDERA SONY DISCOS 70633 (16.98 EQ CD) [M]	De Viaje	6	75	NEW	1	1	BANDA ARKANGEL R-15 SONY DISCOS 95247 (12.98 EQ CD) [M]	Tesoros De Coleccion	15																																																																																																																																																																																												
27	20	16	22	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98 CD)	Fuego	2	76	NEW	1	1	RBD EMI LATIN 75852 (14.98 CD)	Rebelde	75																																																																																																																																																																																												
28	31	38	38	JULIETA VENEGAS ARIOLA 57447/BMG LATIN (14.98 CD)	Si	28	<table border="1"> <thead> <tr> <th colspan="3">LATIN POP ALBUMS</th> <th colspan="3">TROPICAL ALBUMS</th> <th colspan="3">REGIONAL MEXICAN ALBUMS</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>JUANES</td> <td>MI SANGRE (SURCO/UNIVERSAL LATINO)</td> <td>1</td> <td>DADDY YANKEE</td> <td>BARRIO FINO (EL CARTEL/VII)</td> <td>1</td> <td>LOS HOROSCOPOS DE DURANGO</td> <td>Y SEGUIMOS CON DURANGUENSE!!! (DISA)</td> </tr> <tr> <td>2</td> <td>MARCO ANTONIO SOLIS</td> <td>RAZON DE SOBRA (FONOVISA/UG)</td> <td>2</td> <td>VARIOUS ARTISTS</td> <td>CHOSEN FEW EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)</td> <td>2</td> <td>INTOCABLE</td> <td>X (EMI LATIN)</td> </tr> <tr> <td>3</td> <td>SOUNDTRACK</td> <td>THE MOTORCYCLE DIARIES (EDGE/DG/UNIVERSAL CLASSICS GROUP)</td> <td>3</td> <td>VICO C</td> <td>DESAHOGO (EMI LATIN)</td> <td>3</td> <td>GRUPO MONTEZ DE DURANGO</td> <td>Y SIGUE LA MATA DANDO (DISA)</td> </tr> <tr> <td>4</td> <td>SIN BANDERA</td> <td>DE VIAJE (SONY DISCOS)</td> <td>4</td> <td>VICTOR MANUELLE</td> <td>EN VIVO DESDE CARNEGIE HALL (SONY DISCOS)</td> <td>4</td> <td>CONJUNTO PRIMAVERA</td> <td>HOY COMO AYER (FONOVISA/UG)</td> </tr> <tr> <td>5</td> <td>A.B. 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(DISA)	2	MARCO ANTONIO SOLIS	RAZON DE SOBRA (FONOVISA/UG)	2	VARIOUS ARTISTS	CHOSEN FEW EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)	2	INTOCABLE	X (EMI LATIN)	3	SOUNDTRACK	THE MOTORCYCLE DIARIES (EDGE/DG/UNIVERSAL CLASSICS GROUP)	3	VICO C	DESAHOGO (EMI LATIN)	3	GRUPO MONTEZ DE DURANGO	Y SIGUE LA MATA DANDO (DISA)	4	SIN BANDERA	DE VIAJE (SONY DISCOS)	4	VICTOR MANUELLE	EN VIVO DESDE CARNEGIE HALL (SONY DISCOS)	4	CONJUNTO PRIMAVERA	HOY COMO AYER (FONOVISA/UG)	5	A.B. 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29	24	26	8	GRUPO EXTERMINADOR FONOVISA 351812/UG (11.98 CD) [M]	30 Recuerdos	17	30	30	68	40	EL PODER DEL NORTE DISA 720497 (11.98 CD)	Ranchero	39																																																																																																																																																																																												
30	23	30	37	LUNYTUNES MAS FLOW 318000/UNIVERSAL LATINO (18.98 CD) [M]	La Trayectoria	7	40	27	24	3	LUNYTUNES MAS FLOW 230008/UNIVERSAL LATINO (17.98 CD/DVD) [M]	Mas Flow: Platinum Edition	24																																																																																																																																																																																												
31	NEW	1	1	VARIOUS ARTISTS UNIVISION 310455/UG (14.98 CD)	Los Patrones Del Reggaeton	31	41	32	25	1	LOS CAMINANTES SONY DISCOS 95637 (9.98 EQ CD) [M]	Tesoros De Coleccion: Lo Romantico De Los Caminantes	25																																																																																																																																																																																												
32	29	27	39	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98 CD) [M]	Antologia De Un Rey	16	42	39	40	—	LOS CAMINANTES SONY DISCOS 95300 (9.98 EQ CD) [M]	Tesoros De Coleccion: Puras Rancheras	14																																																																																																																																																																																												
33	30	68	40	DON OMAR VI 450618 (17.98 CD) [M]	The Last Don: Live, Vol. 1	2	43	43	39	27	JAVIER SOLIS SONY DISCOS 95328 (9.98 EQ CD) [M]	Tesoros De Coleccion	21																																																																																																																																																																																												
34	26	23	35	VICENTE FERNANDEZ SONY DISCOS 95241 (9.98 EQ CD) [M]	Tesoros De Coleccion	8	44	33	36	38	LOS TEMERARIOS FONOVISA 351342/UG (15.98 CD)	Veintisiete	1																																																																																																																																																																																												
35	22	20	20	K-PAZ DE LA SIERRA UNIVISION 310348/UG (14.98 CD) [M]	Pensando En Ti	3	45	34	29	5	CONJUNTO ATARDECER MUSIMEX 409502/UNIVERSAL LATINO (13.98 CD) [M]	En Vivo	11																																																																																																																																																																																												
36	25	19	15	RICARDO ARJONA SONY DISCOS 95380 (18.98 EQ CD/DVD) [M]	Solo	5	46	33	4	4	INDUSTRIA DEL AMOR UNIVISION 310369/UG (11.98 CD)	30 Recuerdos	33																																																																																																																																																																																												
37	28	22	20	MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (15.98 EQ CD) [M]	Hasta El Fin	7	47	50	12	12	CARDENALES DE NUEVO LEON DISA 720416 (9.98 CD) [M]	La Mejor...Coleccion	18																																																																																																																																																																																												
38	RE-ENTRY	1	1	OBIE BERMUDEZ EMI LATIN 73338 (14.98 CD)	Todo El Ano	38	48	45	41	3	VARIOUS ARTISTS DISA 726860 (16.98 CD/DVD)	Homenaje A Juan Gabriel	35																																																																																																																																																																																												

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

MARCH 19 2005

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1	2 Weeks At Number 1	
1	2	2	18	HOY COMO AYER J.GUILLEN (C.VILLALOBOS)	Conjunto Primavera FONOVISA	1
2	1	1	7	AIRE C.FLORES (J.L.ROSAS,J.E.CONTRERAS)	Intocable EMI LATIN	1
3	3	6	18	TE BUSCARIA R.PEREZ (C.CASTRO,D.IRIBARREN,D.MONTES)	Christian Castro AROLA/BMG LATIN	2
4	5	5	5	ALGO ESTA CAMBIANDO C.SORDKIN,J.VENEGAS (J.VENEGAS,C.SORDKIN)	Julietta Venegas AROLA/BMG LATIN	4
5	4	4	4	VOLVERTE A VER G.SANTOALLA,JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	1
6	6	3	17	EL VIRUS DEL AMOR M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	3
7	8	8	18	PORQUE ES TAN CRUEL EL AMOR R.ARJONA,C.DABRAL (JUNIOR (R.ARJONA))	Ricardo Arjona SONY DISCOS	2
8	10	—	2	LA CAMISA NEGRA G.SANTOALLA,JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	8
9	7	7	22	VOLVERE K-PAZ DE LA SIERRA (C.NATIL,M.RAMONINO,C.POLIZZY)	K-Paz De La Sierra UNIVISION	6
10	16	13	5	SI YO ME VUELVO A ENAMORAR R.PEREZ,J.PENA (R.PEREZ)	Jennifer Pena UNIVISION	10
				GREATEST GAINER		
11	32	—	2	OBSESION (NO ES AMOR) H.PEREZ (A.ROMEO SANTOS)	Frankie J Featuring Baby Bash COLUMBIA/SONY DISCOS	11
12	9	10	31	ME DEDIQUE A PERDERTE A.BAQUEIRO,S.GEORGE (L.GARCIA)	Alejandro Fernandez SONY DISCOS	1
13	15	23	4	LA SORPRESA LOS TIGRES DEL NORTE (R.E.TOSCANO)	Los Tigres Del Norte FONOVISA	13
14	12	14	23	PERDIDOS M.D.LEON (D.CRUZ,J.ROVIRA)	Monchy & Alexandra J&N	3
15	11	9	39	ESTA LLORANDO MI CORAZON G.GARCIA (C.GONZALEZ)	Beto Y Sus Canarios DISA	3
16	13	12	5	OTRA VEZ A.JAEN (Y.MARRUFO,S.PRIMERA)	MDO OLE	12
17	20	24	7	EL AUTOBUS PAGUILAR,M.CAZARES (FATO)	Pepe Aguilar SONY DISCOS	17
18	19	17	20	DAME OTRO TEQUILA E.ESTEFAN JR.,R.GAITAN,A.GAITAN,T.MARDINI (E.ESTEFAN JR.,R.GAITAN,A.GAITAN,T.MARDINI,T.MCWILLIAMS)	Paulina Rubio UNIVERSAL LATINO	1
19	27	30	3	SI LA QUIERES LOS HOROSCOPOS DE DURANGO (A.B.QUINTANILLA III,R.VELA)	Los Horoscopus De Durango PROCAN/DISA	19
20	26	26	3	AMOR DEL BUENO M.D.M.M.R.BARBA (R.BARBA)	Reyli SONY DISCOS	20
21	33	21	12	TOCANDO FONDO M.D.M.M.R.BARBA (R.BARBA)	Kalimba SONY DISCOS	15
22	18	16	5	SABES UNA COSA L.MIGUEL (M.LOZANO GALLOR,FUENTES GASSON)	Luis Miguel WARNER LATINA	8
23	17	18	5	ADIOS AMOR TE VAS A.RAMIREZ CORRAL (J.GABRIEL)	Grupo Montez De Durango DISA	17
24	22	27	15	OYE MI CANTO SPKILLA (SPKILLA V.SANTIAGO,GEMSTAR,BIG MATO,E.ALMONTE,L.VASQUEZ,R.GARCIA RAMIREZ,R.AYALA,N.ALIBINO)	N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato ROC-A-FELLA/DEF JAM/JUMG	22
25	24	20	15	ESTA AUSENCIA K.SANTANDER,B.OSSA (K.SANTANDER)	David Bisbal VALE/UNIVERSAL LATINO	7
26	25	22	14	GASOLINA LUNYTUNES (R.AYALA,E.DAVILA)	Daddy Yankee EL CARTEL/MI	17
27	14	11	8	VOY A OLVIDARME DE MI E.ESTEFAN JR.,S.KRYS,A.CASTRO,C.VIVES (C.VIVES)	Carlos Vives EMI LATIN	10
28	28	33	4	TU PONTE EN MI LUGAR LOS HURACANES DEL NORTE (J.AVALOS)	Los Huracanes Del Norte UNIVISION	28
29	36	15	20	MI MAYOR SACRIFICIO M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	8
30	23	28	2	UNA LIMOSNA A.URIAS (I.RAMIREZ)	Adolfo Urias Y Su Lobo Norteño PLATINO/FONOVISA	23
31	31	42	11	LO QUE PASO, PASO LUNYTUNES,E.LIND (R.AYALA,J.ORTIZ)	Daddy Yankee EL CARTEL/MI	27
32	30	25	21	DE VIAJE A.BAQUEIRO,SIN BANDERA (N.SCHAJRIS,L.GARCIA)	Sin Bandera SONY DISCOS	18
33	21	19	13	PARA TI J.L.GUERRA,M.HERNANDEZ (J.L.GUERRA)	Juan Luis Guerra VENE/UNIVERSAL LATINO	17
34	39	31	19	QUIERO SABER DE TI J.L.TERRAZAS (W.CASTILLO)	Grupo Montez De Durango DISA	9
35	38	5	7	YO ME QUEDA SIN NADIE S.VALTERREZ,J.L.CORRAL (M.EUSSE TOLEDO,FRESI REPOI)	La Autoridad De La Sierra DISA	35
36	34	48	5	DAME ESTA NOCHE T.TORRES (T.TORRES A.J.VENEZ)	Tommy Torres OLE	34
				HOT SHOT DEBUT		
37	NEW	1	1	LLEVAME S.KRYS,SORAYA (SORAYA)	Soraya EMI LATIN	37
38	40	44	3	LO MEJOR FUE PERDERTE J.PRECIADO (R.E.DE LA MORA)	Julio Preciado Y Su Banda Perla Del Pacifico SONY DISCOS	38
39	45	37	3	ENSENAME A VIVIR SIN TI J.M.LUGO (D.POVEDE,G.ENDER)	Gilberto Santa Rosa SONY DISCOS	37
40	42	43	15	LA ULTIMA CANCION GRUPO BRYNDIS (C.R.NASCIMENTO)	Grupo Bryndis DISA	20
41	41	35	26	VALIO LA PENA ESTEFANO,S.GEORGE,M.ANTHONY (ESTEFANO,J.L.PAGAN,M.ANTHONY)	Marc Anthony SONY DISCOS	9
42	RE-ENTRY	22	22	SON DE AMORES A.STIVEL,M.RIVERA (L.GONZALEZ GOMEZ)	Andy & Lucas AROLA/BMG LATIN	1
43	44	34	1	TE APUESTO LO QUE QUIERAS J.M.ELIZONDO,M.A.ZAPATA (M.A.PEREZ)	Pesado WEAMEX/WARNER LATINA	31
44	50	—	2	COMO OLVIDAR J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSART/BALBOA	44
45	NEW	1	1	Y TE VI CON EL R.SAENZ QUIROZ (R.GONZALEZ MORA)	Conjunto Atardecer MUSIMEX/UNIVERSAL LATINO	45
46	48	46	7	EL SOL NO REGRESA A.AVILA (A.REYERO PONTES,P.DDMINGUEZ VILLARRUBIA)	La 5A Estacion AROLA/BMG LATIN	41
47	RE-ENTRY	22	22	FUEGO A.B.QUINTANILLA III,C.'CK',MARTINEZ (A.B.QUINTANILLA III,C.'CK',MARTINEZ,L.GIRALDO,J.BLODDROCK,S.EVANS,R.FOWLER,C.PETTFORD,G.WIGGALL)	Kumbia Kings EMI LATIN	13
48	RE-ENTRY	2	2	QUE LASTIMA A.BAQUEIRO (J.FLORES)	Alejandro Fernandez SONY DISCOS	47
49	29	32	6	SE ESFUMA TU AMOR ESTEFANO,S.GEORGE (ESTEFANO,J.L.PAGAN)	Marc Anthony SONY DISCOS	23
50	35	29	8	SI ME VAS A DEJAR J.PEREZ REYES (T.VILLA)	Lalo Mora DISA	27

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 96 stations (38 Latin Pop, 14 Tropical, 52 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♣ Videoclip availability ©2005, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	TE BUSCARIA AROLA/BMG LATIN	CHRISTIAN CASTRO	21	12	VOY A OLVIDARME DE MI EMI LATIN	CARLOS VIVES
2	2	ALGO ESTA CAMBIANDO AROLA/BMG LATIN	JULIETA VENEGAS	22	27	HOY COMO AYER FONOVISA	CONJUNTO PRIMAVERA
3	3	VOLVERTE A VER SONY DISCOS	JUANES	23	24	LLEVAME EMI LATIN	SORAYA
4	4	PORQUE ES TAN CRUEL EL AMOR SONY DISCOS	RICARDO ARJONA	24	21	EL SOL NO REGRESA AROLA/BMG LATIN	LA 5A ESTACION
5	7	LA CAMISA NEGRA SURCO/UNIVERSAL LATINO	JUANES	25	6	OYE MI CANTO ROC-A-FELLA/DEF JAM/JUMG	N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO
6	5	ME DEDIQUE A PERDERTE SONY DISCOS	ALEJANDRO FERNANDEZ	26	25	QUE LASTIMA SONY DISCOS	ALEJANDRO FERNANDEZ
7	6	OTRA VEZ OLE	MOD	27	—	PRECISAMENTE AHORA WARNER LATINA	DAVID DE MARIA
8	8	EL AUTOBUS SONY DISCOS	PEPE AGUILAR	28	40	VIVEME WARNER LATINA	LAURA PAUSINI
9	11	AMOR DEL BUENO SONY DISCOS	REYLI	29	34	AY DIOS SONY DISCOS	FRANCO DE VITA WITH OLGA TANON
10	18	TOCANDO FONDO SONY DISCOS	KALIMBA	30	30	AIRE EMI LATIN	INTOCABLE
11	19	SI YO ME VUELVO A ENAMORAR SONY DISCOS	JENNIFER PENA	31	29	ESCUCHA ATEATO WARNER LATINA	LAURA PAUSINI
12	10	ESTA AUSENCIA VALE/UNIVERSAL LATINO	DAVID BISBAL	32	31	LENTO AROLA/BMG LATIN	JULIETA VENEGAS
13	14	DAME OTRO TEQUILA UNIVERSAL LATINO	PAULINA RUBIO	33	28	COSA DEL DESTINO AROLA/BMG LATIN	ALEXANDRE PIREL
14	9	SABES UNA COSA WARNER LATINA	LUIS MIGUEL	34	22	QUE SEAS FELIZ WARNER LATINA	LUIS MIGUEL
15	13	NADA VALGO SIN TU AMOR SURCO/UNIVERSAL LATINO	JUANES	35	—	AMOR DEL BUENO VENE/SONY DISCOS	HECTOR MONTANER
16	15	DE VIAJE SONY DISCOS	SIN BANDERA	36	33	TODO EL AÑO EMI LATIN	OBIE BERMUDEZ
17	16	PERDIOS J&N	MONCHY & ALEXANDRA	37	—	GASOLINA EL CARTEL/MI	DADDY YANKEE
18	17	DAME ESTA NOCHE OLE	TOMMY TORRES	38	36	COMO OLVIDAR MUSART/BALBOA	JOAN SEBASTIAN
19	23	MI MAYOR SACRIFICIO FONOVISA	MARCO ANTONIO SOLIS	39	39	LA FUERZA DEL DESTINO EMI LATIN	FEY
20	35	OBSESION (NO ES AMOR) COLUMBIA/SONY DISCOS	FRANKIE J FEATURING BABY BASH	40	38	VALIO LA PENA SONY DISCOS	MARC ANTHONY

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	LO QUE PASO, PASO EL CARTEL/MI	DADDY YANKEE	21	19	HOY LATINFLAVA	LD A FEATURING CHEKA
2	4	OYE MI CANTO ROC-A-FELLA/DEF JAM/JUMG	N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO	22	24	LAMENTO BOLIVIANO AMERICA/J&N	AMARFIS Y LA BANDA DE ATAKKE
3	3	PERDIOS J&N	MONCHY & ALEXANDRA	23	23	EL MATRIMONIO SONY DISCOS	EL GRAN COMBO DE PUERTO RICO
4	13	OBSESION (NO ES AMOR) COLUMBIA/SONY DISCOS	FRANKIE J FEATURING BABY BASH	24	37	SI YO ME VUELVO A ENAMORAR UNIVISION	JENNIFER PENA
5	2	PARA TI VENE/UNIVERSAL LATINO	JUAN LUIS GUERRA	25	22	TRAIGO FUEGO M.P.	JOSE PENA SUAZO Y LA BANDA GORDA
6	6	QUIERO M.P.	TITO ROJAS	26	29	REGGAETON LATINO CHUMBA KING	DOON OMAR
7	7	GASOLINA EL CARTEL/MI	DADDY YANKEE	27	21	VOY A OLVIDARME DE MI EMI LATIN	CARLOS VIVES
8	8	TODO ES MENTIRA SGZ	FRANKIE NEGRO	28	30	VOLVERTE A VER SURCO/UNIVERSAL LATINO	JUANES
9	9	ESTA NOCHE TRAVESURA FLOW/UNIVERSAL LATINO	DJ NELSON	29	28	HIELO LATINUM	WILLY CHIRINO
10	11	RESISTIRE UNIVERSAL LATINO	TONO ROSARIO	30	27	NADA VALGO SIN TU AMOR SURCO/UNIVERSAL LATINO	JUANES
11	16	PERDONAME LA VIDA UNIVERSAL LATINO	LOS TOROS BAND	31	35	PUNTO Y APARTE WHITE LION/BMG LATIN	TEGO CALDERON
12	5	SE ESFUMA TU AMOR SONY DISCOS	MARC ANTHONY	32	40	PEGAITO SGZ	CICLON
13	15	VALIO LA PENA SONY DISCOS	MARC ANTHONY	33	34	MACHETE EL CARTEL/MI	DADDY YANKEE
14	12	SOMBRA LOCA SONY DISCOS	GILBERTO SANTA ROSA	34	32	HONY TU SI JONY J&N	KINITO MENDOZA
15	20	LA BODA PREMIUM LATIN	AVENTURA	35	36	SE ESCAMAN EMI LATIN	VICO C FEATURING EDDIE DEE
16	17	ENSENAME A VIVIR SIN TI SONY DISCOS	GILBERTO SANTA ROSA	36	25	DILE PERFECT IMAGE	IVY QUEEN
17	14	VEN TU J&N	DOMENIC MARTE	37	—	TE BUSCARIA AROLA/BMG LATIN	CHRISTIAN CASTRO
18	18	YA NO QUEDA NADA SGZ	TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL	38	31	TE ENCONTRARE CUTTING	NORIEGA FEATURING TITO EL BAMBINO
19	—	HASTA EL FIN J&N	MONCHY & ALEXANDRA	39	—	ELLA SE LLEVO MI VIDA J&N	DOMENIC M
20	10	VEN DEVORAME OTRA VEZ SGZ	CHARLIE CRUZ	40	—	PORQUE ES TAN CRUEL EL AMOR SONY DISCOS	RICARDO ARJONA

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	HOY COMO AYER FONOVISA	CONJUNTO PRIMAVERA	21	19	YA SOY FELIZ FONOVISA	BANDA EL RECODO
2	1	AIRE EMI LATIN	INTOCABLE	22	40	MANANA QUE YA NO ESTES GARMEX/FONOVISA	GRUPO INNOVACION
3	3	EL VIRUS DEL AMOR UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	23	29	FUEGO EMI LATIN	KUMBIA KINGS
4	4	VOLVERE UNIVISION	K-PAZ DE LA SIERRA	24	27	PA QUE SON PASIONES FONOVISA	CONJUNTO PRIMAVERA
5	6	LA SORPRESA FONOVISA	LOS TIGRES DEL NORTE	25	26	SEÑOR MESERO FONOVISA	BRONCO EL GIGANTE DE AMERICA
6	5	ESTA LLORANDO MI CORAZON DISA	BETO Y SUS CANARIOS	26	28	MI PRIMER AMOR FONOVISA	POLO URIAS Y SU MAQUINA NORTEÑA
7	9	SI LA QUIERES PROCAN/DISA	LOS HOROSCOPOS DE DURANGO	27	33	EN TU BASURA DISA	EL PODER DEL NORTE
8	7	ADIOS AMOR TE VAS DISA	GRUPO MONTEZ DE DURANGO	28	24	ABEJA REINA UNIVERSAL LATINO	LA ORIGINAL BANDA DEL LIMON
9	8	UNA LIMOSNA PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	29	30	SI POR MI FUERA EMI LATIN	LOS INVASORES DE NUEVO LEON
10	11	TU PONTE EN MI LUGAR UNIVISION	LOS HURACANES DEL NORTE	30	34	A USTED DISA	BETO Y SUS CANARIOS
11	10	CONTIGO YO APRENDI A OLVIDAR DISA	PAIRULLA 81	31	23	TU NUEVO CARINITO FONOVISA	LOS RIELEROS DEL NORTE
12	15	QUIERO SABER DE TI DISA	GRUPO MONTEZ DE DURANGO	32	36	LO LINDO DE TI DISA	TONO Y FREDDY
13	14	YO ME QUEDA SIN NADIE DISA	LA AUTORIDAD DE LA SIERRA	33	31	SI YO ME VUELVO A ENAMORAR UNIVISION	JENNIFER PENA
14	16	LO MEJOR FUE PERDERTE SONY DISCOS	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	34	32	LOCA FONOVISA	ANA BARBARA
15	17	TE APUESTO LO QUE QUIERAS WEAMEX/WARNER LATINA	PESADO	35	22	ESPERANZAS DISA	GRUPO MONTEZ DE DURANGO
16	12	OJALA QUE TE MUERAS WEAMEX/WARNER LATINA	PESADO	36	37	BIENVENIDO AL AMOR UNIVISION	OLELO
17	21	Y TE VI CON EL MUSIMEX/UNIVERSAL LATINO	CONJUNTO ATARDECER	37	—	NO ME QUEDA MAS DISA	PALOMO
18	13	SI ME VAS A DEJAR DISA	LALO MORA	38	—	Y BAILANDO FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
19	18	LA ULTIMA CANCION DISA	GRUPO BRYNDIS	39			

Web Clip Buoys Novelty Song

BY MICHAEL PAOLETTA

One novelty song was omnipresent throughout Europe in summer 2004: "Dragostea Din Tei."

Dueling versions of the energetic dance-pop track battled territory by territory, with the version by O-Zone finishing at No. 1 on the year-end Eurochart Hot 100 Singles survey after spending 12 weeks in the chart's pole position from June to September.

The rival version, by Romanian-born/Italy-based TV star/singer Haiducci on Italian label Universo, ranked No. 9 on the year-end tally.

Originally issued on Romania's Media Services label, O-Zone's "Dragostea" was internationally licensed by Italian independent dance label Time, which then licensed the track to labels around the world, including Jive in the United Kingdom, Island in Germany and Ultra in the United States.

Last fall, Ultra released the original Romanian version of the bubbly track, followed one month later by a newly recorded English-language version, with vocals by Lucas Prata. Both versions—which appear on O-Zone's "DiscOzone" album—went nowhere fast on this side of the Atlantic.

That is, until a homemade video of the track—innocently created by 19-year-old New Jersey native Gary Brolsma—began appearing on several Web sites late last year. The buzz became so loud that NBC's "Today" invited Prata and Dan Balan (formerly of O-Zone) to perform the song on the show last month.

Following this performance, Ultra sent a Today Show Mix of the song—now titled "Dragostea Din Tei (Ma Ya Hi)" by Balan featuring Prata—to radio.

The original version, penned by Balan, is published by EMI Music Publishing Romania. The English version was written by Balan and Prata, whose songs are handled by 150 Lafayette Music/Lookieluke Songs (ASCAP).

These days, many are wondering if the Prata-fueled, Valentin-remixed version will be as popular here as the original Romanian version was around the world.

"I'm hanging on to my seat belt these days," Ultra president Patrick Moxey says. He acknowledges that the label has been "working the record" for eight months without much success. "Now, we're trying to break it bigger."

Recently, Ultra signed off on a request from "Jimmy Kimmel Live" to use the song on an upcoming episode. The track is also a hit at Apple Computer's iTunes Music Store, where it has been No. 1 on the dance page.

"The video is giving the song a second life here," says Nashville-based club DJ Ron Slomowicz, who believes people are responding to the video's "do-it-yourself approach and the sense of it being an inside joke."

Perhaps it is too much of a joke for some stations. "We didn't attach ourselves to the record too much because it was too novelty," WKTU New York music director Skyy Walker says. "We weren't sure if our audience was ready for one of these."

That said, Walker says the station is still "up in the air" about adding the track. "We're keeping an eye on it."

In this issue, without much radio airplay, "Dragostea" resides at No. 74 on the Pop 100 and at No. 73 on the Hot Digital Songs chart.

According to Nielsen SoundScan, the track has been steadily increasing in digital sales during the past five weeks; it has totaled more than 32,000 paid downloads.

"It seems that every day something big is happening with this record," notes Moxey, who has Brolsma and his video to thank.

DOING THE NUMA NUMA

In Brolsma's video—which debuted on the Web site newgrounds.com in December and has since spread to other sites)—Brolsma is shown lip-synching to the song's original version while doing what he calls the "Numa Numa Dance." Throughout, with arms flailing and head bobbing to and fro, Brolsma remains seated. The video has received more than 2 million hits at newgrounds.com alone.

Unbeknownst to Brolsma, he has become a one-man marketing and promotion team for Ultra. Indeed, the song's stateside success may lie in his hands—or in his quirky, humorous video, as it were.

Brolsma is the first to admit that all the attention has caught him off guard. "I'm surprised by what's going on," he tells *Billboard*. "I never saw what I was doing, when I was making the video, as something that could be used to help



FROM LEFT, DAN BALAN, DANCER ED HALL AND LUCAS PRATA PERFORM 'DRAGOSTEA DIN TEI' ON NBC'S MORNING PROGRAM 'TODAY'

promote" the record.

He says he was simply fooling around with a song that a friend had sent him. "It was me being spontaneous," he says. "I didn't set out to do anything, really. It's pretty weird what's happened since."

None of this is lost on Prata, whose radio interviews and club bookings have increased since the start of the year. Signed directly to Ultra, Prata agreed to sing the English version because he thought it might help to break him in the United States and Europe. Apparently, he thought right.

"There is more activity on my Web site [lucasprata.com] as well as message boards devoted to me and the song," he says. "I've been getting calls from journalists around the world. You can't buy publicity like this if you try."

For Prata, whose career is managed and booked by Nene Musik's Ruben Martinez, the timing could not be better. His second Ultra single, "And She

Said," arrives next month. "Sure, 'Ma Ya Hi' has helped launch me," Prata notes, "but I have my own music and a solo career to back it up."

Martinez is also booking Brolsma for special appearances.

Meanwhile, Balan, who left boy trio O-Zone—which hails from the eastern European republic of Moldova—is living in New York where he is shopping demos of his new, still-nameless English-language rock band.

"I'm going back to my rock roots," says Balan, who prior to O-Zone was a member of rock band Inferialis. "But I will do what's needed of me to make 'Dragostea Din Tei' bigger in the U.S."

Whether it hits the U.S. jackpot remains unclear. Pointing to Los Del Rio's "Macarena" and Las Ketchup's "The Ketchup Song (Hey Hah)," respectively, Slomowicz succinctly offers, "Sometimes [international] novelty records are huge here, and sometimes they're not."

Tiesto Tops America's Favorite DJ Tally

Dance/electronic magazine BPM will officially announce the results of its annual America's Favorite DJ contest in Miami during the Winter



Music Conference (March 22-26). Sponsored by Scion, the listing is a who's who of talented and revered DJs. And while we await the complete tally, we are able to share with you the top 10 winners.

Not surprisingly, **Tiësto** and **Paul Van Dyk**, who were both incredibly visible behind the turntables/CD decks this past year, take the No. 1 and No. 2 spots, respectively.

They are followed by, in descending order, **Paul Oakenfold**, **Sasha**, **Deep Dish**, **Bad Boy Bill**, **John Digweed**, **Ferry Corsten**, **Christopher Lawrence** and **Mark Farina**.

A quick glance at the 10 top DJs reveals a truly global experience, encompassing the Netherlands, Germany, the United Kingdom, the United States (Chicago, San Francisco and Los Angeles) and Iran.

It also reveals an old-guard sensibility. Because these DJs have been around for years—releasing CDs and touring—it makes it that much more difficult for younger turks to

crack into this top DJ tier.

"Tiësto and Paul have been dominant forces for a long time," BPM publisher and founder **David Ireland** notes. "As trance music becomes more commercially successful, they keep themselves at the top."

Of course, with electronic music currently reinventing itself—thanks to bands like **Bloc Party** (see story, page 5), **the Killers**, **Elkland** and **the Bravery**—such DJs will likely have to work much harder to remain on top.

Consider it a win-win situation for all: DJs won't be able to rest on their laurels, and those of us on the dancefloor will (we hope) be rewarded with musically diverse sets.

Voting for America's Favorite DJ 2005 took place Oct. 1, 2004-

Jan. 2, 2005, at BPM's Web site, djmixed.com. To avoid "voter

(Beat Box, *Billboard*, Jan. 8).

Well, the winner of the Beauty and the Beats competition—selected by judges **DJ Rap**, **Reid Speed** and **DJ Colette**—is Champagne, Ill.-based **J-Phlip**, whose skills beat those of finalists **Catherine Jade** of New York and **DJ Solange** of Chicago.

While we applaud all the winners, it sure would be swell to see a female DJ's name in the top 10 of the America's Favorite DJ survey. Next year, perhaps?

FRENCH KISS: Fave DJ/remixer **Dimitri From Paris** has been named Chevalier de l'Ordre des Arts et des Lettres by the **Ministre de la Culture et de la Communication** for his outstanding creativity and contribution to the French culture abroad.

By the way, to be named "chevalier" (or "knight"), one must be at least 30 years old and be a distinguished figure in his field for at least 10 years. Dimitri so deserves

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By Michael Paoletta
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hijacking," BPM required all voters to provide a valid e-mail address, which was then used as part of a two-step voting confirmation process, BPM marketing director **Matt Colon** says.

Staying with BPM, the magazine, along with **Rockstar** energy drink, recently began a search to find the best up-and-coming female DJ in the United States

MARCH 19 2005

Billboard® HOT DANCE SINGLES SALES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	1	1	4	NUMBER 1 WE WILL BECOME SILHOUETTES	The Postal Service
2	2	2	9	SOLDIER (M. JOSHUA REMIX/LOSE MY BREATH (P. RAUHOFFER/M. JOSHUA MIXES))	Destiny's Child Feat. T.I. & Lil Wayne
3	3	3	14	TEMPTED TO TOUCH (REMIXES)	Rupee
4	7	4	87	THE DISTRICT SLEEPS ALONE TONIGHT	The Postal Service
5	4	6	3	WE MIGHT AS WELL BE STRANGERS	Keane Vs. DJ Shedow
6	9	7	7	GALVANIZE	The Chemical Brothers Featuring Q-Tip
7	8	5	6	BREATHE	Erasure
8	16	—	2	INSPIRATION	Ian Van Dahl
9	13	10	15	ENJOY THE SILENCE...04	Depeche Mode
10	11	8	23	TURN ME ON (REMIXES)	Kevin Lyttle
11	NEW	—	1	IF YOU DON'T KNOW ME BY NOW	Aubrey
12	10	9	9	KILLER 2005 (P. RAUHOFFER/MOREL/DJ MONK/J. ALBERT MIXES)	Seal
13	5	—	2	HIDEYAFACE	Prefuse 73
14	RE-ENTRY	13	13	JUST BE	Tiesto Featuring Kirsty Hawkshaw
15	15	—	2	GALANG	M.I.A.
16	12	18	5	NASTY GIRL	Inaya Day
17	14	13	4	WHEN THE DAWN BREAKS/I LIKE IT	Narcotic Thrust
18	RE-ENTRY	45	45	LEFT OUTSIDE ALONE (J. NEVINS REMIX)	Anastacia
19	17	14	16	STILL (REMIXES)	Tamia
20	20	—	2	THREW IT ALL AWAY	Kassi
21	23	11	3	MIND OF THE WONDERFUL	Blank & Jones Feat. Elles
22	NEW	—	1	THE SUN ALWAYS SHINES ON TV	Milk Inc
23	RE-ENTRY	11	11	WHAT YOU WAITING FOR?	Gwen Stefani
24	19	—	11	DA YA THINK I'M SEXY? (REMIXES)	Rod Stewart
25	RE-ENTRY	40	40	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES)	George Michael

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Billboard® HOT DANCE RADIO AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	Artist
1	2	8	NUMBER 1 1, 2 STEP	Ciara Featuring Missy Elliott
2	1	13	ALL THIS TIME	Jonathan Peters Presents Sylvester Logan Sharp
3	3	20	HOW WOULD U FEEL	David Morales With Lea-Lorien
4	4	5	LET ME LOVE YOU	Mario
5	8	4	SINCE U BEEN GONE	Kelly Clarkson
6	5	11	I BELIEVE IN YOU	Kylie Minogue
7	6	8	PUT 'EM HIGH	Stonebridge Featuring Therese
8	7	11	THE WEEKEND	Michael Gray
9	13	4	LISTEN TO YOUR HEART	D.H.T.
10	10	4	CALL ME	Anna Vissi
11	12	6	RICH GIRL	Gwen Stefani Featuring Eve
12	21	5	IF YOU DON'T KNOW ME BY NOW	Aubrey
13	15	20	IT'S YOU	Sin Plomo
14	17	4	TIME	Therese
15	14	32	HOW DID YOU KNOW?	Mynt Featuring Kim Sozzi
16	11	26	SURRENDER	Lasgo
17	9	7	SICK AND TIRED	Anastacia
18	NEW	—	I'M DONE	King Brain Presents N.I.C.
19	25	3	SO MANY TIMES	Gadjo
20	RE-ENTRY	—	JUST BE	Tiesto Featuring Kirsty Hawkshaw
21	24	4	RUNAWAY	iio
22	20	6	SAND IN MY SHOES	Dido
23	RE-ENTRY	—	SOMEBODY TOLD ME	The Killers
24	23	8	WITHOUT LOVE	Sun
25	NEW	—	SHINE	The Lovefreekz

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Billboard® TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title
1	1	2	NUMBER 1 THIEVERY CORPORATION	Cosmic Game
2	2	4	VARIOUS ARTISTS	Fired Up! 2
3	3	100	THE POSTAL SERVICE	Give Up
4	6	32	SCISSOR SISTERS	Scissor Sisters
5	4	6	THE CHEMICAL BROTHERS	Push The Button
6	5	6	THE RIDDLER & VIC LATINO	Ultra.Dance 06
7	8	5	BRAZILIAN GIRLS	Brazilian Girls
8	7	3	LCD SOUNDSYSTEM	LCD Soundsystem
9	9	62	VARIOUS ARTISTS	Fired Up!
10	10	6	ERASURE	Nightbird
11	12	2	VARIOUS ARTISTS	Best Of Trance Volume 5
12	11	5	VARIOUS ARTISTS	Perfecto Presents: The Club
13	15	18	TIESTO	Parade Of The Athletes
14	13	17	THE HAPPY BOYS	Dance Party (Like It's 2005)
15	17	18	VARIOUS ARTISTS	Ministry Of Sound: The Annual 2005
16	16	53	ZERO 7	When It Falls
17	14	6	M83	Before The Dawn Heals Us
18	22	75	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco
19	19	42	THE STREETS	A Grand Don't Come For Free
20	NEW	—	BEN SOWTON/THE SOUL AVENGERZ	Bargrooves: Metropolitan
21	18	2	HERNAN CATTANEO	Renaissance: The Masters Series Volume 2
22	24	48	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Los Remixes 2.0
23	RE-ENTRY	—	FATBOY SLIM	Palookaville
24	23	30	PAUL OAKENFOLD	Creamfields
25	25	25	THE PRODIGY	Always Outnumbered, Never Outgunned

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

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Billboard® HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	Artist
1	2	4	8	NUMBER 1 BREATHE	Erasure
2	3	8	8	AVALON	Juliet
3	4	11	8	HOW CAN I BE FALLING (D. AUDE/D. TSETTOS/M. RIZZO/PRESTA/RANPAGE)	Jennifer Green
4	1	2	8	SHOW IT	Friburn & Urik
5	9	15	6	HOME	Suzanne Palmer
6	8	12	8	MAYBE (ILLCIT/BINI & MARTINI/ALMIGHTY MIXES)	Emma
7	10	13	9	JUST LET GO	Fischerspooner
8	16	22	6	LOVE IS A DRUG (CREAMER & K REMIXES)	Rosko
9	15	18	8	FAIRYTALE	The Replacement Featuring Maria Neskovski
10	17	20	7	WAITING FOR ALEGRIA	Tony Moran & Ric Sena Present Zhana Saunders
11	18	23	6	STRESS	Danny "Buddah" Morales
12	5	9	11	I AM (THE RISING) [J. ROCKS/FRISCIA & LAMBOY/GUISEPPE D.J. BARRINGER MIXES]	Taborah
13	13	5	11	U AIN'T THAT GOOD	Sheila Brody
14	12	14	9	GALVANIZE	The Chemical Brothers Featuring Q-Tip
15	6	3	10	I BELIEVE IN YOU	Kylie Minogue
16	7	6	10	LA LA (SHARP BOYS/F. GARIBAY MIXES)	Ashlee Simpson
17	14	7	9	SOLDIER (REMIXES)	Destiny's Child Featuring T.I. & Lil Wayne
18	24	30	4	CALL ME	Anna Vissi
19	11	1	10	POPULAR (GUIDO/WAYNE G/P. PRESTA/J. BUDZ MIXES)	Darren Hayes
20	27	31	4	FILTHY GORGEOUS	Scissor Sisters
21	22	26	7	I'M DONE	King Brain Presents N.I.C.
22	29	32	4	WHATEVER	Jill Scott
23	31	34	4	SET IT FREE	Jason Walker
24	25	27	8	FREE THE WORLD (JASON RANDOLPH REMIX)	LaToya Jackson
25	35	47	3	NASTY GIRL	Inaya Day
26	21	19	11	I WANNA BE DOWN (SCUMFROG/SPACE COWBOY MIXES)	M-Flo Loves Ryuichi Sakamoto
27	32	33	5	SUPERFLY (LOUIE VEGA REMIX)	Curtis Mayfield
28	37	—	2	POWER PICK GET RIGHT (L. VEGA REMIX)	Jennifer Lopez
29	19	16	14	HOUSE OF JUPITER (JUNIOR/P. BAILEY/BORIS MIXES)	Casey Stratton
30	34	35	5	I WILL (ORANGE FACTORY MIXES)	Oryon
31	36	42	3	HE GIVES MORE	Raw Deal Featuring Toni Ann Bardell
32	30	29	6	1, 2 STEP (REMIXES)	Ciara Featuring Missy Elliott
33	41	—	2	WANT MY BODY	Pier Pressure
34	20	17	17	BACK TO LOVE	Rachel Panay
35	23	10	11	KILLER 2005 (P. RAUHOFFER/MOREL/DJ MONK/J. ALBERT MIXES)	Seal
36	28	24	13	HALF A MILE AWAY	Debbie Holiday
37	38	43	4	I LIKE IT	Decibel Featuring LaVetra
38	43	—	2	SINCE U BEEN GONE (J. NEVINS REMIXES)	Kelly Clarkson
39	40	—	2	THE PHANTOM OF THE OPERA (JUNIOR REMIX)	Andrew Lloyd Webber
40	26	21	13	KUMBALAWA (ROGER SANCHEZ MIXES)	Kumbalawa
41	42	45	3	RICH GIRL	Gwen Stefani Featuring Eve
42	NEW	—	1	HOT SHOT DEBUT IT'S ALL GOOD (SCUMFROG & N. SKATEN MIXES)	Fantasia
43	39	38	5	MOST PRECIOUS LOVE	Blaze Featuring Barbara Tucker
44	NEW	—	1	I NEED YOU	Friburn & Urik
45	NEW	—	1	EVERYTHING	Kaskade
46	33	25	13	TRUE FAITH	K
47	NEW	—	1	MR. BRIGHTSIDE (J. LU CONT/LINDBERGH PALACE MIXES)	The Killers
48	NEW	—	1	EMBALLA (LOUIE VEGA REMIXES)	Emballa
49	NEW	—	1	METAL	Afrika Bambaataa Featuring Gary Numan
50	44	49	7	PUT 'EM HIGH	Stonebridge Featuring Therese

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

Keith: The DreamWorks May Be Over

BY PHYLLIS STARK

NASHVILLE—Whether he's serious or simply negotiating in public, Toby Keith surprised attendees at the recent Country Radio Seminar here by stating that he might leave DreamWorks Records, the label where he has had his greatest success.

During a March 3 Q&A that served as the seminar's keynote speech, Keith revealed that he may go elsewhere or even start his own label when his DreamWorks contract expires.

Keith started his career at Universal, and was bounced to several different imprints at the company before leaving for DreamWorks, where he became a superstar. Last year, DreamWorks merged with Universal, putting Keith back under the label group where he started. Since the merger, he said, it's back to "all that corporate bullshit . . . The other day I had my first A&R meeting in 20 million albums."

But, he said, "it's different this time, because the first time I didn't have any power. Now I'm a brand name . . . so there's a lot more compromising on their part."

Looking toward the future, Keith said he will be "refocusing my energies on other areas." Getting his own label, he said, has been "talked about," including the possibility of an imprint under the Universal

Music Group umbrella.

In addition to his upcoming DreamWorks album, "Honkytonk University," due this spring, Keith said he has one album left on his contract and that he'll begin recording that album in July.

Asked at a later panel about Keith's comments, UMG Nashville co-chairman Luke Lewis said Keith "might go somewhere else or [he] might start a record company . . . To that I say, 'Good luck.' The track record of artists running record labels is not that good."

Keith also said he is planning to start a "big time" publishing company, and hopes to sign 10-15 writers.

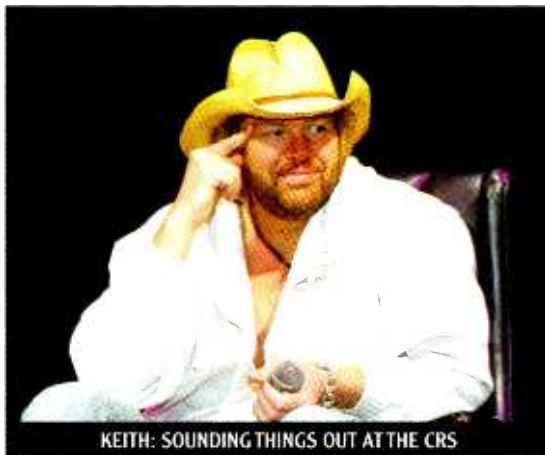
Another tidbit he revealed was that he will perform live via satellite from Baghdad for the Academy of Country Music Awards telecast, set for May 17.

OPTIMISM AHEAD

At a panel of major-label heads, much optimism was expressed for the future of the format. Country's recent sales successes, Lewis said, means "our corporate parents realize [big revenue is] possible for the first time in five or six years." He said that success reaffirms their investment in

Nashville and takes the pressure off the Music Row divisions a bit.

"It had gotten a bit shaky there for a while," he added. "They were getting jumpy on us."



KEITH: SOUNDING THINGS OUT AT THE CRS

But Sony Music Nashville president John Grady spoke of a downside. When a Nashville division sells 4 million copies of a new artist's album, as Grady's team did with Gretchen Wilson, executives at the New York parent "wonder why you can't do that every time."

Asked about the ongoing payola investigation by New York state Attorney General Eliot Spitzer, the label heads' public take on it is that it is good for the industry.

"It makes us all pay attention," Lewis said. "Some of the lines, over the years, got blurred." He noted that the investigation has caused radio and labels to re-evaluate how they do business with each other. "I don't think that's a bad thing at all."

Lewis added, "It's prone to discourage us from saying 'Let's make a deal' to each other. We shouldn't have that relationship" anyway.

But when specifically addressing the use of legal paid spins that helped Reba McEntire land a No. 1 single last summer while simultaneously riling up the entire country music community, Lewis was unapologetic. While acknowledging the incident "got everybody a little nutty," Lewis also said he was "kind of proud of it."

"We're not trying to reinterpret the Bible," he added. "There's a game in play. There hasn't been a moment in time when charts haven't been manipulated. Was this a blatant example? Sure." Lewis also asked radio, "Why do you care if somebody games a record into No. 1?"

CONVENTION CAPSULES

• KTTS Springfield, Mo., OM Brad Hansen noted at a panel on indecency

that even innocuous lyrics can cause listener complaints in this post-Janet Jackson environment. According to Hansen, Arista Nashville sent some radio stations a new version of Phil Vassar's current single, "I'll Take That As a Yes (The Hot Tub Song)," with the words "French kiss" changed to "long kiss" because of a "push back" from listeners.

During that same panel, KFDI Wichita, Kan., OM Beverlee Brannigan expressed concerns that the current indecency debate is potentially challenging free speech. "It's a short distance between keeping words off the radio and keeping content off the radio," she said. "I find that very frightening."

• Diamond Rio was the surprise recipient of the Country Radio Broadcasters' Humanitarian Award. Last year's winner, Brad Paisley, presented the honor. Paisley said the band had been told it was there to present the award to Arista Nashville VP of promotion Bobby Kraig. "When I heard that, I laughed like you're laughing now," Paisley quipped. "Giving radio money is not a charity, Bobby."

• Final attendance for this year's CRS, held March 2-4 at the Nashville Convention Center, was 2,701. That is a 2% increase over last year's seminar, according to the CRB, which organizes the event.

Goodwin's Family Puts It All On The Line For Her

Carly Goodwin wanted to be a country singer so badly that her family literally bet the farm—or in this case sold their ranch—to finance her dreams.

Jaded industry types who have seen stories like this one all the way through to the bitter end once too



CARLY GOODWIN: BETTING ON A DREAM

often may find this sad. But Goodwin insists this is a story of inspiration and hope. A story about a family's faith in her.

The 23-year-old artist and her mother, Gail Goodwin, used the money from the sale of their Montana vacation home, Dreaming Bear

Ranch, to finance their label, **Dreaming Bear Music**, with the full support of Carly's younger brother.

Gail, who previously had a career in real estate, now manages her daughter's career from her California home. She also runs the label and its publishing arm.

Despite having no prior experience in the music business, the Goodwins are working harder on Carly's career than the staffs of some major labels work on their superstars, and they are learning as they go.

"My mom was very smart in asking everyone she encountered what they knew," Carly says of their learning curve. "Everyone wants to share their story and has good advice to give. They'll sit down with you and tell you how it is."

Last October, Dreaming Bear released the talented singer/songwriter's debut album, which sounds as professional and as good as most of today's major-label releases. While working the project to radio themselves, the Goodwins are also hoping to use it as a calling card to land a major-label deal.

"I want to reach the most amount of people as possible, and I think a major label is the way to do

that," says Carly, who is in the preliminary stages of trying to set up label meetings.

She is unusually confident for her age. "I know I can sell records," she says. "I have the talent and the drive."

Carly says their ignorance of the business may have helped her and

Gail make some inroads. "A lot of people told us when we started that the approach we were taking would work for us because we were too naive to know that it wouldn't," she says. "We had so much perseverance."

Though she has yet to dent the *Billboard* charts, Goodwin has garnered some airplay at small-market radio and has developed a fan base through her free shows at military bases and a widely circulated audio postcard of her song "Baby Come Back Home."

Carly moved to Nashville in 2003 after graduating from college. She didn't know anyone, and lived in an unfurnished apartment for the first

two months while working part-time jobs and trying to get her music career going.

Since then, she and Gail have enlisted some well-known names in their cause.

Her self-titled album was produced by Music Row veteran **Carl**

Nashville Scene™
By Phyllis Stark
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Jackson, who won a Grammy Award in 2003 for producing best country album winner "Livin' Lovin' Losin'—Songs of the Louvin Brothers." Goodwin met Jackson through a friend of her grandparents.

The **Bayside Entertainment**-distributed album also includes a duet with **Willie Nelson** on his classic "Crazy." Goodwin has already performed with him at

several high-profile shows, including Farm Aid last September. Carly was introduced to Nelson by **Dandelion Seese**, the legendary Harrisburg, Pa., DJ who runs Nelson's fan club.

Carly describes the album as "real country music. It uses traditional production but talks about things that are real and positive." She says that's the sound she wants to stick with. "I've been classically trained from the time I was 7 with voice lessons," she says, but "country is always where my heart is."

Regardless of her hard work and do-it-yourself approach to her career, Carly has no regrets. "I'm really glad we did it," she says. "It has been hard, and it has been so rewarding."

Although Carly has yet to show significant sales, the Goodwins have already launched a charity, the **Beautiful Way Foundation**, whose mission is to fund the dreams of others that will have a positive impact on their communities. The song for which the foundation is named, "A Beautiful Way," will be released to country radio as a single in April.

"I really believe you have to give in order to get," Carly says. "I want to make [the charity] an integral part of my career."

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Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			IMP.	ACC.							IMP.	ACC.			
			1 Week At Number 1		NUMBER 1 / GREATEST GAINER										
1	2	5			NOTHIN' TO LOSE M. WILLIAMS (K. SAVIGAR, M. CHAGNON)	Josh Gracin LYRIC STREET	1	31	42	52		IF SOMETHING SHOULD HAPPEN F. ROGERS (J. BROWN, D. TURNBULL, D. DEMAY)	Darryl Worley DREAMWORKS	31	
2	4	5			THAT'S WHAT I LOVE ABOUT SUNDAY C. MORGAN, P. DONNELL (A. DORSEY, M. NARMORE)	Craig Morgan BROKEN BOW	2	32	37	40		DON'T ASK ME HOW I KNOW J. SCAIFE, B. PINSON (B. PINSON, B. BUTLER, B. JONES)	Bobby Pinson RCA	32	
3	1	1			BLESS THE BROKEN ROAD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (M. HUMMON, B. E. BOYO, J. HANNA)	Rascal Flatts LYRIC STREET	1	33	35	35		PICKIN' WILDFLOWERS J. STEELE (K. ANDERSON, J. RICH, K. WILLIAMS)	Keith Anderson ARISTA NASHVILLE	33	
4	5	8			BABY GIRL G. FUNDIS (K. BUSH, K. HALL, J. NETTLES, T. BLESER)	Sugarland MERCURY	4	34	36	41		DON'T WORRY 'BOUT A THING D. HUFF, S. HEDASIS (K. OSBORN, J. DEERE)	SheDaisy LYRIC STREET	34	
5	7	11			ANYTHING BUT MINE B. CANNON, K. CHESNEY (S. CARUSO)	Kenny Chesney BNA	5	35	41	43		IT'S A HEARTACHE C. HOWARD (R. SCOTT, S. WOLFE)	Trick Pony ASYLUM-CURB	35	
6	8	12			IT'S GETTING BETTER ALL THE TIME K. BROOKS, R. DUNN, M. WRIGHT (R. BOWMAN, D. COOK)	Brooks & Dunn ARISTA NASHVILLE	6	36	44	45		IF SHE WERE ANY OTHER WOMAN G. FUNDIS (B. BEAVERS, K. LOVEFACE, C. HARRINGTON)	Buddy Jewell COLUMBIA	36	
7	3	2			YOU'RE MY BETTER HALF D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban CAPITOL	2	37	39	39		RESTLESS A. KRAUSS + UNION STATION (R. L. CASTLEMAN)	Alison Krauss + Union Station ROUNDER	37	
8	9	13			GONE J. STEELE (B. DIPIERO, J. STEELE)	Montgomery Gentry COLUMBIA	8	38	48	57		BABY DOLL D. GEHMAN (P. GREEN, R. THOMAS)	Pat Green REPUBLIC/UNIVERSAL/MERCURY	38	
9	6	4			MUD ON THE TIRES F. ROGERS (C. OUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE	1	39	43	46		THE GOOD LIFE F. ROGERS (T. WILLMON, B. PINSON)	Trent Willmon COLUMBIA	39	
10	10	9			LET THEM BE LITTLE B. DEAN, L. WHITE (B. DEAN, R. MCDONALD)	Billy Dean CURB	9	40	46	51		I SEE ME B. J. WALKER, JR., T. TRITT (C. BEATHARD, C. MOHRI)	Travis Tritt COLUMBIA	40	
11	13	14			MY GIVE A DAMN'S BUSTED B. GALLIMORE, T. MCGRAW, J. DUFFIE, T. SHAPIRO, T. MARTIN	Jo Dee Messina CURB	11	41	45	47		WAITIN' ON THE WONDERFUL C. LINDSEY, T. VERGES (ANGELO, D. BEIGH, H. LINDSEY)	Aaron Lines BNA	41	
12	14	15			I MAY HATE MYSELF IN THE MORNING B. GALLIMORE (O. BLACKMON)	Lee Ann Womack MCA NASHVILLE	12	42	38	32		THE WORLD NEEDS A DRINK B. GALLIMORE (E. CHURCH, C. BEATHARD)	Terri Clark MERCURY	26	
13	15	17			HONKY TONK U J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS	13	43	47	44		TONIGHT'S NOT THE NIGHT R. FOSTER (R. ROGERS, R. FOSTER)	Randy Rogers Band SMITH ENTERTAINMENT	43	
14	16	16			IF HEAVEN R. SCRUGGS (G. PETERS)	Andy Griggs RCA	14	44	54	60		MY NAME T. OUBOIS, S. MANDILE (G. CANYON, G. SAMPSON)	George Canyon UNIVERSAL SOUTH	44	
15	17	18			WHAT'S A GUY GOTTA DO B. ROWAN (J. NICHOLS, K. LOVEFACE, D. SAMPSON)	Joe Nichols UNIVERSAL SOUTH	15	45	51	50		SKIN RASCAL FLATTS, M. BRIGHT, M. WILLIAMS (D. JOHNSON, J. HENRY)	Rascal Flatts LYRIC STREET	45	
16	18	21			DRUGS OR JESUS B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, A. MAYO, T. VERGES, C. LINDSEY)	Tim McGraw CURB	16	46	49	49		WAKE UP OLDER B. ROWAN (L. CARVER)	Julie Roberts MERCURY	46	
17	20	20			GOD'S WILL M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. DEAN)	Martina McBride RCA	17	47	52	53		NOT ME B. MAHER, M. SELBY (K. THOMAS, B. MONTANA, B. MAHER)	Keni Thomas Feat. Vince Gill And Emmylou Harris MORAINÉ	47	
18	19	19			TRYING TO FIND ATLANTIS K. STEGALL (C. WATERS, Z. TURNER)	Jamie O'Neal CAPITOL	18	48	NEW	1		HOT SHOT DEBUT			
19	21	23			HOW DO YOU GET THAT LONELY R. L. FEEK, T. JOHNSON (R. L. FEEK, J. TEACHENORI)	Blaine Larsen BNA	19	49	40	42		THE MIDDLE OF NOWHERE L. REYNOLDS (B. MCCOMAS)	Brian McComas LYRIC STREET	48	
20	22	22			SONGS ABOUT ME S. HENDRICKS (S. SMITH, E. HILL)	Trace Adkins CAPITOL	20	50	55	—		THE BUMPER OF MY S.U.V. C. WRIGHT (C. WRIGHT)	Chely Wright PAINTED RED/DUALTONE	35	
21	23	31			HOMEWRECKER M. WRIGHT, J. SCAIFE (G. WILSON, R. RUTHERFORD, G. TERENCE)	Gretchen Wilson EPIC/EMN	21	51	57	54		SOMETHING LIKE A BROKEN HEART J. STROUD, J. HANNA, J. MCEUEN (J. HANNA, R. REYNOLDS, A. MILLER)	Hanna-McEuen MCA NASHVILLE	50	
22	24	25			CLASS REUNION (THAT USED TO BE US) D. HUFF (R. MCDONALD, F. J. MYERS, D. PFRIMMER)	Lonestar BNA	22	52	58	—		ALABAMA M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, T. ROBERSON)	Cross Canadian Ragweed UNIVERSAL SOUTH	50	
23	25	30			LOT OF LEAVIN' LEFT TO DO B. BEAVERS (B. BEAVERS, O. RUTTAN, O. BENTLEY)	Dierks Bentley CAPITOL	23	53	56	56		ONE BELIEVER M. D. CLUTE, DIAMOND RIO (M. BEESON, D. PFRIMMER, M. REID)	Diamond Rio ARISTA NASHVILLE	52	
24	26	26			I'LL TAKE THAT AS A YES (THE HOT TUB SONG) F. ROGERS, P. VASSAR (J. MCELROY, V. MELAMED)	Phil Vassar ARISTA NASHVILLE	24	54	56	56		GO EASY ON ME M. BRIGHT, D. BASON (M. BEESON, J. COLLINS)	Lila McCann BROKEN BOW	53	
25	27	27			LONG, SLOW KISSES B. CHANCEY, K. BEARD, O. MALLORY (J. BATES, G. BRADBERRY, B. HAYS/SLIP)	Jeff Bates RCA	25	55	NEW	1		SOMEWHERE BETWEEN TEXAS AND MEXICO D. GEHMAN (T. SUMMAR, J. KELLEY)	Pat Green REPUBLIC/UNIVERSAL/MERCURY	42	
26	28	29			DON'T! R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY	26	56	50	38		MAKING MEMORIES OF US D. HUFF, K. URBAN (R. CROWELL)	Keith Urban CAPITOL	55	
27	29	28			ME AND CHARLIE TALKING F. LUIDELL, M. WRUCKE (M. LAMBERT, R. LAMBERT, H. LITTLE)	Miranda Lambert EPIC/EMN	27	57	59	—		NOTHIN' BUT COWBOY BOOTS D. HUFF, D. JOHNSON (A. BENWARD, J. T. MILLER)	Blue Country ASYLUM-CURB	38	
28	32	36			BIG TIME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, A. APARD)	Big & Rich WARNER BROS./WRN	28	58	NEW	1		TWO HEARTS M. JONES, Z. JONES (E. HILL, A. J. MASTERS)	Zona Jones QUARTERBACK	56	
29	31	33			I WOULD CRY L. MILLER (A. DALLEY, B. BAKER)	Amy Dalley CURB	29	59	NEW	1		MY SISTER R. MCENTIRE, B. CANNON, N. WILSON (R. DEAN, B. BAKER, A. DALLEY)	Reba McEntire MCA NASHVILLE	58	
30	34	37			GOODBYE TIME B. BRADDOCK (R. MURRAH, J. D. HICKS)	Blake Shelton WARNER BROS./WRN	30	60	NEW	1		I WANT A COWBOY J. L. SLOAS (K. ELAM, W. KIRKPATRICK, J. L. SLOAS)	Katrina Elam UNIVERSAL SOUTH	59	
												HILLBILLIES R. LANDIS, G. MCDOWELL (B. SEALS, K. PLUSH, G. MCDOWELL)	Hot Apple Pie DREAMWORKS	60	

Records showing an increase in audience impressions over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 120 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Greatest Gainer awarded to the song with the largest increase in audience. Titles below the top 15 are removed from the chart after 20 weeks. ♫ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓜ CD Maxi-Single available. ⓐ Cassette Single available. Ⓡ Vinyl Maxi-Single available. Ⓥ Vinyl Single available. ⓑ Cassette Maxi-Single available. © 2005, VNU Business Media, Inc. All rights reserved.

MARCH 19 2005 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	15	15 Weeks At Number 1		ALISON KRAUSS + UNION STATION Lonely Runs Both Ways
2	2	56	O.C.M.S.		OLD CROW MEDICINE SHOW NETTWERK 30349
3	6	4	The Grascals		THE GRASCALS ROUNDER 610549
4	3	23	Brand New Strings		RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901006/HOLLYWOOD
5	4	70	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two		VARIOUS ARTISTS GAITHER MUSIC GROUP 42460
6	5	70	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One		VARIOUS ARTISTS GAITHER MUSIC GROUP 42459
7	7	17	All-Star Bluegrass Celebration		VARIOUS ARTISTS RAINMAKER/LICKONA VISION 2001/SUGAR HILL
8	8	10	Moody Bluegrass: A Nashville Tribute To The Moody Blues		VARIOUS ARTISTS ROUNDER 610550
9	9	9	Pickin' On Vince Gill: A Bluegrass Tribute		VARIOUS ARTISTS CMH 8863
10	10	33	20 Best Of Bluegrass Gospel		STEVE IVEY MADACY SPECIAL PRODUCTS 5338/MADACY
11	NEW		40		LARRY SPARKS REBEL 1806
12	NEW		Route 23		CHATHAM COUNTY LINE YEP ROC 2087
13	12	3	Bluegrass Heritage: Roots & Branches		VARIOUS ARTISTS RURAL RHYTHM 301
14	RE-ENTRY		It's Just The Night		THE DEL MCCOURY BAND MCCOURY MUSIC 0001/SUGAR HILL [H]
15	RE-ENTRY		The Three Pickers		EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526

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

MARCH 19 2005 Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		Title	Artist
1	1	4	2 Weeks At Number 1		IF SHE WERE ANY OTHER WOMAN COLUMBIA 70341/SONY MUSIC	Buddy Jewell
2	3	29	Sugarland		BABY GIRL MERCURY 003255/UMGN	Sugarland
3	2	17	Chely Wright		THE BUMPER OF MY S.U.V. PAINTED RED 002	Chely Wright
4	4	10	Alison Krauss + Union Station		RESTLESS ROUNDER 614618	Alison Krauss + Union Station
5	5	48	Johnny Cash		HURT ▲ ² AMERICAN 009770/LOST HIGHWAY	Johnny Cash
6	6	10	Kid Rock Featuring Allison Moorer		PICTURE ● UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
7	7	20	Shelly Fairchild		YOU DON'T LIE HERE ANYMORE COLUMBIA 71162/SONY MUSIC	Shelly Fairchild
8	8	16	The Jenkins		GETAWAY CAR CAPITOL 61746	The Jenkins
9	9	11	The Grascals With Special Guest Dolly Parton		VIVA LAS VEGAS ROUNDER 614617	The Grascals With Special Guest Dolly Parton
10	—	34	Brad Cotter		I MEANT TO EPIC 78885/SONY MUSIC	Brad Cotter

ALBUMS

Edited by Michael Paoletta

NEW & NOTEWORTHY

AMOS LEE

Amos Lee
PRODUCER: Lee Alexander
Blue Note 7234 5 97350
RELEASE DATE: March 1

Philadelphia has a long and storied music tradition. Folk-soul troubadour Amos Lee now adds his own chapter to that history with his self-titled debut. Devoid of all the bells and whistles that clutter many of today's overproduced albums, the set serves as a simple showcase for Lee's melancholy yet deeply emotive tenor. For example, the bluesy "Black River" takes you to the heart of a man who wants nothing more than to have the waters of the river wash his sadness away. Lee is at his sorrowful best on the gut-wrenching "Arms of a Woman." Following in the tradition of legends Ray Charles and Bill Withers, he encompasses the pain, passion and power that love has over a man with an ease that is uncompromising and raw. Other highlights include the midtempo groove "Seen It All Before" and "Give It Up." Like labelmate Norah Jones, Lee proves that real emotion and true artistry are not always wasted on youth.—**RH**

POP

▶ JOHN BUTLER TRIO

Sunrise Over Sea
PRODUCER: John Butler
Lava 93804
RELEASE DATE: March 15

The American music media has been sending off flares for months to signal the impending arrival of John Butler Trio's U.S. debut. "Sunrise Over Sea," and with good reason. Anyone who doesn't enjoy country, blues or folk will be surprised and then gladly seduced by the Australian threesome's acoustic cross-pollination of these genres, because the group's home-distilled sound also embraces pop's upbeat and accessible nature. Appalachia infuses the brew with heady flavors on redemption song "Damned to Hell," the pensive "Bound to Ramble" and the urgent "Mist." Because of their rhythmic complexities, pieces like "There Will Come a Time" and organic dance number "Company Sin" make listeners forget that only three people are performing. "What You Want," where Butler expresses the anguish of keeping love alive over long distances, is wonderfully overwhelming.—**CLT**

★ IVY

In the Clear
PRODUCERS: Andy Chase, Adam Schlesinger
Nettwerk America 6700 30398
RELEASE DATE: March 1

New York trio Ivy is very likely tired of winter—what else would explain the positively spring-like vibe that permeates "In the Clear"? On their fourth album of original material, bandmates

ESSENTIAL REVIEWS



VICO C

Desahogo
PRODUCERS: various
EMI Latin 72435637890
RELEASE DATE: March 1

Latin rap veteran Vico C has long straddled the divide between party reggaetón music and thoughtful rap. On his latest album, "Desahogo," released in the midst of the current reggaetón craze, the superior quality of Vico C's work is more apparent than ever. You can hear it in the incisive title track and the multiple collaborations that range from "Lo Que Grande Que Es Perdonar" (with Gilberto Santarosa), which blends rap with traditional tropical music, and "Vámonos Po' Encima" (with D'mingo and Spanish rapper La Mala Rodríguez). Ivy Queen, Cultura Profética and Eddie Dee also make appearances. But the spotlight remains on Vico C, who is unusual in his ability to be lyrical and hardcore, along with—like West Coast counterpart Akwid—his appreciation for arrangements that go deeper than a DJ's turntable. It comes together in this eclectic yet eminently urban disc.—**LC**

Dominique Durand (she of the sublime voice), Andy Chase (who moonlights with Durand in another trio, Paco) and Adam Schlesinger (of Fountains of Wayne) create lush layers of beautiful pop music. Like British counterpart St. Etienne, Ivy deftly merges melancholic tales of the heart with happy-go-lucky beats. This is most evident on "Thinking About You" and "Tess Don't Tell," which are both deliciously spirited. The same is true of the more downtempo "I've Got You Memorized," which sounds like a long-lost outtake from Andrea True Connection's nearly 30-year-old disco album "More, More, More." For some '60s-flavored rock, go directly to "Corners of Your Mind." As for a dreamy Cocteau-like infusion, start salivating over "Nothing but the Sky." The euphoric "Feel So Free" closes the album on a beautifully psychedelic high.—**MP**

★ KATHLEEN EDWARDS

Back to Me
PRODUCERS: Colin Cripps, Pierre Marchand
Zoë/Rounder 01143-1047
RELEASE DATE: March 1

Two years after her debut release, "Failer," Canadian singer/songwriter Kathleen Edwards delivers "Back to

THE REVEREND AL GREEN

Everything's OK
PRODUCERS: Willie Mitchell, the Rev. Al Green
Blue Note 7243 8 74584
RELEASE DATE: March 15

This may sound blasphemous to some, but the Rev. Al Green's new album trumps "I Can't Stop," his momentous 2002 reunion with mentor Willie Mitchell. That set definitely had its moments; however, "Everything's OK" finds the pair clicking on all cylinders. Green's achingly tender rendition of Joe Cocker's classic "You Are So Beautiful" will make



you wonder what took him so long to record it. "Nobody but You" and "Perfect to Me" further exemplify the reasons behind Green and Mitchell's prolific aural partnership: string, horn and organ arrangements that never overshadow the true instrument—Green's emotion-packed tenor. Not only does this album hum with the magic that endowed the pair's past hits ("Let's Stay Together"), it shows that talent isn't the sole realm of the young. Amen.—**GM**

Me," a gorgeous collection that is equal parts country and rock, joy and (more often than not) pain. Indeed, Edwards' heart has surely been broken more than once by those who wear "buckle-down boots," have a "bloodshot gaze" and "talk so sweet." For whatever reason, it's easy to repeat the same mistake twice when in love. So expect Edwards' well-told tales—especially "What Are You Waiting For?" and "Old Time Sake"—to resonate with many. Smack dab in the middle is "Summerlong," a buoyant song about hoping that love lasts longer than the unofficial start (Memorial Day) and end (Labor Day) of summer. With the bittersweet last cut "Good Things," Edwards comes to the very clear realization that good things come when you "stop waiting around" and "stop looking." In other words, when you heed the advice of the album's title.—**MP**

CROOKED FINGERS

Dignity and Shame
PRODUCERS: Martin Feveyear, Eric Bachmann
Merge mrg248
RELEASE DATE: Feb. 22

It's so easy to like a band that has lyrics like "Why does everybody always act so



50 CENT

The Massacre
PRODUCERS: various
Shady/Aftermath/Interscope B0004317
RELEASE DATE: March 3

The more things change, the more they stay the same. Following the success of his debut, "Get Rich or Die Tryin'," 50 Cent became a household name, and he did indeed get rich. Now, the Queens, N.Y., native returns with his sophomore set, "The Massacre." Sadly, the album is reminiscent of everything he has already done, from taking verbal shots at rival MCs ("Piggy Bank") to spinning macabre tales ("I'm Supposed to Die Tonight"). 50 shows little growth lyrically; similarly, lead single "Candy Shop" (featuring Olivia) is typical playa-friendly fodder. But he does show some signs of branching out creatively. The inventive "A Baltimore Love Thing" plays as a love letter until you realize it's about the relationship an addict has with her drug of choice—heroin. The sexy club anthem "Build You Up" (featuring Jamie Foxx) and the Hi-Tek-produced "Ryder Music" are highlights.—**RH**

tough/When all anybody wants is to find a friend." Crooked Fingers is tender and affable, and there is zero shame in their latest effort, "Dignity and Shame." Former Archers of Loaf frontman Eric Bachmann is four albums into his Crooked career, and this new one is his best. His voice has thankfully improved from record to record; like grain alcohol, it's gruff and eye-opening, well-suited for Crooked Fingers' pop-folk tangents. Filling in the storied narratives are fanfares of trumpet, lap steel and upright bass. No song on "Dignity and Shame" is disposable. Much of them are challenging, and all of them have soul.—**KH**

DANCE/ELECTRONIC

★ JOHN DIGWEED

Fabric 20
PRODUCERS: various
Fabric 802560 003923
RELEASE DATE: March 8

International DJ John Digweed is well-known for leading clubgoers on long, dark progressive house journeys. With "Fabric 20," he takes dance/electronic enthusiasts on a detour of sorts. Sure, there are intensely deep moments

here, but Digweed offsets them with decidedly uplifting jams, most notably Martin Solveig's indefatigable "Rocking Music" and Slam's "Lie to Me." The inclusion of Josh Wink's wickedly funky mix of Infusion's "Better World" is simply icing on the cake. This time out, Digweed reveals himself to be a DJ who is ready and willing to push music made for dancefloors into the future. In the process, minds will hopefully be opened. Fabric is distributed in the United States by Studio.—**MP**

COUNTRY

▶ DEANA CARTER

The Story of My Life
PRODUCER: Deana Carter
Vanguard 79765
RELEASE DATE: March 8

This sounds very much like the record Deana Carter has always wanted to make, and is easily her most inspired effort since she exploded with "Did I Shave My Legs for This?" in 1996. On her Vanguard debut, Carter comes across as a sort of barefoot soft-rock queen, with her girlish, intimate vocals floating airily over rock beats ("The Girl You Left Me For" and "One Day at a Time"). Her sexy twang perfectly suits breezy, romantic fair like "Ordinary" and the delicate, well-drawn characterization "Katie." "Atlanta & Birmingham" is a perfectly executed acoustic love song, as is the wistful midtempo "She's Good for You." Carter still showcases some lazy rhythm on the tough, optimistic "Sunny Day" and a syncopated, understated boogie on "Getting Over You." The gorgeous, introspective title cut is honest and stunning, as is Carter. This is a record she will never regret.—**RW**

LATIN

▶ SORAYA

El Otro Lado de Mí
PRODUCERS: Soraya, Sebastián Kryz
EMI Latin 73300
RELEASE DATE: March 1

Do not make the mistake of describing Soraya as a mellow, acoustic singer/songwriter. In her follow-up to "Soraya," her comeback album after a bout with cancer, she presents herself not only as assertive, but hard-rocking. With help from producer Sebastián Kryz, who has a penchant for the gritty sound of the B-3 organ, Soraya comes across as more clearly defined: the melody lines are stronger, even in harder-edged tracks like "Ser" and the more triumphant "Llévame." There are also touches of Colombian folk in the title track, romanticism in "Un Segundo Lento" and social commentary in "Alma de La Calle."—**LC**

WORLD

★ ELLA LEYA

Russian Romance
PRODUCER: Ella Leya
B-Elite Music 8077277002
RELEASE DATE: March 8

Inside the packaging of Ella Leya's "Russian Romance" is a picture of the
(Continued on page 34)

CONTRIBUTORS: Leila Cobo, Deborah Evans Price, Rashaun Hall, Katie Hasty, Gail Mitchell, Dan Ouellette, Michael Paoletta, Wayne Robins, Bram Teitelman, Christa L. Titus, Ray Waddell. ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies and singles review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 33)

Azerbaijan-born, Southern California-based vocalist/pianist cradling a small, dove-like bird in her hands. It's a fitting image to portray the delicate, calmly passionate and mysterious beauty of her music: Russian romance songs that are based on the poetry of such Russian writers as Alexander Pushkin and Sergei Esenin. Inspired by their words of loneliness, longing, "cruel destiny" and the "invisible shroud of seduction," Leya writes melodies that are as much influenced by gypsy and classical music as they are infused with folk and jazz sensibilities. There is even a madrigal quality to such tunes as "No, Tsarevitch, I Am Not the One." Leya's voice is a marvel of sophisticated allure, and her impeccably arranged music makes for a rarified soundscape of wooden flutes, bass clarinet, percussion and the three-stringed balalaika. "Russian Romance," absent of pop concessions, is a captivating CD.—**DO**

► VARIOUS ARTISTS

The Rough Guide to Bogaloo

PRODUCERS: various
World Music Network RGNET 1097
RELEASE DATE: March 8

There's something inherently corny about a *bogaloo* album. But that same element, combined with the rich sound of big bands and an irresistible swing, makes this compilation a delight. Spanning the two decades of New York-based dance music that gained international attention in the 1960s and 1970s, this "Rough Guide" goes from the classic sound of Pete Rodriguez y Su Conjunto to the inventiveness of a forward-looking Charlie Palmieri ("Bogaloo Mania") and the more contemporary salsa sound of the Fania All Stars. There's also little-known gems: Willie Colón's "Willie Whopper," sung in English to a rock'n'roll/bogaloo beat, is priceless. A collector's item.—**LC**

BLUES

► SOLOMON BURKE

Make Do With What You Got

PRODUCER: Don Was
Shout Factory DK 34357
RELEASE DATE: March 1

Sixties soul great Solomon Burke continues the comeback that began when "Don't Give Up on Me" won the 2002 Grammy Award for best contemporary blues album. Like its predecessor, "Make Do With What You Got" is a collection of songs gathered from well-known fans: Van Morrison and Bob Dylan once again, as well as Dr. John, Robbie Robertson and Jagger & Richards. At 69, Burke, who has been preaching since he was 7, knows how to put a song across, and producer Don Was knows how to frame it. The upfront, grits-and-gravy guitar work is by Ray Parker Jr. and Reggie Young. The billowing gospel keyboard sound doesn't strain for authenticity, since organ player Rudy Copeland appears in Burke's San Fernando Valley church on Sundays. The marriage of material and performance maintains high consistency and purpose. Whether Dylan's "What Good Am I?" or Hank Williams' "Wealth Won't Save Your Soul," the formula remains the same: inspirational songs delivered

with deeply felt humility equal a classic soul album.—**WR**

DVD

THE JIMI HENDRIX EXPERIENCE

Electric Ladyland

Eagle Rock Entertainment EV 30102
RELEASE DATE: Feb. 22

One of rock's most revered albums, "Electric Ladyland" is a new installment in Eagle Rock Entertainment's "Classic Albums" series, which tells the stories behind such masterpieces. But this DVD doesn't delve into Jimi Hendrix's personal life or the circumstances surrounding these recording sessions. The focus is on the musical nuances of each track, with "Ladyland" engineer Eddie Kramer recalling remarkable details while he listens to the masters. That direction makes this a study that's more enjoyable for musicians and tech heads than Hendrix fans who crave deeper insight into the artist himself. Some of the colorful anecdotes come from late manager Chas Chandler, who relates how he took off after Hendrix kept bringing hangers-on to the studio when he was supposed to be working and how the guitarist disliked his own voice so much he kept insisting it be buried in the mix. The commentators (among them Noel Redding and Mitch Mitchell) also stress that despite his short life, Hendrix was not a tragic or morose figure, and they fondly remember his humor and laughter.—**CLT**

THE BAND

Eagle Rock Entertainment EV 30101
RELEASE DATE: Feb. 22

The Band recorded its 1968 debut, "Music From Big Pink," in a small, rural house near Woodstock, N.Y. For its second album, the back-to-roots classic known simply as "The Band," producer John Simon and the quintet that had once been Bob Dylan's backing group found a different atmosphere: They built a "clubhouse" studio in what had once been Sammy Davis Jr.'s Los Angeles pool house. This 75-minute DVD exploring the album's back story is rich with detail. All members are seen and heard from, though Richard Manuel committed suicide in 1986 and Rick Danko died in 1999. (Our thanks to BBC, one of the primary film sources.) The mysteries of making "The Band"—containing such peerless tracks as "The Weight," "Rag Mama Rag" (which Eric Clapton compares to "Blue Suede Shoes"), "Up on Cripple Creek" and "The Night They Drove Old Dixie Down" are revealed to some degree. Just one of many precious examples: Robbie Robertson breaks down "Cripple Creek" audio track by audio track at the recording console, isolating Levon Helm's drums and vocals, illustrating how Garth Hudson got the memorable electric Jew's harp sound, or "wah-wah clarinet," from his keyboards.—**WR**

Billboard.com

- Kaiser Chiefs, "Employment" (Universal)
- General Patton Vs. the Executioners, "General Patton Vs. the Executioners" (Ipecac)
- Various artists, "Mayfield: Remixed" (Rhino)

SINGLES

Edited by Michael Paoletta

R&B/HIP-HOP

► ASHANTI FEATURING 7 AURELIUS

Don't Leave Me Alone (3:33)
PRODUCERS: Seven Aurelius, Irv Gotti
WRITERS: A. Douglas, S. Aurelius, I. Lorenzo
PUBLISHERS: ASCAP; BMI
The Inc. DEFR 16276 (CD promo)

Ashanti's new album, "Concrete Rose," debuted at No. 2 and No. 7, respectively, on the Top R&B/Hip-Hop Albums and The Billboard 200 charts earlier this year. Its lead single, "Only U," fared similarly well, reaching the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart and the top 15 of The Billboard Hot 100. The follow-up single, the soul-kissed "Don't Leave Me Alone," penned and produced by the same folks responsible for "Only U," is well-poised to repeat the process—particularly if fans want more of the artist's verbal foreplay. Like its predecessor, "Don't Leave Me Alone"—with co-lead and backing vocals by 7 Aurelius—has its fair share of sexual innuendo, but this time around, Ashanti proudly displays her needier side. So don't be surprised if it becomes the unofficial new anthem of the co-dependent set.—**MP**

► ANTHONY HAMILTON I'm a Mess (3:46)

PRODUCER: Cedric Solomon
WRITERS: A. Hamilton, C. Solomon, J. Smith
PUBLISHERS: various

So So Def/Zomba SSCD-67584 (CD promo)

Anthony Hamilton strikes a direct hit on the third single from his popular debut album, "Comin' From Where I'm From." You can't help but feel every drop of sorrow that he wrings out of this lost-love ballad. His rough-and-ready vocals paint an indelible picture of a man trying to find himself as he desperately mourns his missing soul mate. Further delineating the scenario: a call-and-response exchange between Hamilton and his own soulful Greek chorus. Contemporary without compromising his retro roots, Hamilton remains proof that heartfelt R&B can still hold its own in a seemingly all-hip-hop world.—**GM**

ROCK

PORCUPINE TREE Shallow (3:34)

PRODUCER: Steven Wilson
WRITER: S. Wilson
PUBLISHER: Porcupine Tree Music (BMI)
Lava PRCD 301678 (CD promo)

Writing about the latest Mars Volta album, no less than The New York Times declared that progressive rock is making a comeback. For England's Porcupine Tree, it never went away. The band, led by Steven Wilson, has had a 15-year-plus career, yet was first introduced to America via 2002 album (and first for Lava) "In Absentia." Ironically, while the bulk of the act's forthcoming album, "Deadwing," is chock full of proggy goodness, "Shallow" could be the most straight-ahead song the band has created. Wilson describes it as "the equivalent of a big, dumb rock song, but in the way that people who are not dumb would

ESSENTIAL REVIEWS



SHADOWS FALL Inspiration On Demand (3:32)

PRODUCERS: Zeuss, Shadows Fall
WRITER: Shadows Fall
PUBLISHER: Is That a Banana in Your Pocket (SESAC)

Century Media CMR 011 (CD promo)

Massachusetts metal band Shadows Fall recently notched its first appearance on the Active Rock chart with "What Drives the Weak," the first single from its third Century Media album, "The War Within." The group is poised to hit the chart again with "Inspiration On Demand," its most melodic single yet. Remixed by Brian Malouf and mastered by George Marino, the new mix is more polished than the album version. Brian Fair's vocals are cleaner than usual throughout most of the song; guitarist Matt Bachand gives him an assist on the chorus. Lead guitarist Jon Donais and Bachand offer excellent dual lead guitar work as well. Veterans of Ozfest and the Headbangers Ball tour, and currently on the road with Slipknot through May, Shadows Fall will be top of mind for many by the time the tour wraps. "Inspiration On Demand" should help keep it in the spotlight.—**BT**



VIVIAN GREEN Gotta Go Gotta Leave (Tired) (4:36)

PRODUCERS: Junius Bervine, James Poyser, Kevin Patrick, Vivian Green
WRITERS: V. Green, J. Bervine
PUBLISHERS: Sony/ATV Tunes (ASCAP); VSG Tunes (ASCAP); JuneBugSpade (ASCAP)

Sony Urban Music/Columbia CSK 51586 (CD promo)

The dissolution of a relationship can be a roller coaster ride. R&B newcomer Vivian Green testified to that on her critically acclaimed 2002 debut, "A Love Story." She covers the same ground here, the first single from her upcoming sophomore set, "Vivian." But whereas "Emotional Rollercoaster" and other selections from "A Love Story" carried a brooding, jazz-infused tone, "Gotta Go Gotta Leave (Tired)" finds a holder—and lyrically playful—Green. The singer/songwriter's earthy, worldly wise voice deftly conveys the blame that lies at both parties' feet while hinting at the self-empowerment that awaits on the other side of the painful decision. The story of love gone wrong unfolds against a melodic backdrop of contemporary R&B/soul.—**GM**

do." The track is guitar-driven, but also includes piano, acoustic guitar and a memorable chorus. Currently garnering airplay at active and heritage rock, "Shallow" makes a good introduction to a band that's anything but big and dumb.—**BT**

MODERN ROCK

★ CAESARS Jerk It Out (3:04)

PRODUCER: Joakim Ahlund
WRITER: J. Ahlund
PUBLISHERS: Universal-PolyGram International obo Telgram Publishing (ASCAP)
Astralwerks 708761924824 (CD promo)

When "Jerk It Out" was first released as a single in 2003, it was little more than a blip on the modern rock radar. What a difference two years makes. The song has been given a new leash on life thanks to the ubiquitous ads for Apple Computer's iPod Shuffle. Why it wasn't a huge hit two years ago is anyone's guess. The energetic, Farfisa organ-fueled song fit right in alongside the garage-rock leanings of the White Stripes and the Strokes, and the band's Swedish lineage put it in the same geographical and musical category as the Hives. Now that more people than ever have heard the fun song with visions of Apple's Shuffle dancing in their heads, it's a perfect time to revisit it. "Jerk" has been newly mixed, giving it a sonic sheen and added oomph. This "iPod remix"

will be included on the band's forthcoming album, "Paper Tigers."—**BT**

COUNTRY

DAVID BALL Happy With the One I've Got (3:17)

PRODUCER: Wood Newton
WRITERS: R. Bishop, W. Newton
PUBLISHERS: Weightless Cargo Music; Rope a Note Music (BMI)
Wildcatter 01212 (CD promo)

Temptation has always been a recurrent theme in country music, and this well-written song tackles that issue with honesty, introspection and a positive resolution. Comparable to Gretchen Wilson's "When I Think About Cheatin'," singer David Ball here weighs the options and determines an extramarital tryst isn't worth the consequences because he's happy with the one he's got (hence the song's title). Written by Rand Bishop and Wood Newton (who also produced this fine single), there's an emotional depth in the lyric that elevates it from the standard temptation tune. But what brings the song to life is Ball's earnest, thoughtful delivery. He scored a comeback hit in 2001 with the No. 2 single "Riding With Private Malone." This terrific song could carry him to the upper echelon of the chart once again, and it should draw attention to "Freewheeler," his stunning debut on the Texas-based Wildcatter label.—**DEP**



Comedy Albums Stand Up To Be Counted

BY BRAM TEITELMAN

Name that recording act: Released on an independent label in 2003, this act's first album has flown under the radar, quietly approaching 200,000 copies sold and appearing frequently on the Top Independent Albums and Heatseekers charts. The Postal Service? Not quite.

"Harmful If Swallowed," comedian Dane Cook's debut on Comedy Central Records, has sold 199,000 copies since its July 2003 release, according to Nielsen SoundScan. The set's success is a prime example of the resurgence of comedy albums.

"More than ever right now, there's a lot of voices in comedy that are strong," Cook says. "You've got Mitch Hedberg and Dave Attell; the Blue Collar Comedy Tour is kicking ass. There's a lot of different styles of comedy out there. People are going out to shows and supporting live comedy. It's a great time for some of these comics to be putting out albums."

One of the catalysts is Comedy Central. The cable network's label of the same name, distributed by Alternative Distribution Alliance, was started in 2002 by Jack Vaughn. "There wasn't a lot of competition in the space then," Vaughn says. "There are some micro-indies that are doing it, and major labels occasionally venture into the comedy business, but comedy records really don't sell the kind of multiples that majors are interested in."

Vaughn, a former investment banker, had

been running his own swing-oriented indie label, Slimstyle. But his fondness for Comedy Central turned on a switch.

"I was a huge fan of the network and put together a proposal to run Comedy Central Records, and they liked it," Vaughn says.

The first release was a compilation of material from the cable network's "Crank Yankers" show. The label then signed Jim Breuer, Lewis Black, Attell and Cook.

Vaughn was a fan of Cook but was unsure how "Harmful If Swallowed" would do, since the comedian was still relatively unknown despite selling 5,000 copies of the album at club shows.

"Jack told me that he loved the album and that he wanted to help bring the comedy album back, because it hadn't had much life in it lately," Cook recalls.

Since Comedy Central rereleased Cook's album with bonus material and a DVD, it has consistently sold upwards of 1,500 records per week.

"I had my biggest month ever in February," Newbury Comics buyer Larry Mansdorf says of "Harmful If Swallowed." "It has been pretty consistent since it came out, but at Christmas, it just took off and hasn't really slowed down since. It has been in our top 30 since the beginning of the year."

One of Comedy Central's biggest advantages is its ability to market the label through the channel.

(Continued on page 37)



Dane Cook has had steady sales of 'Harmful If Swallowed' on the Comedy Central label.

Universal Brings The Kids To DVD Unit

Lions Gate Veteran Glenn Ross To Head New Family Division

BY JILL KIPNIS

LOS ANGELES—The family DVD business is booming, and Universal Studios Home Entertainment is tapping into it.

The company just launched Universal Studios Home Entertainment Family Productions, a division that will develop, produce and acquire family products for direct-to-DVD and TV.

Industry veteran Glenn Ross, who exited Lions Gate Entertainment's Family Home Entertainment division this year (*Billboard*, Feb. 12), has been named GM/executive VP of Universal Family.

The formation of Universal Family makes sense, USHE president Craig Kornblau says, because "a significant piece of the booming \$24 billion



KORNBLAU: KIDS HAVE DVD PLAYERS

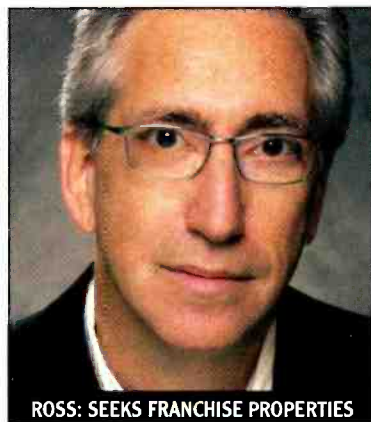
home entertainment business is focused on the family. DVD players are starting to reach kids' bedrooms. It seemed like an appropriate time to

launch this focused effort."

Ross helmed such family DVD series as Hot Wheels, Rescue Heroes and the highly successful Barbie franchise. He says there are few areas in the direct-to-DVD world that are "hungry for product like kids and family. Most of the new technology—players in cars, handhelds—that plays linear programming is aimed at kids and families. Part of our strategy is to create programming for those devices. It's one of the few areas in video that is evergreen."

The new unit is expected to debut product in 2006. Exact projects have not been announced, though some titles were in development before Ross' appointment.

All of USHE's family projects will now fall under the Universal Family



ROSS: SEEKS FRANCHISE PROPERTIES

banner. Additionally, Universal Cartoon Studios will report directly to Ross.

"Our goal is to create franchises," Ross explains. "It's to the retailers'

advantage, too. There will be the opportunity to have merchandising and licensing programs with these titles. We'll make sure there is TV exposure and maybe toy elements. It's a long-term commitment."

Ross will directly oversee the day-to-day operations of Universal Family and will work closely with Kornblau in development and acquisition.

More studios would be wise to get involved in the family sector, Ross advises.

"If you look at most studios, what you'll see is that growing organically is difficult if you depend on your theatrical releases," he says. "We will look inside our library, but we really want to throw the doors open to rights holders. We're not looking for quantity, we are looking for quality."

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— Mike Dreese, CEO, Newbury Comics

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Marketplace

Mapping A SXSW Route To Must-See Indie Acts

By the time this column hits, most readers will be busy prepping for the South by Southwest Music Conference. To that end, here are a few notable indie label showcases to put on your schedule. Given the space limitations, no one should be offended if they are not mentioned.

Since a number of attendees will likely kill time waiting in line to see such buzz acts as **M.I.A.** and **Kaiser Chiefs**, I want to refrain—as much as I can—from pointing people in the direction of events already generating heat.

So, let's start with Wednesday, when London's **Bella Union** will have **Bikini Atoll** and **Midlake** at Friends. The latter presents psychedelic-folk rock that recalls **Mercury Rev**, and **Bikini Atoll** draws on gothic atmospheres and **Sonic Youth**-like guitars.

There's also the **Suicide Squeeze** showcase at Emo's Jr. with new wavers **Headphones** and the experimental/electro noise rock of **Hella**, as well as **Sub Pop's** night at Emo's Main Room. Italian duo **Jennifer Gentle** will please anyone needing a **Syd Barrett** fix, and the far-from-unknown **Sleater-Kinney** will also appear. The trio's upcoming "The Woods" is easily its best effort.

I'm not willing to vouch for every act on the **Frenchkiss Records** bill Thursday at the Whisky Bar, but the **Hold Steady's** upcoming "Separation Sunday" is a killer record, falling somewhere between **Camper Van Beethoven** and **Cheap Trick**. Plus, I'm pretty sure it's the only act at SXSW with a song that references Chicago writer **Nelson Algren**.

Elsewhere, **SpinArt** presents indie-pop darlings **the Dears** and the quirky hipster rock of **Clem Snide** at Exodus, and **Lookout Records** has a solid night at Friends with keyboard-driven **Communique** and toe-tapper **the Oranges Band**. Show up early for a punchy rock'n'roll blast with **the Like Young**.

On Friday, **Polyvinyl** has the retro rock of **Saturday Looks Good to Me** and **Of Montreal's** baroque pop at Friends. Meanwhile, **Touch & Go** and **Jade Tree** will split a night at Red Eyed Fly, presenting **Mekons** mainstay **Sally Timms**, the dancey synth-rock of **Supersystem** and emo

hero **Pedro the Lion**.

Also, **Hefty Records** has **L'Altra** (see story, page 20) and the soulful electronica of **Telefon Tel Aviv** at Copa. **Hydra Head** will present must-see instrumental metal act **Pelican** with **Isis** at Emo's Annex.

On to Saturday, when **Definitive Jux** presents the fiery political rap of **the Perceptionists** and the under-appreciated **Rob Sonic** at Emo's Main Room.

Fenway Records has a fine rock'n'roll lineup with **the Love Scene** and **Read Yellow** at the Pecan St. Alehouse.

Finally, **FILMguerrero** has the instrument-swapping, whacked-out pop of **Menomena** at Red Eyed Fly.

CAROLINE NEWS: New York-based **Caroline Distribution** has re-upped its exclusive U.S. distribution

Williams, EMI-owned **Mute** is the only one currently using the service. However, he says, "we've begun the

The Indies™
By Todd Martens
tmartens@billboard.com



process with other labels to move through the system."

Further, the distributor will soon offer "more intense" marketing services to its labels, Williams says. For an additional fee, Caroline will help plot a label's full marketing campaign. At the start, at least one full-time staffer will be dedicated to the service.

YEP'S ROCKING: **Yep Roc Records** in Haw River, N.C., has lined up an impressive spring/summer release list with recent signings of veteran acts.

First up is the debut release from **Heavy Trash**, the duo of **Jon Spencer** and **Matt Verta-Ray (Speedball Baby)**. The self-titled garage-rock effort is due April 19.

In May comes the latest from adored pop duo **the Go-Betweens** and alt-country artist **Robbie Fulks**. The Go-Betweens' "Ocean's Apart" is due May 3, and Fulks' "Georgia Hard" will arrive May 17.

Finally, this summer the label will release the latest from former **Hüsker Dü** and **Sugar** guitarist/songwriter **Bob Mould**. Tentatively titled "Body of Song," the album appears to be on target for late July. It has been indicated that the set is more rock-oriented than Mould's electronic-heavy 2002 effort, "Modulate," which came out on his own **Granary Music**.

WRONG KAT: In my Feb. 26 column, I mentioned singer/songwriter **Kat Parsons**, who funded the recording of her album by raising \$14,000 from her fans. Her last name was listed incorrectly. To learn more about Parsons' story, visit her Web site, katparsons.com.

FOR THE RECORD

Due to an editing error, a profile of Babygrande Records in the "Power Players, Music Innovators" report in the March 12 issue contained incorrect distribution information. The label goes through Koch Distribution.



THE HOLD STEADY: CAMPER VAN BEETHOVEN MEETS CHEAP TRICK

arrangement with electronic label **System Recordings**. EMI-owned Caroline has been handling System since 2002.

System will release new albums this year from **the New Deal**, **DJ Rap** and **Second Sun**. In the past, the New York-based label has issued sets from **Josh Wink**, **Dieselboy** and **Derrick Carter**.

In other Caroline news, March 4 was the final day for East Coast sales manager **Sean Gibbons**. GM **Rick Williams** says the interview process is under way to fill the position.

Williams adds that the company has begun its digital distribution initiative through EMI, meaning all Caroline labels now have access to digital channels. According to

DVDs Rock At Best Buy; Alanis Irks Retail

Best Buy says it will cut down on CDs and videogames and ratchet up its commitment to DVDs and digital entertainment. The Minneapolis-based company revealed that decision when it announced preliminary results for the fiscal quarter and year ending Feb. 26.

During its fiscal fourth quarter, Best Buy said, revenue rose 9% to \$9.2 billion. It attributed the increase partly to a 3.1% gain in comparable-store sales for its domestic operation.

Last year, Best Buy issued fourth-quarter guidance of \$1.56-\$1.61 per diluted share; it now anticipates earnings at the lower end of that.

For the fiscal year, Best Buy reported sales growth of 12% to \$27.5 billion, with domestic sales of \$24.7 billion and international sales of \$2.8 billion. The company posted a 4.3% comparable-store gain.

Reviewing its guidance of \$2.80-\$2.90 per diluted share, the company anticipated finishing the year at the low end or below that projection.

Moving to product mix, the company said consumer electronics accounted for 39% of the year's sales. For the quarter, that category enjoyed a high-single-digit gain (probably between 7% and 9%) in comparable-store sales.

Home office equipment, representing 21% of the year's sales, had a low-single-digit gain in comparable-store sales for the quarter. Appliances, which accounted for 6% of the year's sales, enjoyed low-double-digit growth in same-store sales for the quarter.

Entertainment software, however, suffered during the quarter, posting a low-single-digit decline. Within the category, which accounts for 21% of the year's sales, DVD was the star performer for the quarter, as it experienced high-single-digit growth in same-store sales.

CD sales suffered a low-double-

digit decline for the quarter. Consequently, Best Buy announced, it will launch tailored CD and DVD assortments in many of its stores. In addition, it will shift a portion of its CD floor space to DVD while expanding its digital entertainment offerings.

Best Buy also noted that its exclusive **Elton John** DVD was certified 12 times platinum by the **Recording Industry Assn. of America**.

Best Buy shares closed March 9 at \$53.15. It announced its preliminary results before the March 3 opening bell. The stock dropped 2.8% that day, to \$52.40. Its 52-week range is \$43.87-\$62.20.

Best Buy did not return a call for comment.

'JAGGED' SITUATION: **Alanis Morissette's** rerecorded "Jagged Little Pill" is slated to be available exclusively at **Starbucks**

for the first six weeks of release, and **Maverick Records** CEO **Guy Oseary** was quoted in last week's *Billboard* cover story on the album as saying, "Regular retail will understand it's a one-off."

But retailers wonder if Oseary understands that their definition of "one-off" may differ from his.

"I agree that we will treat this as a one-off—because this album is the one off our shelves," says **Jerry Kamiler**, divisional merchandise manager for music at Albany, N.Y.-based **Trans World Entertainment**. Trans World will not be carrying the new version of "Jagged Little Pill," nor will it continue to stock the original version, according to Kamiler.

"I can remember the day 10 years ago when **Fran Aliberti** [former **WEA** senior VP of sales] called me about a great new record from a new artist and said he was looking for huge support," Kamiler says. "I don't

know for certain, but I don't think he called **Dunkin' Donuts**, or any other coffee shop, looking for support. I think he called all his key accounts: traditional retail."

It was traditional retail that helped break **Morissette**, Kamiler says, and he is troubled that **Maverick** executives think Starbucks is the route to take 10 years down the road.

Kamiler says he is not happy when labels go through alternative channels to get incremental sales, but he

Retail Track
By Ed Christman
echristman@billboard.com



understands why they feel the need to do so. "What I don't understand," he adds, "is why the labels want to put me at a competitive disadvantage."

To add fuel to the fire, since Starbucks helped finance the making of the record, it apparently owns a piece of it or its revenue and gets a slice of all sales. For Starbucks to profit from the fruits of other chains' labor, Kamiler says, is "really going off the long mile."

John Kunz, owner of Austin-based **Waterloo Records**, wonders why **Maverick** didn't follow the model of "Genius Loves Company" by the late **Ray Charles**: Starbucks helped **Concord Records** pay for the making of the album, but the coffee merchant received it at the same time other retailers did. "I think [Maverick] would have been a lot smarter to go everywhere and still be in 5,000 Starbucks," Kunz says.

One label executive says he under-

stands perfectly why a record company would cut such a deal with Starbucks: "They have 33 million people a week in their stores, many of whom are not in music stores."

Starbucks also brings a tremendous amount of marketing dollars to the table, he adds.

But why would any of the majors—given their financial resources—need Starbucks to underwrite an album?

They don't, the executive says. But it is a way to ensure marketing support, he notes, by having Starbucks "put a little skin in the game."

Another industry executive points out that since the **Morissette** album is a remake, nobody knows how fans will react. "Having Starbucks pay part of the costs is less risk for **Maverick**," the executive says.

Indie retailers, in particular, are known for being hostile to exclusives. Though most merchants are mum on their plans, they are likely to carry the **Morissette** album—but without discounts or prominent positioning.

"The **Ray Charles** model is the right model," says **Joe Nardone Jr.**, VP of Wilkes-Barre, Pa.-based **Gallery of Sound**, which has 11 stores.

The **Morissette** model "puts you in hostile territory," he continues. "Most indie retailers will carry the album but will probably bury it."

And how will big boxes like **Target**, **Best Buy** and **Wal-Mart** react to the Starbucks exclusive? That remains to be seen.

INTERLINKED ALLIANCE: **Source Interlink** announced this month that

it has completed its merger with **Alliance Entertainment**.

According to a company statement, the combined operations had revenue of \$1.3 billion in 2004. They had about 2,500 employees and more than 1 million square feet each for distribution and manufacturing.

On the closing date, **Source Interlink** issued 26.9 million shares to **Alliance Entertainment** stockholders, which means the company has 53.8 million shares outstanding. The stock closed March 9 at \$12.07, up from \$11.40 Feb. 28, the day before the merger was completed. The stock's 52-week range is \$8.39-\$13.58.

In related news, **Source Interlink** announced that it has a new \$200 million secured revolving credit facility from **Wells Fargo Foothill** that expires Oct. 31, 2010.

HOWDY, PARTNERS: **CMT** and **Wal-Mart Stores** have announced a partnership to promote music and other entertainment products across multiple platforms.

Wal-Mart is expected to get exclusive content from **CMT**, which is part of **MTV Networks**. It is unclear if the retailer would also use that content for exclusive merchandise opportunities. The partnership includes on-air promotion from **CMT** and support from the companies' online affiliates, walmart.com and cmt.com.

The companies are exploring the possibility of expanding the partnership to include other **MTV Networks** music services.

Comedy

Continued from page 35

"The network is a great resource and allows us to be target-effective with cost-effective advertising," Vaughn says.

"They have a great place to alert potential buyers by having the network," **Mansdorf** notes. "There's plenty of consumer awareness that goes on because they pound the releases once they hit the stores."

Another tactic the label has employed is to include a DVD with most releases, which it began doing after getting clearance from the network. **Cook** pushed **Comedy Central** to include a DVD with his album, stressing that the network owned all of his

appearances on it. "There was some discussion over whether people would want older material," he says, "but good comedy has a [long] shelf life."

Aside from promoting releases on the network and the network's Web site, the label spends at retail. "Comedy sections are usually in the cobwebs in the back of the store," Vaughn says. "So I spend money to put the records in the new-release sections, listening stations and endcaps."

In addition, the label hires street teams and uses Web marketing on some releases. Vaughn says word-of-mouth is responsible for many sales as well.

COOK STRIKES BACK

Comedy Central's biggest priority for the year is, not surprisingly, the next **Cook** album, "Retaliation," due June 7. Other priorities include a **D.L. Hughley** album that will coincide with

his hourlong TV special in May and **Black's** second album for the label. It has also signed comedian **Kyle Cease**.

"The thrust of the year is going to be the promotion of the **Dane Cook** record," Vaughn says. "We're spending a huge amount on on-air and magazine advertising and retail and street teams. Unlike other labels, we don't do one- or three-month pushes. Our campaigns last a year or more."

Though it sells more so-called red-neck humor than it does **Comedy Central** titles, **Hastings** has seen sales of comedy albums picking up as well, according to **Bryan Everitt**, director of music operations at the **Amarillo**, Texas-based chain. "Comedy is a very important genre for us, particularly blue-collar comedy," he says.

"[Comedy] seems to be a growing genre," **Mansdorf** says. "People are paying attention again."

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MARCH 19 2005 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1 2 Weeks At Number 1			
1	1	3	THE NOTEBOOK ● NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07497	James Garner Gena Rowlands	PG-13	27.98
2	3	3	SHARK TALE (WIDESCREEN) ◆ DREAMWORKS HOME ENTERTAINMENT 91955	Animated	PG	29.98
3	4	3	SHARK TALE (PAN & SCAN) ◇ DREAMWORKS HOME ENTERTAINMENT 91956	Animated	PG	29.98
4	2	2	SAW (WIDESCREEN) ▲ ARTISAN HOME ENTERTAINMENT/LIONS GATE HOME ENTERTAINMENT 16541	Danny Glover Cary Elwes	R	28.98
5	7	4	RAY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25944	Jamie Foxx	PG-13	29.98
6	NEW		SOUTH PARK: THE COMPLETE FIFTH SEASON PARAMOUNT HOME ENTERTAINMENT 79904	Animated	NR	49.98
7	NEW		HEAT: TWO DISC SPECIAL EDITION WARNER HOME VIDEO 28919	Al Pacino Robert De Niro	R	26.98
8	5	2	SAW (PAN & SCAN) ARTISAN HOME ENTERTAINMENT/LIONS GATE HOME ENTERTAINMENT 17276	Danny Glover Cary Elwes	R	28.98
9	6	2	TAXI (WIDESCREEN EXTENDED EDITION) FOXVIDEO 28678	Queen Latifah Jimmy Fallon	PG	29.98
10	NEW		I HEART HUCKABEES FOXVIDEO 28948	Jude Law Dustin Hoffman	R	27.98
11	10	4	MULAN 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33122	Animated	G	29.98
12	12	10	NAPOLEON DYNAMITE FOXVIDEO 24392	Jon Heder	PG	29.98
13	35	41	TITANIC PARAMOUNT HOME ENTERTAINMENT 155227	Leonardo DiCaprio Kate Winslet	PG-13	14.98
14	RE-ENTRY		FORREST GUMP (SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 156444	Tom Hanks	PG-13	14.98
15	NEW		NAUSICAA OF THE VALLEY OF THE WIND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25344	Animated	NR	29.98
16	11	4	RAY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25945	Jamie Foxx	PG-13	29.98
17	14	4	THE GRUDGE COLUMBIA TRISTAR HOME ENTERTAINMENT 06260	Sarah Michelle Gellar	PG-13	28.98
18	9	2	RAISE YOUR VOICE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07704	Hilary Duff John Corbett	PG	27.98
19	RE-ENTRY		HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 56814	Kate Hudson Matthew McConaughey	PG-13	14.98
20	15	4	SHALL WE DANCE (PAN & SCAN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	Richard Gere Susan Sarandon	PG-13	29.98
21	RE-ENTRY		SCHOOL OF ROCK (PAN & SCAN SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 56394	Jack Black Joan Cusack	PG-13	14.98
22	40	6	PRINCESS BRIDE MGM HOME ENTERTAINMENT 02362	Cary Elwes Robin Wright	PG	19.98
23	NEW		THE SHEILD: THE COMPLETE THIRD SEASON FOXVIDEO 23083	Michael Chiklis	NR	49.98
24	NEW		GET SHORTY: WIDESCREEN COLLECTOR'S EDITION MGM HOME ENTERTAINMENT 07846	John Travolta Gene Hackman	R	29.98
25	8	2	TAXI (PAN & SCAN) FOXVIDEO 27179	Queen Latifah Jimmy Fallon	PG	29.98
26	RE-ENTRY		PRINCE & ME (PAN & SCAN COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 51274	Julia Stiles Luke Mably	PG	14.98
27	RE-ENTRY		THE ITALIAN JOB (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56904	Mark Wahlberg Charlize Theron	PG-13	14.98
28	13	2	DONNIE DARKO: THE DIRECTOR'S CUT FOXVIDEO 26503	Jake Gyllenhaal Drew Barrymore	R	26.98
29	18	5	ALIEN VS. PREDATOR (WIDESCREEN) FOXVIDEO 25789	Lance Henriksen	PG-13	29.98
30	RE-ENTRY		UPTOWN GIRLS MGM HOME ENTERTAINMENT 05885	Brittany Murphy Dakota Fanning	PG-13	14.98
31	16	2	THE MOTORCYCLE DIARIES (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25942	Gael Garcia Bernal Rodrigo De La Serna	R	29.98
32	NEW		GET SHORTY MGM HOME ENTERTAINMENT 66036	John Travolta Gene Hackman	R	14.98
33	RE-ENTRY		WEST SIDE STORY MGM HOME ENTERTAINMENT 05613	Natalie Wood Richard Beymer	NR	14.98
34	20	6	FRIDAY NIGHT LIGHTS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25476	Billy Bob Thornton Tim McGraw	PG-13	29.98
35	19	4	SHALL WE DANCE (WIDESCREEN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39202	Richard Gere Susan Sarandon	PG-13	29.98
36	RE-ENTRY		SAVING PRIVATE RYAN: D-DAY 60TH ANNIVERSARY EDITION DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 91700	Tom Hanks Matt Damon	R	19.98
37	RE-ENTRY		SNL: THE BEST OF CHRIS FARLEY LIONS GATE HOME ENTERTAINMENT 01019	Chris Farley	NR	19.98
38	28	12	GLADIATOR UNIVERSAL STUDIOS HOME VIDEO 90667	Russell Crowe Joaquin Phoenix	R	19.98
39	RE-ENTRY		OUT OF TIME MGM HOME ENTERTAINMENT 05949	Denzel Washington Dean Cain	PG-13	14.98
40	17	2	ANGEL: THE COMPLETE FIFTH SEASON FOXVIDEO 23108	David Boreanaz	NR	59.98

MARCH 19 2005 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 3 Weeks At Number 1				
1	1	3	SHARK TALE DREAMWORKS HOME ENTERTAINMENT 91879	Animated	2004	PG	24.98
2	2	4	MULAN 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25414	Animated	2005	G	24.98
3	3	2	DISNEY PRINCESS STORIES VOLUME 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38126	Animated	2005	G	14.98
4	4	7	DORA THE EXPLORER: CATCH THE STAR PARAMOUNT HOME ENTERTAINMENT 86493	Animated	2005	NR	9.98
5	5	4	RAY UNIVERSAL STUDIOS HOME VIDEO 62898	Jamie Foxx	2004	PG-13	23.98
6	RE-ENTRY		DORA'S EGG HUNT PARAMOUNT HOME ENTERTAINMENT 75423	Animated	2004	NR	9.98
7	6	9	ALOHA SCOOBY DOO WARNER HOME VIDEO 02385	Animated	2005	G	14.98
8	7	19	GARFIELD THE MOVIE FOXVIDEO 24681	Breckin Meyer Jennifer Love Hewitt	2004	PG-13	19.98
9	8	4	SHALL WE DANCE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39239	Richard Gere Susan Sarandon	2004	PG-13	24.98
10	11	24	SCOOBY DOO 2: MONSTERS UNLEASHED WARNER HOME VIDEO 26397	Freddie Prinze Jr. Sarah Michelle Gellar	2004	PG	22.98
11	10	2	THOMAS & FRIENDS: SODOR CELEBRATION HIT ENTERTAINMENT 08989	Animated	2005	NR	14.98
12	12	11	DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 79593	Animated	2004	NR	9.98
13	14	8	SPONGEBOB SQUAREPANTS: HOME SWEET PINEAPPLE PARAMOUNT HOME ENTERTAINMENT	Animated	2005	NR	9.98
14	15	2	POKEMON: DESTINY'S DEOXY'S WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38828	Animated	2005	NR	14.98
15	RE-ENTRY		THE PASSION OF THE CHRIST FOXVIDEO 23165	Jim Caviezel Luca Lionello	2004	R	14.98
16	13	17	SHREK 2 DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90874	Mike Myers Cameron Diaz	2004	PG	24.98
17	22	30	DORA THE EXPLORER: CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	Animated	2003	NR	9.98
18	RE-ENTRY		BOB THE BUILDER TO THE RESCUE! HIT ENTERTAINMENT 24100	Animated	2001	NR	9.98
19	24	11	DORA THE EXPLORER: DORA'S FAIRYTALE ADVENTURE PARAMOUNT HOME ENTERTAINMENT 81913	Animated	2004	NR	12.98
20	18	19	DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053	Animated	2003	NR	9.98
21	NEW		THE RANSOM OF RED CHIEF UNIVERSAL STUDIOS HOME VIDEO 60159	Haley Joel Osment Christopher Lloyd	2004	PG	9.98
22	RE-ENTRY		SPONGEBOB GOES PREHISTORIC PARAMOUNT HOME ENTERTAINMENT 79543	Animated	2004	NR	9.98
23	21	3	BLUE'S CLUES - BLUE'S ROOM: IT'S HUG DAY PARAMOUNT HOME ENTERTAINMENT 86842	Animated	2005	NR	9.98
24	NEW		HEATHCLIFF: FISHTALES UNITED AMERICAN VIDEO 80155	Animated	1986	NR	9.98
25	NEW		ELMO'S WORLD: FAMILIES, MAIL AND BATH TIME SONY WONDER/SONY MUSIC ENTERTAINMENT 55824	Sesame Street	2004	NR	9.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum 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 nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2005, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

MARCH 19 2005 Billboard TOP VIDEO RENTALS

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL	Principal Performers	RATING
			NUMBER 1 2 Weeks At Number 1		
1	1	2	SAW ARTISAN HOME ENTERTAINMENT/LIONS GATE HOME ENTERTAINMENT	Danny Glover Cary Elwes	R
2	2	2	TAXI FOXVIDEO	Queen Latifah Jimmy Fallon	PG
3	3	3	THE NOTEBOOK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	James Garner Gena Rowlands	PG-13
4	5	4	RAY UNIVERSAL STUDIOS HOME VIDEO	Jamie Foxx	PG-13
5	4	3	SHARK TALE DREAMWORKS HOME ENTERTAINMENT	Animated	PG
6	6	4	SHALL WE DANCE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	Richard Gere Susan Sarandon	PG-13
7	7	4	THE GRUDGE COLUMBIA TRISTAR HOME ENTERTAINMENT	Sarah Michelle Gellar	PG-13
8	NEW		I HEART HUCKABEES FOXVIDEO	Jude Law Dustin Hoffman	R
9	8	6	FRIDAY NIGHT LIGHTS UNIVERSAL STUDIOS HOME VIDEO	Billy Bob Thornton Tim McGraw	PG-13
10	10	4	MR. 3000 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	Bernie Mac	PG-13

◆ IRMA gold certification for a minimum 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 nontheatrical titles. ○ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2005, VNU Business Media, Inc. All rights reserved.

MARCH 19 2005 Billboard TOP VIDEO GAME RENTALS

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Manufacturer	RATING
			NUMBER 1 18 Weeks At Number 1		
1	1	18	PS2: GRAND THEFT AUTO: SAN ANDREAS	Rockstar Games	M
2	NEW		PS2: GRAN TURISMO 4	Sony Computer Entertainment	E
3	3	7	PS2-MERCENARIES	Lucasarts Entertainment	T
4	2	15	PS2: NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
5	4	2	PS2: NBA STREET VOLUME 3	Electronic Arts	E
6	5	16	XBOX: HALO 2	Microsoft	T
7	6	4	PS2: THE PUNISHER	Thq	M
8	RE-ENTRY		XBOX:THE PUNISHER	Thq	M
9	8	15	XBOX: NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
10	9	10	PS2: WWE SMACKDOWN! VS. RAW	Thq	T

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Recording Media

A BILLBOARD SPECIAL REPORT

DVD Keeps Things Busy

Digital Sales May Be Increasing, But Discs Are Still Very Necessary

BY CHRISTOPHER WALSH

After years of illegal downloads that have battered the music industry, legitimate digital distribution finally has gained significant momentum.

In its Digital Music Report released in January, the International Federation of the Phonographic Industry reported more than 200 million legal downloads in the United States and Europe in 2004, along with a growing ringtone, mobile download and ringback market.

During that period, the number of online music retailers more than quadrupled.

Apple Computer's iTunes Music Store and iPod digital audio player led the way. Since its April 2003 launch, iTunes reached and quickly surpassed one milestone after another, announcing its 250 millionth download—and an average of 1.25 million per day—Jan. 24. As of year-end 2004, the company reported more than 10 million iPod sales, with shipments of 4.58 million in the last quarter alone.

By 2010, the IFPI report predicts, digital distribution could account for 25% of global music sales, with the market share for physical CDs declining.

So why are media replicators smiling?

For many reasons, actually. Yes, legitimate digital distribution of music is surging (and piracy has by no means been extinguished). Yes, consumers are clearly taken by

mobile audio and the ability to create ever-changing playlists and transfer music.

But even as the CD gradually declines, the now ubiquitous DVD is keeping replicators very busy and will continue to do so, while new formats promise many years of continued growth.

The industry rollout of the Dual Disc format (*Billboard*, Feb. 5), a CD/DVD hybrid, will further fuel the replication business if the format catches fire. Sony BMG introduced its first DualDisc titles last month, following releases in the format by the Warner Music Group and 5.1 Entertainment.

The growth and business potential of DVD replication will be among the topics addressed at the Recording Media Forum, which will be held March 14-16 near Palm Springs, Calif., by the International Recording Media Assn.

"In the third quarter alone, approximately 340 million DVDs were shipped, a 59% increase over the same period in 2003," IRMA president Charles Van Horn told attendees of IRMA's annual Management Summit, held in December 2004 in New York.

"In the same third-quarter period," Van Horn added, "almost 6.6 million DVD players were sold, bringing the total since launch to 110 million players in North America and a household penetration of 63 million. Forty-two percent of U.S. DVD homes have two or more players."

(Continued on page 40)

Fact File: Recording Media Forum

What: The annual conference of the International Recording Media Assn.

Where: Indian Wells, Calif.

When: March 14-16

Who: Attendees include executives involved in replication, music, film, consumer electronics and more.

Web: recordingmedia.org

Among the growing number of artists with albums now available in the DualDisc format are Omarion, Avril Lavigne and the 5 Browns.



DVD

Continued from page 39

Happily for record labels, sluggish CD sales are largely offset by sales of music DVDs. In 2004, according to U.K.-based research firm Informa's "Global Music Forecasts," music video sales grew an estimated 26.3% to \$2.7 billion, led by music DVDs.

Informa projects 17.6% growth in 2005 and an average annual growth rate of 9.4% to 2010.

At the IRMA summit, Jim Bottoms, president of research at consultancy company Understanding & Solutions, reported that some 17.4 billion CDs and DVDs were replicated in 2003.

"We're still seeing growth in the overall video business," Bottoms said. "And if you just take the DVD part of that, we're looking at some 40% expansion in shipments to the retail trade in 2004. What we are absolutely not seeing is the business plateauing and starting to turn down."

"I can't stress enough," he continued, "that we're still seeing room for growth in the DVD area."

Independent musicians have been making and marketing their own CDs for years, as the tools of record pro-

duction have become affordable. Now the same do-it-yourself ethic is taking root in the world of filmmaking.

Tony van Veen, VP of sales and marketing for Disc Makers, notes his company's exclusive partnership with Film Baby that gives indie filmmakers an online outlet for their work.

"Independent filmmakers, on a micro level, are only now starting to really take to making their own films, since the gear required has become affordable enough to do the DIY thing," van Veen says.

Digital distribution, for all the anxiety it has created for the music industry, may even benefit physical formats, some replicators say.

Pete Scifres, president of Universal Manufacturing & Logistics, is circumspect, but doesn't equate the steep rise in legitimate digital distribution with the demise of physical media.

"Electronic distribution is like any new format," Scifres says. "It's going to go through the same life cycle where not much happens for a while, then there's a huge surge, and then it begins to level off. We're obviously in the second phase, the steep jump."

"Will it or won't it cannibalize physical units?" Scifres asks. "We are not really seeing many signs of that. Whatever the available data says, we're not seeing measurable signs of cannibalization."

Meanwhile, sales of videogames, largely distributed on physical discs, continue to grow. Titles like "Grand Theft Auto: San Andreas" and "Halo 2" led the way to a record 248 million units sold in 2004.

"We look for the demand of the PlayStation 2 to remain relatively constant year over year," says Mike Mitchell, executive VP/GM of Sony DADC, "but we certainly predict the transition to the next PlayStation platform beginning to occur now. We're seeing the console game platform and high-density, or DVD-ROM, being in the 20% or greater range of the total. It's important to us, because we view the PlayStation format as 'our other studio.'"

YEAR OF TRANSITION

As DVD continues to promise strong business for replicators, 2005 looks to be a period of transition.

Compared with earlier formats—the LP, cassette, even the CD—the 8-year-old DVD is just a kid. By any measurement, it has been a great success; more than once, it has rescued music retailers from an otherwise-dismal holiday season.

With that in mind, it may seem early to focus on the next consumer format that will replace the DVD. But high-definition TV, or HDTV, is a new factor in the future of media replication. Its introduction and rapidly

falling price are catalysts in the development and introduction of next-generation DVD. Where the 2004 holiday season belonged to the iPod, 2005 may be the year of HDTV.

"The 2005 holiday season will be the season of flat-panel, whether it's LCD, plasma or rear-projection TVs," says Steven Baker, director of industry analysis for New York-based market research firm NPD Group. "You're going to see a huge uptake in those products this Christmas because of the pricing."

The challenge ahead, IRMA's Van Horn told the association's Management Summit, "is creating a new generation of physical media that is equal in picture quality to HDTV, that offers a better value and more engaging experience than digital downloads of movies and that is backward-compatible with existing DVD drives."

Proponents of two such formats, HD-DVD and Blu-ray Disc, expect both to launch toward the end of 2005.

While each offers greater storage capacity, superior image quality and stronger anti-piracy protection, replicators are compelled to devote resources to both, and one may not ultimately survive. "We'll have clients that we suspect will demand both," says Joe Mann-Stadt, executive VP of Sonopress, "so our preparation is geared that way."

More worrisome, analysts say, are a looming format war and resulting consumer confusion, slowing a transition to any next-generation format.

"Perhaps we're trying to take a step too far too quickly," Bottoms suggested at the IRMA summit. "If we were just talking about the DVD industry migrating to a higher-definition DVD industry, I would agree with that. But we're talking about an industry that is being driven in part by broadcasters and in part by TV display manufacturers who are already fueling that demand and growth."

But the recent stabilization in CD sales, the continued strength of DVD and videogame sales, and such emerging or imminent formats as DualDisc and next-generation DVD are keeping replicators busy, all despite the rapid growth of online distribution.

Predictions of physical media's demise, especially common in the early days of dotcom hysteria, were wildly overblown, though not to the surprise of industry professionals.

"If you talk to theatrical studios or record labels," Cinram International president/COO David Rubenstein says, "they'll all tell you that physical media is here for quite a long time to come, certainly for the foreseeable future. Even with those other channels, physical media is still going to be king."

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Rhino Bundles Give Downloaders A Hi-Five

BY ANTONY BRUNO

in buying those songs as part of a larger package for a price slightly higher than that of one track.

"It's kind of like a digital point of purchase," Dorn says. "We want people to know there are more songs from Aretha Franklin than 'Respect.'"

Rhino first dabbled with the bundle strategy during the 2004 holiday season. Dorn calls the results "encouraging" but would not specify sales figures.

Rhino is expected to release 12-15 collections every month going forward. The majority will be artist-based, though some will focus on a mood, theme, genre, lifestyle, holiday or special event.

According to Dorn, Hi-Five is the first of many digital exclusives Rhino is planning. "This is a true concentrated effort," he says. "We're going to come at it with hundreds of things."

Possibilities include making previously unreleased tracks available exclusively in Hi-Five bundles and allowing consumers to customize their Hi-Five collections.

The digital nature of the bundles, Dorn notes, allows other formats.

"We know how to make compilations. Now we're just extending this expertise to the digital world," he says. "In the physical world, the CD had the capacity to hold 70 minutes of music, so you had to fill it up. In the digital world, there is complete and utter flexibility. The user is accustomed to buying how they want to, not how we say."

Rhino Records is introducing the digital product Rhino Hi-Five, which bundles five selected tracks from the catalog of parent Warner Music Group.

Each bundle sells for \$3.61, about 27% less than the price of downloading the tracks individually, given the typical cost of 99 cents per track.

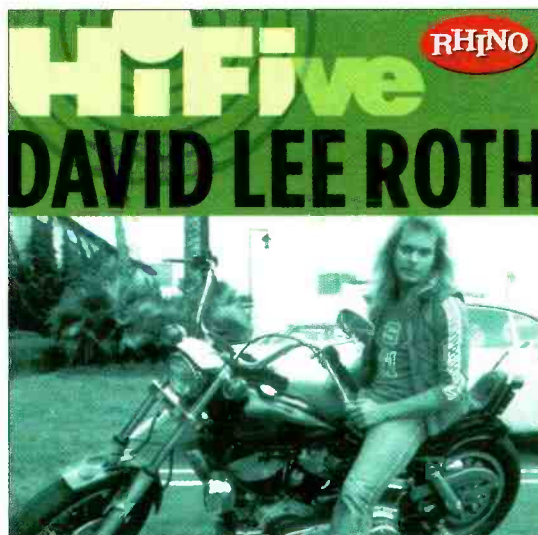
According to David Dorn, senior VP of new-media strategy at Rhino, the bundles are a "bridge product" designed to reduce consumers' reluctance to buy full-length digital albums.

"The majority of material sold digitally is sold by the track. Most consumers aren't interested in buying 15 tracks at one time," Dorn explains. "We're trying to convert people from buying just one track to buying in bundles, so we created something that sits in the middle. We're not asking them to make an enormous leap."

To celebrate Rhino's 27th anniversary, the company on March 15 will release 27 Hi-Five bundles of such acts as David Lee Roth, America, Wilson Pickett and the J. Geils Band, with another 27 due in April.

Dorn says the bundles will be sold through all the major online stores, including iTunes, MusicMatch and Napster.

In addition, each bundle mixes popular favorites with lesser-known songs the label feels may have been overlooked. Rhino is betting that consumers will see value



David Lee Roth is one of the artists whose catalog is available in Rhino's first batch of Hi-Five bundled downloads. Each five-song bundle will blend hits and overlooked tracks and will retail for \$3.61 at such major online music stores as iTunes, MusicMatch and Napster.



No. 8: Mario rides a 16% increase in downloads of 'Let Me Love You' to a spot in this week's top 10. The song is in the top six at three of the chart's eight providers.

MARCH 19 2005		HOT RINGTONES™	
THIS WEEK	LAST WEEK	Compiled by Nielsen SoundScan	
1	2	TITLE	ORIGINAL ARTIST
1	2	NUMBER 1 Candy Shop	50 CENT FEATURING OLIVIA
2	1	Lovers and Friends	LIL' JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
3	3	1, 2 Step	CIARA FEATURING MISSY ELLIOTT
4	4	0	OMARION
5	5	Get Back	LUDACRIS
5	6	Drop It Like It's Hot	SNOOP DOGG FEATURING PHARRELL
7	7	Super Mario Brothers Theme	KUJI KONDO
8	11	Let Me Love You	MARIO
9	9	Boulevard Of Broken Dreams	GREEN DAY
10	13	Halloween	JOHN CARPENTER
11	8	Numb/Encore	JAY-Z LINKIN PARK
12	10	Bring 'Em Out	TL
13	12	Let's Get Blown	SNOOP DOGG
14	14	Over And Over	NELLY FEATURING TIM MCGRAW
15	15	My Boo	USHER AND ALICIA KEYS
16	16	Shorty Wanna Ride	YOUNG BUCK
17	18	Big Pimpin'	JAY-Z FEATURING UGK
18	34	Baby Got Back	SIR MIX-A-LOT
19	23	Brown Eyed Girl	VAN MORRISON
20	27	Lean Back	TERROR SQUAD

Based on data provided by: in alphabetical order: 9Squares, D.wango, Faith West/Mootones, Intospace Mobile, MIDIRingtones/AG Interactive, XRinger, Zingy and Ztango, A WiderThan Company.

All Music Guide Top Artist Searches

This week	Last week	Artist
1	4	50 CENT
2	3	THE MARS VOLTA
3	2	THE BEATLES
4	33	JACK JOHNSON
5	5	BOB DYLAN
6	7	BECK
7	—	JOBRIATH
8	22	DOVES
9	21	R.E.M.
10	8	RADIOHEAD
11	6	RAY CHARLES
12	9	PINK FLOYD
13	10	MILES DAVIS
14	11	THE ROLLING STONES
15	15	DAVID BOWIE
16	12	LED ZEPPELIN
17	16	NEIL YOUNG
18	23	NEW ORDER
19	17	THE WHO
20	18	NIRVANA
21	62	JUDAS PRIEST
22	13	GREEN DAY
23	20	THE CURE
24	45	NINE INCH NAILS
25	14	BRIGHT EYES

Source: All Music Guide for the week ending March 8

No. 1: Opening with sales of more than 1 million, 'The Massacre' (Shady/Aftermath/Interscope) moves 50 Cent to the top of the AMG artist searches list.



PlayStation 2



Custom Car Music

The soundtrack to "Gran Turismo 4" boasts seven songs recorded exclusively for the PlayStation 2 game and unavailable in any other format.

The auto-racing game features music from Van Halen, the Crystal Method, Will.i.am of the Black Eyed Peas, the Roots, the Donnas, Papa Roach, Jimmy Eat World, the X-ecutioners and Jet, among others. It also includes customized classic tracks by Bootsy Collins, Judas Priest, James Brown and Earth, Wind & Fire.



'Dead' On Demand

Digital store NetMusic has expanded into the video-on-demand business. Like its music selection, the NetMusic video service focuses on independent releases.

Edmonds, Wash.-based NetMusic launched the service March 16 with a free 24-hour download of the 1996 film "Dead Girl." Previously unreleased in the United States, the movie stars Val Kilmer, Amanda Plummer and Famke Janssen.



Suitable For Tweens

The videogame rating category E10+ (everyone 10 and older) was introduced March 2 by the Entertainment Software Rating Board. The rating denotes a minor amount of violence, mild language and/or minimal suggestive themes.

Bridging the E (everyone) and T (teen) ratings, the new category is seen as a way to differentiate "family" games from those for the expanding "tween" demographic. Previews of the first E10+ titles are expected to be available at the videogame industry's E3 event, May 18-20 in Los Angeles.

NEWTECH

Sony Ericsson is looking to make some real noise in the mobile music space. The mobile-phone manufacturer is capitalizing on its relationship with Sony Electronics to introduce the first Walkman-branded mobile phone.

The Sony Ericsson W800i, due in stores soon, features a music player that supports unprotected MP3 and AAC files. A removable half-gigabyte Memory Stick Duo can store about 150 songs. Stereo headphones allow users to switch between music and phone audio. The music functions operate independently of the phone, so users can deactivate the wireless connection during a plane flight and still play music.

Users also can transfer music directly between a PC and the device, which ships with Sony's Disk2Phone music management software and



connectivity kit. They can play music stored on the phone through their home or car stereo with a separate music cable. The phone also features a 2-megapixel digital camera.

In addition, Sony Ericsson has announced the MMV-200 Bluetooth Media Center, which will stream content stored on Bluetooth-enabled mobile phones to home entertainment systems. The device, due in the second quarter,

connects to a home stereo and uses Bluetooth to transfer content. Several phones can transmit music or photos to the device at the same time, allowing friends to share or pool content. The device also has a memory-stick reader to load a larger number of files. The mobile phone can then be used as a remote control for the Media Center, allowing users to browse through images or music tracks.

ANTONY BRUNO

Danish dance-pop duo *Infernal* is filling Europe's dancefloors 'From Paris to Berlin'



Global



Spain's Culture Minister *Carmen Calvo* outlines plans to aid the local music business

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA

Next-Gen Victoires

Newer French Acts Dominate Award-Show Wins

BY EMMANUEL LEGRAND

PARIS—A new generation of French talent came of age at the 20th edition of the annual Victoires de la Musique awards show.

This year's ceremony was held March 5 at the Zenith concert hall in Paris. It included no less than 24 live performances, mostly from acts who were unknown three to five years ago.

"The extremely dynamic creative output we've seen in the past few years was reflected in [this year's] show," says Vincent Frerebeau, president of organizer L'Association des Victoires de la Musique and president of indie label Tot ou Tard.

"There has definitely been a transition," agrees Bruno Lion, managing director of music publisher Peermusic France. "That trend started about two or three years ago, and we are now seeing most awards won by a new generation of acts."

Pop artist M was the undisputed king of the evening and exemplified the new generation's triumph. The Delabel/EMI-signed M won in four of the five categories in which he was nominated. He collected awards for best male album ("Qui de Nous Deux"), live show and DVD (*Les Leçons de Musique*). He was also nominated for best music video, which was won by Alain Chamfort's "Les Beaux Yeux de Laure."

Chamfort, who EMI dropped in 2004 after disappointing sales, provided one of the evening's notable moments. Receiving his award, he said, "In such a situation, you usually thank your

(Continued on page 47)

M won four categories and represented the sound of a new generation of French music acts at the Victoires de la Musique awards show in Paris.

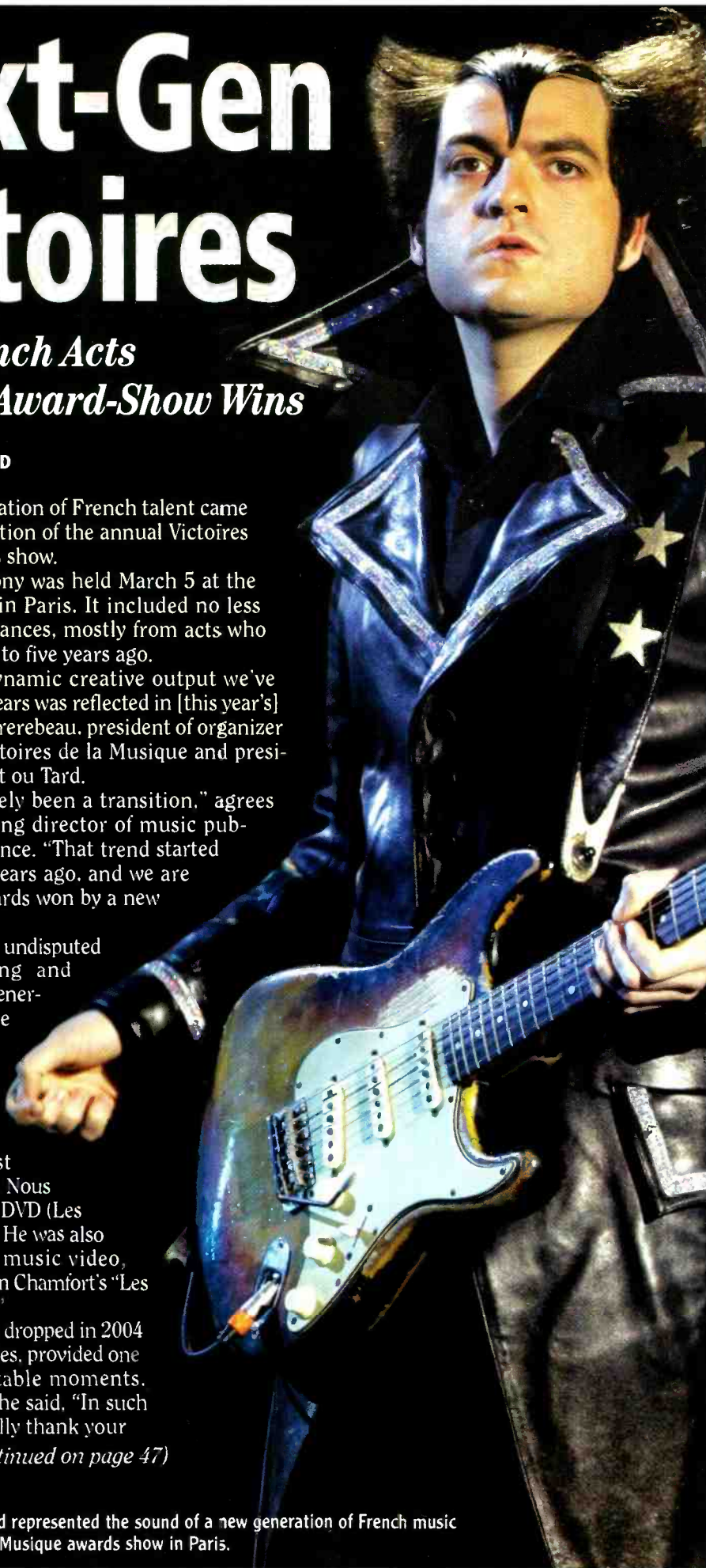


Photo: Tony Basson/WireImage.com

Busy Summer For Canada's Booking Agents

BY LARRY LeBLANC

TORONTO—Canada's booking agents are optimistic about the summer 2005 season.

"We are very early into summer bookings, and my phone is ringing off the hook," reports agent Richard Mills at S.L. Feldman & Associates in Toronto.

Jack Ross, VP of the Agency Group in Toronto, adds, "Canadians really celebrate July and August, because the rest of the year can be harsh. If you are a known Canadian band, you are working this summer."

In contrast to the United States, where summer bookings center on act-driven amphitheater dates, Canadian bookings are dominated by week-end civic, jazz and folk festivals. Toronto's Molson Amphitheatre is the only full-time outdoor summer venue in the country.

Also, very few domestic artists tour nationally as headliners during the summer. In truth, only a handful of Canada-based acts—Nickelback, Barenaked Ladies, Bryan Adams, Our Lady Peace, the Tragically Hip, Sarah McLachlan, Avril Lavigne, Blue Rodeo, Michael Bubl  and Jann Arden—could even support national tours.

"There isn't a lot of national touring," Ross says. "It's more everybody playing festivals on weekends and doing community dates when they can."

Darcy Gregoire, president of LiveTourArtists in Oakville, Ontario, concurs that national tours are a challenge in Canada, in terms of being able to "connect all of the dots." He adds, "We still try. Harry Manx, for example, has back-to-back festivals throughout the summer, and we will try to do other

dates in between."

Among the domestic acts working extensively within Canada this summer will be Bubl , Arden, Our Lady Peace, Sam Roberts, Buck 65, Sarah Harmer, Great Big Sea, Doc Walker, the Wilkinsons and Jason McCoy. Domestic acts expected to play select concert or festival dates include Lavigne, McLachlan, Adams, Kathleen Edwards and the Tragically Hip. Regional tours by such international acts as Coldplay, M tley Cr e and John Mellencamp are also slated.



CINQUEMANI: THE EDGEFEST TOUR 'GOT PRICED OUT'

THE FESTIVAL SCENE

Unlike in previous summers, no national package tours like Somersault, Roadside Attraction or Lilith Fair are planned this year.

The touring festival Edgefest ended in 2003. "We stopped doing the festivals because the amount of money going into the infrastructure for a couple days in a field didn't make sense anymore," says Riley O'Connor, senior VP of House of Blues in Toronto, which developed Edgefest along with S.L. Feldman & Associates.

"We should have stopped Edgefest years earlier and taken a break," S.L. Feldman president Vinny Cinquemani adds. "The original concept in 1996 was six bands—some of which were up-and-coming bands—with a reasonable ticket price. We started going across the country in 1997, added U.S. bands like Green Day and Tool later on, and the event got priced out."

For two decades, folk festivals have been the commanding summer force in Canada. Their contemporary clout is underscored by the domestic popularity of such

(Continued on page 46)



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 03/08/05		(THE OFFICIAL UK CHARTS CO.) 03/07/05		(SNEP/FOP/TITE-LIVE) 03/08/05		(MEDIA CONTROL) 03/09/05	
SINGLES		SINGLES		SINGLES		SINGLES	
1	2	1	NEW	1	1	NEW	1
2	1	2	1	2	NEW	2	1
3	NEW	3	NEW	3	2	3	4
4	NEW	4	NEW	4	3	4	3
5	3	5	2	5	RE	5	2
6	NEW	6	NEW	6	4	6	6
7	8	7	NEW	7	7	7	5
8	NEW	8	NEW	8	5	8	7
9	5	9	7	9	6	9	8
10	6	10	4	10	NEW	10	10
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	NEW	1	1
2	NEW	2	6	2	7	2	NEW
3	1	3	10	3	NEW	3	NEW
4	6	4	17	4	19	4	2
5	3	5	2	5	2	5	NEW
6	8	6	3	6	1	6	5
7	13	7	25	7	NEW	7	4
8	2	8	NEW	8	40	8	3
9	7	9	13	9	5	9	10
10	9	10	26	10	3	10	NEW

CANADA		ITALY		SPAIN		AUSTRALIA	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 03/19/05		(FIM/NIELSEN) 03/07/05		(AFPYE/MEDIA CONTROL) 03/09/05		(ARIA) 03/07/05	
SINGLES		SINGLES		SINGLES		SINGLES	
1	3	1	3	1	NEW	1	1
2	2	2	NEW	2	1	NEW	2
3	1	3	1	3	NEW	3	2
4	7	4	2	4	2	4	4
5	5	5	4	5	NEW	5	3
6	4	6	NEW	6	3	6	9
7	9	7	31	7	NEW	7	5
8	10	8	5	8	4	8	NEW
9	6	9	9	9	16	9	6
10	8	10	8	10	7	10	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	2	1	NEW
2	NEW	2	2	2	NEW	2	NEW
3	NEW	3	NEW	3	4	3	1
4	1	4	9	4	NEW	4	2
5	2	5	6	5	1	5	3
6	NEW	6	3	6	NEW	6	5
7	3	7	4	7	5	7	NEW
8	6	8	8	8	6	8	4
9	5	9	5	9	3	9	NEW
10	4	10	7	10	7	10	NEW

THE NETHERLANDS		SWEDEN		NORWAY		SWITZERLAND	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(MEGA CHARTS BV) 03/04/05		(GLF) 03/04/05		(VERDENS GANG NORWAY) 03/08/05		(MEDIA CONTROL) 03/08/05	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	3	1	NEW
2	2	2	10	2	1	2	1
3	1	3	2	3	NEW	3	3
4	4	4	6	4	8	4	5
5	3	5	5	5	2	5	4
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	NEW	1	NEW
2	2	2	1	2	NEW	2	NEW
3	NEW	3	NEW	3	NEW	3	2
4	9	4	2	4	4	4	1
5	NEW	5	3	5	2	5	4

Infernal Dance Tune Storms Euro Clubs

A track by Danish dance-pop duo **Infernal**, "From Paris to Berlin," has been burning up Scandinavian dancefloors for the last three months.

The title track from Infernal's 2004 album has been in the top 30 of the European

Dance Traxx chart—a sales/club-play listing compiled by German research firm M.I.S.—for the past 12 weeks.

Infernal is signed to Copenhagen indie **Border Breakers**. "I believe we've got this summer's [European] hit," label owner **Michael Guldhammer** says.

Border Breakers has licensed the track and album in 30 territories. "We've locked deals with Western and Eastern Europe and North America," says Infernal's manager, **Alex Futtrup** of Copenhagen-based **AHM**.

The single has been serviced to European radio and clubs; it hits stores this spring. **Mercury/Universal** has licensed it for the United Kingdom, Germany, Austria and Switzerland, with a May 9 release date. **Ultra** is the licensee in the United States; no release date has been set.

STILL GOLDEN: Forty years after its first single, "Please Go," Dutch rock band **Golden Earring** is back on the charts at home.

The band entered the Mega Top 75 singles chart Feb. 11 at No. 5 with a rerecording of its 1968 hit "I've Just Lost Somebody." It is the 58th Dutch chart single for **Golden Earring**, which broke internationally in 1973 with "Radar Love."

The new single is from the live acoustic album "Naked III," which **Universal** released Feb. 25 in the Netherlands. The set is available in CD and DVD versions. There are no plans yet for a wider release.

"I've Just Lost Somebody" is dedicated to a longtime Dutch fan who died earlier this year when vandals on a highway bridge threw a paving stone through her car windshield.

ALONE TOGETHER: U.K. trip-hop trio **Morcheeba** and its former vocalist, **Skye Edwards**, are going head-to-head with their first releases since splitting in 2004.

Edwards has remained at **Morcheeba's** former record company, **Warner Music**, for her solo debut, "Mind How You Go," due for European release in June on **Atlantic**. "I'm proud of what I did with

Morcheeba." Edwards says, "but I was always singing someone else's words. This record is the real me."

Meanwhile, **Morcheeba**—with **Daisy Marten** taking Edwards' place alongside brothers **Ross** and **Paul Godfrey**—has moved to **Chrysalis**

Global Pulse™

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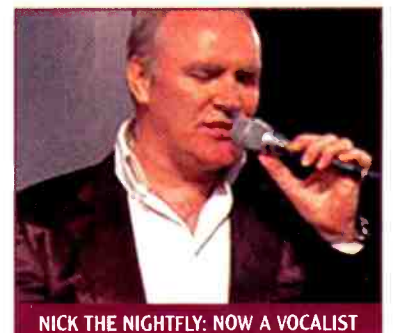


Group's Echo imprint. Its fifth studio album, "The Antidote," is due in Europe in late May.

Warner says **Morcheeba** has shipped 5 million albums worldwide.

CALEDONIAN COOL: After compiling a long-running series of themed albums for **BMG Italy**, Scottish-born jazz radio presenter **Nick the Nightfly** has found success as a vocalist in his own right.

Milan-based indie label **Nikto**, which is distributed by **Edel Italy**, released "Live at the Blue Note Milan" by **Nick the Nightfly & the**



NICK THE NIGHTFLY: NOW A VOCALIST

Monte Carlo Nights Orchestra on Dec. 18, 2004.

Nick, who declines to reveal his real name, sang semi-professionally in Scotland before moving to Italy in 1982. Since the late 1980s, he has been a late-night fixture on national AC network **Radio Monte Carlo**, hosting "Monte Carlo Nights."

The album features Nick performing big-band versions of standards like "Strangers in the Night" and "I've Got You Under My Skin," plus duets with U.K. jazz vocalist **Sarah Jane Morris**. **Edel Italy** president **Paolo Franchini** says the album has shipped 10,000 units in Italy. "The plan now is to distribute it internationally via Edel," he says, "making licensing deals in territories where Edel doesn't operate." **MARK WORDEN**

AUSTRIA		(AUSTRIAN IFPI/AUSTRIA TOP 40) 03/07/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI POLYDOR
2	2	CHIPZ IN BLACK (WHO YOU GONNA CALL)	CHIPZ ZEITGEIST
NEW		LIEBE IST	NENA WARNER BROS.
4	4	NUMB/ENCORE	JAY-Z/LINKIN PARK WARNER BROS.
16		EMANUELA	FETTES BROT HOANZL
ALBUMS			
NEW		SCHNAPPI	SCHNAPPI UND SEINE FREUNDE UNIVERSAL
NEW		RAINHARD FENDRICH	SO WEIT SO GUT - DIE GROSSTEN HITS SONY BMG
1	1	RAY CHARLES	GENIUS LOVES COMPANY EMI
2	2	GREEN DAY	AMERICAN IDIOT REPRISE
		JENNIFER LOPEZ	REBIRTH EPIC

BELGIUM/WALLONIA		(PROMUVI) 03/09/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	MA PHILOSOPHIE	AMEL BENT SONY BMG
2	2	ET PUIS LA TERRE	VARIOUS ARTISTS RCA
3	5	JE VIENS DU SUD	CHIMENE BADI AZ RECORDS
4	4	GET RIGHT	JENNIFER LOPEZ EPIC
5	6	ET SI TU N'EXISTAIS PAS	WILLY DENZEY EPIC
ALBUMS			
1	NEW	LES ENFOIRES	LE TRAIN DES ENFOIRES RESTO DU COEUR
2	NEW	LARA FABIAN	9 POLYDOR
3	5	LYNDA LEMAY	UN PARADIS OUELOUE PART WEA
4	2	CHIMENE BADI	DIS-MOI QUE TU M'AIMES AZ RECORDS
5	3	SOUNDTRACK	LES CHORISTES MARC MUSIC/WARNER

DENMARK		(IFPI/NIELSEN MARKETING RESEARCH) 03/08/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	HVOR SMA VI ER	VARIOUS ARTISTS DNK UNIVERSAL
NEW		SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	U2 ISLAND
3	3	ALMOST HERE	BRIAN MCGADDEN FT. DELTA GOODREM MODESTY/SONY BMG
NEW		KEINE LUST	HAMMANS UNIVERSAL
2	2	SCHNAPPI	SCHNAPPI UNIVERSAL
ALBUMS			
1	NEW	LARS LILHOLT BAND	DE LYSE NÆTTERS ORKESTER RECART
2	1	SANNE SALOMONSEN	THE ALBUM COPENHAGEN
3	3	KATIE MELUA	CALL OF THE SEARCH DRAMATICO
4	4	CHRISTER SJ"REN	LOVE ME TENDER EMI
5	8	NEPHEW	USADSB COPENHAGEN

PORTUGAL		(RIM) 03/08/05	
THIS WEEK	LAST WEEK		
ALBUMS			
1	1	KEANE	HOPES AND FEARS ISLAND
2	10	ESCOLINHA DE MUSICA	ESCOLINHA DE MUSICA FAROL
3	2	MADREDEUS	FALUAS DO TEJÓ CAPITOL
4	3	HUMANOS	HUMANOS CAPITOL
5	6	ROBERTO CARLOS	PRA SEMPRE AD VIVO NO PACAEMBU COLUMBIA
6	4	SEAL	BEST OF 1991-2004 WARNER MUSIC
7	8	PATRICIA CANDOSO	O DUTRO LADD FAROL
8	111	DA WEASEL	RE-DEFINICENS CAPITOL
9	9	BLUE	BEST OF BLUE INNOCENT/VIRGIN
10	5	MAROON 5	SONGS ABOUT JANE J/SONY BMG

NEW ZEALAND		(RECORD PUBLICATIONS LTD.) 03/09/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	LET ME LOVE YOU	MARIO SONY BMG
2	6	GET RIGHT	JENNIFER LOPEZ EPIC
3	2	SWING	SAVAGE DAWNRAID
4	4	SOLDIER	DESTINY'S CHILD FT. T.I. & LIL WAYNE COLUMBIA
5	3	1, 2, STEP	Ciara ft. Missy Elliott Laface/Zomba
ALBUMS			
1	NEW	JACK JOHNSON	IN BETWEEN DREAMS ISLAND
2	1	MAROON 5	SONGS ABOUT JANE J/SONY BMG
3	6	GREEN DAY	AMERICAN IDIOT REPRISE
4	2	RUSSELL WATSON	AMORE MUSICA DECCA
5	4	SOUNDTRACK	RAY WARNER BROS.

GREECE		(IFPI GREECE/DELOITTE & TOUCHE) 03/04/05	
THIS WEEK	LAST WEEK		
SINGLES			
1	1	ARKHIPELAGOS	PASKALIS TERZIS MINOS
2	3	GALVANIZE	THE CHEMICAL BROTHERS VIRGIN
3	2	GET RIGHT	JENNIFER LOPEZ EPIC
4	4	XAMOTEAAZE	ANTONHE PEMOE SONY BMG
5	7	SE PIRA SOVARA	SAMPREL EPIC
ALBUMS			
1	1	SOUNDTRACK - THE PHANTOM OF THE OPERA	PHANTOM OF THE OPERA SONY
2	2	GREEN DAY	AMERICAN IDIOT REPRISE
3	10	EVANESCENCE	ANYWHERE BUT HOME EPIC
4	3	THE CHEMICAL BROTHERS	PUSH THE BUTTON VIRGIN
5	6	BLUE	BEST OF BLUE VIRGIN

ARGENTINA		(CAPIF) 03/08/05	
THIS WEEK	LAST WEEK		
ALBUMS			
1	NEW	LAS PELOTAS	SHOW DBN
2	1	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
3	2	VARIOUS ARTISTS	VERANO 2005 DBN
4	NEW	LA OREJA DE VAN GOGH	LO QUE TE CONTE MIENTRAS SONY BMG
5	4	DIEGO TORRES	MTV UNPLUGGED SONY BMG
6	NEW	RAY CHARLES	GENIUS LOVES COMPANY EMI
7	6	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
8	110	JUANES	MI SANGRE UNIVERSAL
9	8	FLORICENTA Y SU BANDA	FLORICENTA Y SU BANDA SONY BMG
10	NEW	LENNY KRAVITZ	BAPTISM VIRGIN

CZECH REPUBLIC		(IFPI) 03/04/05	
THIS WEEK	LAST WEEK		
ALBUMS			
1	1	ANETA LANGEROVA	SPOUSTA ANDELU BMG
2	2	SOUNDTRACK - SNOWBORD'ACI	SNOWBORD'ACI SONY
3	7	DIVOKEJ BILL	LUCERNA EMI
4	4	MICHAL DAVID	NEJVETSI ITALSKE HITY 2 SONY
5	3	DANIEL LANDA	VEČER S PISNI KARLA KRYLA SONY
6	6	SARKA VANKOVA	VERIM NAHODAM BONTON
7	14	ANASTACIA	ANASTACIA EPIC
8	110	DANIEL LANDA	NEFOLK SONY
9	8	JULIAN ZAHOROVSKY	OBRAZ J.Z EMI
10	28	RUSLANA	DIKI TANCÍ EMI

Billboard® EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.
03/09/05

THIS WEEK	LAST WEEK		
SINGLES SALES			
1	1	GET RIGHT	JENNIFER LOPEZ EPIC
2	2	OVER AND OVER	NELLY FT. TIM MCGRAW UNIVERSAL
3	4	MA PHILOSOPHIE	AMEL BENT SONY BMG
4	3	DAS KLEINE KROKODIL SCHNAPPI	SCHNAPPI POLYDOR
5	NEW	DAKOTA	STEREOPHONICS V2
6	NEW	LIEBE IST	NENA WARNER MUSIC
7	32	DO SOMETHING	BRITNEY SPEARS JIVE
8	10	LOCKED UP	AKON FT. STYLES P UNIVERSAL
9	NEW	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO
10	5	NUMB/ENCORE	JAY-Z/LINKIN PARK WARNER MUSIC
11	NEW	ROCK-A-HULA-BABY	ELVIS PRESLEY RCA
12	6	ET PUIS LA TERRE	VARIOUS ARTISTS RCA
13	18	EMANUELA	FETTES BROT IDG
14	8	LIKE TOY SOLDIERS	EMINEM INTERSCOPE
15	NEW	LIFT ME UP	MOBY MUTE
16	NEW	STAR TO FALL	CABIN CREW DATA
17	17	HOW WE DO	GAME FT. 50 CENT INTERSCOPE
18	11	GLAUB AN MICH	YVONNE CATTERFELD SONY BMG
19	23	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE
20	7	CHIPZ IN BLACK (WHO YOU GONNA CALL)	CHIPZ ZEITGEIST

THIS WEEK	LAST WEEK		
ALBUM SALES			
1	NEW	JENNIFER LOPEZ	REBIRTH EPIC
2	1	GREEN DAY	AMERICAN IDIOT REPRISE
3	5	MICHAEL BUBLE	IT'S TIME REPRISE
4	NEW	JUDAS PRIEST	ANGEL OF RETRIBUTION EPIC
5	3	SOUNDTRACK	RAY WARNER BROS.
6	NEW	G4	G4 SONY BMG
7	2	U2	HOW TO DISMANTLE AN ATOMIC BOMB ISLAND
8	4	KEANE	HOPES AND FEARS ISLAND
9	8	WESTERNHAGEN	NAHAUFNARHE WARNER BROS.
10	NEW	SCHNAPPI	SCHNAPPI UND SEINE FREUNDE POLYDOR
11	30	IL DIVO	IL DIVO SYCO
12	6	RAY CHARLES	GENIUS LOVES COMPANY CONCORD/EMI
13	40	TONY CHRISTIE	DEFINITE COLLECTION UMTV
14	9	JOSS STONE	MIND, BODY AND SOUL RELENTLESS/VIRGIN
15	72	THE CARPENTERS	GOLD - GREATEST HITS A&M
16	NEW	LES ENFOIRES	LE TRAIN DES ENFOIRES RESTO DU COEUR
17	11	ROBBIE WILLIAMS	GREATEST HITS CHRYSALIS
18	15	PETER MAFFAY	LAUT ANO LEISE ARIOLA
19	22	GWEN STEFANI	LOVE.ANGEL.MUSIC.BABY INTERSCOPE
20	12	SCISSOR SISTERS	SCISSOR SISTERS POLYDOR

THIS WEEK	LAST WEEK		
RADIO AIRPLAY			
Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control.			
1	1	BOULEVARD OF BROKEN DREAMS	GREEN DAY REPRISE
2	4	LET ME LOVE YOU	MARIO J/SONY BMG
3	3	GET RIGHT	JENNIFER LOPEZ EPIC
4	2	SHE WILL BE LOVED	MAROON 5 J/SONY BMG
5	5	SOMETIMES YOU CAN'T MAKE IT	U2 ISLAND
6	6	UNWRITTEN	NATASHA BEDINGFIELD PHONOGENIC/BMG
7	7	SOLDIER	DESTINY'S CHILD FEAT. T.I. & LIL COLUMBIA
8	8	WHAT YOU WAITING FOR?	GWEN STEFANI INTERSCOPE
9	11	RICH GIRL	GWEN STEFANI INTERSCOPE
10	15	OVER AND OVER	NELLY FT. TIM MCGRAW UNIVERSAL
11	10	NOBODY'S HOME	AVRIL LAVIGNE ARISTA
12	12	THIS IS THE LAST TIME	KEANE ISLAND
13	16	BAD DAY	DANIEL POWTER WARNER MUSIC
14	13	LOCKED UP	AKON UNIVERSAL
15	19	SUNDAY MORNING	MAROON 5 J/SONY BMG
16	24	SOMEBODY TOLD ME	THE KILLERS LIZARD KING
17	14	MA PHILOSOPHIE	AMEL BENT JIVE
18	9	LIKE TOY SOLDIERS	EMINEM INTERSCOPE
19	22	LIFT ME UP	MOBY MUTE
20	31	REAL TO ME	BRIAN MCGADDEN SONY BMG

COMMON CURRENCY										
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.										
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner										
ARTIST	USA	EUR	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA
MICHAEL BUBLE It's Time (W)		3		9			4	9	2	2
GREEN DAY American Idiot (W)	6	2			6		5		6	3
JENNIFER LOPEZ Rebirth (S)	2	1		8	3	7	2	2	10	3
THE MARS VOLTA Frances The Mute (U)		4					6		9	

Spanish Music Exports Get Government Backing

BY HOWELL LLEWELLYN

MADRID—The Spanish music industry has won unprecedented government backing for its attempts to export domestic repertoire.

The country's Culture Ministry has committed itself to an initiative similar to France's widely admired French Music Export Office, which was set up 11 years ago.

Spanish Culture Minister Carmen Calvo tells *Billboard* that an export office "or something very similar" will be set up within the next three years, before the end of the current legislature.

Calvo also expresses enthusiasm for France's "cultural exception" policy to protect the national language and domestic music. "We are very interested in the French model," she says, adding that she will discuss such issues at a March 7 meeting in Paris with her French counterpart, Renaud Donnedieu de Vabres.

"Spain and France are now the two countries [in Europe] most committed to taking solid measures to promote and protect their cultural strengths," Calvo states.

In Spain's 2005 state budget, 607.6 million euros (\$790 million) has been set aside for cultural projects, a 9.6% increase from 2004.

The local industry has welcomed the government's stance. "It remains to be seen what practical steps the government will take," says Paco Galindo, corporate social director of authors' and publishers' society SGAE, "but it clearly understands that culture is an industry that can be sold and exported, as well as a national trademark."

NINTH-BIGGEST MARKET

Spain is the world's ninth-biggest music market, according to the International Federation of the Phonographic Industry. However, the piracy rate for physical CDs stands at 25%, rising to 40% for CDs by major local artists, according to labels body Promusicae.

Industry insiders often complained that the previous conservative Popular Party government had not met its promises to tackle the piracy problem.

In contrast, the Socialist gov-



CALVO: PROMOTING SPAIN'S CULTURE

ernment has shown enthusiasm for aiding the music industry in the 10 months since it won power. Already this year, it has outlined a national anti-piracy plan (*Billboard*, Jan. 22) and promised new intellectual-property legislation. Calvo also chaired the recent presentation of a music industry white paper commissioned by Promusicae (*Billboard*, Feb. 26).

SGAE has been proposing export-based music promotion to the Economy Ministry's foreign trade institute, ICEX, since 1990, when the society began to take a more proactive role at such trade fairs as MIDEM in France, PopKomm in Germany and Cubadisco in Havana.

Galindo says, "ICEX's involvement at MIDEM and PopKomm this year marks a big quantitative and qualitative leap, and shows that the government now understands music and culture to be strategic."

ICEX exists to promote Spanish manufactured goods and foodstuffs abroad, and attends all major international fairs to boost exports.

Calvo and her team have held several meetings with SGAE, Promusicae and artists' association AIE. "This government recognizes culture as a factor of social and economic cohesion," she says.

"We are concerned about the changes from old to new cultural formats," she adds. "That is why I shall present updated intellectual-property legislation as a matter of

priority. Before that, I shall speak to all parties concerned."

Calvo, ICEX and industry executives stress that the government's policy must reap economic dividends. But, she notes, "part of this [policy] is purely ideological; not everything is capitalism." She adds that "culture as a public service is a pending issue in Spain after 30 years of democracy."

Several small music companies attend trade fairs like MIDEM under the SGAE umbrella. Now, Galindo says, "we want to present a Spanish coalition together with ICEX at major international fairs, with the aim of exporting, spreading and bringing to people's attention Spain's cultural diversity."

ICEX has earmarked a series of countries as "strategic export targets." These include big emerging markets like Brazil and China, consolidated traditional markets like Mexico and the United States, and North Africa's Maghreb region (Morocco, Mauritania, Algeria and Tunisia), off Spain's southern coast.

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Canada

Continued from page 43

roots-styled acts as the Duhks, the Wailin' Jennys, Blackie & the Rodeo Kings, the Be Good Tanyas, Nathan and Tegan & Sara—all of which made a significant impact through festivals.

The top events in terms of attendance and the clout to attract major artists are the Edmonton (Alberta) Folk Music Festival in August and the Calgary Folk Music Festival, Winnipeg Folk Festival and Vancouver Folk Music Festival,

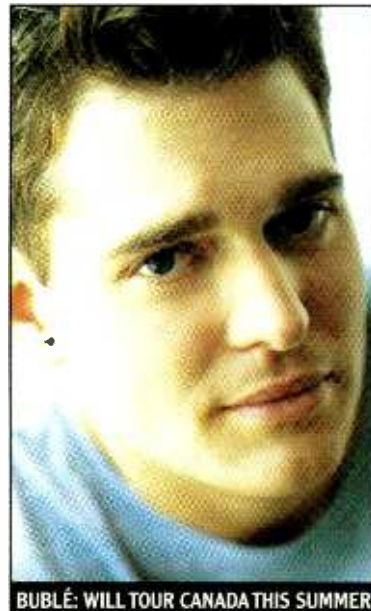
all in July. Smaller but still prominent events include the Ottawa Folk Festival and the Regina (Saskatchewan) Folk Festival, both in August.

Canada's folk festivals are notable for their support of emerging domestic acts and their expansion beyond folk or roots music. "Their mandates have changed as their audiences have changed," says Toronto-based booker Julien Paquin of the Paquin Entertainment Agency. "They aren't just folk festivals anymore. These are music festivals."

"Many Canadian folk festivals are subsidized by the Canada Council, the Department of Canadian Heritage and other [government] funding programs," Gregoire points out. "So they can afford to spend money on unknown artists. In the U.S., an act has to build a fan base before it is invited to festivals."

Paquin says many folk festivals are signaling that they want to play a more significant role in booking year-round.

"This year, folk programmers are being more aggressive about being more long term with artists," he says. "They want to know that if they bring an artist to their festival, they will be able to grow with that artist in their market. The major festivals have always done shows on and off again during the year, but at Folk Alliance in Montreal in February, it was made clear to us by several of them that they want to be part of things year-round."



BUBLÉ: WILL TOUR CANADA THIS SUMMER

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

Roger Grierson is quitting as chairman of Australia's Festival Mushroom Records after seven years at the helm.

The veteran executive says he plans to work on a number of projects, including a Sydney-based private arts club and hotel for the creative industries. He is part of the consortium behind the venture, which is expected to open at the end of the year.

Grierson was appointed by News Corp. in 1998 to run its two record labels, Festival Records and Mushroom Records, which he merged as FMR. He was previously managing director of the Australian arm of PolyGram Music Publishing.

Leading retailers estimate FMR's current market share is 5%-6%.

FMR managing director Michael Parisi will take on most of Grierson's duties.

CHRISTIE ELIEZER

U.K.-based mobile-phone operator Vodafone has boosted its music catalog to 500,000 songs through separate download deals with Sony BMG Entertainment, EMI Music, Warner Music International and various independent labels.

Vodafone's full-track download service launched in the United Kingdom, Germany, Greece, Italy, Spain, the Netherlands, Portugal and Sweden in November 2004 with a catalog of only 4,000 tracks. Japan, France, Switzerland, Austria and Ireland are expected to add the service later this year.

Universal Music International supplies only ringtones and master ringtones to the carrier. "We are working with, and continue to work with Universal on a best solution for full-track music downloads," Vodafone executive head of content development Graeme Ferguson says.

JULIANA KORANTENG

Finnish metal band Nightwish won five awards at the annual Emma Gala Feb. 26 in Helsinki.

Nightwish collected honors for best band and best metal album and best-selling album for "Once" (Spinefarm). The group also received an export award and was voted domestic act of the year by the public.

Universal artist Jonna Tervomaa picked up three awards. She was named best female singer, and her "Halo" was named album and rock album of the year.

Other key winners included Kwan's "Love Beyond This World" (Universal) for best pop album, Giant Robot's "Domesticity" (Stupido) for hip-hop album and Irina's "Vahva" (Capitol) for debut album.

The public voted veteran British heavy metal band Iron Maiden international act of the year.

ÅKT, the local affiliate of the International Federation of the Phonographic Industry, organizes the Emmas. The majority of winners are decided by a jury of industry professionals.

JONATHAN MANDER

Australian acts won six of the 12 viewer-voted categories at the inaugural MTV Australia Video Music Awards, held March 3 in Sydney.

Sony BMG artist Delta Goodrem took two honors: best female artist and the Pepsi Viewers' Choice Award. U.S. acts Green Day and Black Eyed Peas also took two honors each.

"Australian Idol" runner-up Shannon Noll was named best male artist, and singer/songwriter Missy Higgins took the breakthrough artist award. Other home-grown winners included vocalist Guy Sebastian, awarded best pop video for "Out With My Baby" (Sony BMG). The Dissociatives won video of the year for "Somewhere Down the Barrel" (EMI).

MTV aired the event live in Australia; MTV channels in the United States, Japan and Europe will broadcast delayed versions.

CHRISTIE ELIEZER

George Michael's 1996 album "Older" (Virgin) notched its fifth International Federation of the Phonographic Industry Platinum Europe Award last month, reflecting European shipments of 5 million units.

In other February certifications, Usher's "Confessions" (LaFace/Zomba) achieved double Platinum Europe status, for shipments of 2 million units.

Four albums were certified platinum for the first time: the self-titled debuts from Scottish rock band Franz Ferdinand (Domino) and from operatic pop group Il Divo (Syc/Sony BMG), German metal act Rammstein's "Herzeleid" (Universal), and the third album from British rock trio Muse, "Absolution" (Taste Media/Warner Music).

LARS BRANDLE

Taiwan In The Stream

Local Labels Issue First Licenses For Web Subscription Service

BY TIM CULPAN

TAIPEI, Taiwan—Local labels are welcoming the arrival of Taiwan's first legal streaming music service.

Taipei-based software company Skysoft launched the KKBox service Feb. 17. The local affiliates of Sony BMG, Universal and Warner have licensed repertoire to the service, as have such domestic labels as Rock Records and Alfa Music.

"When labels realized digital music is something that can't be stopped, they turned their attention to us," KKBox director of content development Natasha Chu says.

Skysoft predicts KKBox will break even within six months. Following a soft launch last summer, it had 30,000 paid subscribers by Feb. 17 and is aiming for 300,000 by September.

"If [KKBox] takes off, it'll be one of our steadiest digital media revenue streams," says Brenda Fong, Warner Music Greater China senior manager for digital media.

KKBox is initially available only



DUANN: NOT MUCH MONEY, BUT IT'S LEGAL

in Taiwan, but Skysoft hopes to launch the service in mainland China in the next 12 months.

According to KKBox, subscribers pay \$149 Taiwan (\$5) per month for unlimited streams from a catalog of 500,000 songs, 80% of which are Chinese repertoire.

Users download KKBox media-

player software and can build their own playlists, which can be posted and shared at kkbox.com.tw.

The company claims total security, as the digital streams cannot be saved to computer hard drives for later copying.

KKBox says 50% of its revenue is set aside for distribution to labels on a pro-rata basis. The service says labels should expect \$0.05 Taiwan (\$0.0016) per streamed song. Skysoft claims to have made advance payments to labels of \$1 million (U.S.) to encourage them to participate. The labels are responsible for distributing authors' royalties.

The consensus among record companies here is that the per-song revenue is low, but as a starting point for monetizing digital content in Asia, the KKBox model is a positive approach.

"The amount is still too small," says Sam Duann, president of Taiwan's biggest independent label, Rock Records. "But the fact that it's a legal player is most important to us right now."

Victoires

Continued from page 43

record company; this time I'll thank Bob Dylan." The video for "Les Beaux Yeux de Laure," which Chamfort made independently after EMI released him, is inspired by the 1965 D.A. Pennebaker-directed promotional film for Dylan's "Subterranean Homesick Blues."

Other winners included Columbia female act Nadiya for best R&B/hip-hop album ("16/9"), Mercury's Calogero for best song ("Si Seulement Je Pouvais Lui Manquer"), Jeanne Cherhal (Tot ou Tard) for best up-and-coming artist and La Grande Sophie (AZ) for best up-and-coming live act.

There was a tie for best album by an up-and-coming act, between Daniel Darc's "Crevecoeur" (Water Music/Mercury) and Ridan's "Le Réve ou la Vie" (Epic).

Amadou & Mariam from Mali took the honor for best world music/ragga/reggae album for "Un Dimanche à Bamako," the first release on Because, the new label started by former EMI Music Continental Europe president Emmanuel de Buretel.

"We launched the label only four months ago," de Buretel says. "It's a real treat. We are reshipping 35,000 units in France."

De Buretel says the album will

"soon be gold" (100,000 units shipped). He adds that it will have a global release in April through Warner Music International and will appear in the United States in September on a to-be-confirmed Warner imprint.

Not all the Victoires winners were new acts, however. Electronica pioneer Air took the honor for best electronic/dance album for "Talkie Walkie" (Source), and Belgian veteran Arno won in the category of best rock album for "French Bazaar" (Delabel). Virgin artist Françoise Hardy, who made her recording debut in 1962, was named best female.

PAYING TRIBUTE

The organizers presented four special awards celebrating contributions made during the past 20 years. These went to Columbia artist Jean-Jacques Goldman (for best male act), Polydor pop/dance artist Mylene Farmer (best female act), Alain Bashung's "Fantaisie Militaire" (best album, on Barclay) and Alain Souchon's "Foule Sentimentale" (best song, on Virgin).

In addition, tributes were paid to French artists who died during the past year. Veteran crooner Henri Salvador acknowledged guitarist/singer Sacha Distel by performing his hit "The Good Life." Patrick Bruel performed a tribute to Serge Reggiani, and M did the same for Claude Nougaro.

The 4½-hour ceremony took

place in front of an audience of 5,000 people. It aired live on public TV channel France 2 and on public radio station France Inter.

"It was obviously too long," Sony BMG France chairman/CEO Olivier Montfort admits. "There were two shows in one—one to celebrate the 20 years of the Victoires, with many flashbacks, and the regular show. That affected the rhythm of the show."

The telecast gathered an average audience of 3.8 million, according to ratings company Médiamétrie, with a peak of 6.5 million. Average audience share was 27%, the best since 2001. Last year, 3.3 million viewers tuned in to the Victoires.

"We are very happy with these figures," Frerebeau says. "It's great to be able to attract such an audience. This [event] provides fantastic exposure for a lot of artists who otherwise have little access to mainstream media."

Montfort says he expects a surge in sales for many of the acts that performed live. "Last year, in the aftermath of the show, we did see an impact on sales for many albums," he claims. "We hope it is going to be the same this year. In a very flat market like the one we're experiencing, it cannot be a bad thing."

An academy of 800 members from all sectors of the industry elects the winners; the public votes on the best song and up-and-coming artist or group.



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Small Can Pay Big, Says Pub Rep Robertson

BY JIM BESSMAN

Faced with a diminished advance for renewing with a big company for his writer/producer client Matthew Gerrard, Sandy Robertson opted instead for a smaller pubbery.

The writer/producer portion of Robertson's 60-client Worlds End roster includes Curt Frasca, the Matrix and Jim Marr & Wendy Page. Robertson says it is a particularly healthy part of his business and points to Gerrard as a prime example.

The Los Angeles-based Canadian co-wrote Kelly Clarkson's No. 1 hit "Breakaway." Key credits include songs for Chris Botti and Nick Carter, as well as seven tracks on Jesse McCartney's Hollywood Records album "Beautiful Soul."

He has also written songs for other Disney label artists, including Hilary Duff and Raven Symone, and films such as "The Lizzie McGuire Movie."

The surfeit of Disney tie-ins resulted from Robertson moving Gerrard from Warner/Chappell to Disney Music Publishing.

"I've never come across a company with better synergy than Disney,"

Robertson says. Of the success of "Breakaway," he notes, "it was a cut I hooked him up to do on Avril Lavigne's album, and she came in to write with him but didn't put it on her record."

He continues, "I tried to get it cut for two years and finally got it to [Walt Disney Pictures & TV, Music & Soundtracks president] Mitchell Lieb and played it for him, and he put it in 'Princess Diaries 2' and got Kelly Clarkson to sing it."

Robertson brought Gerrard to Disney after turning down Warner/Chappell's renewal offer in 2003.

"They basically told all their writers that the only way they would pick up options was if every writer was to reduce their next period advance, and in some cases this was as much as 50%," he says. "I decided to approach Disney, which had a very small publishing company with less than 10 writers signed, and found them willing to pay Matthew his correct advance—and they have partnered with him, and we're all having great success. They really know how to create synergy with all the various divisions within the corporation."



ROBERTSON: WORKS PROACTIVELY FOR CLIENTS

Robertson, who manages numerous producers, mixers and engineers out of Worlds End, recognizes that even in today's contracted music business climate, "it's a very good time for writer/producers."

The reason, he observes, is that "nowadays, so many artists don't write—and need songs. The idea is to network with A&R people and try to get cuts, like in the old days."

Here Robertson knows of what he speaks. After starting out in England as an artist, he ran the U.K. offices of

U.S. publishing houses Arc, Regent Music and Lowery Music before forming his own label and publishing company. Its first signing was the original Fleetwood Mac.

He was an independent record producer into the late 1970s, then formed Worlds End. His clients, including Walter Afanasieff and Steve Lillywhite, have produced, mixed or written for the likes of Lavigne, Britney Spears, the Rolling Stones and U2.

Robertson says his relationship with Gerrard illustrates the merits of doing music publishing the old-fashioned way.

"Back then, publishers were very active in getting covers for their writers, but that's taken a back seat now," Robertson explains. "They're absolutely not as active as they used to be in that area, but coming from my background I'm very proactive: In the old days when I started in publishing, you had to do everything—get the cuts, plug the stations and even get the record released. But nowadays, publishers seem more like banks."

Robertson does acknowledge that "running with those [Arc and Lowery]

catalogs and getting cuts [proved] a really good training ground." He also credits Lieb and Disney Records A&R executive Jay Landers.

"Working with those guys is crucial to this whole development, because more and more now, with the fall in record sales and mechanicals dropping off, the publisher's strength is really in getting synch licenses," Robertson says. "That's what a lot of managers are doing: looking for publishers with strong licensing departments, because [publishers are] generally not getting cuts for their writers as much."

Because of publishing company cutbacks, Robertson adds, "maybe there's one person in the company responsible for getting cuts, so managers have to get out there and do more themselves. That's what I do: I'm the guy who gets the cuts for all my writer/producers."

But Robertson notes that Gerrard is getting cuts from artists outside of Disney, too. He points to Delta Goodrem's No. 1 Australian single "Lost Without You," which Gerrard co-wrote (and produced), along with other material for the Sony recording artist.

Song Hall Picks New Crop; Daniels Acts Like A Writer

The **Songwriters Hall of Fame** will induct **Steve Cropper**, fellow **Stax** songwriting team **Isaac Hayes** and **David Porter**, **John Fogerty** and **Bill Withers** at its 36th annual induction and awards dinner June 9 at the Marriott Marquis Hotel in New York.

Also being inducted are **Richard and Robert Sherman**, the Academy Award-winning brothers responsible for the music in such beloved **Walt Disney** films as "Mary Poppins" and "Chitty Chitty Bang Bang."

Additionally, **Beebe Bourne**, president of the **Bourne Co.** and the **Music Publishers Assn.**, will receive the Abe Olman Publishers Award in recognition of her many years of leadership and contributions to the industry. **Gibson Guitar** chairman/CEO **Henry Juszkiewicz** will receive the Patron of the Arts Award for his support for the Songwriters Hall of Fame and other industry causes.

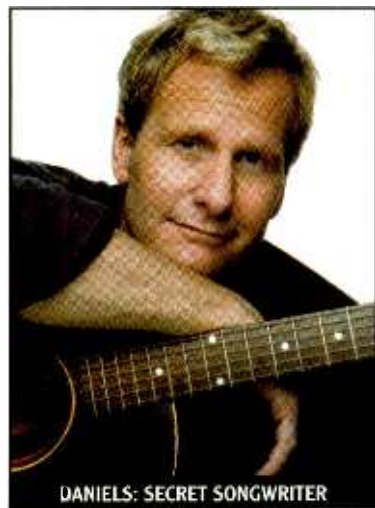
DANIELS UNPLUGGED: Jeff Daniels was in town to do radio and perform at **Jim Caruso's** popular "Cast Party," the Monday night open-mic gathering at Birdland for Broadway show people. (Theaters are traditionally dark Monday nights.)

Best-known for such films as "Terms of Endearment" and "Dumb & Dumber," Daniels won an Obie Award for "Johnny Got His Gun" in 1982, when he was plying the New

York stage. But he has also been quietly writing songs for 30 years and recently self-released his first CD, "Jeff Daniels—Live and Unplugged," to benefit his **Purple Rose Theatre Company** in Chelsea, Mich.

The theater's name, of course, comes from **Woody Allen's** 1985 movie "The Purple Rose of Cairo," in which Daniels starred.

"I was in musicals in high school and college," the Michigan native says, "but I basically stopped doing them when I went to New York. But I'd picked up the guitar to keep the music going and played it at a couple bars where you'd usually just invite your friends. It's kind of been a secret, until I was literally pushed



DANIELS: SECRET SONGWRITER

onstage four years ago to raise money for the theater."

It was then that Daniels culled some 200 original songs from his songbook.

"A lot of them were just horrible, because [songwriting] was a diary, basically," he says. But he adds that songwriting "comes from the same place" as acting, and after three more annual theater benefits, "I really knew what I was doing."

He also had inspiration and encouragement from the ubiquitous queen of humorous contemporary folk singer/songwriters, **Christine Lavin**.

"I first saw her 20 years ago in Ann Arbor [Mich.] and have always been a fan of her music—and the way she brings validity to comedy in music," Daniels says. "In a world where art is so serious and meaningful and important, people that can write and act funny are of great value—and are certainly overlooked. She made it OK to be funny with my music, and when the CD came out, she loved it and put me on her **XM** radio show ["The Village"] and has been a huge supporter."

Not that everything on "Live and Unplugged" is funny, but it does open with "If William Shatner Can, I Can Too," a put-down of the many actor/singer/songwriters performing "take-me-seriously music," as Daniels puts it.

Then there is "The Dirty Harry

Blues," a witty tune that reflects his role as the villain in **Clint Eastwood's** recent "Bloodwork" and features his dead-on Eastwood imitation.

"There are two kinds of actors: those who get shot by Clint Eastwood and those who haven't," he says. "This song is about one who has—and how great it is."

On the serious side, "Kathy" was

written more than 25 years ago following Daniels' first date with his wife. "Like a lot of songwriters," he explains, "I write stuff that means something instead of writing what will sell—and tend to go to the specific instead of the generic."

Songs like "The Lifelong Tiger Fan Blues" and "Michigan, My Michigan," then, show Daniels' roots.

"I thought the only place [the album] would be of interest was local, and have been on morning radio shows everywhere in lower Michigan just to get awareness," he says. "We've sold 10,000 in two months, when we figured that if we sold 1,000 it would be great."

Daniels also sold out the 1,500-seat Michigan Theater in Jackson, so

he is looking to expand his disc's distribution beyond jeffdaniels.com and the **Borders Books & Music** chain. He is also hoping to perform more, depending on his acting commitments, and is planning his next CD, since he has plenty of material that is "more universal" in nature.

"Coming up through the New York theater and being around play-

Words & Music
By Jim Bessman
jbessman@billboard.com



wrights like **Lanford Wilson** and **Woody Allen** and then being in the movies, I've always been interested in the writing and the writers," says Daniels, an **ASCAP** affiliate who has also written 10 plays.

"Then to have a guitar in your hand—in a way that's just the keyboard, the typewriter," he continues. "The guy who watched Woody write 'Purple Rose' on the set is the guy who picked up a guitar and incorporated that into his songwriting."

'Late Show' helps Kathleen Edwards earn top bow on Heatseekers



Charts

In Singles Minded: Paid downloads give Jack Johnson a lift



SALES / AIRPLAY / TRENDS / ANALYSIS

50 Cent Cops A Fast Million

Who needs six days to reach No. 1? Not **50 Cent**, as his record-breaking start of 1.14 million copies for new album "The Massacre" proves.

The rapper beats his own record for the biggest Nielsen SoundScan total in an abbreviated sales week, set when his first Interscope-distributed album, "Get Rich or Die Tryin'," sold 872,000 during an identical span of four days in February 2003.



The third-largest SoundScan sum for an off-cycle release date happened last November, when **Eminem's** "Encore" jumped to an early release and moved 711,000 copies in three days.

50 Cent rings the first million-plus start since **Usher's** "Confessions" opened with 1.1 million last March, on its way to becoming the largest album of 2004.

"The Massacre" owns the sixth-largest debut week since SoundScan opened its doors in 1991. This also represents the biggest sales week since 2002, when 50 Cent's associate **Eminem** moved 1.3 million during the first full week of sales for "The Eminem Show."

That title had bowed at No. 1 a week earlier during a truncated sales frame when piracy concerns prompted Interscope to put the album out during Memorial Day weekend. 50 Cent and **Eminem** are the only artists to twice bow at No. 1 in abbreviated debut weeks.

Over the Counter

By Geoff Mayfield
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Although the release date for "The Massacre" was moved twice—first pushed back from Feb. 15 to March 8 before it got sped to its eventual March 3 launch—the rollout was smoother than the havoc that happened when "Encore" came to market.

The acceleration of that title's release prompted **Sony BMG Sales Enterprise** to move **Destiny's Child's** "Destiny Fulfilled" from a typical Tuesday release to a Monday. But "Destiny" and **Lil Jon & the East Side Boyz'** "Crunk Juice" got caught in **Eminem's** draft and made premature **Billboard** 200 bows, as stores put all three titles in bins as soon as they arrived.

Billboard has not heard any reports of chains selling 50 Cent's album until the afternoon of March 2.

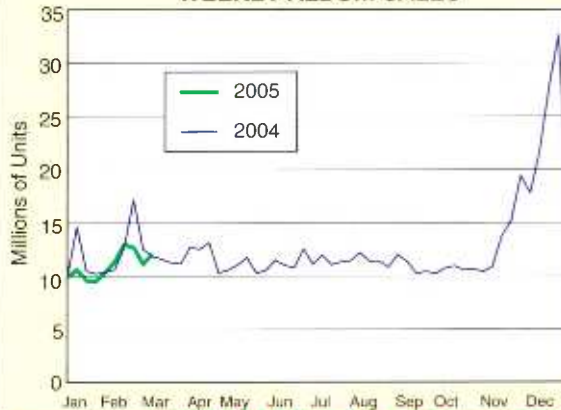
A feud with another rapper, **the Game**, crescendoed with gunfire during 50 Cent's visit to New York radio station **WQHT** and loads of coverage in the consumer press. While it's true that nefarious publicity can actually speed a rapper's sales, "The Massacre" was on track to pump big numbers with or without those headlines.

The first two tracks from the album are in the top five on **The Billboard** Hot 100 (see Singles Minded, page 58). With his
(Continued on page 54)

Market Watch

A Weekly National Music Sales Report

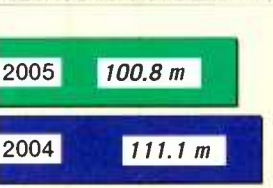
WEEKLY ALBUM SALES



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	12,144,000	82,000	6,067,000
Last Week	11,208,000	88,000	5,938,000
Change	↗8.4%	↘6.8%	↘2.2%
This Week 2004	11,915,000	139,000	2,022,000
Change	↗1.9%	↘41.0%	↗200.0%

YEAR-TO-DATE ALBUM SALES (millions)



YEAR-TO-DATE DIGITAL TRACK SALES (millions)



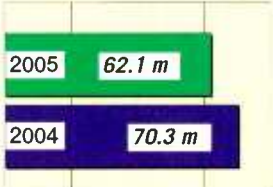
YEAR-TO-DATE OVERALL UNIT SALES

	2004	2005	Change
Total	129,237,000	151,567,000	↗17.3%
Albums	111,093,000	100,819,000	↘9.2%
Store Singles	1,405,000	750,000	↘46.6%
Digital Tracks	16,739,000	49,998,000	↗198.7%

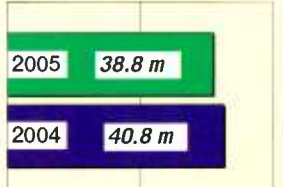
YEAR-TO-DATE SALES BY ALBUM FORMAT

	2004	2005	Change
CD	107,824,000	97,844,000	↘9.3%
Cassette	2,391,000	668,000	↘72.1%
Other	878,000	2,307,000	↗162.8%

YEAR-TO-DATE CURRENT ALBUM SALES (millions)



YEAR-TO-DATE CATALOG ALBUM SALES (millions)



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2004	2005	Change
Current	70,303,000	62,061,000	↘11.7%
Catalog	40,791,000	38,759,000	↘5.0%
Deep Catalog	28,643,000	26,656,000	↘6.9%

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.

For week ending 3/6/05. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



Let's Get It On Again

When **Marvin Gaye** last appeared as a lead artist on **Hot R&B/Hip-Hop Singles & Tracks**, it was with the posthumous release "My Last Chance," which peaked at No. 16 in January 1991.

Apparently, it was not the last chance for the **Motown** superstar, who returns to the survey this issue with "Let's Get It On (The MPG Groove Mix)," a new entry at No. 94.

The original "Let's Get It On" spent six weeks at No. 1 in summer 1973. The new mix extends Gaye's R&B chart span to 42 years, five months and two weeks, counting back to the debut of "Stubborn Kind of Fellow" in October 1962.

That is not the longest span represented on the current chart. **Tina Turner**, who sits at No. 84 with "Open Arms" (**Capitol**), has a span of 44 years, seven months and three weeks, dating back to the debut of **Ike & Tina Turner's** "A Fool in Love" in August 1960.

Turner's span is not the longest in history. That record belongs to **Ray Charles**. Charles' chart span is now 51 years, seven months and two weeks, and growing every week.

The new "Let's Get It On" is the 66th chart entry for Gaye. In 2001, he made two appearances on the tally as a featured artist on tracks by **Erick Sermon**.

Chart Beat

By Fred Bronson
fbronson@billboard.com



EVERYTHING TO WIN: "Nothin' to Lose" (**Lyric Street**) advances 2-1 on **Hot Country Singles & Tracks**, giving second-season "American Idol" finalist **Josh Gracin** his first chart-topper on this list.

Gracin gives the Lyric Street imprint its fifth No. 1, and since he bumped labelmate **Rascal Flatts'** "Bless the Broken Road" from pole position, its first back-to-back chart-toppers as well.

Including all **Billboard** singles and albums charts, this is the 36th No. 1 title by an "Idol" contestant. Gracin is the fourth singer from the series' second season to score a No. 1 title, after **Ruben Studdard**, **Clay Aiken** and **Kimberley Locke**.

The breakdown of the 36 "Idol" chart-toppers shows Aiken and **Kelly Clarkson** with eight each spread across multiple **Billboard** charts, Studdard with seven, **Fantasia** with four, Locke and Gracin with two apiece and **Diana DeGarmo** and **William Hung** with one each. Cast ensembles have three No. 1s.

'ANGEL' IN AMERICA: Brit metal outfit **Judas Priest** made its first appearance on **The Billboard** 200 in April 1978 with the LP "Stained Class." Now, 27 years and one week later, the group scores its highest-charting set. "Angel of Retribution" (**Epic**), a new studio album, opens at No. 13, besting the No. 17 peaks of "Screaming for Vengeance" in 1982 and "Turbo" in 1986.

IT WOULD BE SO NICE: "Holiday" (**Warner Bros.**) marches 19-9 on **Modern Rock Tracks**, giving **Green Day** its third top 10 hit from the "American Idiot" album and the 15th top 10 of its career.

This is the second time **Green Day** has scored with at least three top 10 tracks from one CD. In 1994, "Dookie" yielded five top 10 songs, including three No. 1s.

Green Day moves into a fourth-place tie with **R.E.M.** for the most top 10 hits on the **Modern Rock Tracks** tally.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL										
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1											
1	NEW	1	1	50 CENT	The Massacre	1	50	NEW	1	PIMP C	The Sweet James Jones Stories	50			
				SHADY/AFTERMATH 004092*/INTERSCOPE (18.98/13.98)											
2	NEW	1	1	JENNIFER LOPEZ	Rebirth	2	51	39	37	SOUNDTRACK	Garden State	20			
				EPIC 90622/SONY MUSIC (18.98 EQ CD)											
3	NEW	1	1	JACK JOHNSON	In Between Dreams	3	52	47	40	SOUNDTRACK	The Phantom Of The Opera	16			
				JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98 CD)											
4	NEW	1	1	THE MARS VOLTA	Frances The Mute	4	53	45	49	GUNS N' ROSES	Greatest Hits	3			
				GOLDSTANDARD/LABS/SUMMER 004129/UMRG (9.98 CD)											
5	4	3	7	THE GAME	The Documentary	1	54	35	22	LOS LONELY BOYS	Los Lonely Boys	9			
				AFTERMATH/G-UNIT 003562*/INTERSCOPE (18.98/13.98) [M]											
6	3	2	24	GREEN DAY	American Idiot	1	55	40	44	LEE ANN WOMACK	There's More Where That Came From	12			
				REPRISE 48777*/WARNER BROS. (18.98 CD)											
7	2	1	27	RAY CHARLES	Genius Loves Company	1	56	50	45	TOBY KEITH	Greatest Hits 2	3			
				HEAR 2248/CONCORD (18.98 CD)											
8	1	—	2	OMARION	0	1	57	51	47	GEORGE STRAIT	50 Number Ones	1			
				T.U.G./EPIC 92818/SONY MUSIC (18.98 EQ CD)											
9	10	10	14	KELLY CLARKSON	Breakaway	3	58	48	43	JAY-Z/LINKIN PARK	MTV Ultimate Mash-Ups Presents: Collision Course	1			
				RCA 64491/RMG (18.98 CD)											
10	8	8	17	EMINEM	Encore	1	59	68	77	MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	48			
				SHADY/AFTERMATH 003771*/INTERSCOPE (18.98/19.98)											
11	6	7	10	JOHN LEGEND	Get Lifted	4	60	37	31	BRIAN MCKNIGHT	Gemini	4			
				G.O.D./COLUMBIA 92276/SONY MUSIC (12.98 EQ CD)											
12	9	6	4	3 DOORS DOWN	Seventeen Days	1	61	49	42	JOSS STONE	Mind Body & Soul	11			
				REPUBLIC/UNIVERSAL 004018/UMRG (13.98 CD)											
13	NEW	1	1	JUDAS PRIEST	Angel Of Retribution	13	62	NEW	1	NORMA JEAN	O' God, The Aftermath	62			
				EPIC 93966/SONY MUSIC (18.98 EQ CD)											
14	12	13	38	THE KILLERS	Hot Fuss	12	63	56	56	KENNY CHESNEY	When The Sun Goes Down	1			
				ISLAND 002468*/DJMGM (13.98 CD)											
15	17	12	20	RAY CHARLES	Ray (Soundtrack)	9	64	86	88	BREAKING BENJAMIN	We Are Not Alone	20			
				WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18.98 CD)											
16	11	5	30	USHER	Confessions	1	65	66	76	TRICK DADDY	Thug Matrimony: Married To The Streets	2			
				LAFACE 63982/ZOMBA (12.98/18.98)											
17	15	15	15	GWEN STEFANI	Love. Angel. Music. Baby.	7	66	53	52	BIG & RICH	Horse Of A Different Color	6			
				INTERSCOPE 003469*/(13.98 CD)											
18	14	14	15	FANTASIA	Free Yourself	8	67	58	54	2PAC	Loyal To The Game	1			
				J 84235*/RMG (18.98 CD)											
19	19	32	13	LUDACRIS	The Red Light District	1	68	57	55	LEANN RIMES	This Woman	3			
				DTP/DEF JAM SOUTH 003483*/DJMGM (8.98/13.98)											
20	16	18	17	LIL JON & THE EAST SIDE BOYZ	Crunk Juice	3	69	71	57	RAY CHARLES	Ray: More Music From (Soundtrack)	46			
				BME 2690*/TVT (1.98/17.98)											
21	18	9	95	MAROONS 5	Songs About Jane	6	70	59	58	KEANE	Hopes And Fears	45			
				OCTONE/J 50001*/RMG (18.98 CD) [M]											
22	21	26	23	CIARA	Goodies	3	71	64	59	BRIGHT EYES	I'm Wide Awake, It's Morning	10			
				SHO/NUFF-MUSIC/LAFACE 62819*/ZOMBA (12.98/18.98)											
23	22	25	23	RASCAL FLATTS	Feels Like Today	1	72	76	70	BRAD PAISLEY	Mud On The Tires	8			
				LYRIC STREET 165049/HOLLYWOOD (18.98 CD)											
24	30	39	23	JESSE MCCARTNEY	Beautiful Soul	24	73	77	81	PAPA ROACH	Getting Away With Murder	17			
				HOLLYWOOD 162470 (11.98 CD)											
25	5	—	2	TORI AMOS	The Beekeeper	5	74	67	71	VARIOUS ARTISTS	WOW Gospel 2005	29			
				EPIC 92800/SONY MUSIC (18.98 EQ CD)											
26	32	34	13	MARIO	Turning Point	13	75	62	65	SIMPLE PLAN	Still Not Getting Any...	3			
				3RD STREET/J 61885*/RMG (18.98 CD)											
27	20	27	5	TINA TURNER	All The Best	2	76	72	68	CREED	Greatest Hits	15			
				CAPITOL 63536 (24.98 CD)											
28	7	—	2	KIDZ BOP KIDS	Kidz Bop 7	7	77	61	60	ASHLEE SIMPSON	Autobiography	1			
				RAZOR & TIE 89089 (18.98 CD)											
29	23	29	4	VARIOUS ARTISTS	Totally Country Vol. 4	5	78	55	—	KINGS OF LEON	Aha Shake Heartbreak	55			
				SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98 CD)											
				GREATEST GAINER											
30	80	69	69	JOSH GROBAN	Closer	1	79	74	50	NORAH JONES	Feels Like Home	1			
				143/REPRISE 48450/WARNER BROS. (18.98 CD)											
31	25	35	14	T.I.	Urban Legend	7	80	73	67	AVRIL LAVIGNE	Under My Skin	1			
				GRAND HUSTLE/ATLANTIC 83734*/AG (18.98 CD)											
32	13	4	5	VARIOUS ARTISTS	Grammy Nominees 2005	4	81	NEW	1	LOS HOROSCOPOS DE DURANGO	Y Seguimos Con Duranguense!!!	81			
				GRAMMY 60944/CAPITOL (18.98 CD)											
33	24	24	17	DESTINY'S CHILD	Destiny Fulfilled	2	82	82	63	VELVET REVOLVER	Contraband	1			
				COLUMBIA 92595/SONY MUSIC (18.98 EQ CD)											
34	31	23	43	GRETCHEN WILSON	Here For The Party	2	83	63	—	VARIOUS ARTISTS	Atticus: Dragging The Lake 3	63			
				EPIC (NASHVILLE) 90903/SONY MUSIC (18.98 EQ CD)											
35	46	41	5	MOTLEY CRUE	Red, White & Crue	6	84	78	73	KEITH URBAN	Be Here	3			
				HIP-D/MOTLEY 002908/UMG (19.98 CD)											
36	27	16	6	KENNY CHESNEY	Be As You Are: Songs From An Old Blue Chair	1	85	NEW	1	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Israel Homecoming	85			
				BNA 61530/RLG (18.98 CD)											
37	28	11	66	ALICIA KEYS	The Diary Of Alicia Keys	1	86	NEW	1	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Jerusalem Homecoming	86			
				J 55712*/RMG (15.98/18.98)											
38	26	28	17	SHANIA TWAIN	Greatest Hits	2	87	NEW	1	KUTLESS	Strong Tower	87			
				MERCURY 003072/UMGN (13.98 CD)											
39	29	21	18	VARIOUS ARTISTS	Now 17	1	88	109	126	AKON	Trouble	38			
				EMI/UNIVERSAL/SONY BMG/ZOMBA 74203/CAPITOL (18.98 CD)											
40	NEW	1	1	JAMIE O'NEAL	Brave	40	89	70	53	BLACK EYED PEAS	Elephunk	14			
				CAPITOL (NASHVILLE) 79894 (18.98 CD)											
41	36	36	25	NELLY	Suit	1	90	91	79	MARTINA MCBRIDE	Martina	7			
				DERRITY/PO REEL 003316*/UMRG (18.98/13.98)											
42	38	38	16	SNOOP DOGG	R&G (Rhythm & Gangsta): The Masterpiece	6	91	83	80	SWITCHFOOT	The Beautiful Letdown	16			
				DOGGYSTYLE/GEFFEN 003763*/INTERSCOPE (18.98/13.98)											
43	42	61	17	DADDY YANKEE	Barrio Fino	42	92	102	136	SUGARLAND	Twice The Speed Of Life	92			
				EL CARTEL 450639*/(15.98 CD)											
44	33	19	76	JOHN MAYER	Heavier Things	1	93	92	86	KORN	Greatest Hits Vol. I	4			
				AWARE/COLUMBIA 86185*/SONY MUSIC (18.98 EQ CD)											
45	44	30	28	TIM MCGRAW	Live Like You Were Dying	1	94	90	75	RYAN CABRERA	Take It All Away	8			
				CURB 78858 (18.98 CD)											
46	34	17	4	MICHAEL BUBLE	It's Time	7	95	65	33	KANYE WEST	The College Dropout	2			
				143/REPRISE 48946/WARNER BROS. (18.98 CD)											

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
99	116	119	49	LIL SCRAPPY/TRILLVILLE ● BME/REPRISE 48556/WARNER BROS. (18.98 CD)	The King Of Crunk & BME Recordings Present	12	150	125	114	13	CAM'RON ● RDC-A-FELLA/DEF JAM 002728*/DJMG (8.98/13.98)	Purple Haze	20
100	75	138	34	JIMMY BUFFETT ▲ MCA/BLUANT/RCA 62270/RMG (18.98 CD)	License To Chill	1	151	151	157	28	SNOW PATROL POLYDOR/A&M 002271/INTERSCOPE (12.98 CD) [M]	Final Straw	91
101	81	62	3	INTOCABLE EMI LATIN 98613 (18.98 CD)	X	62	152	177	152	32	GAVIN DEGRAW ▲ J 63461/RMG (11.98 CD)	Chariot - Stripped	56
102	69	—	2	LOS LONELY BOYS DR/EPIC 93990/SONY MUSIC (18.98 EQ CD)	Live At The Fillmore	69	153	187	169	19	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48728/WRN (18.98 CD)	Blake Shelton's Barn & Grill	20
103	95	89	22	GOOD CHARLOTTE ▲ DAYLIGHT/EPIC 92425 DR 92934/SONY MUSIC (18.98 EQ CD)	The Chronicles Of Life And Death	3	154	138	159	77	TERRI CLARK ● MERCURY 001906/UMGN (13.98 CD)	Greatest Hits 1994-2004	14
104	98	99	91	THE BEACH BOYS ▲ CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	155	144	131	32	VARIOUS ARTISTS ▲ ³ UNIVERSAL/EMI/SONY MUSIC/ZOMBA 003017/UME (18.98 CD)	Now 16	1
105	105	111	89	BEYONCE ▲ ⁴ COLUMBIA 86388*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	156	161	158	36	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10
106	88	64	3	WILLIE NELSON LOST HIGHWAY/HIP-OUT/TVT 002300/UME (13.98 CD)	Songs	64	157	160	145	20	JIMMY EAT WORLD ● INTERSCOPE 003416* (13.98 CD)	Futures	6
107	89	48	23	QUEEN LATIFAH ● VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)	The Dana Owens Album	16	158	174	175	41	SLIPKNOT ▲ ROADRUNNER 618388/DJMG (18.98 CD)	Vol. 3: (The Subliminal Verses)	2
108	97	101	23	HILARY DUFF ▲ HOLLYWOOD 182473 (18.98 CD)	Hilary Duff	2	159	171	171	21	SUM 41 ISLAND 003492*/DJMG (13.98 CD)	Chuck	10
109	87	74	5	GRUPO MONTEZ DE DURANGO ● DISA 720484 (12.98 CD)	Y Sigue La Mata Dando	34	160	139	107	63	HOOBASTANK ▲ ² ISLAND 001488*/DJMG (12.98 CD)	The Reason	3
110	100	78	15	ALISON KRAUSS + UNION STATION ● ROUNDER 610525 (17.98 CD)	Lonely Runs Both Ways	29	161	172	170	6	BLAINE LARSEN GIANTSLAYER/BNA 66012/RMG (17.98 CD)	Off To Join The World	79
111	NEW	1	1	DOVES HEAVENLY 74609/CAPITOL (18.98 CD)	Some Cities	111	162	194	134	6	SOUNDTRACK WARNER SUNSET/MAVERICK 48991/WARNER BROS. (18.98 CD)	One Tree Hill	51
112	NEW	1	1	PASTOR TROY MONEY AND THE POWER 7800 (16.98 CD)	Face Off Pt. II	112	163	182	166	26	YOUNG BUCK ▲ G-UNIT 002972*/INTERSCOPE (13.98 CD)	Straight Outta CaShville	3
113	114	124	23	THE USED REPRISE 48789/WARNER BROS. (18.98 CD)	In Love And Death	6	164	RE-ENTRY	27	THE POSTAL SERVICE SUB POP 595* (14.98 CD) [M]	Give Up	114	
114	99	84	22	VARIOUS ARTISTS WORD/PROVIDENT 71106/EMICMG (22.98 CD)	WOW Hits 2005	39	165	132	87	50	FRANZ FERDINAND ▲ DOMINO/EPIC 92441*/SONY MUSIC (14.98 EQ CD) [M]	Franz Ferdinand	32
115	60	—	2	LAYZIE BONE AND BIZZY BONE MO THUGS/7TH SIGN 5719/KDCH (17.98 CD)	Bone Brothers	60	166	159	156	25	BOWLING FOR SOUP SILVERTONE/JIVE 62294/ZOMBA (18.98 CD)	A Hangover You Don't Deserve	37
116	93	83	13	LINDSAY LOHAN ▲ CASABLANCA/UNIVERSAL 003686/UMRG (13.98 CD)	Speak	4	167	146	123	59	ROD STEWART ▲ ² J 55710*/RMG (15.98/18.98)	As Time Goes By... The Great American Songbook Vol. II	2
117	118	116	48	SHINEDOWN ● ATLANTIC 63729/AG (13.98 CD) [M]	Leave A Whisper	53	168	134	186	6	ANNE MURRAY STRAIGHTWAY 63231 (22.98 CD)	All Of Me	66
118	94	—	2	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 0081 (15.98 CD)	Cosmic Game	94	169	163	150	27	MUSE TASTE MEDIA 48733/WARNER BROS. (14.98 CD) [M]	Absolution	107
119	119	104	74	JET ▲ ELEKTRA 62992*/AG (12.98 CD)	Get Born	26	170	137	92	22	CHRIS BOTTI COLUMBIA 92872/SONY MUSIC (18.98 EQ CD) [M]	When I Fall In Love	37
120	121	135	18	A PERFECT CIRCLE ● VIRGIN 66887* (18.98 CD)	eMOTive	2	171	96	—	2	CHELY WRIGHT PAINTED RED 12002/DUALTONE (15.98 CD)	The Metropolitan Hotel	96
121	110	100	17	BRITNEY SPEARS ▲ JIVE 65630/ZOMBA (18.98 CD)	Greatest Hits: My Prerogative	4	172	142	120	25	NELLY ▲ DERRY/DEF JAM 003314*/UMRG (8.98/13.98)	Sweat	2
122	124	91	4	K-CI & JOJO GEPHEN/CHRONICLES 004058/UME (13.98 CD)	All My Life: Their Greatest Hits	52	173	NEW	1	KATHLEEN EDWARDS ZOE 431047*/ROUNDER (15.98 CD) [M]	Back To Me	173	
123	115	109	102	LINKIN PARK ▲ ⁴ WARNER BROS. 48186* (19.98 CD)	Meteora	—	174	191	183	16	JEREMY CAMP BEC 98615 (17.98 CD)	Restored	45
124	106	105	17	BEE GEES ● POLYDOR/UNIVERSAL 003777/UME (13.98 CD/OVD)	Number Ones	23	175	127	103	5	CONJUNTO PRIMAVERA FONOISA 351613/UG (13.98 CD)	Hoy Como Ayer	58
125	133	130	12	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98 EQ CD) [M]	Lyfe 268-192	125	176	123	94	6	NAT KING COLE CAPITOL 74712 (18.98 CD)	The World Of Nat King Cole	41
126	126	118	20	BROOKS & DUNN ● ARISTA NASHVILLE 63271/RMG (18.98 CD)	The Greatest Hits Collection II	7	177	155	113	18	KENNY G ● ARISTA 62470/RMG (18.98 CD)	At Last... The Duets Album	40
127	131	128	63	CASTING CROWNS ▲ BEACH STREET 10723/REUNION (18.98 CD) [M]	Casting Crowns	59	178	RE-ENTRY	2	RISE AGAINST GEPHEN 002967/INTERSCOPE (9.98 CD) [M]	Siren Song Of The Counter Culture	136	
128	113	85	4	VARIOUS ARTISTS RAZOR & TIE 99091 (18.98 CD)	Fired Up! 2	48	179	162	146	15	RUBEN STUDDARD J 62623/RMG (15.98/18.98)	I Need An Angel	20
129	103	90	3	SOUNDTRACK COLUMBIA 93667/SONY MUSIC (18.98 EQ CD)	Hitch	90	180	RE-ENTRY	47	JACK JOHNSON ● JACK JOHNSON 075012*/UMRG (18.98 CD)	On And On	3	
130	108	93	6	BRIGHT EYES SADDLE CREEK 0073* (11.98 CD)	Digital Ash In A Digital Urn	15	181	195	172	24	CHEVELLE ● EPIC 86908/SONY MUSIC (18.98 EQ CD)	This Type Of Thinking (Could Do Us In)	8
131	111	96	6	GETO BOYS J PRINCE/RAP-A-LOT 4 LIFE 68502*/ASY/UM (17.98 CD)	The Foundation	19	182	157	143	36	LIL WAYNE ● CASH MONEY 001537*/UMRG (13.98 CD)	Tha Carter	5
132	129	122	28	THE ROLLING STONES VIRGIN 64682 (18.98 CD)	The Best Of The Rolling Stones: Jump Back '71-'93	30	183	198	195	20	INTERPOL MATADOR 616* (16.98 CD)	Antics	15
133	104	151	11	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98 CD)	Greatest Hits	104	184	168	127	3	DO OR DIE THE LEGION 93806/AG (18.98 CD)	D.O.D.	40
134	140	144	9	VARIOUS ARTISTS CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/OVD)	Chosen Few: El Documental	129	185	156	108	36	MAROON5 ● OCTONE/J 62468/RMG (11.98 CD)	1.22.03.Acoustic (EP)	42
135	107	115	11	VARIOUS ARTISTS SOURCE 2523/IMAGE (18.98 CD)	The Source Presents Hip-Hop Hits Volume 9	75	186	181	180	40	DEAN MARTIN ● CAPITOL 98487 (18.98 CD)	Dino: The Essential Dean Martin	28
136	54	—	2	TRU NEW NO LIMIT 5790*/KDCH (17.98 CD)	The Truth	54	187	166	137	70	SHERYL CROW ▲ ³ A&M 001521/INTERSCOPE (12.98 CD)	The Very Best Of Sheryl Crow	2
137	122	95	48	MODEST MOUSE ▲ EPIC 67125*/SONY MUSIC (12.98 EQ CD) [M]	Good News For People Who Love Bad News	18	188	128	—	2	IRON AND WINE SUB POP 70665* (9.98 CD) [M]	Woman King (EP)	128
138	153	168	18	JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	Josh Gracin	11	189	173	163	17	JA RULE ● THE INC./DEF JAM 002955*/DJMG (13.98 CD)	R.U.L.E.	7
139	141	129	14	HOWIE DAY EPIC 86807*/SONY MUSIC (12.98 EQ CD)	Stop All The World Now	46	190	NEW	1	AMOS LEE BLUE NOTE 97356 (12.98 CD) [M]	Amos Lee	190	
140	RE-ENTRY	9	9	KILLSWITCH ENGAGE ROADRUNNER 618373/DJMG (13.98 CD)	The End Of Heartache	21	191	RE-ENTRY	35	LLOYD BANKS ▲ G-UNIT 002826*/INTERSCOPE (18.98/13.98)	The Hunger For More	1	
141	RE-ENTRY	8	8	CHRIS TOMLIN SIXSTEPS 94243/SPARROW (17.98 CD)	Arriving	39	192	165	97	17	ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP (18.98 CD)	Andrea	16
142	120	102	15	SOUNDTRACK DREAMWORKS/GEFFEN 003468/INTERSCOPE (13.98 CD)	Shark Tale	31	193	192	177	23	MARILYN MANSON INTERSCOPE 003478 (13.98 CD)	Lest We Forget: The Best Of	9
143	170	147	18	JUANES ▲ SURCO 003475/UNIVERSAL LATIN (17.98 CD)	Mi Sangre	33	194	149	133	75	ANTHONY HAMILTON ▲ SD DEF 52107/ZOMBA (12.98 CD)	Comin' From Where I'm From	33
144	136	121	5	UNWRITTEN LAW LAVA 93147/AG (15.98 CD)	Here's To The Mourning	51	195	164	197	73	HILARY DUFF ▲ ³ BUENA VISTA 861006/HOLLYWOOD (18.98 CD)	Metamorphosis	1
145	130	117	37	JOJO ▲ DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD)	JoJo	4	196	180	164	16	PEARL JAM ● EPIC 93535*/SONY MUSIC (19.98 EQ CD)	rearviewmirror: Greatest Hits 1991-2003	16
146	135	112	10	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC (25.98 EQ CD)	The Phantom Of The Opera (Special Edition)	71	197	167	149	11	SOUNDTRACK CASABLANCA/UNIVERSAL 003494/UMRG (13.98 CD)	Shall We Dance?	116
147	145	141	74	THREE DAYS GRACE ▲ JIVE 53479/ZOMBA (12.98 CD) [M]	Three Days Grace	69	198	RE-ENTRY	14	SCISSOR SISTERS UNIVERSAL 002772*/UMRG (13.98 CD) [M]	Scissor Sisters	102	
148	158	178	11	HAWTHORNE HEIGHTS VICTORY 220 (13.98 CD) [M]	The Silence In Black And White	120	199	193	184	76	NICKELBACK ▲ ² ROADRUNNER 618400/DJMG (12.98/18.98)	The Long Road	6
149	101	—	2	ARMOR FOR SLEEP EQUAL VISION 1042 (13.98 CD) [M]	What To Do When You Are Dead	101	200	184	189	24	PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	14

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VWEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP INTERNET ALBUM SALES™			
Sales data and internet sales reports compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UMRG	In Between Dreams 1 Week At Number 1
2	2	JENNIFER LOPEZ EPIC 90622/SONY MUSIC	Rebirth 2
3	3	RAY CHARLES HEAR 2248/CONCORD	Genius Loves Company 7
4	4	THE MARS VOLTA GOLDSTANDARDLABS/STRUMMER 004129*/UMRG	Frances The Mute 4
5	5	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE	The Massacre 1
6	1	TORI AMOS EPIC 92800/SONY MUSIC	The Beekeeper 25
7	4	GREEN DAY REPRISE 48777*/WARNER BROS	American Idiot 6
8	7	NORMA JEAN SOLID STATE 75392/TOOTH & NAIL	O' God, The Aftermath 62
9	9	RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	Ray (Soundtrack) 15
10	8	SOUNDTRACK FOX/EPIC 92843/SONY MUSIC	Garden State 51
11	6	U2 INTERSCOPE 003613	How To Dismantle An Atomic Bomb 48
12	12	JUDAS PRIEST EPIC 93966/SONY MUSIC	Angel Of Retribution 13
13	12	MAROONS OCTONE/J 50001*/RMG [M]	Songs About Jane 21
14	21	THE KILLERS ISLAND 002488*/DJJMG	Hot Fuss 14
15	2	KIDZ BOP KIDS RAZOR & TIE 89089	Kidz Bop 7 28
16	15	TINA TURNER CAPITOL 63536	All The Best 27
17	11	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS	It's Time 46
18	20	BRIGHT EYES SADDLE CREEK 0072*	I'm Wide Awake, It's Morning 71
19	16	LOS LONELY BOYS OR/EPIC 92088/SONY MUSIC [M]	Los Lonely Boys 54
20	20	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 0081	Cosmic Game 118
21	11	MADELINE PEYROUX ROUNDER 613192 [M]	Careless Love -
22	22	AMOS LEE BLUE NOTE 97350 [M]	Amos Lee 190
23	17	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE	Encore 10
24	14	JOSH GROBAN 143/REPRISE 48450/WARNER BROS	Closer 30
25	25	SOUNDTRACK COLUMBIA 90640/SONY MUSIC	De-Lovely -

Billboard TOP SOUNDTRACKS™			
Sales data compiled by Nielsen SoundScan			
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	RAY (RAY CHARLES) ▲	15 Weeks At Number 1 WMG SOUNDTRACKS/ATLANTIC 76540/RHINO
2	2	GARDEN STATE ●	FOX/EPIC 92843/SONY MUSIC
3	3	THE PHANTOM OF THE OPERA ▲	REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC
4	4	RAY: MORE MUSIC FROM (RAY CHARLES)	WMG SOUNDTRACKS/ATLANTIC/RHINO
5	5	HITCH	COLUMBIA 93867/SONY MUSIC
6	6	SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE
7	7	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC
8	10	ONE TREE HILL	WARNER SUNSET/MAVERICK 48981/WARNER BROS
9	9	SHALL WE DANCE?	CASABLANCA/UNIVERSAL 003494/UMRG
10	11	SHREK 2 ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE
11	12	THE SPONGEBOB SQUAREPANTS MOVIE	NICK 48888/SIRE
12	8	COACH CARTER	CAPITOL 63164*
13	13	NAPOLEON DYNAMITE	LAKESHORE 33810
14	15	DE-LOVELY	COLUMBIA 90640/SONY MUSIC
15	18	O BROTHER, WHERE ART THOU? ▲ ⁷	LOST HIGHWAY/MERCURY 170069/DJMG
16	17	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT ●	WALT DISNEY 861099
17	16	DORA THE EXPLORER	NICK 64435/BMG STRATEGIC MARKETING GROUP
18	19	BLUE COLLAR COMEDY TOUR: THE MOVIE ●	WARNER BROS. (NASHVILLE) 48424/WRN
19	14	BLUE COLLAR COMEDY TOUR RIDES AGAIN	JACK/WARNER BROS. (NASHVILLE) 48930/WRN
20	24	THE CHEETAH GIRLS (EP) ▲	WALT DISNEY 860126
21	20	GREASE ▲ ⁸	POLYDOR/UNIVERSAL 825095/UMRG
22	21	50 FIRST DATES	MAVERICK 48675/WARNER BROS
23	22	THE OC: MUSIC FROM: MIX 2	WARNER SUNSET 48695/WARNER BROS
24	24	BE COOL	TVT SOUNDTRAX 6720/TVT
25	23	A CINDERELLA STORY ●	HOLLYWOOD 162453

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro.) △ Certification of 200,000 units (Platino). △? Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

2Pac 67	Casting Crowns 127	coming Friends 85, 86	Judas Priest 13	Marilyn Manson 193	Pastor Troy 112	(Special Edition) 146	VARIOUS ARTISTS
3 Doors Down 12	Ray Charles 7, 15, 69	The Game 5	K-Ci & JoJo 122	Mario 26	Pearl Jam 196	Shall We Dance? 197	Atticus: Dragging The Lake 3 83
50 Cent 1	Kenny Chesney 36, 63	Geto Boys 131	Keane 70	Maroon5 21, 185	A Perfect Circle 120	Shark Tale 142	Chosen Few: El Documental 134
Akon 88	Chevelle 181	Good Charlotte 103	Toby Keith 56	The Mars Volta 4	Pimp C 50	Britney Spears 121	Disneymania 3: Music Stars Sing
Tori Amos 25	Ciara 22	Josh Gracin 138	Alicia Keys 37	Dean Martin 186	Pitbull 200	Gwen Stefani 17	Disney... Their Way! 49
Armor For Sleep 149	Kelly Clarkson 9	Green Day 6	Kidz Bop Kids 28	John Mayer 44	The Postal Service 164	Rod Stewart 98, 167	Fired Up! 2 128
Ashanti 96	Terri Clark 154	Josh Groban 30	The Killers 14	Martina McBride 90	Queen Latifah 107	Joss Stone 61	Grammy Nominees 2005 32
Lloyd Banks 191	Nat King Cole 176	Guns N' Roses 53	Killswith Engage 140	Jesse McCartney 24	Rascal Flatts 23	George Strait 57	Now 16 155
The Beach Boys 104	Conjunto Primavera 175	Anthony Hamilton 194	Kings Of Leon 78	Tim McGraw 45	LeAnn Rimes 68	Ruben Studdard 179	Now 17 39
Bee Gees 124	Creed 76	Hawthorne Heights 148	Korn 93	Bran McKnight 60	Rise Against 178	Sugarland 92	The Source Presents Hip-Hop Hits
Beyonce 105	Crossfade 47	Hoobastank 160	Alison Krauss + Union Station 110	Modest Mouse 137	The Rolling Stones 132	Sum 41 159	Volume 9 135
Big & Rich 66	Sheryl Crow 187	Los Horoscopos De Durango 81	Kutless 87	Grupo Montez De Durango 109	Scissor Sisters 198	Switchfoot 91	Totally Country Vol. 4 29
Black Eyed Peas 89	Daddy Yankee 43	Interpol 183	Blaine Larsen 161	Montgomery Gentry 156	Blake Shelton 153	Three Days Grace 147	WOW Gospel 2005 74
Andrea Bocelli 192	Howie Day 139	Intocable 101	Avril Lavigne 80	Motley Crue 35	Shinedown 117	T.I. 31	WOW Hits 2005 114
Bone Thugs-N-Harmony 133	Gavin DeGraw 152	Iron And Wine 188	Layzie Bone And Bizzy Bone 115	Anne Murray 168	Simple Plan 75	Chris Tomlin 141	Velvet Revolver 82
Chris Botti 170	Destiny's Child 33	Ja Rule 189	Amos Lee 190	Muse 169	Ashlee Simpson 77	Trick Daddy 65	Kanye West 95
Bowling For Soup 166	Do Or Die 184	Jay-Z/Linkin Park 58	John Legend 11	My Chemical Romance 59	Slipknot 158	Tru 136	Lee Ann Womack 55
Breaking Benjamin 64	Doves 111	Lil Jon & The East Side Boyz 20	Lil Jon & The East Side Boyz 20	Nas 97	Snoop Dogg 42	Tina Turner 27	Chely Wright 171
Bright Eyes 71, 130	Hilary Duff 108, 195	Lil Scrappy/Trillville 99	Lil Wayne 182	Nelly 41, 172	Snow Patrol 151	Shania Twain 38	Young Buck 163
Brooks & Dunn 126	Kathleen Edwards 173	Linkin Park 123	Linkin Park 123	Willie Nelson 106	SOUNDTRACK	U2 48	
Michael Buble 46	Eminem 10	Lindsay Lohan 116	Lindsay Lohan 116	Nickelback 199	Garden State 51	Unwritten Law 144	
Jimmy Buffett 100	Fantasia 18	Los Lonely Boys 54, 102	Los Lonely Boys 54, 102	Omarion 8	Hitch 129	Keith Urban 84	
Ryan Cabrera 94	Franz Ferdinand 165	JoJo 145	JoJo 145	Jamie O'Neal 40	One Tree Hill 162	The Used 113	
Jeremy Camp 174	Kenny G 177	Jennifer Lopez 2	Jennifer Lopez 2	Brad Paisley 72	The Phantom Of The Opera 52	Usher 16	
Cam'ron 150	Bill & Gloria Gaither And Their Home-	Juanes 143	Ludacris 19	Papa Roach 73	The Phantom Of The Opera		

Over the Counter

Continued from page 51

appearance on the Game track "How We Do," last week 50 Cent became the first recording artist since the Beatles in 1964 to log three simultaneous rungs in the Hot 100's top five.

50 MORE: Look for 50 Cent to lead The Billboard 200 at least one more week, but with a more typical second-week decline than the small erosion that "Get Rich or Die Tryin'" exhibited in 2002.

That title is one of only two albums in Nielsen SoundScan history to sell more than 800,000 in each of its first two chart weeks,

the other being 'N Sync's 2000 blockbuster "No Strings Attached," which posted 811,000 a week after its head-turning (and record-setting) start of 2.4 million.

Although most albums that start with large numbers often see declines of 50% or more in the second week—particularly those by rap and hard rock acts—"Get Rich" managed to move 822,000 after starting with 872,000.

A number cruncher close to the album estimates "The Massacre" will see a 40% decline, but that would leave 50 Cent with a still-handsome 650,000 and at least a second week atop The Billboard 200.

We will see how he does in week three when he goes head to head with "Now 18." The last offering from that hits series, "Now 17," opened with 407,000, while "Now 16" started with 504,000.

For what it's worth, "Get Rich" sold 520,000 in its third week.

Meanwhile, 50 Cent's early start helps place album volume 2.2% ahead of album sales in the ninth week of 2004, while the deficit in year-to-date sales narrows from 10.6% a week ago to 9.2%.

Subtract 50 Cent's new one from the mix and album sales for the week would have lagged behind the comparable frame.

HIGHS AND LO: Jennifer Lopez was in position to ring her third No. 1 on The Billboard 200 until 50 Cent bumped forward.

Timing is everything. Had her "Rebirth" arrived a week earlier with the same total it sees in this frame, 261,000 copies, it would have topped the chart, blocking Omarion's bow at No. 1.

Two other Lopez albums began with bigger numbers. Her first No. 1 set, "J.Lo," started with 272,000 in 2001, while "This Is Me... Then" earned her strongest

Nielsen SoundScan week to date when it opened at No. 4 with 314,000 in 2002.

This is the first time since November that the top four slots of The Billboard 200 belong to new



albums. The chart's winning hand includes best-ever sales weeks for Jack Johnson and the Mars Volta, both sold through Universal Motown Records Group.

Johnson's tasty "In Between Dreams" opens at No. 3 with 229,000 sold, matching his best rank but beating his prior sales benchmark. His second charting album, "On and On," also started at No. 3, but only needed to sell 132,000 to hit that mark.

Johnson's "Sitting, Waiting, Wishing" is winning friends at radio, and the singer/songwriter made in-store appearances in six different markets during release week: New York, Philadelphia, Boston, San Francisco, Los Angeles and San Diego.

This week marks the Mars Volta's first trip to the top 10, as the 2003 outing "De-Loused in the Comatorium" peaked at No. 39, selling 28,000 in its best week. This time, the act racks 123,000 copies, opening at No. 4 with "Frances the Mute." The title begs me to wonder if this band is really old enough to make reference to the Donald O'Connor movie "Francis the Talking Mule."

Billboard SINGLES AND TRACKS SONG INDEX

Chart Codes: CS (Hot Country Singles), H100 (Hot 100 Singles), LT (Hot Latin Tracks) and RBH (Hot R&B Hip-Hop Singles).

BTLE (Publisher - Licensing Org.) SMC Music Dist., Chart, Position

1, 2 **STEP** (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noonline Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 7; RBH 23
1 **THING** (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL/WBM, H100 46; RBH 15

-A-

ADIOS AMOR TE VAS (BMG Songs, ASCAP/Alma, BMI) LT 23
AGAIN (Chyna Baby, BMI/Universal, ASCAP/Tetra-grammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jaye, ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI), HL, RBH 30
AIRE (Ser-Ca, BMI) LT 2
ALABAMA (Shan-Can, BMI) CS 51
ALGO ESTA CAMBIANDO (Lolein, BMI/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI) LT 4
ALL BECAUSE OF YOU (Liesse's First Born Music, BMI/Peer, BMI/Wilkinson Ave., BMI/Peer, ASCAP/MilYork City Music, ASCAP/Jerome Jones, SESAC/Notting Hill Songs, SESAC/Young Fiano, SESAC/All Blac Muzik, ASCAP), HL, RBH 66
ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI/EMI Blackwood, BMI), HL/WBM, H100 58
AMOR DEL BUENO (Monster Music, ASCAP) LT 20
ANYTHING BUT MINE (Gravitron, SESAC/Carnival Music, SESAC) CS 5; H100 53
EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI) LT 17
AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, H100 89

-B-

BABY (J. Brasco, ASCAP/Desert Storm, BMI/Big Tank Music, ASCAP/Chrysalis, ASCAP/D. Thornton, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Doll Face, BMI/Big Poppa, ASCAP/EMI April, ASCAP/Bovina, ASCAP/No Question Ent., ASCAP/Justin Combs, ASCAP), HL, H100 92; RBH 28
BABY DOLL (Greenhorse, BMI/EMI Blackwood, BMI/U Rule Music, ASCAP/EMI April, ASCAP), HL, CS 38
BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegammusic, ASCAP) CS 4; H100 48
BABY I'M BACK (Noka International Music, ASCAP/Famous, ASCAP/Latino Velvet, BMI), HL, H100 57; RBH 58
BABY MAMA (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/MO GT, BMI/MS 802, BMI/Unichappell, BMI), HL/WBM, H100 68; RBH 18
BACK OF DA CLUB (Swizz Beatz, ASCAP/Karima, BMI) RBH 92
BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP) H100 24
BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Potty Mouth, BMI/Rounded, BMI), WBM, CS 28
BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, CS 3; H100 35
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 2
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 17
BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swizz Beatz, ASCAP/Universal, ASCAP), HL/WBM, H100 18; RBH 8
THE BUMPER OF MY S.U.V. (Painted Red, BMI) CS 49

-C-

CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 1; RBH 1
CAN'T SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) RBH 72
CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Notting Dale, ASCAP/Black Owned Music, ASCAP/Ric Rude, ASCAP), HL, RBH 59
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/RoohBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, H100 9; RBH 21
CAUGHT UP (Songs Of Universal, BMI/Slavery, BMI/Family Bizness Muzik, BMI/DJ Irv, BMI/Kam Kam's Music, BMI), HL, RBH 73
CHARLENE (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, RBH 26
CLASS REUNION (THAT USED TO BE US) (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Super ID, ASCAP/Top Mute, ASCAP/Sassy Mute, ASCAP/Don Primmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 22
COLLIDE (HKD Music, BMI/Warner-Tamerlane, BMI/Tentative, BMI), WBM, H100 54
COMO OLVIDAR (Edimusa, ASCAP/Vander America, BMI) LT 44
THE CORNER (Universal, BMI/Senseless, BMI/Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Be Pop Or Be Dead Music, ASCAP/Tunes By Dune, ASCAP), HL, RBH 64
COUNTRY BOY (GG&L, ASCAP) RBH 41

-D-

DAME ESTA NOCHE (Ventura, ASCAP/Sony/ATV Discos, ASCAP) LT 36
DAME OTRO TEQUILA (F.I.P.P., BMI) LT 18
DATZ ME (Drugstore, ASCAP/Mouth Full 'O' Gold, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Songs Of Universal, BMI/Dawn Holmes Publishing, BMI), HL, RBH 86
DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 33
DEM BOYZ (Regina's Son, ASCAP/Diehamar Music, ASCAP/Jezy Music, BMI/Flywid It, BMI/Griffin Ga. Finest, BMI/EMI April, ASCAP) RBH 80
DE VIAJE (Sony/ATV Discos, ASCAP) LT 32
DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 34
DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 5; RBH 9
DON'T! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 26
DON'T ASK ME HOW I KNOW (Mosaic Music, BMI/Bobby's Song And Salvage, BMI/Bill Butler, BMI/JonesBone Music, ASCAP/Tier Three Music, ASCAP) CS 32
DON'T CHA (God Given, BMI) RBH 61

DON'T WORRY (Slot-A-Lot Publishing, ASCAP/BMG Songs, ASCAP/Trak Starz, ASCAP/Almo, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, RBH 100
DON'T WORRY 'BOUT A THING (Emerto, ASCAP/WB, ASCAP), WBM, CS 34
DOWN AND OUT (Killa Cam, BMI/EMI Blackwood, BMI/EMI Longitude, BMI/Please Gimme My Publishing, BMI), HL, RBH 40
DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, H100 22; RBH 16
DRUGS OR JESUS (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI/Nashville DreamWorks Songs, ASCAP/Money Feet, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, CS 16

-E-

ENSENAMA A VIVIR SIN TI (SADAIC Latin, ASCAP/Alondra, ASCAP/Songs Of Peer, ASCAP) LT 39
ESTA AUSENCIA (Kike Santander, BMI) LT 25
ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT 15
EVERYDAY LOVE (Not Listed) RBH 82
EVERYTIME YOU GO AWAY (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 45

-F-

FEEL IT IN THE AIR (Music Of Windswept, ASCAP/Hitco South, ASCAP/Shakur Al-Din, ASCAP/Copy-right Control) RBH 62
FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), HL, RBH 44
FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP), HL/WBM, RBH 63
FUEGO (King Of Bling, BMI/Universal-Musica Unica, BMI/C.K. Jointz, BMI/DHG, BMI/Warner-Tamerlane, BMI/JD, ASCAP) LT 47

-G-

GASOLINA (Los Cangris, ASCAP) H100 75; LT 26; RBH 68
GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizab Music, ASCAP), HL, H100 20; RBH 53
GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI), HL/WBM, H100 15; RBH 54
GET XXX'D (Hood Hop Music, ASCAP/EMI April, ASCAP/Tarpo, ASCAP/Zomba, ASCAP/Kumbaya, ASCAP/Ebony Williams Publishing Designee, ASCAP/Notting Dale, ASCAP), HL/WBM, RBH 97
GHETTO (Noka International Music, ASCAP/Famous, ASCAP), HL, RBH 57
GIRLFIGHT (Kakeni Music, ASCAP/Beats Me, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchninth, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, H100 73; RBH 29
GIVE A LITTLE BIT (Almo, ASCAP/Delicate, ASCAP), HL, H100 45
GIVE ME THAT (Not Listed) RBH 51
GOD'S WILL (Sony/ATV Tree, BMI/BMG Songs, ASCAP), HL, CS 17; H100 87
GO EASY ON ME (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 53
GOIN' CRAZY (Natboogie Publishing, ASCAP/Latins Goin' Platinum, BMI/Bottz World, ASCAP) H100 23
GONE (Gottahaveabe, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 8; H100 62
GOODBYE TIME (Sony/ATV Tree, BMI) CS 30
THE GOOD LIFE (EMI April, ASCAP/Sea Gayle, ASCAP/Mosaic Music, BMI), HL, CS 39
GUESS WHO LOVES YOU MORE (Zomba, ASCAP/Ahmad's World, ASCAP/K-Dope Music, ASCAP/Unichappell, BMI), WBM, RBH 56

-H-

HATE IT OR LOVE IT (BlackWallStreet, BMI/Each1Teach1, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI), HL/WBM, H100 14; RBH 11
HILLBILLIES (Gypsy Outfit, ASCAP/Soul Of Eve Music, ASCAP/World Of Groove Music, ASCAP/Haber Corporation, BMI) CS 60
HOLD YOU DOWN (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Gregory Christopher Publishing Designee, ASCAP/Gregory Bruno's, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Adorable Songs Collection, ASCAP/Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Songs Of Lastrada, BMI/Saja, BMI), HL/WBM, H100 79
HOMEWRECKER (Sony/ATV Cross Keys, ASCAP/Hoosierama Music, ASCAP/Universal, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI), HL, CS 21
HONKY TONK U (Tokeco Tunes, BMI) CS 13; H100 78
HOPE (Stayin High Music, ASCAP/China White, ASCAP/God Given, BMI/Almo, ASCAP), HL, H100 81; RBH 33
HOW COULD YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Underdogs Songs, BMI/Irving, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Johnnie Law Music, BMI/Famous, ASCAP), HL, H100 93; RBH 46
HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Barry's Melodies, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 49
HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantlayer, ASCAP/Murrah, BMI), WBM, CS 19; H100 91
HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/I. Taylor For BlackWallStreet, ASCAP/Each1Teach1, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, H100 4; RBH 3
HOY COMO AYER (Maximo Aguirre, BMI) LT 1

-I-

I CAN'T STOP LOVING YOU (Kemmmunity, BMI) RBH 42
ICY (Furline, BMI) RBH 76
I DON'T THINK SO (I-Slam Publishing, ASCAP/3RDi Music Works, BMI) RBH 99
I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 34
IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 14; H100 77
IF SHE WERE ANY OTHER WOMAN (Sony/ATV Tree, BMI/EMI April, ASCAP/Didn't Have To Be, ASCAP/WB, ASCAP/Platinum PLOW, ASCAP), WBM, CS 36
IF SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mosaic Music, BMI), HL, CS 31

I JUST WANNA LIVE (EMI Blackwood, BMI/Dead Publishing, BMI/EMI April, ASCAP/Vegan Boy, ASCAP), HL, H100 82

I'LL TAKE THAT AS A YES (THE HOT TUB SONG) (Songs Of Mighty Isis Music, BMI/Vista Larga Music, BMI/Sefior Vicente Music, BMI/Haber Corporation, BMI) CS 24

I'M A HUSTLA (Larsiny, ASCAP/Swizz Beatz, ASCAP/EMI April, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL/WBM, H100 85; RBH 31

I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS 12; H100 67

I'M NOT OKAY (I PROMISE) (Blow The Doors Off The Jersey Shore Music, BMI) H100 96

IN THE KITCHEN (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 94; RBH 27

I SEE ME (Sony/ATV Acuff Rose, BMI/Post Oak, BMI), HL, CS 40

IT'S A HEARTACHE (Careers-BMG, BMI/Lojo, BMI/PEN, BMI) CS 35

IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tree, BMI/Katy's Own Music, BMI), HL, CS 6; H100 63

IT'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone, ASCAP/EMI April, ASCAP/Sea Music, ASCAP/BMG Songs, ASCAP/Naked Under My Cloth, ASCAP/Chrysalis, ASCAP), HL, H100 16; RBH 19

IT'S NUTHIN' [WHE THUGGIN'] (Loose Akooistz, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 83

I WANT A COWBOY (Warner-Tamerlane, BMI/BeDaBe Music Publishing, BMI/Sell The Cow, BMI/EMI April, ASCAP/Buck Rich Music, ASCAP), HL/WBM, CS 59

I WOULD RY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 29

-J-

JERK IT OUT (Universal-PolyGram International, ASCAP/Telegammusic, ASCAP), HL, H100 83

JUST A LIL BIT (50 Cent, ASCAP/Universal, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, RBH 71

JUST A MOMENT (Zomba, ASCAP/III Will, ASCAP/Notting Dale, ASCAP/Mawkeen's, ASCAP/Clifford Peacock Publishing Designee, BMI/Warner-Tamerlane, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 70

-K-

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 38; RBH 47

KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H100 64; RBH 22

-L-

LA CAMISA NEGRA (Camaleon, BMI/Peermusic III, BMI) LT 8

LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 59

LA SORPRESA (TN Ediciones, BMI) LT 13

LA ULTIMA CONCIEN (Peermusic III, BMI) LT 40

LET ME GO (Escatawpa, BMI/Songs Of Universal, BMI) H100 44

LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pepp-Soft Music, ASCAP/R.H. Compound, ASCAP) H100 3; RBH 2

LET'S GET BLOWN (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Cotillion, BMI), HL, H100 84; RBH 35

LET'S GET IT ON (THE MPG GROOVE MIX) (Jobete, ASCAP/EMI April, ASCAP/Stone Diamond, BMI), HL, RBH 94

LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 10; H100 70

LIKE A BOSS (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Slim Thug, BMI), HL, RBH 98

LIKE TOY SOLDIERS (Famous, ASCAP/Ensign, BMI/Eight Mile Style, BMI/Resto World, ASCAP), HL, H100 51

LITTLE SISTER (Board Cliff, BMI) H100 95

LIVEMAE (Yami, BMI/EMI Blackwood, BMI) LT 37

LO MEJOR FUE PERDERTE (Not Listed) LT 38

LOVELY (Famous, ASCAP/Byefall Music, ASCAP/Feather, BMI), HL, H100 47

LOVELY NO MORE (U Rule Music, ASCAP/EMI April, ASCAP), HL, H100 26

LONG, SLOW KISSES (Warner-Tamerlane, BMI/Smith Haven, BMI/New Works, BMI/The New Company Song Group, BMI/Kid Lips Music, ASCAP/RPM, ASCAP), WBM, CS 25

LOOK WHAT YOU'VE DONE (Jet Music, ASCAP) H100 40

LO QUE PASO, PASO (Los Cangris, ASCAP) LT 31

LOT OF LEAVIN' LEFT TO DO (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) CS 23

LOVERS AND FRIENDS (Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/U.R. IV, ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Universal, ASCAP/Irving, BMI/Persevere, BMI), HL, H100 12; RBH 5

-M-

MAKE UP (Walted, BMI) RBH 88

MAKING MEMORIES OF US (Sony/ATV Tunes, ASCAP/J Only, ASCAP), HL, CS 55

ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Rev-elle B, BMI/Tiltawhir, BMI/Carnival, ASCAP/Heartfair, ASCAP), HL, CS 27

ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP) LT 12

THE MIDDLE OF NOWHERE (Hope-N-Cal, BMI/Shadley, BMI/Cal IV, ASCAP) CS 48

MI MAYOR SACRIFICIO (Crisma, SESAC) LT 29

MOCKINGBIRD (Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP), WBM, H100 11; RBH 52

MONDAY MORNING CHURCH (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP) H100 90

MOTIVATION (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 79

MOVE AROUND (Don't Play With My Publishing, ASCAP/Burnin Hot Music, ASCAP/Rondor, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, RBH 91

MR. BRIGHTSIDE (The Killers, ASCAP) H100 21

MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 9; H100 55

MUST BE NICE (Lye, ASCAP) RBH 69

MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/BMG Songs, ASCAP/Manusee, ASCAP/Lellow, ASCAP/U.R. IV, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP), HL, RBH 50

MY GIVE A DAMN'S BUSTED (Diffutunes, BMI/Mosaic Music, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 11; H100 76

MY NAME (Rio Bravo, BMI/Dawg, BMI/No Such Music, SOCAN/Passing Stranger, SOCAN/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 44

MY SISTER (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Zomba, SESAC/Annabella's Fram Music, ASCAP/Universal, ASCAP/Mosaic Music, BMI), HL/WBM, CS 58

-N-

NA-NANA-NA (Jackie Frost, ASCAP/Bubba Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/Ostaf, BMI/Soundtron Tunes, BMI), WBM, RBH 95

N DEY SAY (Jackie Frost, ASCAP/BMG Songs, ASCAP/Reformation, ASCAP) H100 100

NOBODY'S HOME (Avril Lavigne, SOCAN/Dwight Frye, BMI/Smells Like Metal, SOCAN/Almo, ASCAP), HL, H100 72

NOTHIN' 'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deson, ASCAP/Brrr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, H100 98

NOTHIN' BUT COWBOY BOOTS (Wrensong, ASCAP/Lugraccia, ASCAP/Mosaic Music, BMI/Hold Jack, BMI) CS 56

NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS 1; H100 39

NOT ME (West Moraine, ASCAP/Gunslinger, ASCAP/Springcreek, ASCAP/Sony/ATV Cross Keys, ASCAP/Songs Of Moraine, BMI/Mike Curb, BMI), HL/WBM, CS 47

NUMB/ENCORE (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Keiji Kobayashi, BMI/Pancakey Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL/WBM, H100 36

NUMBER ONE SPOT (WB, ASCAP/Universal, ASCAP), HL/WBM, H100 43; RBH 20

-O-

O (First Avenue, ASCAP/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Foundation, ASCAP/Tank 1176, ASCAP/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Irving, BMI/E D Duz It, BMI) H100 27; RBH 12

OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) LT 11

OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) H100 10

OH (Royalty Rights, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/EMI April, ASCAP), HL, RBH 39

OKAY (White Rhino, BMI/Drugstore, ASCAP/Peertunes, ASCAP/Hale Yeah, SESAC/Songs Of Peer, BMI/Morningside, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP/EMI April, ASCAP), WBM, H100 41; RBH 14

ONE BELIEVER (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Super ID, ASCAP/Top Mute, ASCAP/Sassy Mute, ASCAP/Don Primmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP/Avalon Way, ASCAP) CS 52

ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 90

ONLY U (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/DJ Irv, BMI), HL, H100 71; RBH 60

OPEN ARMS (EMI April, ASCAP/Universal, ASCAP/Copyright Control), HL, RBH 84

ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, H100 28; RBH 6

OTRA VEZ (Universal-Musica Unica, BMI/Castillo, BMI) LT 16

OVER AND OVER (Jackie Frost, ASCAP/BMG Songs, ASCAP/KoKo's Basement, ASCAP/Hitco South, ASCAP/Notting Dale, ASCAP), HL, H100 32; RBH 96

OYE MI CANTO (SP Beat In Da Hood, ASCAP/Off Da Yelzabub, BMI/GemStar, ASCAP/Big Mato, ASCAP/Warner-Tamerlane, BMI/My Soulmate Songs, ASCAP/Sony/ATV Tunes, ASCAP), WBM, LT 24

-P-

PARA TI (Elyon, BMI) LT 33

PERDIDOS (J&N, ASCAP) LT 14

PICKIN' WILDFLOWERS

Lyric Street Still On Easy Street With Gracin

"American Idol" finalist **Josh Gracin** lands his first No. 1 on Hot Country Singles & Tracks with "Nothin' to Lose," which takes the chart's biggest increase and keeps **Walt Disney's Lyric Street** imprint in the No. 1 box for a sixth straight week.

Gracin's single bumps label-mate **Rascal Flatts** to No. 3 following a five-week run atop the list with "Bless the Broken Road." The country chart hasn't seen a label replace itself at No. 1 since **Curb** artists **Steve Holy**, **Jo Dee Messina** and **Tim McGraw** had three consecutive No. 1s in early 2002.

Holy's "Good Morning Beautiful" (five weeks) made way for Messina's "Bring On the Rain" and McGraw's "The Cowboy in Me" in a seven-week run that



GRACIN: SEES FIRST NO. 1

started in the issue dated Feb. 2, 2002.

Gracin's achievement marks the first time in two years that a male solo

artist has made an initial appearance at No. 1, a feat most recently noted when **Joe Nichols**' "Brokenheartsville" ruled the March 29, 2003, chart.

Gracin's runner-up is **Craig Morgan**, who rises 4-2 with "That's What I Love About Sunday." Should Morgan follow Gracin into the No. 1 ring, the chart would sport back-to-back inaugural male No. 1s for the first time since **Jeff Carson** and **Bryan White** landed No. 1 songs with "Not on Your Love" and "Someone Else's Star," respectively, in September 1995.

TALKING 'SHOP': "Candy Shop" by **50 Cent** featuring **Olivia** holds at No. 1 on The Billboard Hot 100 for a third consecutive week and moves into the top slot of the Hot 100 Airplay list with 146.7 million listener impressions.

"Candy" knocks **Mario's** "Let Me Love You" from the No. 1 slot on the Hot 100 Airplay chart after an 11-week run. That ties **Eminem's** "Lose Yourself" in fourth place for most weeks at No. 1 since the chart was expanded in December 1998 to include all musical formats.

TLC's "No Scrubs" from 1999 holds the mark with 13 weeks on top, while **Usher's** "Yeah!" and **Nelly's** "Dilemma" both clocked in with 12 weeks at No. 1 in 2004 and 2002, respectively.

Garnering 48,000 paid downloads, "Candy" remains the top-selling title on Hot Digital Songs for a fifth straight week. With "The

Massacre" selling more than 1 million units in its truncated opening week at retail (See Over the Counter, page 51), the fact that "Candy" loses only 5% of its digital output from a week ago while "Disco Inferno" improves by 11% indicates that in its infancy, the digital format is not cannibalizing album sales.

In the six weeks that digital sales have been part of the Hot 100 mix, this is the first time that one song dominates Hot Digital Songs, Hot 100 Airplay and the Hot 100 concurrently.

"Candy" also moves into the No. 1 spot on Hot R&B/Hip-Hop Singles & Tracks while retaining its place atop the Rhythmic Top 40 chart.

On the latter list, "Candy" sets a new spin record, as it becomes the first song to surpass the 5,000-detection mark. **Snoop Dogg** featuring **Pharrell's** "Drop It Like It's Hot," which accumulated 4,933 spins in the issue of Dec. 18, 2004, held the prior mark at the format.

JACKED UP: Reiterating our prior comment on digital songs living

harmoniously with physical albums, **Jack Johnson's** "Sitting, Waiting, Wishing" earns Greatest Gainer/Digital honors on The Billboard Hot 100 at No. 66 in the week his album debuts on The Billboard 200 at No. 3 with personal sales highs.

"Sitting" sells 11,000 downloads (up 56%) and moves 55-26 on Hot Digital Songs. It is one of seven tracks from "In Between Dreams" to sell more than 1,000 downloads. On the Pop 100, "Sitting" moves 65-49 while album track "Better Together" debuts at

No. 96. Both songs' positions on the Pop 100 are powered solely by digital sales.

AT LAST: "The Corner" by **Common** featuring the **Last Poets** earns the Hot Shot Debut designation at No. 64 on Hot R&B/Hip-Hop Singles & Tracks. Known for his thought-provoking

lyrics, **Common** enlists the revolutionary group notorious for its incendiary wordsmanship and provides it with its first appearance on that chart. The **Last Poets**

have been recording their political spoken word, a precursor to rap, since 1968, but only appeared on the Top R&B/Hip-Hop Albums chart in 1970 and 1971.

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DATA PROVIDED BY

HitPredictor™

MAINSTREAM TOP 40

NEW RELEASES WITH HIT POTENTIAL

★ **RELIANT K**
Be My Escape CAPITOL

RECENTLY TESTED SONGS WITH HIT POTENTIAL

3 **DOORS DOWN**
Let Me Go UMRG

JET
Look What You've Done ATLANTIC

THE KILLERS
Mr. Brightside IDJMG

TIM MCGRAW
Live Like You Were Dying CURB

CROSSFADE
Cold COLUMBIA

JENNIFER LOPEZ FEAT. FAT JOE
Hold You Down EPIC

PAPA ROACH
Scars GEFFEN

HOWIE DAY
Collide EPIC

FRICKIN' A
Jessie's Girl ALERT

LIFEHOUSE
You And Me GEFFEN

ADULT CONTEMPORARY

NO NEW SONGS SHOWED
HIT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH HIT POTENTIAL

TINA TURNER
Open Arms CAPITOL

MERCYME
Homesick CURB

ROB THOMAS
Lonely No More ATLANTIC

HOWIE DAY
Collide EPIC

MAROONS
Sunday Morning RMG

RAY CHARLES WITH DIANA KRALL
You Don't Know Me CONCORD

FIVE FOR FIGHTING
If God Made You COLUMBIA

FINGER ELEVEN
One Thing WIND-UP

LENNY KRAVITZ
Lady VIRGIN

GREEN DAY
Boulevard Of Broken Dreams REPRISE

JESSE MCCARTNEY
Beautiful Soul HOLLYWOOD

ADULT TOP 40

NO NEW SONGS SHOWED
HIT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH HIT POTENTIAL

ROB THOMAS
Lonely No More ATLANTIC

ANNA NALICK
Breathe (2 A.M.) COLUMBIA

JET
Look What You've Done ATLANTIC

JESSE MCCARTNEY
Beautiful Soul HOLLYWOOD

VELVET REVOLVER
Fall To Pieces RMG

TIM MCGRAW
Live Like You Were Dying CURB

JEM
CROSSFADE

COLD
Cold COLUMBIA

MODERN ROCK

NO NEW SONGS SHOWED
HIT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH HIT POTENTIAL

★ **ACCEPTANCE**
Different COLUMBIA

RECENTLY TESTED SONGS WITH HIT POTENTIAL

THE KILLERS
Mr. Brightside IDJMG

JIMMY EAT WORLD
Work INTERSCOPE

GREEN DAY
Holiday REPRISE

BREAKING BENJAMIN
Sooner Or Later HOLLYWOOD

3 DOORS DOWN
Let Me Go UMRG

CROSSFADE
So Far Away COLUMBIA

THE EXIES
Ugly VIRGIN

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 4.5 or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com. © 2005, VNU Business Media, Inc. All rights reserved.

MARCH 19 2005				Billboard® ADULT TOP 40™	
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	16	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	4 Wks At No. 1
2	2	22	Give A Little Bit	GOD GOD DOLLS (WARNER BROS.)	★
3	4	5	Lonely No More	ROB THOMAS (MELISMATLANTIC)	★
4	5	16	Sunday Morning	MAROONS (OCTONE/JRMG)	★
5	3	31	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	★
6	7	37	She Will Be Loved	MAROONS (OCTONE/JRMG)	★
7	6	44	One Thing	FINGER ELEVEN (WIND-UP)	★
8	10	32	Collide	HOWIE DAY (EPIC)	★
9	8	24	Lady	LENNY KRAVITZ (VIRGIN)	★
10	9	29	Daughters	JOHN MAYER (AWARE/COLUMBIA)	★
11	12	12	Since U Been Gone	KELLY CLARKSON (RCA/RMG)	★
12	13	22	Somewhere Only We Know	KEANE (INTERSCOPE)	★
13	15	13	Let Me Go	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	★
14	14	15	True	RYAN CABRERA (E.V.L.A./ATLANTIC)	★
15	11	11	Dare You To Move	SWITCHFOOT (COLUMBIA)	★
16	17	5	You And Me	LIFEHOUSE (Geffen)	★
17	16	14	Nobody's Home	AVRIL LAVIGNE (RCA/RMG)	★
18	18	16	Breathe (2 A.M.)	ANNA NALICK (COLUMBIA)	★
19	19	19	Look What You've Done	JET (ELEKTRA/ATLANTIC)	★
20	20	8	Beautiful Soul	JESSE MCCARTNEY (HOLLYWOOD)	★

MARCH 19 2005				Billboard® ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	26	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	2 Wks At No. 1
2	2	39	Heaven	LOS LONELY BOYS (OR/EPIC)	★
3	3	24	Daughters	JOHN MAYER (AWARE/COLUMBIA)	★
4	7	24	She Will Be Loved	MAROONS (OCTONE/JRMG)	★
5	5	24	Live Like You Were Dying	TIM MCGRAW (CURB)	★
6	4	27	In My Daughter's Eyes	MARTHA McBRIDE (RCA NASHVILLE)	★
7	6	42	You'll Think Of Me	KEITH URBAN (CAPITOL)	★
8	8	27	I'll Be Around	DARYL HALL JOHN OATES (U-WATCH/DK-E)	★
9	12	12	Home	MICHAEL BUBBLE (143/REPRISE)	★
10	9	13	Give A Little Bit	GOD GOD DOLLS (WARNER BROS.)	★
11	10	48	This Love	MAROONS (OCTONE/JRMG)	★
12	13	8	The Way You Move	KENNY G FEAT. EARTH, WIND & FIRE (ARISTA/RMG)	★
13	11	24	Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)	★
14	15	8	True	RYAN CABRERA (E.V.L.A./ATLANTIC)	★
15	16	8	Open Arms	TINA TURNER (CAPITOL)	★
16	14	21	What A Wonderful World	ROD STEWART FEAT. STEVIE WONDER (J/RMG)	★
17	17	6	Homesick	MERCYME (IND/CURB)	★
18	19	4	Lonely No More	ROB THOMAS (MELISMATLANTIC)	★
19	18	23	Reach Out, I'll Be There	MICHAEL MCDONALD (MOTOWN/UMRG)	★
20	28	5	Collide	HOWIE DAY (EPIC)	★

MARCH 19 2005				Billboard® MODERN ROCK™	
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems
1	1	23	Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	15 Wks At No. 1
2	2	8	Little Sister	QUEENS OF THE STONE AGE (INTERSCOPE)	★
3	3	3	E-Pro	BECK (INTERSCOPE)	★
4	4	23	Mr. Brightside	THE KILLERS (ISLAND/DJMG)	★
5	5	18	Scars	PAPA ROACH (E.L.TONAL/GEFFEN)	★
6	7	13	Work	JIMMY EAT WORLD (INTERSCOPE)	★
7	9	9	The Widow	THE MARS VOLTA (GOLDSTANDARD/LABS/STRUMMER/UMRG)	★
8	6	14	Save Me	UNWRITTEN LAW (LAVA)	★
9	19	7	Holiday	GREEN DAY (REPRISE)	★
10	8	21	Home	THREE GAYS GRACE (LIVE/ZOMBA)	★
11	13	9	Sooner Or Later	BREAKING BENJAMIN (HOLLYWOOD)	★
12	11	37	Cold	CROSSFADE (E.G./COLUMBIA)	★
13	20	3	Why Do You Love Me	GARBAGE (ALMO SOUNDS/GEFFEN)	★
14	14	8	Passive	A PERFECT CIRCLE (VIRGIN)	★
15	18	7	The Clincher	CHEVELLE (EPIC)	★
16	15	20	Pain	JIMMY EAT WORLD (INTERSCOPE)	★
17	17	15	Let Me Go	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	★
18	16	14	Pieces	SUM 41 (ISLAND/DJMG)	★
19	10	28	Hysteria (I Want It Now)	MUSE (TASTE/MEDIA/WARNER BROS.)	★
20	12	22	I'm Not Okay (I Promise)	MY CHEMICAL ROMANCE (REPRISE)	★

MARCH 19 2005				Billboard® HOT 100 SINGLES SALES™	
THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen SoundScan
1	1	5	Soldier	DESTINY'S CHILD FEAT. T.I. & LL WAYNE (COLUMBIA)	4 Wks At No. 1
2	2	4	We Will Become Silhouettes/Be Still My Heart	THE POSTAL SERVICE (ISUB POP)	★
3	3	3	Do You Believe In Magic	ALY & J. (HOLLYWOOD)	★
4	4	19	Lose My Breath	DESTINY'S CHILD (COLUMBIA)	★
5	5	15	Gotta Go Solo	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	★
6	—	1	Don't Cha	TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)	★
7	6	17	Oye Mi Canto	N.O.R.E. (ROC & FELLA/DEF JAM/DJMG)	★
8	7	17	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (J&M/INTERSCOPE)	★
9	10	4	If She Were Any Other Woman	BUDDY JEWELL (COLUMBIA (NASHVILLE))	★
10	8	9	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
11	—	1	The Corner	COMMON (G.O.D./GEFFEN)	★
12	—	1	Wait (The Whisper Song)	YING YANG TWINS (COLLIPARK/TVT)	★
13	9	3	Guess Who Loves You More	RAHEEM DEVAUGHN (LIVE/ZOMBA)	★
14	—	1	Everyday Love	M.O.N.E.Y. & THE CURRENCY CLIK (TALKING DRUM)	★
15	18	3	It's Like That	MARIAH CAREY (ISLAND/DJMG)	★
16	11	16	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/UNIT/INTERSCOPE)	★
17	19	23	Baby Girl	SUGARLAND (MERCURY)	★
18	—	1	So Much More	FAT JOE (TERROR SQUAD/ATLANTIC)	★
19	25	24	Drop It Like It's Hot	SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN)	★
20	—	1	I'm A Hustla	CASSIDY (JELL SURFACE/JRMG)	★

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 85 adult top 40, 89 adult contemporary and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ★ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

Records with the greatest sales gains. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail stores, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100 and Pop 100.

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BILLBOARD MARCH 19, 2005

www.americanradiohistory.com

Jessica Is Elliott's Pick For 'Stardom'

R&B/hip-hop vocalist **Jessica** won the talent contest on UPN reality show "The Road to Stardom With Missy Elliott," as announced in the live March 2 season finale. The contest's grand prize includes \$100,000 and a deal with **Missy Elliott's Gold Mind** record label, which is affiliated with **Warner Music Group**.

Elliott is the show's star, co-executive producer and judge.

But Jessica isn't exactly a new recording artist. In 2000, she had an album, "You Can't Resist," on

Restless Records.

Judging by the songs and album cover, Jessica was going for a more glamorous R&B image back then. Now, the Chicago native, who is 24 and whose last name is **Betts**, has adopted a style that could be described as a gritty **Lauryl Hill**.

There were no rules that prevented contestants with past record deals from entering. "You Can't Resist" had U.S. sales of 14,000 copies, according to **Nielsen SoundScan**, so Jessica wasn't exactly a star before

"Road to Stardom."

That doesn't take away from Jessica's talent, though, as she proved to be one of the strongest vocalists among the 13 finalists.

At press time, a release date was to be determined for Jessica's first single on Gold Mind.

In an interview before the winner was revealed, Elliott told *Billboard* that she was so impressed with the singer that she was changing the prize to an album deal instead of the original single-only

deal the contest guaranteed. Elliott also said she would like to do another season.

UPN has not decided if the show will be renewed. According to **Nielsen Media Research**, "The Road to Stardom" averaged 2.8 million U.S. viewers per episode since its premiere in January. (UPN's top-rated show, "America's Next Top Model," averages 5 million U.S. viewers.)

The tests of musical skills and endurance on tour make "The Road to Stardom" a unique talent contest. We hope it returns.

concert benefiting its **Save the Music Foundation**. This year's show returns to New York (after being held in Las Vegas for the

Tuned In: The Tube

By Carla Hay
chay@billboard.com



MARCH 19 2004 Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ones" are those clips with six or more plays for the first time in the chart week.

For week ending
MARCH 6, 2004

BET	CMT	MUSIC TELEVISION	VH1
1234 W. Street, N.E., Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
1 AMERIE, I THINK OMARION, O 2 BROKE VALENTINE, GIRLFIGHT 3 50 CENT, CANDY SHOP 4 TYRA, COUNTRY BOY 5 JOHN LEGEND, ORDINARY PEOPLE 6 T.I., U DON'T KNOW ME 7 TRILLVILLE, SOME CUT 8 LUDACRIS, NUMBER ONE SPOT 9 NIVEA, OKAY 10 BS, ALL I DO 11 THE GAME, HATE IT OR LOVE IT 12 TRICK DADDY, SUGAR (GIMME SOME) 13 FABOLOUS, BABY 14 TWEET, TURN DA LIGHTS OFF 15 FANTASIA, TRUTH IS 16 USHER, CAUGHT UP 17 DESTINY'S CHILD, SOLDIER 18 JENNIFER LOPEZ, GET RITE 19 MIKE JONES, STILL TIPPIN' 20 THE GAME, HATE IT OR LOVE IT 21 TWISTA, HOPE 22 T.I., BRING EM OUT 23 COMMON, THE CORNER 24 BABY, SHYNE ON 25 MARIO, HOW COULD YOU 26 MARQUES HOUSTON, ALL BECAUSE OF YOU 27 JA RULE, CAUGHT UP 28 LYFE JENNINGS, MUST BE NICE 29 EE-DE, LET'S GET TO IT (THE KRUNK LOVE SONG) 30 SNOOP DOGG, LET'S GET BLOWN 31 EMINEM, MOCKINGBIRD 32 MANNIE FRESH, CONVERSATION 33 DO OR DIE, MAGIC CHICK 34 50 CENT, DISCO INFERNNO 35 WILL SMITH, SWITCH 36 YOUNG JEEZY, OVER HERE 37 FOKY BROWN, I'LL BE 38 RICK JILLA, ON THE WHAT 39 NAS, JUST A MOMENT 40	1 BRAD PAISLEY, MUD ON THE TIRES 2 KEITH URBAN, YOU'RE MY BETTER HALF 3 MARTINA MCBRIDE, GOD'S WILL 4 RASCAL FLATTS, BLESS THE BROKEN ROAD 5 LEE ANN WOMACK, I MAY HATE MYSELF IN THE MORNING 6 KENNY CHESNEY, ANYTHING BUT MINE 7 SHANIA TWAIN, DON'T T 8 SHOOTER JENNINGS, 4TH OF JULY 9 JOSH GRACIN, NOTHIN' TO LOSE 10 MONTGOMERY GENTRY, GONE 11 TOBY KEITH, HONKY TONK U 12 NELY, OVER AND OVER 13 BLAINE LARSEN, HOW DO YOU GET THAT LONELY 14 ALAN JACKSON, MONDAY MORNING CHURCH 15 SUGARLAND, BABY GIRL 16 ALISON KRAUS AND UNION STATION, RESTLESS 17 KENNY CHESNEY, OLD BLUE CHAIR 18 GRETCHEN WILSON, WHEN I THINK ABOUT CHEATIN' 19 JAMIE O'NEAL, TRYING TO FIND ATLANTIS 20 CHARLIE ROBINSON, EL CERRITO PLACE 21 CRAIG MORGAN, THAT'S WHAT I LOVE ABOUT SUNDAY 22 LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE 23 LORETTA LYNN, PORTLAND, OREGON 24 KEITH URBAN, YOU'LL THINK OF ME 25 TRACE ADKINS, SONGS ABOUT ME 26 KEITH ANDERSON, PICKIN' WILDFLOWERS 27 JOE NICHOLS, WHAT'S A GUY GOTTA DO 28 BLAKE SHELTON, GOODBYE TIME 29 MIRANDA LAMBERT, ME AND CHARLIE TALKING 30 SHANIA TWAIN, PARTY FOR TWO 31 TIM MCGRAW, LIVE LIKE YOU WERE DYING 32 TERRI CLARK, THE WORLD NEEDS A DRINK 33 AARON LINES, WATIN' ON THE WONDERFUL 34 BIG & RICH, HOLY WATER 35 SAWYER BROWN, MISSION TEMPLE FIREWORKS STAND 36 ANDY GRIGGS, IF HEAVEN 37 GEORGE CANYON, MY NAME 38 PHIL VASSAR, I'LL TAKE THAT AS A YES (THE HOT TUB SONG) 39 DARRYL WORLEY, AWFUL, BEAUTIFUL LIFE 40 BUDDY JEWELL, IF SHE WERE ANY OTHER WOMAN	1 EMINEM, MOCKINGBIRD 2 JENNIFER LOPEZ, GET RITE 3 50 CENT, CANDY SHOP 4 GREEN DAY, BOULEVARD OF BROKEN DREAMS 5 THE KILLERS, MR. BRIGHTSIDE 6 USHER, CAUGHT UP 7 KELLY CLARKSON, SINCE U BEEN GONE 8 GWEN STEFANI, RICH GIRL 9 TRICK DADDY, SUGAR (GIMME SOME) 10 THE GAME, HATE IT OR LOVE IT 11 LUDACRIS, NUMBER ONE SPOT 12 FRANKIE J, OBSESSION (NO ES AMOR) 13 U2, ALL BECAUSE OF YOU 14 SIMPLE PLAN, SHUT UP 15 JESSE MCCARTNEY, BEAUTIFUL SOUL 16 MY CHEMICAL ROMANCE, I'M NOT OKAY (I PROMISE) 17 T.I., U DON'T KNOW ME 18 WILL SMITH, SWITCH 19 NAS, JUST A MOMENT 20 FABOLOUS, BABY 21 OMARION, O 22 LINDSAY LOHAN, OVER 23 THE GAME, HOW WE DO 24 FAITH EVANS, AGAIN 25 TRILLVILLE, SOME CUT 26 TRILLVILLE, SOME CUT 27 Usher, U MAKE ME WANNA 28 Usher, U REMIND ME 29 SHANIA TWAIN, PARTY FOR TWO 30 TIM MCGRAW, LIVE LIKE YOU WERE DYING 31 PAPA ROACH, SCARS 32 Usher and Alicia Keys, MY BOO 33 Usher, YEAH 34 Usher, U DON'T HAVE TO CALL 35 QUEENS OF THE STONE AGE, LITTLE SISTER 36 Usher, MY WAY 37 Usher, I GOT IT BAD 38 MUSE, HYSTERIA (I WANT IT NOW) 39 SAUL WILLIAMS, BLACK STACEY 40	1 JOHN LEGEND, ORDINARY PEOPLE 2 GREEN DAY, BOULEVARD OF BROKEN DREAMS 3 GWEN STEFANI, RICH GIRL 4 KELLY CLARKSON, SINCE U BEEN GONE 5 EMINEM, MOCKINGBIRD 6 ALICIA KEYS, KARMA 7 U2, ALL BECAUSE OF YOU 8 3 DOORS DOWN, LET ME GO 9 KEANE, SOMEWHERE ONLY WE KNOW 10 USHER, CAUGHT UP 11 JACK JOHNSON, SITTING, WAITING, WISHING 12 CROSSFADE, COLD 13 SNOW PATROL, RUN 14 WILL SMITH, SWITCH 15 MAROONS, SUNDAY MORNING 16 RAY CHARLES, GEORGIA ON MY MIND 17 QUEEN LATIFAH, SIMPLY BEAUTIFUL 18 THE KILLERS, MR. BRIGHTSIDE 19 GAVIN DEGRAW, I DON'T WANT TO BE 20 JOHN MAYER, DAUGHTERS 21 MAROONS, SHE WILL BE LOVED 22 MOTLEY CRUE, I F I DIE TOMORROW 23 HOBBASTANK, THE REASON 24 JET, LOOK WHAT YOU'VE DONE 25 NELY, OVER AND OVER 26 LOW MILLIONS, ELEANOR 27 JENNIFER LOPEZ, GET RITE 28 KELLY CLARKSON, BREAKAWAY 29 VELVET REVOLVER, DIRTY LITTLE THING 30 JOSS STONE, RIGHT TO BE WRONG 31 HOWIE DAY, COLLIDE 32 ASLW, BE THE GIRL 33 Usher and Alicia Keys, MY BOO 34 DESTINY'S CHILD, SOLDIER 35 THE G.O.O DOLLS, GIVE A LITTLE BIT 36 JIMMY EAT WORLD, WORK 37 BECK, E-PRO 38 DURAN DURAN, WHAT HAPPENS TOMORROW 39 EMINEM, LIKE TOY SOLDIERS 40 MAZZY STAR, FADE INTO YOU

IN BRIEF: VH1 has dropped the "divas" concept for its annual



Photo: John Filo

JESSICA: HER PERFORMANCE EARNED HER AN ALBUM DEAL

past three years) and is set for April 11 at the Beacon Theatre. Performers will include **Bon Jovi**, **Queen Latifah**, **Rob Thomas** and **Joss Stone**. VH1 will premiere the show April 17.

Kenneth "Babyface" Edmonds is developing a viewer-voted reality show with the working title "Remix" that will give former music stars a chance at a comeback.

Nashville-based video production company **the Collective** has shuttered. Los Angeles-based production company **David Naylor & Associates** is now representing former Collective directors **Thom Oliphant** and **Steven Goldmann**.

FAREWELL: After nearly eight years at *Billboard*, I am leaving to write for *People* magazine. Thanks to everyone who has given me such great feedback and support.

fuse	GAC	MTV 2	MUSIC CANADA
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
1 MY CHEMICAL ROMANCE, I'M NOT OKAY (I PROMISE) 2 GREEN DAY, BOULEVARD OF BROKEN DREAMS 3 50 CENT, CANDY SHOP 4 GWEN STEFANI, RICH GIRL 5 CHEVELLE, THE CLINCHER 6 THE KILLERS, MR. BRIGHTSIDE 7 SIMPLE PLAN, SHUT UP 8 GOOD CHARLOTTE, I JUST WANNA LIVE 9 UNWRITTEN LAW, SAVE ME (WAKE UP CALL) 10 EMINEM, MOCKINGBIRD 11 MY CHEMICAL ROMANCE, HELENA 12 SUM 41, PIECES 13 THE MARS VOLTA, THE WIDOW 14 PAPA ROACH, SCARS 15 JENNIFER LOPEZ, GET RITE 16 SENSES FAIL, BURIED A LIE 17 MUSE, HYSTERIA (I WANT IT NOW) 18 THE USED, ALL THAT I'VE GOT 19 THE GAME, HOW WE DO 20 THREE DAYS GRACE, HOME 21 BECK, E-PRO 22 TAKING BACK SUNDAY, THIS PHOTOGRAPH IS PROOF I KNOW YOU KNOW 23 JET, LOOK WHAT YOU'VE DONE 24 JIMMY EAT WORLD, WORK 25 KASABIAN, CLUB FOOT 26 A PERFECT CIRCLE, PASSIVE 27 QUEENS OF THE STONE AGE, LITTLE SISTER 28 LUDACRIS, NUMBER ONE SPOT 29 THE BRAVERY, AN HONEST MISTAKE 30 U2, ALL BECAUSE OF YOU	1 BILLY DEAN, LET THEM BE LITTLE 2 CRAIG MORGAN, THAT'S WHAT I LOVE ABOUT SUNDAY 3 KEITH URBAN, YOU'RE MY BETTER HALF 4 ALAN JACKSON, MONDAY MORNING CHURCH 5 RASCAL FLATTS, BLESS THE BROKEN ROAD 6 TOBY KEITH, HONKY TONK U 7 JOSH GRACIN, NOTHIN' TO LOSE 8 BRAD PAISLEY, MUD ON THE TIRES 9 SUGARLAND, BABY GIRL 10 TRACE ADKINS, SONGS ABOUT ME 11 MIRANDA LAMBERT, ME AND CHARLIE TALKING 12 BUDDY JEWELL, IF SHE WERE ANY OTHER WOMAN 13 SHANIA TWAIN, DON'T T 14 BLAINE LARSEN, HOW DO YOU GET THAT LONELY 15 JOE NICHOLS, WHAT'S A GUY GOTTA DO 16 KENI THOMAS, NOT ME 17 JAMIE O'NEAL, TRYING TO FIND ATLANTIS 18 KENNY CHESNEY, ANYTHING BUT MINE 19 LEE ANN WOMACK, I MAY HATE MYSELF IN THE MORNING 20 KENNY CHESNEY, OLD BLUE CHAIR 21 PHIL VASSAR, I'LL TAKE THAT AS A YES 22 ANDY GRIGGS, IF HEAVEN 23 MARTINA MCBRIDE, GOD'S WILL 24 REBA MCGENTRE, HE GETS THAT FROM ME 25 LEANN RIMES, NOTHIN' 'BOUT LOVE MAKES SENSE 26 JULIE ROBERTS, WAKE UP OLDER 27 KEITH ANDERSON, PICKIN' WILDFLOWERS 28 REBECCA LYNN HOWARD, THAT'S WHY I HATE PONTIACS 29 TERRI CLARK, THE WORLD NEEDS A DRINK 30 DEANA CARTER, ONE DAY AT A TIME	1 EMINEM, MOCKINGBIRD 2 50 CENT, CANDY SHOP 3 DADDY Yankee, GASOLINA 4 THE KILLERS, MR. BRIGHTSIDE 5 JIMMY EAT WORLD, WORK 6 THE BRAVERY, AN HONEST MISTAKE 7 GREEN DAY, BOULEVARD OF BROKEN DREAMS 8 THE GAME, HATE IT OR LOVE IT 9 MY CHEMICAL ROMANCE, HELENA 10 NAS, JUST A MOMENT 11 TRICK DADDY, SUGAR (GIMME SOME) 12 UNWRITTEN LAW, SAVE ME (WAKE UP CALL) 13 THE USED, ALL THAT I'VE GOT 14 JENNIFER LOPEZ, GET RITE 15 TRILLVILLE, SOME CUT 16 THE MARS VOLTA, THE WIDOW 17 RISE AGAINST, GIVE IT ALL 18 T.I., U DON'T KNOW ME 19 QUEENS OF THE STONE AGE, LITTLE SISTER 20 SOCIAL DISTORTION, DON'T TAKE ME FOR GRANTED 21 MIKE JONES, STILL TIPPIN' 22 INTERPOL, EVIL 23 LUDACRIS, NUMBER ONE SPOT 24 U2, ALL BECAUSE OF YOU 25 STRAYLIGHT RUN, EXISTENTIALISM ON PROM NIGHT 26 MATCHBOOK ROMANCE, MY EYES BURN 27 PAPA ROACH, SCARS 28 TAKING BACK SUNDAY, THIS PHOTOGRAPH IS PROOF I KNOW YOU KNOW 29 THE GAME, HOW WE DO 30 JA RULE, CAUGHT UP	1 AVRIL LAVIGNE, THE WASN T 2 GREEN DAY, HOLIDAY 3 BILLY TALENT, NOTHING TO LOSE 4 SUM 41, PIECES 5 EMINEM, MOCKINGBIRD 6 K.O.S. MAN I USED TO BE 7 JENNIFER LOPEZ, GET RITE 8 MASSARI, SMILE FOR ME 9 CIARA, I 2 STEP 10 KESHIA CHANTE, LET THE MUSIC TAKE YOU 11 USHER, CAUGHT UP 12 MARIO, LET ME LOVE YOU 13 THE GAME, HATE IT OR LOVE IT 14 GWEN STEFANI, RICH GIRL 15 THE KILLERS, MR. BRIGHTSIDE 16 BOY, UP IN THIS TOWN 17 SIMPLE PLAN, SHUT UP 18 FINGER ELEVEN, THOUSAND MILE WISH 19 KALAN PORTER, SINGLE 20 KELLY CLARKSON, SINCE U BEEN GONE 21 THE GAME, HOW WE DO 22 SKYE SWEETNAM, NUMBER ONE 23 DESTINY'S CHILD, SOLDIER 24 THE USED, ALL THAT I'VE GOT 25 JIMMY EAT WORLD, WORK 26 U2, ALL BECAUSE OF YOU 27 50 CENT, CANDY SHOP 28 MELANIE DURRANT, LET ME 29 PAPA ROACH, SCARS 30 LINDSAY LOHAN, OVER

NYC VIDEO SOURCE

OVER THE AIR LIVE COMMERCIAL BROADCAST NEW YORK CITY

HIP HOP/R&B	COUNTRY/POP/ROCK
40 Hours Weekly	NYC/Metbourne, FL TV 31
1 JOHN LEGEND, ORDINARY PEOPLE 2 MARIO, LET ME LOVE YOU 3 USHER, CAUGHT UP 4 OMARION, O 5 NAS // QUAN JUST A MOMENT 6 EMINEM, TOY SOLDIER 7 JENNIFER LOPEZ, GET RITE 8 NIVEA, OKAY 9 T.I., BRING EM OUT 10 SLIM THUG, LIKE A BOSS 11 FANTASIA, TRUTH IS 12 GHETTO BOYS, YES YES YALL 13 FABOLOUS, BABY 14 LLOYD BANKS, KARMA 15 SNOOP DOGG, LET'S GET BLOWN 16 CIARA, I 2 STEP 17 ALICIA KEYS, KARMA 18 CHINGY BALLA, BABY (REMIX) 19 TWEET, TURN DA LIGHTS OFF 20 JA RULE, NEW YORK	1 KEITH URBAN, YOU'RE MY BETTER HALF 2 CRAIG MORGAN, THAT'S WHAT I LOVE ABOUT SUNDAY 3 JOSH GRACIN, NOTHIN' TO LOSE 4 GWEN STEFANI // EVE, RICH GIRL 5 ELTON JOHN, ALL THAT I'M ALLOWED 6 BRAD PAISLEY, MUD ON THE TIRES 7 GRETCHEN WILSON, WHEN I THINK ABOUT CHEATIN' 8 LeAnn Rimes, NOTHIN' 'BOUT LOVE MAKES SENSE 9 LENNY KRAVITZ, LADY 10 JOSS STONE, RIGHT TO BE WRONG 11 LeeAnn Womack, I MAY HATE MYSELF IN THE MORNING 12 TOBY KEITH, HONKY TONK U 13 JOE NICHOLS, WHAT'S A GUY GOTTA DO 14 TRACE ADKINS, SONGS ABOUT ME 15 NORA JONES, THOSE SWEET WORDS 16 KYLIE MINOGUE // BELIEVE IN YOU 17 BUDDY JEWELL, IF SHE WERE ANY OTHER WOMAN 18 SHANIA TWAIN, DON'T 19 JULIE ROBERTS, WAKE UP OLDER 20 GEORGE CANYON, MY NAME
VJ TOP 20	LATIN
40 Hours Weekly	40 Hours Weekly
1 NAS // QUAN JUST A MOMENT 2 MARIO, LET ME LOVE YOU 3 CIARA, I 2 STEP 4 JENNIFER LOPEZ, GET RITE 5 NIVEA, OKAY 6 NAS BRIDGING THE GAP 7 JOHN LEGEND, ORDINARY PEOPLE 8 EMINEM, TOY SOLDIER 9 USHER, CAUGHT UP 10 TWISTA // FAITH EVANS, HOPE 11 JADAKISS // U MAKE ME WANNA 12 FANTASIA, TRUTH IS 13 FABOLOUS, BABY 14 SNOOP DOGG, LET'S GET BLOWN 15 TRICK DADDY, LET'S GO 16 RUPEE, TEMPTED TO TOUCH 17 ALICIA KEYS, KARMA 18 CHINGY BALLA, BABY (REMIX) 19 OMARION, O 20 JA RULE, NEW YORK	1 LLOS IRACUNDOS, PUERTO MONT 2 OS CHALCHALEROS, DESPEDID 3 SELENA AMOR, PROHIBIDO 4 CHAYANNE AUN SIGLO SIN TI 5 PLASTILINA MOSH, PELIGROSO POP 6 ALEXANDRE PIRES, QUIETEMOSNOS LA ROPA 7 LEONARDO FAVIO, FOTO DE CARNET 8 BANDA BLANCA, SOPA DE CARACOL 9 CABA'S LA CADERONA 10 JUANES, FOTOGRAFIA 11 SHAKIRA, THE ONE 12 DIEGO TORRES, QUE NO ME PIERDA 13 VIRGINIA LOPEZ, CARMELO DI LIMON 14 TIGRES DEL NORTE, REYNA DEL SUR 15 OBE, BERMUDEZ ANTES 16 FABULOSOS CADILLAC, MATADOR 17 LOS VISCONTES, VENENO 18 KUMBIA KINGS & OZOMATLI, MI GENTE 19 CHRISTIAN VOLVER A AMAR 20 MANA, PUERTO DE SAN BLAS

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Bloc Party

Continued from page 5

Creatively, Bloc Party draws upon influences as varied as Radiohead and Talking Heads, as much as the rhythmic roots that have given rise to Franz Ferdinand, the band with which it is most often compared.

Outside North America, Wichita struck a licensing deal with Richard Branson's V2. The album was given a simultaneous international release

Feb. 14, except in Japan, where it streeted Feb. 2.

"Press and word-of-mouth have been a key element, but we have also had some great radio and TV support," says Mark Bond, international manager of V2 Records (U.K.). While V2 handles marketing and promotion, Pinnacle distributes the album in the United Kingdom.

As of the first week of March, worldwide shipments have reached about 350,000 units, Green says.

A MODEST PROPOSAL

In America, initial shipments will

be much more modest—about 20,000 copies are expected. However, Shore notes that the figure is double what the label was projecting just two months ago.

Touring also figures to be a key part of Bloc Party's early story in the States. The band, which is published by EMI and booked by High Road Touring, is scheduled to do four tours in America in 2005. The first one kicks off with its SXSW appearance. The band will also embark on a tour of Europe later this year, taking in a string of summer festival dates.

Shore aims to have the band play two U.S. tours and reach album shipments of 50,000 units before pushing a single to radio.

"I don't want to play the radio game until much later, until we have really good indications that everything is going to go fine," he says. "Banquet," the planned first single, "is an incredible reactive song. But let's face it, there were only three alternative songs that really became hits last year—Franz Ferdinand's 'Take Me Out,' Modest Mouse's 'Float On' and 'Somebody Told Me' by the Killers."

Steve Gallant, product director at leading British music retailer HMV, suggests the time is ripe for the next wave of exciting Brit bands. "Because Franz Ferdinand, Keane and a lot of the acts which broke in 2004 won't be delivering a second album this year, it creates a window for the next crop, for bands like Bloc Party to come through this year," he says.

Stringer

Continued from page 6

synergies between hardware and content," Morgan Stanley consumer electronics analyst Masahiro Ono said in a note to investors following the announcement.

Music-industry sources in Tokyo also welcomed the appointment. Japan is one of the few territories where Sony Music Entertainment (Japan) and BMG Funhouse continue to operate separately since the Sony-BMG merger.

"It's probably quite a good thing," one source says. Nissan CEO Carlos Ghosn "has paved the way for the 'foreign manager of Japanese company'

approach and shown that it works. On the other hand, the fact that Sony has chosen a foreign CEO means—as in the case of Nissan—that drastic surgery is now required."

Welsh-born Stringer, who holds dual British and American citizenship, is the first non-Japanese executive to run Sony.

He will continue to live in New York and regularly visit Tokyo, a Sony spokesman says.

Prior to joining Sony's upper echelon in 1997, Stringer forged a 30-year career as a journalist, producer and executive at CBS. His younger brother, Rob Stringer, is chairman/CEO of Sony BMG Entertainment U.K. & Ireland.

Additional reporting by Lars Brandle in London and Steve McClure in Tokyo.

DualDisc

Continued from page 6

the party," Perkins adds.

Other merchants agree that so far, Sony BMG is leading the charge.

"We have a robust release schedule through the remainder of the year, with more than 40 [DualDisc] releases," Bill Frohlich, co-president of Sony BMG Sales Enterprise says.

In fact, the next Bruce Springsteen album will be available in DualDisc only, which is exactly what the doctored ordered, merchants say.

Those releases are on top of the 21 titles Sony BMG has already announced. Also, to help establish DualDisc in consumers' minds, Sony BMG placed cardboard bins with its releases in about 3,000 stores across the United States.

As for the other majors, Warner Music Group was in fact the first out of the gate, when it released Simple Plan's "Still Not Getting Any . . ." last Oct. 26 as a DualDisc.

Warner executives—who did not return calls for comment—are said to be telling retailers that they plan to release six to 10 superstar titles on DualDisc only. Similarly, Universal Music Group last fall released about a half-dozen DualDiscs.

EMI Recorded Music has yet to put out DualDisc albums, but a spokesman says

the company will release titles this year.

Merchants speculate that pricing is delaying an all-out assault. None of the majors would discuss pricing for DualDisc. However, sources say WEA issued its Simple Plan album at \$12.07, the same as the CD boxlot price, while Sony BMG is issuing the hybrid discs at \$12.50, versus its \$12.04 boxlot for CDs.

UMG charges \$12.02 for DualDisc, the boxlot price for its \$18.98 list. With JumpStart, the UMG boxlot price for front-line CDs is either \$9.49 or \$10.50.

Sources suggest that the DualDisc manufacturing costs are about \$1.20, versus the 50 cents-60 cents for the traditional CD with jewelbox and booklet. Some of that cost will go away as more hybrid discs are manufactured, allowing the process to achieve greater economies of scale. Sony BMG, meanwhile, uses even more expensive packaging for DualDisc.

In addition, hybrid discs' content can

cost an additional \$30,000-\$50,000, since it usually includes a 5.1 version of the album, which has to be mastered, and additional video content, which needs to be shot and edited, sources estimate.

While pricing is an issue, it won't be if DualDisc drives incremental sales, one distribution executive predicts. So far, there is not enough data to determine if that is the case, industry executives say.

Retailers, meanwhile, are charging anywhere from the same price for both versions of an album to up to \$3 more for DualDisc.

"If you price them the same, what is the purpose?" asks Carl Mello, a buyer at Brighton, Mass.-based Newbury Comics. "If you do that, the customer will just take the DualDisc . . . If you price the CD a little cheaper, then that puts the DualDisc at a disadvantage. In order to avoid the confusion, we just order one version, the DualDisc."

Borchetta

Continued from page 6

appointment, Capitol Nashville president/CEO Mike Dungan issued a statement that said how much he would miss Catino following his move to "the Evil Empire."

In the wake of Catino's move to UMG, Jimmy Harnen has been elevated to VP of promotion at Capitol.

Borchetta joined DreamWorks Records in Nashville at its inception

seven years ago and added oversight for MCA Nashville and Mercury Records when the labels merged last spring. The merger marked a return for Borchetta to MCA, where he served as senior VP of promotion prior to joining DreamWorks.

Catino—like Borchetta—will oversee promotion efforts for the DreamWorks, MCA Nashville and Mercury labels, whose combined rosters include Toby Keith, Shania Twain, Reba McEntire, George Strait, Vince Gill, Trisha Yearwood and Lee Ann Womack.

Harnen joined Capitol last fall as senior director of national promotion.



Photo: Haim Bargig Photography

The valuation of music assets was the focus of a Music & Money panel featuring, from left, Asterisk Acquisition Group's Jay Boberg, Music Analytics' John Rudolph, Sukin Law Group's Michael Sukin and Vogel Capital Management's Harold Vogel.

Investors

Continued from page 6

He said Sony BMG in the next quarter will launch a dedicated unit of a dozen staffers to produce film and TV programming that incorporates the company's music acts.

Four projects are in development, according to Lack. He declined to disclose the nature of the projects or iden-

tify the artists associated with them.

Lack pointed to Viacom's MTV Films unit as analogous to Sony BMG's initiative. The unit will look to leverage relationships with Bertelsmann's European TV arm RTL and Sony Corp.'s Sony Pictures, Lack said.

"One of the great blessings of this [Sony-BMG] merger is that we have the resources and the talent and the artist roster to go after interesting ideas for television or for film that employ our artists."

Vivendi

Continued from page 5

This is primarily due to a reduction from 20 years to 15 in the amortization period of recorded music and music publishing catalogs. It also reflects what VU describes as "an impairment charge in respect of UMG's Music Clubs in the U.K. and France in December."

UMG estimated that its global market share reached 24.7% in 2004 against 23.5% in 2003, as measured by the International Federation of the Phonographic Industry. During a financial presentation in Paris, VU COO Jean-Bernard Lévy said that "never has a record company reached such a figure. This is due to the high quality of our management." Lévy highlighted very strong performances in the United States and in the United Kingdom.

Lévy said UMG's figures reflected "a continuous effort to reduce costs." Operating margins improved to 7% of revenue from 1% in 2003. Lévy anticipates the music division's margin will remain

in the 7%-9% bracket in 2005, thanks to ongoing cost control measures.

However, he declined to make estimates on the global music market performances in 2005. "We remain very cautious regarding the evolution of the market in 2005," he explained.

The company also saw reduced revenue from its Asian operations, while it experienced a rebound in Latin America and Australasia. On the upside, sales of digitized music, including downloads and ringtones, represented approximately 2% of total revenue. "Internet piracy is far from being over, but we see new business opportunities" in digital music, Lévy said.

VU chairman/CEO Jean-René Fourtou noted that the company had largely trimmed its debt. Financial net debt stands at 3.135 million euros (\$4.2 billion) as of Dec. 31, 2004. That is down from 11.5 billion euros (\$15.5 billion) at year-end 2003.

With a net profit of 754 million euros (\$1 billion) compared with a loss of 1.1 billion euros (\$1.4 billion) in 2003, VU will offer a dividend to shareholders for the first time since 2001.

VU's consolidated revenue for full-year 2004 amounted to 21.4 billion euros (\$28.7 billion), compared with 25.4 billion euros (\$34.1 billion) in 2003. The drop in revenue is linked to the divestiture of Vivendi Universal Entertainment in May 2004.

Fourtou announced a change in the group's corporate governance structure, with the introduction of a supervisory board and a management board.

If approved by shareholders during the annual meeting April 28, Fourtou will chair the supervisory board while Lévy will chair the management board, which comprises the heads of all the units, including Morris.

Prior to that, he was VP/associate manager at Refugee Management International, where he handled day-to-day management duties for Jo Dee Messina.

Earlier, Harnen was co-national director of promotion and artist development at DreamWorks from 1997-2003, where he reported to Borchetta.

Harnen is also a singer/songwriter and producer. His recording of "Where Are You Now?" (by Jimmy Harnen with Synch) peaked at No. 10 on The Billboard Hot 100 in 1989.

Additional reporting by Ken Tucker in Nashville.

Additional reporting by Remi Bouton in Paris.

2005 Music & Money Symposium



Billboard co-executive editor Tamara Conniff, left, conducted a live one-on-one interview with Napster founder Shawn Fanning, center, on his new Snocap initiative to legitimize downloads on peer-to-peer sites. Pictured with them after the session is *Billboard* president/publisher John Kilcullen.

NEW YORK—Big names from the music business rubbed elbows with the financial community March 3 during *Billboard's* fourth annual Music & Money Symposium at the St. Regis here. Highlights included separate one-on-one interviews with Sony BMG Music Entertainment CEO Andrew Lack and Snocap founder and chief strategy officer Shawn Fanning. (Photos: Haim Bargig Photography)



Billboard senior digital writer Antony Bruno, third from left, joins members of his mobile music panel. They included, from left, Robert Tercek of Mforma, Tom Ryan of EMI Music North America, Rio Caraeff of Universal Music Mobile U.S., Nigel Rundstrom of Nokia and Alan Peyrat of Apax Partners.



John Frankenheimer of Loeb & Loeb, center, and Andrew Lack of Sony BMG Music Entertainment, right, prepare to take on key industry issues during their one-on-one discussion. Joining them before the session is *Billboard* co-executive editor Ken Schlager.



Enjoying the closing cocktail reception are, from left, Edward Lujan of Maxo, recording artist Kella, Gary Smith of Copyright Exchange and Trent Gunter of Chadbourn Securities.



Billboard co-executive editor Tamara Conniff, left, leads a discussion of the digital future with, from left, Brad Dueda of Napster, David Goldberg of Yahoo and Shahid Khan of BearingPoint.



Billboard co-executive editor Ken Schlager, top center, gathers the participants for his panel on new business models. They are, from left, Ken Antonelli of RED Music Distribution; Larry Miller of OR Music; John Meneilly, business manager of Jay-Z; Michael Elkin of Thelen Reid & Priest; and Greg Scholl of Dimensional Associates.



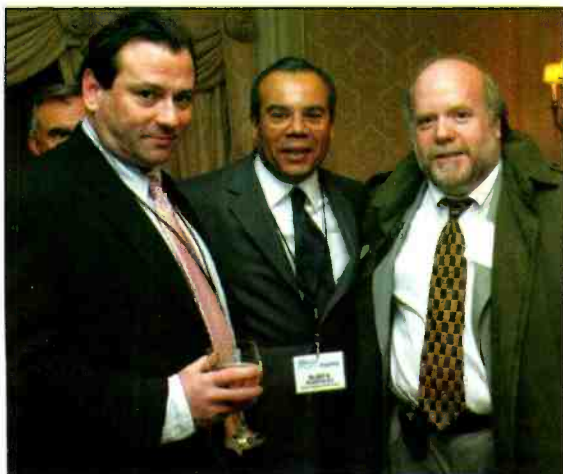
Billboard senior legal writer Susan Butler, second from right, with her panelists on branded entertainment deals. They are, from left, Laurie Soriano of Manatt, Phelps & Phillips; Chris Lighty of Violator Management/Violator Records; Steve Stoute of Translation Consultation & Brand Imaging; Kenny Meiselas of Grubman Indursky; and Jarrod Moses of Alliance.



Catching up over cocktails are, from left, Jim Quagliaroli of Spectrum Equity Investors, Mike Craft of Provident Music Group, Luis Francisco Lora of UBS Investment Bank and Paul Katz of Sony BMG.



Attorneys Mark A. Levinsohn of Epstein, Levinsohn, Bodine, Hurwitz & Weinstein, left, and Michael S. Poster of KMZ Rosenman discuss the eventful day at the closing reception.



Sharing their end-of-day thoughts are, from left, Vincent P. Carroll of Ehrenkrantz King Nussbaum, Ruben Rodriguez of Ruben Rodriguez Entertainment and Tim Olphie of Vibe Records.



Shahid Khan of BearingPoint, left, and longtime international music executive Rupert Perry mingle at the closing cocktail reception sponsored by Loeb & Loeb.



Ward Corbett of Wildlife Entertainment, left, and the Recording Academy's Kelly Connaughton exchange thoughts during a panel break.



Sony Music Label Group U.S. president/CEO Don Ienner, second from left, watches intently as Sony BMG CEO Andrew Lack shares his thoughts on the industry during his one-on-one with John Frankenheimer. Joining Ienner are, from left, Jerome Levy of Media & Entertainment Strategy Advisors and top Sony BMG executives Kevin Kelleher and Michele Anthony.

Continued from page 1

Indeed, Bright Eyes bolted to No. 10 on The Billboard 200 in February with "I'm Wide Awake, It's Morning," released on Omaha, Neb.-based indie Saddle Creek. It was the latest shot an indie-label act fired across the bow into territory that was previously the domain of the majors: In the past year, Matador's Interpol debuted at No. 15, Shadows Fall on Century Media nabbed No. 20, and Victory Records' Taking Back Sunday opened at No. 3.

Despite such success stories, there has been great migration from indies to majors in the last several months, including Le Tigre (from Mr. Lady to Strummer/Universal), Hot Hot Heat (SubPop to Sire/Warner Bros.), the Walkmen (StarTime International to Record Collection/Warner Bros.), Yeah Yeah Yeahs (Touch & Go to Interscope) and Rilo Kiley (Saddle Creek to Brute/Beaute/Warner Bros.).

Additionally, the majors are circling a number of hot indie prospects (see story, this page).

As managers and lawyers will attest, getting a handle on what caliber of label may offer the best home for their acts has never been more challenging—or rewarding.

Major-label consolidation and resulting cutbacks have made independents more attractive. Additionally, more releases from independently owned labels are now handled by one of the majors' independent distribution arms, which leads to greater retail visibility.

Although it is diminishing, certain thinking remains that equates indies with artistic purity and majors with corporate machinery. As Hot Hot Heat manager Jim Guerinot says, "Independents usually are entrepreneurial and run by an individual. Once you go to a major, you're with a logo."

But it's rarely that simple. And, as Bright Eyes manager Nate Krenkel says—even as his act remains resolutely in the indie camp—"It's far more complicated than indies being righteous and majors are not."

WHY GO?

There isn't any litmus test for the right time to move from an indie to a major, but there are indicators of when a jump could be warranted.

"If you're the kind of band that has what it takes to be on the radio and be on TV, then, in general, you probably need the machine of a major label," says Molly Neuman, who manages the Donnas and co-owns independent Lookout Records.

"I do think to sell 1.5 million records or more, you need to be on a major label," says Kurland, although a handful of indies—primarilyTVT—have proved they can take an act to platinum and beyond. (*Billboard* defines indie labels by the nature of their distribution.)

Majors first started calling on Death Cab for Cutie in 1998, but the band was not interested until after Barsuk released "Transatlanticism," its 2003 album, which has sold 283,000, accord-

Ready For Call-Up To The Majors

Although artists like Bright Eyes have declared their intent to stay indie, here are five top acts the major labels would love to pluck.

The Arcade Fire: Although the Montreal act has one album left on its contract with Merge Records, the press buzz on this Talking Heads-influenced band and its album "Funeral" has fueled a feeding frenzy. The act's attorney could not be reached by press time, but Yeah Yeah Yeahs manager Asif Ahmed is rooting for Merge. "They need to fulfill their kismet with Merge and not have some snotty major-label person saying, 'I love this!'" "Funeral" has sold 104,000 copies, according to Nielsen SoundScan.

Interpol: All eyes are on this Matador act after its album, "Antics," debuted at No. 15 on The Billboard 200 last fall. The band's manager and lawyer are not talking, but "Antics" concludes Interpol's deal with Matador. Sources speculate Interpol will probably re-up if a sales peg of around 750,000 albums is reached. Sales of

500,000 mean the band may stay (but will entertain other offers as well), and sales of about 350,000 or lower would likely mean it will look for another home. With a second single being worked and the band, whose music recalls Joy Division, on tour, "Antics" is at 287,000 in the United States.

The Postal Service: Following the band's success at modern rock, which includes airplay for "Such Great Heights" and "We Will Become Silhouettes," Sub Pop head of A&R Tony Kiewel says, "I can't think of one major label that didn't approach us or the band." But the act has made it clear that it has no plans to go anywhere. The group, which includes Death Cab for Cutie's Ben Gibbard, has one album left on its deal. The electro-pop act's label debut, 2003's "Give Up," has sold 527,000, making it Sub Pop's second best seller behind Nirvana's "Bleach."

Shadows Fall: The metal act gave Century Media its highest debut on The Billboard 200 (No. 20), and dented the *Billboard* radio charts with

"What Drives the Weak." Manager David J. Ciancio says the act, which is touring with Slipknot, has fulfilled its contract with the label. "We're definitely considering going to a major, but we're also considering [re-signing] to Century," he says. "They've been good to us, and why fix something that isn't broken? But I won't lie to you: Shadows Fall wants to headline arenas. They want to be Guns 'N' Roses. They want to be Metallica."

The Shins: The Sub Pop act received added exposure last year through its inclusion on the gold-certified "Garden State" soundtrack on Fox/Epic. Sub Pop's Kiewel says the melodic pop band has "at least one record left on its [Sub Pop] contract and I know they're very happy," but he adds he "wouldn't be surprised" if at some point "they took a swing" at a major. "The Shins are an independent-minded band," manager Ian Montone says. "They're very DIY-oriented." The band's 2003 album, "Chutes Too Narrow," has sold 293,000.

MELINDA NEWMAN and TODD MARTENS

ing to Nielsen SoundScan. The band released one last EP on Barsuk March 1, and is now cutting its first disc for Atlantic. (Barsuk will continue to issue vinyl versions of Atlantic's releases.)

"There was never a feeling of failure [with Barsuk]," Kurland says. "It was more a matter of the band wanted to see if they could reach exponentially more people with more resources and elbow grease."



YEAH YEAH YEAHS: WANTED COMFORT

Death Cab also liked the idea of signing with one entity worldwide, instead of inking deals in individual territories.

For Yeah Yeah Yeahs, switching to a major was largely a quality-of-life issue.

Even though the members had a 50/50 split (after marketing expenses) with Touch & Go, "the band wanted a comfortable living, and it wasn't really feasible on an indie," especially when it came to tour support," manager Asif Ahmed says. "They want a bus. They tried a van for their first two tours, and it was like a petrie dish on wheels."

Also, Ahmed felt the band could benefit from major-label distribution. "I told them not every store will carry a Touch & Go album," he says. "Take into consideration that one kid in the trailer park who can only get the album at Wal-Mart."

Yeah Yeah Yeahs' Interscope debut, "Fever to Tell," has sold 498,000 since its 2003 release, according to Nielsen SoundScan. Its self-titled Touch & Go

EP sold 55,000.

Also, exponentially increased record sales can create a tailwind for other income avenues.

"If you can get to the big numbers, your publishing, touring and merchandising businesses change as well," Guerinot says. "If you hit it big, everything hits big."

WHY STAY?

There are many advantages to remaining on an indie label—from a higher royalty rate to instant access of label heads and, of course, greater creative control.

When he needs answers, Bright Eyes principal Conor Oberst "can cut to the chase with Saddle Creek," Krenkel says. Additionally, "he knows as well as anyone at Saddle Creek how the dollars break down. There's a degree of transparency. I don't know if a major could put him in a position where Conor would feel like he had that control."

Plenty of major-label acts, from Social Distortion to Aimee Mann, have ultimately found the economics of an indie more beneficial because of higher royalty rates. But even more important, Mann's attorney Laurie Soriano says, her artist needed creative control: "She just couldn't stomach the notion of 'give me a single' while on a major."

Even if a major-label deal is the ultimate goal, there are often reasons to develop further on an indie.

Tom Sarig manages acoustic-flavored pop-punk act Against Me, which he thinks would do well in the mainstream. But so far, Sarig says the Fat Wreck Chords act has shunned mega-advances from major labels.

"Culture is consumed so fast now," he says. "Sometimes it's better the longer you can stay out of [the major-label system]. These are good-looking young guys who write catchy songs. They just think staying indie is the right thing to do. It's smart for bands to develop gradually. Even Green Day

had a few records out before jumping to Warner Bros."

LOOK BEFORE YOU LEAP

The lure of untold riches and geometrically increased exposure for the artist's music comes at a price, managers and lawyers say. The ones that fare best in the transition to a major are those who understand they will have to deal with a new set of issues.



THE DONNAS: NEW ALBUM A CHALLENGE

"Of course you can keep your integrity on a major, but there's more pressure to deliver the hit single," Soriano says. "You may have to swallow a lot of bile."

Or be willing to push a product other than your music. "Conor would never make a commercial. I'm not making a judgment on Modest Mouse, but in order for them to move [from Up Records to Epic], they had to be ready to do things like a Volkswagen ad," Krenkel says.

Ahmed had to prep his band for the change. "They were turtles hiding under their shells," he says.

"There's the whole radio game: 'Let's go play the damn [modern rock KROQ Los Angeles station concert] Weenie Roast.' Most of my bands are like, 'Why do we have to play this cheesy shit?' and I explain to them that if you get in the station's good graces, they'll be loyal to you, [but] the last thing they want is to have their picture taken with a fat schlub

from Infinity for the guy's corkboard."

But indie acts with a strong track record can enjoy extra bargaining power.

"We got all the creative controls we wanted and guaranteed marketing and promotion," Death Cab's Kurland says. What has changed is the recording budget: " 'Transatlanticism' was made for \$15,000. This album will be exponentially more."

BIG FISH OR BIG POND?

Additionally, acts need to consider their sales goals and where they fit with a major. An album that sells 200,000 will be a home run on most indies, while it could be considered a disappointment for a major.

"Is 'Queer Eye for the Straight Guy' a success on NBC or a failure? It's probably dropped. On Bravo, it's a big show," Guerinot observes. "Is your ethos that you're comfortable being a big fish in a small pond or a small fish in a big pond?"

For the Donnas, the answer is mixed. The act left Lookout for Atlantic after the success of 2001's "Turn 21," which has sold 65,000 units.

The move looked to be the right one, as its first Atlantic release, 2002's "Spend the Night," enjoyed radio and MTV exposure and moved more than 450,000 units.

"Lookout didn't have the money to get them in with the right producers," Neuman says of the group's former label. "Iaving done four albums together [at Lookout], we felt strong in our history and felt our future would be OK."

Yet radio has ignored the Donnas' latest, "Gold Medal," which has only moved 66,000 units since its October release. "It's hard to play this game," Neuman says.

But play the Donnas have. Their music appeared in a Target ad, and drummer Tory Castellano showed up in a Gap commercial. Yet Neuman says the demands from the major label never stop.

"Because they're women, people don't understand why the Donnas don't want to do a makeup campaign," Neuman says. "We're not models. We are a rock band. We have that conversation over and over again."

Despite the disappointing performance so far of "Gold Medal," Neuman hopes the relationship between the Donnas and Atlantic continues for years to come.

"I feel like the Donnas are an important group culturally, and I hope [Atlantic] understands that," she says. "Yes, this record has been challenging, but a lot of careers have that story in them. Most of the bands who have hit it have taken a little bit of a turn south."

Neuman adds that while majors may be embracing indie acts, artists should not be dazzled by dollar signs. The mid-'90s alternative rock signing frenzy worked wonders for Green Day, but others—such as Urge Overkill, Sponge, Fig Dish, Dishwalla and Jonathan Fire Eater—were not as lucky.

"You want to continue to grow, but you want to grow at a rate that makes sense," she says. "You see all of these bands with a sort of indie vibe getting successful, and you think, 'Oh, if I just spend \$25,000 on this piece of the puzzle, that's the answer.' It's not. That's never true. It's always a little bit of magic. It's always hard work. And sometimes it's just luck."

IFPI Suits

Continued from page 1

verdicts that have strengthened the position of the music community in its stance against illegal peer-to-peer trading.

The British Phonographic Industry confirmed this March 4, when 23 U.K. Internet users agreed to pay thousands of dollars each to compensate for the illegitimate use of their online accounts to access copyrighted music without paying. Three more outstanding cases are expected to be resolved soon.

In France, in the first high-profile case of its kind, a civil court in early February sentenced a 28-year-old file sharer to pay a suspended fine of 3,000 euros (\$3,940), plus 10,200 euros (\$13,300) in damages. Dozens of other cases are pending.

In Germany, recording industry association BPW has filed 400 court cases through Hamburg law firm Rasch. In some cases, courts have fined offenders up to 10,000 euros (\$13,344).

Allen Dixon, London-based general counsel for the IFPI, says the objective in Europe is to use litigation, as well as education and consumer-awareness campaigns, to discourage online piracy.

"The IFPI is happy with what's

going on in Europe. The questions we ask ourselves are: Is the public getting the message, is the number of legitimate online music services growing, and is the size of unauthorized file sharing going down? We're making progress on all three."

"This is all about sending a message and creating awareness," adds Geoff Taylor, general counsel of the BPI. "These settlements show we can and will enforce the law. We hope these people will change their behavior as a result of these cases. With the risk of being sued, as well as knowing they can get much better products on legal Web sites, these people will migrate to legitimate music services."

The BPI says that to maintain the anti-piracy momentum, it will bring another 31 U.K. cases this year, following the 26 filed Oct. 7, 2004. The organization applied to the British High Court for a "pre-litigation discovery," which forced Internet service providers to identify offenders.

SOME PARENTS PAID THE BILL

The fines paid by the British defendants—17 men and six women—averaged £2,000 (\$3,857). The BPI revealed these prolific illegal uploaders by only their initials, the towns they live in and the P2P network used (mainly Kazaa, Grokster, eDonkey, DirectConnect and Soulseek).

"It wasn't about naming and shaming," Taylor explains. "We set-

led with these people and think that is sufficient. But this is a rolling program, because there are more of them out there."

An industry insider admitted that in several cases, parents paid the settlements on behalf of their children. "In certain cases, the [Internet] account holders did not want to see their young children hauled through the courts," the source says.

P2P-related lawsuits in France and Germany have also yielded results. The February court decision in France was described as "educational" by Marc Guez, director general of collecting society/piracy watchdog SCPP, which brought the case to court.

Hervé Rony, director general of French labels group SNEP, says a few high-profile cases are expected in the coming months. "It's about telling people that using P2P these days is not as cool as it used to be," Rony says. "And we seem to see a reduction of the volume of file sharing in France."

Litigation took a political twist in France in early February, when a weekly newsmagazine published a petition signed by several dozen musicians and politicians that claimed, "We are all pirates."

The petition, which has been signed by 40,000 people, calls for an end to litigation and a national debate on file sharing. Among the politicians who signed it are Parliament members Segolene Royal (Socialist), Noel

Mamere (Green) and Marie-Ange Buffet (Communist).

Rony claims the petition has had minimal impact and did not gain ground within the conservative government. "It remained marginal," he says.

In Germany, BPW chairman Gerd Gebhardt says, "In every case so far, damages have been paid for. The average amount settled was 4,000 euros [\$5,337], depending on the number of titles accessed illegally and the individual circumstances of the accused."

Gebhardt adds that file sharing in Germany appears to be slowing, according to a survey by research company GfK.

The IFPI's Dixon points out that legal procedures vary from country to country. In the United Kingdom and Denmark, the infringement cases have employed civil law. In Germany and Austria, the local trade organizations started with criminal proceedings but opted for civil compensation claims.

"The police help us gather the details, followed by criminal prosecutions. But the prosecutors are willing for us to settle [directly with the accused]," Dixon states. He is not only expecting more lawsuits in Europe, but expresses confidence in the outcome of cases in other major markets this summer.

Euan Lawson, partner at London-based entertainment law firm Addleshaw Goddard, argues that the industry's stance was inevitable. "In the U.K.,

the law is much stricter on paper: Any copying without authorization, apart from temporary copies, is infringement," he says.

"There is a reluctance among record companies to sue," he continues. "It's a balance between the carrot and the stick. In addition to the stick of litigation, there's been a big PR campaign. But with the Internet and broadband technology, it's very easy to infringe copyright. So something had to be done."

Additional reporting by Emmanuel Legrand in Paris and Wolfgang Spahr in Hamburg.

Latin

Continued from page 5

Last month, after delivering what was by far the most rousing and successful performance at the seven-day Viña del Mar Festival in Chile, Solís—a superstar in the United States and Mexico—remembered his previous visit to that country, roughly 10 years ago, when his label, Fonovisa, had to "beg" AM radio to interview him for five minutes.

"It has been a lot of work," he says with a laugh. Now, it surprises him that fans throughout Latin America know his entire repertoire.

"I never knew they recognized all the songs, and I see two generations at my concerts: parents and sons."

As for Guerra, he created his foundation—with his group 4.40—more than 10 years ago to provide vision assistance to the poor in the Dominican Republic. The organization has evolved into a clearinghouse that provides all kinds of medical assistance to poor children.

Although Guerra does not supervise the day-to-day functions of his foundation, he decides how funds are dispensed.

The organization remains based in the Dominican Republic "because it's where I live, and I can touch things. I have to be involved," Guerra says.

The Juan Luis Guerra y 4.40 Foundation is funded through concerts by Guerra and his group.

Finalists and eventual winners of the Billboard Latin Music Awards are determined by performance on the *Billboard* charts. However, winners of the Lifetime Achievement and Spirit of Hope awards are decided by an editorial committee based solely on merit specific to that award.

Previous recipients of the Lifetime Achievement Award include Los Lobos and Mongo Santamaria; Spirit of Hope honorees include Maná, Ricky Martin and Olga Tañón.

Pubs

Continued from page 1

with subscription services first."

He added, "I am pleased to report that NMPA has been engaged in discussions with the Digital Media Assn. and the Recording Industry Assn. of America regarding the licensing of DPDs [digital phonorecord downloads] by online subscription services."

In addition, Israelite has moved the office to Washington, D.C., and has hired new staffers.

The NMPA's new stance could put an end to five years of acrimony between online music service companies and music publishers over licensing.

It could also signal an end of constant complaints to Congress by online music companies and their trade group, DiMA, regarding the NMPA's past interpretation of section 115 of the Copyright Act, which deals with the mechanical compulsory license for reproductions of songs.

Online companies have said that music publishers interpret the section as requiring more than one payment per distribution—an additional fee for making an "ephemeral" copy

of a work to be stored on the computer server, for example. DiMA executive director Jonathan Potter calls it "double dipping."

The U.S. Copyright Office has underscored those complaints with several position papers calling for modifications of section 115. Register of copyrights Marybeth Peters told the House Subcommittee on Courts, the Internet and Intellectual Property last year that she supported the "attempt to simplify the requirements for obtaining the compulsory license and . . . create a seamless licensing regime under the law."

Record-company response to

Israelite's call for change was positive. Hearing witness Larry Kenswil, president of eLabs, Universal Music Group's new-media and technology division, told lawmakers that the changes at the NMPA were so significant that "if we got together and worked day and night, we could probably come back to you in a few weeks and we'd have worked something out."

Potter told lawmakers he supports a royalty rate based on a percentage of company revenue, rather than a per-track rate. He also wants a simplified arbitration process.

Before being tapped by NMPA, Israelite, a Republican, was deputy

chief of staff/counselor to U.S. Attorney General John Ashcroft. Last year, he was also named chairman of the Department of Justice's Task Force on Intellectual Property, a position D. Kyle Sampson will now fill (see story, page 7).

"We're willing to consider everything between the goal posts is possible," Israelite told reporters after the hearing. "Anything between pure radio and pure sale."

The hearing before the House subcommittee was a follow-up to one in March 2004. The panel chairman, Rep. Lamar Smith, R-Texas, says there would be subsequent oversight hearings on the issue.

LeDoux

Continued from page 7

largely ignored since the early 1960s.

After Nashville publishers and labels repeatedly turned him down, LeDoux formed Lucky Man Records and American Cowboy Songs—a record label and publishing venture—with his parents.

Although LeDoux retired from rodeo riding in 1980, his music

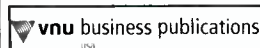
career and popularity with fans escalated. By some estimates, he has sold 14 million albums, many of which were bought at rodeos and by mail order from an exceptionally active fan base. He recorded and released 22 albums on Lucky Man.

His influence on a generation of young country singers became evident in 1989 when Garth Brooks name-checked LeDoux in his debut single, "Much Too Young (To Feel This Damn Old)." LeDoux was signed to Capitol in 1990, and his

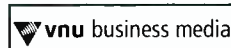
entire catalog was reissued.

He placed 25 singles on the *Billboard* Hot Country Singles & Tracks chart, most notably "Whatcha Gonna Do With a Cowboy" (featuring Brooks), which peaked at No. 7 in September 1992. He also charted 14 titles on Top Country Albums.

LeDoux underwent a liver transplant in 2000 and began radiation therapy for cancer last November. He is survived by his mother, wife Peggy, five children, a brother and a sister.



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'The Welk Name Didn't Mean Anything, To Be Honest'

BY TODD MARTENS

In less than 10 years, Kevin Welk has helped take the Welk Music Group from a catalog business—with a lineage leading back to Middle American hero Lawrence Welk (Kevin's grandfather)—to a respected roots label that can break new acts.

The Santa Monica, Calif.-based independent encompasses Vanguard Records and Sugar Hill Records. In recent years, it has released albums from the likes of Dolly Parton, John Hiatt, Camper Van Beethoven and its biggest-selling act, Nickel Creek.

Before acquiring admired folk and blues label Vanguard in 1986, the Welk Group mainly consisted of a publishing arm, a mail-order division and Ranwood Records, which was run by Larry Welk (Kevin's father) and Dot Records founder Randy Wood. That successful '50s indie label was home to Lawrence Welk and his TV compatriots. The 1998 purchase of folk, bluegrass and country specialty label Sugar Hill took the Welk Group further from the big-band enterprises upon which it was founded.

Kevin joined the company in 1994 and rose quickly through the ranks. Currently president/GM, he reports to his CEO father. Under his stewardship, the Welk Group has developed an active roster of new artists—and a unique way of doing business. Unlike most indie operations, Welk's success has allowed it to sell direct to nearly every retailer, from giants like Borders Books & Music and Best Buy to noted Austin indie Waterloo Records.

"We've had a great relationship with them as a distributor," Waterloo owner John Kunz says. "When they first came and proposed the idea to us, I was a little concerned about breaking a relationship with a distributor. But when they got Sugar Hill, which is a big label for us, we knew we'd be able to make regular-enough orders. I'm sure every label would go direct if they had that opportunity."

Q: Did you plan on entering the family business?

A: Not really, to be honest. I thought for sure I was going to be a big real estate finance mogul. I went to Loyola to play baseball. I was in the communications arts department. When I got hurt, I decided I better get a real major, because that was too much fun and too easy for me. So I went and got my finance degree, with the emphasis on real estate finance. It didn't take more than six months out of college to realize that I wanted to wear jeans again. But my dad did not want me to be in the business. We've got 16 cousins, all Welk, and I'm the only one in the business.

Q: Why didn't your dad want you to work for him?

A: He had been in the record business his whole life, and I had a pretty stable job working in the financial area and so forth. I just wasn't happy with it. I grew up in the studio. That's even how my mom and dad met. She was a singer at "The Lawrence Welk Show," and she met my dad when she was 19. I had been around it my whole life. I actually called the person who was running Vanguard at the time, Chris Hamilton, and said, "Listen, if there's an opening, I'd love to come onboard. I don't care what it's paying." I knew it wouldn't pay what I was getting in my other job, but it was the best move I ever made.

Q: How concerned were you about people thinking you were "grandfathered" into the company?

A: That was the toughest part, really. I don't know what it was growing up in my family, but we've all done very well. Five of my cousins are doctors, and my brother is a reporter, and we're all very competitive. Nobody leans on the fact that we're Welks. I was a GM at 28 years old, and I had veterans who were 58 years old who were reporting to me. I knew what they were thinking. All I could tell myself was to earn their respect, and that's what I've done.



Photo: Rahav Segal/Photopass.com

The Last Word



A Q&A With Kevin Welk

Career Highlights: Kevin Welk

- 1992: Graduates from Loyola Marymount University in Los Angeles with a bachelor's degree in finance and communications
- 1994: Begins music business career as sales manager for Vanguard Records
- 1996: Named GM of Vanguard Records
- 1998: Named president/GM of Welk Music Group upon its acquisition of Sugar Hill Records; reactivates Vanguard for the purpose of signing new talent instead of functioning as a catalog-only label

Q: When you joined, what did the Welk name mean?

A: The Welk name didn't mean anything, to be honest. Ranwood Records was kind of an easy-listening label. My grandpa was a pioneer in owning his own masters, so a lot of that Ranwood stuff was my grandfather's. My dad worked with Pat Boone and a lot of that middle-of-the-road music. The Welk name never really had an identity. When we bought Vanguard Records, it was a name that had such rich, great tradition.

When [Vanguard founders] Seymour and Maynard Solomon sold to us, they knew we weren't going to go in and

butcher the catalog and squeeze every dollar out. They knew we had respect for the label and the music. That's what it came down to with Sugar Hill's Barry Poss, as well.

Q: Even so, there must have been concern at Sugar Hill. Lawrence Welk is a long way from the label's roots music foundation.

A: Oh, yeah, definitely. I think Barry was really paranoid about telling his artists he had sold to Welk, but we shared an artist. We have a lot of Doc Watson in the [Vanguard] catalog. At that time, Barry had Doc Watson on Sugar Hill, and Sugar Hill was Barry's baby. He wanted to be able to have conversations with all of his artists before the press got ahold of the news. So he told Doc he didn't know what to expect with Welk. Doc said, "Let me tell you something. The day Welk bought Vanguard Records, I started getting paid royalties." That relieved Barry.

Q: One of your top priorities was to move Welk away from a pure catalog company.

A: When we bought Vanguard, they hadn't released anything on a CD yet. So that tells you how easy my job as a sales manager was. We were just putting out Joan Baez and Buddy Guy, and it was the easiest thing in the world. It just got to a point where I wasn't creatively challenged anymore. I went to my dad at the time [and] said, "Listen, I get being a catalog label. I understand the economics, and I know that we can have very little overhead and a nice little profit." I was an owner, but he's a major owner, and if staying with catalog is what everyone wanted, I said I would have to move on.

Q: What's the measure of success for your artists?

A: We try to make money around 100,000 units, give or take. But there's deals where we're fine with 25,000 units. We're not in the business of saying, "Let's just sell 100,000 units." We want to sell Nickel Creek at 1 million units, but we want a business structure where we don't need to sell 1 million.

Q: You sell direct to most retailers. I imagine you get approached quite often by third-party labels?

A: All the time. Our philosophy is pretty simple on outside projects. No. 1, we're not interested in taking on labels that sell little units and have a lot of product. What we are interested in are very well-known artists who have decided for one reason or another to leave their major label and still want to sell hundreds of thousands of records—artists who want to get into a position where they own their masters.

We do all the label back-end for them and treat them like they have their own label, and we also distribute. That's really what separates us from going to a straight distributor. We're a group of labels that distributes out of necessity. If you compare us to a Koch or RED or Navarre, they have great systems and are built to be a great distributor. We're built to market and produce records.

Q: You were quite upset with the South by Southwest Music Conference last year, as the Vanguard/Sugar Hill showcase took place at the risqué bar Coyote Ugly. So, no showcase this year?

A: I was really disappointed. We've supported South by Southwest for many years. I'm a believer in South by Southwest, and I think it's a great thing. I certainly don't think it's the same as it was 10 years ago, when you could actually find new talent. It's more a showcase for press now, but one positive is that I'm seeing more and more foreign companies and distributors. That's really the only reason I'm going down there this year.

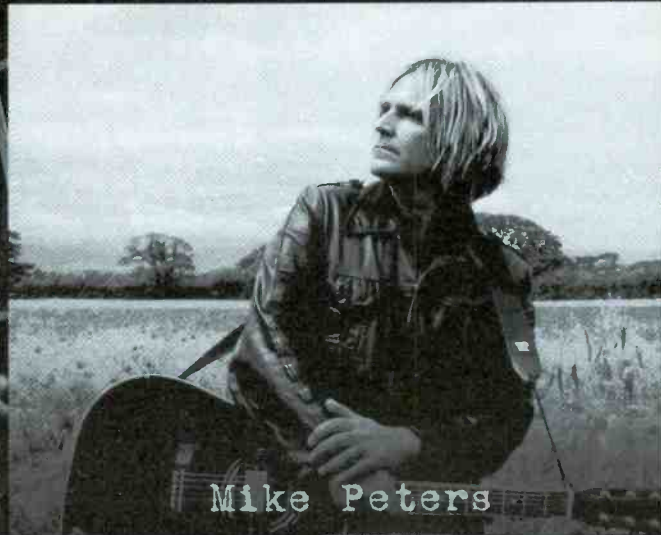
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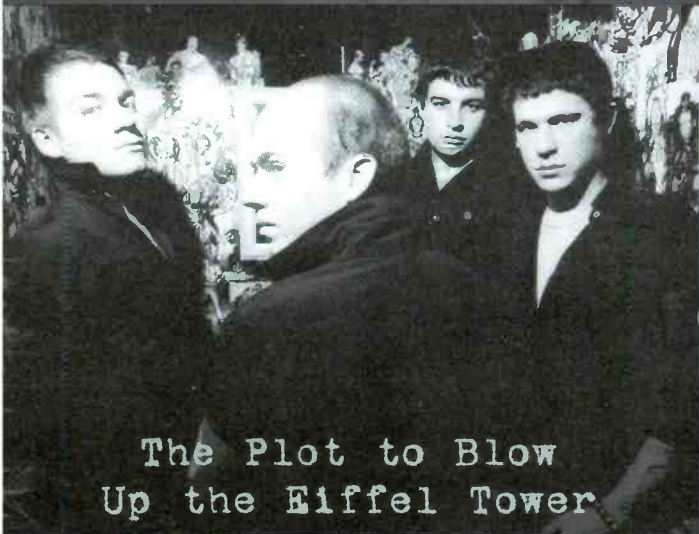
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The Plot to Blow Up the Eiffel Tower



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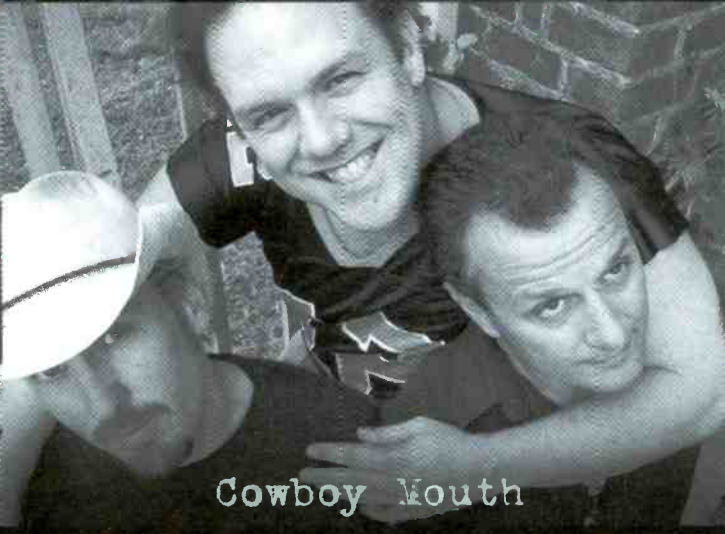
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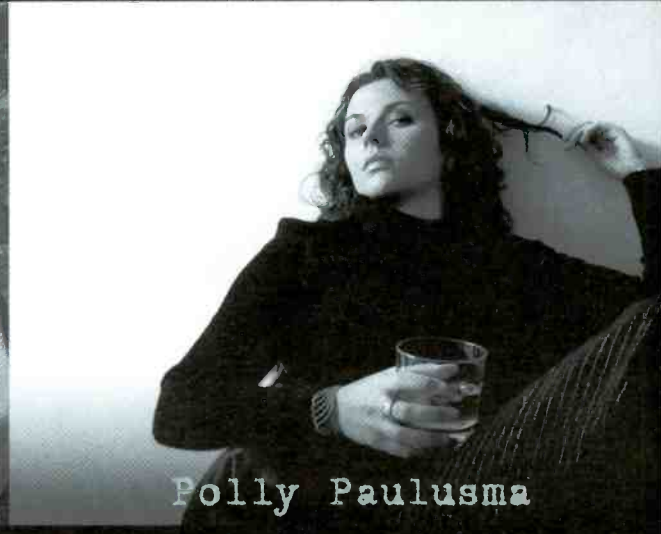
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