17 McClurkin in the House
Donnie McClurkin recorded his new live set, "Psalms, Hymns, & Spiritual Songs," at his Virginia church.

21 Still Dashing
Former Roc-a-Fella Records CEO Damon Dash adds a UMG joint venture to his list of business enterprises.

31 Celebratory CD
The Bellamy Brothers commemorate their 30-year career with the collaborative set "Angels & Outlaws, Vol. 1.

THE BRITISH ARE COMING

BY MELINDA NEWMAN and PAUL SEXTON
A fresh wave of British acts is attempting to break on American shores, but it remains to be seen whether they will land successfully or, like many before them, be swallowed by choppy waters. Among those with new or upcoming release commitments in the United States are Kaiser Chiefs (E-Unique/Universal), X.L.A. (X1), Aquadang (Slightly Bigger/Columbia), Bloc Party (Vice/Atlantic), Hard- F (Atlantic), Kasabian (RCA), the Futureheads (Sire), Rooster (RCA), Nive Black Alps (Interscope), James Blunt (Atlantic), Embrace (Lava), Stephen Fretwell (Interscope), Long-View (Columbia) and Johnathan I:

HOT SPOTS

17 McClurkin in the House
Donnie McClurkin recorded his new live set, "Psalms, Hymns, & Spiritual Songs," at his Virginia church.

21 Still Dashing
Former Roc-a-Fella Records CEO Damon Dash adds a UMG joint venture to his list of business enterprises.

31 Celebratory CD
The Bellamy Brothers commemorate their 30-year career with the collaborative set "Angels & Outlaws, Vol. 1.

Music Hits The ‘Spots’

BY KEN TUCKER
Clear Channel Radio has been very vocal about its attempts to rehabilitate radio’s image. It has cut ties with independent promoters, adopted a zero-tolerance policy toward broadcast indecency and unveiled the "Less Is More" campaign to reduce commercial spotloads. It is too soon to know if that last initiative has garnered listener goodwill, higher ratings or better revenue, but one thing is certain: Less Is More means more music. (Continued on page 65)
...NOW THE OTHER STORY...
U2  NIN  AUDIOSLAVE
QUEENS OF THE STONEAGE
BECK  WEEZER
KEANE  SNOW PATROL
GARBAGE  RISE AGAINST

ROCK SOLID 2005
live the jazz life.

the jazz channel.

Call your local cable operator or satellite provider to get BET Jazz today!
Visit betjazz.com.
Top of the News

7 Frankie J debuts at No. 3 on The Billboard 200, bringing a Latin flair to R&B.
8 Research shows that piracy, while still rampant, has decreased on P2P servers.

Music

15 Faith Evans' new album, "The First Lady," marks her as the inaugural female R&B artist signed by the new Capitol team.

15 The Beat: Hootie & the Blowfish and Blues Traveler sign new deals with Vanguard.

16 Classical Scare: So Percussion reads its sophomore set, which was influenced by Steve Reich's "Drumming."

16 In The Spirit: Michelle Williams of Destiny's Child reissues her gospel set "Do You Know" as a testament of faith.

19 Touring: Oasis greets U.S. arenas after three years and reads a new album, "Don't Believe the Truth."

21 R&B: Post-Roc-a-Fella Records, life for former CEO Damon Dash is full of multifaceted business activities.


25 Latin Notas: As reggaeton gains mainstream popularity, Latin rock continues to wait for its own mass appeal.

29 Beat Box: Sunshine and a hot new anthem prevailed at the Winter Music Conference and M3 Summit in Miami Beach.

31 Country: The Bellamy Brothers celebrate 30 years with a new album featuring elite fans like Dolly Parton, Charlie Daniels and Alan Jackson.

38 Songwriters & Publishers: Producer David Friedman prepares Nancy LaMott's legacy by rereleasing her studio albums.

Marketplace

39 Such music documentaries as "Digg!" are making their mark in the home video market.

40 The Indies: Chicago's Flameshovel Records looks to expand business opportunities in the European market.

41 Retail Track: Quick response by UMG averts a spree of street-date violations on Beck's "Guero."

42 Digital Entertainment: Majors and indies weigh in on the pros and cons of digital-only distribution deals.

15

FAITH EVANS

"The violence must be attacked and eradicated."

THE REV. AL SHARPTON ON DISPUTES BETWEEN HIP-HOP ARTISTS Page 12

ARTIST & COMPANY INDEX
(SIGNIFICANT MENTIONS IN THE NEWS)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Page(s)</th>
<th>Company</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amaral</td>
<td></td>
<td>Blockbuster Inc.</td>
<td>7</td>
</tr>
<tr>
<td>Audioslave</td>
<td></td>
<td>Cantaloupe Records</td>
<td>16</td>
</tr>
<tr>
<td>Baby</td>
<td>19, 60</td>
<td>Capitol Records Inc.</td>
<td>15</td>
</tr>
<tr>
<td>Beanie Sigel</td>
<td>23</td>
<td>Cash Money Records</td>
<td>23</td>
</tr>
<tr>
<td>Beck</td>
<td>41, 60</td>
<td>Clear Channel Communications Inc.</td>
<td>1</td>
</tr>
<tr>
<td>Bellamy Brothers</td>
<td>31, 34</td>
<td>Defected Records</td>
<td>29</td>
</tr>
<tr>
<td>Blues Traveler</td>
<td>15</td>
<td>Digital Musicworks International Inc.</td>
<td>42</td>
</tr>
<tr>
<td>Damien Dempsey</td>
<td>47</td>
<td>Evening Star Productions Ltd.</td>
<td>20</td>
</tr>
<tr>
<td>Donnie McCurkin</td>
<td>17, 34</td>
<td>Flameshovel Records</td>
<td>40</td>
</tr>
<tr>
<td>Faith Evans</td>
<td>15, 34</td>
<td>Harry Fox Agency Inc.</td>
<td>10</td>
</tr>
<tr>
<td>Frankie J</td>
<td>7, 53</td>
<td>Infinity Broadcasting Corp.</td>
<td>49</td>
</tr>
<tr>
<td>George Strait</td>
<td>60</td>
<td>Juicebox &amp; Biscuit Records</td>
<td>42</td>
</tr>
<tr>
<td>Gordon Lightfoot</td>
<td>48</td>
<td>Swirl Records</td>
<td>16</td>
</tr>
<tr>
<td>Hootie &amp; the Blowfish</td>
<td>15</td>
<td>Pinnacle Entertainment Group Inc.</td>
<td>19</td>
</tr>
<tr>
<td>Kelly Clarkson</td>
<td>35, 53</td>
<td>Sony BMG Music Entertainment 7, 25, 45</td>
<td></td>
</tr>
<tr>
<td>Mario Winans</td>
<td>21</td>
<td>Starbucks Corp.</td>
<td>41</td>
</tr>
<tr>
<td>Michelle Williams</td>
<td>16</td>
<td>Trans World Entertainment Corp.</td>
<td>39, 41</td>
</tr>
<tr>
<td>Nancy LaMott</td>
<td>38</td>
<td>Vanguard Records</td>
<td>15</td>
</tr>
<tr>
<td>Oasis</td>
<td></td>
<td>Verity Records</td>
<td>16, 17</td>
</tr>
<tr>
<td>So Percussion</td>
<td>16</td>
<td>Waffle House Inc.</td>
<td>31</td>
</tr>
<tr>
<td>Steve Vai</td>
<td>66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trace Adkins</td>
<td>31, 53</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wrights</td>
<td>36</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
"As Starbucks continues to execute its entertainment strategy, it's imperative that we stay current on developments and trends. Billboard helps keep us informed so that we can make the most intelligent business decisions."

KEN LOMBARD
Senior Vice President, Starbucks
President, Starbucks Entertainment

Who reads Billboard? It's people like Starbucks' Ken Lombard—the imaginative minds and savvy businessmen and women who create buzz, build brands and influence the purchasing habits of millions of consumers. Billboard gives advertisers access to an elusive group of thought leaders—artists, media, marketers & advertisers, executives, trendsetters, retailers and consumers—who can help create the tipping point for your brand.

Look for the revamped, re-energized and redesigned Billboard magazine. And stay tuned for the relaunch of Billboard.com & Billboard.biz and the birth of Billboard Mobile.

Coming April 23rd... the new Billboard®
**Frankie J Has ‘One’ Hot R&B Album**

**BY LEILA COBO**

MIAMI—Frankie J’s No. 3 debut this week on The Billboard 200 with “The One” has likely left many asking, “Frankie who?”

For even though the pop/R&B collection is Frankie J’s third solo album, his is not a career of media hype, reality shows or high-profile collaborations.

Rather, the accomplishment is the result of a well-crafted, long-term artist-development strategy on the part of his label, Columbia, that came together with the perfect song and benefited further from the fact that Frankie J happens to be Latin.

“I think we’re going to have a big album. I think we’re launching a big star,” Columbia chairman Will Botwin told Billboard prior to the March 22 release of “The One.”

For Botwin, the signs were clear. The album’s first single, “Obsession (No Es Amor),” featuring Baby Bash, has been steadily climbing the charts since its hit radio in January. This week, it’s No. 4 on The Billboard Hot 100 and the Pop 100. The track is among the top 10 downloads at iTunes and is Sony BMG’s most downloaded ringtone, according to the label.

Frankie J has a strong, though not stellar, sales record. His 2003 album “What’s a Man to Do?” has sold almost 250,000 copies, according to Nielsen SoundScan, while the Spanish version of that album, “Frankie J” (also released in 2003), sold only 23,000. In contrast, “The One” scanned close to 130,000 copies in its first week.

Of “What’s a Man to Do?” Botwin says, “The album d®n’t go all the way. We had a hit single (“Don’t Wanna Try”), he established a fan base, and I think it created expectation for what is now his sophomore release.

(Continued on page 51)

**Sharing Their Views**

**P2P Positions Staked Out In Supreme Court**

**BY SUSAN BUTLER**

WASHINGTON, D.C.—The scene was reminiscent of a rock festival, with people camping out overnight for tickets while artists played guitars and sang nearby. On March 29, however, the artists were protesting and those in line were hoping to snag a seat in the courtroom of the U.S. Supreme Court.

Two 20-something tech developers of peer-to-peer network Morpheus were among the first in line to hear oral arguments in the case of Metro-Goldwyn-Mayer Studios Inc., et al v. Grokster Ltd. et al. (Billboard, April 2).

“We’re here to witness history,” Ben Wilken said, “I’m a programmer. This is about the ability to develop technology in a free way, to develop new things without having to watch your back, whether the recording industry or any other copyright holder has the ability to veto what it is that you’re doing.”

Inside the courtroom, Chief Justice William Rehnquist—suffering from cancer and speaking in a soft, wheezing voice—was among the justices who questioned the attorneys arguing for the entertainment industry parties, the federal government and P2P companies Grokster and StreamCast. As is customary, they tossed out questions challenging the parties’ positions.

(Continued on page 52)

**Blockbuster Agrees To Pay For ‘No Late Fee’ Confusion**

**BY JILL KIPNIS**

LOS ANGELES—Potential consumer confusion over Blockbuster’s “no late fees” policy may be alleviated thanks to an agreement the rental chain has hatched with 47 states and the District of Columbia.

The agreement—announced March 29—will see Dallas-based Blockbuster increasing its in-store “no late fees” sign-age and offering refunds to consumers who were unaware of the new charges associated with the policy. Additionally, Blockbuster will pay $630,000 to the states to cover legal costs.

“Our ‘no late fees’ policy is not changing,” Blockbuster spokesman Randy Hargrove says. “The questions that were raised were about communications that supported the launch of the program.”

The policy debuted Jan. 1 at Blockbuster’s 4,500-plus stores in the United States. Under the policy’s terms, consumers can

(Continued on page 51)
By Michael Paoletta

Miami Beach—“If everything is falling apart, what do we need to do to rebuild?”

This question from Tommy Boy Records founder and president Tom Silverman kicked off the “State of the Industry Address” panel at the Winter Music Conference.

Though Silverman posed his question toward the end of the dance/electronic music event—held March 22-26 at the Wyndham Miami Beach Resort—it had been a topic of discussion in the preceding days. Indeed, as finding new ways to make money selling music was on everyone’s mind at the WMC (now in its 20th year) and at a rival event, the 2-year-old M3 Summit, which took place March 21-23 at South Beach hotels the Doubletree Surfcomber and the Raleigh.

In his welcoming statement, M3 co-founder David Prince noted that “all the old rules are gone” and “the replacements have yet to be made.” He added that the time is now “to push things forward with like-minded people.”

For the music industry, this means people in the advertising and gaming industries are working alongside mobile phone and Internet companies.

The concept of brand marketing (see story, this page)—or “music identity,” as many are calling it—was omnipresent in Miami throughout the week.

During a one-on-one interview with journalist Matt Diehl at M3, Jeri Yoshizu, manager of sales promotion for new Toyota Motor Sales U.S.A. brand Scion, noted that “music is the most important factor of the mindset we are going after—the youth market.”

Yoshizu explained that her job is not to worry about car sales but “to work on the emotional hook of the brand.”

She tossed around such terms as “tastemaker,” “lifestyle” and “community,” which became catchphrases for the week for many attendees.

In his M3 keynote address, MSN Marketplaces GM Mike Conte noted that music and media are important to people’s lifestyles and help build a community.

MSN is “not making money off music yet,” Conte acknowledged. It is a lead leader for the company, as it is for some big-box retailers, he added. “But cool, exclusive content does bring people into our community.”

Building communities and fostering brand loyalty are key strategies for companies like Adidas, Motorola and Armani Exchange, whose logos were ubiquitous on the streets of South Beach and on party invitations.

Motorola showcased Near Field Communications technology at M3. Attendees were able to use an NFC-enabled Motorola mobile phone to read a smart tag embedded in an artist’s poster.

Motorola manager of global entertainment solutions Rob Gelick explained that the info transmitted could include tour dates, links to Web sites and the ability to purchase tickets.

(Continued on page 64)

Hey DJ, What Brand Is That?

By Michael Paoletta

Miami Beach—For the thousands of dance/electronic music enthusiasts who attended the nearly 500 official and unofficial events surrounding the recent Winter Music Conference and M3 Summit (see story, this page), music was the driving force.

But music—and the artists who create it—was not the only thing being marketed. National brands were in full force, from glossy party invites to sponsored events.

“This one week in Miami offers companies like ours the opportunity to connect with our target audience,” Armani Exchange senior director of PR/event marketing Patrick Doddy said. “It’s a win-win situation.”

Between daily panels, 24-hour parties and special events, the fashion brand made sure its presence was known. In addition to organizing in-store DJ sessions at its South Beach location, AJX hosted a party with New York nightclub Cielo at Casa Casuarina (aka the Versace House). And to launch “Lush,” the fifth volume in its AJX Music series, the retailer sponsored a party on the rooftop of the Hotel with the album’s compiler/mixer Roger Sanchez providing the sounds.

Energy drink Red Bull was the beverage of choice for many conference attendees. To complement its presence on the street, the company hunkered down for the week in what it dubbed the Red Bull House, where it hosted parties for British labels like Wall of Sound and Positiva and the forthcoming film “It’s All Gone Pete Tong.”

Over at the Eden Roc Resort and Spa, Apple Computer, Guitar Center, (Continued on page 64)

Miami’s New Radicals

Dance Confabs Explore Fresh Ways To Market Music

By Antony Bruno

As the file-sharing community makes its case to the Supreme Court that there is more to music trading than piracy, a new study shows that there is more to piracy than P2P.

According to research from the Pew Internet & American Life Project, usage of the Internet as a music sharing tool decreased in the past year, but music piracy has remained largely the same.

The survey of about 1,500 Internet users, conducted in January-February of 2004 and repeated in the same months this year, found that the percentage of music downloaders listing P2P as a source of music acquisition has declined from 58% to 41%.

However, the overall practice of swapping music without paying for it remains at the same level: 23% this year compared to 24% in 2004. The report says this is because music swappers are turning toward different outlets to conduct their music trading activities.

“Though much public attention has been paid to the file-sharing activity that happens on peer-to-peer networks, it’s harder to monitor the type of everyday sharing, or ‘privatized’ file sharing, that is taking place between informal networks of friends and family,” says Mary Madden, a research specialist with the Pew Internet & American Life Project.

The report also said that most brands can’t get a handle on how much of their promotions and special offers are being missed.

We’ve seen the recording industry lawsuits deter some P2P users, and many have migrated to paid services,” Madden said. “But the most striking new observation is the incidence of workarounds and alternative ways people are using to trade files.”

These alternative sources, including instant messaging, e-mail and device-to-device transfers, are growing as alternatives to peer-to-peer trading than piracy, a new study shows that there is more to piracy than P2P.

According to research from the Pew Internet & American Life Project, usage of the Internet as a music sharing tool decreased in the past year, but music piracy has remained largely the same.

The survey of about 1,500 Internet users, conducted in January-February of 2004 and repeated in the same months this year, found that the percentage of music downloaders listing P2P as a source of music acquisition has declined from 58% to 41%.

However, the overall practice of swapping music without paying for it remains at the same level: 23% this year compared to 24% in 2004. The report says this is because music swappers are turning toward different outlets to conduct their music trading activities.

“Though much public attention has been paid to the file-sharing activity that happens on peer-to-peer networks, it’s harder to monitor the type of everyday sharing, or ‘privatized’ file sharing, that is taking place between informal networks of friends and family,” says Mary Madden, a research specialist with the Pew Internet & American Life Project.

The report also said that most brands can’t get a handle on how much of their promotions and special offers are being missed.

“We’ve seen the recording industry lawsuits deter some P2P users, and many have migrated to paid services,” Madden said. “But the most striking new observation is the incidence of workarounds and alternative ways people are using to trade files.”

These alternative sources, including instant messaging, e-mail and device-to-device transfers, are growing as alternatives to peer-to-peer trading.
In 1998, the Beverage Testing Institute of Chicago conducted a blind taste test of more than 40 vodkas. They awarded points based on smoothness, nose, and most importantly, taste. Of all the vodkas, Grey Goose® Vodka emerged victorious, receiving 96 points out of a possible 100.

Founded in 1981, the Beverage Testing Institute conducts tests in a specially designed lab that minimizes external factors and maximizes panelists’ concentration. The Institute selects judges based on their expertise, and its tasting and scoring procedures are widely praised as the best in the industry.

<table>
<thead>
<tr>
<th>Score</th>
<th>Vodka</th>
</tr>
</thead>
<tbody>
<tr>
<td>96</td>
<td>GREY GOOSE® VODKA</td>
</tr>
<tr>
<td>94</td>
<td>Canadian Iceberg Vodka</td>
</tr>
<tr>
<td>93</td>
<td>Stolichnaya Gold Vodka</td>
</tr>
<tr>
<td>92</td>
<td>Staraya Moskva Premium</td>
</tr>
<tr>
<td>91</td>
<td>Van Hoo Vodka</td>
</tr>
<tr>
<td>91</td>
<td>Stolichnaya Vodka</td>
</tr>
<tr>
<td>90</td>
<td>Tanqueray Sterling Vodka</td>
</tr>
<tr>
<td>90</td>
<td>Rain 1995 Harvest Vodka</td>
</tr>
<tr>
<td>89</td>
<td>Ketel One Vodka</td>
</tr>
<tr>
<td>88</td>
<td>Wyborowa Vodka</td>
</tr>
<tr>
<td>87</td>
<td>Kremlyovskaya Vodka</td>
</tr>
<tr>
<td>86</td>
<td>Finlandia Vodka of Finland</td>
</tr>
<tr>
<td>86</td>
<td>Alps French Vodka</td>
</tr>
<tr>
<td>85</td>
<td>Skyy Vodka</td>
</tr>
<tr>
<td>82</td>
<td>Original Polish Vodka</td>
</tr>
<tr>
<td>82</td>
<td>Glenmore Special</td>
</tr>
<tr>
<td>82</td>
<td>Fleischmann’s Royal Vodka</td>
</tr>
<tr>
<td>81</td>
<td>Mr. Boston Vodka</td>
</tr>
<tr>
<td>80</td>
<td>Pole Star Vodka</td>
</tr>
<tr>
<td>80</td>
<td>Lukusowa Potato Vodka</td>
</tr>
<tr>
<td>80</td>
<td>Absolut Vodka</td>
</tr>
<tr>
<td>79</td>
<td>Grey Goose® VODKA</td>
</tr>
<tr>
<td>78</td>
<td>Finnish Vodka</td>
</tr>
<tr>
<td>77</td>
<td>Finlandia Vodka of Finland</td>
</tr>
<tr>
<td>76</td>
<td>Alps French Vodka</td>
</tr>
<tr>
<td>75</td>
<td>Skyy Vodka</td>
</tr>
<tr>
<td>74</td>
<td>Original Polish Vodka</td>
</tr>
<tr>
<td>73</td>
<td>Glenmore Special</td>
</tr>
<tr>
<td>72</td>
<td>Fleischmann’s Royal Vodka</td>
</tr>
<tr>
<td>71</td>
<td>Mr. Boston Vodka</td>
</tr>
<tr>
<td>70</td>
<td>Pole Star Vodka</td>
</tr>
<tr>
<td>59</td>
<td>Absolut Vodka</td>
</tr>
<tr>
<td>57</td>
<td>Finnish Vodka</td>
</tr>
<tr>
<td>56</td>
<td>Finlandia Vodka of Finland</td>
</tr>
<tr>
<td>55</td>
<td>Alps French Vodka</td>
</tr>
<tr>
<td>54</td>
<td>Skyy Vodka</td>
</tr>
<tr>
<td>53</td>
<td>Original Polish Vodka</td>
</tr>
<tr>
<td>52</td>
<td>Glenmore Special</td>
</tr>
<tr>
<td>51</td>
<td>Fleischmann’s Royal Vodka</td>
</tr>
<tr>
<td>50</td>
<td>Mr. Boston Vodka</td>
</tr>
<tr>
<td>49</td>
<td>Pole Star Vodka</td>
</tr>
<tr>
<td>48</td>
<td>Lukusowa Potato Vodka</td>
</tr>
<tr>
<td>47</td>
<td>Absolut Vodka</td>
</tr>
</tbody>
</table>

NOTE: The represents a sampling of the 40 vodkas tested.
SOURCE: (BT) BEVERAGE TESTING INSTITUTE INC.
HFA's Long Digital Road
Agency Modernizes Licensing Tools For A Changing Market

BY BRIAN GARRITY

NEW YORK—Four years into a multi-million-dollar overhaul of its back-end technology platform, the Harry Fox Agency is starting to claim tangible results in its efforts to modernize its operations for the digital age.

Since 2001, HFA—which represents more than 8 million copyrights from 28,000 U.S. publishers—has been plowing money into everything from solutions that enable bulk licensing of downloads, subscriptions and ring tones to new systems that electronically process and track detailed information publishers use to do business.

Many of those initiatives, long in the works, have begun to bear fruit in the last year.

The last 12 months have seen the introduction of new tools like eMechanical, an online licensing system; POLJ+, an updated version of the software that publishers use to interact with HFA; and frankly.com, an improved version of the publisher and/or the publisher’s website that allows publishers to track licensing reports and royalty statements.

“We’re trying to do is look at things in a more sophisticated basis,” says Ed Holiff, CEO of T1uSonic, who joined HFA in late 2003 as VP of technology. “It’s about figuring out where we bring value either to the publisher or to the licensee.”

HFA president/CEO Gary Grunin says, “We have to be nimble. Because we believe that we are never going to be in a homeostatic state [for licensing].”

Change has not been easy for the HFA, the mechanical licensing and collection arm of the National Music Publishers’ Association. The transformation comes against the backdrop of declining mechanical revenue caused by a four-year drop in recorded music sales.

In the same period, HFA has faced expensive legal and lobbying bills stemming from the NMPA’s fight against peer-to-peer piracy, and painful internal cost-cutting efforts that led to the elimination of 11% of its workforce at the end of 2003.

HFA has also struggled with its system upgrades. The progress of the last 12 months comes after years of trial with other proposed systems that were scrapped because of inefficacy.

Grunin has a favorite analogy for describing the enormity of the task he and his team have faced in modernizing the 75-year-old organization: “It’s like we’re changing the tires on a car, while it’s going 65 mph . . . and it’s raining . . . and it’s dark,” he says.

Central to the HFA transformation has been a need for speed. The rise of digital entertainment has placed new demands on HFA to transform itself from an analog-era operation reliant on paper-based processing into an online software-powered business that can quickly respond to new distribution opportunities on the Internet, cell phones and elsewhere.

In 2004, HFA processed more than 2.3 million license requests, nearly 90% of which were for digital formats like ringtones, downloads, on-demand streams and tethered downloads.

“Give me a request for 200,000 licenses, and I will give you an answer in 10 days of how many I represent and how many I can license,” says Grunin. “Five years ago, give me 200,000 license requests and that’s my entire year with my entire staff, and we won’t get to do 30% of it.” HFA senior VP of licensing Michael Simon says.

Last year HFA added 185 new download licensees, including Cirque du Soleil, Rykodisc. Sanctuary Records and Group and Sound Source Recording Studios, bringing the number of companies licensing through HFA to more than 200. It also began using its improved digital licensing capabilities to push into emerging businesses.

In December, it announced that it had begun offering mechanical licensing for Express Live CDs and permanent digital downloads—a new type of license for companies that enable music fans to purchase recordings or downloads of concerts either at the venue or from a Web site after the show.

In the last year HFA has also inked deals with a number of ringtone providers, as well as with background music services like TruSon and digitally powered jukebox services like Rowe AMI.

For publishers, HFA can now provide more detailed information that allows for better royalty tracking, analysis and collections. Publishers have been clamoring for more robust data from HFA to make sense of emerging businesses and their impact on the CD business.

“For many publishers, the results they used to be, “says Evan Melwood, CEO of Windswell Holdings and a HFA board member. “They’re much more responsive, their data is cleaner than it has ever been, and they are much more capable than they ever used to be.”

Grunin’s overhaul has included cultural changes for HFA’s 134 employees. One of his key arms has been to maximize the efficiency of the organization by stressing a holistic approach to client services. HFA’s client relations team under the direction of senior VP Ed Holiff, has now set up a dedicated shop for publishers that can add a song to HFA’s system, modify song data, distribute money and issue licenses.

“Through cross-training we have increased our capacity to work without increasing the number of people who work here,” Grunin says.

Debate the gains of the last year, HFA faces uphill battles in everything from operating efficiencies to making its digital processing efforts cost-effective.

(Continued on page 51)

DEATHS

Philip Ballou, 55, of a stroke, March 19 in New York. Besides performing as a background singer for artists like Luther Vandross, Aretha Franklin and James Taylor, Ballou was a member of the 1970s gospel group Revel Nation, the label, which opened for the Bee Gees, recorded for a number of labels including BSO, RCA and Handshake Records. He is survived by four siblings, five nieces and three nephews.

Theresa Brill Wilson, 45, of cancer, March 20 in New York. Wilson held posts at Elektra, Sony Music, Universal Music Group and Arista from 1981 to 2003 and also managed C-C Music Factory from 1994 to 1997. She worked with such acts as Aerosmith, Bob Dylan, Billy Joel, Mariah Carey and OutKast. A fundraiser to help Wilson’s family pay her medical expenses was held March 23 at New York’s Irving Plaza. Tax-deductible donations can be sent to Friends of Theresa, c/o So What Management, 264 W. 91 St., New York, N.Y. 10024.

Saul Israel Holiff, 80, of natural causes March 25 in New York. Holiff was born in British Columbia. Holiff, who managed Johnny Cash for 17 years, was also a concert promoter with offices in Canada, Los Angeles and Nashville. He began managing the careers of Tommy Hunter and the Statler Brothers and was honored as the Canadian music industry’s man of the year by RPM magazine in 1970. Holiff is survived by her wife, brother, two sons and a granddaughter.

In advance of his March 30 presentation at Banc of America, XM Satellite Radio chairman Gary Parsons told a CNBC viewership that his company’s objective is to permeate “cell phones, PDAs, MP3 [players] and the like”—especially by means of the new “connect-and-play” chip that links an XM antenna to such consumer products as clock radios and stereo amplifiers. Parsons said the chip “may be the first way that MP3 players and cell phones decide to add XM capability.”

During the Banc of America presentation, Parsons said the biggest competitor to satellite radio is “the MP3 hard drive,” because it offers listeners an easy way to tailor the music-listening experience.

His long-term vision of XM’s role in reaching music consumers is, in part, through “a storage device, if you simply plug it in and every night it refreshes your player” with new music. “We think that’s a very compelling proposition to a person that’s 40 or 50 or 18.”

TONEY SANDERS
Not only do we have world-premiere videos from Keane, Black Eyed Peas and the Dave Matthews Band, we've got exclusive performances at Live@vh1.com from folks like Kelly Clarkson, Jet, Finger Eleven and Hoobastank. Finger Eleven and Hoobastank... it kinda funky when you say them together. Not like Vanilla and Ice, which just sound smoooooth... speaking of Ice, he's the subject of a brand-new Remaking. Maybe when we're done with him, he'll be Strawberry Snow. Wow. Snow. Remember that guy? Well, there's another rapper we're better. His name is Eminem, and you can learn everything there is to know about him on Eminem: The Ultimate Encore. Now how 'bout another encore... we have Behind the Music: New Edition, which is a new edition of Behind the Music, but also about the band New Edition, who you can check out on VH1 Classic - where questions like "Who's Johnny?" and "Who Can It Be Now?" are answered on a daily basis. Hey, here's a question: What did Green Day II:ogan by American Idiot anyway? Are they calling me stupid? Well, I have a feeling we're gonna find out, 'cause Green Day Storytellers – American Idiot: Uncut covers every song on the album. Wonder what songs Bruce Springsteen will talk about on his Storytellers – maybe he'll explain who, exactly, he's The Boss of, or tell us what really went down in the "glory days." But what about the not-so-glory days? Metallica has had its fair share of those. See what we mean in Metallica: Some Kind of Monster. But how about some kind of magic – like John Legend and Mariah Carey on one stage during Save The Music. Rob Thomas and Joss Stone'll be there too. That girl's got soul. Almost as much as VH1 Soul. But don't worry, you won't have to sell your soul to get into All Access Spotlight: U2. Hey, maybe they'll explain that whole "uno, dos, tres, catorce" thing. Actually, maybe if they watched VH1 Uno more they'd know how to count in Spanish. ©2005 Viacom International Inc. All rights reserved.
Opinion

‘I Don’t Hate The Game, I Question The Players’

Hip-hop beats are about as old as hip-hop itself. Lately, the tone, intensity and seriousness of these conflicts have created an environment that is entirely too permissive of violence. The role that radio, TV and other media have in creating these conflicts must be examined by the entire music community, because the violence must be attacked and eradicated.

Let me be clear right up front. I am not attempting in any way to infringe upon the rights of what any artist is able to say in their creations. I do not advocate any type of censorship. My fundamental goal is to create an environment where the artists are prevented from engaging in the violence. How can record labels or managers have social responsibility officers? The short answer is, they do not care. The labels hide behind the expansive protection of the First Amendment without accepting the responsibility of being citizens of this great nation.

As we all know, several weeks ago a violent battle ensued after a series of on-air interviews on New York’s Hot 97. A verbal fracas between Interscope-labelmates 50 Cent and the Game escalated to the point where a member of the Game’s entourage ended up being shot.

At the point when artists’ imagery created on wax spills into the streets for real, their protections as artists must stop. Record labels that cleverly engender much of the dangerous and sullen imagery for the promotion of their artists have to take responsibility for the ultimate reality that they have created. Organized makeup sessions and giving checks to charity are simply not enough to make up for the culture of violence and the mind-set that this type of behavior fosters on our communities.

Right now, 50 Cent and the Game collectively hold four, FOUR of the top eight songs on the Billboard Hot 100 Airplay chart. I am not begrudging these young men their success, but I do wish to call into question a system that possibly rewards behavior that we are working every day to remove from our communities.

I don’t hate the game . . . I question the players.

I am especially concerned about the hip-hop recording industry, because they have been here before. Several years ago, what started as a war of words between hip-hop executives on opposite coasts culminated with the fatal and violent murders of Tupac Shakur and Christopher Wallace.

You see, we have seen this movie before: Hip-hop artists engage in verbal jousting, their battles move to wax, wax goes to video, video goes to radio and TV, then more wax, more beef . . . until some type of violent conclusion occurs. The collective ego of hip-hop requires—almost demands—that confrontations escalate, oftentimes to violence. Tupac and Big, Nas and Jay-Z, Ja Rule and 50, Eminem and the Source, 50 and the hip-hop nation, beef, conflict, drama . . . more talk.

I am asking the Federal Communications Commission to take a active role in curtailing an environment of violence. I wish to see it enact a 90-day ban on any artist, or known affiliate, who engages in any type of violence in our communities. This ban should include all radio and video airplay. No MTV, No BET, No Clear Channel. No Radio One. No Eminem.

I recently met in Washington, D.C., with the new FCC chairman and two executives. I know the FCC does not change satellite radio, magazines or the Internet; I would ask those entities to comply as well.

Furthermore, if there are successive violations, I am requesting that the penalties escalate. I would ask for the formation of a commission of executives in the music, radio and TV business to intelligently deliberate and render opinions on which companies or artists have crossed the line regarding violence.

During the past year, we have seen the vigilance the FCC displayed in protecting the nation’s airwaves because of an untimely “wardrobe malfunction.” Now, outside of our nation’s radio stations we have a situation where “humanity malfunction” routines currently occur.

The incident several weeks ago was not the first; Lil’ Kim is facing real jail time for being involved in a similar gun battle that took place in 2001. There was a confrontation at a radio station in Detroit. Countless other conflicts have developed as a result of on-air bragadocio and challenges. I am not trying to stop the verbal jousting and banter that is endemic in hip-hop, but I will use all of my resources to ask the industry to stand with me and partner with the National Action Network to demand a cessation of all forms of violent interactions.

I will not stop with the FCC; I will aggressively seek to gain stock positions in the companies that are the shareholders in all of this game of violence for profit. Many record companies are privately held or listed on foreign exchanges. But many of our nation’s radio and video outlets are publicly listed companies. I will also seek to engage companies like Reebok that enjoy a successful marketing relationship with hip-hop artists.

To be clear, my goal is not to keep these artists from enjoying the fruits of their artistry. My goal is to demand that all profit from their artistry take responsibility for a zero-tolerance policy toward violence. I will not stop.

I love hip-hop. I am often conflicted by its message and imagery, but I love its spirit. I do not concur with its wanton misogyny or nihilism, but I love its ability to tell stories.

The energy and creativity of hip-hop are reminiscent of what I have come to love about the fight for civil rights. Hip-hop is urgent, demanding and often times tells a story we all do not want to hear. But like hip-hop, I too have a story to tell. Violence must stop . . . I thought I told you that I won’t stop.

The Rev. Al Sharpton is president of the National Action Network.

Letters

A WMG History Lesson

I read with interest the story in the March 21 issue of Billboard about the Warner Music Group, and was astounded at the story’s omissions in the accompanying timeline. How could you not mention these legends: Joel Friedman, founder of WEA Inc. in 1971-1977; Joe Smith, who was president at Warner Bros./Reprise and then chairman of Elektra/Axys Records until 1983; David Geffen, founder of Asylum, who helmed Elektra/Asylum in 1974 and then started Geffen Records, naming Ed Rosenblatt as president; and Henry Droz, chairman at WEA Inc. from 1977 to 1983, who was succeeded by Dave Mount.

You guys missed a plethora of personality and a passing of profit in not giving these historical professionals a nod. They were all major players who helped build a great music group! Shame on you.

Jerry F. Sharrell
President/CEO
Society of Singers Inc.
With so many great nominees, you may need help decidin'.

You pick the winners. We throw the party.
Jeff Foxworthy hosts.

LIVE, MONDAY, APRIL 11, 8/7c

Vote for your favorite artists at cmt.com

©2005 CMT
Nielsen Broadcast Data Systems

- 1,400+ stations in real RealTime
- Nielsen SoundScan
- iTunes
- Napster
- MusicMatch
- Yahoo! Music
- XM
- Sirius
- Music Choice
- BigChampagne

BDSradio.com

CONTACT AFFILIATE RELATIONS | TEL: 216.831.3761 | E-MAIL: BDSradio@BDSonline.com

THE GLOBAL STANDARD FOR MUSIC INFORMATION
Blues Traveler, Hootie Return

A pair of platinum-selling veteran acts that have been silent for awhile are returning to the scene.

Hootie & the Blowfish and Blues Traveler have signed new deals with Vanguard Records.

Hootie was last heard from with a best-of set last spring that ended its contract with Atlantic. Blues Traveler's most recent release was "Truth Be Told" in 2003. Both bands are managed by Doc McGhee's McGhee Management, which oversees four acts—including Universal Records vet Bob Schneider and new rock band Shurman—signed to the Santa Monica, Calif.-based company.

Blues Traveler and Shurman are signed directly to Vanguard. Hootie and Schneider have their own imprints that will utilize Vanguard's label and distribution services for a recoupable fee.

"We're generally not interested in taking on artists' own labels, but these are very specific acts that we can focus on, that have a history and we can nurture," says Kevin Welk, president/GM of the Welk Group, the independent that includes Vanguard and Sugar Hill Records.

The first of McGhee's acts to work with Vanguard was Schneider, whose album "I'm Good Now" came out last year via his Shockarama imprint. McGhee was so pleased with Vanguard that the other deals followed. But Welk stresses there is no overall pact in place and McGhee is not a partner in the deals other than as a manager. "Doc was very sensitive to that," Welk says. "Each act had its own lawyer."

However, having the four acts whose musical styles are compatible at the same company certainly has its advantages, especially when they tour together. Shurman and Blues Traveler have been a package, and Shurman and Schneider are out together now.

"You can get more money from the label when you go out on the road," McGhee says, "in terms of marketing, promotion and co-op advertising."

Given the smaller, but still fervent sales base for Hootie and Blues Traveler, McGhee believes sales of between 300,000-500,000 are possible. For an act like Shurman, which sells around 200 CDs per night at its shows, McGhee is hoping for around 250,000.

Welk says radio plays into the mix, although he adds, "We can make our nut without radio play. But it is a big part of Hootie's next record. It's hard, but if Hootie has the right song, I think we'll get our fair share. Darius [Rucker]" (Continued on page 18)
Ensemble Keeps ‘Drumming’ Up Interest

The brilliant young ensemble So Percussion—Douglas Perkins, Adam Shlizinski, Jason Treuting and Lawson White—established itself as an important voice in new music a year ago with the release of its first, self-titled disc for Cantaloupe Records. The record featured two recent works by David Lang, “The So-Called Rules of Nature” (written for the group) and “Evan Ziporyn (Melody Competition).”

The group’s commitment to break new works is so strong, in fact, that it received the Chamber Music America/ASCAP Award for Adventurous Programming. For its sophomore release, however, the New York-based ensemble turned to Steve Reich's ground-breaking 1971 piece “Drumming,” which was inspired by the drumming traditions of Ghana.

Since “Drumming” calls for nine percussionists, So’s approach varies between live performances —for which it brings in a number of colleagues—and recording, in which each player dubbed parts. Spinning a single rhythmic figure into an epic experience, “Drumming” was absolutely revolutionary when it premiered. It is still regarded as a major piece, not just within the modern percussion canon, but as a touchstone for 20th-century classical music.

Why “Drumming” now for So Percussion, especially considering that Reich himself has made two recordings of it with his own ensemble?

“Our main focus is new music, and specifically music being written for us,” Treuting says. “But Steve Reich’s piece ‘Drumming’ is such a big dog: a lot of what we do today was either inspired by or [part of] a continuing dialogue with ‘Drumming.’

The result is a mesmerizing, buoyant performance that highlights the group’s first-rate technical dexterity and deep understanding of Reich’s music. Indeed, the So musicians say that “Drumming” has been a cornerstone for their ensemble. “We’ve been playing ‘Drumming’ since we began together as graduate students at Yale,” Perkins says. “It was on the first concert we ever performed. So we have very specific ideas about how we want to play it.”

Shlizinski adds, “‘Drumming’ is absolutely at the core of our collective conception of what this group is.” He notes that the cultural context of the piece and the ensuing conversation about it differ dramatically from when Reich wrote it.

“Teenagers and people in their 20s or 30s relate to ‘Drumming’ in a very different way than people who were on the scene while the stylistic battle lines were being drawn in the 1970s,” Shlizinski says.

White agrees. “We’ve grown up with this Reich piece,” he says. “We’re the middle ground, generationally, in that we can meet with Reich, talk to him about how he performs his piece and about what we’re doing. But we’re also young, so we and many of the people listening to us play it are coming to the piece for different reasons.

“The piece means as much to us working in our Brooklyn loft as it did to Reich in his loft 30 years ago, but the vibe is totally different.”

NEW & NOTEWORTHY: The next volume of cross-cultural explorations from Yo-Yo Ma & the Silk Road Ensemble, “Silk Road Journeys: Beyond the Horizon” (Sony Classical, April 5).

From the Milken Archive of American Jewish Music, four Judaically inspired works by composer Lukas Foss (including the world premiere of his cantata “Song of Anguish”), in time for the 60th anniversary of the Allied liberation of the World War II concentration camps (Navos, April ’12).

“Renaissance: Music for Inner Peace,” featuring established vocal ensemble the Sixteen, conducted by Harry Christophers, in its first recording for Universal Classics (Decca, April 12).

Composer Nigel Hess’ score for the film “Ben Hur,” “Quo Vadis” and “King of Kings” in a performance featuring the Mormon Tabernacle Choir and the Cincinnati Pops Orchestra, conducted by Erich Kunzel (Telarc, April 26).

Williams Wants Gospel Fans To Get To ‘Know’ Her

Sometimes a good album isn’t fully appreciated upon its initial release, and it’s not unusual for the project to be revived and reissued. Such is the case with Michelle Williams’ sophomore gospel album, “Touched.”

Originally issued on Music World/Columbia Records, the set has been rereleased by Music World/Sanctuary Urban Records Group. “They are the best thing for me,” Williams says of the new label. “They are smaller and more intimate . . . they just wanted to give it that second push.”

Williams is one-third of R&B trio Destiny’s Child. And while the other members have taken different solo paths, Williams says she always wanted to record gospel music.

She admits that when she embarked on a solo career with the 2002 release “Heart to Yours,” people “probably thought I was going to do an R&B record. The crazy thing, though, is I love all types of music. I grew up going to church. I sang in the church choir. I even directed the choir. I was involved in a big community choir in [the city] where I’m from. That was my passion.” The album debuted at No. 1 on the Billboard Top Gospel Albums chart in 2002.

Williams cites Vanessa Bell Armstrong, CeCe Winans, Tramaine Hawkins and Yolanda Adams among her influences and says, “Marvin Winans is undoubtedly my favorite male singer of all time.”

On the new version of “Do You Know,” Williams worked with another of her musical heroes, Percy Body, who produced two new tracks for the album, “Amazing Love” and “Good To Be Here.”

“He was always on my wish list and was a joy to work with,” says Williams, who co-wrote six of the album’s 14 tracks, “I just love his arrangements.”

Williams is hoping the Christian retail market will be more receptive to her music this time around. “Some of my favorite Christian bookstores would not carry my record because of my association with Destiny’s Child,” she says.

“The crazy thing is when I first came out, even with my second album, I was wearing myself out trying to prove to the world that I really love God,” she continues. “I’ve proven to the world that I really am saved, and God speaks to me, but why do I have to continue to? Understand people’s position, but come on. Two albums later, and I release it, and they don’t think I’m committed to this?”

She could have gone in another musical direction with her solo career but says, “I chose to stick with what guided me to me, and that’s gospel music . . . People think that I’m trying to invade and infiltrate the gospel music community. I know it’s about protecting the integrity of gospel music, but I have integrity.”

Mathew Knowles, president/CEO of Music World/SURG, has been frustrated by the lack of support from some gospel-community gatekeepers. “Some of the Christian bookstores did carry it, and we were grateful that they were behind it,” he says. But others were not so supportive.

“It came back to me that they couldn’t put a record in the stores of an artist who is in a group who sings ‘Bootylicious,’” Knowles says. “My comment was they haven’t taken the time to listen to the record.”

Williams’ schedule is packed with Destiny’s Child commitments, but she plans to perform solo dates promoting her gospel efforts and has started working for her next gospel CD. She is also checking out other opportunities. “I’ve gotten a few phone calls to do a Christian cartoon show, really excited about it, hopefully that goes through and hopefully more Broadway and film opportunities will come my way,” says Williams, who has starred on Broadway in “Aida.”

When asked if Destiny’s Child might ever do a gospel album, Williams responds, “A lot of people have asked us that. That’s my prayer.”

NEWS NOTES: Cheryl Moore has joined New York-based Verity Records as director of gospel marketing. Moore, who previously handled gospel marketing for Provident Music Group, will be based in Nashville and will focus on the Christian Booksellers Assoc. market.

CeCe Winans is back on the road for the next leg of her Throne Room church tour. This trek kicked off April 1 and includes stops in Atlanta, Chicago, Nashville and Detroit before wrapping June 12 in Dayton, Ohio.

Michelle S. Duffie has exited Light Records to assume the VP/GM slot at Winans’ Pure Springs Records. Duffie will continue to manage artists under her management and marketing company, DJ Entertainment. The roster includes Dr. Juanita Bynum and rap group Gospel Gangstaz.
McClurkin’s Live Set Focuses On Church Songs

BY DEBORAH EVANS PRICE

NASHVILLE—For pastor Donnie McClurkin the goal in recording his new two-CD set was clear: “To let people know where we come from and the songs we used to sing, make it more church.”

On “Psalms, Hymns & Spiritual Songs,” due April 5 on Verity Records, McClurkin succeeds with an exuberant live set recorded at the Rock Church in Virginia Beach, Va. “We had 5,600 people in there and 300 people that couldn’t get in,” McClurkin recalls of the June 2004 event. “It was a wonderful, wonderful time.”

McClurkin wanted this record to be less slick than past efforts and to reintroduce some classic songs. “I took a lot of the songs that we sang in church that no one has sung in a long time and just brought them up to the foreground. If I could present them, then the world would be turned on to them again and I could at least have contributed something before I leave.”

Leave? Yes, McClurkin says he has one more album due for Verity, and then he plans to turn his attention full time to his church and other ministry efforts. “I’m on my way out,” he says matter-of-factly.

But McClurkin will be front and center until that day comes. The new CD is one of many forthcoming projects. He is filming a movie in Atlanta, “The Gospel,” and has another in the works, “Hopeville,” that co-stars Kirk Franklin. His biography, “From Darkness to Light: The Donnie McClurkin Story,” was released last fall on DVD. A new DVD, taped during the recording of his new album, will street May 24. He is also under contract with Zomba-owned GospCentric to record as part of the McClurkin Family Project, which includes his four sisters.

HIGH EXPECTATIONS

Retailers predict “Psalms, Hymns & Spiritual Songs” will be one of the biggest gospel CDs this year. Looking at McClurkin’s track record, it’s no wonder expectations are high. His 1997 self-titled release on Warner Alliance was certified gold; “Live in London,” issued on Verity in 2000, spent 37 weeks at No. 1 on the Billboard Top Gospel Albums chart, selling 1.3 million copies, according to Nielsen SoundScan. Its successor, “Donnie McClurkin... Again,” topped that chart for 10 weeks in 2003.

“This is really the first major gospel release of the year,” says Jim Stella, Christian and urban music buyer for Trans World. “There has been a buzz about this for quite a while. He’s one of the few elite guys in that genre that we don’t treat as a regular artist. He’s always a big-scanning first-week artist.”

Verity Records senior VP/JCM Jazzy Jordan says the label “is shipping gold. We are in all the major circulars — Target, Wal-Mart. Anyone who has a circular, we are involved with.”

The album features guest appearances by Dottie Peoples, Richard Smallwood, Joann Rosario and Franklin. Verity is servicing “Ooh Child,” a duet with Franklin, to gospel and adult R&B radio. “We’ve already tested it at a few radio stations, and people really like the song, so we’ll go full blast,” Jordan says. “We are also going to give it out at the Urban Network Music Convention.”

McClurkin says he wanted to record the song because of its positive message. “‘Ooh Child’ is a song of encouragement,” he says. “With all that’s been going on with the war and then you turn on the TV and you are in America and people are going crazy, chopping people up, killing them, there’s a sense of fear and there’s a sense of terror. This is a soothing song, like a lullaby, letting people know it’s going to get easier.”

Despite—or perhaps because of—such turbulent times, McClurkin feels his ministry needs his full-time attention. Besides, he believes the gospel music industry is in good hands with Franklin, CeCe Winans, Yolanda Adams and...
The Beat
Continued from page 15

is a great singer. With Blues Traveler, with the right song and climate out there, there's definitely radio [hope].”

While various forms of adult contemporary radio will be targeted, the key to album sales, McGhee believes, will be touring and product tie-ins. Hootie has deals with Bass Pro and NASCAR (the band will be in the Bass Pro circa Round the Clock #100 and will perform at the September race). Blues Traveler’s music is used to push Toshiba’s portable player.

Shurman’s album comes out April 14, Blues Traveler and Hootie are tentatively slated for August/September. MOVING VAN: Another veteran performer, Van Morrison, has signed with Geffen Records for the May 17 U.S. release of “Magic Time.” The album includes 10 new songs and three jazz covers. Geffen picked up the record in association with fellow Universal Music Group label Polydor. As Polydor U.K. managing director David Joseph was working on signing Morrison, Geffen president Jordan Schur says Joseph called him to stress how strongly Morrison felt that a U.S. division of UMG needed to care about his career if he were going to sign with the company. “I sent Van and his manager a long e-mail talking about how much I respect his artistry and what kind of job Geffen could do,” Schur says. In fact, Schur believes the album is so strong he enthusiastically answers “Hell, yeah!” when asked if he believes the press shy Morrison can return to the radio. Morrison’s last set, 2003’s “What’s Wrong With This Picture?” came out on Blue Note/EMI.

VETERAN VERVE: Stepping with our vets theme, Sting played a surprise show March 28 at the Roxy in Los Angeles to prep for a college tour, which started April 1 (Billboard, Jan. 5). The outing has Sting leading a four-piece that features his longtime guitarist Dominic Miller, guitarist Shane Fontaine and drummer Josh Freese from A Perfect Circle.

We’ve seen Sting many times and, although the musicianship is always great, we felt the last few times he was a little stilted. But the strippeddown setting with these energetic players has clearly reinvigorated him. Chestnuts like “Demolition Man,” “When the World Is Running Down” and “Synchronicity II” sparkle like shiny new coins.

The tour, which ends May 13, marks the first time Sting has played colleges since his Police days.

AND ONE MORE: The dB’s, the seminal purveyors of jangly Southern power pop in the early ‘80s, have recorded their first album in more than 20 years and are shopping for a deal. Original members Peter Buck, Fred Riggs, Chris Stamey, Will Rigby and Gene Holder are represented by attorney Josh Grier.
Despite Hiatus, Oasis Remains Top Draw

BY JILL KIPNIS

Oasis’ upcoming U.S. tour has been years in the making—literally.

Missing in action from the U.S. touring scene since 2002, the U.K. act is back with a two-pronged trek. This June, Oasis will play five East Coast and Midwest venues. Then, the group will return in September with a likely 20-date slate running through mid-October. Jet will open on both segments, and up-and-coming act Kasabian will join the second leg.

Oasis’ U.S. hiatus has in no way hindered sales for the upcoming dates...

The June 22 stop at New York’s Madison Square Garden sold out in an hour, says John Dittmar, the band’s booking agent at Pinnacle Entertainment. The other sales are sold out or nearly sold out.

“The thing with Oasis is there is always a certain mystique and a high level of anticipation about every tour that they do,” Dittmar says. “They create that kind of excitement. The fact that they haven’t played in some of these markets in over five years also makes this a special event.”

Dittmar says Oasis’ absence is the result of focusing on other territories and recording new album “Don’t Believe the Truth” (May 31, Epic Records).

Venues and promoters say Oasis’ timing couldn’t be better because concertgoers are clamoring for some back-to-basics rock ’n’ roll.

FITTING IT IN

Bringing Oasis to the States has been a challenge since the band broke worldwide in the mid-1990s, Dittmar says.

“I’m usually sandwiched in between different legs of a world tour,” he notes. “I get the table scraps over here. We’ll be going everywhere this year including Japan, Australia and Europe. They’re also hoping to hit South America and Mexico. Our U.S. dates are fairly limited.”

Indeed, Oasis—which includes lead singer Liam Gallagher, vocalist/ guitarist Noel Gallagher, guitarist Gem Archer and bassist Andy Bell—have typically played a few dates at a time when they are in the United States. The act is managed by Ignition Management’s Marcus Russell in the United Kingdom.

In 2002, the act sold out nine shows in America, grossing more than $1 million and attracting more than 41,000 attendees. The band toured with the Black Crowes statewide in 2001, grossing almost $4 million with attendance of more than 15,000 for 15 shows.

And, in 2000, Oasis grossed $1.6 million from 14 shows, with attendance of more than 60,000. All tales are according to Billboard Boxscore.

TOURING STRATEGY

The two-pronged approach is a result of international dates set for summer, Dittmar says.

“As far as the markets that we’ve picked [for both legs] it’s your... major markets,” he says. “We don’t fool around with Omaha.”

The tour will hit cities including Detroit, Boston, Philadelphia, Houston and Los Angeles. Venues range in capacity from 8,000 to 14,000 seats. Additional fall dates will be announced this month.

Steve Sonnijn, booking director for the UIC Pavilion in Chicago—host of Oasis’ June 20 date—says 7,500 of his venue’s 8,000 seats sold out within four or five days.

“The rest were single or obstructed views, and those tickets are now sold out too,” Sonnijn says. “Oasis are real rock ’n’ roll stars. They’ve just got it. From a building operator’s and promoter’s standpoint, it’s also a no-brainer with just three trucks. It’s also a really reasonable ticket at about $37.50.”

Dittmar says most tickets are in the $30-$40 range.

“We didn’t want to leave money on the table, but at the same time, we have to be very sensible,” he explains. “I did a market-by-market study. We tried to competitively price with acts on our level, like Green Day. We tried to be in the mid to high level, but not the stratosphere level like the Eagles or U2.”

Promoters for the tour say that radio stations were clamoring to support Oasis, and that the inclusion of Jet in the lineup has been a boon.

Andy Cirzan, VP of concerts for Jam Productions in Chicago, says, “Every major rock station in Chicago wanted a piece of it, even some who don’t play Oasis. They all did promotions and really got behind it. I wish we could have a second show to sell out here.”

Similarly, Emmanuel Patterson, senior talent buyer for HOB Concerts Canada, notes that for the act’s June 18 show at Molson Amphitheatre in Toronto, which precedes the U.S. dates, the city’s rock station CFM optimistically priced it.

“They really created a groundswell,” he says. “They played Oasis’ catalog and gave away tickets. We didn’t have to make any ads, talk about the show. There was so much enthusiasm.”

Cirzan and Patterson note that it isn’t just pent-up demand for Oasis that led to top sales. (The Toronto show sold out 16,000 seats in an hour, according to Patterson.)

“Packaging them with Jet is an amazingly brilliant concept,” Cirzan says. “These are both acts that eat, drink and sleep rock ’n’ roll. They both can say, ‘This is our sound. We rock. Give me a bottle of whiskey and I’ll blow you away with our rock song.’ This is a one plus one equals four.”

Audioslave Builds a Buzz Play With Brief Tour

BY RAY WADDELL

Audioslave is about to pull off a major buzz play.

A growing trend among rock bands is to set up a new release and/or a major tour by underplaying markets in limited tours of small venues.

Audioslave, Weezer and System of a Down are among the latest bands to use such a strategy.

“This sort of under-play is absolutely a smart thing to do,” says Andy Cirzan, VP of concerts at Chicago-based promoter Jam Productions.

“It’s a way to tell America, ‘We’re back and ready to climb in the ring again.’ Rather than be presumptuous and say, ‘Here’s our tour,’ you play some club dates and kick up some dust.”

Audioslave kicked up some major dust by quietly selling out initial dates for a five-week North American small venue tour that begins April 14 in Las Vegas at the Joint (billboard.com, March 21).

Strong radio promotion and old-school on-sales helped build the buzz on Audioslave. All early on-sales went clean quickly, says the Firm’s John Burnside, who specializes in touring for the management company.

“We did a similar tour before their first album, but these dates seemed to blow out a lot faster.”

Burnside says Audioslave, a quartet comprising former Soundgarden frontman Chris Cornell and former Rage Against the Machine members Tom Morello, Brad Wilk and Tim Commerford, is less of an unknown this time around.

“Before, people were curious about Audioslave, but they hadn’t been introduced to the new music,” Burnside says. “Now they have a track record.”

First single “Be Yourself” debuted at No. 24 on both the Billboard Mainstream and Modern Rock Tracks charts, and it is No. 1 on both lists this issue.

In anticipation of the May 3 Interscope release “Out of Exile,” the band’s handlers wanted fans in line instead of online for tickets to the setup tour.

“We had heard the music, so we knew what to expect,” Burnside says. “We knew when people got in front of the new music, they would be excited about it.”

Burnside acknowledges that “a lot of bands are doing these type tours on new albums, but we wanted to do something different,” she says. “We talked with the promoters and the radio stations about having fun with the on-sales by offering the really hardcore fans a chance to go to these shows, get good seats and forgive some of the service charges. We wanted to bring back some of the old-school camaraderie of rock concerts, where you would meet people in line and talk about the band.”

RADIO PLAYERS

Burnside says radio “stepped up to the plate” in many markets. “In some cities we went on sale only at the venue, so the first people to come and stand in line could have a shot at the best seats,” she says.

In some [markets] the radio station would offer a presale remote at a record store. It was all designed to get people talking about the band.

Rock fans were ready. In Philadelphia, tickets for Audioslave’s April 29 show at the 2,250-capacity Electric Factory were available only at the venue and ticketing outlets.

WYSP broadcast live from the venue on-sale, and WMWR was also involved in the event. “There’s something tribal that happens at concerts, and it’s great when you see it happen in line for a show,” says Jim Sutcliffe, director of marketing for Electric Factory Concerts. “People were getting to know each other in line, talking about the show and doing what rock’n’roll people do.”

The Philadelphia show sold out in nine minutes, Sutcliffe says. “This bodes very well for this band in this market.”

In Chicago, two radio stations—WRQZ (Q101) and WZZN (the Zone)—were brought in to push an April 22 show at the 4,500-capacity Aragon Ballroom.

“We’re lucky that in Chicago we have both a harder-edge alternative station and the heavier alternative station,” Jam’s Cirzan says. “That’s the best of both worlds for a band like Audioslave, which straddles that fence. Tickets literally blew out.”

Cirzan says the Aragon is a large venue compared with other buzz play shows in Chicago. “When bands do an under-play in Chicago to set up a ‘real play’ or an album, they normally wouldn’t play a venue as big as the Aragon,” he explains.

“In the past, the biggest venue a band would play in this type of situation here would be the Riviera at 2,500 capacity, or even the Metro or Park West, in the 1,000-seat range,” Cirzan continues. “Audioslave went for a more aggressive show. And the fact that they sold out quickly makes a statement and bodes well for a future arena play in this market.”

That approach is what Cirzan will be looking for Audioslave. The band will launch a six-week European tour in support of the new record May 29 at Lisbon’s Super Rock Festival.

“We’re planning to come back and do a larger venue tour in the U.S.,” Burnside says. “We haven’t nailed all the details yet.”
Zelisko Named To Arizona Hall Of Fame

Danny Zelisko, founder and president of Evening Star Productions, will be inducted into the Arizona Music and Entertainment Hall of Fame April 17 at the Dodge Theatre in Phoenix. Other inductees include Glen Campbell, Jessi Colter, Waylon Jennings, DJ William Edward Compton, jazz pianist Charles Lewis and Marty Robbins.

A native of Chicago, Zelisko's first concert promotion in Arizona was John Mclaughlin & the Mahavishnu Orchestra in 1974 in Tucson. An initial attempt to have Journey open the show failed, teaching Zelisko an early lesson. "I learned you can't just put on a support act without asking," he says.

"Mahavishnu didn't want an opener, so I had to fire Journey off the show. I didn't get a Journey date for 15 years," Zelisko says he is humbled by the induction. "It's a strange feeling," he says. "I've been to the Baseball Hall of Fame, the Rock and Roll Hall of Fame and the Hockey Hall of Fame, and it's weird to walk around with all those people on the wall who are special. It's hard to believe any institution like that would want me as a guest, much less a member."

In Arizona, where the heat climbs well north of 100 degrees in the summer, concert promotion is a challenge. "Everything is a much tougher sell between Memorial Day and Labor Day," Zelisko says. "It also happens to be our busiest season, so it puts that much more pressure on us to sell tickets sometimes in the past. I know who I work for, I know who owns me. You don't just call it the N.F.L., you have the Cardinals, the Falcons, etc."
Baby Slows Down To Make ‘Fast Money’

This issue’s column was written by Rashbaum Hall in New York.

After flying high with his 2002 solo debut, “Birdman,” Cash Money Records artist/co-CEO Baby returns with his sophomore set, “Fast Money.” Due May 24, the album marks a return to the rapper’s roots—in more ways than one.

“This is the first time that we really got a chance to be home in years,” Baby, whose real name is Bryan Williams, says.

Cash Money’s success “took us all in different directions,” he continues. “We were traveling so much, all over the place. This is the first time that I’ve settled myself down and was able to record without being on the road. You’re going to feel that Cash Money vibe—that music that everybody loved we came into the game with. All I wanted to do was bring back that feeling.”

According to Baby, “Fast Money” isn’t just the title of his album, it is also a mind-set. Given Cash Money’s success, it’s not hard to believe that it is a mind-set he shares with the company. In fact, Baby’s achieve-
ments in music have spurred him to become a multifaceted entrepreneur.

“Really, it’s about making a brand for yourself,” he says. “Once you make your brand, everything else will come behind that. But you have to start with your clique and then expand. Eventually, the business will make you expand; it’s going to force you to expand in order to survive.”

And expand he has. The rapper released his second line of signature sneakers with Lugz March 11. The #1

HOT R&B/HIP-HOP AIRPLAY

1. Candy Shop Baby Man
2. Truth Is
3. How Do I Love U
4. I'll Be There For U
5. I'm A Hustle
6. Feel Me
7. I'm A Hustle
8. I'm A Hustle
9. I'm A Hustle
10. I'm A Hustle

HOT R&B/HIP-HOP SINGLES SALES

1. Baby Man
2. Truth Is
3. How Do I Love U
4. I'll Be There For U
5. I'm A Hustle

RHYTHMIC AIRPLAY

1. Baby Man
2. Truth Is
3. How Do I Love U
4. I'll Be There For U
5. I'm A Hustle

BABY: RETURNING TO CASH MONEY'S ROOTS

 Babies are returning to Cash Money's roots. They are working on a new album together, and it's expected to be released later this year.

Music

R&B/Pop

Baby Slows Down To Make ‘Fast Money’

This issue’s column was written by Rashbaum Hall in New York.

After flying high with his 2002 solo debut, “Birdman,” Cash Money Records artist/co-CEO Baby returns with his sophomore set, “Fast Money.” Due May 24, the album marks a return to the rapper’s roots—in more ways than one.

“This is the first time that we really got a chance to be home in years,” Baby, whose real name is Bryan Williams, says.

Cash Money’s success “took us all in different directions,” he continues. “We were traveling so much, all over the place. This is the first time that I’ve settled myself down and was able to record without being on the road. You’re going to feel that Cash Money vibe—that music that everybody loved we came into the game with. All I wanted to do was bring back that feeling.”

According to Baby, “Fast Money” isn’t just the title of his album, it is also a mind-set. Given Cash Money’s success, it’s not hard to believe that it is a mind-set he shares with the company. In fact, Baby’s achieve-
ments in music have spurred him to become a multifaceted entrepreneur.

“Really, it’s about making a brand for yourself,” he says. “Once you make your brand, everything else will come behind that. But you have to start with your clique and then expand. Eventually, the business will make you expand; it’s going to force you to expand in order to survive.”

And expand he has. The rapper released his second line of signature sneakers with Lugz March 11. The #1

HOT R&B/HIP-HOP AIRPLAY

1. Candy Shop Baby Man
2. Truth Is
3. How Do I Love U
4. I'll Be There For U
5. I'm A Hustle

HOT R&B/HIP-HOP SINGLES SALES

1. Baby Man
2. Truth Is
3. How Do I Love U
4. I'll Be There For U
5. I'm A Hustle

RHYTHMIC AIRPLAY

1. Baby Man
2. Truth Is
3. How Do I Love U
4. I'll Be There For U
5. I'm A Hustle

BABY: RETURNING TO CASH MONEY'S ROOTS

 Babies are returning to Cash Money's roots. They are working on a new album together, and it's expected to be released later this year.

Music

R&B/Pop

Baby Slows Down To Make ‘Fast Money’

This issue’s column was written by Rashbaum Hall in New York.

After flying high with his 2002 solo debut, “Birdman,” Cash Money Records artist/co-CEO Baby returns with his sophomore set, “Fast Money.” Due May 24, the album marks a return to the rapper’s roots—in more ways than one.

“This is the first time that we really got a chance to be home in years,” Baby, whose real name is Bryan Williams, says.

Cash Money’s success “took us all in different directions,” he continues. “We were traveling so much, all over the place. This is the first time that I’ve settled myself down and was able to record without being on the road. You’re going to feel that Cash Money vibe—that music that everybody loved we came into the game with. All I wanted to do was bring back that feeling.”

According to Baby, “Fast Money” isn’t just the title of his album, it is also a mind-set. Given Cash Money’s success, it’s not hard to believe that it is a mind-set he shares with the company. In fact, Baby’s achieve-
ments in music have spurred him to become a multifaceted entrepreneur.

“Really, it’s about making a brand for yourself,” he says. “Once you make your brand, everything else will come behind that. But you have to start with your clique and then expand. Eventually, the business will make you expand; it’s going to force you to expand in order to survive.”

And expand he has. The rapper released his second line of signature sneakers with Lugz March 11. The #1

HOT R&B/HIP-HOP AIRPLAY

1. Candy Shop Baby Man
2. Truth Is
3. How Do I Love U
4. I'll Be There For U
5. I'm A Hustle

HOT R&B/HIP-HOP SINGLES SALES

1. Baby Man
2. Truth Is
3. How Do I Love U
4. I'll Be There For U
5. I'm A Hustle

RHYTHMIC AIRPLAY

1. Baby Man
2. Truth Is
3. How Do I Love U
4. I'll Be There For U
5. I'm A Hustle

BABY: RETURNING TO CASH MONEY'S ROOTS

 Babies are returning to Cash Money's roots. They are working on a new album together, and it's expected to be released later this year.
Market Breaks Its Sales-Decline Streak

BY LEILA COBO

After more than five years of steady declines in sales and market value, the Latin American music market has declared, “Enough!”

Latin America was the only global territory to register double-digit growth—12.6%—in retail value for 2004, according to the International Federation of the Phonographic Industry (Billboard, April 2). The region closed the year with 159 million units sold, from 142 million in 2003. Retail value increased to nearly $1 billion, up from $850 million in 2003. The only other region to register growth was North America, with a 2.2% increase in retail value. The rise was buoyed by U.S. numbers, which offset a decline in the Canadian market.

These increases do not bring the Latin region anywhere near its glory days of the late 1990s, when in 1997 units sold peaked at 246 million and retail value topped $1.7 billion (see chart).

But executives are celebrating what they see as a collective and concerted series of measures that have advanced growth and leave Latin America poised for an equally positive 2005. “As far as I know, all the majors experienced a recovery in 2004,” says Frank Welzer, Sony BMG chairman/CEO for the Latin region. “They have all come through their downsizing and trimming of rosters, and we expect an even stronger recovery in 2005.”

Welzer attributes the improvements to three factors: the emergence of the music DVD as a strong commercial format; economic recovery in key markets, including Brazil, Argentina and Mexico; and “the most successful anti-piracy year ever in the region.”

The benefits of economic recovery were seen most clearly in Argentina, which continued the growth it registered in 2003. Unit sales went up again, from 11.4 million in 2003 to 13.4 million in 2004, while retail value rose 33.5%.

The Venezuelan music market, which had virtually ceased to exist, made a comeback. Sales rose from 700,000 units in 2003 to 2.7 million in 2004.

The country saw an 18.4% increase in units sold in 2004, based entirely on music DVD.

“DVD sales have been fundamental for our recovery,” says José Eboi, president of Universal Music Brazil.

The company’s faith in the format is so strong that it is planning to issue a DVD from pop/rock act Kid Abelha of songs recorded specifically for the disc. (Music DVDs have typically been video collections or live concert recordings.)

Eboi also notes that for the first time in several years, companies are aggressively signing new acts instead of relying on greatest-hits and live sets.

“We have a year of many expectations ahead—which is an excellent thing, because our market was stalled,” Eboi says.

Similarly, Mexico heavily pushed new acts in 2004, although its biggest seller was a tried-and-true veteran—Luis Miguel, with “Mexico en La Piel” (Warner). Overall, Mexico’s growth was not as dramatic as Brazil’s; unit sales were up only 1%. But for the first time in years, retail value increased, from $331.2 million in 2003 to $360 million in 2004.

Fernando Hernández, general director of Mexico’s Asn. of Record and Video Producers, attributes the recovery to strong releases and an unprecedented anti-piracy effort that has the support of all labels.

In addition, he says, “the country grew economically, and so did purchasing power.”

However, Hernández doesn’t believe Mexico will re-enter the top 10 list of world music markets—where it sat for many years—anytime soon.

“That’s because our entry into new technologies has been very slow,” he says, “But that will take off. For now, the decline in growth has stopped.”

Not all markets grew. Colombia, a hodded for new talent, saw unit sales decline by 14.7%. And Chile had a drop of 15.5%.

But for now, a sense of optimism seems to permeate the industry, with companies hopeful about new acts and new technology, including mobile and digital distribution.

“2005 presents itself as a year full of opportunities,” Universal Music Latin America/Iberian Peninsula chairman Jesus Lopez says, citing technology and new music trends as driving factors in the sales increase.

“When we put out good product, the consumer always consumes our music, and right now, we’re in the midst of an important change in the music genres that are being sold.”

Why Reggaetón Soars Above Latin Rock

As far back as 10 years ago, rock was being touted as “the next big thing” in the U.S. Latin music scene. Spurred on by alternative, provocative bands like Café Tacuba and Molotov and the underground appeal of other, edgier bands, music critics nation-wide have given more ink to Latin rock and alternative acts than to any other genre of Latin music (unless you count crossover pop stars like Shakira, Enrique Iglesias and Ricky Martin).

If audiences had not caught on to this wonderful music, it was often said, it was because commercial radio shunned it.

But in open defiance of that longstanding belief, the “current big thing” in Latin music isn’t rock but reggaetón, a genre that for years lacked not only radio support, but until a couple months ago, mainstream press and TV coverage.

On this issue’s Top Latin Albums chart, four of the top 10 titles, including Daddy Yankee’s “Barrio Fino,” at No. 1 for the sixth consecutive week, are reggaetón albums. Four are regional Mexican, one is pop/mariachi, and

Juanes’ “Mi Sangre” is the only title that falls in the rock category.

Why has reggaetón worked while Latin rock has remained stagnant, save for a handful of acts?

There are many answers, from lack of label support to the scarcity of radio airplay.

But an underlying reason is lack of appeal.

Latin rock too often sounds like British or American rock, but in Spanish. This in itself isn’t bad; the music and lyrics can be compelling, in any language.

But in the United States, where fans have the option of not only buying but seeing and experiencing music in English, performed by groups that are constantly promoted via outlets like MTV, the competition is tough.

Latin acts often compete by making more esoteric music, the kind that garners critical raves but isn’t embraced by radio or by listeners who can’t find a connection with this more elitist sound.

While there are big pockets of support for Latin alternative sounds, notably in California, they aren’t enough to push the music from niche to mass acceptance.

Reggaetón, meanwhile, has a unique sound, completely distinct from the rap and hip-hop made in the United States. The fact that the music sounds different—apart from being in a different language—has made it identifiable to listeners nationwide, who now clamor for reggaetón.

In addition, like hip-hop before it, reggaetón is a genre that was born and promoted in the streets and has a core street following.

However, it has been able to transcend social class by virtue of its hooks and beats.

One year ago, when reggaetón first started to peak on the Billboard Top Latin Albums chart, supporters said it would take one big hit to truly break the music in a major way. As it turns out, several reggaetón titles debuted at No. 1 before Daddy Yankee released “Barrio Fino” (which also bowed at No. 1) and before his single “Gasolina” began to get nationwide airplay.

But the track has exponentially increased the music’s popularity and has paved the way for a string of other titles.

This did not happen in 2003, when Juanes released “A Dios le Pido”—a song that blended a memorable melody with a message all Latinos could relate to. It reached No. 1, and the album was a huge seller, but no other Latin rock artist followed suit, even though several writers, myself included, had predicted Juanes’ success would open doors.

Will Latin rock ever be the next big thing?

Some say that given the current explosion of Spanish-language radio and the diversity of Latin immigration, the boom is around the corner.

I believe the music will have to change too. It needs to be better-crafted, more distinctive and more appealing to listeners, as is the case with Juanes.

A case in point is Julieta Venegas, who gained critical acclaim as an alternative artist but became a commercial success thanks to an album that blends simple, catchy melodies with a distinctive sound that incorporates traditional Mexican music.

Of course, given her success and accessibility, many rock purists now call Venegas a “pop” artist, as opposed to a rock or alternative act.

But that’s another story.
### Hot Latin Tracks

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>La Camisa Negra</em></td>
<td>Laura Pausini</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td><em>Vuelve a Ver</em></td>
<td>Laura Pausini</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td><em>Mi Amor</em></td>
<td>Armando Manzanero</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td><em>Que Lastima</em></td>
<td>Armando Manzanero</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td><em>Algo Esta Cambiando</em></td>
<td>Armando Manzanero</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td><em>Porque En El Amor</em></td>
<td>Armando Manzanero</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td><em>Te Rusciana</em></td>
<td>Armando Manzanero</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td><em>Si La Quieres</em></td>
<td>Armando Manzanero</td>
<td>8</td>
</tr>
</tbody>
</table>

### Latin Pop Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>De Que Pasó, Pasó</em></td>
<td>De Que Pasó</td>
<td>1</td>
</tr>
<tr>
<td><em>Te Vuelvo a Enamorar</em></td>
<td>Laura Pausini</td>
<td>2</td>
</tr>
<tr>
<td><em>El Debutante</em></td>
<td>Laura Pausini</td>
<td>3</td>
</tr>
<tr>
<td><em>Entiendo</em></td>
<td>Laura Pausini</td>
<td>4</td>
</tr>
<tr>
<td><em>Hoy Como Ayer</em></td>
<td>Laura Pausini</td>
<td>5</td>
</tr>
<tr>
<td><em>Los Tres</em></td>
<td>Laura Pausini</td>
<td>6</td>
</tr>
<tr>
<td><em>Amor de Prision</em></td>
<td>Laura Pausini</td>
<td>7</td>
</tr>
</tbody>
</table>

### Tropical Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Como Pudiste</em></td>
<td>Laura Pausini</td>
<td>1</td>
</tr>
<tr>
<td><em>LoQueMeQuedeSinNadar</em></td>
<td>Laura Pausini</td>
<td>2</td>
</tr>
<tr>
<td><em>Yoy Me Quedo Sin Nadar</em></td>
<td>Laura Pausini</td>
<td>3</td>
</tr>
<tr>
<td><em>YoMeQueUsted</em></td>
<td>Laura Pausini</td>
<td>4</td>
</tr>
<tr>
<td><em>TeVoyEnOlvido</em></td>
<td>Laura Pausini</td>
<td>5</td>
</tr>
<tr>
<td><em>Yo Te Voy</em></td>
<td>Laura Pausini</td>
<td>6</td>
</tr>
<tr>
<td><em>MiMatarASiempre</em></td>
<td>Laura Pausini</td>
<td>7</td>
</tr>
<tr>
<td><em>Mueren</em></td>
<td>Laura Pausini</td>
<td>8</td>
</tr>
<tr>
<td><em>Quiero</em></td>
<td>Laura Pausini</td>
<td>9</td>
</tr>
</tbody>
</table>

### Regional Mexican Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>El Sol No Regresa</em></td>
<td>La Santa Cecilia</td>
<td>1</td>
</tr>
<tr>
<td><em>En El Mismo Tren</em></td>
<td>La Santa Cecilia</td>
<td>2</td>
</tr>
<tr>
<td><em>Vive</em></td>
<td>La Santa Cecilia</td>
<td>3</td>
</tr>
<tr>
<td><em>No Me Queda Mas</em></td>
<td>La Santa Cecilia</td>
<td>4</td>
</tr>
<tr>
<td><em>Gasolina</em></td>
<td>La Santa Cecilia</td>
<td>5</td>
</tr>
<tr>
<td><em>Lo Mejor Fue Perdido</em></td>
<td>La Santa Cecilia</td>
<td>6</td>
</tr>
<tr>
<td><em>Quiero Saber de Ti</em></td>
<td>La Santa Cecilia</td>
<td>7</td>
</tr>
<tr>
<td><em>Rebelde</em></td>
<td>La Santa Cecilia</td>
<td>8</td>
</tr>
<tr>
<td><em>A Usted</em></td>
<td>La Santa Cecilia</td>
<td>9</td>
</tr>
<tr>
<td><em>La Ultima Cancion</em></td>
<td>La Santa Cecilia</td>
<td>10</td>
</tr>
<tr>
<td><em>La MuJer Que No Sabe</em></td>
<td>La Santa Cecilia</td>
<td>11</td>
</tr>
</tbody>
</table>

### Chart Methodology

The Hot Latin Tracks chart is compiled from data gathered by Nielsen Broadcast Data Systems Radio Monitor, which collects airplay information from 128 stations in 32 regions across the U.S. Each station reports the airplay data for the previous week, and the chart is compiled on a weekly basis. The chart reflects the most popular songs among listeners and is updated every Monday. This chart is designed for use by radio stations and the music industry. The information is available for publishers, radio stations, and advertisers to make informed decisions about music programming and advertising strategies.
Register by April 8 and Save $100!

April 25-28 Hotel InterContinental Miami

Billboard Latin Music Awards
Broadcast LIVE on
with National simulcast on

Announcing
Special Award Recipients

Juan Luis Guerra
Spirit of Hope

Marco Antonio Solis
Lifetime Achievement

Plus... Red Carpet Arrivals
Sizzling Live Performances
Star-studded Ceremony
VIP After-Party

For complete list of finalists:
www.billboardevents.com

Don't miss the hottest week in Latin Music!

To register online & more info www.billboardevents.com or call 646.654.4643
Call today! 646.654.4625

RESERVE YOUR ROOM TODAY!
Hotel InterContinental 305.597.1000
Deadline April 4 for discounted Rate: $209
*Mention Conference for discount

www.americanradiohistory.com
Rain Can’t Dampen Conference Spirit

Boarding our flight for Miami—the Winter Music Conference and M3 Summit were calling our name—we had dreams of warmth and sunshine. Unfortunately, such thoughts were put on hold upon landing. A major rainstorm can do that.

On the way to our hotel in Miami Beach, the taxi driver said the downpour would be over in 10 minutes, max. When we arrived at the hotel 30 minutes later, the showers had only increased. Dropping off our luggage, we proceeded to Defected Records’ Defected in the House poolside party at the National Hotel. Needless to say, with the rain coming down, many enthusiasts ran for cover—except for us New Yorkers, who were ecstatic to simply be in a warm climate.

Trueba To Sit For ‘Cinematic’ Q&A

How do you turn an intimate, esoteric musical project that pairs an 85-year-old pianist with a 35-year-old flamenco singer into a commercial success?

That’s a question for acclaimed Spanish film director Fernando Trueba, who on April 27 will sit down for an in-depth Q&A session titled “It’s Cinematic” during the Billboard Latin Music Conference, set for April 25-28 in Miami.

Trueba conceived and produced the album “Lagrimas Negras,” which features pianist Chucho Valdés and flamenco artist Diego “El Giga.” He released the set on his own label, BMG-distributed BMG Records, with a new four-millions copies worldwide. In addition, “Lagrimas Negras” is up for two Billboard Latin Music Awards.

During the Q&A, Trueba will discuss his journey from winning a best director Academy Award (for 1990’s “Belle Époque”) and scoring a Latin Grammy Award for music producer (for “Lagrimas Negras”) to releasing his latest film, “El Milagro de Canád.”

Along the way were landmark projects, including “Calle 54,” the 2001 film album/book that featured performances by Tuco Puente, Chucho and Bebo Valdés, and Carlos and Michel Camilo. It is arguably the definitive documentary on Latin jazz.

Trueba will discuss the making, distributing, promoting and marketing of his albums and films. At first glance his projects have limited mass appeal, and yet they have become major sellers.

Of course, Trueba will talk about his newest film, which features Bebo Valdés and Brazilian musician Carlinhos Brown. The movie is about the music school Brown founded in a poor neighborhood in Salvador de Bahia, Brazil. There, poverty and desperation are staved off with music and education.

“El Milagro de Canád” has premiered in Spain, Israel and Mexico. A soundtrack and DVD will be released by Calle 54/Sony BMG.

Trueba’s name also appears on “Blanco y Negro—Bebo & Giga” en Vivo,” a two-DVD set that is the follow-up to “Lagrimas Negras.” It bowed April 5 in the United States.

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

Well, when the rain finally gave way to sunshine (which stayed with us for the rest of the week), club veteran Barbara Tucker took to the stage for one incredibly vibrant performance. The highlight of her set was her new, Blaze-produced single, “Most Precious Love.”

Little did we know that this would become the track of the two conferences. Within days, “Most Precious Love”—particularly Copyright’s Spiritual Club Mix (with its hypnotic string jabs)—became the song heard round South Beach.

And now, its reach will spread. Trust.

Culled from the King Street Sounds compilation “Keep Hope Alive,” the soulful house jam has been licensed to numerous international labels, including Defected.

In Argentina: With seven nods, rock group Bersuit Vergarabat leads the nominees for this year’s Gardel Awards, set to take place April 13 at the Gran Rex Theatre in Buenos Aires. The nominations were announced by Argentine record producers body CAPIF. Other acts with a significant number of nominations are Vicentico, the former frontman of Los Fabulosos Cadillacs, and rock band Arbol, with six each. Catupecu Machu received four nods.

Presented to Argentine artists and albums released in Argentina, the Gardel are in their seventh year. Approximately 1,500 artists, journalists, producers, engineers and music promoters vote on the awards. This year’s ceremony will air live on national TV channel Telefén.

MARCELO FERNANDEZ BITAR

In Colombia: Sayco, Colombia’s society of authors and composers, collected some $7.5 million in 2004 for its 3,500 member songwriters. Approximately $4.2 million came from radio, TV and concert performances.

Among the genres receiving the most money is vallenato, traditional Colombian folk music. But salsa is still important, with Jairo Varela, leader of popular act Grupo Niche, earning the second-highest.

Sayco calculates that only 30% of music heard in Colombia is actually produced in the country.

GUSTAVO GOMEZ

Colombian vallenato music may get a makeover, of sorts. The popular folk genre traditionally includes four subgeneres (known as aires, or airs: paseo, puya, merengue and son). But an avid group of fans is lobbying through the national media for the creation of a fifth subgenre, paseo lirico.

The proposal to create paseo lirico has two important supporters: former president Alfonso López Michelsen (an expert in the genre) and iconic vallenato composer Rafael Escalona, whose music propelled Carlos Vives to fame. Official recognition for the category would take place during vallenato’s most important event, the annual Leyenda Vallenata Festival, held in Valledupar.

At press time, the event’s board of directors had said the fifth air will not compete in 2005.

GUSTAVO GOMEZ

In Mexico: Mexican tropical icon Rigo Tovar died March 27 of a heart attack in Mexico City. He was 59 years old.

Tovar, who became wildly successful in the 1970s with his band, Costa Azul, left behind a legacy of catchy hits, including “Mi Matamoros Querida” and “La Sirena.” The latter sold 1.5 million copies in Mexico alone. Outside Mexico, Tovar is remembered as one of the first idols among Mexican immigrants in the United States.

Known for his blend of norteño and tropical cumbia, Tovar established himself as a personality, thanks to his trademark long hair, dark glasses and a unique dance step where he jumped on one leg.

But since the 1980s, he had been plagued by health problems, and at the time of his death, he had been retired from music for more than a decade. He stayed in the public eye through compilations released by his previous labels, BMG and Fonovisa.

Tovar had been hospitalized for several weeks before his death. He is survived by his wife, Isabel Martinez, and six sons.

TERESA AQUILEA
### Hot Dance Singles Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Last Week</th>
<th>This Week</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>1 Week At Number 1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOVE IS A DRUG</td>
<td>Vanilla Fmck</td>
<td>29</td>
<td>36</td>
</tr>
</tbody>
</table>
|}  

### Hot Dance Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Last Week</th>
<th>This Week</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>1 Week At Number 1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IT'S ALL GOOD</td>
<td>Ocean &amp; The Great White Way</td>
<td>27</td>
<td>28</td>
</tr>
</tbody>
</table>
|}  

### Top Electronic Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Last Week</th>
<th>This Week</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>1 Week At Number 1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I'M DONE</td>
<td>Nasty Ting</td>
<td>22</td>
<td>24</td>
</tr>
</tbody>
</table>
|}  

(Continued with tables for Hot Dance Singles Sales, Hot Dance Airplay, and Top Electronic Albums)
Love Flows To The Bellamy Brothers

BY DEBORAH EVANS PRICE

NASHVILLE—It says a lot about an act when it can record an album commemorating a 30-year career and have the likes of Alan Jackson, Dolly Parton, Montgomery Gentry and George Jones eager to join in the fun. Then again, the Bellamy Brothers have always had a strong legion of fans, including many of their peers in country music.

They also recorded the enduring No. 1 Billboard Top 100 hit “Let Your Love Flow,” which marks its 30th anniversary this year as well. The song was the first of the duo’s 46 chart hits. Among these are 10 No. 1 country singles, including “Dancin’ Cowboys.”

“Adkins Diet Coming To The Waffle House Menu

Trace Adkins has formed a marketing partnership with the Waffle House restaurant chain that will tie in with his summer tour dates. As part of the promotion, Adkins will be made available on jukeboxes in the 1,465 Waffle House restaurants in 25 states. New restaurant menus will include Adkins’ favorite meal recommendations.

MANAGERIAL: Houston-based Compadre Records has launched a management arm with the signing of Warner Bros. Nashville artist Rick Trevino as a client. Trevino is also a member of the group Los Super Seven.

Compadre founder and president Brad Turcotte had already been managing singer/songwriter Billy Joe Shaver for a year, but never officially launched a management division of the company until now. Shaver records for Compadre. The label’s forthcoming “A Tribute to Billy Joe Live” is due May 17 and includes guest appearances from Guy Clark, Robert Earl Keen, Joe Ely, Jimmie Dale Gilmore and many others. Turcotte tells Billboard he would like to pick up one more management client. The label’s roster includes Suzy Bogguss, Kate Campbell, Kevin Kinney, Flaco Jimenez and James Murry.

ON THE ROW: BMG Songs has inked a co-publishing deal with Karen Conrad, who until recently was the company’s senior VP in Nashville. Under the agreement, Conrad will sign country music writers to BMG Songs. She will also be a consultant to the company’s Nashville division.

As previously reported, Conrad exited the company in February and was replaced recently by Ron Stuve, who was promoted to VP of A&R/GM (Billboard, March 26).

Dualtone Records senior director of publicity Kissy Black exits to form her own firm, Lotos Nile Media. Dualtone is among her first clients.

After nearly 20 years in the record business, Epic Records West Coast regional promoter Rhonda Christensen will exit the industry April 30. She has been accepted into UCLA’s graduate program in interior design.

SIGNINGS: Skaggs Family Records has signed 12-year-old bluegrass prodigy Ryan Holladay. His first album for the label, “New Kid in Town,” comes out April 12.

Skaggs Family has also signed the bluegrass family group Cherryholmes. The group is recording its fourth album (with Ben Isaacs producing); it previously recorded for its own label, Cherryholmes Family.

Epic Records has signed singer-songwriter Jace Everett. Everett is in the studio with producers Mark Wright and Greg Droman working on his label debut, due July 26. Everett is managed by Ron Shapiro Management and booked by Jon Folk of Buddy Lee Attractions.
Heatseeker title. ©

Records with the greatest sales gains this week.

1. ALISON KRAUSS + UNION STATION - "Not Your Kind Of Country"
2. JASON ALDEAN - "My Kinda Party"
3. PHIL VASSAR - "I'll Take That As A Yes (The Hot Tub Song)"
4. JOHN DENVER - "Thank God I'm A Country Boy"
5. ERIC CHESNUTT - "That's What I Like"

40 - 40

1. THE GRASCALS - "Where Are You Now"
2. CRAIG MORGAN - "The Look of Love"
3. LAURA BRANCIGIA - "Easy"
4. RICK SKEGGS & KENTUCKY THUNDER - "Always"
5. JASON ALDEAN - "Don't You Wanna Stay"

6. "GOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOO

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>HOT SHOT DEBUT</th>
<th>GREATEST GAINER</th>
<th>TOP COUNTRY ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Trace Adams</td>
<td>Columbia/Columbia Nashville</td>
<td>Songs About Me</td>
<td>13</td>
<td>57</td>
<td>59</td>
</tr>
<tr>
<td>2</td>
<td>Kenny Chesney</td>
<td>Atlantic</td>
<td>Be As You Are: Songs From An Old Blue Chair</td>
<td>40</td>
<td>39</td>
<td>29</td>
</tr>
<tr>
<td>3</td>
<td>Rascal Flatts</td>
<td>MCA</td>
<td>Feels Like Today</td>
<td>41</td>
<td>33</td>
<td>30</td>
</tr>
<tr>
<td>4</td>
<td>Gretchen Wilson</td>
<td>Universal</td>
<td>Here For The Party</td>
<td>42</td>
<td>46</td>
<td>44</td>
</tr>
<tr>
<td>5</td>
<td>Shania Twain</td>
<td>RCA</td>
<td>Greatest Hits</td>
<td>43</td>
<td>41</td>
<td>47</td>
</tr>
<tr>
<td>6</td>
<td>Tim McGraw</td>
<td>RCA</td>
<td>Greatest Hits</td>
<td>44</td>
<td>54</td>
<td>52</td>
</tr>
<tr>
<td>7</td>
<td>Kenny Chesney</td>
<td>Atlantic</td>
<td>Long Live</td>
<td>45</td>
<td>36</td>
<td>39</td>
</tr>
<tr>
<td>8</td>
<td>Toby Keith</td>
<td>Atlantic</td>
<td>Greatest Hits Vol. 2</td>
<td>46</td>
<td>59</td>
<td>57</td>
</tr>
<tr>
<td>9</td>
<td>George Strait</td>
<td>MCA</td>
<td>50 Number Ones</td>
<td>47</td>
<td>48</td>
<td>50</td>
</tr>
<tr>
<td>10</td>
<td>Miranda Lambert</td>
<td>Warner Bros</td>
<td>Kerosene</td>
<td>48</td>
<td>55</td>
<td>58</td>
</tr>
<tr>
<td>11</td>
<td>Sugarland</td>
<td>Warner Bros</td>
<td>Twice The Speed Of Life</td>
<td>49</td>
<td>43</td>
<td>36</td>
</tr>
<tr>
<td>12</td>
<td>Brad Paisley</td>
<td>Warner Bros</td>
<td>Mud On The Tires</td>
<td>50</td>
<td>50</td>
<td>40</td>
</tr>
<tr>
<td>13</td>
<td>Big &amp; Rich</td>
<td>Warner Bros</td>
<td>Horse Of A Different Color</td>
<td>51</td>
<td>53</td>
<td>53</td>
</tr>
<tr>
<td>14</td>
<td>Keith Urban</td>
<td>Warners</td>
<td>Be Here</td>
<td>52</td>
<td>54</td>
<td>52</td>
</tr>
<tr>
<td>15</td>
<td>Martina McBride</td>
<td>Columbia</td>
<td>Martina</td>
<td>53</td>
<td>55</td>
<td>51</td>
</tr>
<tr>
<td>16</td>
<td>Lee Ann Womack</td>
<td>MCA</td>
<td>There's More Where That Came From</td>
<td>54</td>
<td>56</td>
<td>58</td>
</tr>
<tr>
<td>17</td>
<td>Craig Morgan</td>
<td>Warners</td>
<td>My Kind Of Livin'</td>
<td>55</td>
<td>57</td>
<td>43</td>
</tr>
<tr>
<td>18</td>
<td>Josh Gracin</td>
<td>Warners</td>
<td>I'll Be Your Everything</td>
<td>56</td>
<td>60</td>
<td>70</td>
</tr>
<tr>
<td>19</td>
<td>Montgomery Gentry</td>
<td>Warners</td>
<td>If I Was A Carpenter</td>
<td>57</td>
<td>51</td>
<td>63</td>
</tr>
<tr>
<td>20</td>
<td>Brooks &amp; Dunn</td>
<td>Warners</td>
<td>The Hits Collection II</td>
<td>58</td>
<td>52</td>
<td>47</td>
</tr>
<tr>
<td>21</td>
<td>Blake Shelton</td>
<td>Warner Brothers</td>
<td>Blake Shelton's Barn &amp; Grill</td>
<td>59</td>
<td>60</td>
<td>55</td>
</tr>
<tr>
<td>22</td>
<td>Jimmy Buffett</td>
<td>Warners</td>
<td>License To Chill</td>
<td>60</td>
<td>61</td>
<td>73</td>
</tr>
<tr>
<td>23</td>
<td>Blaine Larsen</td>
<td>Capitol Nashville</td>
<td>Out To Join The World</td>
<td>61</td>
<td>70</td>
<td>20</td>
</tr>
<tr>
<td>24</td>
<td>Alison Krauss + Union Station</td>
<td>Warners</td>
<td>Lonely Runs Both Ways</td>
<td>62</td>
<td>66</td>
<td>66</td>
</tr>
<tr>
<td>25</td>
<td>Terri Clark</td>
<td>Warners</td>
<td>Gypsy by Choice</td>
<td>63</td>
<td>59</td>
<td>69</td>
</tr>
<tr>
<td>26</td>
<td>Jamie O'Neal</td>
<td>Warners</td>
<td>Brave</td>
<td>64</td>
<td>65</td>
<td>65</td>
</tr>
<tr>
<td>27</td>
<td>Willie Nelson</td>
<td>Warners</td>
<td>I Remember When (CD/25TH Anniversary)</td>
<td>65</td>
<td>71</td>
<td>91</td>
</tr>
<tr>
<td>28</td>
<td>Jeff Bates</td>
<td>EMI/Capitol</td>
<td>Rainbow Man</td>
<td>66</td>
<td>54</td>
<td>62</td>
</tr>
<tr>
<td>29</td>
<td>Dierks Bentley</td>
<td>Capitol</td>
<td>Dierks Bentley</td>
<td>67</td>
<td>70</td>
<td>73</td>
</tr>
<tr>
<td>30</td>
<td>Sara Evans</td>
<td>Warners</td>
<td>Restless</td>
<td>68</td>
<td>65</td>
<td>61</td>
</tr>
<tr>
<td>31</td>
<td>Alan Jackson</td>
<td>Warners</td>
<td>Greatest Hits Volume II</td>
<td>69</td>
<td>74</td>
<td>71</td>
</tr>
<tr>
<td>32</td>
<td>Anne Murray</td>
<td>Warners</td>
<td>Golden Years</td>
<td>70</td>
<td>74</td>
<td>73</td>
</tr>
<tr>
<td>33</td>
<td>Trace Adkins</td>
<td>Warners</td>
<td>Concidence On Strong</td>
<td>71</td>
<td>74</td>
<td>74</td>
</tr>
<tr>
<td>34</td>
<td>Randy Travis</td>
<td>Warners</td>
<td>It's Time To Love Me Again</td>
<td>72</td>
<td>74</td>
<td>76</td>
</tr>
<tr>
<td>35</td>
<td>Andy Griggs</td>
<td>Warners</td>
<td>Life As A Song</td>
<td>73</td>
<td>74</td>
<td>78</td>
</tr>
<tr>
<td>36</td>
<td>Jeff Foxworthy</td>
<td>Warners</td>
<td>Have Your Loved Ones Spayed Or Neutered</td>
<td>74</td>
<td>74</td>
<td>78</td>
</tr>
</tbody>
</table>

**Notes:**
- Numbers in parentheses indicate number of weeks at number.
- Sales data compiled by Nielsen SoundScan.
ALBUMS

Edited by Michael Pauletta

POP/ROCK

★ LOS SUPER SEVEN

Heard It on the X

PRODUCERS: Charlie Sexton, Rick Clark, Dan Goodman

Telarc 83623

RELEASE DATE: March 22

Los Super Seven’s third album is named after the ZZ Top anthem, which paid homage to Mexican border radio’s “country and hispanic” format during the 1960s. Stations like XERP that blasted a 250,000-watt signal across the Rio Grande were music to the ears of many. This reviewer definitely take back the day, as did most of the players on the latest album from Los Super Seven. “Heard It on the X” is a loving tribute, delivered by an array of talent that includes Rick Trevino, Flaco Jimenez, Delbert McClinton, Lyle Lovett, Raul Malo, Rodney Crowell, the West Side Horns and Ruben Ramos. This record is a parade of killer tunes that resur-rect the inspiring and subversively sexual “barn-burning” format of border radio. From the doo-wop sentiment of “Talk to Me” to the Buddy Holly-era Lub-bock vibe of “Let Her Dance” to the sultry cover of the title track, “Heard It on the X” bristles with outlaw energy.—PPV

★ PETER HIMMELMAN

Imperfect World

PRODUCER: Peter Himmelman

Vajdels: MBL-147-2

RELEASE DATE: March 29

Peter Himmelman completes the unlikely with his 11th solo album; he explores the relationship between God and the rest of us while rocking with high, pleasurable energy. Grounded in deep Jewish faith, songs like “Black Rolled Into Black” summarizing optimism in the midst of sorrow, while “Consumed” is a slow-burning blues that recalls the more questioning songs of his father in his new work. “Kneel Down,” which in a perfect world would be an easy call for adult-top 40, is a serious, spiritual delight, with words of praise for the underdressed kids of ’70s pop singer Johnny Rivers. uptempo cuts like “Leaves of Bread” and “Wet Matches” fea-true electric guitars and the in-the-face drumming of the Attractions’ Petey Thomas. “Imperfect World,” HIMmelman’s best since his 1989 disc “Synesthesia,” is dis-tributed by Navare.—WR

ADEMA

Planets

PRODUCER: Adema

Earache MOSH 292

RELEASE DATE: April 5

Since rock group Adema has experienced a lineup change by replacing lead singer Mark Chavez with Luke Caracciolo, the band is obviously going to sound a bit different. But what you hear is still their third album “Planets,” is a credible developing act sheding off the course of its career— hurl ing toward their debut with Caracciolo being the new kid on the block; it is be-cause Adema self-produced “Planets,” a challenge that’s too big for a band that seems to suffering a major identity crisis. Is it a modern rock group seeking pop acceptance (with the Weezer-like “Lift Us Up” and “Tornado”) or intent on sticking with heavier metal tendencies (demon-strated in “Shoot the Arrows,” a direction Adema should have kept following)? Impossibly, the sound quality is also muffled. The energy tends to sag (“Barri-cades in Time,” “Enter the Cage”), and attempts at the title track “Chill” and “Better Living Through Chemistry” merely let posturing. “Bad Triangle” would have had a chance if it didn’t have an inappropriate name-checks the band, but the final nail in the coffin is a cover of Metallica’s “The Thing That Should Not Be” that should not have been attempted.—CLT

DANCE/ELECTRONIC

▼ VARIOUS ARTISTS

A Night Out With the Boys PRODUCERS: various

Koch 9686

RELEASE DATE: March 22

Tacky-cable-and-lazy-guide compi-la tion is quite the festive dance collec-tion. Though it opens with Geri Halli- well’s excellent exercise in camp energy (“C.A.T.”) and includes such mid -80s high-energy classics as Pamela Stanleys “Coming Out Of Hid-ing” and Darol Dais’s “Searchin’ (I Gotta Find A Man), “A Night Out With the Boys” should not be overlooked by those outside of the gay community. Consider these highlights: “Runaway” (Salsoul Orchestra Featuring Loleatta Holloway), Tony Humphries’ 12 mix of “Independent Woman” (Adeva), “Armed and Extremely Dangerous” First Choice, “Gonna Get Over You” (France John) and John Luongo’s extended remix of “Boogie Oogie Oogie” (A Taste of Honey). But standing head and shoul-ders above all else are T-empo’s Radio mix of Dana Dawson’s “I’m Just a Baby” and the new Voyager mix of the Source Featuring Candi Staton’s “You’ve Got the Love. Fans of “Sex and the City” will recall that the latter was heard during a rather climactic scene in the show’s final episode.—MP

OUT HUD

Let Us Never Speak Again PRODUCER: Out Hud

Krony 082

RELEASE DATE: March 22

Out Hud’s laptop-friendly manipulation of organic music-genre results in a lightheartedly buoyant retro-sound, where new-wave effects decorate an array of instruments and computer-generated rhythms, while frantic percussive mixes lock in step with old-school synthesizers. “Let Us Never Speak Again” sees the San Francisco-born and New York-based quintet dropping its largely instrumental pieces with Chicago house textures and even the occasional turn into early-90s hip-hop. With three of its five members moonlighting in electro-rock outfit “I”, it’s only natural the latter act’s more song-oriented structures would seep into Out Hud. Here, female members Phyllis Forbes and Molly Schrack shift vocal duties on a handful of tracks. Their deli-cate “Measuring,” paying tribute to recently deceased James Brown Reeve queen Lyn Collins.—GM

COUNTRY

★ THE BELLAMY BROTHERS

Angels & Outlaws

PRODUCERS: Howard Bellamy, David Bellamy

Curb 78873

RELEASE DATE: March 29

Howard and David Bellamy have built an international following and remark-able career longevity by writing percep-tive, witty songs and singing them with casual aplomb. They resurrect most of the best ones here, with a tribute treat-ment that resists the temptation to be fawning, mostly because the Brothers themselves take these apart. Just good songs played very well, whether it’s “Caravan” or the sentimental “You Ain’t Whistlin’ Dixie.” Hal Ketchum and Lisa Brokop passionately delivering the mega-hit “Let Your Love Flow,” “Willie Nelson chiming in on the Waylon-esque “Guardian Angel” or the Great John Anderson bringing the swamp funk to “Alligator Alley.” Who better to lend her talents to “If I Said You Had a Beautiful Body (Would You Hold It Against Me)” than Dolly Parton, and Monument GMT chiming in on “Old Hippie.” Similarly, Tanya Tucker and David Allan Coe bring weirdness to “Rerun.” It’s all good, really, really good.—RW

WORLD

JORANNE

Thee and the Now

PRODUCER: Michael Brook

Six Degrees 657036 1108

RELEASE DATE: March 29

On her U.S. debut, “Thee and the Now,” French-Canadian singer/cellist Joranne impresses her dark-toned bowing and otherworldly vocals. With collection of mysterious originals (some penned with such co-writers as Lisa Geneva and Simon Wilcox), Joranne tells personal stories in settings that range from the dreamy (the whimsy “Roll the Stars”) to the rhythmically clipped (the fresh opening track “Say”) to the heavy-shuffle (the jazzy- like “Come Back Again”). Highlights are the gorgeous “Red Mountains,” reminiscent of each of Sibby’s work and the Middle Eastern tinged “Blue Planet” with its compelling views on modern slavery. But the jury is still out (continued on next page)

B2K, IMX and Marques Houston. With members ranging in age from 19 to 25, this Atlanta- and Los Angeles-based quartet gets its adult audience with soulful, gospel-honed four-part harmonies. Framing the picture is a gritty, street-edged vibe accent by lyrically fearsome looks at love and songs like “If I Were the Law,” where “moving violation” and other traffic terms are used as metaphors for foreplay, do not mean anything to the girls on the dance floor. But N21’s surefire performances on “No... Say No,” “Beauty” and lead single “Miss Me” will spirit you back to the good old days of Jodeci and Boyz II Men. In fact, the group’s secret weapon just may be Antonio Averett (aka Ase), whose commanding lead vocals recall former BLACKstreet member Dave Hollister.—GM

CONTRIBUTORS:

ESSENTIALS: Release deemed by the reviewers to deserve special attention on the basis of musical merit and/or potential. R.I.P.: Retrospective albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PREV: New releases produced by the label or distributed via the label’s own record label. (continued on page 35)

43 www.billboard.com • www.billboard.biz BILLBOARD APRIL 9, 2005

www.americanradiohistory.com
**NEW & NOTEWORTHY**

**AQUALUNG: Brighter Than Sunshine** (4:02)
PRODUCER: Matt Hales, Garret Lee
WRITERS: M. Hales, K. Oliver, B. Hales
PUBLISHERS: various

Red Ink/Columbia WK 95777 (CDpromo)
Elephant in Love/`Brighter Than Sunshine` is the lead single from Aqualung`s just-released U.S. debut, "Strange and Beautiful." For the uninhibited, Aqualung—which has a couple of albums under its belt overseas—is the alias for the U.K. singer/songwriter Matt Hales. Lo-fi yet incredibly lush, "Sunshine" showcases an artist whose youthful musical may have been spent listening to Howard Jones, Tears for Fears and Kate Bush but who wholly embraced Coldplay a few years ago. Here, and on the album, Aqualung effortlessly creates music that transcends labels, embracing modern rock, top 40 and AC. With the right exposure, this piano- and string-drenched gem could become a multimarket smash.—MP

**KELLY CLARKSON: Behind These Hazel Eyes** (3:16)
PRODUCERS: Max Martin, Lukasz "Dr. Luke" Gottwald
WRITERS: K. Clarkson, M. Sandberg, L. Gottwald
PUBLISHERS: Smelly Songs (ASCAP); Maratone admin. by Zomba (ASCAP); Kase Money (BMI)

RCA 82876-68074 (CDpromo)
Kelly Clarkson hits another melodic home run with "Behind These Hazel Eyes." Following his "Breakaway" and "Since U Been Gone," in favor, this track turns up the guitars and percussion for her most aggressive performance to date, and yet unlike other pop/rock female artists, there’s no posing going on here. Clarkson simply delivers a loose, tour de force vocal that simmers alongside a stereo-charged, musical backdrop that is fun, fast and fresh. She had rare form. "Your heart is a key," she partnered with mainstream top 40 radio. Programmers realize that they need a talented new artist to really balance the overwhelming wave of hip-hop, while Clarkson keeps sounding exceptionally well-metered. Score a third top 10 in a row.—CT

Here, Clarkson’s achingly vocals are layered atop blistering hip-hop beats, Middle Eastern strings and caustic guitars. With upcoming pe performances at the Coachella Valley Music & Arts Festival and Bonnaroo Music and Arts Festival, Z-Trip could very well break in a major way.—MP

**KELLY CLARKSON: Behind These Hazel Eyes (3:16)**

**NEW SINGLES**

**MODERN ROCK**

**Z TRIP FEATURING CHESTER BENNINGTON: Walking Dead (4:33)**

**PRODUCERS: Z. Scialla, C. Bennington**
PUBLISHERS: Z-Trip Music (BMI); Chester Char Productions, admin. by BMI

**Hollywood: 11728 (CDpromo)**
Numerous modern rock outfits are characterization, with this peak into Z-Trip’s major-label debut (“Shifting Gears,” due April 19), including KROQ Los Angeles, WWAX New York, KITS San Francisco and RNDE Seattle. Indeed, these stations are far removed from Z-Trip’s core hip-hop base, but this haunting track does feature Linkin Park’s Chester Bennington, after all. —MP

**DANCE**

**BLAZE FEATURING BARBARA TUCKER: Most Precious Love** (3:17)
**PRODUCER: Blaze**
**WRITERS: K. Hedge, J. Milan**
PUBLISHERS: Nia Songs (BMI); True Vibes (BMI)
REMIXERS: Dennis Ferrer, Martin Solveig, Frank Roger, Copyright

**King Street Sounds KSS1208 (12-inch vinyl single)**
This track has had a most interesting life. It first made its presence known on the 2004 compilation “Keep Hope Alive,” which has helped raise money and awareness for the music industry AIDS organisation LIFEbeat. Then, in November, it surfaced as a single (with remixes by Dennis Ferrer) but went nowhere fast. That is, until Winter Music Conference in Miami, where it was the song of everyone’s lips (see Beat Box, page 29). Now, the label is releasings “Most Precious Love” with additional remixes, which were commissioned for the single’s U.K. arrival. These include Martin Solveig’s instrumental journey and Copyright’s vocal-drenched Spiritual Club mix. Both recall the urgency found in the Buckethed’s mid ’90s hit, “The Bomb! (These Sounds Fall Into My Mind).”—MP
Sweet As A SheDaisy

Multimillion country group SheDaisy performed its hit "Come Home Soon" at the Rythm City in Music City ball March 12 in Nashville. Pictured, from left, are SheDaisy sisters Kelsi, Kassidy and Kristyn Osborn presenting Nashville-area Red Cross board chairman Raul Regalado a $60,000 donation to the Red Cross Armed Forces Emergency Services. The act sold "Come Home Soon" bracelets to raise awareness and funds to support military personnel and their families through the American Red Cross.

Now, Hear This ... THE WRIGHTS

Artists to Watch

As the first signees to Alan Jackson's new ACR (Alan's Country Records) label, husband-and-wife singer/songwriters Shannon and Adam Wright are perfectly in tune. Their debut record, "Down This Road," which bows May 3, showcases the kind of tight harmonies and songwriting chops usually found only among blood relatives. But such acoustic-based songs as "On the Rocks," "Butterflies" and "Roller Coaster" are about the highs and lows of married life. Adam (Jackson's nephew) is a smooth, accessible singer with laid-back flair, and Shannon owns a thrilling, pure country voice that sounds like starlight. The pair from Georgia wrote all 12 songs on their debut and contributed two songs to Jackson's current album, "What I Do." "It's time country music had a new male/female duo," Jackson says. "The Wrights are the real deal real musicians, singers and songwriters. As would be expected from any project associated with Jackson, production and style are traditional country, rendered with expert musicianship. The Wrights are booked by John Hui of Creative Artists Agency and will hit the road opening for Jackson and Sara Evans beginning April 22. A management deal is pending.

Editted By Sarah Han

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Rykodisc in New York promotes William Heim to president of U.S. and international label operations and Neil Levine to GM/Senior VP of sales and marketing. Heim was president of Rykodisc U.S., and Levine was senior VP of sales and marketing.

Universal Records in New York promotes Beth Bogdan to director of artist relations. She was manager of artist relations.


BlingTones in New York appoints Daniel Seliger VP of business development and marketing. He was executive VP of Rawkus Records.

Razor & Tie Records in New York ups Victor Zaraya to senior VP of finance and operations.

Sebouh Yeghiarian to senior VP of sales and Sandi Hemmerlein to director of marketing. Zaraya and Yeghiarian were VPs of their respective departments, and Hemmerlein was senior product manager.

903 Music in Nashville appoints Ray Randall West Coast field marketing specialist. He was director of country programming at Jones Radio Networks.

Urban Angels Recordings in New York appoints Anthony Sebro president and Anderson Kolahl VP. They were senior project specialist and project specialist, respectively, at VIA Music Group.

Equity Music Group in Nashville appoints Joe Carroll regional staff manager for the Midwest region. He was regional market and promotion manager at Epic Records.

PUBLISHING: BMI in New York names Porfirio Piña associate director of Latin music. He was director of sales and marketing at Latino Music.

TOURING: Anaheim Arena Management in Anaheim, Calif., names Bonner Paddock senior manager of sales. He was director of business development at Seaver Marketing Group.

Palace Sports and Entertainment in Auburn Hills, Mich., promotes Bryant Fillmore public relations coordinator. He was media relations assistant for the Detroit Pistons.

RADIO: Infinity Solutions and Beyond in New York names Kathryn Kercher VP. She was director of marketing and strategic alliances at Rodale Press.

HOME VIDEO: New Line Home Entertainment in Los Angeles ups Josh Sabarra to senior VP of marketing communications and publicity. He was VP of publicity.

Tartan Video in Los Angeles names Tony Borg president and CEO. He was director of publicity. Borg was director of sales and promotion at Playboy Home Entertainment, and Kelleys was publicity coordinator for Lions Gate Films and Lions Gate Home Entertainment.

Fox Filmed Entertainment names Matthew Glotzer VP of digital media. He was director of finance at the company's Home Entertainment unit.

RELATED FIELDS: Ticketmaster in Los Angeles promotes Edward J. Weiss to executive VP/CMO. He was senior VP/assistant general counsel.

Unvision Television Group in Los Angeles appoints Jasmine Rezai VP of affiliate marketing. She was director of Western region affiliate relations.

Signing For Superheroes

"The Incredibles" soundtrack composer Michael Giacchino, left, and story supervisor Mark Andrews were on hand to celebrate Buena Vista Home Entertainment's March 15 DVD release of the Disney/Pixar film. More than 100 people gathered at the Virgin Megastore in Los Angeles for the signing event. "The Incredibles" has sold more than 3.6 million DVDs and 29,000 soundtrack CDs, according to Nielsen SoundScan. (Photo: Eric Charbonneau/Berliner Studio/BEImages)

Sirius Observes Ozzy, Sabbath

Ozzy Osborne meets Sirius Satellite Radio's Hard Attack channel airstaff for an interview March 22 in their New York headquarters. Hard Attack aired the interview along with songs from Black Sabbath and Osborne's solo albums March 28-April 1 during its "Sweet Week of Sabbath" promotion. Pictured, from left, are afternoon host José Mangin and morning host/programming coordinator Kal Elsebail.
Billboard + BMI = SXSW Bash

Knowing you just can’t get too much music at the South by Southwest Music Festival and Conference, Billboard sponsored a brunch and showcase hosted by BMI on the lawn of the Four Seasons Hotel March 18 in Austin.

BMG Songs North America execs enjoying the beautiful day are, from left, VP of A&R Monti Olson, president Scott Francis and A&R coordinator Joe Magrini. (Photo: Kristen Woo)

Billboard sales associate Cynthia Mata, left, and Billboard/VP of integrated sales Joe Guerriero, right, flank Jive Records senior VP Joe Riccioli and attorney Adam Ritholz. (Photo: Kristen Woo)

Billboard staff writer Todd Martens, left, catches up with RED Distribution’s VP of promotion and artist development Canny Buch and senior VP of product development Alan Becker. (Photo: Kristen Woo)

Mark Geary, far left, chills after his performance with, from left, BMI director of writer/publisher relations Bekah Callaway, singer/songwriter Kelley McRae, BMI senior director of writer/publisher relations J.W. Johnson and Geary’s manager Gill Holland. (Photo: Randy Michelson)

Performances highlighted the brunch. Among the artists playing were, clockwise from top left, Dean Fields, Cary Brothers, and Amy Smith and band.

Veteran performer Tony Joe White, center, shares stories with BMI VPs of writer/publisher relations Paul Corbin, left, and Charlie Feldman. (Photo: Randall Michelson)


Columbia Records Group executive VP of rock music/senior VP Stu Bergin, third from left, is surrounded by Billboard’s West Coast bureau chief Melinda Newman, sales associate Cynthia Mata and VP of integrated sales Joe Guerriero. (Photo: Kristen Woo)

Interscope senior executive of A&R Martin Kierszenbaum, left, greets Stephen Budd of U.K. company Channel Fly. (Photo: Kristen Woo)

BMI artist Amy Smith, left, is congratulated on her brunch performance by, from left, BMI VP of writer/publisher relations Charlie Feldman, billboard.com managing editor Barry Jeckell, Billboard/West Coast bureau chief Melinda Newman, Billboard contributor Paul Sexton, Atlantic Records director of promotions Brian Corona and BMI VP of writer/publisher relations Paul Corbin. (Photo: Randall Michelson)

BMI senior director of writer/publisher relations J.W. Johnson, third from left, shares stories with BMI VPs of writer/publisher relations Paul Corbin, left, and Charlie Feldman. (Photo: Randall Michelson)
Reissues Keep Cabaret Singer’s Flame Alive

BY JIM BESSMAN

Before Nancy LaMott’s untimely death from cancer 10 years ago, David Friedman promised the New York cabaret star that he would not rest until everybody in the world had heard her sing.

Friedman—who produced LaMott, wrote many of her songs and created her Midler Music label as a home for her recordings—is keeping his promise.

With the Feb. 1 reissue of her five studio albums and previously unreleased recording “Live at Tavern on the Green,” Friedman is making sure LaMott’s voice is heard.

“She was one of the great singers of American popular standards of the last century—I actually believe that,” says Friedman, who notes that LaMott had also suffered from Crohn’s disease since childhood.

“We were six months away from playing Carnegie Hall: For the first time she was getting major bookings all over the place, [but] her illness peaked exactly at that moment in her career. She had never earned more than $20,000 a year in cabaret, but the last year she made $65,000 and had $240,000 worth of work booked for the following year.

He adds that LaMott sold 12,000 copies of her albums the year she died—and 165,000 the year after.

“People went crazy for her because she had a way of naturally allowing a song to come through that beautiful voice,” Friedman explains. “She didn’t interfere with it in any way, but invested her painful history and emotional life and allowed it to come forth in all its beauty and perfection. She was a songwriter’s dream.”

When LaMott died, prominent boosters like New York radio personality Jonathan Schwartz and TV host Kathie Lee Gifford increased their zealous support.

“I played on ‘Live With Regis and Kathie Lee’ a lot and would give Kathie Lee my songs for her to sing,” Friedman recalls. “One day she said, ‘Who is singing on the demos?’ She was always a great supporter of classic music, and when you heard Nancy she began to champion her on the air and put her on the map. She cared for her when she got cancer, and when she died she broke down on television and said, ‘If you want to remember this extraordinary artist, buy her records’—and sales took off.”

Gifford says she was a huge supporter of LaMott “because of her sheer talent. But once I came to know her, it became a far deeper commitment to a human being who happened to be brilliant.”

Gifford grants that “on the surface, it might look like the two of us had nothing in common, but we really did, and I grew to deeply, deeply love her as a sister and friend, and for her artistry, which couldn’t be denied. You knew when you heard her that there was something unique and incredibly special about her. She didn’t have a (chart) bullet nest to her name but a fire next to her heart—and I’ll take that over a bullet any day. LaMott’s singing, Gifford continues, “seemed effortless—though I doubt it was. She sang because she would die if she didn’t, and that’s what I loved so much about her—that’s her purity. She wouldn’t approach a song unless it had both a good lyric and good melody. The first time I heard her on a demo David gave me, as much as I was knocked out by the songs, I was knocked out by the messenger.”

Incredibly, “the closer she got to death the more effortless her singing became—which is truly bizarre,” Gifford observes.

Such is the case with “Live at Tavern on the Green,” which disc includes such LaMott-associated standards as Irving Berlin’s “I Got the Sun in the Morning” and James Taylor’s “Secret O’ Life,” as well as her Friedman-penned signature “Listen to My Heart,” was recorded just seven weeks before her death on Dec. 13, 1995.

Friedman sees parallels between LaMott’s posthumous releases and those of Eva Cassidy, another gifted singer “discovered” after her untimely death. But he also points to other artists who surfaced in LaMott’s wake.

“Right after she died, Diana Krall hit, and Eva, and now Norah Jones,” Friedman says. “But Nancy was the queen of this genre that was coming forth when she died—and came forth anyway in the form of these other wonderful artists. But for all those people who didn’t know Nancy was there, now they can find out.”

Friedman looks to issues as many as nine more albums of unreleased LaMott material.

Besides the upcoming two-disc set of 20 songs that Jonathan Schwartz plays on the radio that have never been heard, Friedman says, “This spring, that optimism is spreading to the music publishing industry, as established companies and music veterans sniff around for opportunities to acquire catalogs and invest in songwriters.”

2004 was a good base for this year’s growth.

After a number of dry years, the Nashville community witnessed a significant flow of money from sources outside the industry for the creation of old-fashioned, home-grown publishing houses on Music Row (Billboard, Jan. 8).

Established publishers reported stable revenue, partly because of an increase in synchronization income and foreign receipts.

Even record labels revealed good news March 22, leading to a positive outlook for mechanical royalties.

The Recording Industry Assn. of America said that CD shipments in the United States last year to physical retail stores, record clubs, online merchants and other specialty outlets were up 2.8% to 766.9 million units, while music video shipments were up 65% to 32.7 million units.

Now that the music landscape appears relatively stable, what should people who want to break into the publishing world consider before closing a deal for a music catalog? A financial expert with a leading publisher offers the following tips.

It is important to understand that songs are time-based assets. She says. Relatively few compositions earn money indefinitely.

Next, the assets in any given catalog should be evaluated to determine realistic future earnings. If they include songs with 40 years of steady earnings, for example, then the investor can presume that the catalog will continue to earn at least that much in the future.

On the other hand, one should presume that income from last year’s No. 1 hit will die out. If the song is not acquired right before it hits its peak, revenue will be difficult to evaluate. There is no history on which to base future earnings—and no guarantee that the song will become a classic. Assessing the “staying power” of the songs in the catalog is difficult but important.

Overall, investors should try to acquire a catalog or a group of songs before they hit their peak.

When evaluating a catalog, investors should consider whether it generates income from a variety of songs and sources. One particularly high synchronization license fee can mislead investors into believing that the catalog is much more valuable than it will be in the future.

Another consideration is whether the songs are popular worldwide. Last year, revenue generated in Europe and Japan became more important to publishers as the value of the dollar dropped overseas. This meant that declining overseas record sales—and related mechanical royalties—were offset by the actual money received in foreign currency.

Investors should not presume that catalogs with relatively flat income flows must be avoided. These songs can generate more income once they change hands. The goal should be to carefully examine what assets they bring to the table.

For example, does the investor have an administration or collection system that will value the songs and collect money more effectively? If the original publisher had subpublishing deals with companies in territories outside the United States to collect local revenue, can the investor set up satellite offices and hire reputable local employees to reduce subpublishing fees?

Will the investor be able to hire savvy marketing and synchronization license reps who can effectively promote the songs? Are there alternative sources of revenue that were not explored in the past?

If new ideas and resources can be brought to the catalog, a flat revenue line can spiral upward.

Investors should anticipate legal fees to retain experienced lawyers, who must assess the chain of title and review underly- ing songwriter and co-publishing agreements that define rights. Fees for a medium-sized catalog—the typical size of most on the auction block—can run from $150,000 to $200,000.

Finally, the publishing industry “norm” is to acquire another publisher’s assets rather than acquire the catalog’s assets outright. This often helps the new owner avoid nasty surprises, such as hidden liabilities that may attach to the prior company’s assets. About 85% of the acquisitions are “asset” deals, the executive says.

BICOASTAL: ASCAP has begun alternating its annual general membership meeting between the East and West Coasts, with the next one slated for April 4 in New York.

The event will include a pre-meeting panel discussion on songwriting, featuring Carlos Alomar, John Corigliano, Barry Eastmond, Rudy Perez and Gretchen Peters, moderated by ASCAP executive VP Todd Brabec. The meeting will include reports by CEO John LoFrumento, president Marilyn Bergman and Brabec. It will be webcast live and archived on ascap.com.

THE INSECT SIDE: Smoking Caterpillar Music in New York has signed a deal with Marshall Crenshaw to exploit a portion of his catalog. Bug Music continues to administer his catalog.
Music Documentary DVDs Reap Best Of Both Worlds

BY JILL KIPNIS

LOS ANGELES—Get ready to rock ‘n’ learn, thanks to a slew of music documentaries making their way to DVD.

Among the notable titles is Palm Pictures’ “Dig!” (April 12, $24.98), about the divergent career trajectories of rock bands the Dandy Warhols and the Brian Jonestown Massacre. Also released this year are Paramount Home Entertainment’s “Metallica: Some Kind of Monster” (Jan. 25, $29.99), which explores the band’s creative tension around the making of the metal act’s album “St. Anger,” and Rhino Home Video’s “End of the Century: The Story of the Ramones” (March 15, $19.99), a long-awaited look at the punk pioneers.

“The beauty of a music documentary is it straddles the world between a theatrical title and a music title,” Palm Pictures GM Lisa Nishimura says. “It’s a natural progression that music documentaries are a growing area because theatrical documentaries like ‘Super Size Me’ and ‘Fahrenheit 9/11’ have been doing so brilliantly, while music has also been so much a part of people’s lives.”

The projects lend themselves to multiple marketing strategies. In addition to in-store partnerships with music merchants and radio tie-ins, studios can release these titles in theaters and sell broadcast rights.

The Brian Jonestown Massacre’s Anton Newcombe, left, and Joel Gion appear in the documentary “Dig!,” which arrives on DVD this month.

For a music documentary to succeed, a number of elements have to be in place, according to studio executives. The most important factor is an interesting story about an act that is already established or an important music-oriented cultural or historical movement. Production values are also crucial.

“There is an overload of product that is not produced at the highest quality,” Vision Plant Pictures CEO Rick Stevens says. “The differences between successful projects and the ones that reach smaller audiences are the quality of the production and the writing and the music in the piece.”

Vision Plant produced and distributed “The Infamous Times—The Original 50 Cent” ($19.99) with Car Entertainment. The DVD—which Stevens says has sold more than 200,000 copies worldwide since its March 8 release—details the life of a New York hustler from whom rapper 50 Cent took his name.

Stevens does not see a market for “straight” biographies. “The fans want more than that,” he says. “They want to know that there’s a story that has broader context.”

Studios say they consider a project’s potential audience before moving forward. Shout Factory president Garson Foos notes that his company invested in a Flaming Lips documentary, “The (Continued on page 40).

Trans World Is Upbeat In 2005

CEO Higgins Sees Digital Opportunities

BY ED CHRISTMAN

NEW YORK—Trans World Entertainment started the year by announcing its eighth consecutive quarter of year-over-year increases in net income. In late January, the company reported net income of $34.7 million, or 98 cents per share.

Trans World chairman/CEO Bob Higgins said the chain’s financial health at its 13th annual vendors awards dinner, held March 15 at the Rainbow Room in New York.

For 2004, “our total sales increased by 3%, music sales increased by 28.1 million, a 49% increase over the prior year,” Higgins said, according to a copy of his speech made available to Billboard. “Our [earnings per share] for the year, before extraordinary items, was 77 cents a share compared to 49 cents per share in 2003, a 57% increase.”

What’s more, comparable-store sales increased for the second consecutive year, rising 1%. “Our comp-sales increase was driven by a 15% increase in DVD and a 1% increase in games,” Higgins explained. “These two categories have been instrumental to the success of our business and, combined, account for over one-third of our sales last year.”

But he also reported that comparable-store music sales were down 1% after a 4% decrease in 2003.

With the company’s results growing stronger since 2003, Higgins said, “I strongly believe that 2005 will continue the trend even further. In 2005, the growth of our company will continue, not only in sales and earnings, but also we expect our store count to grow as more and more opportunities exist to expand the strength of all of our brands, led by FYE.”

Higgins suggested the company could generate sales of $1.5 billion and earnings per share of $1.40 in 2005. Both figures are larger than Trans World’s previously stated guidance.

Moving from financial results to the evolution of the download business, Higgins recalled his remarks at the previous year’s dinner. “I said then—and I still believe today—that digital downloading will expand total business, not cannibalize CD sales. Now, one year later—a year in which digital downloading represented less than 4% of the total music business—the situation is coming clearer.”

He pointed out that efforts by the Recording Industry Assoc. of America to fight unauthorized downloading and labels’ increasing use of copy protection systems are working in the music industry’s favor.

He cast Apple Computer’s accomplishments in a positive light. With more than 11 million iPods sold and $210 million in digital music revenue, Apple has 60% of the digital player and digital music markets. “This leaves an opportunity for competitors, since [Apple] won’t have a 60% market share forever. Napster re-emerged as Apple’s competitor to iTunes for digital downloads with an aggressive ad campaign targeting the subscription model,” Higgins said.

To capitalize on digital opportunities, Higgins noted, Trans World has launched FYE Download Zone, a subscription-based music service which charges $14.99 per month for access to more than 1 million songs.

The service “allows a seamless digital-music discovery and shopping experience for our consumers and is available within Microsoft’s Windows Media Player 10,” he said. “The FYE Download Zone offers one of the industry’s first-ever portable subscription services for users with portable devices that support Microsoft’s Windows Media Digital Rights Management 10.”

But even with all these efforts, the digital-music market saw only $350 million in sales (Continued on page 41).
The two founders of Flameshovel Records are still surviving on leftovers provided by their waiter friends. But 2005 will see the Chicago label's busiest release schedule in its short history and its first efforts to expand into the European market.

Jesse Woghin and James Kenler formed Flameshovel out of frustration with their day jobs—Woghin in real estate and Kenler in computer tech support. The label established itself on the indie rock map last year with the debut album by the Windy City's Chin Up Chin Up, "We Should Have Never Lived Like We Were Screapers."

Kenler and Woghin went full time with Flameshovel in 2002. "We quit our jobs well before we were profitable," Kenler says. "We're still at the point where it's a self-sustaining thing. We both work outside the label. I work at a bar and a club, and Jesse temps... A lot of our band members work in restaurants and bars, so we mowich off whatever we can get."

Chicago's Southern Records distributes the label, which shares office space with the rock club Empty Bottle. Upcoming Flameshovel releases include a reissue of Chin Up Chin Up's debut EP and full-lengths from shoegazing newcomers Sybris and Joan of Arc side project Make Believe, recorded with Steve Albini.

Flameshovel is licensing the Make Believe album overseas with the hope that it will help the label secure European distribution.

Kenler and Woghin began by purchasing books on running a label and have since found helpful friends in the indie community. "The folks from Tiger Style have been great," Kenler says. "How do we make a good one-sheet? Who do we talk to for distribution? How much do we sell our records for? Can I see a contract? These people still help out with recommending good lawyers or publishers or advertising agencies."

"I'm surprised at how non-competitive this is and how eager people are to help each other," he continues. "Labels have been quite happy to give us their distribution contact in the Netherlands, for instance."

TWO MUCH OF A GOOD THING: Last week, The Indies mentioned that lawyer Bernard Stollman had revived his famed avant-garde label, ESP-Disk. A new deal with Allegro's NAIL Distribution allowed Stollman to begin shipping remastered albums by Albert Ayler, Sun Ra and Pharoah Sanders.

It turns out that because of a licensing dispute, multiple versions of at least one album are available.

Prior to the relaunch, Stollman had been licensing ESP titles, and a few years ago he made an agreement with Dutch company Calibre. Ben Gieskes, who runs Calibre, in turn made a licensing deal with Italian company Abrasas SRL, whose titles are distributed in the United States by San Francisco-based Runt.

The deals were made with Stollman's approval, and Abrasas managing director Alessandro Nannucci says he has served Stollman with cease-and-desist letters. Stollman, however, considers the deals dead, claiming he has not received royalties in two years. "I know they're not going to pay another dime," Stollman says, "so why should I allow them to profit while I struggle?" The agreement says they license and they pay, and if they don't pay, their license doesn't go on. Representatives from Runt declined to comment, but Nannucci says, "Mr. Bernard Stollman, despite being the founder of ESP-Disk and still owning shares of the company, doesn't represent the company any more and doesn't have any authority whatsoever to release titles of the ESP-Disk catalog and/or to release new titles with the ESP-Disk trademark and logo."

Given the international nature of the conflict, a resolution may take some time, so for now, there are two versions of Sanders' "Pharoah's First" on the market.

NAIL label manager Chris Seecof said in a statement, "These new recording masters are distinct and new to the retail market, unlike the recordings which were previously licensed to Abrasas SRL in Italy. NAIL expects that any matters or disputes regarding ESP-Disk and previous licensees will be resolved independently and on their own accord."

COOKING AT KOGI: Port Washington, NY-based Koch Entertainment Distribution has signed an exclusive U.S. distribution agreement with Cooking Vinyl. The label was founded in the United Kingdom in 1986 and has released albums from Echo & the Bunnymen, the Melons and the Autumn Defense, among others. Koch began distributing Cooking Vinyl USA releases April 1, marking the label's first foray into the States as a stand-alone company. Previously, Cooking Vinyl had an agreement with New York-based SpinArt, whose releases are handled by Ryko Distribution.

Cooking Vinyl USA CEO Jeremy Morrison says the move stems from the desire to become a full-service label in the States, adding that he is seeking new artists.

UP AT MUSICRAMA: MDM Musicram has upped Rich Masio to director of sales operations and has named Karen Granaudo head of national accounts. Masio was the mid-Atlantic/nontraditional sales manager, and Granaudo was sales and marketing director.

Masio will oversee the sales force and most sales accounts, excluding those Granaudo handles. Both report to president/COO Mark Jarzabek.

www.americanradiohistory.com

The Indies
By Todd Martens

The Indies
By Todd Martens

DVDs

Continued from page 39

Fearless Freaks" (May 17, $24.98), after looking at sales of the band's recent albums.

"The last few sold 300,000-400,000 each, so we know they have a loyal following," he says. "There will be some correlation in sales with this DVD title."

GOLDEN OPPORTUNITIES

Studios often build sales for these projects by releasing them theatrically and licensing them for broadcast.

"A byproduct of the DVD explosion is you've seen the movie model turned on its head a little bit," says Paul DeGoooyer, VP of Warner Strategic Marketing Home Video. "A theatrical release is now mostly a marketing expedition aiming toward DVD sales. People are getting used to going to theaters and not necessarily seeing the next "Shrek."

"For "End of the Century," DeGoooyer says, the buzz started last fall with the film's theatrical release. The campaign continues beyond the DVD's arrival to this month, when PBS will air a pared-down version of the project.

DeGoooyer notes that because music documentaries cut across two key retail segments, a diverse group of merchants can offer special merchandising plans. "We're seeing customers from Best Buy to Amazon to Hot Topic," he says.

Palm Pictures' Nishimura says marketing for "Dig!"—which already has buzz from its Grand Jury Prize at the 2004 Sundance Film Festival—involves radio, TV and live events in addition to retail. "Spots will run on MTV, Fuse and VH1, and special giveaways and screenings will take place in top 30 radio markets."

During the recent South by Southwest Music Conference in Austin, cab drivers gave out receipts promoting the upcoming release.

Michael Arkin, senior VP of marketing for Paramount, says it also makes sense to advertise in arenas if the act being profiled is touring. "We immediately think about how to market to the fans who love the artist, and then look for ways to appeal to a more general audience," he explains.

For the Metallica project, Paramount is sponsoring a "Willy Wonka"-style giveaway. Through May 3, up to five winners who find special tickets in their copies of "Some Kind of Monster" will receive a trip to meet Metallica and see the studio where "St. Anger" was recorded.

Similar creative marketing tie-ins will accompany such upcoming releases as "The Great Rock 'n Roll Swindle" (May 17, Shout Factory, $19.98), a mockumentary featuring the Sex Pistols; and the hip-hop documentary "Freestyle: The Art of Rhyme" (May 24, Palm Pictures, $19.99).
With DVDs flexing such sales muscle these last few years, I wondered why Trans World Entertainment was not rejuvenating its Saturday Matinee video chain.

You might remember that the Albany, N.Y.-based company rolled out Saturday Matinee in reaction to Musicland Group’s launch of Suncoast Motion Pictures Co. But by the mid-1990s, Trans World had stopped expanding the stand-alone chain—which peaked at about 65 stores—saying that video works better in the combo-store environment. Today, there are about 15 Saturday Matinee outlets.

In the last year, Trans World began experimenting with the movie retailing concept under a new guise, opening FYE Movies stores in Fair Oaks Mall in Fairfax, Va., and Valley Plaza in Bakersfield, Calif.

Trans World Chairman/CEO Bob Higgins explains that launching FYE Movies rather than expanding the Saturday Matinee chain is an effort to strengthen the FYE brand. No word yet on whether we will see a renewed rollout of the company’s stand-alone movie retailer.

Trans World also has begun experimenting in the videogame arena, opening an FYE Games store in Brass Mill Center mall in Waterbury, Conn.

Brass Mill house two Trans World stores: a stand-alone Saturday Matinee and an FYE superstore. After transferring the Saturday Matinee stock into what had been the arcade component of the superstore to Trans World, it converted the Saturday Matinee space into an FYE Games. The mall also houses GameStop and Electronics Boutique stores, making it a fertile testing ground for the FYE Games concept.

LEARNING CURVE: Starbucks, which is quickly becoming the king of exclusive product but is still new to carrying albums on street date, almost ignored a spree of street date violations on the new Beck album "Guero."

From March 22 through March 24, the Geffen/Interscope release was available for sale in some Starbucks locations around the United States, well ahead of its March 29 street date. Under normal circumstances, isolated street-date violations by one account would not trigger angry responses from other chains. But the account base is too essential to Starbucks right now because the coffee chain has a six-week exclusive window on the acoustic remake of Alanis Morissette’s "Jagged Little Pill."

Starbucks and its licensees operate some 6,500 U.S. stores; up to 4,500 of them carry CDs, generally in a very limited SKU count. A few stores stock an expanded music selection in kiosks that allow for in-store burning of CDs and custom compilations.

The chain’s CD offerings consist mainly of exclusive artists-choice compilations it creates in conjunction with labels. Starbucks also made a name for itself by leading the way on Ray Charles’ "Genius Loves Company," which it helped create and finance.

VanCleave, president of the Coalition of Independent Music Stores, had to say in his commentary on the March 30 CMS chart. VanCleave discovered a Starbucks store selling the Beck album before street date, he writes, "almost instantly, the cell and Blackberry started blowing up. Indie store owners were losing their minds. ‘Don, Starbucks is breaking street date on my most important release of the first quarter!!!’ SHIT, another fire drill."

He says indie retailers also asked him, "How did Starbucks get their product so damn early? How come some indies did not have Beck even yesterday, which was two days earlier?"

Word on the violations reached at least one midsize chain, which ordered its stores to put the Beck album out as soon as they received it.

Two retail chains inking with Universal Music & Video Distribution were assured that there was no widespread Starbucks violation of the street date. Indeed, a Universal executive told Retail Track that the Starbucks violations were isolated, and that UMD had gotten those stores to remove the album until street date.

When Retail Track in turn told an executive from the midsize chain on March 24 that the Starbucks violations appeared to be isolated, he sent an e-mail rescinding his previous order. In the end, only 400 "Guero" albums were sold ahead of street date, thanks to a quick response by UMD and Starbucks.

In a statement, the coffee chain detailed its efforts to avoid street-date violations: "Starbucks completely understands and respects the importance of street dates. In the case of the new Beck album, ‘Guero,’ the street date is March 29, 2005. In advance of the album’s release, we took a variety of proactive steps to help ensure that the street date would be honored … These steps included separating this CD inventory from other CDs in shipments sent to the stores. Specifically, a large orange sticker instructing store managers not to put the CDs on the shelf until March 29, 2005, was affixed to each of the separated packages."

The company said its “intent is always to honor street dates and to correct any violations as soon as we become aware of them.” The problem, according to a Starbucks representative, stems from the fact that its stores usually receive Heat Music CDs, which are typically proprietary compilations and not subject to street dates.

And the Envelope Please: Trans World Entertainment named winners of the ASCAP-Trans World Mapleton Awards, which honor independent record labels. Trans World Entertainment won the video sales representative award.
BY ANTONY BRUNO

Digital Indies Compete For Acts And Access

No. 13: Making its online debut on Yahoo Music, "Girl" moves Destiny's Child toward the top 10 of the Launch streams list.

LAUNCH: Top 20 Streams (Feb. 28-March 27)

1. Frankie J
2. Jennifer Lopez
3. C.R.A.B.
4. So Cent Featuring Olivia
5. Mario
6. Destiny's Child
7. Kelly Clarkson
8. Jennifer Lopez
9. usher
10. Jesse McCartney
11. Omarion
12. Green Day
13. Destiny's Child
14. Bryan Camesa
15. Gwen Stefani Featuring Eve
16. Mario
17. How Cool You
18. Shontelle
19. Alicia Keys
20. TWista

Candy Shop (featuring Olivia) on the Launch streams chart.

The long-awaited iTunes phone remains under wraps, but Motorola has introduced a variety of other music-optimized mobile phones as part of its ongoing focus on entertainment.

The new E725 is one of Motorola's first phones able to connect to the high-speed broadband networks U.S. wireless operators are rolling out this year. That is a European Asia, Motorola introduced a download loading full songs directly to the phone. It also has PC synchronization capabilities. For music, the phone features 41MB of internal storage and includes an SD Memory Card slot for up to 2GB of external storage.

Other music-specific features include integrated dual speakers, 3.5mm stereo/headphones port, five-bank graphic equalizer 3-D stereo surround sound, dedicated playback controls and a built-in FM stereo tuner. Supported audio formats include MP3, AAC, WMA and WAV.

The E725 is just one part of Motorola's mobile music strategy, which the company promoted at the M3 Summit in Miami. In addition to several phones targeting Europe and Asia, Motorola introduced a limited-edition phone branded with MTV International called "HiJacked by MTV." The youth-focused phone includes content and applications branded with MTV properties and ships with custom ringtones and alerts.

Emancipation Online

MSN Music has snagged an exclusive window to sell the second single from Mariah Carey's Island album, "The Emancipation of Mimi." MSN will remain sole provider of "We Belong Together" until the album's April 12 U.S. release. MSN will also host the online premiere of the "We Belong Together" video later in the month and will offer exclusive interviews and behind-the-scenes footage from Carey's New York release party. MSN Music has previously offered sneak previews of Universal Music Group releases, including video premieres of Beck's "E-Pro" and Eminem's "Mockingbird."

Driving Digital Road

Satellite radio and digital music are further expanding into the automotive market. Hyundai USA, for example, will include XM Radio as a standard factory-installed feature in every vehicle beginning in 2006. By the end of next year, Hyundai predicts, 75% of vehicles sold will feature the equipment. Meanwhile, Mercedes-Benz USA has agreed to include Sirius Satellite Radio as a factory-installed option in 2006 M-Class SUVs. The manufacturer plans to offer Sirius in an additional six models for 2006 and four more in 2007. GM has unveiled a front-mounted iPod adapter as a standard feature in various 2006 models, including its Chevrolet HHR sport utility vehicle and Cadillac DTS. The integration feature also supports other digital audio players.

Pumpkin Push

Virgin/EMI is making the entire Smashing Pumpkins catalog available for digital distribution for the first time beginning April 5. The band's albums will be available for legal download, as well as non-album tracks. EMI says digital service providers like iTunes, Napster and Musicmatch will create customized promotion packages. Certain Pumpkins tracks, including "Disarm," "Today" and "Tonight, Tonight" will be available as ringtones worldwide.

NEWTECH

No. 4: 50 Cent, artist of the month on Yahoo Music, scores high with "Candy Shop" (featuring Olivia) on the Launch streams chart.
presented by
digitalmediawire
connecting people b knowledge

APRIL 21, 2005 | 8:30 AM - 6:00 PM | NYC

Keynote Speakers

JOHN SMEDLEY
Sony Online Entertainment

MITCH LASKY
Chairman and CEO, JAMDAT Mobile

Confirmed Speakers

ERIC ALBERT
Director of Business Development, Gameloft

JEFF ANDERSON
President & CEO, Turbine Entertainment

JOHN BATTER
Vice President, Electronic Arts Mobile

MATTHEW BELLOWS
VP, Mobile Entertainment, GameSpy, CNET Networks

GEORGE BORIKOWSKI
President & CEO, GameSpy, CNET Networks

JILL ERAFF
Vice President, Marketing, Sonoma

GREG GESSELL
Managing Director, Crossover Technologies

ANDERS ENU
Vice President & Executive Producer, PlayFirst

MARK JACOBSTEIN
President & CEO, Digital Chocolate

MARK LITWACK
VP, Partner, MSN, Formerly the MPAA

VICTOR MINEY
Vice President, EA Games Online, Playboy International

RICHARD ROBERTS
Vice President, Licensing, Atari

DON RYAN
Music Curator, Microsoft's Zone.com

MIKA SALM
CEO, Xbox Shockwave

NED SHEPARD
CEO, Digital Media Wire

CRAIG PRIDDLE
Director, Marketing, Bioware Corp.

BRIAN TAPTON
Vice President, E3, EA Sports & EA Games Online

ROB TEPCEK
VP, Corporate Strategy, Infinity, M cifMA Group

CRAIG WALLACE
CEO, EA Games Online, Microsoft

MIKE YUEN
Director, Gaming Group, QUALCOMM

ERIC ZIMMERMAN
CEO, gameLab

Featured Interview

SCOTT HUNTER SMITH
Director, Global Brand, The Coca-Cola Company

About the Event:

Games & Mobile Forum is New York's leading executive forum focused on online and mobile games. The annual event brings together senior decision-makers from online and mobile game publishers, developers, marketers, retailers, content creators, technology providers, advertisers, investment bankers, lawyers and venture capitalists. This year's event includes 4 panels, 2 keynotes and executive interviews examining topics including:

- Innovation, pricing and distribution models for online games
- Product placement, in-game advertising, and advergaming
- Keys to a winning developer-publisher relationship
- The casual and downloadable games market: the next major battleground?
- The ecosystem for developers & publishers to bring mobile games to market
- The role of carriers in the mobile games market
- Launching a successful online or mobile game

With 300+ attendees, Games & Mobile Forum provides the ideal environment for industry thought leaders to share ideas, exchange information and build relationships and sponsors to reach this elite audience. Don't miss the opportunity to participate in the 2005 event.

Register Online or by Phone:

ONLINE:
www.gamesandmobile.com

TELEPHONE:
323-822-0936

www.gamesandmobile.com
<table>
<thead>
<tr>
<th>TITLE</th>
<th>RELEASE DATE</th>
<th>PRICE</th>
<th>DISTRIBUTOR</th>
<th>DISTRIBUTOR NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE INCREDIBLES (WIDESCREEN)</td>
<td>2004</td>
<td>29.98</td>
<td>FOX</td>
<td>27434</td>
</tr>
<tr>
<td>THE INCREDIBLES (PAN &amp; SCAN)</td>
<td>2004</td>
<td>29.98</td>
<td>MGM</td>
<td>041384</td>
</tr>
<tr>
<td>BABI, 2 DISC SPECIAL EDITION</td>
<td>2004</td>
<td>29.98</td>
<td>20th Century Fox</td>
<td>875224</td>
</tr>
<tr>
<td>LADDER 49 (PAN &amp; SCAN)</td>
<td>2004</td>
<td>29.98</td>
<td>Sony Pictures</td>
<td>875224</td>
</tr>
<tr>
<td>LADDER 49 (WIDESCREEN)</td>
<td>2004</td>
<td>29.98</td>
<td>Sony Pictures</td>
<td>875224</td>
</tr>
<tr>
<td>BARBIE: FAIRYTOPIA</td>
<td>2004</td>
<td>19.98</td>
<td>20th Century Fox</td>
<td>875224</td>
</tr>
<tr>
<td>THE SPONGEBOB SQUAREPANTS MOVIE (PAN &amp; SCAN)</td>
<td>2004</td>
<td>29.98</td>
<td>Paramount Pictures</td>
<td>39480</td>
</tr>
<tr>
<td>THE NOTEBOOK</td>
<td>2004</td>
<td>29.98</td>
<td>Sony Pictures</td>
<td>875224</td>
</tr>
<tr>
<td>SHARK TALE (WIDESCREEN)</td>
<td>2004</td>
<td>29.98</td>
<td>Sony Pictures</td>
<td>875224</td>
</tr>
<tr>
<td>SHARK TALE (PAN &amp; SCAN)</td>
<td>2004</td>
<td>29.98</td>
<td>Sony Pictures</td>
<td>875224</td>
</tr>
<tr>
<td>FRIENDS: THE COMPLETE NINTH SEASON</td>
<td>2004</td>
<td>49.98</td>
<td>Warner Home Video</td>
<td>341751</td>
</tr>
<tr>
<td>NAPOLEON DYNAMITE</td>
<td>2004</td>
<td>29.98</td>
<td>Paramount Pictures</td>
<td>39480</td>
</tr>
<tr>
<td>WHAT THE BLEEP DO WE KNOW?</td>
<td>2004</td>
<td>29.98</td>
<td>Fox</td>
<td>27434</td>
</tr>
<tr>
<td>THE SPONGEBOB SQUAREPANTS MOVIE (WIDESCREEN)</td>
<td>2004</td>
<td>29.98</td>
<td>Paramount Pictures</td>
<td>39480</td>
</tr>
<tr>
<td>MARY POPPINS (40TH ANNIVERSARY EDITION)</td>
<td>2004</td>
<td>29.98</td>
<td>Disney</td>
<td>875224</td>
</tr>
<tr>
<td>WOMAN THOU ART LOOSED (WIDESCREEN)</td>
<td>2004</td>
<td>29.98</td>
<td>20th Century Fox</td>
<td>875224</td>
</tr>
<tr>
<td>RAY (WIDESCREEN)</td>
<td>2004</td>
<td>29.98</td>
<td>Sony Pictures</td>
<td>875224</td>
</tr>
<tr>
<td>FINDING NEMO</td>
<td>2004</td>
<td>29.98</td>
<td>Disney</td>
<td>875224</td>
</tr>
<tr>
<td>ALFIE: SPECIAL COLLECTOR'S EDITION (WIDESCREEN)</td>
<td>2004</td>
<td>29.98</td>
<td>20th Century Fox</td>
<td>875224</td>
</tr>
<tr>
<td>MONSTERS, INC.</td>
<td>2004</td>
<td>29.98</td>
<td>Disney</td>
<td>875224</td>
</tr>
<tr>
<td>A BUG'S LIFE</td>
<td>2004</td>
<td>29.98</td>
<td>Disney</td>
<td>875224</td>
</tr>
<tr>
<td>FIGHT OF THE PHOENIX (WIDESCREEN)</td>
<td>2004</td>
<td>29.98</td>
<td>Disney</td>
<td>875224</td>
</tr>
<tr>
<td>STAR TREK: FIRST CONTACT (SPECIAL COLLECTOR'S EDITION)</td>
<td>2004</td>
<td>19.98</td>
<td>Paramount Pictures</td>
<td>39480</td>
</tr>
<tr>
<td>HOGAN'S HEROES: THE COMPLETE FIRST SEASON</td>
<td>2004</td>
<td>39.98</td>
<td>Sony Pictures</td>
<td>875224</td>
</tr>
<tr>
<td>BABY MONET: DISCOVERING THE SEASONS</td>
<td>2004</td>
<td>19.98</td>
<td>20th Century Fox</td>
<td>875224</td>
</tr>
<tr>
<td>MISS CONGENIALITY DELUXE EDITION</td>
<td>2004</td>
<td>24.98</td>
<td>Warner Home Video</td>
<td>29792</td>
</tr>
<tr>
<td>ALFIE: SPECIAL COLLECTOR'S EDITION (PAN &amp; SCAN)</td>
<td>2004</td>
<td>29.98</td>
<td>20th Century Fox</td>
<td>875224</td>
</tr>
<tr>
<td>SAVING PRIVATE RYAN: D-GAY 60TH ANNIVERSARY EDITION</td>
<td>2004</td>
<td>29.98</td>
<td>DreamWorks Home Entertainment</td>
<td>875224</td>
</tr>
<tr>
<td>EXORCIST: THE BEGINNING</td>
<td>2004</td>
<td>27.98</td>
<td>Warner Home Video</td>
<td>341751</td>
</tr>
<tr>
<td>MULAN 2</td>
<td>2004</td>
<td>29.98</td>
<td>Disney</td>
<td>875224</td>
</tr>
<tr>
<td>FORREST GUMP (SPECIAL EDITION)</td>
<td>2004</td>
<td>29.98</td>
<td>20th Century Fox</td>
<td>875224</td>
</tr>
<tr>
<td>RAY (PAN &amp; SCAN)</td>
<td>2004</td>
<td>29.98</td>
<td>Sony Pictures</td>
<td>875224</td>
</tr>
<tr>
<td>SAW (WIDESCREEN)</td>
<td>2004</td>
<td>29.98</td>
<td>Lions Gate Home Entertainment</td>
<td>875224</td>
</tr>
<tr>
<td>THE PASSION OF THE CHRIST (WIDESCREEN)</td>
<td>2004</td>
<td>26.98</td>
<td>Warner Home Video</td>
<td>341751</td>
</tr>
<tr>
<td>DOUBLE JeOPARDY!</td>
<td>2004</td>
<td>29.98</td>
<td>Sony Pictures</td>
<td>875224</td>
</tr>
<tr>
<td>SHINE, 2 DISC SPECIAL EDITION</td>
<td>2004</td>
<td>29.98</td>
<td>Touchstone</td>
<td>875224</td>
</tr>
<tr>
<td>TITANIC: SPECIAL EDITION</td>
<td>2004</td>
<td>29.98</td>
<td>Sony Pictures</td>
<td>875224</td>
</tr>
<tr>
<td>GARFIELD THE MOVIE</td>
<td>2004</td>
<td>19.98</td>
<td>Paramount Pictures</td>
<td>39480</td>
</tr>
<tr>
<td>PRINCESS BRIDE</td>
<td>2004</td>
<td>19.98</td>
<td>Paramount Pictures</td>
<td>39480</td>
</tr>
<tr>
<td>GET SHORTY</td>
<td>2004</td>
<td>19.98</td>
<td>Paramount Pictures</td>
<td>39480</td>
</tr>
</tbody>
</table>
Spanish Duo Amaral Shows Staying Power

By HOWELL LLEWELLYN

MADRID—Pop-rock duo Amaral is reviving long-forgotten shipment levels in the piracy-ravaged Spanish music market. The Virgin act's fourth album, “Pájaros en la Cabeza,” debuted at No. 1 on Spain’s Media Control chart. EMI says first-week sales of the March 14 release topped 54,700 units. The company shipped 260,000 units of the album. EMI Spain president/CEO Manolo Diaz calls it “by far the highest of any release” since he took his post in September 2004.

“This was definitely the most-awaited album of the year so far,” says Javier Lopez, music sales manager at Fran’s flagship Madrid store. Sales lived up to expectations, he adds.

The album is set for an April 4 release in Mexico, Argentina, Colombia and Chile; the United States will follow April 12. Diaz is confident that Amaral—singer Eva Amaral and guitarist Juan Aguirre—will be as successful across the Atlantic as it has been in Spain. There are also plans for a summer release across Europe, with France and Italy eyed as prime territories.

Amaral’s last album, 2002’s “Estrella de Mar,” stayed in Spain’s top 50 for two years, shipping nearly 700,000 units, according to EMI. The duo’s total domestic album shipments since its 1998 self-titled debut exceed 1 million units, the company says.

Amaral is about staying power more than glamour, according to Diaz. “They are classy but humble,” he says, “poetic but nonpretentious.”

LONG LIFE

At the time that “Estrella de Mar” entered the charts, eight of the top 10 albums in Spain were spinoffs from the “Operacion Triunfo” TV talent show. Music from the program dominated Spanish charts throughout the winter of 2001-02. Amaral’s “nonstar” image has been acknowledged here as the antithesis of the “OT” phenomenon. What’s more, the success of the duo’s elegant, string-laden pop-rock has outlasted that of most of the TV show’s graduates, known locally as “triumfitos.”

Like Amaral’s two previous albums, “Pájaros” was recorded in London with British producer Cameron Jenkins (U2, Cale). “We recorded in [London districts] Brixton,” says Diaz (Continued on page 49).
HITS OF THE WORLD

**JAPAN**

<table>
<thead>
<tr>
<th>#</th>
<th>SONGS</th>
<th>ARTISTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>new</td>
<td>SAKURA SAKU (LTD EDITION)</td>
</tr>
<tr>
<td>2</td>
<td>new</td>
<td>SAKURA SAKU TEP'S FACTORY</td>
</tr>
<tr>
<td>3</td>
<td>new</td>
<td>DANCING</td>
</tr>
<tr>
<td>4</td>
<td>new</td>
<td>1 CHERISH (LTD EDITION)</td>
</tr>
<tr>
<td>5</td>
<td>new</td>
<td>5 * ASTERISK</td>
</tr>
<tr>
<td>6</td>
<td>new</td>
<td>NO MORE CRY</td>
</tr>
<tr>
<td>7</td>
<td>new</td>
<td>OVER</td>
</tr>
<tr>
<td>8</td>
<td>new</td>
<td>SAKURA SAKU</td>
</tr>
<tr>
<td>9</td>
<td>new</td>
<td>DELIGHTFUL (CD+DVD)</td>
</tr>
<tr>
<td>10</td>
<td>new</td>
<td>NEOMELDROMATIC/ROLL DEEP</td>
</tr>
</tbody>
</table>

**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>#</th>
<th>SONGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>(IS THIS THE WAY TO) AMARILLO</td>
</tr>
<tr>
<td>2</td>
<td>LET ME LOVE YOU</td>
</tr>
<tr>
<td>3</td>
<td>ALL ABOUT YOU/YOU'VE GOT A FRIEND</td>
</tr>
<tr>
<td>4</td>
<td>CANDY SHOP</td>
</tr>
<tr>
<td>5</td>
<td>RETURN TO SENDER</td>
</tr>
<tr>
<td>6</td>
<td>RICH GIRL</td>
</tr>
<tr>
<td>7</td>
<td>FALLING STARS</td>
</tr>
<tr>
<td>8</td>
<td>NEOMELDROMATIC/ROLL DEEP</td>
</tr>
<tr>
<td>9</td>
<td>EVA NAKAMURA</td>
</tr>
<tr>
<td>10</td>
<td>MIKAI</td>
</tr>
</tbody>
</table>

**FRANCE**

<table>
<thead>
<tr>
<th>#</th>
<th>SONGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>UN MONDE PARFAIT</td>
</tr>
<tr>
<td>2</td>
<td>MA PHILOSOPHIE</td>
</tr>
<tr>
<td>3</td>
<td>BAD DAY</td>
</tr>
<tr>
<td>4</td>
<td>TOUT LE BONHEUR DU MONDE</td>
</tr>
<tr>
<td>5</td>
<td>GET RIGHT</td>
</tr>
<tr>
<td>6</td>
<td>CONCERTO POUR DEUX VOIX</td>
</tr>
<tr>
<td>7</td>
<td>TOI ET MOI</td>
</tr>
<tr>
<td>8</td>
<td>JE VIENS DU SUD</td>
</tr>
<tr>
<td>9</td>
<td>LIEBE IST</td>
</tr>
<tr>
<td>10</td>
<td>LET ME LOVE YOU</td>
</tr>
</tbody>
</table>

**GERMANY**

<table>
<thead>
<tr>
<th>#</th>
<th>SONGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FROM ZERO TO HERO</td>
</tr>
<tr>
<td>2</td>
<td>LIEBE IST</td>
</tr>
<tr>
<td>3</td>
<td>5 CHIPS IN BLACK WHO YOU GONNA CALL</td>
</tr>
</tbody>
</table>
**Belgium/Flanders**

<table>
<thead>
<tr>
<th>Single</th>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>DAS KLEINE KROOKID SCHNAPPI</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>J L IN LOVE YOU</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>CANDY SHOP</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>IS THIS THE WAY TO AMARILLO</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>QUEENS OF THE STONE AGE</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>MOBY</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>THE KILLERS</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>NEFA</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>SNAPANI</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>FROM HERO TO HERO</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>SATURN</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>SYMPHONICA</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>NEW SONGS</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>NUEVOS SINGLES</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>PEARL</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>16</td>
<td></td>
<td>DAS KLEINE KROOKID SCHNAPPI</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>17</td>
<td></td>
<td>J L IN LOVE YOU</td>
<td>WARNER MUSIC</td>
</tr>
</tbody>
</table>

**Denmark**

<table>
<thead>
<tr>
<th>Album</th>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>THE DRUMS</td>
<td>REPRISE</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>THE DRUMS</td>
<td>REPRISE</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>THE DRUMS</td>
<td>REPRISE</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>THE DRUMS</td>
<td>REPRISE</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>THE DRUMS</td>
<td>REPRISE</td>
</tr>
</tbody>
</table>

**Portugal**

<table>
<thead>
<tr>
<th>Single</th>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>QUEENS OF THE STONE AGE</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>MOBY</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>DISIDENTITY</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>QUEENS OF THE STONE AGE</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>THE KILLERS</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>NEFA</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>SNAPANI</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>FROM HERO TO HERO</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>SATURN</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>SYMPHONICA</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>NEW SONGS</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>NUEVOS SINGLES</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>PEARL</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>DAS KLEINE KROOKID SCHNAPPI</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>J L IN LOVE YOU</td>
<td>WARNER MUSIC</td>
</tr>
</tbody>
</table>

**Finland**

<table>
<thead>
<tr>
<th>Single</th>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>TOOL OF THE DEVIL</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>ALL MY LIFE</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>BACK TO BASICS</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>STEREOPHONICS</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>QUEENS OF THE STONE AGE</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>THE KILLERS</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>NEFA</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>SNAPANI</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>FROM HERO TO HERO</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>SATURN</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>SYMPHONICA</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>NEW SONGS</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>NUEVOS SINGLES</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>PEARL</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>DAS KLEINE KROOKID SCHNAPPI</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>16</td>
<td></td>
<td>J L IN LOVE YOU</td>
<td>WARNER MUSIC</td>
</tr>
</tbody>
</table>

**Hungary**

<table>
<thead>
<tr>
<th>Album</th>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>THE KILLERS</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>NEFA</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>SNAPANI</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>FROM HERO TO HERO</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>SATURN</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>SYMPHONICA</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>NEW SONGS</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>NUEVOS SINGLES</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>PEARL</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>DAS KLEINE KROOKID SCHNAPPI</td>
<td>WARNER MUSIC</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>J L IN LOVE YOU</td>
<td>WARNER MUSIC</td>
</tr>
</tbody>
</table>

**Poland**

<table>
<thead>
<tr>
<th>Single</th>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>RIKO KONTRAKT</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>RIKO KONTRAKT</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>RIKO KONTRAKT</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>RIKO KONTRAKT</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>RIKO KONTRAKT</td>
<td>INTERSCOPE</td>
</tr>
</tbody>
</table>

**Common Currency**

A weekly scorecard of albums simultaneously entering top 10 chart states in three or more leading world markets.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Australia</th>
<th>Canada</th>
<th>France</th>
<th>Germany</th>
<th>Italy</th>
<th>New Zealand</th>
<th>Spain</th>
<th>USA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Buble</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>10</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Green Day</td>
<td>1</td>
<td>3</td>
<td>9</td>
<td>10</td>
<td>1</td>
<td>10</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>Jack Johnson</td>
<td>4</td>
<td>9</td>
<td>10</td>
<td>3</td>
<td>10</td>
<td>9</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>The Killers</td>
<td>5</td>
<td>7</td>
<td>10</td>
<td>9</td>
<td>10</td>
<td>10</td>
<td>9</td>
<td>10</td>
</tr>
</tbody>
</table>

**Billboard Eurocharts**

Irish singer/songwriter Damien Dempsey entered the IRMA album chart at No. 1 with his third set "Shots," one week after its March 11 release on Dublin-based indie Clear Records. The album entered March 14 in the United Kingdom on IRL through Pinnacle; releases elsewhere are not yet finalized. Dempsey recorded "Shots" at Rockfield Studios in Wales with former Sinéad O'Connor producer John Reynolds. Guests include Brian Enzo. "I wanted to capture a live feel to the record this time," Dempsey says, "and get a tough sound to complement the tough songs."

The Dubliner is something of a hero in his hometown, thanks to his hard-hitting lyrics and intense live performances. Dempsey is also building a profile in the United States. He supported Morrissey on U.S. dates in 2004, and his previous album, "Seize the Day," was released last October on Morrissey's Attack label through Sanctuary Records Group.

**Still SOCML: U.K.-Based Circuit Records**

SINGLES chart is determined by Broadcast from the national singles and album sales charts of 12 European countries.

**Global Pulse**

**Marlene Kantz: Debuted in the Top 10**

Virgin Italy marketing director Mario Sala calls the performance "pretty impressive" in a week when Italian consumers were focusing their attention on albums released around the annual Sanremo Festival. In the past three years, Sala says, Marlene Kantz has moved toward a "more melodic, Italian ballad sound." The trio of guitarists/vocalists Cristiana Codato, guitarista Adriano Tesio and drummer Luca Bergia has maintained a loyal fan base. Their concerts are almost sold out," Sala says, "and their albums regularly sell over 40,000 units."
Lightfoot Back On The Road
Folk Veteran Slated For His First Tour In Three Years

BY LARRY LeBLANC

TORONTO—After nearly dying of an abdominal hemorrhage three years ago, Canadian folk patriarch Gordon Lightfoot is set to tour again.

M.P.I. Talent Agency in Los Angeles has booked 35 Lightfoot dates in North America, starting April 22 with a 10-day swing of the U.S. West Coast. The tour—which ends Dec. 3 in Lightfoot’s hometown of Orillia, Ontario—will stop in such major U.S. markets as Detroit, Boston, San Francisco, Los Angeles, New York and Atlantic City, N.J.

Despite his health issues, Lightfoot is ready to go. “Things are booked, so I have to be there,” he says. “I simply have to be. We’ve been doing rehearsals for four months, so I’m well-prepared now. My hands are still a bit stiff, but I’m working on that. I expect the vocal to look after itself. It has been tested quite seriously.”

Barry Harvey, GM of Lightfoot’s Early Morning Productions in Toronto, adds, “Most artists would be unsure of touring again after something like this happening, but performing is part of who Gordon is. I see that on his face every day when we talk about touring.”

Three years out of the spotlight has resulted in greater market interest in Lightfoot, according to booker Stephen Boyd at M.P.I. “Demand for Gordon is tenfold from what it has ever been,” he says. “Gordon has been away for some time after touring consistently for years.”

“We expect the demand for Lightfoot tickets will be tremendous,” says Jeff Wells, production manager of the Paramount Theatre in Aurora, Ill., where the folk troubadour will perform Aug. 13-14. “This could be one of his last tours.”

A 60-date North American tour in 2002 was cancelled after Lightfoot collapsed just hours before he was to perform in Orillia. He was taken to McMaster Hospital in Hamilton, Ontario, where he spent six weeks in a coma. While bedridden and after leaving the hospital in late 2003, Lightfoot supervised instrumental overdubs and mixing of tracks he had originally made as vocal-and-guitar rehearsal recordings. This resulted in his 20th album, “Harmony,” which Toronto-based independent Linus Entertainment released in May 2004.

During the upcoming dates, Lightfoot will perform material from “Harmony,” as well as from his five United Artist albums and 14 with Warner-affiliated labels. This includes such songs as “If You Could Read My Mind,” “Early Morning Rain” and “Sundown.”

“There are 50 songs I can draw from that audiences want to hear.” Lightfoot says, “I still haven’t tackled ‘Canadian Railroad Trilogy.’ It has a lot of high notes in it.”

His repertoire is indeed broad. More than 60 Lightfoot compositions have been recorded by artists including Bob Dylan, Elvis Presley, Marty Robbins, Johnny Cash, Sarah McLachlan and Jane’s Addiction.

In fact, ex-Jam-Style Council singer Paul Weller recently charted in the United Kingdom with a version of “Early Morning Rain” on V2 Records—although Lightfoot is underwhelmed. “It’s not very good,” he says. “He blew out my melody. However, I’m happy that anyone does one of my songs.”

Today, for obvious reasons, the 65-year-old Lightfoot is working at a slower pace, but he rules out retirement. “I’ve registered in for the Varsity,” he says. “After what I came through I am thankful about being able to go out again. It’s difficult to say if I’ll still record. Being ill has changed my priorities.”

Amaral
Continued from page 45

and Chiswick,” Amaral says, “and although we did not want a deliberate British sound, once you are there, the hidden fan in you comes out—everything seems to be a reference to the Beatles or the Kinks.”

Amaral’s voice is the band’s calling card, although she also plays a number of instruments. The duo, who share songwriting duties, is signed to Warner/Chappell Spain for publishing.

Diaz jokes that EMI Spain has drawn up “a marketing plan for Amaral that is so elaborate it is almost like an erotic work of art.”

The band will spend the second half of April on promotional tours of Mexico, Argentina, Colombia and Chile, with a showcase in Miami in early May. Amaral has already crossed the Atlantic several times. The act appeared at the Latin Alternative Music Conference in New York in 2001, toured Mexico in 2002 and played U.S. dates in May 2004.

Diaz says Amaral’s sales in the United States and Latin America have been largely “symbolic” until now, “because their visits have been wrongfully timed.” But he believes that will change this year.

A three-month summer tour of Spain, booked by Hooke Management, will likely be followed by a U.S./Latin America tour in November, according to EMI Spain international exploitation manager Willy Garcia.

An album in English is possible in the near future, Aguirre says. “Our producer Cameron really wants to hear our songs in English. But we need to get the right people in the case to keep the same spirit of the original in the translation.”
Barnett Adds To Infinity

On Feb. 14, Infinity named Rob Barnett president of programming, replacing Steve Rivers. Barnett, a radio veteran, had spent 15 years in the TV wilderness— including stints at MTV and VH1—before returning to Infinity last year as senior VP of original programming.

Radio Monitor director of news, music and programming Paul Heine profiled Barnett in that magazine and pointed out that the executive’s experience outside of the radio box and sharpness about technology stood to help him in his new gig.

“It’s time for new ideas in radio,” Barnett told Heine, “whether it’s new shows or new kinds of talent or new formats. There’s a lot of energy in the company to create beyond ‘Two for Tuesday’.

Barnett said the reinvestments that parent Viacom has made in its radio properties have taken many forms, from major station upgrades (including conversions to digital) to launching live streaming of every news outlet. And he promised that streaming would continue, "with more stations in new formats to come."
HELP WANTED

SPONSORSHIP SALES EXECUTIVE WANTED
VNU Business Media publishes over 50 business publications, stages more than 50 trade shows and conferences and operates approximately 200 business-to-business electronic products. We operate around the globe, covering some of the most powerful industries in the world including entertainment, retail, media, travel and design. We have an immediate opening at Billboard in our New York office for a Sponsorship Sales Executive. We are seeking a driven sales professional to generate revenue for a variety of conferences. This position will sell sponsorship of events to industry and brand marketers, develop integrated sponsorship packages that support event-programming elements and customize innovative packages. Must be able to develop sponsorship proposals and conduct presentations to client decision-makers. Responsibilities will also include managing and coordinating sales efforts across brands, and working with other external partnership sales departments on sponsorship packages. Qualified candidate will have 5-10 years industry related experience (non-endemic, corporate accounts, entertainment/music industry), and excellent written and verbal communication skills. Must have prior sponsorship sales experience and familiarity with event execution. Knowledge of PowerPoint, Excel, Quark, and Microsoft Word required. A Bachelor’s degree in a relevant area of study required.

Please send résumé and cover letter including salary requirements to: arthritis Dept - Ig, Email: arthritis.recruiter@vnu.com. Visit our website: vnubusinessmedia.com.

Only candidates selected for interviews will be contacted. No phone calls or agencies please. VNU Business Media offers a competitive salary with excellent benefits. VNU is an equal opportunity employer.

HELP WANTED

Seeking Sales Professional
A growing music industry resource publisher with print, online and sponsorship ad sales opportunities seeks a dedicated, motivated advertising sales professional to secure print, online and event sponsorship sales for current and new prospect accounts in the music instrument, home recording, music business, creative services, digital delivery and associated music business industries. Qualified candidates should be motivated and demonstrate a proven record of ad sales experience and an understanding of music instrument, recording technologies and music business products. Web sales & marketing experience a plus.

Send résumé and cover letter to: MRGroup3@aol.com

REAL ESTATE

HIDDEN EQUESTRIAN ESTATE
With Panoramic Valley View! Dramatic gated entrance with brick & tree lined drive leads you to this impressive 4100 sq. ft. custom ranch home. Nestled on 9.25 private acres backing up to the Pacific Crest Trail for miles of trail riding. Gorgeous wood deck extends the entertaining area with a built-in BBQ that overlooks the rock streams, waterfalls, and spectacular valley below. Upgrades galore with extensive attention to detail! Views from all windows, separate Guest Home beyond the trees, High producing water well, 4 car garage

Offered at $1,450,000
Call REGGIE ZEAL TODAY FOR YOUR PRIVATE TOUR! 951-600-0091

www.1st2SaleRealestate.com realestate@comcast.net

MONTANA LAND
Lake Property Recreational Land & Ranches
Guy Bateman
LAMBROS REAL ESTATE
406-745-4414

RECORDING STUDIO
DEDICATED TO MIXING, EDITING, AND PRODUCTION OF YOUR VOICES OVERS, AUDIO BOOKS, AUDIO RESTORATIONS, AND TRANSLATION (ENGLISH OR SPANISH).

ALDO ARGANA
(562) 708-3617
tryanaproductions@hotmail.com

NOTICES/ANNOUNCEMENTS

Song Contest 2005/06 PRIZES: CDs, Distribution, Airtime, Studio Time & MORE! Agencies, Managers & Labels Seeking New Talent! NextHitSong.com

BUY DIRECT AND SAVE!
While other people are raising their prices, we are slashing ours! All CDs, cassettes and LP’s as low as $5.00. Your choice from the most extensive listings available. For free catalog call (909) 990-6000. Fax (909) 990-0477 Scopito Music, Inc. P.O. Box 2 & Trifletta, N.J. 08641-0020 email: scopitos@msn.com

HELP WANTED

SPONSORSHIP SALES EXECUTIVE WANTED
VNU Business Media publishes over 50 business publications, stages more than 50 trade shows and conferences and operates approximately 200 business-to-business electronic products. We operate around the globe, covering some of the most powerful industries in the world including entertainment, retail, media, travel and design. We have an immediate opening at Billboard in our New York office for a Sponsorship Sales Executive. We are seeking a driven sales professional to generate revenue for a variety of conferences. This position will sell sponsorship of events to industry and brand marketers, develop integrated sponsorship packages that support event-programming elements and customize innovative packages. Must be able to develop sponsorship proposals and conduct presentations to client decision-makers. Responsibilities will also include managing and coordinating sales efforts across brands, and working with other external partnership sales departments on sponsorship packages. Qualified candidate will have 5-10 years industry related experience (non-endemic, corporate accounts, entertainment/music industry), and excellent written and verbal communication skills. Must have prior sponsorship sales experience and familiarity with event execution. Knowledge of PowerPoint, Excel, Quark, and Microsoft Word required. A Bachelor’s degree in a relevant area of study required.

Please send résumé and a cover letter including salary requirements to: arthritis Dept - Ig, Email: arthritis.recruiter@vnu.com. Visit our website: vnubusinessmedia.com.

Only candidates selected for interviews will be contacted. No phone calls or agencies please. VNU Business Media offers a competitive salary with excellent benefits. VNU is an equal opportunity employer.

EXPERIENCED RADIO PROMOTION EXEC
Independent label looking for savvy promotion executive to work projects at Top 40 and CHR/RRhythmic formats. Minimum five years major label experience at the national level required. Solid relationships with major market stations as well as key independents.

Send résumé to: Box 697, Billboard Classifieds, 770 Broadway, 6th fl., New York, N.Y. 10003-5955

REAL ESTATE

HIDDEN EQUESTRIAN ESTATE
With Panoramic Valley View! Dramatic gated entrance with brick & tree lined drive leads you to this impressive 4100 sq. ft. custom ranch home. Nestled on 9.25 private acres backing up to the Pacific Crest Trail for miles of trail riding. Gorgeous wood deck extends the entertaining area with a built-in BBQ that overlooks the rock streams, waterfalls, and spectacular valley below. Upgrades galore with extensive attention to detail! Views from all windows, separate Guest Home beyond the trees, High producing water well, 4 car garage

Offered at $1,450,000
Call REGGIE ZEAL TODAY FOR YOUR PRIVATE TOUR! 951-600-0091

www.1st2SaleRealestate.com realestate@comcast.net

MONTANA LAND
Lake Property Recreational Land & Ranches
Guy Bateman
LAMBROS REAL ESTATE
406-745-4414

RECORDING STUDIO
DEDICATED TO MIXING, EDITING, AND PRODUCTION OF YOUR VOICES OVERS, AUDIO BOOKS, AUDIO RESTORATIONS, AND TRANSLATION (ENGLISH OR SPANISH).

ALDO ARGANA
(562) 708-3617
tryanaproductions@hotmail.com

NOTICES/ANNOUNCEMENTS

Song Contest 2005/06 PRIZES: CDs, Distribution, Airtime, Studio Time & MORE! Agencies, Managers & Labels Seeking New Talent! NextHitSong.com

BUY DIRECT AND SAVE!
While other people are raising their prices, we are slashing ours! All CDs, cassettes and LP’s as low as $5.00. Your choice from the most extensive listings available. For free catalog call (909) 990-6000. Fax (909) 990-0477 Scopito Music, Inc. P.O. Box 2 & Trifletta, N.J. 08641-0020 email: scopitos@msn.com

HELP WANTED

SPONSORSHIP SALES EXECUTIVE WANTED
VNU Business Media publishes over 50 business publications, stages more than 50 trade shows and conferences and operates approximately 200 business-to-business electronic products. We operate around the globe, covering some of the most powerful industries in the world including entertainment, retail, media, travel and design. We have an immediate opening at Billboard in our New York office for a Sponsorship Sales Executive. We are seeking a driven sales professional to generate revenue for a variety of conferences. This position will sell sponsorship of events to industry and brand marketers, develop integrated sponsorship packages that support event-programming elements and customize innovative packages. Must be able to develop sponsorship proposals and conduct presentations to client decision-makers. Responsibilities will also include managing and coordinating sales efforts across brands, and working with other external partnership sales departments on sponsorship packages. Qualified candidate will have 5-10 years industry related experience (non-endemic, corporate accounts, entertainment/music industry), and excellent written and verbal communication skills. Must have prior sponsorship sales experience and familiarity with event execution. Knowledge of PowerPoint, Excel, Quark, and Microsoft Word required. A Bachelor’s degree in a relevant area of study required.

Please send résumé and a cover letter including salary requirements to: arthritis Dept - Ig, Email: arthritis.recruiter@vnu.com. Visit our website: vnubusinessmedia.com.

Only candidates selected for interviews will be contacted. No phone calls or agencies please. VNU Business Media offers a competitive salary with excellent benefits. VNU is an equal opportunity employer.

EXPERIENCED RADIO PROMOTION EXEC
Independent label looking for savvy promotion executive to work projects at Top 40 and CHR/RRhythmic formats. Minimum five years major label experience at the national level required. Solid relationships with major market stations as well as key independents.

Send résumé to: Box 697, Billboard Classifieds, 770 Broadway, 6th fl., New York, N.Y. 10003-5955

**NOTICE** Concert Producers
On March 28, 2005, Governors Island Preservation and Education Corporation will issue a Request for Proposal (RFP) for the production, operation, promotion and management of musical concert(s) to be held on Governors Island. A mandatory site visit will take place on April 6, 2005 at 10:55 am. Responses to the RFP will be due on April 20, 2005 by 3:30 pm.

All parties interested in receiving the RFP and attending the site visit, should send a request, in writing to:

Ms. Prina Michelton via email at questions-GIPEC@empire.state.ny.us. Please include the full legal company name, address, contact person and phone number.

I CAN HELP YOU...
LOOKING TO HIRE THAT IDEAL CANDIDATE TO FILL A RECENTLY OPENED POSITION... I CAN HELP YOU!

LOOKING TO GENERATE NEW BUSINESS FOR THE COMPANY? I CAN HELP YOU!

LET ME HELP YOU... CALL JEFF SERRETTE TOLL FREE
1-800-223-7524 1-646-654-4657
FAX: 1-646-654-4765@billboard.com

My email is: jserrette@billboard.com

www.americanradiohistory.com
Frankie J
Continued from page 7

And in between the last album and this, he was also in the Baby Bash hit ‘Sugar Sugar.’

“So, he’s had experience being in this,” he continues. “It has continued the building of him as an artist and someone to be looked at with great expectation. And the bottom line is, he has made a second great album.”

EMBRACING R&B
Frankie J has writing credits on most tracks on “The One,” which features production by such marquee names as Happy Perez, Bryan-Michael Cox and Mario Winans.

But for all his R&B appeal and sound, Frankie J is a Latin artist—born Francisco Javier Bautista in Tijana, Mexico, and raised in San Diego—who got his start as a singer with the Kumbia Kings. Today, his music couldn’t be more different from that group’s trademark, upbeat cumbia/hip-hop fusion.

“There’s not so many of us Latinos doing R&B, but there’s a lot of us doing hip-hop,” Frankie J says. “So I wanted to venture into that R&B world and work with some big producers. I just wanted to give it that step up and get involved more in the R&B industry. If Justin Timberlake can do it and Usher can do it, why can’t I?”

R&B isn’t alien to Frankie J. During his time with the Kumbia Kings, he sang cumbias in Spanish and R&B in English. And while his Latin heritage is being used for marketing purposes, the album speaks for itself.

“The fact is, he’s made a great R&B-style album. He has very good songs, he’s a very good, very vocalist,” Botwin says. However, he admits, “the fact that he’s Latin provides some very interesting marketing angles.”

Chief among this is “Obsesión,” a song that New York-based bachata group Aventura wrote and performed in Spanish. The track got little attention in the United States but became a No. 1 hit across Europe last fall.

Frankie J met Aventura during a concert a couple of years ago in Minneapolis, but it was his manager, Charles Chávez, who brought the song and its overseas success to his attention last year.

Frankie J says he adapted the track to English and gave it to his friend Pérez, “flipped it into his own style.”

That style, he adds, had an R&B twist and, perhaps, more of a radio-friendly feel.

Frankie J also cut a Spanish version of the song, “Obsesión,” which is included on “The One.” Ironically, with that track, promoted in conjunction with Sony Norte, he has finally made inroads at Latin radio. “Obsesión” shot from No. 32 to its current No. 5 on the Billboard Hot Latin Tracks chart in less than a month.

Columbia has just completed a video for a Lunytunes-produced reggaetón version of the track (not included on the album) that will be submitted to BET and other Latin and urban outlets.

That effort is part of a campaign to market Frankie J to Hispanics, even though his album—save for “Obsesión”—is in English.

“We’re acknowledging that marketplace and going to them,” says Charlie Walk, Columbia executive VP of creative marketing and promotion. “We’re doing stickers in Spanish, direct-response campaigns in Spanish. And this does speak directly to a second and third generation [of Latinos]. This album is not only in the pop section of stores, but also in the Latin section. This is music for everyone.”

Walk says special efforts were made in heavily Latin markets. For example, in New York, top-rated Latin radio station WXTU (97.9 FM) promoted an in-store at FYE.

“We were specific with who we wanted to target,” Walk says. “We knew we weren’t going to have the urban audience to begin with. And if you know that, you have to make sure you focus on Latinos. Especially for someone—where’s he Mexican.”

Frankie J, who says his music has definite Mexican influences, plans to release another all-Spanish album in the near future, perhaps with versions of some of the tracks on “The One.”

HFA
Continued from page 10

Churgin is the first to note that HFA and its partners spend far too much time on “Where’s Waldo?”-type games of paper tracking; meanwhile HFA has yet to see any money from the rise of digital subscription services because a mechanical rate has yet to be agreed on for on-demand streams and tethered downloads.

Despite that, Churgin says HFA is shouldering the cost of tracking such online transactions.

Shahid Khan, a managing director with BearingPoint, a consulting firm advising HFA on its transformation, says that such issues should not obscure the progress that the organization has made.

“It’s a large-scale project, but they are in good shape now,” he says.

Blockbuster
Continued from page 7

keep a movie or game a week past its due date without charge. After the one-week grace period, their accounts are charged the title’s full retail price (minus the initial rental fee) unless they then return the title within 30 days, they are refunded the balance they were charged a $1.25 restocking fee.

By early February, a group of undisclosed state attorneys general was investigating whether Blockbuster’s “no late fees” advertising was deceptive (“Billboard,” Feb. 19).

At least 36 state attorneys general were publicly investigating the policy by mid-month. Their inquiries also focused on whether franchise locations were adhering to the nationwide program (“Billboard,” Feb. 26).

New Jersey Attorney General Peter C. Harvey filed a lawsuit against Blockbuster Feb. 18, alleging that the policy violated the state’s Consumer Fraud Act (“Billboard,” March 5).

Now, in addition to paying about $13,000 to each state, Blockbuster is launching a wide-ranging initiative to make sure consumers are aware of charges they could incur under the new policy.

As of March 14, stores are handing out new receipts that detail due dates, grace-period end dates and how much consumers will be charged if the item is not returned, Hargrove says.

Also, door decals were affixed to entrances and exits, and signs were put into place in new-member desks March 23. By March 31, additional signs and an endcap with special brochures should be set up at all checkout lanes.

Hargrove notes that customers are still called and sent postcards notifying them of due dates.

Further, consumers can get refunds for any charges caused by confusion about the policy through April 28. The request—which can apply only to the first transaction affected since the program was implemented—must be made in writing, Hargrove says. Refund request forms can be found at Blockbuster locations or at blockbuster.com.

Consumers who rented at a Blockbuster franchise could be eligible for special coupons from Blockbuster if they erroneously kept a title for too long. Coupons will apply to transactions made through March 29.

Hargrove notes that less than 4% of transactions under the new policy end up being automatic purchases, and that consumers, on average, keep titles only one or two days past initial due dates.

Numerous state attorneys general expressed satisfaction with the resolution.

“Consumers want truth in advertising, and this case reminds businesses of that fact,” Arkansas Attorney General Mike Beebe said in a statement. “Companies need to be candid and clear with their practices to build trust with their customers instead of relying solely on catchy slogans that can be misinterpreted.”

Pennsylvania Attorney General Tom Corbett said in a statement, “In our view, the promotion would not have been as attractive if it was clearly explained to consumers that after a seven-day grace period, the campaign, in reality, meant ‘you try it, you buy it.’”

New Jersey, New Hampshire and Vermont were not part of the settlement. Hargrove says New Hampshire and Vermont were “initially involved,” but then pulled out. Representatives of the state’s attorneys general could not be reached.

Jeff Lamm, spokesman for New Jersey Attorney General Harvey, says, “We don’t have any comment about the multistate settlement. The suit that we filed in February against Blockbuster is still active pending in state Superior Court,”

B’status Drops H’wood Bid

Blockbuster is no longer threatening a hostile takeover of Hollywood Entertainment.

In a March 25 announcement, Blockbuster said its $14.50 per share offer to acquire Hollywood, a deal valued at about $1.3 billion, had expired.

“Our decision not to extend our offer was reached after a careful review of all the available facts and circumstances,” Blockbuster chairman/CEO John Antico said in a statement.

“Among those things that played prominently for us were Hollywood’s recent public filings and the unlikely resolution of our request for regulatory clearance on an acceptable timetable. Given the current circumstances, in our judgment it is not in Blockbuster’s best interest to continue to pursue the acquisition.”

On March 21, Hollywood’s largest shareholder and former CEO, Mark Walters, offered to buy up to half of Hollywood’s store locations in an effort to make the Blockbuster deal an attractive option to the Federal Trade Commission.

The FTC has already approved Movie Gallery’s $12.25 per share bid to acquire Hollywood. Hollywood’s board will vote on Movie Gallery’s bid April 22.

JILL KEPINS
Sharing

Continued from page 7

Many of the questions focused on the test the court could devise to protect copyright interests without stifling innovation, using the Gutenberg printing press, Xerox photocopy machine and Apple Computer’s iPod as examples of innovative technology that affects copyright.

Donald Verrilli Jr., arguing for the entertainment industry parties, said a company should be liable for secondary infringement when a vast majority of its technology’s use is infringing.

Justice David Souter asked him what test would give an inventor confidence to develop technology.

One must look at the company’s business plan, Verrilli responded. If the business was built on infringement, then the number of infringing uses should be considered to determine contributory infringement.

While Acting Solicitor General Paul Clement argued in support of the entertainment industry’s position, Justice Anthony Kennedy asked him if a company would be liable if it knew its users would abuse the technology, did everything to discourage it but still was aware that 50% of the use would infringe.

Clement responded that it would not be liable. However, if the company targeted infringers to become users, and unlawful use was more than 50% of all uses, then the company would be liable, he argued. “There ought to be room to capture a company [which] is clearly set out as a business model to infringe.”

Justice Antonin Scalia asked if a new company could have a couple of years to show what it was doing before becoming liable for infringement. Souter wondered if there should be a flexible doctrine that could ease restrictions on new businesses.

Clement proposed that the standard to avoid liability for new technology could be to show that it is “capable” of substantial non-infringing use. For “true” businesses, however, “actual” infringing use should determine whether the company is liable.

Richard Taranto, arguing for the P2P companies, said technology companies have relied on the standard in the so-called Sony Betamax decision for 20 years, and the rule should not change.

Responding, Scalia said, “We are not going to decide this case on the basis of ‘stare decisis,’” meaning that the court would not simply rely on the past case to decide this case; it would take a fresh look at the issue.

Souter wondered if the P2P companies exhibited “willful ignorance” of the infringements. Taranto said the companies did not; they simply changed the “centralized” software to a “decentralized” version for two reasons: They wanted to comply with the court decision in the Napster case—which held that a centralized server allowing the company to control uses subj ected the company to liability for its users’ infringements—and they wanted to reduce the costs of maintaining central servers.

INTERESTED PARTIES

Outside the courthouse, supporters of both sides gathered en masse after the arguments.

“Utah Attorney General Mark Shurtleff made it clear that copyright holders are not the only ones watching P2P software developers. He told Billboard that before the Ninth Circuit Court of Appeals’ decision in its Grokster case, his office was ‘looking very seriously at going forward with criminal charges against some of these companies’ for the sharing of child pornography over P2P networks.

“When the decision came out, it really threw cold water on it,” he said.

Concerned that they could not go forward seeking criminal liability or consumer-protection type of liability, he joined other state attorneys general in an amicus brief urging the court to overturn the decision.

Sony BMG Music Entertainment chairman Andrew Lack told Billboard he has tried to work with executives of the P2P companies, urging them to find an authorized way to use their networks. “They want to stay in the dark shadows,” he said, adding that executives at other tech companies have said Grokster is bad and has to be taken down.

Bill Raduchel, chairman/CEO of Ruckus Network, which offers authorized online music services to colleges, said he feels the effect of unauthorized file-sharing. University representatives tell him that their students do not want to pay for services because they can get music for free.

He is not competing with “free,” he said. He is competing with theft. “File sharing is like sharing Kleenex,” he added. “You don’t really want it back, right? ‘Sharing’ is a pure euphemism here.”

Songwriter Lamont Dozier was among the industry voices in the nation’s capital. He told Billboard he has seen a tremendous drop in his income because of unauthorized file-sharing—right when his two children are in college.

Dozier said he has been traveling around the past five years to get the message out: “We’re losing the battle. We’re losing sight of what we love.”

The Motown legend said that with-out drastic steps to curb file-sharing, “a lot of people won’t get a chance to hear our new creative singers and new creative people.”

A Change Of Heart

BY BILL HOLLAND

WASHINGTON, D.C.—Two veteran rockers who found themselves signed on to an amicus brief asking the Supreme Court to rule in favor of Grokster and Services like Weed and StreamCast say they feel otherwise.

Ann and Nancy Wilson of Heart say the brief, filed by the Oakland, Calif.-based First Amendment Project, leaves the impression that the sisters support peer-to-peer services that allow illegal file-sharing.

Their management firm, Sovereign Artists, allowed the inclusion of the sisters’ names in the list of 29 artists that appeared on the front page of the FAP’s brief.

The brief, filed March 1, states that Sovereign Artists “fully supports the use of peer-to-peer networks by its artists as a way of distributing recordings.”

Not exactly, the Wilsons say.

In a written statement given to Billboard, the sisters say they do not support such services as Grokster and Kazaa. “They give away artists’ music for free, without the artists’ permission. Why should they get to make that choice?” Instead, the Wilsons support “authorized P2P technology—technology that protects the creators by upholding copyright law.”

When Heart released its “Jupiter’s Darling” album last year, the band chose to distribute it through Weed, “a legal P2P service that pays artists for their work and uses filtering software to prevent people from illegally downloading it.”

Technologies like Weed and MusicMatch overlay such programs as Grokster and StreamCast and allow for limited free downloading of recordings. The systems permit three free “listens” before a fee must be paid.

Geoff Cline, VP of business affairs at Sovereign, tells Billboard: “Heart supports the use of legalized or authorized P2P technology only. That was the only message that Sovereign Artists was trying to convey when it agreed to be part of the brief.”

Cline points out that “Support artists, buy their music” is the company’s motto. “We apologize for any confusion that has been caused.”

Other artists that signed the brief include Chuck D. Brown, Eno and Janis Ian. “These are people who find there to be real, substantial [P2P] uses,” the FAP’s David A. Greene says. “They understand the harm, but they also see there’s such a tremendous benefit that they don’t want to see copyright liability extended to the technology.”

Technology developers Ben Wilken, left, and Francis Crick came to Washington, D.C., to witness the Supreme Court arguments in a case that will affect their livelihoods.

www.americanradiohistory.com
Easter Bunny Is No Santa

Although the holiday frame was kind to chart leader 50 Cent and new sets by Frankie J, Queens of the Stone Age, Lifehouse and Trace Adkins, the Easter Bunny did not deliver as many album sales as he has in recent years. Sales for the week amounted to 12.3 million, according to Nielsen SoundScan. That haul stands 12.9% ahead of last issue’s sales volume, and, since Easter moves into different weeks each year, it also stands 9.6% ahead of the same frame in 2004. The cheerful spin ends there, as this year’s Easter take is the lightest the industry has seen since 1996, when 11.9 million albums were sold during that holiday week. It also marks a decline of 6.7% compared with last year’s Easter week. The holiday, which arrived March 26 this year, landed April 11 last year. Easter album sales amounted to 13.2 million in 2004 and 13.1 million in 2003. In both 2001 and 2002, the Easter frame tallied 14.1 million album units, and the glorious year that was 2000 saw stores move 15.7 million copies during that holiday week.

While lighter than we have seen in prior Easters, the holiday’s pump in volume reduces the year-to-date album gap from 2004 to 7.2%, compared with the 8.6% margin that we saw last issue. But don’t get too comfortable with that momentary shift. The pendulum will swing the other way next week, when the industry competes with last year’s release of Usher’s “Confessions” and its start of 1.1 million copies. The decline will look even steeper three weeks from now, when the numbers from Easter 2004 get added to the mix.

FRESH JUICE: Three of the acts that bow within the top 11 positions of The Billboard 200 do so with their largest sales weeks to date. Mexican-borough R&B artist Frankie J graces the Hot Shot Debut at No. 3, far exceeding his prior peak of No. 53 (see story, page 7), while rock band Queens of the Stone Age and country dude Trace Adkins also rewrite their prior bests. J’s “The One” opens at 130,000, more than six times his previous high, set when his 2003 album began with 20,000 sold. QOTSAS’s “Lullabies to Paralyze” powers 97,000 copies as it sets up shop at No. 5. Its prior best sales week was 49,000 copies, achieved when sophomore album “Songs for the Deaf” bowed at No. 17, the band’s previous best rank. Adkins once stood higher on The Billboard 200, but has never had a bigger Nielsen SoundScan week than this week’s 63,000. In July 2003, “Greatest Hits Collection, Volume I” (Continued on page 56)

Clarkson’s ‘U’ Goes Top Two

A 4-2 move on The Billboard Hot 100 turns Kelly Clarkson’s “Since U Been Gone” (RCA) into the first pop song by a solo female artist to reach the top two this year. In fact, it’s the first non-R&B/hop-hop pop song by a solo female artist to find a berth in that upper echelon since Christina Aguilera’s “Beautiful” hit No. 2 in February 2003. “Since U Been Gone” is No. 1 on the Pop 100 and Pop 100 Airplay charts. If “Gone” can displace “Candy Shop” (Shady/Aftermath) by 50 Cent Featuring Olivia atop the Hot 100, it will be the 41st chart-topper for the “American Idol” franchise to hit the peak of a Billboard chart.

WONDER-FUL: Just two weeks after returning to the Hot R&B/Hip-Hop Singles & Tracks chart, Stevie Wonder makes a similar reappearance on The Billboard Hot 100, where “So What the Fuss” (Motown) enters at No. 96. It has been almost 10 years since Wonder had a song on the Hot 100. “For Your Love” was in its 14th and final chart week on the survey for the week ending June 5, 1995. Wonder made his Hot 100 debut one week earlier than his R&B singles chart debut. “Fingertips—Pt. 2” entered the Hot 100 the week of June 22, 1963. That gives Wonder a chart span of 41 years, nine months and two weeks. “So What the Fuss” is his 65th title to appear on the Hot 100.

BY WAY OF IRELAND: Ronan Tynan is the second artist from Ireland to have an album debut on the Top Contemporary Christian chart in the last year. Tynan’s “Ronan” (Decca) is a new entry at No. 21, topping the No. 23 peak position of Daniel O’Donnell’s “Faith & Inspiration” in May 2004. ‘DAY’ OH! After a break of almost two years, Deana Carter returns to the Hot Country Singles & Tracks chart. “One Day at a Time” (Vanguard), a debut at No. 57, is Carter’s first song to chart since “I’m Just A Girl” peaked at No. 35 in July 2003. “Day” is Carter’s 11th chart entry since she premiered with “Strawberry Wine” in August 1996.

SWEET 16: Imagine the news that would be generated if one CD from The Billboard 200 yielded 16 singles that charted simultaneously. That is exactly the situation in Sweden, where the album “Melodifestivalen 2005” (M&L) is No. 1 on the compilation chart and 16 of its singles occupy slots on the singles chart. The double CD contains the 32 songs that competed March 15 to represent Sweden in the Eurovision Song Contest. Four of the 16 chart entries have a lock on the top four positions on the singles chart. Leading the charge at No. 1 is “Las Vegas” (CMC) by Martin Stenmarck. “Las Vegas” is the song that will represent Sweden on stage May 21 in Kiev, Ukraine, for the 59th annual Eurovision competition.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>50 CENT</td>
<td>The Message</td>
<td>Epic</td>
<td>49</td>
<td>ACON</td>
<td>Epic</td>
<td>49</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The One</td>
<td>Columbia</td>
<td>3</td>
<td>KENNY CHESNEY</td>
<td>Epic</td>
<td>49</td>
</tr>
<tr>
<td>PRANKIE J</td>
<td>American Idiot</td>
<td>Zomba</td>
<td>1</td>
<td>TOBY KEITH</td>
<td>Epic</td>
<td>49</td>
</tr>
<tr>
<td>QUEENS OF THE STONE AGE</td>
<td>Lullabies To Paralyze</td>
<td>Interscope</td>
<td>5</td>
<td>BROOKE VALENTINE</td>
<td>Capitol</td>
<td>49</td>
</tr>
<tr>
<td>JACK JOHNSON</td>
<td>In Between Dreams</td>
<td>Interscope</td>
<td>2</td>
<td>GEORGE STRAIT</td>
<td>Epic</td>
<td>49</td>
</tr>
<tr>
<td>KEKKY KELLYSON</td>
<td>Breakaway</td>
<td>Interscope</td>
<td>3</td>
<td>JOHN MAYER</td>
<td>Capitol</td>
<td>49</td>
</tr>
<tr>
<td>THE KILLERS</td>
<td>Hot Fuss</td>
<td>Interscope</td>
<td>8</td>
<td>VARIOUS ARTISTS</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Gwen Stefani</td>
<td>Love, Angel, Music, Baby.</td>
<td>Sony</td>
<td>7</td>
<td>NGS N ROSES</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Lifehouse</td>
<td>Lifehouse</td>
<td>Sony</td>
<td>10</td>
<td>ALICIA KEYS</td>
<td>Sony</td>
<td>49</td>
</tr>
<tr>
<td>Jennifer Lopez</td>
<td>Songs About Me</td>
<td>Interscope</td>
<td>11</td>
<td>MIRANDA LAMBERT</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Goodies</td>
<td>Rebirth</td>
<td>Interscope</td>
<td>2</td>
<td>JOHN MAYER</td>
<td>Capitol</td>
<td>49</td>
</tr>
<tr>
<td>The Game</td>
<td>The Documentary</td>
<td>Interscope</td>
<td>1</td>
<td>VARIOUS ARTISTS</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Jesse McCartney</td>
<td>Beautiful Soul</td>
<td>Interscope</td>
<td>15</td>
<td>MOTLEY CRUE</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Ray Charles</td>
<td>It's Me Again</td>
<td>Interscope</td>
<td>17</td>
<td>SNOOP DOGG</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Kidz Bop Kids</td>
<td>Kids Bop 7</td>
<td>Interscope</td>
<td>7</td>
<td>JIMMY BUFFETT</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>3 Doors Down</td>
<td>Seventeen Days</td>
<td>Interscope</td>
<td>1</td>
<td>BARRY BASH</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>Be As You Are: Songs From An Old Blue Chair</td>
<td>Interscope</td>
<td>17</td>
<td>JARS OF CLAY</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>John Legend</td>
<td>Get Lifted</td>
<td>Interscope</td>
<td>4</td>
<td>SIMPLE PLAN</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Eminem</td>
<td>Encore</td>
<td>Interscope</td>
<td>1</td>
<td>NELLY</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Usher</td>
<td>Confessions</td>
<td>Interscope</td>
<td>1</td>
<td>SOUNDTRACK</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Rascal Flatts</td>
<td>Feels Like Today</td>
<td>Interscope</td>
<td>7</td>
<td>BIG &amp; RICH</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Ludacris</td>
<td>The Red Light District</td>
<td>Interscope</td>
<td>16</td>
<td>KEITH URBAN</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Maroon 5</td>
<td>Songs About Jane</td>
<td>Interscope</td>
<td>6</td>
<td>PAPA ROACH</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Grechuen Wilson</td>
<td>Here For The Party</td>
<td>Interscope</td>
<td>2</td>
<td>JAY-Z/LINKIN PARK</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>MOBY</td>
<td>Hotel</td>
<td>Interscope</td>
<td>28</td>
<td>JOSS STONE</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Ray Charles</td>
<td>Ray (Soundtrack)</td>
<td>Interscope</td>
<td>9</td>
<td>MARTINA McBride</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Disneymania 3: Magic Stars Sing Disney. Their Way!</td>
<td>Interscope</td>
<td>30</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Shania Twain</td>
<td>Greatest Hits</td>
<td>Interscope</td>
<td>2</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Trust Company</td>
<td>True Parallels</td>
<td>Interscope</td>
<td>32</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Omarion</td>
<td>0</td>
<td>Interscope</td>
<td>1</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>U2</td>
<td>How To Dismantle An Atomic Bomb</td>
<td>Interscope</td>
<td>1</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Totally Country Vol. 4</td>
<td>Interscope</td>
<td>5</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Ozzy Osbourne</td>
<td>Prince Of Darkness</td>
<td>Interscope</td>
<td>36</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Tim McGraw</td>
<td>Live Like You Were Dying</td>
<td>Interscope</td>
<td>1</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Fantasia</td>
<td>Free Yourself</td>
<td>Interscope</td>
<td>8</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Tina Turner</td>
<td>All The Best</td>
<td>Interscope</td>
<td>2</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Now 12!</td>
<td>Interscope</td>
<td>17</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>C-Murder</td>
<td>The Trench $10 I Ever Said</td>
<td>Interscope</td>
<td>41</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Tl.</td>
<td>Urban Legend</td>
<td>Interscope</td>
<td>1</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Mario</td>
<td>Turning Point</td>
<td>Interscope</td>
<td>13</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Lil Jon &amp; The East Side Boys</td>
<td>Crank Juice</td>
<td>Interscope</td>
<td>3</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Destiny's Child</td>
<td>Destination Fulfilled</td>
<td>Interscope</td>
<td>2</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Billie Idol</td>
<td>Devil's Playground</td>
<td>Interscope</td>
<td>46</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>My Chemical Romance</td>
<td>Three Cheers For Sweet Revenge</td>
<td>Interscope</td>
<td>47</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>The Mars Volta</td>
<td>The Muse</td>
<td>Interscope</td>
<td>4</td>
<td>MADELEINE PEYROUX</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td>Artist/Label</td>
<td>Title</td>
<td>Spots</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>-------</td>
<td>-------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Used</td>
<td>In Love And Death</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hilary Duff</td>
<td>Hilary Duff</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Craig Morgan</td>
<td>My Kind Of Linn</td>
<td>40</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Velvet Revolver</td>
<td>Contraband</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ellephant</td>
<td></td>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black Label Society</td>
<td>Mafia</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leann Rimes</td>
<td>This Woman</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lil Scrapy/Triville</td>
<td>The King Of Crush &amp; BME Recordings Present</td>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zoe Gir</td>
<td>Room To Breathe</td>
<td>108</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kurt Carr Project</td>
<td>One Church</td>
<td>109</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alicia Keys</td>
<td>Get Born</td>
<td>26</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Katy Perry</td>
<td>Take It All Away</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Beach Boys</td>
<td>The Very Best Of The Beach Boys: Sounds Of Summer</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bloc Party</td>
<td>Silent Alarm</td>
<td>114</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Copeland</td>
<td>In Motion</td>
<td>115</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Josh Gracin</td>
<td>Can You Do Your Thing</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lyfe Jennings</td>
<td>Mad Love</td>
<td>80</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brian Mcknight</td>
<td>Gemini 4</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jeremy Camp</td>
<td>Restored</td>
<td>45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jordan</td>
<td>Greatest Hits</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bee Gees</td>
<td>Number Ones</td>
<td>23</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Howie Day</td>
<td>Stop All The World Now</td>
<td>46</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>More Than 50 Most Loved Hymns</td>
<td>111</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Narah Johnson</td>
<td>Feels Like Home</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bowling For Soup</td>
<td>I'd Rather Be In Ohio</td>
<td>37</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Judas Priest</td>
<td>Angel Of Retribution</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decemberists</td>
<td>Pioneers</td>
<td>128</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>WOW Gospel 2005</td>
<td>29</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Celtic Woman</td>
<td>Celtic Woman</td>
<td>113</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good Charlotte</td>
<td>The Chronicles Of Life And Death</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Britney Spears</td>
<td>Greatest Hits: My Prerogative</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kings Of Leon</td>
<td>Aha Shake Heartbreak</td>
<td>55</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Korn</td>
<td>Greatest Hits Vol. I</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2Pac</td>
<td>Loyal To The Game</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brooks &amp; Dunn</td>
<td>The Greatest Hits Collection II</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joey</td>
<td></td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kanye West</td>
<td>The College Dropout</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kutless</td>
<td></td>
<td>87</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rod Stewart</td>
<td>Stardust.. The Great American Songbook Vol. III</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ashanti</td>
<td></td>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blake Shelton</td>
<td></td>
<td>120</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blake Shelton</td>
<td>Digital Ash In A Digital Urn</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slipnot</td>
<td>Vol. 3: (The Subliminal Verses)</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dean Martin</td>
<td>The Essential Dean Martin</td>
<td>28</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amos Lee</td>
<td>Amos Lee</td>
<td>136</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Nashville</td>
<td>147</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bone Thugs-n-Harmony</td>
<td>Greatest Hits</td>
<td>103</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**
- Artists in **bold** indicate new entries or re-entries.
- Special notations include entries for certified discs or combinations of discs, as well as special promotions or limited releases.

**Certifications:**
- *Gold:* 500,000 copies sold.
- *Platinum:* 1,000,000 copies sold.
- *Multi-Platinum:* Total of 500,000 copies sold across Gold and Platinum.

**Special Notes:**
- *Hot 100:* Represents the top 100 songs on the Billboard Hot 100 chart.
- *Billboard 200:* Represents the top 200 albums on the Billboard 200 chart.
- *Bottom 100:* Represents the lowest 100 songs on the Billboard Hot 100 chart.
- *Triple A:* Represents alternative radio stations.

**Certification Information:**
- Certification criteria vary by region and format.
- Certifications are typically awarded by the Recording Industry Association of America (RIAA) in North America and the British Phonographic Industry (BPI) in the United Kingdom.
- Numbers indicate the total number of shipments for each certification level.

**Additional Information:**
- *Certified Silver:* Represents 500,000 copies sold.
- *Certified Gold:* Represents 1,000,000 copies sold.
- *Certified Platinum:* Represents 3,000,000 copies sold.
- *Certified Double Platinum:* Represents 6,000,000 copies sold.
- *Certified Triple Platinum:* Represents 9,000,000 copies sold.

**Billboard:**
- Billboard is a media brand that specializes in music and entertainment.
- The chart is compiled based on the sales and airplay of songs.
- The chart reflects the most popular songs in the United States.
The BILLBOARD 200 A-Z (Listed by Artists)

Over The Counter
Continued from page 53

opened at No. 9, but only moved 56,000 in that title’s fattest week. Later that year, his “Comin’ On Strong” posted his prior best sales week when it opened with 63,000, but the competitive waters of the holiday season kept it from ranking higher than No. 31. Still, that marked the first time in Adkins’ nine-year career that he placed a studio album inside the big chart’s top 50.

The new “Songs About Me” enters Top Country Albums at No. 1. Each of his seven sets have reached that list’s top 10, but his package was the only one to top the country chart until now. Tweet’s sophomore album and Lifehouse also hopped down the bunny trail. The latter earns its third top 10 album, as the self-titled set opens at No. 10 with 63,000 sold, but each of its earlier titles netted higher ranks and bigger sales weeks. (Billboard rounds SoundScan’s numbers; the total for “Lifehouse” edges Adkins’ start by less than 100 copies.)

Rasputin wins Tweet camps out at No. 17. Her first album, powered by the provocative lead track “Oops (Oh My),” entered at No. 3 in 2002.

STILL THE ONE: 50 Cent continues to rest comfortably in The Billboard 200’s penthouse, climbing up its fourth week at No. 1, a streak certain to continue into next issue. In the fourth stanza of his album “The Massacre,” sales drop by only 5,869, unusually strong staying power for a rap album that has already powered through 2.6 million copies in just one month. That still leaves “The Massacre” with 329,000 copies, almost 60,000 ahead of the No. 2 title, “Now I” (269,000).

With it being practically a foregone conclusion that 50’s album will be this year’s best seller (Over The Counter, Billboard, April 2), perhaps the only drama will be to see how many weeks “The Massacre” leads The Billboard 200.

Last year’s best seller, Usher’s “Confessions,” was No. 1 for nine weeks on its way to piling up 8 million copies during 2004. In 2005, 50 Cent’s “Get Rich or Die Tryin’” held the big chart’s top rank for six weeks when it led all albums with 6.5 million. The TV Juice and Java Jive: TV exposure helps still two of the most conspicuous jumps on The Billboard 200, but caffeine helps too. During a two-day window in the tracking week, Gwen Stefani pulled a triple play with appearances on “Late Show With David Letterman,” “Good Morning America” and “TRL.” That, plus sale pricing at Target and Circuit City, translates to Gainer stripes for her solo album (17-9, up 69%).

Jesse McCartney, who sings and acts while also modeling for Abercrombie & Fitch, leads The Billboard 200 peak. He performed upcoming single “She’s No You” in “Summerland,” the WB series on which he appears. That and a special price tag at Target almost doubles his sales (30-15, up 95%).

Jazz chanteuse Madeleine Peyroux was singing dates in Germany during this same week, so does she re-enter the big chart with a best-ever rank of No. 81?

With Starbuck’s adding her “Careless Love” to its stores March 25, sales more than triple (up 241%). An analysis of nontraditional sales suggests the coffee chain’s contribution exceeded 10,000 copies, which more than doubles what she sold during the tracking week at music stores and mass merchants combined.

Tori, Chris Botti, Bloc Parry, Baby Bash, Ashanti, Trace

THE ranking

Continued from Counter Top reached Cent America Each Internet Album Label Society Eyed Peas

That and “The Massacre” leaves “The Massacre” with 329,000 copies, almost 60,000 ahead of the No. 2 title, “Now I” (269,000).

With it being practically a foregone conclusion that 50’s album will be this year’s best seller (Over The Counter, Billboard, April 2), perhaps the only drama will be to see how many weeks “The Massacre” leads The Billboard 200.

Last year’s best seller, Usher’s “Confessions,” was No. 1 for nine weeks on its way to piling up 8 million copies during 2004. In 2005, 50 Cent’s “Get Rich or Die Tryin’” held the big chart’s top rank for six weeks when it led all albums with 6.5 million. The TV Juice and Java Jive: TV exposure helps still two of the most conspicuous jumps on The Billboard 200, but caffeine helps too. During a two-day window in the tracking week, Gwen Stefani pulled a triple play with appearances on “Late Show With David Letterman,” “Good Morning America” and “TRL.” That, plus sale pricing at Target and Circuit City, translates to Gainer stripes for her solo album (17-9, up 69%).

Jesse McCartney, who sings and acts while also modeling for Abercrombie & Fitch, leads The Billboard 200 peak. He performed upcoming single “She’s No You” in “Summerland,” the WB series on which he appears. That and a special price tag at Target almost doubles his sales (30-15, up 95%).

Jazz chanteuse Madeleine Peyroux was singing dates in Germany during this same week, so does she re-enter the big chart with a best-ever rank of No. 81?

With Starbuck’s adding her “Careless Love” to its stores March 25, sales more than triple (up 241%). An analysis of nontraditional sales suggests the coffee chain’s contribution exceeded 10,000 copies, which more than doubles what she sold during the tracking week at music stores and mass merchants combined.
### Billboard Top Pop Catalog

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

**Best Of Ray Charles**

### Billboard Top Heatseekers

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

**To Church**

### Billboard Top Independent Albums

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

**To Love Is A Fine Line**
Where? ‘There’—Strait Lands Highest Bow

Format veteran George Strait commandeer Hot Country Singles & Tracks with his highest debut to date, an No. 30 start with “You’ll Be There.” With slightly more than five full days of airplay, Strait’s new single amasses 6.3 million audience impressions with spins detected at 76 of our 120 monitored stations.

Among all debuts since the chart was converted from detections-based to audience-based rankings in the Jan. 15 issue, Strait’s first-week audience figure is second only to Toby Keith’s 6.5 million start with “Honky Tonk U,” which also debuted at No. 30 in the Feb. 12 issue. Strait’s new track bows significantly lower on the Nielsen Broadcast Data Systems detections rankings, where it appears at No. 37 with 526 spins.

Previously, Strait’s highest opener was No. 26 bow with “Run” in the Oct. 13, 2001, issue.

Since the dawn of this decade, Strait’s Universal Music Group Nashville label home claims the most debuts in that regime of the chart. UMGN claims the last five of eight.

Besides Strait, the other UMGN titles were Shania Twain’s “I’m Gonna Getcha Good!” (No. 24), and three Keith tracks “I Love This Bar” (No. 30), “Stays in Mexico” (No. 27), and “Honky Tonk U” (No. 30).

Other artists who have achieved top 10 debuts are this week’s beginning of 2000 are Tim McGraw, Garth Brooks and Alan Jackson. Of the eight titles, Jackson’s “Where Were You (When the World Stopped Turning)” made the highest entry with a No. 22 arrival.

NAILED IN: Following a top 10 debut on Modern Rock Tracks last week, “The Hand That Feeds” by Nine Inch Nails takes Hot Shot debut honors at No. 31 on The Billboard Hot 100. In addition to the 15 million audience impressions at rock radio, the title’s debut is fueled by first-week digital sales of 21,000 downloads, which places it at No. 10 on the Hot Digital Songs chart. “Hand” also debuts at No. 31 on the Pop 100, with points on the chart derived solely from digital sales.

Though lofty, the track’s Hot 100 debut falls short of Nine Inch Nails’ best, achieved on the Day the World Went Away,” which entered the chart at No. 17 in the Aug. 7, 1999, issue, backed by 71,000

LATIN INFUSION: For the first time in nearly three years, a Spanish-language track exclusively played on Latin radio debuts on The Billboard Hot 100 and Hot Airplay charts. “La Camisa Negra” by Juanes debuts at No. 97 on the Hot 100 and at No. 75 on Hot 100 Airplay (which runs deeper on billboard.com and billboard.biz than it does in the magazine).

“La Camisa Negra” (The Black Shirt) moves 3-1 on Hot Latin Tracks and earns Greatest Gainer honors with a 4.5 million-audience jump. With 16.9 million total audience impressions, “Camisa” becomes the second Latin title in two weeks to enter the Hot 100 Airplay chart. Its predecessor at No. 1 on Hot Latin Tracks. Intocable’s “Aire,” debuted based on the list at No. 74 a week ago but failed to make the Hot 100 cut.

Before “Aire,” the last Latin title to enter Hot 100 Airplay was

Pilar Montenegro’s “Quitame Ese Hombre” in the May 25, 2002, issue, the same week it debuted on the Hot 100 at No. 74. More recently, retail sales paved a seven-week Hot 100 run for Monchy & Alexandra’s “Perdidos,” starting with the Dec. 25 issue, but that song failed to reach the airplay chart.

Complied from a national sample of data supplied by Nielsen Broadcast Data Systems. At April 9, 2005, the 48 title listings on contemporary and the modern-rock radio airplay charts are electronically monitored 24 hours a day, 7 days a week. Songs revised by number of detections. DMAs are shown by airplay in detections, with precautions noted in parentheses. Airplay data is generated from the Nielsen Broadcast Data Systems radiotracking service, which monitors radio airplay in major U.S. markets.

Complied from a national sample of data supplied by Nielsen Broadcast Data Systems. At April 9, 2005, the 48 title listings on contemporary and the modern rock radio airplay charts are electronically monitored 24 hours a day, 7 days a week. Songs revised by number of detections. DMAs are shown by airplay in detections, with precautions noted in parentheses. Airplay data is generated from the Nielsen Broadcast Data Systems radiotracking service, which monitors radio airplay in major U.S. markets. Billboard.com and billboard.biz (which runs deeper than Billboard.com and billboard.biz than it does in the magazine).
Rice (Reprise).

Several other British acts that showcased at the South by Southwest Music Festival & Conference in Austin last month have labels satellite...ng. Expected to sign U.S. deals shortly are soul/dance collective the Go! Team, Welsh rockers People in Planes and Newcastle-based melodic rock five-piece Maximo Park.

The U.K. indie labels and managers are coming to us and saying, "It looks like the U.S. market is open to us again. Can you give it a shot?" says New York-based attorney Richard Grabel, who represents Maximo Park and the Go! Team.

It is too early to tell if any of these bands will break through in the States, but in their home territory, many are already stars. The debut albums for rockers Kaiser Chiefs ("Employment," on B-Unique/Polystar), Bloc Party ("Silent Alarm," Wichita) and Rooster (a self-titled set on Sony BMG) have all been certified gold for U.K. shipments of 100,000 units.

Embrace's latest U.K. album, "Out of Nothing" (Red Ink), debuted at No. 1 last September and has shipped more than 300,000 copies.

Wary after years of some hits but mainly misses with British acts whose critical acclaim promised much more, industry observers are loath to label this new activity a trend. But they

Unlike in the past, when a particular style emerged, such as the Manchester dance-rock sound of the early 1990s (termed "Madchester" locally) that spawned the Stone Roses and Happy Mondays, the current crop is united by only two things: a strong musical sense and a U.K. passport.

"There's a lot of excitement in the U.K. about a number of these artists," Columbia Records Group chairman Will Botwin says. "The pressure over there can move the adventurous rock market [in the United States] on the very ground level, and then the media level [here] picks up on that."

Although some of the U.K. acts, such as Keane, with its unusual guitar-less style, are bringing something new, many of them perform music that fits well within the comfort zone for U.S. audiences — whether they fall into the jet stream of mainstream, song-driven, mass-appeal pop rock like Coldplay or recall the glam rock of the '80s (Franz Ferdinand) or the 70s (the Darkness).

"Half of these bands are playing stuff we've heard before," Harcourt says. "What distinguishes it is you have people putting their own spin on it."

Indeed, People in Planes co-manager Jake Beaumont-Nesbitt is proud to refer to such acts as "Pink Floyd when he was 20 years of age" for his band's sound.

But that generation of separation makes all the difference between acts that are considered viable in today's market and those that were labeled pale imitations of popular acts during past British movements.

"The British music scene changed over the last three years," says Martin Kierszenbaum, senior A&R executive at Interscope Records. "It became less about copying other sounds from somewhere else to generating a sound that was unique. As soon as that happens it becomes exportable. They were offering something that wasn't available in other territories."

And the transatlantic liner sails round-trip. Many fans believe U.K. acts like Scissor Sisters, the Killers, the Bravery and Interpol are British, either because of their sound or because they come from the United Kingdom first. New York-based Scissor Sisters, signed to Polydor U.K. for the world, logged Britain's best-selling album of 2004. Its self-titled debut sold almost 1.6 million copies, according to the Official U.K. Charts Co.

The Killers' "Hot Fuss," on the independent Lizard King in the United Kingdom, is triple-platinum. The latest effort of the U.K.'s ability to nurture new talent, singer-songwriter Willy Mason, whose Virgin set "Where the Humans Eat" hit the top 40 in March. Indeed, Embrace lead singer Danny McNamara feels the current U.K. music scene started as a response to a groundswell of strong U.S. acts a few years ago.

"It's kind of an answer to the U.S. wave that happened with the Strokes, the White Stripes and the Yeah Yeah Yeahs, which helped reignite the U.K. scene [that came back with acts like Kasabian, Zutons and Franz Ferdinand]," McNamara says.

**GETTING DOWN TO BUSINESS**

Last year, it was Franz Ferdinand's SXSX gig that provided the springboard for U.S. sales of its self-titled album of 893,000. British indie Domino released the title via an American deal with Epic/Sony. Domino managing director Laurence Bell, Grabel and others believe the Scottish band's success has, in turn, been a catalyst for what has followed. "This is the first time a genuinely artful and hip British rock band has sold that many records in a long years," Bell says.

Unlike the Madchester and Britpop waves, this new British activity is eclectic enough to avoid being called a trend or scene. Without a limiting generic name, the music is also without a "sell-by" date.

"Britpop was viewed as parochial in the States," he says. "It was the whole thing of bands being really big in Britain then getting over [to the United States] and not being prepared to do the work."

Of the 1,331 acts that performed at SXSW, a record 90 were British, a total helped by a doubling of government support. Grants of up to $500 ($941) were available to record companies from U.K. Trade & Investment, the Labour government body that supports British industry overseas.

Trade organization the BPI mounted a wide-reaching campaign to maximize awareness of the British presence at SXSX, and the BBC broadcast from the conference extensively on its Radio 1, Radio 2 and 6 Music networks.

The media coverage in the United Kingdom presents SXSX as a paradise for contract seeking bands. But Tony Wadsworth, chairman/CEO of EMI Music U.K. & Ireland, urges caution. "SXSX is just one week in 52," he says. "America is a very attractive beacon, yet very few people actually plan it in such a way that [an artist] can properly succeed."

**LET'S MAKE A DEAL**

Count People in Planes among the good planners. The band went straight from SXSX to label showcases in New York and now has two firm offers on the table. The act, which self-releases its music with distribution by Pinnacle in the United Kingdom, did not want any limits placed upon it when it came to America.

Manager Beaumont-Nesbitt says, "One of the reasons for doing it all on our own in the U.K. was that at the point we wanted to hit the U.S., we wouldn't be held back by any U.K. label saying, 'The U.S. is down the line.'"

Beaumont-Nesbitt and partner Jo Hunt have a check list that includes heavy touring. Unlike some past U.K. acts that thought they had done their job when they played the top 10 markets, People in Planes want to hit the road over and over again.

While sources say the number of British acts signing directly to U.S. labels has left some U.K. divisions crying foul, in most cases, the U.S. arms are picking up the acts from their British counterparts.

"For us, it's pretty simple," Botwin says. "We let our U.K. company lead. We never compete with them."

But that doesn't mean Columbia won't sign an act directly to the United States, especially if it is already taken across the pond. Aqualung, on B-unique Warner Music in Britain, came to Columbia through Slightly Bigger, an imprint run by Marty Diamond, head of booking agency Little Big Man. Long-View, on the Warner Music label 14th Floor for the United Kingdom, was signed directly to Columbia for the States by A&R exec Matt Pinfield.

In other cases, labels work out joint deals. Keane is signed directly to Interscope in the United States and to Island U.K. — the deal is made easier since both labels are divisions of Universal.

**PROCEED WITH CAUTION**

Wadsworth believes that ultimately, any increase in awareness of British talent on the other side of the Atlantic is a reflection that 2004 was, by common consent, the strongest year for new U.K. artists in a long time. "There's just more good U.K. artists," Wadsworth says, "which hopefully will result in more U.K. success in America."

Kierszenbaum is guardedly optimistic. "We have to be careful," he says. "We've had [a British movement] every three years for the last several years, and it's fizzled ... we have to look at the climate in the U.K. that's changed toward musicians, performers and songwriters. This time, you've got uniqueness, and when you get that, people all over the globe want it."
Latin Radio
Continued from page 1

track since spring, aiming to reach Orlando’s increasingly diverse young listeners. What she witnessed that evening drove the point home.

“It wasn’t even white girls,” she says. “It was white boys. Orlando is this melting pot of people. A very diverse crowd. But you put on the [Daddy Yankee track] ‘Gasolina,’ and everybody knows it. The African-American audience that doesn’t speak Spanish knows the hooks and the parts to the song.”

Orlando’s Power 95 is one of an increasing number of mainstream radio stations nationwide that for the past year have routinely included Spanish-language tracks in their playlists.

This strategy, compounded by the growing number of stations that are flipping from English to Spanish-language formats, highlights the changing face of young radio listeners in the United States. These listeners are increasingly Hispanic and Spanish-speaking, or at the least, bilingual.

According to Arbitron VP of Communications Thom Mocarsky, the Spanish-language format is the fastest-growing radio category in the United States. As of fall 2004, it was the second-most popular format among listeners 18-34, with 15% of listenership nationwide, up from 8.3% five years before.

Though there’s not yet an account for the 15-plus stations in major markets that have flipped from English to Spanish-language formats in the past 12 months.

Leading that is Clear Channel Radio, which last year announced plans to flip 25 stations (Billboard, Nov. 27, 2004). Eight have done so to date—including outlets in Miami, Atlanta and San Francisco—of those program a new, bilingual “urban” format, with a playlist that is half-English, half-Spanish.

The audience we’re after is a bilingual audience,” says Alfredo Alonso, CRC senior VP of Hispanic radio. “We’ve built a radio station to serve that young Latino whose needs, for years, weren’t served. They are not well educated, they are not well cultured, but they still are Latinos and they still have interests that are very different from the general market.”

But the trend of playing Spanish-language tracks goes beyond stations that are ostensibly “Latin.” Today, an increasing number of contemporary, mainstream outlets, from Power stations in Florida to top 40 KRXK FM Los Angeles, incorporate Spanish tracks into their programming, something largely unheard-of three years ago.

To a great degree, the trend has been driven by the increasing popu-

Get your daily dose of news as it happens: www.billboard.biz

Latin Radio
Continued from page 1

The past is gone. The music must first taste it,” Gelick said. “It’s about changing people’s behavior. It’s about opening people’s eyes and minds to the many ways to get their music heard and marketed.”

In the process, the dream of seam-

rarity of reggaeton, a mix of hip-hop, dancehall and reggae that has gained a following among Spanish- and English-speakers, thanks to the success of such artists as Daddy Yan-

kee, Ivy Queen and Don Omar.

The Race Is On

The biggest radio groups are pushing hard to reap the benefits of the Hispanic market, which is expected to continue growing steadily.

Tanner says, it was common for urban stations to have lower ad rates than mainstream stations with sim-

ilar audiences.

“You have the same thing going on in Spanish radio,” Tanner says, noting that in many markets, Spanish-

ish radio operates “at about 40% off the English price.”

Tanner says the payoff for radio groups producing superior Hispanic radio will be ratings and revenue gains “better than any growth curve in English radio.”

Conversely, there are markets where advertisers have increased their spending at Spanish-language radio to target the youth-

ful Hispanic population.

“For example, in Los Angeles, the average Hispanic person is 27, compared to non-Hispanics at about 36 years old,” says Brian Reed, VP of sales for Environtron Radio. Environtron owns Super-

estrella, a nationwide top 40 format aimed at Spanish speakers ages 21-35. The appeal of the format for media buyers has resulted in new advertisers at Spanish stations (and even ad revenue) and growth in exist-

ing accounts.

Although Reed says ratings have increased for Superestrella across the board, what is fueling the advertising growth is “more of an awareness that this is a hot, key target... And they’re realizing the younger Hispanic consumer has a disposable income to spend.”

Small-Market Battles

The story is clear in bigger mar-

kets like Los Angeles, Miami and New York, where Spanish stations with strong signals consistently top rating books.

But in other markets, growth may come at the expense of the smaller Hispanic FM stations, which have been developing their own client lists for several years.

In Washington, D.C., for example, Mega Communications owns La Mega, an FM simulcast with WBZZ and WBPS (92.7/94.3) that lacks signal strength and fidelity in the D.C. downtown metro area. Until mid-January, La Mega was the only station in town for local adver-

tisers trying to reach the younger Hispanic listeners via FM.

Then, Infinity flipped longstanding

rock station WHFS-FM from rock to WLZL “El Zol.” A mix of trop-

cal salsa, bachata and merengue.

With a stronger signal than La Mega, WLZL could command higher ad rates. But WLZL’s rates are not on par with some English-language stations, says Marko Radlovic, chief revenue officer for SBS, which consulted Infinity on the implementation of El Zol.

Telling the story of Hispanic radio to the ad agencies is “an education process,” Radlovic says. “Yes, there is a discount, the Hispanic listener versus the Anglo listener, and we’ve got to overcome that.”

But this may only be the beginning. Broadcasting and Cable has reported that top-ranked Hispanic-language songs at top 40 WPWQ (Power 96 FM) Miami has

Tanner adds, “It’s about changing people’s behavior. It’s about opening people’s eyes and minds to the many ways to get their music heard and marketed.”

It’s the process, the dream of seam-

less mobility for personalized content

The Radicals
Continued from page 8

songs. He believes this technology will be a great communicator for labels and artists, assuming the music business gets onboard.

“I think the music business must first taste it,” Gelick said. “It’s about changing people’s behavior. It’s about opening people’s eyes and minds to the many ways to get their music heard and marketed.”

In the process, the dream of seam-

les mobility for personalized content

will be realized.

That helps explain the rise of com-

panies like Mobizilla, which streams music for mobile phone users and has agreements with Circular, Verizon, T-Mobile and AT&T. Consider it cellular competition to satellite radio.

“Everyone’s in download mode right now,” Mobizilla creative media director David DeMember said between panel sessions. “But it’s going to be a hybrid model that wins out in the end.”

By week’s end, Silverman may have put it this way: “Today, if you follow a formula, you will not have success. You need to be creative. At the same time, you need to deliver music that people want to own.”

Radicals
Continued from page 8

Microsoft and Urb magazine spon-

sored the Remix Hotel, an offshoot conference organized by Primedia magazine Remix.

Other examples of brand mar-

keting at work included:

• Scion’s Sunset Yacht Soirée with DJs “Little” Louie Vega, Kenny “Dope” Gonzalez, jazz Jeff and others.

Motorola’s M3 Sunset Session with John Legend, King Britt, Ben Watt and others.

• MSX, Nintendo and Jet Blue helming the Bravery showcase at the Catalina Hotel.

• Adidas taking part in Revolver 2005 at the Pawn Shop Lounge, where LCD Soundsystem, 2 Many DJs, Mylo, Radio 4 and Justine D and others performed in a party booked to run from 9 p.m. to 7 a.m.

The abundance of brand mar-

keting has not lost on industry presence. “It’s easy to jump on the music branding bandwagon,” noted Paul Anthony, CEO of Portland, Ore.-based Rubblefish, which specializes in licensing. “But the match must be relevant, it must make sense.”

ls - www.americanradiohistory.com
FEWER SPOTS, MORE TALENT

While most programmers contacted for this article were adamant that the initiative strictly means more music, two Bellybutton insiders have a slightly different take.

"There is an opportunity for more music," he said, "but than anything, this gives us the opportunity to entertain more and do better shows. With a less cluttered board, the job has a little bit more of a berth to concentrate on really entertaining the audience and focusing on lifestyle events, like concerts by core artists and things happening locally.

Across the hall, country WMZQ-PD George King has a similar view. "Less is More has really given the radio station back to the programmers," he says. "We're making with what goes on in between the songs isn't overloaded with sales messages and that the content of what our jocks are talking about is interesting.

"Also feel less is more is about the product," King adds, "and the better the product, the better the ratings and, ultimately, the better the revenue, so..."

"Where is the music, is good for the music industry, right? Maybe, maybe not.

Most country programmers say they are not adding current music to their clocks.

KZPP Phoenix PD Mark Medina says his station is playing more gold and recents, while WCOL Columbus, Ohio, PD John Crenshaw enthusiastically reveals his changes: "Programming has changed.

Other stations have a more positive message for those interested in more recent music.

"I added a recurrent and expanded music playlist," says WBBM, Chicago's Terry Wolfe says.

"On all of our Minneapolis stations, we're filling with music," Swedenberg says. "It's really varied about what that extra song works out to be. Sometimes it's current music, a deeper gold track, and sometimes it's a power that might be rotating faster. There's no set formula.

The only thing that is consistent is that we've added more music to the mix. We've added an equal amount of gold, recents and currents to stay within the percentages of what we believe our audience is asking for," said.

Country WWHO (the Rooster) Jacksonville, Fla., PD Casey Carter took a sister station into account when adding more music. "With the nature of WWHO and how it works in tandem with our sister station, WJQK—which is very proven hit and gold-based—it made sense to add an extra recurrent.

When music industry executives were made aware that CCR stations are now playing more music, reactions were varied.

BNA Records VP of promotion Tom Baldrich is not surprised that some stations are playing older music. "When the whole conversation first got started about Less Is More," he says, "that was the first question we asked: "What does that mean in terms of current music?"

The answer was not what he hoped. "We were hoping, obviously, that it was going to be more current-based, that it would open up another slot or two for some newer records," Baldrich says. "But we realized very quickly that wasn't going to happen."

Roadrunner Records VP of promotion Mark Abramson says that while more music is "absolutely a good thing, he had similar hopes for more currents. "If they have more space to play around with," he suggests, "what they need to do is play some new music, which will allow them to develop more artists.

Abramson adds that his suggestion does not necessarily mean playing more artists, "but maybe just picking a few and maybe real heavy on them and sticking with them longer, because it's taking longer to research records.

Nashville-based Bowl Record's VP of promotion Jon Loba is OK with the mix, even though he wishes stations played more currents. "In my world, where recurs sell records, I have no problem with more recurrent airplay," he says.

Another VP of promotion, who asked not to be identified, says, "Anytime a radio station is playing more music, it's good for the listeners and for the music industry.

"The only thing that could be bad for the business, the exec adds, "is if they're playing more gold than they are currents because stations didn't adjust their current-to-gold ratio.

MCA Nashville VP of promotion Royce Risher says the increased music exposure is "great," but he is aware of only a few CCR stations adding a current or two to the mix. More currents across the board, he says, "will be beneficial to his business, he adds.

"We're trying to get play on current records," Risher notes. "Nothing really helps us until [stations] open up their program to play more current records, or they run stuff through the mix quicker.

Nashville-based sales consultant Neal Spielberg, who spent more than 20 years at several Nashville stations, says: "Newaukee and WEA, does not put all his hope in the currents basket. He says if CCR stations are playing more recents, it could help sales.

"It helps because it's that much more familiarity for that song," he says. "Particularly if you've got a current and a strong current. That's where it helps push people over the edge to buy the records.

Less Is More might also benefit the songwriting and music publishing community. With CCR stations playing more songs, it would make sense that songwriters and publishers have the potential to earn more money.

ASCAP senior VP Connie Bradley applauds the initiative, which she heard about at a recent Country Music Association board meeting. "It's a brilliant idea," Bradley says. "If, in fact, stations are playing more songs, we'll pick it up, and songwriters and publishers will be paid more royalties. We're always for more airplay for our members."

Download Billboard's White Paper reports: www.billboard.biz
‘I Always Felt It Was Important To Cultivate A Unique Voice’

BY CHRISTA TITUS


Steve Vai juggles as many titles as he does artistic endeavors. Since his first big break at 18, when he landed a gig as transcriber for Frank Zappa, Vai’s career has been filled with groundbreaking albums, constant touring and massive critical acclaim for his otherworldly guitar skills.

At the same time, he has proved to be an astute businessman. His success in that realm continues with Favored Nations Entertainment, the label he co-founded in 1999 as an outlet for unique musical talent. The internationally distributed FN has released about 60 albums by such talents as Neil Schon and the Yardbirds.

“Steven, he’s just worlds above,” says Dream Theater guitarist John Petrucci, who will reunite with Vai and Joe Satriani for the annual G3 tour this May in Japan. “As a businessman, I’ve had conversations with him regarding the business about record deals and royalty structures and almost every aspect of the business, and he just rattles the stuff off like it’s nothing…” And as a person, he’s one of the most down-to-earth, generous, caring. Just a great guy."

Billboard caught up with Vai shortly after he hit the road to support his latest album, “Real Illusions: Reflections,” released Feb. 22 by Epic/Red Ink with distribution by RED.

Q: “Real Illusions: Reflections” is a concept album. Can you give us a brief summary?

A: I see every opportunity I get to make a record as an opportunity to try to break down some conventional ideas. Usually a concept record is a construction of a record that has a beginning and an end, and a lot of times it’s one piece of music, and there’s a story that runs linearly through it. I thought, “Well, if I’m going to do a concept record, I should try to maybe bend the box a bit.” So I have this idea for this story, and I thought an interesting way to present it would be over several records. But I didn’t want to put the songs in the order you would expect them to appear, because that would be too conventional also. So as the songs appear on “Real Illusions: Reflections,” they’re taken from various parts of the story and not necessarily put in linear order.

Q: Your relationship with Joe Satriani began when you started taking guitar lessons from him as a teen; now the two of you are peers. Do you still pick things up from him?

A: We inspire each other at times, for sure. Joe, he’s inspired, you know? He’s musical, and he was that way even when I was a kid. He’s just a thoroughly musical person. When he touches an instrument, it sounds like music, and that’s always an inspiration. He has always pushed me to explore my potential, and that’s what a mentor does. After several years of lessons, they would just turn into these jam sessions for hours… But he has always been great, and being a kid and (being) so ready for influence as I was, when you have respect for somebody like that, their influence goes deeper and you take it more seriously.

Q: Can you tell us about how your label operates?

A: It’s completely independent. I’ve cultivated distribution virtually everywhere around the world, I just feel like if you’re going to complain about something, you better be prepared to try to do something about it, even if it’s just a small mark. My partner [former Guitar Center owner] Ray Scherr and I have very similar ideas on how we’d like to construct a label.

In the realm of pop music and rock, it’s a big boy’s game, and to go into that world, you have got to be prepared. So we decided that what we want to do is build an independent label that basically seeks out and cultivates unique talent, as opposed to pop work. The way we structure our deals is very different [from] the conventional record deal, too.

Q: How do they differ?

A: We put up the money to make the record and promote it. We recoup off the top of revenue, and then split all the profit with the artist. So, in essence, after recoupment the artist is receiving close to $35.50, $4 a CD—especially in Europe, even more—as opposed to the way it’s done conventionally with a royalty point structure with deductions and all that stuff.

Q: Favored Nations has steadily grown, branching into Favored Nations Acoustic and Favored Nations Cool. How is it your label has grown at such a pace?

A: You know, it’s funny—when the industry was going down, down, down, we were creeping ahead. Every year, we’ve been doing a little better. My partner and I are independently successful, so we don’t pull salaries from the label. We take no money out. We reinvest everything. I think [it is] the idea of keeping overhead within reach, and I can’t say that it hasn’t come without its tremendous challenges. Because running a label can be very difficult, because you have to balance your commerce with your art, and the hardest thing I have to do as a label executive is to turn people away.

Q: You are constantly involved in a variety of projects. How are you able to achieve so many things?

A: It doesn’t come without a price, and that price is, at times, the compromise of certain projects… I’m very good at time allocation, but even the smallest thing I don’t just step in and there’s just too much going on, and certain things start to get compromised. You know, I pine for the days of just sitting and playing the guitar for hours and hours [laughs]. But when it rains, it pours; you’ve just got to take care of business. This last six months, especially the last three months, have been quite a push.

I break up my day into actual hours, and I focus on one thing at a time during the day, and then the majority of the day is spent on the main focus. For instance, if there’s a tour coming up, it’s spent on rehearsal. If there’s a record, it’s spent on being in the studio. But I’ll spend several hours a day on Favored Nations, and on some days I don’t… We have good people working at the label on day-to-day stuff. It’s just breaking it down and focusing on one thing at a time.

Q: You helped start the Make A Noise Foundation, which provides support for music education. How are funds raised?

A: I’ve done shows at various institutions in lieu of a fee. I would take a scholarship and then I’d transfer the scholarship dollars over to the Grammy Foundation [which disperses the funds]. Because of who I am as a guitar player, I received a lot of instruments in the past for free. Many are prototypes, many of them are from companies that want me to have one of their guitars. I’ll use them, but eventually they’re just sitting around and I’m not using them, and I can’t sell them because I got them for free. But they’re worth a little more than their real value because they were owned by me and they’re collector’s items. So any instruments that I sell that I received for free, I donate the money to the Make a Noise Foundation… I raffle off instruments at times for the foundation; we take private donations. We haven’t really got into fund-raising or events; maybe eventually those things will happen.

Q: Frank Zappa was another of your mentors. How much did he influence your penchant for musical experimentation?

A: The thing that influenced me the most about Frank was that in the face of every kind of adversity Frank made the music that was important to him, and he never let anybody tell him no. That had a huge impact on me from day one. From my first solo record (“Flexible”), when I was offered a deal and the deal was so pathetic I said no, and I went and did it all myself and found great success with it.

I always felt it was important to cultivate a unique voice, on the instrument as well as with my music. I projected myself into the future and decided that, like Frank, I wanted to create a catalog of music that’s unclassifiable. [so] you can pick up a record and you can say, “Well, this came from the 80s, this came from the 70s.” Sure, there are elements just because of the technology and certain influential sensibilities that are apparent, but for the most part, that’s my goal, and that was influenced by Frank.
AOL music LIVE!

SIMPLE PLAN

TUESDAY APRIL 5 8PM (PST)

WATCH IT LIVE OR LATER ON DEMAND @

AOL music.com
A hotel that puts the best of everything at your feet.

While you're still in your slippers.

Presenting five signature suites with Four Seasons signature service. Perhaps the only thing more alluring than the designer boutiques and renowned restaurants that line this area of Beverly Hills, is the luxury that stands above it. From the private staircase and intimate rooftop terrace of the Veranda Suite, to the breathtaking views of Beverly Hills from the Governor Suite, The Regent Beverly Wilshire offers discerning guests an opportunity to float comfortably above the most famous intersection in the world. With our five signature suites and the legendary service philosophy of Four Seasons, this landmark hotel takes pampering to a level previously unseen. For reservations, please call your travel consultant, or the Hotel directly at 800.421.4354 or 310.273.5200. Or visit www.fourseasons.com/beverlywilshire.