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TALENT TO DRIVE THE NEXT DECADE

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6 Power Pact Napster founder Shawn Fanning announces SnoCap's new deal with Sony BMG at the Billboard Music & Money Symposium.



24 '0' So Good Former B2K member Omarion's first solo album, "O," debuts at No. 1 on The Billboard 200 and Top R&B/Hip-Hop Albums.

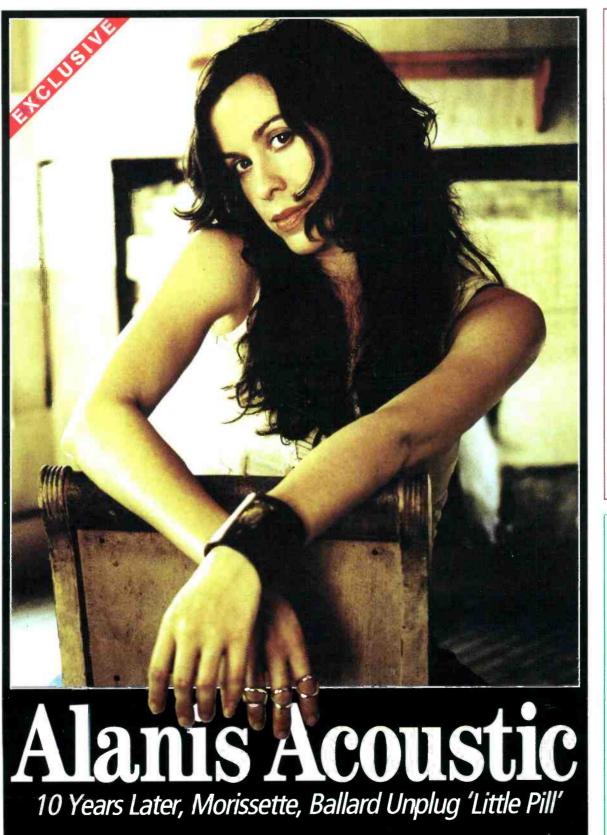


34 'Brave' Diva Country singer Jamie O'Neal returns to the music scene under Capitol's roof with her

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Breaking news around the clock: billboard.biz

MARCH 12, 2005 THE INTERNATIONAL AUTHORITY ON MUSIC, VIDEO AND DIGITAL ENTERTAINMENT . 110TH YEAR •



BY MELINDA NEWMAN

LOS ANGELES—As she neared the 10th anniver-sary of her landmark album "Jagged Little Pill," Alanis Morissette began pondering how to com-memorate the occasion. She ultimately decided to do it all again: *Billboard* has learned that Morissette and the album's producer/co-writer Glen Ballard are in the middle of recording an acoustic version

in the middle of recording an acoustic version

of "Jagged Little Pill." "It just sounded much more appealing than creating my own awards show," she says with a laugh. "There's no better way to honor things than through music." The set will come out June 13—exactly 10 years to the day after the original release. The album, as yet untitled, initially will be sold *(Continued on page 63)*

UMVD **Extends** Its Reach

Indie Arm Fontana **Opens With 15 Labels**

BY TODD MARTENS

LOS ANGELES—Universal Music & Video Distribution has begun the rollout of its long-awaited independent distribution arm, Fontana. Its first batch of new releases will hit shelves March 15.

Fontana at launch will service at least 15 labels, including punkfocused Vagrant Records, indie rock imprint Absolutely Kosher and industrial-driven Van Richter (see story, page 65). To fuel initial sales, Fontana absorbed about 400 catalog titles from Universal Music Group labels, representing such indie-focused acts as Material Issue (Continued on page 65)

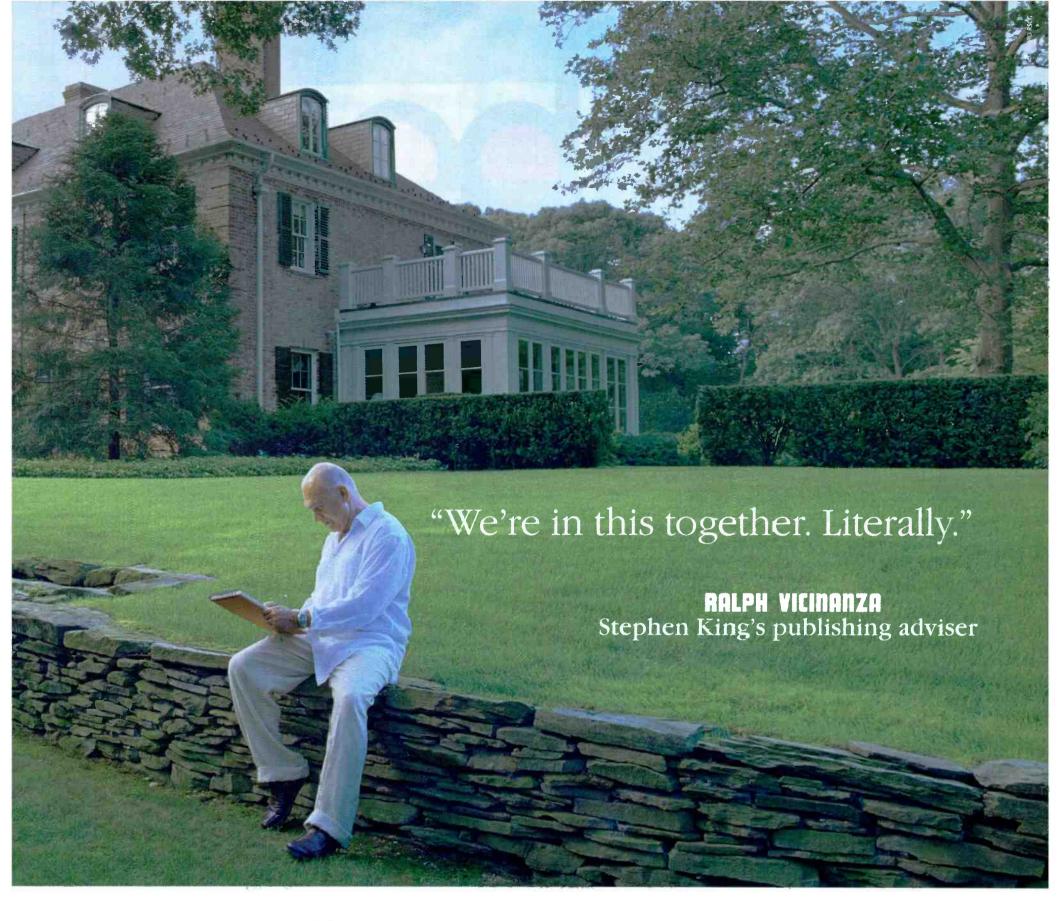
Pay Media Could Face **New Rules**

BY BILL HOLLAND, TONY SANDERS and PAUL HEINE

WASHINGTON, D.C.-The nation's top communications lawmakers are starting to sing with the chorus of broadcast industry voices about leveling the indecency playing field between free broadcasting and its pay counterparts.

The powerful chairmen of the Senate and House Commerce Committees, which oversee telecommunications and consumer affair issues, are among those who have been convinced. But the leaders-Sen. Ted Stevens, R-Alaska, and Rep. Joe Barton, R-Texas-haven't called for hearings on the issue ... yet.

The "all are equal" fuse, if ignited, would likely restrict the (Continued on page 51)



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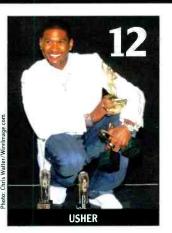
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I guess you guys thought I couldn't sing my own (songs) without an iron lung, but you'd be surprised. 🤊

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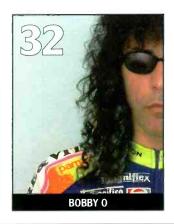
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CALENDAR



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

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

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

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Pierluigi Gazzolo is the new managing director of MTV Networks Latin America

BPI Slows U.K. Chart Revamp Indie Download Data Lacking

BY LARS BRANDLE

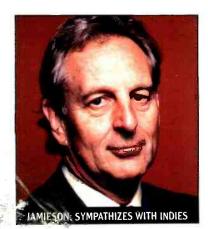
LONDON—The British industry is preparing for the biggest overhaul of its weekly singles chart in decades, as it moves to incorporate download sales along with the physical format.

But getting there is proving a bumpy process. Although the revamp was originally penciled in for a March 20 launch, the combined chart has been postponed until April 17. The delay was caused by the need to redress the lack of independent-label content being offered by Britain's leading legitimate download services, an issue that is considered unacceptable.

"It's a mess-up as far as the indies and the key services which are supplying the bulk of the data are concerned," says Simon Wheeler, head of new media at British independent Beggars Group.

British Phonographic Industry chairman Peter Jamieson on Feb. 28 confirmed the new launch date for what he declared "the most significant development in the charts for 20 years." He also sympathized with the indie complaint. "The current chart representation of independent repertoire at the major download outlets is poor," he says.

Despite a collective licensing deal that was negotiated by the Assn. of Independent Music, executives at numerous indies have complained of difficulties rolling out their repertoire on Apple Computer's iTunes Music Store and other download services. *(Continued on page 65)*



<image>

The 'C' In AC Sometimes Stands For 'Country'

BY CHUCK TAYLOR

Once every decade, country music holds hands with pop radio. The relationship grows cozy, playlists add a little variety, and then—like a Hollywood marriage—it's over, and the players return to their respective corners.

The love affair is currently in full bloom as a number of country's top artists saturate the AC airwaves. Leading the charge: Martina McBride, Tim McGraw and Keith Urban, all of whom are riding the national top 10 on the AC singles chart.

McBride is on her second recent AC record with the sentimental "In My Daughter's Eyes," which follows the uptempo romp "This One's for the Girls." Both have hit the top four. (McBride also scored a No. 3 AC hit in 1997 with "Valentine," a duet with Jim Brickman.) Urban's wistful "You'll Think of Me" reached No. 3 at AC, and McGraw's inspirational "Live Like You Were Dying" recently peaked in the top five. All were previously hits at country radio.

"We have to remember that while those well-researched

musical recipes are good guidelines, the most popular music styles for a radio station change over time," radio consultant Guy Zapoleon says. "Most of these songs currently hitting at AC radio are really just pop/rock songs with country labels on them. A lot of great pop music is coming from this format."

Zapoleon sticks by his well-trod theory that as music cycles come and go, formats need to look outside their traditional borders to stamp out "the doldrums."

"Just like the early part of the last few decades, country music is playing a more important role" at AC, he says, adding that the genre has appealed to adult formats throughout the past five years.

Sure enough, Lee Ann Womack's 2000 country crossover hit "I Hope You Dance" remains in robust rotation at a majority of AC reporting stations, garnering as many detections in recurrent status as the No. 11 song on the current chart.

Lonestar's "I'm Already There," Faith Hill's "The Way You Love Me" and Shania Twain's "Forever and for Always" (Continued on page 64)

This Means Marcon! Pair Plots New Model For Label

BY ED CHRISTMAN

NEW YORK—Two industry veterans are joining forces to create a company that they hope will challenge the conventional music business model.

Kevin Lyman, founder of the Vans Warped tour and owner of 4-Fini, and Bob Chiappardi, president of Concrete Marketing, are launching entertainment lifestyle company Warcon Enterprises. It will issue two albums—"The Spore" by Opiate for the

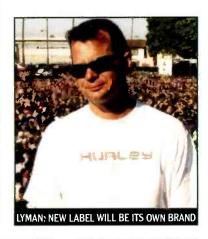
Masses and "Built on Blood" by Bleed to Dream —through new d i s t r i b u t o r Fontana (see story, page 1) on April 26. "We decided that

by m v r y, 26. that

you wouldn't want to build a record label today," Chiappardi says. "You would want to start from scratch and build an all-encompassing entertainment company."

So, Warcon includes publishing, touring and merchandising operations—and potentially even a clothing line. But the essential concept, Lyman says, is an equal partnership between the artist and the company.

Warcon and its acts will split profits from recordings 50/50, after marketing costs. In other areas, the company's share will (Continued on page 64)



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Upfront

Court Expedites Review Of Sony-BMG Merger

BY EMMANUEL LEGRAND

LONDON-European independentlabels trade body Impala has made symbolic and practical progress in its legal case against the European Commission regarding its approval of the Sony-BMG merger.

The European Court of First Instance in Luxembourg informed the parties involved at the end of February that it has chosen a socalled "expedited" procedure to rule on the case. This means that instead of the usual 12-18 months before the court hears a case, the delay is expected to be only three to six months.

Impala representatives see the court's decision as a vindication of its position and proof of the matter's urgency.

"It is usually difficult to persuade the court, which has a long line of cases to deal with, that a specific case merits the expedite procedure,' Impala deputy secretary general Helen Smith says. "It is probable that they saw it as an urgent case." Smith says the group hopes the

hearing will be held at the beginning of the summer. "We are getting ready for the hearing," she says, but declined to discuss specific points Impala will raise during the proceedings.

Impala, which lodged its official complaint Dec. 3, 2004, wants the court to annul the decision made last July 19 by the EC's competition department to authorize without conditions the merger of the music divisions of Sony Corp. and Bertelsmann. The integration of the two units, which is now nearly complete around the world, gave birth to Sonv BMG, the second-largest record company after Universal Music.

Impala is challenging the EC's decision on the grounds that the ruling contradicted European Union legislation and practices. The Brussels-based trade body contends that the EC overlooked the merger's potential impact on such issues as collective dominance and market access.

It is understood that Impala wants to "deconstruct" the EC's ruling in court. "Our case relies on a series of errors of law, assessment and reasoning [by the EC]—it is not just technicalities," Smith says.

Alison Wenham, chairman/CEO of Britain's Assn. of Independent (Continued on page 65)

A LOOK AHEAD 50 'Massacres' Lopez Hat Trick

BY GEOFF MAYFIELD

Jennifer Lopez was sitting pretty to earn her third No. 1 on The Billboard 200, until 50 Cent got antsy.

50's Interscope-distributed "The Massacre," first slated for a Feb. 15 release, got pushed back to March 8. But, as happened with his first majorlabel album in 2003-as well as the last two Eminem albums-Interscope accelerated the set to an off-cycle street date, this time settling on March 3.

The street date for the album, which shipped 2.8 million copies, was fairly well-protected, with most chains holding back until the afternoon of March 2

With less than a full day's sales numbers available at press time, it is are new sets by Jack Johnson impossible to gauge how big "Massacre" will be.

released with a sales window of fewer than six days since 2002, 50's "Get Rich or Die Tryin' "owns the best firstweek tally. That sum, 872,000, was also the best Nielsen SoundScan week for any album in 2003.

Universal Music & Video Distribution executives are confident the new one will top 900,000 in its abbreviated opener.

Lopez's latest Epic release, "Rebirth," is on track to start in the range of 230,000-240,000, according to chains' first-day sales. Two of her earlier albums had larger openers, the best belonging to "This Is Me . . . Then," which opened at No. 6 on 314,000 copies.

Also aiming for next issue's top 10 (150,000-160,000) and the Mars Volta (120,000), both sold through Univer-Of the albums that have been sal Motown Records Group.

Billboard Goes Blogging Magazine Dedicates Web Log To Digital Music News

Billboard is entering the blogosphere. The magazine has launched Billboard Post Play, a Web log offering digital music news, trendspotting and analysis.

Billboard Post Play will be accessible through a link at billboard.biz or directly at billboardpostplay.com. A partnership with the popular and influential blog paidContent.org, the new Billboard blog will be directed by paid-Content editor Rafat Ali.

The site will aggregate links to stories from across the Web pertaining to digital music, along with commentary and analysis by Ali and his team of industry experts.

Additional site content will be usergenerated. Readers will be able to



comment on and update stories and provide links to relevant articles. As a convenient research feature, the archives will be organized by subject and category as well as by date.

"With the digital music scene ever-

evolving, a trusted blog was the only real way to keep up with the pace of change. And as a fan of Rafat and paid-Content.org, working with them was the obvious choice," Billboard president/publisher John Kilcullen says.

The digital music community already looks to Billboard for news, reviews and analysis, and our charts power most of the download music commerce sites. Billboard Post Plav is an extension of that relationship with the industry and provides a unique resource unlike any other on the Web."

The site launched March 2 with Ali posting live from the fifth annual Digital Music Forum in New York, which was hosted by Digital Media Wire and sponsored by Billboard.

Sony BMG Signs On For Snocap

BY ANTONY BRUNO

Entertainment has become the second major label to strike a deal with Snocap, the digital licensing and copyright management music registry and clearinghouse created by Napster founder Shawn Fanning.

Snocap uses an audio fingerprint-

ing technique to create digital usage rules for tracks encoded with the technology. This allows labels and artists that license Snocap to define the usage rules for each track. Authorized peer-to-peer services and online retail outlets may

then subscribe to the Snocap clear- BMG content, a process that takes a inghouse to access content and there- few weeks. To date, only P2P service by skip the need to negotiate directly Mashboxx has publicly announced its with each label or content owner to legally distribute their music.

Snocap inked a deal with Universal Music Group last November.

Sony BMG CEO Andrew Lack stressed the need to work with tech-NEW YORK—Sony BMG Music nology providers during an appearance at the Billboard Music & Money Symposium March 3 in New York, the day the deal was announced.

"Until we protect content, you can't present me with a growth model that I can go to the bank with," he said. "Shawn Fanning and Snocap and others are giving

LATE

credibility to the NEWS efforts here, technologically. We have to get these

filters applied. They do exist; they do work. There are real solutions to the [piracy] problem." Snocap has already begun

encoding Sony intention to use Snocap, but the company says it is pursuing all other online services while it continues working to secure additional label licensing deals.

Revenue, Profit Up At Univision

BY LEILA COBO

Net revenue for 4-year-old Univision Music Group rose 57.7% to \$178.6 million for 2004, according to the year-end financial report posted by Los Angeles-based parent company Univision Communications.

The report, released Feb. 28 to investors and the public, indicates that net revenue for the music group-which includes Fonovisa Records, Univision Records and 50% of Disa Records-increased from the \$113.2 million reported for 2003.

Profit for Univision Music Group more than doubled. The company closed 2004 with \$23.3 million, up from \$9.5 million the year before. For the last quarter of the year alone, the company posted net revenue of \$46.9 million, up from \$30.9 million in fourth-quarter 2003.

Disa contributed \$51 million in net revenue and \$9.8 million in operating income for the 12 months ended Dec.

31, 2004. Univision is expected to acquire the 50% of Disa it does not already own by 2006.

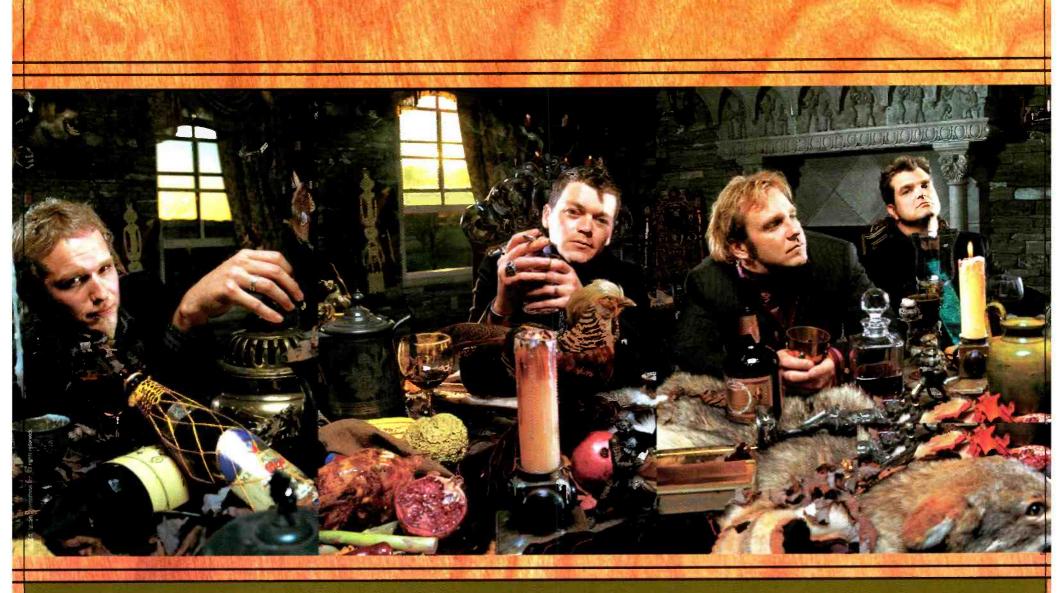
Univision Music Group is headed by José Behar (see The Last Word, page 66).

The company's high numbers are congruent with Univision Communications' overall 2004 performance.

Fourth-quarter net revenue for the company, whose holdings include the Univision, Galavision and Telefutura networks, Univision Radio and univision.com, was up 13%, from \$408.1 million for the last guarter in 2003 to \$461.3 million for the same period in 2004.

For the year, Univision Communications reports net revenue of \$1.8 billion, up from \$1.3 billion the year before. Net income was \$594.6 million, up from \$433.6 million in 2003. The bulk of Univision's revenue comes from its TV operation, which reported a net income of \$461.4 million for 2004. Univision's stock on March 3 closed at \$28.60 per share. The stock's 52-week range is \$25.80-\$36.79.

Good guys finish *First.* Congratulations to **3 Doors Down** on their first #1 album.



Thanks to VHI's *Hear Music First*, *Seventeen Gays* hit early and hit big. Fans were able to check out and pre-order the entire album on *VH1.com* a whole week before it hit stores. Now that's what we call takin' one for the team.

"VH1's *Hear Music First* was an integral part of 3 Doors Down's *Seventeen Days* #1 debut The combination of on-air promos, online placement, and heavy rotation of the video lead to a historic release for the band, proof that partnering with VH1 and VH1.com has a positive impact on sales." Monte Lipman – President, Universal Records



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Upfront

Gazzolo Takes Helm At MTVN Latin America

BY LEILA COBO

MIAMI—Expansion of existing brands and a move into the wireless realm will be priorities for MTV Networks Latin America under new managing director Pierluigi Gazzolo.

Appointed to his post Feb. 28, Gazzolo was most recently responsible for MTVN Latin America's contentdistribution strategy. He says one of his main areas of concentration will be vertical expansion for VH1 Latin America.

"We launched VH1 in April of last year, and we've already penetrated 70%-80% in Mexico," says Gazzolo, who secured distribution for the channel's launch in the region. "We're in Colombia, we're in Venezuela, and we're in negotiations to launch in Argentina, hopefully this year." VH1 is also available in Bolivia, Paraguay and Honduras.

VH1 is the latest channel under the MTVN Latin America brand, which includes MTV and Nickelodeon Latin America, Nickelodeon Brazil and the MTV Networks Digital Suite. Business and creative development for all the channels, which are seen in more than 20 Latin American countries, is now Gazzolo's responsibility. He is based in Miami and reports to Bill Roedy, president of MTV Networks International.

Gazzolo replaces Antoinette Zel, who left as president of MTVN Latin America last fall to become executive VP of Telemundo cable networks and strategic



planning. Aside from traditional forms of distribution for the MTVN channels in Latin America, Gazzolo will concentrate on wireless distribution, in line with MTV's worldwide strategy.

"The whole company is positioning itself to be a leader in new media," Gazzolo says. "The perfect audience for MTV are the wireless subscribers."

In Latin America, potential can be seen in Mexico, where there are 3.8 million pay-TV subscribers and 20 million wireless customers, according to Gazzolo.

MTVN has continued to grow in traditional ways as well. Gazzolo says pay-TV subscriptions in Latin America are growing at a rate of 6%-10% per year. And the general climate for the business is good, thanks to healthier economies in most of Latin America. As for specific music projects, Gaz-

zolo says, the company is "actively

looking at doing more local productions, including 'Unplugged.' "

MTVN Latin America's last project in that series was Diego Torres' "MTV Unplugged," shot in February 2004 in Argentina.

Programming for VH1 Latin America falls under VP of music and programming Vicente Solís. Jose Tillan is VP of music and artist relations for MTVN Latin America.

In other news, Lucia Ballas-Traynor has been appointed to the newly created position of GM of MTV Networks Music Group's Hispanic services, including MTV Español and VHUno. Both channels are seen in the United States but are not as widely available as MTV and VH1. In her new post, Ballas-Traynor will strategize the growth and distribution of both channels.

Ballas-Traynor will be based in New York and will report to VH1 president Christina Norman and MTVN Music Group executive VP/COO Rich Eigendorff. Ballas-Traynor served as senior VP of Hispanic marketing at IDT, where she formulated strategies for the company's telecom division.

In addition, MTV Networks has promoted Hank Close to executive VP of ad sales for the company's music and comedy group. He was executive VP of ad sales at MTVN's Comedy Central, where he had been since 1999. In his new position, New York-based Close reports to MTVN president of ad sales Larry Divney.

McGraw Heads ACM Noms Singer's Six Nods Include Entertainer Of The Year

BY DEBORAH EVANS PRICE

NASHVILLE—Tim McGraw leads the pack of nominees for the 40th annual Academy of Country Music Awards with six nods, including entertainer and male vocalist of

the year. This year's nominees were an n o u n c e d March 3 at a press conference here during the annual Country Radio Seminar. The ACM awards show will be broadcast live May 17 on CBS from Mandalay Bay Resort & Casino in Las Vegas.

The nominations reflect the country format's perennial favorites

Photo: Michael Caulfield/Wirelmage.com

as well as trailblazing newcomers and critical darlings.

Kenny Chesney, Gretchen Wilson and Alison Krauss each received five nominations. Reigning ACM entertainer of the year Toby Keith, Brad Paisley and Keith Urban received four each.

> Wilson is a first-time nominee, as are Big & Rich, who are up for three accolades, including top vocal duo and top new artist. Big & Rich's John Rich received two additional nods as associate producer of Wilson's breakthrough "Redneck Woman," which was nominated for single record of the year, and "Here for the Party," which

received a nod in the top album category. In addition to McGraw, Brooks & Dunn, Chesney, Keith and Urban are also contenders for (Continued on page 64)

NEWSLINE • • • •

Chuck D, Steve Winwood, Ann and Nancy Wilson of Heart and Jason Mraz are among 22 recording artists who on March 1 asked the Supreme Court to affirm that the operators of the "decentralized" peer-to-peer services Grokster and Morpheus are not liable for users who illegally trade music, movies and software on their systems.

The artists signed onto an amicus (friend of the court) brief developed by such pro-Internet and alternative music companies as Sovereign Artists and the Jun Group. Other artists who signed the brief include Janis Ian, Sananda Maitreya (formerly known as Terence Trent D'Arby) Michael Franti and Paul D. Miller (aka DJ Spooky), BILL HOLLAND

Warner Music International has promoted London-based executive VP Gero Caccia to COO. In his new role, Caccia will have increased worldwide dayto-day management duties. He will oversee Warner's affiliates across territories including Germany, Switzerland, Austria, Italy, Spain and Scandinavia, all of which will report to him. He will also oversee legal and corporate, finance and new businesses. He reports to WMI chairman/CEO Paul-Rene Albertini. Caccia joined WMI in 1985 as financial director for Warner Music Italy. LARS BRANDLE

<u>Clear Channel Radio</u> has signed a deal with Vancouver-based Musicrypt, which has developed a secure Web-based, digital music distribution technology called Digital Media Distribution System. The digital file-transfer system sends broadcast-quality music tracks, coupled with related promotional materials, directly to authorized media outlets and is available any time of day.

Musicrypt entered an exclusive partnership with Billboard Radio Monitor in December to market and promote DMDS in the United States following its success in Canada. CHUCK TAYLOR

Immediatek, parent company of live-concert CD specialist DiscLive, has inked a deal to produce collectible CDs for AEG-TV, a creator and distributor of pay-per-view TV programming and cinema premiere experiences. Under the multishow/multitour agreement, DiscLive will be the preferred vendor for AEG events.

John Rubey, CEO of AEG-TV, says the companies are planning for a minimum of six major tours and/or live broadcasts per year. The date of the first joint event series has not been determined.

AEG-TV is an affiliate of sports and entertainment firm Anschutz Entertainment Group. BRIAN GARRITY

XM Satellite Radio is raising its monthly subscription rate by 30%, to \$12.95. XM says it has 3.2 million subscribers and predicts it will eclipse the 20 million mark by 2010. As XM's shares rose on the news, Sirius Satellite Radio stock also caught the wave since the rate increase means both services will have the same monthly fee. PAUL BOND, THE HOLLYWOOD REPORTER

EMI Music Publishing has named Leo Corbett executive VP/CFO. Corbett, who is based in New York, will oversee the company's global financial and technological operations. He reports to worldwide president/COO Roger Faxon. Corbett joins EMI Music Publishing from venture capital firm Zephyr Management, where he was managing director. **CAROLYN HORWITZ**

<u>The Agency Group</u> has promoted Jan Sikorski to COO and Paurooshasp Perry to CFO. Both are based in the United Kingdom and report to TAG worldwide CEO Neil Warnock.

Sikorski has been with the company for 30 years, most recently as CFO. Perry, who joined TAG in 2001, was financial controller.

TAG also recently promoted Steve Herman to CEO of North America. He was previously president of Canadian operations. **JILL KIPNIS**

Veteran U.K. promoter Rob Hallett has been named senior VP of international for AEG Live. Hallett comes to AEG Live from the Mean Fiddler Group, where he was head of music and board director. In the newly created position, Hallett will oversee the development and implementation of AEG Live's international business strategies. He will also handle day-to-day supervision of all international touring activities for AEG Live, including talent acquisition, booking, promotion and tour publicity. Hallett will be based in AEG Live's recently opened headquarters in London. RAY WADDELL

Wamer Music Latina has signed a distribution and upstreaming agreement with Texas-based Dope House Records, whose roster includes such Latin hip-hop acts as Baby Bash and Juan Gotti. The first album under the new agreement will be Gotti's new release, slated for April. LEILA COBO

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Domion Editorials / Commentary / Letters **Apple's Core Competence**

diverse group of 12- and 13-year-olds at Glenfield Middle School in suburban New Jersey were recently asked about their digital music preferences. By a show of hands, 16 of the 18 youngsters indicated that they owned iPods. One had some other kind of MP3 player, which she could not identify by name. One child sheepishly 'fessed up to having no digital player at all.

Such is the stranglehold that Apple Computer has on the digital portable marketplace, with more than 10 million iPods and 300 million iTunes files sold. And Steve Jobs and company are just getting started.

Last month, Apple made the unusual

move of announcing price reductions for two of its iPod models, dropping a harddrive iPod under \$200 for the first time.

Pricing is one of the miracles of the iPod story. Consumers expect the price on gadgets to come down as market penetration goes up. But as the iPod gained ubiquity, Apple simply packed more memory and features into its core products, while holding the line on price.

Now Apple is getting aggressive on pricing. The company's Macintosh computers long ago lost the desktop battle, in part because of their premium price tags. Jobs is not going to let that happen with the iPod. Of course, the music industry has bene-

fited from Apple's achievement, but largely on Apple's terms, from pricing and usage rules to digital rights management and interoperability. Meanwhile, Windows offerings are withering on the vine.

Is there any stopping this juggernaut? The next big step for digital could be full-song delivery to mobile phones. But it remains unclear what the consumer expe-

rience will look like, and hurdles abound. Jobs and company already have their eyes on the mobile prize, through an alliance with Motorola.

If Jobs can get the full-song-to-phones job done, it will truly be an Apple world.

-Ken Schlager and Brian Garrity

Personality Radio Is Missing Link In Marketing Chain The DJ Connection

fter several years of free fall, the music industry has begun to regroup Abut still has not returned to significant growth. The industry is trying to make up lost ground through marketing initiatives mostly centered on delivering established artists and catalog. The question remains, how can the industry create excitement about new artists and bring back growth in unit sales?

To decide what needs to be done next, it's only common sense to ask what was available in the past that's not available now. One of the missing links is personality music radio. We must encourage its return.

Think about it. DJs played new, grass-roots music. DJs were part of the entertainment. DJs were facilitators who provided a human connection between the music and the audience, so that the listeners were participants. (One of the reasons talk radio is the most successful form of broadcasting today is because somebody is there on the microphone.)

DJs shared their excitement for the music and praised its creativity. DJs sold listeners on the music and the artists, stimulating sales. DJs in one format discovered music with broad appeal that would then cross over to other formats, expanding the sales potential of any given hit recording.

DJs are the life that's missing in the programming, marketing and sales chain today.

Historically, independent music programmed on personality radio made possible the incredible growth arcs of the '50s, '60s and '70s. Independent labels have always been the farm system for the majors. The industry has always expanded because of the independents. It has contracted upon mergers and acquisitions, and then

expanded again thanks to the next wave of independents, often helped by new platforms such as FM radio.

In the past, independent labels were always able to find a way to get their artists onto radio to kick off a wave of expansion; however, that's not possible with today's programming practices. Until this changes, the music industry will stay in the doldrums.



By Harold Childs and Hilary Clay Hicks

People are longing for a return to excitement and creativity, to love the music rather than merely be its target audience. It's up to the music industry to help make the connection again.

In the '60s and '70s, personalities across the country, like Tom Donahue in San Francisco and Scott Muni and Frankie Crocker in New York, began programming new music on the unexplored frontier of FM. The music industry supported this new outlet through contests and giveaways of FM radios for automobiles. The industry advertised on the new medium. We supported concert tours for the new artists. We spread the word.

As a result, new retail structures like Tower Records emerged. In the end, everybody prospered, and people were excited about music.

To bring back growth, the industry needs to get behind personality radio wherever it

is programming new music. Satellite radio is in the same position that FM was 35 years ago. When satellite radio provides personality-based programming that can break new artists, the industry should step up to the plate with support for promotions and contests that underwrite and promote the medium. When opportunities to advertise emerge, these should be supported as

well. Distribution systems such as Sony BMG's RED and Warner Music Group's Alternative Distribution Alliance should encourage artist development. New retail structures will follow demand, just as they have in the past.

Sirius Satellite Radio's hiring of Howard Stern may draw listeners who are also music consumers, but he is a talk host, not a DJ. It will take music personalities to create excitement for music. The new breed of radio person-

alities might spur interest and sales not only in the United States but also among an international audience.

What can independent artists do? Keep the revolution going. Make great music. Perform often. Make the most of local opportunities for the sales and promotion of your music. Dominate your local market to the best of your ability. Continue developing alternative marketing and distribution channels. Don't worry about competing with the big guys at the national level. In time, the industry will reach out for you.

Harold Childs (harold@entertainment.net) is a marketing consultant who has held executive positions at A&M Records, Warner Bros. Records and PolyGram Records. Hilary Clay Hicks (hilary@entertainment.net) is a veteran publicist, marketing consultant, writer, producer and university professor.



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Cherry Tree Blossoms As Interscope Imprint

As Interscope Records senior executive of A&R and head of international operations for Interscope Geffen A&M, Martin Kierszenbaum already has one of the longest titles in the business, but he's added another one: record company president.

Kierszenbaum has launched **Cherry Tree Records**, which will operate as a boutique label within Interscope.

"It's an opportunity [IGA chairman] **Jimmy Iovine's** given me to create a little environment within Interscope to nurture artists, and especially the artists that I'm attracted to," Kierszenbaum says. "They're innovative and new, but they also have the potential to cross over to a mainstream audience."

Cherry Tree bows with three acts. The first is singer/songwriter **Feist**, primarily known for her stint in Toronto's **Broken Social Scene**. Her label debut, "Let It Die," made with keyboardist **Gonzalez** (best-known for his work with **Peaches**), comes out April 26.

Start-up label

Entertainment

Patrice Wilson

bows with

newcomer

Tulut

Feist will play two shows at the South by Southwest Music & Media Conference, to be held March 16-20, and is opening for **Kings of Convenience** starting March 8.

Next will be **Flipsyde**, an Oakland, Calif.based group that fuses hip-hop, rock and Latin rock. The act is already causing a stir in Europe, where it is on tour with **Snoop Dogg** and **the Game**. A European release in May or June will preceded the U.S. release.

Third is quirky rock band **the Lovemakers**, who start a four-week Monday-night residency at Spaceland in Los Angeles this month. Bonus points for our linguistically savvy

readers who knew that "cherry tree" is the Eng-



lish translation of Kierszenbaum.

STUFF: XL Recordings will release "Arular," the debut from much-buzzed-about U.K. rapper M.I.A., March 22. However, XL has just inked a deal with Interscope to jointly release all future M.I.A. releases in the United States. The March 22 album will be funneled through Universal Music & Video Distribution's new indie arm, Fontana, while all future recordings will go through UMVD proper. The Sri Lankanborn M.I.A., who raps over dancehall-inspired electronica, has been the subject of industry attention the past few months, beginning with a New Yorker profile late last year... TV on the Radio, winner of this



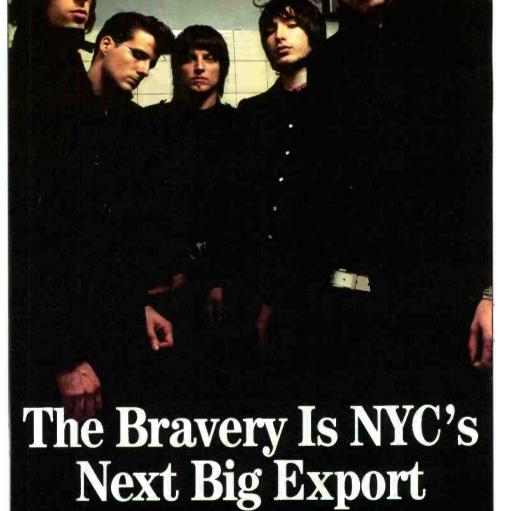
year's Shortlist Prize, is seeking new management following a mutual parting with Shmanagement Management's Asif Ahmed. The band's lawyer is Loren Chodash. In the meantime, Ahmed just picked up Icarus Line and is fielding

offers for the band, which is no longer signed to **V2**... **Hellcat Records** has inked a deal with British punk rock band **Orange**. The group, which appeared on Hellcat's "Give 'Em the Boot 4" compilation, is in the studio prepping its full-length label debut ... **Coldplay's** follow-up to 2002's "A Rush of Blood to the Head" is slated for a June release on **EMI's Parlophone** imprint. (In the United States, Parlophone goes through **Capitol Records**.) The album will be backed by the band's biggest world tour yet.

STILL TWENTYSOMETHING, BUT OLDER: Jamie Cullum is working on material for the followup to his Verve debut, "Twentysomething." That album has sold more than 2 million copies worldwide, according to Cullum's management, including 287,000 in the United States. The United Kingdom accounted for more than 1 million in sales.

"I'm working with a few different architects of sound," Cullum tells *Billboard.* "I've been hanging out with **Dan the Automator**, I'll be hanging out with **the Neptunes**. I've been writing a lot with my brother. I've been at home behind my computer making sounds and behind the piano and just cooking a lot and just generally feeding my imagination for the new record."

He doesn't expect the set to include the mix of standards and originals featured on "Twentysomething." "It will be a progression, but there will be a very close link to the last record. To be honest, we have so much mate-*(Continued on page 18)*



BY MICHAEL PAOLETTA

NEW YORK—With New York bands like the Strokes, Scissor Sisters, Interpol and Yeah Yeah Yeahs reaching global audiences, the Big Apple is, once again, proving to be a hotbed of creativity and excitement.

The latest act to emerge from this rejuvenated music scene is the Bravery, an '80s-influenced five-piece from New York's Lower East Side.

The band's self-titled debut arrives March 29 via Island, the same label that is enjoying much success these days with another retro-minded group, the Killers.

By the time the album arrives, the Bravery will have toured the United States, parts of Europe and the United Kingdom, where it is signed to Loog/Polydor (which issued the single "Unconditional" last year; the album will be released there March 14). Here and across the pond, the Bravery is being lauded as the first big thing of 2005. Indicators include the band topping BBC News' Sound of 2005 talent poll.

Verizon

promotes

La Secta's

upcoming

album

Wireless PR

This is not lost on Island president Steve Bartels, who finds it exciting to be part of the band's beginning and "watch the buzz begin in a meaningful way."

begin in a meaningful way." Already, the album's lead single, the New Order-flavored "An Honest Mistake," has been embraced by many modern rock stations, including KROQ Los Angeles, KITS San Francisco, WFNX Boston and WNNX Atlanta.

"The phones have been massive since day one----and the early callout has been very strong," says KITS assistant PD/music director Aaron Axelsen, who added the buoyant track in early December. He acknowledges that the commercial

He acknowledges that the commercial success of the Killers has definitely opened the door at radio for bands like (Continued on page 12)

Music

Usher, Keys Got Soul

Artists Were Night's Big Winners At Soul Train Awards

BY GAIL MITCHELL

LOS ANGELES—Usher and Alicia Keys were the top winners at the 19th annual Soul Train Music Awards. The ceremony was taped Feb. 28 at Paramount Studios in Hollywood.

Usher's four wins included best R&B/soul album, male ("Confessions"); best R&B/soul or rap dance cut ("Yeah!"); and best R&B/soul single, male ("Confessions Part II"). He noted during one acceptance speech, "You could say R&B is on the move."

Usher and Keys shared honors for best R&B/soul single, group, band or duo for "My Boo." Keys brought her total wins to three with two additional awards: best R&B/soul single, female ("If I Ain't Got You") and best R&B/soul album, female ("The Diary of Alicia Keys").

Other winners included Destiny's Child and Jay-Z. Destiny's Child claimed best R&B/soul album, group, band or duo for "Destiny Fulfilled." Jay-Z's "99 Problems" picked up the Michael Jackson Award for best R&B/soul or rap music video. Best gospel album was awarded to Israel & New Breed for "Live From Another Level."

Usher and Ciara shared honors as the male and female recipients of the 2005 Sammy Davis Jr. (Continued on page 18)



USHER: ADDING ANOTHER FIVE AWARDS TO HIS COLLECTION

The Bravery

Continued from page 11

the Bravery.

And while many have noted sonic similarities between the two Island acts, Axelsen says the Bravery has "enough of a [musical] edge that helps them have their own imitable style."

To illustrate, he references the early-'90s grunge era—a time when the format embraced many Nirvanaand Pearl Jam-inflected bands. In other words, Axelsen adds, "there is room to support more bands from this 'indie/electronic pop' world than just the Killers."

Naturally, the Bravery's Sam Endicott, John Conway, Michael Zakarin, Mike H. and Anthony Burulcich appreciate such words.

"Popular music is opening up a bit in the U.S.," Endicott says. "Radio and music fans are embracing different sounds."

The Bravery's songs are published by Amalfi Coast Music (BMI) in North America and Japan. In all other territories, Universal Publishing handles the band's music.

Prior to signing with a label, the Bravery—now managed by Pete Galli of Galli Management—did it the old-fashioned way, Endicott notes. "We played lots of live shows in New York, gave out CDs of our tracks and put our tracks online. We wanted our music to be heard."

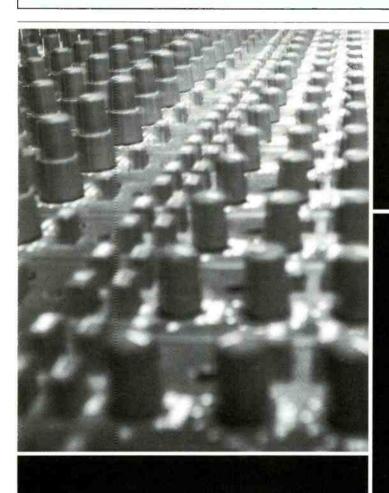
According to Endicott, radio stations like WFNX and BBC Radio 1 in the United Kingdom immediately began playing MP3s of the band's music. Then, labels started calling.

Island VP of A&R Rob Stevenson—who signed the Killers and Sum 41—signed the Bravery to the label in September.

For Stevenson, bands like the Killers, Modest Mouse and Franz Ferdinand were the freshman class of this "new movement of rock," while the Bravery, Louis XIV and Kasabian are members of the sophomore class.

To plant the seeds for the Bravery album, Island supplied Apple Computer's iTunes Music Store with an EP late last year, Stevenson notes. Recently, Napster, iTunes and other sites began selling downloads of "An Honest Mistake." The SuperDiscount remix of the track is available exclusively at iTunes.

Booked by Kirk Sommer of the William Morris Agency, the Bravery commences a six-week North American co-headlining tour with Ash March 9. This will be followed by several headlining dates in the United Kingdom.





The Music Business MBA

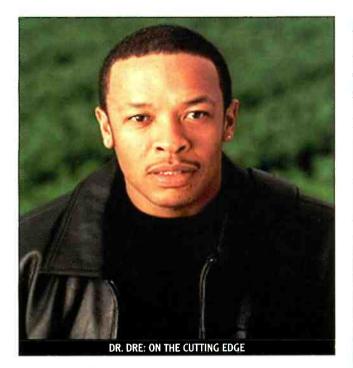
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Power Players A BILLBOARD SPECIAL REPORT



Aftermath Entertainment Dr. Dre, president/CEO

In the nine years since he entered a joint venture with Interscope Records, Dr. Dre has kept Aftermath Entertainment on rap's innovative front line.

He was a co-founding member of the controversial-and still influential-rap outfit N.W.A (Niggaz With Attitude). He also co-founded iconic rap label Death Row Records with Marion "Suge" Knight and was the mastermind behind the seminal 1992 rap album "The Chronic."

And as the founder and operator of the aptly named Aftermath, revered producer Dr. Dre (aka Andre Young) remains a pivotal force.

His ongoing run in a genre not known for longevity is a testament to his creativity, vision and ability to hone in on 'what's next."

The man behind hits by Snoop Dogg, Mary J. Blige and stepbrother Warren G has been busy grooming the next generation of rap icons: Eminem, 50 Cent and newcomer the Game

But Dr. Dre's talents haven't been limited to the recording studio. In addition to developing the soundtracks for such films as "Above the Rim" and "Murder Was the Case," his résumé also includes acting credits for "Set It Off," "The Wash" and "Training Day."

THE GAME "Aftermath continues to be a force in pop culture-one of

the most innovative and consistent labels in the industry," says Phil Thornton, head of Bright Star Entertainment, whose clients include artist Lil' Mo.

What keeps Aftermath on the cutting edge is its ability to create new paths musically, not following what other labels do. The Aftermath roster seems hand-picked and developed: Eminem, 50 Cent, the Game, Eve, Busta Rhymes and Dr. Dre's production. Aftermath will be around for many more years to come. GAIL MITCHELL

Music Innovators Visionaries Who Move To Their Own Beat

When the going gets tough, the tough start brainstorming. That may explain why the music industry is emerging from one of the most difficult business periods in its history awash with new ideas and innovations.

Music innovators are the focus of this third segment in the Billboard Power Players series. This report highlights the achievements of individuals and companies who drive the fields of music and entertainment forward through their artistic and business vision.

The subjects chosen for this report represent a wide array of sectors within the music industry: record companies and distributors, broadcasters and brand marketers, concert promoters and touring artists, music publishers and videogame companies, digital delivery services and even a certain ubiquitous coffee-shop chain.

Of course, technology drives innovation, which accounts for the initiatives of Apple Computer, Napster, Sirius Satellite Radio, XM Satellite Radio, MTV's original ringtones and the in-store music kiosks at your local Starbucks.

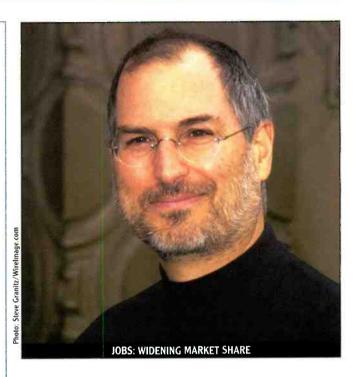
But innovation also often involves thinking outside the box-or the box office. While millions of fans purchase concert tickets each year, Prince became the first major artist to package the sale of a CD with a seat on his successful Musicology tour. And the Colosseum at Caesars Palace in Las Vegas drove the level of ticket sales for Celine Dion normally seen on a major tour. And Dion never had to leave town.

Innovation often requires breaking down barriers and building new alliances. With videogames providing a vital new outlet for pop music, it was natural for Electronic Arts, a leading game manufacturer, to create a music publishing venture with Cherry Lane Music.

In the end, however, innovation comes from individuals, and this report acknowledges a handful of these leaders-Steve Jobs at Apple, Dr. Dre at Aftermath, Jay-Z at Def Jam, Jimmy lovine at Interscope Geffen A&M, and others profiled here.

We continue to welcome your feedback on the Power Players series. E-mail us at billboardspecials@billboard.com.

THOM DUFFY



Apple Computer Steve Jobs, CEO

After selling more than 10 million iPods and 250 million tracks via the iTunes Music Store, what could Apple Computer do for an encore?

Apple CEO Steve Jobs gave an answer Jan. 11, introducing the iPod shuffle at MacWorld Expo 2005 in San Francisco.

Having conquered the top and middle tiers of the digital audio player space, the iPod shuffle is Apple's foray into the remaining segment, which the company identified as players priced at \$149 and below.

Way back in January 2001, Apple's launch of the iTunes dig-



ital jukebox software "got a twinkle in our eye to look at the music space," recalls Greg Joswiak, VP of iPod product marketing.

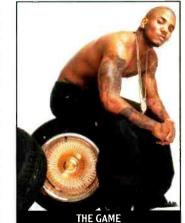
Turning to portable digital music players, a market Apple saw as poorly served by existing products, the first-generation iPod was introduced just nine months later Apple's hardware and software combination revolutionized the sale of digital music.

The iPod shuffle, which

is smaller than a pack of gum and almost weightless, comes in 512MB or 1GB models and features Apple's new Autofill function for one-click transfer via a computer's USB port.

The ability to shuffle a large selection of music and have, in effect, your own personal radio station has become the most popular way for people to listen to their iPod," Joswiak says. 'Rather than have people find their music, let's let people's music find them.'

In the functionality and user interface of the iPod shuffle, Mike McGuire of business strategy research firm GartnerG2 says that Apple "designed a very simple and, dare I say, elegant way for people to acquire and listen to their library of music.' CHRISTOPHER WALSH



Power Players



PURPLE CITY: BABYGRANDE CI

Babygrande Records Chuck Wilson, founder and owner

It may seem unlikely that the owner of one of the nation's hottest independent hip-hop labels owes his entrepreneurial break to a screenwriting gig on the MGM film "Soul Plane."

Yet Chuck Wilson is a music lover first, and the former A&R executive at Priority Records used his payment from MGM to launch New York's Babygrande Records.

"I had a nice six-figure chunk of change, and after I paid off some bills, the rest was spent on startup costs and advances." Wilson says. "It wasn't a lavish situation. I had meetings in my apartment. Now we're putting out 10 records per year and

Royal Success

The Colosseum at Caesars Palace Scott Schecter, entertainment director

The Colosseum at Caesars Palace changed the face of entertainment in Las Vegas, blowing away competing venues of similar size and establishing a new model for the artist/venue relationship.



Since it opened in 2003, the Colosseum has grossed nearly double what it cost to build, in what has to be the fastest amortization ever for a multimilliondollar venue.

According to Billboard Boxscore, the 4.100-seat, \$95 million showplace, under the supervision of entertainment director Scott Schecter, has grossed \$218 million

from about 400 shows. Elton John, who is one year into his three-year stint at the Colosseum, has grossed \$33.2 million from 47 sellouts.

But even with the success of artists ranging from John to Gloria Estefan to Tim McGraw, the Colosseum remains the house that Celine Dion built. She has grossed \$171.3 million and moved 1.3 million tickets from 320 shows at the venue. To put this in perspective, if Dion had rung up similar numbers on the road, her run would have been the top-grossing tour in history by a female artist.

AEG Live subsidiary Concerts West promotes shows at the Colosseum, in association with Caesars Palace.

"The shows of Celine and Elton at the Colosseum have shown that if we are original and innovative in our thinking, there are new ways to present these superstars we work with in this business," Concerts West co-CEO John Meglen says. "The venue speaks for itself."

RAY WADDELL

doing a couple million in gross sales."

Indeed, Babygrande follows the model of Rawkus Records in its early days, bridging the independent and mainstream worlds. The label goes through RED Distribution.

Rappers Jean Grae and Immortal Technique are the buzz artists of the moment, but such well-known acts as Canibus and Jedi Mind Tricks also call Babygrande home. Additionally, the label is working with Diplomats-affiliated Purple City Productions.

"They're not so mainstream, but they're not so underground either," says Amore Gomez, manager at the New York outlet of hip-hop retailer Fat Beats. "Immortal's new album is incredibly anticipated, and Babygrande is finding ways to bring a lot of attention to underground artists." TODD MARTENS

Cherry Lane Music Publishing Aida Gurwicz, president

Electronic Arts Steve Schnur, worldwide executive of music and audio

Expanding the growing relationship between the music and videogame industries, Cherry Lane Music Publishing last year formed a unique music publishing company, Next Level Music, in tandem with videogame powerhouse Electronic Arts.

The new venture is a co-publishing partnership whereby EA will continue to expose and promote music via its videogames, with Cherry Lane authorized to license it in commercials, films, film trailers, ringtones and other commercial media.

Next Level Music is now looking to sign new and established artists, acquire publishing catalogs and produce original music,

as well as form strategic alliances in further developing the EA musical brand. But the venture also solidifies Cherry Lane's current relationship with EA.

"We have placed dozens of songs in EA videogames by such artists as Jimmy Eat World, Alien Ant Farm. Papa Roach. Powerman 5000 and the Black Eyed Peas, as well as Irving Burgie's 'Day-O' and Dave Robidoux's 'Thunder'—the NASCAR theme," Cherry Lane president Aida Gurwicz says. Cherry Lane also

has co-publishing partnerships with such sports and entertainment businesses as NFL Films. NASCAR and World Wrestling Entertainment.

For example, Black Eyed Peas, who are signed to Cherry Lane, appear as characters in EA's "The Urbz-Sims in the City." The game also includes nine "Simlish" versions of songs from the Peas' "Elephunk" album as well as their upcoming album, "Monkey Business."

Steve Schnur, EA worldwide executive of music and audio, said in a statement about the new publishing venture, "Videogames have changed the way the world hears music, and EA has led the way. We could not imagine a better partner in our new creative music venture than Cherry Lane. Together, we have the ability to acquire publishing catalogs of established artists and to sign and develop new artists and songwriters, providing them with unique opportunities for success." JIM BESSMAN

Def Jam Recordings Jay-Z, president/CEO

Def Jam, the hip-hop house that Russell Simmons and Rick Rubin built, is now a robust 21 years old. The uncompromising force behind such rap icons as LL Cool J and Public Enemy, the upstart label not only brought rap to the mainstream but raised the brand marketing bar to unimagined levels.

Through its successful forays into film, TV, print and fashion, Def Jam provided the blueprint for the multimedia strategies that have become de rigueur in today's music industry. Charged with keeping Def Jam's creative beat going is newly anointed president/CEO Jay-Z (aka Shawn Carter).

The artist/producer is quite familiar with the boardroom: He and partners Damon Dash and Kareem Burke launched Roc-a-Fella Records in 1995. Doubling as the label's flagship artist, Jay-Z helmed a roster that includes Kanye West.

During the past 10 years, Roc-a-Fella has left its own stamp on various ventures, including the Roca Wear clothing line, "Fade to Black" and other films, New York's 40/40 nightclub and a Reebok sneaker line. Late last year Island Def Jam purchased the remaining 50% stake in Roc-a-Fella, which Jay-Z continues to run. On the Def Jam side, Jay-Z has reportedly signed his first artist, Foxy Brown.



"Jay-Z will bring a certain

artistic sensibility and business credibility to the label," says entertainment attorney L. Londell McMillan, chairman of the McMillan Firm and NorthStar Business Enterprises. "Many of the upcoming artists who seek record deals will obviously have been impacted by his rap legacy. He came up the hard way; he wasn't extended a record deal [at first]. His hard-knock-life approach to success and fame should be an inspiration to artists . . . and lend itself to very exciting artist development." GAIL MITCHELL

Interscope Geffen A&M Jimmy lovine, chairman

Interscope Geffen A&M has long been an innovator in branding its talent. While increased album sales are always a welcome byproduct, the goal is to build artists. whether they be Gwen Stefani, Eminem or 50 Cent, into household names who represent a range of products that appeal to their fans and sustain them far beyond the fickle music business.

Masterminding the activity at IGA is chairman Jimmy Iovine. Nowhere was his branding acumen more apparent than with the launch of Eminem's new album last November. Concurrently the label coordinated efforts for Shade 45, Eminem's commercial-free channel on Sirius Satellite Radio, the rapper's movie properties (Iovine produced "8 Mile"), his clothing line and other entities.



Iovine paid similar attention to Stefani's career, so that by the time the No Doubt frontwoman bowed her solo debut last fall, she was already seen as a fashion icon by her fans. It was certainly no coincidence that her solo album was titled "Love. Angel. Music. Baby." or L.A.M.B., the same name as her fashion/accessories line, and that the press photos showed her holding a lamb.

Iovine differs from some of his competitors because he takes the holistic approach, as opposed to merely looking at his profit center.

Or as Stefani's manager Jim Guerinot sums it up: "Jimmy's concept, unlike many, is not to tithe his artists from a shrinking pie but rather to grow the pie dramatically for the artist." MELINDA NEWMAN

MTV Networks Van Toffler, group president

MTV Networks has historically found creative ways to leverage its unique position in the music industry to carve a niche for itself and offer innovative programming at the same time.

The multimedia giant is turning its attention to the rapidly growing mobile entertainment sector with its Made Hear ringtone franchise, featuring exclusive, originally produced ringtones from artists and producers.

"I think there is a newfound energy here at MTV to figure out a way to get more music onto the wireless platform," says Van Toffler, MTV Networks group president, who is spearheading the initiative. "We're reaching out to recording artists and record companies to see if they will create original content for wireless devices."



MTV is working with hiphop producer Timbaland to develop a ringtone "album." essentially a collection of original ringtones, expected this month. According to Toffler, this just scratches the surface of MTV's wireless ambitions. He points to emerging digital music trends like mash-ups as holding additional potential.

"The sky's the limit with this stuff," he says. "It's like

we're inventing a whole new medium here."

But the mobile music space has long been plagued by razorthin profit margins, and MTV joins the wireless carriers and record companies all trying to capture a bigger portion of the cash pie.

"We have a very symbiotic relationship with the labels, and we're talking to them every day about the wireless platform," Toffler says. "It's not easy, though, because we're breaking new ground here. It requires flexibility." **ANTONY BRUNO**

Musicology tour **Prince**

The most innovative touring concept of 2004 was Prince's Musicology tour, which included his latest CD in the cost of the ticket.

Fueled by a reasonable ticket price and the added value of the CD (also called "Musicology"), the Prince tour drew nearly 1.5 million people, more than any tour on the road last year.

And, with \$90.2 million in gross ticket sales, Prince ranked second only to Madonna on the year-end Billboard Boxscore chart. AEG Live subsidiary Concerts West produced and promoted the tour.

Many now consider the inclusion of a CD in the ticket price to be a master stroke.

"It was pretty much an idea that Prince himself brought up,"



Concerts West co-CEO John Meglen says of including the CD in the ticket price. "He knew he had his fans coming to the shows, so why couldn't we simply, when you sell a ticket to the fan, sell them the CD at the same time?"

About \$9 was added to the ticket price to account for the CDs. "Basically, we [paid] for the costs of the CDs, and Prince [was] paid for providing the CDs," Meglen explains. "He's his own record company in that situation."

Even with the additional cost for the CD, Prince's ticket prices were extremely competitive. In most markets, they ran \$49.50 to \$75. RAY WADDELL

The Recording Academy Neil Portnow, president

Kanye West, Mark McGrath and Earth, Wind & Fire are among the acts participating in the Recording Academy's What's the Download anti-piracy educational initiative as honorary members of its interactive advisory board.

Joining them are a dozen 18- to 24-year-olds hand-picked by the academy to interact with music industry representatives, fostering increased dialogue between the industry and digital music users.

The board convened its first round table Feb. 12, the day before the 47th annual Grammy Awards, to discuss the realities of file swapping, online piracy and digital music consumption.

The academy plans to publish the board members' opinions on the What's the Download Web site and in a quarterly

Getting Digital Music To Go

Napster Chris Gorog, CEO

Chris Gorog is betting big on the promise of selling portable digital music by subscription. Last August, the Napster CEO sold off the company's biggest revenue generator, its Roxio CD burning software business, for \$80 million to focus on the opportunity in digital music.



Now flush with cash, he is touting his Napster to Go portable subscription product with an ambitious \$30 million marketing campaign that kicked off Feb. 6 by running ads during the Super Bowl.

The service, which got a soft launch last September, carries a price tag of \$14.95 per month and is supported by hand-held devices from Creative Labs, Dell and iRiver, among others.

Prior to the introduction of subscription portability, consumers had the option of either buying permanent downloads for 99 cents each or paying around \$10 per month for an unlimited amount of music that cannot be moved off the computer.

Napster to Go—which is based on Microsoft's Janus digital rights management technology—allows subscribers to transfer an unlimited number of songs in the Napster subscription library of more than 1 million tracks to a Janus-compatible device for a flat monthly fee.

The company's marketing blitz surrounding Napster to Go figures to be the first in a wave of 2005 subscription portability initiatives from music services and consumer electronics-makers that support Microsoft Windows.

Analysts like Gartner Research's Mike McGuire say that education will be among the biggest challenges the subscription portability market faces as services attempt to convince consumers to rent their music rather than own it.

However, Gorog says that for the first time the legitimate music market has a product that can go head to head with Apple Computer's iTunes or pirate peer-to-peer networks. "We've removed the thorn out of the side of subscription services with portability," Gorog says.

BRIAN GARRITY

Power Players

e-newsletter.

In addition to artists, the academy says it hopes to have the board members interact with record company executives and other industry representatives during future round tables. It will provide the resulting recommendations to lawmakers and regulators in Washington, D.C.

"What's the Download is addressing a need and desire for [those in] the digital music community to interact and have their voices heard—making significant and ongoing contributions to the future of music," Recording Academy president Neil Portnow says. "We are bringing the online interaction to life, creating bridges between music fans and music makers on the issue of illegal file swapping." **ANTONY BRUNO**

Sanctuary Group Andy Taylor, executive chairman

Sanctuary Artist Services Rod Smallwood, president

The Sanctuary Group started in 1976 as a British management company, working with acts like heavy metal band Iron Maiden.

The vision of co-founders Andy Taylor and Rod Smallwood called for a company active in as many music sectors as possible. Sanctuary today is a publicly traded global music company with a 360-degree business model, involved in artist management, recorded music, music publishing, book publishing, visual entertainment and merchandising.



Taylor serves as executive chairman and Smallwood as president of Sanctuary Artist Services, both based in London.

Sanctuary Records is the home of such artists as Morrissey, Robert Plant and Lou Reed. On the management side, Sanctuary handles acts like Beyoncé, the Who. Guns N' Roses, Iron Maiden and Jane's Addiction.

For the year ended Sept. 30, 2004, Sanctuary reported revenue up 45.7% from the previous year, to \pounds 20.9 million (\$416 million), as pretax profits dipped slightly to \pounds 16.1 million (\$30.3 million).

For 2005, newly appointed CEO Merck Mercuriadis says, growth is going to be "more organic than it is acquisitive." However, Taylor says Sanctuary's publishing arm will be looking at catalogs to buy, but "not at any price."

Tony Wadsworth, chairman/CEO of EMI U.K. & Ireland, describes Sanctuary as "a very professionally run outfit." He continues, "In our business they are innovators in that they are more multifaceted than any other music company I have seen. And the way they manage to make all these different disciplines work together is a very successful feat in itself."

EMMANUEL LEGRAND

Starbucks Entertainment Ken Lombard, president

Starbucks wants to do for digital music what it did for the popularity of the espresso bean with its new Hear Music initiative.

The Seattle-based coffee giant is rolling out in-store kiosks in select locations across the United States that allow consumers to burn customized compilation CDs from an online catalog of more than 150,000 tracks while they pick up their lattes.

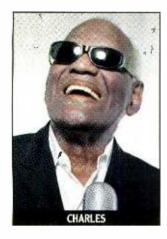
Compilations start at a minimum of seven songs for \$8.99. Additional songs cost 99 cents each. Launched last year amid much fanfare in test markets in Austin, Seattle and Santa Monica, Calif., the company is expected to push into additional markets in mid-2005.

Each Hear Music-enabled location will have three to six Hewlett-Packard tablet PCs—the devices used for browsing and purchasing—located in the seating area.

(Continued on page 16)

Power Players

Starbucks is no stranger to promoting music in its stores. It played a key role last year in driving sales of Ray Charles' album "Genius Loves Company" through a partnership with Concord Records. It also sells branded compilations in its stores under the Hear Music/Artist's Choice banner.



Ken Lombard, president of Starbucks Entertainment, said at the time of the kiosk launch that the company sees the digital music initiative as an opportunity to reach underserved adult consumers who are not interested in top 40 music.

"Our customers have really given us permission to play a significant role in how they discover and purchase their music," he says. "This is a smart and strategic move for Starbucks. We're going to enhance the Starbucks expe-

rience while developing a new business channel." Early response from the labels has been positive. As Ted Cohen, senior VP of digital development and distribution at EMI, noted at the kiosk launch, "My Starbucks on the corner is jammed with people. I want to be in front of those people." BRIAN GARRITY

Rising Format

Sirius Satellite Radio Mel Karmazin, CEO

XM Satellite Radio Hugh Panero, CEO

Although satellite radio has been commercially available since late 2001, last year it began gaining critical mass.

Now, with a combined 4.2 million subscribers, XM and Sirius have succeeded in luring high-profile management, air talent and artists to the format.

Sirius, under CEO Mel Karmazin, will add Howard Stern to



n, will add Howard Stern to its lineup beginning next year. XM, under CEO Hugh Panero, has added Opie & Anthony and former NPR host Bob Edwards. Among artists hosting shows on the satellite beams are Eminem, Snoop Dogg, "Little Steven" Van Zandt, Tom Petty and David Johansen.

Both companies have acquired professional and college sports broadcasting rights. They also have deals

with automobile manufacturers that are offering their systems as an option in many new cars and have expanded their presence at consumer electronics stores nationwide. Both services have introduced new hardware to increase the portability of their programming.

While both companies continue to lose money, their deficits are shrinking each year. All eyes will be on Sirius in 2006, when Stern makes his much publicized jump from terrestrial radio to the satcaster.

The satellite services "have been part of a broader landscape shift for mainstream radio that also includes [the] Xbox and iPod, but has ended up with variety, for whatever reason, becoming more of a marketable commodity," says Sean Ross, VP of music and programming at Edison Media Research.

"They've also recently gone through a paradigm shift of their own, perhaps as a result of [the] iPod, and started working in some more radio-like content, including the addition of Howard Stern," Ross adds. BRAM TEITELMAN

StreetWise Concepts & Culture David "Beno" Benveniste, founder

David "Beno" Benveniste's StreetWise is a well-regarded marketing company for clients looking to tap into the allimportant youth market.

Using information and insight gleaned from its member network of more than 60,000 tastemakers age 13 to 34, Benveniste has created successful campaigns for big-name clients in the music, film, TV, gaming and lifestyle arenas including Jack in the Box, Fox Television, Activision, EB Games and Universal Studios.

For its deal with Activision, a StreetWise team of 1.200 helped write the game description for the new title "True Crime: Streets of LA" and also helped design and distribute marketing materials online. Activision reported that it had its best presale ever with the title.

StreetWise's relationship with Universal includes its promoting the theatrical release of "Dawn of the Dead" last year. Its effort involved releasing a mini-DVD with the first eight minutes of the film and coordinating screenings in 56 markets. Universal reports that ticket sales exceeded expectations by 30%.

StreetWise also recently put a Mudvayne track online to test opinion and ultimately received 1,400 responses from its group of tastemakers that helped the act market the song.

Benveniste—who also runs Velvet Hammer Music & Management and counts Taproot among his management clients expects such success to continue this year with new album campaigns for System of a Down and Deftones and campaigns for TV show "Lost," Nokia and Sprite.

"We've worked with David and his company on a lot of our developing acts," says Jeff Kwatinetz, founder and CEO of the Firm. "What's great about David is he has a real sense of what is going on in the street, what young kids care about, what they react to, what their lifestyles are like. David's a great partner on projects." JILL KIPNIS

Universal Music Group Doug Morris, CEO

Universal Music Group CEO Doug Morris wants to transform music videos in the digital entertainment age from free promotional tools to profitable revenue generators.

Like most music companies, UMG charges online services for the ability to build libraries of catalog videos. But until now, the major has been servicing new videos gratis in the name of promotion.

But no more. At Morris' urging

At Morris' urging, UMG recently announced plans to begin charging online services like AOL, Yahoo, mtv.com and MSN for access to frontline music videos. Under the new policy, music services that do not have a standard commercial licensing deal for

videos with the major will no longer have access to UMG's clips for on-demand streaming via the Internet and cable/satellite systems. UMG will also stop purchasing advertising on music sites that do not pay to license its video content.

The reason for the shift in strategy reflects current trends in TV and Internet programming. The 1980s heyday of videos dominating MTV's programming is long gone and not likely to return. Meanwhile, demand for music video content online is at an all-time high with the rise of digital cable offerings, Internet music services and video on demand.

The move is sending virtually every online service back to the bargaining table with UMG. It also sets the table for other majors to follow suit by instituting similar front-line video policies.

Just how much money online services are going to have to fork over to UMG remains to be seen. But Internet executives are hopeful they can work out deals that can satisfy all parties. The Web "is the dominant place where people are watching [music] videos," Jack Isquith, executive director of music industry relations for AOL Music, told *Billboard* in a recent interview. "So we can understand what the challenge is that labels have in terms of their economics and why they would be looking at this model." **BRIAN GARRITY**

Universal Music & Video Distribution Jim Urie, president

When the Universal Music Group launched its JumpStart initiative in September 2003, company executives knew their ambitious gambit to remake the music industry's business model would stir the pot.

But even they were surprised by the uphill battle that JumpStart would fight for it to become entrenched with accounts and even its own labels.

The program lowered wholesale pricing across the board, with front-line pricing dropping from \$12.07 to \$9.09 and \$10.10; budget. midline and developing-artist pricing was reduced to \$6.06.

To offset the lower pricing, JumpStart, brainstormed by Universal Music & Video Distribution president Jim Urie, eliminated the payment of pricing-and-positioning funds to accounts, saving the company an estimated \$100 million annually.

The plan initially received mixed results from the retail account base, with some hailing the concept but questioning its execution. Others condemned it outright, as did competitors, who called it a career-ending move.

Even UMG's own labels were not enamored of the initial results, sources say. But a phase-two revamping of JumpStart, which allowed for promotional buy-in discounts but higher front-line pricing of \$9.49 and \$10.35, was just the ticket.

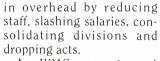
UMG's own labels began calling the move a success, and accounts that previously damned UMG now heaped praise on the company. But the competition remains skeptical that the numbers will work.

Urie has taken other creative steps with UMVD, including the creation of its new indie distribution arm, Fontana. Steve Pritchitt, Fontana GM, says more than 100 labels have expressed interest in switching their distribution to Fontana. **ED CHRISTMAN**

Warner Music Group Edgar Bronfman Jr., chairman

When Wall Street was still in the midst of finally getting over its misfounded belief that piracy would doom the music industry, Edgar Bronfman Jr. and Thomas H. Lee Partners caught their attention by proposing a leveraged buyout of the Warner Music Group.

The investment group, which also includes Bain Capital and Providence Equity, promised it would cut \$277 million



As WMG management delivered on the promises, the investment group which initially put up \$1.25 billion toward the \$2.6 billion price tag—kept returning to the well, eventually pulling out \$1.23 billion, which means it got Wall Street to foot almost the entire bill for the buyout.

But while management has shown that it can cut overhead and run a profitable ship, corporate's new A&R honchos still have to show

that they can grow market share. So far, it has signed a deal with Sean "P. Diddy" Combs, created the Asylum team to bring in urban acts and formed East/West to serve as an incubator for rock acts.



America's Choir Conquers The Charts

In recent weeks, a full 20% of the 15 titles on the Top Classical Albums chart have been occupied by a single group. Those three spots do not belong to some fresh-faced newcomers, but to one of the choral world's

most venerable institutions: **the Mormon Tabernacle Choir.** Its newest

album, "Choose Something Like a Star," released Feb. 15, celebrates the music of American composer **Randall Thompson**.

It debuted at No. 3. Like its charttopping brethren "America's Choir: Favorite Songs, Hymns, & Anthems" and "Peace Like a River," this latest MTC release comes from the group's own label, also called Mormon Tabernacle Choir, which was established two years ago.

"I'm really astounded by this success," says the choir's music director, **Craig Jessop**. "It says that there's really a market out there for us. People are looking for something that brings peace, comfort and hope."

The 54-year-old Jessop says he feels very close to Thompson's music. "I met him in 1983, while I was director



of the U.S. Air Force's Singing

Sergeants," the conductor recalls

"Thompson died only a year later. I

think of this album as a wonderful

tribute to a great composer whose

By Anastasia Tsioulcas atsioulcas@billboard.com

> The conductor says his group's enthusiasm and love of music has found root not just in its home base of Utah, but nationwide and on its trips abroad as well. (The group's next tour is in June to the West Coast; its next planned album is a recording of lullabies spanning **Brahms** to newly composed works.)

At the same time, however, Jessop says that the all-volunteer choir's foundation was built in coming together, week-in and week-out, in rehearsals and performances broadcast from its home base in Salt Lake City. "We're a church choir, first and foremost," he says.



JESSOP: 'ASTOUNDED' BY THE CHOIR'S PROLIFIC COMMERCIAL SUCCESS

"The choral legend **Robert Shaw** was one of my great teachers," Jessop says. "One of the things that he said that always stuck with me is that you can't import culture. It has to be a real part of the community. You need to live in that community, nurture that community and let it grow."

LIKE FATHER, LIKE SON: The 2005 Grammy Award for classical producer of the year went to David Frost. All five of the recordings cited in this year's award—including albums of music by Bruce Adolphe, Dave Brubeck. Yehudi Wyner, Abraham Ellstein and Robert Strassburg, as well as the multicomposer "Genesis Suite"—were for his contributions to one of this era's most ambitious recording projects: the ongoing Milken Archive of American Jewish Music series released by Naxos.

This is actually Frost's second Grammy: in 1999, he won in a very different category: best spoken word for children for the **Sony Classical** album "Listen to the Storyteller." Frost points out that winning a producer Grammy has actually become a family affair: His father, **Thomas Frost**, counts among his many Grammys the 1986 award for classical producer of the year.

The 44-year-old Frost, who has worked with a roster of celebrated acts ranging from the Chicago Symphony Orchestra to pianist Evgeny Kissin and soprano Renee Fleming, says he is particularly proud of the Milken Archive series.

"It explores a whole world of music that hasn't been celebrated before," he notes. "The goal is to represent musically the whole range of experience of one of the largest instances of cultural fusion in history. And there's just a lot of great music there."

Frost says he wasn't familiar with much of the Milken Archive music when he took on the project. "There have been so many wonderful discoveries," he says. "For



example, the "Genesis Suite" which was an extraordinary collaborative work by **Stravinsky**, **Schoenberg**, **Milhaud**, **Mario Tedesco-Castelnuovo**, **Nathaniel Shilkret**, **Alexandre Tansman** and **Ernest Toch**—was fascinating."

He adds that the project's scope entails working with a huge range of musicians all over the country, from talented student ensembles to the most seasoned professional composers and artists. "That's part of what makes working on this series so gratifying," Frost says. "The archive is bringing this music not just to an audience, but to performers as well. If those musicians in turn champion these works, that's an accomplishment in itself."

ADVERTISEMENT UNITED STATES DISTRICT COURT CENTRAL DISTRICT OF CALIFORNIA WESTERN DIVISION FRED STEINER. et al., on behalf of themselves and all others similarly situated, Plaintiffs, v. ABC, INC., et al., Defendants. UNITED STATES DISTRICT COURT CLASS ACTION TO: ALL PERSONS WHO ARE THE CURRENT LEGAL OWNERS

TO: ALL PERSONS WHO ARE THE CURRENT LEGAL OWNERS OF ANY RIGHT OR CAUSE OF ACTION ARISING FROM THE COPYRIGHT IN A MUSICAL COMPOSITION OR SOUND RECORDING THAT WAS EMBODIED IN AN EPISODE OF AN ORIGINAL TELEVISION BROADCAST OF GENERAL HOSPITAL, ONE LIFE TO LIVE. OR ALL MY CHILDREN;

AND

ALL PERSONS WHO ARE THE CURRENT HOLDERS OF ANY MONETARY OR ROYALTY INTEREST ARISING FROM THE COPYRIGHT IN ANY SUCH MUSICAL COMPOSITION OR SOUND RECORDING THAT IS LEGALLY OWNED BY A DEFENDANT IN THIS ACTION OR AN ENTITY AFFILIATED OR RELATED TO A DEFENDANT:

YOU ARE HEREBY NOTHFIED that an amended settlement of the abovecaptioned class action (the "Action") has been reached. The amended settlement is subject to approval by the Court. A hearing will be held before the Honorable Florence-Marie Cooper at the United States District Court for the Central District of California, Western Division, 255 East Temple Street, Los Angeles, CA 90012, on April 14, 2005, at 2:30 p.m. The purpose of the hearing is to determine: (1) whether the proposed amended settlement as contained in the Amended Stipulation of Settlement on file with the Court ("Amended Stipulation") should be approved as fair, reasonable and adequate; and (2) whether the Judgment dismissing the Action with prejudice should be entered.

If you are (a) a current legal owner of a musical composition or sound recording, or portion thereof, that was embodied in an episode of the original domestic United States broadcast of the daytime television series *GH*, *OLTL* or *AMC*, and that, without license or authorization, was copied, reproduced, synchronized, displayed, performed, broadcast, telecast, cablecast, syndicated, exhibited, transmitted, disseminated, distributed or otherwise used as part of one of those television series in connection with its foreign distribution or foreign syndication by Defendants: or (b) a current holder of any monetary or royalty interest in any such musical composition or sound recording that is legally owned by a Defendant in this action or a related or affiliated entity, your rights may be affected by the amended settlement of the litigation.

A notice was previously sent to potential class members to inform them of the proposed original settlement of this Action. The proposed amended settlement creates a settlement fund in the amount of \$65 million plus interest. If you have not received a detailed Notice of Proposed Amended Settlement of Class Action (the "Notice"), you may obtain copies by writing to the Settlement Administrator at Steiner Class Settlement, Settlement Administrator, c/o Gilardi & Co. LLC, P.O. Box 8060, San Rafael, California 94912-8060, telephone 800-293-4294, or by visiting the settlement website by going to WWW.GILARDI.COM and clicking on "Steiner Settlement."

The Notice describes the lawsuit and the procedures for submitting a claim for a share of the amended settlement, objecting to the proposed modifications to the original settlement, and asserting any rights you may have to opt out of the Classes. If you already submitted a claim form to be eligible to participate in the original settlement, that claim form will be deemed to be timely submitted in relation to the amended settlement. If you are a class member and have not already submitted a claim form, you may submit one now.

The settlement website describes the musical compositions and sound recordings to which the amended settlement applies. The amended settlement applies to the same musical compositions and sound recordings as the original settlement.

PLEASE DO NOT CONTACT THIS COURT OR THE CLERK'S OFFICE REGARDING THIS NOTICE.

DATED: January 31, 2005 DATED: February 9, 2005 BY ORDER OF THE UNITED STATES DISTRICT COUR I FOR THE CENTRAL DISTRICT OF CALIFORNIA WESTERN DIVISION

Music

New Label Tulut Bows With Newcomer Wilson

Whenever an entrepreneur launches a new label, he or she obviously wants to catch the attention of the industry with a fresh, gifted new talent. Tulut Entertainment CEO

The aspiring artist got her break

sored by the Mothers Against Drunk

Driving organization in DeRidder, La.

(She now lives in nearby DeQuincy.)

several songs a cappella, and a friend

her cousin in Atlanta who was start-

son to record a track for a Christmas

compilation album. She recorded

"Sweet Little Jesus Boy" and soon

after began working on her debut.

what she wanted to accomplish in

her career. "I told him I wanted to

record gospel CDs and travel the

world sharing the gospel of Christ,'

Wilson with that opportunity. The project was produced by HR Crump

Standard, B2K) and Alvin Williams

(Marvin Sapp, Shirley Caesar, Des-

tiny's Child). "Secret Place" was the

first single released to gospel radio.

"Sacrifice" looks sure to provide

Early on, Johnson asked Wilson

ing a record label.

Wilson recalls.

at church suggested she send them to

That was Johnson, who invited Wil-

Wilson won the grand prize-free time at a local studio. She recorded

when she entered a contest spon-

Nathaniel Johnson hit the mark

with newcomer Patrice Wilson. The Houston native bows April 12 with "Sacrifice." a soulstirring R&B collection that features six songs Wilson penned herself.

One of Wilson's favorite compositions on the 13-song album is "My Sheep." She says the song began coming to her while she slept. "I had a dream and saw myself



preaching," she recalls. "The word [in the Bible] says, 'My sheep know the sound of my voice.' I got up, and the lyrics just came.

Wilson is managed by Johnson and is booked by Lone Oak Entertainment in Nashville.

She admits that being the flagship artist on a new label carries some pressure, but she feels God has equipped her for the journey, and she is enthusiastic about the partnership with Johnson and Tulut.

Wilson hopes the music on "Sac-



rifice" will soothe listeners living in today's challenging times. "I believe the ministry will help people get through hard times," she says. "I believe the anointing is on the project, and whatever it is [someone] is needing, there will be a song on the CD that's going to minister to that situation."

NEWS NOTES: After a four-year hiatus from recording, LaShun Pace returned March 1 with "It's My Time" on EMI Gospel. The album's first single, "For My Good," has been garnering airplay on gospel stations as well as R&B/hip-hop outlets.

During the past several years, Pace has endured health problems, a divorce and the death of her oldest daughter. Her youngest daughter, 11vear-old Aarion, joins Pace on her new project.

GigAmerica has launched gigurban.com as an urban artistdevelopment division. There are also plans for a multicity showcase series in partnership with new Asylum/ Warner imprint UnAuthorized Entertainment.

Houston-based rapper Kiotti signed to the UnAuthorized label after performing at a gigurban.com showcase in that city. Plans call for showcases in numerous U.S. cities featuring the top unsigned artists in each market performing for an UnAuthorized A&R rep.

Gospel music has been front and center on BET recently with the network's annual Celebration of Gospel featuring Yolanda Adams, Donnie McClurkin, Mary Mary, the Clark Sisters. Kirk Franklin, Smokie Norful, Dr. Bobby Jones and Ruben Studdard. BET also aired a three-part history of gospel music, hosted by "BET Nightly News" anchor Jacque Reid.

Soul Train Continued from page 12

album "Goodies."

Entertainer of the Year Award.

Ciara was also named best R&B/

soul or rap new artist for her

The evening's other special hon-

oree was Ice Cube. A member of N.W.A and Westside Connection,

the rapper/actor/director received

the Quincy Jones Award for out-

Acknowledging his musical legacy

as well as a burgeoning film career

that includes current movie "Are We

There Yet?," Ice Cube said, "I'm

grateful that I was born at a great

time to do what I'm doing.

standing career achievements.

at a young age, he added. "There's still more for me to do. Hopefully, I'll rack up a few more of these.

Serving as hosts for the awards show were Brian McKnight, Fantasia Nick Cannon and Nicole Richie The program will air in first-run, national syndication beginning

rial, I don't know what it's going to

MOVIE MOGUL? Joe Simpson, who

lee, as well as Ryan Cabrera, has

manages daughters Jessica and Ash-

The Beat

Continued from page 11

sound like.

March 12. It is produced by Don Cornelius Productions in association with Tribune Entertainment.

The awards recognize achievements in R&B/soul, hip-hop, rap and gospel. The winners are chosen by a panel of radio programmers, artists and retailers.

entered a partnership with film producer Joel Silver to develop a movie based on a treatment written by Simpson. The film, tentatively titled "Hunting Heroes," will be distributed through Warner Bros. Jessica will play a "MacGyver"-ish character in the adventure romance.

Additional reporting by Todd Martens in Los Angeles.

How many of your label's songs hit The Hot 100 in the past five years?

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As for receiving such an honor

Music

Oscars See First-Time Victors In Music Categories

It was a night of firsts in the music categories at the 77th annual Academy Awards, held Feb. 27 at the Kodak Theatre in Los Angeles.

First-time Oscar winner **Jorge Drexler** won for best original song, "Al Otro Lado del Rio," from "The Motorcycle Diaries" (*Bill-*

board, Jan. 29). Drexler, who wrote the song, sang his acceptance speech in Spanish.

The victory was noteworthy because it was the first Spanish-language song to be nominated in

that category. Carlos Santana and Antonio Banderas performed the song at the ceremony.

Jan A.P. Kaczmarek, who won the best original score prize for "Finding Neverland," was also a first-time Oscar winner. As our optical lamin Form



received the best actor award for his portrayal of **Ray Charles** in the biopic "Ray." The movie also won for best sound mixing.

A complete list of winners can be found at oscar.com.

SXSW FILM FESTIVAL: Several music documentaries will screen

at this year's South by Southwest

Film Festival, to be held March 11-19 in Austin. They include "Be

Here to Love Me: A Film About

Fischer), "The Devil and Daniel

"Derailroaded" (Wild Man

Townes Van Zandt," "The Fearless Freaks" (about **the Flaming Lips**),

usic

By Carla Hay

chay@billboard.com

Johnston," "Press On" (**Robert Randolph**), "You're Gonna Miss Me" (**Roky Erickson**) and "Scratch: All the Way Live," the sequel to "Scratch." the 2001 film about hip-hop DJ culture.

'JUNGLE' TRIBUTE: In celebration of the 50th anniversary of the landmark film "Blackboard Jungle," the **Museum of Modern Art** in New York is holding a screening at 8 p.m. EST March 20.

Following the screening will be a Q&A session with participants from the film as well as members of **the Comets**, the band that backed the late **Bill Haley**.

"Blackboard Jungle" is credited with propelling the career of Haley and his band, since the movie prominently featured the act's biggest hit, "(We're Gonna) Rock Around the Clock," which was No. 1 on The Billboard Hot 100 for eight weeks.

IN BRIEF: Mick Jagger is one of the producers of the New Line Cinema drama "The Women," which stars Annette Bening, Sandra Bullock, Ashley Judd, Meg Ryan and Uma Thurman. Diane English (best-known for the "Murphy Brown" TV series) is the film's screenwriter and director; it is due in theaters next year.

Ice Cube is talking with Revolution Studios about producing and starring in a remake of the 1948 comedy "Mr. Blandings Builds His Dream House," which originally starred Cary Grant in the title role.

Will Smith and his Overbrook Entertainment are in discussions with Columbia Pictures to produce "Tonight He Comes," a superhero-themed action film that will also be produced by Michael Mann (who directed Smith in "Ali") and Academy Award-winning screenwriter Akiva Goldsman.

Sean "P. Diddy" Combs has inked a development deal with MTV Films/Paramount Pictures to produce and star in an as-yetuntitled crime/action film.

Tom Waits has landed a small role as a wandering soothsayer in the New Line Cinema biopic "Domino" about fashion-modelturned-bounty-hunter Domino Harvey, who is played by Keira Knightley.

At the 57th annual Orange British Academy Awards (presented Feb. 12 in London), **Gustavo Santaolalla** won the Anthony Asquith Award for achievement in film music for his score to "The Motorcycle Diaries."



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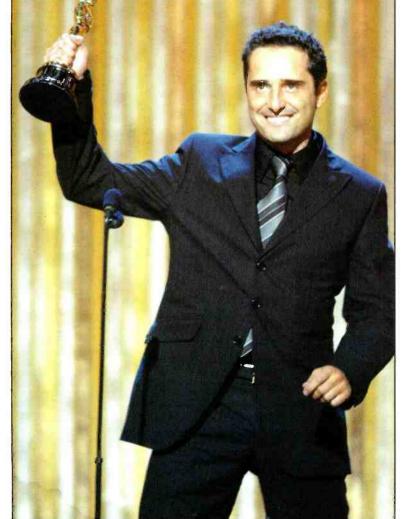
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Al The World's A Stage Taking A Global View Can Only Boost A Band's Outlook

BY RAY WADDELL

There may be no place like home, but for American acts willing to invest time and effort, touring the globe can really pay off.

All it takes is a commitment to international markets and a realistic look at the financial side of the equation.

"Any act can tour internationally, but their guarantees have to be unrelated to what they do in America," says Jack Utsick, CEO of Jack Utsick Presents/Worldwide Entertainment.

Utsick is among the most globally active promoters in the world, with a presence in Australia, New Zealand, China, India, the Middle East, England, the Netherlands, Germany, Scandinavia, Mexico, Puerto Rico and South America.

"We do more shows internationally than Clear Channel does," he says. "Damn right, we take a global view."

Taking the global view is the goal of the International Live Music Conference, which will be held March 13-15 in London. The ILMC brings together promoters, booking agents, artist managers and venue executives from around the world, including the United States, to discuss the potential of global touring.

An American act doesn't have to be a certified headliner to tour successfully internationally. Ask Evanescence, which toured the world and broke internationally with its first album, "Fallen," which debuted on The Billboard 200 in March 2003.

From unknown act to global headliner during one album cycle, Evanescence may well be the poster child for breaking an act worldwide.

"No borders," says Dave Kirby, responsible agent for Evanescence at the Agency Group. "If there is an opportunity to play in front of people, we go there."

International exposure was a plan for breaking Evanescence from the start, even though lead singer Amy Lee, from Little Rock, Ark., did not even have a passport when the band began.

"As we developed a strategy at the beginning of Evanescence's career, we decided to move the band around the planet

like a chess piece," Kirby says. Evanescence was blessed with

the right manager in Dennis Rider, who takes a global view. "Rather than be intimidated by Europe, as many managers are, Dennis embraced it," Kirby says. TAG, with offices in numerous countries, supported the manager's philosophy.

Rider and the band went to Europe twice before "Fallen" hit retail, Kirby says, and reached out to the various offices of international distributor Sony International. And the agency and band were willing to make the sacrifice to play (Continued on page 22)

Amy Lee of Evanescence performs during the band's first headlining tour in 2003.

Touring

Stage

Continued from page 21

for people-everywhere.

"If you want to break a band, you have to move that band around." Kirby stresses. "You only get people's attention for a moment, and you need to be there at that moment."

Sometimes, though, record companies aren't so supportive financially. "International tour support is the first thing that gets cut," Kirby says. "The second thing is domestic tour support. It's not easy with baby bands, unless they're showing real signs of blowing up."

THREE GOOD REASONS

Neil Warnock, London-based chairman of TAG, says acts should consider touring internationally for three reasons: "To sell albums. To sell tickets. To sell both."

Last year, Madonna's global presence helped make her the top touring attraction in the world, with \$125 million in grosses. Similarly, Sting (\$52 million) and David Bowie (\$46 million) took a global approach, as will U2 in 2005.

It's not coincidental that all of these tours are produced by TNA International, the Toronto-based global touring arm of Clear Channel Entertainment.

Asked to describe the market in general for American artists touring abroad, Thomas Johansson. chairman of CCE's European music division, responded enthusiastically, "Very good!"



What: An annual gathering that focuses on all aspects of the international touring business. Where: London

When: March 13-15 Who: Attendees include promoters, booking agents, artist managers and venue executives. Web: ilmc.com

Warnock agrees. "We have a very buoyant marketplace in Europe, with great touring not only for U.S. artists, but also European artists and music in general," Warnock says. For American acts willing to tour in Europe, it is all about investing in the marketplace. "There are no real concessions," Johansson says. "They really need to look at it as expanding their market and building their fan base, the same as they would in Ohio, Oklahoma or California."

Most of the logistical hurdles were eased long ago, according to Warnock. "A U.S. artist will always put out a rider that these days can generally be adhered to by the promoters," he says. "Any changes are usually very minor, such as some food or beverage items that may not be available in Europe. In terms of production elements, I would say 95% of these elements are generally available."

Warnock believes bands that tour internationally are choosing the right path, beginning with Europe. "I think U.S. bands are surprised by the loyalty of European fans." Warnock says. "For example, Red Hot Chili Peppers have grown dramatically over their time touring Europe, and similarly R.E.M., who are arguably now bigger in Europe than they have ever been in the U.S."

That may be especially true for the Chili Peppers, who last year rang up the year's top Billboard Boxscore from a U.K. stand. The band grossed more than \$17 million from three sellouts at London's Hyde Park last summer. Emma Banks at Helter Skelter is the Chili Peppers' agent for Europe.

OTHER MARKETS

Asia Pacific markets can be particularly fertile ground for acts willing to take a shot. The Eagles ventured into the region last November and December, and grossed more

'For American acts in Europe, it's all about investing in the market.' --NEIL WARNOCK, THE AGENCY GROUP

than \$450 million from just 26 dates in Bangkok, Thailand; Singapore; Hong Kong; Japan; and Australia.

But newer acts can also do solid business in the region. "They can do it by not expecting the guarantees they get in America," Utsick says. "For example, we have Keith Urban in Australia with a very realistic guarantee, and it will be successful."

Howard Pollack, president of the PM Group, has presented American acts in Africa, South America, Japan, Europe and Russia. "We like the idea of bringing music to faraway places," Pollack says.

Promoting shows outside of Europe and North America is not without its difficulties, Pollack says. "Production-wise, it can be difficult in some nations because you're working with baby companies just getting started in the music industry," he says. "When you're going to a place like Mauritius, off the coast of Madagascar, you have to be adaptable."

The production mind-set might not be the same in these faraway places, Pollack points out. "The U.S. and Europe have producing concerts down to a science, but other places might know nothing about that science," he says.

In terms of what works where, Pollack says hip-hop is big in Africa; reggae in the Indian Ocean region; reggae and French artists in Tahiti; hip-hop, R&B and jazz in the Caribbean; and rock'n'roll in Latin America.

"Russia is like a sponge, everything you take in there, they love," Pollack says. "China and India are the next emerging markets."

Pollack believes the opportunities for American acts abroad is just beginning. "The world is becoming a much smaller place," he says. "People all over the world can see music on video or the Internet, and they want a piece of it."

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ARENA

BOX:

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ROD STEWART	Sydney SuperDome, Sydney Feb. 18-19	\$2,067,724 (\$2,623,616 Australian) \$138.71/\$95.36/\$69.35	20,906 28,000 two shows one sellout	Frontier Touring Co.
ROD STEWART	Rod Laver Arena, Melbourne, Australia Feb. 21-22	\$1,833,954 (\$2,320,638 Australian) \$139.09/\$95.62/\$69.54	18,256 21,000 two shows one sellout	Frontier Touring Co.
ROD STEWART	Mission Estate Winery, Napier, New Zealand Feb. 12	\$1,801,764 (\$2,525,000 New Zealand) \$72.07	25,000 sellout	SEL, Frontier Touring (
JUANES	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Feb. 26-27	\$ 1,744,348 \$90/\$40	25.270 two sellouts	Gianti Communicatio
ROD STEWART	Brisbane Entertainment Centre, Brisbane, Australia Feb. 14-15	\$1,519,953 (\$1,935,408 Australian) \$138.22/\$95.03/\$69.11	16,068 21,000 two shows one seliout	Frontier Touring Co.
VUSIC FOR RELIEF BENEFIT: LINKIN PARK WITH JAY-Z, NO DOUBT, OZZY OSBOURNE, BLINK-182, JURASSIC 5 & OTHERS	Arrowhead Pond, Anaheim, Calif. Feb. 18	\$1,08 8, 138 \$125/\$100/\$85/\$42.50	11,403 14,383	AEG Live
IIMMY BUFFETT	Colonial Center, Columbia, S.C. Feb. 17	\$1.032,581 \$91/\$31	16,477 sellout	Clear Channel Entertainment
VELVET REVOLVER	Carling Apollo Hammersmith London Jan. 9-10, 22-23	a, \$814,109 (£435,050) \$46.78	17,402 19,576 four shows two sellouts	Clear Channel Entertainment-U.K.
CHER	Westpac Centre, Christchurch, New Zealand Feb. 22	\$808,635 (\$1,114,405 New Zealand) \$214.06/\$141.50/\$68.93/\$54.4	6,895 7,099 42	Michael Coppel Productions
/ANNI	Office Depot Center, Sunrise, Fla, Feb. 27	\$804,454 \$85/\$49.50	10.390 10,872	Danny O'Donovan Presents, Concerts West/AEG Live
IOSH GROBAN, CHRIS BOTTI	Gund Arena, Cleveland Feb. 14	\$779,353 \$68.50/\$38.50	15.395 sellout	Clear Channel Entertainment
ANNI	United Center, Chicago Feb. 17	\$679,449 \$89.50/\$49.50	8,520 9,803	Danny O'Donovan Presents, Concerts West/AEG Live
MÖTLEY CRÜE	Palace of Auburn Hills, Auburn Hills, Mich. Feb. 25	\$638,186 \$75/\$59.50/\$25	15,724 sellout	Palace Sports & Entertainment
/ANNI	Wachovia Center, Philadelphia Feb. 19	\$619.781 \$89.50/\$49.50	7 ,949 9,478	Danny O'Donovan Presents, Concerts West/AEG Live
GAITHER HOMECOMING	American Airlines Center, Dallas Feb. 11-12	S616,136 S49.75/\$14.75	25,566 33,837 three shows	Clear Channel Entertainment
DONNA SUMMER	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Feb. 24	\$598.145 \$125/\$75	5,951 6,257	Dueño Palmer Concer Promotores Latino
ROD STEWART	Adelaide Entertainment Centre, Adelaide, Australia Feb. 23	\$580,470 (\$730,611 Australian) \$139.83/\$96.13/\$69.92	6,157 7,000	Frontier Touring Co.
OSH GROBAN, CHRIS BOTTI	The Mark of the Quad Cities, Moline, III. Feb. 18	\$546,397 \$67.50/\$47.50	9.100 sellout	Clear Channel Entertainment
OSH GROBAN, CHRIS BOTTI	Giant Center, Hershey, Pa. Feb. 15	\$530.269 \$67.75/\$32.75	9,363 sellout	Clear Channel Entertainment
ANNI	St. Pete Times Forum, Tampa, Fla. Feb. 26	\$523,566 \$79.50/\$49.50	7,600 8,222	Danny O'Donovan Presents, Concerts West/AEG Live
/ANNI	TD Waterhouse Centre, Orlando, Fla. Feb. 25	\$500,722 \$79.50/\$49.50	7.260 9,002	Danny O'Donovan Presents, Concerts West/AEG Live
ANNI	The Arena at Gwinnett Center, Duluth, Ga. Feb. 22	\$481,180 \$79.50/\$49.50	6,906 7,978	Danny O'Donovan Presents, Concerts West/AEG Live
NÖTLEY CRÜE	St. Pete Times Forum, Tampa, Fla. Feb. 18	\$435.270 \$65/\$36	10.665 12,000	Fantasma Productions
VELVET REVOLVER	National Indoor Arena, Birmingham, England Jan. 18	\$427,550 (£229,816) \$42.79	9,992 11,000	Clear Channel Entertainment-U.K.
NÖTLEY CRÜE	Office Oepot Center, Sunrise, Fla. Feb. 17	\$422,082 \$77.25/\$47.25	7,831 8,247	Clear Channel Entertainment, in-hou
EVET REVOLVER	Manchester Evening News Arena, Manchester, England Jan. 16	\$400,486 (£213,969) \$43.05	9,303 9,750	Clear Channel Entertainment-U.K.
VGCI BIG JAM SLOW JAM: TEENA MARIE, NEW EDITION, AVANT, (INDRED	Allstate Arena, Rosemont, III. Feb. 14	\$394,982 \$75/\$20	8.701 9,956	Clear Channel Entertainment
FACTOR LIVE	Manchester Evening News Arena, Manchester, England Feb. 16	\$388,696 (£204,922) \$44.57/ \$ 37.94	9.087 10,102	3A Entertainment, Jack Utsick Presents
FACTOR LIVE	National Exhibition Centre, Birmingham, England Feb. 25	\$370,649 (£193,935) \$44.91/\$23.89	8.903 9,000	3A Entertainment, Jack Utsick Presents
AUL WELLER, NIC ARMSTRONG	Carling Apollo, Manchester, England Feb. 17-18	\$370.222 (£196,394) \$53.73	7,000 two sellouts	3A Entertainment, Jack Utsick Presents
DURAN DURAN	St. Pete Times Forum, Tampa, Fla. Feb. 12	\$355,905 \$76.75/\$66.75/\$46.75	5.855 6,087	Fantasma Productions AEG Live
FACTOR LIVE	Wembley Arena Pavilion, London Feb. 20	\$338,202 (£178,527) \$44.52/\$22.26	9,222 9,500	3A Entertainment, Jack Utsick Presents
AUL WELLER, NIC ARMSTRONG	Nottingham Arena, Nottingham, England Feb. 27	\$335,568 (£174,848) \$54.70	6,200 sellout	3A Entertainment, Jack Utsick Presents
ANNI	Veterans Memorial Arena, Jacksonville, Fla. Feb. 24	\$323.284 \$65/\$39.50	5,575 7,688	Danny O'Donovan Presents, Concerts West/AEG Live
	Bill Graham Civic Auditorium, San Francisco	\$317.560 \$40	8,346 8,500	Clear Channel Entertainment



IAAM Meeting Will Focus On 'Core' Issues

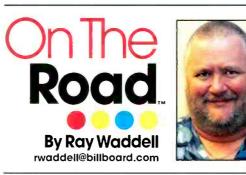
An increased focus on education will mark this year's district meetings of the International Assn. of Assembly Managers, beginning with the District 6 meeting March 4-7 in Colorado Springs, Colo.

The IAAM Board of Education, in conjunction with a grant from the IAAM Foundation, is rolling out a new series of educational sessions titled Core Tracks at the District 6 meeting.

Core Tracks, created from the work of the IAAM's Body of Knowledge Task Force, is a series of educational sessions that focus on the four core principles of facility management identified by the task force: sales and marketing, administration and fiscal management, facility services and operations, and leadership and management.

Participants who successfully complete the three-year curriculum in any track will be awarded recognition of specialized training, which will increase their eligibility for entry into the IAAM's Certified Facilities executive program.

The mission is to provide more 'substance' to our meetings and provide a method to advance further within our organization," says



Charlie Thomas, director of the Bramlage Coliseum at Kansas State University in Manhattan, Kan., and VP of District 6.

"It can't just be golf, golf, golf without eventually having to justify it to somebody higher up the ladder," Thomas quips. "This adds some viability to our meeting."

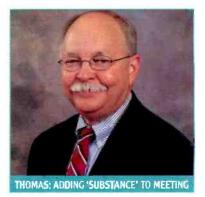
Thomas says the instructors for Core Tracks have been chosen based on their level of experience and expertise in the given fields. "It's taught by people in our industry. somebody that we know," he says.

District 6 comprises New Mexico. Colorado, Okłahoma, Arkansas, Texas and Kansas, as well as Mexico. Thomas says he expects about 50-60 people from the district to come to Colorado Springs.

"As a general rule, our district is pretty supportive," Thomas says. "Travel budgets have affected a lot of people. The other thing is, IAAM has a lot of meetings now,

with all the specialty meetings. It's forcing people to pick and choose, and some people can only go to their specialty meeting and the national convention.

Thomas says the districts also



seem more interested in working with student IAAM members. "Kent Meredith. [GM] down at the United Spirit Arena in Lubbock [Texas], has been working with different District 6 venues to initiate a modified facility visit/internship," he says.

"The purpose would be to expose interested students to what happens in different facilities. We, as venues, would arrange to host stu-

dents and run them through what we typically do in our facilities/operations. We're finding an increase in the interest factor and are trying to craft something to satisfy that need."

LONDON CALLING: The International Live Music Conference, which takes

place March 11-13 in London, "has always been about taking stock every year." says Martin Hopewell, managing director of Primary Talent International in London and the ILMC's principal organizer. "Therefore, by its very nature, it is about change. This year is no exception.

"There is a wave of people [in the touring business] from the 1960s and 1970s approaching retirement, while a whole new bunch of people are coming along making their own rules," he says.

Moreover, he notes, the touring business during the past five years has undergone a period of consolidation by such corporations as Clear Channel Entertainment. The ILMC seeks to explore those changes and their impact on the touring business, Hopewell says.

Additional reporting by Juliana Koranteng in London.

BILLBOARD MARCH 12, 2005

Music Reb/hip-hop

Omarion Makes His Own Mark With '0'

BY GAIL MITCHELL

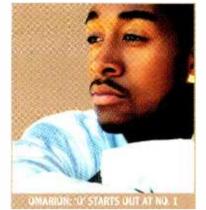
Omarion is the latest in a long line of artists making the transition from teen dream to adult singer/songwriter. And there is no denving that the B2K phenomenon has given the 20-year-old singer's solo flight, "O," a pivotal boost.

The Los Angeles urban boy band burst into public consciousness in 2001 with the top 20 R&B hit "Uh Huh." B2K notched two more top 20 R&B hits-"Gots Ta Be" and "Why I Love You"-before hitting the R&B (No. 2) and pop (No. 1) big time with the 2002 single "Bump, Bump, Bump" with P. Diddy.

The group also scored two top 10 albums on The Billboard 200 in 2002. Its self-titled debut peaked at No. 2. with follow-up "Pandemonium!" landing at No. 10.

Then, on the heels of B2K's soundtrack release. "You Got Served." in December 2003 and before the sametitled film's premiere the following January, the group imploded. The reason? Irreconcilable differences.

Omarion elected to stay on with the group's manager, Chris Stokes of the Ultimate Group. Remaining members



Lil Fizz, J-Boog and Raz-B are pursuing solo endeavors.

"It was time for Omarion to move on and stand on his own," Sony Urban Music GM Lisa Ellis says.

"We're all focusing on our own projects," Omarion (his last name is Grandberry) says of his former groupmates. He addresses the breakup on one of his strongest album tracks. "Growing Pains," and in his memoir, "O" (published Feb. 22). "More than anything, we had a friendship."

Will B2K ever reunite? "We have to build up our friendship first before anything else happens,

Omarion replies

Asked to describe the major difference between himself then and now, the 20-year-old artist notes, "I grew up more than anything. I just want to show people I've matured, not just physically but mentally.

When I was in B2K, we were just talking about love, being in love. But now I'm talking about being intimate, understanding what love really is about."

GETTING BACK IN THE SPOTLIGHT

To boost awareness of Omarion's T.U.G./Epic/Sony Urban Music debutand further build momentum behind his title-track first single—the label staged in-stores in New York, Los Angeles and Atlanta the week of its Feb. 22 release. Those appearances are being fortified by guest stints on "The Ellen DeGeneres Show" and "The Tonight Show With Jay Leno," as well as various MTV programs.

In addition, a DualDisc version of "O" is available. The DVD side features "MTV Diary" footage and the fulllength "O" video, a ringtone and a surround-sound mix of the whole album. A second single, "Touch," has already been chosen.

It appears the marketing strategy is paying off. "O" debuts this issue at No. 1 on the Billboard Top R&B/Hip-Hop Albums chart and The Billboard 200.

Omarion teamed with the Underdogs, the Neptunes, AllStar, Rodney Jerkins and Sean Garrett, among others. Guests include OutKast's Big Boi on the boisterous "Never Gonna Let You Go (She's a Keepa)." Overall, the album mixes retro and contemporary sounds, balancing ballads with uptempo numbers that recall B2K's R&B/hip-hop/pop/dance vibe.

"Omarion is the total package," the Underdogs say. "His dedication to becoming a complete artist will take him far. As he continues to develop, he should be a real force in R&B music.

Omarion is preparing for a promotional tour in Europe. The "O' single is being released there in April, followed by the album in June. Omarion is booked by Sal Michaels for Pyramid and published by Mr. Grandberry O's Music/EMI Combine Music (SESAC).

The artist is also pursuing his acting sideline. With "You Got Served" and the recent "Fat Albert" among his credits, Omarion has signed a twopicture deal with Paramount/MTV Films and will begin shooting a new feature this spring.

Though he has been there before, Omarion says the most difficult hurdle in the recording process is the actual release. "The hardest part is now, the final moment," he says. "I'm just ready to see how everything turns out.'

Jones Back On Indie Avenue

"People can feel you when you can feel yourself," vocalist/producer Ahmad Jones savs.

That statement sums up the musical odyssey of Jones' band, 4th Avenue Jones. You may recall that the Los Angeles-based outfit signed with Interscope after eliciting local buzz for its independent album "No Plan B." However. Interscope never released the

band's updated version, "No Plan B: Pt. 2."

Having gained its release from the label between 2002 and 2003, 4th Avenue Jones is back traveling the independent route. "Stereo: The Evolution of HipRockSoul" is due March 29 on Jones' own LookAlive label, distributed by Gotee/EMI.

The act's musical evolution from hip-hop to the Jones-coined "hiprocksoul" reflects a change in its business mind-set as it sought more creative control and ownership of its masters.

'We were more straight-ahead hip-hop." Jones says. "but we felt like we had handcuffs on. Now we're zeroing in on the sound we want, coming from a hip-hop perspective that seamlessly blends everything like a good old pot of gumbo."

4th Avenue Jones veers from such influences as Rage Against the Machine and Depeche Mode to Stevie Wonder and Rachmaninoff. Alongside Jones on vocals is his wife, Tena, plus guitarist Timmy Shakes, violinist Gailybird, bassist Al Parker and drummer Derrick Calloway.



4TH AVENUE JONES: FROM HIP-HOP TO 'HIPROCKSOUL



Songs to check out include the title-track lead single, Tena's emotionpacked "Who's Watching Me" and "It's Over Now, produced by recent Grammy Award nominees the Avila Brothers (Usher).

BACKSTAGE SOUL: After wrapping her role as a presenter at the recent Soul Train Music Awards (see

story, page 12), Mya talked about her album "Control Freak," due in September. The set finds her working with Dr. Dre, Lil Jon and Rockwilder, among others.

"The album is about getting control of a situation in every aspect of life so you can be your own woman," Mya said.

In the meantime, she can be heard on the Cuban Link song "Sugar Daddy."

The singer also plans to launch her own apparel line next year. She described the clothing as a mix of "Japan, couture, female **Prince** and dominatrix." Sounds fierce.

Backstage, an admittedly tipsy J-Kwon said he is suiting up for the summer release of his new album, "Louisville Slugger.'

Describing the set as "more truthful" than his 2004 debut, "Hood Hop" (featuring the hit "Tipsy"), the rapper said the guest lineup includes Chingy, Nelly and new artist Ebony Eyez.

J-Kwon touted Eyez, who is working on her Capitol debut, as the "first female rapper" from St. Louis. She joined him backstage following their performance of "Get XXX'd" from the soundtrack to the new Ice Cube movie, "XXX: State of the Union."

WE REMEMBER: As a member of Gladys Knight & the Pips, Edward Patten graced such hits as "I Heard It Through the Grapevine" and "Midnight Train to Georgia." The Grammy Award-winning group-comprising Knight, her brother Merald "Bubba" Knight and their cousins Patten and William Guest-was inducted into the Rock and Roll Hall of Fame in 1996. The 65-year-old Patten died Feb. 25 in Detroit following a stroke.

WEEK	WEEK		Airplay m	onitored by 💦	Nielsen Broadcast Data	9	
SN	TAST	TITLE IM	PRINT/PROMOTION	I LABEL	Systems	Ar	tist
		23		-	R1 诊	1 Week At Numb	oer 1
1	3	CANDY SHADY/AFTERM	SHOP MATH/INTERSCOPE		50	0 Cent Featuring Oli	via 😪
2	2	HOW W	E DO UNIT/INTERSCOPE		The G	ame Featuring 50 C	ent 😪
3	1	LOVERS A	AND FRIENDS	Lil Jon & The Eas	t Side Boyz Fea	turing Usher & Ludad	cris
4	4	DISCO II SHADY/AFTERM				50 C	ent 😪
5	5	BRING E					U . 8
6	6	SOME C			Tr	illville Featuring Cu	itty 😒
7	7	DROP IT	LIKE IT'S HOT		Snoop Do	ogg Featuring Phar	ell 🗟
8	10				The G	ame Featuring 50 C	ent 😪
9	9	U DON'I					ų.∻
10	11	MOCKIN				Emin	em
11	8	KARMA G-UNIT/INTERS			Lloyd E	Banks Featuring Av	ant 😪
12	17	WAIT (TH	HE WHISPER SO	ONG)		Ying Yang Tw	ins
13	12	SUGAR (GIMME SOME)	Trick Daddy Fo	eaturing Luda	cris, Lil' Kim & Cee	·Lo 🕏
14	22	NUMBEI				Ludac	ris
15	14		T BLOWN			Snoop Do	gg 😴
16	20	BABY I'N			Baby	/ Bash Featuring Ak	оп
17	19	CAPITOL			Twista	Featuring Faith Eva	ans 😪
18	18	BABY DESERT STORM	/ATLANTIČ		Fabolous F	eaturing Mike Sho	rey 😪
19	15	WHAT U	GON' DO	Lil Jon & The E	ast Side Boyz	Featuring Lil Scrap	opy 😪
20	13	GET BAC				Ludac	ris 😪
21	16	GASOLII EL CARTEL/VI				Daddy Yank	ee 😪
22	21	LEAN BA				Terror Squ	iad 😪
23	24	STILL TIP		Mike Jon	es Featuring S	Slim Thug & Paul W	all 😪
24		TOMA DIAZ BROTHER			Pi	tbull Featuring Lil J	lon
25	25		JSTLA			Cass	idy

Billboard HOT RAP TRACKS...

he greatest increase in audience impressions. The rap tracks at tations which are electronically monitored 24 hours a day, 7 day All rights reserved

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۲	1AR 2(CH 005	12	Billboard TOP R&B/			P				
THIG WEEK	LAST WEEK	2 WKS. AG0	MILLARD	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan Title	PEAK Position	IHIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				・ 図 を NUMBER 1/HOT SHOT DEBUT ・ 図 を I Week At Number I		51	48	43	89)	BEYONCE 🔺 COLUMBIA 86386"/SDNY MUSIC [12:98 EQ/18:98] Dangerously In Love	1
1	De	SN.		OMARION T.U.G./EPIC 92818/SONY MUSIC (18 99 EQ CO)	1	52	50	44	10	MANNIE FRESH CASH MONEY 002808 /UMRG (13.98 CD) The Mind Of Mannie Fresh	16
Z	1	1	7	THE GAME AFTERMATH/G-UNIT D03562*/INTERSCOPE (8.98/13.98) [M] The Documentary	1	53	47	49		YOUNG BUCK A G-UNIT 002972*/INTERSCOPE (13.98 CD) Straight Outta CaShville	2
3	2	3	2	JOHN LEGEND A GOOD MUSIC/COLUMBIA 92776/SONY MUSIC (12 98 EQ CO) Get Lifted	1	54	43	19	3	KRAYZIE BONE BALL'R 01191/IMUSIC (1898 CO/DVD) Gemini: Good Vs. Evil	19
4	3	4	1	FANTASIA 🛦 J 64235*/RMG (18 98 CD) Free Yourself	2	55	2		24	NELLY A OERRTY/FO' REEL 003314*/UMRG (8:98/13:98) Sweat	+
5	8	7	13	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98 CD) Urban Legend	1	56	53	-	15	THE DIPLOMATS DIPLOMATS 5771 */KOCH (17.98 CD) Diplomatic Immunity 2	-
٤.	7	5	10	LIL JON & THE EAST SIDE BOYZ ▲ ² BME 2690°/TVT (11.38/17.38) Crunk Juice	2	57	55		3	T.I. GRAND HUSTLE/ATLANTIC 83777/AG (18:38 CD) Urban Legend: Chopped & Screwed	-
6	11	10	1	S GREATEST GAINER S LUDACRIS DTP/DEF JAM SOUTH 000483*/IDJMG (839/1338) The Red Light District	1	1		38	7	SOUNDTRACK CAPITOL 63164* (18.98 CD) Coach Carter	
		-			-			61	216	PITBULL DIAZ BROTHERS 2560°/TVT (11.98/18.98) M.I.A.M.I. (Money Is A Major Issue)	7
8	5	6	- 32	USHER A ⁸ LAFACE 53982/ZOMBA (12.99/18.98) Confessions	1		42			RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 78703/RHINO (18.98 CD/DVD) Ray: More Music From (Soundtrack)	+
9 10	9 6	9		EMINEM A ⁴ SHADYJAFTERMATH 003711*/INTERSCOPE 18:98/19:98) Encore	1	61	67	56	1	URBAN MYSTIC SOBE 48919/WARNER BROS. (13.98 CD) [M] Ghetto Revelations	50
11	4	20	26	BRIAN MCKNIGHT MOTOWN 003317/UMRG (13.98 CD) Gemini RAY CHARLES A ³ HEAR 2248/CONCORD (18.98 CD) Genius Loves Company	2	62	69	6 <mark>5</mark>	20	J MOSS GOSPO CENTRIC 70068/2008BA (17.88 CD) [M] The J Moss Project	36
12	10	8	16	DESTINY'S CHILD \Lambda COLUMBIA 92595/SONY MUSIC (18 98 EQ CD) Destiny Fulfilled	1	63	54	54	36	LLOYD BANKS G-UNIT 002826*/INTERSCOPE (8 98/13.98) The Hunger For More	1
13	14	11	122	CIARA SHO'NUFF-MUSICLINE/LAFACE 67819*/ZOMBA (12 98/18 98) Goodies	1	64	56	55	15	CHINGY CAPITOL 97685* (18.98 CD) Powerballin	5
14	13	12	12	MARIO A 3RD STREET/J 61885 //RMG (18.98 CD) Turning Point	2	65	61	64	17	YING YANG TWINS COLLIPARK 2489/TVT (11.58 CD/DVD) My Brother & Me	6
15		3W	1	TRU NEW NO LIMIT 5790"/KOCH (17.98 CD) The Truth	15	66	46	5 3	88	BLACK EYED PEAS A ² A&M 002854/INTERSCOPE (12.98 CD) Elephunk	23
16	15	-		RAY CHARLES A WMG SOUNDTRACKS/ATLANTIC 76540/RHINO (18 98 CD) Ray (Soundtrack)	7	67	71	66	30	CRIME MOB BME/REPRISE 48803/WARNER BROS. (13.98 CD) Crime Mob	11
17	17	14	161	SNOOP DOGG A DOGGYSTYLE/GEFFEN 0037637/INTERSCOPE (8 59/13 38) R&G (Rhythm & Gangsta): The Masterpiece	4	68	63	75	68	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 001528*/IDJMG (8.98/12.98) The Black Album	1
13		-		LAYZIE BONE AND BIZZY BONE MO THUGS/7TH SIGN 5719/KOCH (17.98 CD) Bone Brothers	18	69	58	5 9	40	KEITH SWEAT ELEKTRA 73854/BHINO (1898 CO) The Best Of Keith Sweat: Make You Sweat	15
19	19	-	5.	GETO BOYS J PRINCE/RAP-A-LOT 4 LIFE 68502*/ASYLUM 117.98 CD) The Foundation	3	70	64	63	26	JOJO 🛦 DA FAMILY/BLACKGROUND 002672/UMRG (13.98 CD) JoJo	10
20	20		14	2PAC ▲ AMARU 003861*/INTERSCOPE (8 98/13 98) Loyal To The Game	1	71	66	87	8	B.R. GUNNA BARAK 30002 (13.98 CD) [H] B.R. Gunna's Dirty District Vol. 2	55
21		26		ALICIA KEYS A ³ J 55712"/RMG (15 98/18 98) The Diary Of Alicia Keys	1	72	73	70	5	PAUL WALL & CHAMILLIONAIRE PAID IN FULL 0050 (16 98 CO) [H] Controversy Sells	50
22		-	1	LYFE JENNINGS COLUMBIA 99946/SONY MUSIC (12.98 EQ CO) [M] Lyfe 268-192	17	73	65	60	25	R. KELLY A ³ JIVE 60356/20MBA (17.98/19.98) Happy People/U Saved Me	1
23		22	-	NAS • ILL WILL/COLUMBIA 92065-750NY MUSIC (19 98 EQ CD) Street's Disciple	2	74	68	67	10	VARIOUS ARTISTS SOURCE 2523/IMAGE (18 98 CD) The Source Presents Hip-Hop Hits Volume 9	36
24	_	25		TRICK DADDY • SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98) Thug Matrimony: Married To The Streets	1	75	76	78	12	LIL WYTE HYPNOTIZE MINDS 68500/ASYLUM (17.98 CO/DVD) Phinally Phamous	6
25	<u> </u>	27		VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 65344/20MBA (12.98/19.98) WOW Gospel 2005	13	76	HE	84 - L	8	CORMEGA LEGAL HUSTLE 7185* (10.98/15.98) Testament	76
27	22	21 30	223	NELLY A ² DERRTY/F0' REEL 003316*/UMRG (8:98/13:98) Suit CAM'RON RDC-A-FELLA/DEF JAM 002728*/IDJMG (8:98/13:98) Purple Haze		77	75	77	62	G-UNIT ▲2 G-UNIT 001593*/INTERSCOPE (8 98/12.98) Beg For Mercy	2
28	32	-	50	LIL SCRAPPY/TRILLVILLE BME/REPRISE 4555/WARNER BRDS (12 58 CD) The King Of Crunk & BME Recordings Present	4	78	NE	W	1	JUMPSTEADY PSYCHOPATHIC 4048 (15.98 CD) [M] Master Of The Flying Guillotine	78
29	28	1		TINA TURNER CAPITOL 6356 (24 98 CD) All The Best	12	79	72		22	STEPHANIE MILLS JM 54660/LIGHTYEAR (13.98 CD) Born For This!	25
	23	-		JAY-Z/LINKIN PARK MACHINE SADVROCA-FELLADEF JAM KIBSCYWARNER BROS 118 % CDIVOD MTV Ultimate Mash-Ups Presents: Collision Course	3	80	10		15	LALAH HATHAWAY MESA BLUEMOON 0006911/PYRAMIO (18 98 CO) [H] Outrun The Sky	34
31		40		JOSS STONE • S-CURVE 94897* (18.98 CO) Mind Body & Soul	15	81	70	76	34	BBALL & MJG ● BAO BOY 002389*/UMRG (12.98 CO) Living Legends	1
32		33	and the second	ANTHONY HAMILTON A SO SO OFF 52107/ZOMBA (12.98 CO) Comin' From Where I'm From	6	82	1		26	ANITA BAKER BULE NOTE 77102 (12.98/18.98) My Everything	1
33		29	Q	ASHANTI A THE INC/DEF JAM 003409*/IOJMG (13.98 CD) Concrete Rose	2	83			24	THE ALCHEMIST ALC 9548*/KOCH (15.98 CD) [M] 1st Infantry	
	N	EW/		BEBE WINANS STILL WATERS/TIMG 90/27/SONY MUSIC (18 98 EQ. CO) Dream		84	79		69	VICKIE WINANS VERITY 43214/20MBA (11.98/18.98) [M] Bringing It All Together	1
15	18	24	25	QUEEN LATIFAH • VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD) The Dana Owens Album	11	85	62		14	KENNY G ARISTA 62470/RMG (18 98 CO) At Last The Duets Album	1 1
ló	41	50	15	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98 CO) Greatest Hits	36	86	77		42	TEENA MARIE CASH MONEY CLASSICS 002552/UMRG (12.98 CD)	-
17	38	35	25	JILL SCOTT HIDDEN BEACH/EPIC 92773*/SONY MUSIC (18 98 EQ CD) Beautifully Human: Words And Sounds Vol. 2	1	87	78		3	J. GRAM R.R. RECORDS 100000 (13.98 CO) Big Spenda	
18	16		55	KANYE WEST ▲ ² ROC-A-FELLA/OEF JAM 002030"/IDJMG (8,98/12.98) The College Dropout	1	88	98		14	VARIOUS ARTISTS INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA (18 98 CO) Gotta Have Gospel! Vol. 2	
37	- 101	ew.	1	BENZINO ZNO 10/MUSICRAMA (13.98 CD) Arch Nemesis	39	89	100	94	30	MOS DEF RAWKUS/GEFFEN 003558*/INTERSCOPE (13.98 CD) The New Danger	+ +
40	51	51	N.	AKON SRC/UNIVERSAL 000860*/UMRG (13 98 CO) Trouble	11	90	82	-	6	BUCK POWER TOP 20 72414/BUZZTONE (16.98 CO) One Way In No Way Out	+
41	35	72	3	SOUNDTRACK COLUMBIA \$3667/SONY MUSIC (18.98 EQ.CO) Hitch	35	91	97	-	35	FRED HAMMOND VERITY/JIVE 58744/20MBA (11 98/17.98) Somethin' 'Bout Love	
42	37	39	35	LIL WAYNE CASH MONEY 001537*/UMRG (13.98 CO) Tha Carter	2	92		01.16		KIERRA KIKI SHEARD EMI GOSPEL 97304 (17.58 CD) [H] I Owe You	+ +
43	40	37	14	RUBEN STUDDARD J 62623/RMG (15.98/18.98) I Need An Angel	6	93	95		1	MICHAEL B. SUTTON LITTLE DIZZY 8331 (13 98 CD) Hopeless Romantic	-
44	36	31	13	GERALD LEVERT ATLANTIC 83765/AG (12.98/18.98) Do I Speak For The World	7	94	88		20	DONALD LAWRENCE & CO. VERITY 62228/ZOMBA (11.58/17.58) [M] I Speak Life	-
45	33	-	3.	K-CI & JOJO GEFFEN/CHRONICLES 004059/UME (13.98 CD) All My Life: Their Greatest Hits	18	95	86	-	88	LUTHER VANDROSS A ² J 51885/RMG (12.98/18.98) Dance With My Father	
46	34	28	15	DO OR DIE THE LEGION 93806/AG (18.98 CO) D.O.D.	14	96	85		22	GUERILLA BLACK CZAR 81785*/VIRGIN (12.38/17.38) Guerilla City	1 1
47	49	-		JA RULE • THE INC/DEF JAM 002955*/IDJMG (13.98 CD) R.U.L.E.	3	97	99		E C	JUVENILE CASH MONEY 0035487/UMRG (13.98 CD) The Greatest Hits	
48		41		VARIOUS ARTISTS A EMI/UNIVERSAL/SONY_BMG/ZOMBA 74203/CAPITOL (18.98 CO) Now 17	4	98 60	90		eu ar	VARIOUS ARTISTS SWISHAHOUSE 005 (17 98 CO) The Day Hell Broke Loose 2	+
49		36		FABOLOUS DESERT STORM/ATLANTIC 83754*/AG (18.98 CD) Real Talk	2	100	81	00	110	NEW EDITION BAO BOY 003422*/UMRG (13.98 CO) One Love AESOP ROCK OEFINITE JUX (06 (15.98 CO) [M] Fast Cars, Danger, Fire And Knives	
50	59	62	20	SMOKIE NORFUL EMI GOSPEL 77795 (17.98 CO) Nothing Without You	15	100			14	AESOP ROCK OFFINITE JUX 106 (15 98 CO) [H] Fast Cars, Danger, Fire And Knives	1100

MARCH 12 Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

WEEK	WEEK	Sales data compiled from a national subset Sales data compiled from a national subset Sales Nielsen		L IT WKS	WEEK	WEEK			L IT WKS
THIS	LAST	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART	THIS	LAST	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTA CHAR
1			s At Number 1		13	-	THE NOTORIOUS B.I.G. • 10 BAD BOY 273011*/UMRG (19.98/24.98)	Life After Death	362
~ 10	1	RAY CHARLES RHIND 79822 (11.98 CD) The Very Best Of	lay Charles	35	14	12	MICHAEL JACKSON	Thriller	325
2	2	50 CENT ▲ ⁶ SHADY/AFTERMATH 493544*/INTERSCOPE (8.98/12.98) Get Rich (r Die Tryin'	108	15	18	EMINEM A ^B WEB/AFTERMATH 493290*/INTERSCOPE (8.98/12.98)	The Eminem Show	145
3	5	BOB MARLEY AND THE WAILERS	d The Wailers	434			DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12 98/18.98)	Dr. Dre-2001	219
- 4	4	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CQ) The Definitive	Collection	59	17	23	JAHEIM A OIVINE MILL 47452*/WARNER BROS. (11.98/17 98)	[Ghetto Love]	171
5	7	LAURYN HILL A ⁸ RUFFHOUSE/COLUMBIA 59035*/SONY MUSIC (8.98 EQ/12.98) The Miseducation Of	Lauryn Hill	200	18	16	LUTHER VANDROSS LEGACY/EPIC 66068/SONY MUSIC (10.98 EQ/17.98)	Greatest Hits	50
6	1-	KEM • MOTOWN 067516/UMRG (8 98/12.98) [H]	Kemistry	90	19	17	2PAC A AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	427
7	6	2PAC A ⁹ 0EATH BOW 63008*/KOCH (12.98/24.98) All	Eyez On Me	463	20	24	DR. DRE A3 DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	360
8	10	THE NOTORIOUS B.I.G. A BAO BOY 002852*/UMRG (13 98 C0/0V0)	eady To Die	484	21	25	EMINEM A ⁹ WEB/AFTERMATH 490629*/INTERSCOPE (8.98/12.98)	The Marshall Mathers LP	205
9	3	SADE A * EPIC 85287/SONY MUSIC (12.98 EQ/18.98) The B	est Of Sade	446	22	20	JAY-Z A FREEZE/ROC-A-FELLA 50040*/CAPITOL (8.98/12.98)	Reasonable Doubt	367
10	8	2PAC 4 9 AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	reatest Hits	323	23	21	BOYZ II MEN	Legacy: The Greatest Hits Collection	18
11	9	AL GREEN A ² HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98) G	reatest Hits	493	24	1-	JAY-Z A ² ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/19.98)	The Blueprint	110
12	11	LIL JON & THE EAST SIDE BOYZ A BME 2370*/TVT (13.98/17.98) Kin	gs Of Crunk	18	25	19	USHER A 4 LAFACE 14715*/ZOMBA (12.98/18.98)	8701	73

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry
 Assn. Of America (RIAA) certification for net shipment of \$00,000 album units (Gold). ▲ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double
 albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Letin wards: ○ Certification for net shipment of 100,000 units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum. Ievel. For boxed sets, and double
 albums sorts or BMG and WEA lables, are suggested lists. Tape prices are keep class and/or tapes. RIAA Letin awards: ○ Certification of 200,000 units (Platino). △ Certification of 200,000 units (Multi-Platino). 'Asterisk indicates LP is available. Most tape prices.
 which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker limpact shows albums removed from Heatseeker.
 No and Superior and Superior

BILLBOARD MARCH 12, 2005

Music R&B/Hip-Hop

Jeezy Does It From The Hood

This week's column was written by The New York DJ is the first artist Rhonda Baraka in Atlanta.

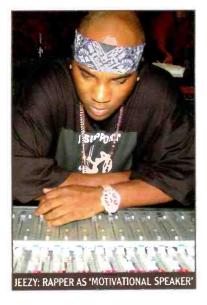
Not only is Young Jeezy onefourth of hot new Bad Boy hip-hop collective Boyz N Da Hood, he is also a solo artist who has gained credibility in the industry as well as in the streets of Atlanta.

Jeezy's latest solo project, "Let's Get It " is due this summer from Corporate Thugz Entertainment/ Def Jam. The set picks up where his Boyz N Da Hood collaborations and his successful mix tape, "Gangsta Grillz: The Streetz Is Watching," left off.

"When my album comes out, all the dots will connect," Jeezy says. "You're going to feel me. You're going to feel sad with me, you're going to go through the struggle with me, you're going to hang out with me, you're going to hit the trap with me. You're going to see the 'hood through a young man's eyes who has really seen it, really felt it, really touched it, really tasted it."

The first single is "Getting Money Over Here," with Bun B of UGK. The album also features guests Fabolous, T.I., Trick Daddy, Lloyd and Lil Scrappy and production by Shawty Redd, Jazze Pha and Frank Nitti.

Jeezy says he considers himself more of a "motivational speaker" than a rapper, using his music to inspire people. "I like motivating people to get that bread. I really don't say much, but what I say comes from my heart, and people feel it in their hearts too. That's what makes me do it, because I feel like I'm touching somebody with my words and my pain and all the stuff I've been through."



SHAQ SCORES: The big guy on the basketball court is once again a big guy in the music business, as Shaquille O'Neal prepares to roll out a new album by DJ Kay Slay.

on O'Neal's new Deja 34 label, distributed by Koch.

Kay Slay's "The Game of Death" bows May 10. The set features a hiphop who's who, including some reggaetón and Latin hip-hop acts. "This album is a combination of all the top high-profile artists as well as upand-coming artists," Kay Slay says.



The 20-track album includes contributions from 50 Cent, Fat Joe, the Diplomats, Lil Jon, Lil Flip, David Banner, Petey Pablo and Chingy. "It's got everybody you want to hear," Kay Slay says. "It's just an incredible album. Everybody is going to want to get it. All angles are covered."

The first single is "I'm Your Boo," featuring Remy Martin.

Kay Slay says the album's title reflects his view of the music industry. "A lot of people are going to look at it from the standpoint of the streets, the drugs, the hustling," he notes. "But my aspect is the way these artists get sucked into the game with these contracts with these major labels, who make all these promises-and at the end of the day, the labels kill their careers, and the artists are right back in the 'hood doing worse than they were before they even started.

Best-known for his WQHT (Hot 97) New York show, "The Drama Hour," and his Streetsweeper mixtape series (released by Sony), Kay Slay is also Deja 34's head of A&R. The label's other execs include president Mark Stevens and VP Cliff Robinson.

THE MISSING LINK: Rapper Cuban

Link has wrapped two videos for songs from his upcoming album, "Chain Reaction." The first is "Scandalous," featuring Puerto Rican reggaetón artist Don Omar; the second is "Sugar Daddy," featuring Mya.

The Cuban-born, Bronx-bred MC, formerly known as the Lyrical Assassin, was a member of the Full-a-Clips crew alongside Triple Seis and the late Big Pun.

"Chain Reaction," due this spring, features production by Swizz Beatz and Big Menz. The set serves up street flavor on such tracks as "Talk About It," "Time' and "Shakedown.'

N	1AR 2(CH)05	¹² Billboar	d	®		OT R&B/HI	P .		0	PAIRP
HIS WHER	AST WEEK	MIC: ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	NID WOOK	LAST WEEK	Wasseld	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	IHIS WEEK	LAST WEEK	WESTORIE	TITLE ARTIST (IMPRINT/PROMOT
1	1	23	位 NUMBER 1 当 Let Me Love You MARIO (3RO STREET/J/RMG)	26	29	5	U Already Know 112 FEAT. FOXY BROWN (DEF SOUL/IOJMG)	51	44		Turn Da Lights Off
2	3	20	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	27	23		Baby FABOLOUS (DESERT STORM/ATLANTIC)	52	45		Get Right JENNIFER LOPEZ (EPIC/SUM)
9	5	2	Candy Shop 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	28	24	til.	Hope TWISTA FEAT, FAITH EVANS (CAPITOLI 🏠	53	68		How Could You MARIO (3RD STREET/J/RMG)
2	4		Truth Is FANTASIA (J/RMG)	29	31		Still Tippin Mike Jones (SWISHAHOUSE/ASYLUM/WARNER BROS.)	54	57	49	Only U ASHANTI (THE INC/DEF JAM/IOJM
5	2	16	LOVERS AND Friends LIL JON & THE EAST SIDE BOYZ (BME/TVT)	30	26	45	Diary ALICIA KEYS (J/RMG)	55	61		So What (If You Got A I
6	6		Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	31	36	4	In The Kitchen	56	55		Give Me That WEBBIE FEAT, BUN B (TRILL/ASYLUI
7	7	14	Ordinary People JOHN LEGEND IGOOD MUSIC/COLUMBIA/SUMI	32	40	î.	Slow Down BOBBY VALENTING (DTP/DEF JAM/IOJMG)	67	62		Thugs Get Lonely Too 2PAC FEAT. NATE OOGG (AMARU/IN
8	9	19	Some Cut TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	2.5	30	23	What U Gon' Do LIL JON & THE EAST SIDE BOYZ (BME/TVT)	58	69		Cater 2 U DESTINY'S CHILD (COLUMBIA/SUM
8	8	10	Bring Em Out T.L. (GRANO HUSTLE/ATLANTIC)	34	33	20	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA)	59	58	1	Spoiled JOSS STONE (S-CURVE/VIRGIN)
10	11	13	U Don't Know Me TI (GRAND HUSTLE/ATLANTIC)	35	37		Country Boy	60	56		Ghetto AKON (SRC/UNIVERSAL/UMRG)
11	21	8	Hate It Or Love It THE GAME FEAT. SO CENT (AFTERMATH/G-UNIT/INTERSCOPE)	36	27	17	Karma ALICIA KEYS (J/RMG)	61	59	2	Guess Who Loves You RAHEEM DEVAUGHN (JIVE/ZOMBA
12	12	27	Drop It Like It's Hot SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)	37	47	11	Down And Out CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	62	63	3	Free Yourself
13	13	15		38	38	6	Girlfight BROOKE VALENTINE (VIRGIN)	63	-		Piggy Bank 50 CENT (SHADY/AFTERMATH/INTE)
14	10	87	Soldier DESTINYS CHILD FEAT. TI. & LIL WAYNE (COLUMBIA/SUM)	39	41	6	Throwback USHER (LAFACE/ZOMBA)	64	-	2	Can't Satisfy Her
15	15	1	1 Thing AMERIE (RISE/COLUMBIA/SUM)	40	53	3	Again FAITH EVANS (CAPITOL)	65	64	2	Real N***a Roll Call LIL JON & THE EAST SIDE BOYZ (BN
16	20	15	Okay Nivea (Jive/ZOMBA) 🏠	41	49	10	Whatever JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	66	60	13	
17	16	20	Caught Up USHER (LAFACE/ZOMBA)	42	43	8	Sugar (Gimme Some) TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	67	71		Seduction USHER (LAFACE/ZOMBA)
18	18	8	It's Like That MARIAH CAREY (ISLAND/IDJMG)	43	35		I'm A Hustla CASSIDY (FULL SURFACE/J/RMG)	68	-		Feel It In The Air BEANIE SIGEL IROC-A-FELLA/DEF J
17)	19	8	Baby Mama FANTASIA (J/RMG)	44	42	10	Forever, For Always, For Love	20	74		Must Be Nice LYFE JENNINGS (COLUMBIA/SUM)
20	14	21	1, 2 Step CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBAI	45	39	20	How Does It Feel? Anita baker (blue note/Virgin)	70	-		Open Arms TINA TURNER (CAPITOL)
21	28	6	Number One Spot	46	52	6	I Can't Stop Loving You KEM (MOTOWN/UMRG)	71	65	4	Motivation
22	17	-20	Karma LLOYD BANKS FEAT, AVANT (G-UNIT/INTERSCOPE)		51	8	Oh Clara Feat. Ludacriis Isho'nuff-musicline/laface/zomba) 🏠	72	-		Baby I'm Back BABY BASH FEAT AKON (LATIUM/U
23	22	12	Let's Get Blown SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	48	32	19	Get Back LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)	73	70	15	Shyne On BABY FEAT. LIL WAYNE (CASH MON
24	34	5	Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT)	49	48	2	Everytime You Go Away BRIAN MCKNIGHT (MOTOWN/UMRG)	74	-	Ť	Icy GUCCIMANE (LAFLARE/BIG CAT)
25	25	37	Charlene ANTHONY HAMILTON ISO SO DEF/ZOMBAI	Ð	54	3	So Much More Fat Jde (Terror Squad/Atlantic)	75		1	Caught Up JA RULE FEAT. LLOYO (THE INC/DEF

					1.1			
RINT/PROMOTION LABEL)	THIS WCDK	LAST WEEK	Moscoliv	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	IHIS WEEK	LAST WEEK	WKS (OR)	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
NUMBER 1 Star No. 1 Ve You 10 Wks A: No. 1 REET/J/RMGI	26	29	5	U Already Know 112 FEAT. FOXY BROWN (DEF SOUL/IOJMG)	51	44	-	Turn Da Lights Off Tweet Feat. MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
0 0 CENT (AFTERMATH/G-UNIT/INTERSCOPE	27	23		Baby FABOLOUS (DESERT STORM/ATLANTIC)	52	45		Get Right JENNIFER LOPEZ (EPIC/SUM)
P IA (SHADY/AFTERMATH/INTERSCOPE)	28	24	and -	Hope Twista Feat, Faith Evans (capitoli	53	68		How Could You Mario (3rd street/j/rmg)
ng) 🏚	29	31	13	Still Tippin MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)	54	57	-19	Only U ASHANTI (THE INC./OEF JAM/IOJMG)
A Friends AST SIDE BOYZ (BME/TVT)	30	26	45	Diary ALICIA KEYS (J/RMG)	55	61	No.	So What (If You Got A Baby) GERALD LEVERT (ATLANTIC)
	31	36	4	In The Kitchen R. KELLY (JIVE/ZOMBA)	56	55	2	Give Me That WEBBIE FEAT, BUN B (TRILL/ASYLUM)
еоріе 5000 мизіс/социмвіа/ѕимі 🏠	32	40	18	Slow Down BOBBY VALENTING (DTP/DEF JAM/IOJMG)	57	62	0	Thugs Get Lonely Too 2PAC FEAT. NATE OOGG (AMARU/INTERSCOPE)
CUTTY (BME/REPRISE/WARNER BROS.)	3.5	30	23	What U Gon' Do LIL JON & THE EAST SIDE BOYZ (BME/TVT)	58	69		Cater 2 U DESTINY'S CHILD (COLUMBIA/SUM)
ut (LE/ATLANTIC)	34	33	20	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA)	59	58	ΥĽ.	Spoiled JOSS STONE (S-CURVE/VIRGIN)
vw Me (LE/ATLANTIC)	35	37	24	Country Boy TYRA (GG&L)	60	56	11	Ghetto AKON (SRC/UNIVERSAL/UMRG)
ove It ENT (AFTERMATH/G-UNIT/INTERSCOPE)	36	27	12	Karma ALICIA KEYS (J/RMG)	61	59	2	Guess Who Loves You More RAHEEM DEVAUGHN (JIVE/ZOMBA)
e It's Hot ARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)	37	47	11	Down And Out CAM RON (ROC-A-FELLA/OEF JAM/IOJMG)	62	63	3	Free Yourself FANTASIA (J/RMG)
	38	38		Girlfight BROOKE VALENTINE (VIRGIN)	63	-		Piggy Bank 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
AT, T.I. & LIL WAYNE (COLUMBIA/SUM)	39	41	6	Throwback USHER (LAFACE/ZOMBA)	64	-	2	Can't Satisfy Her
ILUMBIA/SUMI	40	53	3	Again FAITH EVANS (CAPITOL)	65	64	2	Real N***a Roll Call LIL JON & THE EAST SIDE BOYZ (BME/TVT)
ва) 🏠	41	49	19	Whatever JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	66	60		Gasolina DADDY YANKEE (EL CARTEL/VI)
гомвај 🏚	42	43	8	Sugar (Gimme Some) TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	67	71		Seduction USHER (LAFACE/ZOMBA)
at ISLAND/IDJMG)	43	35		I'm A Hustla CASSIDY (FULL SURFACE/J/RMG)	68	-		Feel It In The Air BEANIE SIGEL (ROC-A-FELLA/DEF JAM/IDJMG)
a G)	44	42	10	Forever, For Always, For Love	20	74		Must Be Nice LYFE JENNINGS (COLUMBIA/SUM)
	45	39	20	How Does It Feel? ANITA BAKER (BLUE NOTE/VIRGIN)	70	-		Open Arms TINA TURNER (CAPITOL)
DEF JAM SDUTH/IOJMG) 🏠	46	52	6	I Can't Stop Loving You KEM (MOTOWN/UMRG)	7-	65	4	Motivation T.1. (grand hustle/atlantic)
AT. AVANT (G-UNIT/INTERSCOPE)		51	-8	Oh CIARA FEAT. LUDACRIS ISHO'NUFF-MUSICLINE/LAFACE/ZOMBA}	72	-		Baby I'm Back BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
lown 0ggyStyle/geffen/Interscope)	48	32	19	Get Back LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)	73	70	5	Shyne On BABY FEAT. LIL WAYNE (CASH MONEY/UMRG)
Whisper Song) Is (Collipark/TVT)	49	48	2	Everytime You Go Away BRIAN MCKNIGHT (MOTOWN/UMRG)	34	-	1	ICY GUCCI MANE (LAFLARE/BIG CAT)
TON ISD SO DEF/ZOMBAI	Ð	54	8	So Much More FAT JOE (TERBOR SQUAD/ATLANTIC)	75	-	1	Caught Up JA RULE FEAT. LLOYO (THE INC/DEF JAM/IOJMG)

Records with the greatest impressions increase. © 2005. VNU Eusiness Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Syst Track service. 140 stations are electronically monitored 24 hours a day. 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron lis This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. In indicates title earned HitPredictor status in research data provided by Promosquad.

	005	12 R&B/HIP-HOP Ird® SINGLES SALESTM	⊳ Bi		СН 005 ОС	¹² RHYTHMIC rd [®] AIRPLAY,	HitPredictor
LAST WEEK	MAX CHI	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEFK	LAST WEEK	. No 210	Nielsen Broadcast Data Systems TITLE ARTIST (IMPRINT/PROMOTION LABEL)	READING PROVIDED BY Promosquad" READ/HIP-HOP VEW RELEASES WITH TOP 10 CALLOUT POTENTIAL NO NEW SONES SHOWED
1	0	발가 NUMBER 1 영상 Soldier 3 Wks Al No. 1 DESTINY'S CHILD FEAT, TL & LIL WAYNE (COLUMBIA/SUM)	1	2			TOP 10 CALLOUT POTENTIAL THIS WEEK
2		Gotta Go Solo PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	2	1	18	How We Do THE GAME FEAT, 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	ECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
3		Guess Who Loves You More RAHEEM DEVAUGHN (JIVE/ZOMBA)	3	4	198	Disco Inforno	
6		I Changed My Mind KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)	2	6		SO CENT (SHADY/AFTERMATH/INTERSCOPE)	LUDACRIS Tumber One Spot IDJMG
7	10	Lose My Breath DESTINY'S CHILO (COLUMBIA/SUM)		3	-	Lovers And Friends	R KELLY In The Kitchen ZOMBA
11		Oye Mi Canto N.O.R.E. (ROC-A-FELLA/DEF JAM/IOJMG)				LIL JON & THE EAST SIDE BOYZ (BME/TVT)	THE GAME tate it Or Love it INTERSCOPE
4		Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	-	5	02	Let Me Love You MARIO (3RO STREET/J/RMG)	IL JON & THE EAST SIDE BOYZ LIL JON & THE EAST SIDE BOYZ LIL N**** Roll Call TVT
5	8	It's Like That	0	7		Mockingbird EMINEM (SHADY/AFTERMATH/INTERSCOPE)	Eeal Notta Roll Call TVT MARQUES HOUSTON All Because Of You T.U.G.
12	10	MARIAH CAREY (ISLAND/IDJMG) Bring Em Out	ε	8		1, 2 Step CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	Ali Becaŭse Of You T.U.G. CIARA In Zomba
9	23	T.I. (GRAND HUSTLE/ATLANTIC) Let Me Love You	5	12		Goin' Crazy NATALIE (LATIUM/UNIVERSAL/UMRG)	IA RULE Faught Up IDJMG
8	15	MARIO (3RD STREET/J/RMG) How We Do	10	10	3	It's Like That MARIAH CAREY (ISLAND/IDJMG)	USHER hat's What It's Made For ZOMBA
10	17	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE) What U Gon' Do ULJON & THE EAST SIDE BOYZ (BME/TVT)	11	11		Caught Up USHER (LAFACE/ZOMBA)	JENNIFER LOPEZ
20		Feel It In The Air BEANIE SIGEL (ROC:A-FELLA/DEF JAM/IDJMG)	12	9	15	Soldier Destiny's Chilo (Columbia/sum) 🏚	RHYTHMIC
17	25	Tempted To Touch RUPEE (ATLANTIC)	13	15	1001	Baby I'm Back BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
24	1	Down And Out CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	13	14		Sugar (Gimme Some) TRICK DAODY (SLIP-N-SLIDE/ATLANTIC)	
18		Girlfight BRODKE VALENTINE (VIRGIN)	15	13	93	Bring Em Out	ECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
16	12	Caught Up USHER (LAFACE/ZDMBA)	15	16	23	T.I. (GRAND HUSTLE/ATLANTIC) Drop It Like It's Hot	NIVEA Ikay ZOMBA
14		Okay NIVEA (JIVE/ZOMBA)	17	22			BROOKE VALENTINE
23		Ordinary People JOHN LEGEND (GOOD MUSIC/COLUMBIA)	13	18		AKON (SRC/UNIVERSAL/UMRG)	NELLY Dey Say UMRG
22	23	Drop It Like It's Hot SNOOP DOGG FEAT. PHARBELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)	12	32		PITBULL FEAT. LIL JON (DIAZ BROTHERS/TVT)	LUDACRIS Number One Spot IDJMG
33		Hold You Down The Alchemist (Alc/Koch)				Hate It Or Love It THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	Don't Know Me ATLANTIC
27		Balla Baby	(23)	19		Slow Down BOBBY VALENTING IOTP/OEF JAM/IDJMG)	JENNIFER LOPEZ
13		CHINGY (CAPITOL) Baby FABULUUS (DESERT STORM/ATLANTIC)	Brczdc	ast Da	ta Sv:	ational sample of data supplied by Nielsen stems. 66 rhythmic airplay stations are elec-	
15		1, 2 Step	ity num	ber of I	detect	24 hours a day, 7 days a week. Songs ranked ions. Songs showing an increase in detec- ious week, regardless of chart movement. A	Aready Know IDIMG
41		CIARA ISHO NUFF-MUSICLINE/LAFACE/ZOMBA) Southern Soul Electric Silde	šoui M	hich h Ily not	as be receiv	en on the chart for more than 20 weeks will a bullet, even if it registers an increase in	Teal N***a Roll Call TVT
cords v	with the	TEAM AIRPLAY ALL-STARS PRESENTS C.C. (TEAM AIRPLAY) greatest sales gains. © 2005, VNU Business Media,	air 3 av	Monit	or.	hmic airplay chart runs at a deeper length in Billboard Information Network, and dicates title earned HitPredictor status in	Reautiful Soul HOLLYWOOD
Nielser an fron Come	n Sound n a nati ile the	greatest sales gains. © 2005, VNU Business Media. \$5can, Inc. All rights reserved. Compiled by Nielsen onal subset panel of core R&B/Hip-Hop stores. This data Hot R&B/Hip-Hop Singles & Tracks chart.	ES 5310	:h data	prov	idicates title earned HitPredictor status in ided by Promosquad. © 2005, VNU Business s reserved.	It a radio formats and hitpredictor legend located in chart section.
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THE REPORTER



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THIS WEEK	LAST WEEK	2 WKS, AGO	WFFKS ON	Sales data compiled by Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK Position	THIS WEEK
1	1	2	33	NUMBER 1 / GREATEST GAINER 学習を10 Weeks At Number 1 DADDY YANKEE ● Barrio Fino	1	50 51
2	2	-	2	EL CARTEL 450639/VI (15.98 CO)	2	52
3	3	1	4	GRUPO MONTEZ DE DURANGO Y Sigue La Mata Dando	1	53
4	4	3	4	CONJUNTO PRIMAVERA Hoy Como Ayer	2	54
5	5	6	12	VARIOUS ARTISTS Chosen Few: El Documental CHOSEN FEW EMERALD 1015/URBAN B0X OFFICE (9 98 CO/DVD)	2	55
6	6	5	22	JUANES A Mi Sangre SURCO 003475/UNIVERSAL LATINO 117.98 CD	1	56
7	7	4	-5	BRONCO/LOS BUKIS FDNDVISA 351606/UG (14 98 CD) Cronica De Dos Grandes: Recuerdos Con Amor	2	57
8	NE	ew		HOT SHOT DEBUT IF TO CARACTERISTS SONY DISCOS 55573 (15 56 ED CD) Los Cazadores: Primera Busqueda	8	58 59
9	9	7		VARIOUS ARTISTS UNIVISION 31038 //UG (13.98 CD)	6	60
10	11	11	24	LOS TEMERARIOS DISA 720192 (11.98 CD)	2	61
11	10	-	2	VARIOUS ARTISTS DISA 728875 (15.98 CD/CVD) Los Super Hits Del Ano Y Sus Videos	10	62
12	12	12	37	GRUPO CLIMAX Za Za Za MUSART 20059/BALBOA 15.98 CDI [M] Control of the second	1	63
13	8	8	10	LUIS MIGUEL A Mexico En La Piel WARNER LATINA 61971 (7.98 CD)	1	64
14 15	13 14	9	7	VARIOUS ARTISTS 15 Duranguenses De Corazon DISA 720488 (12 98 CD) 100% Autoridad Duranguense	14	65 66
16	14	19	18	LOS TEMERARIOS Regalo De Amor	2	67
	10	17		F0N0V/SA 351530/UG (13.98 CD)	-	68
17	51	63	82	PACESETTER The Last Don	2	69
18	17	13	37	V1450587 (14 Se CD) [N] MARCO ANTONIO SOLIS Razon De Sobra	1	70
19	18	10	5	FONDVISA 351483/UG (15 98 CO) ELIEL V1 450224 15 98 CO) [M] El Que Habla Con Las Manos V1 450224 15 98 CO) [M]	3	71
20	16	14	21	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS A	2	72
21	21	22	12	VARIOUS ARTISTS New RECORDS 132060/UNIVERSAL LATINO (18 98 CD/DVD) Reggaeton Super Hits	16	73
22	20	18	19	K-PAZ DE LA SIERRA O Pensando En Ti UNIVISION 310248/UG (14 98 CD) [M]	3	74
23	30	26	36	LUNYTUNES A La Trayectoria	7	75
24	21	25	7	GRUPO EXTERMINADOR 30 Recuerdos		100
	26	23		FONDVISA 351612/UG (11 98 CD) [M]	17	
25	19	15	14	RICARDO ARJONA SONY DISCOS 95380 (18:98 ED CD/DVD) [H]	5	
26	19 23	15 29	14 35	RICARDO ARJONA Solo SOLY DISCOS 55380 (18:99 ED CDIDVD) [H] YICENTE FERNANDEZ VICENTE FERNANDEZ Tesoros De Coleccion SOLY DISCOS 55241 (9:99 ED CD) [H] YICENTE FERNANDEZ	5	
26 27	19 23 24	15 29 	14 35 2	RICARDO ARJONA Solo Solvy DISCOS 55380 (18.98 E 0. Co/DVD) [M] Solo VICENTE FERNANDEZ Tesoros De Coleccion Solvy DISCOS 55421 (19.98 E 0. Co) [M] Mas Flow: Platinum Edition MAS FLOW 230008/UNIVERSAL LATING (17.98 CD/DVD) [M] Mas Flow: Platinum Edition	5 8 24	2
26 27 28	19 23 24 22	15 29 20	14 35 2 19	RICARDO ARJONA Solo SONY DISCOS 95380 (18:98 ED CD/DVD) [H] Solo VICENTE FERNANDEZ Tesoros De Coleccion SONY DISCOS 95241 (4:98 ED CD/DVD) [H] Mas Flow: Platinum Edition LUNYTUNES Mas Flow: Platinum Edition MAS FLOW 23008/UNIVERSAL LATINO (17:98 CD/DVD) [H] Hasta El Fin J&N 95422/SONY DISCOS (15:58 ED CO) [H] Hasta El Fin	5 8 24 7	1 . 2 . 3 .
26 27	19 23 24	15 29 	14 35 2	RICARDO ARJONA Solo SONY DISCOS 95380 (18 98 E0 CO/DVD) [H] Solo VICENTE FERNANDEZ Tesoros De Coleccion SONY DISCOS 9541 (9.98 E0 CO) [H] Mas Flow: Platinum Edition MAS FLOW 230088/UNIVERSAL LATING (17 98 CD/DVD) [H] Mas Flow: Platinum Edition MONCHY & ALEXANDRA Hasta El Fin JAN 96422/SONY DISCOS 15:58 ED COI [H] Antologia De Un Rey RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey DON OMAR △ The Last Don: Live, Vol. 1	5 8 24	2 3
26 27 28 29	19 23 24 22 27	15 29 20 28	14 35 2 19 36	RICARDO ARJONA Solo SONY DISCOS 95380 (18:98 ED CO/DVD) [H] Solo VICENTE FERNANDEZ Tesoros De Coleccion SONY DISCOS 95241 (3:98 ED CD) [H] Mas Flow: Platinum Edition LUNYTUNES Mas Flow: Platinum Edition MAS R.DW 20008/UNIVERSAL LATINO (17:98 CD/DVD) [H] Mas Flow: Platinum Edition MONCHY & ALEXANDRA Hasta El Fin J&N 9542/SONY DISCOS (15:98 ED COI [H] Hasta El Fin RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey PREDDIE 1890 (16:38 CD) [H] The Last Don: Live, Vol. 1 JULIETA VENEGAS Si	5 8 24 7 16	2 3 4 5
26 27 28 29 30	19 23 24 22 27 68	15 29 20 28 60	14 35 2 19 36 39	RICARDO ARJONA Solo SOLV DISCOS 95380 (18 98 E0 CO/DVD) [H] Solo VICENTE FERNANDEZ Tesoros De Coleccion SOLV DISCOS 9541 (9 98 E0 CO) [H] Mas Flow: Platinum Edition LUNYTUNES Mas Flow: Platinum Edition MAS FLOW 230008/UNIVERSAL LATING (17 98 CO/DVD) [H] Mas Flow: Platinum Edition MONCHY & ALEXANDRA Hasta El Fin J&N 9542/250NY DISCOS (15 98 E0 CO) [H] Hasta El Fin RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey PREDUE 10.568 (0.1) [H] The Last Don: Live, Vol. 1 JULIETA VEREGAS Si AIRULA 54:479MG LATIN (14 98 CD) Si LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes	5 8 24 7 16 2	2 3 4 5 6
26 27 28 29 30 31	19 23 24 22 27 68 38	15 29 20 28 60	14 35 2 19 36 39 37	RICARDO ARJONA Solo SONY DISCOS 95380 (18:99 ED CD/DVD) [H] Solo VICENTE FERNANDEZ Tesoros De Coleccion SONY DISCOS 95241 (9:99 ED CD/ [H] Mas Flow: Platinum Edition MAS FLOW 230080/UNIVERSAL LATING (17:98 CD/DVD) [H] Mas Flow: Platinum Edition MONCHY & ALEXANDRA Hasta El Fin J&N 9542/50NY DISCOS 11:59 ED CD/ [H] Mas Flow: Platinum Edition RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey PREDDIE 1950 (1:58 CD) [H] The Last Don: Live, Vol. 1 VI 450618 (17:98 CD) [H] Si JULIETA VENEGAS Si ARIOLA 57447/BMG LATIN (14:89 CD) Si LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes LOS TEMERARIOS Veintisiete	5 8 24 7 16 2 31	2 3 4 5 6 7
26 27 28 29 30 31 32	19 23 24 22 27 68 38 25	15 29 20 28 60 42	14 35 2 19 36 39 37 2	RICARDO ARJONA Solo SOLVY DISCOS 95380 (18 98 E0 CO/DVD) [H] Solo VICENTE FERNANDEZ Tesoros De Coleccion SONY DISCOS 9541 (9 98 E0 CO) [H] Mas Flow: Platinum Edition MAS FLOW 230008/UNIVERSAL LATING (17 98 CD/DVD) [H] Mas Flow: Platinum Edition MONCHY & ALEXANDRA Hasta El Fin JAN 9542/250NY DISCOS (15 98 E0 CO) [H] Hasta El Fin PREDDIE 105.05 (15 98 E0 CO) [H] Hasta El Fin JAN 9542/250NY DISCOS (15 98 E0 CO) [H] The Last Don: Live, Vol. 1 VI 450618 (17.98 CD) [H] The Last Don: Live, Vol. 1 JULIETA VEREGAS Si AIRULA 54:47/3MG LATIN (LATIN (48 CD) Si LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes	5 8 24 7 16 2 31 25	2 3 4 5 6 7 8
26 27 28 29 30 31 32 33	19 23 24 22 27 68 38 25 36	15 29 20 28 60 42 65	14 35 2 19 36 39 37 2 35	RICARDO ARJONA Solo SONY DISCOS 95380 (18 88 E0 CO/DVD) [H] Solo VICENTE FERNANDEZ Tesoros De Coleccion SONY DISCOS 95380 (18 98 E0 CO) [H] Mas Flow: Platinum Edition LUNYTUNES Mas Flow: Platinum Edition MAS FLOW 230088/UNIVERSAL LATING (17 98 CD/DVD) [M] Mas Flow: Platinum Edition MONCHY & ALEXANDRA Hasta El Fin J&N 9542/JSONY DISCOS (15 89 E0 CO) [M] Hasta El Fin DON OMAR (M) YALA Y SUS BRAVOS DEL NORTE ANDO OMAR (M) The Last Don: Live, Vol. 1 JULIETA VENEGAS Si ARIOLA 574/JMG (LATIN (14 80 CD) Si LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY DISCOS 59637 (19 88 E0.D) Veintisiete PONOUSA 35132/UG (15 88 E0.D) Veintisiete	5 8 24 7 16 2 31 25 1	2 3 4 5 6 7 8 9
26 27 28 29 30 31 32 33 34	19 23 24 22 27 68 38 25 36 29 41	15 29 20 28 60 42 65	14 35 2 19 36 39 37 37 2 35 4	RICARDO ARJONA Solo SONY DISCOS 95380 (18 98 E0 CO/DVD) [H] Solo VICENTE FERNANDEZ Tesoros De Coleccion SONY DISCOS 9541 (9 98 E0 CD) [H] Mas Flow: Platinum Edition MAS FLOW 230088/UNIVERSAL LATING (17 98 CD/DVD) [M] Mas Flow: Platinum Edition MONCHY & ALEXANDRA Hasta El Fin JAN 96422/SONY DISCOS 1558 ED CDI [M] RAMON AYALA Y SUS BRAVOS DEL NORTE RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey PREDDIE 180 16.38 CD) [M] The Last Don: Live, Vol. 1 JULIETA VENEGAS Si ARIOLA 57447/960 [ATIN (14.98 CD) Si LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY DISCOS 99537 [8 98 EQ CD) [M] En Vivo VIJA60618 (17.98 CD) En Vivo	5 8 24 7 16 2 31 25 1 11	2 3 4 5 6 7 8 9 10
26 27 28 29 30 31 32 33 34 35	19 23 24 22 27 68 38 25 36 29 41	15 29 20 28 60 42 65 16 	14 35 2 19 36 39 37 2 35 4 2	RICARDO ARJONA SONY DISCOS 59380 (18 88 E 0 CO/DVD) [H] Solo VICENTE FERNANDEZ SONY DISCOS 59380 (18 98 E 0 CO/DVD) [H] Tesoros De Coleccion LUNYTUNES MAS FLOW 230080/UNIVERSAL LATING (17 98 CD/DVD) [M] Mas Flow: Platinum Edition MONCHY & ALEXANDRA MAS FLOW 230080/UNIVERSAL LATING (17 98 CD/DVD) [M] Mas Flow: Platinum Edition MONCHY & ALEXANDRA MAS FLOW 230080/UNIVERSAL LATING (17 98 CD/DVD) [M] Hasta El Fin MONCHY & ALEXANDRA MAS SOURD DISCOS (15 98 E 0 CO [M] Hasta El Fin MONCHY & ALEXANDRA MAS 95427/SONY DISCOS (15 98 E 0 CO [M] Hasta El Fin DON OMAR MAS SOURD DISCOS (15 98 E CO [M] The Last Don: Live, Vol. 1 DON OMAR MICLA 57447/BMG LATIN (14 89 CD) Si LOS CAMINANTES SONY DISCOS 15982 (19 00) Tesoros De Coleccion: Lo Romantico De Los Caminantes PONUISCA 5142/UM (15 98 CD) En Vivo USINERARIOS FONUISCA 5142/UM (15 98 CD) En Vivo SIN BANDERA △ De Viaje	5 8 24 7 16 2 31 25 1 11 35	2 3 4 5 6 7 8 9 10
26 27 28 29 30 31 32 33 34 35 35 35 35 37 38	19 23 24 22 27 68 38 25 36 29 41 RE-E 50 33	15 29 20 28 60 42 65 16 16 83 43 49	14 35 2 19 36 39 37 2 35 4 2 6 8 11 3	RICARDO ARJONA Solo SONY DISCOS 59380 (18 98 E0 CO/DVD) [H] Solo VICENTE FERNANDEZ Tesoros De Coleccion LUNYTUNES Mas Flow: Platinum Edition MAS FLOW 230088/UNIVERSAL LATING (17 98 CD/DVD) [M] Mas Flow: Platinum Edition MONCHY & ALEXANDRA Hasta El Fin MAN 95420/UNIVERSAL LATING (17 98 CD/DVD) [M] Hasta El Fin MONCHY & ALEXANDRA Hasta El Fin JAN 95427/SONY DISCOS (15 98 E0 CO [M] The Last Don: Live, Vol. 1 DON OMAR The Last Don: Live, Vol. 1 JULIETA VENEGAS Si ARIOLA 574/7B/MG LATIN (14 89 CD) Si LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY DISCOS 159821 001 [M] En Vivo VIASIMEL AUSSICUL (15 98 CD) En Vivo VISUAS 51542/UE (15 88 CD) En Vivo MUSIMEX 409502/UN/VERSAL LATINO (13 98 CD) [M] De Viaje SONY DISCOS 16 (15 88 CO) [M] En Vivo VIVISION 310605 70633 116 98 E0 CDI [M] De Viaje SONY DISCOS 70633 116 98 E0 CDI [M] La MejorColeccion DISA 72688 (15 88 CDI/M) La MejorColeccion DISA 72688 (15 88 CDI/M) S0 Recuerdos	5 8 24 7 16 2 31 25 1 11 35 6 18 33	2 3 4 5 6 7 8 9 10 11 11 12
26 27 28 29 30 31 32 33 34 35 35 35 37 38 39	19 23 24 22 27 68 38 25 36 29 41 REFE 50 33 40	15 29 20 28 60 42 65 16 16 83 49 35	14 35 2 19 36 39 37 2 35 4 2 6 6 11 3 29	RICARDO ARJONA SONY DISCOS 59380 (18 98 E0 CO/DVD) [H] Solo VICENTE FERNANDEZ SONY DISCOS 59380 (18 98 E0 CO/DVD) [H] Tesoros De Coleccion MAS FLOW 230088/UNIVERSAL LATINO (17 98 CD/DVD) [H] Mas Flow: Platinum Edition MONCHY & ALEXANDRA JAN 9542/250NY DISCOS (15 98 E0 CO) [H] Hasta EI Fin MONCHY & ALEXANDRA JAN 9542/250NY DISCOS (15 98 E0 CO) [H] Hasta EI Fin RAMON AYALA Y SUS BRAVOS DEL NORTE RAMON MAYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey FRODU [15:COS (15 98 E0 CO) [H] The Last Don: Live, Vol. 1 JULIETA VEREGAS SANUA 51:42/250NY DISCOS (15 98 E0 CO) [H] Si ARIOLA 51:42/250NY DISCOS (15 98 E0 CO) [H] JULIETA VEREGAS SONY DISCOS 59637 (19 98 F0 CO) [H] Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY DISCOS 59637 (19 98 F0 CO) [H] LOS CAMINANTES SONY DISCOS 59637 (19 98 F0 CO) [H] En Vivo MUSIMEX 409502/UNIVERSAL LATINO (13 98 CO) [H] VARIOUS ARTISTS DISA 73680 (18 98 COL) [M] De Viaje SONY DISCOS 70633 116 98 COL) [M] De Viaje CARDENALES DE NUEVO LEON DISA 72648 (98 COL [M] De Viaje CARDENALES DE NUEVO LEON DISA 72648 (98 COL [M] 30 Recuerdos UNIVISIONA STRASUGO (19 86 COL) 30 Recuerdos UNIVISIONA STRASUGO (19 86 COL) Tesoros De Coleccion: Puras Rancheras	5 8 24 7 16 2 31 25 1 1 11 35 6 18 33 33 14	2 3 4 5 6 7 8 9 10 11 11 12 13
26 27 28 29 30 31 32 33 34 35 35 35 37 38 39 40	19 23 24 27 68 38 25 36 29 41 RE-EE 50 33 40 34	15 29 20 28 60 42 65 16 43 43 49 35 37	14 35 2 19 36 37 37 2 35 4 2 6 8 11 3 29 15	RICARDO ARJONA SONY DISCOS 59380 (18 98 E 0 CO/DVD) [H] Solo VICENTE FERNANDEZ SONY DISCOS 59380 (18 98 E 0 CO/EM) Tesoros De Coleccion LUNYTUNES MAS FLOW 230088/UNIVERSAL LATING (17 38 CD/DVD) [M] Mas Flow: Platinum Edition MONCHY & ALEXANDRA MAS FLOW 230088/UNIVERSAL LATING (17 38 CD/DVD) [M] Mas Flow: Platinum Edition MONCHY & ALEXANDRA MAS FLOW 230088/UNIVERSAL LATING (17 38 CD/DVD) [M] Mas Flow: Platinum Edition MONCHY & ALEXANDRA MAN 98422/SONY DISCOS (15 98 E 0 CO (M) Hasta El Fin MAN 98422/SONY DISCOS (15 98 E 0 CO (M) Hasta El Fin JULIETA VENEGAS ARIOLA 57447[5MG LATIN (14 98 CD) The Last Don: Live, Vol. 1 LOS CAMINANTES SONY DISCOS 99537 (9 88 E 0 CD) [M] Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY DISCOS 10508 99537 (9 88 E 0 CD) [M] Veintisiete PONUISA 51342/UN (15 88 CD) En Vivo VARIOUS ARTISTS DISA 78688 (16 88 CD) [M] De Viaje SIN BANDERA SONY DISCOS 79633 116 88 E CD [M] De Viaje SIN BANDERA DISA 78688 (16 88 CD) [M] De Viaje SIN BANDERA DISA 78688 (16 88 CD) [M] De Viaje SIN BANDERA SONY DISCOS 79633 116 88 CD) [M] De Viaje SIN BANDERA DISA 78688 (16 88 CD) [M] De Viaje SONY DISCOS 79633 116 88 CD) [M] DE Viaje	5 8 24 7 16 2 31 25 1 1 11 35 6 18 33 14 19	2 3 4 5 6 7 8 9 10 11 12 13 14
26 27 28 29 30 31 32 33 34 35 35 35 35 37 38 39 40 41	19 23 24 22 27 68 38 25 36 29 41 8 50 33 33 40 34 35	15 29 20 28 60 42 65 16 43 49 35 37 68	14 35 2 19 36 37 2 35 4 2 35 4 2 6 8 11 3 38 15 38	RICARDO ARJONA SOW DISCOS SSAURIA SE ED COLUMUL[M] Solo SOW DISCOS SSAURIA SE ED COLUMUL[M] Tesoros De Coleccion VICENTE FERNANDEZ SOW DISCOS SSAURIA SE ED COLUMUL MAS FLOW Z3000UNIVERSAL LATINO (17 SE COLUMD) [M] Mas Flow: Platinum Edition MONCHY & ALEXANDRA AND SSAZION DISCOS INSE TO COLUMD Mas Flow: Platinum Edition MAN SFLOW Z3000UNIVERSAL LATINO (17 SE COLUMD) [M] Mas Flow: Platinum Edition MAN SSAZION DISCOS INSENT DISCON (198 DE COLUMD) Hasta El Fin RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1850 (16.58 CD) [M] The Last Don: Live, Vol. 1 JULIETA VENEGAS ARIOLA 574470MG LATIN (14.58 CD) Si JULIETA VENEGAS ARIOLA 574470MG LATIN (14.58 CD) Si LOS CAMINANTES SONY DISCOS 59537 (198 el co.D [M] Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY DISCOS 59537 (198 el co.D [M] VARIOUS ARTISTS FONUUSA 351342/UG (15.88 CD) Veintisiete CONJUNTO ATARDECER MUSIMEX 409502/UNVERSAL LATINO (13.58 CD) [M] De Viaje SONY DISCOS 76531 (16.88 CD) [M] De Viaje SONY DISCOS 55531 (16.88 CD) [M] De Viaje SONY DISCOS 76531 (16.88 CD) [M] De Viaje SONY DISCOS 76531 (16.88 CD) [M] Mas Flow SIN BANDERA CD SONY DISCOS 76531 (16.88 CD) [M] SI Recuerdos VINISION TABALES DE NUEVO LEO	5 8 24 7 16 2 31 25 1 11 35 6 18 33 33 14 19 1	2 3 4 5 6 7 8 9 10 11 12 13 14 15
26 27 28 29 30 31 32 33 34 35 35 35 37 38 39 40 41 42	19 23 24 22 27 68 38 25 36 29 41 RE-EE 50 33 40 34 35 42	15 29 20 28 60 42 65 16 43 49 35 37 68 39	14 35 2 19 36 37 37 2 35 4 2 35 4 2 6 8 11 3 35 35 35 35 35 35 35 35 35 35 35 35 3	RICARDO ARJONA Solo Solve Discos space (189 BE CLOCIVU) [M] Tesoros De Coleccion VICENTE FERNANDEZ Tesoros De Coleccion Solve Discos space (189 BE CLO [M] Mas Flow: Platinum Edition MAS ELOV 2008BUNIVERSAL LATING (17 98 CD/OVD) [M] Mas Flow: Platinum Edition MAS ELOV 2008BUNIVERSAL LATING (17 98 CD/OVD) [M] Mas Elov: Platinum Edition MAN 94422/SONV DISCOS (15 98 EO COL [M] Hasta El Fin RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey PECDIE INSO (158 ECOL [M] The Last Don: Live, Vol. 1 JULIETA VENEGAS Si AROLA 5744/TMOR LaTIN (148 CD) Si LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONV DISCOS 983/ 189 8 0 col [M] En Vivo MUSIAKA 4095020/NIVERSALLATING (1389 CO) [M] En Vivo VARIOUS ARTISTS Homenaje A Juan Gabriel ONV DISCO 983/16 8 0 CO [M] De Viaje SONV DISCO 983/16 88 CO [M] Solve Oiscos 983/16 80 CO [M] VARIOUS ARTISTS Homenaje A Juan Gabriel ONVOSIAS 308200 (18 80 COLIVO) Solve Oiscos 983/16 80 COLIVO) SIN BANDERA COLSON Solve Oiscos 983/16 80 COLIVO) SIN BANDERA COLSON So	5 8 24 7 16 2 31 25 1 1 11 35 6 18 33 14 19 1 26	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
26 27 28 29 30 31 32 33 34 35 35 35 35 37 38 39 40 41 42 43	19 23 24 22 27 68 38 25 36 29 41 RE-EE 50 33 40 34 35 42 39	15 29 20 28 60 42 65 16 43 49 35 37 68 39 34	14 35 2 19 36 37 37 2 35 4 2 6 6 11 3 3 29 15 38 20 26 20 26	RICARDO ARJONA Solo Solve Discos state ite a convoired Tesoros De Coleccion VICENTE FERNANDEZ Tesoros De Coleccion Solve Discos state ite a te convoired Mas Flow: Platinum Edition MAS FLOW Zaboseuniviersal LATING (17.98 CD/DVD) [M] Mas Flow: Platinum Edition MAS FLOW Zaboseuniviersal LATING (17.98 CD/DVD) [M] Mas Flow: Platinum Edition MAS FLOW Zaboseuniviersal LATING (17.98 CD/DVD) [M] Mas Flow: Platinum Edition MAS FLOW Zaboseuniviersal LATING (17.98 CD/DVD) [M] Mas Flow: Platinum Edition MAS FLOW Zaboseuniviersal LATING (17.98 CD/DVD) [M] Hasta EI Fin RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey FABOLE Stat/Tisse CD [M] The Last Don: Live, Vol. 1 JULIETA VENEGAS Si AGDUA STATUNG LATIN (LATIN (LAS CD) Si LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes Solve Discos Status (LING	5 8 24 7 16 2 31 25 1 11 35 6 18 33 33 14 19 1	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17
26 27 28 29 30 31 32 33 34 35 35 35 37 38 39 40 41 42	19 23 24 22 27 68 38 25 36 29 41 RE-EE 50 33 40 34 35 42	15 29 20 28 60 42 65 16 43 49 35 37 68 39	14 35 2 19 36 37 37 2 35 4 2 35 4 2 6 8 11 3 35 35 35 35 35 35 35 35 35 35 35 35 3	RICARDO ARJONA Solo Solve Discos systel (18 ye Eu Conventing) Tesoros De Coleccion SOLVENTE FERNANDEZ Tesoros De Coleccion LUNYTUNES Mas Flow: Platinum Edition MARS RUW 20008/UNIVESAL LATING (17 98 CD/DVD) [M] Mas Flow: Platinum Edition MAN 95/2020/SOLVED DISCOS (15 98 00 CD [M] Hasta El Fin MAN 95/2020/SOLVED DISCOS (15 98 00 CD [M] Hasta El Fin PREDIE LISSI (15 98 00 CD [M] The Last Don: Live, Vol. 1 VI 456018 (17 88 00) The Last Don: Live, Vol. 1 JULIETA VENEGAS Si ABIOLA 51247/BMG LaTIN (16 98 00) Si LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONV DISCOS 9537 (98 00 00) Veintisiete PONOVIA SIGNER SCOP Veintisiete CONJUNTO ATARDECER En Vivo VARIOUS ARTISTS De Viaje SONV DISCOS 76331(168 80 00) [M] De Viaje SONV DISCOS 76331(168 80 00) [M] CaRDENDERA A SONV DISCOS 76331(168 80 00) [M] De Viaje SONV DISCOS 76331(168 80 00) [M] Candedis 80 00) [M] SONV DISCOS 76331(168 80 00) [M] De Viaje SONV DISCOS 76331(168 80 00) [M] Candedis 80	5 8 24 7 16 2 31 25 1 1 11 35 6 18 33 33 14 19 1 26 21	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
26 27 28 29 30 31 32 33 34 35 35 35 37 38 39 40 41 42 43 44	19 23 24 22 27 68 38 25 36 29 41 RE-E 50 33 40 34 35 42 39 43	15 29 20 28 60 42 65 16 43 49 35 37 68 39 34 31	14 35 2 19 36 37 37 2 35 4 2 6 8 11 3 3 29 15 36 20 26 7 7	RICARDO ARJONA Solo Solve Discos stavel rises at Colony (M) Tesoros De Coleccion Solve Discos stavel rises at Colony (M) Mas Flow: Platinum Edition MAS FLOW: Zook WiteRsal, LATING (17.98 ED/DVD) [M] Mas Flow: Platinum Edition MAS FLOW: Zook WiteRsal, LATING (17.98 ED/DVD) [M] Mas Flow: Platinum Edition MAS FLOW: Zook WiteRsal, LATING (17.98 ED/DVD) [M] Mas Flow: Platinum Edition MAS FLOW: Zook WiteRsal, LATING (17.98 ED/DVD) [M] Mas Flow: Platinum Edition MAS FLOW: Zook WiteRsal, LATING (17.98 ED/DVD) [M] Mas Flow: Platinum Edition MAS FLOW: Zook WiteRsal, LATING (17.98 ED/DVD) [M] Mas Flow: Platinum Edition MAS FLOW: Zook WiteRsal, LATING (17.98 ED/DVD) [M] Mas Flow: Platinum Edition MAS FLOW: Zook WiteRsal, LATING (17.98 ED/DVD) [M] The Last Don: Live, Vol. 1 Vitages (17.98 ED/LM) Tesoros De Coleccion: Lo Romantico De Los Caminantes Solver Discos Solver Discos (198) Tesoros De Coleccion: Lo Romantico De Los Caminantes Solver Discos Solver Discos (198) Tesoros De Coleccion: Lo Romantico De Los Caminantes Solver Discos Solver Discos (198) Tesoros De Coleccion: Lo Romantico De Los Caminantes Solver Discos Solver Discos (198) Tesoros De Coleccion SIN BANDERA De Viaje Cocancentes	5 8 24 7 16 2 31 25 1 1 11 35 6 18 33 14 19 1 26 21 25 5	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17
26 27 28 29 30 31 32 33 34 35 35 35 35 37 38 39 40 41 42 43 44 45	19 23 24 22 27 68 38 25 36 29 41 8 50 33 40 34 35 42 39 43 31	15 29 20 28 60 42 65 16 43 49 35 37 68 39 34 31 24	14 35 2 19 36 37 2 35 4 2 6 6 11 3 3 6 6 11 3 3 6 20 26 7 3 3	RICARDO ARJONA Solo SOV/ DISCOS \$9241 (B & ED COL [M] Tesoros De Coleccion SOV/ DISCOS \$9241 (B & ED COL [M] Mas Flow: Platinum Edition MAS FLOW: ZOBUCHWERSAL LATING (17.56 CD/DVDI [M] Mas Flow: Platinum Edition MAS FLOW: ZOBUCHWERSAL LATING (17.56 CD/DVDI [M] Mas Flow: Platinum Edition MAS FLOW: ZOBUCHWERSAL LATING (17.56 CD/DVDI [M] Mas Flow: Platinum Edition MAS FLOW: ZOBUCHWERSAL LATING (17.56 CD/DVDI [M] Mas Flow: Platinum Edition MAS FLOW: ZOBUCHWERSAL LATING (17.56 CD/DVDI [M] Mas Flow: Platinum Edition MAS FLOW: ZOBUCHWERSAL LATING (17.56 CD/DVDI [M] Mas Flow: Platinum Edition MAS FLOW: ZOBUCHWERSAL LATING (17.56 CD/DVDI [M] Hasta EI Fin MAN BAZZION: SOBUCHWERSAL LATING (17.56 CD/DVDI [M] Hasta EI Fin JAN ESCOLING SUB BAZON Si ADILA STARTMONDA AND ESCOLING Si AZIONA Si JULIETA VENEGAS Si Si AZIONA SI ALIANTINA ECO Si LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes Solve Tolsco Si Col MI Solve Tolsco Si Col MI VARICUS ARTISTS Homenaje A Juan Gabriel Otovico Solve Tolsco Si Col MI Solve Col Col MI	5 8 24 7 16 2 31 25 1 35 6 18 33 14 19 1 26 21 5 24	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
26 27 28 29 30 31 32 33 34 35 35 35 37 38 39 40 41 42 43 44 45 46	19 23 24 22 27 68 38 25 36 29 41 RE-EE 50 33 40 34 35 42 39 43 31 28	15 29 20 28 60 42 65 16 43 49 35 37 68 39 34 31 24 17	14 35 2 19 36 37 2 35 4 2 35 4 2 6 8 11 35 35 4 2 9 15 36 20 26 7 3 4 4	RICARDO ARJONA Solo Solv Blocks stadings of Columnia (III) Tessoros De Coleccion Solv Discos sol (ISB ECCID (IM) Mas Flow: Platinum Edition MAS RUW Zaboliversau Latinuk (ITS ECDIDUDI (M) Mas Flow: Platinum Edition MAS RUW Zaboliversau Latinuk (ITS ECDIDUDI (M) Mas Flow: Platinum Edition MAS RUW Zaboliversau Latinuk (ITS ECDIDUDI (M) Mas Flow: Platinum Edition MAS RUW Zaboliversau Latinuk (ITS ECDIDUDI (M) Mas Flow: Platinum Edition MAS RUW Zaboliversau Latinuk (ITS ECDIDUDI (M) Mas Flow: Platinum Edition MAS RUW Zaboliversau Latinuk (ITS ECDIDUDI (M) Mas Flow: Platinum Edition MAS RUW Zaboliversau Latinuk (ITS ECDIDUDI (M) Mas Flow: Platinum Edition MAS RUW Zaboliversau Latinuk (ITS ECDIDUDI (M) Mas Flow: Platinum Edition MAS RUW Zaboli Issa CDI (M) The Last Don: Live, Vol. 1 Vadosi RTTACK Si Editodu	5 8 24 7 16 2 31 25 1 11 35 6 18 33 14 19 1 26 21 5 24 16	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

			LBUMS	
LAST WEEK	2 WKS. AG0	WEEKS ON	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK
48	53	31	MARC ANTHONY O Valio La Pena SONY DISCOS 95310 (16 59 EQ CD)	1
72	58	4	LOS TUCANES DE TIJUANA Tesoros De Coleccion: Puros Corridos De Los Buenos SONY DISCOS 55551 (8:98 CD)	49
49	36	16	VARIOUS ARTISTS DISA 720463 112 98 CD1 Las Mas Bailables Del Pasito Duranguense	3
47	27	5	VARIOUS ARTISTS 20 Sencillos Nortenos	15
59	52	8	EL COYOTE Y SU BANDA TIERRA SANTA Momentos De Coleccion EMI LATIN 75524 (11.98 CO)	31
56	47	7	LOS YONIC'S 30 Recuerdos	34
70	51	7	RIGO TOVAR 30 Recuerdos	41
44	-	2	LOS ORIGINALES/LOS RAZOS La Guerra Continua UNIVISION 310372/UG (14.98 CD)	44
65	71	9	CHALINO SANCHEZ Coleccion De Oro	58
61	62	17	DON FRANCISCO Mi Homenaje Gigante A La Musica Nortena	7
62	48	42	VARIOUS ARTISTS Los 20 Sencillos Del Ano Y Sus Videos DISA 726377 (14.98 CD/DVD)	5
RE-E	NTRY	36	LA OREJA DE VAN GOGH La Oreja De Van Gogh En Directo	22
66	38	10	HECTOR "EL BAMBINO" GOLD STAR 180040/UNIVERSAL LATINO (15.98 CD) [M] Hector "El Bambino" Presenta Los Anormales	4
45	23	5	VARIOUS ARTISTS UNIVISION 310265/UG (14.98 CD) Super Estrellas Del Pop	21
53	32	4	LOS RIELEROS DEL NORTE En Concierto	28
RE-E	NTRY	30	LOS HOROSCOPOS DE DURANGO Locos De Amor	3
32	21	5	JOSE JOSE UNIVISION 310358/UG (14 98 CD) [H] 20 Inolvidables	21
71	64	15	IVY QUEEN Real PERFECT IMAGE 970157/UNIVERSAL LATINO (15.98 CD)	25
69	66	31	BANDA ARKANGEL R-15 Tesoros De Coleccion SONY DISCOS 95247 /12 38 E0 COI [H]	15
57	41	26	JUAN LUIS GUERRA A Para Ti VENE 651000/UNIVERSAL LATINO I 15.58 CDI [M]	2
64	-	2	ADOLFO URIAS Y SU LOBO NORTENO Intimamente	64
52	44	12	GLORIA TREVI O Como Nace El Universo SONY DISCOS 95543 (15.98 EQ CO) [M]	4
63	55	5	FEY La Fuerza Del Destino EMI LATIN 75692 (14.98 CD)	41
RE E	NTRY	27	VARIOUS ARTISTS 70'S Y 80'S - Dos Decadas De Amor	37
RE-E	NTRY	27	VARIOUS ARTISTS EI Movimiento De Hip Hop En Espanol	8
75	73	39	JOSE ALFREDO JIMENEZ Tesoros Musicales	24

LATIN POP ALBUMS		TROPICAL ALBUMS		REGIONAL MEXICAN ALBUMS
JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)	1	OADDY YANKEE BARRIO FINO (EL CARTEL/VI)	1	INTOCABLE X IEMI LATIN)
MARCO ANTONIO SOLIS RAZDN DE SDBRA (FONOVISA/UG)	2	VARIOUS ARTISTS Chosen few el documental (Chosen few emerald/urban BDX Office)	2	GRUPD MONTEZ DE DURANGO Y SIGUE LA MATA DANDO (DISA)
A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)	3	VARIOUS ARTISTS LOS CAZADORES: PRIMERA BUSQUEDA (SONY OISCOS)	3	CONJUNTO PRIMAVERA HOY COMO AYER IFDNOVISA/UGI
RICARDO ARJONA SOLO (SONY DISCOS)	4	DON OMAR THE LAST DON (VI)	4	BRONCO/LOS BUKIS CRONICA DE DOS GRANDES: RECUERDOS CON AMOR (FONOVISA/UG)
JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	5	ELIEL EL QUE HABLA CON LAS MANOS (VI)	5	VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL VOL. 2. (UNIVISION/UGI
SIN BANDERA DE VIAJE (SONY DISCOS)	6	VARIOUS ARTISTS REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)	6	LOS TEMERARIOS LA MEJORCOLECCION (DISA)
MARC ANTHONY AMAR SIN MENTIRAS (SONY DISCOS)	7	LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)	7	VARIOUS ARTISTS LOS SUPER HITS DEL ANO Y SUS VIDEOS (DISA)
ALEJANDRO FERNANOEZ A CORAZON ABIERTO (SONY DISCOS)	8	LUNYTUNES MAS FLOW PLATINUM EDITION (MAS FLOW/UNIVERSAL LATINO)	8	GRUPO CLIMAX Za za za (musart/balboa)
LA OREJA DE VAN GOGH LA DREJA DE VAN GOGH EN DIRECTO (SONY DISCOS)	9	MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY OISCOS)	9	LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)
VARIOUS ARTISTS SUPER ESTRELLAS DEL POP (UNIVISION/UG)	10	OON OMAR THE LAST DON: LIVE, VOL 1 (VI)	10	VARIOUS ARTISTS 15 DURANGUENSES DE CORAZON (DISA)
JOSE JOSE 20 INOLVIDABLES (UNIVISION/UG)	11	MARC ANTHONY VALIO LA PENA (SONY DISCOS)	11	LA AUTORIDAD OE LA SIERRA 100% AUTORIDAD DURANGUENSE (DISA)
GLORIA TREVI COMO NACE EL UNIVERSO (SONY DISCOS)	12	HECTOR "EL BAMBINO" HECTOR TEL BAMBINO" PRESENTA LOS ANORMALES (GOLD STARUNIVERSAL LATINO)	12	LOS TEMERARIOS REGALD DE AMOR (FONOVISA/UG)
FEY LA FUERZA DEL DESTINO (EMI LATIN)	13	IVY QUEEN REAL (PERFECT IMAGE/UNIVERSAL LATINO)	13	K-PAZ DE LA SIERRA PENSANDO EN TI (UNIVISION/UG)
LA OREJA OE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS	14	JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)	14	GRUPO EXTERMINADOR 30 RECUERDOS (FONOVISA/UG)
PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)	15	DJ NELSON FLOW LA DISCOTEKA (FLOW/UNIVERSAL LATINO)	15	VICENTE FERNANOEZ TESOROS DE COLECCION (SONY DISCOS)
REYLI EN LA LUNA (SONY DISCOS)	16	IVY QUEEN DIVA PLATINUM EDITION (PERFECT IMAGE/UNIVERSAL LATINO)	16	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREODIE)
MOO OTRA VEZ (OLE)	17	VARIOUS ARTISTS BACHATAHITS 2005 (J&N/SONY DISCOS)	17	LOS CAMINANTES Tesoros de colección lo romantico de los caminantes (sony discos)
SOUNDTRACK THE MOTORCYCLE DIARIES (EDGE/DG/UNIVERSAL CLASSICS GROUP)	18	VARIOUS ARTISTS REGGAETONHITS 2005 (J&N/SONY DISCOS)	18	LOS TEMERARIOS VEINTISIETE (FONOVISA/UG)
JOSE MARIA NAPOLEON SERIE MAX (IM)	19	GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)	19	CONJUNTO ATARDECER EN VIVO IMUSIMEX/UNIVERSAL LATINO)
JENNIFER PENA HOUSTON: RODEO LIVE (UNIVISION/UG)	20	NICKY JAM VIDA ESCANTE (PINA/UNIVERSAL LATINO)	20	VARIOUS ARTISTS HOMENAJE A JUAN GABRIEL (DISA)

ion units (Platinum) 🗢 RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 milioutes or more, the RIAA multiplies shipments by the number of discs and/or tapes (RIAA tain awards. - O Certification for net shipment of 100000 units (10rit.). A Certification for net shipment of 1000 units (10rit.). A Certification for for RIAA tain awards. - O Certification for net shipment of 100000 units (10rit.). A Certification for for RIAA tain awards. - O Certification for for RIA habits, are suggested lists. Tape prices to no 20000 units (10rit.). A certification of a control and the control of the RIAA tain awards. - O Certification for RIA habits, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impacts shows albums removed from Heatseekers this week. **[H]** indicates past or present Heatseeker taite. © 2005, VNU Business Media, Inc., and Nelsen SoundScan. Inc. All rights reserved.

MA	RCH 1005	12	Bi	Ilboard [®] HOT LATIN TRACK	STM
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored hy Relsen Broadcast Data Systems Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	PEAK
1	1	2		学家 NUMBER 1 学習家 2 Weeks At Number 1	
2	1	2	6	AIRE Intocable Intocable Contraction Contr	_
3	6	4		J GUILLEN (C VILLALOBOS) FONDVISA	
4	4	4		R PEREZ (C CASTRO.O IRIBARREN.O.MONTES) ARIOLA /BMG LATIN	
5	4	6		VOLVERTE A VER Juanes G.SANTAOLALLA.JUANES/JUANES/ SURCO/JUNIVERSAL LATINO AL COO EFET A CAMBIAN DO	
6	3	5		ALGO ESTA CAMBIANDO Julieta Venegas C SORIXINJ VENEGAS (J VENEGAS, C. SORIXIN) ARIDLA /BMG LATIN EL VIRUS DEL AMOR Los Tucanes De Tijuana	
7	7	9		M QUINTERO LARA (M.QUINTERO LARA) UNIVERSAL LATINO	_
8	8	7	61 17	VOLVERE K-Paz De La Sierra 4 UNIVISION PORQUE ES TAN CRUEL EL AMOR Ricardo Ariona 4	_
9	10	, 11	39)	R.ARJONA.C CABRAL JUNIOR (R ARJONA) SONY DISCOS	
	10			A BAQUEIRO,S GEORGE (L GARCIA) SONY DISCOS	
10				LA CAMISA NEGRA Juanes	x 10
11	9	13	33	G SANTAOLALLA,JUANES SURCO/JUNIVERSAL LATINO ESTA LLORANDO MI CORAZON Beto Y Sus Canarios	_
12	14	12		G GARCIA (C GONZALEZ) DISA PERDIDOS Monchy & Alexandra	
13	12	18		M.0'LEON (0.CRUZ,J.ROVIRA) J3N OTRA VEZ MD0	
14	11	10	7	A JAEN IY MARRUFO.S.PRIMERA) OLE VOY A OLVIDARME DE MI Carlos Vives o	
				E.ESTEFAN JR.S.KRYS.A CASTRO,C VIVES (C VIVES) EMI LATIN	
15	23	38	3	(GREATEST GAINER (CO) LA SORPRESA LOS TIGRES DEL NORTE IR E TOSCANOI LOS TIGRES DEL NORTE IR E TOSCANOI	15
16	13	22	4	SI YO ME VUELVO A ENAMORAR Jennifer Pena Prifez Jena in Penz	13
17	18	26		ADIOS FLAVARTOLEZI OVINISIOV ARAMIRZ CORRAL IJ GABRIELO DISA	न्न 17
18	16	8		SABES UNA COSA Luis Miguel MiGUEL MI DZANO GALLO R FUENTES GASSONI	8
19	17	15		CONDUCTION DATA DE ALCONTOCINES DASSUNT VIANEED DATINA DAME OTRO TEQUILA ESTEFAN JR. RCAITANI, GATAN, TMARDINI (E ESTEFAN JR., R GAITAN, A GAITAN, T.MARDINI, T.MCWILLIAMS) Paulina Rubio 1 UNIVERSAL LATINO	〒 1
20	24	24		EESTERAY ON A GRITARIA GATARIA CATARIA CATARIA CATARIA GATARIA MARGUNIAL MOLVILOUMASI UNIVERSAL DATIVO EL AUTOBUS PAGULARIA CAZARES IFATO) SONO SONO SONO SONO SONO SONO SONO SO	🛱 😨
21	19	21	18	PARA TI Juan Luis Guerra	17
22	27	46	14	OYE MI CANTO N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato	👷 😨
23	28	-	2	SPRILAUSENILAUSANTAGO.GEMISTAR.BIG MATOLE ALMONTELIVASDUEZIR GARCIA RAMIREZ'R AVALAN ALBINON ALBINO UNA LIMOSNA A URIAS (RAMIREZ) A URIAS (RAMIREZ) PLATINO FONOVISA	23
24	20	17	17	ESTA AUSENCIA KSAVTANDER DSSA (KSAVTANDER) VALE //WIVERSALLATINO	⊊ 7
25	22	25	17	KSMI (ANDER D USAN (KSAN (ANDER)) VALE (DVIVERSAL LATINO GASOLINA LUXYTUNES (K AVALAE DAVILA) ELCARTEL (VI) LUXYTUNES (KAVALAE DAVILA)	😴 17
26	26	-	1	AMOR DEL BUENO Regli M DOM/R.BARBA (H BARBA) SOVY OSCOS	🛱 🛱
27	30	-		SI LA QUIERES SI LA QUIERES LOS HOROSCOPOS DE DURANGO (A B OUINTANILLA III:R VELA) COS HOROSCOPOS DE DURANGO (B A DOUINTANILLA III:R VELA)	⊊ 27
28	33	36	3	TUPONTE EN MI LUGAR LOS HURACARES DEL NOTE: JAVALOS) UNIVISION	28
29	32	30	5	SE ESFUMA TU AMOR ESTERANO, SECRET EXTERNOLL PAGANI STREANO, SECRET EXTERNOLL PAGANI	23
30	25	29	20	DE VIAJE ABADUEIRO SIN BANDERa (N SCHAJRISL GARCIA)	18
31	42	48	10	LO QUE PASO, PASO UNYTUNES LIND (R.4X4LJ.ORTIZ) Daddy Yankee Et CARTEL/VI	27
32	NE	w		OBSESION (NO ES AMOR) HPEREZ (A ROMED SANTOS) FOREZ (A ROMED SANTOS) FOREZ (A ROMED SANTOS)	32
33	21	19	11	HERERE IN NOME SAMUSE COLOMBIA SAMUSE MODML IN DOMAGE OUECHAL SOVY DISCOS	15
34	48	42	4	DAME ESTA JUICTURES JUICTURES JUICTURES JUICTURES (LTORRES LTORRES (LTORRES LTORRES LT	34
35	29	27	2	SI ME VAS A DEJAR Lalo Mora * DPREZ REVES ITVILLAI	⊊ 27
36	15	20	19	MI MAYOR SACRIFICIO Marco Antonio Solis * Ma solis (MA solis) Fondovisa	R 8
37	RE-EI	TRY	11	SOMBRAS Los Temerarios " AA ALBA (FLDMUIDJ M CONTURSI) FONDVISA	ହ 32
38	38	39	6	YO ME QUEDE SIN NADIE s valitierrez L Corrat, III. 4 usust TOLEOD.FRESTREPOI DISA	न्न 38
39	31	14	18	QUIERO SABER DE TI Grupo Montez De Durango " JL TERRAZAS (W.CASTILLO)	₽ 9
40	44		2	LO MEJOR FUE PERDERTE JUNIO Preciado Y Su Banda Perla Del Pacifico ARIOLA (BMG LATIN ARIOLA (BMG LATIN	40
41	35		-	VALIO LA PENA ESTEFANO, S. GEORGE M. ANTHONY (ESTEFANO, J. L. PAGAN, M.ANTHONY) SONY DISCOS	F 9
42	43	33	14	LA ULTIMA CANCION Grupo Bryndis GRUPO BRYNDIS (C R NASCIMIENTO) DISA	₽ 20
43	40	-	20	QUE SEAS FELIZ Luis Miguel * LINIGUEL IC VELASQUEZY WARNER LÄTINA	₽ 3
44	34	31	10	TE APUESTO LO QUE QUIERAS Pesado J.M. ELIZONDO, M.A ZAPNIA (M.A.PEREZ) WEAMEX AWARINER LATINA	31
45	37	-	2	ENSENAME A VIVIR SIN TI Gilberto Santa Rosa " JM. LUBO ID POVEDALENDERI SOLVY DISCOS	🕈 37
46	39	41	7	TE QUEDASTE Ha*Ash ABADUEIRU I A BADUEIRU I	28
47	49	-		QUIERO Tito Rojas JGUNDA MERCED IPJESUSI M.P	47
48	46	43	•	EL SOL NO REGRESA La 5A Estación " A AVILA (A REYERD PONTES, PDOMINGUEZ VILLARRUBIA) ARIOLA / BMG LATIM	⊊ 41
49	41	32	-	YA SOY FELIZ Banda El Recodo A UZARRAGA, JUZARRAGA (ASPANU) FONOVISA	29
50	NE	w	1	COMO OLVIDAR Joan Sebastian JSEBASTIAN /JSEBASTIAN MUSARI /BALEDA	50
Compile	trom	2 0 91	ingal s	ample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (39 Latin Pop, 15	Tronical 53

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (39 Latin Pop, 15 Tropical, 52 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chair movement. A record which has here on the charl for more than 20 weeks will generally not receive a builet, even if it regristers an increase in aucience. Greatest Gainer indicates song with largest autience growth. If two records are tied in audience size, the record being played on more stations is placed kirst. Records below the top 20 are removed from the chart after 25 weeks. Studency Videoclip availability. ©2005, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by X TITLE IMPRINT/PROMOTION LABEL	Nielsen Broadcast Data Systems ARTIST	THIS WEEK	LAST WEEK	TITLE ARTIST
1	2	TE BUSCARIA ARIDLA /BMG LATIN	CHRISTIAN CASTRO	21	21	EL SOL NO REGRESA LA 5A ESTACION ARIOLA IBMG LATIN
2	1	ALGO ESTA CAMBIANDO ARIOLA JEME LATIN	JULIETA VENEGAS	22	20	QUE SEAS FELIZ LUIS MIGUEL WARNERI LATINA
3	3	VOLVERTE A VER SURCO / UNIVERSAL LATINO	JUANES	23	10	MI MAYOR SACRIFICIO MARCO ANTONIO SOLIS FONOVISA
4	4	PORQUE ES TAN CRUEL EL AMOR SONY DISCOS	RICARDO ARJONA	24	-	LLEVAME SORAYA EMI LATIN
5	5	ME DECIQUE A PERDERTE SONY DISCOS	ALEJANORO FERNANDEZ	25	29	QUE LASTIMA ALEJANDRD FERNANDEZ SONY DISCOS
6	6	OTRA VEZ DLE	MOO	26	30	DYE MI CANTO N.O.R.E FEATURING DADDY YANKEE, NINA SKY, GEMISTAR & BIG MATO ROC A-FELLA/DEF JAM /IDJMG
1	-	LA CAMISA NEGRA SURCO /UNIVERSAL LATINO	JUANES	27	24	HOY COMO AYER CONJUNTO PRIMAVERA
8	11	EL AUTOBUS SONY DISCOS	PEPE AGUILAR	28	26	COSA DEL DESTINO ALEXANDRE PIRES ARIOLA/BMG LATIN
9	13	SABES UNA COSA WARNER LATINA	LUIS MIGUEL	29	27	ESCUCHA ATENTO LAURA PAUSINI WARNER LATINA
10	8	ESTA AUSENCIA VALE /UNIVERSAL LATINO	DAVID BISBAL	30		AIRE INTDCABLE EMI LATIN
11	16	AMOR DEL BUENO SONY DISCOS	REYLI	31	23	LENTO JULIETA VENEGAS ARIOLA/BMG LATIN
12	12	VOY A OLVIDARME OE MI EMILLATIN	CARLOS VIVES	32	28	OICEN POR AHI PABLO MONTERO RCA/BMG LATIN
13	14	NADA VALGO SIN TU AMOR SURCO /UNIVERSAL LATINO	JUANES	33	25	TODO EL ANO DBIE BERMUDEZ EMI LATIN
14	9	DAME OTRO TEQUILA UNIVERSAL LATINO	PAULINA RUBIO	34	-	AY DIOS FRANCO DE VITA WITH DEGA TANON SONY DISCOS
15	15	DE VIAJE SONY DIȘCOS	SIN BANDERA	35	-	OBSESION (ND ES AMOR) COLUMBIA (SONY DISCOS
16	17	PERDIDOS J&N	MONCHY & ALEXANDRA	36	-	COMO OLVIDAR JOAN SEBASTIAN MUSART /BALBOA
17	22	DAME ESTA NOCHE OLE	TOMMY TORRES	37	37	DILE DDN OMAR
18	7	TOCANDO FONDO SONY DISCOS	KALIMBA	38	38	VALIO LA PENA MARC ANTHONY SONY DISCOS
19	18	SI YO ME VUELVO A ENAMORAR UNIVISION	JENNIFER PENA	39	34	LA FUERZA DEL DESTINO FEY EMI LATIN
20	19	TE QUEDASTE SONY DISCOS	HA*ASH	40	32	VIVEME LAURA PAUSINI WARNER LATINA

		TROPICA	L	AI	RPLAY	
×	ь×	Airplay monitored by N Nielsen Broadcast Data Systems ARTIST		E XI	TITLE	ARTIST
WEED	LAST WEEK	IMPRINT/PROMOTION LABEL	THIS	LAST WEEK	IMPRINT/PROMOTION LABE	
1	3	LO QUE PASO, PASO DADDY YANKEE EL CARTEL /VI	21	20	VOY A OLVIDARME DE MI EMI LATIN	CARLD'S VIVES
2	1	PARA TI JUAN LUIS GUERRA VENE /UNIVERSAL LATIND	22	21	TRAIGO FUEGO M.P	JOSE PENA SUAZO Y LA BANDA GORDA
3	4	PERDIDOS MONCHY & ALEXANDRA J&N	23	23	EL MATRIMONIO SONY DISCOS	EL GRAN COMBO DE PUERTO RICO
4	7	DYE MI CANTO N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO ROC-A-FELLA/DEF JAM /IDJMG	24	25	LAMENTO BOLIVIANO AMARFICA /J&N	AMARFIS Y LA BANDA DE ATAKKE
5	9	SE ESFUMA TU AMOR MARC ANTHONY SONY DISCOS	25	29	DILE PERFECT IMAGE	IVY QUEEN
6	5	QUIERO TITO ROJAS	26	-	LA CAMISA NEGRA SURCO /UNIVERSAL LATINO	JUANES
7	2	GASOLINA DAODY YANKEE	27	38	NADA VALGO SIN TU AMOR SURCO JUNIVERSAL LATINO	JUANES
8	13	TODO ES MENTIRA FRANKIE NEGRON SGZ	28	30	HIELD LATINUM	WILLY CHIRINO
9	15	ESTA NOCHE TRAVESURA DJ NELSON FLOW /UNIVERSAL LATINO	29	28	REGGAETON LATINO CHOSEN FEW EMERALO /URBAN BOX	DON OMAR OFFICE
10	17	VEN DEVORAME OTRA VEZ CHARLIE CRUZ SGZ	30	22	VOLVERTE A VER SURCO UNIVERSAL LATINO	JUANES
11	6	RESISTIRE TONO ROSARIO UNIVERSAL LATINO	31	40	TE ENCONTRARE CUTTING	NORIEGA FEATURING TITD EL BAMBIND
12	12	SOMBRA LOCA GILBERTO SANTA ROSA SONY DISCOS	32	31	HONY TU SI JONY J&N	KINITO MENDEZ
13	26	OBSESION (NO ES AMOR) FRANKIË J FEATURING BABY BASH COLUMBIA /SONY DISCOS	33	36	DEMÁSIADO PINA /UNIVERSAL LATINO	PABLO PORTILLO
14	14	VEN TU DOMENIC MARTE J&N	34	1-1	MACHETE EL CARTEL /VI	DAODY YANKEE
15	11	VALIO LA PENA MARC ANTHONY SONY DISCOS	35	27	PUNTO Y APARTE WHITE LION /BMG LATIN	TEGO CALOERON
16	24	PERDONAME LA VIDA LOS TOROS BANO UNIVERSAL LATINO	36	-	SE ESCAMAN EMI LATIN	VICO C FEATURING EODIE DEE
17	18	ENSENAME A VIVIR SIN TI GILBERTO SANTA ROSA SONY DISCOS	37	34	SI YO ME VUELVO A ENAMORAR	JENNIFER PENA
18	8	YA NO QUEDA NADA TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL SGZ	38		LA VIDA ES UN CARNAVAL SONY DISCOS	VICTOR MANUELLE
19	19	HOY L.O.A. FEATURING CHEKA	39	-	ME HACE ASI LATINFLAVA	MOSA
20	16	LA BODA AVENTURA PREMIUM LATIN	40	-	PEGAITO SGZ	CICLON

	the second s	
		AIRPLAY

ARTIST	TITLE	LAST WEEK	THE	Airplay monitored by Nielsen Broadcast Data Systems ARTIST	LAST WEEK	VEEK
CONJUNTO ATARDECEF	Y TE VI CON EL	26	21	AIRE INTOCABLE		1
GRUPO MONTEZ DE OURANGO	MUSIMEX /UNIVERSAL LATINO ESPERANZAS	31	22	EMI LATIN HOY COMO AYER' CONJUNTO PRIMAVERA	2	2
LOS RIELEROS DEL NORT	DISA TU NUEVO CARINITO	24	23	FONOVISA EL VIRUS DEL AMOR LOS TUCANES DE TIJUANA	3	3
LA ORIGINAL BANDA EL LIMON	FONOVISA ABEJA REINA	28	24	UNIVERSAL LATINO VOLVERE K-PAZ DE LA SIERRA	4	4
DIANA REYE	UNIVERSAL LATINO ROSAS	20	25	UNIVISION ESTA LLDRANDO MI CORAZON BETO Y SUS CANARIDS	5	5
BRONCO EL GIGANTE DE AMERICA	MUSIMEX/UNIVERSAL LATINO SENOR MESERD	27	26	DISA LA SORPRESA LOS TIGRES DEL NORTE	7	6
CONJUNTO PRIMAVER	PA QUE SON PASIONES	29	27	FONOVISA ADIOS AMOR TE VAS GRUPO MONTEZ DE OURANGO	6	7
POLO URIAS Y SU MAQUINA NORTENA	FONOVISA MI PRIMER AMOR FONOVISA	23	28	DISA UNA LIMOSNA PLATINO /FONOVISA ADOLFO URIAS Y SU LOBO NORTENO PLATINO /FONOVISA	8	8
KUMBIA KING	FUEGO	22	29	SI LA QUIERES LOS HOROSCOPOS DE OURANGO PROCAN DISA	11	9
LOS INVASORES DE NÚEVO LEOM	SI POR MI FUERA	21	30	CONTIGO YO APRENOI A OLVIDAR PATRULLA 81 DISA	9	10
JENNIFER PEN	SI YO ME VUELVO A ENAMDRAR	25	31	TU PONTE EN MI LUGAR LOS HURACANES DEL NORTE UNIVISION	13	1
ANA BARBARA	LOCA FONOVISA	30	32	OJALA QUE TE MUERAS PESADO WEAMEX/WARNER LATINA	15	12
EL PODER DEL NORT	EN TU BASURA DISA	36	33	SI ME VAS A DEJAR LALO MORA	10	13
BETO Y SUS CANARIOS	A USTED DISA	33	-34	YO ME QUEDE SIN NAOIE LA AUTORIDAD DE LA SIERRA DISA	16	14
JENNI RIVERA	AMIGA, SI LO VES	-	35	QUIERO SABER DE TI GRUPO MONTEZ DE DURANGO DISA	12	5
TOND Y FREDDY	LO LINDO DE TI DISA	-	36	LO MEJOR FUE PERDERTE JULIO PRECIADO Y SU BANDA PERLA OEL PACIFICO ARIOLA /BMG LATIN	18	6
OUELO	BIENVENIDO AL AMOR UNIVISION	38	37	TE APUESTO LO QUE QUIERAS PESADO WEAMEX //WARNER LATINA	14	7
LOS NIETOS	LA CHICA DEL BIKINI AZUL UNIVERSAL LATINO	37	:38	LA ULTIMA CANCION GRUPO BRYNDIS DISA	19	8
VOCES DEL RANCHO	LOS MALES DE MICAELA	-	39	YA SOY FELIZ BANDA EL RECODO FONOVISA	17	9
GRUPO INNOVACION	MANANA QUE YA NO ESTES GARMEX FUNOVISA	-	40	SOMBRAS LOS TEMERARIOS	35	20

Music Lotin

ance

América **Latina....** NEWS FROM SOUTH OF THE BORDER

In Argentina: Rock and blues guitarist Norberto "Pappo" Napolitano, considered one of the pioneer artists of the Argentine rock movement, died Feb. 25 from injuries sustained in a motorcycle accident. He was 54 years old.

Napolitano's career began in 1968 as a member of cult band Los Abuelos de la Nada. He was quickly recognized as one of the leading rock guitarists on the Argentine scene, and the following year was recruited to play with top-selling band Los Gatos.

Napolitano left the group in 1970 to start his own trio, Pappo's Blues, whose members changed throughout the years. Napolitano recorded a dozen albums with Pappo's Blues, even as he ventured into other musical directions.

A surprising personality who was always reinventing himself, Napolitano in 1981 went on to play with heavy metal band Riff, a group that consistently sold out arenas and soccer stadiums. Then, in the 1990s, he went solo and recorded several crossover hits, while still performing with Riff and Pappo's Blues.

Napolitano's last album, "Buscando un Amor," was released in 2003 by indie label Red Lojo, which is distributed by Sony.

Napolitano is survived by his son, Luciano. He was buried the day of his death in a ceremony attended by MARCELO FERNANDEZ BITAR 3.000 fans.

In Puerto Rico: Following a soft launch late last year. MTV Puerto Rico is moving to become a stronger presence in that market. On March 1, the channel extended its programming hours from 12 (6 p.m.-6 a.m.) to 20 (6 p.m.-2 p.m.). The extension was tied to the opening of MTV Puerto Rico's new studios. Earlier this year, the channel hired two VIs who will host countdowns and tape segments from various locations on the island.

In addition, MTV Puerto Rico will feature new original programming, beginning with an "Unplugged" series that kicks off March 4 with the taping of a show by rapper Vico C. The channel plans to air monthly "Unplugged" specials, but there is no word yet on whether they will be released on CD or DVD.

MTV Puerto Rico is a joint venture with Puerto Rican broadcaster LIN Television. Jessica Roffe is the channel's programming manager. LEILA COBO

Bobby O Looks 'Outside The Inside'

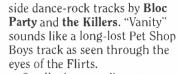
As an artist, he has scored club hits with such tracks as "She Has a Way" and "I'm So Hot for You.'

On the production front, his dancefloor success stories are many. They include the Flirts ("Passion," "Calling All Boys"), **Roni Griffith** ("Desire," "[The Best Part Of] Breakin' Up"), Divine ("Native Love [Step by Step]"), Oh Romeo ("These Memories") and

Pet Shop Boys ("West End Girls").

Indeed, we are talking about **Bobby O**, who, throughout the '80s, helped pioneer and champion a sound that was equal parts American disco and European high energy. On March 8, the

man that has influenced many of today's acts—from Junior Jack and Felix Da Housecat to Jacques Lu Cont and 2 Many DJ's-will release a new album, "Outside the Inside' (Radikal Records).



O calls the new album "more alternative" and "more of a per-sonal statement." As on past recordings, full-on songs are in the spotlight.



"The most important aspect of a song remains the lyrics," O says. "A good song has the power to touch your soul and shape your character. If just one person is touched by one song on this album, then I'm thankful."

REALIZE THIS: The Flaming Lips

are the latest act to helm a volume in the ultra-savvy compilation series "Late Night Tales." Arriving March 7 from U.K. label Azuli, the Lips' "Tales" brings together a diverse group of acts.

The fine collection opens with Björk's "Unravel," which paves the way for Miles Davis ("My Ship"), the Chameleons ("Up the Down Escalator"), Radiohead ("Pyramid Song"), Brian Eno ("Another Green World") and others.

A MIGHTY REAL DIVA: Throughout his life—which was as flamboyant as it was dull, as sweet as it was bitter and as triumphant as it was defeated---Svlvester was a man who truly believed in the power of self-expression.

In doubt? Check out the colorful new biography "The Fabulous Sylvester: The Legend, the Music, the Seventies in San Francisco" by Joshua Gamson (Henry Holt and **Co.**). Gamson's colorful story begins with Sylvester's birth in 1947 in Los Angeles and ends with his AIDS-related death in 1988 in San Francisco.

Sure, the impact Sylvester had on the rise and fall of disco is captured here. But because he lived his life as an out-and-loud gay man, "The Fabulous Sylvester" is also about liberation—black, gay and sexual. Entertaining and educational. Read it and learn.

Urban Latin In Conference Spotlight

Latin urban music will take center stage at the upcoming Billboard Latin Music Conference, thanks to an allstar urban panel.

Titled "Urban Warfare: East Meets West," the marquee session will feature Akwid, Crooked Stylo, Ivy Queen, Héctor "El Bambino" and just-confirmed Miami rapper Pitbull.

All will have their say during the hour-plus session, part of the 16th annual Billboard Latin Music Conference at the InterContinental Hotel in Miami. The four-day confab kicks off April 24 and ends with the Billboard Latin Music Awards, which will air live April 28 on the Telemundo network.

The five acts that will appear as part

of the "Urban Warfare" panel are among the best-selling in the genre today, as well as the most respected and successful in each of their niches.

Duo Akwid has been at the forefront of the urban regional movement because of its two top-selling albums. Alwid is nominated for a Billboard Latin Music Award in the Latin rap/hip-hop album category for its sophomore effort, "KOMP 104.9 Radio Compa" (Univision). The pair will compete against Crooked Stylo's debut, "Puro Escándalo" (Fonovisa). The two acts represent the distinctive West Coast brand of urban Latin music that blends traditional



El Bambino is formerly of duo Héctor y Tito. His solo debut, "Héctor El Bambino Presenta Los Anormales" (Gold Star/Universal), is No. 62 on the Billboard Top Latin Albums chart

this issue. This year marks the debut of the reggaetón album category, created in response to the growing number of

charting titles from the genre.

Pitbull's debut album, "M.I.A.M.L." (Diaz Brothers/ TVT), has led him to be regarded as one of hip-hop's hottest new names.

The "Urban Warfare" panel, to take place at 2 p.m. April 27, will center on the similarities and differences between the Latin urban movements on both coasts and the ways in which the styles can best utilize radio, TV and distribution

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

Latin Notas

Continued from page 28

Conoces," from the United States. written and performed by Marc Millán, and Argentina's "Cada Dia Más," written and performed by Pablo Novak.

Will any of these writer/performers get recording contracts in the near future? That calls for a whole different group of criteria. Among many other things, Peru no longer has a

major-label presence, thanks to a virtual total loss of record sales to piracy.

Despite that severe handicap, "Mi Alma Entre Tus Manos" could be a hit, particularly on ballad-friendly Latin radio in the States. The melody is strong enough that it could support a translation into English, provided it finds a multirange singer who can rise to the challenge.

Perhaps there should have been a publisher among us.

SOLÍS MADNESS: While on the subject of Viña del Mar, it is impossible to ignore the collective hysteria unleashed there by Marco Antonio Solís. While some in the United States still regard Solís as a regional artist, in Chile he's a superstar, whose performance drew far more cheering than any other major act, including La Ley, Juanes and Miguel Bosé.

Solís was the biggest-selling act for Universal (which distributes his label, Fonovisa Records, in Latin America) in 2004 in Chile. That was driven home by two subsequent Solís performances, including a Feb. 27 concert in Santiago that drew 60,000 fans.



It is O's third studio album and his first new production since 1988, when he released a cover of

Elvis Presley's "Suspicious Minds" on his Bobcat label.

"I've always made records that had something to say-even if it was mindless," O tells Billboard. "It's always been important for me to expand upon what I've already done." Apparently, the time was now to do just that.

Though steeped in O's signature energetic synth dance/pop workouts, "Outside the Inside" finds him experimenting with elements of rock and country. And while it may not be what one would expect, nothing sounds out of place.

Its lead single, the melancholic "Sorrow," pulls from alternative rock, while "Catch a Falling Knife" holds its own when played along-

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elements and hip-hop. Puerto Rican reggaetón is represented by Queen, the genre's leading female artist, and El Bambino. Queen is up for two awards: tropical airplay track of

the year, female, for "Dile," and reggaetón album of the year, for "Diva Platinum Edition" (Perfect Image).

		RCH	12	HOT DANCE
Bi	b	∞	arc	SINGLES SALES
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	Sales data compiled by S Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	1		学習家 NUMBER 1 学習家 3 Weeks At Number 1 WE WILL BECOME SILHOUETTES The Postal Service
2	2	2	8	SOLDER IM. IOSHNA REMIKILOSE MY BREATH (R. RAUNOFERM. JOSHNA MIXES) Destiny's Child Feat. T.L. & Lil Wayne 🥋 COLUMBIA 70322 SONY MUSIC 🐨 🏵
3	3	3	13	TEMPTED TO TOUCH (REMIXES) Rupee 😪
4	6	1	2	WE MIGHT AS WELL BE STRANGERS Keane Vs. DJ Shadow
5	N	W	91	HIDEYAFACE Prefuse 73
6	RE-E	NTRY	23	LIMBO ROCK (REMIXES) Chubby C & 0D Feat. Inner Circle 😪
7	4	6	86	THE DISTRICT SLEEPS ALONE TONIGHT The Postal Service 😪
8	5	4	5	BREATHE Erasure 😪
9	7	5	e	GALVANIZE The Chemical Brothers Featuring Q-Tip 😪 FREESTYLE DUST 76599/ASTRALWERKS 🕶 👁
10	9	9		KILLER 2005 (P. RAUHOFER/MOREL/DJ MONK/J. ALBERT MIXES) Seal
11	8	10	22	TURN ME ON (REMIXES) Kevin Lyttle 😪
12	18	11	-	NASTY GIRL Inaya Day STAR 69 1299 🕶 😳
13	10	7	14	ENJOY THE SILENCE04 Depeche Mode 😪
14	13	8		WHEN THE DAWN BREAKS/I LIKE IT Narcotic Thrust YOSHITOSHI 013/DEEP DISH Image: Contract of the second sec
15	N	W	1	GALANG M.I.A.
16	N	w		INSPIRATION Ian Van Dahl
17	14	13	15	STILL (REMIXES) Tamia
18	20	-	4	WAITING FOR ALEGRIA Tony Moran & Ric Sena Present Zhana Saunders TOMMY BOY SILVER LABEL 2464/TOMMY BOY 🐨 🏵
19	RE-E	NTRY	10	DA YA THINK I'M SEXY? (REMIXES) Rod Stewart
20	N	W		THREW IT ALL AWAY Kassi
21	15	12	6	HOME Suzanne Palmer
22	RE-E	NTRY	18	SURFING ON A ROCKET Air SOURCE 666694/ASTRALWERKS I I
23	11	-		MIND OF THE WONDERFUL Blank & Jones Feat. Elles
24	RE-E	NTRY	12	SILENCE 2004 Delerium Featuring Sarah McLachlan
25	19	23	19	WHO IS SHE 2 U (REMIXES) Brandy \$\Frac{1}{2}\$ ATLANTIC 93389/AG • • •

M.	ARCI		HOT DANCE
Bi	b	c	rd [®] RADIO AIRPLAY
THIS WEEK	LAST WEEK	WEEKSON	Airplay compiled by Nielsen Broadcast Data Systems Artist IMPRINT & PROMOTION LABEL
1	1	12	※ NUMBER 1 学習を 2 Weeks At Number 1 ALL THIS TIME Jonathan Peters Presents Sylver Logan Sharp UURA
2	2	7	1, 2 STEP Ciara Featuring Missy Elliott
3	3	19	HOW WOULD U FEEL David Morales With Lea-Lorien
4	4	4	LET ME LOVE YOU Mario 3RD STREET/J/RMG
5	7	10	I BELIEVE IN YOU Kylie Minogue
6	5	7	PUT 'EM HIGH Stonebridge Featuring Therese
7	6	10	THE WEEKEND Michael Gray
8	9	3	SINCE U BEEN GONE Kelly Clarkson
9	8	6	SICK AND TIRED Anastacia
10	19	3	CALL ME Anna Vissi VANILLA/MODA
11	11	25	SURRENDER Lasgo
12	12	5	RICH GIRL Gwen Stefani Featuring Eve
13	RE-6)		LISTEN TO YOUR HEART D.H.T.
14	13	31	HOW DID YOU KNOW? Mynt Featuring Kim Sozzi
15	14	19	IT'S YOU Sin Plomo
16	10	22	LOSE MY BREATH Destiny's Child
17	17	3	TIME Therese Therese
18	18	13	TEMPTED TO TOUCH Rupee
19	21	22	CALL ON ME Eric Prydz
20	15	5	SAND IN MY SHOES Dido
21	20	4	IF YOU DON'T KNOW ME BY NOW Aubrey
22	24	20	WALK INTO THE SUN Dirty Vegas
23	16	7	WITHOUT LOVE Sun
24	22	3	RUNAWAY iio
25	25	2	SO MANY TIMES Gadjo Subliminal Gadjo

M	ARCH 200	112 5	TOP ELE	CTRONIC
Bi	b	c	Ird [®] ALBUMS	
THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by 💦 Nie	Isen ndScan IBEL
	82		NUMBER 1 ※	1 Week At Number 1
1	NE	W	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 0081	Cosmic Game
2	1	3	VARIOUS ARTISTS RAZOR & TIE 89091	Fired Up! 2
3	2	99	THE POSTAL SERVICE SUB POP 595" [M]	Give Up
4	3	5	THE CHEMICAL BROTHERS FREESTYLE DUST 63282-/ASTRALWERKS	Push The Button
5	5	5	THE RIDDLER & VIC LATINO	Ultra.Dance 06
6	4	31	SCISSOR SISTERS UNIVERSAL 002772"/UMRG [N]	Scissor Sisters
7	6	2	LCD SOUNDSYSTEM DFA 63944/CAPITOL [H]	LCD Soundsystem
8	7		BRAZILIAN GIRLS	Brazilian Girls
9	9	61	VARIOUS ARTISTS RAZDR & TIE 89077	Fired Up!
10	8	5	ERASURE MUTE 9260	Nightbird
11	10	4	VARIOUS ARTISTS PERFECT0 90728*/THRIVE	Perfecto Presents: The Club
12	NE	W	VARIOUS ARTISTS ROBBINS 75053	Best Of Trance Volume 5
13	14	16	THE HAPPY BOYS ROBBINS 75051	Dance Party (Like It's 2005)
14	11	5	M83 G000M 9281/MUTE [M]	Before The Dawn Heals Us
15	13	17	TIESTO BLACK HOLE 30393"/NETTWERK [H]	Parade Of The Athletes
116	16	52	ZERO 7 ULTIMATE DILEMMA/ELEKTRA 61558*/AG [N]	When It Falls
17	15	17	VARIOUS ARTISTS Ministr	y Of Sound: The Annual 2005
18	NE	W	HERNAN CATTANEO Renaissanc	e: The Masters Series Volume 2
19	18	41	THE STREETS	A Grand Don't Come For Free
20	12	3	SOUND TRIBE SECTOR NINE	Artifact
21	19	5	LEMON JELLY 4AD 40182*/BEGGARS BANQUET	'64-'95
22	17	74	VARIOUS ARTISTS 30th Annive	rsary Collection: Ultimate Disco
23	21	29	PAUL OAKENFOLD PERFECTO 90724/THRIVE	Creamfields
24	22	47	A.B. QUINTANILLA III PRESENTS KUMB	IA KINGS Los Remixes 2.0
25	24	24	THE PRODIGY Always Out	numbered, Never Outgunned

t of 500,000 album units (es LP is available. Most (

Increase in detections over the previous week, regardless of char movement, compresent excesses and a compresent files below the top IS are removed from the char after 26 weeks. @2005, VMU Busness Media, Inc. and Nielsen 300-uosean, inc. https://www.inc.arease.org/increases/area/increases/a MARCH 12 2005 × 8

THIS WEEK	LAST WEEI	2 WKS. AG	wes, on	TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist	THIS WEEK	LAST WEE	Z WAS. AU	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist
			line i	割営等 NUMBER 1 彩営等 1 Week At Number 1	26	21 1	5	12	KUMBALAWE (ROGER SANCHEZ MIXES) CIRQUE OU SOLEIL PROMO Kumbalawe
1	2	4	7	SHOW IT TOMMY BOY SILVER LABEL 2466/TOMMY BOY Friburn & Urik	27	31 4	12	3	FILTHY GORGEOUS A TOUCH OF CLASS/UNIVERSAL 015/UMRG Scissor Sisters
2	4	8	7	BREATHE MUTE 9259 Erasure 😪	28	24 1	6	12	HALF A MILE AWAY NEBULA 9 66923 Debby Holiday
3	8	11	7	AVALON ASTRALWERKS 70937/VIRGIN Juliet	29	32 4	14	3	WHATEVER HIDDEN BEACH PROMOJEPIC JIII Scott 😪
4	11	14	7	HOW CAN I BE FALLING (D. AUDE/D. TSETTOS/M, RIZZO/PRESTA/RANPAGE) TS PROMO Jennifer Green	30	2 <mark>9</mark> 3	34	5	1, 2 STEP (REMIXES) SHO NUFF-MUSICLINE/LAFACE PROMO/ZOMBA Ciara Featuring Missy Elliott 😪
5	9	12	10	I AM (THE RISING) [J. ROCKS/FRISCIA & LAMBOY/GUISEPPE D/J. BARRINGER MIXES] CATZOON Taborah	31	34 4	10	3	SET IT FREE JVM PROMO Jason Walker
6	3	5	9	I BELIEVE IN YOU CAPITOL PROMO Kylie Minogue 😪	32	33 3	39	4.	SUPERFLY (LOUIE VEGA REMIX) RHINO PROMOMARNER STRATEGIC MARKETING Curtis Mayfield
7	6	7	9	LA LA (SHARP BOYS/F. GARIBAY MIXES) GEFFEN PROMO Ashlee Simpson 😪	33	25 2	23	12	TRUE FAITH GBR PROMO K 😪
8	12	18	7	MAYBE (ILLICIT/BINI & MARTINI/ALMIGHTY MIXES) 19 PROMO Emma	34	35 4	11	4	I WILL (ORANGE FACTORY MIXES) PULSE PROMO Oryon
9	15	22	5	HOME STAIL 69 1291 Suzanne Palmer					POWER PICK **
10	13	17	8	JUST LET GO CAPITOL 704/0 Fischerspooner	35	47 -	_	2	NASTY GIRL STAR 69 1299 Inaya Day
11	1	2	9	POP!ULAR (GUIDO/WAYNE G/P. PRESTA/J. BUDZ MIXES) COLUMBIA71174 Darren Hayes	36	42 -	-	2	HE GIVES MORE WAAKD 1334 Raw Deal Featuring Toni Ann Bardell
12	14	19	8	GALVANIZE FREESTYLE DUST 78599/ASTRALWERKS The Chemical Brothers Featuring Q-Tip 😪					
13	5	3	10	U AIN'T THAT GOOD STAR 69 1276 Sheila Brody	37	NEW		1	GET RIGHT (L. VEGA REMIX) EPIC PROMO Jennifer Lopez 🗫
14	7	1	8	SOLDIER (REMIXES) COLUMBIA 70322 Destiny's Child Featuring T.I. & Lil Wayne 😨	38	43 4	18	3	I LIKE IT STAR 69 1289 Decibel Featuring LaVeetra
15	18	20	7	FAIRYTALE RADIKAL 99211 The Replacement Featuring Maria Neskovski	39	38 4	16	4	MOST PRECIOUS LOVE KING STREET 1195 Blaze Featuring Barbara Tucker
16	22	25	5	LOVE IS A DRUG (CREAMER & K REMIXES) NY LOVE IMPORT Rosko	40	NEV		1	THE PHANTOM OF THE OPERA (JUNIOR REMIX) REALLY USEFUL PROMOISONY CLASSICAL Andrew Lloyd Webber
17	20	24	6	WAITING FOR ALEGRIA TOMMY BOY SILVER LABEL 2464 TOMMY BOY TONY Moran & Ric Sena Present Zhana Saunders	41	NEW		1	WANT MY BODY TWEEK D 0006 Pier Pressure
18	23	28	5	STRESS TWEEK'D 0007 Danny "Buddah" Morales	42	45 -	_	2	RICH GIRL INTERSCOPE 003978 Gwen Stefani Featuring Eve 🛠
19	16	9	13	HOUSE OF JUPITER (JUNIOR/P. BAILEY/BORIS MIXES) ODVSSEV/SONV CLASSICAL 022/JVM Casey Stratton	43	NEW		1	SINCE U BEEN GONE (J. NEVINS REMIXES) RCA PROMO/RMG Kelly Clarkson 😪
20	17	10	16	BACK TO LOVE ACT 2007/MUSIC PLANT Rachel Panay	44	49 4	13	6	PUT 'EM HIGH ULTRA 1254 Stonebridge Featuring Therese
21	19	13	10	I WANNA BE DOWN (SCUMFROG/SPACE COWBOY MIXES) AVEXINTEGROOVES ZZIXING STREET M-FIo Loves Ryuichi Sakamoto	45	28 2	21	16	HOW COULD I LIE (RALPHI & E. BAEZ MIXES) MIDAS PROMO Angel
22	26	30	6	I'M DONE KING BRAIN 51608/ARTEMIS King Brain Presents N.I.C. 😪	46	36 2	26	16	THE WONDER OF IT ALL (REMIXES) TOMMY BOY SILVER LABEL 2460/TOMMY BOY Kristine W
23	10	6	10	KILLER 2005 (P. RAUHOFER/MOREL/DJ MONK/J. ALBERT MIXES) WARNER BROS. 42777 Seal	47	37 2	29	17	FEEL YOU ALYSONGROOVES.COM 007 Alyson
24	30	38	3	CALL ME VANILLA PROMO/MODA Anna Vissi	48	44 4	15	6	TEMPTED TO TOUCH (LENNY B./FORD/DJ VOLUME/ERIC S. MIXES) ATLANTIC 39646 Rupee 😪
25	27	32	7	FREE THE WORLD (JASON RANDOLPH REMIX) JA-TAIL PROMO LaToya Jackson	49	<mark>41</mark> 3	31	15	HOME (REMIXES) SIMPLYRED COM PROMO/RED INK Simply Red
	-	-			50	40 2	27	15	DA YA THINK I'M SEXY? (REMIXES) WARNER BROS 42776 Rod Stewart
					50	40 2	2/	10	DA YA IHINK I'M SEXY? (REMIXES) WARNER BROS 42776 Rod Stewart

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

Music Country

O'Neal Stages A 'Brave' Return

BY DEBORAH EVANS PRICE

NASHVILLE—Prior to releasing her current top 20 single, "Trying to Find Atlantis," it might have seemed as though Jamie O'Neal had made a huge splash, then quietly disappeared from the music business.

After all, her debut single, "There Is No Arizona" and the follow-up, "When I Think About Angels," went to No. 1 on the Billboard Hot Country Singles & Tracks chart and helped get her three 2002 Grammy Award nominations. Her debut Mercury Records album, "Shiver," was certified gold and earned her such accolades as *Billboard's* top new country artist and the Academy of Country Music's top new female vocalist in 2001.

Though she has been out of the spotlight for the past two years, O'Neal has been anything but idle. She gave birth to a daughter, signed a new deal with Capitol Records and co-wrote nine of the 11 cuts on her new album, "Brave," which streeted March 1.

Even though she had tremendous success at Mercury, when her producer Keith Stegall exited his post as executive VP/chief creative officer, O'Neal felt things changed.

"Between the time that Keith Stegall left and when I left was really a terrible time for me," O'Neal says. "I really felt like the red-headed stepchild over there and just really wanted to go to a better place where they believed in my music.

"The first person that Keith called when I left Mercury was [Capitol president/CEO] Mike Dungan," she continues. "One week later, Mike said he wanted to sign me. So I was very lucky to have been swooped up by such a prince as Mike Dungan."

BEING BRAVE

Before she and Mercury agreed to part ways, O'Neal had already begun recording new material anticipating that she would be making a second album for the label. Five of the songs on "Brave" were recorded while she was still at Mercury. The single was rerecorded for Capitol, and five songs are new.

"It took me longer to make this album than it did to have this baby and that's a long time," quips O'Neal, who is managed by Azoff Management and booked by Creative Artists Agency.

"The new songs are the ones that I had written after having the baby, says O'Neal, who is published by EMI Music. "I feel like I've had a major change emotionally. My whole soul is a different person."

The songs on "Brave" cover a wide emotional range, from O'Neal's autobiographical "I Love My Life" to the title cut, which she says is about "the turmoil I went through in 2003, feeling like it was the best year



O'NEAL: NOW ON CAPITOL RECORDS

of my life personally, but the worst year professionally."

O'Neal's impressive pipes are equally skilled at conveying the heartbreak in the love-gone-wrong ballad "When Did You Know" and the feisty fun of "Girlfriends." Another track, "Devil on the Left," is an interesting story song about a stripper, while "Ready When It Comes" is a poignant piece about rising above life's obstacles.

"It's about having the strength and faith to get through, whether your dream isn't being realized, [or] whether it's cancer in your family, no matter what it is," says O'Neal, who wrote the song with Annie Roboff and Beth Nielsen Chapman. "I always feel like with faith you can get through anything, knowing that better days are always around the corner."

REMEMBER ME?

"Brave" was produced by Stegall, with two tracks produced by O'Neal and Rivers Rutherford. The first single, "Trying to Find Atlantis," is No. 19 on the Hot Country Singles & Tracks chart.

"Atlantis' has been a strong song for us in our callout [research]," KMPS Seattle music director Tony Thomas says. "Jamie has a terrific combination of glamour and relatability, and becoming a mom has clearly given her a new burst of creativity.

"I've listened to a number of the songs from the new album, and 'Somebody's Hero' in particular struck me," Thomas adds. "It celebrates the many roles women take on, and it's a winner."

"Somebody's Hero" will be the second single, scheduled for April, and will be the center of Mother's Day promotions in May.

O'Neal says she has been playing acoustic shows, visiting with radio contest winners, and has enjoyed reintroducing herself.

"It's a matter of saying, 'Hey, remember me?' A lot of people know who I am, but based on one album, it's really hard to know what I'm about," she says.

"Everybody is looking for an act who has some bit of fan base already built in so you have a core audience you can work from," Capitol Nashville senior VP of marketing Fletcher Foster says. "If you have an act who is credible and commercial, and you can move to the next level, that's the best thing you can hope for."

Brian Smith, VP of store operations for Marietta, Ga.-based retailer Value Central Entertainment, says he is "intrigued with the album and cautiously optimistic that it could do well. She did have quite a run with her first one, but then took a lot of time off in-between deals. Hopefully not too much time. The first single is a great kickoff to the album. We have added her to our prime positioning and sale pricing programs."

The label serviced an extended mix of "Trying to Find Atlantis" to country dance clubs "to kind of get the visibility out there, and it's been received really, really well," Foster says.

O'Neal's visibility was also boosted by a Feb. 22 appearance on "The Tonight Show With Jay Leno" and a performance at Country Radio Seminar during the Capitol Records lunch. Foster says the album will also be promoted via Wal-Mart, Kmart and Target circulars as well as radio and TV advertising.

Dolly Gives DJs An Earful At Hall Of Fame Dinner

Dolly Parton was being honored with a career achievement award, but it was her own brutally honest take on radio's role in her career that left the audience laughing at the



Country Music DJ Hall of Fame dinner, held March 1 in Nashville.

Parton, who has sold millions of records but gets little airplay anymore, told radio programmers, "I think of country radio like a great lover. You were great to me. You bought me a lot of nice things, and then you dumped my ass for younger women." When **RCA Label Group** chairman **Joe Galante** jumped onstage to present Parton with a plaque in recognition of the more than 24 million albums she sold while signed to RCA, Parton said, "Joe Galante and these DJs [being honored] did more for country music than **Bob Dole** did

for Viagra." After artists **Catherine Britt** and **Martina McBride** sang some of Parton's songs as a tribute, Parton told the event organizers—trade group **Country Radio Broadcasters**—"I guess you guys thought I couldn't sing my own [songs] without an iron lung, but you'd be surprised."

In addition to Parton, the night's honorees were former station managers Mack Sanders and Bill Ward and air personalities Lonnie Bell, Dan Hollander, Johnny "K" Kovall, Bob Mitchell and Coyote Calhoun.

ON THE ROW: Bernard Porter, a former partner with Nashville-based artist management and consulting firm the Consortium, has formed Porter Consulting Group. The company will create cross-media marketing platforms. Porter exited the Consortium last year. He had been one of the company's partners. The remaining partners are **Stan Moress, Al Schiltz** and **Mike Martinovich**.

In other news, **E.J. Bernas** is promoted from manager of secondary

promotion at MCA Nashville and Mercury Records to Southwest director of regional promotion for MCA. Bernas replaces Enzo DeVincenzo, who will exit the label at the end of March to concentrate on his artist

management career. DeVincenzo already manages artist **Drew Womack** and **Universal South** band **Cross Canadian Ragweed**.

SIGNINGS: Eric Heatherly has signed with Koch Records Nashville. He previously recorded for Mercury, where he notched the hit single "Flowers on the Wall" from his debut album, "Swimming in Champagne." His first album for Koch, "The

Lower East Side of Life," is due April 26. Heatherly wrote and produced the album. Heatherly has also signed with APA for booking. He is managed by

APA for booking. He is managed by **Trisha Walker-Cunningham**.



CAREER CHANGE: Country artist **Chad Brock** has a new career—radio morning man. Beginning March 7, Brock joins the air staff at **WTRS** (Thunder Country) Ocala, Fla.

While the former pro wrestler and Ocala native has no formal radio experience, he has been a popular guest host at a number of stations throughout his career.

Brock's two biggest chart hits were 1998's "Ordinary Life," which

peaked at No. 3 on the *Billboard* Hot Country Singles & Tracks chart, and "Yes!," which spent three weeks at No. 1 in 2000. Both hits came while he was signed to **Warner Bros.**

Brock will continue on the "Honky Tonk Tailgate" tour with **Daryle Singletary** and **Rhett Akins** through the end of the year. He also remains signed to **Broken Bow Records**, though Brock says he will go back in the recording studio only if a "huge hit like 'Yes!' comes along."

ON THE WEB: Yahoo Music and **USA Network** have teamed to promote the third season of the USA talent series "Nashville Star," Values is

series "Nashville Star." Yahoo is hosting an exclusive "Nashville Star" site (nashvillestar.yahoo.com) where viewers can vote for their favorite contestant immediately following each episode. The site launched with the March 1 premiere and runs through the April 26 finale. The co-branded site also features a behind-the-scenes look at the contestants, exclusive clips and footage from the show.

Additional reporting by Ken Tucker in Nashville.

	лан 2	RCI 200	H 12 5	Billboard® TOP COUN	V		R	Y	7	ALBUMS.	
THIS WEEK	LAST WEEK	2 WKS. AGD		Sales data compiled by Nielsen SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK Position	THIS WEEK	LAST WEEK	2 WKS. AGD	And the second s	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK Position
-				1 学校 NUMBER 1 学校 2 Weeks At Number 1			34	31	-	SARA EVANS Restless RCA 67074/RLG (12.99/18.99) Restless	3
1	3	5	-22	RASCAL FLATTS Feels Like Today	1	39	44	43	177	JEFF BATES Rainbow Man	14
2	5	1		VARIOUS ARTISTS Totally Country Vol. 4 SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98 CD)	1		28	21	-	SOUNDTRACK Blue Collar Comedy Tour Rides Again	10
3	4	4	10	SHANIA TWAIN 3 Greatest Hits	1						
4	1	2		KENNY CHESNEY Be As You Are: Songs From An Old Blue Chair BNA 61530/RLG (18:88 CD)	1	41	49	51		RANDY TRAVIS The Very Best Of Randy Travis	10
5	2	6		GRETCHEN WILSON ▲4 Here For The Party EPIC 999903/SDNY MUSIC (18 98 EG CD)	1	42	36	34	-	TOBY KEITH ▲ ⁴ Shock'n Y'All DEEAMWORKS 450435/UMGN (12.98/18.98)	1
6	7	3		LEE ANN WOMACK MCA NASHVILLE 000737/UMGN (13.98 CD)	3	43	39	32	-	Uncreative Units Head-active View (12.5e) (12.5e) Let's Be Us Again BNA 595/JRIG (18.98 CO)	2
7	6	9		TIM MCGRAW A ³ Live Like You Were Dying	1	44	40	37	6	REBA MCENTIRE ● Room To Breathe	4
8	8	7		TOBY KEITH ▲ ² Greatest Hits 2 DRAWNORKS 002330/mGN (13 SE CO)	2	45	42	42		SOUNDTRACK Blue Collar Comedy Tour: The Movie	15
9	9	8		GEORGE STRAIT ▲ ⁵ 50 Number Ones MCA NASHVILE 000453(UMKN (25.89 CD)	1	46	45	47		WARNER BRDS. 48424/WRN (18.98 CD) TRACE ADKINS CAPIOL 815/10 (198/18.98) Greatest Hits Collection, Volume I CAPIOL 815/10 (198/18.98)	1
10	10	11		BIG & RICH A ² Horse Of A Different Color WARNER BRDS 4850/WRN (18 98 CO)	1	47	43	36		LONESTAR A From There To Here: Greatest Hits	1
11	12	12	2	KENNEY CHESNEY ▲ MAAsimov/RLG (12.9/18.80) When The Sun Goes Down	1	48	46	40		BNA 5707/5/RLG (12 98) 18 98) LEANN RIMES Greatest Hits CURB 7892 (15 98 CD)	3
12	11	10		LEANN RIMES This Woman	2	49	47	45		GARY ALLAN ● See If I Care	2
		-				50	48	53		PHIL VASSAR ARISTA NASHVILLE BISI/RLG (16 58 CD)	10
13	21	28		JIMMY BUFFETT License To Chill MAILBDAT/RCA 62270/RLG (18 89 CD)	1	51	50	48		DIXIE CHICKS Top Of The World Tour Live	3
14	14	13	3	BRAD PAISLEY A ² Mud On The Tires	1	52	51	46		MONUMENT/COLUMBIA 90/94/SONY MUSIC (13 98 EQ CD) SHEDAISY Sweet Right Here	2
15	15	17	' <u></u>	ARISTA NASHVILLE 50605/RLG II 2 58/18 58/ KEITH URBAN ▲ Be Here	1	53	55	56	27	LYRIC STREET 165044/HOLLYWOOD (18 98 CO) CONWAY TWITTY 25 Number Ones	29
16	13	-		CAPITOL 17489 (18:98 CO) WILLIE NELSON Songs	13	54	54	54		MCA NASHVILLE/UTV 00308//UME (13 88 CD) ELVIS PRESLEY Elvis: Ultimate Gospel	30
17	17	15		LOST HIGHWAY/HIP-D/UTV 002300/UME (13.98 CO)	1	55	52	50		RCA 57868/BMG STRATEGIC MARKETING GROUP (18.98 CO) BILL ENGVALL A Decade Of Laughs	27
	-			RCA 54207/RLG (1198/1898) 参算後 HOT SHOT DEBUT 参算後		56	57	49		JACK/WARNER BROS. 48815/WRN (13.98 CO) GEORGE JONES 50 Years Of Hits	20
18				CHELY WRIGHT The Metropolitan Hotel	18	57	56	57	2.21	BANDIT 220 (27 98 CD) ALABAMA Ultimate Alabama: 20 #1 Hits	10
19	16	16		PAINTED RED 12002/DUALTONE (15 98 CD) ALISON KRAUSS + UNION STATION Lonely Runs Both Ways	6	58	53	52		BCA 64196/BMG STRATEGIC MARKETING GROUP (18:98 CD) JEFF FOX WORTHY The Best Of Jeff Foxworthy: Double Wide, Single Minded	10
20	20	19	,	ROUNDER 610525 (17.98 CD) SUGARLAND Twice The Speed Of Life	19	59	58	60		WARNER BROS 73900/RHIND 118 96 CD/0VD/ CROSS CANADIAN RAGWEED UNIVERSIA: SOUTH 001588 (12 98 CD) Soul Gravy	5
21	19	18		MERCURY 002172/UMGN (13.98 CO) [H] BROOKS & DUNN The Greatest Hits Collection II	2	60	71	73		WAYLON JENNINGS Ultimate Waylon Jennings	16
22	30	24		ARISTA NASHVILLE 63271/RLG (18 98 CD) ANNE MURRAY AII Of Me	13	61	60	59		RCA 57267/BMG HERITAGE (18.98 CD) JOHN DENVER Definitive All-Time Greatest Hits	9
23	24	30		STRAIGHTWAY 63231 (22 58 CD) TERRI CLARK ● Greatest Hits 1994-2004	4	62	61	58	27	RCA 60764/BMG STRATEGIC MARKETING GROUP (18:38 CD) DARRYL WORLEY Darryl Worley	12
24	18	28	-27	MERCURY 001906/UMGV (13.98 CD) LORETTA LYNN Van Lear Rose	2	63	64	62	8	DREAMWORKS 002222/UMGN (13.98 CD) JOE NICHOLS Revelation	3
25	25	25		INTERSCOPE 002513 (12 98 CD) JOSH GRACIN Josh Gracin	2	64	59	70	4.5	UNIVERSAL SOUTH 002514 (13.98 CD) RON WHITE PARALEXIPIP-0 001552/JME (12.98 CD) [M] Drunk In Public	11
26	23	27		LVRIC STREET 165049;HOLLYWOOD (18 98 CO) MONTGOMERY GENTRY You Do Your Thing You Do Your Thing	2	65	68	69	11	PARALLEVRIP-0 001829/UMF (12:98 CD) [N] RODNEY CARRINGTON Greatest Hits CAPT(0, 914) (18:98 CD) Greatest Hits	11
27	27	22		COLUMBIA 90558/SDNY MUSIC (18:88 EQ CU) BLAINE LARSEN Off To Join The World	14	66	62	61	1	RANDY TRAVIS Passing Through WORD CURB #05/43/WARVER BRDS. (18 58 CD) Passing Through	23
28	37	39		GIANTSLAVER/BNA 66012/RLG (17.98 CD) DWIGHT YOAKAM The Very Best Of Dwight Yoakam	10	67	67	55	-	WURD CURB BR338/WARVER B RIDS. (18 58 CD) KENNY ROGERS ● CAPTOL 89794 (21 58 CD)	6
29	26	20	-	REPRISE 78964/RHINO (18.98 CD) BLAKE SHELTON Blake Shelton's Barn & Grill	3	68	66	67	2	JOSH TURNER A Long Black Train	3
30	31	29		WARNER BROS. 48728/WRN (18.98 CD) ALAN JACKSON ▲3 Greatest Hits Volume II	2	69	69	64	10	MCA NASHVILLE 000974/UMGN I4.98/9.98/ [M] PAT GREEN REPUBLIC/MERCURY 003522/UMGN I13.98 CD) Lucky Ones	6
31	29	23		ARISTA NASHVIILE 54860 RLG (18.98 CO)	1	70	73	71		TOBY KEITH • The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
32	22	14		ARISTA NASHVILLE 63103/RLG 118:98 CD) TRACY BYRD Greatest Hits	14	71	70	72		MERCURV/CHRONICLES 170051/UME (12:88:CD) RANDY TRAVIS Worship & Faith Worship & Faith	9
33	32	35		BNA 64851/RLG (18 98 CD) DIERKS BENTLEY ● Dierks Bentley	4	72	75			WORD-CURB 65273(WARNER BROS (18:98 CD) JO DEE MESSINA Greatest Hits	1
34	38	44		CAPITOL 39814 112 (98/14))))))))))))))))))))))))))))))))))))	2	73		4	-	CUBR 92990 (18.98 CO) TRAVIS TRITT OLIMBIA VISARS DAY MUSIC (18.98 ED CD) My Honky Tonk History	7
35	33	33		MCA NASHVILLE ODTBRJUMGN (12.98 CD) JULIE ROBERTS JULIE ROBERTS JULIE ROBERTS	9	74				COLOMINA JUBRASUM AUSIC (16.98 Ed.LD) PATSY CLINE MCA NASHVILLE CHRONICLES 001791/UME (13.98 CD) The Definitive Collection	52
36	35	38		MERCURY 001902/UMGN (8 98/13 98) TRACE ADKINS ▲ Comin' On Strong	3	75	-	-		WIGA WASHVIELECHWORLES OUTSTUDIET 438 LDI WILLIE NELSON EGACY/COLIMBIA 88740/SONY MUSIC (25 98 ED CD) The Essential Willie Nelson EGACY/COLIMBIA 88740/SONY MUSIC (25 98 ED CD)	24
37	41	41	20	CAPITOL 40517 (12 89/18 89) ANDY GRIGGS This I Gotta See RCA Segoant (16 99 CD)	7					FRAMMA ANTALIANI ANTALANI I HIDARI (1990-1970)	

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 RCA Seption RC LIG 90 CD)
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/AR 20	Billboard [®] TOP COUN			2	Y CATALOG ALBUMS	ТМ
LAST WEEK	Sales data compiled by Sales data compiled by Sielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	TOTAL
	12 Weeks At Number 1		13	13	KENNY CHESNEY A BNA 67038/RLG (12.98/18.98) No Shoes, No Shirt, No Problems	; 1
1	KEITH URBAN A ² CAPITOL 32936 (10.98/18.98) Golden Road	125	14	17	JOHNNY CASH AMERICAN 063339-/LOST HIGHWAY (12.98 CD) American IV: The Man Comes Around	1 1
2	TIM MCGRAW A ⁴ CURB 77978 (12,98/18.98) Greatest Hits	223	(15)	19	JOHN DENVER A MADACY 4750 (5 98/9.98) The Best Of John Denver	r 🗌
3	ELVIS PRESLEY A RCA 68079*/RMG (12.98/19.98) Elv1s: 30 #1 Hits	127	16		WILLIE NELSON A LEGACY/CDLUMBIA 69322/SDNY MUSIC (7 98 EQ/11 98) 16 Biggest Hits	s
5	TIM MCGRAW A ² CURB 78711 (12.98/18.98) Set This Circus Down	180	17		PATSY CLINE UNIVERSAL SPECIAL PRODUCTS 420879/UME (7.98 CD) Patsy Cline Sings Songs Of Love	1
4	RASCAL FLATTS 🔺 LYRIC STREET 165031/HDLLYWDDD (12.98/18.98) Meit	122	18	16	SHANIA TWAIN 🔶 ²⁰ MERCURY 536003/UMGN 18.98/12.981 Come On Over	1
8	KENNY CHESNEY 🔺 BNA 67976/RLG (12.98/18.98) Greatest Hits	231	19	21	GARTH BROOKS ¹⁵ CAPITOL 97424 (19 98/26.98) Double Live	,
6	LARRY THE CABLE GUY PARALLEL/HIP-0 001423/UME (18.98 CO) Lord, I Apologize	89	20	18	WILLIE NELSON BC(0295 (4 98 CO) Greatest Hits – Live In Concert	ŧ
11	RASCAL FLATTS A LYRIC STREET 165011/HOLLYWOOD (8 98/12.98) [M] Rascal Flatts	243	21	20	TIM MCGRAW ▲ ² CURB 77800 (7 98/11 98) All I Want	1
7	MARTINA MCBRIDE 🔺 RCA 67012/RLG (12.98/18.98) Greatest Hits	180	22	23	MONTGOMERY GENTRY & COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98) My Town	1
10	SOUNDTRACK A ⁷ LOST HIGHWAY/MERCURY 170069/UMGN 18.98/12.981 0 Brother, Where Art Thou?	221	23	24	HANK WILLIAMS JR. ▲ ⁵ CURB 77638 (5.98/9.98) Greatest Hits, Vol. 1	
9	ALISON KRAUSS + UNION STATION 🔺 ROUNDER 610515 (19.98 CD)	121	24	25	ALABAMA RCA 44619/BMG STRATEGIC MARKETING GROUP (8 98 CO) Alabama Live	,
12	JOHNNY CASH A LEGACY/COLUMBIA 69739/SONY MUSIC (7 98 E0/11 98) 16 Biggest Hits	308	25	-	THE JUDDS CURB 78786 (11.98/17.98) Greatest Hits	;

M	AR(20		12	Billboard [®] HOT COUNTR	Y		51	N	6	ILES & TRACKS	
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				学習後 NUMBER 1 学習後 5 Weeks At Number 1		31		33	U	I WOULD CRY Amy Dalley " LMILLER (A DALLEYB, BAKER) © CURB	31
1	1	1	19	BLESS THE BROKEN ROAD Rascal Flatts % M.BRIGHT,M.WILLIAMS,RASCAL FUATTS IM HUMMON,B.E.BOYO,J.HANNA) © LYRIC STREET	1	32	36	44		BIG TIME Big & Rich B.KENNY, J.RICH, PWORLEY (B.KENNY, J.RICH.A.APARO) Ø WARNER BROS/WRN	32
2	3	4	201	NOTHIN' TO LOSE Josh Gracin 5 MWILLIAMS (K.SAVIGAR.M.CHAGNON) Ø LYRIG STREET	2	33	34	34	20	I'M A SAINT Mark Chesnutt J.RITCHEY (J.RICHEY,J.SELLERS,T.MARTIN) O VIVATONI	33
3	2	2	30	YOU'RE MY BETTER HALF Keith Urban 5 D HUFFK URBAN (J.SHANKSK, URBAN) OC CAPTOL	2	34	37	39	5	GOODBYE TIME Blake Shelton "\$" B. BRA000CK (R. MUBRAH.J.D. HICKS) O WARNER BROS /WRN	₹ 34
4	5	7	- 20	THAT'S WHAT I LOVE ABOUT SUNDAY Craig Morgan 5 CMORGAN, P.D DONNELL (A. DORSEYLM NARMORE) BROKEN BOW	4	35	35	36	12	PICKIN' WILDFLOWERS J.STEELE (KANDERSON.J.RICH.K WILLIAMS) Keith Anderson %	2 35
5	8	8	35	BABY GIRL Sugarland *5 GRUNDIS (K. BUSH.K.HALL.J.NETTLES.T.BLESER) G G MERCURY	5	36	41	42	•	DON'T WORRY 'BOUT A THING SheDaisy D.HUFF.SHEDAISY (K.OSBORN.J.DEERE) D LYRIC STREET	36
6	4	3	25	MUD ON THE TIRES Brad Paisley 5 FROGERS (C DUBG) S, B, PAISLEYI Ø ARISTA NASHVILLE	2 1	37	40	46		DON'T ASK ME HOW I KNOW J.SCAIFEB.PINSON (B.PINSON,B.BUTLER,B.JONES) Bobby Pinson RCA	37
7	11	14	19	ANYTHING BUT MINE Kenny Chesney 5 BCANNON,K CHESNEY (S.CARUSOE) © BNA	? 7	38	32	26	W	THE WORLD NEEDS A DRINK Terri Clark S 8. GALLIMORE (E CHURCH, C BEATHARO) O MERCURY	26
8	12	13	8F	IT'S GETTING BETTER ALL THE TIME Brooks & Dunn K BROOKS,R DUNN,M WRIGHT (R.BOWMAN,D. COOK) Ø ARISTA NASHVILLE	8	39	39	37	17	RESTLESS A KRAUSS + UNION STATION (RL CASTLEMAN) O D ROUNDER	२ 37
9	13	12	10	GONE Montgomery Gentry 5 U STEELE (BOIPIERO,J STEELE) O COLUMBIA	? 9	40	42	38	177	THE BUMPER OF MY S.U.V. Chely Wright & Chely Wright	₹ 35
10	9	10	277	LET THEM BE LITTLE BILDE BILD Dean "5 B DEANL WHITE IB. DEAN R MCDONALD OC R	9	41	43	47		IT'S A HEARTACHE Trick Pony CHOWARD (R SCOTT,S WOLFE) ASYLUM-CURB	41
11	6	5	22	MONDAY MORNING CHURCH Alan Jackson 5 KSTEGALI (B BAXTERLE ENDERLIN) ØARISTA NASHVILLE	2 5	42	52	-		IF SOMETHING SHOULD HAPPEN Darryl Worley EROGERS IJ. BROWN, D. TURNBULL, D. DEMAY) O DREAMWORKS	42
12	7	6	27	NOTHIN 'BOUT LOVE MAKES SENSE LeAnn Rimes 5 D HUFF (K.SACKLEYG, BURR, J FEENEY) © ASYLUM-CURB	2 5	43	46	41	2	THE GOOD LIFE Trent Willmon COULY MARKED COULY MALE OF COULY OF COU	41
13	14	16	16	MY GIVE A DAMN'S BUSTED Jo Dee Messina B.GALLMORE,TMCGRAW (J.DIFFIE,T.SHAPIRO,TMARTIN) CURB	13	44	45	50	-	IF SHE WERE ANY OTHER WOMAN Buddy Jewell *5 G-FUNDIS IB BEAVERS.K.LOVELACE.C.HARRINGTONI O O O CULUMBIA	₹ 44
14	15	15	21	I MAY HATE MYSELF IN THE MORNING Lee Ann Womack 4 B.GALIMORE (D.BLACKMON) O MCA NASHVILLE	14	45	47	52		WAITIN' ON THE WONDERFUL Aaron Lines 5 CLINDSEYTVERGES (ANGELO,D BERG H LINDSEY) BNA	₹ 45
15	17	18	5	HONKY TONK U JSTROUG.T.KETTH ODEAMWORKS	15	46	51	-	2	I SEE ME Travis Tritt *5 8.J.WALKERJR.TTRITT (C BEATHARO,C MOHR) O COLUMBIA	₹ 46
16	16	17	22	IF HEAVEN Andy Griggs « R.SCRUGGS (G. PETERS) © RCA	7 16	47	44	45		TONIGHT'S NOT THE NIGHT Rogers Band RF0STER (RR0GERS.RF0STER) SMITH ENTERTAINMENT	44
17	18	19	17	WHAT'S A GUY GOTTA DO Joe Nichols # B.ROWAN (J.NICHOLS,K.LOVELACED.SAMPSON) O UNIVERSAL SOUTH	17	48	57			BABY DOLL Pat Green D.GEHMAN (P.GREEN.R.THOMAS) O REPUBLIC/UNIVERSAL/MERCURY	48
18	21	25	7	DRUGS OR JESUS ARPOWER Tim McGraw B GALIMORE,TMCGRAW,O SMITH IB JAMES, A MAYD,T VERGES,C LINOSEYI OC CURB	18	49	49	49		WAKE UP OLDER Julie Roberts *5 B.ROWAN (LCARVER) OM MERCURY	₹ 49
19	19	20	22	TRYING TO FIND ATLANTIS Jamie 0'Neal " KSTEGALI (C.WATERS,Z.TURNER) O CAPITOL	19	50		40	18	NOTHIN' BUT COWBOY BOOTS Blue County D.HUFF.0.JOHNSON (A BENWARD),LT.MILLER) Image: County of Asylum-CURB	38
20	20	22	15	GOD'S WILL Martina McBride MMCBRIDE/PWORLEY (TLODUGLAS,B DEAN) O RCA	20	51	50	51		SKIN Rascal Flatts Rascal Flatts rascal Flatts O UVRIC STREET	50
21	23	24	16	HOW DO YOU GET THAT LONELY Blaine Larsen 4 R. FEEK.T.JOHNSON (R.LFEEK) TEACHENORI OB NA	21	52	53	54	12	NOT ME Keni Thomas Feat. Vince Gill And Emmylou Harris " B.MAHER.M. SELBY (K. THOMAS, B.MONTANA, B.MAHER) MORAINE	🛛 52
22	22	23	82	SONGS ABOUT ME Trace Adkins * S.HENDRICKS (S.SMITH,E HILL) O CAPITOL	22	53	48	48		SOMEWHERE BETWEEN TEXAS AND MEXICO Pat Green D.GEHMAN (T.SUMMAR,LKELLEY) Pat Green O REPUBLIC/UNIVERSAL/MERCURY	42
		1		SONE GREATEST GAINER SONE		54	60	-	2	MY NAME George Canyon *5 Toubols,S Mandile (g. canyon,g. sampson) © Universal South	₽ 54
23	31	35	6	HOMEWRECKER Gretchen Wilson MWRIGHT_J.SCAIFE (G WILSON,R RUTHERFORO.G.TEREN) © EPICEMIN	23					#JDE HOT SHOT DEBUT #JDE	
24	25	30	-5	CLASS REUNION (THAT USED TO BE US) Lonestar DHUFF (R MCDDIALD.F.J.MYERS.D.PRRIMMER) O BNA	24	55				SOMETHING LIKE A BROKEN HEART J.STROUD,J.HANNA.J.MCEUEN (J.HANNA.R.REYNOLOS.A.MILLER) OMCA NASHVILLE	55
25	30	32	4	LOT OF LEAVIN' LEFT TO DO Dierks Bentley * BERAVERS (B. BEAVERS D. RUTTAN. O. BENTLEY) O CAPITOL	25	56	56	53		GO EASY ON ME Lila McCann M.BRIGHTD.BASON (M.BEESON.J.COLLINS) BROKEN BOW	53
26	26	28	16	I'LL TAKE THAT AS A YES (THE HOT TUB SONG) Phil Vassar FR0GERS, PVASSAR (J.MCELROY, V.MELAMED) Ø ARISTA NASHVILLE	26	57	54	55	8	ALABAMA Cross Canadian Ragweed < M MCCLURE.CROSS CANADIAN RAGWEED (C.CANADA,T.ROBERSON)	₹ 50
27	27	27	24	LONG, SLOW KISSES Jeff Bates B.CHANCEY,K BEARD,D MALLOY (J BATES,G BRADBERRY,B HAYSLIP) @ RCA	27	58		and (ONE BELIEVER Diamond Rio M 0 CLUTE.DIAMOND RID (M. BEESON,D. PFRIMMER.M. REID) ARISTA NASHVILLE	58
28	29	31	X	DON'T! Shania Twain * R.JLANGE (S.TWAIN,R.J.LANGE) © MERCURY	₹ 28	59		en IIN		TWO HEARTS Zona Jones MJONESZ JONES IE HILLA J MASTERS) D/QUARTERBACK	56
29	28	29	21	ME AND CHARLIE TALKING Miranda Lambert e EUDDELLM.WRUCKE (M.LAMBERT.R.LAMBERT.H.LITILE) © EPIC/EMIN	₹ 28	60		Chi Ma	N.	SOLDIER FOR THE LONELY T.MCBRIDE IJ.HUGHES,TMCBRIDE.J.XIMBALL)	60
30	24	21	20	WHEN I THINK ABOUT CHEATIN' Gretchen Wilson MWRIGHTJ SCAIFE (G WILSON JRICH, V MCGEHE) © EPIC/EMN	₹ 4	Γ					

Records showing an increase in audience impressions over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 120 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Airpower awarded to songs appearing in the top 20 on both the 80S Airplay and Audience charts for the first time with increases in both detections and audience. Greatest Gainer awarded to the song with the largest increase in audience. Titles below the top 15 are removed from the chart after 20 weeks. To Videoclip availability. Catalog number is for CD Single available. CD CD Single available. CD CD Maxi-Single available. CD CD Maxi-Single available. CD CD Maxi-Single available. CD Maxi-Single availab

MARCH 12 Billboard Billboard CONTRACTOR ALBUMS

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HIS WEEK	AST WEEK	10.50	Sales data compiled by S Nielsen SoundScan Title
-	-		
			설 NUMBER 1 4법 14 Weeks At Number 1
11	1		ALISON KRAUSS + UNION STATION ROUNDER 610525 Lonely Runs Both Ways
2	4	12	OLD CROW MEDICINE SHOW NETTWERK 30349 0.C.M.S.
3	5	ek.	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901006/HDLLYWDOD Brand New Strings
A	2	1.0	VARIOUS ARTISTS GAITHER MUSIC GROUP 42459 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
5	3		VARIOUS ARTISTS GAITHER MUSIC GROUP 42460 Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
6	6		THE GRASCALS ROUNDER 610549 The Grascals
7	8	17.1	VARIOUS ARTISTS BAINMAKER/LICKONA VISION 2001/SUGAR HILL All*Star Bluegrass Celebration
8	7		VARIOUS ARTISTS ROUNDER 610550 Moody Bluegrass: A Nashville Tribute To The Moody Blues
9	9		VARIOUS ARTISTS CMH 8863 Pickin' On Vince Gill: A Bluegrass Tribute
10	11	102	STEVE IVEY MADACY SPECIAL PRODUCTS 5338/MADACY 20 Best Of Bluegrass Gospel
11	10	24	YONDER MOUNTAIN STRING BAND FROG PAD 204 Mountain Tracks: Volume 3
12	12		VARIOUS ARTISTS RURAL RHYTHM 301 Bluegrass Heritage: Roots & Branches
13	1.00	ill's (VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 19007/TIME LIFE Legends Of Bluegrass
14	124		MOUNTAIN HEART SKAGGS FAMILY/LYRIC STREET 902010/HOLLYW00D Force Of Nature
15	13		IRON HORSE CMH 8401 Fade To Bluegrass: A Bluegrass Tribute To Metallica
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MARCH 12 Billboard BINGLES SALES,

Title	WEEK	LAST WEEK			elsen nundScan
14 Weeks At Number 1 Lonely Runs Both Ways	THIS	LAST		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
0.C.M.S.		-		· 🖄 NUMBER 1	1 Week At Number 1
Brand New Strings		2		IF SHE WERE ANY OTHER WOMAN COLUMBIA 70341/SONY MUSIC	Buddy Jewell
Iomecoming Volume One	2	1	16	THE BUMPER OF MY S.U.V. PAINTED RED 002	Chely Wright
lomecoming Volume Two The Grascals	3	3		BABY GIRL MERCURY 003255/UMGN	Sugarland
r Bluegrass Celebration	4	4		RESTLESS BOUNDER 614618	Alison Krauss + Union Station
ute To The Moody Blues	5	5	187	HURT ▲ ² AMERICAN 009770°/LOST HIGHWAY	Johnny Cash
Gill: A Bluegrass Tribute est Of Bluegrass Gospel	6	6		PICTURE UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
untain Tracks: Volume 3	7	7	10	YOU DON'T LIE HERE ANYMORE COLUMBIA 71162/SDNY MUSIC	Shelly Fairchild
itage: Roots & Branches	8	9	Ē	GETAWAY CAR CAPITOL 61746	The Jenkins
Legends Of Bluegrass	9	8	10	VIVA LAS VEGAS ROUNDER 614617	The Grascals With Special Guest Dolly Parton
Force Of Nature ass Tribute To Metallica	10	_		A SOLDIER'S WIFE VALHALLA 2323	Roxie Dean

Records with the greatest sales gains this week. Recording industry Assn. Df America (RIAA) certification for net Ship Heatseeker title. © 2005, VNU Business Media, inc., and Nielsen SoundScan, Inc. All rights reserved.

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Billboard Picks Music

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ALBUMS

Edited by Michael Paoletta

<u>POP</u>

► THE MARS VOLTA Frances the Mute PRODUCER: Omar A. Rodriguez-Lopez Gold Standard Labs/Strummer/Universal

B0004129 **RELEASE DATE: March 1** The Mars Volta is No. 9 on the Modern Rock chart with "The Widow," a powerful, melodic three-minute tune that is the most mainstream song the band has yet written. (That's Flea on trumpet, by the way.) Fans that pick up "Frances the Mute" expecting more of the same will be either disappointed and confused or completely blown away by the band's second full-length. Their reaction will depend on what they think of the following: prog rock, Santana, Mr. Bungle and the Buena Vista Social Club. The sextet combines all of those influences and more on "Frances," with "The Widow" being the only track on the five-song set to clock in at less than $12\,$ minutes. The 77-minute-long "Frances" unfolds upon multiple listens, sometimes threatening to collapse under its own pretensions (meandering musical passages, sound effects), but ultimately, it is an ambitious and rewarding album.-BT

► STEVE VAI Real Illusions: Reflections PRODUCER: Steve Vai Red Ink/Epic WK 86800 RELEASE DATE: Feb. 22

Guitarist Steve Vai isn't finished pushing audio boundaries and creating new noises, as "Real Illusions: Reflections" can attest. However, the sixstring wizard sounds the most joyous on this new collection when he gives himself over to its rhythmic grooves. Two rock-charged examples are "Building the Church" and "Glorious," which soars with exuberant, fiery speed. "Yai Yai" is an amusing ditty that tick-tocks along with a cadence that almost mimics "Oh! Susannah. "Freak Show Excess," while lengthy. is not as extravagant as some of Vai's other work, and the funky, hornfueled "Firewall" has a touch of Frank Zappa, "Lotus Feet" upholds Vai's tradition of selecting a ballad for his albums' seventh track. The version here was captured live with the Metropole Orkest in Holland. It is an emotional recording, as is the fluid tone in "K'm-Pee-Du-Wee."—*CLT*

► THE AFTERS I Wish We All Could Win PRODUCERS: Brown Bannister, Dan Muckala INO/Epic EK 93618 RELEASE DATE: Feb. 22

The Afters make their major-label bow with an engaging pop/rock set marked by memorable songs, solid musicianship and an abundance of personality. The talented foursome of Mark Dodd, Brad Wigg, Joshua Havens and Matthew Fuqua developed their musical chops in Dallas, honing a sound that has been described as the Smashing Pumpkins

ANGEL OF RETRIBUTION

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JUDAS PRIEST Angel of Retribution PRODUCERS: Roy Z, Judas Priest Epic EK 93966 RELEASE DATE: March 1

Judas Priest fans have been greatly anticipating the arrival of "Angel of Retribution." And "classic Priest" is the only way to describe the musical reunion of vocalist Rob Halford with guitarists Glenn Tipton and K.K. Downing, drummer Scott Travis and bassist Ian Hill. Every element of such scorching cuts as "Judas Rising," "Deal With the Devil" "Wheels of Fire" and "Hellrider" shoot metal thunder and lightning. The bottom end booms like a cannon, the dual guitars masterfully shriek and Halford's screeches tingle the spine. "Revolution" and "Worth Fighting For" are anthems dedicated to never giving up, a common lyrical theme for the band, whereas "Angel" is a ballad that shows sensitivity without schmaltz. After delving into a gothic gloom on "Eulogy," the album takes its time closing with "Loch Ness," a tribute to the mysterious Scottish legend. Nothing more need be said but "All hail the Priest!"-CLT

colliding with Coldplay. The disc's title comes from the spirited, anthemic track "Someday." "Beautiful Love" is the first single at AC radio, while "You" has gained traction on Christian stations. "Wait" is a tender Beatles-like ballad that demonstrates the softer side of this outfit. This is one of those albums where a great local band pulls together all the elements to make the leap to the national stage.—**DEP**

COMEBACK KID Wake the Dead

VeroDUCERS: Bill Stevenson, Jason Livermore Victory VR-246 RELEASE DATE: Feb. 22

With 11 songs that cruise by in about 25 minutes, the Victory debut from Canadian act Comeback Kid masters a punk rock efficiency without sacrificing melody. The hardcore quartet hits all the genre's key points, with rapid rhythms, thrashing guitars and anthem-ready, us-versus-them choruses. Vocalist Scott Wade forgoes range for consistency, keeping his yell at the same vein-straining level throughout. Yet behind him the group kicks up punk-meets-metal fury that will be a hit with Ozzfest and Warped tour crowds. The

JENNIFER LOPEZ Rebirth

PRODUCERS: various Epic EK 90622 RELEASE DATE: March 1

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For Jennifer Lopez, the title of her new album has more to do with her personal life than her music. Sure, "Rebirth" finds her discovering the joys of giving it up for the funk ("Whatever You Wanna Do." "Cherry Pie," lead single "Get Right"). But more often than not, she delivers her signature R&B/pop blend. Of course, Lopez being Lopez, she tosses in new twists here and there.

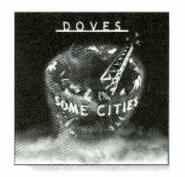


"Hold You Down" (featuring Fat Joe) is a sweet tale of keeping it real in these times of red carpet affairs. The sensual "I Got U" weds a Latin undercurrent to a decidedly '70s soul vibe. The story line of "He'll Be Back" recalls her tabloid heyday, while "I, Love" is present-day Lopez. The real surprise is "(Can't Believe) This Is Me," a power ballad produced by husband Marc Anthony. Here, her vocals soar in, around and over rich orchestral flourishes.—**MP**

album—which was co-produced by former Descendents/Black Flag drummer Bill Stevenson—never wavers in its acceleration, and Comeback Kid rightly puts hooks ahead of velocity. A tour with the like-minded Bane should solidify the act's fan base.—**TM**

JEFF HANSON Jeff Hanson PRODUCERS: Jeff Hanson, AJ Mogis Kill Rock Stars 405

RELEASE DATE: Feb. 22 First, get your head around the fact that Jeff Hanson sounds like a girl. Good. Now, move on to his pristine songwrit ing, his strolling-but never hobbling -emotional guitar and piano-based melodies. His self-titled new album and its predecessor, "Son," share many qualities of the late Elliott Smith, with even the occasional waltz Mr. Misery himself was prone to pen. With his sensitive falsetto, Hanson explores the popular topic of "you" in these folk-rock tracks, his unnamed and ever-ambiguous muse causing him to make this effort a tad sadder than his previous solo release. Hanson's reedy voice pairs gorgeously with his simple, poignant arrangements and makes even the most morose moments affecting.---KH



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DOVES Some Cities PRODUCERS: Doves, Ben Hillier Capitol 746092 RELEASE DATE: March 1

The Doves' first two albums, "Lost Souls" and "The Last Broadcast." were critically acclaimed, yet the Manchester, England, band never fully caught on stateside. Perhaps as a result, third album "Some Cities" is less epic, but no less important, than its predecessors. This time, the songs are shorter, with more of a live feel to them. The subtle electronics the band uses are mostly jettisoned for orchestral instruments and female backing vocals. And the Doves' '60s soul influences are more apparent than ever, especially on the rollicking, pianodriven first single, "Black and White Town," and the title track. The closest the band comes to approximating its previous work is "Walk in Fire." 'Some Cities'' debuted at No. 1 in the United Kingdom, and while the album is unlikely to behave similarly in the United States, it should be on the must-hear lists of discerning modern rock programmers and music fans alike.—BT

COUNTRY

★ SARAH LEE GUTHRIE & JOHNNY IRION Exploration PRODUCERS: Gary Louris, Ed Ackerson

New West NW6067 RELEASE DATE: March 8

Sarah Lee Guthrie & Johnny Irion's debut album is much more than the sum of its parts, though the parts are pretty great. Sarah Lee, Arlo's daughter and Woody's granddaughter, sings with an effortless beauty on a stack of origi-nals and one cover, "Dr. King," a tribute to the might and methods of the civil rights leader that is the rockingest version of a Pete Seeger song you will hear. There are pure, plaintive country songs ("In Lieu of Flowers") and dynamic rockers that examine the challenges of love during wartime ("Cease Fire"). Additionally, in keeping with the family tradition is a sleevesrolled-up protest song, "Gervais." These diligently crafted songs, given buoyancy and bite by the co-produc-tion of the Jayhawks' Gary Louris, convev the couple's convictions with intensity, optimism and musical dazzle we haven't heard since the blessed '60s. There is something here for any adultleaning, twang-liking format—not to mention Air America.—*WR*

SHOOTER JENNINGS Put the 'O' Back in Country PRODUCER: Dave Cobb Universal South B0003816 RELEASE DATE: March 1

Shooter Jennings certainly inherited a mean streak and the rebel hellraiser gene from his daddy, if not Waylon's rumbling baritone. His debut is an uneven affair that juxtaposes offhand brilliance with much lesser material. Representing the latter is the useless title cut, which unnecessarily recasts the Neil Young (and Waylon) standard "Are You Ready for the Country?" with a tired joke. But lead single "4th of July" is a rambling, romantic countryrock gem, and "Lonesome Blues' offers perspective and world-weariness rare for a 25-year-old. Similarly, the wounded "Sweet Savannah" is drenched in regret, and Jennings rocks hard on a Dixie-fried potboiler like "Steady at the Wheel." Potshots at Nashville, like "Solid Country Gold," might solidify Jennings' outsider status but add little musically, though he does better when he smacks California around on "Southern Comfort." "I've made some mistakes and I know that I'm young" he sings on an untitled hidden track, which sums it up nicely.—*RW*

WORLD

► SOLAS Waiting On an Echo PRODUCERS: Seamus Egan, Solas Shanachie 78060

RELEASE DATE: Feb. 22 Led by instrumental wizard Seamus Egan and violinist Winifred Horan, Solas has become, in less than a decade, one of the finest Irish music ensembles in the world. "Waiting On an Echo" opens with a trio of reels, displaying Solas' formidable instrumental firepower. Such traditional tunes as "The Silver Dagger" are prominently featured-and make note of Horan's remarkable arrangement of this folk standard, as well as Deirdre Scanlan's lovely vocal. As usual, Solas also reaches out to contemporary songwriters on the new disc. The group delivers an excellent version of Richard Shindell's "On a Sea of Fleur de Lis" as well as a fine rendition of Antje Duvekot's gentle tune "Erin," sung by Mick McAuley. The sustained virtuosity the band members exhibit as an ensemble on this disc is not only wondrous, but, even better, a typical day at work.-PVV

BLUES

★ BERNARD ALLISON Higher Power PRODUCER: Bernard Allison Ruf 1101

RELEASE DATE: Feb. 22 Blues/rock artist Bernard Allison is at the point in his career where he must not only solidify his reputation as a songwriter but also build on the identity he has established for himself. As *(Continued on page 38)*

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

MUSIC Billboard Picks

(Continued from page 37)

Luther Allison's son, he inherited a great blues legacy, but as Bernard has noted he isn't supposed to be Luther Allison. "Higher Power" is an album Bernard can hang his hat on, for it features several fine original tunes; it also offers plenty of proof that Allison is a blues powerhouse in his own right. As a vocalist and lead guitarist, he is in the enviable position of sounding simultaneously edgy and polished. He cut this CD with touring bandmates Ron Sutton (drums) and Jassen Wilber (bass), and the chemistry they display in concert is very much in evidence in these studio tracks. "Higher Power" is the work of a mature blues artist, and is all the more impressive with Allison still in his 30s.—**PVV**

JAZZ

► MATT BIANCO FEATURING BASIA Matt's Mood

PRODUCERS: Danny White, Mark Reilly, Basia Trzetrzelewska

Decca B0003930 **RELEASE DATE: March 1**

It has been 21 years since the founders of Matt Bianco recorded an album together ("Whose Side Are You On?"). But original members Mark Reilly (vocals), Danny White (keyboards) and Basia Trzetrzelewska (vocals) are at it once again for "Matt's Mood." Now, like then, the trio creates sophisticated, polished songs that pull from the worlds of pop, soul, jazz and world music (particularly Brazilian). Indeed, the threesome's seductive melodies and spirited grooves are very much intact. The beautifully bittersweet "I Never Meant To" features Reilly on vocals, while opening track "Ordinary Day" would not have been out of place on one of Basia's three solo (studio) albums. The suave "Golden Days" features gorgeous vocal interplay between the two singers. With this release, White, Reilly and Basia effortlessly recapture a mood that excites and energizes. What a most welcome return.-MP

★ DAVE HOLLAND BIG BAND **Overtime PRODUCER: Dave Holland** Dare2/Sunnvside 3028

RELEASE DATE: Feb. 22 Dave Holland first gained prominence as a superb double bass player, working with, among others, Miles Davis, Chick Corea, Jack DeJohnette, Stan Getz and Joe Lovano. He has subsequently emerged as the most arresting bassist/big band composer since Charles Mingus, and "Overtime" is his latest foray in the big band groove. The album opens with Hol-land's "The Monterey Suite," commissioned by the Monterey Jazz Festival. The piece comprises four sections and runs approximately 50 minutes. Like everything Holland composes, "The Monterey Suite" swings in most excellent fashion. Its emotional ebb and flow is not only effective, but also quite evocative. The 13-member band plays with flair and great poise, and the ensemble's virtuosity is enhanced by numerous choice solos. "Overtime" includes three other tunes. two of which were penned by Holland, with tenor sax man Robin Eubanks contributing the very cool straight jazz number "Mental Images."—PVV

VITAL REISSUES

ROKY ERICKSON I Have Always Been Here Before: The **Roky Erickson Anthology PRODUCERS:** various Shout Factory D2K 32556 **RELEASE DATE: March 1**

The father of Texas psychedelia and an originator of the garage rock template, Roky Erickson would have deserved a respected place in rock history if only for the ageless tracks he recorded with the 13th Floor Ele vators circa 1966 and 1967. Erickson's life and career have been haunted by mental illness. But every few years, it seems, the clouds break, and he composes some songs and cuts some tracks. What's amazing about this most comprehensive retrospective-including material from the Elevators, R.E. & the Aliens and other configurations-is the high standard of skill Erickson maintains as a writer, guitarist and immensely soulful singer. Choice cuts among the 43 tracks (spread out on two discs) are acid epic "Slip Inside This House," the surreal vision of "It's a Cold Night for Alliga tors" and the swampy blues-rock of "Don't Slander Me." Others may sing and write of fire demons, bloody hammers and two-headed dogs as part of a stage act; for the seriously troubled Erickson, they come across as true stories, which gives them their uncommon potency.-WR

DVD

END OF THE CENTURY: THE STORY OF THE RAMONES Rhino Home Video R2 970399 **RELEASE DATE: March 15**

An enormous sadness pervades this acclaimed 2004 theatrical rockumentary (lensed by Michael Gramaglia and Jim Fields), which opens with Dee Dee Ramone frankly admitting that the Ramones couldn't get along. Dee Dee, of course, died shortly after the pioneering punkers were inducted into the Rock and Roll Hall of Fame in 2002; Joey Ramone had preceded him into rock'n'roll heaven the prior year, and Johnny Ramone joined them last year. Yet with all their personal shortcomings, the Ramones became one of rock history's most important and influential bands, and as "End of the Century" so gloriously under-scores, truly immortal. Bonus materials include interview excerpts, a deleted scene of Blondie drummer Clem Burke in his brief role as Elvis Ramone and Marky Ramone's minimalist explanation of his minimalist Ramones drum technique.—JB

Billboard.com

- Stars, "Set Yourself On Fire" (Arts & Crafts)
- Dead Meadow, "Feathers" (Matador) • Kurt Rosenwinkel, "Deep Song"
- (Verve)

SINGLES

Edited by Michael Paoletta

POP

► DAN BALAN (OF O-ZONE) FEATURING LUCAS PRATA Ma Ya Hi (3:32) PRODUCER: Bogdan Popoiag WRITERS: D. Balan, L. Prata PUBLISHERS: Media Services/EMI Music Publishing Romania; 150 Lafayette Music/ Lookieluke Songs (ASCAP) **REMIXER:** Valentin

Ultra UL1242 (12-inch vinyl single) In its original Romanian version ("Dragostea Din Tei"), this major slab of Euro dance/pop topped the charts in France, Germany, Romania and most every other European country. Then, Ultra released the original and Englishlanguage versions last fall-with nary a care from Americans. But then a homemade video popped up on the Internet, and all of a sudden, Ultra's phones began to ring. After a recent appearance on "Today," the label is now rushing this new Today Show mix to radio. This could very well become the novelty hit of 2005. It is culled from O-Zone's 2004 album, "DiscOzone."-MP

R&B/HIP-HOP

RICKY FANTÉ Shine (4:06) PRODUCER: Josh Deutsch WRITERS: R. Fanté, J. Deutsch, K. Kadish, A. Wvatt

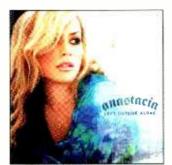
PUBLISHERS: various Virgin 7087 6 19172 (CD promo) As he did on his critically acclaimed debut, "Rewind," Ricky Fanté once again conjures images of Otis Redding and Al Green. Though its style mirrors selections found on "Rewind," the inspirational "Shine" isn't from that album. It's the first single from the original motion picture soundtrack "Robots." Fanté pumps up this feelgood anthem with a don't-stop-now dose of rollicking soul. That-paired with an infectious hook and gospelinfused backing vocals-is guaranteed to have theatergoers singing along as they bop to the beat. Whether that translates to radio airplay in today's narrowcast programming climate is another story.--GM

AC

ELTON JOHN All That I'm Allowed (4:52)

PRODUCER: Elton John WRITERS: E. John, B. Taupin PUBLISHERS: HST Management, Warner/ Chappell, Rough Boze Rocket/Universal 21394 (CD promo) The mighty Elton John's previous "Answer in the Sky" was not a runaway hit at AC radio-a surprise, since it was a truly inspired composition. The second single from John's current album, "Peachtree Road," is a definite grower. Upon first listen, the multiple, discordant layers of his vocal are a bit disarming, if not distracting from the song's overall impact. Several listens later. the gracious lyric about being thankful for one's blessings and the captivating melody soften the oddball vocal performance, making this a promising song for John's dedicated fan base. Still,

ESSENTIAL REVIEWS



ANASTACIA Left Outside Alone (3:56) PRODUCERS: Dallas Austin, Glenn Ballard WRITERS: Anastacia, G. Ballard, D. Austin **PUBLISHERS: various**

Daylight/Columbia 51639 (CD promo) Among the ever-growing list of superstars that light up the European charts, yet appear too melodic to seduce U.S. radio. Anastacia is near the top. Despite having a stable full of No. 1 singles (including this one) and albums overseas, this mega-talented singer/songwriter is, ironically, a Yankee who can't catch a break on her own side of the pond. Because she capably struts among rock, pop and dance, former label Epic couldn't figure out what to do with her. But fortunately, Anastacia is now with Sony sister Columbia, where there is serious excitement behind giving this siren the attention she deserves. "Left Outside Alone" is a one-listen lightning rod of an anthem: danceable and wholly rock-solid credible. Overseas, she's on her third album: let's hope that it's the charm for the popdepraved U.S. market. Given the chance, Anastacia is the ultimate mass-appeal artist. Her self-titled album drops June 7.—*CT*

singer-might have benefited from a cleaner radio mix. It's tough to cut on John; after all, how many artists remain as vital after 35 years? But this song is not as good as we dare expect from one of pop music's masters.—*CT*

COUNTRY

► DIAMOND RIO One Believer (3:19) PRODUCERS: Michael D. Clute, Diamond Rio WRITERS: M. Beeson, D. Pfrimmer, M. Reid PUBLISHERS: various

Arista 82876-68174 (CD promo) Radio has a tendency to take acts that have been around a long time for granted. After all, it's easy to get excited about the next big thing. Let's hope this fine single will receive the attention it so deserves. Since Diamond Rio debuted in 1991 with the chart-topper "Meet in the Middle," it has continuously served up great material, characterized by stellar musicianship, excellent songs and Marty Roe's potent lead vocals. "One Believer" continues that tradition. Penned by Mike Reid, Don Pfrimmer and Marc Beeson, the lyric is an affecting testament to the power of love to buoy the human spirit. While the production is crisp, the highlight is the gorgeous harmonies. When those voices blend and soar, it'll give you chills. This previews the band's forthcoming Arista set and demonstrates that, like a fine wine, a talented outfit like this just gets better with age.—**DEP**



GARBAGE Why Do You Love Me (3:52) PRODUCER: Garbage WRITER: Garbage PUBLISHERS: Deadarm Music/Almo Music (ASCAP); Vibecrusher Music/Irving Music (BMI), administered by Rondor Music Almo Sounds/Geffen 11346 (CD promo) Garbage comes roaring back to form with "Why Do You Love Me." The hard'n'fast single is flying up the Modern Rock Tracks chart, where it is the band's highestcharting title since 1999. Though the group, fronted by the everfabulous Shirley Manson, released an album in 2001, none of its singles dented the modern chart. "Why Do You Love Me" starts with a monster guitar riff and then cuts into the core of the song—an uptempo bed of music led by whining guitars and crazy-fast drumming. Listeners will find themselves involuntarily bobbing their heads and tapping their toes. Matched with smart (yet cryptic) lyrics, the song has the

makings of a hit. "Why Do You Love Me" is the first single from the band's new album, "Bleed Like Me," due April 12.—KC

MODERN ROCK

SCISSOR SISTERS Filthy/Gorgeous (3:33)

PRODUCERS: Scissor Sisters WRITERS: J. Sellards, S. Hoffman, A. Lynch PUBLISHER: Artificial Music (ASCAP) Universal B0002772 (CD promo)

For the third U.S. single from their critically hailed self-titled album. the Scissor Sisters pick a most unlikely track. "Filthy/Gorgeous" is a pulsating disco-rock cut, where frontman Jake Shears hits high notes singing "I'm a classy honey kissy huggy lovey dovey ghetto princess." This is followed by "You're disgusting/Ooooh and you're nasty/ And you can grab me/Ooooh cause you're nasty." It's still baffling how neither "Take Your Mama" or "Laura" (the album's first two singles) pushed the Scissor Sisters into the American mainstream, despite its critical buzz. Perhaps with its recent gig at Elton John's Academy Awards bash, as well as its Feb. 28 performance on "The Tonight Show With Jay Leno," the band will gather some U.S. momentum.-KC

FOR THE RECORD

The title of the Duran Duran single that was reviewed in the March 5 issue is "What Happens Tomorrow."

the song-produced solely by the

RETAIL / DISTRIBUTION / DIGITAL ENTERTAINMENT / DVD / MOBILE / WIRELESS

Handleman's Q3

Company Grows Net Income, Reduces Expenses

BY ED CHRISTMAN

Handleman Co. continues to post strong financial results, thanks to its growth in music and its strong cost containment.

For its fiscal third quarter, ended Jan. 31, the Troy, Mich.-based wholesaler posted net income of \$20.8 million, or 94 cents per diluted share, on sales of \$459.3 million. This represents a 19% per-share increase from the same period last year, when the company reported net income of \$19.3 million, or 79 cents per share, on sales of \$443.9 million.

In a conference call with Wall Street analysts, Handleman chairman/CEO Steve Strome attributed the improvement to an "excelling" reduction in sales, general and administrative expenses. For the quarter, those expenses totaled 11.9% of revenue, a drop from 12.8% in the corresponding period of the previous fiscal year.

Gross profit, on the other hand, totaled 19%, down from the 19.6% obtained in the prior fiscal third quarter. This decline was attributed to higher proportional discounting for advertised and sale merchandise. Mass merchants used lower prices to drive traffic and make music more competitive with such entertainment categories as DVD and videogames, the company said.

While gross profit was down, Handleman's strength in music continued to increase. According to Strome, mass merchants increased their share of the music market in 2004 by 2.5 percentage points, to 37.5%. He pointed out that the sector's \$250 million growth in music sales was greater than the entire music download market, which generated about \$160 million in sales last year. Strome believes that consumers are using downloads to explore new artists, and that after they download a single, they buy the physical CD. Similarly, he noted, some observers assert that Apple Computer's iPod stimulates CD sales, since consumers often purchase the CD to back up the music stored on their player.

"Digital music is becoming another revenue channel for the music industry, but we do not see music downloading replacing CDs in the foreseeable future," Strome said.

Handleman CFO/senior VP Tom Braun said the company's U.S. market share increased one percentage point in 2004, to 11.5%. The growth, he said, was fueled by strong performances throughout the year from country and Latin titles and music DVD.

For the nine months ended Jan. 31, the company posted \$29.8 million in net income, or \$1.31 per diluted share, on sales of \$986.7 million, compared with \$30.5 million, or \$1.23 per diluted share, on sales of \$919.1 million for the corresponding period the previous year.

Earnings per share were higher this year. even though net income was lower because of the share-buyback plan the company has been executing. In fact, the same day it released its financial results, Handleman announced a new 15% repurchase program. the sixth such program its board has authorized since 1997. During that time, the company has repurchased 13.8 million shares, returning nearly \$200 million to stockholders. At the end of the third quarter, the company had 22.8 million shares outstanding.

Along with its buyback announcement, Handleman reported a dividend of 8 cents per share.

The company said it expects continued promotional pricing to be offset by lower SG&A expenses during the fourth quarter. For the full year, the company projected earnings of \$1.63-\$1.65 per share.

Handleman announced its financial results after trading closed Feb. 23, when its shares were \$17.95. They rose 12.5% the next day, to \$20.20. As of Feb. 28, Handleman shares were \$20.61.

Handleman chairman/CEO Steve Strome attributed the improvement to a reduction in SG&A expenses.



DVDs Shine Spotlight On Classic Albums

BY JILL KIPNIS

LOS ANGELES—There is something about a classic album that sparks curiosity.

How did Fleetwood Mac come up with such hits as "Rhiannon," "Go Your Own Way" and "Gold Dust Woman" on its 1977 masterpiece "Rumours"?

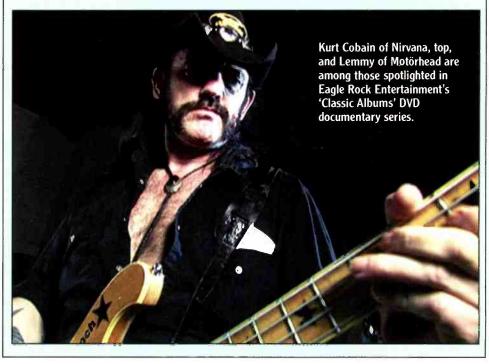
What inspired Paul Simon to travel to South Africa to record tracks for 1986's "Graceland"?

Eagle Rock Entertainment seeks to answer such questions through its "Classic Albums" DVD series. Each title explores the making of a landmark album through archive footage and new interviews.

"We wanted to make a series that was part documentary and part biography about albums that had reached the pantheon level of sales," says Geoff Kempin, COO of Eagle Vision (the visual division of Eagle Rock) and an executive producer of the series. "The idea was to pay a lot of attention to the creation of the music, not about the tabloid side of the artist's career."

The company is hoping that a new marketing campaign will bring attention to the series—which launched in 1997—at a time when music DVDs are an increasingly hot product.

Additionally, the release next month of three major new "Classic Albums" titles—including the anticipated "Nirvana—Nevermind: Classic Album"—is expected to increase sales for *(Continued on page 41)*



Marketplace

Startime Shines With New Vagrant Deal

Los Angeles-based Vagrant Records has struck an agreement with Startime International Records. Brooklyn, N.Y.-bred Startime has released albums from the likes of the Futureheads, the Walkmen and Brendan Benson.

Under the production and distribution deal, Vagrant will also supply marketing services to the 4year-old Startime, which is run by **Isaac Green**.

Vagrant founder and partner **Rich Egan** says his initial goal is to ramp up promotion on last year's release from **the French Kicks**, "The Trial of the Century." The album has sold 12,000 copies in the United States,



EGAN: 'FLIPPED OUT' ON STARTIME BANDS THE FRENCH KICKS AND THE WALKMEN

according to **Nielsen SoundScan**. Startime had a prior arrangement with **RED Distribution**. Green says, "RED is a great distribution company. I'm just excited to get a little more label support rather than distribution support."

Egan says this is the first time Vagrant has reached out to a thirdparty label. "I flipped out on the French Kicks and the Walkmen," Egan says. "Isaac has impeccable taste. It brings another aspect to what we do and changes things up for us."

Egan was introduced to Startime by **Kevin Kusatsu**, who works in Vagrant's A&R department. Kusatsu doubles as the manager for Startime group **Dios Malos**, which brings an electronic tinge to its **Beach Boys**influenced pop. The act is touring with **Pretty Girls Make Graves** and will issue a new album later this year.

Vagrant will also distribute the Startime catalog through **Fontana** (see story, page 1). It includes every Startime release except for the Futureheads, who are now with **Sire**.

Green turned down major-label advances to work with Vagrant and is considering a move into Vagrant's New York offices.

"I think a lot of the bands we sign

are eventually going to be ready for the big leagues," Green says. "But when you start, it takes the kind of focus and attention on smaller things that larger labels don't have time for. I was looking for a well-staffed inde-

pendent label. I figured I would either become a well-staffed independent label or work with one."

In other Vagrant news, the label recently signed veteran Los Angeles act **Eels** and will issue a double album in April.

SOME INSPIRATION: Those who have ever

felt even a tad jaded would be wise to check out the DVD "Looking for a Thrill: An Anthology of Inspiration." Originally meant to commemorate the 10-year anniversary of Chicago's **Thrill Jockey Records** in 2002, the 5¹/₂-hour DVD contains more than 100 interviews with musicians, label owners, engineers and more.

The brainchild of Thrill Jockey founder **Bettina Richards**, the project asks subjects to pick a moment that solidified their love for music. Interviewees include **Björk**, **Thurston Moore**, **the Jesus Lizard's David Yow**, **Touch & Go** head **Corey Rusk** and free-jazz player **Fred Anderson**.

"We started it late in 2001, and we thought we'd have it ready by the end



of 2002," Richards says. "Three years later, it's done."

Interviews on the DVD—which was released Feb. 22—are arranged by alphabet, instrument or theme. Hearing artists casually talk about their inspiration is voyeuristic and comforting, as even an underground legend like punk bassist **Mike Watt** admits to getting a little flustered in the presence of hero **Richard Hell**.

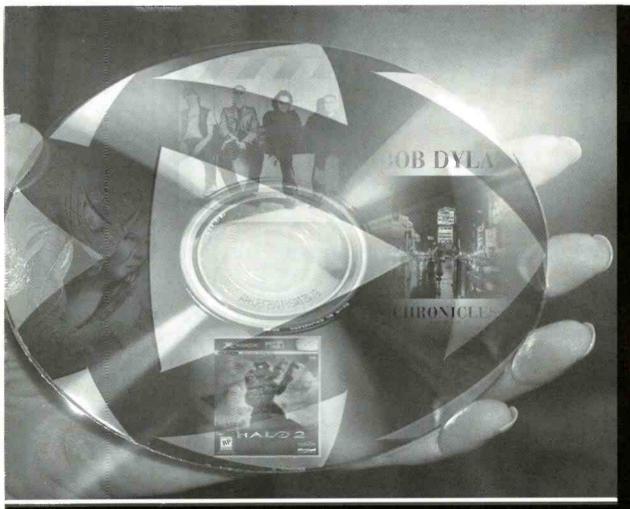
"I want it to remind people about

an aspect other than commercial success," Richards says. "Plenty of times I see people who are deserving of financial awards to match their critical acclaim, but they have a lot more critical acclaim in their wallet [than money]. This reminds me that there are other payoffs."

Richards says Thrill Jockey spent about \$40,000 on the project, which was directed by **Braden King** and edited by **Ian Williams**. Profits will go to **Greenpeace**.

In May, snippets of the film will be shown at Chicago's Gene Siskel Film Center, and Richards says the label is talking to retailers about showing segments of the film in their stores.

NEWS BITS: New York-based **Or Music** has entered a marketing and distribution agreement with nonprofit label **JDub Records**. The first release is a live album by Hasidic reggae artist **MC Matisyahu**, due April 19. Or is distributed by **RED**... The offices of **Epitaph Records** were closed for one day last week because of mudslides in Los Angeles. The mud barreled through a back wall and destroyed one room in the offices, which are located at the bottom of a hill on Sunset Boulevard.



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<u>Marketplace</u>

Dart May Have Been Victim Of Its Own Success

Details have emerged about the mysterious shutdown of **Dart Distributing**, the Chaska, Minn.-based rackjobber founded in 1960 by the late **Merrill Kirsch**.

According to sources, **First Source Capital** in Rolling Meadows, Ill., which supplied Dart's secured revolving credit facility, pulled its funding while **Tony Kirsch** (Merrill's son) was involved in negotiations to buy back the wholesaler from Milwaukee-based **Cedar Creek Partners**.

The Kirsch family sold Cedar Creek a 55% interest in 1997. The founders retained a 45% stake, however, and the deal under negotiation at the end of 2004 was aimed at reaching a settlement with the bank.

The wholesaler—which sources estimate had sales volume of \$40 million in 2004—is said to have owed First Source \$10 million-\$11 million. Though Dart had been making interest and principal payments in a timely manner, sources suggest that it had been in technical default on the loan for a number of years. Retail Track had speculated that

the bank was not enamored of Dart's performance during the holiday selling season (*Billboard*, Feb. 19), but sources suggest that Dart was a

victim of its own success: A strong performance left it with a high cash position and a high accounts receivable, which apparently induced the bank to cash in its investment by liquidating the company.

Though First Source allowed the company to make product payments to suppliers in January, it did not fund payroll, prompting management to let go of the staff and ultimately killing any chance of an acquisition.



COMPROMISING KIOSKS: The word coming out of New Orleans is that the Feb. 24 National Assn. of

Recording Merchandisers meeting jump-started a productive dialogue on in-store disc burning.

Mike Dreese, CEO of Newbury Comics and a NARM board member, says there are two major obstacles to making CD-burning kiosks a reality. The first is that each

major content company has its own rules for kiosk operators and its own requirements for the burnt CDs. Taken individually, each major's rules and requirements are reasonable, but their combined impact has made it virtually impossible for kiosk operators to move their business forward.

"If you are a kiosk company having to compromise four different ways, each requirement reduces the amount of tracks available for burning," Dreese says.

Meeting attendees are trying to create one list of requirements that will satisfy the majors and allow the kiosk companies to proceed.

The second problem, Dreese says, concerns the business model. Each party—the retailer, the kiosk company and the content supplier —looks only at its own profit-andloss statement for in-store CD burning. So, each has line items missing from its P&L.

Even if the industry overcomes the first obstacle and makes CD-burning kiosks work for the consumer, the



challenge of making them profitable remains. Without that incentive, Dreese says, in-store CD-burning "could be dead."

INVESTMENT GO-ROUND: Mike Dreese was a busy man last month. In addition to joining the National Assn. of Recording Merchandisers gathering in New Orleans, the Newbury Comics CEO invested in Subversion Media, which produces content for DualDisc, DVD value-added material, enhanced CDs and Web sites.

Subversion—a neighbor of Newbury in Brighton, Mass.—specializes in live concert videos. According to Dreese, licensing opportunities have allowed the company to thrive in the growing market for high-definition content; it is run, he says, "by relatively young entrepreneurs, who seem to have a hell of a business."

Dreese acquired a minority stake in Subversion, but would not reveal terms of the deal.

CONDOLENCES . . . To the family and friends of **George W. Souvall**, who died Feb. 8 in Phoenix after a long bout with cancer. He was 83.

Souvall entered the rackjobbing business in 1956, when he founded **Arizona Sundries** in Phoenix, according to retired *Billboard* columnist **John Sippel**. In 1970, Souvall merged his company with another wholesaler, **Alta Industries** of Salt Lake City. Souvall was president of the **National Assn. of Recording Merchandisers** from 1977 to 1978.

After leaving the music industry, Souvall ventured into commercial real-estate development with his brother **Sam**.

DVDs

Continued from page 39

the entire series.

When Eagle Rock first began releasing "Classic Albums" titles, the projects were licensed to Image Entertainment.

All of the DVDs have now reverted back to Eagle Rock, and the company has been reissuing the original projects. The Fleetwood Mac and Simon titles were rereleased Feb. 22, alongside projects about the Band's self-titled album and the Grateful Dead's span of albums from "Anthem of the Sun" to "American Beauty." Each reissue is priced at \$14.98.

Eagle Rock is also debuting a number of "Classic Albums" titles. The Nirvana project (\$19.98) is coming March 22, along with titles about Motörhead's "Ace of Spades" (\$14.98) and Simply Red's "Stars" (\$14.98).

BUILDING AWARENESS

Eighteen new and reissued titles will be available by spring. Six other catalog titles have not yet been reissued, and more debuts are in the works.

"Once more people become aware of the series, they will really find it intriguing," says Mike Carden, Eagle Rock North America president of operations and executive VP of Eagle Rock Entertainment. "Right now, we face an awareness issue." To combat this, Carden says, Eagle Rock is embarking on an extensive marketing campaign that includes consumer advertising, programs with all major retailers and giveaways.

The first 100,000 units of the Nirvana title will include a sampler highlighting the other DVDs in the series.

Carden says previous versions of the original "Classic Albums" titles have sold "in the hundreds of thousands" and that some of the rereleases are garnering sales comparable to a brand-new release.

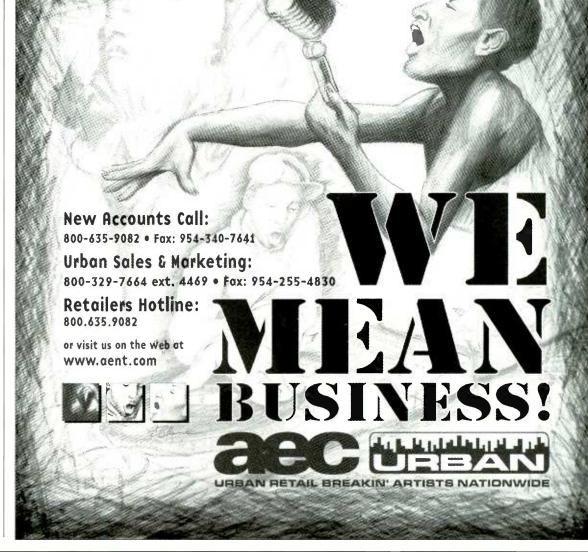
He also notes that labels stand to experience increased sales of the CDs that "Classic Albums" documents. Carden says he is working with labels on joint marketing efforts.

Retailers are enthusiastic about potential sales from the line.

Jerry Suarez, senior music product manager for Virgin Megastores, says, "Music DVD in general for us has been doing exceptionally well. People are fascinated about their favorite albums and will be looking for as much information about them as they can. We sell these classics on CD all the time, so these DVDs will work well as complements."

He says the Nirvana title in particular stands to do well because the recent boxed set release of "With the Lights Out" (Geffen) was popular during the holidays.

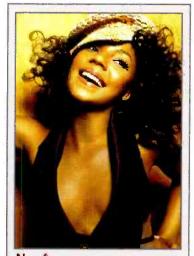
Eagle Rock says it has only touched the surface with this series, and is waiting to settle clearance issues on a number of future titles.



MAR 20	CH 13	2	Billboard TOP DVD	SAL	ES	ТМ
KLUCK	ж		Sales data compiled by Nielsen VideoScan			
THIS MIER	LAST WEEK	(head)	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			学習》 NUMBER 1 学習》	1 Week At Number 1		
1	3	2	THE NOTEBOOK New LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07497	James Garner Gena Rowlands	PG-13	27.98
2	ME	*	THE SAW (WIDESCREEN) ARTISAN HOME ENTERTAINMENT/LIONS GATE HOME ENTERTAINMENT 16541	Danny Glover Cary Elwes	R	28.98
3	1	2	SHARK TALE (WIDESCREEN) OREAMWORKS HOME ENTERTAINMENT 91905	Animated	PG	29.98
4	2	*	SHARK TALE (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT \$1956	Animated	PG	29.98
5	1916	*	THE SAW (PAN & SCAN) ARTISAN HOME ENTERTIAINMENT 17276	Danny Glover Cary Elwes	R	28.98
6	80	w	TAXI (WIDESCREEN EXTENDED EDITION) FOXVIOED 26678	Queen Latifah Jimmy Fallon	PG	29.98
7	4	3	RAY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25944	Jamie Foxx	PG-13	29.98
Ð	M	W	TAXI (PAN & SCAN) FOXVIOE0 27779	Queen Latifah Jimmy Fallon	PG	29.98
9	310	381	RAISE YOUR VOICE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIOE0 07704	Hilary Duff John Corbett	PG	27.98
10	5	3	MULAN 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33122	Animated	G	29.98
11	6	3	RAY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25945	Jamie Foxx	PG-13	29.98
12	9	2	NAPOLEON DYNAMITE F0XVIDE0 24392	Jon Heder	PG	29.98
13	aik		DONNIE DARKO: THE DIRECTOR'S CUT	Jake Gyllenhaal Drew Barrymore	R	26.98
14	7		THE GRUDGE COLUMBIA TRISTAR HOME ENTERTAINMENT 06260	Saráh Michelle Gellar	PG-13	28.98
15	8	3	SHALL WE DANCE (PAN & SCAN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	Richard Gere Susan Sarandon	P G -13	29.98
-16	-	an I	THE MOTORCYLE DIARIES (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25942	Gael Garcia Bernal Rodrigo De La Serna	R	29.98
17	ht	NN .	ANGEL: THE COMPLETE FIFTH SEASON FOXVIDED 23108	David Boreanaz	NR	59.98
18	11	2	ALIEN VS. PREDATOR (WIDESCREEN) F0XVIDE0 25709	Lance Henriksen	PG-13	29.98
19	10	3	SHALL WE DANCE (WIDESCREEN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39202	Richard Gere Susan Sarandon	PG-13	29.98
20	13	3	FRIDAY NIGHT LIGHTS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDED 25476	Billy Bob Thornton Tim McGraw	PG-13	29.98
21	118	*	HALF BAKED: FULLY BAKED EDITION (WIDESCREEN)	Dave Chappelle	R	19.98
22	Ħ	W.	POKEMON: DESTINY'S DOEOXYS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38833.	Animated	NR	24.98
23	15	3	FRIDAY NIGHT LIGHTS (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25477	Billy Bob Thornton Tim McGraw	PG-13	29.98
24	96-D	ITRY	OCEAN'S ELEVEN (PAN & SCAN) WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13	14.98
25	14	3	MR. 3000 (PAN & SCAN) DIMENSION HOME VIDED/BUENA VISTA HOME ENTERTAINMENT 35976	Bernie Mac	PG-13	29.98
26	RE-EI	NTRY	BOURNE IDENTITY (WIDESCREEN EXTENDED VERSION) UNIVERSAL STUDIOS HOME VIDED 25457	Matt Damon	PG-13	19.98
27	16	4	ALIEN VS. PREDATOR (PAN & SCAN) FOXVIDED 25717	Lance Henriksen	PG-13	29.98
23	8E-19	umv	GLADIATOR UNIVERSAL STUDIOS HOME VIDED 90667	Russell Crowe Joaquin Phoenix	R	19.98
29	22	5		Julianne Moore Dominic West	PG-13	28.98
30	11	W	DISNEY PRINCESS STORIES VOLUME 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38051	Animated	G	19.98
31		3W	GREATEST AMERICAN HERO: THE COMPLETE FIRST SEASON	William Katt	NR	39.98
32	25	7	TROY (2 DISC WIDESCREEN EDITION)	Brad Pitt Orlando Bloom	R	29.98
33	33	F	THE CHRONICLES OF RIDDICK (UNRATED WIDESCREEN)	Vin Diesel Cole Hauser	NR	29.98
34	KE-8	aman Man	BLUE COLLAR COMEDY TOUR	Jeff Foxworthy Bill Engvall	PG-13	
35	24	40	TITANIC PARAMOUNT HOME ENTERTAINMENT 155227	Leonardo DiCaprio Kate Winslet	PG-13	-
36	RE (S	ATOMY		Breckin Meyer Jennifer Love Hewitt	PG-13	
37	38	10		Jeff Foxworthy Bill Engvall	NR	19.98
38	NE-E			Jack Nicholson Diane Keaton	PG-13	19.98
39	31	A.	TROY (2 DISC PAN & SCAN EDITION)	Brad Pitt Orlando Bloom	R	29.98
	34	5	PRINCESS BRIDE MGM HOME ENTERTAINMENT 02382	Cary Elwes Robin Wright	PG	19.98

AL		ТМ		2005		Billboard TOP MUSIC VIDE	
			THIS WEEK	LAST WEEK	- North	Intersent SoundScan	TAPE/DVD PRICE
Principal Performers	RATING	PRICE	1	1	10	※営業 NUMBER 1 ※営業 13 Weeks At Number 1 MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE Jay-Z/Linkin Park	19.98 DVD/C
t Number 1			2	2	-	ROC-A-FELLA/DEF JAM/WARNER BROS/MARNER MUSIC VISION 38528 GREATEST HITS Creed	13.98 CD/DV
nes Garner Rowlands	PG-13	27.98	3		au	WIND-UP VIDED/BMG VIDED I3103 VARIOUS ARTISTS Chosen Few: El Documental	13.98 CD/DV
nny Glover Cary Elwes	R	28.98	4	30		CHOSEN FEW/URBAN BOX OFFICE 1015 CHURCH IN THE WILDWOOD Bill & Gloria Gaither And Their Homecoming Friends	19.98 DVD
Animated	PG	29.98	5	3	2013 2011	GAITHER MUSIC VIDED/EMM MUSIC VIDED 04442	25.98 CD/DV
Animated	PG	29.98	6	39		WIND-UP VIDEO/BMG VIDEO 13106 HYMNS Bill & Gloria Gaither And Their Homecoming Friends	19.98 DVD
nny Glover ary Elwes	R	28.98	7	5		GAITHER MUSIC VIDED/EMM MUSIC VIDED 44411	14.98 DVD
en Latifah my Fallon	PG	29.98				EPIC MUSIC VIDED/SONY MUSIC ENTERTAINMENT 56983	_
amie Foxx	PG-13	29.98	98	4		LIVE AT THE GREEK Josh Groban	28.98 DVD/C
en Latifah	PG	29.98	9	7	16	CROSSROADS GUITAR FESTIVAL (2 DISC SET) A ' Eric Clapton WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70378	29.98 DVD
my Fallon tilary Duff	PG	27.98	10	1.0	aw.	LOS SUPER HITS DEL ANO Y SUS VIDEOS Various Artists DISA VIDEO'UNIVERSAL MUSIC & VIDEO DIST. 728/9	15.98 CD/DV
nn Córbett Animated	G		11	8		THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS Pantera ELEKTRA/RHIND HOME VIDEO/WARNER MUSIC VISION 75832	18.98 CD/DV
amie Foxx	-	29.98	12	6	16	AFTERGLOW LIVE A 2 Sarah McLachlan ARISTA RECORDS INC/BMG VIDED 64543	22.98 DVD/C
Jon Heder	PG-13		13	12	60	PAST, PRESENT & FUTURE Rob Zombie GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST 001041	18.98 CD/D\
Gyllenhaal	PG	29.98	14	10		LED ZEPPELIN A 10 Led Zeppelin ATLANTIC VIDED/WARNER MUSIC VISION 970198	29.98 DVD
Barrymore	R	26.98	15	9	114	YOU GOTTA MOVE A 4 Aerosmith	19.98 DVD/0
elle Gellar	PG-13	28.98	16	16	50	NUMBER ONES Michael Jackson	14.98 DVD
hard Gere Sarandon	P G -13	29.98	17	11	15	TEXICAN STYLE: LIVE FROM AUSTIN A Los Lonely Boys	14.98 DVD
cia Bernal La Serna	R	29.98	18	14	÷.	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58621 SOLO Ricardo Arjona	19.98 DVD/0
Boreanaz	NR	59.98	19	15		SONY DISCOS/SONY MUSIC ENTERTAINMENT 95380 LIVE IN BUFFALO - JULY 4TH 2004 ▲ Goo Goo Dolls	14.98 DVD
lenriksen	PG-13	29.98	20	19	- Ab	WARNER REPRISE VIDEO/WARNER MUSIC VISION 38623	21.98 CD/DV
hard Gere Sarandon	PG-13	29.98	21	17		WARNER MUSIC VIDEDWARNER MUSIC VISION 48563 BRITNEY SPEARS GREATEST HITS: MY PREROGATIVE Britney Spears	19.98 DVD
Thornton n McGraw	PG-13	29.98		and the second s		JIVE/ZOMBA VIDED/BMG VIDED 65443	12.98 DVD
Chappelle	R	19.98	22	18		EAGLE VISION 39070	
Animated	NR	24.98	23	22		GREATEST HITS 1978-1997 ▲ Journey COLUMBIA MUSIC VIDED/SONY MUSIC ENTERTAINMENT 56032	14.98 DVD
n Thornton n McGraw	PG-13	29.98	24	13	2	DISNEYMANIA LIVE IN CONCERT Various Artists WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 6/226	9.98 DVD
e Clooney Brad Pitt	PG-13	14.98	25	21		BIG & RICH'S SUPER GALACTIC FAN PAK A Big & Rich	17.98 DVD/0
ernie Mac	PG-13	29.98	26	28	7	ACCESO TOTAL Mana WEA LATINA VIDEOLWARNER MUSIC VISION 62028	17.98 DVD
att Damon	PG-13	19.98	27	36	28	QUEEN: LIVE AT WEMBLEY '86 Queen	19.98/19.9
Henriksen	PG-13	29.98	28	20	15	LIVE AID A 10 Various Artists WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70383	39.98 DVD
sell Crowe	R	19.98	* 9	29	a.	WELCOME TO THE VIDEOS UNIVERSAL STUDIOS HOME VIDEOUUNIVERSAL MUSIC & VIDEO DIST. 000915	16.98 DVD
n Phoenix ne Moore	PG-13	28.98	30	35	÷.	THE BEST OF MANDY MOORE Maindy Moore Maindy Moore	19.98 DVD/0
ninic West Animated	G	19.98	31	27	15	AMOTION A A Perfect Circle	24.98 CD/DV
illiam Katt	NB	39.98	32	24	14	ALIVE AT RED ROCKS A Incubus	21.98 DVD/0
Brad Pitt	R	29.98	33	26	22	LIVE AT MONTREUX 1982 & 1985 Stevie Ray Vaughan	19.98 DVD
do Bloom Vin Diesel			34			EPIC HOME VIDED/SONY MUSIC ENTERTAINMENT \$8630 BLUES SUMMIT CONCERT B.B. King	19.98 DVD
le Hauser	NR	29.98	35	31		GEFFEN HOME VIDED/UNIVERSAL MUSIC & VIDEO DIST. 10847 FINALLYTHE FIRST FAREWELL TOUR Phil Collins	29.98 DVD
oxworthy ill Engvall DiCaprio	PG-13		36	23	5	RHIND HOME VIDEO/WARNER MUSIC VISION 70397 SOUNDSTAGE Tom Petty And The Heartbreakers	29.98 DVD
te Winslet	PG-13		37	38		KOCH VISION VIDED 06246	19.98 DVD
ove Hewitt	PG-13		38			HIP-0 VIOE0/UNIVERSAL MUSIC & VIOE0 OIST. 001315	14.98 DVD
Foxworthy Bill Engvali	NR	19.98		25		COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56786	
Nicholson ne Keaton	PG-13	19.98	39	32		REALITY TOUR ▲ David Bowie	14.98 DVC
Brad Pitt ndo Bloom	R	29.98	40	1981		UP! LIVE IN CHICAGO A Shania Twain	19.98 DVD

Digital Entertainment



No. 4: Artist of the month Ashanti climbs the Launch chart, boosted by her Launch interview and an Internet performance of 'Only U.'

LAUNCH: Top 20 Streams (Jan. 31-Feb. 27)

1 JENNIFER LOPEZ Get Right EPIC	4,182,583
2 NELLY FEAT. TIM McGRAW	4,102,30.
Over And Over UNIVERSAL	3,652,478
3 CIARA FEAT. MISSY ELLICTT	
1, 2 Step LaFACE	3,485,190
4 ASHANTI Only U DEF JAM	3,006,256
5 MARIO	
Let Me Love You J	3,006,148
6 DESTINY'S CHILD	
Soldier COLUMBIA	2,743,529
7 SIMPLE PLAN	244236
Welcome To My Life LAVA 8 DESTINY'S CHILD	2,443,165
Lose My Breath COLUMBIA	2,378,002
9 GREEN DAY Boulevard Of Broken Dreams REPRISE	2,352,977
10 USHER & ALICIA KEYS	_,,
My BOO LAFACE	2,259,755
11 THE GAME How We Do INTERSCOPE	2,171,541
12 EMINEM	
Like Toy Soldiers INTERSCOPE	2,165,221
13 JESSE McCARTNEY Beautiful Soul HOLLYWOOD	2,055,391
14 KELLY CLARKSON	2,033,371
Since U Been Gone RCA	2,050,219
15 OMARION	
O EPIC	1,935,768
16 LINDSAY LOHAN	
Rumors casablanca	1,870,935
17 JAY-Z/LINKIN PARK Numb/Encore warner bros.	1,843,014
18 GWEN STEFANI What You Waiting Fur? INTERSCOPE	1,755,187
19 EMINEM	1,733,107
Just Lose It INTERSCOPE	1,712,846
20 TWISTA	
Hope capitol	1,666,146
The top 20 audio and video streams (comb	inad) for the

The top 20 audio and video streams (combined) for the four weeks ending Feb. 27. Source: Nielsen Broadcast Data Systems



No. 15: Former B2K member Omarion is making himself heard as a solo artist, with a No. 1 debut on The Billboard 200 for his album '0' and a No. 15 entry on the Launch charts for the title track.

Automakers Looking To Tap MP3 Market

Built-in digital player integration is currently limited to luxury

vehicles, whose price is not drastically affected by an extra \$2,000.

BY ANTONY BRUNO

According to recent studies, Americans listen to music in their cars more than in any other environment. Add the exploding popularity of Apple Computer's iPod, and you have the driving force behind the expected digital turn of the \$5 billion North American car audio market.

Until recently, playing an iPod through a car audio system required a clunky adapter kit that utilized FM

radio waves or a cassette player. Now, many car stereo manufacturers are developing integration solutions to combine the most popular digital music player with the most popular music listening venue.

After-market solutions range from basic integration kits to head units featuring built-in iPod connectivity. Such products are available from Alpine, Kenwood, Pioneer, Clarion, Deasion WC Audiou

Dension, JVC, Audiovox and others.

Automobile manufacturers are joining the effort. According to Greg Joswiak, VP of iPod product marketing at Apple, many car makers have requested technical assistance to incorporate iPod connectivity into their factory-installed stereo systems. Six automakers offer iPod functionality as a premarket option in select vehicles.

"We'd like to see it more and more [as] an option for new vehicles." Joswiak says. "Customer demand is what's driving this. There's not a lot of arguing going on here. It just makes sense."

Nissan announced its support for the iPod platform in January, pointing to the iPod's leadership in the MP3 player market.

"We've been watching this market carefully, and it seems that today the iPod is the de facto standard for MP3

Headphones provide an intimate music-listening

experience as they drown out nearby sounds. Yet

some sounds—like an incoming phone call—may be

A switch on the headset cord controls the incom-

ing audio feed, and a volume control feature is

important enough to warrant an

That is the motivation behind

Plantronics' new MX100-s head-

phone model, which combines a

mobile phone headset and full-

stereo earbuds. The device has

separate connectors for a portable

music player and a mobile phone.

The two lines link in a single-cord

connection to the headphones,

allowing the user to hear incom-

ing calls and switch from one

device to the other.

interruption.

players," says Larry Haddad, senior manager for cross car product marketing at Nissan. "Apple appears to be developing the iPod so it keeps its competitive edge."

However, it will be some time before car companies offer built-in digital player integration for all vehicles. The option currently is limited to certain luxury vehicles, since an added \$2,000 affects the price of a \$75,000 vehicle less than it does a \$14,000 one.

Once technical issues are resolved, Haddad says, additional vehicles will include digital music features.

"We're watching this market very closely, and it's advancing very rapidly," he says. "Unfortunately, the consumer-electronics development cycle is much faster than the automotive development cycle, and it's challenging for us to keep up."

Another hurdle for widespread integration is the lack of interoperability among players and file formats.

Digital rights management "is some-

thing the music industry has to deal with, and the fact that iTunes is not compatible with [Windows Media Audio] devices is going to be an issue that's going to slow down the ability for these devices to go real mainstream," Haddad says. "As a long-term trend, yes, I think digital music capabilities will be important. But it will be slow."

Apple has no plans to directly develop iPod products for vehicles; instead, the company intends to work with third parties to facilitate integration.

"We don't see this as a play to embed an iPod or a hard drive into the car," Joswiak says. "The attractive thing now is that the iPod is portable. It's easy to bring it from your PC or Mac to the car. We still see the PC or Mac as the hub for all this, because it features a much more sophisticated interface than you could replicate in a car."

available. For mobile phone purposes, the MX100-s includes a speaker equipped with Plantronics' Acu-Speak microphone technology.

Plantronics headphones, unlike most mobile phone headsets, feature stereo-enabled earbuds for music listening.

The MX100-s works with all digital MP3 players (including Apple Computer's iPod) and with most headset-enabled mobile phones, such as those from Audiovox, Kyocera, LG and Motorola. Plantronics will send free adapters for various Nokia and Sony Ericsson phones upon request.

The MX100-s retails for \$39.99 and is available through Apple stores and the Apple Web site. ANTONY BRUNO



UNLIMITED text messaging

Mobile 'Idol'

When it merged with Cingular Wireless, AT&TWireless brought with it its relationship as the official telecommunications sponsor of "American Idol." The newly merged company still offers wireless voting to a combined subscriber base of 49 million, and there is new related content.

Features added this season include a reminder service that alerts fans when voting is open and reviews the voting procedure. Also new is a picture-phone fan club, sponsored by Coca-Cola, and a wireless text chat service for fans and certain contestants.

In addition, Cingular is offering ringtones, master ringtones and voicetones from such past contestants as Fantasia, Clay Aiken and Diana DeGarmo. Also available are exclusive voicetones from judges Paula Abdul and Randy Jackson, as well as host **Ryan Seacrest**.



KCRW To Go

Noncommercial radio station KCRW Santa Monica, Calif., has launched a free podcast programming lineup that includes its locally produced talk, news, cultural programs and commentaries.

Podcasting allows listeners to download playlists or prerecorded shows from a Web site to a portable MP3 player for later listening. Fans may select specific programs on the KCRW Web site and automatically download new content when synching.

KCRW says it will announce a podcasting partnership with New York's noncommercial WNYC in the near future.



Artists N-Gage'd

Nokia estimates it has sold more than 1.4 million N-Gage cell phone game systems worldwide. Now the N-Gage has its first licensed soundtrack, with the new "SSX: Out of Bounds" game from EA Sports Big, featuring an original song by Battleaxe/Nettwerk hip-hop group Swollen Members.

"We're getting more interest from artists who are playing their own N-Gage," Nokia GM Nada Usina tells *Billboard*. The system got a big boost last July, when Nokia introduced the updated QD model, which is pre-installed with N-Gage Arena software for multiplayer gaming.

NEVVTECH

Songwriters & Publishers

Pro Audio

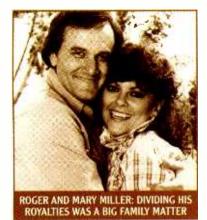
Giving Heirs Their Share Distributing A Deceased Artist's Royalties A Complex Process

Have you ever wondered who actually reads the obituaries page in your daily newspaper? One answer-a running joke in New York—is a renter who wants to find an apartment. But who else would tear out obits from The New York Times and take them to work?

One regular obit reader is Gary Roth, assistant VP of legal and business affairs for performing rights at BMI in New York. He is one of the society's executives who deals with royalties payable to the heirs of deceased songwriters.

Tracking heirs entitled to royalties and paying out appropriate shares can be a complex process, Roth says-so much so that BMI sought a federal District Court's order in Nashville to divvy up the royalty pot of songwriter Roger Miller ("King of the Road") among his widow and seven children.

At stake were several thousands of dollars and the answer to a question: Does a songwriter's widow share royalties equally with the writer's children or receive half of



the royalties, with the children sharing the remaining half?

Muddying the Miller royaltiesdisbursement flow was the issue of the heirs' rights during the renewal term of copyrighted songs.

Most people agree that Congress was wise when, in the 1976 Copyright Act, it abandoned the 28-year copyright term that granted a right to renew protection for another 28 years if certain steps were taken. Because of the complexity of this copyright renewal scheme, Congress enacted a different term, granting authors of works copyrighted on or after Jan. 1, 1978, rights for the life of the author plus a certain number of years (initially 50, now 70).

However, there are still older works-including some written by Miller-that were in their first 28year term of protection in 1978. The Copyright Act provides that at the end of the 28-year period, rights are renewed and extended

for another 67 years for the author or, if no longer living, the author's "widow, widower or children."

If the writer dies before the end of the 28-year period, however, then under copyright law his will is ignored and rights vest in the surviving spouse and children. The law does not state, unfortunately, the percentage each heir shares in these rights and royalties.

surviving spouse is not the parent of the deceased's children, ASCAP counsel Marty Majesky says.

Even when there are not any step-relatives, the payment process can be challenging when families are estranged. A surprising number of people do not know where their immediate relatives live, Majesky adds.

ed, their share



In Miller's case, he bequeathed by will his entire copyright interests to his spouse, Mary Arnold Miller. Since he died during the first 28 years of protection for some copyrighted songs, however, his widow and seven children all held rights.

Mary and six children assigned their interests in these songs to Roger Miller Music, the publishing company she solely owned and operated. The seventh adult child, Shannon Miller Turner, retained her interests. She wanted BMI to pay her one-eighth of the royalties (12.5% of the total); the publisher wanted BMI to pay Turner oneseventh of one-half of the royalties (about 7% of the total).

The District Court held that all eight parties should share the royalties equally, but the Sixth Circuit Court of Appeals reversed the decision Jan. 28. In its lengthy opinion, the court analyzed copyright law and held that a surviving spouse receives 50%of the royalties and surviving children share equally in the remaining 50% when the writer dies before the copyright renewal period begins.

While this decision becomes binding law only in the sixth federal circuit (covering Tennessee, Michigan, Ohio and Kentucky), it will surely help resolve disputes concerning estates more quickly.

One pending estate is that of Screamin' Jay Hawkins. He reportedly acknowledged fathering 57 kids before his death in 2000. News like this sends shivers down the spines of administrators who may have to identify and verify rights if there is no estate executor.

Most controversies regarding an heir's royalties arise when the

When the heirs cannot be locat-

of royalties may be held by the performing right organizations for a while. Eventually, however, this share is either paid to another heir under an agreement that includes a promise to indemnify

the PRO if the other heirs later make claims, or it is paid according to laws in the state where the deceased songwriter lived.

COMING BACK TO NEST: Former

Tree Publishing owner Buddy Killen has brought his new publishing venture with artist manager/ producer Christy DiNapoli to Sony/ATV Music Publishing Nashville, which acquired Tree in 1989, for worldwide administration.

The deal covers more than 2,000 copyrights controlled by KMG Entertainment, including the Little Texas catalog and several songwriters' interests in such songs as OutKast's "Church," "Love Hater" and "She's Alive" (co-written by Kevin Kendrick) and Kenny Chesney's "Don't Happen Twice" (co-written by Thom McHugh), which hit No. 1 on the Billboard Hot Country Singles & Tracks chart in June 2001.

"I am happy to be handling the administration for the man who taught me the business," says Donna Hilley, Sony/ATV Nashville president/CEO. "There is not a person who loves a songwriter more than Buddy Killen. He taught me the value of a great song and a great songwriter."

MAKING HISTORY: BMI and CRC Jianian Cultural Development,

the company charged with exploiting publishing rights of state-controlled China Record Corp., entered an agreement to represent each other's catalogs in their respective countries. BMI says this marks the first time that any of the Chinese songs, spanning 4,000 years of musical history, have been registered with any performing right organization.

2005 Turns Tough **On Pro Audio Field**

This year is becoming an inauspicious one for the professional recording industry.

For several years, as various factors conspired to engender a severe music industry

recession, studio owners and managers, engineers, technicians and producers have voiced increasing fears about the future. Recording budgets shrank; rosters were trimmed. All the while, the tools and meth-

ods of recording were undergoing dramatic transformation.

Wolf Stephenson, an owner of recently shuttered Muscle Shoals Sound Studios in Sheffield, Ala., spoke for many industry professionals when he said, "When computer and hard-disk recording really got cheap and better at the same time, it just knocked the socks off a lot of studios, [Muscle Shoals] included" (Billboard, March 5).

Muscle Shoals joins the list of recently closed major-market facilities Hit Factory, Cello and Royaltone. Those closures follow several others during the last few years

But large facilities will not disappear entirely: An orchestra cannot be recorded in an apartment, nor can any self-respecting jazz or rock combo. "There may be some work going away because of the home studios," says engineer Al Schmitt, speaking from Avatar Studios in New York. "But [for] the rhythmsection stuff, brass and orchestra things, it's still the good studios with the good consoles.

"This place is jumping," Schmitt says of Avatar. "They have four rooms going at one time. From what I gather, the same is true at Right Track [Recording].'

Though a home or personal studio offers a comfortable atmosphere, and quality equipment is less expensive than ever before, the large, multiroom commercial studio offers so much more. Inevitably, recordings created by professional engineers, using top-level equipment in professionally designed rooms and supported by experienced technicians, will be superior to those made by a person working in isolation with semi-professional equipment.

Shouldn't music companies strive to create the best possible recordings? Doesn't their singular asset warrant as much?

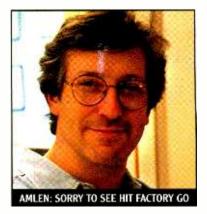
One would think the answer to both questions would be a resounding yes. And yet, in the recording community, the refrain is now familiar. Labels low-balling studios, pitting one against the other to drive down rates, and then sometimes not



paying those studios for months or years, if at all.

Yes, the landscape is vastly different from five years ago. But those in the business of the creation and distribution of music might be wise to rethink how resources are appropriated.

In just two months, several outstanding studios have shuttered, and many talented individuals have lost their jobs. "I'm sorry for the people who put a lot of time and effort into keeping it going and trying to make it a good place," Sound on Sound Recording owner David Amlen said



on the Hit Factory's closing. "I feel bad that they're going to be out of work, and that honestly, there are no iob prospects."

TOMORROW NEVER KNOWS: Speak-

ing of a scarcity of jobs, after eight years as a writer and a few million words, I am taking a break. This is my final column for this magazine.

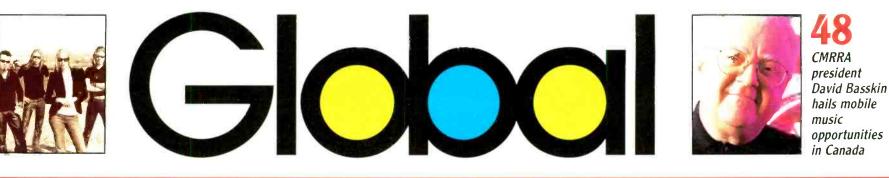
For the last 44 months, it has been my honor to work at Billboard. I hope I got it right most of the time.

The many people I would thank for opportunities bestowed and extraordinary kindness offered would not fit in this space. You know who you are---thank you.

I hope that all will stay in touch. For the moment, please contact me at chrisink@excite.com.

www.americanradiohistory.com

Finnish cello quartet Apocalyptica scores European chart success with its fifth album



UNITED KINGDOM 🖇 EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



HMV Bullish About Expansion Plans

BY TOM FERGUSON

LONDON—Despite some dark predictions about the economy in its home market, the

U.K. music retail powerhouse that is HMV has no intention of slowing its expansion.

The group's U.K. & Ireland division recently opened its 2C0th store, and HMV Europe managing director Steve Knott says there are "at least another 100 [domestic] markets that HMV is not in that it should be in; maybe another 50 on top of that."

In a seasonal trading statement issued in January (billboard biz, Jan. 18), HMV Group CEO Alan Giles reported strong Christmas trading. But he added, "We take a cautious view of the outlook for the U.K. consumer economy."

However, Knott says, the U.K. & Ireland arm opened 25 stores in 2004 and will do the same in 2005. "It's full steam ahead toward the



KNOTT: EXPECTS 25 MORE STORES TO OPEN THIS YEAR

300 mark," he insists, "and we'll take it from there. That expansion machine is very much on the road." Progress toward the 200-store mark has

been considerably swifter than it was for the initial 100—the first HMV outlet opened in 1921, and the 100th opened in 1997.

"As long as there are profitable locations [in the United Kingdom and Ireland] and there are markets that can service an HMV offer, then we'll keep growing the business," HMV Group COO Brian McLaughlin declares.

McLaughlin admits that competition for music and DVD sales from British retail chains and supermarkets was "quite horrific" during the past year. However, he says, "the U.K. & Ireland businesses stand up, because they're run by very,

very gcod retailers, and because the customer still enoys visiting those stores." (Continued on page 48)

3GSM Hears Music

Mobile Telecoms Eye Content Partnerships

ZANDER: THE PERSONALIZATION OF CONTENT IS 'A GLOBAL CONCEPT'

FLINT: WANTS TO SIMPLIFY THE PROCESS OF ACCESSING MOBILE MUSIC

BY GARY SMITH

CANNES—Music's role as a prime driver for the mobile telecommunications industry was confirmed during debates and panels at this year's 3GSM World Congress, held here Feb. 14-17.

Delegates and keynote speakers consistently identified music—in the form of full-song downloads, streaming services and ringtones as a primary element in the mobile telecom industry's strategy for the

next two years.

As third-generation mobile gathers momentum across Europe, Southeast Asia and the United States, "music and video will increasingly be a hit with consumers," Motorola chairman/CEO Ed Zander said during a keynote speech. "They both fall under a

greater global concept." he added, "which is the personalization of content. As content becomes more personal, we as an industry have to make sure that moving that content from fixed-line devices in the home to the mobile, and vice versa, is a seamless process."

3GSM, now in its 12th year, is widely acknowledged as the premier annual gathering for the mobile telecoms industry. This year's event attracted 35,000 delegates, a 25% increase from 2004, according to the confab's London-based organizers, the Global System for Mobile Telecommunications Assn. and research firm Informa Telecoms & Media.

Several speakers emphasized that the mobile industry needs to establish partnerships with content owners. A specific message was that the music and telecoms industries must increase their efforts to understand each other.

"If music is important to a customer, and we deliver the music that that customer wants, then our brand is reinforced," said Rudolf Groeger, CEO of telecom company O2 Germany. "But that does not give us the right to claim that we are in the music business. There is still much room for fruitful collaboration between the two industries."

The mobile industry has criticized the music business in recent years for dragging its heels over the use of its copyrights on mobile platforms.

"The music industry is very slow to understand new forms and their possibilities, which is a shame, because they could have been leading the market instead of playing catch-up," Giles Babinet, chairman and co-founder of Paris-based content aggregator Musiwave, tells *Billboard*, "CDs are expensive and based on the era of the gramophone, but the future of music is mobile." Musiwave launched a mobile music platform Feb. 28 that it claims "provides operators with the broadest choices of service and revenue opportunities." The Musiwave-hosted platform integrates streaming music, downloads and music-recognition services.

INCREASING REVENUE

One major issue driving the mobile companies into dialogue with the music industry is the telecoms' desire to increase customer spending on content. "Our main target is the 19-39 age group; music is extremely important to this group," Groeger said.

The average content spend by O2 Germany customers is "a modest \$2.30 per month," Groeger admitted, "[but] you have to start somewhere."

Speaking at the congress. Miles Flint, U.K.-based president of Sony Ericsson Mobile Communications, revealed that his company would be using the widely recognized Sony Walkman brand on its next generation of handsets, "to do for mobile music what we have already achieved by bringing credible camera technology to the mobile phone."

Flint said Sony Ericsson technology has drastically reduced the number of keystrokes needed to take and

send a photo. "We intend to make it equally easy to browse, download and transfer music files." he promised.

Patrick Parodi. VP of San Diego-based mobile media software provider Packetvideo Network Systems, told delegates during another session that "customers are prepared to pay for a personalized music channel."

He held up the example of Sony Corp.'s new StreamMan subscription-based service (*Bill-board*, Feb. 12) as one way forward. "An audio streaming service such as StreamMan is personalizable and interoperable," Parodi said. "You make your choices on the mobile and then have the choice of listening on either your mobile or your PC. It's all about choice and convenience."

After a decade in Cannes, 3GSM will move next year to Barcelona. The 2006 event is set for Feb. 13-16.

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Hits of the World is compiled at <i>Billboard</i> /London.			NEW = New Entry RE = Re-Entry



Eurocharts are compiled by Billboard from the national singles and album sales charts of 18 European countries. 1 1 GET RIGHT 2 33 OVER AND OVER 3 3 DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI SCHNAPPI MARE WANNERSAL 3 3 DAS KLEINE KROKODIL SCHNAPPI SCHNAPPI SCHNAPPI SCHNAPPI MARE WANNERSAL 4 5 MA PHILOSOPHIE 5 4 NUMB/ENCORE 3 JAY-ZININH PARK WANNERSAL 4 5 MAR PHILOSOPHIE 5 4 NUMB/ENCORE 5 4 NUMB/ENCORE 5 4 NUMB/ENCORE 5 4 NUMB/ENCORE 6 ET PUIS LATEST FLAME 6 2 LIKE TOY SOLDIERS 6 MEW HIS LATEST FLAME 7 CHIPZ INBLACK (WHO YOU GONNA CALL) 6 2 LIKE TOY SOLDIERS 7 MINEL ATEST FLAME 8 WAKE MEU UP 9 NEW HIS LATEST UNVERSAL 11 12 9 VARUS ALZ RECORDS 13 JE VIENS DU SUD 14 17 7 GALVANIZE 15 16 7 7 16 9 17 2 18 24 19 15 19 15 20 14 21 14 22 10 23 14 24 EMANINELIA 25 11 26 14
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JAMELIA PARLOPHONE 19 18 SUNDAY MORNING MAROON 5
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Sweet Success For Italy's Sugarfree

The debut single from five-piece Sicilian pop group Sugarfree, "Cleptomania" (Atlantic/Warner Music Italy), topped Italy's FIMI chart through most of February.

Even more remarkable in these days of fast-moving singles, the song hit No. 1 some 12

weeks after its release. Its longevity "would be impressive even for a big-name act," Warner Music Italy A&R director Tino Silvestri notes.

Sugarfree's debut album is planned for April. Silvestri says the single went platinum (20,000 units

shipped), and "we're confident the album can do likewise" (80,000 units).

Before they began writing songs, the members of Sugarfree built a fan base playing covers in their hometown of Catania, Sicily. Silvestri suggests their success is "even more remarkable" because the original lead singer quit just before the hand went into the recording studio, to be replaced at short notice by newcomer Matteo Amantia. MARK WORDEN

APOCALYPTICA NOW: When Apocalyptica released its debut album, "Plays Metallica by Four Cellos," on Finnish indie label Zen Garden in 1996, few expected the act to be going strong in 2005.

However, the recent top 10 success of its self-titled fifth album in Finland, Germany, Switzerland, Austria and the Czech Republic proves that the Finnish cello quartet has long shaken off any "novelty" tag.

The band is signed to Universal Music Germany. "Apocalyptica" (Vertigo/Universal), its first album of original material, was released Jan. 24 in continental Europe and Feb. 7 in the United Kingdom.

Lead single "Bittersweet," released in November 2004, features fellow Finns Ville Valo (from HIM) and Lauri Ylönen (the Rasmus). "We've known both for years." Apocalyptica's Paavo Lotjonen explains. "When Ville heard Lauri was singing on one song, he suggested they do a duet.

Apocalyptica on March 15 kicks off seven shows in North America, where its 2003 album "Reflections" arrives March 22 on Nuclear Blast America. JONATHAN MANDER

PAT IN POLAND: It's rare for a contemporary jazz artist to top any European album chart, but U.S. guitarist Pat Metheny has pulled off that feat in Poland, where he enjoys star status.

The Pat Metheny Group's "The Way Up" (WEA) topped the Feb. 4 Zwi.zek chart. Warner Music Poland promotion director Beata Reizler says he expects shipments to reach platinum (10,000 units for jazz and classical titles) by May, when Metheny plays three Polish shows.

Global

Metheny has had a substantial fan base in Poland since the 1980s,



thanks largely to airplay on stateowned music station Trójka. In 2002 he became a local superstar after recording the album "Upojenie" (Metheny Group Productions/ Warner) with Polish jazz singer Anna Maria Jopek. Reizler says that set has shipped 120,000 copies domestically. "It is a big pleasure to work with him," Reizler adds. "He really respects his fan base in Poland and is always available for promotions and press conferences." CESCO VAN GOOL

IRISH INDEPENDENTS: Dublin band the Dudley Corporation is an intrinsic part of Ireland's indie scene, thanks to its members' links with local acts past and present, including Capratone, the Null Set and Joan of Arse.

The trio's sophomore set, "In Love



With the Dudley Corporation," is due for U.S. release in April on San Francisco-based indie Absolutely Kosher. It was recorded mostly in Glasgow, Scotland, with producer Andy Miller (the Delgados, Arab Strap, Mogwai). The album was originally released in Ireland in September 2003 on Dublin indie Scientific Laboratories and has since appeared in Europe and Japan. Irish music magazine Hot Press last year named it one of the 60 best Irish albums of all time

The band plays U.S. dates in May as special guests of San Diego indie act Pinback. The Dudley Corporation is currently recording a new album with producers Rob Bochnik (Cheap Trick, Smog) and Kris Poulin (Jim O'Rourke). NICK KELLY

BILLBOARD MARCH 12, 2005

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Global

Ringtone Split Decision

Canadian Labels And Publishers Dispute Mobile Revenue Shares

BY LARRY LeBLANC

TORONTO—As wireless music services begin to pick up steam in Canada, labels and publishers are clashing over how to divide the spoils from master ringtones. Last week Universal Music Canada

upped the stakes by forming a partner-



ship with Bell Canada to deliver master ringtones to Bell Mobility customers. Bell has launched a ringback service (in which callers hear the tones) with 150 Universal tracks and will roll out ringtones in the spring with more than 500 tracks from the major.

"Two factors are going to influence the growth of this business," Canadian Recording Industry Assn. president Graham Henderson says. First is if publishers. record companies and telephone companies can agree on the revenue split. and second is the widespread introduction of third-generation handsets that are master-ringtone-enabled.

"These are being released into the Canadian marketplace." Henderson says, "but it has not been like in England, France or Germany, where the marketplace has been saturated."

Ringtones represent a \$1.5 million Canadian (\$1.2 million) business annually in Canada, according to an industry source. For master ringtones, Canadian labels can reap up to 40% of the \$2.50 Canadian (\$2) retail price, and publishers can garner 15%, or a minimum of 10 cents Canadian (8 cents) per song, for the mechanical right of the sound clips.

"Ringtones haven't been [widely] launched because of publishing issues," EMI Music Canada VP Rob Brooks says. "The publishers are saying, 'We want everything.'"

One major-label executive complains, "Publishers in Canada are asking for 15%, when the world rate for master [ringtones] is settling in the 8%-10% range. The telecoms here are saying, 'Why are you people so adversarial? You should be partners.' It's an embarrassment."

David Basskin, president of the Canadian Musical Reproduction Rights Agency, which represents publishers, counters, "The license rates we have entered into over the past three years fairly represent the value of our clients' music. The labels want a world in which they handle all rights. Even if publishers are getting 15%, labels are getting a multiple of that. What's their problem?"

Another industry skirmish will likely break out in June, when the Canadian Copyright Board in Hull, Quebec, will hear a submission from performing right society SOCAN for a proposed tariff on music used in ringtones for the years 2003, 2004 and 2005. SOCAN proposes that ringtone suppliers pay the society 10% of their revenue for each of the three years (subject to a minimum fee of 10 cents Canadian [8 cents] per ringtone for 2004 and 20 cents Canadian [16 cents] for 2005). The CRIA, which represents labels, is against the proposal.



"Labels don't want to pay what we are asking for," SOCAN general counsel Paul Spurgeon says. "When a record company makes a cover of a song, they need to get permission of the publisher. There's no difference between a record-company relationship with a mechanical rights owner [and] its relationship with us."

Despite the disputes, most agree that the wireless sector will escalate as higher-quality handsets and new music-focused services are introduced.

"The real telephone business is the telephone standing in the same place as the computer does to iTunes." Basskin says. "There is considerable opportunity to be had in online distribution of music to telephones, just as there is to computers."

HMV

Continued from page 45

Despite the media's recent gloomy forecasts for the U.K. retail sector, Knott is confident that HMV can weather any coming squalls.

"The retail climate has not been easy for many years," Knott says, "but we've continued to grow our business. Music sales have been fairly flat, but we work with the labels to try and nurture new music as much as possible."

He cites as examples the chain's support of such 2004 success stories as Snow Patrol, Keane and the Scissor Sisters.

Knott is also encouraged by continuing demand for DVD. "Only 60% of U.K. households currently have a DVD player," he says, "so there's still room for growth there."

The expansion of HMV's store offerings for DVD is coming at the expense of the bulkier VHS format, Knott insists, rather than cutting into music's floor space.

He also predicts a "boom year" in 2006 for the videogames business, with the launch of PlayStation 3 and Xbox 2.

OVERSEAS ACTION

The 200th U.K. & Ireland store is in Galway, Ireland. HMV management and suppliers attended its early-February gala opening; Irish alternative rock band the Frames played a showcase at the store and later performed for HMV and guests at a nearby club.

The opening was "a milestone for HMV," Knott says. "For the 5,000 people who work in this part of the business, it's a great vote of confidence in what they've built over the years."

The Galway outlet was HMV's first store opening in Ireland for several years, Knott says, but it plans "another four or five stores" in the republic by April 2006, the end of the next fiscal year.

Such expansion is a key part of HMV Group's global strategy, according to McLaughlin. He notes that the company is also opening more outlets in Japan. HMV will have opened eight stores there by the end of its current financial year, with another five planned through 2006. "We're continuing to invest in that business." he says. However, the chain does not have any plans to expand into new territories in Asia.

In Canada, where HMV is the market leader, there remains room for additional stores, McLaughlin says. "If we find the right opportunities to do so, we will open new stores."

HMV unveiled plans for a new U.K. online initiative with Microsoft in January (*Billboard*, Jan. 15). Knott says that project is on track, with a launch due later this year.

However, the chain's focus remains firmly on its brick-and-mortar outlets.

"I get a bit pissed off at the number of headlines and column inches that would have you believe the record shop is dead, that physical retailing is in the past, and it's all about the future being digital distribution," Knott says. "But everybody in this industry's salaries are paid for by records that are physically sold in stores—and will be for some time to come."

THE INTERNATIONAL WEEK IN BRIEF

The Italian recorded-music industry decreased 8% in value and 12.7% in volume during 2004, according to labels body FIMI.

The trade value of shipments during the year was 280 million euros (\$369 million), versus 314 million euros (\$414 million) in 2003. Volume was 31 million units, versus 36 million in 2003.

Market share of local repertoire fell to 46.1% from 48.7%. FIMI suggests that the decline is "symptomatic of the difficulty in developing new acts."

Music DVD shipments increased 55.5% in volume to 1.7 million units. The figures are compiled for FIMI by auditors PriceWaterhouseCoopers. MARK WORDEN

Denis Handlin, chairman/CEO of Sony BMG Entertainment Australia and New Zealand, has been elected chairman of the Australia Record Industry Assn. for a record seventh consecutive term.

Handlin was re-elected for a 12month term at the association's board meeting Feb. 24 in Sydney.

The eight-member board decided not to seek a replacement for former ARIA vice chairman Shaun James, ex-chairman/CEO of Warner Music Australia.

ARIA says its plans for the upcoming year include the launch of a

download chart, the expansion of sponsorship and promotional opportunities for weekly charts and the midyear bow of the ARIA Hall of Fame. CHRISTIE ELIEZER

Scottish rock act Franz Ferdinand followed up its double win at the United Kingdom's Brit Awards (*Billboard*, Feb. 19) by collecting two trophies at Ireland's fifth annual Meteor Music Awards, held Feb. 24 at the Point in Dublin.

The Domino Recordings band was named best international group, and its self-titled debut won best international album.

In other international categories, Morrissey won best male, and PJ Harvey was named best female.

Key winners in the domestic categories included Snow Patrol (best album), Paddy Casey (best male), Juliet Turner (best female) and Westlife (best pop act).

Recently re-formed Irish traditional supergroup Planxty won best folk/traditional act. Veteran Dublin pop/rock group Aslan received a lifetime achievement award.

A panel of industry experts voted on most of the 16 categories; five were decided by the public. The ceremony aired Feb. 27 on national TV station RTE. **NICK KELLY**

<u>Yahoo Japan's</u> first foray into the download business, Yahoo Music Download, went live Feb. 24 (billboard.biz, Feb. 21).

- The Yahoo music portal, which has a catalog of 73,000 songs. is offered through Label Gate's Mora download service.
- Yahoo declined to reveal figures on first-day traffic, but a spokesman says customer uptake is "increasing at a terrific speed."

Label Gate is owned by 17 Japanese labels. The download service was rebranded as Mora in March 2004. STEVE McCLURE

Phil Fuemana, founder of New Zealand record company Urban Pasifika Records, died at his home in South Auckland on Feb. 28 after a heart attack. He was 41.

The label, established in 1990, launched a number of domestic hiphop, soul and reggae bands. The biggest of these was OMC (Otara Millionaires Club), which included his younger brother, Pauly Fuemana. OMC's 1996 single "How Bizarre" shipped 1 million units globally and topped the charts in eight countries, according to Universal Music, which distributed the record.

Fuemana believed that the disadvantaged suburb of Otara where he grew up was the center of the country's hip-hop culture, and he had planned to make a movie about its music scene. **CHRISTIE ELIEZER**

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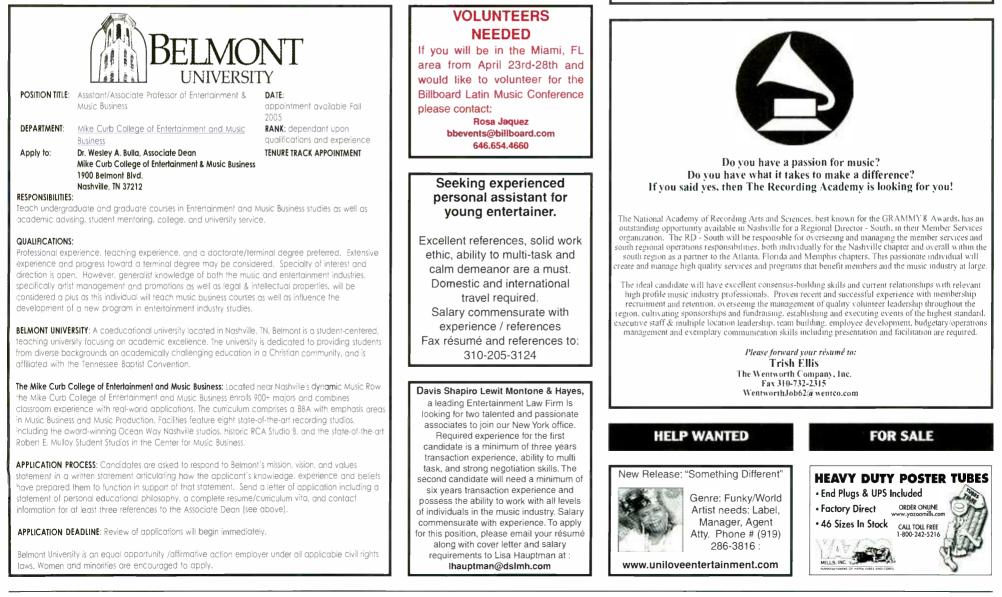
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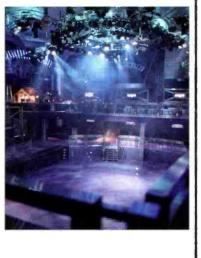
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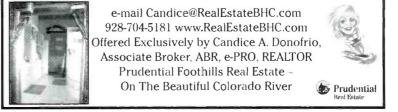
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LISTENING STATIONS

New Rules

Continued from page 1

content currently available on pay cable channels and satellite radio.

Such an explosion would certainly erase the decades-old definitions that separate Federal Communications Commission broadcast rules from those of satellite and cable-based on the distinction that over-the-airwaves broadcasting is "pervasive" and "free," while citizens choose to pay to bring cable and satellite into their homes.

Andrew Levin, executive VP/chief legal officer for the nation's largest broadcast entity, Clear Channel Communications, says the company is concerned about what it calls a "growing disparity" in FCC regulations concerning media content delivered over competing platforms.

CCC and the National Assn. of Broadcasters is telling Senate and House members that cable and satellite should be judged by the marketplace reality of 2005: that 85% of Americans actually pay for the broadcasts of their hometown "free" TV channels, because, as cable sub-

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scribers, they access such channels through the service. So why, they say, should satellite and cable be judged differently?

The momentum continued to build March 1, when Stevens told attendees at an NAB state leadership conference that he believes all radio and TV platforms should be subject to the same FCC rules on indecency as over-theair broadcasting.

Stevens complained, "We spend millions to promote abstinence [among teenagers] while the public airwaves are increasingly promoting sex. Now, broadcasters alone are not to blame; cable is often worse, very worse."

Stevens vowed to get legislation approved that would apply the same indecency standards to cable and satellite radio and TV, "I think we have the same power to deal with cable as overthe-air" broadcasters, he said.

House leaders have also been listening to the broadcast lobby's complaints, and have reacted.

"It's not fair to subject over-the-air broadcasters to one set of rules and not subject cable and satellite to [any] rules," Barton said in a statement supporting Stevens.

Rep. Fred Upton, R.-Mich., chairman of the House Telecommunica-

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tions Subcommittee, also believes Congress should debate the issue of a level playing field. Upton is the author of the Broadcast Decency Enforcement Act, H.R. 310, which raised fines on over-the-air broadcasters. It was approved Feb. 2 by a vote of 389-38.

Not every member supports such a monumental change. Rep. Rick Boucher, D-Va., a House Commerce Committee member, is among those who oppose it. He characterizes supporters of trying to apply "nanny-like standards" to pay services. "People can choose, and if they don't like the fare, they have the option to not subscribe," he says.

Insiders predict that even if Congress passes such a bill, a court fight looms.

Like many other observers, Levin questions whether Congress is ready to tackle the matter in its current session, even though he says the company is talking to Congress "all the time about it.

Levin contends that children will still be able to listen to Howard Stern when he crosses over to Sirius Satellite Radio next January and claims the government is not providing any protection.

Officials at Sirius did not have any comment regarding Levin's suggestion.

On whether the subscription payment aspect is relevant. Levin charges that Sirius and competitor XM "are giving away the service." He adds that lawmakers might "need to look at that again, as to whether or not the pay aspect is really relevant these days.

XM VP of corporate affairs Chance Patterson calls Levin's lobbying efforts "typical behavior on the part of big broadcasters resisting new competing technologies."

Patterson says, "We have a very user-friendly and robust way for people to block content on the radios, right on the devices or by placing a call to customer service.

"Over time," he says, "the feedback that we've got from the FCC is that we're doing the right thing."

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RECORD COMPANIES: Sony BMG Music Custom Marketing Group in New York names Richard Chechilo executive VP/GM. He was senior VP of sales and operations at Sony Music Custom Marketing Group.

Provident Label Group in Franklin, Tenn., appoints **Blaine Barcus** VP of A&R. He was VP of A&R at **Word Records**.

Zomba Label Group in New York promotes Kim Barrajanos to associate director of international marketing. She was manager of international marketing.

Kirtland Records in Burbank, Calif., names Dave Darus president. He was an executive at Spivak Entertainment.

Quarterback Records in Nashville names Brian Fee Southeast promotion manager. He was Midwest regional promotion manager at Lofton Creek Records.

RCA Label Group in Nashville appoints Tiffany Swinea A&R administrator. She was management assistant at Refugee Management International.

DISTRIBUTION: RED Distribution/RED Ink in New York names Danny Buch VP of promotion and artist development. He was senior VP of promotion at Atlantic Records.

Handleman Co. in Troy, Mich., ups Carolyn Werner to senior supply-chain analyst and Marni Cherrin to manager of market research. Werner was business support coordinator, and Cherrin was market research analyst.

Koch Entertainment Dis-
tribution in Margate, Fla..MULVIHILLnames Scott Hajducky national
account manager for Florida. He
was national director of alternative
marketing and sales/director of col-
lege radio at MCA Records.RE
Sc

PERSONAL MANAGEMENT: RPM Management in Nashville ups Maria Eckhardt to director of tour marketing and special projects. She was marketing coordinator.

VIDEOGAMES: Buena Vista Games in Burbank, Calif., appoints Bob Picunko director of business development and production. He was director of marketing. **RADIO: Clear Channel Radio** promotes **Jeff Thomas** to director of sales for Los Angeles. He remains VP of sales for Clear Channel Los Angeles stations news/talk **KFI** and adult standards **KLAC**.

Oldies **KRTH** Los Angeles names **Jack Silver** OM. He remains **Infinity Broadcasting** VP of talk programming/PD of talk **KLSX** Los Angeles.

Adult top 40 KIMN Denver appoints **Dave Popovich** PD. He was OM at Cleveland's adult top 40 **WMVX** and oldies **WMJI**, which names **Meg Stevens** PD. Stevens remains PD at country **WGAR** Cleveland.

Adult R&B WQNC and gospel WPZS Charlotte, N.C., name

Alvin Stowe PD. He was PD at adult R&B WQMG Greensboro, N.C.

Modern rock **WGRD** Grand Rapids, Mich., appoints **Jerry Tarrants** PD. He was PD at classic rock combo **WILZ/WYLZ** and mainstream rock **WKQZ** Saginaw, Mich.

Country **KFWR** Forth Worth, Texas, names **Rick Lovett** PD. He was afternoon host at country **KKBQ** Houston.

Country **WTQR** Greensboro, N.C., names **Trey Cooler** PD. He was PD at country **WEZL** Charleston, S.C.

HOME VIDEO: New Line Home Entertainment promotes Chicago-based Roy Millonzi to senior VP of sales and Los Angeles-based Mike Mulvihill to senior VP of content development. Millonzi was VP of sales, and Mulvihill was VP of content development.

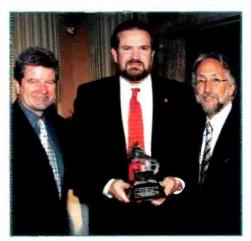
RELATED FIELDS: Arbitron names Scott Musgrave senior VP of marketing for U.S. media client software. He was senior VP/GM at Arbitron Radio.

Geneon Entertainment in Long Beach, Calif., promotes Jim Yardley to VP of sales and John Bailey to assistant director of operations. It also names Denise Anker specialized marketing manager. Yardley was director of sales planning, Bailey was production manager, and Anker was a consultant to AnimEigo.





Plotinum 'Ray' The Atlantic/Rhino Records soundtrack to the movie "Ray" was certified platinum by the Recording Industry Assn. of America. Featuring some of Ray Charles' greatest hits, the soundtrack has yielded a sequel album, "More Music From Ray," also on Atlantic/Rhino. Shown accepting the platinum award are, from left, soundtrack executive producer Peter Funsten, film/soundtrack producer Stuart Benjamin, Atlantic tounding chairman Ahmet Ertegun and "Ray" director and film/soundtrack producer Taylor Hackford. (Photo: Dan Steinberg)



JBL's Grammy Honors Pro audio company JBL Professional received the 2005 Technical Grammy Award for lifetime achievement. The Recording Academy presented the award Feb. 12 at a special luncheon in Los Angeles. Pictured, from left, are Recording Academy chairman Daniel Carlin, Harman Pro Group president Mark Terry (accepting on behalf of JBL) and Recording Academy president Neil Portnow. (Photo: Rick Diamond)

CMA Welcomes NYC In L.A.

The **Country Music Assn.** hosted **NYC Big Events** executives during a CMA board of directors reception in Los Angeles. The executives were in town to work on plans for the 39th annual CMA Awards, set for Nov. 15 at New York's Madison Square Garden. It will mark the first time the awards show will take place outside Nashville. Pictured, from left, are CMA chairman of the board **Kix Brooks**; his wife, **Barbara Brooks**; CMA executive director **Ed Benson**; NYC Big Events executive director **Maureen Reidy**; and NYC Big Events VP of marketing **Ashley Jacobs**. (Photo Scott Stern/CMA)

Now, Hear This ... TARA ANGELL

When Tara Angell first become a luminary in New York's Lower East Side underground rock scene, it was as a bartender at the bars and clubs where it was all happening. But during the last six years, her stature has grown as a singer/songwriter in her own right. Her debut album, "Come Down" (released Feb. 22 on Rykodisc), invites comparisons to Marianne Faithfull, Lucinda Williams, Liz Phair and PJ Harvey. You can also throw in a touch of Julee Cruise when describing Angell's melancholy music, but it is also clear that Angell is staking out her own turf with the album, which was produced by Joseph Arthur. Angell is managed by New York-based Miles High Management, which works with a number of agencies to book her gigs. She is published by Rykomusic/Temple Drake Music, administered by Rykomusic (ASCAP) in the United States and Canada, and Rykomusic Ltd. (PRS) for the rest of the world. "We really believe in the music; for us it's a long-term project," Rykodisc GM/head of marketing Neil Levine says. "We are looking at an organic build, so micromarketing around it will be important." In addition to hitting select major U.S. markets, Rykodisc's grass-roots marketing plan involves working with indie retail, including the Coalition of Independent Music Stores, and using viral marketing through the creation of an "eteam" to hit key lifestyle sites on the Internet. The record label is also taking emphasis track "Untrue" to triple-A radio. **ED CHRISTMAN**

BeBe Winans' 'Dream' is top debut on Gospel and Christian lists





In Singles Minded: Ludacris 'Gets Back' with Sum 41 remix

SALES / AIRPLAY / TRENDS / ANALYSIS

'O' Is Taller Than B2K

So much for the whole being greater than the sum of its parts. Omarion's solo debut challenges that maxim with an accomplishment that eluded his former group B2K: a No. 1 spot on The Billboard 200.

The artist also leads Top R&B/Hip-Hop Albums by more than a 2-to-1 margin.



B2K had one No. 1 and another title that reached No. 3 on the R&B/hip-hop list, but No. 2 was the best rank earned by any of the five albums it placed on the big chart (see story, page 24).

The group's self-titled first set, which hit stores in February 2002, earned B2K's best ranks on the R&B/hip-hop and Billboard 200 lists, but its

best sales week happened later that year.

The opening week for "Pandemonium!," released Dec. 10, 2002, marked B2K's biggest Nielsen SoundScan week. But arriving that close to Christmas, it hit the chart when nine other titles surpassed 200,000 copies. and thus had to settle for No. 10.

That was the only week when a B2K album sold more than the 182,000 units that place Omarion's "O" atop this issue's list. Paving the road for this start is the album's title track, which peaked at No. 13 on Hot R&B/Hip-Hop Singles & Tracks and holds at that rank this week.

The album was sale-priced for less than \$10 at Target, Best Buy, Circuit City, Kmart and Wal-Mart. Sony BMG Sales Enterprise says the DualDisc version of "O" accounts for about onethird of this album's opening-week sales.

Omarion leads last week's chart champ, Grammy Award darling Ray Charles, by 72,000 copies, but since Jennifer Lopez's latest, "Rebirth," reached stores March 1 and 50 Cent's new album, "The Massacre," got pushed up to an offcycle release of March 3 (see A Look Ahead, page 6), he'll have a short stay at No. 1.



APPLES TO APPLES: That last year's convergence of Valentine's Day, the Grammy Awards and a new Norah Jones album could not be repeated in February 2005 is a reality we digested some time ago

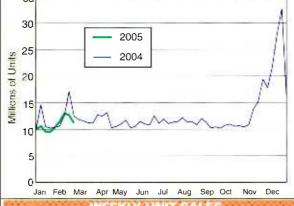
That glorious 17.3 million-unit album feast from the week that ended Feb. 15, 2004, stood 24% ahead of this year's frame that wrapped Feb. 13 and 26% above the volume of the seventh sales week of 2005, which ended Feb. 20.

With the impact of this year's Valentine shopping and Grammy spikes hitting in different weeks, how did album sales stack up during a two-week spread? Still down, but by a smaller gap than if you stacked either frame against last year's huge February fandango.

(Continued on page 56)

Other





1000 (C. 1072) (C. 1	WEEKLY UNIT SALES						
This Week	Albums 11,208,000	Store Singles 88,000	Digital Tracks 5,938,000				
Last Week	12,731,000	93,000	6,160,000				
Change	∽12.0%	<mark>∽</mark> 5.4%	∽3.6%				
This Week 2004	12,577,000	145,000	2,061,000				
Change	∽10.9%	∽39.3%	∽188.1%				

YEAR-TO-DATE ALBUM SALES (millions) YEAR-TO-DATE DIGITAL TRACK SALES 43.9 m

2005	88.7 m	2005	43	.9 m
2004	99.2 m	2004	14.8 m]
0 30	60 90	120 0	25	50
MACHINE CAL	200	14	2005	Change
Total	115,215,00	0 133,27	5.000	△15.7%

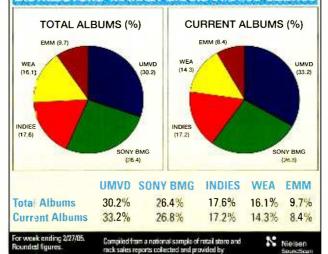
Albums	99,178,000	88,675,000	∽10.6%
Store Singles	1,266,000	669,000	∽47.2%
Digital Tracks	14,771,000	43,931,000	⇔197.4%
YEARODO	Contraction of the second design of the second second	S BY ALBUMA	ORMAT
	2004	2005	Change
CD	96,267,000	86,043,000	∽10.6%
Cassette	2.132.000	606.000	∽71.6%

⇔160.1%

DISTRIBUTORS, MARKET SHARE 01/31/05-02/27/05

2,026,000

779,000



Vinton Isn't 'Lonely' Now

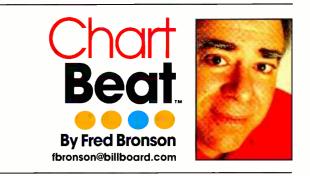
It has been 30 years and two months since vocalist Bobby Vinton had a songwriting credit on The Billboard Hot 100. "My Melody of Love," his last single to reach the top 10. fell off the list in January 1975.

Three decades later, Vinton is back on the chart as a songwriter, thanks to the sampling of his No. 1 hit "Mr. Lonely" by Akon on "Lonely" (SRC/Universal). The track leaps 80-57 this issue. His debut effort, "Locked Up," featuring Styles P., peaked at No. 8 in October.

As an artist, Vinton's first chart entry was "Roses Are Red (My Love)" in June 1962. A previously recorded single. "I Love You the Way You Are," debuted the week of Aug. 11, 1962, giving Vinton his first songwriting credit on the chart. With "Lonely," Vinton's chart span as a songwriter expands to 42 years and seven months.

THIS ONE'S FOR THE GIRLS: For the first time in six months. a female artist is on top of the Adult Contemporary chart. In its 25th chart week, Kelly Clarkson's "Breakaway" (Walt Disney/Hollywood) dislodges Los Lonely Boys' "Heaven" (Or/Epic) from No. 1. "Breakaway" is Clarkson's first No. 1 at AC.

The last woman to rule the AC list was Martina McBride with "This One's for the Girls." The only other female artist to have an AC No. 1 in the last year is Sheryl Crow.



GRACIN IN THE CLASS: In April 2003, Josh Gracin was one of six "American Idol" contestants who attended a "Billboard 101" session in our Los Angeles office to find out how the charts are compiled. Gracin has put the information to good use, as his second chart entry outscores his first on The Billboard Hot 100 and Hot Country Singles & Tracks.

"Nothin' to Lose" (Lyric Street) moves 3-2 and challenges for No. 1 on the country side, while climbing 45-41 on the Hot 100. Gracin's first chart entry, "I Want to Live," peaked at No. 4 at country and No. 45 on the Hot 100.

1, 2, 3, 50: 50 Cent is the first artist in the history of the Rhythmic Top 40 chart to occupy the top three positions simultaneously.

"Candy Shop" moves 2-1, replacing "How We Do" by the Game featuring 50 Cent, which drops 1-2. The former No. 1 hit "Disco Inferno" rebounds 4-3.

On The Billboard Hot 100, those same three songs are all in the top five. That makes 50 Cent the first artist to have three hits in the top five since 1991, when the charts were first compiled using Nielsen Broadcast Data Systems and SoundScan data.

The last time an act had three singles simultaneously in the top five of the Hot 100 was the April 25, 1964, issue, when the Beatles had "Can't Buy Me Love," "Twist and Shout" and "Do You Want to Know a Secret.'

RISING SONS: With a No. 55 debut on Hot Country Singles & Tracks for "Something Like a Broken Heart" (MCA). Hanna-McEuen is the first duo of blood relatives to chart since the Judds. Cousins Jaime Hanna and Jonathan McEuen are the sons of Nitty Gritty Dirt Band members Jeff Hanna and John McEuen.

MARCH 12 2005	Billboard® THE BI				3	H	DARD. 200.
* * 8	Sales data compiled by Nielsen			-		28	
THIS WEEK LAST WEEK 2 WKS. AGD W. ENB ON	ARTIST SoundScan Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	REKS 0	ARTIST
H I	IMPRINT & NUMBER/DISTRIBUTING LABEL 学習後 NUMBER 1/HOT SHOT DEBUT 彩空後 1 Week At Number 1	8.2	F 51	-	~ 38	21	IMPRINT & NUMBER/DISTRIBUTING LABEL GEORGE STRAIT ▲ ⁵ 50 Number Ones
1 NEW 1	OMARION TU G / FIC 22818/SONY MUSIC (18 98 E0 CD)	1	52	66	68	313	MCA NASHVILLE 000458/UMGN (25 98 CD) CROSSFADE Crossfade
2 1 15 26	RAY CHARLES A 3 Genius Loves Company	1	53	52	44	43	FG/CDLUMBIA 87148/SDNY MUSIC (12.98 EQ. CO) [M] BIG & RICH ▲ ² WARNER BROS (NASHVILLE) 48520/WRN (18.98 CO)
3 2 3 23	HEAR 2248/CONCORD (18 98 CD) GREEN DAY 3 American Idiot REPRISE 48777 /WARNER BROS (18 98 CD)	1	54		EW	1	WARNER BRUS (NASHVILLE) 48520/WRV (18 98 CU) TRU The Truth NEW NO LIMIT 5790 (KOCH (17.98 CD) The Truth
4 3 2 6	REPRISE 33/// WARNER BRUS (1839 CU) THE GAME The Documentary AFERMATING-UNIT 003562*/INTERSCOPE (8 98/13 98) [41]	1	55		avit .	1	KINGS OF LEON Aha Shake Heartbreak
5 NEW 1	TORI AMOS FIG 9300/SNY MUSIC (18 98 E0 CD)	5	56	56	55	56	KENNY CHESNEY ▲ ³ When The Sun Goes Down
6 7 6 9	JOHN LEGEND Get Lifted	4	57	55	40	5	LEANN RIMES This Woman CURB 78859 (18 SB CD)
7 NEW 1	KIDZ BOP KIDS Kidz Bop 7	7	58	54	50	11	2PAC Loyal To The Game
8 8 11 14	EMINEM 4 Encore SHADY/AFTERMATH 003771*/INTERSCOPE (8 98/19 98)	1	59	58	45	33	KEANE Hopes And Fears INTERSCOPE 002507 19 98 CDI [M]
9 6 1 3	3 DOORS DOWN Seventeen Days REPUBLIC/UNIVERSAL 004018/UMRG (13.98 CD)	1	60	R	EW		LAYZIE BONE AND BIZZY BONE Bone Brothers M0 THUGS/7TH SIGN 5719;KOCH (17 98 CD) Bone Brothers
10 10 13 15	KELLY CLARKSON A Breakaway	3	61	60	53	32	ASHLEE SIMPSON 3 Autobiography
11 5 10	USHER A [®] Confessions	1	62	65	62	12	SIMPLE PLAN Still Not Getting Any
12 13 27 27	THE KILLERS Hot Fuss	12	63		ew		VARIOUS ARTISTS Atticus: Dragging The Lake 3 sitobaeouMxy 712524839 CDI
13 4 14	VARIOUS ARTISTS Grammy Nominees 2005 GRAMMY 60944/CAPITOL (18.98 CD)	4	64		60	5	BRIGHT EYES I'm Wide Awake, It's Morning SADDLE CREEK 0072" (11.98 CO)
14 14 16 14	FANTASIA Free Yourself	8	65	-	99	5.3	KANYE WEST 2 R0C-A-FELLAVDEF JAM 002030*/IDJMG (8:98/12:98)
15 15 25 14	GWEN STEFANI Love. Angel. Music. Baby.	7	66		78	16	TRICK DADDY Thug Matrimony: Married To The Streets SUP-N-SUDE/ATLANTIC 35077/AG (12 98/18 98)
16 18 17 16	LIL JON & THE EAST SIDE BOYZ ▲ ² Crunk Juice BME 28907/7VT (1199/1798)	3	67		64		VARIOUS ARTISTS W0W Gospel 2005 W0R C-CURB-EMIC/MG/VERITY 65344/Z0/MBA (17.98/19.98)
17 12 18	RAY CHARLES Ray (Soundtrack)	9	68	77	93	25	MY CHEMICAL ROMANCE Three Cheers For Sweet Revenge REPRISE 48615/WARNER BRDS (13 98 COL[H]) Live At The Fillmore
18 9 22	MAROON5 Songs About Jane OCTONE/J 50001'/RMG (18 98 CD) [M]	6	69		ew .		OR/EPIC 93990/SONY MUSIC (18.98 EQ CD)
19 32 28 12	LUDACRIS The Red Light District OTP/DEF JAM SDUTH 003483*/IDJMG (8:98/13:98) TINA TURNER All The Best	1	70 71		65 58	86	BLACK EYED PEAS ▲ ² Elephunk A8/M 002854/INTERSCOPE (12.98 CD) RAY CHARLES Ray: More Music From (Soundtrack)
20 27 9	CAPITOL 63536 (24.98 CD)			_			WMG SDUNDTRACKS/ATLANTIC 78703/RHINO (18 98 CD/DVD)
21 26 21 22	CIARA Goodies	3	72		56		CREED A Greatest Hits WIND-UP 13103 (18.98 CD/DVD) AVRIL LAVIGNE A ² Under My Skin
22 25 20 22 23 29 5 3	RASCAL FLATTS Feels Like Today LYRIC STREET 165049(HOLLYWOOD (18 98 CD) Totally Country Vol. 4 VARIOUS ARTISTS Totally Country Vol. 4	1	73		57		NORAH JONES 4 Feels Like Home
23 27 3 3 3 3 3 3 3 3 3 3	DESTINY'S CHILD ▲ ³ Destiny Fulfilled	2	74	50	12		BLUE NOTE 64800* (18 98 CD)
25 35 41 11	CILUMBIA 92595/SDNY MUSIC (18 98 Eq CD)	7	75	13	8 160	33	JIMMY BUFFETT
26 28 19 16	GRAND FUSTLE/ATLANTIC 83734*/AG (18 98 CD)	2	76	-	59	84	MAILBDAT/RCA 62270/RLG (18.98 CD) BRAD PAISLEY ▲ 2 Mud On The Tires
27 16 8 5	MERCURY 003072/UMGN (13 98 CD) KENNY CHESNEY Be As You Are: Songs From An Old Blue Chair	1	77	81	88	26	ARISTA NASHVILLE 50605/RLG (12.88/18:58) PAPA ROACH Getting Away With Murder
28 11 47 65	BNA 61530/RLG (18.98 CD) ALICIA KEYS A ³ The Diary Df Alicia Keys	1	78	73	95	23	EL TDNAL/GEFFEN 003141/INTERSCOPE (13.98 CD)
29 21 24 17	J 55712 /RMG (15 98/18 98) VARIOUS ARTISTS ▲ ³ Now 17	1	79	72	67	11	ASHANTI CONCrete Rose
30 39 33 22	EMUUNIVERSALISONY BMG/ZOMBA 74203/CAPITOL 118.98 CD) JESSE MCCARTNEY Beautiful Soul	30	80	69	54	68	THE INC/DEF JAM 003409*/I0J/MG (13.98 CD) JOSH GROBAN ▲ ⁴ Closer
31 23 26 42	ROLLYWOOD 192470 (11 98 CD) GRETCHEN WILSON ▲ ⁴ Here For The Party	2	81	62	-	2	143/REPRISE 4845/0V/ARNEE BROS. (18.98 CD) INTOCABLE EMI LATIN 986 JU (15.88 CD) X
32 34 29 12	EPIC (NASHVILLE) 90903/SONY MUSIC (18/98 E0 CD) MARIO Turning Point	13	82	63	74	38	VELVET REVOLVER Contraband
33 19 42 75	3RD STREET/J 61885*/RMG (18.98 CO) JOHN MAYER ▲ ² Heavier Things	1	83	80	80	101	RCA 59794*/RMG (18.98 CD) SWITCHFOOT ▲ 2 COLUMBIA 86967/SONV MUSIC (18.98 ED CD)
34 17 7 3	AWARE/COLUMBIA BRIST-SONY MUSIC (16 98 E0 CD) It's Time MICHAEL BUBLE It's Time 143/REFIRE; 489-6M/ANRE BROS. (18 98 CD) It's Time	7	84	82	79	13	NAS • Street's Disciple
35 22 51 53	LOS LONELY BOYS ▲ ² OrkEPIC 2008/SONY MUSIC In 3 96 ED CD [[H]	9	85	51	49	19	ROD STEWART A Stardust The Great American Songbook Vol. III
36 36 30 24	NELLY A 2 DERRTYFO REL 003316 //UMRG (8.89/13.98)	1	86	88	96	35	BREAKING BENJAMIN We Are Not Alone HollyWoon (5228 (11 98 CD)
37 31 4 3	BRIAN MCKNIGHT Gemini	4	87	74	63		GRUPO MONTEZ DE DURANGO Y Sigue La Mata Dando DISA 72064 (1238 CD)
38 38 35 15	SNOOP DOGG A R&G (Rhythm & Gangsta): The Masterpiece	6	88	64	-	2	WILLIE NELSON Songs LOST HIGHWAY/HIP-0/UTV 002300/UME (13.98 CD)
39 37 43 29	SOUNDTRACK Garden State	20	89	48	71	22	QUEEN LATIFAH The Dana Owens Album VECTOR/FLAVOR UNIT 003439/INTERSCOPE (13 98 CD)
40 44 12 3	LEE ANN WOMACK There's More Where That Came From MCA NASHVILLE 000073-/UMGN (13.98 CO)	12	90	75	66	28	RYAN CABRERA Take It All Away EVLA/ATLANTIC 83702/AG (11 98 CD)
41 20 34 14	U2 A 3 How To Dismantle An Atomic Bomb	1	91	79	73	74	MARTINA MCBRIDE MA
42 61 70 16	DADDY YANKEE Barrio Fino EL CANTEL 450639(VI II 5 98 CD)	42	92	86	87	21	KORN Greatest Hits Vol. I IMMORTAL/EPIC 92700/SONY MUSIC (18 98 E0 CD)
43 46 - 2	VARIOUS ARTISTS Disneymania 3: Music Stars Sing DisneyTheir Way!	43	93	83	83	12	LINDSAY LOHAN A Speak CASABLANCA/UNIVERSAL 003686/I/UMRG (13.98 CD)
44 30 39 27	TIM MCGRAW A 3 Live Like You Were Dying	1	94		BW	1	THIEVERY CORPORATION Cosmic Game
45 49 46 49	GUNS N' ROSES Greatest Hits	3	95	89	84	21	GOOD CHARLOTTE The Chronicles Of Life And Death
46 41 31	MOTLEY CRUE Red, White & Crue HIP-0/MDTLEY 003308 UME (19 98 C0)	6	96		EW	2. 17	CHELY WRIGHT The Metropolitan Hotel PAINED RED 12002/DUALTONE (15 98 CD)
47 40 32 14	SOUNDTRACK The Phantom Of The Opera REALY USERU/SONY CLASSICAL 3952//SONY MUSIC (18.98 EG CD)	16	and the second		1 105		HILARY DUFF Hilary Duff
48 43 37 15	JAY-Z/LINKIN PARK MTV Ultimate Mash-Ups Presents: Collision Course MACHINE SH0P/R0C-A-FELL/UEF JAM 48962*/WARNER BRDS. (18 99 C0/0V0)	1	98		127		THE BEACH BOYS The Very Best Of The Beach Boys: Sounds Of Summer CAPITOL 82/101/8 de COI
49 42 85 22	JOSS STONE Mind Body & Soul	1	99	1.1	81		VARIOUS ARTISTS WOW Hits 2005 WORDPROVIDENT ING/EMICING (22.98.00)
50 45 36 16	TOBY KEITH A 2 Greatest Hits 2 DREAMWORKS (NASHVILLE) 002323/UMGN (13 98 CD)	3	100	/8	16	10	ALISON KRAUSS + UNION STATION Lonely Runs Both Ways ROUNDER 510525 (17 98 CD)

		z
ARTIST	Title	PEAK
IMPRINT & NUMBER/DISTRIBUTING LABEL		
GEORGE STRAIT ⁵ MCA NASHVILLE 000459/UMGN (25 98 CD)	50 Number Ones	1
CROSSFADE FG/COLUMBIA 87148 SONY MUSIC (12.98 EQ CO) [H]	Crossfade	52
BIG & RICH A 2 WARNER BROS (NASHVILLE) 48520/WRN (18 98 CO)	Horse Of A Different Color	6
TRU	The Truth	54
NEW NO LIMIT 5790"/KOCH (17.98 CD)	Aha Shake Heartbreak	55
	When The Sun Goes Down	1
BNA 58801/RLG (12.98/18.98)	This Woman	
LEANN RIMES CURB 78859 (18.98 CD)	inis woman	3
2PAC A AMARU 003861 */INTERSCOPE (8 98/13.98)	Loyal To The Game	1
KEANE INTERSCOPE 002507 (9 98 CD) [H]	Hopes And Fears	45
LAYZIE BONE AND BIZZY BONE MO THUGS/7TH SIGN 5719/KOCH (17 98 CD)	Bone Brothers	60
	Autobiography	1
	Still Not Getting Any	3
LAVA 93411/AG (18.98 CD/DVD)		63
VARIOUS ARTISTS SIDEONEOUMINY 71252 (8.98 CD)	Atticus: Dragging The Lake 3	-
BRIGHT EYES SADDLE CREEK 0072* (11.98 CO)	I'm Wide Awake, It's Morning	10
KANYE WEST 2 R0C-A-FELLA/DEF JAM 002030 * /IDJMG (8.98/12.98)	The College Dropout	2
TRICK DADDY	Thug Matrimony: Married To The Streets	2
SLIP-N-SLIDE/ATLANTIC 83677*/AG (12 98/18 98)	WOW Gospel 2005	29
WORD-CURB/EMICMG/VERITY 65344/ZOMBA (17.98/19.98)	Three Cheers For Sweet Revenge	48
REPRISE 48615/WARNER BRDS (13 98 CD) [H]	Live At The Fillmore	69
DR/EPIC 93990/SONY MUSIC (18.98 ED CD)	Live At the Fitmore	09
BLACK EYED PEAS A 2 A&M 002854/INTERSCOPE (12.98 CD)	Elephunk	14
RAY CHARLES WMG SDUNDTRACKS/ATLANTIC 78703/RHINO (18 98 CD/DVD)	Ray: More Music From (Soundtrack)	46
	Greatest Hits	15
WIND-UP 13103 (18.98 CD/DVD)	Under My Skin	1
RCA 59774 RMG (18 98 CD)	Feels Like Home	1
BLUE NOTE 84800* (18 98 CD)		<u> </u>
	EST GAINER S	
JIMMY BUFFETT A MAILBOAT/RCA 62270/RLG (18.98 CD)	License To Chill	1
BRAD PAISLEY A 2 ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8
PAPA ROACH EL TDNAL/GEFFEN 003141/INTERSCOPE (13.98 CD)	Getting Away With Murder	17
KEITH URBAN	Be Here	3
CAPITOL (NASHVILLE) 77489 (18.98 CD)	Concrete Rose	7
	Closer	1
143/REPRISE 48450/WARNER BROS. (18.98 CD)	X	62
EMI LATIN 98613 (16.98 CD)		
RCA 59794*/RMG (18.98 CD)	Contraband	1
SWITCHFOOT ² COLUMBIA 86967/SONY MUSIC (18 98 E0 CO)	The Beautiful Letdown	16
NAS ●	Street's Disciple	5
	Stardust The Great American Songbook Vol. 11	1
	We Are Not Alone	20
HOLLYWOOD 162428 (11 98 CD) GRUPO MONTEZ DE DURANGO	Y Sigue La Mata Dando	34
DISA 720464 (12.98 CD)		
LOST HIGHWAY/HIP-D/UTV 002300/UME (13.98 CD)	Songs	64
QUEEN LATIFAH VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13 98 CD)	The Dana Owens Album	16
RYAN CABRERA E V.L.A./ATLANTIC 83702/AG (11 98 CD)	Take It All Away	8
	Martina	7
RCA NASHVILLE 54207/RLG (11.98/18 98)	Greatest Hits Vol. I	4
IMMORTAL/EPIC 92700/SONY MUSIC (18 98 EO CD)		4
CASABLANCA/UNIVERSAL 003686/UMRG (13.98 CD)	Speak Coorrig Coorrig	
THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 0081 (15 98 CD)	Cosmic Game	94
GOOD CHARLOTTE A DAYLIGHT/EPIC 92425 OR 92934 SONY MUSIC (18.98 E0 CD)	The Chronicles Of Life And Death	3
CHELY WRIGHT PAINTED RED 12002 DUALTONE (15 98 CD)	The Metropolitan Hotel	96
HILARY DUFF	Hilary Duff	2
HOLLYWOOD 162473 (18 98 CD) THE BEACH BOYS	The Very Best Of The Beach Boys: Sounds Of Summer	16
CAPITOL 82710 (18.98 CO)	WOW Hits 2005	-
VARIOUS ARTISTS WDRD/PROVIDENT 71106/EMICMG (22.98 CD)		39
ALISON KRAUSS + UNION STATION ROUNDER 610525 (17 98 CD)	N Lonely Runs Both Ways	29
		-

THIS WEEK LAST WEEK 2 WKS. AGO WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK Position	IHIS WEEK	LAST WEEK	2 WKS. AGO	MU STITE	ARTIST IMPRINT & NUMBER
101 NEW 1	ARMOR FOR SLEEP What To Do When You Are Dead EQUAL VISION 1042 (13 98 CO) [M]	101	151	157	180	27	SNOW PATROL POLYDOR/A&M 002271/INTERS0
102 136 140 6	SUGARLAND Twice The Speed Of Life MERCURY 002/72/UMGN (13.98 CD) [H]	102	152	98	171	14	LORETTA LYNN INTERSCOPE 002513 (12 98 CD)
03 90 - 2	SOUNDTRACK Hitch	90	153	168	156	17	JOSH GRACIN
	SON PACESETTER SON		154	NI	W		HIDDEN IN PLAI
04 151 186 10	BONE THUGS-N-HARMONY Greatest Hits RUTHLESS 25423 (18.98 CD)	104	- 55	113	86		KENNY G ARISTA 62470/RMG (18.98 CD)
05 111 116 00	BEYONCE 4 Dangerously In Love	1	156	108	143	35	MAROON5 OCTONE/J 52458/RMG (11.98 C)
06 105 98 16	BEE GEES Number Ones POLYDOR/UNIVERSAL 003777/UME 113.98 CD/DVD)	23	157	143	158	35	LIL WAYNE CASH MONEY 001537*/UMRG (
07 115 119 10	VARIOUS ARTISTS SOURCE 2523/MAGE (1895 CD) The Source Presents Hip-Hop Hits Volume 9	75	158	178	195	10	HAWTHORNE HI VICTORY 220 (13 98 CD) [H]
08 93 92 5	BRIGHT EYES Digital Ash In A Digital Urn SADUL CREEK 00/3* (1) 98 CD)	15	159	156	168	24	BOWLING FOR S
09 126 146 35	AKON ● Trouble SRC/UNIVERSAL 000880 */UMRG (13 98 CD)	38	160	145	145	19	JIMMY EAT WOR
10 100 107 16	BRITNEY SPEARS Greatest Hits: My Prerogative	4	161	158	166	35	MONTGOMERY
11 96 77 5	JIVE 56530220MBA (18 98 CD) GETO BOYS JPRINCE/RAP.A-LOT4 (IFE 88502*/ASYLUM (17 98 CD) The Foundation	19	162	146	123	14	COLUMBIA (NASHVILLE) 90556 RUBEN STUDDA J 62623/RMG (15 98/18.98)
12 106 109 104	EVANESCENCE 🛦 6 Fallen	3	163	150	139	26	MUSE TASTE MEDIA 48733/WARNER
13 85 48 3	WIND-UP 13003 (18:89 CD) Fired Up! 2 VARIOUS ARTISTS Fired Up! 2 RAZIR & TE BING1 (18:89 CD) Fired Up! 2	48	164	197	-	72	HILARY DUFF
14 124 128 22	THE USED In Love And Death	6	165	97	75	16	BUENA VISTA 861006/HOLLYW
15 109 112 101	REPRISE 48789(WARNER BROS. (18.98 CD)	1	166	137	136	69	PHILIPS 003513/UNIVERSAL CL
16 119 130 48	WARNER BROS. 18186* (19.98 CD) LIL SCRAPPY/TRILLVILLE The King Of Crunk & BME Recordings Present	12	167	149	131	10	A&M 001521/INTERSCOPE (12: SOUNDTRACK
7 NEW 1	BME/REPRISE 48556 "WARNER BROS (18.98 CD) BENZINO Arch Nemesis	117	168	127	101		DO OR DIE
B 116 115 47	ZNO 10/MUSICRAMA (13.98 CD) SHINEDOWN Leave A Whisper	53	159	139	124	•	THE LEGION 93806/AG (18.98 CHINGY
19 104 108 73	ATLANTIC 83729/AG (13.98 CD) [₩] JET ▲ Get Born	26	170		164		CAPITOL 97686* (18.98 CD)
20 102 106 14	ELEKTRA 62892'/AG (12.98 CD) SOUNDTRACK Shark Tale	31	171		175		SURCO 003475/UNIVERSAL LAT
21 135 165 17	DREAMWORKS/GEFEN ORS468/INTERSCOPE (13.98 CO) A PERFECT CIRCLE eMOTIVe	2	-	170		20	ISLAND 003492*/IDJMG (13 98
22 95 100	MODEST MOUSE Good News For People Who Love Bad News	18	173		161	16	GIANTSLAYER/BNA 66012/RLG
23 94 89 5	KING COLE The World Of Nat King Cole	41			_		THE INC/DEF JAM 002955*/IDJ
24 91 52 3	CAPITOL 74712 (18 38 CD)	52	199	175	1//		SLIPKNOT A ROADRUNNER 618388/IDJM6 I BILL & GLORIA GA
	K-CI & JOJO All My Life: Their Greatest Hits GFFEN/CHROWICLES 004059 UME (13 98 CD)	_	175	RE			GAITHER MUSIC GROUP 42370
25 114 113 12	CAM'RON Purple Haze ROC-A-FELLA/DEF JAM 002728*/I0JMG (8.98/13.98) Purple Haze	20	175		NTO Y	-	DWIGHT YOAKA REPRISE (NASHVILLE) 78964/RI
26 118 111 19	BROOKS & DUNN The Greatest Hits Collection II ARISTA NASHVILLE 63271/RLG (18:99 CD)	7	177	152	_		GAVIN DEGRAW J 63461/RMG (11.98 CD)
27 103 94	CONJUNTO PRIMAVERA Hoy Como Ayer FONOVISA 351613/UG (13 98 CD)	58	20	165	162	26	JILL SCOTT HIDDEN BEACH/EPIC 92773*/S
28 NEW 1	IRON AND WINE Woman King (EP) SUB POP 70665 (\$ 98 CO)	128	179	an Sar	NTRY	2	MARTHA MUNIZZI 0001 (16 98
29 122 148 27	THE ROLLING STONES The Best Of The Rolling Stones: Jump Back '71-'93 VIRGIN 64682 (18 98 CD)	30	180	164	157	15	PEARL JAM EPIC 93535*/SONY MUSIC (19.5
30 117 110 36	JOJO A JOJO A JOJO	4	18	180	187		DEAN MARTIN CAPITOL 98487 (18 98 CD)
31 128 121	CASTING CROWNS Casting Crowns BEACH STREET 10723 REUNION (18.98 CO) [N]	59	182	166	163	27	G-UNIT 002972*/INTERSCOPE (
32 87 133 49	FRANZ FERDINAND Franz Ferdinand	32	183	140	134	16	SEAL WARNER BROS 84776 (18.98 CC
33 1 30 173 11	LYFE JENNINGS Lyfe 268-192 COLUMBIA 90346/SQNY MUSIC (12.98 EQ CD) [N]	130	184	189	192	23	PITBULL DIAZ BROTHERS 2560*/TVT (11
34 186 155 5	ANNE MURRAY All Of Me STRAIGHTWAY 63231 1/2 99 CD)	66	185	194	199	17	YING YANG TWI COLLIPARK 2489/TVT (11 98 CD/
35 112 103 👂	SOUNDTRACK The Phantom Of The Opera (Special Edition) REALLY USEFULSONY CLASSICAL 93522/SONY MUSIC (25 98 EQ CD)	71	186	NR	W	1	HED P.E. KDCH 9632 (15 98 CD)
36 121 104 4	UNWRITTEN LAW Here's To The Mourning LAVA 93147/AG (15.98 CD)	51	187	169	144	18	BLAKE SHELTON WARNER BROS (NASHVILLE) 4
37 92 82 21	CHRIS BOTTI When I Fall In Love COLUMBIA 92872/SONY MUSIC 118:98 Eq. CO. [M]	37	188	125	102	20	CELINE DION A EPIC 93453 SONY MUSIC (18 98
38 159 197 28	TERRI CLARK Greatest Hits 1994-2004 MERCURY 00:0950 UMGN I 13:98 CD)	14	189	1 5 5	151	16	FABOLOUS DESERT STORM/ATLANTIC 837
39 107 135 🚧	HOOBASTANK 2 The Reason	3	190	Ni	W	1	AESOP ROCK DEFINITE JUX 106 (15 98 CD) [
40 144 200 8	VARIOUS ARTISTS Chosen Few: El Documental CHOSEN FEW EMERALD IDIS/URBAN BOX OFFICE (9.98 CO/DVD)	129	191	183	178	15	JEREMY CAMP BEC 98615 (17.98 CD)
41 129 132 13	HOWIE DAY Stop All The World Now EPIC 86807-/SDNY MUSIC (12 98 EQ CO)	46	192	177	176	22	MARILYN MANS
42 120 114 24	NELLY Sweat	2	193	184	169	75	NICKELBACK
43 NEW 1	BEBE WINANS Dream STILL WATERS/TMG 90727/SDNY MUSIC (18.98 EG CD) Dream	143	194	134	97	5	SOUNDTRACK WARNER SUNSET/MAVERICK
44 131 125 31	VARIOUS ARTISTS A ³ Now 16 UNIVERSULEMISONY MUSICZOMEA (03017/UME (18.98 CD)	1	195	172	159	23	CHEVELLE O EPIC 86908/SONY MUSIC (18.98
45 141 147 73	Three Days Grace Three Days Grace	69	196	167	69	3	KRAYZIE BONE BALL'R 01191/IMUSIC (18.98 CE
46 123 117 58	ROD STEWART 🔺 2 As Time Goes By The Great American Songbook Vol. II	2	197	NE	w	1	MISSISSIPPI MAS MALACO 6035 (10.98/16 98) [H]
47 NEW 1	ر 155710 / MAIG (15.98/18.96) STEVE VAI FPIC 6860/RED INK (16.98 CD) Real Illusions: Reflections	147	198	195	194	19	INTERPOL MATAOOR 616* (16.98 CD)
the second s	SOUNDTRACK Coach Carter	25	199	153	142	5	ANI DIFRANCO
48 110 91 7	CADITOL 52154* (19.09.CO)					1	RIGHTEOUS BABE 042 (15 98 CO
48 110 91 7 49 133 141 74	CAPITOL 63164* (18 98 CD) ANTHONY HAMILTON A Comin' From Where I'm From SO SO DEF 52107/20M8A (12 98 CD)	33	200	182	183	81	YELLOWCARD

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
SNOW PATROL POLYDOR/A&M 002271/INTERSCOPE (12 98 CD) [H]	Final Straw	91
LORETTA LYNN INTERSCOPE 002513 (12 98 CD)	Van Lear Rose	24
JOSH GRACIN	Josh Gracin	11
LYRIC STREET 165045HOLLYWOOD (1838 CD) HIDDEN IN PLAIN VIEW	Life In Dreaming	154
DRIVE-THRU 83622/SANCTUARY (15.98 CD) [H]	At Last The Duets Album	40
ARISTA 62470/RMG (18.98 CD)	1.22.03.Acoustic (EP)	42
OCTONE/J 62468/RMG (11.98 CD)	Tha Carter	5
CASH MONEY 001537*/UMRG (13 98 CD) HAWTHORNE HEIGHTS	The Silence In Black And White	120
VICTORY 220 (13 98 CD) [H] BOWLING FOR SOUP	A Hangover You Don't Deserve	37
SILVERTONELJIVE 52294/ZOMBA (18 98 CD)	Futures	6
INTERSCOPE 003416* (13.98 CD)		
MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD)	You Do Your Thing	10
RUBEN STUDDARD J 62623/RMG (15 98/18.98)	l Need An Angel	20
MUSE TASTE MEDIA 48733/WARNER BROS. (14 98 CO) [H]	Absolution	107
HILARY DUFF A 3 BUENA VISTA 861006/HOLLYWODD (18 98 CD)	Metamorphosis	1
ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP (18.98 CD)	Andrea	16
SHERYL CROW A 3 A&M 001521/INTERSCOPE (12 98 CD)	The Very Best Of Sheryl Crow	2
SOUNDTRACK CASABLANCA/UNIVERSAL 003494/UMRG (13 98 CD)	Shall We Dance?	116
DO OR DIE THE LEGION 93806/AG (18.98 CD)	D.O.D.	40
CHINGY CAPITOL 97686* (18.98 CD)	Powerballin'	10
JUANES 🛆	Mi Sangre	33
SURC0 003475/UNIVERSAL LATINO (17.98 CD) SUM 41	Chuck	10
ISLAND 003492"/IDJMG (13 98 CD)	Off To Join The World	79
GIANTSLAYER/BNA 66012/RLG (17.98 CD)	R.U.L.E.	7
THE INC /DEF JAM 002955*/IDJMG (13.98 CD)	Vol. 3: (The Subliminal Verses)	2
ROADRUNNER 618388/IDJMG (18 98 CD) BILL & GLORIA GAITHER AND THEIR HOMEC		80
GAITHER MUSIC GROUP 42370 (17 98 CD)	The Very Best Of Dwight Yoakam	87
REPRISE (NASHVILLE) 78964/RHIND (18.98 CD)	Chariot - Stripped	56
J 63461/RMG (11.98 CD) JILL SCOTT ●	Beautifully Human: Words And Sounds Vol. 2	3
HIDEN BEACH/EPIC 92773*/SONY MUSIC (18 98 EQ CD)	The Best Is Yet To Come	179
MARTHA MUNIZZI 0001 (16 98 CD) [H]		
PEARL JAM EPIC 93535'/SONY MUSIC (19.98 EQ CD)	rearviewmirror: Greatest Hits 1991-2003	16
DEAN MARTIN CAPITOL 98487 (18 98 CD)	Dino: The Essential Dean Martin	28
YOUNG BUCK A G-UNIT 002972*/(NTERSCOPE (13.98 CO)	Straight Outta CaShville	3
SEAL WARNER BROS 84776 (18.98 CD)	Best: 1991 - 2004	47
PITBULL DIAZ BROTHERS 2560*/TVT (11.98/18.98)	M.I.A.M.I. (Money Is A Major Issue)	14
YING YANG TWINS COLLIPARK 2489/TVT (11 98 CD/OVD)	My Brother & Me	12
HED P.E. KDCH 9632 (15 98 CD)	Only In Amerika	186
BLAKE SHELTON WARNER BROS (NASHVILLE) 48728/WRN (18.98 CD)	Blake Shelton's Barn & Grill	20
CELINE DION A EPIC 93453 SONY MUSIC (18 98 EQ CO)	Miracle	4
FABOLOUS DESERT STORMATLANTIC 83754"/AG (18.98 CD)	Real Talk	6
AESOP ROCK DEFINITE JUX 106 (15 98 CD) [H]	Fast Cars Danger Fire And Knives	190
JEREMY CAMP	Restored	45
BEC 98615 (17.98 CD) MARILYN MANSON	Lest We Forget: The Best Of	9
	The Long Road	6
ROADRUNNER 618400/IDJMG (12.98/18.98) SOUNDTRACK	One Tree Hill	51
WARNER SUNSET/MAVERICK 48981/WARNER BRDS (18.98 CD)	This Type Of Thinking (Could Do Us In)	8
EPIC 86908/SONY MUSIC (18.98 EQ CD)	Gemini: Good Vs. Evil	69
BALL'R 01191/IMUSIC (18.98 CD/DVD) MISSISSIPPI MASS CHOIR	Not By Might, Nor By Power	197
MALACO 6035 (10.98/16.98) [M] INTERPOL	Antics	15
MATAOOR 616* (16.98 CD)	Knuckle Down	49
ANI DIFRANCO RIGHTEOUS BABE (#2 (15 98 CO)		
YELLOWCARD A CAPITOL 39844 (12,98 CO)	Ocean Avenue	23

ARCH 13 2005	Billboard * TOP INTERNET ALBUM SAL	ES	МА		Billboard TOP SOUNDTRACKS
LAST WEEK	Sales data and internet sales reports compiled by Sales Nielsen SoundScan	BILIBUARD 200 RANK	S MEEK	LASTWEEK	Sales data compiled by Nielsen SoundScan
LA.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	10.10		EVG	TITLE IMPRINT & NUMBER/DISTRIBUTING LA
27550	😰 NUMBER 1 🔮 1 Week At Number 1		65		I 14 Weeks At Num
10 34	TORI AMOS EPIC 92800/SONY MUSIC The Beekeeper	5	1	1	RAY (RAY CHARLES) A WMG SDUNDTRACKS/ATLANTIC 76540/1
Sin	KIDZ BOP KIDS RAZOR & TIE 89089 Kidz Bop 7	- Ž	2	2	GARDEN STATE • FDX/EPIC 92843/SONY M
1	RAY CHARLES ▲ ³ HEAR 2248/CONCORO Genius Loves Company	2	3	3	THE PHANTOM OF THE OPERA A REALLY USEFUL/SONY CLASSICAL 93521/SONY
2	GREEN DAY A ³ REPRISE 48777*/WARNER BROS American Idiot	3	4	4	RAY: MORE MUSIC FROM (RAY CHARLES) WMG SDUNDTRACKS/ATLANTIC /
	STEVE VAI EPIC 88800/RED INK Real Illusions: Reflections	147	3	5	CDLUMBIA 93667/SONY
6	U2 ▲ ³ INTERSCOPE 003513 How To Dismantle An Atomic Bomb	41	6	6	SHARK TALE DREAMWORKS/GEFFEN 003468/INTER
	OMARION TU G /EPIC 92818/SONY MUSIC 0	1	7	8	THE PHANTOM OF THE OPERA (SPECIAL EDITION) REALLY USEFUL/SONY CLASSICAL 93522/SONY
5	SOUNDTRACK FDX/EPIC 92843/SONY MUSIC Garden State	39	8	7	COACH CARTER CAPITOL
4	RAY CHARLES A WMG SOUNOTRACKS/ATLANTIC 76540/RHINO Ray (Soundtrack)	17	9	10	SHALL WE DANCE? CASABLANCA/UNIVERSAL 003494
	HIDDEN IN PLAIN VIEW DRIVE-THRU 83622/SANCTUARY [H] Life In Dreaming	154	10	9	ONE TREE HILL WARNER SUNSET/MAVERICK 48981/WARNEF
3	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS It's Time	34	11	12	GEFFEN/DREAMWORKS 002557/INTER
10	MAROONS A ³ OCTONE/J 50001*/RMG [H] Songs About Jane	18	12	16	THE SPONGEBOB SQUAREPANTS MOVIE
14	ALICIA KEYS ▲ ³ J 55712*/RMG The Diary Of Alicia Keys	28	13	15	AAPOLEON DYNAMITE
20	THEY MIGHT BE GIANTS IOLEWILD/DI\$NEYSOUND 861204/WALT DI\$NEY Here Come The ABCs With TMBG		14	11	BLUE COLLAR COMEDY TOUR RIDES AGAIN JACK/WARNER BROS (NASHVILLE) 489
7	TINA TURNER CAPITOL 69536 All The Best	20	15	13	DE-LOVELY COLUMBIA 90640/SONY
16	LOS LONELY BOYS L ² OR/EPIC 92088/SONY MUSIC [H] Los Lonely Boys	35	16	20	DORA THE EXPLORER NICK 64435/BMG STRATEGIC MARKETING
22	EMINEM A ⁴ Shady/aftermath 003771*/INTERSCOPE Encore	8	17	14	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT WALT DISNET
13	TIM MCGRAW ▲ ³ CURB 78858 Live Like You Were Dying	44	-18	18	O BROTHER, WHERE ART THOU? ▲7 LOST HIGHWAY/MERCURY 170065
Ser. S	GYM CLASS HEROES FUELED BY RAMEN 072 The Papercut Chronicles	-	19	17	BLUE COLLAR COMEDY TOUR: THE MOVIE • WARNER BROS (NASHVILLE) 484
15	BRIGHT EYES SAODLE CREEK 0072" I'm Wide Awake, It's Morning	64	20		GREASE 🗚 POLYDOR/UNIVERSAL 82509
19	THE KILLERS A ISLAND 002468*/IDJMG Hot Fuss	12	21	19	50 FIRST DATES MAVERICK 48675/WARNE
	ARMOR FOR SLEEP EQUAL VISION 1042 [H] What To Do When You Are Dead	101	22		THE OC: MUSIC FROM: MIX 2 WARNER SUNSET 48695/WARNER
18	JOHN MAYER A ² AWARE/COLUMBIA 86185*/SONY MUSIC Heavier Things	33	23	23	A CINDERELLA STORY HOLLYWOO
17	NORAH JONES 🗢 BLUE NOTE 32088" [H] Come Away With Me	- 1	24	Paris.	THE CHEETAH GIRLS (EP) A WALT DISNE
9	VARIOUS ARTISTS GRAMMY 60944/CAPITOL Grammy Nominees 2005	13	25	21	LOVE ACTUALLY • J 567

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. Albums with the greatest sales gain this week. Albums with the greatest sales gain this week. Album charts, catalog titles are included on the Internet and Soundtrack charts. Albums with the greatest sales gain this week. Album charts, catalog titles are included on the Internet and Soundtrack charts. Albums with the greatest sales gain this week. Album with the greatest sales gain this week. Album charts, catalog titles are included on the Internet and Soundtrack charts. Album symbol indicates album's multi-platinum or Diamond symbol indicates album's multi-platinum or Diamond symbol indicates album's multi-platinum level. For know dest, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of tages. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro.) Certification of 200,000 units (Platino). A' Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

2Pac 58 3 Doors Down 9 Aesop Rock 190 Akon 109 Tor Amos 5 Armor For Sleep 101 Ashanti 79 The Beach Boys 98 Bee Gees 106 Benzino 117 Beyonce 105 Big & Rich 53 Black Eyed Peas 70 Andrea Bocelli 165 Bone Thugs-N-Harmony 104 Chris Botti 137 Bowling For Soup 159 Breaking Benjamin 86 Bright Eyes 64, 108 Brooks & Dunn 126 Michael Buble 34 Jimmy Buffett 75 Ryan Cabrera 90 Jeremy Camp 191 Cam'ron 125 Casting Crowns 131 Ray Charles2, 17, 71Kenny G155Kenny Chesney27, 56Bill & Gioria Gather And Their Home-
coming Friends175Chingy169The Game 4Cara21Geto Boys111Kelly Clarkson10Good Charlotte95Tern Clark138Josh Gracin153Nat King Cole123Green Day3Conjunto Primavera127Gush Gracin153Crestade52Anthony Hamilton149Howie Day141HED p.e.186Howie Day141Hidden In Plan View154Gatin DeGraw177Hoobastank139Destiny's Child24Interpol198Hilary Duff97, 164Ja Rule173Ewanescance112Jar Wine123Fantasia14Jolo130Franz Ferdinand132Norah Jones74Juanes170Norah Jones74

K-Gi & JoJo 124 tome-Keane 59 Toby Keith 50 Alicia Keys 28 Kidz Bop Kids 7 The Killers 12 Kings Of Leon 55 Korn 92 Alison Krauss + Union Station 100 Krayzie Bone 196 Blaine Larsen 172 Avril Lavigne 73 Layzie Bone And Bizzy Bone 60 John Legend 6 Lii Jon & The East Side Boyz 16 Lii Scrappy/Trillville 116 Lii Wayne 157 Linkin Park 115 Lindsay Lohan 93 Los Lonely Boys 35.69 Ludacris 19 Loretta Lynn 152 Mariyn Manson 192 Mario 32 Maroon 51 18, 156 Dean Martin 181

John Mayer 33 Martina McBride 91 Jesse McCartney 30 Tim McGraw 44 Brian McKnight 37 Mostissippi Mass Choir 197 Modest Mouse 122 Grupo Montez De Durango 87 Montgomery Gentry 161 Motley Crue 46 Martha Munizzi 179 Anne Murray 134 Muse 163 My Chemical Romance 68 Nas 84 Nelly 36, 142 Willie Nelson 88 Nickelback 193 Omarion 1 Brad Paisley 76 Papa Roach 77 Pearl Jam 180 A Perfect Circle 121 Pitbull 184 Queen Latifah 89

Rascal Flatts 22 LeAnn Rimes 57 The Rolling Stones 129 Jill Scott 178 Seal 183 Blake Shelton 187 Shinedown 118 Carly Simon 150 Simple Pian 62 Ashlee Simpson 61 Silpknot 174 Snoop Dogg 38 Snow Patrol 151 SOUNDTRACK Coach Carter 148 Garden State 39 Hitch 103 One Tree Hill 194 The Phantom Of The Opera 47 The Phantom Of The Opera (Special Edition) 135 Shall We Dance? 167 Shark Tale 120 Brithey Spears 110 Gwen Stefani 15 Rod Stewart 85, 146 Joss Stone 49 George Strait 51 Ruben Studdard 162 Sugarland 102 Sum 41 171 Switchtoot 83 Three Days Grace 145 T.I. 25 Tinck Daddy 66 Tru 54 Tina Turner 20 Shania Twain 26 U2 41 Unwritten Law 136 Keith Urban 78 The Used 114 Usher 11 Steve Vai 147 VARIOUS ARTISTS Atticus: Dragging The Lake 3 63 Chosen Few: El Documental 140 Disneymania 3: Music Stars Sing Disney...Their Way! 43 Fired Up! 2 113

Grammy Nominees 2005 13 Now 16 144 Now 17 29 The Source Presents Hip-Hop Hits Volume 9 107 Totally Country Vol. 4 23 WOW Gospel 2005 67 WOW Hits 2005 99 Velvet Revolver 82

Kanye West 65 Gretchen Wilson 31 BeBe Winans 143 Lee Ann Womack 40 Chely Wright 96 Yellowcard 200 Ying Yang Twins 185 Dwight Yakam 176 Young Buck 182

Over The Counter

Continued from page 53

Last year, combined album sales for the weeks that ended Feb. 15 and Feb. 22 stood at 29.8 million. This time, the weeks ending Feb. 13 and Feb. 20 amounted to 25.7 million units, off by 13.8% from the same period of 2004. Had **50 Cent's** "The Massacre" arrived on its original Feb. 15 release date, the decline would have been even less severe.

Now, with 50's album racing into the same week that brings **Jennifer Lopez's** "Rebirth," the industry might have a chance to improve its year-to-date numbers, as this sales week will compare with a 2004 frame when fewer than 12 million albums were sold.

Album sales to date are down 10.6% from last year if you look at numbers compiled since Jan. 3, the day that kicked off **Nielsen Sound-Scan's** calendar year for 2005.

On SoundScan's adjusted comparison, which accounts for the calendar shift that placed New Year's Day frames at both the start and end of 2004, album sales lag the previous year by an 8% margin.

DATE BOOK: Just in case you have not checked your calendar, 2006 will be another year when the Recording Academy will not be able to replicate the delicious timing that placed the 2004 Grammy Awards telecast a week ahead of Valentine's Day shopping. Next year, the NFL hosts the

Super Bowl Feb. 5 in Detroit,

which pushes the most likely date for the Grammys to Feb. 12. Valentine's Day comes two days later, which is not as helpful as last year, when the Grammys aired seven days prior to that giftgiving event.

MMMBOP: Razor & Tie's "Kidz Bop" series raises the bar for the label and for children's artists, as



"Kidz Bop 7" enters The Billboard 200 at No. 7.

That marks the best rank on that chart for the label and the highest Billboard 200 bow for a children's act, but not a children's album. The first-week take of 73,500 is also the best opening week for **Kidz Bop Kids**, beating the 55,000-unit start in 2003 that placed "Kidz Bop 3" at No. 17.

"Kidz Bop 4" owned the series' prior best Billboard 200 rank. It opened at No. 14 with 41,000 sold in its first stanza.

This also becomes the eighth Kidz Bop title to lead the Top Kid Audio chart, a feat accomplished by each of the seven "Kidz Bop" volumes, along with the 2002 seasonal album "Kidz Bop Christmas."

"Kidz Bop Halloween" peaked at No. 2 last year on the children's list, while "Kidz Bop Gold" reached No. 8 earlier in 2004. The highest Billboard 200 rank for a children's album belongs to the most recent **Celine Dion** title. "Miracle," her collaboration with photographer **Anne Geddes**, entered the big chart at No. 4 in October with 107,000 units sold.

(Incidentally, "Miracle" is now ranked No. 188, but is in line for a resurgence later this year when Mother's Day shopping will be the anchor for an advertising campaign.)

Direct marketing via TV ads accounts for a larger part of the Kidz Bop Kids' **Nielsen SoundScan** tally this time than it did a year ago.

The nontraditional sector, which includes Internet orders and direct sales, accounts for 34% of its opening sum, with 15,000 of that 25,000 coming from the direct campaign.

A year ago, that sector accounted for less than 1% of first-week sales for "Kidz Bop 5" and 10.6% of the opener for "Kidz Bop 6" in August.

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TOD DOD CATALOC	112	RCH 2005	MAI 2	
TOP POP. CATALOG.	ard	oc	b	Bil
Sales data compiled by 💦 Nielsen	WAY.	AGO	WEEK	VCEK
SoundScan Title MPRINT & NUMBER/DISTRIBUTING LABEL	inni.	2 WKS.	LAST WEEK	1115
※ NUMBER 1 ※ で 7 Weeks At Number 1	1			
RAY CHARLES The Very Best Of Ray Charles	36	1	1	1
NORAH JONES • ¹⁰ Come Away With Me	157	2	2	2
CEITH URBAN ▲ ² Golden Road	125.	6	3	3)
C/DC ²⁰ Back in Black Back V/EPIC 80207*/SONY MUSIC (18.98 EQ CO)	644	4	4	4
OB MARLEY AND THE WAILERS 10 Legend: The Best Of Bob Marley And The Wailers	604	5	6	5
DUEEN ▲ ⁷ Greatest Hits	827/	7	8	6
THE BEATLES ▲ 9 1 PPLE 29325/CAPITOL (12 98/18.98)	224	3	5	7
COB SEGER & THE SILVER BULLET BAND ▲ ⁷ Greatest Hits APITOL 30334 (10.98/15.98)	527	8	7	8
O CENT ▲ ⁶ Get Rich Or Die Tryin' HADV/AFTERMATH 493544*/INTERSCOPE (8.98/12.98)	194	19	12	9
TEVIE WONDER The Definitive Collection The Definitive Collection	1	10	10	10
SREEN DAY International Superhits!	997	9	9	11
PINK FLOYD ¹⁵ Dark Side Of The Moon APITOL 46001* (10.98/18.98)	1439	11	11	12
BOORS DOWN A Away From The Sun	1997	14	13	13
OURNEY ¹⁰ JOURNEY ¹⁰ JOU	669	16	16	14
SARRY MANILOW A Ultimate Manilow	-	26	39	15
ME HERITAGE 10600 (12.98/18.98) METALLICA \blacklozenge^{14} Metallica		17	19	116
LEKTRA 61113*/AG (11.98/17.98)	12.0	12	20	110 117
ROD STEWART A The Very Best Of Rod Stewart ARINER BROS. 78328 (12.98/18.98) ED ZEPPELIN & Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two		21	20 18	18
TLANTIC 83619/AG (19.98 CD)	100	15	18	19
OSH GROBAN ▲ ⁴ Josh Groban I3/REPRISE 48154/WARNER BRDS. (18.98 CD) [▶] [Hybrid Theory]		15 22	15 23	19 20
INKIN PARK ♦10 [Hybrid Theory] JARNER BROS. 47755 (12.98/18.98) A Rush Of Blood To The Head COLDPLAY ▲3 A Rush Of Blood To The Head	(197) (197)	22	23 25	20 21
APITOL 40504* (12.98/18.98)		34	25 22	4 H 12
APITOL 23502 (11.96/17.98)		-	17	23
Anthology HIND 75756 (IB 39 CO) TIM MCGRAW ▲ ⁴ Greatest Hits		23 18	14	23 24
URB 7/978 (12.96/16.98) ■ Createst (11.97) GREEN DAY ● ¹⁰ Dookie			28	15
EPRISE 45529*/WARNER BROS. (7.98/11.98) [M]		41	40	26
IL JON & THE EAST SIDE BOYZ ▲² Kings Of Crunk ME 2370*/TVT (13 98/17 98) Elv1s: 30 #1 Hits ELVIS PRESLEY ▲³ Elv1s: 30 #1 Hits	- - 52a i	25	27	27
CA 68079*/RMG (12.96/19.98) OHN MAYER ▲ ⁴ Room For Squares	in the second	36	21	28
WARE/COLUMBIA 85293-VSDNY MUSIC (7.98 EQ/18.98) [M]		47	41	29
AVA 83482*/AG (12.98/18.98) THE SHINS Oh. Inverted World		47	41	30
GOOD CHARLOTTE ▲ ³ The Young And The Hopeless	1111	40	40	31
AVLIGHT/EPIC 66666/SONY MUSIC 18:96 EG (D) OD STEWART 12 It Had To Be You The Great American Songbook	100.0	13	26	12
20039/RMG (12.98/18.98)	100			83
EGĂĊY/EPIC 80214/SDNY MUSIC (11.98/17.98) TIM MCGRAW ▲ ² Set This Circus Down	197	38	32	34
URB 78711 (12 98/18.98)	10	37	43	35
MERCYME ▲ ² Almost There ND 56133/CURB (16 98 CD) [M] Greatest Hits 1970-2002 CKE/TUY 05378/UME (19 98 CD)	01	33	36	36
OCKET/UTV 068478/UME (19.98 CO) IMI HENDRIX ▲ Experience Hendrix: The Best Of Jimi Hendrix XPERIENCE HENDRIX 111671+70ME (12.98/18.98)	1124	48	48	37
ADE ▲ ⁴ The Best Of Sade	2-51	20	31	38
PIC 85287/SONY MUSIC 112.98 EQ/18.98)	201	50	44	39
I/THE RIGHT STUFF 30800/CAPITOL (10 98/17 98) RASCAL FLATTS ▲ ² Melt	1700	24	29	40
AIC STREET ISEOSI/HOLLWWOOD (12.98/18.98)		27	37	41
The Best Of 1980-1990	200	32	37 30	42
AUDIOSLAVE 4 ² Audioslave		32 46	49	42 43
Addioslave Addioslave VTERSCOPELEPIC 86988"/SONY MUSIC (18 88 EQ CO) The Eminem Show		40	47	43 44)
CENTRACE AND A State St		30	38	44
CELINE DION A ⁶ All The WayA Decade Of Song		30	50	46
ARRY THE CABLE GUY ● Lord, I Apologize	34	39	33	47
SUBLIME ▲ ⁵ Sublime		39		48
ASOLINE ALLEY/GEFFEN 111413/UME (12.98/18 98)	2	42	50	40
ARRA A ⁶ Gold Grostort Hite		42	50	
ABBA ▲ ⁶ Gold – Greatest Hits OLYDORIA&M 517007/UME (12.98/18.98) DURAN DURAN ▲ Greatest			1	50

B			1 1 2 5	TOP HEATSEEKERS.
¥.	WEEK	AGO		Sales data compiled by 💦 Nielsen
THIS W	LAST W	2 WKS	194	SoundScan ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL
				◎盥◎ NUMBER 1 / HOT SHOT DEBUT ◎盥◎ 1 Week At Number 1
0	No.	w	1	ARMOR FOR SLEEP What To Do When You Are Dead
2	2	3	78	SUGARLAND Twice The Speed Of Life
3				IRON AND WINE Woman King (EP)
4	1	4	eł:	SUB POP 70665* (9.96 CD) LYFE JENNINGS Lyfe 268-192
5	11	d.	57.	COLUMBIA 99949/SONY MUSIC (12 88 EQ CO) HIDDEN IN PLAIN VIEW DIVE-THRU BASZ/SANCUARY (15 98 CO) DIVE THRU BASZ/SANCUARY (15 98 CO)
6	5	8	33	HAWTHORNE HEIGHTS The Silence In Black And White VICTORY 220 (13.88 CO)
7	3	2	42	MUSE Absolution
8	10	9	26	MARTHA MUNIZZI The Best is Yet To Come
9	, it			AESOP ROCK DEFINITE JUX 106 (15.98 CD) Fast Cars Danger Fire And Knives
10	11	40		MISSISSIPPI MASS CHOIR Not By Might, Nor By Power MALACO 6035 (10.98/16.98)
11	6	7	66	THE POSTAL SERVICE Give Up
12	9	10	45	DAMIEN RICE O DRM/VECT04 48507/WARNER BROS. (18.98 CD)
13	7	5	24	MADELEINE PEYROUX Careless Love
14	12	11	Æ	THE ARCADE FIRE Funeral
15	14	14	00	THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Lullaby Classics BUENA VISTA 851085/WALT DISNEY (7 98 CD)
16	17-	1		COMEBACK KID Wake The Dead
17	31	27	20	ISRAEL AND NEW BREED Live From Another Level
18	21	25	12	RISE AGAINST Siren Song Of The Counter Culture
19	17	19	20	JEFF BATES RCA NASHVILLE 57071/RLG (11.98/17.98) Rainbow Man
20	13	13	E.	SCISSOR SISTERS Scissor Sisters
21		ω?		JUMPSTEADY PSVCH074HIC 4048 (15.88 co) Master Of The Flying Guillotine
22	10	12		JOSH ROUSE Nashville
23	23	22	18	J MOSS GOSPO EXTRIC 70068/ZOMBA (17.98 CD)
24	15	20	17	RAY LAMONTAGNE Trouble RASSING (11.98 CD)
25	4	1		THE 5 BROWNS RED SEAL 66007/BMG (LASSICS (18.98 CD)
26	8	-	2	BLUE MERLE BLUE MERLE ISLAND 00251/1/DJMG (198 CD) BUrning In The Sun
27	124			M. WARD M. WARD MERGE 200' (15.88 CD)
28	19	6		EISLEY Room Noises
29	16	-	2	LCD SOUNDSYSTEM LCD Soundsystem
30	<u>_</u>	- 1	1	DFA 53944/CAPITOL (18.58 CD) THE DUHKS The Duhks
31	25	24	2	SUGAR HILL 3997 (15.98 CD) THE ALCHEMIST 1st Infantry
32	26	-	3	ALC 9548"/KOCH (15 98 CD) LA AUTORIDAD DE LA SIERRA 100% Autoridad Duranguense
33	20	15		DISA 720496 (1198 CD) TYLER HILTON THE Tracks Of Tyler Hilton
34	33	38	27	MAVERICK 49468/WARNER BROS. (12.98 CD) UNDEROATH They're Only Chasing Safety
35	28	30	15	SOLID STATE 83184/TDDTH & NAIL (13.98 CD) MATCHBOOK ROMANCE EPITAPH 86660° (12.98 CD) Stories And Alibis
36	11	-		AMERICAN HEAD CHARGE The Feeding
37	18	12		NITRUS 00425/DRT (15.98 CD) SAGE FRANCIS EDVD A Healthy Distrust
38	32	46		EPITAPH 86709* (1388 CD) BRAZILIAN GIRLS VERVEFOREAST 00329*/NG (1198 CD) Brazilian Girls
39	27	17		ANBERLIN TOTH & NALL6607 113 88 CD) Never Take Friendship Personal
40		90. 1		THE AFTERS Wish We All Could Win
41	29	26	-	INO/CPIC 83069/SDNY MUSIC 112.98 E0.CO) BARLOWGIRL Barlowgirl EBUENT 3046 (14.98 CO)
42	1151	100	-77	FERVENT 30049 (14 98 CD) Finally Woken
43	24	18		AT0 21519 (12:98 CD) HIM HIM LOOP ALL 022927/JMBE (12:88 CD) Love Metal
44	41	43	20	JIMMY FRANKS/UNIVERSAL 003363/UMR6 (13.98 CD) SKINDRED Babylon Betere Bene Law 220/4/AC (13.98 CD) Babylon
45	1.10	n inv		BIELER BROS LAVA 93390/46 (11.98 CD) DON OMAR O The Last Don
46	30	16		V1456587 (14.98 CD) ELIEL V1456587 (15 98 CD) EI Que Habla Con Las Manos V1456624 (15 98 CD)
47		-iia	-	V1.456224 (15.98 CD) THE BABY EINSTEIN MUSIC BOX ORCHESTRA BuENAN VISTA BR1322/WALT DISNEY (7.98 CD)
48	37	40		MARC BROUSSARD Carencro
49	40	35	1	ISLAND 002938/ICJJMG (9.98 CD) SHEKINAH GLORY MINISTRY Live
50	36	31	24	KINGDOM 1011/BOOKWORLD (11 98/17.98) FALL OUT BOY FALL OUT BOY Take This To Your Grave
Real Property and	l aaks c	olumn	reflec	FUELED BY RAMEN 051 112.98 CD) ts combined weeks title has appeared on The Billboard 200 and Top Pop Catelog Album to appear on the Heatseekers chart. Top Independent Albums ere current titles that are ss

	ИА 2	RCH 005	12	TOD INDEDENDENT ALDUMC
Bil	b	ba	rd	• TOP INDEPENDENT ALBUMS
NEEK	AST WEEK	S. AGO		Sales data compiled by Nielsen
SIRL	LAST	2 WKS.		ARTIST Title
				学習後 NUMBER 1 学習後 16 Weeks At Number 1
1	1	1	144	LIL JON & THE EAST SIDE BOYZ A ² Crunk Juice BME 2890'TVT (11 98/17 98)
2	-			NE HOT SHOT DEBUT
3	R)	aw.	8	LAYZIE BONE AND BIZZY BONE Bone Brothers
4		w.	1	VARIOUS ARTISTS SIDEDNEDUMMY 71252 (8 98 CO) Atticus: Dragging The Lake 3
5	2	2	3	BRIGHT EYES I'm Wide Awake, It's Morning
6	10	er		THIEVERY CORPORATION Cosmic Game
7	R		N.	CHELY WRIGHT The Metropolitan Hotel PAINTED RED 1202/20UALTONE (15 98 CD)
3				ARMOR FOR SLEEP EQUAL VISION 1042 (13 99 CD) [H] What To Do When You Are Dead
9	6	8	163	S GREATEST GAINER S BONE THUGS-N-HARMONY Greatest Hits RUTHLESS 25423 (18 99 CD)
	4	4	16	VARIOUS ARTISTS The Source Presents Hip-Hop Hits Volume 9 SOURCE 2523/IMAGE (18.98 CD)
11	3	3	B.	BRIGHT EYES Digital Ash In A Digital Urn
12	11	1		BENZINO Arch Nemesis
13		W.	8	IRON AND WINE Woman King SUB P07 70665 (9.98 CD)
1	5	14	311	VARIOUS ARTISTS Chosen Few: El Documental CHOSEN FEW EMERALD 1015/URBAN BOX DFFICE (9.58 CD/DVD)
15	_	w.	1	STEVE VAI Real Illusions: Reflections
(15)	8	12	38	HAWTHORNE HEIGHTS The Silence In Black And White
13	13	15		MARTHA MUNIZZI The Best is Yet To Come
19	10	10		PITBULL M.I.A.M.I. (Money Is A Major Issue) DIAZ BROTHERS 2560-TVT 111.92(18:98)
17	11	13		YING YANG TWINS My Brother & Me COLLIPARK 2489TVT (11.58 CD/DVO)
22		*		HED P.E. Only In Amerika
21				AESOP ROCK Fast Cars Danger Fire And Knives DEFINITE JUK (06 (15 % CO) [M] MISSISSIPPI MASS CHOIR Not By Might, Nor By Power
22	12	11		
24	7	5		ANI DIFRANCO Knuckle Down
25	9	9	106	RIGHTEDUS BABE 042 (15.98 CD) THE POSTAL SERVICE Give Up
26	16	16	17	SUB PDP 555* (14 98 CD) [H] THE ARCADE FIRE Funeral
27)		w		MERGE 255" (15.98 CD) [M] COMEBACK KID Wake The Dead
28	18	18	31	VICTORY 2462 (13.98 CD) [M] THE RIDDLER & VIC LATINO Ultra.Dance 06 UITRa 124 (19.98 CD)
29	20	21	3N	TAKING BACK SUNDAY Where You Want To Be
30	17	19	10	SOUNDTRACK Napoleon Dynamite
31			5	JUMPSTEADY PSYCHOPATHIC 4048 (15 % CD) [M] Master Of The Flying Guillotine
32		-	1	JOSH ROUSE Nashville
33	19	20	16	THE DIPLOMATS Diplomatic Immunity 2
34	22	22	20	STRAYLIGHT RUN Straylight Run
35	14	7		VARIOUS ARTISTS VH1 Classic Presents Metal Mania: Strippedi
35	N	-		M. WARD Transistor Radio
37	26	29	28	SENSES FAIL Let It Enfold You DRIVE-THRU 04030/AGRANT (13.98 CD/DVD)
38	23	28	111	GRUPO CLIMAX Za Za Za MUSART 20539/BALBDA (5.88 CD) [M]
39	29	23		SHADOWS FALL The War Within CENTURY MEDIA 8228 (12 98 CD)
40	24	21		THE DUHKS SUGAR HILL 3897 (15:58 COL][H] THE ALCHEMIST 1st Infantry
41	24 35	26 32		THE ALCHEMIST 1st Infantry ALC95467/NOCH (1538 CD)[H] COLLECTIVE SOUL COLLECTIVE SOUL Youth
43	30	35		MATCHBOOK ROMANCE Stories And Alibis
44	15			EPITAPH 86660* (12.98 CD) [H] AMERICAN HEAD CHARGE The Feeding
45	21	17		NITRUS 00425/DRT (IS 98 CD) [H] SAGE FRANCIS A Healthy Distrust
45				ЕРітАРН 86709" (13.88 CD) [N] CORMEGA Testament
47	27	27	58	LEGAL HUSTLE 7185* (10 98/15 98) THE SHINS Chutes Too Narrow
48	31	37	28	SUB POP 70625* (15.98 CD) FLOGGEING MOLLY Within A Mile Of Home Endotrecture 105 to 105 ec CD
4.9	25	41		SIDEDNEDUMMY 71251* (16.98 CD) GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES One Voice MANY ROAD FORM (19.89 CD)
50	37	38	0	MANY ROADS 0003 (16.98 CD) SHEKINAH GLORY MINISTRY Kindoom 101/Bookwork, (11.98/17.98) (M)
	-	-	-	

MARCH 12 Billboard TOP BLUES ALBUMS

				Eo AEDonio
THIS WER	LAST WEEK		Sales data compiled by	Nielsen SoundScan Title
1	1		GEORGE THOROGOOD & THE DESTROYERS	
2	2		SONNY LANDRETH	Grant Street
3	3		ERIC CLAPTON DUCK/REPRISE 48926/WARNER BROS.	Sessions For Robert J
.4	4		AEROSMITH COLUMBIA 87025*/SDNY MUSIC	Honkin' On Bobo
5	5		ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson
6	7		TOMMY CASTRO BLIND PIG 5094	Soul Shaker
(7)	9		VARIOUS ARTISTS	Lackawanna Blues
3	10		SUSAN TEDESCHI NEW WEST 6065	Live From Austin TX
	11		HUBERT SUMLIN ARTEMIS 51609	About Them Shoes
10	8		KEB' MO' OKEH/EPIC 86408/SONY MUSIC [H]	Keep It Simple
11	6	-	ETTA JAMES RCA VICTOR 60644	Blues To The Bone
12	12		MARVIN SEASE MALACO 7518	Playa Haters
13	14		ROOMFUL OF BLUES	Standing Room Only
64	15		JOHN HAMMOND BACK PORCH 74815	In Your Arms Again
15	13		KEB' MO' OKEH/EPIC 92687/SONY MUSIC [H]	Peace: Back By Popular Demand

H 12	Rill	ord	TOP	REGG	LBUN	S.
				NEGG		ТМ

TINU WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title			
		◎管៖ NUMB			
1	1	VARIOUS ARTISTS CHOSEN FEW EMERALO 1015/URBAN BOX OFFICE	Chosen Few: El Documental		
2		VARIOUS ARTISTS	Los Cazadores: Primera Busqueda		
3	2	SOUNDTRACK MAVERICK 48675/WARNER BROS	50 First Dates		
4	4	SKINDRED BIELER BROS/LAVA 93304/AG [M]	Babylon		
5	9	DON OMAR O	The Last Don		
4	3	ELIEL VI 450624 [H]	El Que Habla Con Las Manos		
7	5	VARIOUS ARTISTS NEW RECORDS 132060/UNIVERSAL LATINO	Reggaeton Super Hits		
8	7	LUNYTUNES A MAS FLOW 318000/UNIVERSAL LATINO [H]	La Trayectoria		
•	6	LUNYTUNES MAS FLOW 230008/UNIVERSAL LATINO [H]	Mas Flow: Platinum Edition		
10	11		The Last Don: Live, Vol. 1		
11	8	BOB MARLEY AND THE WAILERS	Gold		
12	10	HECTOR "EL BAMBINO" Hect	or "El Bambino" Presenta Los Anormales		
13	12	IVY QUEEN PERFECT IMAGE 570157/UNIVERSAL LATINO	Real		
14	14	BOB MARLEY MADACT 50134	The Best Of Bob Marley		
(15)	15	KEVIN LYTTLE ATLANTIC 83730"/AG	Kevin Lyttle		

MA	RCH 1	12		OP WORLD ALBUMS
HS WEEK	LAST WEEK			data compiled by Nielsen SoundScan
E.	2		ARTIST IMPRINT & NUMBER/	
	8		VARIOUS ARTISTS ST. CLAIR 6010	・ 世 NUMBER 1 ・ 皆 ・ 1 Week At Number 1 Pure Irish
2	2		THE SOWETO GOSPEL SHANACHIE 66036	CHOIR Voices From Heaven
3	1		VARIOUS ARTISTS PALM 4017	Slack Key Guitar Volume 2
1	9		SOUNDTRACK EDGE/DG 003294/UNIVERSAL CLASSICS G	ROUP The Motorcycle Diaries
5	5		LADYSMITH BLACK MAMBAZO AND GALLO 3092/HEADS UP	THE STRINGS OF THE ENGLISH CHAMBER ORCHESTRA No Boundaries
-3			THE CHIEFTAINS Live From Dublin: A Tribute To	
7.			VARIOUS ARTISTS PUTUMAYO 234	Putumayo Presents: Acoustic Brazil
B	3		PARIS COMBO DRG 8483/K0CH	Motifs
9	6		DAN/EL O'DONNELL DPTV MEDIA 026 [M]	Welcome To My World: 20 Classics From The Jim Reeves Song Book
10	4	el:	VARIOUS ARTISTS WINDHAM HILL 45902/BMG STRATEGIC N	The Celtic Circle 2
11	10		SOUNDTRACK NONESUCH 61741/WARNER BROS.	The Chorus
-2	7		KEALI'I REICHEL PUNAHELE 11229 [H]	Ke'alaokamaile
3	12		DANIEL O'DONNELL DPTV MEDIA 225 [H]	Songs Of Faith
-4	11		SOUNDTRACK	Hotel Rwanda: Music From The Film
15	13		GIPSY KINGS NONESUCH 79841/WARNER BROS	Roots

MA	RCH 005	12	Bi	Ilboard TOP CHRISTIAN ALBUMS
=	Ш	3		Sales data compiled by 💦 Nielsen
THIS WED	LAST WEEK	2 WKS. AGO	2	
2	ST	X		SoundScan
F	5	2		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
20			- 1	1営制 NUMBER 1 単語 38 Weeks At Number 1
	1	1	105	SWITCHFOOT *2 COLUMBIA/SPARROW 1976/EMICMG The Beautiful Letdown
4	2	2		VARIOUS ARTISTS WORD/PROVIDENT HIGEEMICMG WOW Hits 2005
3	3	3		CASTING CROWNS A BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY [H] Casting Crowns
(3)	- 11			BEBE WINANS STILL WATERS/TMG 93967/WORD-CURB Dream
12 2				S GREATEST GAINER S
(5)	33	21		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 2370/EMICMG Church In The Wildwood
6	6	6		MARTHA MUNIZZI MARTHA MUNIZZI (M) The Best Is Yet To Come
7	4	4		JEREMY CAMP BEC 8615/EMICM6 Restored
(3)		- 11.32		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 2389/EMICMG Hymns
.9	13	11		SMOKIE NORFUL EMI GOSPEL 7795/EMICMG Nothing Without You
10	=9	1.7		ANDY GRIFFITH SPARROW 8803/EMICM6 Bound For The Promised Land: The Best Of Andy Griffith Hymns
11.	10	9		TOBYMAC FOREFRONT 6417/EMICMG Welcome To Diverse City
12	22	19	011	ISRAEL AND NEW BREED INTEGRITY GOSPEL 82975/WORD-CURB [N] Live From Another Level
13	9	7		RELIENT K GOTEK/CAPITOL 2953/EMICMG MMHMM
14	12	10		MERCYME • IN0 82947/PROVIDENT-INTEGRITY Undone
15	11	13		CHRIS TOMLIN SIXSTEPS/SPARROW 4243/EMIC/MG Arriving
16	14	8		VARIOUS ARTISTS INO/TIME LIFE 19223/PROVIDENT-INTEGRITY I Can Only Imagine
17	8	5		MICHAEL W. SMITH REUNION 10073/PROVIDENT-INTEGRITY Healing Rain
18	17	15		J MOSS 605P0 CENTRIC 20068/PROVIDENT-INTEGRITY [H] The J Moss Project
19	7	14	1.0	STEVEN CURTIS CHAPMAN SPARROW 6897/EMICMG All Things New
20	5		2	DAVID CROWDER BAND SIXSTEPS/SPARROW 3884/EMIC/MG Sunsets & Sushi
(21)	23	26	- 25	UNDEROATH SOLIO STATE/TOOTH & NAIL 318/EMICMG [M] They're Only Chasing Safety
22	18	12		ANBERLIN TOOTH & NAIL 660//EMICMG [M] Never Take Friendship Personal
23	21	17		VARIOUS ARTISTS WORSHIP TOGETHER 3579/EMICMG Here I Am To Worship 2
24	1	dic l		THE AFTERS IN//EPIC 93618/WORD-CURB [H] I Wish We All Could Win
25	20			BARLOWGIRL FERVENT 30046/PROVIDENT-INTEGRITY (H) Barlowgirl
16	19	20		NEWSBOYS SPARROW SS47/EMICMG Devotion
27	_	22	-20	VARIOUS ARTISTS INTEGRITY/MARAMATHAI/IND 83197/PROVIDENT-INTEGRITY Integrity's iWorsh!p Next: A Total Worship Experience
28 29	28	23	- 22-	SELAH CURB 78834/WORD-CURB Hiding Place
	34	-	-	KIERRA KIKI SHEARD EMI GOSPEL 7304/EMICMG [H]
20	32	33	- 1.1	FRED HAMMOND VERITY/JIVE 58744/PROVIOENT-INTEGRITY Somethin' 'Bout Love
31	29	25	-	ELVIS PRESLEY RCA 57667/BMG STRATEGIC MARKETING GROUP Elvis: Ultimate Gospel
22	31	30		JEREMY CAMP BEC 9513/EMICMG [M] Carried Me: The Worship Project
31 32 33 34 35	27	24	-	DONALD LAWRENCE & CO. VERITY 62228 PROVIDENT-INTEGRITY [M] I Speak Life
34	16	40	-	GAITHER VOCAL BAND GAITHER MUSIC GROUP 256% EMICING Best Of The Gaither Vocal Band
25	35	36		VARIOUS ARTISTS FERVENT 30057/PROVIDENT Absolute Modern Worship
30	25	27		THIRD DAY • ESSENTIAL 10728/PROVIDENT-INTEGRITY Wire
67	20	00		DEITRICK HADDON TYSCOT/VERITY 59482/PROVIDENT [H] Crossroads
38-	30	29		KJ-52 UPROK/BEC 6606/EMIC/MG [M] Behind The Musik (A Boy Named Jonah)
39	37	28		SWITCHFOOT RETHINK/SPARROW 4565/EMICING The Early Years: 1997-2000
40	36	37		HILLSONG + DELIRIOUS? FURIOUS?/HILLSONG 33082/PROVIOENT-INTEGRITY [M] Unified: Praise Live Worship Sydney Australia

	ARCH 2005			Billboard TOP GOSPEL	ALBUMS
-	X	AG0	-	Sales data compiled by 🗨 🖷	
HIS WEEK	LAST WEEK	A(
2	ST \	2 WKS.		SoundScan	_
Ξ.	۲	2 V		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			200	會 NUMBER 1 (音)	5 Weeks At Number 1
1	1	1		VARIOUS ARTISTS • WORO-CURB/EMICMG/VERITY 65344/ZOMBA	WOW Gospel 2005
				💭 HOT SHOT DEBUT 💭	
2	1.			BEBE WINANS STILL WATERS/TMG 90727/SQNY MUSIC	Dream
3	2	2	100	RUBEN STUDDARD J 62623/RMG	I Need An Angel
4	3	3	37	MARTHA MUNIZZI MARTHA MUNIZZI 0001 [H]	The Best Is Yet To Come
5		C NL		MISSISSIPPI MASS CHOIR MALACO 6035 [H]	Not By Might, Nor By Power
5	4	4	21.	SMOKIE NORFUL EMI GOSPEL 77795	Nothing Without You
500				S GREATEST GAINER S	
7	8	7	1	ISRAEL AND NEW BREED INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC [H]	Live From Another Level
3	5	5		J MOSS GOSPO CENTRIC 70068/ZOMBA [H]	The J Moss Project
9	7	6	160	VARIOUS ARTISTS INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	Gotta Have Gospel! Vol. 2
*0	6	10		GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES MANY ROADS 0003	One Voice
-1	11	9		SHEKINAH GLORY MINISTRY KINGOOM 1011/BOOKWORLD [H]	Live
12	13	12	12.1	KIERRA KIKI SHEARD EMI GOSPEL 97304 [H]	l Owe You
-3	12	11		FRED HAMMOND VERITY/JIVE 58744/ZOMBA	Somethin' 'Bout Love
45 6	10	8	14	DONALD LAWRENCE & CO. VERITY 62228/ZOMBA [H]	I Speak Life
15	9	13	23	BEN HARPER AND THE BLIND BOYS OF ALABAMA VIRGIN 71206	There Will Be A Light
-5	15	15	30	DEITRICK HADDON TYSCOT/VERITY 59482/ZOMBA [H]	Crossroads
27	16	18		VARIOUS ARTISTS . WORD/EMICMG/VERITY 57494/ZOMBA	WOW Gospel 2004
18	20	19	68	THE WILLIAMS BROTHERS BLACKBERRY 1643/MALACO	Still Here
-9	14	14		CECE WINANS . PURESPRINGS GOSPEL/IND 90361/SONY MUSIC	Throne Room
.20				PHANATIK CROSS MOVEMENT 30009	The Incredible Walk
21	18	16	100	NICOLE C. MULLEN WORD-CURB 86317/WARNER BROS. [H]	Everyday People
22	10	1.6		TROY SNEED EMTRO GOSPEL 1505	A State Of Worship
23	19	20	941	VICKIE WINANS VERITY 43214 ZOMBA [M]	Bringing It All Together
24	17	17		THE SOWETO GOSPEL CHOIR SHANACHIE 66036	Voices From Heaven
25	23	24	245	TYE TRIBBETT & G.A. INTEGRITY GOSPEL/COLUMBIA 90549/SDNY MUSIC [M]	Life
26	22	22	101	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR TEHILLAH/LIGHT 5497/COMPENDIA [H	1 Let It Rain
27	21	21	100	TONEX & THE PECULIAR PEOPLE VERITY/JIVE 53713/ZOMBA	Out The Box
(28)	27	40		BRIDGJETTE TAYLOR ABLIFE 4000	Bridgjette Taylor
29	24	31		THE RANCE ALLEN GROUP TYSCOT 4140/TASEIS	The Live Experience
30	26	27		LADYSMITH BLACK MAMBAZO AND THE STRINGS OF THE ENGLISH CHAMBER ORCHEST	RA GALLO 3092/HEADS UP No Boundaries
31	25	30	10.5	DONNIE MCCLURKIN • VERITY 43199/ZOMBA	Donnie McClurkin Again
32	28	25		VARIOUS ARTISTS DEXTERITY SOUNOS 77796/EMI GOSPEL BI	ishop T.D. Jakes Presents: He-Motions
33	30	29		SOUNDTRACK MUSIC WORLD/COLUMEIA 30286/SONY MUSIC	The Fighting Temptations
° 🗟 2 😫 12 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	29	28	1	VARIOUS ARTISTS INTEGRITY GOSPEL/SONY GOSPEL/ALLIANT 83306/SONY MUSIC	Stellar Awards Hits 2005
35	31	26		BISHOP PAUL S. MORTON TEHILLAH/LIGHT 5907/COMPENDIA [H]	Seasons Change
36	34	33	-201	RIZEN CHEZ MUSIQUE/LIGHT 5617/COMPENDIA [H]	RiZen
37		6		EXCELSIOR VITAL SOUND 71857	The Promise
38 39	33	32	24	VARIOUS ARTISTS INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC	Gotta Have Gospel!
39	35	37	-	VICKI YOHE PURESPRINGS GOSPEL BA230/EMI GOSPEL [M]	I Just Want You
418	32	34	117	VARIOUS ARTISTS WORD-CURB 86303/WARNER BROS. All Star GO	ospel Hits Volume 1: Praise & Worship

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum. ● RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Platino). △ 2 Certification of 400,000 units (Platino). A Retrification of 200,000 units (Platino). △ 2 Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shews albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MARCI 200

Billboard SINGLES AND TRACKS SONG INDEX.

ASCAP/Virginia Beach, ASCAP), HL/WBM, RBH 44 I'M A SAINT (Mosaic Music, BMI/Morhter's Sack Of Songs, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), HL, CS 33

idswept, ASCAP), HL, CS 33 I MAY HATE MYSELF IN THE MORNING (Cal IV,

ASCA

WR

HL.C

Enterprises 56: RBH 22

BMI) II

ASCAP/F

ASCAP),

Gro

LT 9

ASCAP) CS 14; H100 70 I'M NOT OKAY (I PROMISE) (Blow The Doors Off The Jersey Shore Muisc, BMI) H100 92 IN THE KITCHEN (Zomba Songs, BMI/R.Kelly, BMI), WEM Harous, PBH Jac

IT'S A HEARTACHE (Careers-BMG, BMI/Lojo, BMI/PEN, BMI) CS 41 IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tree, IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tree,

IT'S GETTING BETTER ALL THE TIME (Sony/AI v Iree, BMI/Katy's Own Music, BMI), HL, CS 8; H 100 67 IT'S LIKE THAT (Rey Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP, IL, H 100 16; RBH 17 IT'S NUTHIN'[WE THUGGIN'] (Loose Akoostix, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 85 IVE GOT YOUR MAN (STB, ASCAP) RBH 88 IWOULD CRY (Mosaic Music, BMI/Songs Of Otis Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 31

JERK IT OUT (Universal-PoiyGram International, ASCAP/Telegrammusic, ASCAP), HL, H100 71 JUSTA MOMENT (Zomba, ASCAP/III Will, ASCAP/Not-ting Dale, ASCAP/Mawkeen's, ASCAP/Clifford Peacock Publishing Designee, BMI/Warner-Tamerlane, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 83

-K-

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL. H100 40; RBH 37 KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCAP/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP), HL/WBM, H100 s6: RBH 32

-L-

LA CAMISA NEGRA (Camaleon, BMI/Peermusic III.

BMI) LT 10 LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 51 LA LA (Big A Nikki, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 100 LA SORPRESA (TN Ediciones, BMI) LT 15 LA ULTIMA CANCION (Peermusic III, BMI) LT 42 LET ME GO (Escatawpa, BMI/Songs Of Universal, RMI) H100 43

BMI) HIGO 43 LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pep-Soul Music, ASCAP/R.H. Compound, ASCAP) ASCAP/Pep-Soul Music, ASCAP/R.H. Compound, ASCAP, H100 3; RBH 1 LET'S GET BLOWN (My Own Chit, BMI/EMI Black-wood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Cotiliion, BMI), HL, H100 66; RBH

LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree,

LETTHEM BE LITTLE (TRAINED, SUBJECT) BMI), HL, CS 10; H100 77 LIKE A BOSS (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Slim Thug, BMI), HL, RBH 89 LIKE TOY SOLDIERS (Famous, ASCAP/Ensign, BMI/Eight Mile Style, BMI/Resto World, ASCAP), HL, H100

LITTLE SISTER (Board Stiff, BMI) H100 93 LO MEJOR FUE PERDERTE (Not Listed) LT 40 LONELY (Famous, ASCAP/Byefall Music, CAP/Feather, BMI), HL, H100 57 LONELY NO MORE (U Rule Music, ASACP/EMI April,

ASCAP), HL, H100 26 LONG, SLOW KISSES (Warner-Tamerlane, BMI/Smith Haven, BMI/New Works, BMI/The New Company Song Group, BMI/Kid Lips Music, ASCAP/RPM, ASCAP), WBM,

27 LOOK WHAT YOU'VE DONE (Jet Music, ASCAP) H100

LO QUE PASO, PASO (Los Cangris, ASCAP) H100
 LO QUE PASO, PASO (Los Cangris, ASCAP) LT 31 LOT OF LEAVIN' LEFT TO DO (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) CS 25 LOVERS AND FRIENDS (Lil) on oon7 Music, BMI/TVT, BMI/White Rhino, BMI/U.R. IV, ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Univer-sal, ASCAP/Irving, BMI/Persevere, BMI), HL, H100 10; RBH 5

-M-

MAKE UP (WaltEd, BMI) RBH 82 ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Rev-elle B, BMI/Tiltawhiri, BMI/Carnival, ASCAP/Heartfair, ASCAP), HL, CS 29 ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP)

MOTORY MORE A CENDER IE (SONY/AI V DISCOS, ASCAP) LT 9 MI MAYOR SACRIFICIO (Crisma, SESAC) LT 36 MOCKINGBIRD (Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP), WBM, H100 13; RBH 79 MONDAY MORNING CHURCH (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP) C5 11; H100 78 MOTIVATION (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 72 MR, BRIGHTSIDE (The Killers, ASCAP) H100 17 MUD ON THE TIRES (EMI April, ASCAP/Sea Gayle, ASCAP), H1, CS 6; H100 52 MUST BE NICE (Live, ASCAP) RPL 46

ASCAP), HL, CS 6; H100 52 MUST BE NICE (Lyfe, ASCAP) RBH 69 MY BOO (EMI April, ASCAP)/Rhaniah Cymone, ASCAP/BMG Songs, ASCAP/Manusee, ASCAP/Lellow, ASCAP/UR, IV, ASCAP/Justin Combs, ASCAP/Phoenix Amo, ASCAD, UL, PBH 26

Music, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, G 13; Hioo 81 MY NAME (Rio Bravo, BMI/Dawg, BMI/No Such Music, SOCAN/Passing Stranger, SOCAN/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 54

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NA-NANA-NA (Jackie Frost, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Ostaf, BMI/Soundtron Tunes, BMI), WBM, RBH 86 N DEY SAV (Jackie Frost, ASCAP/BMG Songs, ASCAP/Reformation, ASCAP) H100 83 NOBODY'S HOME (Avril Lavigne, SOCAN/Dwight Frye, BMI/Smells Like Metal, SOCAN/Almo, ASCAP), HL, H100

NOTHIN 'BOUT LOVE MAKES SENSE (Steel Wheels,

e, ASCAP), HL, RBH 36 MY GIVE A DAMN'S BUSTED (Difftunes, BMI/Mosaic sic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS

M, H100 91; RBH 31 I SEE ME (Sony/ATV Acuff Rose, BMI/Post Oak, BMI),

Chart Codes: CS (Hot Country Singles), Hipo (Hat 100 Singles); 17 (Hot Latin Tauks) and RBH (Hot R&B Hip/Hop Singles). 11TLE (Publisher - Licensing Org.) Sheet Music Dist.; Chart, Positian.

1, 2 STEP (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Mass Confusion, ASCAP/Music 101, ASCAP/WarmerTamertane, BMI/Bubb Gee, BMI/Noontime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 6; RBH 20 1THIMC (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP),

HL/WBM, H100 45; RBH 16 3 KINGS (LW3, ASCAP) RBH 99

ADIOS AMOR TE VAS (BMG Songs, ASCAP/Alma, BMI) LT 17 AGAIN (Chyna Baby, BMI/Universal, ASCAP/Alma, BMI/Universal, ASCAP/Reach Global, ASCAP/Nera Tyke, ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI), HL, RBH 41 AIRE (Ser Ca, BMI) LT 1 ALBBAMA (ShanCan, BMI) CC ALGO FSTA CC

AIRE (Ser-Ca, BMI) IT 1 ALABAMA (ShanCan, BMI) C5 57 ALGO ESTA CAMBIANDO (Lolein, BMI/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI) IT 5 ALL BECAUSE OF YOU (Liesse's First Born Music, BMI/Peer, BMI/Wilkinson Ave., BMI/Peer, ASCAP/MilYork City Music, ASCAP/lerome Jones, SESAC/Notting Hill Songs, SESAC/Young Fiano, SESAC/All Blac Muzik, ASCAD, HI DBH -8 Songs, SESAC/Yo ASCAP), HI). HL. RBH 78

ASCAP), HL, RBH 78 ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI/EMI Blackwood, BMI), HL/WBM,

00 65 AMOR DEL BUENO (Monster Music, ASCAP) LT 26 ANYTHING BUT MINE (Gravitron, SESAC/Carnival Mu

Isic, SESAC) CS 7; H100 59 ELAUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander Ame

America, BMI) LT 20 AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, H100 88

BABY (J. Brasco, ASCAP/Desert Storm, BMI/Big Tank Music, ASCAP/Chrysalis, ASCAP/D. Thornton, ASCAP/Black Bull, ASCAP/Jober, ASCAP/Doll Face, BMI/Big Poppa, ASCAP/EMI April, ASCAP/Bovina, ASCAP/No Question Ent., ASCAP/Justin Combs, ASCAP),

BABY I'M BACK (Noka International Music, CAP/Famous, ASCAP/Latino Velvet, BMI), HL, H100 75; ASCAP/Fam

ASLAP/Failinus, Assar, Jamis T. BABY MAMA (Uncle Bobby's Music, BMI/EMI Black-wood, BMI/MO GT, BMI/MS 802, BMI/Unichappell, BMI), HL/WBM, H100 73; RBH 19 BACK OF DA CLUB (Swizz Beatz, ASCAP/Karima, BMI)

RBH 94 BEAUTIFUL SOUL (Dying Ego, ASCAP/Dodd, ASCAP)

Htoo 21 BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Black-wood, BMI/Potty Mouth, BMI/Rounded, BMI), WBM, CS 32

BLESS THE BROKEN ROAD (Careers-BMG, AI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, BMI/F

Co 1; H100 35 BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP) WOM

ASCAP/Green Daze, ASCAP), WBM, Hoo 2 BREAKAWAY (Friends Of Seaguils, ASCAP/Five Car ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Ma ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM

100 15 BRING EM OUT (Carter Boys, ASCAP/EMI April, SCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's usic, ASCAP/Swizz Beatz, ASCAP/Universal, ASCAP), ASCAP/W HL/WBM, H100 19; RBH 9 THE BUMPER OF MY S.U.V. (Painted Red, BMI) CS 40

CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 1; RBH 3 CANT SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) Rel Gr

ASCA

ASCAP) RBH 65 CANT WAIT (Demis Hot Songs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/EMI Biackwood, BMI/EZ Duz It, ASCAP/Strange Motel, ASCAP/Almo, ASCAP), HL, RBH 98 CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Biackwood, BMI/Rodney lerkins, BMI/Notting Dale, ASCAP/Black Owned Musik, ASCAP/Ric Rude, ASCAP), IL PBI For

ASCAP/Black Owned Musik, ASCAP/Ric Rude, ASCAP, HL, RBH 59 CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/PoohBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Dadis, ASCAP), HL, H100 9; RBH 18 CAUGHT UP (Songs Of Universal, BMI/Slavery, BMI/Family Bizness Muzik, BMI/DJ Irv, BMI/Kam Kam's Music, BM), HL, RBH 71 CHARLENE (Songs Of Universal, BMI/Slavery, BMI/Family Bizness Muzik, BMI/DJ Irv, BMI/Kam Kam's Music, BM), HL, RBH 71 CHARLENE (Songs Of Universal, BMI/Slavery, BMI/Family Bizness Muzik, BMI/DJ Irv, BMI/Kam Kam's Music, BM), HL, RBH 71 CHARLENE (Songs Of Universal, BMI/Slavery, BMI/Bat Future, BMI, HL, RBH 26 CLASS REUNION (THAT USED TO BE US) (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Super ID, ASCAP/Top Mule, ASCAP/Sasy Mule, ASCAP/Do Pfrimmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 24

HL, CS 24 COLLDE (HKD Music, BMI/Warner-Tamerlane, BMI/Tentative, BMI), WBM, H100 60 COMO OLVIDAR (Edimusa, ASCAP/Vander America, BMI) LT 50

COUNTRY BOY (GG&L ASCAP) RBH 38

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DAME ESTA NOCHE (Ventura, ASCAP) LT 34 DAME OTRO TEQUILA (FL.PP., BM) LT 39 DATZ ME (Drugstore, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Songs Of Uni-versal, BMI/Down Holmes Publishing, BMI), HL, RBH 80 DAUGHTERS (Song/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 25

DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 25 DEM BOYZ (Regina's Son, ASCAP/Diehamar Music, ASCAP/Lezy Music, BMI/Flywid It, BMI/Griffin Ga. Finest, BMI/EMI April, ASCAP/ BRH 77 DE VIAJE (Sony/ATV Discos, ASCAP) LT 30 DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, BRH 30 DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP), ML, BH 30 DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP), HL, WBM, CS 20 DONT (10 Universal-Songs Of PolyGram International, BMI/Joon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 28 DONT 4SK ME HOW I KNOW (Mosaic Music, BMI/JonesBone Music, ASCAP/Tier Three Music, ASCAP) CS 37 DONT CHA (God Given, BMI) RBH 87 DONT WORRY (Slot-A-Lot Publishing, ASCAP/BMG Songs, ASCAP/Trak Starz, ASCAP/AImo, ASCAP/Univer-

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sal-PolyGram International, ASCAP), HL/WBM, RBH 96 DON'T WORRY 'BOUT A THING (Emerto, ASCAP/WB, DO ASCAP

CAP), WBM, CS 36 DOWN AND OUT (Killa Cam, BMI/EMI Blackwood, II/EMI Longitude, BMI/Please Gimme My Publishin BMI/EMI Longitude, BMI/Please Gimme My Publishing, BMI), HL, RBH 34 DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Black-wood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, H100 18; RBH 12 DRUGS OR JESUS (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI/Nashville DreamWorks Songs, ASCAP/Mon-key Feet, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, CS 18 BMI/EMI BMI), HL

ENSENAME A VIVIR SIN TI (SADAIC Latin, CAP/Alondra, ASCAP/Songs Of Peer, ASCAP) LT 45 ESTA AUSENCIA (Kike Santander, BM) LT 24 ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT ASC

11 EVERYTIME YOU GO AWAY (Cancelled Lunch, CAP/Universal-PolyGram International, ASCAP), HL,

ASCAP/I RBH 50

—F—

FEEL IT IN THE AIR (Music Of Windswept, CAP/Hitco South, ASCAP/Shakur Al-Din, ASCAP/Copy-FEEL 11 IN ASCAP/Hitco South, ASCAP/JIIone... right Control) RBH 62 FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), ---- ASCAP/WB,

HL, RBH 46 **FREE YOURSELF** (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisan's Music, ASCAP), HL/WBM, RBH 63

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GASOLINA (Los Cangris, ASCAP) H100 79; LT 25; RBH

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67 GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizab Music, ASCAP), HL, Hoo La; RBH 45 GET RIGHT (Dam Rich, BMI)/EMI Blackwood, BMI/Unichappell, BMI), HL/WBM, Htoo 20; RBH 53 GET XXX'D (Hood Hop Music, ASCAP/EMI April, ASCAP/Ebory Williams Publishing Designee, ASCAP/Not-ting Dale, ASCAP, HL/WBM, RBH 97 GETTO (Noka International Music, ASCAP/Famous, ASCAP/Eborkon International Music, ASCAP/Famous, ASCAP), HL, RBH 61 GIRLPIGHT (Kakeni Music, ASCAP/Beats Me, ASCAP/Eborkon, BMI/WHIE Rhino.

SGCAP/Lith (Josef) Music, M3CAP/Decis Me, ASCAP/Lith on ooot7 Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchninth, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, Htoo B7; RBH 35 GIVE A LITTLE BIT (Almo, ASCAP/Delicate, ASCAP),

GIVE A LINE HL, H100 39 GIVE ME THAT (Not Listed) RBH 57 GOD'S WILL (Sony/ATV Tree, BMI/BMG Songs

GOD'S WILL (Sony/ATV Tree, BMI/BMG Songs, ASCAP), HL, CS 20; H100 96 GO EASY ON ME (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 56 GOIN' CRA2Y (Natboogie Publishing, ASCAP/Latins Goin' Platinum, BMI/Bottz World, ASCAP) H100 27 GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 9;

H100 64 GOODBYE TIME (Sony/ATV Tree, BMI) CS 34 GOODIES (White Rhino, BMI/Christopher Garrett, ASCAP/Hito South, ASCAP/Music Of Windswept, ASCAP/Royalty Rightings, ASCAP/Music Publishing 101, ASCAP/Camore, BMI/Me & Marq, ASCAP/Zomba, ASCAP/Kumbaya, ASCAP/EMI Blackwood, BMI),

HL/WBM, H100 50 THE GOOD LIFE (EMI April, ASCAP/Sea Gayle,

THE GOUD LIFE (CMI APUR), CS 43 ASCAP/Mosaic Music, BMI), HL, CS 43 GUESS WHO LOVES YOU MORE (Zom ASCAP/Ahmad's World, ASCAP/K-Dope N ASCAP/Unichappell, BMI), WBM, RBH 43

-H--

HATE IT OR LOVE IT (BlackWallStreet, BMI/Each1Peach, ASCAP/OR/50 Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI), HL/WBM, Huoo 28; RBH 13 HOME (EMI April, ASCAP/EMI April Canada, ASCAP/3 Days Grace, SOCAN,/Simon Wilcox, SOCAN/Hypnotizing Boogie Publishing, SOCAN), HL, Huoo 97 HOMEWRECKER (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/Universal, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI), HL CS 23

HONKY TONK U (Tokeco Tunes, BMI) CS 15; Hoo 85 HONKY TONK U (Tokeco Tunes, BMI) CS 15; Hoo 85 HOPE (Stayin High Music, ASCAP/China White, ASCAP/God Given, BMI/Almo, ASCAP), HL, H100 68; RBH 28

28 HOW COULD YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Underdogs Songs, BMI/Irving, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Iohnnie Law Music, BMI/Famous, ASCAP), HL, RBH 54 HOW DOEST IT FEEL? (Anita Baker Music, ASCAP/Barry's Melodies, ASCAP/Universal-PolyGram Extension and ASCAD

ASCAP/Barry's Melodies, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 47 HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murrah, BMI), WBM, CS 21 HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/J). Taylor for BlackWallStreet, ASCAP/Lach1Teach1, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Ein's Mambo, ASCAP/Blotter, ASCAP/Msic Of Windswept, ASCAP), HL/WBM, H100 4; RBH 2 HOY COMO AYER (Maximo Aguirre, BMI) LT 2

I CAN'T STOP LOVING YOU (Kemmunity, BMI) RBH 48 ICY (Not Listed) RBH 75 I DON'T THINK SO (I-Slam Publishing, ASCAP/3RDi

I DON'T THINK SO (I-Slam Publishing, ASCAP/3RDi Music Works, BMI) RBH 93 I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 29 IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 16; H100 82 IF SHE WERE ANY OTHER WOMAN (Sony/ATV Tree, BMI/EMI April, ASCAP/Didn't Have To Be, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 44, IF SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mosaic Music, BM), HL, CS 42 I JUST WANNA LIVE (EMI Blackwood, BMI/Dead Pub-lishing, BMI/EMI April, ASCAP/Vegan Boy, ASCAP), HL,

BMI/Deston, ASCAP/Brrr..., ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 12; H100 80 NOTHIN' BUT COWBOY BOOTS (Wrensong, ASCAP/Lugracella, ASCAP/Mosaic Music, BMI/Hold Jack, H100 76 I'LL TAKE THAT AS A YES (THE HOT TUB SONG) (Songs Of Mighty Isis Music, BMI/Vista Larga Music, BMI/Sefior Vicente Music, BMI/Haber Corporation, BMI) ASCAP

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CS 26 I'M A HUSTLA (Larsiny, ASCAP/Swizz Beatz, ASCAP/EMI April, ASCAP/WB, ASCAP/Carter Boys

BMI) C5 50 NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS

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NOT ME (West Moraine, ASCAP/Gunslinger, ASCAP/Springcreek, ASCAP/Sony/ATV Cross Keys, ASCAP/Songs Of Moraine, BMI/Mike Curb, BMI), HL/WBM, C5 52

HL/WBM, CS 52 NUMB/ENCORE (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL/WBM, HIOO 32 NUMBER ONE SPOT (WB, ASCAP/Universal, ASCAP), U. MWBM, Uterger J, DBM, SCAP/Universal, ASCAP), HL/WBM, H100 54; RBH 21

SOMEWHERE ONLY WE KNOW (BMG, PRS) H100 58 SO MUCH MORE (Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Dade Co. Project Music, BMI/Zomba Songs, BMI), WBM, RBH 51 SONGS ABOUT ME (EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL/WBM, CS 22

Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMIJ, HL/WBM, CS 22 SO WHAT (IF YOU GOT A BABY) (Tents Of Kedar, ASCAP/Hollow Thigh, ASCAP/Careers-BMG, BMI) RBH 56 SPOILED (BMG, PRS/Song Chef, BMI/Songs Of Uni-versal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI), HL/WBM, RBH 60 STAY FOR A WHILE (Sout Insurance, BMI/Melodies Of J, BMI/Careers-BMG, BMI/Bro Wayne, BMI/Song SOf Univer-sal, BMI/Tappy Whyte's, BMI0, HL/WBM, RBH 95 STILL (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner, SESAC/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL/WBM, RBH 90 STILL TIPPIN (2 Players, BMI/Carnival Beats, ASCAP/Mike Jones, BMI/Paul Wall, ASCAP/Slim Thug, BMI) RBH 20

ASCAP/Mike Jones, BMI/Paul Walk, ASCA / Smith Asca BMI) RBH 29 SUGAR (GIMME SOME) (Index Music, ASCAP/Serious Scriptures, ASCAP/First N' Gold, BMI/Trick N' Rick, BMI/Ludacris, ASCAP/EMI April, ASCAP/ Hoto 36; RBH 39 SUNDAY MORNING (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, Hoto 34 SWITCH (Treyball, ASCAP/Kwametheboygenius Music, BMI/Alamo Music, BMI/Brothers Grimm, ASCAP/Mariesonmusic, BMI) Htoo 62

TE APUESTO LO QUE QUIERAS (Ser-Ca, BMI) LT 44 TE BUSCARIA (Simon Music Temple, ASCAP) LT 3 TE QUEDASTE (Sony/ATV Discos, ASCAP/WB, ASCAP)

TE QUEDAS IE (SORIY/ALY DISCUS, ASCAP / THO, ASCAP / IT 46 THAT'S WHAT I LOVE ABOUT SUNDAY (SORY/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Sory/ATV Tree, BM/Cake Taker, BMI/March, BMI), HL, CS 4; HLoo 53 THAT'S WHAT IT'S MADE FOR (EMI April, ASCAP/Flyte Tyme, ASCAP/U.R. IV, ASCAP/Sublime Basement Tunez, BM/Defenders Of Music, BMI/libranda Music Works, ASCAP/Minneapolis Guys, ASCAP) RBH 76 THROWBACK (U.R. IV, ASCAP/EMI April, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Christopher Math-ew, BMI/Hitto, BMI/Songs Of Universal, BMI) RBH 40 THUGS GET LONELY TOO (Universal, ASCAP/Stretch's Child Music, ASCAP/Live Squad Music, ASCAP/Sround

BMI/ Gold Forever, BMI/Songs Or Universal, BMI/Kehr 40
 THUGS GET LONELY TOO (Universal, ASCAP/Stretch's Child Music, ASCAP/Live Squad Music, ASCAP/Ground Watch Music, ASCAP/Live Squad Music, ASCAP/Ground Shady Music, BMI/Martin Afilliated Music, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP/Nate Dogg, BMI/BH 58
 TOCANDO FONDO (Sony/ATV Latin, BMI) LT 33
 TONIGHT'S NOT THE NIGHT (Lonely Motel, BMI/Spunker Songs, ASCAP/Universal-PolyGram Interna-tional, ASCAP), HL, CS 47
 TRUE (Whorgamusica, ASCAP/EMI April, ASCAP/Ron-dor London, PRS/Shepard Solomon, BMI/Jumbo Boom Boom, BMI/Rihops Inc., ASCAP/Irving, BMI), HL, H100 37
 TRUTH IS (ruil Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Christopher Mathew, BMI/Hitco, BMI/Soulsong Of Windswept Pacific, BMI/Tabulous, ASCAP/Alley Gadfly, BMI/Songs Of DreamWorks, BMI/EMI April, ASCAP/Music Of Windswept, ASCAP/Alley Gadrly, BMI/Songs Of DreamWorks, BMI/EMI April, ASCAP/Bovina, ASCAP/, HL, H100 22; RBH

TRYING TO FIND ATLANTIS (Chris Waters Music,

TRYING TO FIND ATLANTIS (Chris waters music, BMI/Sony/ATV Tree, BMI) CS 19; H100 95 TU PONTE EN MI LUGAR (Ser-Ca, BMI) LT 28 TURN DA LIGHTS OFF (Mass Confusion, ASCAP/WB, ASCAP/Beat Factory, ASCAP/Arlene & Co., ASCAP/Almo, ASCAP/Bros. Grimm, ASCAP/George Simon Music, BMI/Jobete, ASCAP/FCG Music, ASCAP/MGIII Music, ASCAP/ING Music, ASCAP/EMI April, ASCAP), HL/WBM, DRI = 3

TWO HEARTS (Careers-BMG, BMI/On The Wall, BMI), WBM, CS 59

U

U ALREADY KNOW (3RDi Music Works, BMI/Da Twelve Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Christo-pher Garrett, ASCAP/Hitco South, ASCAP), HL, H100 86; RBH 27 U DON'T KNOW ME (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI) H100 38; RBH 11 UNA LIMOSNA (Zomba Golden Sands, ASCAP) LT 23

-V-

RM

LT 4

BMI/Lavi CS 38

VALIO LA PENA (World Deep, BMI/Sony/ATV Latin, N/Sony/ATV Tunes, ASCAP) LT 41 EL VIRUS DEL AMOR (Primo, BMI) LT 6 VOLVERE (TRO-Essex, ASCAP) LT 7 VOLVERTE A VER (Peermusic III, BMI/Camaleon, BMI)

VOY A OLVIDARME DE MI (Gaira Bay, ASCAP) LT 14

WAITIN' ON THE WONDERFUL (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/WB, ASCAP/Famous, ASCAP/Animal Fair, ASCAP), HL/WBM,

45 WAIT (THE WHISPER SONG) (ColliPark, BMI/EMI ackwood, BMI/Da Crippler, BMI/EWC, BMI), HL, H100

61; RBH 25 WAKE UP OLDER (Sony/ATV Cross Keys, ASCAP/Big

61; RBH 25 WAKE UP OLDER (Sony/ATV Cross Keys, ASCAP/Big Alpha Writer Group, ASCAP), HL, CS 49 WELCOME TO MY LIFE (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Slinky Music, SOCAN/JB, Maintenance, SOCAN/Slinky Music, SOCAN/Warner Chappell, SOCAN), WBM, Huoo 98 WHATEVER (Jatcat, ASCAP/Jouched By Jazz, ASCAP/KUH April, ASCAP/Jouched By Jazz, ASCAP/Kuha Portal Music works, ASCAP/Sat WHATEVER (Jatcat, ASCAP/Jouched By Jazz, ASCAP/Kuha Portal Music works, ASCAP/Sat (Sayle, ASCAP), HL, CS 17; Huoo 90 WHAT U GON'OO (Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/Swizole, BMI/EMI Blackwood, BMI/Prince Of Crunk Music, BMI, HL, Huoo 94; RBH 32 WHEN I THINK ABOUT CHEATIN' (Sony/ATV Cross Keys, ASCAP/Hoosiermam Music, ASCAP/Bone Crusher, ASCAP/BMG Songs, ASCAP/Rabasse Music, ASCAP/Sounds-of-seventytwo, ASCAP/Rabasse Music, TFMS/WB, ASCAP/BMB 13 THE WORLD NEEDS A DRINK (Sony/ATV Acuff Rose, BMI) Prince Parter and Hait, THE WORLD NEEDS A DRINK (Sony/ATV Acuff Rose, BMI) Prince Parter and Principart (Part) Principart ASCAP/Sounds-of-seventytwo, ASCAP/Rabasse Music, PRS/WB, ASCAP) RBH 31 THE WORLD NEEDS A DRINK (Sony/ATV Acuff Rose, BMI) Prince Parter Parter Principart (Part) Principart PMI/L and Prince Parter Parter

THE WORLD NEEDS A DRINK (Sony/ATV Acuff Rose, I/Lavender Zoo Music, BMI/Sony/ATV Tree, BMI), HL,

-Y-

sal Musica, ASCAP) LT 38 YOU'RE MY BETTER HALF (WB, ASCAP/Dylan Jack-son, ASCAP/Guitar Monkey, BMI/Coburn, BMI), WBM, CS

YA SOY FELIZ (LGA, BMI) LT 49 YO ME QUEDE SIN NADIE (Prodemus, ASCAP/Univer-

59

-0-

O (First Avenue, ASCAP/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Foundation, ASCAP/Tank 1176, ASCAP/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Irving, BMI/E D Duz It, BMI 14100 33; RSBH 14 OBSESION (NO ES AMOR) (Premium Latin, ASCAP) LT

32 OBSESSION (NO ES AMOR) (Premium Latin, ASCAP)

OBSESSION (No 2007) H10011 OH (Royalty Rightings, ASCAP/Hitco South, ASCAP/Ludacris, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram Internation-al Tunes, SESAC/Jahqae Joints, SESAC/EMI April, ASCAP),

al Tunes, SESAC/Jangae journs, SESAC/Emi paris, ASCAP/ HL, RBH 49 OKAY (White Rhino, BMI/Drugstore, ASCAP/Peer-tunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/Morningsidetrail, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP/EMI, ASCAP), WBM, H100 44; RBH ¹⁵ ONE BELIEVER (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Pfrimmer, ASCAP/The Loving Company, ASCAP/Wisen, ASCAP/Avalon Way, ASCAP) (SSCAP) (SSCAP) ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 84, ONEY U (Pookietoots, ASCAP/Baeza, ASCAP/Univer-sal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/D) U Hubbo et BUMAC

Irv, BMI), HL, H100 55; RBH 55 OPEN ARMS (EMI April, ASCAP/Universal,

Control Control, HL, RBH 70 ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, H100 31; RBH 7 OTRA VE2 (Universal-Musica Unica, BMI/Castillo, BMI) LT 13

OVER AND OVER (Jackie Frost, ASCAP/BMG Songs,

ASCAP/KOKO'S Basement, ASCAP/BMG Songs, ASCAP/KoKo'S Basement, ASCAP/Hitco South, ASCAP/Notting Dale, ASCAP, HL, Huoo 30; RBH 92 OYE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yelzabulb, BMI/GemStar, ASCAP/Big Mato, ASCAP/Warn-er-Tamerlane, BMI/My Soulmate Songs, ASCAP), WBM, LT 22

-P-

PARA TI (Elyon, BMI) LT 21 PERDIDOS (J&N, ASCAP) LT 12 PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP), HL/WBM, CS 35 PIGGY BANK (So Cent, ASCAP/Universal, ASCAP/Dry Rain ASCAP) HL R8H 64

Rain, ASCAP), HL, RBH 64 PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Ariona Musical, ASCAP) LT 8

THE POTION (Ludacris, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Universal, ASCAP), HL/WBM, RBH

QUE SEAS FELIZ (PHAM, BMI/Peer International,

-R-

REAL N***A ROLL CALL (Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/Swizole, BMI/Gangsta Boogie, ASCAP/Swole, ASCAP) RBH 66 RESTLESS (Sixteen Stars, BMI) CS 39 RICH GIRL (Ain't Nuthin' Goin' On Buf Funking, ASCAP/MS, ASCAP/BL Tuture, BMI/Blondie Rockwell, ASCAP/M, SCAP/BL Tuture, BMI/Blondie Rockwell, ASCAP/Music Of Windswept, ASCAP/Harajuka Lober Music, ASCAP/Jerry Bock Enterprises, BMI/KStuff, BMI/ArtHouse, BMI/Mayerling Produ), HL/WBM, H100 8; RBH 91

S SABES UNA COSA (Peer International, BMI) LT 18 SCARS (Viva La Cucaracha, ASCAP/DreamWorks ngs, ASCAP), HL, H100 74 SEDUCTION (EMI April, ASCAP/Flyte Tyme, CAP/U P. IV, ASCAP/SUBINE Basement Tunez

CAP/U.R. IV, ASCAP/Sublime Basement Tunez, II/Defenders Of Music, BMI/Ijbranda Music Works, CAP/Minneapolis Guys, ASCAP) RBH 68 SEESFUMATU AMOR (World Deep, BMI/Sony/ATV

tin, BMI) LT 29 SHE WILL BE LOVED (Careers-BMG, BMI/February entv Second, BMI/BMG Songs, ASCAP/Valentine

SHE WILL BE LOVED (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 24 SHUT UP (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN), WBM, H100 99 SHYNE ON (Money Mack, BMI) RBH 74 SIGNS (My Own Chit, BMI/EAT Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Takin' Care Of Business, BMI), HL, H100 46 SI LA QUIERES (Not Listed) LT 27 SI ME VAS A DEJAR (Edimonsa, ASCAP/Siempre, ASCAP) UT 35

SI ME VAS A DEJAR (Edimonsa, ASCAP/Siempre, ASCAP) IT 35 SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP), WBM, H100 7 SITTING, WAITING, WISHING (Bubble Toes, ASCAP/Universal, ASCAP), HL, H100 89 SI YO ME VUELVO A ENAMORAR (Rubet, ASCAP/Uni-versal Musica, ASCAP) IT 16 SKIN (Mike Curb, BMI/Sweet Radical, BMI/Cool Hand, ASCAP), WBM, CS 51 SLOW DOWN (Tight Werk, BMI/Time4Flytes, BMI/Songs Of DreamWorks, BMI) H100 69; RBH 33

SLOW DOWN (Tight Werk, BMI/Time4Flytes, BMI/Songs Of DreamWorks, BMI) Hao 69; RBH 33 SOLDIER (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Biackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Micto South, ASCAP/Music Of Windswept, ASCAP/Money Mack, BMI/Domani And Ya Majesty's Music, ASCAP), HL, Hao 12; RBH 10 SOLDIER FOR THE LONELY (Wilmington Road, BMI/ICG, BMI/EMI Blackwood, BMI/Garden Angel, BMI), HL. CS 60

HL, CS 60 ELSOL NO REGRESA (EMI April, ASCAP) LT 48 CALADALE Lotin, BMI/Rightsong, BMI

ELSOL NO REGRESA (EM IApril, ASCAP) IT 48 SOMBRAS (SADAIC Latin, BMI/Rightsong, BMI) LT 37 SOME BEACH (Scarlet Moon, BMI/Black In The Sad-dle, ASCAP/Giantslayer, ASCAP) H100 72 SOME CUT (Swole, ASCAP/Lil Ion 00017 Music, BMI/TVT, BMI) H100 23; RBH 8 SOMETHING LIKE A BROKEN HEART (EMI Blackwood, BMI/Rumbalo, BMI/Earl Wright, BMI/Winning Circle, ASCAP/Clashing Plaids, ASCAP) CS 55 SOMEWHERE BETWEEN TEXAS AND MEXICO (Forrest Hills, BMI/Ash Street, ASCAP) CS 53

Sn

ASCA

Latin

QUE STATE BMI) LT 43 QUIERO (Nota, ASCAP) LT 47 QUIERO SABER DE TI (Universal Musica, ASCAP/Prodemus, ASCAP) LT 39

Charts

'Piggy Bank' Opens Early, Climbs High

50 Cent takes Hot Shot Debut honors at No. 64 on the Hot R&B/Hip-Hop Singles & Tracks chart with "Piggy Bank," the first of a number of album cuts from his forthcoming "The Massacre" that found their way to radio stations prior to the servicing of the set.

All of the album's 21 tracks started receiving some spins at R&B/hip-hop signals in the past week, some as far back as Feb. 21. Rampant airplay coupled with the existence of the pirated album on the Internet and in the streets prompted Interscope to push up the album's release from March 8 to March 3.

With 4.7 million in R&B/hip-hop audience, "Piggy" outpaces the other tracks in airplay largely because of its controversial nature. On the record, 50 Cent takes jabs at fellow rappers

Silvio Pietroluongo silvio@billboard.com **Minal Patel** mpatel@billboard.com Wade Jessen wiessen@billboard.com

Fat Joe, Jadakiss, Shyne and even the newly married Nas and Kelis. 50 is retaliating against the first two mentioned for their participation on "New York" by his noted archrival Ja Rule.

In addition, brewing animosity between 50 and labelmate the Game is the suspected cause of the gunfire that erupted outside the studios of WQHT (Hot 97) New York while 50 was doing an interview at the station on Feb. 28, fueling interest in "Piggy" as well as the album's impending arrival. One man was shot in the thigh, but is expected to recover.

Recorded in more amicable times, 50's collaboration with the Game, "How We Do," earns him the recognition of being the first artist in the Nielsen Broadcast Data Systems and SoundScan era to appear on three of the top five songs on The Billboard Hot 100 (see Chart Beat, page 53).

'Candy Shop," featuring Olivia, and "Disco Inferno" continue to burn up the Hot R&B/Hip-Hop Singles & Tracks list at No. 3 and No. 6, respectively. Aside from "Piggy," the other album tracks getting the most play at R&B/hip-hop radio include "Just a Lil Bit" with 3.3 million impressions and "Outta Control" and "Build You Up." each with 1.8 million.

All in all, 50 Cent racks up 125 million in audience at the R&B/hiphop format during the tracking week from his own current titles. If you include the airplay of the Game single on which he appears, that number jumps to a whopping 217 million impressions.

REACH AND FREQUENCY: On the audience-based Hot Country Singles & Tracks list, three titles move

ously into

something

this chart

hasn't seen

since last

summer.

Chesney's

"Anything

Kenny



simultanethe top 10.

MONTGOMERY GENTRY: 'GONE' GOES TOP 10

but Mine' rises 11-7, Brooks & Dunn's "It's Getting Better All the Time" moves 12-8, and Montgomery Gentry's "Gone" advances 13-9.

Those songs would occupy lower chart positions if the chart was still ranked by total number of plays. On

the Nielsen **Broadcast Data** Systems detections rankings. Chesney's title moves 14-9 while Brooks & Dunn's entry climbs 13-10. Montgomery

Gentry's single remains outside the top 10 and

drops 11-12 despite a gain in plays. The last time three songs simultaneously reached the top 10 on the

country chart was when titles by Keith

Billboard

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20 21 DI

ΤΟ

Boulevard Of Broken Dreams

Give A Little Bit

Lonely No More

One Thing

She Will Be Loved

Dare You To Move

Since U Been Gone

Daughters JOHN MAYER (AWARE/COLUMBIA)

Somewhere Only We Know

Nobody's Home

Breathe (2 A.M.)

18 10 Look What You've Done 🏠

You And Me

7 Beautiful Soul

Let Me Go 3 DOORS OOWN (REPUBLIC/UNIVERSAL/UMRG)

Sunday Morning

4

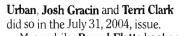
N

TITLE ARTIST (IMPRINT/PROMOTION LABEL

Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)

Nielsen

3 Wks At P



Meanwhile, Rascal Flatts books a fifth week at No. 1 with "Bless the Broken Road," the longest stretch of chart dominance by a group in nearly four years. Not since Lonestar's "I'm Already There" led for six weeks in the summer of 2001 has a group been parked this long atop the chart.

BACK UP: A Sum 41 rock remix of Ludacris' "Get Back" propels the title 30-5 on Hot Digital Songs with a 144% increase in paid downloads. Of the 30,500 downloads for "Back," 19,000 (62%) are from the Sum 41 remix that is being sold exclusively at the iTunes Music Store.

On the billboard.com Hot Digital Tracks chart, which ranks specific versions, the Sum 41 remix of "Back' debuts at No. 8. The digital surge spurs "Get Back" 30-14 on The Billboard Hot 100 and the Pop 100 charts. That bests the song's prior No. 25 peak on the latter chart and almost equals its Hot 100 high of No. 13.

The two acts performed the track together Jan. 22 on "Saturday Night Live," which was repeated Feb. 26. Sum 41 and Ludacris recorded the remix following the first airing of their "SNL" episode. The additional exposure aids Ludacris' "Red Light District" on The Billboard 200 as is rebounds 32-19 with a 3% spike in sales.

Another iTunes exclusive, the Grammy Awards rendition of the

ADULT

CONTEMPORARY

Billboard

MARCH 12 2005

Billboard

Beatles' "Across the Universe," posts a 77% sales decline and falls 40 places to No. 44 on Hot Digital Songs following the initial post-show rush. The song thus falls off the Hot 100.

after it debuted at No. 22 last issue, and it drops 20-62 on the Pop 100.

Additional reporting by Keith Caulfield in Los Angeles.

PROVIDED BY 0 17 PAT **Radio** Monitor MAINSTREAM TOP 40 NEW RELEASES WITH HIT POTENTIAL **ADULT CONTEMPORARY** NEW RELEASES WITH HIT POTENTIAL NU NEW SONGS SHOWED HIT POTENTIAL THIS WEEK RECENTLY TESTED SONGS WITH HIT POTENTIAL DOORS DOWN TME GO UMRG NO NEW SONGS SHOWED NO NEW SONGS SHOWED NU REW SURES SHOWED HIT POTENTIAL THIS WEEK RECENTLY TESTED SONGS WITH HIT POTENTIAL FIVE FOR FIGHTING If God Made You COLUMBIA RAY CHARLES WITH DIANA KRALL YOU DON'T KNOW ME CONCORD ET OK What You've Done ATLANTIC HE KILLERS IMPLE PLAN IMPLE PLAN IN UD ATLANTIC ROSSFADE Id COLLIMBIA CHARD MARX INGER ELEVEN UNE Thing WIND-I HOWIE DAY Id COLUMBIA IM MCGRAW ve Like You Were Dying CURB APA ROACH LENNY KRAVITZ Scars GEFFEN JENNIFER LOPEZ FEAT. FAT JOE HOWIE DAY COMME DAY SSE MCCARTNEY GREEN DAY Boulevard Of Broken Dreams REPRISE RICKIN' A MODERN ROCK EHOUSE And Me GEFFEN **NEW RELEASES WITH HIT POTENTIAL ADULT TOP 40** NO NEW SONGS SHOWED HIT POTENTIAL RECENTLY TESTED SONGS WITH HIT POTENTIAL ANNA NALICK Breathe (2 AM) COLUMBIA JESSE MCCARTNEY Beautiful Sout HOLLYWOOD VELVET REVOLVER Fall To Pieces RMG TIM MCGRAW Live Like You Were Dying CURB MARC BROUSSARD Where You Are IDJMG JEM 24 RMG RECENTLY TESTED SONGS WITH HIT POTENTIAL THE KILLERS Mr. Brightside IDIMC Brightside IDJMG SUM 41 Pieces IDJMG BREAKING BENJAMIN Sooner Dr Later HOLLYWOOD 3 DOORS DOWN Let Me Go UMRG GREEN DAY Holiday REPRISE 24 RMG CROSSFADE Holiday REPRISE CROSSFADE So Far Away COLUMBI/

In COLUMBIA s are blind tested online by PromoSquad using multiple listens and a nationwide sample of carefully profiled c consumers. Songs are rated on a 1-5 scale, linal results are based on weighted positives. Songs with a sco more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the more are judged to have Hit Potential, and undered 1 st of current songs with Hit Potential, commentary, polls sb or more are judged to have Hit Potential, although that benchmark number can iluctuate per format based on t strength of available music. For a complete and updated I st of current songs with Hit Potential, commentary, polls more, please visit www.hitpredictor.com. © 2005. Promosquad and HitPredictor are trademarks of Think Fast LLC.

	THIS WEEK	LAST WEEK	we swy	Nielsen Broadcast Data Systems TITLE ARTIST (IMPRINT/PROMOTION LABEL)		THIS WEEK	LAST WEEK
	1	2	25	Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)		1	1
	2	1	Out-	Heaven LOS LONELY BOYS (OR/EPIC)		2	3
	3	3	23	Daughters JOHN MAYER (AWARE/COLUMBIA)		3	7
	4	5	36			4	4
	5	6	23)	Live Like You Were Dying	I	5	2
	6	7	41		1	6	5
	7	4	28	She Will Be Loved		7	9
	8	8	26	I'll Be Around DARYL HALL JOHN OATES (DKE/U-WATCH)		8	8
	9	11	12	Give A Little Bit GDO GOD DOLLS (WARNER BROS)		9	12
	10	9	47	This Love MAROONS (OCTONE/J/RMG)		10	10
	11	10	44	Don't Let Him Steal Your Heart Away		11	11
	12	13	6	Home MICHAEL BUBLE (143/REPRISE)		12	6
	13	12		The Way You Move KENNY G FEAT EARTH, WIND & FIRE (ARISTA/RMG)		13	16
	14	14		What A Wonderful World ROD STEWART FEAT. STEVIE WONDER (J/RMG)		14	14
	15	16		True RYAN CABRERA (E.V.L.A./ATLANTIC)		15	13
	16	15				16	15
	17	18				17	17
	18	17		Reach Out, I'll Be There		18	19
	19	23	8	Lonely No More ROB THOMAS IATLANTICI		19	22
	20	19	24	Drive KATRINA CARLSON (KATAPHONIC)		20	39
st Da	ta Syste	ms. 85	adult to	p 40, 89 adult contemporary and 78 modern rock st	atio	ins are e	electro

re,	re, please visit www.hitpredictor.com. © 2005. Promosquad and HitPredictor are trademarks of Think Fast LLC.										
N	MARCH 12 MODERN MARCH 12 HOT 100										
31	lb	00	rd® ROCK	Bi		ba	rd [®] SINGLES SALESTM				
NID VEEK	LAST WEEK	Md. oh	Nielsen Broadcast Data Systems TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	Nielsen SoundScan				
1	1	22	Boulevard Of Broken Dreams 1 14 Wks At No. 1 GREEN DAY (REPRISE)	1	1	4	I 岱 NUMBER 1 ▲岱 Soldier 3 Wis At No 1 DESTINY'S CHILD FEAT. TI, & LIL WAYNE (COLUMBIA)				
2	3	7	Little Sister OUEENS OF THE STONE AGE (INTERSCOPE)	2	2	3	We Will Become Silhouettes/Be Still My Heart THE POSTAL SERVICE (SUB POP)				
3	7	4	E-Pro BECK (INTERSCOPE)	3	3	2	Do You Believe In Magic				
4	4	22	Mr. Brightside THE KILLERS (ISLAND/IOJMG)	4	4	18	Lose My Breath DESTINES CHILD (COLUMBIA)				
5	2	17	Scars PAPA ROACH (EL TONAL/GEFFEN)	5	5	14	Gotta Go Solo Patti labelle feat ron isley (def soul classics/dj/mg)				
6	5	13		6	6	16	Oye Mi Canto N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)				
7	9	12	Work JIMMY EAT WORLD (INTERSCOPE)	7	8	16	I Changed My Mind KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)				
3	8	20	Home Three days grace (Jive/ZDMBA)	8	9	8	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)				
9	12	8	The Widow THE MARS VOLTA (GOLDSTANDARDLABS/STRUMMER/UMRG)	9	7	2	Guess Who Loves You More RAHEEM DEVAUGHIN (JIVE/ZOMBA)				
0	10	27	Hysteria (I Want It Now) MUSE (TASTE MEDIA/WARNER BROS.)	10	14	3	If She Were Any Other Woman BUDDY JEWELL (COLUMBIA (NASHVILLE))				
1	11	36	Cold CROSSFADE (FG/COLUMBIA)	11	12	15	How We Do THE GAME FEAT SO CENT (AFTERMATH/G-UNIT/INTERSCOPE)				
2	6	21	I'm Not Okay (I Promise) MY CHEMICAL ROMANCE (REPRISE)	12	15	16	Tempted To Touch RUPEE (ATLANTIC)				
3	16	8	Sooner Or Later BREAKING BENJAMIN (HOLLYWODD)	13	10	H	The Bumper Of My S.U.V. CHELY WRIGHT (PAINTED RED)				
4	14	7	Passive A PERFECT CIRCLE (VIRGINI	14	13	43	Heaven LOS LONELY BOYS (OR EPIC)				
5	13	2Ĩ	Pain JIMMY EAT WORLD (INTERSCOPE)	15	29	54	Such Great Heights THE POSTAL SERVICE (BLIB POP)				
۲	15		Pieces SUM 41 (ISLANO/IDJMG)	16	22	4	Ghettochip Malfunction (Hell Yes) BECK (INTERSCOPE)				
7	17		Let Me Go 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	17	-	1	You're In My Heart PEPPER'S GHOST (HYBRID)				
8	19		The Clincher CHEVELLE (EPIC)	18	11	2	It's Like That MARIAH CAREY (ISLAND/IDJMG)				
9	22		Holiday GREEN DAY (REPRISE)	19	18	22	Baby Girl SUGARLAND (MERCURY)				
0	39	2	Why Do You Love Me GARBAGE (ALMO SOUNOS/GEFFEN)	20	21	19	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)				
	re electronically monitored 24 hours a day, 7 days a week. Song on the chart for more than 20 weeks will generally not receive a singles compiled from a national sample of realistore, mass merchant.										

electronically monitor empiled from a national sample of data supplied by Nielsen Broadca tanked by number of detections. Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a builet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard. com. The indicates title earned HitPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

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and internet sales reports collected, compiled, and provided by Nie SoundScan. This data is used to compile the Hot 100 and Pop 100.



BIRTHS

Girl, Ava Ruth, to **Rebecca** and **Patterson Hood**, Feb. 7 in Athens, Ga. Father is a member of the Drive-By Truckers.

Boy, Benjamin Yo-Sup, to **Susan** and **Mark Graalman**, Feb. 4 in Toledo, Ohio. Father is drummer of Christian rock act Sanctus Real.

Girl, Riviera Rayne, to **Amy** and **Bob Romeo**, Feb. 17 in Los Angeles. Father is executive director of the Academy of Country Music.

Girl, Isabelle Rose, to **Denise** and **Russell Fink**, Feb. 11 in New York. Father is senior director of new media for RED Distribution.

DEATHS

Debra Sue Genovese, 52, of unknown causes, Feb. 1 in Los Angeles. The talent booker spent the early part of her career as a talent coordinator and producer for long-running NBC performance series "The Midnight Special." When the show folded, Genovese went on to book the syndicated dance show "Solid Gold" and the Soul Train Awards. She is survived by three children.

Frank Jones, 76, of unspecified causes, Feb. 3 in Nashville. The executive and producer moved to Nashville in 1961 to join the A&R staff of Columbia Records. With then-Columbia Nashville head Don Law, Jones produced records for Johnny Cash and Jimmy Dean. His career also included stints at Warner Bros. and Capitol and as head of the Nashville division of Mercury Records. Jones was a former president and chairman of the Country Music Foundation and was a trustee emeritus at the time of his death. He was inducted into the Canadian Country Music Hall of Fame in 1993.

Ken Woods, 51, of a brief illness, Feb. 4 in Nashville. The veteran country music executive was an independent promoter. He was previously head of independent label Step One Records and a key executive at Delta Disc Records.

Eric Griffiths, 64, of cancer, Feb. 5 in Edinburgh, Scotland, Griffiths played guitar in the Quarrymen, the first group formed by John Lennon. Griffiths met Lennon at Liverpool's Quarry Bank High School in the 1950s. The pair, along with friends Pete Shotton and Rod Davis, formed a band to play skiffle—a rough-and-ready blend of folk, blues and country styles popularized by such British musicians as Lonnie Donegan. Lennon later invited Paul McCartney to join the group, which evolved into the Beatles by 1960. Griffiths left the group in 1958around the time George Harrison joined on guitar—and later joined the merchant navy. In the late 1990s, the non-Beatle members of the Quarrymen reunited, playing in Europe, North America and Japan. An album, "Songs We Remember," was released last month. Griffiths is survived by his wife and three children.

Steve Burgh, 54, of a heart attack, Feb. 7 in Kingston, N.Y. A record producer and musician, Burgh worked with such '70s and '80s acts as Billy Joel, the Ramones, Phoebe Snow, Willie Nelson, Judy Collins and Steve Goodman. He was a guitarist on Joel's 1976 album "The Stranger," and served as musical director for Gladys Knight, Richie Havens and others. In 1982, Burgh opened a recording studio in New York, Baby Monster, that prospered for a decade. Acts that recorded there included Emmylou Harris, John Cage and Cypress Hill. In Kingston, Burgh opened 33, a nightclub and recording studio.

Tim Lane, 67, of complications from colon cancer, Feb. 7 in Los Angeles. Lane's career as a music executive spanned 1958-1987 and included stints at Decca, Liberty, Atlantic, Prophesy, Capricorn and Marsel. As assistant director of LP sales and marketing for Atlantic during the late 1960s, he was instrumental in the early careers of Led Zeppelin, Cream, Iron Butterfly and Crosby Stills & Nash. He was the first executive to give away albums to emerging FM stations. Lane also pursued creative merchandising concepts such as placing promotional stickers on album covers touting "Includes the hit," starting with Cream's "Sunshine of Your Love" on its 1972 album "Disraeli Gears." That same year, Phil Walden tapped Lane to open Capricorn's West Coast office, where he ushered in the Allman Brothers and the Marshall Tucker Band. Lane's son, Mike Lane, is a music industry research consultant and former Billboard BuyCycles/Buying Trends contributor. In addition to Mike, Lane is survived by his wife, three sons and 11 grandchildren.

Keith Knudsen, 56, of pneumonia, Feb. 8 in Sonoma, Calif. Knudsen was a drummer for the Doobie Brothers, playing on hits that included "Taking It to the Streets" and "Black Water." Knudsen joined the Doobie Brothers in 1974 and played with the group until its 1982 farewell tour. During the band's hiatus, Knudsen and bandmate John McFee formed the country rock group Southern Pacific, which released four albums and had several hits. He rejoined the Doobie Brothers full time in 1993.

Alanis

Continued from page 1

only at Starbucks' 4,500 North American outlets. The coffee retailer has a sixweek exclusive on the acoustic set before it goes to traditional retail and other outlets July 26.

The collection, which will feature the songs in their original order, will include previously unreleased video footage from that era. Price and format are still being determined.

The original version has never been out of print. The new version will feature different artwork and title from the 1995 release.

In the decade since its release, "Jagged Little Pill" has sold 30 million copies across the globe, according to her label, Warner Music Group's Maverick Records. In the United States, it has sold 14.4 million units, according to Nielsen SoundScan.

The album is the best-selling debut by a female artist and the 14th bestselling album ever in the United States, according to the Recording Industry Assn. of America.

Its confessional, often haunting lyrics and contagious melodies coupled with Morissette's vulnerable-buttough vocals catapulted "Jagged Little Pill" to winning four Grammy Awards, including album of the year.

"It's a classic album," Maverick CEO Guy Oseary says. "It doesn't matter how old you were, what race you were, you could be from Mars and you still got it."

Although it had wide demographic appeal, "Jagged Little Pill" especially resonated with its 20-something audience, Oseary says. "It was my generation's Bob Dylan or Carole King's 'Tapestry.' It just struck a chord across a generation."

The album featured a number of hits, many of which are still in recurrent rotation on adult top 40 stations, including "You Oughta Know," "Hand in My Pocket," "You Learn," "Head Over Feet" and "Ironic."

Perhaps the biggest irony is that Morissette barely remembers the 18 months surrounding the project's peak period.

"When the album came out, I feel like I immediately went into survival mode to keep the 'overwhelm' that comes from being famous at bay," she says. "Ten years later, I have the luxury of time and distance to formally honor it."

In fact, that era is so dazzling for Morissette, reality was unrecognizable. "The one vivid memory is of being in the van touring around America and I remember almost willing myself to get back to sleep, to get back to reality. Waking life was a little too overwhelming."

Thus, the acoustic album is also a way for her to delve back into that time with some clarity, maturity and a healthy respect for her past.

"Turning 30 has really inspired me to have a retrospective of my life and honor it," says Morissette, who will be 31 on June 1. "I've breezed through every other passage from menstruation to buying my first house to making money to moving to a different country." Morissette estimates that she's acoustically worked up 75% of the songs from "Jagged Little Pill" over the years in concert, but she still looks forward to what she can bring to them now.

"My voice has changed over the last 10 years in a way that I'm just loving," she says. "I have access to notes that I never had access to. Even if we were to do the songs arranged the same way as the original, the way I approach them emotionally is different and I bring 10 years of life experience to them."

Ballard stresses that the songs will definitely be recognizable, "they'll just express their DNA slightly differently."

"We're limiting our palate to more acoustic instruments, but there's a

Ken Lombard would not discuss details of the financial arrangement with Maverick or how much the chain will spend marketing the acoustic record.

"We can't put a dollar value in terms of what we invest," Lombard says. "But just as important as our reach of 4,500 stores is the frequency: The core Starbucks customer comes into the store up to 18 times a month. When you think about exposing the artists' music to that base, no other retailer can provide that level of exposure."

Starbucks is still developing its marketing and advertising plan, but it is expected to tie in with such promotional partners as United Airlines, XM Satellite Radio and T-Mobile, its wi-fi partner.



MORISSETTE: STARBUCKS WILL EXCLUSIVELY OFFER HER NEW ALBUM FOR SIX WEEKS

great wealth of instruments to try," he continues. 'I have a hurdy gurdy in there. It's fun to explore. My goal is, we make an album that's interesting so that even if someone had never heard the original, they'd still dig it."

Indeed, Fred Goldring, Morissette's longtime lawyer—who now comanages Morissette with her longtime business manager Mihaela Evans says the release will be a "rediscovery for her old fans and a discovery for her new ones." (Morissette's Szeretlek publishing company is now administered by BMG Music Publishing, but the "Jagged Little Pill" songs were written while she was signed to Universal/MCA Music Publishing.)

One thing is for sure: The acoustic version will take longer to record than the original. "We wrote each one of these songs in one sitting," Ballard recalls. "She would then write the lyrics and sing them that night. I remember how intense it was. It was like we were in a trance."

STARBUCKS POURS IT ON

As plans for the acoustic project developed, it became clear that Starbucks, which was routinely meeting with labels about projects, was the perfect partner. "It was a meeting of the minds," Oseary says. "We were both looking at doing something special."

The six-week window "gives Starbucks time to feel they have some ownership, but not full ownership," Oseary says. "It was important to me that people could get it anywhere. I think regular retail will understand this is a one-off with Starbucks."

Starbucks has a small profit participation for all U.S. sales outside of Starbucks outlets, a source says.

Starbucks Entertainment president

In-store elements will include counter display, signage and non-stop playing of the album.

JAGGED LITTLE TOUR

Morissette will also tour acoustically behind the album, playing theaters in June and July. "We'll play the album from start to finish," she says, "although we'll probably play around some with the order. We'll also throw in some other songs from the last 10 years."

But Morissette, who is booked by Creative Artists Agency, adds she is in no way saying goodbye to these songs: "I'll be playing them until I'm dead."

The acoustic project will be followed by a greatest-hits set with at least one new song due by Christmas.

Morissette, who inked a new deal with Maverick in 2001, says she's ready to start a new project.

"I have four journals-full at this point and I usually start a new album after two journals-full," she says. "So I'm very pregnant with songs."

She has also co-produced and stars in "We're With the Band," a pilot for a mockumentary series on Comedy Central loosely based on her experiences.

No matter how the acoustic album or any subsequent project fares, Morissette says she still has trouble acknowledging the historic feat she accomplished with the original. "My friends around me say, 'It's your challenge to claim that you're an international rock star,' " she says, "but I still bow down and look at my feet when the conversation comes around to that."

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are also keeping the country flame burning bright at AC.

It is worth noting that each of these songs was remixed for the format before crossing over: This trend is no accident.

Candy O'Terry, assistant PD at WMJX (Magic 106.7) Boston, agrees with Zapoleon: "Historically, every time new product for AC gets thin, we tend to dip into country. Look at the 'Urban Cowboy' craze, then Juice Newton and Rosanne Cash, then Garth Brooks. There are definite cycles you can point to."

It also makes sense that AC would look toward country music for hits since there are few AC-worthy songs coming from today's mainstream top 40.

Current pop music is often polarizing. With few exceptions (Los Lonely Boys, Kelly Clarkson and John Mayer), hits that triumph at top 40 including the likes of Eminem, Usher and Ciara on the R&B/hip-hop side and Linkin Park, Switchfoot and Yellowcard on the rock side—simply do not appeal to AC.

MULTIPLE THEORIES

Programmers have many theories regarding the ongoing popularity of country titles at AC.

O'Terry believes that a strong appeal of country music is the message. "The typical AC female listener loves story songs," she says. "That is certainly true of 'In My Daughter's Eyes' and 'Live Like You Were Dying."

On the other hand, she adds, "Some-

times a great country song may be about fishing or riding a bull or reading the Good Book. It may be a great lyric, but it's not part of the AC lifestyle. So you really have to pick those crossover records carefully."

Rob Miller, PD of WALK Long Island, N.Y., echoes, "A lot of hit country crossover songs like 'Live Like You Were Dying' and 'I Hope You Dance' have incredible messages that our audience can relate to. It gives them staying power. Women listen to lyrics and love a positive message."

Joe Hann, MD of WRCH (Lite 100.5) Hartford, Conn., suggests that one reason for the popularity of country titles is the simple need for something new at the format.

"We've been playing the same music for 15 years, and our core library is just burned," he says. "Our consultant urged us to try some of the new adult top 40 artists and some of these multiformatted artists, which can work for us as long as it's the right song."

Most programmers contend that while current singles from these artists have garnered heavy rotation, each remains a case-bycase decision.

Tony Coles, regional VP of programming at Clear Channel and PD of KKCW (K103) Portland, Ore., explains, "Right now, these are the spice of K103, not the flavor. If they continue to deliver solid, mass-appeal songs, these artists could become core. However, so far it has really been on a song-by-song basis. It really is about the quality of the song and the familiarity."

"I believe they are loaners," says Louis Kaplan, OM of WLTM (Lite FM 94.9) Atlanta. "Like top 40, AC includes a fair amount of crossover songs that have proved themselves in other formats and can appeal to our audience. But as great as Martina's and Tim's songs are right now, if the next CDs are made up of songs about pick-ups and 'dawgs,' featuring a pedal steel guitar, I don't think AC will have much room for them."

Most PDs agree that country will never supersede AC's core acts.



"No one will replace Celine [Dion], Elton [John], Rod [Stewart] or Phil [Collins]," says Smokey Rivers, VP of AC programming at Infinity and PD of KVIL Dallas. "Martina may be more of an artist for today than the others, but our format won't throw away 'Because You Loved Me' because 'In My Daughter's Eyes' tests well. Time marches on Timeless does not."

Hann says, "I still hold a place for Celine, Phil and Elton. These guys still have it. I'm always going to listen to them. The cool thing about AC is that there is still room for everybody."

NO THREAT TO COUNTRY

AC PDs also contend that their spinning of country songs does nothing to harm crosstown country competitors.

Rivers believes that "AC is not taking listeners from country; maybe some listening but not listeners."

While the audience may spend "a little more time with us because we're playing a country song they like," Kaplan says, "we're not likely to do much damage to the core country listener."

Coles agrees. "As much as I would like to take listeners from country, the answer is no. I'm playing Maroon5, but I'm not expecting to take listeners from [top 40 rival KKRZ] Z100. Yes, we're sharing music with the country stations, but only compelling and entertaining air personalities will ever draw listeners from other formats." Plus, Coles says, "almost always, they are hits in the country format before I ever touch them."

> Shania Twain's 'Forever and for Always' was a huge crossover hit.

Don Kelley, VP of programming for WMJX, claims that when he borrows country titles, he usually does so because they have already proved to be popular at top 40—not country radio.

"Shania and Faith Hill started crossing over, along with Lonestar, and we started sharing those titles with [top 40 sister WXKS] Kiss 108," he says. "When people flip Magic on, they want artists they've heard of. If the big top 40 decides to embrace 'You're Still the One' or 'Man! I Feel Like a Woman!,' then our listeners are exposed to them and that carries a lot of weight for us."

In the case of WALK, there is no country competition, giving the station plenty of room to own those titles.

Miller says, "Instead of surrendering a lot of listeners to that format, we have the ability to convert country music listeners that don't have a country station to spend some time with us."

Zapoleon encourages AC programmers to keep their ears open and their options available.

"I've seen country hits tested all along that have had huge scores in callout at AC and adult top 40, but AC radio just refused to play them. Too often, programmers are afraid to take chances on songs that don't fit a musical recipe. It's time for that to change."

Perhaps that change is already happening. Hann says, "AC has always been a little gun-shy of country—you have to be very careful of what you play and how it is produced. But our philosophy here, after 15 years, is that we look at numbers and do tests, but we also try to use our heart and our head. We know if it's a great record that is right for the AC audience, no matter where it comes from."

Warcon

Continued from page 5

vary; it will get 25% of publishing, for example. Each act will keep the revenue from merchandising and touring until it goes into the black, then Warcon will get a small share that will increase as the profit grows. In most cases, the label will own the masters; however, in the right situation, it will cut a distribution-only deal, as it did with Opiate of the Masses.

In another unusual move, Warcon will give 5% of its annual profit to its roster, with allotments based on sales.

'A BIT UTOPIAN'

Addressing another area of concern to artists, Lyman and Chiappardi say Warcon contracts will be transparent and standard, which will reduce accounting and legal costs.

"We will set up a template for our contract so that it will be simple to understand and very fair," Chiappardi says. Eventually, all parties will

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By utilizing a standard contract, "we are not trying to say, 'Our way or no way,' " Chiappardi adds. "But we are looking for bands with the same vision of community, with everyone working toward the same goal. That may sound a bit utopian, but we'll see what happens."

The two executives aim to build Warcon into a brand by focusing on the genre known as post-hardcore or punk metal, targeting consumers ages 12-24.

Most labels try to "build each band into a brand," Lyman notes, but Warcon plans to build its brand in one genre and fortify it by having only four release dates per year. With multiple albums coming out at the same time, Lyman explains, "we will be able to make a collective message instead of having to start from scratch every time."

In addition to allowing Warcon to leverage its marketing, periodic releases will build anticipation among fans, Chiappardi says.

"It won't take long for the kids to 'get' the Warcon brand," Lyman adds.

As an example, he points to 4-Fini's current Taste of Chaos tour, which includes the Used, My Chemical Romance, Killswitch Engage, Senses Fail, A Static Lullabye, Bleed the Dream and Opiate for the Masses. That tour, he says, "was only an idea four months ago, and now it is a sold-out tour that will play to 180,000 kids by the time it is done. The Warped tour only played to 56,000 kids in its first year."

In fact, the primary marketing tool behind the records will be touring, says Jim Kelly, who works in catalog marketing at Sony BMG but will join Warcon in April as GM. So far, Kelly is the only Warcon employee, with Concrete Marketing supplying marketing support and 4-Fini supplying expertise on touring and merchandising.

To get its acts started in building a fan base and a brand—and selling

records—Warcon will place them on Warped, Taste of Chaos and/or a planned Warcon tour, as well as using Lyman's resources to get them on other tours.

Warcon will take up a grass-roots strategy at retail, too, backed by Internet marketing and local press, according to Kelly. New releases will be priced at \$13.80, although "we won't be married to one list price forever," he says.

Another major component of the company's marketing efforts will be sponsorship partners. All album packaging will be "sponsorshipfriendly," which could mean including a bonus DVD with enhanced material from a band and tie-in videos or promos about other bands or movie trailers. Revenue from such partnerships will go toward marketing the album, with the act sharing in any profit.

Warcon is charging sponsors 5 cents per impression for the first 100,000 units distributed. Under this plan, if an album becomes a hit and sells 1 million units, the content on the extra DVD can change with each printing.

Lyman and Chiappardi know Warcon will have its detractors, but they believe they are off to the right start. "Everything that we are doing," Chiappardi says, "people are telling us, 'That's not how it's done.'"

ACM

Continued from page 8

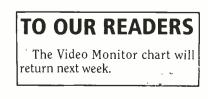
entertainer of the year. Wilson, Terri Clark, Sara Evans, Martina McBride and Lee Ann Womack are vying for the top female vocalist award, while Chesney, Keith, McGraw, Urban and Alan Jackson are competing for the top male vocalist prize. Diamond Rio, Neal McCoy and

Brad Paisley were nominated for

the fourth annual Academy of Country Music/Home Depot Humanitarian Award, the first fanvoted honor in the award show's history. Voting began March 3 on homedepot.com/acm and will continue through the second hour of the telecast.

The recipient of the humanitarian award will have a community playground built in a city of their choice through the efforts of Home Depot and KaBOOM, a nonprofit volunteer organization that builds playgrounds during one-day "barn-raising" construction events.

The 3,800-plus members of the ACM vote on the nominees and winners. The ACM Awards are produced for TV by Dick Clark Productions. For a complete list of nominees, go to billboard.com/awards.



Fontana

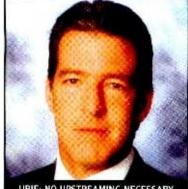
Continued from page 1

and the Ramones. Fontana GM Steve Pritchitt says he hopes to have a roster of at least 35 labels by April 1.

The indie starts with a staff of about 30 employees, and Pritchitt says it will fill additional positions as needed throughout the year.

Pritchitt reports to UMVD president Jim Urie, who began plotting Fontana four years ago. Urie says the distributor could have started sooner, but the 2003 launch of UMVD's JumpStart initiative "effectively sucked 15 months or so out of everyone's life here.'

Initially, Fontana will not participate in JumpStart, which eliminates co-op spending and requires participating retailers to devote a percentage of floor space to UMVD product. "Let us be open for business, and then we'll fig-



URIE: NO UPSTREAMING NECESSARY

Another factor is that many small

Billboard understands that AIM's

labels do not have the dedicated tech-

nical resources to handle the migration

board members have voiced their

reservations about the chart's launch

to the BPI and the Official U.K. Charts

Co. (OCC), saying the list would be

inaccurate and biased toward major-

use the deferred launch to lobby for

greater support for indie content

among digital music service providers.

"The extra month will buy a bit more

time," OCC chart director Omar

label content, U.K. digital music oper-

ations have generated sufficient sales

volume in recent months to suggest

that the market is ripe for a combined

singles chart. According to data com-

piled by the OCC, legal downloads are

running at 350,000 sales each week,

compared with 400,000-500,000 for

Regardless of the amount of indie-

BPI and AIM executives intend to

BPI

Continued from page 5

of content online.

label repertoire.

Maskatiya says.

These are the first round of labels to be distributed by Fontana:

456 Records: Sydney, Australiabased rock label has released albums from Citizen Dog and Jon Stevens.

Absolutely Kosher Records: The well-respected Berkeley, Calif.based indie is home to the Wrens and the Court & Spark.

Avatar Records: Los Angelesbased hip-hop label houses Planet Asia and Bishop Don Magic Juan.

Bird Records: This Marylandbased label specializes in hip-hop. Cool Springs Music Group: Los Angeles-based label will release

ure out how to do [JumpStart]," Urie says. "If the JumpStart business model is valuable to UMVD, imagine how valuable it will be to an indie that does 2 million bucks per year.

Fontana is entering a crowded marketplace. It will compete against EMI's Caroline, Warner Music Group's Alternative Distribution Alliance and Sony BMG's RED, as well as pure independents like Koch Entertainment Distribution and Navarre Entertainment Media.

Urie says Fontana will not be shy about its UMVD association. In addition to sharing the major's shipping and manufacturing, Fontana labels will have access to UMVD's sales statartists from multiple genres. The Platform Group: New York-

based label releases rock and punk. Point of Grace: A Dallas-based indie that specializes in gospel.

Meet The Fontana Family

The Orphanage: Fronted by industry vet Leo Rossi, the San Pedro, Calif.-based label will issue the new album from Dishwalla March 15.

Sought After Entertainment: Adult urban label based in Phoenix will release the latest from Troy Johnson March 15.

Sugar Water Records: Based in Jersey City, N.J., the R&B/hip-hop label will release albums from Lil Ty

isticians, corporate partnership depart-

advantage of UMVD's access to larger retailers. For instance, UMVD has an

office in Bentonville, Ark., Wal-Mart's

home base, that is dedicated to work-

what is happening with retail, which

continues to consolidate or shift

toward the huge merchants,'

Pritchitt says. "When you're dealing

with customers like that, a big part

of the process is data-driven. Target,

Best Buy, Wal-Mart, etc., they all

"A lot of independent labels see

In addition, Fontana will take

ment and digital distribution.

ing with the mega-chain.

and DJ Prince Ice, among others. Trauma: The Rob Kahane-run label resurfaces with pop act Hope 7.

Upstairs Records: Spring, Texasbased dance/hip-hop label will release the new NB Ridaz March 15.

Vagrant Records: Los Angelesbased punk/emo label recently signed the Eels and will issue a new

Alkaline Trio album this summer. Van Richter Records: San

Diego-based label specializes in industrial music.

Warcon Records: New label from Kevin Lyman and Bob Chappardi (see story, page 5).

TODD MARTENS

cation as UMVD."

AVOIDING UPSTREAMING

rent upstreaming trend, in which independent labels partner with a major to bring successful acts into the parent company. Universal labels, however, will be able to downstream, releasing

"Ninety-five percent of the significant labels who approached us asked if we did upstreaming as the first question," Pritchitt says, adding that many of them were opposed to the practice.

ing," Urie confirms. "We're not trying to

PRITCHITT: AIMING TO EXPAND ROSTE

physical singles.

"The gap is narrowing," Maskatiya says. In the last week of 2004, sales of downloads eclipsed those of physical singles for the first time. Moreover, the BPI reports that had digital sales been rolled into the third-quarter market figures, the singles sector would have posted a 9% increase instead of a 12% decline.

A new set of criteria will apply to the combined chart. Downloaded singles will be eligible for the week's survey only if the physical single is available at traditional retail. The OCC's specific download chart, which bowed Sept. 1, 2004, credits sales regardless of the song's availability in the physical format.

"We're trying to keep [the criteria] as flexible as possible, because this market is changing all the time. Labels are finding their way as well," Maskatiya notes. "The market is robust enough to warrant putting digital sales into the physical charts, but saying that, we are still at an early stage. There's a lot more growth, and there's a lot more rules that will have to change in the coming months."

More than a year has passed since the OCC first moved toward adding download data to the national singles

survey. Data testing began several months ago. A joint venture of the BPI and British retail association BARD, the OCC collates the British singles and albums charts from sales registered at more than 5,000 retail outlets nationwide.

When the combined singles chart arrives. Britain will fall in line with similar initiatives in place in the United States and Germany. In the States, a new era was ushered in last month. when The Billboard Hot 100 included download data for the first time. In Germany, download sales have been part

of the Top 100 Singles chart since August 2004. German labels body BPW launched an official downloads chart at the same time.

A spokesman for Oricon, which publishes Japan's most widely used music charts, confirms that the company is researching the possibility of including downloads in its singles chart but has not set a launch date.

The Australian Recording Industry Assn. plans to launch a stand-alone download chart by midyear but has not indicated when downloads will be incorporated into the singles chart.

Spanish trade body Promusicae is working on a download chart, but there are not any plans to add download data to its singles chart, according to a spokesman.

Maskatiya is confident that Britain's new chart will meet its aims. "Our goal is essentially the same as it is with the physical market: If a sale takes place, we want to record it."

Additional reporting by Christie Eliezer in Melbourne, Howell Llewellyn in Madrid, Steve McClure in Tokyo and Wolfgang Spahr in Hamburg.

Sony-BMG

Continued from page 6

Music, supports such a move. "We are already feeling the full effect of consolidation in the market. We feel that the existence of the duopoly represented by Universal Music and Sony BMG is already affecting market access as a whole.'

Although the case was brought against the EC and not Sony BMG,

the company has a direct interest in the court's decision and is therefore entitled to express its position before the court.

For now, Sony BMG has not offered any comment beyond saying it was sticking to the statement it issued in December: "The European Commission reached its decision after an in-depth, six-month investigation and diligent review process, and we are confident that the court will reaffirm their decision to clear the merger."

Sources close to the case suggest

that the EC plans to defend its position on the merger.

Legal experts say that if the court rules in favor of Impala, the merger will no longer be valid, and the EC will have to redo the merger approval process.

The court's decision can be appealed. If so, the case will go to the European Court of Justice.

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sales force, Pritchitt says, Fontana will add to its label management staff. As the core liaison between Fontana and its roster, label managers will each handle four to eight labels. Urie is not expecting Fontana to be a huge moneymaker, but he says the recent growth of the indie sector made it impossible for UMVD to ignore. He

points to Interscope's minority-stake purchase of Vagrant as an indication that parent Universal Music Group was ready to enter the indie realm. "We believed this was something we needed to do," Urie says. "We knew we couldn't be assholes and make ridiculous demands about upstreaming. Universal is a very entrepreneurial company. Clearly we're charged with not losing dough, and hopefully the day

will have the same level of sophistiwill come when Fontana will be big enough to be making money.'

Fontana will shy away from the curnew artists through Fontana.

want numbers they can put in a sys-"We're not requiring any upstreamtem and run algorithms on. Fontana

'Artist Development In The U.S. Is Not At The Mercy Of Any Market'

BY LEILA COBO

The biggest-selling Latin label group in the United States is not an established major but an upstart "hybrid," created less than four years ago and distributed through Universal Music & Video Distribution.

Univision Music Group, whose holdings include Univision Records, Fonovisa Records and 50% of Disa Records, has a 34.68% share of the U.S. Latin marketplace (21.63% if you exclude Disa), according to Nielsen SoundScan. It has been the leading Latin label group in the market for two years running. The company reported \$178.6 million in net revenue, according to Univision Communications' 2004 year-end financial report, up from \$113.2 million in 2003.

At the helm of the Univision labels is José Behar, a Cuban native raised in Miami and based in Los Angeles who has a knack for developing Mexican talent and identifying crossover candidates.

Behar, who began his career in the mailroom of A&M Records in Los Angeles, also created EMI Latin from scratch more than a decade ago. He is credited with developing the careers of Selena and Jon Secada, among others.

"In a remarkably short time, José has built Univision Music Group into an industry leader," says Zach Horowitz, president/COO of Universal Music Group. "He's a courageous risk-taker who wins because of his great musical taste and his untiring efforts on behalf of his artists."

In developing Univision, Behar has taken a multistep approach, beefing up catalog through the acquisition of Fonovisa and marketing that catalog like never before. At the same time, he has aggressively signed and developed new acts for Fonovisa and Univision, which he handles as distinct labels with distinct personalities.

Q: How important was market share in your initial objectives for Univision Music Group?

A: Early on in business school, when they ask you what your main objective is, the answer is: "Maximize shareholder return." Having said that, it all begins with a great artist, a great song, making sure we have the right structure to do it justice. Increasing market share is something executives learned in the late 1980s wasn't really the way to run a business. Because large market share doesn't necessarily fulfill the expectations or the needs of the shareholders.

${f Q}$: What new areas do you plan to explore in 2005?

A: There are several areas worth exploring. We want to be an important part of *reggaetón*.

Q: On the other hand, you've been at the forefront of breaking new urban regional acts. What's happening with that genre?

A: That's the West Coast version of what's going on in Puerto Rico. And Akwid has sold over 400,000 units of one album. Jae-P over 200,000. Yolandita Pérez over 200,000. These are great numbers. And radio support hasn't been tremendous, to say the least.

I hope, and I'm optimistic, that as that genre continues to grow, radio will embrace it and be much more supportive than they have been in the past. These are for all intents and purposes new genres, and I think we really haven't seen the explosion, despite the success we're all enjoying with urban regional artists and reggaetón artists.

Q: Traditionally, Latin acts break in other territories before they break in the United States. You've done the opposite with many of your current acts. Do you think the model has changed?

A: [In the 1980s] we were dependent on Mexican television, specifically on "Siempre en Domingo." If [host] Raúl Velasco believed in the artist, he would give it a shot. And then that show would air in the U.S. And so, the tidal wave 100% had to come from Mexico. There was one radio station in Los Angeles—Radio Kali, 1430 AM. And if Radio Kali didn't play the record, you could





José Behar: Career Highlights

1978: Begins music business career in the A&M Records mailroom in Los Angeles 1982: Obtains a degree in business and finance from California State University at Northridge

1980: Named national marketing and promotions director for A y M Discos, A&M's newly created Latin label

1984: Named VP of A&R'administration of West Coast operations at CBS International 1989: Launches Capitol/EMI Latin, later named EMI Latin, for Capitol Records; serves as president/CEO, signing such acts as Selena, Jon Secada and the Kumbia Kings

2001: Launches Univision Music Group

literally kiss the L.A. market goodbye.

Today, we have a situation where we have everything from entertainment, variety and gossip shows—which are really instrumental in the artist development process—as well as a huge number of radio stations that are able to help you break that particular artist.

So, I think artist development in the U.S. today is not at the mercy of any market. Now, that doesn't diminish the fact that Mexico is still a critical tool in the artist development process. We've said for years, you can break an artist here and sell 100,000-150,000 units. But if you achieve similar success in Mexico, that

artist could end up selling 300,000-400,000 units in the U.S. You cannot have a viable music business without having a good Mexican company.

Q: Universal distributes your releases worldwide. Do you have plans to open offices abroad?

A: Today, it would make no sense for us to open operating companies in Latin America, because the markets are so depressed because of rampant piracy. One of the things we're currently evaluating [is] if it makes business sense [to] open up an office in Spain.

Q: Do you want to be a multinational?

A: I don't want us to just be a multinational because that model is obsolete. I want us to be a hybrid of independents—because they certainly have a lot of good things to offer—and marry that with the best [that] multinationals have to offer.

Q: What do you say to competitors who attribute your success to your opportunities for placing spots on the Univision television networks?

A: I go back to when we first were embarking on this journey. I can't tell you how many people would come up to me and offer me a compilation or something, and I would say, "We're not K-tel records." There was no doubt that the luxury that TV affords you, predominantly, is the ability to exploit your catalog. By the same token, hits, which are the business we're in, are made through here [he points to his ears] and not through here [he points to his eyes] . . . Radio will load up the bases and television gives you the opportunity to grand slam the project. But TV does not load the bases for you.

Q: Do you see yourself as a regional Mexican company?

A: Yes, and we're very proud of that and that is the foundation of our business. Having said that, we're very proud of what we're doing with [pop singers] Betzaida and Jimena, what we did with [urban regional duo] Akwid. We will explore opportunities outside of the box but never stray too far from the foundation of Univision Music Group. It's very simple. If 60%-70% of the people want strawberry ice cream and I open an ice cream shop, I'm going to have strawberry ice cream.

Early in my career, I was fortunate enough to start in the music business in L.A. And I came to the realization very quickly of the muscle, of the size of the market, relatively speaking, [compared with] what the East Coast was.

Interestingly enough, it was a lot cooler to be in a limo, thinking back, with Julio Iglesias or José Luis Rodriguez, instead of being in the middle of a field somewhere in Texas muddying your boots with one of your groups—although they would also play theaters and convention centers. But we've known for years that the real phenomenon with Latin music in the U.S. is supported by the Mexican consumer.

Q: Why do you think the mainstream continues to ignore this market?

A: Somebody once told me, "This guy loses his keys, and there's a big street lamp with all the light in the world, and he's looking for the keys in the dark area." It's not clear to them or they don't want to understand what the Latin consumers in the U.S. are consuming.

Q: Is it essential for a Latin company to have a crossover act?

A: No. Again, our core business is Latin music. If we find that needle in the haystack and we're fortunate to cross that artist over, I think it's the icing on the cake. We will pursue the opportunities. But finding crossover artists is not a *churro* factory.

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