

# Billboard

APR  
12  
2005

## BRONFMAN'S BIG DEAL

DETAILS SURFACE OF WMG  
CONFIDENTIAL BUYOUT >p.20

## RETAILERS SAY MUSIC SOUNDS SWEETER ONLINE

THE DIGITAL BOOM IS  
CHANGING THE FACE OF  
CONSUMER BUYING >p.18

## THIRD DAY'S A CHARM

WIDER AUDIENCES ARE  
SPOILS OF AGGRESSIVE PROMOS  
AND TOURING CAMPAIGNS >p.62

## ADDICTED TO LOVE

INDUSTRY AND ARTISTS  
ARE COMING TO GRIPS  
WITH DRUG ADDICTION >p.35

BILLBOARD'S HOT 30 UNDER 30

# ALICIA KEYS

TALENT TO DRIVE  
THE NEXT DECADE

INSIDE LOOKS AT THE  
NEXT CHART TOPPERS

[www.billboard.com](http://www.billboard.com) • [www.billboard.biz](http://www.billboard.biz)

Introducing the new **Billboard**

**In print, online & on-the-go...** the only multi-touch platform reaching affluent entertainment influencers and the trendsetting music, video and digital entertainment fans that shape pop culture

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

**To advertise:** Joe Guerriero 645.654.4627 • [jguerriero@billboard.com](mailto:jguerriero@billboard.com) • **To subscribe:** [www.billboard.com/subscribe](http://www.billboard.com/subscribe)

**POWER PLAYERS**  
**Music Innovators**  
 Begins On Page 13

NEWSPAPER

# Billboard

#BXNCTCC \*\*\*\*\* 3-DIGIT 908  
 #BL2408043# APR06 A04 B0107  
 MONTY GREENLY  
 3740 ELM AVE # A  
 LONG BEACH CA 90807-3402

\$6.99 (U.S.), \$8.99 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), ¥2,500 (JAPAN)

www.billboard.com

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

**HOT SPOTS**



**6 Power Pact**

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



**24 'O' 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 sophomore album, "Brave."

Breaking news around the clock: **billboard.biz**



# Alanis Acoustic

10 Years Later, Morissette, Ballard Unplug 'Little Pill'

BY MELINDA NEWMAN

LOS ANGELES—As she neared the 10th anniversary of her landmark album "Jagged Little Pill," Alanis Morissette began pondering how to commemorate 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

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*

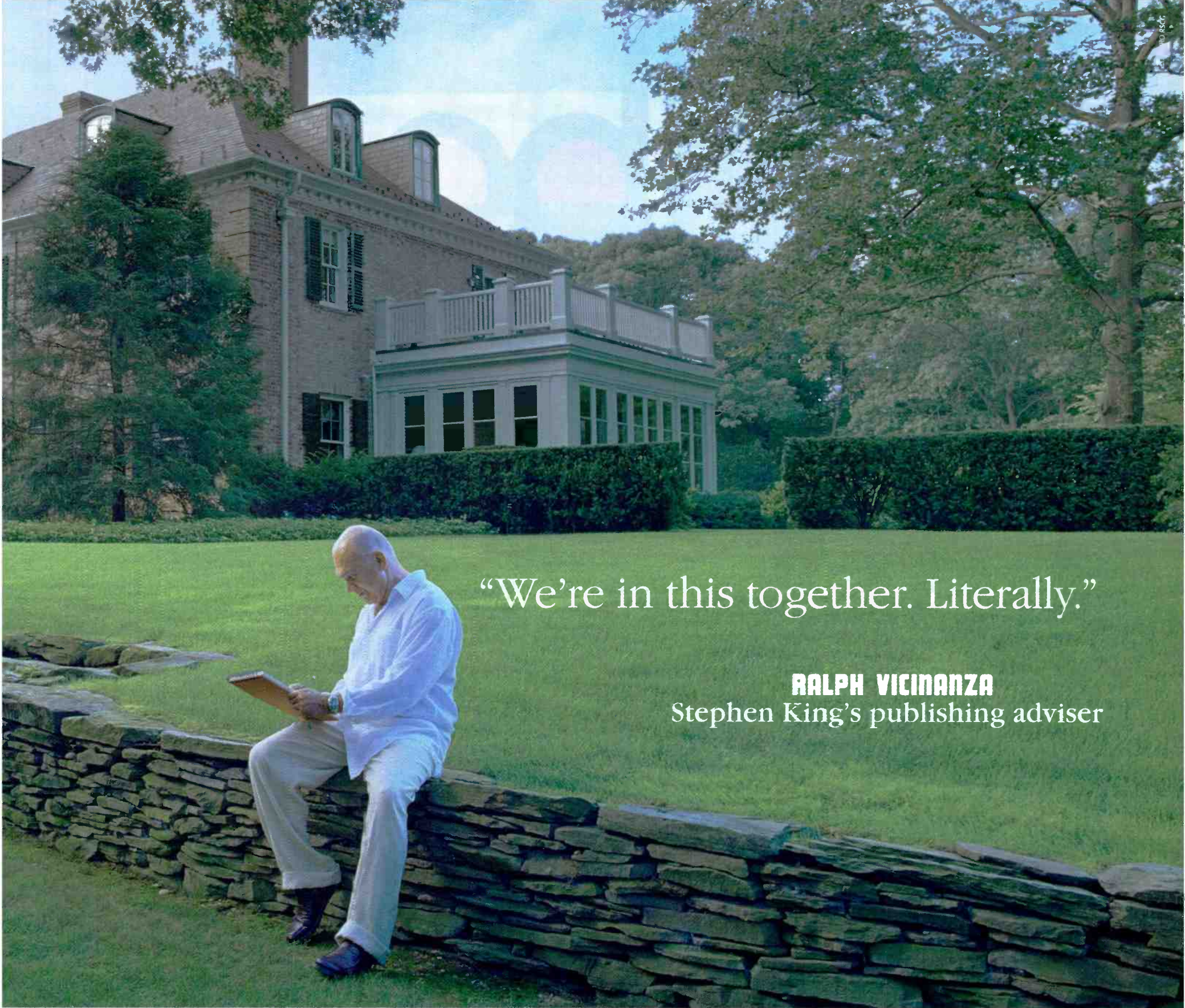
BY TODD MARTENS

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 punk-focused 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)*



“We’re in this together. Literally.”

**RALPH VICINANZA**  
Stephen King’s publishing adviser

## Introducing the Collaborative Business Experience

You enjoy suspense in a good mystery novel. Not in a working relationship! To successfully manage all the complexities and risks involved in any business you need collaboration. With someone who brings all the experience, tools and understanding to bear, in order to help you anticipate and deal with any unforeseen problem. Someone who will share with you knowledge, practices, risks. And results. Discover the Collaborative Business Experience, discover Capgemini, a partner you can count on day after day. A partner who is committed to helping you achieve faster, better and more sustainable results. And puts it on paper.



[www.capgemini.com](http://www.capgemini.com)

 **Capgemini**  
CONSULTING TECHNOLOGY. OUTSOURCING

**Top Albums**

ARTIST	ALBUM	PAGE
<b>THE BILLBOARD 200</b>		
OMARION		0 54
<b>BLUEGRASS</b>		
ALISON KRAUSS + UNION STATION	Lonely Runs Both Ways	34
<b>BLUES</b>		
GEORGE THOROGOOD & THE DESTROYERS	Greatest Hits: 30 Years Of Rock	58
<b>CHRISTIAN</b>		
SWITCHFOOT	The Beautiful Letdown	58
<b>COUNTRY</b>		
RASCAL FLATTS	Feels Like Today	34
<b>ELECTRONIC</b>		
THIEVERY CORPORATION	Cosmic Game	33
<b>GOSPEL</b>		
VARIOUS ARTISTS	WOW Gospel 2005	58
<b>HEATSEEKERS</b>		
ARMOR FOR SLEEP	What To Do When You Are Dead	31
<b>INDEPENDENT</b>		
LIL JON & THE EAST SIDE BOYZ	Crunk Juice	57
<b>INTERNET</b>		
TORI AMOS	The Beekeeper	56
<b>POP CATALOG</b>		
RAY CHARLES	The Very Best Of Ray Charles	57
<b>LATIN</b>		
DADDY YANKEE	Barrio Fino	70
<b>R&amp;B/HIP-HOP</b>		
OMARION		0 25
<b>REGGAE</b>		
VARIOUS ARTISTS	Chosen Few: El Documental	58
<b>SOUNDTRACK</b>		
	Ray	34
<b>WORLD MUSIC</b>		
VARIOUS ARTISTS	Pure Irish	38

**Top Singles**

ARTIST	TITLE	PAGE
<b>HOT 100</b>		
50 CENT FEAT. OLIVIA	Candy Shop	62
<b>ADULT TOP 40</b>		
GREEN DAY	Boulevard Of Broken Dreams	45
<b>ADULT CONTEMPORARY</b>		
KELLY CLARKSON	Breakaway	44
<b>COUNTRY</b>		
RASCAL FLATTS	Bless The Broken Road	34
<b>DANCE/CLUB PLAY</b>		
FRIBURN & URIK	Show It	33
<b>DANCE/RADIO AIRPLAY</b>		
JONATHAN PETERS PRESENTS SYLVER LOGAN SHARP	All This Time	33
<b>DANCE/SINGLES SALES</b>		
THE POSTAL SERVICE	We Will Become Silhouettes	31
<b>HOT DIGITAL SONGS</b>		
50 CENT FEAT. OLIVIA	Candy Shop	61
<b>HOT LATIN TRACKS</b>		
INTOCABLE	Aire	31
<b>MODERN ROCK</b>		
GREEN DAY	Boulevard Of Broken Dreams	60
<b>POP 100</b>		
GREEN DAY	Boulevard Of Broken Dreams	61
<b>HOT R&amp;B/HIP-HOP</b>		
MARIO	Let Me Love You	27
<b>RAP TRACKS</b>		
50 CENT FEAT. OLIVIA	Candy Shop	24
<b>RHYTHMIC AIRPLAY</b>		
50 CENT FEAT. OLIVIA	Candy Shop	26

**Videos**

TITLE	PAGE
<b>D'D SALES</b>	
THE NOTEBOOK	42
<b>MUSIC VIDEO SALES</b>	
JAY-Z/LINKIN PARK: MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE	42

**Unpublished**  
No. 1 on this week's unpublished charts

ARTIST	TITLE
<b>CLASSICAL</b>	
THE 5 BROWNS	The 5 Browns
<b>CLASSICAL CROSSOVER</b>	
JOSH GROBAN	Closer
<b>JAZZ</b>	
MICHAEL BUBLE	It's Time
<b>JAZZ/CONTEMPORARY</b>	
PAT METHENY GROUP	The Way Up
<b>KID AUDIO</b>	
KIDZ BOP KIDS	Kidz Bop 7
<b>NEW AGE</b>	
VARIOUS ARTISTS	Slack Key Guitar Volume 2
<b>RINGTONES</b>	
LIL JON & THE EAST SIDE BOYZ	Lovers And Friends

**Top of the News**

**5** Major country artists like Martina McBride and Tim McGraw find acceptance on AC airwaves.  
**8** In his new role as managing director of MTV Networks Latin America, Pierluigi Gazzolo will focus on brand expansion and the wireless realm.

**Music**

**11 The Beat:** Interscope exec Martin Kierszenbaum plans to harvest new acts from the new Cherry Tree Records imprint.  
**12** Usher and Alicia Keys were the crown winners at the 19th annual SoulTrain Music Awards.  
**17 Classical Score:** The Mormon Tabernacle Choir has three titles currently riding the Top Classical Albums chart.  
**18 In The Spirit:** Patrice Wilson kicks off her career as the first artist to release an album through startup label Tulut Entertainment.



USHER

Photo: Chris Walter/WireImage.com

**19 Movies & Music:** The 77th annual Academy Awards bestowed trophies on two first-time winners in its music categories.  
**24 R&B:** Former B2K member Omarion launches his solo career with his chart-topping album "O."  
**26 Beats & Rhymes:** Atlanta rapper Young Jeezy wants to motivate the masses with his upcoming solo set, "Let's Get It."  
**28 Latin Notas:** Judges wrestle to separate the singer from the song at the Viña del Mar Festival's International Songwriting Competition.  
**32** Latin urban music will be the subject of one of the panels at the Billboard Latin Music Conference in April.



SPECIAL REPORT BEGINS ON P. 21

**32 Beat Box:** Veteran producer Bobby O releases his first new studio album since 1988.  
**34 Country:** Jamie O'Neal returns to the spotlight to deliver a "Brave" album for Capitol.  
**44 Notable News:** When an artist or songwriter dies, dividing royalties among survivors can be difficult.  
**44 Studio Monitor:** There will always be a place for commercial recording studios in the industry.

**Marketplace**

**39** Handleman Co. reports an upswing in its fiscal third quarter.  
**40 The Indies:** Vagrant inks a deal to distribute Startime International Records.



Photo: Andrew Eccles

MARTINA MCBRIDE

**QUOTE OF THE WEEK**

**6** I guess you guys thought I couldn't sing my own [songs] without an iron lung, but you'd be surprised.

DOLLY PARTON AT THE COUNTRY MUSIC DJ HALL OF FAME DINNER AFTER YOUNGER ARTISTS SANG HER HITS IN TRIBUTE TO HER  
Page 34

**41 Retail Track:** Getting to the root of Dart Distributing's recent closure.

**43 Digital Entertainment:** Automakers are incorporating MP3 connectivity into certain models.

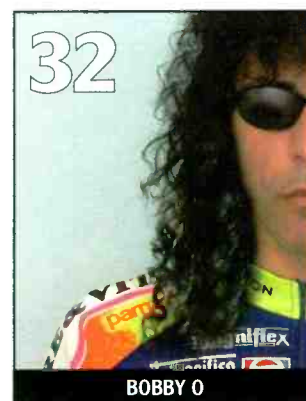
**Global**

**45** The HMV U.K. & Ireland chain celebrates the opening of its 200th store.

**47 Global Pulse:** Sicilian pop act Sugarfree has stolen the spotlight with its debut single, "Cleptomania."

**Features**

- 23** Boxscore
- 37** Billboard Picks
- 46** Hits of the World
- 49** Classifieds
- 52** The Billboard BackBeat
- 52** Executive Turntable
- 53** Charts
- 53** Chart Beat
- 53** Market Watch
- 63** Mileposts
- 66** The Last Word



BOBBY O

**ARTIST & COMPANY INDEX**  
(SIGNIFICANT MENTIONS IN THE NEWS)

Artist	Page(s)	Company	Page(s)
4th Avenue Jones	24	Apple Computer Inc.	10, 43
50 Cent	53, 60	Bell Canada	48
Alanis Morissette	1	BMI	44
Bobby O	32	Capitol Records Inc.	24, 34
Bobby Vinton	53	Cherry Tree Records Inc.	11
Bravery	11	Dart Distributing LLC	41
Dolly Parton	34	Eagle Rock Entertainment Inc.	39
Feist	11	Fontana Distribution	1, 5, 40
Jamie O'Neal	34	Handleman Co.	39
Jorge Drexler	19	HMV Group PLC	45
La Secta	28	Interscope Records Inc.	11, 24, 60
Martina McBride	5	Motorola Inc.	45
Mormon Tabernacle Choir	17	MTV Networks	8, 32
Omarion	24, 53	Muscle Shoals Sound Studios	44
Patrice Wilson	18	Newbury Comics Inc.	41
Sugarfree	47	Plantronics Inc.	43
Tara Angell	51	Starbucks Corp.	63
Tim McGraw	5, 8	Startime International Records	40
Young Jeezy	26	Univision Music Group	6, 66
		Vagrant Records Inc.	1, 40, 65
		Verizon Wireless Puerto Rico	28
		Warcon Enterprises	5, 65

**EVENTS 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

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

billboardevents.com

# NO ONE ELSE HAD A FEBRUARY AS GOOD AS OURS.

28 GRAMMY® Awards.  
More than any other company.  
Thanks to all our artists for making our  
first year together an unparalleled success.

**SONY & BMG**  
MUSIC ENTERTAINMENT





# Upfront

TOP OF THE NEWS



## 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.

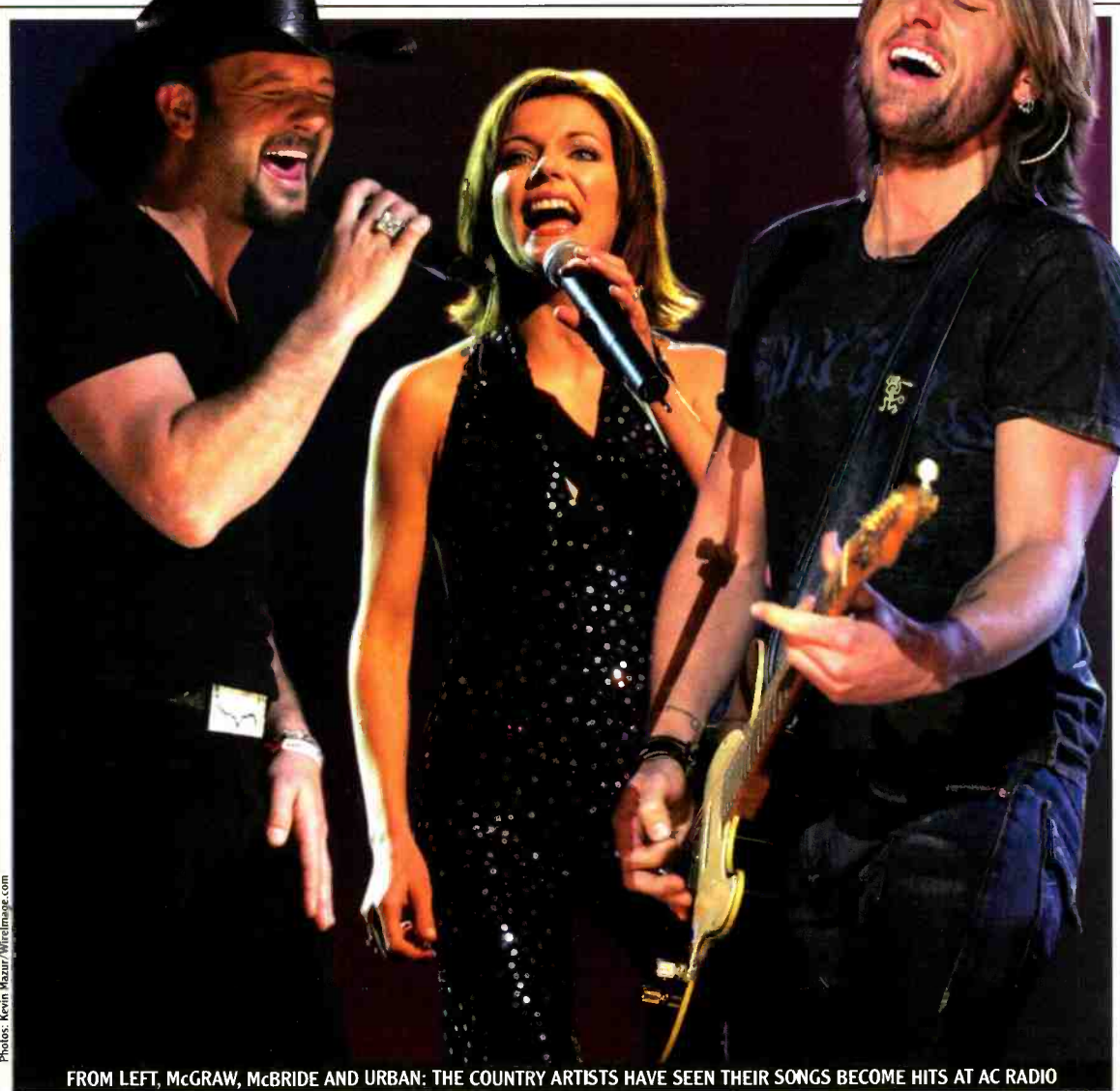
British Phonographic Industry chairman Peter Jamieson on Feb. 28 confirmed the new launch date for what he declared "the most significant development in the charts for 20 years." He also sympathized with the indie complaint. "The current chart representation of independent repertoire at the major download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



JAMIESON: SYMPATHIZES WITH INDIES



FROM LEFT, MCGRAW, MCBRIDE AND URBAN: THE COUNTRY ARTISTS HAVE SEEN THEIR SONGS BECOME HITS AT AC RADIO

## 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 Warcon!

### 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 distributor Fontana (see story, page 1) on April 26.

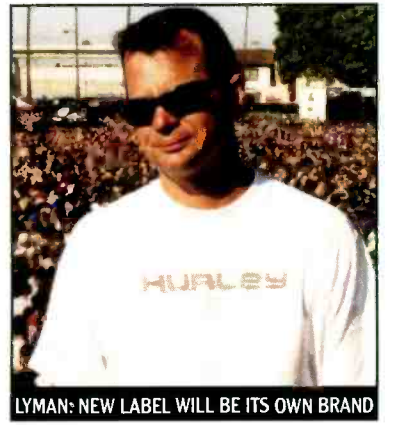


"We decided that you wouldn't want to build a record label today," Chiappardi says. "You would want to start from scratch and build an all-encompassing entertainment company."

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)



LYMAN: NEW LABEL WILL BE ITS OWN BRAND

# Court Expedites Review Of Sony-BMG Merger

BY EMMANUEL LEGRAND

LONDON—European independent-labels 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 so-called "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



WENHAM: SUPPORTS MOVE

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 Sony 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 major-label 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 impossible to gauge how big "Massacre" will be.

Of the albums that have been

released with a sales window of fewer than six days since 2002, 50's "Get Rich or Die Tryin'" owns the best first-week 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 are new sets by Jack Johnson (150,000-160,000) and the Mars Volta (120,000), both sold through Universal 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 paidContent 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 user-generated. Readers will be able to



ALI: DIRECTING NEW BILLBOARD BLOG

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 paidContent.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 Play 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

NEW YORK—Sony BMG Music 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 fingerprinting 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 clearinghouse to access content and thereby skip the need to negotiate directly 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 technology 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 credibility to the 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 BMG content, a process that takes a few weeks. To date, only P2P service Mashboxx has publicly announced its intention to use Snocap, but the company says it is pursuing all other online services while it continues working to secure additional label licensing deals.

### LATE NEWS



FANNING



LACK

## 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 Telefutera networks, Univision Radio and univision.com, was up 13%, from \$408.1 million for the last quarter 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 Days* hit early and hit big. Fans were able to check out and pre-order the entire album on **VHI.com** a whole week before it hit stores. Now that's what we call takin' one for the team.

"VHI'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 VHI and VHI.com has a positive impact on sales."

**Monte Lipman** - President, Universal Records





## 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 content-distribution 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 Tele-mundo cable networks and strategic



GAZZOLO: NEW VH1, WIRELESS INITIATIVES

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, Gazzolo 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.

## NEWSLINE

THE WEEK IN BRIEF

**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 day-to-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

**Clear Channel Radio** 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

**The Agency Group** 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

**Warner 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

## 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 announced 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

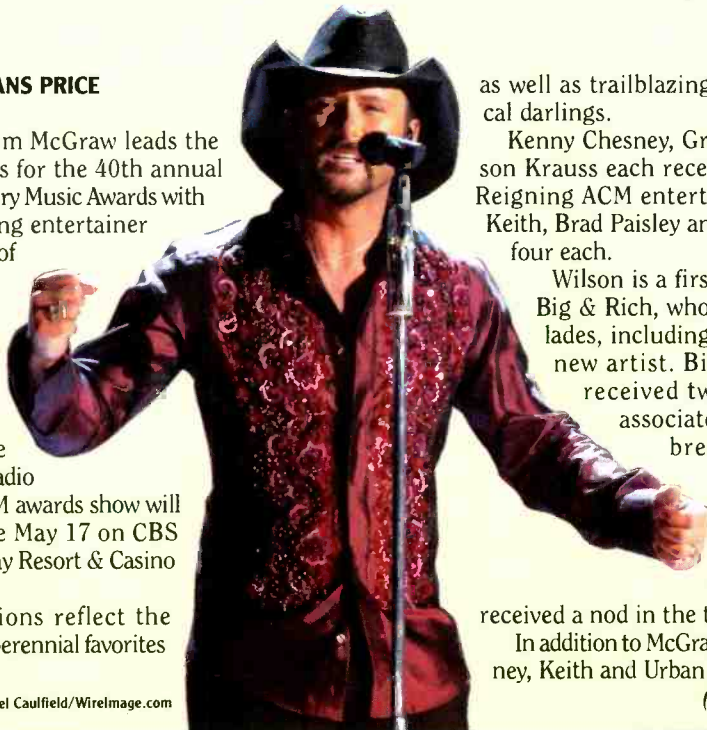


Photo: Michael Caulfield/WireImage.com

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)

# THE RECORDING ACADEMY®

is proud of the remarkable success of the groundbreaking  
47th Annual GRAMMY® Awards recording of  
"ACROSS THE UNIVERSE"  
to benefit tsunami survivors and their families

- No. 1 download on iTunes week of Feb. 14
- More than 35,000 downloads
- No. 22 debut on Billboard Hot 100 singles chart
- 75,000 streams of the video at CBS.com

We are all indebted to the generous artists and professionals who demonstrated their heartfelt concern for the world community, and for their contribution we say

**Thank You**



PHOTO: WIREIMAGE

**The Academy salutes  
another milestone  
GRAMMY Season, featuring  
our most ambitious  
slate of events and  
greatest attendance to date**



- 47th GRAMMYs wins Sunday night ratings
- 2005 GRAMMY Nominees CD hits No. 4, the highest chart position ever for the series
- More than 2 million unique visitors to GRAMMY.com, a 60% increase from the previous year
- Another incredibly successful series of GRAMMY Week events, including MusiCares Person of the Year • Salutes to Classical, Gospel, Jazz and Industry Icons • Entertainment Law Initiative • Landmark What's The Download Interactive Advisory Board Roundtable • Gibson/Baldwin GRAMMY Jazz Ensembles • GRAMMY Foundation's "Mavericks In Music" • GRAMMY in the Schools • Our most unique Pre-Telecast and Special Merit Awards presentations and our biggest GRAMMY Celebration Party ever
- Sales increases of up to 200% for GRAMMY recipients and performers

**Special thanks to the CBS Television Network, Cossette Productions, Ken Ehrlich, AEG/Staples Center and all our great partners**

*"This is the best GRAMMY show  
I've ever seen."  
— Bono*

*"I plan to celebrate and scream  
and pop champagne, 'cos  
I'm at the GRAMMYs baby!"  
— Kanye West*

GRAMMY.com • WhatsTheDownload.com

## Apple's Core Competence

A 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 hard-drive 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 experience 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

After several years of free fall, the music industry has begun to regroup but 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.

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 personalities 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](mailto: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](mailto:hilary@entertainment.net)) is a veteran publicist, marketing consultant, writer, producer and university professor.



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

# Billboard

## Executive Editors

KEN SCHLAGER TAMARA CONNIFF

## BUREAUS

**Los Angeles:** Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395  
**Washington, D.C.:** Bill Holland (Bureau Chief) 910 17th St. N.W., Suite 215, Washington, D.C. 20006; Phone: 202-833-8692; Fax: 202-833-8672  
**Nashville:** Phyllis Stark (Bureau Chief) 49 Music Square W, Nashville, TN, 37203; Phone: 615-321-4290; Fax: 615-320-0454  
**Miami:** Leila Cobo (Bureau Chief/Latin) 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149; Phone: 305-361-5279; Fax: 305-361-5299  
**London:** Emmanuel Legrand (Bureau Chief) Endeavour House, 189 Shaftesbury Ave., London WC2H 8JT; Phone: +44 (0) 207-420-6003; Fax: +44 (0) 207-420-6014  
**New York:** 770 Broadway, New York, N.Y. 10003; Phone: 646-654-4400; Edit Fax: 646-654-4681; Advertising Fax: 646-654-4799

## EDITORIAL

**Managing Editors:** Carolyn Horwitz (Billboard.BIZ) 646-654-4680; Barry Jekell (Billboard.com) 646-654-5581; Thom Duffy (Special Publications) 646-654-4716  
**Senior Editors:** Melinda Newman (Music) 323-525-2287; Marc Schiffman (News) 646-654-4708; Phyllis Stark (Country) 615-321-4284  
**Senior Writers:** Jim Bessman (Publishing) 212-246-0795; Antony Bruno (Digital) 323-525-2306; Susan Butler (Legal) 646-654-4646; Ed Christman (Retail) 646-654-4723; Leila Cobo (Latin) 305-361-5279; Brian Garrity (Business) 646-654-4721; Carla Hay (Film & TV Music) 646-654-4730; Gail Mitchell (R&B) 323-525-2289; Michael Paoletta (Dance) 646-654-4726; Deborah Evans Price (Country/Christian) 615-321-4292; Ray Waddell (Touring) 615-321-4245; Christopher Walsh (Pro Audio) 646-654-4780  
**Staff Writers:** Jill Kipnis (Home Video) 323-525-2293; Todd Martens (Indies) 323-525-2292  
**News/Reviews Editor:** Jonathan Cohen (Billboard.com) 646-654-5582  
**Associate Editors:** Troy Carpenter (Billboard.BIZ) 646-654-4904; Katy Kroll (Special Publications) 646-654-4709; Margo Whitmore (L.A.) 323-525-2322  
**Copy Chief:** Chris Woods; **Copy Editors:** Jackie McCarthy, Wayne Robins  
**Art Director:** Jeff Nisbet  
**Editorial Assistant:** Sarah Han (N.Y.) 646-654-4605  
**Contributors:** Fred Bronson, Ramiro Burr, Rashaun Hall, Catherine Appelfeld Olson, Dan Ouellette, Chuck Taylor, Christa Titus, Steve Traiman, Anastasia Tsoulicas

## GLOBAL

**London:** Emmanuel Legrand (Bureau Chief/Global Editor) +44 (0) 207-420-6155; Tom Ferguson (Deputy Global Editor) +44 (0) 207-420-6069; Lars Brandle (Global News Editor) +44 (0) 207-420-6068  
**Bureau Chiefs:** Christie Eliezer (Australasia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany) **Contributors:** Sam Andrews, Juliana Koranteng, Paul Sexton

## CHARTS

**Director of Charts/Senior Analyst:** GEOFF MAYFIELD (L.A.)  
**Chart Managers:** Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Modern Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin, Classical), Mary DeCruz (Id Audio, Blues, Nashville), Wade Jensen (Bluegrass, Country, Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40, Video, L.A.), Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music), Minal Patel (R&B/Hip Hop, Reggae), Silvio Pietrolungo (Hot 100, Pop 100, Hot Digital Songs), Paul Pomret (Hits of the World, London)  
**Chart Production Manager:** Michael Cusson  
**Associate Chart Production Manager:** Alex Vitoulis  
**Archive Research:** 646-654-4633

## INTEGRATED SALES, EVENTS & BRAND MARKETING

**Vice President, Integrated Sales:** JOSEPH GUERRIERO  
**Associate Publisher/International:** GENE SMITH  
**Advertising Directors:** Europe/U.K.: Frederic Fenucci +44 (0) 207-420-6075  
**Asia-Pacific/Australia:** Linda Micheli 612-9440-7777; Fax: 612-9440-7788  
**Japan:** Aki Kaneko 323-525-2299  
**Latin America/Miami:** Marcia Olival 305-864-7578, Fax: 305-864-3227  
**Mexico/West Coast Latin:** Daisy Ducret 323-782-6250  
**Caribbean:** Betty Ward 954-929-5120  
**Nashville:** Cynthia Mellow 615-293-6786 (Touring)  
**East Coast Advertising Director:** Alanna Velasquez 646-654-4694  
**Advertising Director New York:** Johanna Johnson 646-654-4707  
**Midwest Advertising Director:** Scott Fowler 312-583-5649  
**West Coast Advertising Director:** L.A.: Aki Kaneko 323-525-2299, Nashville: Lee Ann Photogio 615-321-4294  
**Inside Sales Manager:** Arkady Fridman 646-654-4636  
**Classified/Directories:** Jeff Serrette 646-654-4697  
**Advertising Coordinator:** Mirna Gomez 646-654-4695  
**Sales & Telemarketing Assistant:** Adam Gross 646-654-4691  
**Executive Director, Conferences & Special Events:** MICHELE JACANGALO  
**Special Events Coordinator:** Kelly Peppers Special Events Associate: Margaret O'Shea  
**Director, Integrated Marketing & Business Development:** NATHAN MISNER 646-654-4618  
**Art Director, Marketing & Sales:** Melissa Subath  
**Promotion Manager:** Mary Ann Kim 646-654-4644  
**Brand Development Manager:** Joseph Knaus 646-654-4634  
**Marketing & Events Associate:** Rosa Jaquez 646-654-4660

## LICENSING & REPRINTS

**Vice President, Licensing & Events:** HOWARD APPELBAUM  
**Sponsorship/Business Development Manager:** Cebele Marquez  
**Marketing/Promotions Manager, Licensing & Events:** Barbara Greeninger 646-654-4675  
**Manager, Licensing, Sales & Reprints:** Angeline Biesheuvel 646-654-4677

## CIRCULATION

**Circulation Director:** MARIANN MOERY  
**Associate Circulation Director:** Linda Lam **Circulation Manager:** Robert Berner  
**Circulation Manager (Group):** Michele Larsen **Assistant Circulation Managers:** Marlene Hazzard  
**International Circulation Marketing Director:** Ben Eva (London)  
**International Subscriptions Marketing Manager:** Karen Griffith (London)  
**International Circulation Marketing:** Paul Bridgen (London)  
**Subscriptions:** 800-562-2706 (U.S.) 818-487-4582 (Outside U.S.)

## PRODUCTION

**Production Director:** TERENCE C. SANDERS  
**Advertising Production Director:** Lydia Mikulko  
**Advertising Production Manager:** Chris Dexter  
**Editorial Production Supervisor/QPS Administrator:** Anthony T. Stallings  
**Specials Production Editor:** Marc Ciaquinto **Systems/Technology Supervisor:** Barry Bishin  
**Senior Composition Technician:** Susan Chicola **Composition Technician:** Rodger Leonard  
**Advertising Graphic Artist:** Ray Carlson  
**Directories Production Manager:** Len Durham (Nashville)

## ADMINISTRATION

**Vice President/General Manager:** P. ANDREW BILBAO  
**Distribution Director:** Lou Bradford  
**Billing:** Liza Perez **Credit:** Shawn Norton  
**Assistant to the Publisher:** Kristina Tunzi

PRESIDENT & PUBLISHER: JOHN KILCULLEN



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

## 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.

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 precede 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 Lankan-born 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 follow-up 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)

### The Beat™

By **Melinda Newman**  
mnewman@billboard.com



## The Bravery Is NYC's Next Big Export

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.

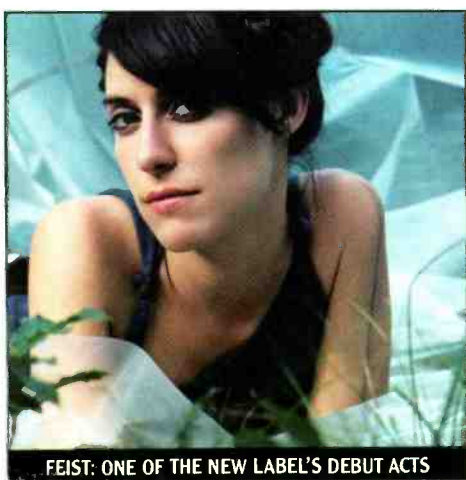
This is not lost on **Island** president **Steve Bartels**, who finds it exciting to be part of the band's beginning and "watch the buzz begin in a meaningful way."

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 success of the **Killers** has definitely opened the door at radio for bands like

(Continued on page 12)



FEIST: ONE OF THE NEW LABEL'S DEBUT ACTS

## 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

Photo: Chris Walter/WireImage.com

## 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 Nirvana- and 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."

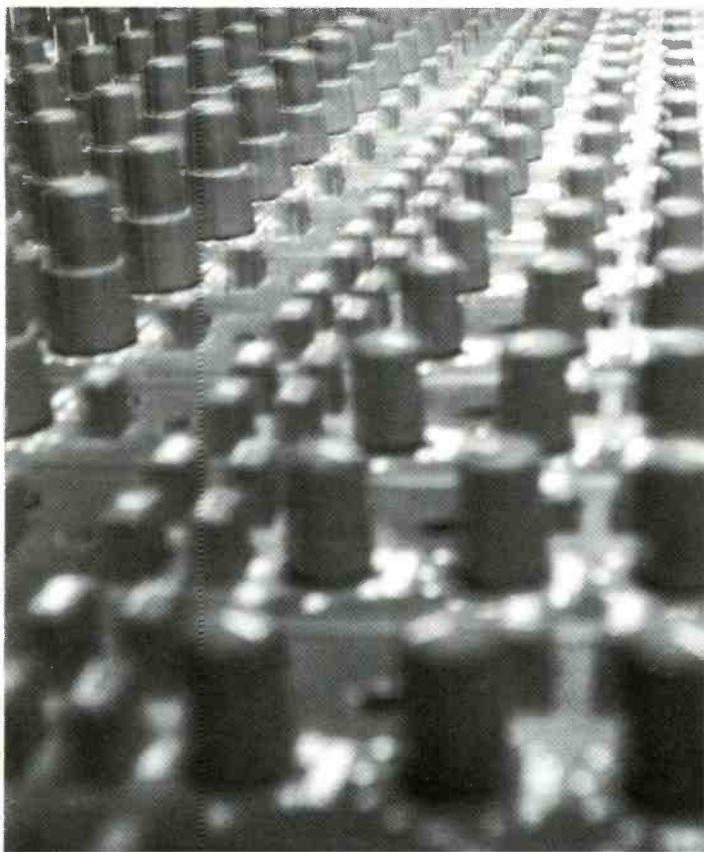
According to Endicott, radio stations like WFNX and BBC Radio 1 in the United Kingdom immediately began playing MP3s of the band's music. Then, labels started calling.

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

Located just off of Nashville's famed Music Row, The Massey Graduate School of Business at Belmont University offers the only accredited music business MBA degree in existence, providing a world class education in the heart of music city.

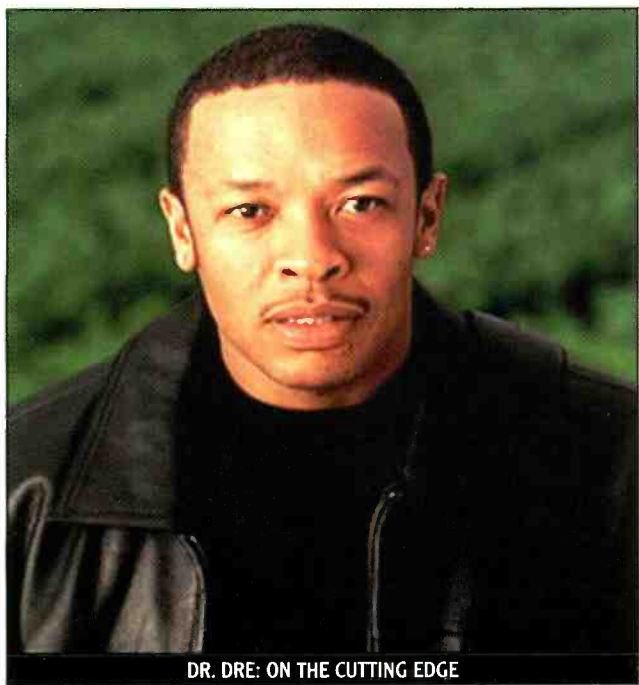


BELMONT UNIVERSITY  
**MASSEY**  
GRADUATE SCHOOL of BUSINESS

massey.belmont.edu  
1.615.460.6480

# Power Players

A BILLBOARD SPECIAL REPORT



DR. DRE: ON THE CUTTING EDGE

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.”

“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



THE GAME

## 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.

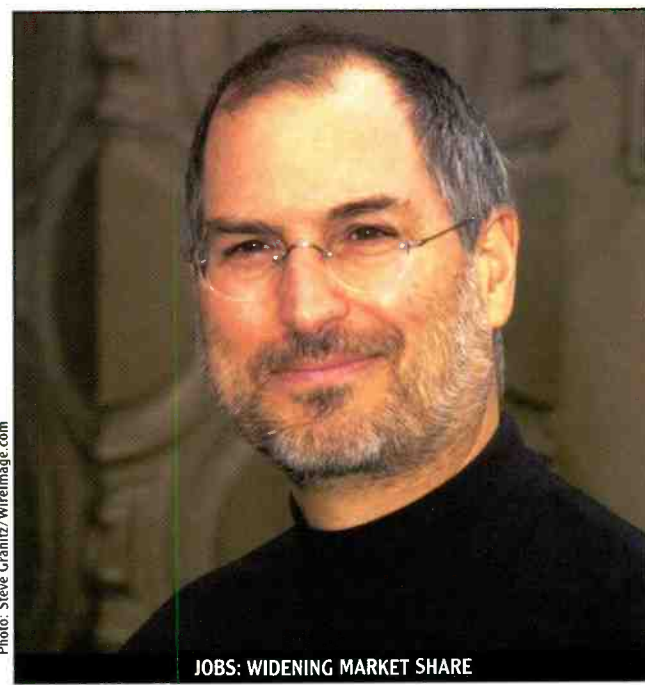
But innovation also often involves thinking outside the box—or the box office. While millions of fans purchase concert tickets each year, Prince became the first major artist to package the sale of a CD with a seat on his successful Musicology tour. And the Colosseum at Caesars Palace in Las Vegas drove 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 Iovine 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](mailto:billboardspecials@billboard.com).

THOM DUFFY



JOBS: WIDENING MARKET SHARE

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



THE IPOD SHUFFLE

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



PURPLE CITY: BABYGRANDE CREW

## 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

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 Iovine, 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 Guerinet 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



JAY-Z



BLACK EYED PEAS



IOVINE

# 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.



DION: \$171 MILLION GROSSED

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 multimillion-dollar 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

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."



TOFFLER

MTV is working with hip-hop 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 razor-thin 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,"



PRINCE: A DOUBLE SALE

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

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.



TAYLOR

For the year ended Sept. 30, 2004, Sanctuary reported revenue up 45.7% from the previous year, to £220.9 million (\$416 million), as pretax profits dipped slightly to £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)

# 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.

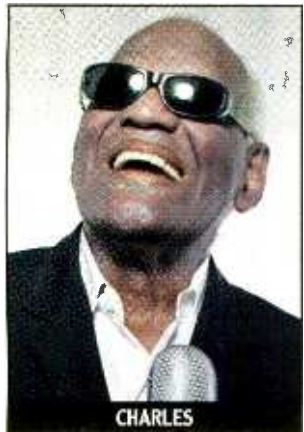
Analysts like Gartner Research's Mike McGuire say that education will be among the biggest challenges the subscription portability market faces as services attempt to convince consumers to rent their music rather than own it.

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



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.



CHARLES

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 experience 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

## 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 all-important 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.



MORRIS

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, UMG recently announced plans to begin charging online services like AOL, Yahoo, mtv.com and MSN for access to front-line 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

in overhead by reducing staff, slashing salaries, consolidating divisions and dropping acts.

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.

ED CHRISTMAN

# 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 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



STERN: GETTING SIRIUS IN 2006

# 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 chart-topping 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 work isn't very well-known."

## Classical Score™

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.

"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."



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

### 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.

Case No. CV-00-5798-FMC (AJX)

#### CLASS ACTION

#### SUMMARY NOTICE FOR PUBLICATION

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 NOTIFIED that an amended settlement of the above-captioned 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](http://WWW.GILARDI.COM) and clicking on "Steiner Settlement."

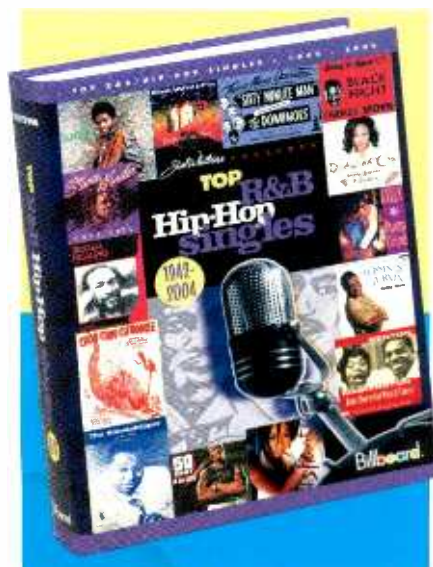
The Notice describes the lawsuit and the procedures for submitting a claim for a share of the amended settlement, objecting to the proposed modifications to the original settlement, and asserting any rights you may have to opt out of the Classes. If you already submitted a claim form to be eligible to 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 COURT  
FOR THE CENTRAL DISTRICT OF CALIFORNIA  
WESTERN DIVISION



**Chart Full of Soul**  
JOEL WHITBURN PRESENTS  
**Top R&B/Hip-Hop Singles 1942-2004**  
The only complete history of 63 years of Billboard's "Hot R&B/Hip-Hop Singles" chart!  
To order, call toll-free  
**800-827-9810**  
See a full description at  
**recordresearch.com**

# POP QUIZ!

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

When you **NEED to know!**

**Billboard**  
RESEARCH

Chart histories, by artist or songwriter, by year, by company or by publisher – any way you need to cut them – available at Billboard Research. Custom research also available for business projects... even anniversaries and school reunions.

Contact research at [billboard.com](http://billboard.com) or call 646-654-4633.

Prepared chart packages available at <http://www.billboard.com/bb/research/packages.jsp>

## 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

**Nathaniel Johnson** hit the mark with newcomer **Patrice Wilson**.

The Houston native bows April 12 with "Sacrifice," a soul-stirring R&B collection that features six songs Wilson penned herself.

The aspiring artist got her break when she entered a contest sponsored by the **Mothers Against Drunk Driving** organization in DeRidder, La. (She now lives in nearby DeQuincy.) Wilson won the grand prize—free time at a local studio. She recorded several songs a cappella, and a friend at church suggested she send them to her cousin in Atlanta who was starting a record label.

That was Johnson, who invited Wilson to record a track for a Christmas compilation album. She recorded "Sweet Little Jesus Boy" and soon after began working on her debut.

Early on, Johnson asked Wilson 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 recalls.

"Sacrifice" looks sure to provide Wilson with that opportunity. The project was produced by **HR Crump** (Beyoncé, Michelle Williams, Men of Standard, B2K) and **Alvin Williams** (Marvin Sapp, Shirley Caesar, Destiny's Child). "Secret Place" was the first single released to gospel radio.

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

praying" 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, 11-year-old **Aarion**, joins Pace on her new project.

**GigAmerica** has launched **gigurban.com** as an urban artist-development 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**.

In The Spirit™

By Deborah Evans Price  
dprice@billboard.com



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-



WILSON: WON MADD-SPONSORED CONTEST

## Soul Train

Continued from page 12

Entertainer of the Year Award. Ciara was also named best R&B/soul or rap new artist for her album "Goodies."

The evening's other special honoree was Ice Cube. A member of N.W.A and Westside Connection, the rapper/actor/director received the Quincy Jones Award for outstanding career achievements.

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."

As for receiving such an honor

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

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.

## The Beat

Continued from page 11

rial, I don't know what it's going to sound like."

**MOVIE MOGUL?** Joe Simpson, who manages daughters **Jessica** and **Ashlee**, as well as **Ryan Cabrera**, has

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.

## 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" (*Billboard*, 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 expected, **Jamie Foxx**

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](http://oscar.com).

**SXSW FILM FESTIVAL:** Several music documentaries will screen

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**.

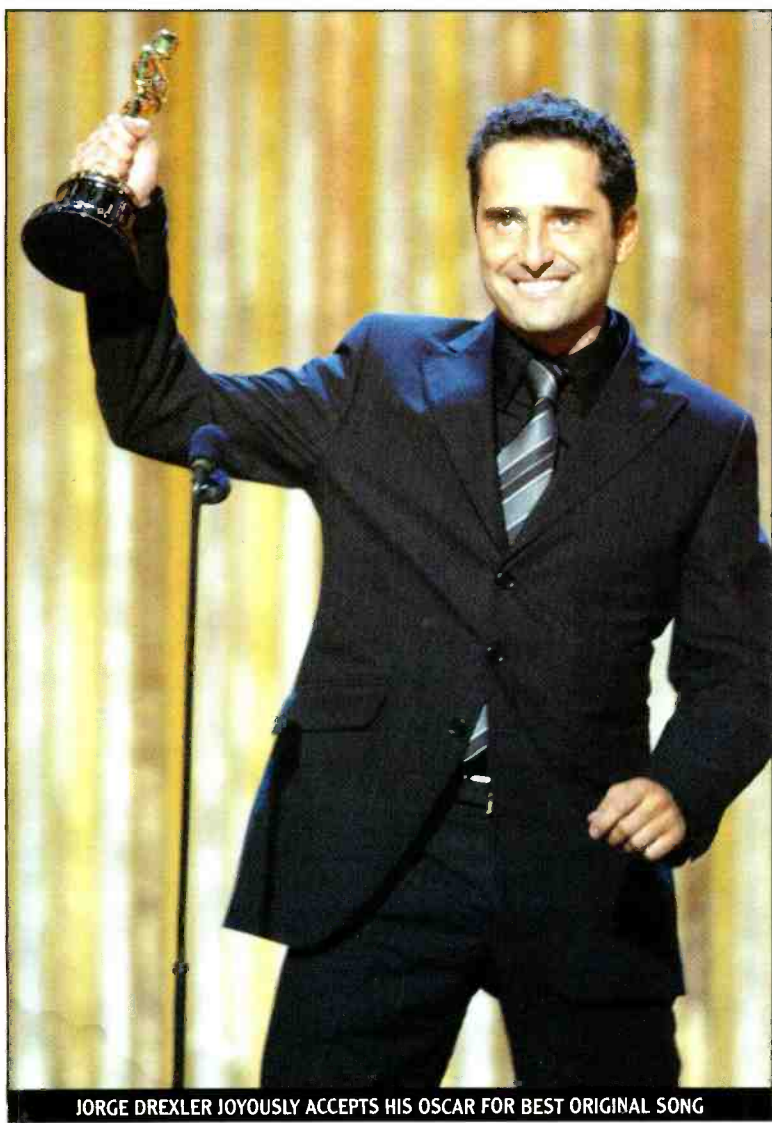
**Sean "P. Diddy" Combs** has inked a development deal with **MTV Films/Paramount Pictures** to produce and star in an as-yet-untitled crime/action film.

**Tom Waits** has landed a small role as a wandering soothsayer in the **New Line Cinema** biopic "Domino" about fashion-model-turned-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."

### Movies & Music

By **Carla Hay**  
[chay@billboard.com](mailto:chay@billboard.com)



JORGE DREXLER JOYOUSLY ACCEPTS HIS OSCAR FOR BEST ORIGINAL SONG

Book  
Space  
Now!

## Upcoming Advertising Opportunities

Reach your target audience through **Billboard Feature Reports**

In-depth and timely coverage of the music and entertainment industry's most important topics.

### April 9 issue

**POWER PLAYERS**

**Women in Music**

**AD CLOSE: MARCH 15**

**BILLBOARD STARS**

**Compass Records 10th Anniversary**

**AD CLOSE: MARCH 15**

### April 16 issue

**TOURING: Ampitheatres, Travel, Transportation and Production**

**AD CLOSE: MARCH 22**

**BILLBOARD STARS**

**Los Temerarios**

**AD CLOSE: MARCH 22**

**DIGITAL ENTERTAINMENT: MILIA Preview**

**AD CLOSE: MARCH 22**

### April 23 issue

**MUSIC & MONEY:**

**Entertainment Lawyers**

**AD CLOSE: MARCH 29**

**LUXURY LIFE:**

**Real Estate**

**AD CLOSE: MARCH 29**

### April 30 issue

**LATIN MUSIC QUARTERLY #1:**

**Billboard Latin Music Conference & Awards - April 25-28, Miami**

**AD CLOSE: APRIL 5**

**BILLBOARD.COM**  
**BILLBOARD.BIZ**

**Billboard**

NEW YORK  
646.654.4691

LOS ANGELES  
323.525.2299

NASHVILLE  
615.321.4294

CHICAGO  
312.583.5649

LONDON  
44.207.420.6075

# Study Music Production Online

with **Berklee** | *music.com*<sup>TM</sup>  
extension school

Berkleemusic is the online extension school of Berklee College of Music. Expand your music production knowledge and learn the concepts, techniques and technologies from the faculty of Berklee College of Music — on your own time from anywhere in the world.



### Pro Tools 101

Developed by Digidesign, available online exclusively at Berkleemusic. Learn the foundational skills needed to understand Pro Tools technology and software.



### Producing Music with Reason

Gain a firm understanding of the functionalities and capabilities of Reason software.



### Recording and Producing in the Home Studio

Improve the sound of your recordings, mixes, and masters no matter what software you are using.

### Master Certificate in Production

Gain a complete understanding of production techniques, from fundamental to advanced, in this eight-course program.

To Learn More Visit  
[www.billboardU.com](http://www.billboardU.com)

**Billboard** 

Financial Aid & College Credit Available

# Touring

A BILLBOARD SPECIAL REPORT

## All 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.

Photo: Jeffrey Mayer/WireImage.com

## 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!"

### Fact File: International Live Music Conference

**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:** ilmcc.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 far-away 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."

# "Summertime..."

# ...and the touring is easy."

Visit our website to discover all you need to know  
about touring Australia and New Zealand.

[www.touringdownunder.com](http://www.touringdownunder.com)



MARCH 12  
2005

Billboard®

BOXSCORE™  
CONCERT GROSSES

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 Co.
JUANES	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Feb. 26-27	\$1,744,348 \$90/\$40	25,270 two sellouts	Gianfi Communications
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 sellout	Frontier Touring Co.
MUSIC FOR RELIEF BENEFIT: LINKIN PARK WITH JAY-Z, NO DOUBT, OZZY OSBOURNE, BLINK-182, JURASSIC 5 & OTHERS	Arrowhead Pond, Anaheim, Calif. Feb. 18	\$1,088,138 \$125/\$100/\$85/\$42.50	11,403 14,383	AEG Live
JIMMY 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	\$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/\$54.42	6,895 7,099	Michael Coppel Productions
YANNI	Office Depot Center, Sunrise, Fla. Feb. 27	\$804,454 \$85/\$49.50	10,390 10,872	Danny O'Donovan Presents, Concerts West/AEG Live
JOSH GROBAN, CHRIS BOTTI	Gund Arena, Cleveland Feb. 14	\$779,353 \$68.50/\$38.50	15,395 sellout	Clear Channel Entertainment
YANNI	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
YANNI	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	\$616,136 \$49.75/\$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 Concerts, 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.
JOSH GROBAN, CHRIS BOTTI	The Mark of the Quad Cities, Moline, Ill. Feb. 18	\$546,397 \$67.50/\$47.50	9,100 sellout	Clear Channel Entertainment
JOSH GROBAN, CHRIS BOTTI	Giant Center, Hershey, Pa. Feb. 15	\$530,269 \$67.75/\$32.75	9,363 sellout	Clear Channel Entertainment
YANNI	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
YANNI	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
YANNI	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
MÖTLEY 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.
MÖTLEY CRÜE	Office Depot Center, Sunrise, Fla. Feb. 17	\$422,082 \$77.25/\$47.25	7,831 8,247	Clear Channel Entertainment, in-house
VELVET REVOLVER	Manchester Evening News Arena, Manchester, England Jan. 16	\$400,486 (\$213,969) \$43.05	9,303 9,750	Clear Channel Entertainment-U.K.
WGCI BIG JAM SLOW JAM: TEENA MARIE, NEW EDITION, AVANT, KINDRED	Allstate Arena, Rosemont, Ill. Feb. 14	\$394,982 \$75/\$20	8,701 9,956	Clear Channel Entertainment
X 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
X 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
PAUL 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
X 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
PAUL WELLER, NIC ARMSTRONG	Nottingham Arena, Nottingham, England Feb. 27	\$335,568 (\$174,848) \$54.70	6,200 sellout	3A Entertainment, Jack Utsick Presents
YANNI	Veterans Memorial Arena, Jacksonville, Fla. Feb. 24	\$323,284 \$65/\$39.50	5,575 7,688	Danny O'Donovan Presents, Concerts West/AEG Live
PHIL LESH & FRIENDS	Bill Graham Civic Auditorium, San Francisco Feb. 12	\$317,560 \$40	8,346 8,500	Clear Channel Entertainment

Copyright 2005, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Tenn. Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

# Touring

## 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.

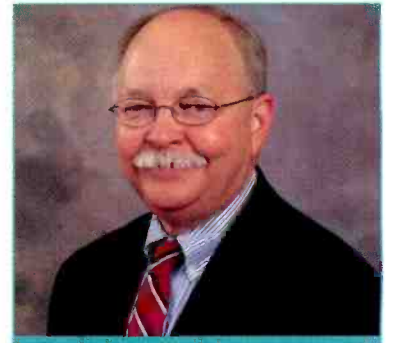
Core Tracks, created from the work of the IAAM's Body of Knowledge Task Force, is a series of educational sessions that focus on the four core principles of facility management identified by the task force: sales and marketing, administration and fiscal management, facility services and operations, and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

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



THOMAS: ADDING 'SUBSTANCE' TO MEETING

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 students 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."

On The  
Road™  
By Ray Waddell  
rwaddell@billboard.com



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.

District 6 comprises New Mexico, Colorado, Oklahoma, 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,

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.



# Omarion Makes His Own Mark With 'O'

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 denying 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 same-titled 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 debut—and 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 full-length "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 Keeper)." 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 two-picture 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 says.

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.

**Rhythm & Blues**  
By Gail Mitchell  
gmitchell@billboard.com



Songs to check out include the title-track lead single, Tena's emotion-packed "Who's Watching Me" and "It's Over Now," produced by recent Grammy Award nominee 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 "Topsy"), 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.

MARCH 12 2005			Billboard HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	3	CANDY SHOP	SHADY/AFTERMATH/INTERSCOPE	50 Cent Featuring Olivia
2	2	HOW WE DO	AFTERMATH/G-UNIT/INTERSCOPE	The Game Featuring 50 Cent
3	1	LOVERS AND FRIENDS	Lil Jon & The East Side Boyz	Featuring Usher & Ludacris
4	4	DISCO INFERNO	SHADY/AFTERMATH/INTERSCOPE	50 Cent
5	5	BRING EM OUT	GRAND HUSTLE/ATLANTIC	T.I.
6	6	SOME CUT	BME/REPRISE/WARNER BRDS	Trillville Featuring Cutty
7	7	DROP IT LIKE IT'S HOT	DOGGYSTYLE/GEFFEN/INTERSCOPE	Snoop Dogg Featuring Pharrell
8	10	HATE IT OR LOVE IT	AFTERMATH/G-UNIT/INTERSCOPE	The Game Featuring 50 Cent
9	9	U DON'T KNOW ME	GRAND HUSTLE/ATLANTIC	T.I.
10	11	MOCKINGBIRD	SHADY/AFTERMATH/INTERSCOPE	Eminem
11	8	KARMA	G-UNIT/INTERSCOPE	Lloyd Banks Featuring Avant
12	17	WAIT (THE WHISPER SONG)	COLLIPARK/TVT	Ying Yang Twins
13	12	SUGAR (GIMME SOME)	TRICK DADDY	Featuring Ludacris, Lil' Kim & Cee-Lo
14	22	NUMBER ONE SPOT	DTP/DEF JAM SOUTH/HQJMG	Ludacris
15	14	LET'S GET BLOWN	DOGGYSTYLE/STAR TRAK/GEFFEN	Snoop Dogg
16	20	BABY I'M BACK	LATIUM/UNIVERSAL/UMRG	Baby Bash Featuring Akon
17	19	HOPE	CAPITOL	Twista Featuring Faith Evans
18	18	BABY	DESERT STORM/ATLANTIC	Fabulous Featuring Mike Shorey
19	15	WHAT U GON' DO	Lil Jon & The East Side Boyz	Featuring Lil Scrappy
20	13	GET BACK	DTP/DEF JAM SOUTH/HQJMG	Ludacris
21	16	GASOLINA	EL CARTEL/VI	Daddy Yankee
22	21	LEAN BACK	SRG/UNIVERSAL/UMRG	Terror Squad
23	24	STILL TIPPIN	SWISHHOUSE/ASYLUM/WARNER BRDS	Mike Jones Featuring Slim Thug & Paul Wall
24		TOMA	DIAZ BROTHERS/TVT	Pitbull Featuring Lil Jon
25	25	I'M A HUSTLA	FULL SURFACE/JRMG	Cassidy

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 88 R&B/Hip-Hop and 66 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Videoclip availability. © 2005, VNU Business Media, Inc. All rights reserved.



MARCH 12 2005

Billboard TOP R&B/HIP-HOP ALBUMS

Table with columns: This Week, Last Week, 2 Wks Ago, Artist, Title, Peak Position. Includes albums like 'Number 1/Hot Shot Debut' by Omarion and 'The Documentaries' by The Game.

Table with columns: This Week, Last Week, 2 Wks Ago, Artist, Title, Peak Position. Includes albums like 'Dangerously In Love' by Beyonce and 'The Mind Of Mannie Fresh' by Mannie Fresh.

MARCH 12 2005

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

Table with columns: This Week, Last Week, Artist, Title, Total Chart Weeks. Includes albums like 'The Very Best Of Ray Charles' and 'Get Rich Or Die Tryin'' by 50 Cent.

Table with columns: This Week, Last Week, Artist, Title, Total Chart Weeks. Includes albums like 'Life After Death' by The Notorious B.I.G. and 'Thriller' by Michael Jackson.

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...

## Jeezy Does It From The Hood

This week's column was written by Rhonda Baraka in Atlanta.

Not only is Young Jeezy one-fourth 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."



JEEZY: RAPPER AS 'MOTIVATIONAL SPEAKER'

**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.

The New York DJ is the first artist 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 hip-hop who's who, including some reggaeton and Latin hip-hop acts. "This album is a combination of all the top high-profile artists as well as up-and-coming artists," Kay Slay says.

# Beats & Rhymes

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 mix-tape 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 reggaeton 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."

### Billboard HOT R&B/HIP-HOP AIRPLAY

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

Records with the greatest impressions increase. © 2005, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 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 listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. ☆ indicates title earned HiPredictor status in research data provided by Promosquad.

### Billboard R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Soldier	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM) <b>☆</b>	1	2	Candy Shop	50 CENT (SHADY/AFTERMATH/INTERSCOPE) <b>☆</b>
2	2	Gotta Go Solo	PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSIC/SID/JMG)	2	1	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
3	3	Guess Who Loves You More	RAHEEM DEVAUGHN (JIVE/ZOMBA)	3	4	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE) <b>☆</b>
4	6	I Changed My Mind	KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)	4	6	Obsession (No Es Amor)	FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM) <b>☆</b>
5	7	Lose My Breath	DESTINY'S CHILD (COLUMBIA/SUM)	5	3	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT) <b>☆</b>
6	11	Oye Mi Canto	N.O.R.E. (ROC-A-FELLA/DEF JAM/IQJMG)	6	5	Let Me Love You	MARIO (3RD STREET/JRMG) <b>☆</b>
7	4	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	7	7	Mockingbird	EMINEM (SHADY/AFTERMATH/INTERSCOPE) <b>☆</b>
8	5	It's Like That	MARIAH CAREY (ISLAND/IQJMG)	8	12	1, 2 Step	CIARA (SHO'NUFF-MUSIC/LINE/LAFA/DEF JAM/IQJMG) <b>☆</b>
9	12	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)	9	12	Goin' Crazy	NATALIE (LATIUM/UNIVERSAL/UMRG)
10	9	Let Me Love You	MARIO (3RD STREET/JRMG)	10	10	It's Like That	MARIAH CAREY (ISLAND/IQJMG) <b>☆</b>
11	8	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	11	11	Caught Up	USHER (LAFA/DEF JAM/IQJMG) <b>☆</b>
12	10	What U Gon' Do	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	12	9	Soldier	DESTINY'S CHILD (COLUMBIA/SUM) <b>☆</b>
13	20	Feel It In The Air	BEANIE SIGEL (ROC-A-FELLA/DEF JAM/IQJMG)	13	15	Baby I'm Back	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
14	17	Tempted To Touch	RUPEE (ATLANTIC)	14	14	Sugar (Gimme Some)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
15	24	Down And Out	CAM RDN (ROC-A-FELLA/DEF JAM/IQJMG)	15	13	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)
16	18	Girlfight	BROOKE VALENTINE (VIRGIN)	16	16	Drop It Like It's Hot	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) <b>☆</b>
17	16	Caught Up	USHER (LAFA/DEF JAM/IQJMG) <b>☆</b>	17	22	Lonely	AKON (SRC/UNIVERSAL/UMRG)
18	14	Okay	NIVEA (JIVE/ZOMBA)	18	18	Toma	PITBULL FEAT. LIL JON (OJAZ BROTHERS/TVT)
19	23	Ordinary People	JOHN LEGEND (GOOD MUSIC/COLUMBIA)	19	32	Hate It Or Love It	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
20	22	Drop It Like It's Hot	SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)	20	19	Slow Down	BOBBY VALENTINO (DTP/DEF JAM/IQJMG)
21	33	Hold You Down	THE ALCHEMIST (A&C/KOCH)				
22	27	Ball'a Baby	CHINGY (CAPITOL)				
23	13	Baby	FABOLOUS (DESERT STORM/ATLANTIC)				
24	15	1, 2 Step	CIARA (SHO'NUFF-MUSIC/LINE/LAFA/DEF JAM/IQJMG)				
25	41	Southern Soul Electric Silde	TEAM AIRPLAY ALL STARS PRESENTS C.C. (TEAM AIRPLAY)				

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

### Billboard RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Candy Shop	50 CENT (SHADY/AFTERMATH/INTERSCOPE) <b>☆</b>	1	1	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
2	1	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	2	4	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE) <b>☆</b>
3	4	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	3	6	Obsession (No Es Amor)	FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM) <b>☆</b>
4	6	Obsession (No Es Amor)	FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM) <b>☆</b>	4	3	Lovers And Friends	LIL JON & THE EAST SIDE BOYZ (BME/TVT) <b>☆</b>
5	19	Let Me Love You	MARIO (3RD STREET/JRMG) <b>☆</b>	5	5	Let Me Love You	MARIO (3RD STREET/JRMG) <b>☆</b>
6	7	Mockingbird	EMINEM (SHADY/AFTERMATH/INTERSCOPE) <b>☆</b>	6	7	Mockingbird	EMINEM (SHADY/AFTERMATH/INTERSCOPE) <b>☆</b>
7	14	1, 2 Step	CIARA (SHO'NUFF-MUSIC/LINE/LAFA/DEF JAM/IQJMG) <b>☆</b>	7	12	1, 2 Step	CIARA (SHO'NUFF-MUSIC/LINE/LAFA/DEF JAM/IQJMG) <b>☆</b>
8	12	Goin' Crazy	NATALIE (LATIUM/UNIVERSAL/UMRG)	8	12	Goin' Crazy	NATALIE (LATIUM/UNIVERSAL/UMRG)
9	10	It's Like That	MARIAH CAREY (ISLAND/IQJMG) <b>☆</b>	9	10	It's Like That	MARIAH CAREY (ISLAND/IQJMG) <b>☆</b>
10	7	Caught Up	USHER (LAFA/DEF JAM/IQJMG) <b>☆</b>	10	11	Caught Up	USHER (LAFA/DEF JAM/IQJMG) <b>☆</b>
11	9	Soldier	DESTINY'S CHILD (COLUMBIA/SUM) <b>☆</b>	11	9	Soldier	DESTINY'S CHILD (COLUMBIA/SUM) <b>☆</b>
12	15	Baby I'm Back	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	12	15	Baby I'm Back	BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
13	14	Sugar (Gimme Some)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	13	14	Sugar (Gimme Some)	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
14	13	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)	14	13	Bring Em Out	T.I. (GRAND HUSTLE/ATLANTIC)
15	16	Drop It Like It's Hot	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) <b>☆</b>	15	16	Drop It Like It's Hot	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE) <b>☆</b>
16	22	Lonely	AKON (SRC/UNIVERSAL/UMRG)	16	22	Lonely	AKON (SRC/UNIVERSAL/UMRG)
17	18	Toma	PITBULL FEAT. LIL JON (OJAZ BROTHERS/TVT)	17	18	Toma	PITBULL FEAT. LIL JON (OJAZ BROTHERS/TVT)
18	32	Hate It Or Love It	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)	18	32	Hate It Or Love It	THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
19	19	Slow Down	BOBBY VALENTINO (DTP/DEF JAM/IQJMG)	19	19	Slow Down	BOBBY VALENTINO (DTP/DEF JAM/IQJMG)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 66 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. The rhythmic airplay chart runs at a deeper length in radio markets. Billboard Information Network and Billboard.com. ☆ indicates title earned HiPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

### HitPredictor

DATA PROVIDED BY RadioMonitor promosquad

#### R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- 12 U Already Know (IQJMG)
- LUDACRIS
- Number One Spot (IQJMG)
- R KELLY
- In The Kitchen (ZOMBA)
- THE GAME
- Hate It Or Love It (INTERSCOPE)
- MARIO
- How Could You (RMG)
- LIL JON & THE EAST SIDE BOYZ
- Real N\*\*\*a Roll Call (TVT)
- MARQUES HOUSTON
- All Because Of You (T.U.G.)
- CIARA
- JA ZOMBA
- JA RULE
- Caught Up (IQJMG)
- USHER
- hat's What It's Made For (ZOMBA)
- JENNIFER LOPEZ
- Hold You Down (SUM)

#### RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- JA RULE
- Caught Up (IQJMG)

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- OMARION
- SUM
- NIVEA
- kay ZOMBA
- BROOKE VALENTINE
- Girlfight (VIRGIN)
- NELLY
- Dey Say (UMRG)
- LUDACRIS
- Number One Spot (IQJMG)
- T.I.
- Don't Know Me (ATLANTIC)
- JENNIFER LOPEZ
- Hold You Down (SUM)
- MARIO
- How Could You (RMG)
- 12 U Already Know (IQJMG)
- LIL JON & THE EAST SIDE BOYZ
- Real N\*\*\*a Roll Call (TVT)
- JESSE MCCARTNEY
- Beautiful Soul (HOLLYWOOD)

radio formats and hitpredictor legend located in chart section.

# Conéctate con lo Mejor de la Música Latina!

★ Heineken®  
PRESENTS

# Billboard® LATIN MUSIC CONFERENCE & AWARDS 2005

April 25-28 Hotel InterContinental Miami



## high lights

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

## the grand finale

**Finalists  
Announced!**

## Billboard Latin Music Awards



Broadcast LIVE on **TELEMUNDO**  
with National simulcast on



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

For complete list of finalists: [www.billboardevents.com](http://www.billboardevents.com)

## Programming & Panelists

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



A.B. Quintanilla  
EMI Latin



Akwid  
Univision



Crooked Stilo  
Fonovisa



Cruz Martinez  
EMI Latin



Hector El Bambino  
Gold Star/  
Universal Latino



Ivy Queen  
Perfect Image/  
Universal Latino



Pitbull  
Diaz Brothers/ TVT

plus . . .  
bonus programming

**iVoz Latina!**

Marketing to Hispanics Conference

presented by Adweek's Marketing Y Medios,  
The Hollywood Reporter & Billboard

## Register Now & Save!

"Billboard's annual Latin Music conference has become the one place to be year in, year out. The conference meets the expectations of new comers and enriches the knowledge of industry veterans."

Gustavo López,  
VP Latin Sales & Marketing  
UMVD



## Don't miss the hottest week in Latin Music!

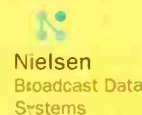
To register online and more information [www.billboardevents.com](http://www.billboardevents.com) or call 646.654.4643

Gain maximum exposure through sponsorships. Call today! 646.654.4625

Hotel InterContinental 305.577.1000

Reserve by April 4th for discounted Rate: \$209\*

\*Mention Conference for discount



MARCH 12  
2005

# Billboard<sup>®</sup> TOP LATIN ALBUMS<sup>™</sup>

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
							THIS WEEK	LAST WEEK	2 WKS. AGO			
1	1	2	33	<b>NUMBER 1 / GREATEST GAINER</b> <b>DADDY YANKEE</b> ● EL CARTEL 450635/VI (15.98 CD)	<b>Barrio Fino</b>	1	50	48	53	<b>MARC ANTHONY</b> ○ SONY DISCOS 95310 (16.98 EQ CD)	<b>Valio La Pena</b>	1
2	2	—	2	<b>INTOCABLE</b> EMI LATIN 98613 (16.98 CD)	<b>X</b>	2	51	72	58	<b>LOS TUCANES DE TIJUANA</b> SONY DISCOS 95551 (9.98 CD)	<b>Tesoros De Coleccion: Puros Corridos De Los Buenos</b>	49
3	3	1	4	<b>GRUPO MONTEZ DE DURANGO</b> DISA 720464 (12.98 CD)	<b>Y Sigue La Mata Dando</b>	1	52	49	36	<b>VARIOUS ARTISTS</b> DISA 720463 (12.98 CD)	<b>Las Mas Bailables Del Pasito Duranguense</b>	3
4	4	3	4	<b>CONJUNTO PRIMAVERA</b> FONOVISA 351613/UG (13.98 CD)	<b>Hoy Como Ayer</b>	2	53	47	27	<b>VARIOUS ARTISTS</b> DISA 720469 (12.98 CD)	<b>20 Sencillos Nortenos</b>	15
5	5	6	12	<b>VARIOUS ARTISTS</b> CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/DVD)	<b>Chosen Few: El Documental</b>	2	54	59	52	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b> EMI LATIN 75624 (11.98 CD)	<b>Momentos De Coleccion</b>	31
6	6	5	22	<b>JUANES</b> △ SURCO 003475/UNIVERSAL LATINO (17.98 CD)	<b>Mi Sangre</b>	1	55	56	47	<b>LOS YONIC'S</b> FONOVISA 351582/UG (14.98 CD)	<b>30 Recuerdos</b>	34
7	7	4	5	<b>BRONCO/LOS BUKIS</b> FONOVISA 351606/UG (14.98 CD)	<b>Cronica De Dos Grandes: Recuerdos Con Amor</b>	2	56	70	51	<b>RIGO TOVAR</b> FONOVISA 351603/UG (11.98 CD)	<b>30 Recuerdos</b>	41
8	NEW	1	1	<b>VARIOUS ARTISTS</b> SONY DISCOS 95673 (15.98 EQ CD)	<b>Los Cazadores: Primera Busqueda</b>	8	57	44	—	<b>LOS ORIGINALES/LOS RAZOS</b> UNIVISION 310372/UG (14.98 CD)	<b>La Guerra Continua</b>	44
9	9	7	4	<b>VARIOUS ARTISTS</b> UNIVISION 310361/UG (13.98 CD)	<b>El Movimiento De Hip Hop En Espanol Vol. 2</b>	6	58	65	71	<b>CHALINO SANCHEZ</b> MUSART 13221/BALBOA (9.98 CD)	<b>Coleccion De Oro</b>	58
10	11	11	24	<b>LOS TEMERARIOS</b> DISA 720392 (11.98 CD)	<b>La Mejor...Coleccion</b>	2	59	61	62	<b>DON FRANCISCO</b> ○ UNIVISION 310171/UG (13.98 CD) [M]	<b>Mi Homenaje Gigante A La Musica Nortena</b>	7
11	10	—	2	<b>VARIOUS ARTISTS</b> DISA 726879 (15.98 CD/DVD)	<b>Los Super Hits Del Ano Y Sus Videos</b>	10	60	62	48	<b>VARIOUS ARTISTS</b> DISA 726977 (14.98 CD/DVD)	<b>Los 20 Sencillos Del Ano Y Sus Videos</b>	5
12	12	12	37	<b>GRUPO CLIMAX</b> MUSART 20539/BALBOA (5.98 CD) [M]	<b>Za Za Za</b>	1	61	RE-ENTRY	36	<b>LA OREJA DE VAN GOGH</b> SONY DISCOS 95202 (19.98 EQ CD/DVD)	<b>La Oreja De Van Gogh En Directo</b>	22
13	8	8	16	<b>LUIS MIGUEL</b> △ WARNER LATINA 6197 (17.98 CD)	<b>Mexico En La Piel</b>	1	62	66	38	<b>HECTOR "EL BAMBINO"</b> GOLD STAR 180040/UNIVERSAL LATINO (15.98 CD) [M]	<b>Hector "El Bambino" Presenta Los Anormales</b>	4
14	13	9	7	<b>VARIOUS ARTISTS</b> DISA 720488 (12.98 CD)	<b>15 Duranguenses De Corazon</b>	2	63	45	23	<b>VARIOUS ARTISTS</b> UNIVISION 310365/UG (14.98 CD)	<b>Super Estrellas Del Pop</b>	21
15	14	—	2	<b>LA AUTORIDAD DE LA SIERRA</b> DISA 720496 (11.98 CD) [M]	<b>100% Autoridad Duranguense</b>	14	64	53	32	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 351609/UG (14.98 CD)	<b>En Concierto</b>	28
16	15	19	18	<b>LOS TEMERARIOS</b> FONOVISA 351530/UG (13.98 CD)	<b>Regalo De Amor</b>	2	65	RE-ENTRY	30	<b>LOS HOROSCOPOS DE DURANGO</b> PROCAN 720363/DISA (11.98 CD) [M]	<b>Locos De Amor</b>	3
17	51	63	82	<b>DON OMAR</b> ○ VI 450587 (14.98 CD) [M]	<b>The Last Don</b>	2	66	32	21	<b>JOSE JOSE</b> UNIVISION 310358/UG (14.98 CD) [M]	<b>20 Inolvidables</b>	21
18	17	13	37	<b>MARCO ANTONIO SOLIS</b> FONOVISA 351483/UG (15.98 CD)	<b>Razon De Sobra</b>	1	67	71	64	<b>IVY QUEEN</b> PERFECT IMAGE 570157/UNIVERSAL LATINO (15.98 CD)	<b>Real</b>	25
19	18	10	5	<b>ELIEL</b> VI 450624 (15.98 CD) [M]	<b>El Que Habla Con Las Manos</b>	3	68	69	66	<b>BANDA ARKANGEL R-15</b> SONY DISCOS 95247 (12.98 EQ CD) [M]	<b>Tesoros De Coleccion</b>	15
20	16	14	21	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> △ EMI LATIN 90595 (15.98 CD)	<b>Fuego</b>	2	69	57	41	<b>JUAN LUIS GUERRA</b> △ VENE 651000/UNIVERSAL LATINO (15.98 CD) [M]	<b>Para Ti</b>	2
21	21	22	12	<b>VARIOUS ARTISTS</b> NEW RECORDS 132060/UNIVERSAL LATINO (18.98 CD/DVD)	<b>Reggaeton Super Hits</b>	16	70	64	—	<b>ADOLFO URIAS Y SU LOBO NORTEÑO</b> PLATINO/FONOVISA 351721/UG (13.98 CD)	<b>Intimamente</b>	64
22	20	18	19	<b>K-PAZ DE LA SIERRA</b> ○ UNIVISION 310348/UG (14.98 CD) [M]	<b>Pensando En Ti</b>	3	71	52	44	<b>GLORIA TREVI</b> ○ SONY DISCOS 95543 (15.98 EQ CD) [M]	<b>Como Nace El Universo</b>	4
23	30	26	36	<b>LUNYTUNES</b> △ MAS FLOW 138000/UNIVERSAL LATINO (18.98 CD) [M]	<b>La Trayectoria</b>	7	72	63	55	<b>FEY</b> EMI LATIN 75692 (14.98 CD)	<b>La Fuerza Del Destino</b>	41
24	26	25	7	<b>GRUPO EXTERMINADOR</b> FONOVISA 351612/UG (11.98 CD) [M]	<b>30 Recuerdos</b>	17	73	RE-ENTRY	27	<b>VARIOUS ARTISTS</b> LATIN MUSIC ENTERTAINMENT 3002 (13.98 CD)	<b>70's Y 80's - Dos Decadas De Amor</b>	37
25	19	15	14	<b>RICARDO ARJONA</b> SONY DISCOS 95380 (18.98 EQ CD/DVD) [M]	<b>Solo</b>	5	74	RE-ENTRY	27	<b>VARIOUS ARTISTS</b> UNIVISION 310319/UG (13.98 CD)	<b>El Movimiento De Hip Hop En Espanol</b>	8
26	23	29	35	<b>VICENTE FERNANDEZ</b> SONY DISCOS 95241 (9.98 EQ CD) [M]	<b>Tesoros De Coleccion</b>	8	75	75	73	<b>JOSE ALFREDO JIMENEZ</b> SONY DISCOS 95203 (9.98 EQ CD)	<b>Tesoros Musicales</b>	24
27	24	—	2	<b>LUNYTUNES</b> MAS FLOW 230008/UNIVERSAL LATINO (17.98 CD/DVD) [M]	<b>Mas Flow: Platinum Edition</b>	24						
28	22	20	19	<b>MONCHY &amp; ALEXANDRA</b> J&N 95422/SONY DISCOS (15.98 EQ CD) [M]	<b>Hasta El Fin</b>	7						
29	27	28	36	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1890 (16.98 CD) [M]	<b>Antologia De Un Rey</b>	16						
30	68	60	39	<b>DON OMAR</b> △ VI 450618 (17.98 CD) [M]	<b>The Last Don: Live, Vol. 1</b>	2						
31	38	42	37	<b>JULIETA VENEGAS</b> ARIOLA 57447/BMG LATIN (14.98 CD)	<b>Si</b>	31						
32	25	—	2	<b>LOS CAMINANTES</b> SONY DISCOS 95637 (9.98 EQ CD) [M]	<b>Tesoros De Coleccion: Lo Romantico De Los Caminantes</b>	25						
33	36	65	35	<b>LOS TEMERARIOS</b> FONOVISA 351342/UG (15.98 CD)	<b>Veintisiete</b>	1						
34	29	16	4	<b>CONJUNTO ATARDECER</b> MUSIMEX 409502/UNIVERSAL LATINO (13.98 CD) [M]	<b>En Vivo</b>	11						
35	41	—	2	<b>VARIOUS ARTISTS</b> DISA 726880 (16.98 CD/DVD)	<b>Homenaje A Juan Gabriel</b>	35						
36	RE-ENTRY	88	88	<b>SIN BANDERA</b> △ SONY DISCOS 70633 (16.98 EQ CD) [M]	<b>De Viaje</b>	6						
37	50	43	11	<b>CARDENALES DE NUEVO LEON</b> DISA 720416 (9.98 CD) [M]	<b>La Mejor...Coleccion</b>	18						
38	33	49	3	<b>INDUSTRIA DEL AMOR</b> UNIVISION 310369/UG (11.98 CD)	<b>30 Recuerdos</b>	33						
39	40	35	29	<b>LOS CAMINANTES</b> SONY DISCOS 95300 (9.98 EQ CD) [M]	<b>Tesoros De Coleccion: Puras Rancheras</b>	14						
40	34	37	15	<b>ADAN CHALINO SANCHEZ</b> MUSIMEX 409502/UNIVERSAL LATINO (13.98 CD/DVD)	<b>Mi Historia</b>	19						
41	35	68	38	<b>MARC ANTHONY</b> △ SONY DISCOS 95194 (18.98 EQ CD)	<b>Amar Sin Mentiras</b>	1						
42	42	39	20	<b>INTOCABLE</b> EMI LATIN 74439 (11.98 CD)	<b>Momentos De Coleccion</b>	26						
43	39	34	26	<b>JAVIER SOLIS</b> SONY DISCOS 95328 (9.98 EQ CD) [M]	<b>Tesoros De Coleccion</b>	21						
44	43	31	7	<b>VARIOUS ARTISTS</b> UNIVISION 310369/UG (13.98 CD)	<b>Parranda Tequilera 2005</b>	5						
45	31	24	3	<b>LOS ANGELES DE CHARLY/AROMA</b> FONOVISA 351758/UG (14.98 CD) [M]	<b>Greatest Hits</b>	24						
46	28	17	4	<b>VARIOUS ARTISTS</b> FONOVISA 351582/UG (14.98 CD)	<b>Los Megartistas Del Ano 2005</b>	16						
47	54	54	50	<b>LOS BUKIS</b> FONOVISA 350895/UG (9.98/13.98) [M]	<b>25 Joyas Musicales</b>	3						
48	37	45	25	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 95323 (16.98 EQ CD) [M]	<b>A Corazon Abierto</b>	2						
49	46	40	3*	<b>LOS TIGRES DEL NORTE</b> FONOVISA 351480/UG (13.98 CD)	<b>20 Nortenas Famosas</b>	4						

## LATIN POP ALBUMS      TROPICAL ALBUMS      REGIONAL MEXICAN ALBUMS

1 JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)	1 DADDY YANKEE BARRIO FINO (EL CARTEL/VI)	1 INTOCABLE X (EMI LATIN)
2 MARCO ANTONIO SOLIS RAZON DE SOBRA (FONOVISA/UG)	2 VARIOUS ARTISTS CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)	2 GRUPO MONTEZ DE DURANGO Y SIGUE LA MATA DANDO (DISA)
3 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)	3 VARIOUS ARTISTS LOS CAZADORES: PRIMERA BUSQUEDA (SONY DISCOS)	3 CONJUNTO PRIMAVERA HOY COMO AYER (FONOVISA/UG)
4 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)
5 JULIETA VENEGAS SI (ARIOLA/BMG LATIN)	5 ELIEL EL QUE HABLE CON LAS MANOS (VI)	5 VARIOUS ARTISTS EL MOVIMIENTO DE HIP HOP EN ESPANOL VOL. 2 (UNIVISION/UG)
6 SIN BANDERA DE VIAJE (SONY DISCOS)	6 VARIOUS ARTISTS REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)	6 LOS TEMERARIOS LA MEJOR...COLECCION (DISA)
7 MARCO 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)
8 ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS)	8 LUNYTUNES MAS FLOW: PLATINUM EDITION (MAS FLOW/UNIVERSAL LATINO)	8 GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA)
9 LA OREJA DE VAN GOGH LA OREJA DE VAN GOGH EN DIRECTO (SONY DISCOS)	9 MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY DISCOS)	9 LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA)
10 VARIOUS ARTISTS SUPER ESTRELLAS DEL POP (UNIVISION/UG)	10 DON OMAR THE LAST DON: LIVE, VOL. 1 (VI)	10 VARIOUS ARTISTS 15 DURANGUENSES DE CORAZON (DISA)
11 JOSE JOSE 20 INOLVIDABLES (UNIVISION/UG)	11 MARCO ANTHONY VALIO LA PENNA (SONY DISCOS)	11 LA AUTORIDAD DE LA SIERRA 100% AUTORIDAD DURANGUENSE (DISA)
12 GLORIA TREVI COMO NACE EL UNIVERSO (SONY DISCOS)	12 HECTOR "EL BAMBINO" HECTOR "EL BAMBINO" PRESENTA LOS ANORMALES (GOLD STAR/UNIVERSAL LATINO)	12 LOS TEMERARIOS REGALO DE AMOR (FONOVISA/UG)
13 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)
14 LA OREJA DE VAN GOGH LO QUE TE CONTIE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	14 JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO)	14 GRUPO EXTERMINADOR 30 RECUERDOS (FONOVISA/UG)
15 PAULINA RUBIO PAULINA RUBIO (UNIVERSAL LATINO)	15 DJ NELSON FLOW LA DISCOTEKA (FLOW/UNIVERSAL LATINO)	15 VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS)
16 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 (FREDDIE)
17 MOO OTRA VEZ (OLE)	17 VARIOUS ARTISTS BACHATAHITS 2005 (J&N/SONY DISCOS)	17 LOS CAMINANTES TESOROS DE COLECCION LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
18 SOUNDTRACK THE MOTORCYCLE DIARIES (EDGE/DG/UNIVERSAL CLASSICS GROUP)	18 VARIOUS ARTISTS REGGAETONHITS 2005 (J&N/SONY DISCOS)	18 LOS TEMERARIOS VEINTISIETE (FONOVISA/UG)
19 JOSE MARIA NAPOLEON SERIE MAX (IIM)	19 GILBERTO SANTA ROSA AUTENTICO (SONY DISCOS)	19 CONJUNTO ATARDECER EN VIVO (MUSIMEX/UNIVERSAL LATINO)
20 JENNIFER PENA HOUSTON: RODEO LIVE (UNIVISION/UG)	20 NICKY JAM VIDA ESCANTE (IPINA/UNIVERSAL LATINO)	20 VARIOUS ARTISTS HOMENAJE A JUAN GABRIEL (DISA)

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

MARCH 12 2005 Billboard **HOT LATIN TRACKS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		ARTIST	PEAK POSITION
				TITLE	IMPRINT/PROMOTION LABEL		
1	1	2	6	<b>NUMBER 1</b>		2 Weeks At Number 1	1
2	2	1	7	AIRE C.FLORES (J.L.ROSAS,J.E.CONTRERAS)		Intocable	1
3	6	4	17	HOY COMO AYER J.GUILLEN (C.VILLALOBOS)		Conjunto Primavera	1
4	4	3	7	TE BUSCARIA R.PEREZ (C.CASTRO,O.IRIBARREN,O.MONTES)		Christian Castro	2
5	5	6	7	VOLVERTE A VER G.SANTAOLALLA,JUANES (JUANES)		Juanes	1
6	3	5	16	ALGO ESTA CAMBIANDO C.SOROKIN,J.VENEGAS (J.VENEGAS,C.SOROKIN)		Julietta Venegas	5
7	7	9	21	EL VIRUS DEL AMOR M.QUINTERO LARA (M.QUINTERO LARA)		Los Tucanes De Tijuana	3
8	8	7	17	VOLVERE K-PAZ DE LA SIERRA (C.NATILI,M.RAMONINO,C.POLIZY)		K-Paz De La Sierra	6
9	10	11	33	PORQUE ES TAN CRUEL EL AMOR R.ARJONA,C.CABRAL JUNIOR (R.ARJONA)		Ricardo Arjona	2
				ME DEDIQUE A PERDERTE A.BAQUEIRO,S.GEORGE (L.GARCIA)		Alejandro Fernandez	1
				<b>HOT SHOT DEBUT</b>			
10				LA CAMISA NEGRA G.SANTAOLALLA,JUANES (JUANES)		Juanes	10
11	9	13	33	ESTA LLORANDO MI CORAZON G.GARCIA (C.GONZALEZ)		Beto Y Sus Canarias	3
12	14	12	11	PERDIDOS M.D.LEON (D.CRUZ,J.ROVIRA)		Monchy & Alexandra	3
13	12	18	4	OTRA VEZ A.JAEN (Y.MARRUFO,S.PRIMERA)		MDO	12
14	11	10	7	VOY A OLVIDARME DE MI E.ESTEFAN JR.,S.KRYS,A.CASTRO,C.VIVES (C.VIVES)		Carlos Vives	10
				<b>GREATEST GAINER</b>			
15	23	38	3	LA SORPRESA LOS TIGRES DEL NORTE (R.E.TOSCANO)		Los Tigres Del Norte	15
16	13	22	4	SI YO ME VUELVO A ENAMORAR R.PEREZ J.PENA (R.PEREZ)		Jennifer Pena	13
17	18	26	4	ADIOS AMOR TE VAS A.RAMIREZ,CORRAL (J.GABRIEL)		Grupo Montez De Durango	17
18	16	8	8	SABES UNA COSA L.MIGUEL (M.LOZANO,GALLO,R.FUENTES GASSONI)		Luis Miguel	8
19	17	15	6	DAME OTRO TEQUILA E.ESTEFAN JR.,R.GAITAN,A.GAITAN,T.MARDINI (E.ESTEFAN JR.,R.GAITAN,A.GAITAN,T.MARDINI,T.MCWILLIAMS)		Paulina Rubio	1
20	24	24	6	EL AUTOBUS PAGUILAR,M.CAZARES (FATD)		Pepe Aguilar	20
21	19	21	12	PARA TI J.L.GUERRA,M.HERNANDEZ (J.L.GUERRA)		Juan Luis Guerra	17
22	27	46	14	OYE MI CANTO SPKILLA (SPKILLA,V.SAN TIAGO,REMSTAR,BIG MATO,E.ALMONTE,L.VASQUEZ,R.GARCIA,RAMIREZ,R.AYALA,N.ALBINO,N.ALBINO)		N.O.R.E. Featuring Daddy Yankee, Nina Sky, Gem Star & Big Mato	22
23	28		2	UNA LIMOSNA A.URIAS (I.RAMIREZ)		Adolfo Urias Y Su Lobo Norteno	23
24	20	17	17	ESTA AUSENCIA K.SANTANDER B. OSSA (K.SANTANDER)		David Bisbal	7
25	22	25	17	GASOLINA LUNY TUNES (R.AYALA,E.DAVILA)		Daddy Yankee	17
26	26		2	AMOR DEL BUENO M.DONM,R.BARBA (R.BARBA)		Reyli	26
27	30		2	SI LA QUIERES LOS HOROSCOPOS DE DURANGO (A.B.QUINTANA,IIII,R.VELA)		Los Horoscopus De Durango	27
28	33	36	3	TU PONTE EN MI LUGAR LOS HURACANES DEL NORTE (J.AVALOS)		Los Huracanes Del Norte	28
29	32	30	5	SE ESFUMA TU AMOR ESTEFANO,S.GEORGE (ESTEFANO,J.L.PAGAN)		Marc Anthony	23
30	25	29	20	DE VIAJE A.BAQUEIRO,SIN BANDERA (N.SHAJRI,S.L.GARCIA)		Sin Bandera	18
31	42	48	10	LO QUE PASO, PASO LUNY TUNES,E.LIND (R.AYALA,J.ORTIZ)		Daddy Yankee	27
32	<b>NEW</b>		1	OBSESION (NO ES AMOR) H.PEREZ (A.ROMEO SANTOS)		Frankie J Featuring Baby Bash	32
33	21	19	11	TOCANDO FONDO M.DONM (M.DONM,E.GUECHAI)		Kalimba	15
34	48	42	4	DAME ESTA NOCHE T.TORRES (T.TORRES A.JIMENEZ)		Tommy Torres	34
35	29	27	7	SI ME VAS A DEJAR J.PEREZ REYES (T.VILLAI)		Lalo Mora	27
36	15	20	19	MI MAYOR SACRIFICIO M.A.SOLIS (M.A.SOLIS)		Marco Antonio Solis	8
37	<b>RE-ENTRY</b>		11	SOMBRA A.A.ALBIA (F.LDMUTO,J.M.CONTRERAS)		Los Temerarios	32
38	38	39	6	YO ME QUEDE SIN NADIE S.VALTIERREZ,J.L.CORRAL (M.EUSSE TOLEDO,F.RESTREPO)		La Autoridad De La Sierra	38
39	31	14	18	QUIERO SABER DE TI J.L.TERRAZAS (IV.CASTILLO)		Grupo Montez De Durango	9
40	44		2	LO MEJOR FUE PERDERTE J.PRECIADO (R.E.DEL MORA)		Julio Preciado Y Su Banda Perla Del Pacifico	40
41	35		25	VALIO LA PENNA ESTEFANO,S.GEORGE,M.ANTHONY (ESTEFANO,J.L.PAGAN,M.ANTHONY)		Marc Anthony	9
42	43	33	14	LA ULTIMA CANCION GRUPO BRYNDIS (C.R.NASCIMENTO)		Grupo Bryndis	20
43	40		20	QUE SEAS FELIZ L.MIGUEL (C.VELASQUEZ)		Luis Miguel	3
44	34	31	10	TE APUESTO LO QUE QUIERAS J.M.ELIZONDO,M.A.ZAPATA (M.A.PEREZ)		Pesado	31
45	37		2	ENSENAME A VIVIR SIN TI J.M.LUGO (D.POVEIDA,E.ENDER)		Gilberto Santa Rosa	37
46	39	41	7	TE QUEDASTE A.BAQUEIRO (A.BAQUEIRO,L.GARCIA)		Ha*Ash	28
47	49		2	QUIERO J.GUNDA (MERCEDEZ IP.JESUS)		Tito Rojas	47
48	46	43	6	EL SOL NO REGRESA A.AVILA (A.REYERO PONTES,P.DOMINGUEZ VILLARRUBIA)		La 5A Estacion	41
49	41	32	14	YA SOY FELIZ A.LIZARRAGA,J.LIZARRAGA (ASPANU)		Banda El Recodo	29
50	<b>NEW</b>		1	COMO OLVIDAR J.SEBASTIAN (J.SEBASTIAN)		Joan Sebastian	50

**LATIN POP AIRPLAY**

THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE	ARTIST
					IMPRINT/PROMOTION LABEL	LAST WEEK		
1	2	TE BUSCARIA	CHRISTIAN CASTRO	21	21	EL SOL NO REGRESA	LA SA ESTACION	
2	1	ALGO ESTA CAMBIANDO	JULIETA VENEGAS	22	20	QUE SEAS FELIZ	LUIS MIGUEL	
3	3	VOLVERTE A VER	JUANES	23	10	MI MAYOR SACRIFICIO	MARCO ANTONIO SOLIS	
4	4	PORQUE ES TAN CRUEL EL AMOR	RICARDO ARJONA	24		LLEVAME	SORAYA	
5	5	ME DEDIQUE A PERDERTE	ALEJANDRO FERNANDEZ	25	29	QUE LASTIMA	ALEJANDRO FERNANDEZ	
6	6	OTRA VEZ	MOD	26	30	OYE MI CANTO	N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO	
7		LA CAMISA NEGRA	JUANES	27	24	HOY COMO AYER	CONJUNTO PRIMAVERA	
8	11	EL AUTOBUS	PEPE AGUILAR	28	26	DOSA DEL DESTINO	ALEXANDRE PIRENS	
9	13	SABES UNA COSA	LUIS MIGUEL	29	27	ESCUCHA ATENTO	LAURA PAUSINI	
10	8	ESTA AUSENCIA	DAVID BISBAL	30		AIRE	INTOCABLE	
11	16	AMOR DEL BUENO	REYLI	31	23	LENTO	JULIETA VENEGAS	
12	12	VOY A OLVIDARME DE MI	CARLOS VIVES	32	28	OICEN POR AHI	PABLO MONTERO	
13	14	NADA VALGO SIN TU AMOR	JUANES	33	25	TODDO EL AÑO	OBIE BERMUDEZ	
14	9	DAME OTRO TEQUILA	PAULINA RUBIO	34		AY DIOS	FRANCO DE VITA WITH OLGA TANDON	
15	15	DE VIAJE	SIN BANDERA	35		OBSESION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH	
16	17	PERDIDOS	MONCHY & ALEXANDRA	36		COMO OLVIDAR	JOAN SEBASTIAN	
17	22	DAME ESTA NOCHE	TOMMY TORRES	37	37	DILE	DDN OMAR	
18	7	TOCANDO FONDO	KALIMBA	38	38	VALIO LA PENNA	MARC ANTHONY	
19	18	SI YO ME VUELVO A ENAMORAR	JENNIFER PENA	39	34	LA FUERZA DEL DESTINO	FEY	
20	19	TE QUEDASTE	HA*ASH	40	32	VIVEME	LAURA PAUSINI	

**TROPICAL AIRPLAY**

THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE	ARTIST
					IMPRINT/PROMOTION LABEL	LAST WEEK		
1	3	LO QUE PASO, PASO	DADDY YANKEE	21	20	VOY A OLVIDARME DE MI	CARLOS VIVES	
2	1	PARA TI	JUAN LUIS GUERRA	22	21	TRAIJO FUEGO	JOSE PENA SUAZO Y LA BANDA GORDA	
3	4	PERDIDOS	MONCHY & ALEXANDRA	23	23	EL MATRIMONIO	EL GRAN COMBO DE PUERTO RICO	
4	7	OYE MI CANTO	N.O.R.E. FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO	24	25	LAMENTO BOLIVIANO	AMARFIS Y LA BANDA DE ATAKKE	
5	9	SE ESFUMA TU AMOR	MARC ANTHONY	25	29	DILE	IVY QUEEN	
6	5	QUIERO	TITO ROJAS	26		LA CAMISA NEGRA	JUANES	
7	2	GASOLINA	DADDY YANKEE	27	38	NADA VALGO SIN TU AMOR	JUANES	
8	13	TODDO ES MENTIRA	FRANKIE NEGRON	28	30	HIEDO	WILLY CHIRINO	
9	15	ESTA NOCHE TRAVESURA	DJ NELSON	29	28	REGGATON LATINO	DDN OMAR	
10	17	VEN DEVORAME OTRA VEZ	CHARLIE CRUZ	30	22	VOLVERTE A VER	JUANES	
11	6	RESISTIRE	TONO ROSARIO	31	40	TE ENCONTRARE	NORIEGA FEATURING TITO EL BAMBINO	
12	12	SOMBRA OSCURA	GILBERTO SANTA ROSA	32	31	HONY TU SI JONY	KINITO MENDOZA	
13	26	OBSESION (NO ES AMOR)	FRANKIE J FEATURING BABY BASH	33	36	DEMASIADO	PABLO PORTILLO	
14	14	VEN TU	DOMENIC MARTE	34		MACHETE	DADDY YANKEE	
15	11	VALIO LA PENNA	MARC ANTHONY	35	27	PUNTO Y APARTE	TEGO CALOERON	
16	24	PERDONAME LA VIDA	LOS TOROS BANDO	36		SE ESCAMAN	VICO C FEATURING EDDIE OEE	
17	18	ENSENAME A VIVIR SIN TI	GILBERTO SANTA ROSA	37	34	SI YO ME VUELVO A ENAMORAR	JENNIFER PENA	
18	8	YA NO QUEDA NADA	TITO NIEVES FEATURING INDIA, NICKY JAM & K-MIL	38		LA VIDA ES UN CARNAVAL	VICTOR MANUELLE	
19	19	HBY	L.O.A. FEATURING CHEKA	39		ME HACE ASI	MOSA	
20	16	LA BODA	AVENTURA	40		PEGAITO	CICLON	

**REGIONAL MEXICAN AIRPLAY**

THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE	ARTIST
					IMPRINT/PROMOTION LABEL	LAST WEEK		
1	1	AIRE	INTOCABLE	21	26	Y TE VI CON EL	CONJUNTO ATARDECER	
2	2	HOY COMO AYER	CONJUNTO PRIMAVERA	22	31	ESPERANZAS	GRUPO MONTEZ DE DURANGO	
3	3	EL VIRUS DEL AMOR	LOS TUCANES DE TIJUANA	23	24	TU NUEVO CARINITO	LOS RIELEROS DEL NORTE	
4	4	VOLVERE	K-PAZ DE LA SIERRA	24	28	ABEJA REINA	LA ORIGINAL BANDA EL LIMON	
5	5	ESTA LLORANDO MI CORAZON	BETO Y SUS CANARIOS	25	20	ROSAS	DIANA REYES	
6	7	LA SORPRESA	LOS TIGRES DEL NORTE	26	27	SEÑOR MESERO	BRONCO EL GIGANTE DE AMERICA	
7	6	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO	27	29	PA QUE SON PASIONES	CONJUNTO PRIMAVERA	
8	8	UNA LIMOSNA	ADOLFO URIAS Y SU LOBO NORTEÑO	28	23	MI PRIMER AMOR	POLO URIAS Y SU MAQUINA NORTEÑA	
9	11	SI LA QUIERES	LOS HOROSCOPOS DE DURANGO	29	22	FUEGO	KUMBIA KINGS	
10	9	CONTIGO YO APRENOI A OLVIDAR	PATRUILLA 81	30	21	SI POR MI FUERA	LOS INVASORES DE NUEVO LEON	
11	13	TU PONTE EN MI LUGAR	LOS HURACANES DEL NORTE	31	25	SI YO ME VUELVO A ENAMORAR	JENNIFER PENA	
12	15	OJALA QUE TE MUERAS	PESADO	32	30	LOCA	ANA BARBARA	
13	10	SI ME VAS A DEJAR	LALO MORA	33	36	EN TU BASURA	EL PODER DEL NORTE	
14	16	YO ME QUEDE SIN NADIE	LA AUTORIDAD DE LA SIERRA	34	33	A JUSTO	BETO Y SUS CANARIOS	
15	12	QUIERO SABER DE TI	GRUPO MONTEZ DE DURANGO	35		AMIGA SI LO VES	JENNI RIVERA	
16	18	LO MEJOR FUE PERDERTE	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	36		LO LINDO DE TI	TONO Y FREDDY	
17	14	TE APUESTO LO QUE QUIERAS	PESADO	37	38	BIENVENIDO AL AMOR	QUELDO	
18	19	LA ULTIMA CANCION	GRUPO BRYNDIS	38	37	LA CHICA DEL BIKINI AZUL	LOS NIETOS	
19	17	YA SOY FELIZ	BANDA EL RECODO	39		LOS MALES DE MICAELA	VOCES DEL RANCHO	
20	35	SOMBRA	LOS TEMERARIOS	40		MANANA QUE YA NO ESTES	GRUPO INNOVACION	

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 chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♪ Videoclip availability. ©2005, VNU Business Media, Inc. All rights reserved.

# 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 dis-

tributed by Sony.

Napolitano is survived by his son, Luciano. He was buried the day of his death in a ceremony attended by 3,000 fans. **MARCELO FERNANDEZ BITAR**

**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 VJs 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**

## Urban Latin In Conference Spotlight

Latin urban music will take center stage at the upcoming Billboard Latin Music Conference, thanks to an all-star 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. Akwid 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

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).

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.I." (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](http://billboardevents.com).



## Latin Notas

Continued from page 28

Conoces," from the United States, written and performed by **Marc Millán**, and Argentina's "Cada Día 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.

# 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**).

side dance-rock tracks by **Bloc Party** and **the Killers**. "Vanity" sounds like a long-lost Pet Shop Boys track as seen through the eyes of the Flirts.

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

Beat Box™

By Michael Paoletta  
[mpaoletta@billboard.com](mailto:mpaoletta@billboard.com)



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-

"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—**Sylvester** 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.

# MARCH 12 2005 Billboard HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON	TITLE	Artist
				Sales data compiled by Nielsen SoundScan	
				NUMBER 1	3 Weeks At Number 1
1	1	1	3	<b>WE WILL BECOME SILHOUETTES</b>	The Postal Service
2	2	2	8	<b>SOLDIER (M. JOSHUA REMIX/LOSE MY BREATH (P. RAUHOFER/M. JOSHUA MIXES))</b>	Destiny's Child Feat. T.I. & Lil Wayne
3	3	3	13	<b>TEMPTED TO TOUCH (REMIXES)</b>	Rupee
4	6		2	<b>WE MIGHT AS WELL BE STRANGERS</b>	Keane Vs. DJ Shadow
5	NEW		1	<b>HIDEYFACE</b>	Prefuse 73
6	RE-ENTRY	23	2	<b>LIMBO ROCK (REMIXES)</b>	Chubby C & OD Feat. Inner Circle
7	4	6	86	<b>THE DISTRICT SLEEPS ALONE TONIGHT</b>	The Postal Service
8	5	4	5	<b>BREATHE</b>	Erasure
9	7	5	6	<b>GALVANIZE</b>	The Chemical Brothers Featuring Q-Tip
10	9	9	8	<b>KILLER 2005 (P. RAUHOFER/MOREL/DJ MONK/J. ALBERT MIXES)</b>	Seal
11	8	10	22	<b>TURN ME ON (REMIXES)</b>	Kevin Lyttle
12	18	11	4	<b>NASTY GIRL</b>	Inaya Day
13	10	7	14	<b>ENJOY THE SILENCE...04</b>	Depeche Mode
14	13	8	5	<b>WHEN THE DAWN BREAKS/I LIKE IT</b>	Narcotic Thrust
15	NEW		1	<b>GALANG</b>	M.I.A.
16	NEW		1	<b>INSPIRATION</b>	Ian Van Dahl
17	14	13	15	<b>STILL (REMIXES)</b>	Tamia
18	20		4	<b>WAITING FOR ALEGRIA</b>	Tony Moran & Ric Sena Present Zhana Saunders
19	RE-ENTRY	10	10	<b>DA YA THINK I'M SEXY? (REMIXES)</b>	Rod Stewart
20	NEW		1	<b>THREW IT ALL AWAY</b>	Kassi
21	15	12	6	<b>HOME</b>	Suzanne Palmer
22	RE-ENTRY	18	18	<b>SURFING ON A ROCKET</b>	Air
23	11		2	<b>MIND OF THE WONDERFUL</b>	Blank & Jones Feat. Elles
24	RE-ENTRY	12	12	<b>SILENCE 2004</b>	Delerium Featuring Sarah McLachlan
25	19	23	19	<b>WHO IS SHE 2 U (REMIXES)</b>	Brandy

# MARCH 12 2005 Billboard HOT DANCE RADIO AIRPLAY

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

# MARCH 12 2005 Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	Title
			Sales data compiled by Nielsen SoundScan	
			NUMBER 1	1 Week At Number 1
1	NEW		<b>THIEVERY CORPORATION</b>	Cosmic Game
2	1	3	<b>VARIOUS ARTISTS</b>	Fired Up! 2
3	2	99	<b>THE POSTAL SERVICE</b>	Give Up
4	3	5	<b>THE CHEMICAL BROTHERS</b>	Push The Button
5	5	5	<b>THE RIDDLER &amp; VIC LATINO</b>	Ultra.Dance 06
6	4	31	<b>SCISSOR SISTERS</b>	Scissor Sisters
7	6	2	<b>LCD SOUNDSYSTEM</b>	LCD Soundsystem
8	7	4	<b>BRAZILIAN GIRLS</b>	Brazilian Girls
9	9	61	<b>VARIOUS ARTISTS</b>	Fired Up!
10	8	5	<b>ERASURE</b>	Nightbird
11	10	4	<b>VARIOUS ARTISTS</b>	Perfecto Presents: The Club
12	NEW		<b>VARIOUS ARTISTS</b>	Best Of Trance Volume 5
13	14	16	<b>THE HAPPY BOYS</b>	Dance Party (Like It's 2005)
14	11	5	<b>M83</b>	Before The Dawn Heals Us
15	13	17	<b>TIESTO</b>	Parade Of The Athletes
16	16	52	<b>ZERO 7</b>	When It Falls
17	15	17	<b>VARIOUS ARTISTS</b>	Ministry Of Sound: The Annual 2005
18	NEW		<b>HERNAN CATTANEO</b>	Renaissance: The Masters Series Volume 2
19	18	41	<b>THE STREETS</b>	A Grand Don't Come For Free
20	12	3	<b>SOUND TRIBE SECTOR NINE</b>	Artifact
21	19	5	<b>LEMON JELLY</b>	'64-'95
22	17	74	<b>VARIOUS ARTISTS</b>	30th Anniversary Collection: Ultimate Disco
23	21	29	<b>PAUL OAKENFOLD</b>	Creamfields
24	22	47	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b>	Los Remixes 2.0
25	24	24	<b>THE PRODIGY</b>	Always Outnumbered, Never Outgunned

# MARCH 12 2005 Billboard HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON	TITLE	Artist				
				Sales data compiled by Nielsen SoundScan					
				NUMBER 1	1 Week At Number 1				
1	2	4	7	<b>SHOW IT</b>	FriBum & UrIk				
2	4	8	7	<b>BREATHE</b>	Erasure				
3	8	11	7	<b>AVALON</b>	Juliet				
4	11	14	7	<b>HOW CAN I BE FALLING (D. AUDE/D. TSETTOS/M. RIZZO/PRESTA/RANPAGE)</b>	Jennifer Green				
5	9	12	10	<b>I AM (THE RISING) (J. ROCKS/FRISCA &amp; LAMBOY/GUISEPPE D.J. BARRINGER MIXES)</b>	Taborah				
6	3	5	9	<b>I BELIEVE IN YOU</b>	Kylie Minogue				
7	6	7	9	<b>LA LA (SHARP BOYS/F. GARIBAY MIXES)</b>	Ashlee Simpson				
8	12	18	7	<b>MAYBE (ILLCIT/BINI &amp; MARTINI/ALMIGHTY MIXES)</b>	Emma				
9	15	22	5	<b>HOME</b>	Suzanne Palmer				
10	13	17	8	<b>JUST LET GO</b>	Fischerspooner				
11	1	2	9	<b>POP!ULAR (GUIDO/WAYNE G/P. PRESTA/J. BUDZ MIXES)</b>	Darren Hayes				
12	14	19	8	<b>GALVANIZE</b>	The Chemical Brothers Featuring Q-Tip				
13	5	3	10	<b>U AIN'T THAT GOOD</b>	Sheila Brody				
14	7	1	8	<b>SOLDIER (REMIXES)</b>	Destiny's Child Featuring T.I. & Lil Wayne				
15	18	20	7	<b>FAIRYTALE</b>	The Replacement Featuring Maria Neskovski				
16	22	25	5	<b>LOVE IS A DRUG (CREAMER &amp; K REMIXES)</b>	Rosko				
17	20	24	6	<b>WAITING FOR ALEGRIA</b>	Tony Moran & Ric Sena Present Zhana Saunders				
18	23	28	5	<b>STRESS</b>	Danny "Buddah" Morales				
19	16	9	13	<b>HOUSE OF JUPITER (JUNIOR/P. BAILEY/BORIS MIXES)</b>	Casey Stratton				
20	17	10	16	<b>BACK TO LOVE</b>	Rachel Panay				
21	19	13	10	<b>I WANNA BE DOWN (SCUMFROG/SPACE COWBOY MIXES)</b>	M-Flo Loves Ryuichi Sakamoto				
22	26	30	6	<b>I'M DONE</b>	King Brain Presents N.I.C.				
23	10	6	10	<b>KILLER 2005 (P. RAUHOFER/MOREL/DJ MONK/J. ALBERT MIXES)</b>	Seal				
24	31	38	3	<b>CALL ME</b>	Anna Vissi				
25	32	32	7	<b>FREE THE WORLD (JASON RANDOLPH REMIX)</b>	LaToya Jackson				
				26	21	15	12	<b>KUMBALAWA (ROGER SANCHEZ MIXES)</b>	Kumbalawe
				27	31	42	3	<b>FILTHY GORGEOUS</b>	Scissor Sisters
				28	24	16	12	<b>HALF A MILE AWAY</b>	Debbi Holiday
				29	32	44	3	<b>WHATEVER</b>	Jill Scott
				30	29	34	5	<b>1, 2 STEP (REMIXES)</b>	Ciara Featuring Missy Elliott
				31	34	40	3	<b>SET IT FREE</b>	Jason Walker
				32	33	39	4	<b>SUPERFLY (LOUIE VEGA REMIX)</b>	Curtis Mayfield
				33	25	23	12	<b>TRUE FAITH</b>	K
				34	35	41	4	<b>I WILL (ORANGE FACTORY MIXES)</b>	Oryon
								<b>POWER PICK</b>	
				35	47		2	<b>NASTY GIRL</b>	Inaya Day
				36	42		2	<b>HE GIVES MORE</b>	Raw Deal Featuring Toni Ann Bardell
								<b>HOT SHOT DEBUT</b>	
				37	NEW	1		<b>GET RIGHT (L. VEGA REMIX)</b>	Jennifer Lopez
				38	43	48	3	<b>I LIKE IT</b>	Decibel Featuring LaVetra
				39	38	46	4	<b>MOST PRECIOUS LOVE</b>	Blaze Featuring Barbara Tucker
				40	NEW	1		<b>THE PHANTOM OF THE OPERA (JUNIOR REMIX)</b>	Andrew Lloyd Webber
				41	NEW	1		<b>WANT MY BODY</b>	Pier Pressure
				42	45		2	<b>RICH GIRL</b>	Gwen Stefani Featuring Eve
				43	NEW	1		<b>SINCE U BEEN GONE (J. NEVINS REMIXES)</b>	Kelly Clarkson
				44	49	43	6	<b>PUT 'EM HIGH</b>	Stonebridge Featuring Therese
				45	28	21	16	<b>HOW COULD I LIE (RALPHI &amp; E. BAEZ MIXES)</b>	Angel
				46	36	26	16	<b>THE WONDER OF IT ALL (REMIXES)</b>	Kristine W
				47	37	29	17	<b>FEEL YOU</b>	Alysan
				48	44	45	6	<b>TEMPTED TO TOUCH (LENNY B./FORD/DJ VOLUME/ERIC S. MIXES)</b>	Rupee
				49	41	31	15	<b>HOME (REMIXES)</b>	Simply Red
				50	40	27	15	<b>DA YA THINK I'M SEXY? (REMIXES)</b>	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 respectively, based upon availability. On Dance Singles Sales chart: CD Single available. Vinyl Maxi-Single available. CD Maxi-Single available. ©2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



# 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."

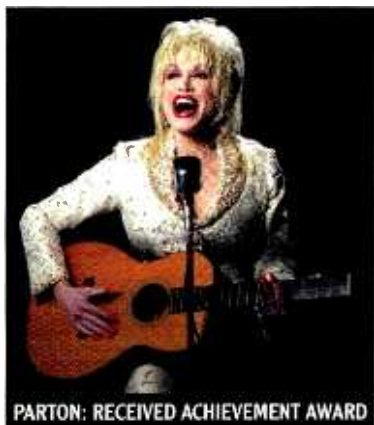
Brian Smith, VP of store operations for Marietta, Ga.-based retailer Value Central Entertainment, says he is "intrigued with the album and cautiously optimistic that it could do well. She did have quite a run with her first one, but then took a lot of time off in-between deals. Hopefully not too much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



PARTON: RECEIVED ACHIEVEMENT AWARD

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 Trisha Walker-Cunningham.

**Nashville Scene**  
By Phyllis Stark  
pstark@billboard.com



**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 Atkins 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." 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.



MARCH 12  
2005

# Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			Artist	PEAK POSITION	TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION								
				IMPRINT & NUMBER/PROMOTION LABEL	IMPRINT & NUMBER/PROMOTION LABEL	IMPRINT & NUMBER/PROMOTION LABEL															
				NUMBER 1			5 Weeks At Number 1														
1	1	1	19	Bless the Broken Road			Rascal Flatts	1	I Would Cry	L. Miller (A. Dalley, B. Baker)	Warner Bros. Nashville	Amy Dalley	31								
2	3	4	27	Nothin' to Lose			Josh Gracin	2	Big Time	B. Kenny, J. Rich, P. Worley (B. Kenny, J. Rich, A. A. Pardo)	Warner Bros. Nashville	Big & Rich	32								
3	2	2	20	You're My Better Half			Keith Urban	2	I'm a Saint	J. Ritchey (J. Ritchey, J. Sellers, T. Martin)	Capitol	Mark Chesnut	33								
4	5	7	19	That's What I Love About Sunday			Craig Morgan	4	Goodbye Time	B. Braaddock (R. Murrah, J. D. Hicks)	Capitol	Blake Shelton	34								
5	8	8	34	Baby Girl			Sugarland	5	Pickin' Wildflowers	J. Steele (K. Anderson, J. Rich, K. Williams)	Mercury	Keith Anderson	35								
6	4	3	26	Mud on the Tires			Brad Paisley	1	Don't Worry 'Bout a Thing	D. Huff, She Daisy (K. Osborn, J. Deere)	Capitol	She Daisy	36								
7	11	14	11	Anything But Mine			Kenny Chesney	7	Don't Ask Me How I Know	J. Scaife, B. Pinson (B. Pinson, B. Butler, B. Jones)	BNA	Bobby Pinson	37								
8	12	13	15	It's Getting Better All the Time			Brooks & Dunn	8	The World Needs a Drink	B. Gallimore (E. Church, C. Beathard)	Capitol	Terri Clark	26								
9	13	12	16	Gone			Montgomery Gentry	9	Restless	A. Krauss + Union Station (R. L. Castlemann)	Capitol	Alison Krauss + Union Station	37								
10	9	10	27	Let Them Be Little			Billy Dean	9	The Bumper of My S.U.V.	C. Wright (C. Wright)	Capitol	Chely Wright	35								
11	6	5	22	Monday Morning Church			Alan Jackson	5	It's a Heartache	C. Howard (R. Scott, S. Wolfe)	Capitol	Trick Pony	41								
12	7	6	27	Nothin' 'Bout Love Makes Sense			LeAnn Rimes	5	If Something Should Happen	F. Rogers (J. Brown, D. Turnbull, G. Demay)	Capitol	Darryl Worley	42								
13	14	16	11	My Give a Damn's Busted			Jo Dee Messina	13	The Good Life	F. Rogers (T. Willmon, B. Pinson)	Capitol	Trent Willmon	41								
14	15	15	21	I May Hate Myself in the Morning			Lee Ann Womack	14	If She Were Any Other Woman	G. Fundis (B. Beavers, K. Lovelace, C. Harrington)	Capitol	Buddy Jewell	44								
15	17	18	5	Honky Tonk U			Toby Keith	15	Waitin' on the Wonderful	C. Lindsey, T. Verges (A. Angelo, D. Behg, H. Lindsey)	Capitol	Aaron Lines	45								
16	16	17	22	If Heaven			Andy Griggs	16	I See Me	B. J. Walker, Jr., T. Tritt (C. Beathard, C. Mohr)	Capitol	Travis Tritt	46								
17	18	19	17	What's a Guy Gotta Do			Joe Nichols	17	Tonight's Not the Night	R. Foster (R. Rogers, R. Foster)	Capitol	Randy Rogers Band	44								
18	21	25	7	Drugs or Jesus			Tim McGraw	18	Baby Doll	D. Gehman (P. Green, R. Thomas)	Capitol	Pat Green	48								
19	19	20	23	Trying to Find Atlantis			Jamie O'Neal	19	Wake Up Older	B. Rowan (L. Carver)	Capitol	Julie Roberts	49								
20	20	22	15	God's Will			Martina McBride	20	Nothin' but Cowboy Boots	D. Huff, D. Johnson (A. Benward, L. Miller)	Capitol	Blue County	38								
21	23	24	16	How Do You Get That Lonely			Blaine Larsen	21	Skin	Rascal Flatts, M. Bright, M. Williams (D. Johnson, J. Henry)	Capitol	Rascal Flatts	50								
22	22	23	13	Songs About Me			Trace Adkins	22	Not Me	B. Maher, M. Selby (K. Thomas, B. Montana, B. Maher)	Capitol	Keni Thomas feat. Vince Gill and Emmylou Harris	52								
				GREATEST GAINER					53	48	48	9	Somewhere Between Texas and Mexico	D. Gehman (T. Summar, J. Kelley)	Capitol	Pat Green	42				
23	31	35	6	Homewrecker			Gretchen Wilson	23	54	60	—	2	My Name	T. Oubis, S. Mandile (G. Canyon, G. Sampson)	Capitol	George Canyon	54				
24	25	30	8	Class Reunion (That Used to Be Us)			Lonestar	24	HOT SHOT DEBUT					55	new	1	Something Like a Broken Heart	J. Stroud, J. Hanna, J. McEuen (J. Hanna, R. Reynolds, A. Miller)	Capitol	Hanna-McEuen	55
25	30	32	6	Lot of Leavin' Left to Do			Dierks Bentley	25	56	56	53	6	Go Easy on Me	M. Bright, D. Bason (M. Beeson, J. Collins)	Capitol	Lila McCann	53				
26	26	28	16	I'll Take That as a Yes (The Hot Tub Song)			Phil Vassar	26	57	54	55	9	Alabama	M. McClure, Cross Canadian Ragweed (C. Canada, T. Roberson)	Capitol	Cross Canadian Ragweed	50				
27	27	27	24	Long, Slow Kisses			Jeff Bates	27	58	new	1	One Believer	M. O. Clute, Diamond Rio (M. Beeson, D. Pfrimmer, M. Reid)	Capitol	Diamond Rio	58					
28	29	31	7	Don't!			Shania Twain	28	59	new	3	Two Hearts	M. Jones, Z. Jones (E. Hilla, J. Masters)	Capitol	Zona Jones	56					
29	28	29	21	Me and Charlie Talking			Miranda Lambert	28	60	new	2	Soldier for the Lonely	T. McBride (J. Hughes, T. McBride, J. Kimball)	Capitol	Jedd Hughes	60					
30	24	21	20	When I Think About Cheatin'			Gretchen Wilson	4													

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

## MARCH 12 2005 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan			Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	
1	1	14	ALISON KRAUSS + UNION STATION			Lonely Runs Both Ways
2	4	10	OLD CROW MEDICINE SHOW			O.C.M.S.
3	5	22	RICKY SKAGGS & KENTUCKY THUNDER			Brand New Strings
4	2	29	VARIOUS ARTISTS			Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One
5	3	29	VARIOUS ARTISTS			Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two
6	6	29	THE GRASCALS			The Grascals
7	8	16	VARIOUS ARTISTS			All-Star Bluegrass Celebration
8	7	19	VARIOUS ARTISTS			Moody Bluegrass: A Nashville Tribute To The Moody Blues
9	9	19	VARIOUS ARTISTS			Pickin' On Vince Gill: A Bluegrass Tribute
10	11	19	STEVE IVEY			20 Best Of Bluegrass Gospel
11	10	24	YONDER MOUNTAIN STRING BAND			Mountain Tracks: Volume 3
12	12	27	VARIOUS ARTISTS			Bluegrass Heritage: Roots & Branches
13	13	27	VARIOUS ARTISTS			Legends Of Bluegrass
14	14	27	MOUNTAIN HEART			Force Of Nature
15	13	27	IRON HORSE			Fade To Bluegrass: A Bluegrass Tribute To Metallica

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

## MARCH 12 2005 Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen SoundScan			Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	
1	2	3	IF SHE WERE ANY OTHER WOMAN			Buddy Jewell
2	1	16	THE BUMPER OF MY S.U.V.			Chely Wright
3	3	29	BABY GIRL			Sugarland
4	4	16	RESTLESS			Alison Krauss + Union Station
5	5	27	HURT			Johnny Cash
6	6	27	PICTURE			Kid Rock Featuring Allison Moorer
7	7	27	YOU DON'T LIE HERE ANYMORE			Shelly Fairchild
8	9	19	GETAWAY CAR			The Jenkins
9	8	20	VIVA LAS VEGAS			The Grascals With Special Guest Dolly Parton
10	—	—	A SOLDIER'S WIFE			Roxie Dean

# ALBUMS

Edited by Michael Paoletta

## POP

### ► 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 six-string 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, horn-fueled "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

## ESSENTIAL REVIEWS



**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**  
**PRODUCERS:** 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  
 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.



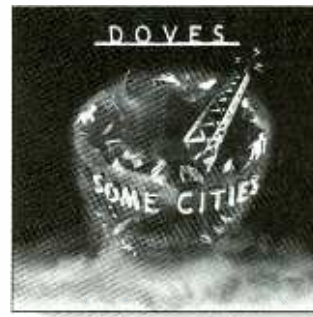
"Hold You Down" (featuring Fat Joe) is a sweet tale of keeping it real in these times of red carpet affairs. The sensual "I Got U" weds a Latin undercurrent to a decidedly '70s soul vibe. The story line of "He'll Be Back" recalls her tabloid heyday, while "I, Love" is present-day Lopez. The real surprise 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 songwriting, 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**



**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, piano-driven 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 originals and one cover, "Dr. King," a tribute to the might and methods of the civil rights leader that is the rockiest 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 sleeves-rolled-up protest song, "Gervais." These diligently crafted songs, given buoyancy and bite by the co-production of the Jayhawks' Gary Louris, convey the couple's convictions with intensity, optimism and musical dazzle we haven't heard since the blessed '60s. There is something here for any adult-

leaning, 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 country-rock 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.

(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/Sunnyside 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 Holland'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 Elevators 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 Alligators" 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 underscores, 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 English-language 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. Wyatt  
**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 feel-good anthem with a don't-stop-now dose of rollicking soul. That—paired with an infectious hook and gospel-infused 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, the song—produced solely by the

# 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 pop-deprived U.S. market. Given the chance, Anastacia is the ultimate mass-appeal artist. Her self-titled album drops June 7.—*CT*



**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 highest-charting title since 1999. Though the group, fronted by the ever-fabulous 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*

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*

## 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."



## 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)



Kurt Cobain of Nirvana, top, and Lemmy of Motörhead are among those spotlighted in Eagle Rock Entertainment's 'Classic Albums' DVD documentary series.

## 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 4-year-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,

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 third-party 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 independent 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 5½-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. Inter-

viewees 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."



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**.

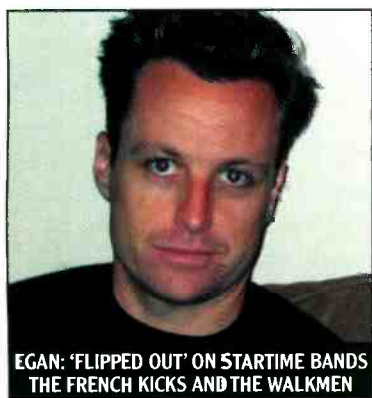
"I want it to remind people about

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."

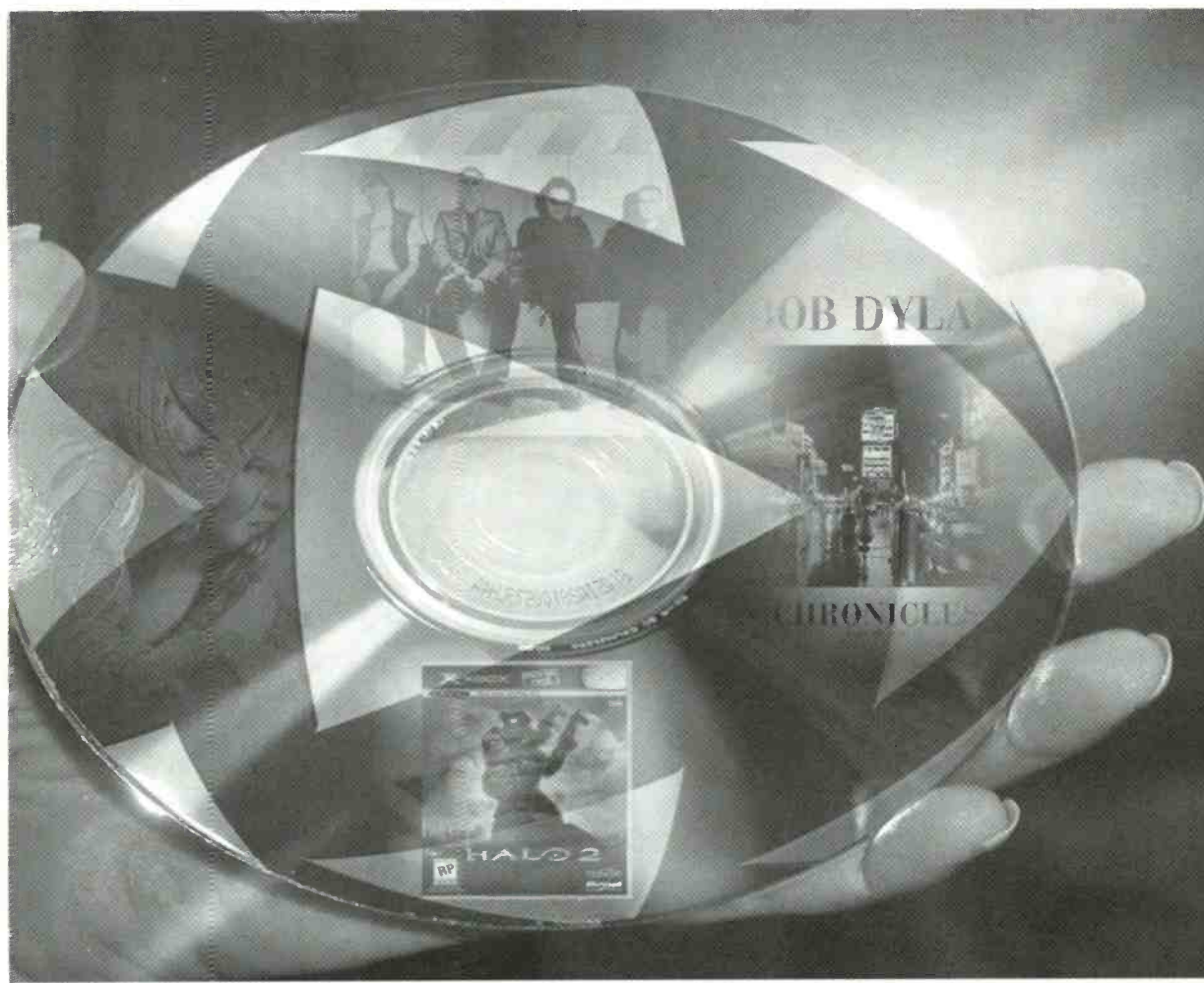
Richards says Thrill Jockey spent about \$40,000 on the project, which was directed by **Braden King** and edited by **Ian Williams**. Profits will go to **Greenpeace**.

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 non-profit 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.



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



**BAKER & TAYLOR**  
Information and Entertainment Services

*The Fastest Growing Music Wholesaler in the World*

**Leader in Catalog Fill**

**Competitive Pricing**

**Four Service Centers**

**Speed to Market Delivery**

**Vendor Managed Inventory Program**

**Commitment to Excellence**

**Merchandising, Marketing and Advertising Support**

**Only Source For Music, DVD, Books and Video Games**

*Discover for yourself... Call us today at 1-800-775-7930*

# 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-and-loss 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

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**.

**Retail Track™**  
By Ed Christman  
echristman@billboard.com



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,

## 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.

**New Accounts Call:**  
800-635-9082 • Fax: 954-340-7641

**Urban Sales & Marketing:**  
800-329-7664 ext. 4469 • Fax: 954-255-4830

**Retailers Hotline:**  
800.635.9082

or visit us on the Web at  
[www.aent.com](http://www.aent.com)

**WE MEAN BUSINESS!**

**aec URBAN**  
URBAN RETAIL BREAKIN' ARTISTS NATIONWIDE





UNLIMITED text messaging your first month. Sign up now!



## Mobile 'Idol'

When it merged with Cingular Wireless, AT&T Wireless 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 syncing.

KCRW says it will announce a podcasting partnership with New York's non-commercial 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.

# Automakers Looking To Tap MP3 Market

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, 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

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-

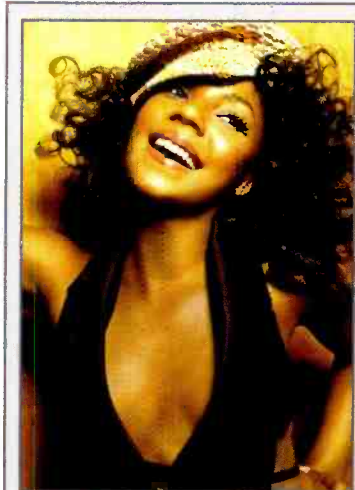
thing the music industry has to deal with, and the fact that iTunes is not compatible with [Windows Media Audio] devices is going to be an issue that's going to slow down the ability for these devices to go real mainstream," Haddad says. "As a long-term trend, yes, I think digital music capabilities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



Built-in digital player integration is currently limited to luxury vehicles, whose price is not drastically affected by an extra \$2,000.



**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	4,182,583
	Get Right EPIC	
2	NELLY FEAT. TIM MCGRAW	3,652,478
	Over And Over UNIVERSAL	
3	CIARA FEAT. MISSY ELLIOTT	3,485,190
	1, 2 Step LAFACE	
4	ASHANTI	3,006,256
	Only U DEF JAM	
5	MARIO	3,006,148
	Let Me Love You J	
6	DESTINY'S CHILD	2,743,529
	Soldier COLUMBIA	
7	SIMPLE PLAN	2,443,165
	Welcome To My Life LAVA	
8	DESTINY'S CHILD	2,378,002
	Lose My Breath COLUMBIA	
9	GREEN DAY	2,352,977
	Boulevard Of Broken Dreams REPRISE	
10	USHER & ALICIA KEYS	2,259,755
	My Boo LAFACE	
11	THE GAME	2,171,541
	How We Do INTERSCOPE	
12	EMINEM	2,165,221
	Like Toy Soldiers INTERSCOPE	
13	JESSE MCCARTNEY	2,055,391
	Beautiful Soul HOLLYWOOD	
14	KELLY CLARKSON	2,050,219
	Since U Been Gone RCA	
15	OMARION	1,935,768
	O EPIC	
16	LINDSAY LOHAN	1,870,935
	Rumors CASABLANCA	
17	JAY-Z/LINKIN PARK	1,843,014
	Numb/Encore WARNER BROS.	
18	GWEN STEFANI	1,755,187
	What You Waiting For? INTERSCOPE	
19	EMINEM	1,712,846
	Just Lose It INTERSCOPE	
20	TWISTA	1,666,146
	Hope CAPITOL	

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 "O" and a No. 15 entry on the Launch charts for the title track.

## NEWTECH

Headphones provide an intimate music-listening experience as they drown out nearby sounds. Yet some sounds—like an incoming phone call—may be important enough to warrant an interruption.

That is the motivation behind Plantronics' new MX100-s headphone 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 incoming calls and switch from one device to the other.

A switch on the headset cord controls the incoming audio feed, and a volume control feature is

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



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

ANTONY BRUNO

## 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

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.

**Notable News**  
By Susan Butler  
sbutler@billboard.com



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 one-seventh 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

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.

When the heirs cannot be located, their share 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 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 methods 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 rhythm-section 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 resound-

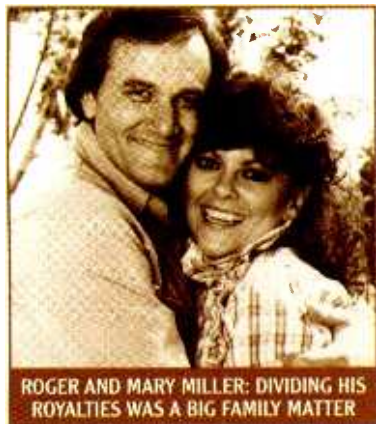
ing yes. And yet, in the recording community, the refrain is now familiar. Labels low-balling studios, pitting one against the other to drive down rates, and then sometimes not

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

**Studio Monitor**  
By Christopher Walsh  
cwalsh@billboard.com



ROGER AND MARY MILLER: DIVIDING HIS ROYALTIES WAS A BIG FAMILY MATTER

the royalties, with the children sharing the remaining half?

Muddying the Miller royalties-disbursement 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 28-year term of protection in 1978. The Copyright Act provides that at the end of the 28-year period, rights are renewed and extended



AMLEN: SORRY TO SEE HIT FACTORY GO

on the **Hit Factory's** closing. "I feel bad that they're going to be out of work, and that honestly, there are no job prospects."

**TOMORROW NEVER KNOWS:** Speaking 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](mailto:chrisink@excite.com).

Finnish cello quartet *Apocalyptica* scores European chart success with its fifth album



# Global



CMRRA president David Basskin hails mobile music opportunities in Canada

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



THE FRAMES: THE BAND PERFORMED AT THE OPENING OF HMV U.K. & IRELAND'S 200TH STORE

## 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 200th 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

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 busi-

nesses stand up, because they're run by very good retailers, and because the customer still enjoys visiting those stores."

(Continued on page 48)



KNOTT: EXPECTS 25 MORE STORES TO OPEN THIS YEAR

## 3GSM Hears Music

### Mobile Telecoms Eye Content Partnerships

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."

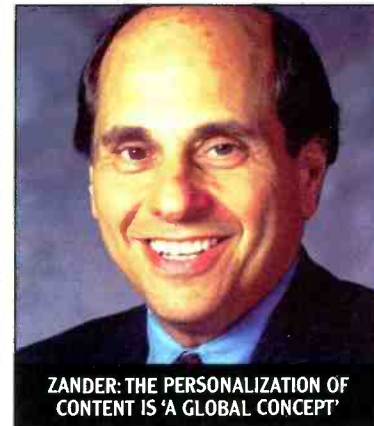
Flint said Sony Ericsson technology has drastically reduced the number of key-strokes needed to take and

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 (*Billboard*, 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.



ZANDER: THE PERSONALIZATION OF CONTENT IS 'A GLOBAL CONCEPT'



FLINT: WANTS TO SIMPLIFY THE PROCESS OF ACCESSING MOBILE MUSIC



JAPAN		UNITED KINGDOM		FRANCE		GERMANY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN JAPAN) 03/01/05		(THE OFFICIAL UK CHARTS CO.) 02/28/05		(SNEP/FOP/TITE-LIVE) 03/01/05		(MEDIA CONTROL) 03/01/05	
<b>SINGLES</b>							
1	NEW	1	NEW	1	1	1	1
2	1	2	1	2	3	2	2
3	4	3	NEW	3	2	3	3
4	NEW	4	NEW	4	4	4	5
5	3	5	NEW	5	7	5	4
6	8	6	NEW	6	5	6	6
7	NEW	7	3	7	11	7	7
8	NEW	8	NEW	8	6	8	11
9	6	9	NEW	9	9	9	NEW
10	NEW	10	5	10	10	10	10
<b>ALBUMS</b>							
1	NEW	1	NEW	1	NEW	1	NEW
2	NEW	2	1	2	20	2	1
3	NEW	3	2	3	2	3	4
4	NEW	4	6	4	1	4	2
5	1	5	5	5	3	5	3
6	15	6	29	6	4	6	5
7	2	7	4	7	11	7	8
8	6	8	3	8	6	8	NEW
9	11	9	7	9	5	9	11
10	8	10	NEW	10	10	10	6
<b>CANADA</b>							
(SOUNDSCAN) 03/12/05		(FIM/NIELSEN) 02/28/05		(AFYVE/MEDIA CONTROL) 03/02/05		(ARIA) 02/28/05	
<b>SINGLES</b>							
1	1	1	1	1	2	1	1
2	3	2	NEW	2	1	2	NEW
3	2	3	2	3	4	3	2
4	NEW	4	NEW	4	3	4	4
5	4	5	4	5	6	5	3
6	6	6	3	6	8	6	5
7	NEW	7	NEW	7	5	7	6
8	5	8	8	8	10	8	7
9	7	9	6	9	16	9	14
10	8	10	5	10	17	10	10
<b>ALBUMS</b>							
1	1	1	1	1	1	1	6
2	2	2	2	2	3	2	1
3	3	3	6	3	2	3	2
4	4	4	3	4	8	4	3
5	6	5	5	5	4	5	5
6	5	6	8	6	7	6	4
7	8	7	4	7	5	7	10
8	7	8	9	8	9	8	7
9	10	9	13	9	16	9	8
10	9	10	7	10	11	10	37
<b>THE NETHERLANDS</b>							
(MEGA CHARTS BV) 02/25/05		(GLFI) 02/25/05		(VERDENS GANG NDRWAY) 03/01/05		(MEDIA CONTROL) 03/01/05	
<b>SINGLES</b>							
1	1	1	2	1	2	1	1
2	2	2	1	2	3	2	2
3	7	3	NEW	3	NEW	3	3
4	3	4	4	4	4	4	4
5	5	5	NEW	5	1	5	5
<b>ALBUMS</b>							
1	NEW	1	NEW	1	NEW	1	1
2	2	2	NEW	2	1	2	5
3	1	3	1	3	4	3	2
4	3	4	2	4	2	4	8
5	7	5	3	5	3	5	NEW
<b>SWEDEN</b>							
<b>SINGLES</b>							
1	2	1	2	1	2	1	1
2	1	2	1	2	3	2	2
3	NEW	3	NEW	3	NEW	3	3
4	4	4	4	4	4	4	4
5	NEW	5	NEW	5	1	5	5
<b>ALBUMS</b>							
1	NEW	1	NEW	1	NEW	1	1
2	NEW	2	NEW	2	1	2	5
3	1	3	1	3	4	3	2
4	2	4	2	4	2	4	8
5	3	5	3	5	3	5	NEW
<b>NORWAY</b>							
<b>SINGLES</b>							
1	2	1	2	1	2	1	1
2	3	2	1	2	3	2	2
3	NEW	3	NEW	3	NEW	3	3
4	4	4	4	4	4	4	4
5	1	5	1	5	1	5	5
<b>ALBUMS</b>							
1	NEW	1	NEW	1	NEW	1	1
2	1	2	1	2	1	2	5
3	4	3	1	3	4	3	2
4	2	4	2	4	2	4	8
5	3	5	3	5	3	5	NEW
<b>SWITZERLAND</b>							
<b>SINGLES</b>							
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5
<b>ALBUMS</b>							
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5



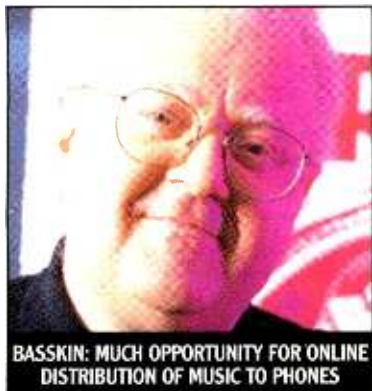
# Ringtone Split Decision

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-



BASSKIN: MUCH OPPORTUNITY FOR ONLINE DISTRIBUTION OF MUSIC TO PHONES

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 Eng-

land, 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.



HENDERSON: INTER-COMPANY AGREEMENTS, 3G PHONES WILL AFFECT RINGTONE GROWTH

"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."

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."

## NEWSLINE

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 12-month 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

**Yahoo Japan's** 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 hip-hop, soul and reggae bands. The biggest of these was OMC (Otago 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 Otago 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

For the latest breaking news, go to [billboard.biz](http://billboard.biz).

## 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

**Connect with the music industry's most important decision makers in Billboard Classified**

# Billboard CLASSIFIED

maximum results

maximum exposure

**Call: 1-800-223-7524 Today!**

Fax all ads to: 646-654-4798/99 or email to: [jserrette@billboard.com](mailto:jserrette@billboard.com)

**Your ad includes a listing on billboard.com**

over 17 million page views a month  
[www.billboard.com](http://www.billboard.com)

## HELP WANTED

### SPONSORSHIP SALES EXECUTIVE WANTED

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

Please send résumé and a cover letter including salary requirements to: att: HR Dept - Ig, Email: [entertainrecruit@vnubuspubs.com](mailto:entertainrecruit@vnubuspubs.com). Visit our website: [www.vnubusinessmedia.com](http://www.vnubusinessmedia.com).

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



## HELP WANTED



Do you have a passion for music?  
Do you have what it takes to make a difference?  
If you said yes, then The Recording Academy is looking for you!

The National Academy of Recording Arts and Sciences, best known for the GRAMMY® Awards, has an outstanding opportunity available for an Executive Director in Washington DC, in their Member Services organization. This passionate individual will create and manage high quality services and programs that benefit members and the music industry at large.

The ideal candidate will have excellent consensus-building skills and current relationships with relevant high profile music industry professionals. Proven successful experience with membership recruitment and retention, overseeing the management of quality volunteer leadership, cultivating sponsorships and fundraising, establishing and executing events of the highest standard, team building & employee development, budget management and exemplary communication skills including presentation and facilitation are required.

Please forward your résumé to:  
Trish Ellis  
The Wentworth Company, Inc.  
Fax 310-732-2315  
[WentworthJob35@wentco.com](mailto:WentworthJob35@wentco.com)



## BELMONT UNIVERSITY

**POSITION TITLE:** Assistant/Associate Professor of Entertainment & Music Business

**DATE:** appointment available Fall 2005

**DEPARTMENT:** Mike Curb College of Entertainment and Music Business

**RANK:** dependant upon qualifications and experience

**Apply to:** Dr. Wesley A. Bulla, Associate Dean  
Mike Curb College of Entertainment & Music Business  
1900 Belmont Blvd.  
Nashville, TN 37212

**TENURE TRACK APPOINTMENT**

**RESPONSIBILITIES:** Teach undergraduate and graduate courses in Entertainment and Music Business studies as well as academic advising, student mentoring, college, and university service.

**QUALIFICATIONS:** Professional experience, teaching experience, and a doctorate/terminal degree preferred. Extensive experience and progress toward a terminal degree may be considered. Speciality of interest and direction is open. However, generalist knowledge of both the music and entertainment industries, specifically artist management and promotions as well as legal & intellectual properties, will be considered a plus as this individual will teach music business courses as well as influence the development of a new program in entertainment industry studies.

**BELMONT UNIVERSITY:** A coeducational university located in Nashville, TN, Belmont is a student-centered, teaching university focusing on academic excellence. The university is dedicated to providing students from diverse backgrounds an academically challenging education in a Christian community, and is affiliated with the Tennessee Baptist Convention.

**The Mike Curb College of Entertainment and Music Business:** Located near Nashville's dynamic Music Row the Mike Curb College of Entertainment and Music Business enrolls 900+ majors and combines classroom experience with real-world applications. The curriculum comprises a BBA with emphasis areas in Music Business and Music Production. Facilities feature eight state-of-the-art recording studios, including the award-winning Ocean Way Nashville studios, historic RCA Studio B, and the state-of-the-art Robert E. Mulloy Student Studios in the Center for Music Business.

**APPLICATION PROCESS:** Candidates are asked to respond to Belmont's mission, vision, and values statement in a written statement articulating how the applicant's knowledge, experience and beliefs have prepared them to function in support of that statement. Send a letter of application including a statement of personal educational philosophy, a complete resume/curriculum vita, and contact information for at least three references to the Associate Dean (see above).

**APPLICATION DEADLINE:** Review of applications will begin immediately.

Belmont University is an equal opportunity /affirmative action employer under all applicable civil rights laws. Women and minorities are encouraged to apply.

### VOLUNTEERS NEEDED

If you will be in the Miami, FL area from April 23rd-28th and would like to volunteer for the Billboard Latin Music Conference please contact:

Rosa Jaquez  
[bbevents@billboard.com](mailto:bbevents@billboard.com)  
646.654.4660

### Seeking experienced personal assistant for young entertainer.

Excellent references, solid work ethic, ability to multi-task and calm demeanor are a must. Domestic and international travel required. Salary commensurate with experience / references Fax résumé and references to: 310-205-3124

**Davis Shapiro Lewit Montone & Hayes,** a leading Entertainment Law Firm is looking for two talented and passionate associates to join our New York office. Required experience for the first candidate is a minimum of three years transaction experience, ability to multi task, and strong negotiation skills. The second candidate will need a minimum of six years transaction experience and possess the ability to work with all levels of individuals in the music industry. Salary commensurate with experience. To apply for this position, please email your résumé along with cover letter and salary requirements to Lisa Hauptman at: [lhauptman@dslmh.com](mailto:lhauptman@dslmh.com)



Do you have a passion for music?  
Do you have what it takes to make a difference?  
If you said yes, then The Recording Academy is looking for you!

The National Academy of Recording Arts and Sciences, best known for the GRAMMY® Awards, has an outstanding opportunity available in Nashville for a Regional Director - South, in their Member Services organization. The RD - South will be responsible for overseeing and managing the member services and south regional operations responsibilities, both individually for the Nashville chapter and overall within the south region as a partner to the Atlanta, Florida and Memphis chapters. This passionate individual will create and manage high quality services and programs that benefit members and the music industry at large.

The ideal candidate will have excellent consensus-building skills and current relationships with relevant high profile music industry professionals. Proven recent and successful experience with membership recruitment and retention, overseeing the management of quality volunteer leadership throughout the region, cultivating sponsorships and fundraising, establishing and executing events of the highest standard, executive staff & multiple location leadership, team building, employee development, budgetary/operations management and exemplary communication skills including presentation and facilitation are required.

Please forward your résumé to:  
Trish Ellis  
The Wentworth Company, Inc.  
Fax 310-732-2315  
[WentworthJob62@wentco.com](mailto:WentworthJob62@wentco.com)

## HELP WANTED

New Release: "Something Different"



Genre: Funky/World  
Artist needs: Label, Manager, Agent  
Atty. Phone # (919) 286-3816 :

[www.uniloveentertainment.com](http://www.uniloveentertainment.com)

## FOR SALE

### HEAVY DUTY POSTER TUBES

• End Plugs & UPS Included  
• Factory Direct  
• 46 Sizes In Stock



ORDER ONLINE  
[www.yazoomills.com](http://www.yazoomills.com)  
CALL TOLL FREE  
1-800-242-5216





# World Super Club/Entertainment Complex For Sale



Houston, Texas  
HUSH is a 25,000 sq. ft. multi-level dance club and live venue complete with state of the art technology. The centerpiece of the club is a 1,700 sq. ft. sunken dance floor complimented by a robotic motorized truss with a computer-controlled light-show.

HUSH is also equipped with over 42 video and plasma screens, 192 sq. ft. video wall, 1,152 sq. ft. video ceiling and VIP Skyboxes.

**"Friday's most crunk event . . . [during Super Bowl week] . . . was at Hush. King Fooley himself, P. Diddy, was hosting another one of his trademark dance-till-you-drop affairs. There was practically a party going on outside the party 'This is it, you wanna be here,' Diddy said about his party. 'This is gonna be the one!'" - MTV.com**

*Hush is something new: a super-sized American club modeled after the extravagant pleasure domes of Europe - Lighting Dimensions Magazine, New York, NY.*

*"There is nothing quiet about Hush Nightclub . . . it's a nightlife super stop!" - Houston Chronicle*

*"Mixing the West Coast with the East Coast and bringing it to the Third Coast, HUSH is Houston's best kept secret." - News 24 Houston*



**View Full Details**  
**www.kjclubs.com**  
**281.744.3226**  
**3.5+ acres - \$14,500,000**

## CARPE DIEM!!! SEIZE THIS . . .



Top of the line recording studio located in Midtown Manhattan that boasts an exquisite renovation and design aesthetic! Located conveniently at 534 West 43rd Street, Harmony 534 is the ideal post production house for audio, film, video and the web. This 3 story facility's studios are equipped with the latest state of the art equipment to address all creative and technical needs. Owner will transfer over \$500K in current business to new owners!!! \$2,295,000

Douglas Heddings, Douglas Elliman  
(212) 769-6554 dheddings@elliman.com

### NORTH SHORE, LONG ISLAND, NEW YORK



#### CENTRE ISLAND

##### Rare Waterfront

The well-protected village of Centre Island is situated just off Long Island's famed Gold Coast, midway between Manhattan and the Hamptons, on the North Shore. Its unique location offers all the delights of an island community, including exquisite privacy and yachting. This rare offering of almost 9 acres of prime property boasts over 630 feet of magnificent level, private, tranquil frontage on Oyster Bay with expansive water views and awe-inspiring sunsets. Convenient to the villages of Oyster Bay and Locust Valley. Final approval received for two 4+ acre parcels. SD#6.

Offered at \$8,950,000

Lic. Assoc. Broker: Maureen O'Donnell 516-384-0762  
Lic. Salesperson: Deborah Soviero 516-971-8074

Daniel Gale



Marking Real Estate Since 1922  
Exclusive Affiliate of Sotheby's International Realty

REACH OVER 200,000  
RESPONSIVE READERS  
EVERY WEEK CALL  
BILLBOARD CLASSIFIED  
TODAY  
1-800-223-7524  
OR  
646-654-4697

**Harry Gian**  
**"AHEAD OF THE CURVE"**  
**WATERFRONT INVESTMENT**  
**SPECIALIST**  
\*West Palm\* \*Miami\* \*Naples\*  
\*Venice\* \*Sarasota\* \*Tampa\*  
(917) 660-3130 (321) 238-5500  
Harry@Hotpreconstruction.com  
Beachfront Realty, Inc.  
18205 Biscayne Blvd., Suite 2205  
Aventura, Florida 33160

#### MUSIC CITY - NASHVILLE

**3 STORY - 2,800 SF (+/-)**  
**BUILDING IN MUSIC ROW.**  
**ZONED FOR OFFICE INVEST-**  
**MENT. 3 - STORY = 7 ROOMS,**  
**KITCHEN & DEMO STUDIO.**  
**PARKING MID. 400's Call**  
**Claudia Beacham or**  
**Andrea Zongor,**  
**Bob Parks Realty**  
**800-548-7060 x 1015**

#### www.MoveToPalmSprings.Net

Estates - Homes - Horse Properties  
Acres to build on - Condos -  
Golf Properties  
Jon 760-409-SOLD (7653)  
jon@movetopalm Springs.net

## ARIZONA ARTIST'S ESTATE



Minutes from the Colorado River and Laughlin, Nevada. 3075 SF main, 600 SF casita, 800 SF garage on 1 ac + Custom ranch homes area. Wolf commercial stove, Latilla ceilings, oak staircase with imported Mexican tile, hand painted by local artists. Energy efficient solid block construction. Fully landscaped grounds with lush lawns and pomegranate trees. Loft balcony offers serene eastern mountain views. \$524,795.



e-mail Candice@RealEstateBHC.com  
928-704-5181 www.RealEstateBHC.com  
Offered Exclusively by Candice A. Donofrio,  
Associate Broker, ABR, e-PRO, REALTOR  
Prudential Foothills Real Estate -  
On The Beautiful Colorado River



60 West 9th Street - Approx Sq. Ft. 6,800 Greenwich Village, cross streets: Fifth & Sixth Avenues  
**\$7,995,000.**

25 foot wide five story plus basement brick townhouse built 1839, to be delivered vacant. Located on Greenwich Village's Gold Coast.

Much of the detail remains from the last century, and the real is up to you, to create the townhome of your dreams! Built 25 by 50 deep, this magnificent property has a 48 foot south facing garden with landscaping and multiple levels. The house can be built somewhat deeper, adding to the expanse of the interior. The building boasts 9 bedrooms, 6.5 bathrooms, 7 wood burning fireplaces, and ceilings are high throughout the house. There is the possibility of adding an elevator into the building for a reasonable expense. Come experience the possibilities of this grand mansion in the heart of Manhattan's downtown! Edward Poplawski, 212-965-6075 - http://www.elliman.com/EAP

EPoplawski@elliman.com  
WEB#:660983



**IF YOU HAVE A**  
**PROFESSIONAL SERVICE**  
**YOU'D LIKE THE MUSIC INDUSTRY**  
**TO KNOW ABOUT**  
**CALL BILLBOARD CLASSIFIED TODAY**  
**1-800-223-7524 FAX: 646-654-4698/99**

## LISTENING STATIONS

### CD & DVD SAMPLING STATIONS

**Nakamichi** - world-renowned for its high-end sound quality, state-of-the-art design and product dependability in the music industry.

Standard features for all Nakamichi Sampling Stations:

- programmable first track
- informative play counter
  - auto standby function
  - dbi pro 705 headphones
  - other advanced features

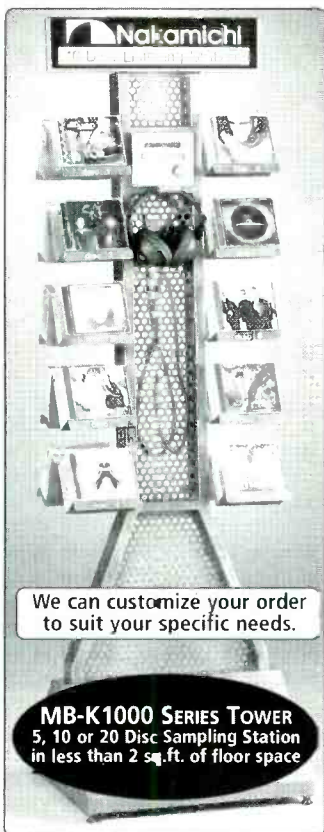


Visit our web site to view our wide range of CD & DVD Sampling Stations and merchandising fixtures.

**dbi international**  
Tel. (807) 468-8494  
Email us at: info@dbiint.com

Worldwide Distributor of  
**Nakamichi**  
CD & DVD Sampling Stations

www.dbiint.com



We can customize your order to suit your specific needs.

**MB-K1000 SERIES TOWER**  
5, 10 or 20 Disc Sampling Station  
in less than 2 sq.ft. of floor space

## 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-

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-the-air 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 over-the-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-

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.”

## PROFESSIONAL SERVICES

**WILNER & O'REILLY**

**IMMIGRATION LAWYERS**

Wilner & O'Reilly caters to the entertainment industry. We provide superior advice and counsel to studios, talent and management pertaining to the following: I, L, O, P and TN Visas, permanent residence, U.S. Citizenship and obtaining travel documents including U.S. passports.

**Wilner & O'Reilly**

9100 Wilshire Blvd., Suite 615E  
Beverly Hills, Ca. 90212

Tel: 310.247.0341

Fax: 310.247.0342

rmwilner@wilneroreilly.com

**1,000 CDs**  
in full-color jackets for just  
**\$990!**

Call today for  
your free catalog!

**1-800-468-9353**  
www.discmakers.com/bb

**DISC MAKERS®**

**REAL-LIFE FULL SERVICE  
PROTECTION AGENCY**

Bodyguards/Personal/Executive Protection,  
Witness Protection, Protective Chauffeurs,  
Security Services, Courier Services: more  
services listed on website! "Se Habla Espanol"  
772-370-6411, www.protectionspecialist.com  
License # A-9900365/B-2000018

## DUPLICATION/REPLICATION

CD, CD-ROM, DVD, SHAPE CD  
GRAPHIC DESIGN, PRINTING, PACKAGING

**WHERE IT ALL  
COMES TOGETHER**

**DISC RSB**

Call Sylvie  
**1-800-361-8153**  
www.rsbdisc.com

**Odds ON**  
CD & DVD Manufacturing

**2500 CD's  
Only \$1999**

Includes: On Disc Printing • Bar Code  
Full Color Printed Booklets • Cello Wrapping

**1-877-633-7661**

www.OddsOnRecording.com

Visa • Mastercard • Amex • Discover

## PUBLICATIONS

**COMPLETE  
DIRECTORY  
OF MUSIC  
INDUSTRY  
CONTACTS**

**ONLY \$15.95 -**  
includes shipping (\$18.95 overseas)

Includes: • City-by-city club directory • Tape/disc services • A&R directory  
• Music services directory • Music industry websites • PLUS—Exclusive:  
Darkness Dude Justin Hawkins & his Awesome Axe collection • And much more!

**ORDER BY PHONE: 800-526-2706**

**OR ORDER ONLINE: www.orderbillboard.com**



**NEW 23RD  
EDITION!**

A5MGCL5

## FOR SALE

**The Billboard Store**

**www.orderbillboard.com**

**YOUR ONE STOP STORE FOR...**

- Billboard Directories • Billboard Merchandise
- Billboard Books • Magazine Subscriptions
- Sale Items • And much more...

## NOTICES/ANNOUNCEMENTS

**BILLBOARD CLASSIFIEDS  
MOVE LUXURY REAL ESTATE  
TO THE STARS  
REACH THE HIGH-POWERED  
WORLD OF  
MUSIC & ENTERTAINMENT**

Call Mark Wood -  
Real Estate Manager  
661-270-0798 - Fax: 323-525-2395  
Billboard@musician.org  
1-800-223-7524

Reach all the movers & shakers every week  
through the pages of Billboard  
a force in the music/entertainment industry  
for over 100 years

## MUSIC MERCHANDISE

### BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write

**Scorpio Music, Inc.**

P.O. Box A Trenton, N.J. 08691-0020

email: scorpiomus@aol.com

## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

**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 Distribution** in Margate, Fla., names **Scott Hajducky** national account manager for Florida. He was national director of alternative marketing and sales/director of college radio at **MCA Records**.

**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** Fort 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**.



DARUS



BUCH



MILLONZI



MULVIHILL



### 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)



**Platinum '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 founding 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)

### Now, Hear This ... TARA ANGELL

Artists to Watch

When **Tara Angell** first became 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 "e-team" to hit key lifestyle sites on the Internet. The record label is also taking emphasis track "Untrue" to triple-A radio.

ED CHRISTMAN



Photo: Traci Goudie

BeBe Winans' 'Dream' is top debut on Gospel and Christian lists



# Charts

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 one-third 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 off-cycle release of March 3 (see A Look Ahead, page 6), he'll have a short stay at No. 1.

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



**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.

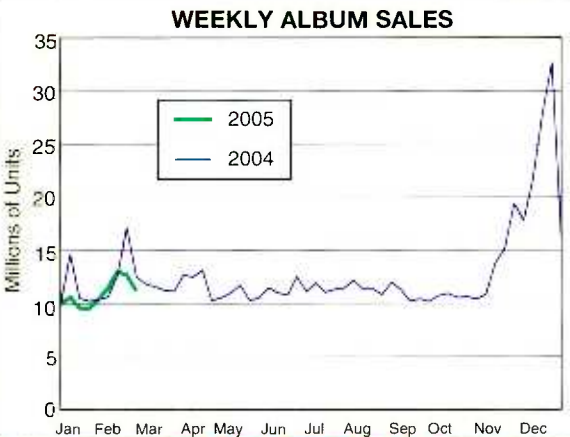
That glorious 17.3 million-unit album feast from the week that ended Feb. 15, 2004, stood 24% ahead of this year's frame that wrapped Feb. 13 and 26% above the volume of the seventh sales week of 2005, which ended Feb. 20.

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)

## Market Watch

A Weekly National Music Sales Report



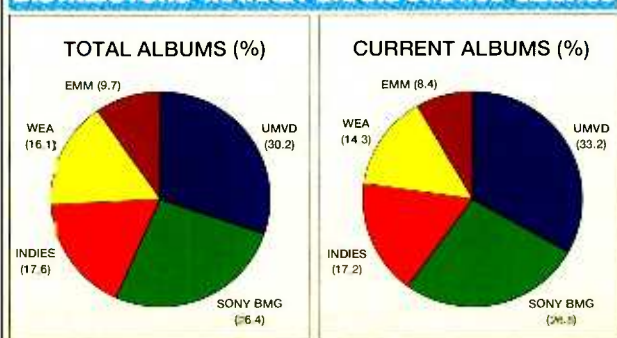
	Albums	Store Singles	Digital Tracks
This Week	11,208,000	88,000	5,938,000
Last Week	12,731,000	93,000	6,160,000
Change	↘12.0%	↘5.4%	↘3.6%
This Week 2004	12,577,000	145,000	2,061,000
Change	↘10.9%	↘39.3%	↘188.1%



	2004	2005	Change
Total	115,215,000	133,275,000	↘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%

	2004	2005	Change
CD	96,267,000	86,043,000	↘10.6%
Cassette	2,132,000	606,000	↘71.6%
Other	779,000	2,026,000	↘160.1%

### DISTRIBUTORS' MARKET SHARE 01/31/05-02/27/05



	UMVD	SONY BMG	INDIES	WEA	EMM
Total Albums	30.2%	26.4%	17.6%	16.1%	9.7%
Current Albums	33.2%	26.8%	17.2%	14.3%	8.4%

For week ending 2/27/05. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

## 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.

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



**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.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

Main Billboard 200 chart table with columns for Rank, Artist, Title, Peak Position, Weeks on Chart, and Last Week. Includes entries for OMARION, RAY CHARLES, GREEN DAY, THE GAME, TORI AMOS, JOHN LEGEND, KIDZ BOP KIDS, EMINEM, 3 DOORS DOWN, KELLY CLARKSON, USHER, THE KILLERS, VARIOUS ARTISTS, FANTASIA, GWEN STEFANI, LIL JON & THE EAST SIDE BOYZ, RAY CHARLES, MAROON5, LUDACRIS, TINA TURNER, CIARA, RASCAL FLATTS, VARIOUS ARTISTS, DESTINY'S CHILD, T.I., SHANIA TWAIN, KENNY CHESNEY, ALICIA KEYS, VARIOUS ARTISTS, JESSE MCCARTNEY, GRETCHEN WILSON, MARIO, JOHN MAYER, MICHAEL BUBLE, LOS LONELY BOYS, NELLY, BRIAN MCKNIGHT, SNOOP DOGG, SOUNDTRACK, LEE ANN WOMACK, U2, DADDY YANKEE, VARIOUS ARTISTS, TIM MCGRAW, GUNS N' ROSES, MOTLEY CRUE, SOUNDTRACK, JAY-Z/LINKIN PARK, JOSS STONE, TOBY KEITH, GEORGE STRAIT, CROSSFADE, BIG & RICH, TRU, KINGS OF LEON, KENNY CHESNEY, LEANN RIMES, 2PAC, KEANE, LAYZIE BONE AND BIZZY BONE, ASHLEE SIMPSON, SIMPLE PLAN, VARIOUS ARTISTS, BRIGHT EYES, KANYE WEST, TRICK DADDY, VARIOUS ARTISTS, MY CHEMICAL ROMANCE, LOS LONELY BOYS, BLACK EYED PEAS, RAY CHARLES, CREED, AVRIL LAVIGNE, NORAH JONES, JIMMY BUFFETT, BRAD PAISLEY, PAPA ROACH, KEITH URBAN, ASHANTI, JOSH GROBAN, INTOCABLE, VELVET REVOLVER, SWITCHFOOT, NAS, ROD STEWART, BREAKING BENJAMIN, GRUPO MONTEZ DE DURANGO, WILLIE NELSON, QUEEN LATIFAH, RYAN CABRERA, MARTINA MCBRIDE, KORN, LINDSAY LOHAN, THIEVERY CORPORATION, GOOD CHARLOTTE, CHELY WRIGHT, HILARY DUFF, THE BEACH BOYS, VARIOUS ARTISTS, ALISON KRAUSS + UNION STATION.









THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	<b>NUMBER 1</b>		GEORGE THOROGOOD & THE DESTROYERS	CAPITOL 58430	Greatest Hits: 30 Years Of Rock	28
2	2	<b>NUMBER 1</b>		SONNY LANDRETH	SUGAR HILL 3994	Grant Street	28
3	3	<b>NUMBER 1</b>		ERIC CLAPTON	DUCK/REPRISE 48926/WARNER BROS.	Sessions For Robert J	28
4	4	<b>NUMBER 1</b>		AEROSMITH	COLUMBIA 87025/SONY MUSIC	Honkin' On Bobo	28
5	5	<b>NUMBER 1</b>		ERIC CLAPTON	DUCK/REPRISE 38422/WARNER BROS.	Me And Mr Johnson	28
6	7	<b>NUMBER 1</b>		TOMMY CASTRO	BLIND PIG 5094	Soul Shaker	28
7	9	<b>NUMBER 1</b>		VARIOUS ARTISTS	VANGUARD 79783	Lackawanna Blues	28
8	10	<b>NUMBER 1</b>		SUSAN TEDESCHI	NEW WEST 6065	Live From Austin TX	28
9	11	<b>NUMBER 1</b>		HUBERT SURLIN	ARTEMIS 51609	About Them Shoes	28
10	8	<b>NUMBER 1</b>		KEB' MO'	OKEH/EPIC 86406/SONY MUSIC (M)	Keep It Simple	28
11	6	<b>NUMBER 1</b>		ETTA JAMES	RCA VICTOR 60644	Blues To The Bone	28
12	12	<b>NUMBER 1</b>		MARVIN SEASE	MALACO 7518	Playa Haters	28
13	14	<b>NUMBER 1</b>		ROOMFUL OF BLUES	ALLIGATOR 4900	Standing Room Only	28
14	15	<b>NUMBER 1</b>		JOHN HAMMOND	BACK PORCH 74815	In Your Arms Again	28
15	13	<b>NUMBER 1</b>		KEB' MO'	OKEH/EPIC 92687/SONY MUSIC (M)	Peace: Back By Popular Demand	28

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	<b>NUMBER 1</b>		VARIOUS ARTISTS	CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE	Chosen Few: El Documental	6
2	2	<b>NUMBER 1</b>		VARIOUS ARTISTS	SONY DISCOS 95673	Los Cazadores: Primera Busqueda	6
3	4	<b>NUMBER 1</b>		SOUNDTRACK	MAVERICK 48675/WARNER BROS.	50 First Dates	6
4	4	<b>NUMBER 1</b>		SKINDRED	BIELER BROS./LAVA 53304/AG (M)	Babylon	6
5	9	<b>NUMBER 1</b>		DON OMAR	VI 450587 (M)	The Last Don	6
6	3	<b>NUMBER 1</b>		ELIEL	VI 450524 (M)	El Que Habla Con Las Manos	6
7	5	<b>NUMBER 1</b>		VARIOUS ARTISTS	NEW RECORDS 132050/UNIVERSAL LATINO	Reggaeton Super Hits	6
8	7	<b>NUMBER 1</b>		LUNYTUNES	MAS FLOW 318006/UNIVERSAL LATINO (M)	La Trayectoria	6
9	6	<b>NUMBER 1</b>		LUNYTUNES	MAS FLOW 230008/UNIVERSAL LATINO (M)	Mas Flow: Platinum Edition	6
10	11	<b>NUMBER 1</b>		DON OMAR	VI 450618 (M)	The Last Don: Live, Vol. 1	6
11	8	<b>NUMBER 1</b>		BOB MARLEY AND THE WAILERS	TUFF GONG/SLAND/CHRONICLES 604008/UME	Gold	6
12	10	<b>NUMBER 1</b>		HECTOR "EL BAMBINO"	GOLD STAR 180040/UNIVERSAL LATINO (M)	Hector "El Bambino" Presenta Los Anormales	6
13	12	<b>NUMBER 1</b>		IVY QUEEN	PERFECT IMAGE 570157/UNIVERSAL LATINO	Real	6
14	14	<b>NUMBER 1</b>		BOB MARLEY	MADACT 50134	The Best Of Bob Marley	6
15	15	<b>NUMBER 1</b>		KEVIN LYTTLE	ATLANTIC 83730/AG	Kevin Lyttle	6

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	8	<b>NUMBER 1</b>		VARIOUS ARTISTS	ST. CLAIR 6010	Pure Irish	1
2	2	<b>NUMBER 1</b>		THE SOWETO GOSPEL CHOIR	SHANACHIE 66035	Voices From Heaven	1
3	1	<b>NUMBER 1</b>		VARIOUS ARTISTS	PALM 4017	Slack Key Guitar Volume 2	1
4	9	<b>NUMBER 1</b>		SOUNDTRACK	EDGE/DG 003294/UNIVERSAL CLASSICS GROUP	The Motorcycle Diaries	1
5	5	<b>NUMBER 1</b>		LADYSMITH BLACK MAMBAZO AND THE STRINGS OF THE ENGLISH CHAMBER ORCHESTRA	GALLO 3092/HEADS UP	No Boundaries	1
6	3	<b>NUMBER 1</b>		THE CHIEFTAINS	RCA VICTOR 67137	Live From Dublin: A Tribute To Derek Bell	1
7	4	<b>NUMBER 1</b>		VARIOUS ARTISTS	PUTUMAYO 234	Putumayo Presents: Acoustic Brazil	1
8	3	<b>NUMBER 1</b>		PARIS COMBO	DRG 8483/KOCH	Motifs	1
9	6	<b>NUMBER 1</b>		DANIEL O'DONNELL	DPTV MEDIA 026 (M)	Welcome To My World: 20 Classics From The Jim Reeves Song Book	1
10	4	<b>NUMBER 1</b>		VARIOUS ARTISTS	WINDHAM HILL 45902/BMG STRATEGIC MARKETING GROUP	The Celtic Circle 2	1
11	10	<b>NUMBER 1</b>		SOUNDTRACK	NONESUCH 61741/WARNER BROS.	The Chorus	1
12	7	<b>NUMBER 1</b>		KEALI'I REICHEL	PUNAHOLE 11229 (M)	Ke'alaokamaile	1
13	12	<b>NUMBER 1</b>		DANIEL O'DONNELL	DPTV MEDIA 225 (M)	Songs Of Faith	1
14	11	<b>NUMBER 1</b>		SOUNDTRACK	COMMOTION 005	Hotel Rwanda: Music From The Film	1
15	13	<b>NUMBER 1</b>		GIPSY KINGS	NONESUCH 79841/WARNER BROS.	Roots	1

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	1	<b>NUMBER 1</b>		SWITCHFOOT	COLUMBIA/SPARROW 1976/EMICMG	The Beautiful Letdown	38
2	2	2	<b>NUMBER 1</b>		VARIOUS ARTISTS	WORD/PROVIDENT 1106/EMICMG	WOW Hits 2005	38
3	3	3	<b>NUMBER 1</b>		CASTING CROWNS	BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY (M)	Casting Crowns	38
4	NEW	1	<b>HOT SHOT DEBUT</b>		BEBE WINANS	STILL WATERS/TMG 93967/WORD-CURB	Dream	1
5	33	21	<b>GREATEST GAINER</b>		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	GAITHER MUSIC GROUP 2370/EMICMG	Church In The Wildwood	5
6	6	6	<b>NUMBER 1</b>		MARTHA MUNIZZI	MARTHA MUNIZZI 0001 (M)	The Best Is Yet To Come	6
7	4	4	<b>NUMBER 1</b>		JEREMY CAMP	BEC 8615/EMICMG	Restored Hymns	7
8	3	3	<b>NUMBER 1</b>		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	GAITHER MUSIC GROUP 2369/EMICMG	Hymns	8
9	13	11	<b>NUMBER 1</b>		SMOKIE NORFUL	EMI GOSPEL 7795/EMICMG	Nothing Without You	9
10	10	9	<b>NUMBER 1</b>		ANDY GRIFFITH	SPARROW 8803/EMICMG	Bound For The Promised Land: The Best Of Andy Griffith Hymns	10
11	10	9	<b>NUMBER 1</b>		TOBYMAC	FOREFRONT 6417/EMICMG	Welcome To Diverse City	11
12	22	19	<b>NUMBER 1</b>		ISRAEL AND NEW BREED	INTEGRITY GOSPEL 82975/WORD-CURB (M)	Live From Another Level	12
13	9	7	<b>NUMBER 1</b>		RELIENT K	GOTEE/CAPITOL 2953/EMICMG	MMHMM	13
14	12	10	<b>NUMBER 1</b>		MERCYME	IND 82947/PROVIDENT-INTEGRITY	Undone	14
15	11	13	<b>NUMBER 1</b>		CHRIS TOMLIN	SIXSTEPS/SPARROW 4243/EMICMG	Arriving	15
16	14	8	<b>NUMBER 1</b>		VARIOUS ARTISTS	IND/TIME LIFE 19223/PROVIDENT-INTEGRITY	I Can Only Imagine	16
17	8	5	<b>NUMBER 1</b>		MICHAEL W. SMITH	REUNION 10073/PROVIDENT-INTEGRITY	Healing Rain	17
18	17	15	<b>NUMBER 1</b>		J MOSS	GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY (M)	The J Moss Project	18
19	7	14	<b>NUMBER 1</b>		STEVEN CURTIS CHAPMAN	SPARROW 6897/EMICMG	All Things New	19
20	5	—	<b>NUMBER 1</b>		DAVID CROWDER BAND	SIXSTEPS/SPARROW 3884/EMICMG	Sunsets & Sushi	20
21	23	26	<b>NUMBER 1</b>		UNDEROATH	SOLID STATE/TODTH & NAIL 3184/EMICMG (M)	They're Only Chasing Safety	21
22	18	12	<b>NUMBER 1</b>		ANBERLIN	TOOTH & NAIL 6607/EMICMG (M)	Never Take Friendship Personal	22
23	21	17	<b>NUMBER 1</b>		VARIOUS ARTISTS	WORSHIP TOGETHER 3579/EMICMG	Here I Am To Worship 2	23
24	20	18	<b>NUMBER 1</b>		THE AFTERS	INO/EPIC 93618/WORD-CURB (M)	I Wish We All Could Win	24
25	20	18	<b>NUMBER 1</b>		BARLOWGIRL	FERVENT 30046/PROVIDENT-INTEGRITY (M)	Barlowgirl	25
26	19	20	<b>NUMBER 1</b>		NEWSBOYS	SPARROW 5547/EMICMG	Devotion	26
27	24	23	<b>NUMBER 1</b>		VARIOUS ARTISTS	INTEGRITY/MARANATHA/IND 83197/PROVIDENT-INTEGRITY	Integrity's iWorship Next: A Total Worship Experience	27
28	28	23	<b>NUMBER 1</b>		SELAH	CURB 78834/WORD-CURB	Hiding Place	28
29	34	—	<b>NUMBER 1</b>		KIERRA KIKI SHEARD	EMI GOSPEL 7304/EMICMG (M)	I Owe You	29
30	32	33	<b>NUMBER 1</b>		FRED HAMMOND	VERITY/JIVE 58744/PROVIDENT-INTEGRITY	Somethin' 'Bout Love	30
31	29	25	<b>NUMBER 1</b>		ELVIS PRESLEY	RCA 57868/BMG STRATEGIC MARKETING GROUP	Elvis: Ultimate Gospel	31
32	31	30	<b>NUMBER 1</b>		JEREMY CAMP	BEC 9613/EMICMG (M)	Carried Me: The Worship Project	32
33	27	24	<b>NUMBER 1</b>		DONALD LAWRENCE & CO.	VERITY 62228/PROVIDENT-INTEGRITY (M)	I Speak Life	33
34	16	40	<b>NUMBER 1</b>		GAITHER VOCAL BAND	GAITHER MUSIC GROUP 2569/EMICMG	Best Of The Gaither Vocal Band	34
35	35	36	<b>NUMBER 1</b>		VARIOUS ARTISTS	FERVENT 30057/PROVIDENT	Absolute Modern Worship	35
36	25	27	<b>NUMBER 1</b>		THIRD DAY	ESSENTIAL 10728/PROVIDENT-INTEGRITY	Wire	36
37	30	29	<b>NUMBER 1</b>		DETRICK HADDON	TYSCOT/VERITY 59482/PROVIDENT (M)	Crossroads	37
38	30	29	<b>NUMBER 1</b>		KJ-52	UPROCK/BEC 6608/EMICMG (M)	Behind The Music (A Boy Named Jonah)	38
39	37	28	<b>NUMBER 1</b>		SWITCHFOOT	RETHINK/SPARROW 4565/EMICMG	The Early Years: 1997-2000	39
40	36	37	<b>NUMBER 1</b>		HILLSONG + DELIRIOUS?	FURIOUS7/HILLSONG 33082/PROVIDENT-INTEGRITY (M)	Unified: Praise -- Live Worship Sydney Australia	40

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	1	<b>NUMBER 1</b>		VARIOUS ARTISTS	WORD-CURB/EMICMG/VERITY 65344/ZOMBA	WOW Gospel 2005	5
2	NEW	1	<b>HOT SHOT DEBUT</b>		BEBE WINANS	STILL WATERS/TMG 90727/SONY MUSIC	Dream	1
3	2	2	<b>NUMBER 1</b>		RUBEN STUDDARD	J 62623/RMG	I Need An Angel	3
4	3	3	<b>NUMBER 1</b>		MARTHA MUNIZZI	MARTHA MUNIZZI 0001 (M)	The Best Is Yet To Come	4
5	NEW	1	<b>HOT SHOT DEBUT</b>		MISSISSIPPI MASS CHOIR	MALACO 8035 (M)	Not By Might, Nor By Power	1
6	4	4	<b>NUMBER 1</b>		SMOKIE NORFUL	EMI GOSPEL 7795	Nothing Without You	6
7	8	7	<b>NUMBER 1</b>		ISRAEL AND NEW BREED	INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (M)	Live From Another Level	7
8	5	5	<b>NUMBER 1</b>		J MOSS	GOSPO CENTRIC 70068/ZOMBA (M)	The J Moss Project	8
9	7	6	<b>NUMBER 1</b>		VARIOUS ARTISTS	INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	Gotta Have Gospel! Vol. 2	9
10	6	10	<b>NUMBER 1</b>		GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	MANY ROADS 0003	One Voice	10
11	9	9	<b>NUMBER 1</b>		SHEKINAH GLORY MINISTRY	KINGDOM 1011/B00K/WORD (M)	Live	11
12	13	12	<b>NUMBER 1</b>		KIERRA KIKI SHEARD	EMI GOSPEL 97304 (M)	I Owe You	12
13	12	11	<b>NUMBER 1</b>		FRED HAMMOND	VERITY/JIVE 58744/ZOMBA	Somethin' 'Bout Love	13
14	10	8	<b>NUMBER 1</b>		DONALD LAWRENCE & CO.	VERITY 62228/ZOMBA (M)	I Speak Life	14
15	9	13	<b>NUMBER 1</b>		BEN HARPER AND THE BLIND BOYS OF ALABAMA	VIRGIN 71206	There Will Be A Light	15
16	15	15	<b>NUMBER 1</b>		DETRICK HADDON	TYSCOT/VERITY 59482/ZOMBA (M)	Crossroads	16
17	16	18	<b>NUMBER 1</b>		VARIOUS ARTISTS	WORD/EMICMG/VERITY 67494/ZOMBA	WOW Gospel 2004	17
18	20	19	<b>NUMBER 1</b>		THE WILLIAMS BROTHERS	BLACKBERRY 1643/MALACO	Still Here	18
19	14	14	<b>NUMBER 1</b>		CECE WINANS	PURESPPRINGS GOSPEL/IND 90367/SONY MUSIC	Throne Room	19
20	NEW	1	<b>HOT SHOT DEBUT</b>		PHANATIK	CROSS MOVEMENT 30009	The Incredible Walk	1
21	18	16	<b>NUMBER 1</b>		NICOLE C. MULLEN	WORD-CURB 86317/WARNER BROS. (M)	Everyday People	21
22	19	20	<b>NUMBER 1</b>		TROY SNEED	EMTRO GOSPEL 1505	A State Of Worship	22
23	19	20	<b>NUMBER 1</b>		VICKIE WINANS	VERITY 43214/ZOMBA (M)	Bringing It All Together	23
24	17	17	<b>NUMBER 1</b>		THE SOWETO GOSPEL CHOIR	SHANACHIE 66036	Voices From Heaven	24
25	23	24	<b>NUMBER 1</b>		TYE TRIBBETT & G.A.	INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC (M)	Life	25
26	22	22	<b>NUMBER 1</b>		BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	TEHILLAH/LIGHT 5497/COMPENDIA (M)	Let It Rain	26
27	21	21	<b>NUMBER 1</b>		TONEX & THE PECULIAR PEOPLE	VERITY/JIVE 53713/ZOMBA	Out The Box	27
28	27	40	<b>NUMBER 1</b>		BRIDGJETTE TAYLOR	ABLIFE 4000	Bridgjetta Taylor	28
29	24	31	<b>NUMBER 1</b>		THE RANCE ALLEN GROUP	TYSCOT 4140/TASEIS	The Live Experience	29
30	26	27	<b>NUMBER 1</b>		LADYSMITH BLACK MAMBAZO AND THE STRINGS OF THE ENGLISH CHAMBER ORCHESTRA	GALLO 3092/HEADS UP	No Boundaries	30
31	25	30	<b>NUMBER 1</b>		DONNIE MCCLURKIN	VERITY 43136/ZOMBA	Donnie McClurkin... Again	31
32	28	25	<b>NUMBER 1</b>		VARIOUS ARTISTS	DEXTERITY SOUNDS 7796/EMI GOSPEL	Bishop T.D. Jakes Presents: He-Motions	32
33	30	29	<b>NUMBER 1</b>		SOUNDTRACK	MUSIC WORLD/COLUMBIA 90286/SONY MUSIC	The Fighting Temptations	33
34	29	28	<b>NUMBER 1</b>		VARIOUS ARTISTS	INTEGRITY GOSPEL/SONY GOSPEL/ALLIANT 83306/SONY MUSIC	Stellar Awards Hits 2005	34
35	31	26	<b>NUMBER 1</b>		BISHOP PAUL S. MORTON	TEHILLAH/LIGHT 5907/COMPENDIA (M)	Seasons Change	35
36	34	33	<b>NUMBER 1</b>		RIZEN	CHEZ MUSIQUE/LIGHT 5517/COMPENDIA (M)	riZen	36
37	34	33	<b>NUMBER 1</b>		EXCELSIOR	VITAL SOUND 71857	The Promise	37
38	33	32	<b>NUMBER 1</b>		VARIOUS ARTISTS	INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC	Gotta Have Gospel!	38
39	35	37	<b>NUMBER 1</b>		VICKI YOHE	PURESPPRINGS GOSPEL 94230/EMI GOSPEL (M)	I Just Want You	39
40	32	34	<b>NUMBER 1</b>		VARIOUS ARTISTS	WORD-CURB 86303/WARNER BROS.	All Star Gospel Hits Volume 1: Praise & Worship	40

Albums with the greatest sales gains this week. Recording Industry Ass



## '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

**REACH AND FREQUENCY:** On the audience-based Hot Country Singles & Tracks list, three titles move simultaneously into the top 10, something this chart hasn't seen since last summer.

**Kenny Chesney's** "Anything 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**

**Urban, Josh Gracin and Terri Clark** did so in the July 31, 2004, issue. 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 it rebounds 32-19 with a 3% spike in sales.

Another iTunes exclusive, the Grammy Awards rendition of the

**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.

## SinglesMinded™

**Silvio Pietrolungo**

silvio@billboard.com

**Minal Patel**

mpatel@billboard.com

**Wade Jessen**

wjessen@billboard.com



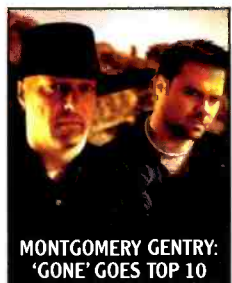
**Fat Joe, Jadakiss, Shyne** and even the newly married **Nas** and **Kelis**. 50 is retaliating against the first two mentioned for their participation on "New York" by his noted archrival **Ja Rule**.

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/hip-hop 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.



**MONTGOMERY GENTRY:** "GONE" GOES TOP 10

MARCH 12 2005				Billboard® ADULT TOP 40™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems		
1	1	15	NUMBER 1				
			Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	3 Wks At No. 1		
2	2	41	Give A Little Bit	FINGER ELEVEN (WARNER BROS.)	☆		
3	3	30	Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆		
4	8	8	Lonely No More	ROB THOMAS (ATLANTIC)	☆		
5	6	15	Sunday Morning	MAROONS (OCTONE/J/RMG)	☆		
6	5	43	One Thing	FINGER ELEVEN (WIND-UP)	☆		
7	7	36	She Will Be Loved	MAROONS (OCTONE/J/RMG)	☆		
8	4	25	Lady	LENNY KRAVITZ (VIRGIN)	☆		
9	9	28	Daughters	JOHN MAYER (AWARE/COLUMBIA)	☆		
10	10	31	Collide	HOWIE DAY (EPIC)	☆		
11	11	24	Dare You To Move	SWITCHFOOT (COLUMBIA)	☆		
12	14	11	Since U Been Gone	KELLY CLARKSON (RCA/RMG)	☆		
13	12	22	Somewhere Only We Know	KEANE (INTERSCOPE)	☆		
14	13	11	True	RYAN CABRERA (E.V.L./ATLANTIC)	☆		
15	16	12	Let Me Go	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆		
16	17	13	Nobody's Home	AVRIL LAVIGNE (RCA/RMG)	☆		
17	19	4	You And Me	LIFHOUSE (Geffen)	☆		
18	20	15	Breathe (2 A.M.)	ANNA NALICK (COLUMBIA)	☆		
19	18	18	Look What You've Done	JET (ELEKTRA/ATLANTIC)	☆		
20	21	7	Beautiful Soul	JESSE MCCARTNEY (HOLLYWOOD)			

MARCH 12 2005				Billboard® ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems		
1	2	25	NUMBER 1				
			Breakaway	KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	1 Wk At No. 1		
2	1	38	Heaven	LOS LONELY BOYS (OR/EPIC)	☆		
3	3	23	Daughters	JOHN MAYER (AWARE/COLUMBIA)	☆		
4	5	26	In My Daughter's Eyes	MARTINA MCBRIDE (RCA NASHVILLE)	☆		
5	6	23	Live Like You Were Dying	TIM MCGRAW (CURB)	☆		
6	7	41	You'll Think Of Me	KEITH URBAN (CAPITOLI)	☆		
7	4	23	She Will Be Loved	MAROONS (OCTONE/J/RMG)	☆		
8	8	26	I'll Be Around	DARYL HALL JOHN OATES (JOKER/WATCH)	☆		
9	11	12	Give A Little Bit	GOD GOD DOLLS (WARNER BROS.)	☆		
10	9	47	This Love	MAROONS (OCTONE/J/RMG)	☆		
11	10	23	Don't Let Him Steal Your Heart Away	PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC)	☆		
12	13	6	Home	MICHAEL BUBLE (143/REPRISE)	☆		
13	12		The Way You Move	KENNY G FEAT. EARTH, WIND & FIRE (ARISTA/RMG)	☆		
14	14		What A Wonderful World	ROD STEWART FEAT. STEVIE WONDER (J/RMG)	☆		
15	16		True	RYAN CABRERA (E.V.L./ATLANTIC)	☆		
16	15		Open Arms	TINA TURNER (CAPITOLI)	☆		
17	18		Homesick	MERCYME (INDICURB)	☆		
18	17		Reach Out, I'll Be There	MICHAEL MCDONALD (MOTOWN/UMRG)	☆		
19	23		Lonely No More	ROB THOMAS (ATLANTIC)	☆		
20	19		Drive	KATRINA CARLSON (KATAPHONIC)			

MARCH 12 2005				Billboard® MODERN ROCK™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems		
1	1	22	NUMBER 1				
			Boulevard Of Broken Dreams	GREEN DAY (REPRISE)	14 Wks At No. 1		
2	3	7	Little Sister	QUEENS OF THE STONE AGE (INTERSCOPE)	☆		
3	7	4	E-Pro	BECK (INTERSCOPE)	☆		
4	4	22	Mr. Brightside	THE KILLERS (ISLAND/IDJMG)	☆		
5	6	23	Scars	PAPA ROACH (E! TONAL/GEFFEN)	☆		
6	5	13	Save Me	UNWRITTEN LAW (LAVA)	☆		
7	9	12	Work	JIMMY EAT WORLD (INTERSCOPE)	☆		
8	8	20	Home	THREE DAYS GRACE (JIVE/ZOMBA)	☆		
9	12	8	The Widow	THE MARS VOLTA (GOLD STANDARD/LABS STRUMMER/UMRG)	☆		
10	10	27	Hysteria (I Want It Now)	MUSE (TAPE MEDIA/WARNER BROS.)	☆		
11	11	36	Cold	CROSSFADE (FG/COLUMBIA)	☆		
12	6	21	I'm Not Okay (I Promise)	MY CHEMICAL ROMANCE (REPRISE)	☆		
13	16	8	Sooner Or Later	BREAKING BENJAMIN (HOLLYWOOD)	☆		
14	14	7	Passive	A PERFECT CIRCLE (VIRGIN)	☆		
15	13	27	Pain	JIMMY EAT WORLD (INTERSCOPE)	☆		
16	15	17	Pieces	SUM 41 (ISLAND/IDJMG)	☆		
17	17		Let Me Go	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆		
18	19		The Clincher	CHEYELLE (EPIC)	☆		
19	22		Holiday	GREEN DAY (REPRISE)	☆		
20	39	2	Why Do You Love Me	GARBAGE (ALMO SOUNDS/GEFFEN)			

MARCH 12 2005				Billboard® HOT 100 SINGLES SALES™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen SoundScan		
1	1	4	NUMBER 1				
			Soldier	DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)	3 Wks At No. 1		
2	2	3	We Will Become Silhouettes/Be Still My Heart	THE POSTAL SERVICE (SUB POP)			
3	3	2	Do You Believe In Magic	ALY & AJ (HOLLYWOOD)	☆		
4	4	18	Lose My Breath	DESTINY'S CHILD (COLUMBIA)	☆		
5	5	14	Gotta Go Solo	PAITI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	☆		
6	6	16	Oye Mi Canto	N.O.R.E. (RCA-A&J/DEF JAM/IDJMG)	☆		
7	8	16	I Changed My Mind	KESHA COLE FEAT. SHYNE (A&M/INTERSCOPE)	☆		
8	9	8	Disco Inferno	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆		
9	7	2	Guess Who Loves You More	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆		
10	14	3	If She Were Any Other Woman	BUDDY JEWELL (COLUMBIA NASHVILLE)	☆		
11	12	15	How We Do	THE GAME FEAT. 50 CENT (AFTERMATH/UNIT/INTERSCOPE)	☆		
12	15	16	Tempted To Touch	RUPEE (ATLANTIC)	☆		
13	10	18	The Bumper Of My S.U.V.	CHELY WRIGHT (PAINTED RED)	☆		
14	13	43	Heaven	LOS LONELY BOYS (OR/EPIC)	☆		
15	29	54	Such Great Heights	THE POSTAL SERVICE (SUB POP)	☆		
16	22	4	Ghettochip Malfunction (Hell Yes)	BECK (INTERSCOPE)	☆		
17	1		You're In My Heart	PEPPER'S GHOST (HYBRID)	☆		
18	11	2	It's Like That	MARIAH CAREY (ISLAND/IDJMG)	☆		
19	18	22	Baby Girl	SUGARLAND (MERCURY)	☆		
20	21	19	Bring Em Out	T.I. (GRAND Hustle/ATLANTIC)	☆		

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 85 adult top 40, 89 adult contemporary and 78 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. • Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

Songs are blind tested online by Promosquad using multiple listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 3 or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com. © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

Records with the greatest sales gains. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100 and Pop 100.

## Alanis

Continued from page 1

### 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 1958—

around 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.

only at Starbucks' 4,500 North American outlets. The coffee retailer has a six-week 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 best-selling 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-but-tough 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 co-manages 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."

Tap into the power of the  
Billboard archives:  
[www.billboard.biz](http://www.billboard.biz)

# Country

Continued from page 5

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-by-case 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 WLTN

(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 pickups 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

be able to view the contract on the Warcon Web site.

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 metal 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 "sponsorship-friendly," 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 fan-voted 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.

## TO OUR READERS

The Video Monitor chart will return next week.

# 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 figure 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."



URIE: NO UPSTREAMING NECESSARY

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 sta-

artists from multiple genres.

These are the first round of labels to be distributed by Fontana:

**456 Records:** Sydney, Australia-based 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 Angeles-based hip-hop label houses Planet Asia and Bishop Don Magic Juan.

**Bird Records:** This Maryland-based label specializes in hip-hop.

**Cool Springs Music Group:** Los Angeles-based label will release

artists 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.

**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 department and digital distribution.

In addition, Fontana will take 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 working with the mega-chain.

"A lot of independent labels see 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 want numbers they can put in a system and run algorithms on. Fontana

and DJ Prince Ice, among others.

**Trauma:** The Rob Kahane-run label resurfaces with pop act Hope 7.

**Upstairs Records:** Spring, Texas-based dance/hip-hop label will release the new NB Ridaz March 15.

**Vagrant Records:** Los Angeles-based 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

will have the same level of sophistication as UMVD."

## AVOIDING UPSTREAMING

Fontana will shy away from the current 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 new artists through Fontana.

"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.

"We're not requiring any upstreaming," Urie confirms. "We're not trying to

tell anyone how to run their company. We're trying to find entrepreneurs out there who we want to bet on."

In addition to increasing its national 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 come when Fontana will be big enough to be making money."



PRITCHITT: AIMING TO EXPAND ROSTER

# BPI

Continued from page 5

Another factor is that many small labels do not have the dedicated technical resources to handle the migration of content online.

*Billboard* understands that AIM's 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-label repertoire.

BPI and AIM executives intend to 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 Maskatiya says.

Regardless of the amount of indie-label content, U.K. digital music operations have generated sufficient sales volume in recent months to suggest that the market is ripe for a combined singles chart. According to data compiled by the OCC, legal downloads are running at 350,000 sales each week, compared with 400,000-500,000 for

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."

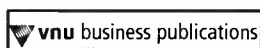
Sources close to the case suggest

that the EC plans to defend its position on the merger.

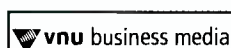
Legal experts say that if the court rules in favor of Impala, the merger will no longer be valid, and the EC will have to redo the merger approval process.

The court's decision can be appealed. If so, the case will go to the European Court of Justice.

Download *Billboard's* White Paper reports: [www.billboard.biz](http://www.billboard.biz)



President & CEO: **Michael Marchesano**; Chief Operating Officer: **Howard Lander**  
Group Presidents: **Robert Dowling** (Film & Performing Arts), **Mark Holdreith** (Retail), **John Kikucien** (Music & Literary), **Richard O'Connor** (Travel, Performance, Food Service & Real Estate/Design), **Michael Parker** (Marketing/Media & Arts)  
Vice Presidents: **Joanne Wheatley** (Information Marketing), **Karen Palmieri** (Manufacturing & Distribution)



President & CEO: **Michael Marchesano**; Chief Operating Officer: **Howard Lander**; Chief Financial Officer: **Joe Furey**  
President-VNU Expositions: **Greg Farrar**; President-eMedia & Information Marketing: **Toni Nevitt**;  
Senior Vice President/Human Resources: **Sharon Sheer**; Vice President/Business Management: **Joellen Sommer**; Vice President/Communications: **Deborah Patton**; Vice President/Licensing and Events: **Howard Appelbaum**; Director of Business Planning and Development: **Jonathan Gordon**; Editorial Director: **Sid Holt**

© Copyright 2005 by VNU Business Media Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. *Billboard*, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to *Billboard*, P.O. Box 1515B, North Hollywood, CA 91615-5158. Current and back copies of *Billboard* are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, MI 48106. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to Deutsche Post Global Mail, 4960-2 Walker Road, Windsor, ON N9A 6J3. Vol. 117 Issue 11. Printed in the U.S.A. For group subscription information, call 800-562-2706 (outside U.S.): 818-487-4582 or [circ@vnuarc.com](mailto:circ@vnuarc.com). For any other information, call 646-654-4400.

# '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.

**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. Yolanda 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



## The Last Word



### A Q&A With José Behar

#### 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 Rodríguez, 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.

TVT MUSIC PUBLISHING CONGRATULATES

# SCOTT STORCH

**3** CONSECUTIVE **#1** HITS!

IN THE LAST 6 MONTHS

**TERROR SQUAD "LEAN BACK"**  
3 WEEKS AT #1

**MARIO "LET ME LOVE YOU"**  
9 WEEKS AT #1

**50 CENT "CANDY SHOP"**  
SECOND WEEK AND COUNTING...



TVT MUSIC PUBLISHING  
23 E. 4TH ST. NY, NY 10003  
TEL: 212.979.6410

A VERY SPECIAL THANKS TO  
DEREK JACKSON & HUSTLA FOUNDATION





# CROSBY STILLS & NASH

CROSBY STILLS & NASH

★ GREATEST HITS



★ **19 CLASSIC TRACKS**

Featuring

**Carry On**

**Teach Your Children**

**Southern Cross**

**Our House**

**Suite: Judy Blue Eyes**

**Wooden Ships**

And Many More

**IN STORES TUESDAY MARCH 15**

**AS SEEN ON TV!**

Also Available



[www.crobystillsnash.com](http://www.crobystillsnash.com)  
[www.rhino.com](http://www.rhino.com)



© 2005 Atlantic Recording Corporation