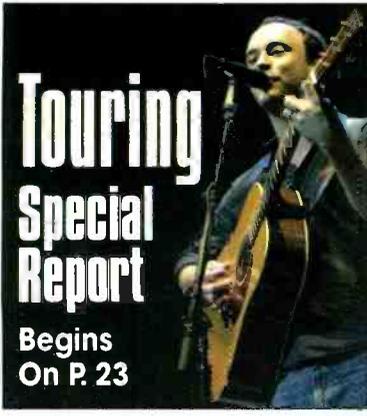


Billboard

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Touring Special Report

Begins
On P. 23



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HOT SPOTS



5 John Moves To Sanctuary

Elton John puts his career in the hands of Sanctuary Group by selling it his management company, Twenty-First Artists.



11 More Garbage

After almost disbanding, Garbage returns with its fourth studio album, "Bleed Like Me."



40 All About Adkins

Endorsement deals and touring help Trace Adkins top the country chart with new album "Songs About Me."

Breaking news
around the clock:
billboard.biz



Gwen Goes Indie Route

Stefani Inks With U.K. Publisher

BY LARS BRANDLE

LONDON—What is Gwen Stefani waiting for? The best possible deal, perhaps.

In a sign of the changing times, major-label artist Stefani has signed

on with an independent British company to administer her publishing rights on a global basis.

The No Doubt frontwoman has reached an exclusive agreement with London-based Kobalt Music to
(Continued on page 71)

Rob Reveals His Solo Side

New Set Reflects Eclectic Tastes

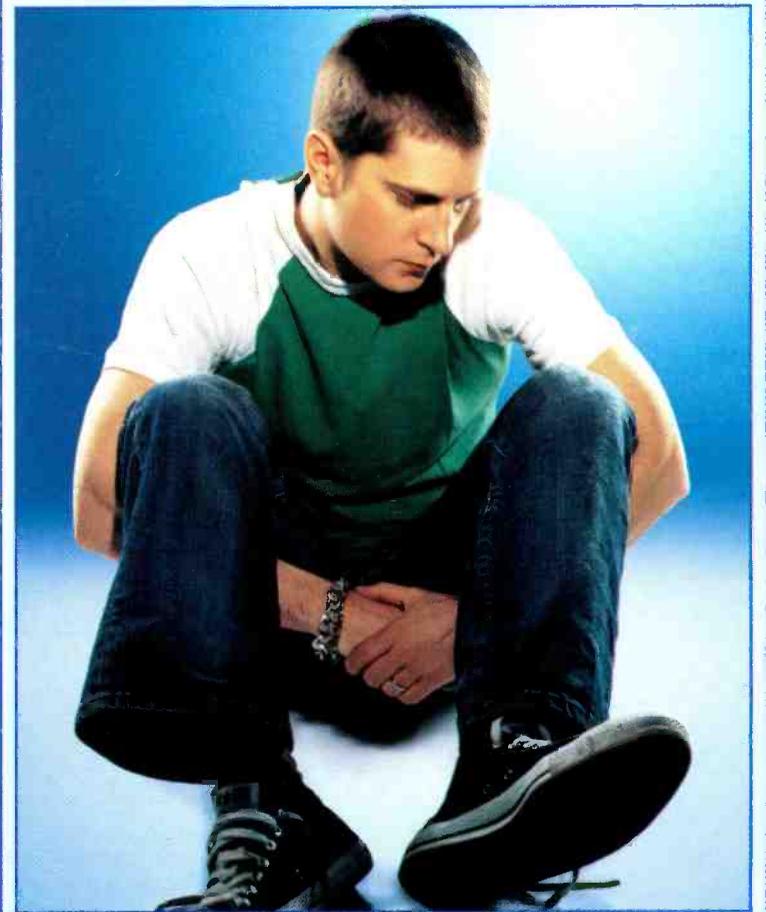
BY MELINDA NEWMAN

LOS ANGELES—Rob Thomas jokes that his label, Melisma/Atlantic, is seeing a different side of him as it prepares for the launch of his solo

debut, "... Something to Be."

In the multiplatinum group Matchbox Twenty, drummer Paul Doucette was the "bad cop. I was good cop," Thomas says.

(Continued on page 73)



This Time, Starbucks Gains Praise

BY MELINDA NEWMAN

LOS ANGELES—Some traditional retailers that previously castigated labels for giving Starbucks music exclusives are more sanguine about the launch of the coffee retailer's "Hear Music Debut" CD series, designed to help break new artists.

Lava Records' Antigone Rising is the first act to take part. Starbucks will sell a 14-track, live, acoustic album by the female quintet starting May 11. The CD, recorded specifically



for the retailer, will be available for \$12.95 exclusively through 4,400 Starbucks outlets in the United States.

Starbucks raised the ire of traditional retailers through its deal with Maverick Records and Alanis Morissette: It will sell the acoustic version of "Jagged Little Pill" for six weeks, starting in June, before the album goes to other retailers (*Billboard*, March 12). Starbucks also came under fire when a handful of its stores jumped street date with Beck's Geffen album "Guero" (*Billboard*, April 9). *(Continued on page 57)*



Canción Latina Del Año
 "Más Que Tu Amigo"
 Compositor: Marco Antonio Solís
 Editora: Crisma, Inc.



Compositor Del Año
 Rudy Pérez

Latin Music's hottest

TROPICAL

CANCIONES DEL AÑO

"Creo En El Amor"

Compositores: Raúl Del Sol
 Jorge Luis Piloto

Editoras: Piloto Music Publisher
 Universal Music Publishing
 WB Music Corp.

"Tengo Ganas"

Compositor: Víctor Manuelle
 Editora: VMR Publishing

CANCIONES GANADORAS

"Ella Tiene Fuego"

Compositores: Edgardo Armando Franco
 Sergio George
 Jorge Luis Piloto

Editoras: E General Music
 Sr George Music
 Piloto Music Publisher
 Universal Music Publishing
 WB Music Corp.

"Lléveme Lloré"

Compositor: Víctor Manuelle
 Editora: VMR Publishing

"Loca Conmigo"

Compositor: Wason Brazobán
 Editora: Premium Latin Publishing

"Mi Libertad"

Compositoras: Eduardo Carrizo
 Pedro Azael Tsimogianis
 Editora: Universal Music Publishing

"Perdidos"

Compositor: Daniel Cruz
 Editora: Juan & Nelson Publishing

"Quitémonos La Ropa"

Compositor: Julio Reyes
 Editoras: Blue Platinum Publishing
 Sony/ATV Discos Music Publishing

"Si Tú Estuvieras"

Compositor: Alberto Antonio Suárez Mercado (SAYCO)
 Editoras: Prodemus
 Universal Music Publishing

"Sombra Loca"

Compositor: Fernando Borrego Linares (SGAE)
 Editora: Editions Of Guardado World Music

REGIONAL MEXICANO

CANCIÓN DEL AÑO

"Te Quise Olvidar"

Compositor: Juan Gabriel
 Editora: BMG Songs

CANCIONES GANADORAS

"Amar Como Te Amé"

Compositor: Joan Sebastian
 Editora: Vander Music

"Baraja De Oro"

Compositor: Ramón Ayala
 Editora: Zomba Enterprises

"Cruz De Olvido"

Compositor: Juan Zazsar Torres (SACM)
 Editora: Zomba Enterprises

"Dalo Por Hecho"

Compositor: Nicolás Arquiza Lazcano (SACM)
 Editora: Sony/ATV Discos Music Publishing

"Dos Locos"

Compositor: Alejandro A. Martínez Rodríguez
 Editora: Juan & Nelson Publishing

"Imposible Olvidarte"

Compositor: Alberto Magno Erambilá Pelayo (SACM)
 Editora: Vander Music

"Lástima Es Mi Mujer"

Compositor: Juan Gabriel
 Editora: BMG Songs

"Me Cansé De Morir Por Tu Amor"

Compositor: José Carlos Velásquez Quintanar (SACM)
 Editora: Zomba Enterprises

"Nadie Es Eterno"

Compositor: Darío De Jesús Gómez Zapata (SAYCO)
 Editora: Universal Music Publishing

"Qué De Raro Tiene"

Compositor: Martín Uribe (SACM)
 Editora: Universal Music Publishing

"Soy Tu Mujer"

Compositora: Alicia Villareal
 Editora: WB Music Corp

"Vuelve Conmigo"

Compositor: Ricardo Montaner (SGAE)
 Editora: EMI April Music

"Y Qué"

Compositor: Alejandro Vezzani
 Editora: ET Music Publishing

URBANO

CANCIONES GANADORAS

"Gasolina"

Compositor: Daddy Yankee
 Editora: Cangris Publishing

"Oye Mi Canto"

Compositores: Natalie Albino
 Nicole Albino
 Edwin Almonte
 Ralph Ramirez
 Leonardo Vásquez
 Daddy Yankee

Editoras: Cangris Publishing
 My Soulmate Songs
 Sony/ATV Music Publishing
 SP Beatz In The Hood

ROCK

CANCIONES GANADORAS

"Andar Conmigo"

Compositor: Coti Sorokin
 Editora: Doble Acuarela Songs

"Rosas"

Compositores: Pablo Benegas Urabayen (SGAE)
 Alvaro Fuentes Ibarz (SGAE)
 Haritz Garde Fernández (SGAE)
 Amaya Montero Saldías (SGAE)
 Xavier San Martín (SGAE)

Editoras: L&G Ediciones (SGAE)
 Sony/ATV Music Publishing Holdings

"Te Llevaré El Cielo"

Compositores: Alejandro Gorzález Trujillo
 José Fernando Olvera Sierra
 Editoras: EMI April Music
 Relapa Songs

GRUPO INDEPENDIENTE DE ROCK

Del Castillo

TELEVISIÓN

CANCIONES GANADORAS

"Amor Real"

Compositores: Leonel García
 Nahuel Schajris (SGAE)

Editora: Sony/ATV Discos Music Publishing
 Programa: Telenovela 'Amor Real'

"Don Francisco Presenta"

Compositor: Gerardo Flores
 Editora: Nuestro Music
 Programa: 'Don Francisco Presenta'





ASCAP Founders Award
Rubén Blades



Editora Del Año
Universal Music
Publishing Group



Editora Del Año
Sony/ATV Music
Publishing, LLC

Best night arrived in April this year!

POP/BALADA

CANCIONES DEL AÑO

"Cuidarte El Alma"

Compositor: Cristian Zalles
Editoras: WB Music Corp.
Zalles Music

"Quién Te Dijo Eso?"
Compositores: Claudia Brant
Luis Fonsi
Editoras: Brantunes
Fonsi Music Publishing
Pacific Latin Copyright

"Y Todo Queda En Nada"

Compositor: Julio Reyes
Editoras: Blue Platinum Publishing
Sony/ATV Discos Music
Publishing

"Sentada Aquí En Mi Alma"
Compositor: Julio Reyes
Editoras: Blue Platinum Publishing
Sony/ATV Discos Music Publishing

CANCIONES GANADORAS

"Abrazar La Vida"

Compositora: Jodi Marr
Editoras: Lazy Jo Music
WB Music Corp.

"Si La Ves"
Compositor: Franco De Vita (SGAE)
Editora: WB Music Corp.

"Te Llamé"
Compositores: Roberto Livi
Rudy Pérez
Editoras: 2000 Amor Music
Rubet Music Publishing
Sony/ATV Discos Music Publishing
Universal Music Publishing

"Ahora Quién"

Compositor: Julio Reyes
Editoras: Blue Platinum Publishing
Sony/ATV Discos Music Publishing

"Le Quise Tanto"
Compositores: Valeria María Larrarte Salazar (SGAE)
Adrián Gonzalo Schinoff (SGAE)
Coti Sorokin
Editora: Doble Acuarela Songs

"Antes"

Compositor: Obie Bermúdez
Editora: EMI April Music

"Tú De Qué Vas"
Compositor: Franco De Vita (SGAE)
Editora: WB Music Corp.

"Aunque No Te Pueda Ver"

Compositor: Alex Ubago (SGAE)
Editoras: Warner Chappell Music Spain (SGAE)
WB Music Corp.

"Tu Fotografía"
Compositor: Gian Marco Zignago (SGAE)
Editora: Estefan Music Publishing

"Lucharé Por Tu Amor"

Compositores: María Entraigues
Ruy Folguera
Facundo Monty
Editoras: El Cid Music
Entraigues Sur Sorgues
Songs Of Peer

"Un Amor Para La Historia"
Compositor: Yoel Henríquez
Editoras: Unique Hits Music Publishing
Universal Music Publishing

"Me Cansé De Ti"

Compositores: Obie Bermúdez
Gian Marco Zignago (SGAE)
Editoras: EMI April Music
Estefan Music Publishing

"Vivo Y Muero En Tu Piel"
Compositor: Rudy Pérez
Editoras: Rubet Music Publishing
Universal Music Publishing

"No Me Quiero Enamorar"

Compositores: Mario Domm
Edgar Oceransky (SACM)
Editoras: BMG Songs
Sony/ATV Discos Music Publishing

"Que Llora"

Compositores: Leonel García
Nahuel Schajris (SGAE)
Editora: Sony/ATV Discos Music Publishing

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& CHAIRMAN OF THE BOARD

ASCAP Congratulates our 2005 El Premio Award Winners



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No. 1 on this week's unpublished charts

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| GOSPEL | |
| VARIOUS ARTISTS | WOW Gospel 2005 |
| REGGAE | |
| VARIOUS ARTISTS | Chosen Few: El Documental |
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Top of the News

5 Bruce Springsteen has confirmed an upcoming solo tour, and manager Jon Landau reveals some details.

6 Machete Music picks up a 50% stake in reggaeton/urban Latin label VI Music.

Music

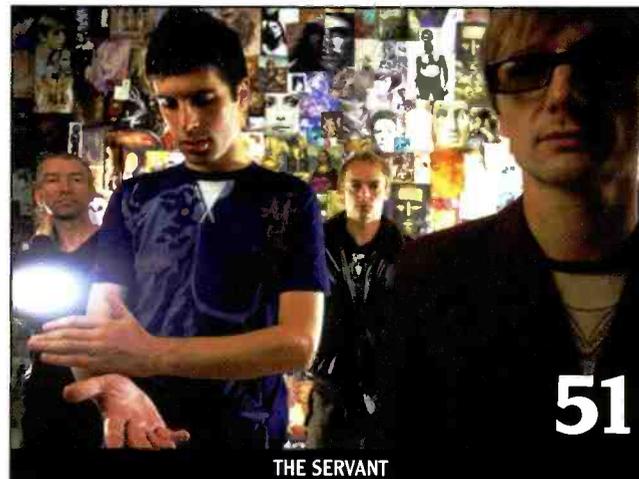
11 Garbage returns with a guitar-enhanced sound on its fourth studio album, "Bleed Like Me."

11 The Beat: A&R Worldwide confirms bigwig participants for its inaugural Muxepo music and media forum.

13 Legal Matters: JamSports' case against Clear Channel Entertainment highlights the fine line between fair competition and unlawful interference.

14 Higher Ground: Christian artists Amy Grant and Bart Millard are each working on their own TV pilot.

22 Jazz Notes: The Playboy



THE SERVANT

Jazz Festival's most dynamic performances could come from lesser-known acts Big Phat Band and Ledisi.

31 R&B: New hip-hop-themed cartoon programs are targeting the tween and teen audience.

35 Latin Notas: Cruz Martinez's CKJointz Music publishing company signs an exclusive global administration deal with Famous Music.

38 Beat Box: Sasha & Digweed and LCD Soundsystem brighten up New York dancefloors with remarkable performances.

40 Country: Trace Adkins' career is back on the upswing with new album "Songs About Me" and some

clever marketing tie-ins.

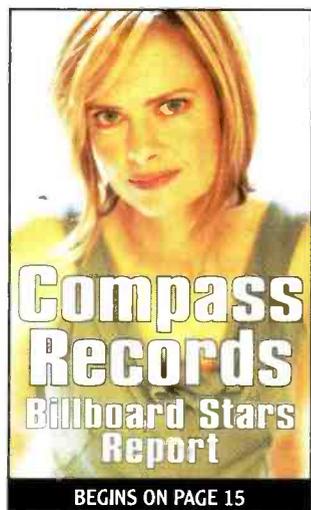
50 Songwriters & Publishers: Shapiro Bernstein & Co. commemorates the centennial of Songwriters Hall of Fame lyricist Dorothy Fields.

Marketplace

45 Dave Koz produces a second volume of the "Golden Slumbers" compilation, just in time for Father's Day.

46 The Indies: Los Angeles hip-hop venue Project Blowed marks its first decade with a new CD/DVD.

47 Retail Track: Alliance Entertainment picks up 400 Kmart stores from Handleman.



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QUOTE OF THE WEEK

Because we were on the verge of losing it all, we made the album of our career. We feel completely rejuvenated.

GARBAGE'S BUTCH VIG ON THE SESSIONS FOR ITS NEW CD
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49 Digital Entertainment: An emerging industry serves consumers who want their physical CDs converted into digital formats.

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51 After success at home, U.K. band the Servant sets its sights on the rest of Europe.

53 Global Pulse: The first season of "Indian Idol" spawns a compilation CD and launches the career of winner Abhijeet Sawant.

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

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

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

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

billboardevents.com



John Finds Sanctuary For Management

BY EMMANUEL LEGRAND
and PAUL SEXTON

LONDON—The man who used to sing "Take Me to the Pilot" has put Sanctuary in the pilot's seat.

Elton John and his business partners Frank Presland and Keith Bradley have sold London-based management company Twenty-First Artists to Sanctuary Group for £16 million (\$30.1 million).

"At the core of this deal, there is a creative partnership between Elton John and myself," says Merck Mercuriadis, New York-based CEO of Sanctuary Group. "This is not about a trophy. Elton is one of the greatest artists of all time who is still at the height of his game creatively. We believe we have the skills and the experience to take his creativity to higher heights."

Mercuriadis says the deal has been in discussion "for

quite a long time. We took time to know each other and understand what both parties could offer."

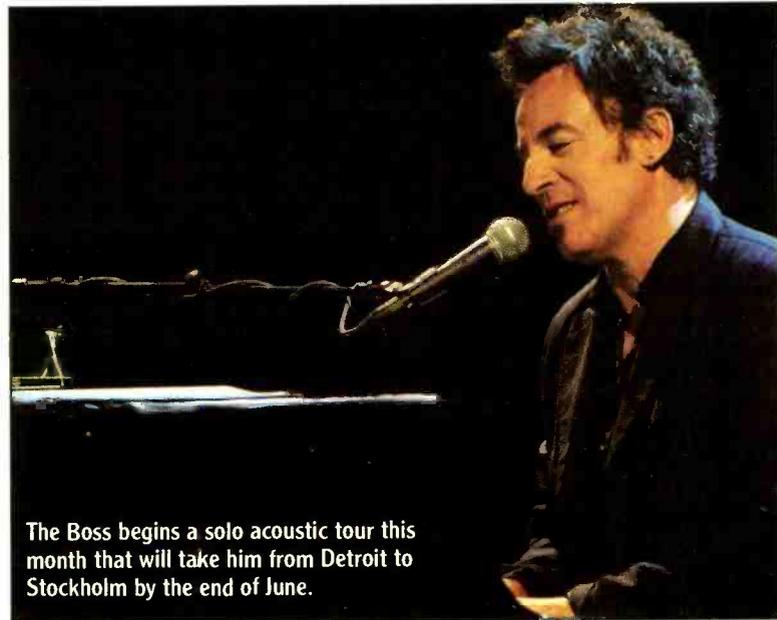
Earlier this year, John parted ways with Twenty-First creative director Derek MacKillop. Within Twenty-First, Presland runs the business side of John's career, and Bradley handles the performing side.

"The key to it was the opportunity for better creative management for Elton," Presland says. "Derek MacKillop had done very well over a number of years, but these are always difficult circumstances, and a change was always very likely. We saw all sorts of different people who might take on that role, but it was crucial that Elton got on so well with Merck and felt he would be the right guide he might need in the modern music world, allied to the fact that with Sanctuary you have the advantage of offices in New York, L.A.,

(Continued on page 72)



Elton John



The Boss begins a solo acoustic tour this month that will take him from Detroit to Stockholm by the end of June.

Photo: Kevin Mazur/WireImage.com

Springsteen To Shake Some 'Dust'

Plans Intimate Solo Tour Of U.S., Europe

BY RAY WADDELL

Bruce Springsteen will get intimate on a solo acoustic tour in support of his new Columbia release, "Devils & Dust."

The tour of theaters and arenas scaled down to theater configurations begins April 25 at the Fox in Detroit (billboard.biz, April 6). Springsteen will play 14 shows in America through May 20 before beginning a European run May 24 at the Point in Dublin.

The Boss finishes in Europe June 26, with more U.S. dates likely. "Our hope is that sometime by the fall we will come back to the U.S. and make some additional appearances in our biggest

Bruce markets," longtime Springsteen manager Jon Landau tells *Billboard*.

The plan is to quickly showcase the music of "Devils & Dust," Landau says. "Bruce has a beautiful new CD that we're very excited about and we want to get out and show the colors right off, touch base with as many cities as we can conveniently do," he says. The album streets April 26.

Springsteen agent Barry Bell hooked the tour in conjunction with Creative Artists Agency. Various promoters will present the show.

"Basically, we continue to primarily work with people who have been with

(Continued on page 58)

No Joke! America Loves Cable Guy's New Album

BY DEBORAH EVANS PRICE

NASHVILLE—Larry the Cable Guy has lived up to his catchphrase, "Git-r-done," with his new Jack Records/Warner Bros. set, "The Right to Bare Arms."

The set bows at No. 7 on The Billboard 200 this issue, making it the highest-debating comedy album ever

and the only one to debut in the top 10. The title is also the first comedy record to hit the summit of the Top Country Albums chart.

In addition, with a start of 92,000 units, it sets a record for first-week sales for a comedy album, according to Nielsen SoundScan.

"When you get a funny record, a

(Continued on page 72)

Stage Three Adds Mosaic Pub Catalog

BY SUSAN BUTLER

London-based Stage Three Music has reached across the pond to expand its publishing business, acquiring the Mosaic Music Publishing catalog.

Mosaic, the Los Angeles-based publishing arm of Mosaic Media Group, has a catalog that includes 44 No. 1 country hits and songs written by members of Aerosmith and ZZ Top.

While those involved with the deal would not reveal its terms, industry observers estimate the price tag between \$50 million and \$60 million for the catalog and the Mosaic infrastructure. Mosaic president Lionel Conway will run North American operations for Stage Three.

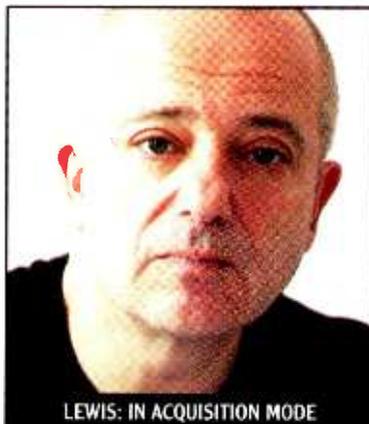
Stage Three was founded in 2003

by British music veteran Steve Lewis and Ingenious Ventures, the private equity division of Ingenious Media. Working with Apax Partners and HSBC Private Bank last year, Stage Three raised more than \$80 million to build its publishing assets.

It previously acquired the catalogs of Jerry Lynn Williams ("Forever Man," recorded by Eric Clapton), David Essex ("Rock On" and "Gonna Make You a Star") and NewKastle Music.

Lewis tells *Billboard* that he wants Stage Three to feel like an elite club—small enough for writers to want to sign on and for executives to feel like it's a great place to work.

"We're providing a very specific approach to music publishing," Lewis says. The company is aiming for



LEWIS: IN ACQUISITION MODE

"close relationships with all of our writers and an intimate knowledge of their repertoire."

Lewis most recently served as

Chrysalis Group music division CEO after running Virgin Music for nine years. Conway co-founded Island Music and served as president of PolyGram Music.

Mosaic's former parent, the Mosaic Media Group, is a collaborative arrangement between Atlas Entertainment (a feature film production company), its affiliated Atlas/Third Rail Management and Gold-Miller Management.

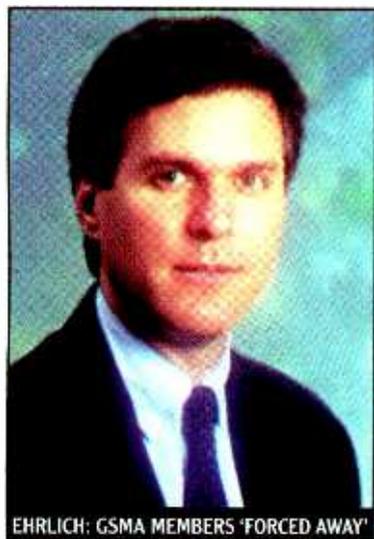
Mosaic acquired Hamstein Music and Daksel & Seidak in 2002. As a result, Stage Three now holds rights in past and future ZZ Top songs, including "Legs" and "La Grange," and administration rights, plus a 50% interest in Aerosmith copyrights covering seven of the band's albums

produced from 1973 to 1982.

Mark Levinsohn with Epstein, Levinsohn, Bodine, Hurwitz & Weinstein in New York brokered the deal. He tells *Billboard* that Mosaic gives Stage Three a world-class cornerstone in the United States to expand its business. "This deal was not only about an acquisition of assets," he says, it was also "a marriage of management and like-minded individuals."

Laurie Soriano with Manatt Phelps & Phillips in Los Angeles represented Stage Three; Keith Holmes with King, Holmes, Paterno & Berliner in Los Angeles represented Mosaic.

Ingenious Ventures was an original investor in Simon Fuller's 19 Entertainment.



EHRlich: GSMA MEMBERS 'FORCED AWAY'

Mobile DRM Fee Debated

Some Parties Claim \$1 Too Much To Pay

BY ANTONY BRUNO

The pending technical specification for digital-rights-management protection in mobile phones, poised to become the standard for the industry, may be doomed to fail before it is ever implemented because of disagreements about the cost of licensing the technology.

The mobile industry has been working to define a common standard for DRM in handsets through its de facto standards-setting body, the Open Mobile Alliance. Although wireless carriers and handset manufacturers participating have agreed on the technical details of a DRM solution, they are balking at the fees (Continued on page 72)

Kazaa Case Nears End

Court Expected To Take Six Weeks To Decide Liability

BY SUSAN BUTLER

For the first time anywhere in the world, a lawsuit filed by record labels against tech companies over unauthorized peer-to-peer file sharing has proceeded through trial.

Australian barristers completed their closing arguments March 23 in the Federal Court in Sydney, focusing on whether parties affiliated with a bundle of software known as Kazaa Media Desktop (KMD) should be liable to the major labels and 25 other record companies.

The liability phase of the trial began Nov. 29, with most of the evidence in written form—contracts, corporate records, e-mails and testimony offered through sworn affidavits, including marketing materials stating that between 60 million and 100 million music fans share more than 1 billion free files every month (*Billboard*, Dec. 4, 2004).

Demonstrating the clear meaning of a "paper chase," the parties' final written "submissions"—provided to Justice Murray Wilcox, who will decide the case—included more than 500 pages of briefs arguing the evidence presented in more than 2,000 documents selected from more than 200,000 documents gathered in the case.

Australian legal experts explain that the applicable standard for copyright-infringement liability is whether a party "authorized" infringing acts. The U.S. standard, which focuses on a party's knowledge of infringement and whether a technology is capable of substantial non-infringing uses, is currently being reconsidered by the U.S. Supreme Court in the case of *Metro-Goldwyn-Mayer Studios Inc., et al. v. Grokster Ltd., et al.* (*Billboard*, April 2).

In their submissions, the "applicant" labels argued that KMD was designed for unauthorized online trading of sound recordings. According to the labels, the "respondent" parties built a thriving business by exploiting the network and encouraging users to pirate and

swap the recordings. By developing, supplying and maintaining KMD, the respondents are liable for authorizing copyright infringement, the labels argued.

Respondents Sharman License Holdings, Sharman Networks, LEF Interactive Pty. and Nicola Hemming acknowledged in their submissions that KMD includes a graphical user interface, permitting access to the P2P network FastTrack. This enables users to search for, and download, digital files from other FastTrack users.

They pointed out that this technology is also being used to share authorized files. These respondents said they do not—and are unable to—control the files or the content that users download.

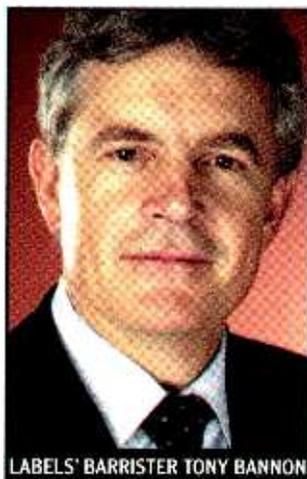
Citing a May 2002 study, the respondents noted that infringement occurred predominantly in the United States and Canada (83% in the States and 5.1% in Canada, compared with 0.51% in Australia). They argued that the Australian court should conform its decision with the laws in other countries, claiming that courts have found distribution of FastTrack lawful in the Netherlands, Canada and the United States (referring to the *Grokster* case, since FastTrack was part of *Grokster* and part of a version of StreamCast's *Morpheus*).

Respondents Altnet, Brilliant Digital Entertainment, Brilliant Digital Entertainment Pty. (BDE) and Kevin Bermeister acknowledged in their submissions that their revenue is predominantly derived from their software being made available to KMD users.

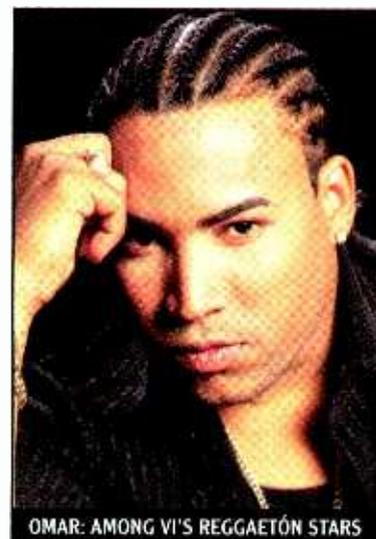
At a technical level, they said, there is a "liaison" between the programmers at Sharman and BDE. The software—KMD—is designed to be distributed with Altnet technology. However, they argued, this does not mean that the "distinct corporate personalities are a sham" or that they operated as a joint enterprise, conducting business as a single unit.

This point is the crux of the labels' conspiracy claim against the respondents to hold them all liable for authorizing infringement and other unlawful activities.

(Continued on page 71)



LABELS' BARRISTER TONY BANNON



OMAR: AMONG VI'S REGGAETÓN STARS

Machete Buys Into VI Music

WMG Label Builds Reggaeton Footprint

BY LEILA COBO

In a move designed to accelerate its growth and market share, Machete Music—Universal Music Group's new urban Latin label—has acquired a 50% stake in VI Music, *Billboard* has learned.

Puerto Rico-based VI, widely considered to be the most successful reggaeton label, is home to such acts as Don Omar and Hector y Tito.

In addition to the ownership stake, Machete will take over VI's marketing, sales and publicity functions. VI—under founder and CEO Juan Vidal, who will remain involved in day-to-day operations—will continue to operate as an A&R source, (Continued on page 72)

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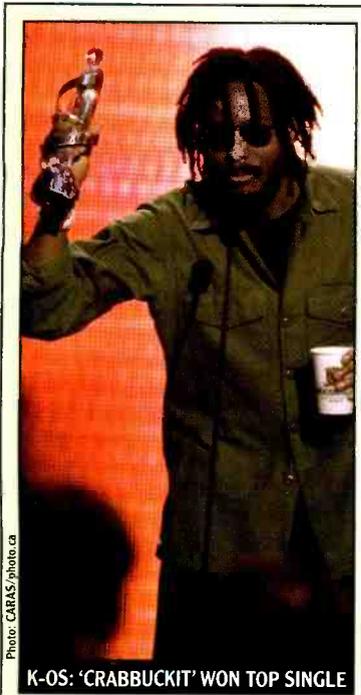


Photo: CARAS/photo.ca
K-OS: 'CRABBUCKIT' WON TOP SINGLE

Lavigne, K-OS Top Junos

BY LARRY LeBLANC

WINNIPEG, Manitoba—Arista's Avril Lavigne was the big winner at Canada's 34th annual Juno Awards, held April 2-3 here.

Lavigne won top pop album honors for "Under My Skin." She was also named top artist and won the fan choice award. Lavigne is on tour in Southeast Asia and did not attend the ceremony.

Toronto rapper K-OS also won three Junos. He snared top single for "Crabuckit" and top rap recording for his Virgin album "Joyful Rebellion." K-OS also shared a production win for top video with Micah Meisner for "B-Boy Stance."

Hard-edged Atlantic/WEA band Billy Talent beat out strong competition from Great Big Sea, Simple Plan, Sum 41 and the Tragically Hip for top group. It also won top album honors for its self-named debut.

Named top new group at last year's Junos in Edmonton, the band was elated by this year's wins.

"Last year's win was great but it didn't quite feel real," Billy Talent's Ian D'sa told *Billboard*. "These wins make it feel real. We've earned it."

Paris-based Canadian singer Leslie Feist captured two Junos. Feist, who goes by her last name, was top new artist, while her Arts & Craft album, "Let It Die," won top alternative album. The album
(Continued on page 71)

Content Rules At New MILIA

Interactive Forum Merged With MIPTV; Event To Focus On Delivery Platforms

BY JULIANA KORANTENG

LONDON—The rising flow of digital content through multiple platforms—cell phones, interactive TV, broadband Internet, satellite radio and more—will be the focus of MILIA, which takes place April 11-15 in Cannes.

Billed as the world's interactive content forum, MILIA has been combined this year by organizers Reed MIDEM, with MIPTV, the TV programming trade show.

The shows are designed to attract creators of multimedia entertainment and the digital-service providers that will distribute the content.

Last year, some 34% of MILIA attendees represented content providers or developers, and 15% represented TV broadcasters or producers. Some 60% of the attendees registered for MILIA in 2004 came from Europe, 17% were from North America, and 15% were from the Asia Pacific region.

MILIA this year will present "one

of our most ambitious programs, as we anticipate the needs of our audiences," says Ted Baracos, director of MILIA for Reed MIDEM, explaining the company's decision to merge MIPTV and MILIA. "Five years ago, we were talking about broadband Internet, and no one had broadband. Now, we're reaching large proportions of the population."

Forrester Research calculates that high-speed broadband Internet service will be in 41% of European homes in 2010, accounting for 67% of Internet subscribers. The broadband picture is rosier in Asia, where penetration in South Korea alone is 84%.

International research company Strategy Analytics predicts the global mobile-content business will generate \$70 billion in 2008, with music video and other video material accounting for \$5.7 billion. The number of video-enabled mobile handsets is forecast to jump to 712 million units worldwide

(Continued on page 58)

Fats Waller, Nirvana Added To Registry

BY BILL HOLLAND

WASHINGTON, D.C.—The Library of Congress is going to give a new set of 50 U.S. sound recordings long-term preservation to make them available to future generations.

The National Recording Registry houses sound recordings considered to be culturally, historically or aesthetically significant. The third annual selection of 50 recordings was announced April 5.

The recordings are chosen because they have become ever-greens or helped forge a seminal style, but non-musical selections like astronaut Neil Armstrong's broadcast from the moon also made the list.

The earliest pick is "Gypsy Love Song" by Eugene Cowles from 1898. Among the other selections are Fats Waller singing and playing his own "Ain't Misbehavin'" (1929); Glenn Miller's "In the Mood" (1939); Hank

Williams' "Lovesick Blues" (1949); the Penguins' doo-wop classic "Earth Angel" (1955); John Coltrane's groundbreaking "Giant Steps" (1959); "The Girl From Ipanema," with Stan Getz, João Gilberto, Antonio Carlos Jobim and Astrud Gilberto (1963); and James Brown's "Live at the Apollo" (1965).

More recent recordings include the Allman Brothers Band's "At Fillmore East," from 1971; the "Star Wars" soundtrack by John Williams, from 1977; and Public Enemy's "Fear of a Black Planet," from 1989.

The registry tagged only one recording from the '90s: Nirvana's "Nevermind" (1991).

Recordings must be 10 years old to qualify. The public and registry panelists make the initial nominations.
(Continued on page 71)



NEWSLINE

THE WEEK IN BRIEF

Warner Music Group says it has received a subpoena from New York Attorney General Eliot Spitzer for more information in connection with an investigation into allegations of industry-wide payola-like practices at radio. In a filing with the Securities and Exchange Commission, WMG says it was served with papers March 31 and that it is in the midst of providing documents to Spitzer's office. The company expects to complete its compliance with the request by the end of April. WMG noted in the filing that it is too soon to predict the outcome of the investigation, but that it has the potential to result in financial penalties and/or force changes in industry promotion practices. The company has been previously subpoenaed in connection with the ongoing investigation in September and November of last year.
BRIAN GARRITY

Rep. F. James Sensenbrenner Jr., R-Wis., the chairman of the House Judiciary Committee, told cable industry executives attending the National Cable & Telecommunications Assn. conference April 4 in San Francisco that he believes criminal prosecution would be a more efficient way to enforce federal indecency regulations. "I'd prefer using the criminal process rather than the regulatory process," Sensenbrenner said. The current process—in which the Federal Communications Commission fines a licensee for violating the regulations—casts too wide a net, he said. "Aim the cannon specifically at the people committing the offenses," he told attendees, "rather than the blunderbuss approach that gets the good actors."
BROOKS BOLIEK, THE HOLLYWOOD REPORTER

Koch Records Nashville has acquired Dream City Music Publishing and Charlie Parker Music, as well as the catalog of Charlie Parker Records from producer Aubrey Mayhew for an undisclosed price. The catalogs contain several thousand copyrights and masters, including songs by Mayhew, Johnny Paycheck and Joe Poovey. Koch Records Nashville, which has previously focused on country and Americana, plans the first in a series of reissues from jazz great Charlie Parker in the spring.

In other news, Al Cooley, head of Koch Records Nashville's publishing arm, Koch Music, has left the company.
PHYLLIS STARK

Nashville-based Gibson Guitar has sealed a naming-rights deal with Universal Studios and House of Blues Concerts to rename the Universal Amphitheatre in Universal City, Calif., the Gibson Amphitheatre at Universal Citywalk.

Universal Studios Partnerships represented Universal Studios in the 10-year deal with Gibson Guitar. Universal owns the venue, which is leased to House of Blues. Sources put the value of the deal at more than \$10 million. As part of the agreement, Gibson will invest in on-site enhancements, including a new sky box.
RAY WADDELL

Don Browne Takes Helm At Telemundo Network

BY LEILA COBO

Don Browne has been named president of Spanish-language TV network Telemundo, effective April 8. Browne, who was most recently COO for Telemundo, was promoted following the departure of Telemundo president/CEO Jim McNamara.

McNamara, whose contract is expiring, held his post for six years. He is leaving to pursue outside production opportunities.

Browne will report to Randy Falco, president of NBC Universal Television Networks Group. In his new post, Browne will be in charge of day-to-day operations of the entire Telemundo network, including its newer, music-based network, Mun2.

Prior to joining Telemundo, Browne was president/GM of WTVJ-Channel 6 Miami, an NBC owned and operated

station. As part of NBC, where he also worked as executive VP of news, Browne helped provide the feed that launched Telemundo Network News, before NBC owned Telemundo.

"Having witnessed firsthand the birth and growth of Telemundo, it is a great privilege and honor to have the opportunity to lead such a talented team, with a clear strategy, at such an exciting time in Spanish-language television," Browne said in a statement. Among other things, he added, he will "relentlessly focus on implementing our long-term, 100% original programming strategy, catering to the needs of our Hispanic community and our clients."

Telemundo reaches 92% of U.S. Hispanic viewers in 118 markets through 15 owned and operated stations, 36 broadcast affiliates and nearly 700 cable affiliates. It is wholly owned by NBC.

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Don't Muffle Indie Retail

In the past, when independent retailers individually or collectively expressed an opinion, they were often dismissed as whiners.

Indeed, they often still are. In fact, worse descriptions are sometimes applied. When the indie retail coalitions collectively voiced disapproval to Irving Azoff and the Eagles for giving Best Buy an exclusive on the band's single, the manager dismissed the merchants as "idiots." More recently, Don VanCleave, president of the Coalition of Independent Music Stores, explained why Starbucks' Alanis Morissette

exclusive has come under attack and urged the coffee merchant to become a force for good in the music industry. VanCleave was greeted with some responses advising him that indies are "whiners, so just shut up."

If indie merchants are perceived as whiners, it is likely because they have come to serve as the industry's conscience. When a label or distribution executive applies the "whiner" tag, it is often shorthand for "You're right, but we don't want to hear it."

Indie stores have long been the strongest retail advocates of artist development—and

labels love them for that. But sometimes labels forget that in addition to increasing the sales of baby acts—to the benefit of all—indie merchants need certain hit artists and the easy sales they deliver to help keep the doors open and the lights on.

In a challenged industry, the growth of groups like CIMS, Music Monitor Network, and the Alliance of Independent Media Stores—as well as the urban coalitions that can be found in most major cities—is more important than ever. Their opinions need to be heard. —Ed Christman

Making The Case For Digital Subscription Services

To Own Or Not To Own?

Digital music: to own or to rent? Will consumers prefer to own their digital music files—like owning a CD or vinyl LP? Or is it more likely they will want to rent music like they rent DVDs at Blockbuster or Netflix?

Which is more valuable and essential to the consumer: actual ownership (digital or physical) or unlimited access through a subscription service?

Through the years, people have purchased music in myriad physical formats, from LPs to 8-tracks to cassettes to CDs—a never-ending musical upgrade cycle. Is this a good thing for the consumer? Is it the best path for the industry to pursue in the digital era?

The fact is that buying music on a per-track basis on iTunes or any of the à la carte digital music services is not the same as owning music. The iTunes store uses Apple's Fair-play digital-rights-management technology that makes sure (or rather, wants to make sure) that users can only do limited things with the music they buy from iTunes. There are DRM-stipulated usage rules that limit the number of burns, the number of listens per day for shared music (MyTunes) and the number of computers a file will work on at a given time.

Admittedly, thanks to Apple's clever marketing and outstanding product design, it does feel to the user like they own the music purchased on iTunes. But the fact is, they do not own it like they own a CD or even an MP3 file. In essence, they are renting it, because as a user they are ultimately not in control of what they can do with the music.

So much for the myth of owning your music if you download a DRM-protected track from any of the music services.

Next-generation services like Napster to Go provide unlimited access to something like 1 million songs for a flat monthly subscription fee—an all-you-can-eat musical

buffet, available anytime, anywhere, at the user's leisure. Users can download and listen to anything they wish, and those songs can be stored on a PC or a portable (and compatible) MP3 player for repeated listening, for as long as the user subscribes to the service.

The catch? If the user stops subscribing, the songs stop playing. In this scenario, access becomes the new value proposition, as opposed to ownership.

Think of the Xerox copying machine, the fax, e-mail, the VCR, TiVo, the cell phone and our precious Blackberries. Technologies shape us just like we have shaped them.

It follows that the global availability of low-cost, all-in, no-frills music subscription services will blow away our reservations about paying for music files as intangible, rented goods. Our habits will change when the service and the price are right. It's as simple as that.

Once prices drop, the music licensing issues are resolved, the catalogs are filled with millions of tracks and dozens of inexpensive, compatible and interoperable playback devices flood the market, you will be hard-pressed to find someone who does not subscribe to a music service. Just think about how few people you know who do not have a cell phone.

Subscription services allow for painless and easy discovery of new artists. They are the next-generation radio, and therefore are a perfect way to break new songs and artists. Happy subscribers will always buy more stuff from their trusted vendors: A great basic service at a low price opens the market up for special releases, previews, package deals, tickets, merchandise, videos, books and much more.

Subscriptions can and will be packaged into other offerings: Think Internet access, magazine subscriptions, college tuition, cell phone services, Starbucks coffee cards, frequent-flyer programs and so on.

Call it renting, listening or downloading. The bottom line is that customers today demand even more value for an ever lower price, and that is what they are going to eventually get.

Gerd Leonhard and Dave Kusek are co-authors of "The Future of Music: Manifesto for the Digital Music Revolution." For information, go to futureofmusicbook.com.



By Gerd Leonhard and Dave Kusek

What could this approach hold for the music industry?

Let's consider the 12- to 18-year-olds everyone wants to sell music to. They own their iPods, Zen Micros and all types of MP3 players, which they regularly fill up with (mostly) MP3 files. For them, and some of the older crowd as well, the media player is the physical media, period.

By enabling easy-to-use, total access to all, high-quality content for a very low price, the music industry has a powerful opportunity to create an essential service and focus on the core youth market, which has been rapidly slipping away. This will prove to be impossible to do with à la carte services before too long. The 99-cent price is too high, and the current revenue splits don't work for anyone. Ultimately, the per-track model sells hardware, but it does not really sell enough music.

Habits change when disruptive technologies suddenly become commonplace.

Billboard

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Amy Grant is tapped to host NBC's 'Three Wishes' show



MUSIC

Gordon Goodwin's Big Phat Band will keep jazz fans hopping at Playboy fest



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

Navarro, Urie Join Musexpo Lineup

The lineup for the inaugural international music and media forum Musexpo 2005 is firming up. The conference, set for May 1-4 in Los Angeles, has just added **Dave Navarro** and **Universal Music & Video Distribution** president **Jim Urie** to a keynote panel discussion to be helmed by **Larry King** May 2. Other speakers include **Sony Music** executive VP of A&R **David Massey**, **Clear Channel Entertainment** chairman/CEO **Brian Becker**, **NPR** outlet **KCRW** Los Ange-

SHORT TAKES: **Neil Diamond** is working with producer **Rick Rubin** on Diamond's first album of new material since 2001. The **Columbia Records** set will bow in early summer prior to Diamond's next U.S. tour... **Britney Spears** is vowing to set the record straight with her new **UPN** reality series (billboard.com, April 5). The six-part series, which will air later this year, will highlight her courtship and marriage to **Kevin Federline**—because none of us have heard enough about these crazy kids' relationship.

The Beat

By Melinda Newman
mnewman@billboard.com



DEALMAKERS: **Foo Fighters** drummer **Taylor Hawkins** has signed a solo deal with **RED**-distributed **Thrive Records**. Hawkins will handle drumming and singing duties in his new outfit, **Taylor Hawkins & the Coattail Riders**. Look for the

les' air personalities **Jason Bentley** and **Nic Harcourt**, and **Sanctuary Artist Management** president **Peter Asher**. The conference, organized by Los Angeles-based **A&R Worldwide**, takes place at the **Wyndham Bel Age Hotel**. Additionally, 27 acts from 11 countries will showcase in three Sun-set Strip clubs during the event.

A&R Worldwide partner **Sat Bisla** says his company saw an opening: "Los Angeles is considered the entertainment capital of the world; however, it lacks an annual [event] that brings together the world's top creative and business minds from the music and media business. Musexpo will fill that void."

release in September. Hawkins remains a full-time **Foo**... **Maverick Records** has signed **Jack's Mannequin**, the side project from **Something Corporate** lead singer **Andrew McMahon**. Debut album "Everything in Transit" will street in July. The band is managed by **Sanctuary Artist Management**... Speaking of **Sanctuary**, **Ric Ocasek** has launched **Inverse Records**, a new imprint that goes through **Sanctuary Music**. First signing is hot New York-based quintet **the Hong Kong**. Former **Cars** frontman **Ocasek** most recently was an A&R exec at **Elektra Records** before it was folded into **Atlantic**. **Ocasek** is producing the band's label

(Continued on page 14)



For The Love Of Garbage

After A Long Hiatus, Band Reconvenes For Fourth Album

BY MICHAEL PAOLETTA

Call it the eight-year itch.

After recording and touring together since 1995, the four members of **Garbage** nearly called it quits two years ago.

"We were on the verge of collapse," **Garbage** drummer and noted producer **Butch Vig** says.

He says that when the band began recording its fourth album in early 2003, the process quickly spiraled into a black hole. Months later, "we bottomed out, with me walking out of the studio," he adds. "Any kind of optimism ran

out, and we took a long hiatus."

In hindsight, **Vig** believes the band should have taken more time off after its 16-month beautifulgarbage tour.

"We lost our personal lives," **Vig** notes. "We also lost any sense of a common ground. We were burned out on each other. So, each one of us looked in the mirror to see what we needed to do. And thoughts of losing the band made us realize that we loved it too much."

Fast-forward to March 2004. **Vig** and his bandmates—**Shirley Manson**, **Steve Marker** and **Duke Erikson**—returned to the studio. "We felt a desperation. So we played fast and

(Continued on page 14)



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Music



Hot Hot Heat hopes that major-label debut 'Elevator' makes them hot hot hot.

Photo: Chapman Baehier

A 'Goodnight' Indeed

Hot Hot Heat's Power-Pop Turn Yields A Modern Rock Hit

BY TODD MARTENS

Don't tell Hot Hot Heat keyboardist/vocalist Steve Bays that press doesn't matter: The reviews for "Make Up the Breakdown," the band's 2003 effort for Seattle-based Sub Pop Records, had a direct influence on the act's major-label debut.

"People said we sounded like Dexys Midnight Runners, so I went out and bought a Dexys Midnight Runners album," Bays says.

What he heard resulted in current single "Goodnight Goodnight." The song, which Bays describes as a cross between OutKast's André 3000 and early Beatles, takes a keyboard-laced dancehall groove into a chorus that downshifts the song. The switch brings the breakup anthem to a gripping halt; it is a move that keeps Hot Hot Heat just to the left of its peers on the radio.

"In one of the Dexys songs, I noticed they changed keys leading into the chorus, and that's unheard-of," Bays says. "It's such a music nerd thing, but I like it because it meant the chorus would open up."

So far, modern rock radio seems to be responding. The song received nearly 600 spins in the

United States for the week ending March 30, including almost 20 on WFNX Boston.

"The band is connecting with that underground scene that's into the Killers and Franz Ferdinand," assistant PD Keith Dakin says. "They delivered a fun, catchy, danceable song, which is exactly what they had to do."

Bays is aware that Hot Hot Heat is identified with other retro-leaning rock acts. With "Elevator," the band's debut for Sire/Reprise, which was released April 5, Bays says the band wanted to distance itself from that scene.

"We really wanted more emphasis on the songwriting rather than a style," he says. "We paid a lot of attention to aesthetics on that last record, and it had that whole '80s new wave retro feel."

"Elevator" completes Hot Hot Heat's transformation from a guitarless art-rock band in Vancouver to a power-pop quartet. Its Sub Pop album first heralded the group's more accessible sound, and it has sold 246,000 copies in the United States, according to Nielsen SoundScan.

Bays says the group decided to

jump to Sire/Reprise after the last album earned some radio play. "Sub Pop is awesome, but they only have 20-30 people working there," Bays says. "The record started to take off on its own, and it seemed like one that needed more manpower."

To promote the album, Hot Hot Heat will perform acoustic in-stores at a number of retailers, including Newbury Comics in Boston and Amoeba Records in Los Angeles. Additionally, the group appeared on "Late Night With Conan O'Brien" on the day of release, and will tour its native Canada throughout April.

Anthony Lyons, a pop/R&B specialist at Tower Records on Chicago's Clark Street, says, "We have had several phone calls asking if it's out, actually. They just played a sold-out show here, so that's a good sign."

Indeed, Bays is counting on "Elevator" to reach a wider audience. "We didn't want a record that only hipsters would buy," he says.

Hot Hot Heat is managed by Jim Guerinot at Rebel Waltz and is booked by Don Muller at Creative Artists Agency. The band's publishing is through Bend an Ear Music (SOCAN), administered by Wixen Music.

JamSports Case Illuminates Interference Claims

Basketball courts were not the only venues where competition took place before an avid audience during March Madness. In a Chicago courtroom, businesses that competed for the **American Motorcycle Assn.** supercross events were claiming "foul" before a jury of their peers.

JamSports and Entertainment laid out its case against **Paradama Productions** (which was doing business as **AMA Pro**) and **Clear Channel Entertainment**, showing a game plan that it claimed CCE used to get back production rights for the events.

For years, CCE's motorsports division produced the supercross. In 2001, however, AMA Pro signed a letter of intent with JamSports for a long-term production deal.

JamSports contended that CCE used its leverage as the world's largest live entertainment producer to intimidate venue managers and others, threatening to pull CCE events and other business if they went with JamSports on supercross. The production deal ended up back with CCE.

On March 21, a federal jury in the U.S. District Court for the Northern District of Illinois found that CCE was out of bounds, having interfered with JamSports' contract with AMA Pro

and with JamSports' "prospective economic advantage" (*Billboard*, April 2).

In the field of torts—laws that cover wrongful acts that injure people or property interests—it is unlawful to intentionally interfere with other parties' contractual relationships. In some states, it is also unlawful to interfere with another company's prospective economic advantage.

Although specific laws in each state vary, in general someone may be unlawfully interfering in the relationship when all of the following facts line up.

First, there is a contractual relationship or some other prospective economic relationship—which means one of the parties will benefit economically in the future from that existing relationship—and a third party (such as CCE) knows about their relationship.

Second, the third party does something intentionally or, in some states negligently, to disrupt the relationship.

Third, the relationship is actually disrupted.

Finally, the disruption by the third party causes economic harm, such as business losses, to a party in the contractual or like relationship.

When does a company that nudges

a competitor out of the way cross the line between fair competition and unlawful interference?

It depends on the acts taken by the third party. Usually the company is risking liability if the act itself is unlawful (such as slander), if it is anti-competitive behavior

verdict, CCE filed a motion challenging the claim for interference with prospective economic advantage under Illinois law.

It argued that when a company such as JamSports may not have a business expectancy with such third parties as stadiums, original equipment manufacturers and so on, there can be no tortious interference. The claim could only be based on actions directed at AMA Pro, with which JamSports had a business expectancy, and not on CCE's activities directed

between A and B.

If C's activities also result in B being unable to supply goods to D and E, may B also claim that C interfered with the prospective economic advantage that B expected to receive from D and E? Generally no, the court said. C's direct activities involved B and A. The relationship with D and E is too remote.

However, the court added, that could change if it was C's primary purpose to interfere with B's obligation to D and E or if C's conduct was "inherently unlawful or independently tortious."

The court held that there was evidence from which a jury could find that CCE's purpose in its actions toward companies other than AMA Pro—with venue managers, etc.—was to interfere with the prospective relationship between AMA Pro and JamSports. As a result, the court rejected CCE's motion so the jury could decide this claim. It did, to the tune of more than \$17 million in compensatory damages plus \$73 million in punitive damages.

Jeffrey Singer with **Segal, McCambridge, Singer & Mahoney** in Chicago tried the case for JamSports. CCE says it intends to appeal the verdict.

Legal Matters™
By Susan Butler
sbutler@billboard.com



prohibited by law or if it is lawful but motivated by malice. In some cases, merely knowing that the detrimental consequence is substantially certain to result will be enough to make it unlawful.

When the claim involves a prospective economic advantage rather than a contract, the boundary lines get blurry.

During the trial but prior to the

toward other entities.

The court disagreed, and relied on legal theory presented in a well-respected legal treatise to provide the following example.

Company A has a contract to supply goods to company B. Company C induces A to sell all the goods to C so that A cannot perform its contract with B. B may recover damages from C for interfering with the contract



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The British Broadcasting Corporation is the United Kingdom's publicly-funded national broadcaster. It broadcasts 300,000 items of music per month in its TV and radio programmes.

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Further information and reply documents are available at
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The deadline for replies is 16th May 2005.

Grant, Millard Get Ready For Their Close-Ups

Christian music stars **Amy Grant** and **Bart Millard** are each working on their own TV shows.

Grant has been tapped to host "Three Wishes," an NBC pilot/special. And **MercyMe** frontman Millard has landed a pilot for the **Gospel Music Channel**.

Grant and her show's team of experts will make a variety of wishes come true for participants. Among them are aiding a family with a member's life-threatening medical crisis, helping to save a teacher's job and giving someone a chance to live out a sports fantasy.

Grant says she is not a big TV watcher and doesn't indulge in reality TV programming, but she really liked the concept for "Three Wishes."

"I met with the producers and was captivated by the stories, which I'm not supposed to talk about because it's like telling what the end of the book is," she says. "Everything this show is about are things that are important to me that I invest my personal time and energy in."

Andrew Glassman and **Jason Raff**, a duo whose credits include NBC's "Average Joe," are the executive producers of "Three Wishes." Glassman says, "While our team is there to help, ultimately, this show will be about people helping people make their wishes and dreams come true."

Production on the pilot began the first week of April. "I told them I don't

have any talent in this area, but I was really moved by this," Grant says of the opportunity to do the show.

On the music side, Grant's 20th album, "Rock of Ages . . . Hymns & Faith," arrives May 3 on **Word/Curb/Warner Bros.**

Millard's show is also in production. The program centers on Christian artists performing and discussing their music. "I just received the first edited version of it," he says. "Right now we are in the middle of making tweaks. As far as I know, [the Gospel Music Channel will] air the show, and as soon as we get a 'yes' from them, we are going to start filming more shows with different artists."

The show was originally going to be called "The Living Room Ses-



sions." But, Millard explains, "we're not in a living room. We are set up in a raw kind of studio vibe, so we are trying to come up with a different name right now."

MercyMe is the first act featured.

"It was the easiest one to get," Millard quips. "We did it in a studio in Franklin [Tenn.] and brought in about 50 college students to fill the room and did acoustic versions to a lot of our songs. It was a really cool night, and so far what I've seen on video looks really great."

The show will be similar to MTV's "Unplugged" or VH1's "Storytellers" in that Millard says it is "an opportunity that's not out there right now for people to get to know artists in Christian music more by having them tell the stories about the songs . . . and do different versions of the songs. It's not reinventing the wheel by any means, it's just something that hasn't been done in the Christian market in a long time."

NEWS NOTES: The **Newsboys** have left **Sparrow Records** to join the **InPop** roster and plan to release a double-disc package of new studio

material this fall. One disc will be rock music; the other will feature worship material.

Newsboys frontman **Peter Furler** co-founded **InPop** with manager **Wes Campbell** several years ago. It has

Higher Ground

By **Deborah Evans Price**
dprice@billboard.com



grown into a successful venture with a roster that includes **Superchick**, **Tree63**, **Shane & Shane**, **Mat Kearney** and **Paul Colman**.

Fervent Records act **By the Tree** hits the road this spring with **Salvador** on the **So Natural** tour. The outing launched April 1 in Miami. Newcomer **Ricardo** is handling the opening slot.

GMA TIME: The annual **Gospel Music Week** is upon us (April 9-13), and several companies have partnered to make the event accessible to Nashville musicians. The **Gospel Music Assn.** has teamed with **Gibson Guitar**, **Baldwin Pianos**, **Yamaha**, **Roland**, **Korg**, **Christian Musician**

and **Worship Musician** to offer a free GMA Week musician's pass.

Local musicians can attend music exhibits and clinics during the convention. Artists can participate in product demonstrations and clinics conducted by instrument manufacturers. Each of the companies sponsoring the musician's pass will have an exhibit booth and offer daily giveaways.

Applications for the musician's pass are available on the GMA Web site at gospelmusic.org or can be found during GMA week on-site at the Nashville Convention Center.

IT'S OVER: For the past several months, rumors have been swirling about a merger between the Christian music community's two most powerful management companies, **Blanton Harrell Cooke & Corzine** and **Creative Trust**. (Both of which also operate indie record labels.) Well, it's officially off. "Our letter of intent expired and we were unable to reach agreeable terms," **Creative Trust** COO **David Huffman** says. The two companies had been negotiating since last October.

RUMOR MILL: Sources say **Word Records** is going to purchase **Fervent Records**, the label launched by **Susan Riley**. **Fervent's** roster includes **BarlowGirl**, **By the Tree**, **Big Daddy Weave** and **Jill Phillips**.

Garbage

Continued from page 11

furious—as if our lives depended on it," Vig recalls.

And perhaps, in a way, they did.

Fans will get to experience the end result April 12 (one day earlier internationally) when Geffen issues **Garbage's** fourth studio album, "Bleed Like Me," an enhanced CD. **Garbage** enthusiasts have already rallied around the album's lead single, "Why Do You Love Me," which recently went top 10 on the **Modern Rock Tracks** chart.

Written and produced by the band—whose songs are published by **Deadarm Music/Almo Music (ASCAP)** and **Vibecrusher Music/Irving Music (BMI)**, administered by **Rondor Music**—the album eschews much of the electronic-leaning production of "beautifulgarbage" and "Version 2.0" for guitar-drenched rock.

Infused with the fierce energy of the band's live shows, "Bleed Like Me" recalls **Garbage's** 10-year-old self-titled debut. (Dave Grohl guests on opening track "Bad Boyfriend.")

"We've almost gone backward with this album," Vig offers. "It's us getting back to a more primal sound—guitars,

drums, bass and Shirley's voice."

But before deciding on this approach, Vig attempted to come up with something completely new and fresh for the project. "I was beating myself up trying to figure out a new sound for the album," he says. "And then I simply went back to getting great sounds from guitars."

In the process, the band recorded its most spontaneous album, Vig notes. "There is more first-take singing from Shirley. And there was a conscious decision to turn up room mics on drums so that everything was not perfectly balanced—and not so electronic."

RETAIL IS READY

With "Why Do You Love Me" championed by numerous modern rock stations—**WXRK** New York, **WKQX** Chicago, **KNDD** Seattle, **XTRA** San Diego and **WOCL** Orlando, Fla., among others—and a second single (the title track) on the way, retailers have high hopes for "Bleed Like Me."

Good news indeed, particularly after the lackluster sales of "beautifulgarbage." According to Nielsen SoundScan, the 4-year-old album has sold 384,000 copies—compared with 1.7 million and 2.3 million for "Version 2.0" (1998) and "Garbage," respectively.

"There is a definite buzz surrounding this album," says David Shebiro, owner of specialty retail shop **Rebel**

in New York. "People, especially the group's hardcore fans, are really anticipating its release."

He credits this to the album's guitar-enhanced sound. "With other rock bands currently looking to electronic beats and studio technology for inspiration, **Garbage** appears to have done the opposite," Shebiro explains. "It's like, 'Been there, done that, let's make a rock record again.'"

From a label viewpoint, anticipation for this album could not be better. **Jock Elliot**, the product manager for this project, is optimistic. "You hope a band can sustain itself in its downtime—especially when not coming off a hit album. And **Garbage** does this."

Part of the credit for this goes to the band's Web site (garbage.com), which is updated regularly with daily postings and logs from band members.

"**Garbage** fans form an incredibly active community," Shebiro notes. "They want to know what the band is up to. People have been inquiring about this album for more than a year. And now they're talking about the band's recent live shows in Europe."

On March 19, **Garbage**—which is booked by **Jenna Adler** at **Creative Artists Agency**—embarked on a three-week promotional tour of Europe, which included shows in Paris and London.

After its European visit, **Garbage** commences a brief North American

tour April 8 at the **Paramount Theatre** in Seattle. It wraps May 10 at the **Agora** in Cleveland. Then, it's back to Europe for the band, whose career is managed by **Gayle Fine** of **Q Prime**.

In addition to **Garbage's** own Web site, **Geffen** has partnered with several other sites—including **MSN**, **MTV**, **VH1** and **AOL**—for a variety of online initiatives. **Radio Free Virgin** has created a **Garbage** radio station that also plays in **Virgin Megastores**.

Offline, the label has hired **Filter** and **Fly Life** to assist with listening parties and lifestyle marketing, respectively.

Sophie Mueller, who directed the video for "Why Do You Love Me," is scheduled to shoot the video for "Bleed Like Me" April 12 in Los Angeles.

In addition to running in more than 3,000 movie theaters, the "Why Do You Love Me" video is playing on TV walls in such stores as **Macy's**, **Steve Madden** and **JCPenney**.

The track is also included on the **Victoria's Secret** CD sampler "Pink." A gift with purchase, "Pink" is played in all **Victoria's Secret** stores.

"After the past couple of years, to see it all come together like this feels good," **Elliot** says. "And the band is really behind everything that's going on."

Vig offers his own take: "Because we were on the verge of losing it all, we made the album of our career. We feel completely rejuvenated."

The Beat

Continued from page 11

debut . . . **Savoy Label Group's** 429 imprint has signed Irish and American outfit **Saucy Monky** and Canadian singer/songwriter **Steve Reynolds**. Both acts are now based in Los Angeles . . . **Hollywood Records** has inked new long-term contracts with senior VP/GM **Abbey Konowitch** and senior VP of promotion **Justin Fontaine**.

OVER THE RAINBOW: Longtime industry veterans **Jerry** and **Bob Greenberg** are expanding into Las Vegas. The brothers, both of whom worked at **Atlantic Records** before **Jerry** ran **Michael Jackson's MJJ Records** and **WTG Records**, are opening the **Rainbow Bar & Grill** in Sin City over Memorial Day weekend.

The pair licensed the name from **Mario Maglieri**, who continues to run the original **Rainbow** on the **Sunset Strip** in Los Angeles. **Jerry** tells **Billboard** that the venue, which will be across the street from the **Hard Rock Hotel & Casino**, may feature performances, but that he and his brother primarily see it as a place for national artists to hang out after they've played shows in Vegas.

Billboard Stars

NAVIGATING THE WORLD

10-Year-Old Compass Records Succeeds By Acting Globally

BY JIM BESSMAN

Ten years ago, Alison Brown was still best-known as the former banjo player with Alison Krauss + Union Station, after playing with the Grammy Award-winning act from 1989 to 1991. Bassist Garry West had just left Delbert McClinton's band.

A decade later, Brown is a Grammy winner in her own right, while West produces her albums and plays in her boundary-breaking acoustic quartet.

But the duo is also celebrating the 10th anniversary of Compass Records, the label they founded in 1995 to release the varied music they made or discovered, in the realms of folk, jazz, new acoustic and world music.

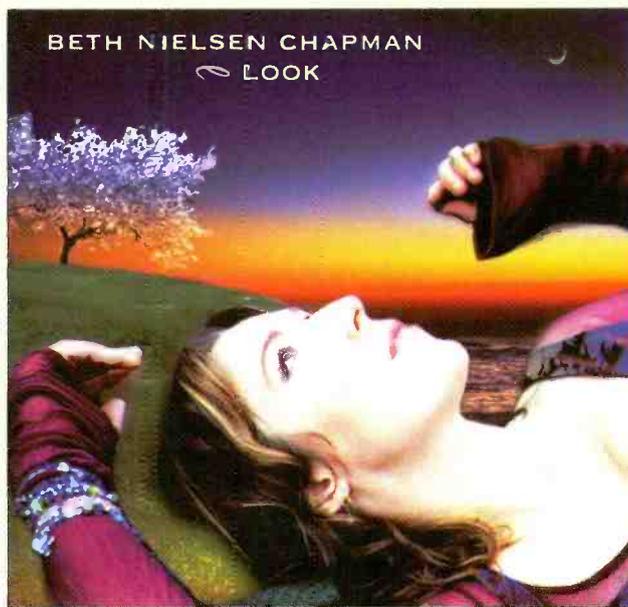
NO GRAND BUSINESS PLAN

Averaging 20 releases per year, Compass today is an esteemed indie label. But no grand business plan dictated its birth and growth. It is a company that evolved naturally from the start.

In 1992, Brown and West were on tour with Michelle Shocked. At the time, Brown, who has degrees from Harvard University and UCLA, was considering going to law school—as her parents wished—or returning to the business world. (She had worked as an investment banker at Smith Barney prior to joining Union Station.) West wanted to license recordings from around the world and produce music independently.

That year with Shocked brought them into contact with other great artists like Taj Mahal, Bob Weir and, most notably, Bruce Cockburn. Cockburn's manager, Bernie Finkelstein, ran his own label, True North Records, and became a role model.

"We started thinking that when the tour was done we'd start a label," West recalls. "Near the end we were in Australia, and I bought a didgeridoo record. I made a call to the label,



Natural Symphonies, just as a consumer, to see what else they were doing. I met with them, and we became friends. When they found out our plans they asked us to distribute them in the States. This was blind faith if I ever heard of it."

In 1993, Brown and West launched Small World Music and Video in Nashville. The following year the fledgling label began signing and producing artists and recording albums. In 1995, the first albums arrived from the newly named Compass Records.

The first release, Kate Campbell's "Songs From the Levee," immediately made Compass' A&R direction clear, with an initial emphasis on singer/songwriters.

The signing of English folk-rocker Clive Gregson and the release of his album "People and Places" bolstered the young label's credibility.

Compass struck licensing deals to release the albums from Campbell and Gregson. The label's first original production was Leslie Tucker's "In This Room," released in 1995.

"We felt Compass could act as a filter in putting out music, because we tapped into what our audience would like based on meeting them and selling them our records after shows," Brown says.

Nashville electric bassist Victor Wooten's 1996 solo set, "A Show of Hands"—Compass' seventh album release—was the label's biggest seller at that point and a major milestone in terms of its philosophy.

"Victor has said that we took a leap of faith on a solo bass record when other labels were saying, 'Hey, man, it's just a solo bass record,'" Brown says. "But we were fans of Victor and were proud to get behind it and fight the fight."

Recent releases from Compass Records include albums recorded by, clockwise from left, Kieran Kane & Kevin Welch, Beth Nielsen Chapman and Kate Rusby.

Another landmark album West cites, not surprisingly, was Brown's own 1998 Compass debut, "Out of the Blue," which was its 25th release. Her next one, "Fair Weather," won a Grammy in 2000 for best country instrumental performance.

Significantly, Compass' founders continued to perform and tour as their label matured.

"We're really lucky to be out at the festivals—both in the U.S. and U.K.—and getting to do double duty when we're out on the road," West says.

Brown adds, "A lot of our festival performances are interspersed with A&R meetings with our artists. It's wonderful."

CELTIC DIRECTION

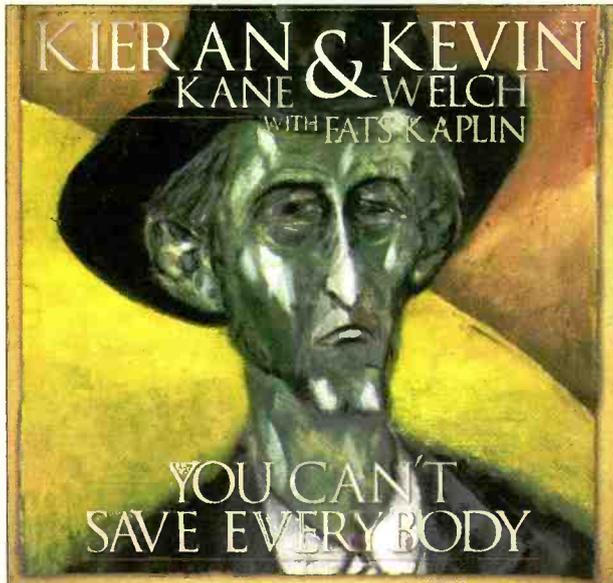
Looking back at his seven years at the company, Compass VP of sales Thad Keim cites the label's journey into Celtic music as a personal highlight.

"A lot of people are of the opinion that the market for Celtic music peaked a few years ago," Keim notes. "While I wouldn't argue, there are still a lot of opportunities and a large audience. It's just a matter of reaching it with the right type of artist, which we're very fortunate to attract."

British traditional singer Kate Rusby's 1998 Compass debut, "Hourglass," was a turning point for the label in the genre. A year-and-a-half earlier, West had approached Rusby's father, who ran her U.K. label, but he thought it was too soon to release her recordings in the United States.

"We were on our way to Scotland for our yearly festival jaunt and contacted him again," West says. "He said that he'd since talked to a lot of people about us and liked what he'd heard, so we sat down to talk about the mechanics of marketing her new record."

The initial marketing was "difficult at first," Keim notes, (Continued on page 18)



Compass Is By Musicians, For Musicians

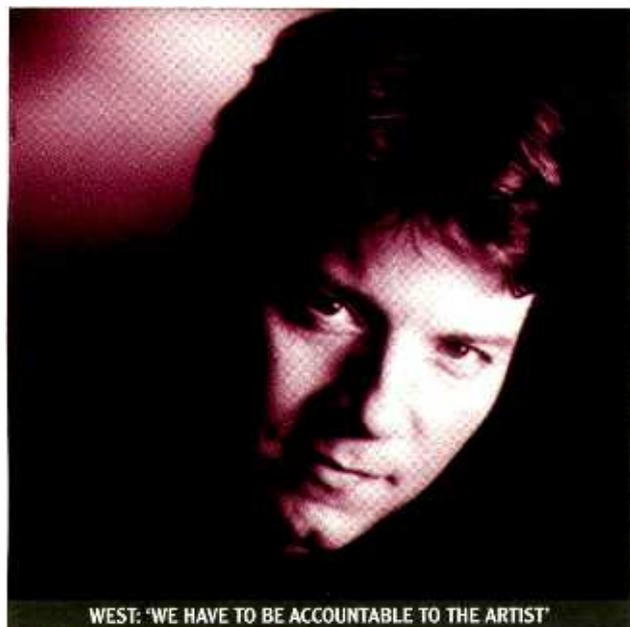
Roots Music Label Is 'All Over The Map Under One Umbrella'

BY JIM BESSMAN

As Compass Records celebrates its 10th anniversary, the company's co-founders, Alison Brown and Garry West, share their perspective on the roots, growth and future of the label.

What made you both decide to start Compass?

Garry West: We were on a yearlong tour with Michelle Shocked in 1992, and about two months into it we realized there were a lot of things we wanted to do. We were in Swe-



WEST: 'WE HAVE TO BE ACCOUNTABLE TO THE ARTIST'

den, sitting around over strong coffee and pastries, wondering how we could encompass our version of the good life: an outlet for our work, other recordings, publishing, management, all those things.

Then in the beginning of 1993 we started Small World Music and Video after picking up some world music titles in Australia. In '94, we started producing projects, signing some artists and getting some records ready. But we actually launched Compass in '95.

Did you sense a market for the kind of roots music and albums for adult fans for which Compass has since become known?

Alison Brown: We felt tapped into a demo through selling records to people after our shows. We defined our audience as the NPR, 25- to 65-year-old music fan who wanted something more than what was being shoved at them by commercial radio.

Why did you name it Compass?

Brown: It represented the diversity of our musical tastes. We're all over the map—but under one umbrella. The roots music moniker serves us very well.

Alison, why didn't you record for Compass in the beginning?

Brown: I didn't want it to be perceived as a vanity label, and I was signed to Vanguard at the time and had two more albums due for them.

We thought the label should be an outlet for other artists' music more than our own. We were hearing so many great players out there on tour and thought it would be cool to create an outlet for the music we heard, and how cool it would be for musicians to run a label.

West: We naively felt, who better to run a label than musicians? But we had to do this—we couldn't trust anyone else to do it.

At the time, there was little accountability in terms of indie labels in the roots music business when it came to getting your mechanical [royalties] paid, that kind of stuff. We felt that as artists, we certainly needed to be accountable. It would be hard to sleep at night if we weren't.

Doing a good job at a label from an artist perspective was the whole reason for doing Compass—and still is.

Did you have to make any compromises once you actually became label heads?

West: We had to temper some of our enthusiasm! We're still as big artist advocates as we've ever been, but the realities of selling records made us adjust how we go about it. But the original ideal remains: We can't put great music at risk by letting other labels put it out.

What were some of the adjustments?

West: In the beginning we didn't cross-collateralize contracts, for example. The biggest thing we had to face is that the way the business is structured, you can't give [in to] everything an artist wants and stay competitive. But accountability is key for us.

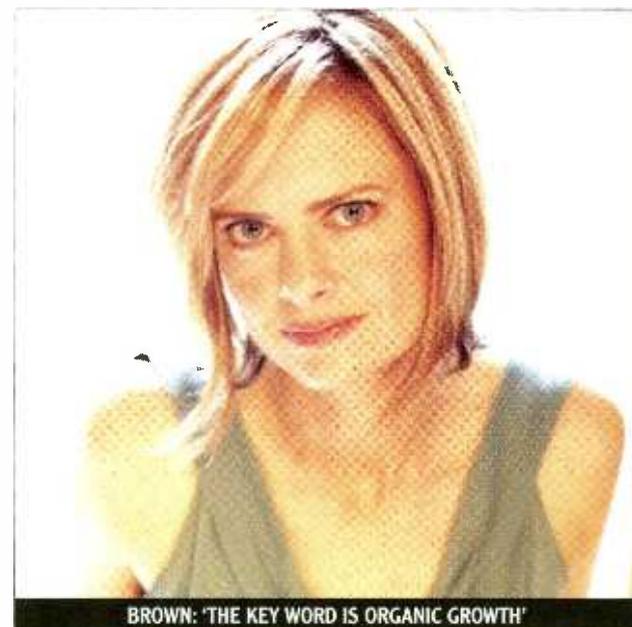
We have to put money on the table that's fair, get a record out in a quality way, market it proactively and at the end of the day be accountable to the artist. That's what drives our moral code. But we're forced to compete with labels that aren't accountable, that never pay mechanicals. That's been our biggest challenge as an artist-advocate label.

Brown: We also had to learn how to separate our desires as fans from business realities. In other words, we've learned that unless an artist is out there aggressively promoting their work, we won't be successful. A label can't lead the charge. It would be almost impossible to single-handedly promote that artist's work.

West: One thing we aren't is a booking agency, and we've learned from that [experience].

How have you been affected by changes in independent distribution?

Brown: When we started, it was the twilight of regional distribution. We had seven or eight distributors, but by the time the first Compass album came out we were going through DNA exclusively, and working music regionally was very hard to do. So we ask artists, "What makes music sell in Portland, Ore., and Portland, Maine?" And ask ourselves, "Does an artist



BROWN: 'THE KEY WORD IS ORGANIC GROWTH'

have enough going on to support a national publicity effort on behalf of the label?"

Did you have a specific game plan in terms of Compass' growth?

Brown: The key word is "organic" growth. That's always been our method, and it has served us well. We've seen other labels come around with significant funding—some public, some private—and thought it wasn't the avenue we should pursue. We went with a very organic path to have a pace of growth appropriate to grass-roots music.

West: And we didn't start the label to flip it. We started to have something to do for the rest of our working careers, if we were fortunate and viable enough to do so.

What do you see in Compass' future?

West: We're growing our publishing company, Camel Vision Music, and Alison's Brown Knows Music. We have maybe 100-150 copyrights, but we're actively pursuing licensing in film and TV—we've had reasonable success with placing songs on "Dawson's Creek," "Felicity," "Smallville" and the movie "Torque." We also administer a lot of our artists' publishing companies.

We also have a vertical integration idea. We've launched Compass Artists Management in the last few months. We now manage Paul Brady and Beth Nielsen Chapman.

You've also opened a new office.

West: Last May we bought the former Zomba publishing office on Music Row. It contains the former Battery Studio and, more importantly to us, is the original home of the Glaser Brothers production company, affectionately known at the time as Hillbilly Central. So we own the studio where John Hartford recorded "Aereo-Plain"—certainly a very important record in acoustic and bluegrass music.

Alison and I are huge Hartford fans, and we're currently doing a tribute album to him, so it means a lot to us to be

(Continued on page 18)



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World

Continued from page 15

"but it started to click three or four months into it, specifically with noncommercial radio. Reaction followed at retail with Borders, Barnes & Noble and Tower Records. We released a catalog record of hers with a lot of success and started attracting other Scottish-Irish-English folk artists.

"Now we've released two albums from Irish supergroup Lunasa," Keim continues, "and as of the end of March we'll have the entire Sharon Shannon catalog. The fact that we now have the majority of Paul Brady's catalog and are entering into a worldwide arrangement for it and new output is just thrilling. It allows us to better utilize our foreign partners."

AUSTRALIAN BREAKTHROUGH

Compass' successful expansions into Celtic and U.K. folk music are one thing. Its achievement with Australia's roots rock group the Waifs is another.

"They were top 20 at triple-A [with 2003 album "Up All Night"], and then we charted the single 'London Still' on the commercial side," promotion VP David Haley says. "That was a breakthrough, because we weren't always as present at commercial triple-A as we'd like to have been.

"Then Kevin Welch and Kieran Kane spent two weeks at No. 1 at Americana [with last year's] 'You Can't Save Everybody,' and [Béla Fleck & the Flecktones saxophonist] Jeff Coffin Mu'tet's 'Bloom' just did two weeks [in the] top 10 on the jazz chart," Haley adds. "That's another breakthrough. We also think there's a real opportunity for Beth Nielsen Chapman at AC radio and making a lasting impact at that format."

Haley echoes Keim in recognizing Compass' increasing international outreach. He notes that the label hopes to get Lunasa airplay in Holland and looks to do the same for Glenn Tilbrook in Australia. "I don't think anybody's working globally like we are," he says. "It comes from Garry and Alison thinking globally."

But, according to Keim, it is still a business of "selling niche music record by record."

By his tally, Compass is now working on its 160th release; when he joined the company seven years ago the total was in the 20s.

Brown and West see their company's growth in other ways. They recently launched Compass Artists Management and are expanding their Camel Vision Music publishing interests.

Last year they moved into Zomba's former publishing office on Music Row, also the former home of the fabled Battery Studio, better-known as Hillbilly Central.

"If we'd have known that John Hartford recorded 'Aereo-Plain' here we would have opened our bank account to the sellers," West says, since he and Brown are huge Hartford fans.

He reflects on the recent "traffic" in the new Compass Records digs.

"Del McCoury was in last year recording on [Leftover Salmon frontman] Drew Emmitt's second record for us," he says. "Paul Barrere from Little Feat, John Cowan and Sam Bush came in to play on it. So that's a huge part of what we're doing—if you build it and do a good job, they will come."

Musicians

Continued from page 16

in this building. It's one of those things where the cosmic path just led us to this, like everything else. It comes from working with great people every day and trying to do the right thing artistically and in business.

Brown: "Missionary zeal" is the wrong way of putting it—but it's true, especially for me, because I could be structuring tax-exempt bond deals for Smith Barney or be a lawyer in my parents' law firm.

But in July 2002 we had a daughter, and now she [plays in] Waylon Jennings' old office!

West: We've managed—touch wood—to build this thing, work in this space and have our family life be part of every day, all day. It's so great that it scares me to acknowledge how great it is.

A Compass Key: Building Strong Relationships

An 'Organic Environment' And 'Eclectic Artist Roster' Are Factors In Developing Partners

BY JIM BESSMAN

Compass Records works unusually well with its business partners, and the primary reason is readily apparent: co-founders Alison Brown and Garry West are artists themselves.

"They may come from the business side because of their education, but they can appreciate and understand what it's like putting a record out as an artist," Beth Nielsen Chapman says.

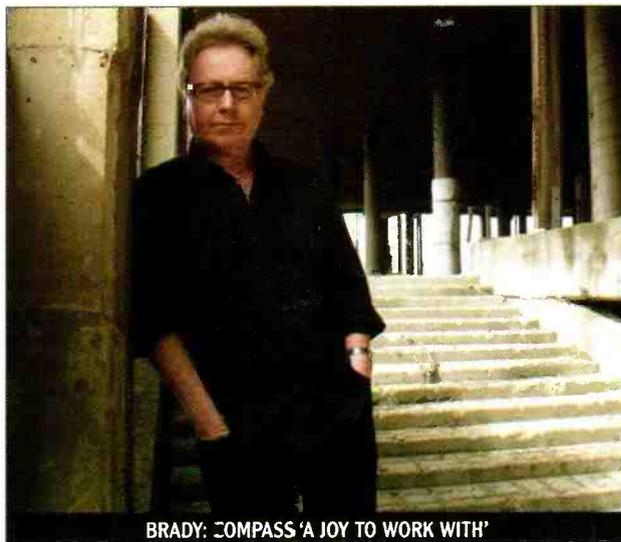
Chapman had been with Warner Bros. for 10 years prior to signing with Compass. Her new album, "Look," was released April 5.

"Because of the structure of major-label deals at the time, it was virtually impossible for an artist to make a living without touring," she recalls. "Part of the beauty of Compass is that the deal can be structured for you to continue to participate as the owner of your masters. It's been an amazing educational experience in finding out how the business can work in the 'Wild, Wild West'—as [the music industry] is now."

Such artist-friendly, progressive music business practices have allowed Compass to attract "some pretty amazing artists," Chapman adds.

Kevin Welch surely qualifies as one of them. He and Kieran Kane had an Americana hit with their 2004 release "You Can't Save Everybody" after bringing their own artist-owned label Dead Reckoning to Compass.

"I remember when they started up," Welch says, "and we just kept our eyes on them over the years. Garry was a more aggressive businessman than we were, and the next thing we



BRADY: COMPASS 'A JOY TO WORK WITH'

knew they were handling tons of music all over the world with a lot of class and dignity."

After bumping into each other at a music festival in Australia, Welch reconnected with West and Brown in Nashville.

"I ran into them at Home Depot—the PVC aisle, I think," he says. "I mentioned that we were trying to find something to do with our new record, and Garry said, 'I'll do some thinking; I might have some ideas.' A few minutes later we were in the Skil Saw aisle and by then he had the whole thing figured out."

Shari Lacy is the former head of publicity for Compass and

continues to admire the company as marketing and public relations director for the International Bluegrass Music Assn. "Whether Compass is releasing Celtic, bluegrass, British folk, pop or any number of other genres, it all has a stamp of quality to it that comes directly from Alison and Garry's tastes as musicians and music lovers," she says.

"Having watched them, firsthand, for years, I know that they truly believe in and have a passion for the music that they put out in the marketplace, and in turn the entire team at Compass is able to make a convincing sell with the music because it speaks for itself. They've remained 'fans' of the music, and I think that shows," Lacy says.

Legendary Irish singer/songwriter Paul Brady, whose latest album, "Say What You Feel," is on Compass, also feels the label distinguishes itself from the majors' mentality.

"It sounds simple, but their prime motivation is signing artists they actually admire and whose music they like, and by extension they hope the public will like," Brady says. "Majors look at artists first and foremost for what they think will sell a lot, irrespective of the kind of music they make. [Compass] is a throwback to Atlantic Records, where Ahmet Ertegun started a label to release music he liked. That's what attracted me, that kind of organic environment and eclectic artist roster."

Brady also salutes Compass' methodology. "Rather than just throw money at the wall and see what sticks, they employ the old-fashioned tactics of good relationships with people and delivering on what they say," he says.

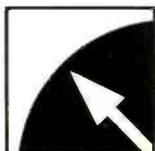
Indeed, Ryko Distribution president Jim Cuomo, who lauds Brady for making "a very, very wise decision" in tak-

(Continued on page 20)

TO ALISON, GARRY, THAD AND EVERYONE AT COMPASS RECORDS

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Partners

Continued from page 19

ing his "career record" to Compass, calls the label "an absolute joy to work with" and speaks of "pure destiny" in their year-old relationship.

"Ryko being Ryko—notoriously independent people—we looked at Compass as being a perfect fit," says Cuomo, who adds that he missed a "golden opportunity" to land the label four years ago. "I [have] regretted it ever since, so when the opportunity rose again I made sure everything fell into place."

Like Compass' owners, Cuomo is a musician himself. "So I'm in a unique position where I can be sensitive to the artists' side, but can also shake my finger at them," he says. "Not only does Compass have terrific musical instincts in terms of what they sign, but they have very highly skilled and multidimensional business chops."

The combination enabled Ryko to meet its first-year projected financial goals for Compass only six months after picking up the label's distribution, according to Cuomo.

Stuart Ongley, manager of traditional Irish band Lunasa, feels a similar kinship with Compass.

"They have the benefit of people like me being aware of the realities of the business climate," says Ongley, who had licensed an earlier Lunasa album to Compass before signing a worldwide deal with the label for its current release, "The Kinnitty Sessions."

"They strike me as a real 21st-century record label," Ongley adds. "Besides being artist-oriented—through Garry and Alison being artists—they employ highly motivated, good, decent people. This isn't a business where we want to be nice-nicey to each other all day long, but we're all in it together and it's wonderful to work with good people on a straightforward, honest, trusting level. That's why they're attracting so much business: They really are a home to the artist."

10-Year Turning Points

Compass Records co-founders Alison Brown and Garry West were asked to single out turning points or milestones in the history of their 10-year-old label.

Garry West: Clive Gregson signed on when the label was brand-new, and that lent us a bit of credibility and solidified our distribution with DNA.

Having national distribution made the company into a viable label for Victor Wooten to consider, and he gave us a press-worthy and historical sales album to beef up our profile. Each artist that came in after continued our growth and brought new marketing strengths and opportunities.

'Each artist brought new strengths and opportunities'

Alison Brown: Signing Paul Brady and his catalog—first for North America and then for the world—added to our profile in the U.K.

Glenn Tilbrook of Squeeze and Colin Hay of Men at Work—these are also well-loved artists with international profiles who are part of our growth. Beth Nielsen Chapman is another great example of an artist with a great sales history in the U.S.

West: Another key artist, I would have to say, is Alison Brown. Her first Compass release was our 25th record—certainly a milestone! And her next one, "Fair

Weather," won a Grammy for best country instrumental.

Kate Rusby, the greatest and one of the most successful female singers in English folk music today, had her first Compass record in 1998, the same year as Alison's first one with us.

Brown: Pierce Pettis came to us from Windham Hill/High Street and was one of our early releases. He is another example of someone who gave us a vote of confidence early on.

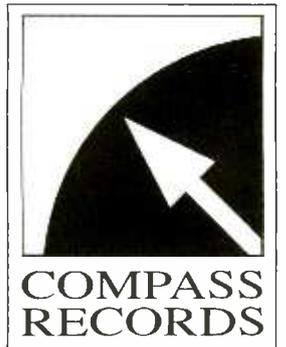
More recently, Fairport Convention, with their legends, and Eddi Reader, with her major-label history, are other artists we love working with. Now we have Darrol Anger, who was a musical inspiration to me. And Andrea Zonn is another example. To be able to create an outlet for her music is fantastic.

West: We have Sharon Shannon's catalog and new releases now, and we're doing Lunasa—the greatest instrumental band in Irish music today—worldwide.

We're also working with Thea Gilmore, one of the most talked-about singer/songwriters in the U.K., and the Waifs from Australia, who did a lot of dates with Bob Dylan.

Kevin Welch and Kieran Kane are now taking their artist-owned Dead Reckoning label through Compass. This all means more great records and artist relationships.

JIM BESSMAN



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Ledisi, Goodwin's Big Phat Band Lift Spirits

The 27th edition of the Playboy Jazz Festival, set for June 11-12 at the Hollywood Bowl, boasts another rounded package of headliners. Among them are **Joshua Redman's Elastic Band**, **George Benson**, **Boney James** and the **Saxophone Summit** featuring **Michael Brecker**, **Joe Lovano** and **Dave Liebman**. Additionally, **Dee Dee Bridgewater** and **B-3** bomber **Joey DeFrancesco** will pay homage to, respectively, the **Thad Jones/Mel Lewis Jazz Orchestra** and the late **Jimmy Smith**.

But the most explosive and dynamic performances of the weekend event could very well come from two relatively unknown acts: **Gordon Goodwin's** exuberant **Big Phat Band** and spark plug R&B/jazz vocalist **Ledisi**, both of whom will take the stage on Sunday.

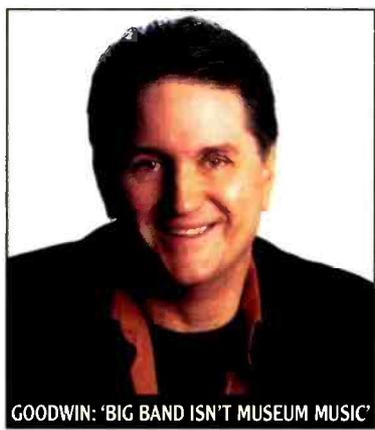
Ledisi's **Minnie Ripperton**-meets-**Sarah Vaughan** vocals captivated New York's Le Jazz Au Bar during her two-week showcase in late March. She was backed by a trio including **Robert Glasper** on piano and **Wurlitzer**. A crowd-pleasing live wire who scats with gusto and belts from the gut with glass-breaking highs and honey-dripping soul, Ledisi showed she will have no problem transitioning from

club to the Bowl's big stage.

Goodwin and his band will close the festival with a big-band bang as the ebullient 18-member group delivers its increasingly popular jazz blend of hard swing, stomp, soul, Latin, funk and rock.

"We lift spirits," says Gordon, a pianist/saxophonist and film/TV composer/arranger/conductor who worked on last year's film "The Incredibles." "There's plenty of music that reflects the tough times. Audiences love to see bands having fun and putting on a big party."

Goodwin's horn-heavy group has recorded two **Silverline** DualDiscs,



GOODWIN: 'BIG BAND ISN'T MUSEUM MUSIC'

"Swinging for the Fences" and "XXL." The latter, which features guest performances by **Eddie Daniels**, **Michael Brecker**, **Brian McKnight**, **Take 6** and **Johnny Mathis**, streets April 12. The DVD side of the disc offers video footage, composer commentary and surround sound mixes.

The band has scored with young people, says Goodwin, who was smitten by big band music when he was a kid. "I heard **Count Basie** music in middle school, and that was it," he says. "It's gratifying to see kids dial us in. There's still hope. Not all of them like **Ashlee Simpson**. But that's our goal: to show that big band jazz isn't museum music, but can be contemporary, vibrant and alive."

The big band is recording new material for a **Sinatra**-esque Rat Pack parody album, "Phat Pack," scheduled for release in late 2005/early 2006.

SIX-STRING SALUTE: In first-quarter 2005, several guitarists released fine, under-the-radar CDs.

The legendary **Jim Hall** went the

ArtistShare route to release his fine trio album, "Magic Meeting." Available only at jimhallmusic.com, the CD was recorded live at the Village Vanguard with bassist **Scott Colley** and drummer **Lewis Nash**.

JAZZ Notes
By Dan Ouellette
douellette@billboard.com



Brandon Ross, six-string master and musical director of **Cassandra Wilson's** band, issued his brilliant, eclectic CD "Costume" on Japan's **Intoxicate Records**.

San Francisco-based **Will Bernard** released his latest trio album, "Directions to My House" on **Dreck to Disk Records** at willbernard.com. Bernard was a member of the defunct **T.J. Kirk** guitar group led by **Charlie Hunter** and is one of the best-kept jazz-guitar secrets on the planet.

In February, smooth guitarist **Chuck Loeb** released his 14th CD, "When I'm With You" (**Shanachie Records**), a funky, soft-toned, lyrical disc. On March 8, veteran blues-rock **Jay Geils** delivered "Jay Geils Plays Jazz," remarkably his first solo outing, on **Stony Plain**. It brims with bluesy, swinging brio as he covers **Duke Ellington** and **Benny Goodman** and takes a hip Western swing through "I Hear You Talkin' to Me."

"Knowing You" (**Telarc**, March 22) captures guitarist/vocalist **John Pizzarelli** crooning off-the-beat-track standards.

Looking ahead to May, **Lee Ritenour** has inked a deal with **I.E. Music/Peak Records** for his new CD, "Over Time." And the great **James Blood Ulmer** will deliver his latest, "Birthright," on **Hyena**.

LADY'S DAY: On April 5, two days before what would have been **Billie Holiday's** 90th birthday, **Hip-O/Verve/UME** released "Billie Holiday: The Ultimate Collection," an impressive two-CD set of 42 songs and a DVD featuring film/TV performances. While Holiday's songs have been reissued to death, seeing her sing on camera is magic.

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PREVOST

Touring

A BILLBOARD SPECIAL REPORT

Sheds Ready For Summer

Biz Amps Up With Lessons Learned From 2004's Amphitheater Meltdown

BY RAY WADDELL

As the touring industry looks ahead to the summer concert season, amphitheater operators are crossing their fingers that the brutal business results of 2004 are not a sign of things to come.

Overall the concert business was virtually flat last year, with the bulk of successful business done in the first and fourth quarters.

"The flat year in live touring was not an amphitheater issue," insists Alex Hodges, executive VP at House of Blues Concerts. "It was a price-for-value issue in the colonnade of arena shows and also on the [amphitheater] lawn or second- or third-tiered prices everywhere. Some prices of some tickets were just too high."

Even so, in North America amphitheaters bore the brunt of a long, hard summer. According to Billboard Boxscore, shed business between April 1 and Sept. 30 topped out at slightly less than \$400 million, down 8% from the previous year.

Worse, attendance at sheds had declined during the summer by nearly 13% from 2003. That decline represents 2 million people, which—in a sector of the venue business that thrives on volume and ancillary revenue—resulted in a loss of millions of dollars.

As it became clear the shed business was hemorrhaging, deep discounts, "fire sales" and "papering" of houses became the order of the day. Without the boost such initiatives provided, it is logical to assume attendance would have been even more reduced at amphitheaters.

In short, promoters of amphitheater shows took a beating last year. In HOB's case, "we cut way back on papering and comp tickets, but we did so in many cases by offering discounts that were too deep on a per-ticket basis," Hodges says. "And that hurt the gross, and thus the bottom line suffered in some cases."

IS THE SHED DEAD?

So what happened at the sheds last summer?

"I think it was a combination of the amphitheater experience, the acts that were touring and the congestion of touring traffic in that time period," says Dennis Arfa, president of Artist Group International, agency for such acts as Billy Joel, Metallica and Linkin Park.

"In fact," he adds, "I'm surprised the traffic issue didn't catch up to us some time ago."

Arfa is one of many who believe a major problem with the shed model is simply too much touring activity

(Continued on page 26)



In a difficult year for amphitheaters and the touring business, Dave Matthews in 2004 was the top-grossing artist at the Tweeter Performing Arts Center in Mansfield, Mass., which ranked as the top-grossing amphitheater of the year, according to Billboard Boxscore.

Photo: Kevin Mazur/WireImage.com

Spare A Gallon Of Gas, Buddy?

No Surprise: Transportation, Labor And Regulatory Costs Are Up For New Season



METALLICA: LIT BY PYROTECK SPECIAL EFFECTS

BY RAY WADDELL

With all costs up and many revenues down, the touring business endured a dicey year in 2004.

As planning began for this year's tours, producers were watching every dime. Tighter federal transportation regulations and higher gas prices and labor expenses are forcing tour managers to respond.

"A tightening of regulations and an increase in fuel prices have a profound effect on the cost of touring, as well as everything we consume," veteran tour manager Paco Zimmer says. "Have you purchased a gallon of milk lately?"

Expenses and regulations will definitely affect touring productions this year, according to Zimmer.

"Most tours will have to rethink their production design in order to maintain profitability," he says. "In addition, agents will have to pay special attention to routing to try and avoid multiple driver requirements for trucks and buses for distances over 450 miles."

Beyond cost-saving measures, Zimmer says, he sees no specific trends in production and transportation.

"The production varies based on the artists' perception of what their show should be," he says. "The size of [the production] is a direct result of design. Some acts require more bells and whistles to make up for the lack of performance and repertoire."

BIGGER IS NOT ALWAYS BETTER

Zimmer is of the school of thought that bigger is not necessarily better. "A good designer can make a show look bigger with a creative design and less equipment," he points out. "If there is any trend, I see a more creative use of video rather than the massive amounts of lighting that we have seen in the past on the larger shows."

Tour managers and production managers have always sought to minimize truck space and local labor, and technological developments in the sound industry have helped achieve those goals.

"The line array PA and the acceptance of digital consoles that take less [space] are the answer to many a manager's hopes and wishes," says Greg Hall, executive VP of sales for Clair Brothers Audio.

According to Hall, the line array PA—which he says is powerful but smaller, more efficient, faster to deploy and easier to handle—is here to stay.

"Digital consoles are coming into the mainstream at every level of touring," he says. "More options are now available at different price-

points, and reliability has improved."

In the staging world, one trend sees acts alternating among amphitheater, stadium and arena productions from one year to the next, according to Jeremy Shand, project manager for Stageco.

"This trend allows everyone to regroup between the large and small performances," Shand notes. "Another trend I see is the diversification of staging companies. These companies are now moving into other fields of business, [including] rigging, grandstands and pursuing corporate markets."

Such diversification can help companies ride out the ebbs and flows of the touring industry, Shand says. "However, it can cause conflict as they find themselves in competition with those that they once worked with hand in hand," he adds.

If more tours are relying on video displays, that's good news for Paul Becher, partner in San Francisco-based Nocturne Productions.

"It seems video is becoming more ubiquitous in a tour's production," Becher says. "From acts playing theaters to arenas, artists have found that video is a blank canvas and another outlet for creative expression."

For many acts, killer video is a way of offering more bang for the buck. "With higher ticket prices, it is important to maintain production value, and having some sort of video display is the way to do it," Becher says.

That bodes well for the production business.

"As record sales dwindle, touring is more important as a revenue source to many recording artists," Becher notes. "We've had an unusually strong start to the year, and 2005 looks like it will continue to stay busy."

Becher adds that the flat touring in 2004 did not affect his business. "If there was a slump, we didn't experience it," he says. "There were many tours out last year, but only a few of them made money. We had five clients out of the top 10 grossing tours."

LIGHT MY FUSE

When it comes to pyrotechnics at rock shows, "bands are asking us for something nobody has ever seen," says Doug Adams, president and designer/developer for Pyroteck Special Effects.

In many cases, that means custom gas effects, which also can be more efficient on the road than traditional pyro. "Gas effects are less of a consumable charge and can be used multiple times without reloading," Adams says, "unlike a flashpot

(Continued on page 30)

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Sheds

Continued from page 23

in a limited time period. Industry estimates have long held that some 70% of touring takes place between April and September.

If that's the case, Billboard Boxscore doesn't reflect that reality. About 54% of all the numbers reported to Boxscore the last two years fell between April and September.

It is worth noting that less successful shows are seldom reported, and there were plenty of those in 2004.

Arfa believes unreported shows—including fairs, festivals, casinos and many club dates—push the volume of business much higher

in the warm weather months.

"I believe 70%-75% of the volume takes place between April and October," Arfa says. "If you go on sale in March, it's like a crowded parking lot. If you go up in December, it's a ghost town."

With 40-odd amphitheaters nationwide hoping to host 25-30 concerts each summer, if there isn't a traffic problem, there could be a problem with the law of diminishing returns.

Simply put: Are there enough acts to program all these sheds?

"Yes," says Peter Grosslight, worldwide head of music for the William Morris Agency, adding the caveat "depending on attendance expectations."

The man in charge of the world's largest amphitheater operator and



RAPINO: FOCUSED ON SHEDS

concert promotion company is focused on reversing last summer's shed free fall.

Michael Rapino, president of global music for Clear Channel Entertainment, zeroed in on the shed

experience shortly after assuming his new role with CCE last summer.

Despite the numbers, Rapino believes amphitheater business was down in proportion to overall touring last year.

"My point is, amphitheaters did not take any harder hit than the industry in general in 2004," he says. "It's a misconception."

Rapino doesn't believe there is a lack of quality acts to program amphitheaters. "There is a lot of great inventory to develop a strong summer series," he says. "The issue to date has not been inventory, but rather what we have paid for the inventory and what the fan was being charged."

"You know the saying—'no bad bands, just bad deals,'" he adds. "With our increased focus on ticket pricing, we will find the right com-

the right decision for their market."

But some believe the amphitheater experience is inherently flawed.

"Unlike arenas, many of which are new or have been extensively refurbished, many of the sheds need to be redone," Arfa says.

"In general, the shed experience has setbacks for many audience members," he continues. "For one, you're dependent on the weather to do well. But beyond that, seats are best for the people in the pavilion, and that's 5,500-10,000 seats at best."

Which leaves everyone else on the lawn.

BOOMERS' DISCOMFORT

"I can't remember the last time I offered someone two tickets on the lawn and they couldn't wait to go," Arfa says. "Unless you're drunk and looking to pick up girls, I'm not convinced anyone wants to sit on the lawn. As the baby boomers get older, they don't want that. That's not comfort, that's discomfort."

Hodges and Rapino disagree. "Surveys indicate a consumer preference to see shows outdoors and amphitheaters are the best setups for sight and sound and consumer convenience," Rapino says.

"We will launch a very aggressive advertising and promotion campaign centered on the amphitheaters this spring," Rapino adds. "We still believe the amphitheaters provide a great summer experience for the fan and with our improved experience will remain the leading venue format for outdoor concerts in America."

CCE may be investing millions in improving amphitheaters, but "the lawn experience is a hard one to



ARFA: SEASON TOO CROWDED

combination of show counts, proper pricing and experience improvement."

And Rapino says CCE is sinking millions into improving the amphitheater experience.

"We are investing in all areas of our venue business," he says. "We have done an extensive internal study on all artist and fan touch points that need to be addressed in each venue. Some buildings are new and require less [cash] infusion, and some older buildings require more investment, which they will get. Our list of improvements covers all areas, from parking lots and concession stands to dressing rooms."

TURNING HEADS

Rapino turned industry heads last fall when he announced that CCE would eliminate many facility fees, including those for lawn seats.

"We have received great support and appreciation from the industry," he says of the move. "The industry has acknowledged our commitment to improve the fan experience and is working with us daily to put great shows in the amphitheaters this summer."

Another Rapino move was restoring autonomy and historic names to CCE regional offices. Conceivably, this will allow local promoters to turn down shows that might not work for their respective market, or to create their own content.

"We operate a very local and decentralized business model," Rapino says. "The 12 presidents who run their markets have full autonomy to make



HODGES: DISCOUNTS HURT

improve upon," Arfa says. "The best thing you can do is improve the price."

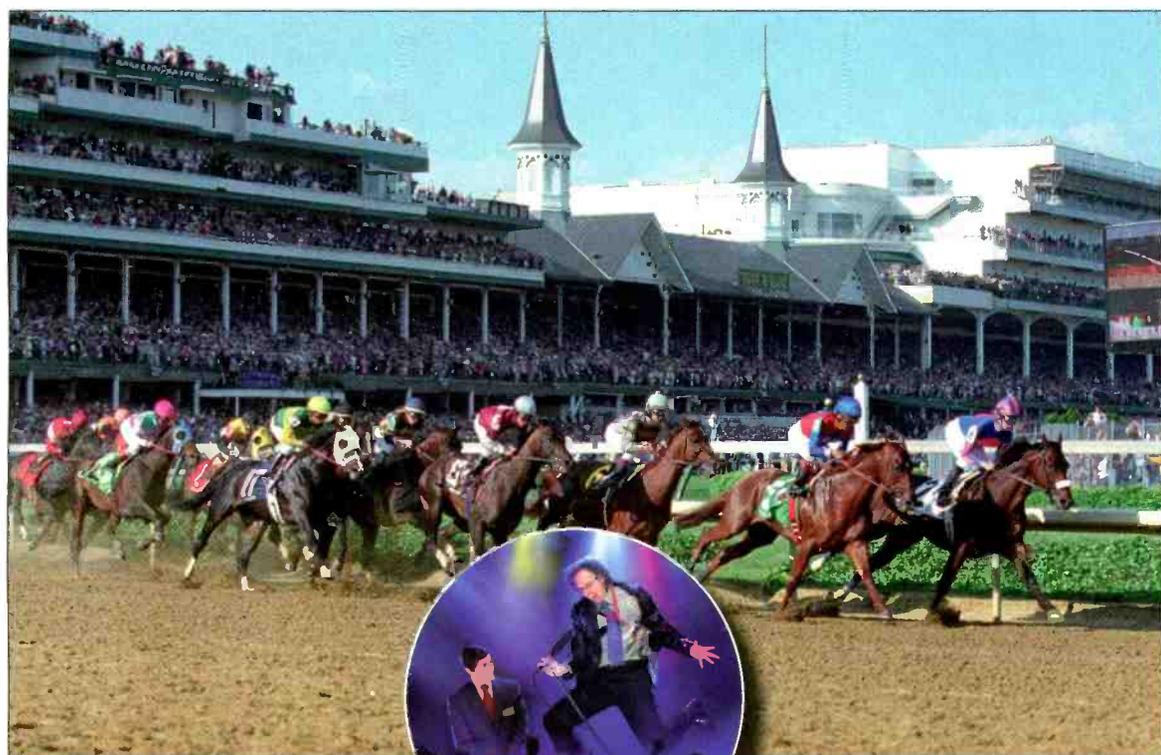
While conceding that certain acts, Dave Matthews Band and Jimmy Buffett among them, work quite well at sheds, Arfa says, "they are the exception, not the rule."

Grosslight is another who believes good deals make good shows.

"The overall economics will be determined ultimately by the prices paid by the promoters and the number of tickets sold," Grosslight asserts. "The rest is details."

Hodges tends to agree. "The House of Blues amphitheaters had an increase in average paid attendance for the summer, but the finan-

(Continued on page 28)



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They're Ready For The Rollout

Profiles Of Some Of The Players In Transportation And Production

BY RAY WADDELL

Here are capsule profiles of selected companies within the touring transportation and production field.

HEMPHILL BROS. COACH
Nashville

Troy and Joel Hemphill, partners
Founded in 1980 with two 1965 Silver Eagles, Hemphill Brothers Coach is celebrating its 25th anniversary this year.

Co-founders and brothers Troy and Joel Hemphill entered the business via the family gospel group the Hemphills. Today, Hemphill Bros. services the elite of the touring industry, specializing in constructing star coaches to the exacting specifications of touring superstars.

The company's current pop and rock clients include Alicia Keys, Hilary Duff, Ryan Cabrera, Ashlee Simpson, Josh Groban, Cher, Lenny Kravitz and Nine Inch Nails.

On the country side, Hemphill is

leasing buses to Kenny Chesney, Lonestar, Brooks & Dunn, Tim McGraw and Faith Hill, and George Strait.

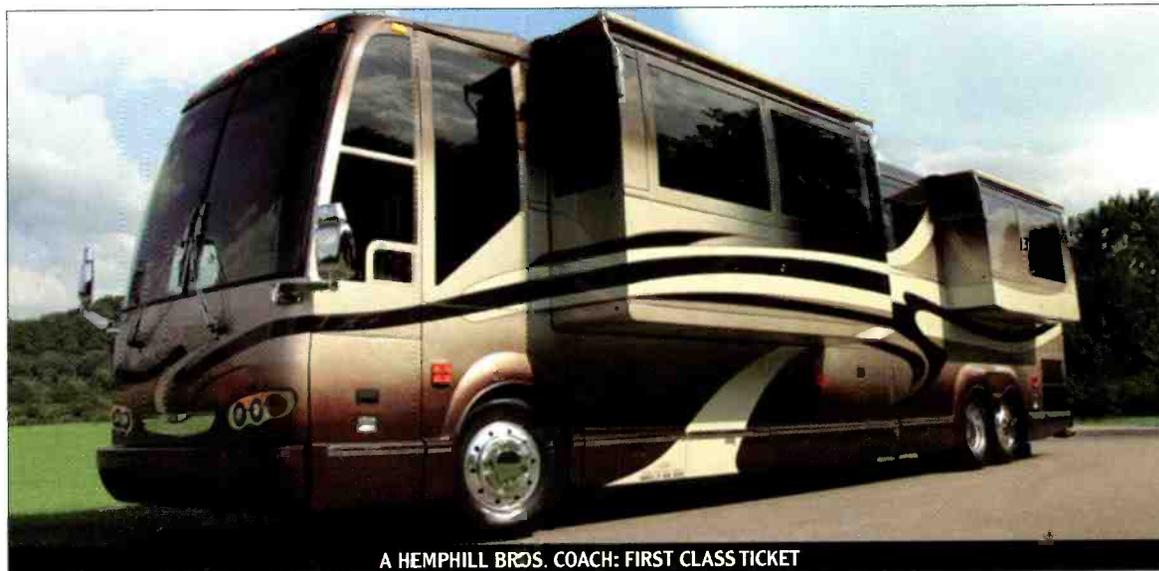
CLAIR BROS. AUDIO/SHOWCO
Lititz, Pa.

Troy Clair, GM

Founded in the mid-1960s by brothers Roy and Gene Clair, Clair Bros. began by rigging sound for live events at a local college. The company became incorporated in 1970, and it has been a pioneer in making quality sound portable for touring artists.

Clair Bros. merged with Dallas-based touring audio firm ShowCo in late 2000. Troy Clair, Gene's son, is now GM, and Roy remains president. Gene Hall is executive VP of sales.

Clair Bros. uses proprietary designs on most of its components and is known for offering worldwide consistency on its service and gear. The company has offices in Europe, Japan and Australia, as well as in Nashville, Los Angeles and Lititz, Pa.



A HEMPHILL BROS. COACH: FIRST CLASS TICKET

Recent and current clients include U2, Sting, Elton John, Queen, Alicia Keys, Cher, John Mellencamp, Anastacia, Ozzfest, Mötley Crüe, Destiny's Child, James Taylor, Tim McGraw, Keith Urban and Velvet Revolver.

STAGECO STAGING
Tildonk, Belgium

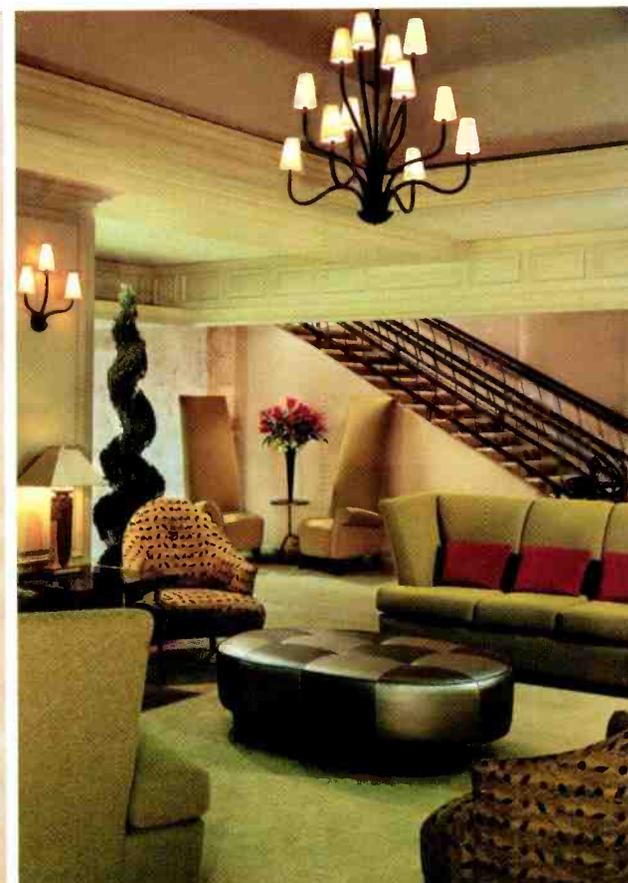
Hedwig DeMeyer, principal owner

Stageco Staging is an international staging company that originated in 1984 at the renowned

Rock Werchter Festival in Belgium. Hedwig DeMeyer started the company with a partner, and Stageco designed a patented "steel tower" system that revolutionized the
(Continued on page 29)



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Sheds

Continued from page 26

cial model didn't work due to overpaying for many shows," he explains.

Programming didn't help. "Some of the festival concepts didn't work on weekdays; some of the festival shows didn't work at all," Hodges adds. "When one promoter overpays for a show, the other promoters follow, like jumping off a cliff. Fortunately at HOB we dodged some bullets and did fewer shows than in prior years."

Hodges expects to see fewer fire sales in 2005. "Discounting to regular fans proved counter-productive in many cases but seemed to jump-start interest in some shows," he says. "Last

summer the discounting was too frequent, even predictable, and this hurt."

But Rapino isn't ruling out price promotions for 2005, though it seems they will be more well-conceived than last year. "We will not discount our artist's tickets unless the artist believes that is the right strategy," he says. "We will launch very aggressive promotion offers this summer in an effort to add more value to the fans."

So while the discounting may have brought people through the gates, it did not overcome ill-conceived deals. "The financial model didn't allow for the broad discounting, the degree or frequency of discounting nor the depth of the price cut," Hodges says. "At HOB we want to sell tickets at the stated and original price."

Many are predicting better times this summer.

"There should be an improvement in all shows this summer and especially at amphitheaters, as we are holding back on the last price or the lawn price as much as possible," Hodges says. "Improvement starts with our artist fees and extends to marketing. There's a great audience out there, and they are coming to concerts of all genres: hip-hop, country, rock, pop. It feels good right now."

Rapino, too, is bullish on the summer's prospects. "From what the initial concert inventory looks like, the industry will have a strong 2005," he says. "We also believe our sell-through rate will increase with our value-added offerings and improved experience. We expect attendance to increase by 20% this summer."

Industry Sees Strong Start To 2005 Season

BY RAY WADDELL

From the perspective of those behind the scenes at production and transportation companies, the touring business this year appears to be off to a strong start.

"The touring season for our clients started early this year," says Trent Hemphill, who runs touring bus firm Hemphill Bros. with his partner and brother Joel. "We traditionally have our annual driver meeting mid- to late January, and this year we had to move the meeting to the first week of January due to so many of our drivers leaving on tour earlier than usual."

Given the huge number of concerts traditionally going on sale beginning in April, "there are a lot of people wanting to get on the road earlier this year," Hemphill notes.

Greg Hall, executive VP of sales for Clair Bros. Audio, points out that there were plenty of successes on the road in 2004.

"But the major problem was that not enough tours were doing adequate business, for many reasons," he says. "High ticket prices and creative packaging seem to take most of the blame in hindsight, but the

Offering value is the key, Zimmer says. "We have to give the consumer a better concert experience," he adds. "If I had to buy a ticket like a normal consumer, knowing that on a great show I do not have a chance to buy a great seat because of artist and ticket



MASTERTON: YEAR LOOKS 'PHENOMENAL' SO FAR

club holds, and be subjected to the gouging for parking and a beer, not to mention a \$40 T-shirt, I would opt to take my wife to a movie and save \$200 or \$300."

Hall adds, "For everyone in this business, the music fan pays all of our wages and our bills. We can't lose sight of that simple fact."

"The fan has to leave the venue satisfied about every level of the performance and production that evening, and it is our responsibility in each of our respective areas to make that happen to the best of our ability," he continues. "Fortunately for all of us, there is still nothing out there quite like or equal to the live concert experience."

Doug Masterson, VP of business development for freight-forwarding company Rock-It Cargo, says he is somewhat surprised at robust early business on the concert scene in 2005.

"We were tentative about hailing this year as strong for us as last year due to last year's ticket numbers, but as yet, we haven't seen any cutbacks," he says. "If the first two months are any indication, this year looks phenomenal. We were worried about the low value of the dollar worldwide having an influence over the cost of touring internationally, but we were clearly wrong."

Gauging touring business activity is tricky, Masterson adds. "It is extremely hard to project this business," he says. "Rumors always fly, and we do our little rain dance to bring hope that a tour might happen, but honestly we never really know. The outlook looks very good."

'People want to get on the road early this year.'

—TRENT HEMPHILL, HEMPHILL BROS. COACH

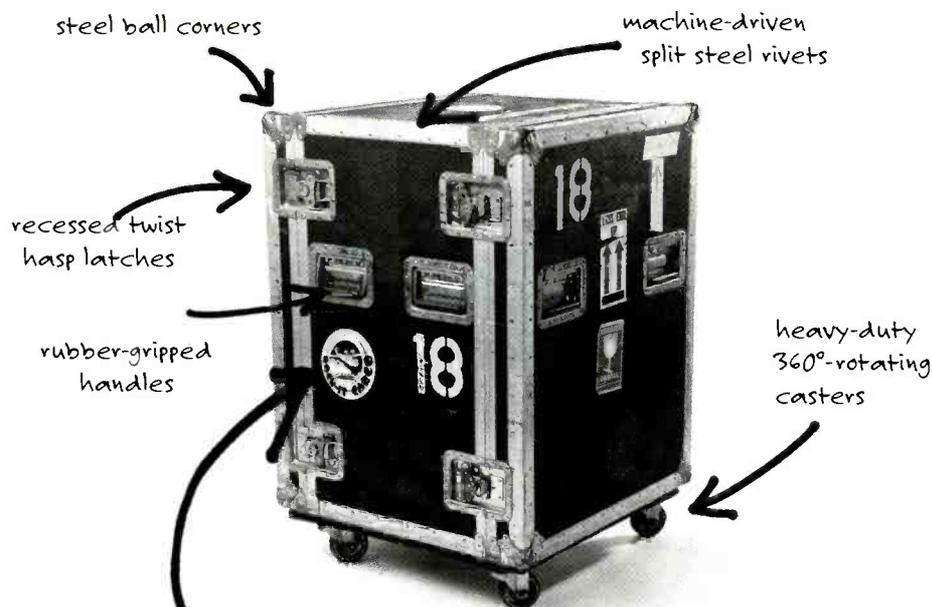
industry seems to be working very hard this year to right itself and get back on track again."

According to Jeremy Shand, project manager for international staging company Stageco, last year's slump will affect the deals that are struck in 2005.

"Companies will be running lean and will scrutinize every quote they put out in an effort to recoup last season's misfortunes," he says. "It will create a very competitive market, and more companies will bid on every job that comes along. This could benefit production managers and promoters with the number of options they have available to them."

Veteran tour manager Paco Zimmer feels the touring industry will rebound nicely this year.

"It is early yet, but the cream will rise to the top and their earning potential will not be affected by last year's slump," he predicts. "The middle acts and packaged tours will have to be creative and price-sensitive in order to be successful."



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Rollout

Continued from page 27

staging business worldwide.

Today DeMeyer is the principal owner of the company. Stageco has built an international and worldwide network headquartered in Belgium, with offices in Berlin and Augsburg, Germany; Lisle Sur al Sorgues, France; AD Lochem, the Netherlands; and Colorado Springs, Colo., and will soon open one in Baltimore.

Stageco clients include the Rolling Stones, Metallica, Dave Matthews Band, Jimmy Buffett, Clear Channel Entertainment, Janus Jazz Aspen, the NFL, TNT Sports, NBC, the Olympic Games, Ozzfest, MTV and the Rolling Rock Town Fair.

NOCTURNE PRODUCTIONS San Francisco

Paul Becher and Bob Brigham,
partners and co-CEOs

Nocturne Productions was established in 1981 as the video touring company for the rock band Journey, the first to use video on a major tour. The company grew by nailing down such tours as the Who, the Police, David Bowie, Michael Jackson, U2 and Tina Turner.

The focus in the early days was on large-scale video projection. In 2001 Bob Brigham and Paul Becher took over as co-CEOs and changed the direction of the company. With the advent of digital and LED technology, Nocturne became an innovator on how video is used in production.

This year Nocturne is moving to a larger, more modern facility. Key clients in 2005 include Paul McCartney, Elton John, the Eagles, Cher, Nine Inch Nails, Prince, Avril Lavigne, Velvet Revolver, Sarah McLachlan, Slipknot and Anastacia.

PYROTEK SPECIAL EFFECTS Las Vegas

Doug Adams, president/designer

Now in its 25th year, Pyrotek Special Effects has developed a reputation as a dependable and creative pyrotechnics firm for the touring industry.

Among the innovative products Pyrotek takes on the road is the Dragon, a custom flame-throwing gas effect first pioneered for Kiss and later used by Metallica, Britney Spears, Kid Rock and others.

Other recent Pyrotek clients include the Trans Siberian Orchestra, Justin Timberlake, Shania Twain, Green Day and Paul McCartney.

Pyrotek also oversaw the pyrotechnics display during the Super Bowl XXXIX halftime performance by McCartney, with president/designer Doug Adams himself detonating the charge during McCartney's "Live and Let Die."

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| ARTIST(S) | VENUE/ DATE | GROSS/ TICKET PRICE(S) | ATTENDANCE/ CAPACITY | PROMOTER |
|--|--|---|---|---|
| NEIL DIAMOND | Rod Laver Arena, Melbourne, Australia March 22-24, 28 | \$3,209,995 (\$4,085,003 Australian) \$78.19/\$47.15 | 45,873 four sellouts | Dainty Consolidated Entertainment, Sal Bonafede |
| NEIL DIAMOND | Sydney SuperDome, Sydney March 11-13 | \$3,105,766 (\$3,920,432 Australian) \$78.82/\$47.53 | 43,780 three sellouts | Dainty Consolidated Entertainment, Sal Bonafede |
| NEIL DIAMOND | Brisbane Entertainment Centre, Brisbane, Australia March 15-16, 30 | \$2,291,296 (\$2,909,324 Australian) \$78.36/\$47.25 | 34,521 three sellouts | Dainty Consolidated Entertainment, Sal Bonafede |
| NEIL DIAMOND | Westpac Stadium, Wellington, New Zealand March 5 | \$2,220,117 (\$3,028,808 New Zealand) \$72.93/\$43.98 | 32,226 sellout | Dainty Consolidated Entertainment, Sal Bonafede |
| THE ALLMAN BROTHERS BAND | Beacon Theatre, New York March 10-12, 14-15, 17-19, 21-22 | \$1,958,645 \$104/\$79/\$74.49/\$49.49 | 28,123 28,693 ten shows nine sellouts | Clear Channel Entertainment |
| EAGLES | Air Canada Centre, Toronto March 29 | \$1,885,025 (\$2,297,663 Canadian) \$206.13/\$29.74 | 18,298 sellout | AEG Live |
| NEIL DIAMOND | Subiaco Oval, Perth, Australia March 19 | \$1,696,855 (\$2,134,301 Australian) \$79.11/\$47.70 | 23,605 sellout | Dainty Consolidated Entertainment, Sal Bonafede |
| EAGLES | Bell Centre, Montreal March 28 | \$1,368,032 (\$1,665,995 Canadian) \$102.64/\$26.69 | 15,423 sellout | AEG Live, Gillett Entertainment Group |
| ROD STEWART | MGM Grand Garden, Las Vegas April 2 | \$1,253,805 \$157.50/\$105/\$52.50 | 11,338 sellout | in-house |
| EAGLES | Dunkin' Donuts Center, Providence, R.I. March 19 | \$1,243,254 \$127.50/\$27 | 12,986 sellout | Clear Channel Entertainment |
| NEIL DIAMOND | Westpac Centre, Christchurch, New Zealand March 7-8 | \$1,096,716 (\$1,493,635 New Zealand) \$73.05/\$44.06 | 17,014 two sellouts | Dainty Consolidated Entertainment, Sal Bonafede |
| GEORGE STRAIT, DIERKS BENTLEY, AMBER DOTSON | Kemper Arena, Kansas City, Mo. March 4 | \$990,628 \$60.50/\$50.50 | 17,266 sellout | The Messina Group/ AEG Live |
| NEIL DIAMOND | Adelaide Oval, Adelaide, Australia March 26 | \$961,058 (\$1,244,765 Australian) \$76.82/\$46.32 | 15,691 24,178 | Dainty Consolidated Entertainment, Sal Bonafede |
| BOB DYLAN, MERLE HAGGARD, AMOS LEE | Pantages Theatre, Hollywood March 21-23, 25-26 | \$930,792 \$72/\$50 | 13,595 five sellouts | Nederlander |
| ELTON JOHN | TD Waterhouse Centre, Orlando, Fla. March 19 | \$795,050 \$75/\$35 | 13,702 sellout | Clear Channel Entertainment |
| ROD STEWART | Save Mart Center, Fresno, Calif. March 29 | \$767,252 \$96.75/\$76.75/\$51.25 | 8,497 sellout | Nederlander |
| JOSH GROBAN, CHRIS BOTTI | Mandalay Bay Events Center, Las Vegas March 19 | \$725,408 \$120.75/\$42 | 8,892 sellout | Clear Channel Entertainment |
| SANTANA | Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. April 1 | \$696,718 \$120.50/\$35.50 | 10,677 13,215 | Rocktropic, PRPC Events, Water Brother-Evenpro |
| GEORGE STRAIT, DIERKS BENTLEY, AMBER DOTSON | Allstate Arena, Rosemont, Ill. March 3 | \$689,204 \$59.50/\$49.50 | 13,504 15,135 | The Messina Group/ AEG Live |
| MARK KNOPFLER | Sydney Entertainment Centre, Sydney March 16 | \$627,258 (\$793,395 Australian) \$86.97/\$59.30 | 9,236 9,500 | Michael Chugg Entertainment, Jack Utsick Presents |
| MARK KNOPFLER | Rod Laver Arena, Melbourne, Australia March 12 | \$589,321 (\$739,735 Australian) \$87.19/\$59.46 | 8,605 9,500 | Michael Chugg Entertainment, Jack Utsick Presents |
| MÖTLEY CRÛE | Pengrowth Saddledome, Calgary, Alta. April 1 | \$588,039 (\$711,172 Canadian) \$62.43/\$40.93/\$24.39 | 12,353 sellout | House of Blues Canada |
| MÖTLEY CRÛE | Rexall Place, Edmonton, Alta. April 2 | \$572,758 (\$695,728 Canadian) \$62.16/\$40.75/\$24.29 | 12,304 sellout | House of Blues Canada |
| ROD STEWART | Santa Barbara Bowl, Santa Barbara, Calif. March 30 | \$561,071 \$166.50/\$133.50/ \$103.50/\$73.50 | 4,443 sellout | Nederlander |
| VELVET REVOLVER, THREE DAYS GRACE | Credit Union Centre, Saskatoon, Sask. March 27 | \$550,041 (\$689,565 Canadian) \$105.97/\$73.11/\$56.68 | 5,321 7,200 | House of Blues Canada |
| MARK KNOPFLER | Brisbane Entertainment Centre, Brisbane, Australia March 17 | \$515,183 (\$648,600 Australian) \$87.37/\$59.57 | 7,612 8,000 | Michael Chugg Entertainment, Jack Utsick Presents |
| KCRW A SOUNDS ECLECTIC EVENING: COLDPLAY, PAUL BUCHANAN, CAFÉ TACUBA, VAN HUNT, JOSEPH ARTHUR & OTHERS | Universal Amphitheatre, Universal City, Calif. March 12 | \$491,845 \$150/\$100/\$75/\$40 | 5,277 sellout | House of Blues Concerts |
| DURAN DURAN, IMA ROBOT | General Motors Place, Vancouver March 4 | \$480,849 (\$597,841 Canadian) \$63.54/\$39.41 | 8,299 sellout | Clear Channel Entertainment |
| MARK KNOPFLER | Bowl of Brookland, New Plymouth, New Zealand March 19 | \$462,633 (\$621,101 New Zealand) \$93.11/\$59.59 | 7,124 14,066 | Michael Chugg Entertainment, Jack Utsick Presents |
| KEITH URBAN, GORDIE SAMPSON | Pengrowth Saddledome, Calgary, Alta. March 31 | \$440,858 (\$536,350 Canadian) \$40.69/\$32.47 | 11,320 11,718 | House of Blues Canada |
| MARK KNOPFLER | Burswood Dome, Perth, Australia March 10 | \$419,372 (\$528,250 Australian) \$87.33/\$59.54 | 6,089 8,000 | Michael Chugg Entertainment, Jack Utsick Presents |
| DURAN DURAN | Office Depot Center, Sunrise, Fla. Feb. 11 | \$404,215 \$91/\$46 | 5,543 5,702 | Fantasma Productions |
| JOSH GROBAN, CHRIS BOTTI | Rockford MetroCentre, Rockford, Ill. March 23 | \$381,375 \$65/\$30 | 7,021 7,421 | Clear Channel Entertainment |
| VELVET REVOLVER, THREE DAYS GRACE | Rexall Place, Edmonton, Alta. March 29 | \$380,541 (\$463,843 Canadian) \$48.81/\$40.61/\$29.12 | 8,574 12,457 | House of Blues Canada |
| JOHN MELLENCAMP, DONOVAN | Qwest Center, Omaha, Neb. April 1 | \$355,920 \$43/\$33 | 9,940 sellout | Jam Productions |

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Gas

Continued from page 24

or tube device, which is a consumable powder.”

When bands use flame-throwing gas effects, crews typically travel with the equipment, then purchase gas locally through advance arrangements with the area promoter. With traditional pyrotechnics, devices are custom-made for the tour and dropped to each city.

“Gas is great, but you can only see so many flame effects,” Adams notes. “Now we’re getting into coloring the flame effects, beginning this year, probably with Paul McCartney’s fall tour.”

Of course, many bands use gas and traditional pyro. “It’s nice to interact the two,” Adams says.

Economic issues affecting the pyro and effects business include shipping and insurance costs, along with local logistical issues. And, of course, the 2003 tragedy in Rhode Island at a Great White club concert sharpened awareness of safety issues.

“That tragedy created a wave across the industry that scared a lot of people from using pyro,” Adams says. “A lot of venues immediately just said no. Insurance has gone up drastically, and officials have taken out their magnifying glasses and weeded out a lot of the cowboys.”

GET ON THE BUS

Trent Hemphill, partner with brother Joel in tour bus firm Hemphill Brothers, says there are several trends in the tour bus business, many driven by technology and economic concerns.

“There are more requests for wireless Internet,” Hemphill says. “And we see more celebrities take a bus with double drivers and running coast to coast instead of flying.”

Today, million-dollar tour buses are better-appointed than many hotel rooms. “With the quality of the bus interiors and all the amenities on our star buses, we see more

clients opting to stay on the bus instead of going into a hotel room when they are able to stay in a secure area such as the venue,” Hemphill says.

Tighter Department of Transportation regulations, as well as high gas prices, continue to affect moving tours up and down the road.

“Obviously, higher gasoline prices make the cost of doing business more expensive for everyone, and [that] cuts into the bottom line,” Becher says. “But we have not seen higher fuel costs affect the amount of equipment or trucks needed. Tour managers are always looking to save money and will sometimes take a bid based on price alone. The more experienced ones know that video is more than a line item and the execution of a design is key.”

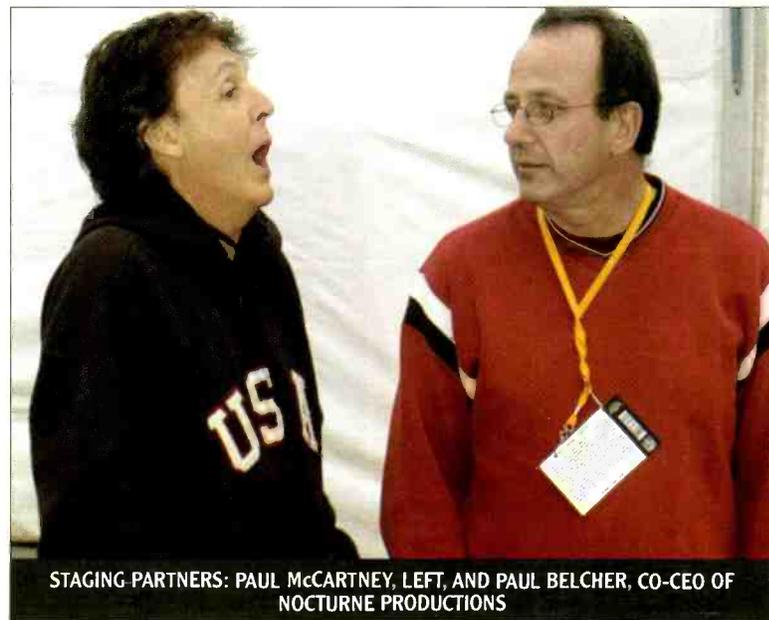
Shand believes the DOT regulations and gas price hikes have had an enormous impact on the industry. “It has caused many events’ transportation cost to be 40%-50% of the total,” he says. “This has made companies look very closely at their material and how to make it more compact while maintaining its integrity.”

Doug Masterson, VP of business development for freight-forwarding business Rock-It Cargo, says his company has seen “a recent proclivity to add trucks for easier and more rapid load-outs.”

He believes revised DOT regulations clearly will affect the tour freight business. The new regulations, he says, “aren’t having a very positive effect on high-mileage tours, as the weekly cap is the same, but there is a modest gain in our overnight-run ability, from 450 miles to 500 miles. The average miles-per-hour allowed is still 45, which means that the run will require 11 hours.”

And that, Masterson adds, may make it a challenge for many shows to set up on time.

To our readers: On The Road will return next week.



STAGING PARTNERS: PAUL MCCARTNEY, LEFT, AND PAUL BELCHER, CO-CEO OF NOCTURNE PRODUCTIONS

Cartoons Entertain, Teach With Hip-Hop

BY GAIL MITCHELL

LOS ANGELES—Music targeting the 5- to 12-year-old demo is nothing new.

More than 30 years ago, songs from the "Schoolhouse Rock" educational TV series were all the rage among kids. Peruse The Billboard 200 and you will find several children's CDs holding their own: "Disney Mania 3," "Radio Disney Jams," "Nickelodeon Kids" and "Kidz Bop 7."

Now, prepare for a new batch.

Coming May 24 from Koch Kids is "Too Hoot to Handle" by the Hootz. It is spearheaded by Scott Hunter Smith, founder of the Heineken Music Initiative, and his sister Cheryl Smith, under their S&J Visions banner. "Too Hoot to Handle" features a hip-hop "band" of cartoon owls performing kid-friendly original songs and covers like "Itsy Bitsy Spider." Adding to the music's authenticity is production by Eddie F (Angie Stone) and Darren Lighty (Queen Latifah).

Another hip-hop-themed project targeting the pre- and early-teen crowd carries a more ambitious agenda. "Da Jammies" is an animated made-for-DVD series featuring the voices of established and up-and-coming entertainers. Mirroring "grown-up" hip-hop, the series will spin off such merchandise as shoes and clothing.

"Da Jammies" was created by Aulsondro "Novelist" Hamilton and William "Dolla" Chapman II, whose company is called Toon Farm. They were inspired by their work in music—both are performers and producers—and by their personal lives;

each has two children between the ages of 8 and 14.

Their motivation for creating the series boils down to this sentiment from Chapman: "I shouldn't have to put on an old 'Fat Albert' cartoon for my kids to then feel safe enough to leave the room."

Four years in the making, "Da Jammies" tells the story of two adolescent, multicultural crews. Da Battle Brats hail from well-to-do families in the suburbs, while Da Jammies come from blue-collar families in the city. Attending the same performing arts school, both groups vie to make their mark as singers and rappers.

Along the way, they learn about peer pressure and other real-life issues. These lessons are recapped at the end of each episode in a live-action, round-table segment. A highlight will be an appearance by a special guest from the music or film/TV arena who will also provide the voice for his animated counterpart on the episode.

Hamilton and Chapman double as co-executive producers, co-writers and co-stars of the series. They play the leaders of Da Jammies, Alex "Novelist" Mangual, who is Puerto Rican and black, and Billy "Dolla" Chapman, who is Indian-

American and black.

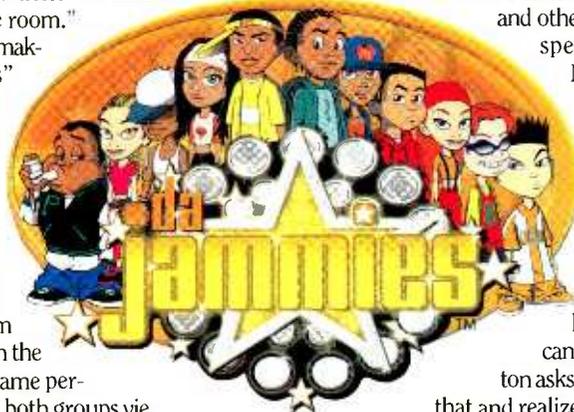
Representing various ethnic backgrounds, the additional crew members are voiced by MTV's La La and DJ Clue, songwriter/producer Pittboss, MC Lyte,

Hidden Beach Recordings artist Lina and others. Among the show's special guest stars are Mario and Ginuwine.

The character Seven, who has asthma, helps deliver another lesson Hamilton and Chapman want to teach. "Who says if you have a handicap, you can't excel in life?" Hamilton asks. "You can still get past that and realize your dreams."

In addition to their work on the series, Hamilton and Pittboss comprise the duo KansasCali, specializing in alternative rock/R&B/rap. (The group was showcased by *Billboard* as a hot act to watch at the Digital Entertainment Conference & Awards last November.) The Superb/Koch/Universal Records act will release a new album, "Hello World," next month. The title song is featured on the "Jammies" DVD and its accompanying soundtrack.

"The soundtrack is about positive hip-hop, not about half-naked women," Chapman says. "It's the same kind of music—not watered down—but the content fits kids."



"We don't want to stunt kids' growth," Hamilton adds with a laugh. "We're talking, like, a Snoop taking off on a Dr. Dre beat. But we take the negative out and put a positive spin on it."

Las Vegas-based KansasCali—which worked on the soundtracks to "Into the Blue," starring Jessica Alba, and "Hostage," starring Bruce Willis—will perform "Hello World" on "Jimmy Kimmel Live" and "Late Night With Conan O'Brien" next month.

The first "Da Jammies" DVD, comprising two episodes, bonus material and the soundtrack CD, is set for July release at \$19.95.

Toon Farm is issuing the series in conjunction with Headstart Entertainment, headed by Dwayne Corbitt and Doug Warr. Negotiations for a broadcast deal are under way.

Corbitt is also CEO of Artist Only International (*Billboard*, May 1, 2004). Overseeing the animation—or "hipmation," as Hamilton and Chapman call it—is Wetsand Animation, based in Nova Scotia, Canada.

Rounding out the "Jammies" creative vision are hats, T-shirts and a line of sneakers that include a limited-edition version from Reebok. Also on Hamilton and Chapman's drawing board is the "Rhyme & Read" book series and "Toon Stars" talent search.

"When I was growing up, television shows like 'Schoolhouse Rock' conveyed values and lessons," Chapman says. "But there doesn't seem to be much lesson-learning now. We want 'Da Jammies' to be the new 'Schoolhouse Rock.'"

Plans For Ray Charles Museum Take Shape

Longtime Ray Charles manager Joe Adams has unveiled plans and artist renderings for the previously announced Ray Charles Museum. Encompassing Charles' existing RPM studio site, the three-story, 18,000-square-foot museum is slated to open in late 2007 under the auspices of the Ray Charles Museum Foundation.



RAY CHARLES MUSEUM IS SET FOR LATE 2007 OPENING

Venice, Calif.-based RipBang Studios created the facility's initial design. In addition to rotating exhibits and never-before-seen artifacts from Charles' career, the museum will house classrooms, a cafe, a rooftop garden and a retail shop, as well as the business offices and administrative staff for Ray Charles Enterprises.

"The museum is something that Adams and Charles had been hashing

around for a few years," says Jerry Digney, a spokesman for the Ray Charles estate. "Charles was always very active in supporting schools, including Morehouse, and he wanted to do something for the community. It will not only be a museum but equally a music education center available to locals and out-of-towners."

Built in 1964 under the direction of Charles and Adams, RPM was named a Los Angeles landmark in 2004.

DUKE DOES MTV: "I'm not 16, and I certainly don't look like Usher." George Duke recalls that was his first thought when he was approached by MTV India to be part of a cultural and music exchange that also involved the State

Department and BET Jazz. Nevertheless, he, Al Jarreau, Earl Klugh and Ravi Coltrane performed several dates, played with Indian musicians and visited AIDS shelters during a week in late January/early February. MTV India plans to air concert footage from that visit; BET Jazz will broadcast it stateside. Air dates will be announced soon.

"Musically, they're more open in India," Duke says. "We met a lot of

young people; I love that connection between my generation and theirs."

Back from playing a three-day music festival in Indonesia, Duke is promoting his 30th album, "Duke" (Big Piano Music/Navarre). The March 29 release draws from Duke's R&B, jazz and Latin influences. It encompasses new songs as well as previously unfinished and revamped material. Among the album's selections is "No One," penned by Rachelle Ferrelle, and party jam "T-Jam." The album also features Eric Benét, who performed with Duke in Indonesia along with James Brown and Angie Stone.

Next on Duke's plate: writing the music for Ernest Dickerson's new movie. Duke's last film nod was Dickerson's "Never Die Alone" with DMX.

WHERE ARE THEY NOW? As noted in Dan Ouellette's Jazz Notes (see page 22), underrated singer/songwriter Ledisi stands poised to win more fans during her and partner Sundra Manning's debut at the 27th annual Playboy Jazz Festival, set for June 11-12 at the Hollywood (Calif.) Bowl.

Since releasing two critically acclaimed independent albums, "Soulsinger" and "Feeling Orange but Sometimes Blue," the R&B/jazz artist has been racking up kudos for

her stint with Boney James on "My Sensitivity" from the Luther Vandross tribute album, "Forever, for Always, for Luther."

Ledisi is back in the studio with "For Luther" helmer Rex Rideout, Manning and other producers recording another R&B album and contemplating whether to stay indie or go major.

"I wouldn't change the ride,"

Ledisi says of going the independent route and later doing a one-off distribution deal with Tommy Boy. "I don't know where this new project is headed yet, but it will be your bigger introduction of who Ledisi is."

Having finished a cameo on Brian Culbertson's new album, Ledisi is also writing a book of poetry and teaching voice at the Jazz School in Berkeley, Calif.

ON HIS OWN: During his seven years as a Motown writer/producer, he penned songs for such acts as Smokey Robinson ("There Will Come a Day") and the Originals ("Down to

Love Town"). Now Michael B. Sutton has become a "Hopeless Romantic" on his first outing as a solo artist. The Little Dizzy release through City Hall Records is generating radio buzz with first single "Nobody." It is No. 38 on Billboard Radio Monitor's Adult R&B chart.

A remix of the single featuring Coco Brown of the Phat Cat Players is available. Other sensual treats on

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



the album include "Lovers Serenade" with Tata Vega, "Do That to Me" and "If You Let Me Love You." Also working with Sutton was ex-wife and former Motown writer Brenda Sutton.

Sutton's release of "Hopeless Romantic" takes on even more significance given his bout with agoraphobia, the fear of being in
(Continued on page 32)

APRIL 16
2005

Billboard® HOT R&B/HIP-HOP AIRPLAY™

| THIS WEEK | LAST WEEK | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | TITLE ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|--|-----------|-----------|--|-----------|-----------|--|
| 1 | 3 | NUMBER 1 Hate It Or Love It THE GAME FEAT. 50 CENT (AFTERMATH/INTERSCOPE) ☆ 1 Wk At No. 1 | 26 | 26 | How Could You MARIO (3RD STREET/JRM/G) | 51 | 60 | Can't Satisfy Her I WAYNE (V/P) |
| 2 | 1 | Candy Shop 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE) ☆ | 27 | 31 | Girl DESTINY'S CHILD (COLUMBIA/SUM) ☆ | 52 | 52 | The Corner COMMON FEAT. THE LAST POETS (G.O.D./GEPHEN/INTERSCOPE) |
| 3 | 2 | Truth Is FANTASIA (JRM/G) ☆ | 28 | 22 | Caught Up USHER (LAFACE/ZOMBA) ☆ | 53 | 53 | So What (If You Got A Baby) GERALD LEVERT (ATLANTIC) |
| 4 | 5 | Ordinary People JOHN LEGEND (G.O.D./COLUMBIA/SUM) ☆ | 29 | 49 | Down And Out CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG) | 54 | 55 | Must Be Nice LYFE JENNINGS (COLUMBIA/SUM) |
| 5 | 7 | 1 Thing AMERIE (RISE/COLUMBIA/SUM) | 30 | 51 | Just A Lil Bit 50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆ | 55 | 54 | Baby I'm Back BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG) |
| 6 | 4 | Let Me Love You MARIO (3RD STREET/JRM/G) ☆ | 31 | 30 | Cater 2 U DESTINY'S CHILD (COLUMBIA/SUM) | 56 | 64 | Grind With Me PRETTY RICKIE (ATLANTIC) ☆ |
| 7 | 6 | U Don't Know Me T.I. (GRAND HUSTLE/ATLANTIC) ☆ | 32 | 35 | I Can't Stop Loving You KEM (MOTOWN/UMRG) | 57 | 56 | Get Right JENNIFER LOPEZ (EPIC/SUM) |
| 8 | 8 | Some Cut TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.) | 33 | 39 | Give Me That WEBBIE FEATURING BUN B (TRILL/ASYLUM) | 58 | 50 | Sugar (Gimme Some) TRICK DADDY (SLIP-N-SLIDE/ATLANTIC) |
| 9 | 11 | Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT) | 34 | 27 | In The Kitchen R. KELLY (JIVE/ZOMBA) ☆ | 59 | 69 | Dem Boyz BOYZ n DA HOOD (BAO BOY) |
| 10 | 15 | Slow Down BOBBY VALENTINO (DTP/DEF JAM/IDJMG) | 35 | 32 | It's Like That MARIAH CAREY (ISLAND/IDJMG) ☆ | 60 | — | Set It Off YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG) |
| 11 | 13 | Number One Spot LUDACRIS (DTP/DEF JAM SOUTH/IDJMG) ☆ | 36 | 47 | Free Yourself FANTASIA (JRM/G) | 61 | 63 | Just A Moment NAS FEAT. QUAN (ILL WILLY/COLUMBIA/SUM) |
| 12 | 17 | U Already Know 112 FEATURING FOXY BROWN (DEF SOUL/IDJMG) ☆ | 37 | 37 | Everytime You Go Away BRIAN MCKNIGHT (MOTOWN/UMRG) | 62 | 71 | Like That MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/IDJMG) |
| 13 | 12 | 0 OMARION (TU.G./EPIC/SUM) ☆ | 38 | 33 | So What The Fuss STEVIE WONDER (MOTOWN/UMRG) | 63 | 65 | Icy GUCCI MANE (BIG CAT) |
| 14 | 10 | Lovers And Friends LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆ | 39 | 36 | Forever, For Always, For Love LALAH HATHAWAY (GRP/VERVE) | 64 | 58 | Baby FABOLOUS (DESERT STORM/ATLANTIC) ☆ |
| 15 | 9 | How We Do THE GAME FEAT. 50 CENT (AFTERMATH/INTERSCOPE) | 40 | 44 | Charlene ANTHONY HAMILTON (SO SO DEF/ZOMBA) ☆ | 65 | — | ASAP T.I. (GRAND HUSTLE/ATLANTIC) ☆ |
| 16 | 14 | Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆ | 41 | 46 | Karma ALICIA KEYS (JRM/G) ☆ | 66 | — | Sittin' Sidewayz PAUL WALL (SWISHHOUSE/ASYLUM) |
| 17 | 19 | Oh CIARA FEAT. LUDACRIS (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA) ☆ | 42 | 34 | 1, 2 Step CIARA (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA) ☆ | 67 | 67 | Feel It In The Air BEANIE SIEGEL (IDMG/CRIMINAL BACKGROUND/IDJMG) |
| 18 | 16 | Baby Mama FANTASIA (JRM/G) | 43 | 42 | Whatever JILL SCOTT (HIDDEN BEACH/EPIC/SUM) | 68 | — | Obsession (No Es Amor) FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM) |
| 19 | 23 | Girlfight BROOKE VALENTINE (SUBLIMINAL/VIRGIN) ☆ | 44 | 66 | We Belong Together MARIAH CAREY (ISLAND/IDJMG) ☆ | 69 | 57 | Hope TWISTA FEAT. FAITH EVANS (CAPITOL) ☆ |
| 20 | 18 | Okay NIVEA (JIVE/ZOMBA) ☆ | 45 | 48 | All Because Of You MARQUEE HOUSTON (TU.G.) ☆ | 70 | 72 | Motivation T.I. (GRAND HUSTLE/ATLANTIC) |
| 21 | 24 | Again FAITH EVANS (CAPITOL) ☆ | 46 | 43 | Turn Da Lights Off TWEET FEAT. MISSY ELLIOTT (THE GOLD MIND/ATLANTIC) | 71 | — | Gotta Go Gotta Leave (Tired) VIVIAN GREEN (COLUMBIA/SUM) |
| 22 | 21 | Drop It Like It's Hot SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEPHEN/INTERSCOPE) ☆ | 47 | 29 | Soldier DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM) ☆ | 72 | — | Ertime NELLY (IDRRT/UNIVERSAL/UMRG) ☆ |
| 23 | 28 | I'm A Hustla CASSIDY (FULL SURFACE/JRM/G) ☆ | 48 | 45 | So Much More FAT JOE (TERROR SQUAD/ATLANTIC) | 73 | 73 | Guess Who Loves You More RAHEEM DEVAUGHN (JIVE/ZOMBA) |
| 24 | 20 | Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC) | 49 | 41 | Diary ALICIA KEYS (JRM/G) | 74 | 62 | Country Boy TYRA (UNIVERSAL/UMRG) |
| 25 | 25 | Still Tippin' MIKE JONES (SWISHHOUSE/ASYLUM/WARNER BROS.) | 50 | 40 | Throwback USHER (LAFACE/ZOMBA) | 75 | 59 | Real N***a Roll Call LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆ |

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. 138 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. ☆ indicates title earned HitPredictor status in research data provided by Promosquad.

Music R&B/Hip-Hop

Rhythm & Blues

Continued from page 31

public places. Through therapy, the condition has improved to the point where he is planning some limited engagements and station visits.

"I could barely go out the front door," Sutton says. "But I want people to feel this vibe. We AC adults need some good music."

INDUSTRY BRIEFS: Lamonda Williams joins Music Choice as its new director of urban programming.

New York-based Urban Box Office simultaneously announces its launch of hip-hop label **Insurgent Records** and the signing of rap icon **Luke Campbell**. The former 2 Live Crew frontman's first project will be "Luke Campbell's Soup for the Freaky Soul: The Sexploits of Uncle Luke." The four-disc set—a two-disc audiobook, compilation CD and DVD—is set for a summer release.

Atlantic/Warner Strategic Marketing released "The Best of Brandy" April 5. The package features 18

songs, including the No. 1 R&B and pop duet with **Monica**, "The Boy Is Mine," plus R&B chart-toppers "I Wanna Be Down" and "Baby." Special tracks include a remix of "I Wanna Be Down," featuring **Queen Latifah**, **Yo-Yo** and **MC Lyte**, and "Another Day in Paradise," a duet with brother **Ray J** previously available only in Europe.

SHOW TUNES: Usher will receive a 2005 Atlanta Heroes Award when the Atlanta chapter of the **Recording Academy** presents the annual honor April 21. Staged at the Westin Peachtree Plaza Hotel, the fourth annual ceremony will also honor **Coretta Scott King**, among others.

Mary J. Blige, **Kanye West**, **Ludacris**, **T.I.**, **Faith Evans**, **John Legend** and **Keyshia Cole** are the initial slate of artists set to perform at the inaugural **Vibe MusicFest**, which takes place June 10-12 in Atlanta.

ASCAP's 18th annual Rhythm and Soul Music Awards is set for June 27. As announced earlier, **Jermaine Dupri** will receive the organization's Golden Note Award during the 22nd annual Pop Music Awards on May 16. Both events take place at the Beverly Hilton Hotel in Beverly Hills, Calif.

Additional reporting by Raegan Johnson in New York.

APRIL 16 2005 R&B/HIP-HOP Billboard® SINGLES SALES™

| THIS WEEK | LAST WEEK | TITLE ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|--|
| 1 | — | NUMBER 1 In The Kitchen R. KELLY (JIVE/ZOMBA) 1 Wk At No. 1 |
| 2 | 1 | Don't Cha TORI ALAMAZA (ROCKHILL/UNIVERSAL/UMRG) |
| 3 | 2 | Soldier DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM) |
| 4 | 6 | Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT) |
| 5 | 3 | Gotta Go Solo PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG) |
| 6 | 7 | It's Like That MARIAH CAREY (ISLAND/IDJMG) |
| 7 | 11 | I'm A Hustla CASSIDY (FULL SURFACE/JRM/G) |
| 8 | 12 | So Much More FAT JOE (TERROR SQUAD/ATLANTIC) |
| 9 | 13 | Slow Down BOBBY VALENTINO (DTP/DEF JAM/IDJMG) |
| 10 | — | Everyday Love MIDLEY & THE CURRENTLY BLACK (KURBENKY GLOBAL/SOLJMAN'S TALKING GRAM) |
| 11 | 15 | Guess Who Loves You More RAHEEM DEVAUGHN (JIVE/ZOMBA) |
| 12 | 21 | U Already Know 112 (DEF SOUL/IDJMG) |
| 13 | 10 | Get Right JENNIFER LOPEZ (EPIC/SUM) |
| 14 | 8 | Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE) |
| 15 | 14 | Lose My Breath DESTINY'S CHILD (COLUMBIA/SUM) |
| 16 | 23 | Hypnotic SYLEENA JOHNSON (JIVE/ZOMBA) |
| 17 | 22 | Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC) |
| 18 | 17 | Oh CIARA FEAT. LUDACRIS (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA) |
| 19 | 34 | How We Do THE GAME FEAT. 50 CENT (AFTERMATH/INTERSCOPE) |
| 20 | 19 | Oye Mi Canto N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG) |
| 21 | 35 | Number One Spot LUDACRIS (DTP/DEF JAM SOUTH/IDJMG) |
| 22 | 18 | Girlfight BROOKE VALENTINE (SUBLIMINAL/VIRGIN) |
| 23 | — | Set It Off YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG) |
| 24 | 25 | Let Me Love You MARIO (3RD STREET/JRM/G) |
| 25 | 9 | The Corner COMMON FEAT. THE LAST POETS (G.O.D./GEPHEN/INTERSCOPE) |

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.

APRIL 16 2005 RHYTHMIC AIRPLAY™

| THIS WEEK | LAST WEEK | TITLE ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|---|
| 1 | 1 | NUMBER 1 Candy Shop 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE) 6 Wks At No. 1 |
| 2 | 2 | Obsession (No Es Amor) FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM) ☆ |
| 3 | 3 | Hate It Or Love It THE GAME FEAT. 50 CENT (AFTERMATH/INTERSCOPE) |
| 4 | 5 | Lonely AKON (ISRC/UNIVERSAL/UMRG) |
| 5 | 7 | Some Cut TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.) |
| 6 | 4 | Baby I'm Back BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG) |
| 7 | 8 | Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆ |
| 8 | 6 | Goin' Crazy NATALIE (LATIUM/UNIVERSAL/UMRG) |
| 9 | 10 | Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT) |
| 10 | 9 | How We Do THE GAME FEAT. 50 CENT (AFTERMATH/INTERSCOPE) |
| 11 | 14 | Slow Down BOBBY VALENTINO (DTP/DEF JAM/IDJMG) |
| 12 | 12 | Let Me Love You MARIO (3RD STREET/JRM/G) ☆ |
| 13 | 11 | Caught Up USHER (LAFACE/ZOMBA) ☆ |
| 14 | 16 | 0 OMARION (TU.G./EPIC/SUM) ☆ |
| 15 | 17 | Sugar (Gimme Some) TRICK DADDY FEAT. LUDACRIS, LIL' KIM & CEE LO (SLIP-N-SLIDE/ATLANTIC) |
| 16 | 13 | Mockingbird EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆ |
| 17 | 19 | Girlfight BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN) ☆ |
| 18 | 18 | 1, 2 Step CIARA FEAT. MISSY ELLIOTT (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA) ☆ |
| 19 | 20 | Okay NIVEA FEAT. LIL JON & YOUNGBOLOOZ (JIVE/ZOMBA) ☆ |
| 20 | 15 | Lovers And Friends LIL JON & THE EAST SIDE BOYZ FEAT. USHER & LUDACRIS (BME/TVT) ☆ |

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 65 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ 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 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.

HitPredictor™ DATA PROVIDED BY RadioMonitor promosquad™

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ☆ NELLY Ertime UMRG

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- DESTINY'S CHILD Girl SUM
- R. KELLY In The Kitchen ZOMBA
- MARQUEE HOUSTON All Because Of You T.U.G.
- MARIAH CAREY We Belong Together IDJMG
- 50 CENT Just A Lil Bit INTERSCOPE
- PRETTY RICKIE Grind With Me ATLANTIC
- T.I. ASAP ATLANTIC
- B5 All I Do BAD BOY

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ☆ NELLY Ertime UMRG

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- PRETTY RICKIE Grind With Me ATLANTIC
- MARIAH CAREY We Belong Together IDJMG
- MARIO How Could You RMG
- 50 CENT Just A Lil Bit INTERSCOPE
- DESTINY'S CHILD Girl SUM
- GWEN STEFANI Hollaback Girl INTERSCOPE
- JENNIFER LOPEZ Hold You Down SUM
- K-YOUNG Happy Together BUNGALOW
- CASSIDY I'm A Hustla RMG
- 112 U Already Know IDJMG
- MARQUEE HOUSTON All Because Of You T.U.G.
- FAITH EVANS Again CAPITOL

Other radio formats and HitPredictor legend located in chart section.

APRIL 16 2005 Billboard® HOT RAP TRACKS™

| THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist |
|-----------|-----------|---|---|
| 1 | 1 | NUMBER 1 CANDY SHOP SHADY/AFTERMATH/INTERSCOPE | 6 Weeks At Number 1 50 Cent Featuring Olivia |
| 2 | 2 | HATE IT OR LOVE IT AFTERMATH/INTERSCOPE | The Game Featuring 50 Cent |
| 3 | 3 | SOME CUT BME/WARNER BROS. | Trillville Featuring Cutty |
| 4 | 8 | WAIT (THE WHISPER SONG) COLLIPARK/TVT | Ying Yang Twins |
| 5 | 7 | U DON'T KNOW ME GRAND HUSTLE/ATLANTIC | T.I. |
| 6 | 6 | DISCO INFERNO SHADY/AFTERMATH/INTERSCOPE | 50 Cent |
| 7 | 4 | HOW WE DO AFTERMATH/INTERSCOPE | The Game Featuring 50 Cent |
| 8 | 5 | LOVERS AND FRIENDS BME/TVT | Lil Jon & The East Side Boyz Featuring Usher & Ludacris |
| 9 | 9 | NUMBER ONE SPOT DTP/DEF JAM SOUTH/IDJMG | Ludacris |
| 10 | 11 | DROP IT LIKE IT'S HOT DOGGYSTYLE/GEPHEN/INTERSCOPE | Snoop Dogg Featuring Pharrell |
| 11 | 10 | BRING EM OUT GRAND HUSTLE/ATLANTIC | T.I. |
| 12 | 12 | BABY I'M BACK LATIUM/UNIVERSAL/UMRG | Baby Bash Featuring Akon |
| 13 | 17 | JUST A LIL BIT SHADY/AFTERMATH/INTERSCOPE | 50 Cent |
| 14 | 18 | I'M A HUSTLA FULL SURFACE/JRM/G | Cassidy |
| 15 | 14 | STILL TIPPIN' SWISHHOUSE/ASYLUM/WARNER BROS. | Mike Jones Featuring Slim Thug & Paul Wall |
| 16 | 13 | MOCKINGBIRD SHADY/AFTERMATH/INTERSCOPE | Eminem |
| 17 | 15 | SUGAR (GIMME SOME) SLIP-N-SLIDE/ATLANTIC | Trick Daddy Featuring Ludacris, Lil' Kim & Cee-Lo |
| 18 | 21 | GRIND WITH ME ATLANTIC | Pretty Rickie |
| 19 | 20 | LEAN BACK SRC/UNIVERSAL/UMRG | Terror Squad |
| 20 | 19 | GASOLINA EL CARTEL/VI | Daddy Yankee |
| 21 | 16 | KARMA G UNIT/INTERSCOPE | Lloyd Banks Featuring Avant |
| 22 | 24 | GIVE ME THAT TRILL/ASYLUM | Webbie Featuring Bun B |
| 23 | — | DOWN AND OUT ROC-A-FELLA/DEF JAM/IDJMG | Cam'ron Featuring Kanye West & Syleena Johnson |
| 24 | 22 | SO MUCH MORE TERROR SQUAD/ATLANTIC | Fat Joe |
| 25 | 23 | TOMA DIAZ BROTHERS/TVT | Pitbull Featuring Lil Jon |

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 87 R&B/Hip-Hop and 65 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ☆ Videoclip availability. © 2005, VNU Business Media, Inc. All rights reserved.

Peréz, Blades Honored At El Premios



PERÉZ: SONGWRITER OF THE YEAR

BY LEILA COBO

NEW YORK—Rudy Pérez prevailed as songwriter of the year at the 13th annual El Premio ASCAP Awards.

Pérez received the honor at the April 5 ceremony at the Hammerstein Ballroom here thanks to 10 charting songs performed by an array of artists ranging from Jennifer Peña to Cristian Castro.

Pérez told *Billboard* that the ability to write for many artists, coupled with strong melodies, is at the core of his success. This marks his record fourth ASCAP songwriter award.

"I always like to make sure that

the songs have some worthiness to be on a record," Pérez said. "I sit down with an artist and if they love the song and I don't see it, I ask their opinion. If the song doesn't do something for me in the first 30 seconds, it isn't happening."

"Don't wait for the chorus. Everything has to be the chorus. The pre-chorus has to be a chorus; a storyline that people understand in the street. And then again, you have to have some kind of surprise."

Pérez is signed to Universal Music Publishing, which tied with Sony/ATV Music Publishing for publisher of the

year. Each had 30 winning songs.

Although Sony had several hit singles during the year, the secret of its success lies in its collaborations, according to Eddie Fernández, VP of Sony/ATV, Norte and Latin American Region.

"It's all about team effort," Fernández said. "We have great affiliates and it reflects in the repertoire from Spain and Mexico." Sony also won the publisher of the year award in 2004.

ASCAP's Founder's Award was presented to singer/songwriter/actor/politician Ruben Blades.

Sony/ATV songwriter Blades was feted with a performance by Obie Bermudez, whom he mentored, and later sang with the Spanish Harlem Orchestra.

"I'm standing here because I wrote for the future," said Blades, who shared stories of his early days in music.

Referring to his post as Panama's minister of tourism, Blades said, "People ask me, 'You no longer have time for music?' I didn't say no to music. I said yes to my country."

ASCAP presents the award to songwriters who "have made pioneering contributions to music by inspiring and influencing their fellow music creators." Past recipients include Stevie Wonder,



BLADES: FOUNDER'S AWARD RECIPIENT

Paul McCartney and Elvis Costello.

Other top winners included Marco Antonio Solís, whose song "Más Que Tu Amigo," published by Crisma, was named Latin song of the year, and Del Castillo, which took the independent group honor.

Awards were presented in the tropical, regional Mexican, urbano, rock and pop/ballad categories, as well as in the newly created TV category, which honored the top-rated theme for a soap opera and for a variety program.

Awards are based on performance on *Billboard* year-end charts.

For a complete list of winners, go to billboard.com/awards.

Martínez Gets Famous

After a lifetime of working his publishing independently, songwriter/producer Cruz Martínez has signed an exclusive global administration agreement with Famous Music.

The deal between Famous and Martínez's publishing company, CKJoint Music, covers Cruz's formidable back catalog as well as future projects.

As one of the founders of the Kumbia Kings—which he created with A.B. Quintanilla—Martínez has had a succession of hit tracks on the radio since the group formed in 1997. They include 2002's "Shhhh" and 2003's "Fuiste Mala," both of which have won BMI Awards for most-performed tracks of the year.

In the past two years, Martínez has also expanded his reach beyond the realm of his group's pop/R&B/cumbia fusion.

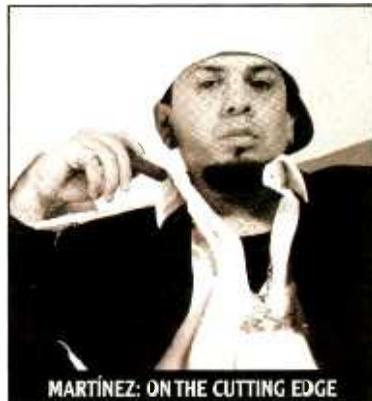
High-profile projects include tracks written and produced for his wife, Grammy Award-winning singer Alicia Villarreal, teen star Belinda's upcoming album and for a new, as-yet-unnamed Mexican band signed to Sony BMG.

This desire to expand into other areas, Martínez says, is what prompted him to look for a publishing deal.

"Famous has so many contacts with the Anglo market," he says. "And I felt at home with them. They really believed in my vision, and they just give me a lot of work."

Martínez says that prior to this deal, he was in no rush to share his publishing revenue. "I had offers before, but I just wasn't feeling it."

Claribel Cuevas-Brasileiro, senior creative director of Latin music for Famous, said in a statement, "Cruz is definitely on the cutting edge. His music represents today's generation of Latinos who are born and raised



MARTÍNEZ: ON THE CUTTING EDGE

in the U.S. but still maintain their cultural heritage."

Martínez recently spent time in Mexico with the Kumbia Kings filming an episode of the soap opera "Rebelde," where the group members play themselves. Their appearance made sense, given the plot centers on a teen band and that Kumbia Kings' single "Na Na Na (Dulce Niña)" is being used on the show.

majority stake in Ole Music, the label founded by Oscar Llord.

Ole was originally created in 2003 as a partnership with Líderes, an entertainment company owned by Cisneros Group, which in turn is a stockholder in Univision.

Now, Líderes' majority ownership of Ole will allow the label's artists to benefit from TV advertising on the Univision, Galavisión and Telefuturo networks.

Ole is already distributed by Universal Music Video & Distribution, through an agreement with Líderes.

But Líderes' higher stake in the company will enable the labels to work closer together. Although Ole will continue to function independently with Llord as president, the label has moved its headquarters into Líderes' offices in Miami and will share administrative, marketing and promotion resources.

Líderes, in turn, is headed by chairman Rodolfo Rodríguez Miranda.

A key factor in the acquisition of Ole, Llord says, was the growth of the label's roster.

"Sales have increased considerably," Llord says. "We're actually a little bit ahead of where we thought we would be. Our development has happened about six times faster than we thought."

Ole's talent roster includes youth-driven pop bands MDO and Tic Toc, tropical artists Elvis Crespo and Charlie Zaa, pop/rock artist Tommy Torres and, most recently, adult contemporary artists Alvaro Torres (no relation) and Angelica Maria.

The missing element, Llord says, is regional Mexican music, which he hopes to incorporate in the coming months through associations with other labels.

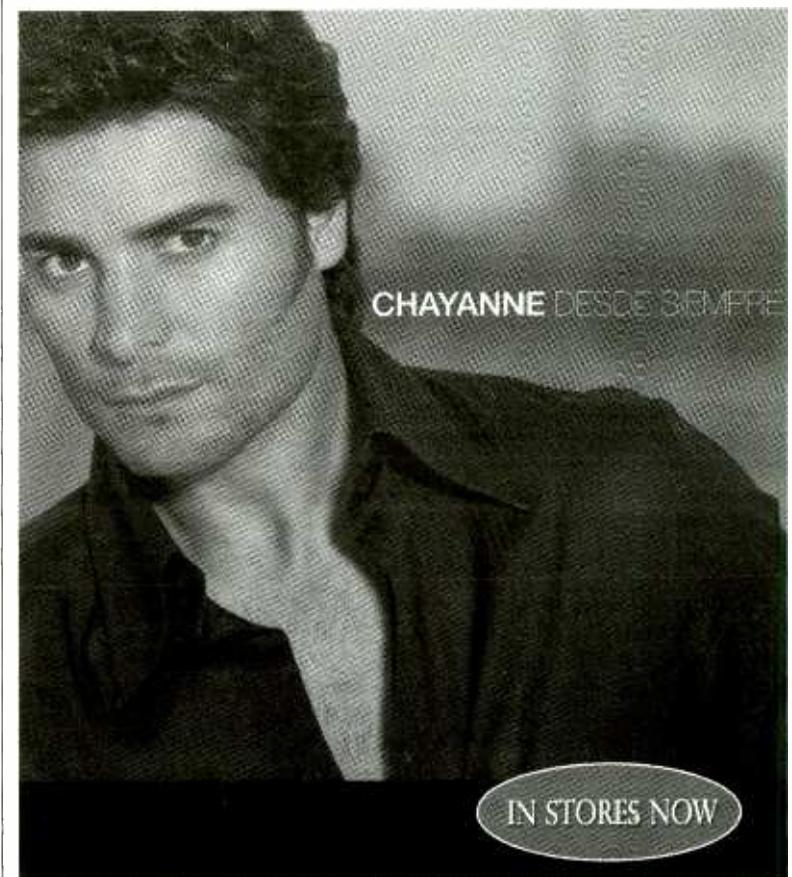
Aside from the label, Ole will maintain its other operations, including its management arm and video production facilities.

This marks the first time the Kumbia Kings have participated in a soap or had one of their songs used as a theme.

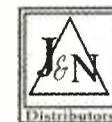
Aside from his musical work, Martínez is founder and CEO of Fury Street Entertainment, a management and booking agency whose roster includes the Kumbia Kings.

CLOSER QUARTERS: Líderes Entertainment has finished acquiring a

Latin
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APRIL 16
2005

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | | | |
|-----------|-----------|------------|----------|--|---|---------------|-------------------------|---|------------|----------|--|---|------------------------|--|--------------------------------|--|
| | | | | | | | | | | | | | | Sales data compiled by Nielsen SoundScan | | |
| 1 | 1 | 1 | 38 | DADDY YANKEE EL CARTEL 450639/V (115.98 CD) | Barrio Fino | 1 | 49 | 29 | 36 | 41 | LUNYTUNES MAS FLOW 318000/UNIVERSAL LATINO (118.98 CD) [M] | La Trayectoria | 7 | | | |
| 2 | NEW | 1 | | LOS TIGRES DEL NORTE FONDVISA 351601/UG (114.98 CD) | Directo Al Corazon | 2 | 50 | 26 | 29 | 17 | VARIOUS ARTISTS NEW RECORDS 132060/UNIVERSAL LATINO (118.98 CD/DVD) | Reggaeton Super Hits | 16 | | | |
| 3 | 3 | 4 | 17 | VARIOUS ARTISTS CHOSEN FEW EMERALD 1015/URBAN BDX OFFICE (9.98 CD/DVD) | Chosen Few: El Documental | 2 | 51 | 46 | — | 40 | PAULINA RUBIO UNIVERSAL LATINO 002036 (117.98 CD) | Pau-Latina | 1 | | | |
| 4 | 2 | 2 | 3 | LUNYTUNES & BABY RANKS MAS FLOW 230007/UNIVERSAL LATINO (114.98 CD) | Mas Flow 2 | 2 | 52 | 25 | 32 | 26 | A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (115.98 CD) | Fuego | 2 | | | |
| 5 | NEW | 1 | | VICENTE FERNANDEZ SONY DISCOS 95624 (112.98 EQ CD) [M] | Mis Corridos Consentidos | 5 | 53 | 17 | 24 | 22 | MARCO ANTONIO SOLIS FONDVISA 351483/UG (115.98 CD) | Razon De Sobre | 1 | | | |
| 6 | 9 | — | 2 | ANA BARBARA/JENNIFER PENA FONDVISA 351791/UG (114.98 CD) [M] | Confesiones | 6 | 54 | 47 | 34 | 7 | LUNYTUNES MAS FLOW 230008/UNIVERSAL LATINO (117.98 CD/DVD) [M] | Mas Flow: Platinum Edition | 24 | | | |
| 7 | NEW | 1 | | DADDY YANKEE MACHETE 450582/V (115.98 CD) | Los Homerun-es | 7 | 55 | 51 | — | 2 | EL COYOTE Y SU BANDA TIERRA SANTA UNIVISION 310456/UG (114.98 CD) | Suspiros | 51 | | | |
| 8 | 4 | 8 | 27 | JUANES SURCD 003475/UNIVERSAL LATINO (117.98 CD) | Mi Sangre | 1 | 56 | NEW | 1 | | SELENA EMI LATIN 74432 (114.98 CD) | Unforgettable: The Live Album | 56 | | | |
| 9 | NEW | 1 | | CHAYANNE SONY DISCOS 95678 (117.98 EQ CD) | Desde Siempre | 9 | 57 | 41 | 26 | 9 | VARIOUS ARTISTS UNIVISION 310361/UG (113.98 CD) | El Movimiento De Hip Hop En Espanol Vol. 2 | 6 | | | |
| 10 | NEW | 1 | | VARIOUS ARTISTS VI 450713 (118.98 CD/DVD) | The Hitmakers Of Reggaeton | 10 | 58 | 49 | 50 | 3 | VARIOUS ARTISTS UNIVISION 310420/UG (113.98 CD) | Mexico Recuerda A Selena | 49 | | | |
| 11 | 5 | 6 | 7 | INTOCABLE EMI LATIN 98613 (116.98 CD) | X | 2 | 59 | 50 | — | 35 | VARIOUS ARTISTS DISA 726970 (114.98 CD/DVD) | Agarron Duranguense | 3 | | | |
| 12 | 8 | 5 | 5 | LOS HOROSCOPOS DE DURANGO DISA 720503 (116.98 CD/DVD) | Y Seguimos Con Duranguense!!! | 2 | 60 | 39 | 19 | 10 | BRONCO/LOS BUKIS DISA 720416 (9.98 CD) [M] | Cronica De Dos Grandes: Recuerdos Con Amor | 2 | | | |
| 13 | 6 | 7 | 9 | GRUPO MONTEZ DE DURANGO DISA 720454 (112.98 CD) | Y Sigue La Mata Dando | 1 | 61 | 32 | 33 | 24 | K-PAZ DE LA SIERRA UNIVISION 310349/UG (114.98 CD) [M] | Pensando En Ti | 3 | | | |
| 14 | 7 | 3 | 3 | DADDY YANKEE EL CARTEL 450710/V (115.98 CD) | Ahora Le Toca Al Cangri! Live | 3 | 62 | 21 | 42 | 19 | RICARDO ARJONA SONY DISCOS 95380 (118.98 EQ CD/DVD) [M] | Solo | 5 | | | |
| 15 | 13 | 17 | 87 | DON OMAR VI 450587 (114.98 CD) [M] | The Last Don | 2 | 63 | 44 | 38 | 73 | SIN BANDERA SONY DISCOS 70633 (116.98 EQ CD) [M] | De Viaje | 6 | | | |
| 16 | NEW | 1 | | A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 73410 (116.98 CD) | Duetos | 16 | 64 | 42 | 20 | 5 | VARIOUS ARTISTS UNIVISION 310455/UG (114.98 CD) | Los Patrones Del Reggaeton | 16 | | | |
| 17 | NEW | 1 | | VARIOUS ARTISTS MAS FLOW/MACHETE 230004/UNIVERSAL LATINO (117.98 CD/DVD) | Reggaeton Club Anthems | 17 | 65 | 31 | 43 | 23 | LOS TEMERARIOS FONDVISA 351530/UG (113.98 CD) | Regalo De Amor | 2 | | | |
| 18 | 24 | 27 | 44 | DON OMAR VI 450518 (117.98 CD) [M] | The Last Don: Live, Vol. 1 | 2 | 66 | 54 | 48 | 31 | JAVIER SOLIS SONY DISCOS 95328 (118.98 EQ CD) [M] | Tesoros De Coleccion | 21 | | | |
| 19 | 11 | 9 | 9 | CONJUNTO PRIMAVERA FONDVISA 351613/UG (113.98 CD) | Hoy Como Ayer | 2 | 67 | 59 | 44 | 16 | LOS CAMINANTES SONY DISCOS 95300 (118.98 EQ CD) [M] | Tesoros De Coleccion: Puras Rancheras | 14 | | | |
| 20 | 14 | 12 | 3 | LOS TEMERARIOS DISA 720392 (111.98 CD) | La Mejor... Coleccion | 2 | 68 | 45 | 41 | 16 | CARDENALES DE NUEVO LEON DISA 720416 (9.98 CD) [M] | La Mejor... Coleccion | 18 | | | |
| 21 | NEW | 1 | | GRUPO EXTERMINADOR FONDVISA 351595/UG (113.98 CD) | El Hijo De Mexico | 21 | 69 | 52 | 57 | 20 | ADAN CHALINO SANCHEZ MODN/COSTAROLA 95306/SONY DISCOS (113.98 EQ CD/DVD) | Mi Historia | 19 | | | |
| 22 | 12 | 10 | 7 | LA AUTORIDAD DE LA SIERRA DISA 720496 (111.98 CD) [M] | 100% Autoridad Duranguense | 10 | 70 | 63 | 73 | 4 | GRUPO HANYAK MADACY LATINO 51037/MADACY (112.98 CD) | Duranguense A Todo Lo Que Da | 63 | | | |
| 23 | 10 | 11 | 21 | LUIS MIGUEL WARNER LATINA 61977 (117.98 CD) | Mexico En La Piel | 1 | 71 | 68 | 56 | 9 | LOS TUCANES DE TIJUANA SONY DISCOS 95551 (118.98 CD) | Tesoros De Coleccion: Puros Corridos De Los Buenos | 49 | | | |
| 24 | 38 | 37 | 42 | JULIETA VENEGAS ARIDLA 57447/BMG LATIN (114.98 CD) | Si | 24 | 72 | 64 | 49 | 13 | EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 75624 (111.98 CD) | Momentos De Coleccion | 31 | | | |
| 25 | NEW | 1 | | SELENA EMI LATIN 74431 (114.98 CD) | Unforgettable: The Studio Album | 25 | 73 | 66 | 54 | 14 | CHALINO SANCHEZ MUSART 13221/BALBOA (9.98 CD) | Coleccion De Oro | 54 | | | |
| 26 | 35 | — | 4 | LOS TEMERARIOS SONY DISCOS 95634 (112.98 EQ CD) | Tesoros De Coleccion | 26 | 74 | 61 | 51 | 55 | LOS BUKIS FONDVISA 350895/UG (119.98/113.98) [M] | 25 Joyas Musicales | 3 | | | |
| 27 | 15 | 28 | 16 | ELIEL VI 450624 (115.98 CD) [M] | El Que Habla Con Las Manos | 3 | 75 | 62 | — | 19 | VARIOUS ARTISTS DISA 726934 (115.98 CD/DVD) | Los Sencillos Duranguenses Del Ano | 6 | | | |
| 28 | 23 | 22 | 7 | LOS CAMINANTES SONY DISCOS 95637 (119.98 EQ CD) [M] | Tesoros De Coleccion: Lo Romantico De Los Caminantes | 22 | LATIN POP ALBUMS | | | | | | TROPICAL ALBUMS | | REGIONAL MEXICAN ALBUMS | |
| 29 | RE-ENTRY | 3 | | RBD EMI LATIN 75852 (114.98 CD) | Rebelde | 29 | 1 | JUANES MI SANGRE (SURCD/UNIVERSAL LATINO) | | 1 | DADDY YANKEE BARRIO FINO (EL CARTEL/V) | | 1 | LOS TIGRES DEL NORTE DIRECTO AL CORAZON (FONDVISA/UG) | | |
| 30 | 27 | — | 36 | MANA WARNER LATINA 61046 (118.98 CD) | Eclipse | 2 | 2 | CHAYANNE DESDE SIEMPRE (SONY DISCOS) | | 2 | VARIOUS ARTISTS CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BDX OFFICE) | | 2 | VICENTE FERNANDEZ MIS CORRIDOS CONSENTIDOS (SONY DISCOS) | | |
| 31 | 33 | 30 | 5 | VICO C EMI LATIN 63789 (118.98 CD/DVD) [M] | Desahogo | 8 | 3 | A.B. QUINTANILLA III PRESENTS KUMBIA KINGS DUETOS (EMI LATIN) | | 3 | LUNYTUNES & BABY RANKS MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO) | | 3 | ANA BARBARA/JENNIFER PENA CONFESIONES (FONDVISA/UG) | | |
| 32 | 53 | — | 2 | VARIOUS ARTISTS FONDVISA 351615/UG (114.98 CD) | Musica Urbana: Lo Mejor De Hip Hop En Espanol | 32 | 4 | JULIETA VENEGAS SI (ARIDLA/BMG LATIN) | | 4 | DADDY YANKEE LOS HOMERUN-ES (MACHETE/V) | | 4 | INTOCABLE X (EMI LATIN) | | |
| 33 | 19 | 13 | 5 | VICTOR MANUELLE SONY DISCOS 95529 (117.98 EQ CD) | En Vivo Desde Carnegie Hall | 12 | 5 | RBD REBELOE (EMI LATIN) | | 5 | VARIOUS ARTISTS THE HITMAKERS OF REGGAETON (VI) | | 5 | LOS HOROSCOPOS DE DURANGO Y SEGUIMOS CON DURANGUENSE!!! (DISA) | | |
| 34 | 28 | 25 | 12 | VARIOUS ARTISTS DISA 720488 (112.98 CD) | 15 Duranguenses De Corazon | 2 | 6 | MANA ECLIPSE (WARNER LATINA) | | 6 | DADDY YANKEE AHORA LE TOCA AL CANGRI! LIVE (EL CARTEL/V) | | 6 | GRUPO MONTEZ DE DURANGO Y SIGUE LA MATA DANDO (DISA) | | |
| 35 | 18 | 15 | 3 | PALOMO DISA 310454 (116.98 CD/DVD) [M] | En Concierto | 15 | 7 | VARIOUS ARTISTS MUSICA URBANA: LO MEJOR DE HIP HOP EN ESPANOL (FONDVISA/UG) | | 7 | DON OMAR THE LAST DON: LIVE, VOL. 1 (VI) | | 7 | CONJUNTO PRIMAVERA HOY COMO AYER (FONDVISA/UG) | | |
| 36 | 34 | 31 | 40 | VICENTE FERNANDEZ SONY DISCOS 95241 (118.98 EQ CD) [M] | Tesoros De Coleccion | 8 | 8 | REYLI EN LA LUNA (SONY DISCOS) | | 8 | VARIOUS ARTISTS REGGAETON CLUB ANTHEMS (MAS FLOW/MACHETE/UNIVERSAL LATINO) | | 8 | LOS TEMERARIOS LA MEJOR... COLECCION (DISA) | | |
| 37 | 22 | 18 | 8 | LOS ANGELES DE CHARLY/AROMA FONDVISA 351768/UG (114.98 CD) [M] | Greatest Hits | 13 | 9 | LA DREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS) | | 9 | DON OMAR THE LAST DON: LIVE, VOL. 1 (VI) | | 9 | GRUPO EXTERMINADOR EL HIJO DE MEXICO (FONDVISA/UG) | | |
| 38 | 55 | — | 2 | TONO Y FREDDY DISA 720514 (112.98 CD) | Recuerdos De Una Noche | 38 | 10 | PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO) | | 10 | ELIEL EL QUE HABLA CON LAS MANOS (VI) | | 10 | LA AUTORIDAD DE LA SIERRA 100% AUTORIDAD DURANGUENSE (DISA) | | |
| 39 | 20 | 23 | 42 | GRUPO CLIMAX MUSART 20539/BALBOA (114.98 CD) [M] | Za Za Za | 1 | 11 | A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN) | | 11 | VICO C DESAHOGO (EMI LATIN) | | 11 | LUIS MIGUEL MEXICO EN LA PIEL (WARNER LATINA) | | |
| 40 | 30 | 16 | 7 | VARIOUS ARTISTS DISA 726879 (111.98 CD) | Los Super Hits Del Ano | 10 | 12 | MARCO ANTONIO SOLIS RAZON DE SOBRA (FONDVISA/UG) | | 12 | VICTOR MANUELLE EN VIVO DESDE CARNEGIE HALL (SONY DISCOS) | | 12 | SELENA UNFORGETTABLE: THE STUDIO ALBUM (EMI LATIN) | | |
| 41 | RE-ENTRY | 4 | | REYLI SONY DISCOS 93414 (115.98 EQ CD) | En La Luna | 41 | 13 | RICARDO ARJONA SOLO (SONY DISCOS) | | 13 | MONCHY & ALEXANDRA HASTA EL FIN (J&N/SONY DISCOS) | | 13 | LOS TEMERARIOS TESOROS DE COLECCION (SONY DISCOS) | | |
| 42 | 16 | 14 | 7 | VARIOUS ARTISTS DISA 726880 (116.98 CD/DVD) | Homenaje A Juan Gabriel | 14 | 14 | SIN BANDERA DE VIAJE (SONY DISCOS) | | 14 | LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO) | | 14 | LOS CAMINANTES TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS) | | |
| 43 | 40 | 35 | 24 | MONCHY & ALEXANDRA J&N 95422/SONY DISCOS (115.98 EQ CD) [M] | Hasta El Fin | 7 | 15 | JOSE MARIA NAPOLEON SERIE MAX (IM) | | 15 | VARIOUS ARTISTS REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO) | | 15 | VARIOUS ARTISTS 15 DURANGUENSES DE CORAZON (DISA) | | |
| 44 | RE-ENTRY | 11 | | RIGO TOVAR FONDVISA 351603/UG (111.98 CD) | 30 Recuerdos | 41 | 16 | SELENA SELENA REMEMBERED: HER LIFE, HER MUSIC, HER DREAM (EMI LATIN) | | 16 | LUNYTUNES MAS FLOW: PLATINUM EDITION (MAS FLOW/UNIVERSAL LATINO) | | 16 | PALOMO EN CONCIERTO (DISA) | | |
| 45 | 36 | 21 | 12 | GRUPO EXTERMINADOR FONDVISA 351612/UG (111.98 CD) [M] | 30 Recuerdos | 17 | 17 | LEO DAN SERIE MAX (IM) | | 17 | VARIOUS ARTISTS LOS PATRONES DEL REGGAETON (UNIVISION/UG) | | 17 | VICENTE FERNANDEZ TESOROS DE COLECCION (SONY DISCOS) | | |
| 46 | 37 | 39 | 43 | RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1630 (116.98 CD) [M] | Antologia De Un Rey | 16 | 18 | FEY LA FUERZA DEL DESTINO (EMI LATIN) | | 18 | OLGA TANON COMO OLVIDAR: LO MEJOR DE OLGA TANON (WARNER LATINA) | | 18 | LOS ANGELES DE CHARLY/AROMA GREATEST HITS (FONDVISA/UG) | | |
| 47 | 43 | — | 77 | LA OREJA DE VAN GOGH SONY DISCOS 70451 (115.98 EQ CD) [M] | Lo Que Te Conte Mientras Te Hacias La Dormida | 9 | 19 | ALEJANDRO FERNANDEZ A CORAZON ABIERTO (SONY DISCOS) | | 19 | JUAN LUIS GUERRA PARA TI (VENE/UNIVERSAL LATINO) | | 19 | TONO Y FREDDY RECUERDOS DE UNA NOCHE (DISA) | | |
| 48 | 48 | — | 2 | GRUPO MOJADO/INDUSTRIA DEL AMOR/LOS ACOSTA UNIVISION 310377/UG (111.98 CD) | 30 Recuerdos | 48 | 20 | SOUNDTRACK THE MOTORCYCLE DIARIES (EDGE/DG/UNIVERSAL CLASSICS GROUP) | | 20 | MARC ANTHONY VALIO LA PENA (SONY DISCOS) | | 20 | GRUPO CLIMAX ZA ZA ZA (MUSART/BALBOA) | | |

Albuns with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Number 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: C Certification for net shipment of 100,000 units (Dro). A Certification for net shipment of 200,000 units (Platino). S Certification for net shipment of 400,000 units (Multi-Platino). Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Airplay monitored by Nielsen Broadcast Data Systems

| THIS WEEK | LAST WEEK | WKS. AGO | WEEKS ON | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | PEAK POSITION |
|-----------|-----------|----------|----------|--|---|---------------|
| | | | | NUMBER 1 | 4 Weeks At Number 1 | |
| 1 | 2 | 1 | 11 | AIRE C.FLORES (J.L.ROSAS,J.E.CONTRERAS) | Intocable ♫ EMI LATIN | 1 |
| 2 | 1 | 3 | 6 | LA CAMISA NEGRA G.SANTOLALLA,JUANES (JUANES) | Juanes ♫ SURCO/UNIVERSAL LATINO | 1 |
| 3 | 3 | 2 | 12 | HOY COMO AYER J.GUILLEN (C.VILLALOBOS) | Conjunto Primavera ♫ FONOVISA | 1 |
| 4 | 4 | 4 | 8 | LA SORPRESA LOS TIGRES DEL NORTE (R.E.TOSCANDI) | Los Tigres Del Norte ♫ FONOVISA | 3 |
| 5 | 5 | 5 | 6 | OBSESION (NO ES AMOR) H.PEREZ (A. ROMEO SANTOS) | Frankie J Featuring Baby Bash ♫ COLUMBIA/SONY DISCOS | 5 |
| 6 | 11 | 10 | 26 | VOLVERE K-PAZ DE LA SIERRA (C.NATILIM,RAMOINO,C.POLIZZY) | K-Paz De La Sierra ♫ UNIVISION | 6 |
| 7 | 7 | 6 | 12 | ALGO ESTA CAMBIANDO C.SOROKIN,J.VENEGAS (J.VENEGAS,C.SOROKIN) | Julietta Venegas ♫ ARIOLA/BMG LATIN | 4 |
| 8 | 8 | 11 | 22 | PORQUE ES TAN CRUEL EL AMOR R.ARJONA,C.CABRAL JUNIOR (R.ARJONA) | Ricardo Arjona ♫ SONY DISCOS | 2 |
| 9 | 6 | 7 | 12 | VOLVERTE A VER G.SANTOLALLA,JUANES (JUANES) | Juanes ♫ SURCO/UNIVERSAL LATINO | 1 |
| 10 | 9 | 8 | 22 | TE BUSCARIA R.PEREZ (C.CASTRO,O.IRIBARREN,O.MONTES) | Christian Castro ♫ ARIOLA/BMG LATIN | 2 |
| 11 | 14 | 13 | 7 | SI LA QUIERES LOS HOROSCOPOS DE DURANGO (A.B.QUINTANILLA III,R.VELA) | Los Horoscopus De Durango ♫ PROCAN/DISA | 11 |
| 12 | 12 | 12 | 43 | ESTA LLORANDO MI CORAZON G.GARCIA (C.GONZALEZ) | Beto Y Sus Canarias ♫ DISA | 3 |
| 13 | 15 | — | 2 | COMO PUDISTE S.KRYS,J.SOMEILLAN (O.BERMUDEZ,J.C.PEREZ SOTO) | Obie Bermudez ♫ EMI LATIN | 13 |
| 14 | 10 | 15 | 9 | OTRA VEZ A.JAEN (Y.MARRUFO,S.PRIMERA) | MDO ♫ OLE | 10 |
| 15 | 16 | 14 | 9 | ADIOS AMOR TE VAS A.RAMIREZ CORRAL (J.GABRIEL) | Grupo Montez De Durango ♫ DISA | 14 |
| 16 | 20 | 31 | 3 | CONTRA VIENTOS Y MAREAS R.L.TOLEDO (F.DE VITA) | Chayanne ♫ SONY DISCOS | 16 |
| 17 | 21 | 22 | 7 | AMOR DEL BUENO M.DOMM,R.BARBA (R.BARBA) | Reyli ♫ SONY DISCOS | 17 |
| 18 | 13 | 17 | 22 | ESTA AUSENCIA K.SANTANDER,B.OSSA (K.SANTANDER) | David Bisbal ♫ VALE/UNIVERSAL LATINO | 7 |
| 19 | 22 | 24 | 5 | LLEVAME S.KRYS,SORAYA (SORAYA) | Soraya ♫ EMI LATIN | 19 |
| 20 | 19 | 19 | 11 | EL AUTOBUS PAGUILAR,M.CAZARES (FATO) | Pepe Aguilar ♫ SONY DISCOS | 17 |
| 21 | 23 | 20 | 16 | TOCANDO FONDO M.DOMM (M.DOMM,E.GUECHA) | Kalimba ♫ SONY DISCOS | 15 |
| 22 | 18 | 32 | 6 | QUE LASTIMA A.BAQUEIRO (J.FLORES) | Alejandro Fernandez ♫ SONY DISCOS | 18 |
| | | | | GREATEST GAINER | | |
| 23 | 40 | 46 | 3 | NO ME QUEDA MAS PALOMO (R.VELA) | Palomo ♫ DISA | 23 |
| 24 | 17 | 9 | 9 | SI YO ME VUELVO A ENAMORAR R.PEREZ,J.PENA (R.PEREZ) | Jennifer Pena ♫ UNIVISION | 9 |
| 25 | 30 | 27 | 24 | MI MAYOR SACRIFICIO M.A.SOLIS (M.A.SOLIS) | Marco Antonio Solis ♫ FONOVISA | 8 |
| 26 | 39 | 41 | 4 | VIVEME O.PARISINI (J.BADIA,L.PAUSINI,B.ANTONACCI) | Laura Pausini ♫ WARNER LATINA | 26 |
| 27 | 25 | 16 | 21 | EL VIRUS DEL AMOR M.QUINTERO (LARA/M.QUINTERO LARA) | Los Tucanes De Tijuana ♫ UNIVERSAL LATINO | 3 |
| 28 | 31 | 26 | 8 | TU PONTE EN MI LUGAR LOS HURACANES DEL NORTE (J.AVALDS) | Los Huracanes Del Norte ♫ UNIVISION | 25 |
| 29 | 42 | 40 | 7 | LO MEJOR FUE PERDERTE J.PRECIADO (R.E.DE LA MORA) | Julio Preciado Y Su Banda Perla Del Pacifico ♫ SONY DISCOS | 29 |
| | | | | HOT SHOT DEBUT | | |
| 30 | NEW | 1 | | EN SOLEDAD E.ESTEFAN JR. (J.GALLEGO,S.CLAYTON,BECERRIL) | Jimena ♫ UNIVISION | 30 |
| 31 | 27 | 37 | 11 | YO ME QUEDA SIN NADIE S.VALTIERREZ,J.L.CORRAL (M.EUSSE TOLEDO,F.RESTREPO) | La Autoridad De La Sierra ♫ DISA | 27 |
| 32 | 28 | 21 | 12 | VOY A OLVIDARME DE MI E.ESTEFAN JR.,S.KRYS,A.CASTRO,C.VIVES (C.VIVES) | Carlos Vives ♫ SONY DISCOS | 10 |
| 33 | RE-ENTRY | 3 | | BESO A BESO E.PENA (A.FLORES) | Ezequiel Pena ♫ FONOVISA | 33 |
| 34 | 29 | 29 | 5 | Y TE VI CON EL R.SAENZ QUIROZ (R.GONZALEZ MORA) | Conjunto Atardecer ♫ MUSICOM/UNIVERSAL LATINO | 27 |
| 35 | 41 | 43 | 22 | GASOLINA LUNYUNES (R.AYALA,E.DAVILA) | Daddy Yankee ♫ EL CARTEL #1 | 17 |
| 36 | 32 | 30 | 4 | PRECISAMENTE AHORA P.PINILLAD,DE MARIA (O DE MARIA) | David De Maria ♫ WARNER LATINA | 30 |
| 37 | 33 | 25 | 15 | LO QUE PASO, PASO LUNYUNES,E.LIND (R.AYALA,J.ORTIZ) | Daddy Yankee ♫ EL CARTEL #1 | 25 |
| 38 | 38 | 48 | 3 | EN EL MISMO TREN M.A.SOLIS (M.A.SOLIS) | Marco Antonio Solis ♫ FONOVISA | 38 |
| 39 | 34 | 36 | 9 | DAME ESTA NOCHE T.TORRES (T.TORRES,A.JIMENEZ) | Tommy Torres ♫ OLE | 34 |
| 40 | 43 | 42 | 3 | ERES DIVINA A.RAMIREZ CORRAL (J.GABRIEL) | Patrulla 81 ♫ DISA | 40 |
| 41 | 48 | — | 2 | SIN MIEDO A NADA J.N.GOMEZ (A.UBAGO) | Alex Ubago ♫ WARNER LATINA | 41 |
| 42 | 35 | 28 | 24 | DAME OTRO TEQUILA E.ESTEFAN JR.,R.GAITAN,A.GAITAN,T.MARDINI (E.ESTEFAN JR.,R.GAITAN,A.GAITAN,T.MARDINI,T.MCWILLIAMS) | Paulina Rubio ♫ UNIVERSAL LATINO | 1 |
| 43 | 37 | 39 | 11 | EL SOL NO REGRESA A.AVILA (A.REYERO PONTES,PDOMINGUEZ VILLARRUBIA) | La 5A Estacion ♫ ARIOLA/BMG LATIN | 37 |
| 44 | 46 | — | 2 | REBELDE C.LARA,M (D.CARLO I,QJ.KAFKA,M (D.CARLO) | RBD ♫ EMI LATIN | 44 |
| 45 | RE-ENTRY | 4 | | ENSENAME A VIVIR SIN TI J.M.LUGO (D.POVEDE,E.FENDER) | Gilberto Santa Rosa ♫ SONY DISCOS | 37 |
| 46 | 50 | — | 2 | LA MUJER QUE NO SONE R.ARJONA,C.CABRAL JUNIOR (R.ARJONA) | Ricardo Arjona ♫ SONY DISCOS | 46 |
| 47 | NEW | 1 | | ALMA EN LIBERTAD M.AZEVEDO (J.VILLAMIZAR,J.C.PEREZ SOTO) | Paulina Rubio ♫ UNIVERSAL LATINO | 47 |
| 48 | NEW | 1 | | AMOR DEL BUENO Y.MARRUFO (Y.MARRUFO) | Hector Montaner ♫ VENE | 48 |
| 49 | 47 | 47 | 3 | A USTED G.GARCIA (L.BARRERA) | Beto Y Sus Canarias ♫ DISA | 47 |
| 50 | 49 | 44 | 19 | LA ULTIMA CANCION GRUPO BRYNDIS (C.R.NASCIMENTO) | Grupo Bryndis ♫ DISA | 20 |

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.

LATIN POP AIRPLAY

| THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | ARTIST | THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | ARTIST |
|-----------|-----------|--|-------------------------------|-----------|-----------|--|--------------------------------|
| 1 | 1 | LA CAMISA NEGRA SURCO/UNIVERSAL LATINO | JUANES | 21 | 18 | PRECISAMENTE AHORA WARNER LATINA | DAVID DE MARIA |
| 2 | 3 | ALGO ESTA CAMBIANDO ARIOLA/BMG LATIN | JULIETA VENEGAS | 22 | 23 | VOY A OLVIDARME DE MI EMI LATIN | CARLOS VIVES |
| 3 | 5 | PORQUE ES TAN CRUEL EL AMOR SONY DISCOS | RICARDO ARJONA | 23 | 19 | HOY COMO AYER FONOVISA | CONJUNTO PRIMAVERA |
| 4 | 2 | VOLVERTE A VER SURCO/UNIVERSAL LATINO | JUANES | 24 | — | EN SOLEDAD UNIVISION | JIMENA |
| 5 | 4 | OBSESION (NO ES AMOR) COLUMBIA/SONY DISCOS | FRANKIE J FEATURING BABY BASH | 25 | 21 | DAME ESTA NOCHE OLE | TOMMY TORRES |
| 6 | 6 | TE BUSCARIA ARIOLA/BMG LATIN | CHRISTIAN CASTRO | 26 | 28 | SIN MIEDO A NADA WARNER LATINA | ALEX UBAGO |
| 7 | 9 | COMO PUDISTE EMI LATIN | OBIE BERMUDEZ | 27 | 24 | EL SOL NO REGRESA ARIOLA/BMG LATIN | LA 5A ESTACION |
| 8 | 7 | OTRA VEZ OLE | MDO | 28 | 30 | LA MUJER QUE NO SONE SONY DISCOS | RICARDO ARJONA |
| 9 | 13 | AMOR DEL BUENO SONY DISCOS | REYLI | 29 | 31 | ALMA EN LIBERTAD UNIVERSAL LATINO | PAULINA RUBIO |
| 10 | 12 | CONTRA VIENTOS Y MAREAS SONY DISCOS | CHAYANNE | 30 | 34 | AMOR DEL BUENO VENE | HECTOR MONTANER |
| 11 | 8 | ESTA AUSENCIA VALE/UNIVERSAL LATINO | DAVID BISBAL | 31 | 29 | REBELDE EMI LATIN | RBD |
| 12 | 10 | EL AUTOBUS SONY DISCOS | PEPE AGUILAR | 32 | 39 | VALIO LA PENA SONY DISCOS | MARC ANTHONY |
| 13 | 14 | TOCANDO FONDO SONY DISCOS | KALIMBA | 33 | 40 | EN EL MISMO TREN FONOVISA | MARCO ANTONIO SOLIS |
| 14 | 15 | LLEVAME EMI LATIN | SORAYA | 34 | 36 | TE AMARE WARNER LATINA | YAHIR |
| 15 | 11 | QUE LASTIMA SONY DISCOS | ALEJANDRO FERNANDEZ | 35 | 32 | DE VIAJE SONY DISCOS | SIN BANDERA |
| 16 | 16 | AIRE EMI LATIN | INTOCABLE | 36 | — | AY DIOS SONY DISCOS | FRANCO DE VITA WITH OLGA TANON |
| 17 | 26 | VIVEME WARNER LATINA | LAURA PAUSINI | 37 | — | LA FUERZA DEL DESTINO EMI LATIN | FEY |
| 18 | 22 | MI MAYOR SACRIFICIO FONOVISA | MARCO ANTONIO SOLIS | 38 | 27 | DAME OTRO TEQUILA UNIVERSAL LATINO | PAULINA RUBIO |
| 19 | 17 | PERDIDOS J&N | MONCHY & ALEXANDRA | 39 | 33 | DEMASIADO PINA/UNIVERSAL LATINO | PABLO PORTILLO |
| 20 | 25 | SI YO ME VUELVO A ENAMORAR UNIVISION | JENNIFER PENA | 40 | — | ES MI SOLEDAD UNIVERSAL LATINO | ANDRINO OROZCO |

TROPICAL AIRPLAY

| THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | ARTIST | THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | ARTIST |
|-----------|-----------|--|---|-----------|-----------|--|-----------------------------------|
| 1 | 1 | LO QUE PASO, PASO EL CARTEL #1 | DADDY YANKEE | 21 | 22 | AMOR PERFECTO SONY DISCOS | EL GRAN COMBO DE PUERTO RICO |
| 2 | 6 | LA BODA PREMIUM LATIN | AVENTURA | 22 | 21 | VEN DEORAME OTRA VEZ SGZ | CHARLIE CRUZ |
| 3 | 17 | DONCELLA WHITE LION/SONY DISCOS | ZION & LENNOX | 23 | 10 | RESISTIRE UNIVERSAL LATINO | TONO ROSARIO |
| 4 | 3 | LA CAMISA NEGRA SURCO/UNIVERSAL LATINO | JUANES | 24 | — | TU QUIERES DURO NEW ERA/UNIVERSAL LATINO | HECTOR "EL BAMBINO" |
| 5 | 4 | OBSESION (NO ES AMOR) COLUMBIA/SONY DISCOS | FRANKIE J FEATURING BABY BASH | 25 | — | LA VIDA ES UN CARNAVAL SONY DISCOS | VICTOR MANUELLE |
| 6 | 5 | QUIERO M.P. | TITO RUIZ | 26 | 32 | SE ESCAMAN EMI LATIN | VICO C FEATURING EDDIE DEE |
| 7 | 13 | GASOLINA EL CARTEL #1 | DADDY YANKEE | 27 | 29 | HILO LATINUM | WILLY CHIRINO |
| 8 | 7 | PERDIDOS J&N | MONCHY & ALEXANDRA | 28 | 35 | ENSENAME A VIVIR SIN TI SONY DISCOS | GILBERTO SANTA ROSA |
| 9 | 18 | PERDONAME LA VIDA UNIVERSAL LATINO | LOS TOROS B&O | 29 | 28 | HOLD YOU DOWN EPIC | JENNIFER LOPEZ FEATURING FAT JOE |
| 10 | 16 | ESTA NOCHE TRAVESURA FLOW/UNIVERSAL LATINO | OJ NELSON | 30 | — | BUMPER WHITE LION/SONY DISCOS | JULIO VOLTIO |
| 11 | 37 | MAYOR QUE YO MAS FLOW/UNIVERSAL LATINO | BABY RANKS, DADDY YANKEE & TONY TUN TUN | 31 | 27 | HAY QUE BUENO CINCO POR CINCO | NOTCH |
| 12 | 2 | OYE MI CANTO N.D.R.E FEATURING DADDY YANKEE, NINA SKY, GEM STAR & BIG MATO | ROC-A-FELLA/DEF JAM/IDJMG | 32 | — | SOLO FUE UNA NOCHE SONY DISCOS | NG2 |
| 13 | 14 | TODO ES MENTIRA SGZ | FRANKIE NEGRON | 33 | 26 | TRAIGO FUEGO M.P. | JOSE PENA SUAZO Y LA BANDA GORDA |
| 14 | 8 | SOMBRA LOCA SONY DISCOS | GILBERTO SANTA ROSA | 34 | 34 | SE EFUMA TU AMOR SONY DISCOS | MARC ANTHONY |
| 15 | 15 | VEN TU J&N | DOMENIC MARTE | 35 | 25 | COMO LE HABLAS A UN ANGEL CANDLELIGHT | MIKE DEVITO |
| 16 | 9 | VALIO LA PENA SONY DISCOS | MARC ANTHONY | 36 | 19 | LAMENTO BOLIVIANO AMARICA/J&N | AMARIS Y LA BANDA DE ATAKKE |
| 17 | 23 | REGGAETON LATINO CHOSEN FEW EMERALD URBAN BOX OFFICE | DON OMAR | 37 | 31 | ELLA SE LLEVO MI VIDA J&N | DOMENIC M |
| 18 | 20 | LA POPLA VI | ELIEL | 38 | — | BANDOLERO SONY DISCOS | OLGA TANON |
| 19 | 11 | PARA TI VENE/UNIVERSAL LATINO | JUAN LUIS GUERRA | 39 | 39 | TU PUM PUM DIAMOND/SONY DISCOS | JOHNNY PREZ |
| 20 | 12 | HASTA EL FIN J&N | MONCHY & ALEXANDRA | 40 | — | TE ENCONTRARE CUTTING | NORIEGA FEATURING TITO EL BAMBINO |

REGIONAL MEXICAN AIRPLAY

| THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | ARTIST | THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | ARTIST |
|-----------|-----------|---|--|-----------|-----------|--|---|
| 1 | 3 | AIRE EMI LATIN | INTOCABLE | 21 | 17 | MANANA QUE YA NO ESTES GARYEX/FONOVISA | GRUPO INNOVACION |
| 2 | 1 | HOY COMO AYER FONOVISA | CONJUNTO PRIMAVERA | 22 | 20 | LA ULTIMA CANCION DISA | GRUPO BRYNDIS |
| 3 | 2 | LA SORPRESA FONOVISA | LOS TIGRES DEL NORTE | 23 | 25 | ROSAS MUSICOM/UNIVERSAL LATINO | OLIANA REYES |
| 4 | 4 | VOLVERE UNIVISION | K-PAZ DE LA SIERRA | 24 | 28 | MI PRIMER AMOR FONOVISA | POLD URIAS Y SU MAQUINA NORTEÑA |
| 5 | 6 | SI LA QUIERES PROCAN/DISA | LOS HOROSCOPOS DE DURANGO | 25 | 24 | YA SOY FELIZ FONOVISA | BANDAS EL RECCDO |
| 6 | 5 | ESTA LLORANDO MI CORAZON DISA | BETO Y SUS CANARIOS | 26 | 26 | EN TU BASURA DISA | EL POOER DEL NORTE |
| 7 | 7 | ADIOS AMOR TE VAS DISA | GRUPO MONTEZ DE DURANGO | 27 | 36 | BAILA ESTA CUMBIA EMI LATIN | SELENA WITH A.B. QUINTANILLA III & KUMBIA KINGS |
| 8 | 13 | NO ME QUEDA MAS DISA | PALOMO | 28 | 33 | PERDONA MIS ERRORES UNIVISION | EL COYOTE Y SU BANDA TIERRA SANTA |
| 9 | 11 | TU PONTE EN MI LUGAR UNIVISION | LOS HURACANES DEL NORTE | 29 | — | Y LAS MARIPOSAS EMI LATIN | PANCHO BARRAZA |
| 10 | 8 | EL VIRUS DEL AMOR UNIVERSAL LATINO | LOS TUCANES DE TIJUANA | 30 | 31 | BIENVENIDO AL AMOR UNIVISION | QUELDO |
| 11 | 14 | LO MEJOR FUE PERDERTE DISA | JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO | 31 | 27 | NO PODRE SOBREVIVIR FONOVISA | ZAINO |
| 12 | 9 | YO ME QUEDA SIN NADIE DISA | LA AUTORIDAD DE LA SIERRA | 32 | 35 | SI ME VAS A DEJAR DISA | LALO MORA |
| 13 | 23 | BESO A BESO FONOVISA | EZEQUIEL PENA | 33 | 22 | TE APUESTO LO QUE QUIERAS WEAMEX/WARNER LATINA | PESAADO |
| 14 | 10 | Y TE VI CON EL MUSICOM/UNIVERSAL LATINO | CONJUNTO ATARDECER | 34 | 34 | SIPOR MI FUERA EMI LATIN | LOS INVASORES DE NUEVO LEON |
| 15 | 16 | CONTIGO YO APRENDI A OLVIDAR DISA | PATRULLA 81 | 35 | — | AMIGA, SI LO VES UNIVISION | JENNI RIVERA |
| 16 | 15 | ERES DIVINA DISA | PATRULLA 81 | 36 | 29 | ABEJA REINA UNIVERSAL LATINO | LA ORIGINAL BANDA EL LIMON |
| 17 | 17 | A USTED DISA | BETO Y SUS CANARIOS | 37 | 32 | COMO OLIVAR MUSAFEL/BALBOA | JOAN SEBASTIAN |
| 18 | 12 | UNA LIMOSNA PLATINO/FONOVISA | ADOLFO URIAS Y SU LOBO NORTEÑO | 38 | — | SITIGO UNIVISION | IMAN |
| 19 | 18 | QUIERO SABER DE TI DISA | GRUPO MONTEZ DE DURANGO | 39 | | | |



Miami's 24-Hour Party People

BBC Radio 1 hosted a live broadcast March 25 from the Nikki Beach club. Featured artists included Barbara Tucker and Juliet. All smiles in the sunshine, from left, are producer/DJ Chris Cox and recording artist Kelly Osbourne. (Photo: Ron Slomowicz)

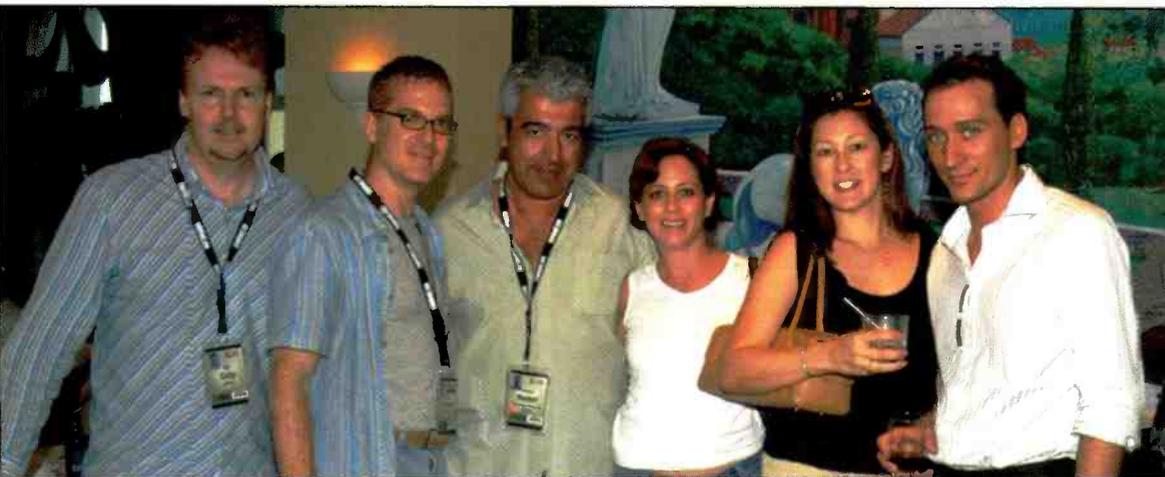
Thousands of dance/electronic enthusiasts descended on Miami Beach March 21-26 for the Winter Music Conference and M3 Summit, and *Billboard* was there.



The Winter Music Conference presented a one-on-one Q&A with recording artist Moby, right, and *Billboard* senior writer/reviews editor Michael Paoletta. (Photo: Tina Paul)



Adidas, 5 Points Records and Grand Hospitality hosted the March 25 Revolver party at the Pawn Shop. Artists and DJs showcased included LCD Soundsystem, 2 Many DJ's, Tiga, Ellen Allien and Radio 4. Sean "P. Diddy" Combs, left, performed his Felix Da Housecat-produced club track, "Jack U," while DJ Hell, right, cued the next record. (Photo: Tina Barros)



It was smiles all around at the Recording Academy meet-and-greet at the Wyndham Beach Resort. Pictured, from left, are Recording Academy Florida Chapter executive director Neil Crilly, *Billboard* senior writer/reviews editor Michael Paoletta, Nasser Music Business Solutions founder Kurosh Nasser, Recording Academy Florida Chapter project coordinator Robyn Bofshever, artist manager Pam Film-Kennedy and recording artist/DJ Paul Van Dyk. (Photo: Jill Kahn)



Scotland's Mylo, above, wowed the crowd with his DJ skills at the March 25 Revolver party at the Pawn Shop. (Photo: Tina Paul)



The March 25 full-moon party atop the Bank of America building in downtown Miami spotlighted DJ Rap, above. (Photo: Tina Paul)

S&D, LCD Cure Post-Miami Blues

A few weeks have passed since the Winter Music Conference and M3 Summit in Miami Beach, and people are asking if we're still recovering. Please. We were back on track that first day back in the office. Weekly deadlines have that effect.

And while some dance/electronic fans in New York were laying low during the April 1 weekend—still recovering, perhaps—we couldn't resist experiencing **Sasha & Digweed** (together again) at Crobar and **LCD Soundsystem** at Bowery Ballroom.

hued track ascends 12 positions on the Hot Dance Radio Airplay chart to No. 13. And judging from

Beat Box™

By Michael Paoletta
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the number of club DJs championing the incredibly infectious jam, we predict that it will soon find its way onto the Hot Dance Club Play chart.

Such news explains why the daughter of **Ozzy** and **Sharon** was omnipresent in Miami Beach during the Winter Music Conference and M3 Summit. Presenting an award at the WMC's International Dance Music Awards? Check. Working the crowd at the **BBC Radio 1** live broadcast at Nikki Beach? You bet (see photo, this page). How about showing up at the Revolver party at the Pawn Shop? Absolutely.



SASHA & DIGWEED: SEVEN-HOUR SET

S&D delivered a most epic tag-team DJ set that, with each passing hour, became deeper and darker. In the course of a nearly seven-hour set, the duo—playing to more than 5,000 clubgoers—cleverly layered beats and rhythms to create brand-new textures and on-the-spot remixes (**the Killers'** "Mr. Brightside").

Equally intoxicating was LCD's sold-out live performance, which, intentionally or not, paid homage to New York's feisty club scene in the early '80s (specifically the funk-ed-up disco-punk sensibility of Danceteria).

Fronted by non-pop-star pop star **James Murphy**, the Sound-system delivered a tight set that was equal parts **Talking Heads**, **Public Image Ltd.** and **Liquid Liquid**. Murphy's wailings on "Daft Punk Is Playing at My House," "Too Much Love," "Tribulations" and "Yeah" remain embedded in the brain.

KELLY DOES SOUTH BEACH: Kelly Osbourne is promoting her new album, "Sleeping in the Nothing" (**Sanctuary**), which arrives June 7. Primed for dancefloors, the disc is previewed by lead single "One Word."

In this issue, the new-wave-

"I'm here because I've decided to change direction in my music," Osbourne told *Billboard* backstage at the awards ceremony. "I came to Miami to find out everything I didn't already know about dance music."

We wondered what prompted the change in direction.

Without missing a beat, the ever-real Osbourne laid it on the line. "Take a really good look at what girls my age are doing musically," she said. "They're all doing the same shit. I hate being the same. So, I had to do something different—something that I was passionate about."

Though she has turned to dance music, Osbourne noted that "it's still very much me—the album has an edge. And I'm excited."

LAUNCHED IN MIAMI: Mobile content provider **Red Fish Media** launched its dance/electronic ringtones library at the Winter Music Conference.

The myredfish.com site features new and not-yet-released tracks from emerging and internationally recognized DJs and producers, including **Matt e Love**, **Nigel Richards** and **Justin Johnson**.

The company offers electronic enthusiasts two payment options: a \$7.96 monthly membership (which includes five ringtones) and a pay-as-you-go plan (\$1.99 per ringtone).

APRIL 16 2005
Billboard® **HOT DANCE SINGLES SALES**™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON | TITLE | Artist |
|-----------|-----------|------------|--|--|---------------------------------------|
| 1 | 1 | 1 | 8 | NUMBER 1 WE WILL BECOME SILHOUETTES | The Postal Service |
| 2 | 2 | 2 | 4 | GET RIGHT (L. VEGA REMIX) | Jennifer Lopez |
| 3 | 3 | 5 | 18 | TEMPTED TO TOUCH (REMIXES) | Rupee |
| 4 | 4 | 6 | 91 | THE DISTRICT SLEEPS ALONE TONIGHT | The Postal Service |
| 5 | 18 | — | 3 | THE WONDER OF IT ALL | Kristine W |
| 6 | 5 | 3 | 13 | SOLDIER (M. JOSHUA REMIX)/LOSE MY BREATH (P. RAUHOFER/M. JOSHUA MIXES) | Destiny's Child Feat. T.L. & U Wayne |
| 7 | 9 | 8 | 11 | GALVANIZE | The Chemical Brothers Featuring Q-Tip |
| 8 | RE-ENTRY | 2 | EVERYTHING | Kaskade | |
| 9 | 15 | 14 | 27 | TURN ME ON (REMIXES) | Kevin Lyttle |
| 10 | 10 | 12 | 7 | WE MIGHT AS WELL BE STRANGERS | Keane Vs. DJ Shadow |
| 11 | 14 | 15 | 19 | ENJOY THE SILENCE...04 | Depeche Mode |
| 12 | 7 | 4 | 3 | YOU ARE EVERYTHING | Vanessa Williams |
| 13 | 12 | 7 | 10 | BREATHE | Erasure |
| 14 | NEW | 1 | DON'T STOP | Brazilian Girls | |
| 15 | NEW | 1 | NU NU (YEAH YEAH) | Fannypack | |
| 16 | 21 | 18 | 6 | HIDEYFACE | Prefuse 73 Featuring Ghostface & EL-P |
| 17 | 23 | 21 | 49 | LEFT OUTSIDE ALONE (J. NEVINS REMIX) | Anastacia |
| 18 | 24 | — | 2 | FEVER (A. FREELAND REMIXES) | Sarah Vaughan |
| 19 | 11 | 10 | 9 | NASTY GIRL | Inaya Day |
| 20 | 6 | 9 | 4 | IT'S ALL GOOD (SCUMFROG & N. SKATEN MIXES) | Fantasia |
| 21 | RE-ENTRY | 16 | JUST BE | Tiesto Featuring Kirsty Hawkshaw | |
| 22 | 8 | 13 | 8 | WHEN THE DAWN BREAKS/I LIKE IT | Narcotic Thrust |
| 23 | RE-ENTRY | 19 | SURFING ON A ROCKET | Air | |
| 24 | RE-ENTRY | 41 | AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) | George Michael | |
| 25 | 13 | 17 | 13 | KILLER 2005 (P. RAUHOFER/MOREL/DJ MONK/J. ALBERT MIXES) | Seal |

APRIL 16 2005
Billboard® **HOT DANCE RADIO AIRPLAY**™

Airplay compiled by Nielsen Broadcast Data Systems

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | Artist |
|-----------|-----------|------------------------|--------------------------------------|---|
| 1 | 1 | 8 | NUMBER 1 SINCE U BEEN GONE | Kelly Clarkson |
| 2 | 1 | 12 | 1, 2 STEP | Ciara Featuring Missy Elliott |
| 3 | 2 | 17 | ALL THIS TIME | Jonathan Peters Presents Sylver Logan Sharp |
| 4 | 4 | 9 | LET ME LOVE YOU | Mario |
| 5 | 5 | 15 | I BELIEVE IN YOU | Kylie Minogue |
| 6 | 6 | 9 | IF YOU DON'T KNOW ME BY NOW | Aubrey |
| 7 | 11 | 8 | LISTEN TO YOUR HEART | D.H.T. |
| 8 | 8 | 8 | CALL ME | Anna Vissi |
| 9 | 10 | 10 | RICH GIRL | Gwen Stefani Featuring Eve |
| 10 | 14 | 2 | IT'S LIKE THAT | Mariah Carey |
| 11 | 9 | 12 | PUT 'EM HIGH | Stonebridge Featuring Therese |
| 12 | 24 | 2 | HOW WOULD U FEEL | David Morales With Lea-Lorien |
| 13 | 25 | 2 | ONE WORD | Kelly Osbourne |
| 14 | 12 | 36 | HOW DID YOU KNOW? | Mynt Featuring Kim Sozzi |
| 15 | NEW | COME RAIN COME SHINE | Jenn Cunetta | |
| 16 | 13 | 15 | THE WEEKEND | Michael Gray |
| 17 | NEW | OBSESSION (NO ES AMOR) | Frankie J Featuring Baby Bash | |
| 18 | 17 | 7 | SO MANY TIMES | Gadjo |
| 19 | 22 | 14 | FREE ME | Emma |
| 20 | 18 | 4 | WHEN THE DAWN BREAKS | Narcotic Thrust |
| 21 | 23 | 3 | INSPIRATION | Ian Van Dahl |
| 22 | 16 | 4 | FILTHY GORGEOUS | Scissor Sisters |
| 23 | 23 | 4 | YOU NEVER KNOW | Marly |
| 24 | 21 | 4 | I'M DONE | King Brain Presents N.I.C. |
| 25 | 25 | 8 | TIME | Therese |

APRIL 16 2005
Billboard® **TOP ELECTRONIC ALBUMS**™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON | ARTIST | Title |
|-----------|-----------|---------------------|------------------------------|------------------------------------|
| 1 | 1 | 2 | NUMBER 1 | 2 Weeks At Number 1 |
| 1 | 1 | 2 | MOBY | Hotel |
| 2 | 3 | 104 | THE POSTAL SERVICE | Give Up |
| 3 | 4 | 2 | M.I.A. | Arular |
| 4 | 2 | 8 | VARIOUS ARTISTS | Fired Up! 2 |
| 5 | 5 | 6 | THIEVERY CORPORATION | Cosmic Game |
| 6 | 6 | 3 | DAFT PUNK | Human After All |
| 7 | 7 | 36 | SCISSOR SISTERS | Scissor Sisters |
| 8 | 11 | 9 | BRAZILIAN GIRLS | Brazilian Girls |
| 9 | 9 | 10 | THE CHEMICAL BROTHERS | Push The Button |
| 10 | 10 | 10 | THE RIDDLER & VIC LATINO | Ultra.Dance 06 |
| 11 | NEW | RAVIN & DAVID VISAN | Buddha-Bar VII | |
| 12 | 13 | 7 | LCD SOUNDSYSTEM | LCD Soundsystem |
| 13 | 12 | 2 | MARK FARINA | Mushroom Jazz 5 |
| 14 | NEW | DANNY HOWELLS | Global Underground: Miami | |
| 15 | 8 | 2 | PREFUSE 73 | Surrounded By Silence |
| 16 | 14 | 66 | VARIOUS ARTISTS | Fired Up! |
| 17 | 15 | 3 | EVERYTHING BUT THE GIRL | Adapt Or Die: Ten Years Of Remixes |
| 18 | 16 | 2 | DAVID WAXMAN | Ultra Chilled 05 |
| 19 | 17 | 6 | VARIOUS ARTISTS | Best Of Trance Volume 5 |
| 20 | 18 | 10 | ERASURE | Nightbird |
| 21 | 21 | 22 | TIESTO | Parade Of The Athletes |
| 22 | 20 | 9 | VARIOUS ARTISTS | Perfecto Presents: The Club |
| 23 | 19 | 4 | JOHN DIGWEED | Fabric 20 |
| 24 | RE-ENTRY | THE HAPPY BOYS | Dance Party (Like It's 2005) | |
| 25 | RE-ENTRY | M83 | Before The Dawn Heals Us | |

Legend: Airplay rises showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 9 dance stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. A title which has been on the chart for more than 25 weeks will generally not receive a bullet, even if it registers an increase in detections. Titles below the top 15 are removed from the chart after 25 weeks. ©2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Electronic Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

APRIL 16 2005
Billboard® **HOT DANCE CLUB PLAY**™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON | TITLE | Artist |
|-----------|-----------|------------|---------|--|--|
| 1 | 3 | 10 | 6 | NUMBER 1 GET RIGHT (L. VEGA REMIX) | Jennifer Lopez |
| 2 | 2 | 7 | 8 | CALL ME | Anna Vissi |
| 3 | 5 | 8 | 8 | FILTHY GORGEOUS | Scissor Sisters |
| 4 | 4 | 9 | 8 | WHATEVER (MR. MIG MIX) | Jill Scott |
| 5 | 6 | 11 | 8 | SET IT FREE | Jason Walker |
| 6 | 9 | 12 | 7 | NASTY GIRL | Inaya Day |
| 7 | 1 | 2 | 10 | LOVE IS A DRUG (CREAMER & K REMIXES) | Rosko |
| 8 | 7 | 3 | 12 | AVALON | Juliet |
| 9 | 13 | 18 | 6 | WANT MY BODY | Pier Pressure |
| 10 | 17 | 21 | 5 | I NEED YOU | Friburn & Urik |
| 11 | 18 | 26 | 5 | EVERYTHING | Kaskade |
| 12 | 19 | 25 | 5 | MR. BRIGHTSIDE (J. LU CONT/LINDBERGH PALACE MIXES) | The Killers |
| 13 | 8 | 1 | 12 | HOW CAN I BE FALLING (D. AUDE/D. TSETTOS/M. RIZZO/PRESTA/RANPAGE) | Jennifer Green |
| 14 | 11 | 5 | 10 | STRESS | Danny "Buddah" Morales |
| 15 | 10 | 4 | 10 | HOME | Suzanne Palmer |
| 16 | 20 | 24 | 7 | HE GIVES MORE (R. MCGOWAN/W. RIGG/M. CRUZ/TWISTED DEE/J. SANTIAGO) | Raw Deal Featuring Toni Ann Bardell |
| 17 | 14 | 15 | 11 | I'M DONE | King Brain Presents N.I.C. |
| 18 | 16 | 19 | 9 | SUPERFLY (LOUIE VEGA REMIX) | Curtis Mayfield |
| 19 | 12 | 6 | 11 | WAITING FOR ALEGRIA | Tony Moran & Ric Sena Present Zhana Saunders |
| 20 | 30 | 41 | 3 | I'LL BE YOUR FREAK | Norty Cotto Presents Sinsation! |
| 21 | 22 | 16 | 12 | FAIRYTALE | The Replacement Featuring Maria Neskovski |
| 22 | 25 | 31 | 6 | SINCE U BEEN GONE (J. NEVINS REMIXES) | Kelly Clarkson |
| 23 | 26 | 32 | 5 | IT'S ALL GOOD (SCUMFROG & N. SKATEN MIXES) | Fantasia |
| 24 | 31 | 37 | 4 | SORROW | Bobby O |
| 25 | 28 | 33 | 4 | LESSONS IN LOVE | Angel |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON | TITLE | Artist |
|-----------|-----------|------------|-------------------------------------|---|--|
| 26 | 35 | — | 2 | HERE I AM | David Morales With Tamra Keenan |
| 27 | 32 | 36 | 5 | EMBALLA (LOUIE VEGA REMIXES) | Emballa |
| 28 | 15 | 14 | 12 | BREATHE | Erasure |
| 29 | 21 | 17 | 13 | JUST LET GO | Fischerspooner |
| 30 | 36 | 43 | 9 | MOST PRECIOUS LOVE | Blaze Presents U.D.A.U.F.L. Featuring Barbara Tucker |
| 31 | 27 | 27 | 9 | I WILL (ORANGE FACTORY MIXES) | Oryon |
| 32 | 39 | 47 | 3 | LEAD GUITAR | Axwell |
| 33 | 37 | 42 | 4 | ROBOT ROCK | Daft Punk |
| 34 | 41 | 48 | 3 | TIRED OF BEING SORRY (DUMMIES/PHOTEK REMIXES) | Ringside |
| 35 | 43 | — | 2 | WORKOUT (J. VASQUEZ/E. KUPPER/BLUEROOM/J. CARRANO MIXES) | RuPaul |
| 36 | NEW | 1 | IT'S LIKE THAT (D. MORALES REMIXES) | Mariah Carey | |
| 37 | NEW | 1 | LIFT IT UP | Inaya Day | |
| 38 | 47 | — | 2 | YOU ARE EVERYTHING (J. VASQUEZ/FORD/MR. MIG MIXES) | Vanessa Williams |
| 39 | NEW | 1 | NU NU (YEAH YEAH) | Fannypack | |
| 40 | 29 | 20 | 15 | I AM (THE RISING) (J. ROCKS/FRISCIA & LAMBOY/GUISEPPE D/J. BARRINGER MIXES) | Taborah |
| 41 | 23 | 22 | 12 | MAYBE (ILLCIT/BINI & MARTINI/ALMIGHTY MIXES) | Emma |
| 42 | 24 | 13 | 12 | SHOW IT | Friburn & Urik |
| 43 | 40 | 39 | 7 | RICH GIRL | Gwen Stefani Featuring Eve |
| 44 | 45 | 45 | 5 | METAL | Afrika Bambaataa Featuring Gary Numan |
| 45 | NEW | 1 | FEVER (A. FREELAND REMIXES) | Sarah Vaughan | |
| 46 | NEW | 1 | RAINSONG | Don Philip | |
| 47 | 49 | 49 | 3 | STAND UP | Loleatta Holloway |
| 48 | 33 | 23 | 13 | GALVANIZE | The Chemical Brothers Featuring Q-Tip |
| 49 | 48 | 44 | 6 | THE PHANTOM OF THE OPERA (JUNIOR REMIX) | Andrew Lloyd Webber |
| 50 | 50 | 46 | 8 | I LIKE IT | Decibel Featuring LaVetra |

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.

Adkins Has Plenty To Sing About

BY DEBORAH EVANS PRICE

NASHVILLE—Life is good for Trace Adkins. Like the blue-collar fans who make up a large segment of his audience, the Louisiana native has worked hard to build a solid career, and he is seeing the payoff.

He might not be picking up trophies at every industry awards show, but without hype or fanfare, Adkins keeps churning out gold and platinum albums and maintaining a busy road schedule.

His newest offering, "Songs About Me," debuted at No. 1 on the *Billboard* Top Country Albums chart and at No. 11 on The *Billboard* 200 in the April 9 issue. It sold nearly 63,000 units in its first week, according to Nielsen SoundScan.

Record sales have been fueled by the album's title song, which is No. 16 on the Hot Country Singles & Tracks chart. KBKO Bakersfield, Calif., PD Lee Logan calls the single "a great promo for what this format is all about."

Adkins stands to get sustained exposure beyond the usual street-week flurry. He has deals with Waffle House restaurants (Nashville Scene, *Billboard*, April 9) and Pilot gas stations that will keep his image in front of a multitude of consumers.

"I look for things that I use and a product that I can support because I like it," says Adkins, who is booked by the William Morris Agency. "With what I do for a living, we are always

stopping and buying hundreds of dollars' worth of diesel, and more times than not, it's at a Pilot. And I've always liked eating at Waffle House. I've had business meetings at Waffle House."

According to Capitol Records Nashville senior VP of marketing Fletcher Foster, Adkins will be featured in nearly 300 Pilot stations via signage in the stores, on the gas pumps and on a display inside, where the current CD and some previous Adkins titles will be sold.

"It takes it out of the traditional brick-and-mortar retail space," Foster says of the promotion, which will last about three months.

Fletcher says the Waffle House campaign will run through the end of the year.

Adkins says he is happy to form partnerships with corporate America because it creates awareness. "As far as unconventional ways to promote stuff, you have to do that now," he says. "People's attention spans have gotten so short these days... We are trying to do every avenue that is open to us."

STRONG SONGS ABOUT HIM

On the creative front, Adkins has delivered a solid album buoyed by strong songs and personality-packed performances.

"They've all been autobiographical," Adkins says of his body of work, including six previous albums, which have earned two platinum and three gold

certifications. "From the first one until this one, you have a real good sense of who I am and what I'm about."

On "Songs About Me," which was produced by Scott Hendricks and Dann Huff, Adkins says the cut "Metropolis" reminds him of his



hometown, Sarepta, La. Tunes such as "My Heaven," "Baby I'm Home," "Bring It On" and "I Learned How to Love From You" are also like pages from his life.

"I try to record stuff that I can sing because I believe in it. I've either experienced it or lived through it or just feel that way," says Adkins, an ASCAP writer who has his own publishing, Song Company Music.

Adkins even brings to life those songs that aren't autobiographical. Case in point: "Arlington," a poignant

ballad about the national cemetery, which will likely be the next single. Adkins is slated to perform it on the White House lawn with a 110-piece orchestra May 29 for a PBS special.

"Trace has such energy and power in his voice," Logan says. "Whether he sings a ballad or uptempo song like his latest, his voice breaks through on the radio."

BACK ON TRACK

Since he debuted in 1996, Adkins has placed 19 titles on the Hot Country Singles & Tracks chart, among them such top five hits as "Every Light in the House," "The Rest of Mine" and "Hot Mama" and the No. 1 "(This Ain't) No Thinkin' Thing." Each of his seven albums has debuted in the top 10, but prior to the most recent leadership change at Capitol, he seemed to be losing momentum. Now things are once again on an upward trajectory.

"When I got hooked up with Vector Management, that brought some fresh blood in and people with some renewed excitement about what I do," Adkins says. "Then when [president/CEO] Mike Dungan came in over at Capitol, it was like the messiah coming, and things have been great for the last two or three years. I feel like we've got some momentum back again."

Adkins says he has a strong, growing fan base and that buyers and promoters have a lot of confidence in him, but "for whatever reason we just

never really garnered that respect from our peers, from the powers-that-be in the industry. We just got overlooked when it came time to vote for awards."

Logan thinks Adkins' stature has "grown consistently over the last few years, a credit to his participation in the different facets of the country music business... He is on the Country Music Assn. board, you see him at industry events and functions and he continues to aggressively interact with radio and his fans. His work ethic serves him well."

But some in the industry still don't realize Adkins is a platinum artist.

"It's a perception that kind of becomes a reality if you don't watch it," Foster says. "His first album was platinum, and his second album was gold." Adkins' third album, 1999's "More," was his only album not to go gold.

Foster says it fell through the cracks during a regime change at Capitol. "He just got caught up in a lot of that. But when Mike and I came over here, we knew he could sell records, and we wanted to bring him back."

His renewed sales vigor has "greatly affected his touring," Foster says of Adkins, who is currently co-headlining with Montgomery Gentry. "When you can get out there and have radio look at him differently, and then the consumer looks at him differently, then the touring market looks at him differently—hopefully one and one and one will make four or five."

That Was Then, This Is Now, Says Equity Chief

For much of the last year, independent label **Equity Music Group** has been the subject of persistent rumors on Music Row. Those rumors, which focused on alleged financial difficulties, ranged from stories that the regional promotion staff



KRASKI: EQUITY MUSIC GROUP 'STABILIZING'

all was well. But in a surprisingly candid revelation to *Billboard*, EMG president **Mike Kraski** says that was not always the case, though he hastens to add that the label's financial troubles are nearly behind it.

"The bottom line is that the rumors were true but no longer are," Kraski says of the label, which was launched in 2003. "If there is anything I've learned in the last two years, it is that shit happens. We did run into financial problems that could not have been anticipated.

"We have been diligent over the past six months in eliminating debt and stabilizing the company's financial situation," Kraski continues. "We will have a complete, long-term resolution in a matter of weeks.

"We're not the first startup to run into problems, but [make] no mistake that we are committed to this label and our artists for the long run."

The roster includes founding partner **Clint Black** as well as **Carolina Rain**, **Kevin Fowler**, **Shannon Lawson** and **Little Big Town**.

Kraski adds an appreciative nod to the label's supporters during the

tough times. "I would like to mention how gratifying it has been that so many people in this town stuck with us because they believe in us and in what we're trying to do," he says. "To them I say, 'Thank you.'"

SIGNINGS: Bluegrass act the **Grascals** is now being

managed by **Karen Byrd**, owner of Nashville-based **Karen Byrd Public Relations**. It is Byrd's first foray into management. She will continue to handle publicity for the group and her other PR clients. The Grascals recently released their debut album for **Rounder Records**.

Koch Records Nashville has signed bluegrass act **3 Fox Drive**, formerly known as the **Fox Family**. The group's first album for Koch is due this summer.

NEW & NOTEWORTHY: **J.T. Gray**, owner of venerable Nashville nightclub the Station Inn, has released his first CD, "It's About Time," on his own **Station Inn Records**. The album features Gray and his band performing bluegrass and country classics.

Gray's label will focus on bluegrass

Nashville
Scene™
By Phyllis Stark
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and roots music projects. **Bob Smiley**, head of **TranAgent**, is serving as director of business development.

GLOBAL GLOW: **Paul Brandt** is this year's winner of the **Country Music Assn.** global country artist award. The award recognizes an act that has

advanced country music's popularity and brought attention to the format outside the United States.

Brandt is the first Canadian to receive the honor. Previously winners have been Australians **Kasey Chambers**, **Lee Kernaghan** and the late **Slim Dusty**. Candidates are chosen by the CMA board of directors from nominations by the organization's international membership. Brandt will receive his trophy June 12 during his performance at the 2005 CMA Music Festival in Nashville.

ON THE ROW: **Angela Lange** segues from West Coast regional promoter to Southeast regional at **Capitol Records Nashville**. She replaces **Steve Hodges**, who was recently upped to senior director of national promotion.

OPRY WORLD: The **Grand Ole Opry** has partnered with the Department of Defense to broadcast "Grand Ole Opry Live" to U.S. troops around the world via **American Forces Radio and Television Service**. The program can be seen in the United States on the **Great American Country** network.

APRIL 16
2005

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | Sales data compiled by Nielsen SoundScan | | | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION |
|-----------|-----------|------------|----------|---|---|---------------|---|----|----|-----------|-----------|------------|--|--|-------|---------------|
| | | | | | | | 1 | 2 | 3 | | | | | | | |
| 1 | | | 1 | NUMBER 1 / HOT SHOT DEBUT LARRY THE CABLE GUY JACK/WARNER BROS. 45300/WRN (11.98 CD) | The Right To Bare Arms | 1 | 39 | 49 | 55 | 35 | | | GREATEST GAINER RANDY TRAVIS WARNER BROS. 78996/RHND (11.98 CD) | The Very Best Of Randy Travis | 10 | |
| 2 | 3 | 2 | 27 | RASCAL FLATTS ▲ LYRIC STREET 165049/HOLLYWOOD (11.98 CD) | Feels Like Today | 1 | 40 | 45 | 36 | 45 | | | JULIE ROBERTS ● MERCURY 001902/UMGN (11.98 CD) | Julie Roberts | 9 | |
| 3 | 4 | 6 | 47 | GRETCHEN WILSON ▲ EPIC 90903/SONY MUSIC (11.98 CD) | Here For The Party | 1 | 41 | 32 | 40 | 45 | | | SARA EVANS ▲ RCA 67074/RLG (12.98/18.98) | Restless | 3 | |
| 4 | 1 | — | 2 | TRACE ADKINS CAPITOL 64512 (11.98 CD) | Songs About Me | 1 | 42 | 53 | 53 | 72 | | | LEANN RIMES ● CURB 78823 (11.98 CD) | Greatest Hits | 3 | |
| 5 | 2 | 4 | 10 | KENNY CHESNEY ▲ BNA 61530/RLG (11.98 CD) | Be As You Are: Songs From An Old Blue Chair | 1 | 43 | 54 | 52 | 27 | | | PHIL VASSAR ARISTA NASHVILLE 61591/RLG (11.98 CD) | Shaken Not Stirred | 10 | |
| 6 | 5 | 5 | 21 | SHANIA TWAIN ▲ MERCURY 003072/UMGN (11.98 CD) | Greatest Hits | 1 | 44 | 35 | 42 | 70 | | | TRACE ADKINS ▲ CAPITOL 40517 (12.98/18.98) | Comin' On Strong | 3 | |
| 7 | 6 | 3 | 8 | VARIOUS ARTISTS ● SONY BMG/WEA/UNIVERSAL 67287/RLG (11.98 CD) | Totally Country Vol. 4 | 1 | 45 | 40 | 38 | 39 | | | ALAN JACKSON ▲ ARISTA NASHVILLE 63103/RLG (11.98 CD) | What I Do | 1 | |
| 8 | | | 1 | BILLY DEAN CURB 78662 (11.98 CD) | Let Them Be Little | 8 | 46 | 43 | 41 | 72 | | | DIXIE CHICKS ● MONUMENT/COLUMBIA 90794/SONY MUSIC (11.98 CD) | Top Of The World Tour Live | 3 | |
| 9 | 8 | 8 | 61 | KENNY CHESNEY ▲ BNA 58801/RLG (12.98/18.98) | When The Sun Goes Down | 1 | 47 | 46 | 44 | 42 | | | LEE ANN WOMACK MCA NASHVILLE 001883/UMGN (12.98 CD) | Greatest Hits | 2 | |
| 10 | 7 | 7 | 33 | TIM MCGRAW ▲ CURB 78858 (11.98 CD) | Live Like You Were Dying | 1 | 48 | 42 | 46 | 74 | | | TOBY KEITH ▲ DREAMWORKS 450435/UMGN (12.98/18.98) | Shock'n Y'All | 1 | |
| 11 | 10 | 11 | 26 | GEORGE STRAIT ▲ MCA NASHVILLE 000495/UMGN (25.98 CD) | 50 Number Ones | 1 | 49 | 48 | 48 | 72 | | | REBA MCENTIRE ● MCA NASHVILLE 000451/UMGN (8.98/12.98) | Room To Breathe | 4 | |
| 12 | 12 | 15 | 23 | SUGARLAND MERCURY 002172/UMGN (11.98 CD) [M] | Twice The Speed Of Life | 12 | 50 | 51 | 49 | 96 | | | LONESTAR ▲ BNA 67076/RLG (12.98/18.98) | From There To Here: Greatest Hits | 1 | |
| 13 | 15 | 17 | 20 | KEITH URBAN ▲ CAPITOL 77489 (11.98 CD) | Be Here | 1 | 51 | 36 | 45 | 45 | | | LONESTAR ● BNA 59751/RLG (11.98 CD) | Let's Be Us Again | 2 | |
| 14 | 9 | 9 | 21 | TOBY KEITH ▲ DREAMWORKS 902323/UMGN (11.98 CD) | Greatest Hits 2 | 2 | 52 | 50 | 43 | 47 | | | LORETTA LYNN INTERSCOPE 002513 (12.98 CD) | Van Lear Rose | 2 | |
| 15 | 11 | 1 | 3 | MIRANDA LAMBERT EPIC 92026/SONY MUSIC (12.98 CD) | Kerosene | 1 | 53 | 59 | 61 | 43 | | | SHEDAISY LYRIC STREET 165044/HOLLYWOOD (11.98 CD) | Sweet Right Here | 2 | |
| 16 | 14 | 12 | 42 | BIG & RICH ▲ WARNER BROS. 48520/WARN (11.98 CD) | Horse Of A Different Color | 1 | 54 | 58 | 56 | 77 | | | JO DEE MESSINA ● CURB 78790 (11.98 CD) | Greatest Hits | 1 | |
| 17 | 17 | 13 | 8 | LEE ANN WOMACK MCA NASHVILLE 003073/UMGN (11.98 CD) | There's More Where That Came From | 3 | 55 | 44 | 54 | 19 | | | SOUNDTRACK JACK/WARNER BROS. 48930/WRN (11.98 CD) | Blue Collar Comedy Tour Rides Again | 10 | |
| 18 | 13 | 10 | 19 | BRAD PAISLEY ▲ ARISTA NASHVILLE 50605/RLG (12.98/18.98) | Mud On The Tires | 1 | 56 | 47 | 59 | 23 | | | BILL ENGVALL JACK/WARNER BROS. 48815/WRN (11.98 CD) | A Decade Of Laughs | 27 | |
| 19 | 16 | 16 | 79 | MARTINA MCBRIDE ▲ RCA 54207/RLG (11.98/18.98) | Martina | 1 | 57 | 55 | 50 | 91 | | | TRACE ADKINS ● CAPITOL 81512 (10.98/18.98) | Greatest Hits Collection, Volume I | 1 | |
| 20 | 18 | 14 | 4 | CRAIG MORGAN BROKEN BOW 75472 (11.98 CD) | My Kind Of Livin' | 7 | 58 | 52 | 31 | 4 | | | DEANA CARTER VANGUARD 79765 (11.98 CD) | The Story Of My Life | 26 | |
| 21 | 21 | 21 | 46 | MONTGOMERY GENTRY ● COLUMBIA 90558/SONY MUSIC (11.98 CD) | You Do Your Thing | 2 | 59 | 56 | 58 | 54 | | | ELVIS PRESLEY RCA 57868/SONY BMG STRATEGIC MARKETING GROUP (11.98 CD) | Elvis: Ultimate Gospel | 30 | |
| 22 | 23 | 23 | 23 | BLAKE SHELTON WARNER BROS. 48728/WARN (11.98 CD) | Blake Shelton's Barn & Grill | 3 | 60 | 57 | 51 | 8 | | | TRACY BYRD BNA 64861/RLG (11.98 CD) | Greatest Hits | 14 | |
| 23 | 22 | 20 | 24 | BROOKS & DUNN ● ARISTA NASHVILLE 63271/RLG (11.98 CD) | The Greatest Hits Collection II | 2 | 61 | 38 | 57 | 63 | | | JEFF FOXWORTHY WARNER BROS. 73903/RHND (11.98 CD/DVD) | The Best Of Jeff Foxworthy: Double Wide, Single Minded | 10 | |
| 24 | 20 | 22 | 42 | JOSH GRACIN LYRIC STREET 165045/HOLLYWOOD (11.98 CD) | Josh Gracin | 2 | 62 | 60 | 47 | 8 | | | CHELY WRIGHT PAINTED RED 12002/DUALTONE (11.98 CD) | The Metropolitan Hotel | 18 | |
| 25 | 26 | 19 | 19 | ALISON KRAUSS + UNION STATION ● ROUNDER 610525 (17.98 CD) | Lonely Runs Both Ways | 6 | 63 | 61 | 60 | 79 | | | GARY ALLAN ● MCA NASHVILLE 000111/UMGN (8.98/12.98) | See If I Care | 2 | |
| 26 | 25 | 26 | 10 | BLAINE LARSEN GIANTS/SLAYER/BNA 66012/RLG (17.98 CD) | Off To Join The World | 14 | 64 | 62 | 71 | 84 | | | RON WHITE PARALLELHIP-D 001582/UME (12.98 CD) [M] | Drunk In Public | 11 | |
| 27 | 19 | 18 | 10 | LEANN RIMES CURB 78859 (11.98 CD) | This Woman | 2 | | | | | | | PACESETTER | | | |
| 28 | 30 | 30 | 42 | JEFF BATES RCA 67071/RLG (11.98/17.98) [M] | Rainbow Man | 14 | 65 | 68 | 64 | 32 | | | CONWAY TWITTY MCA NASHVILLE/UTV 003084/UME (11.98 CD) | 25 Number Ones | 29 | |
| 29 | 29 | 27 | 7 | WILLIE NELSON LOST HIGHWAY/HIP-D/UTV 002300/UME (11.98 CD) | Songs | 13 | 66 | 67 | 69 | 22 | | | DARRYL WORLEY DREAMWORKS 002322/UMGN (11.98 CD) | Darryl Worley | 12 | |
| 30 | 27 | 28 | 36 | TERRI CLARK ● MERCURY 001905/UMGN (11.98 CD) | Greatest Hits 1994-2004 | 4 | 67 | | | 74 | | | JOSH TURNER ▲ MCA NASHVILLE 000974/UMGN (4.98/9.98) [M] | Long Black Train | 3 | |
| 31 | 24 | 24 | 38 | JIMMY BUFFETT ▲ MAILBOAT/RCA 62270/RLG (11.98 CD) | License To Chill | 1 | 68 | 65 | 68 | 40 | | | JOE NICHOLS UNIVERSAL SOUTH 002514 (11.98 CD) | Revelation | 3 | |
| 32 | 28 | 25 | 5 | JAMIE O'NEAL CAPITOL 79894 (11.98 CD) | Brave | 6 | 69 | 66 | 66 | 23 | | | ALABAMA RCA 64196/SONY BMG STRATEGIC MARKETING GROUP (11.98 CD) | Ultimate Alabama: 20 #1 Hits | 10 | |
| 33 | 33 | 34 | 68 | ALAN JACKSON ▲ ARISTA NASHVILLE 54860/RLG (11.98 CD) | Greatest Hits Volume II | 2 | 70 | 71 | 74 | 57 | | | RODNEY CARRINGTON CAPITOL 94164 (11.98 CD) | Greatest Hits | 11 | |
| 34 | 41 | 33 | 36 | DWIGHT YOAKAM REPRISE 78964/RHND (11.98 CD) | The Very Best Of Dwight Yoakam | 10 | 71 | 73 | — | 68 | | | RANDY TRAVIS WORD-CURB 86273/WARNER BROS. (11.98 CD) | Worship & Faith | 9 | |
| 35 | 39 | 32 | 5 | SHOOTER JENNINGS UNIVERSAL SOUTH 003816 (11.98 CD) [M] | Put The O Back In Country | 29 | 72 | | | 31 | | | WAYLON JENNINGS RCA 57267/BMG HERITAGE (11.98 CD) | Ultimate Waylon Jennings | 16 | |
| 36 | 31 | 35 | 85 | DIERKS BENTLEY ▲ CAPITOL 39814 (12.98/18.98) | Dierks Bentley | 4 | 73 | 69 | 65 | 21 | | | GEORGE JONES BANDIT 220 (27.98 CD) | 50 Years Of Hits | 20 | |
| 37 | 34 | 29 | 10 | ANNE MURRAY STRAIGHTWAY 63231 (22.98 CD) | All Of Me | 13 | 74 | 63 | 70 | 102 | | | TOBY KEITH ● MERCURY/CHRONICLES 170351/UME (4.28 CD) | The Best Of Toby Keith: 20th Century Masters The Millennium Collection | 5 | |
| 38 | 37 | 39 | 34 | ANDY GRIGGS RCA 59630/RLG (11.98 CD) | This I Gotta See | 7 | 75 | 64 | 63 | 28 | | | JOHN DENVER RCA 60764/SONY BMG STRATEGIC MARKETING GROUP (11.98 CD) | Definitive All-Time Greatest Hits | 9 | |

● 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 (Oro). △ Certification for 200,000 units (Platino). △△ Certification for 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

APRIL 16
2005

Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | TOTAL CHART WKS | THIS WEEK | LAST WEEK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | TOTAL CHART WKS |
|-----------|-----------|--|------------------------------------|-----------------|-----------|-----------|---|-----------------------------------|-----------------|
| | | | | | | | | | |
| 1 | 1 | KEITH URBAN ▲ CAPITOL 32936 (10.98/18.98) | Golden Road | 130 | 13 | 12 | KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98) | No Shoes, No Shirt, No Problems | 154 |
| 2 | 2 | TIM MCGRAW ▲ CURB 77978 (12.98/18.98) | Greatest Hits | 228 | 14 | 13 | RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) [M] | Rascal Flatts | 248 |
| 3 | 3 | LARRY THE CABLE GUY ● PARALLELHIP-D 001423/UME (11.98 CD) | Lord, I Apologize | 94 | 15 | 14 | JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 CD/11.98) | 16 Biggest Hits | 313 |
| 4 | 4 | SOUNDTRACK ● LOST HIGHWAY/HIP-D/UTV 002300/UME (11.98 CD) | O Brother, Where Art Thou? | 226 | 16 | 15 | HANK WILLIAMS JR. ▲ CURB 77638 (15.98/9.98) | Greatest Hits, Vol. 1 | 543 |
| 5 | 5 | KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98) | Greatest Hits | 236 | 17 | 16 | JOHNNY CASH ▲ AMERICAN 063339/LOST HIGHWAY (12.98 CD) | American IV: The Man Comes Around | 124 |
| 6 | 6 | MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98) | Greatest Hits | 185 | 18 | 17 | GARTH BROOKS ● CAPITOL 97424 (11.98/26.98) | Double Live | 270 |
| 7 | 7 | ELVIS PRESLEY ▲ RCA 68079/RMG (12.98/19.98) | Elvis: 30 #1 Hits | 132 | 19 | 18 | DIXIE CHICKS ◆ MONUMENT 68195/SONY MUSIC (11.98 CD/17.98) [M] | Wide Open Spaces | 332 |
| 8 | 8 | CHRIS LEDOUX ● CAPITOL 99781 (10.98/16.98) | 20 Greatest Hits | 108 | 20 | 19 | SOUNDTRACK ▲ CURB 78703 (11.98/17.98) | Coyote Ugly | 218 |
| 9 | 9 | SOUNDTRACK ● WARNER BROS. 48424/WARN (11.98 CD) | Blue Collar Comedy Tour: The Movie | 103 | 21 | 20 | JOHN DENVER ▲ MAOACY 4750 (5.98/9.98) | The Best Of John Denver | 321 |
| 10 | 10 | RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98) | Melt | 127 | 22 | 21 | MONTGOMERY GENTRY ▲ COLUMBIA 86520/SONY MUSIC (11.98 CD/17.98) | My Town | 129 |
| 11 | 11 | ALISON KRAUSS + UNION STATION ▲ ROUNDER 610515 (19.98 CD) | Live | 126 | 23 | 22 | SHANIA TWAIN ◆ MERCURY 53603/UMGN (8.98/12.98) | Come On Over | 386 |
| 12 | 12 | TIM MCGRAW ▲ CURB 78711 (12.98/18.98) | Set This Circus Down | 185 | 24 | 23 | BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98) | The Greatest Hits Collection | 381 |
| | | | | | 25 | 24 | WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 CD/11.98) | 16 Biggest Hits | 338 |

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● 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. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

ALBUMS

Edited by Michael Paoletta

NEW & NOTEWORTHY

THE BRAVERY

The Bravery
PRODUCER: Sam Endicott
Island B0004163

RELEASE DATE: March 29
 If you're a fan of the adage "everything old is new again," then the Bravery is for you. Its self-titled, full-length debut takes its place alongside the new new wave of notable acts like the Killers, Franz Ferdinand and Interpol. Like those bands, the Bravery is a throwback to the '80s, often sounding as if it has unearthed misplaced songs by the Cure ("Tyrant," "Give In"). At times, the Bravery also embraces the sarcastic melancholia of the Smiths and punk spirit of the Clash. And it's all neatly wrapped with a synth-pop bow. Standout tracks include the lusciously danceable lead single, "An Honest Mistake," and the quirky "Fearless" and "Public Service Announcement." Not quite old, not quite new, the Bravery has created a buzz it will certainly live up to.—**KK**

JANINA

Todo de Mi
PRODUCERS: various
Univision 0883 10408

RELEASE DATE: March 29
 Puerto Rican singer Janina is the first from a fresh crop of Latin reality TV talent-show winners to release an album. With that background, it's not surprising that she sings commercial, catchy pop that takes little time getting to the chorus. What is surprising is how good she sounds doing it. "Todo de Mi" leans more toward rock/pop than classic balladry, its arrangements devoid of strings in favor of guitars. Even though the lyrics are eminently romantic, the overall sound is youthful. But the depth and emotional reach of Janina's voice isn't at all girly (witness the range of the gospel-infused "Ya No Volverás"). This is an album that will outlast the show (and trends) that spawned it.—**LC**

POP/ROCK

★ CORROSION OF CONFORMITY

In the Arms of God
PRODUCERS: John Custer, Corrosion of Conformity
Sanctuary 06076-84739

RELEASE DATE: April 5
 It has been five years since Corrosion of Conformity's last release—an eternity in hard rock. With that much time, it would be expected that the band deliver a solid album, but COC has gone above and beyond. "In the Arms of God" is a riff-fueled set that ranks with its best work. COC has been through many incarnations, from its hardcore/punk beginnings to a Southern rock-influenced sound. This album feels like a culmination of these disparate genres, with

ESSENTIAL REVIEWS



MARIAH CAREY

The Emancipation of Mimi
PRODUCERS: various
Island B0003943

RELEASE DATE: April 12
 "The Emancipation of Mimi" is Mariah Carey's most satisfying album since her 1997 collection, "Butterfly." The latter disc spawned multiple hits and has sold 3.7 million copies in the United States, according to Nielsen SoundScan. "Mimi" has already notched a hit with "It's Like That," and a second single—the midtempo ballad "We Belong Together"—is ascending the charts. Carey's emancipation is drenched in hip-hop and old-school R&B ballads, and it smartly focuses on her strengths. While her voice has lost some of its power through the years, "Mimi" deftly showcases her still-considerable pipes with strong lyrics and slick production. In addition to the aforementioned singles, highlights include the Snoop Dogg-spiced thump of "Say Something," the gorgeous ballads "Mine Again" and "Circles," the bouncy silliness of "Get Your Number" and gospel closer "Fly Like a Bird."—**KC**

bluesy, Sabbath-influenced moments ("It Is That Way," "World On Fire") and thrashy rockers ("Paranoid Opioid," the title track). A few songs don't pick up beyond the initial thrill of their first riffs, and the dual guitar harmonies that had been COC's calling card are few and far between. Still, "In the Arms of God" is likely to wind up on many headbanger's year-end top 10 lists.—**BT**

★ BRITISH SEA POWER

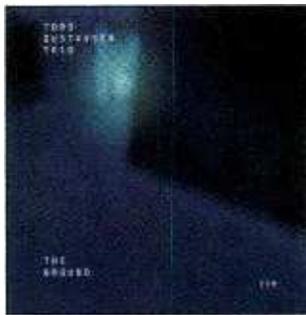
Open Season
PRODUCERS: Mads Bjerke, Graham Sutton
Rough Trade RTA 30056

RELEASE DATE: April 5
 Add the brainy bunch from Brighton, England, to the list of U.K. acts destined to make an impact in the United States. "Open Season" is more disciplined and structured than the act's sprawling, magnetic 2003 debut, "The Decline of British Sea Power." The longest track, "True Adventures," is "only" about eight minutes long, and both the words and emotions of such tunes as "North Hanging Rock" and "Be Gone" are less cryptic than those on "Decline": No songs like "Apologies to Insect Life" here. Significant power derives from the contrasts

TORD GUSTAVSEN TRIO

The Ground
PRODUCER: Manfred Eicher
ECM B0004123

RELEASE DATE: April 5
 Norwegian pianist Tord Gustavsen's sophomore CD for ECM, "The Ground," requires attentive listening, given its sparse pause-and-reflect sensibility. His lyrically memorable and passionately sober originals rarely break from the slow-tempo, hushed-toned zone that could relegate the disc to a dinner-jazz or meditation-time existence. But the melodic beauty and expressive execution (acoustic bassist



Harald Johnsen and drummer Jarle Vespestad flawlessly complement Gustavsen's minimalist delivery) transform the album into more than sonic wallpaper. The key is how the trio's emotion dictates the arc of delivery in lieu of following post-bop improvisational guideposts. Bright spots include the moving hymn of sorrow "Colours of Mercy" and the aurora-hued "Edges of Happiness," with its hint of a sway and tinge of the blues.—**DO**

between the carrion of layered guitars and the intimate whisper of the singer known as Yan. The free-associater will hear everything from early-'90s U2 and late-'70s Bowie to shadows of Lloyd Cole and the Kinks. Alternately literate and visceral, exuberant and melancholy and undeniably of the British Isles, BSP's finest moment here is "Please Stand Up," a natural show-starter that may be alternative/modern rock radio's first of many excellent choices.—**WR**

★ THE NATIONAL

Alligator
PRODUCERS: the National, Peter Katis
Beggars Banquet 241

RELEASE DATE: April 12
 The National's music is centered on Matt Berninger's baritone and emotionally charged narratives. With his situation-specific imagery of apologies, forgivenesses and flashes of fierce confidence, he draws the whole outfit into the scenery of "Alligator." The group's tempestuous songwriting translates into finger-picking and moments of breathtaking crescendo, with pure rock'n'roll emerging from elaborate lyrics. Spontaneous at times and calculated



GARBAGE

Bleed Like Me
PRODUCERS: Garbage, John King
Geffen B00041951

RELEASE DATE: April 12
 Garbage returns with the very rocking "Bleed Like Me," its first album since 2001's "beautifulgarbage." The new CD is already off to a promising start: Lead single "Why Do You Love Me" went top 10 on the Modern Rock Tracks chart. The set contains a number of other radio-ready cuts, including the straight-ahead rock crunch of "Run Baby Run" and the empowering anthem "Right Between the Eyes." Also of note are the hard-driving "Bad Boyfriend" (featuring Dave Grohl on drums) and the blistering "Why Don't You Come Over," which lyrically reference (of all things) Foreigner's "Hot Blooded" and Salt-N-Pepa's "Push It," respectively. On "Bad Boyfriend," front-woman Shirley Manson coos about how she wants a "bad boyfriend" that's so hot she has to "keep him on ice." Sales of "Bleed" are poised to exceed those of "beautifulgarbage," which has yet to sell half a million copies.—**KC**

at others, not a single moment is wasted on needless repetition or contrived force. Sarcastic moments give way to tense ones; the murkiest tracks react in maniacal fashion. Piano, strings and vocal harmonies tastefully dart about, manipulating even coarse melodies into tight, fully realized verses. "Alligator" is easily the National's best effort and quite possibly one of this year's finest records.—**KH**

OSLO

Oslo
PRODUCER: Oslo
Majestic Recordings/FKE MRI-146

RELEASE DATE: March 29
 Los Angeles act Oslo could easily be mistaken for an English import. The trio's atmospheric alterna-pop is drawing comparisons to Brit bands from Coldplay to Oasis, especially in the way guitarist/vocalist Mattia Borrani croons like a gentler Liam Gallagher with a Mick Jagger drawl. For all its influences, Oslo has its own disposition: a beautifully sad loner who nevertheless will attract lots of admiring friends. Borrani, guitarist/backing vocalist Gabriel McNair and bassist Kerry Wayne

James don't compose music so much as mood, invoking such melancholy faves as the Cure on opener "The Stranger" and summoning the goth godfathers again during finale "Stay," perfectly bookending the album's brooding nature. Equally haunting is the eerie twilight of "Systematic" and "Nervine," which recalls the loveliness of Björk's "Vespertine." The band also spews rockier angst on the Nirvana-ish "For All It's Worth" and cranks up the amps for "One Last Fling."—**CLT**

JAMES LaBRIE

Elements of Persuasion
PRODUCER: James LaBrie
Inside Out Music SPV 085-40862

RELEASE DATE: April 5
 For this third solo album, Dream Theater vocalist James LaBrie enlisted the backing crew of writer/keyboardist Matt Guillory, writer Brain Wherry, bassist Bryan Beller, drummer Mike Mangini and guitarist Marco Sfogli. On first listen, because of the players' precision (every note is perfectly measured and placed) and familiar songwriting licks, the set sounds like "Images and Words"-era Dream Theater, albeit with less complexity. It delves into early Metallica on the take-no-prisoners "Crucify" and "Freaks." Here, LaBrie doesn't let his voice soar (as he does with Dream Theater); that said, his more emotional delivery is inviting, particularly on "Smashed." Electronic elements, like the scratching and vocal distortions on "Alone," help make the set palatable. Its many enjoyable tunes include alternative contemporary track "Lost." Programmed and real percussion carry the sorrowful "Smashed"—a clever trick, considering that they seem to be arranged to convey a gentle mood instead of a beat.—**CLT**

R&B/HIP-HOP

► 112

Pleasure & Pain
PRODUCERS: various
Def Soul/Def Jam B0004471

RELEASE DATE: March 29
 On "Pleasure and Pain," Atlanta's 112 recaptures the vocal magic that powered its multiplatinum predecessors "112," "Room 112" and "Part II," as well as hit singles like "Peaches & Cream." Speaking to every aspect of a relationship—falling in love, cheating, falling out of love, one-night stands—group members Daron, Slim, Q and Mike leave no stone unturned as they mix contemporary R&B with its classic, soulful counterpart. The former is represented by such songs as the sexy, chart-climbing single "U Already Know," while the latter is felt in the Temptations-like a cappella harmonies on "We Goin' Be Alright" and "What the H**! Do You Want." And though ballads are 112's stock in trade, the group holds its own on the club joints "If I Hit" (featuring T.I.) and "Closing the Club" (featuring Three 6 Mafia). After the disappointing 2003 album "Hot & Wet," 112 is back on point.—**RJ**

(Continued on page 44)

CONTRIBUTORS: Keith Caulfield, Leila Cobo, Gordon Ely, Deborah Evans Price, Katie Hasty, Raegan Johnson, Katy Kroll, Gail Mitchell, Dan Ouellette, 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 cop.es to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 43)

DANCE/ELECTRONIC

► VARIOUS ARTISTS

Verve Remixed 3

PRODUCERS: various

Verve B0004166

RELEASE DATE: April 5

"Verve Remixed" is one of the most successful brands in dance/electronic music. On this third volume, it will truly thrive. This time out, the revered jazz label mined its vaults for vocal treasures that were simply itching to be reconstructed by some of today's savvyest beatmeisters. The results are as smooth as they are jagged. The Postal Service remixing Nina Simone's "Little Girl Blue"? While it may not sound like the best of ideas, it works only too well. Also potent are Adam Freeland's re-rub of Sarah Vaughan's "Fever" and Junior Boys' slo-mo mix of Billie Holiday's "Yesterdays." Also on board are RJD2/Astrud Gilberto, Carl Craig/Hugh Masekela, Danger Mouse/Dinah Washington and others. But standing head and shoulders above the pack are the Brazilian Girls' electro-spackled reconfiguring of Blossom Dearie's "Just One of Those Things" and Bent's Latin-infused remix of Holiday's "Speak Low." Expect this collection to become *the* soundtrack to many a cocktail party this spring and summer.—**MP**

COUNTRY

★ DOYLE LAWSON & QUICKSILVER

You Gotta Dig a Little Deeper

PRODUCER: Doyle Lawson

Rounder 11661

RELEASE DATE: March 29

Veteran bluegrass titans Doyle Lawson & Quicksilver follow up 2004 gospel set "Thank God" with a secular collection of standards, originals and instrumentals that again showcases this great group's stuff. It's all about soaring harmonies and breakneck virtuosity here. Propelled by Lawson's keening tenor and top-shelf mandolin work, Quicksilver boasts original member Terry Baucom on banjo, along with guitarist Jamie Dailey, bassist Barry Scott and fiddler Jesse Stockman. The versatile band shifts effortlessly from the hard-charging "Heartbreak Number Nine" to the country waltz "Four Walls," then into rousing instrumental "Rosine" (named for Bill Monroe's hometown). The plucky title cut features a killer Lawson vocal and mandolin; other highlights include the impressively arranged "Love Me As You'd Love the Rain" and the tender, sad "Saving Grace," the latter featuring a gorgeous Glen Duncan fiddle turn.—**RW**

LATIN

ORISHAS

El Kilo

PRODUCERS: Andres Levin, Niko Noki

Surco/Universal Music Latino B0004340

RELEASE DATE: March 29

Paris-based Cuban rappers Orishas are purveyors of a brand of urban Latin music far removed from the repetitive beats of the current *reggaeton* trend. Instead, Orishas blend traditional Cuban rhythms with highly lyrical material to create what is best-described as "Cuban rap." The sound ranges from danceable material (the

opening "Naci Orishas" and the *cumbia*-ish "Bombo") to more introspective fare (the electronic-tinged title track) and complex rhythms ("Que Se Bote"). The unifying factors are the Cuban beats—although these vary from track to track—and deftly integrated melody, together with lyrics that are more social than sexual. Somehow, this all comes together in a highly enjoyable, satisfying album.—**LC**

WORLD

★ WARSAW VILLAGE BAND

Uprooting

PRODUCER: Ulrich Bals

World Village 468036

RELEASE DATE: April 12

This is a burst of sonic energy from Eastern Europe. The Warsaw Village Band is a musical collective that relishes fusing the old with the new. Its distinctive groove is an amalgam of Polish traditional tunes and a substantial sampling of musical influences that routinely rock the Western world. The band brings an explosion of colors to its sound, using powerful vocalists, the *szuka* (knee violin), cello, dulcimer, pole cymbals, violin, hurdy-gurdy and trance-like drumming, topped with dub, scratching and sirens. The effect—as on "In the Forest," "I Slayed the Rye" and "Polka From the Sieradz Region"—is like rolling thunder. Even when the pace is slowed ("Woman in Hell," "Grey Horse"), the sound has a resonant presence and an emotional weight that brings to mind the Gypsy music of Romania. "Uprooting" is passionate music which, in the course of 16 tracks, feels like it's being performed by players who could blow the doors off any club west of Moscow.—**PVV**

GOSPEL

► ANOINTED

Now Is the Time

PRODUCERS: various

Columbia/Sony Urban Gospel 90929

RELEASE DATE: April 5

Throughout 12 years and six albums, Anointed has evolved from a foursome to the two Crawford siblings, the group's creative core all along. Gospel and contemporary Christian chart-toppers since the mid-'90s, the prodigiously gifted duo shifts to both a new label and the most confident, arresting urban/R&B gospel posture of its career. Longtime fans will instantly lock on to powerful ballads ("Now Is the Time," "The Great I Am," "Eternal Life"), with brother and sister both in stunning voice. But funky, inventive power pop ("Trust in You") and the hooky, R&B/choral jam "Gonna Lift Your Name" (along with an utterly head-spinning dance remix of the latter) are among the terrific surprises here, and are more than adequate ammo to catapult Anointed into a whole new orbit.—**GE**

Billboard.com

- Morrissey, "Live at Earls Court" (Sanctuary)
- Okkervil River, "Black Sheep Boy" (Jagjaguwar)
- Lee Perry, "I Am the Upsetter: The Story of the Lee 'Scratch' Perry Golden Years" (Trojan/Sanctuary)

SINGLES

Edited by Michael Paoletta

COUNTRY

► JAMIE O'NEAL *Somebody's Hero* (3:40)

PRODUCER: Keith Stegall

WRITERS: J. O'Neal, S. Smith, E. Hill

PUBLISHERS: various

Capitol 7087-6-19083 (CD promo)

The second single from Jamie O'Neal's terrific new album, "Brave," is a poignant portrait of the love, sacrifice and commitment that bind families. O'Neal, Shaye Smith and Ed Hill wrote "Somebody's Hero," a tender tale of a mother's love and how it moves from generation to generation. The first verse speaks of a mother who has never rocked Central Park or pulled anybody from a burning building, but she is a hero to her young daughter. The lyric follows that relationship from childhood to her daughter's wedding day to the mother's days in a nursing home. It is wonderfully moving, buoyed by a light-hearted and ear-catching melody. O'Neal's strong, supple voice brings out the best in the song—conveying every emotional nuance without become mushy or treacly. Even without Mother's Day coming up, this song would be a huge hit, but the timing couldn't be better.—**DEP**

POP/ROCK

► THE WALLFLOWERS *The Beautiful Side of Somewhere* (3:55)

PRODUCER: Brendan O'Brien

WRITER: J. Dylan

PUBLISHERS: Tear It Down Music (ASCAP);

EMI April Music Publishing (ASCAP)

Interscope 11397 (CD promo)

The Wallflowers have a new album on the way: "Rebel, Sweetheart" arrives May 24. The lead single is signature Wallflowers, with band leader Jakob Dylan's melodic vocalizing and slide guitar that wouldn't sound out of place on any of the group's '90s output. While the song is pleasant enough, it's questionable whether rock and top 40 radio, which championed the band last decade, will continue to play its new music. Given the fact that an acoustic version is included, the song should find a place at triple-A and AC stations.—**BT**

AVRIL LAVIGNE *Fall to Pieces* (3:28)

PRODUCER: Raine Naida

WRITERS: A. Lavigne, R. Naida

PUBLISHERS: Almo (ASCAP); Avril

Lavigne/Underzenith (SOCAN)

RCA 82876 (CD promo)

Avril Lavigne just cleaned up at Canada's Juno Awards, winning pop album and artist of the year for her double-platinum "Under My Skin." The latest single, "Fall to Pieces," is perfectly amiable; it is catchy and has plenty of vocal and instrumental hooks. But it is also more of the same—that one single too many that sounds so much like previous hits that they are beginning to become indistinguishable. This might have been the time to put out a hyper-aggressive, pounding track to cruise with down the summer highway. Instead, this one is better-suited to a nap in the hammock.—**CT**

ESSENTIAL REVIEWS



BACKSTREET BOYS *Incomplete* (3:59)

PRODUCER: Dan Muckala

WRITERS: D. Muckala, L. Robbins, J. Cates

PUBLISHERS: various

Jive/Zomba 69166 (CD promo)

When one artist commands four songs in the top 10 of The Billboard Hot 100—here's looking at you, 50 Cent—perhaps there is no better signal that top 40 radio is potentially suffocating listeners with its one-dimensional focus. Poof: Here is an antidote. It's the return of the Backstreet Boys, and with a ballad at that. Pretty nervy, huh? Fortunately, "Incomplete," the quintet's launch single from new album "Never Gone" (due in June), is an emotion-packed, grown-up tome about relationship struggle and strife, something that the Boys' original audience—who are all probably licensed drivers by now—may be able to relate to. Vocally, BSB aim for a more organic edge, though for better or worse, the act sounds an awful lot like Blessid Union of Souls or Bryan Adams here. The time has come for spring cleaning, and this song suits the airwaves like crisp white sheets.—**CT**



KEANE *Everybody's Changing* (3:35)

PRODUCERS: Andy Green, Keane

WRITERS: T. Rice-Oxley, T. Chaplin,

R. Hughes

PUBLISHER: not listed

Interscope 11352 (CD promo)

Interscope has put up dutiful dukes in its ongoing efforts to break U.K. trio Keane in America. An appealing blend of Coldplay meets a-ha, Keane took home the 2005 Brit Awards for breakthrough artist and best album of the year for its set "Hopes and Fears." Imagine accessible, singable melodies; production that is hip enough to appeal to cynical 20-somethings; sad, vulnerable and tragically beautiful vocals from lead singer Tom Chaplin; Tim Rice-Oxley's plaintive piano; and Richard Hughes' delicate percussion. Such elements equate pop music around most of the world—and what a wonderful phenomenon it is. "Everybody's Changing" is actually the song that got the band signed, and it would take a dimwit to miss its instant appeal. One listen is all that's needed to tap into Keane's wondrously melodic world. Radio, wake up and get with the program!—**CT**

DEF LEPPARD *No Matter What* (2:54)

PRODUCERS: Def Leppard, Ronan McHugh

WRITER: P. Ham

PUBLISHER: not listed

Island/UME 05161 (CD promo)

Def Leppard's new single, "No Matter What," is culled from "Rock of Ages: The Definitive Collection," due May 17. It is a faithful cover of Badfinger's 1970 top 10 Billboard Hot 100 hit, with sunny, jangly pop-rock flourishes. Adult top 40 and modern AC radio are the most obvious homes for "No Matter What," which will also get the expected play from heritage rock. This is the lone new track recorded for the two-disc "Definitive" set, which will likely do solid business thanks to the band's summer tour with Bryan Adams. The retrospective expands upon the band's 1995 hits album "Vault," which has sold 4 million copies in the United States, according to Nielsen SoundScan.—**KC**

DANCE/ELECTRONIC

★ BRAZILIAN GIRLS *Don't Stop* (5:35)

PRODUCERS: Brazilian Girls, Hector Castillo

WRITERS: Brazilian Girls

PUBLISHER: not listed

REMIXERS: Riton, Supreme Beings of Leisure

Verve Forecast 01409 (CD promo)

To properly appreciate "Don't Stop," do yourself a favor and first play the Brazilian Girls' Extended mix of the track. It is here you can most enjoy

the beautifully lopsided house-primed beats and diva supreme Sabina Sciubba's cooler-than-cool vocals. Then spend some time with the remixes from Riton and Supreme Beings of Leisure. The former surrounds Sciubba's voice with electro stylings that recall the recordings of Bobby O and Yello, while the latter opt for a decidedly breakbeat affair. "Don't Stop" is the second single from the quartet's essential self-titled debut album.—**MP**

R&B/HIP-HOP

ASHANTI *Don't Let Them* (4:22)

PRODUCERS: Demi-Doc, Irv Gotti

WRITERS: various

PUBLISHERS: various

The Inc. 16242 (CD promo)

Single after single, Ashanti has consistently proved that she has more style than substance. But because many of her sample-heavy novelty songs have become smash hits, the R&B siren has now found the courage to attempt singing without so many gimmicks and instruments engulfing her voice. This was not an informed decision. Ashanti's vocals are as melodic as a 40-car pileup and about as emotional as a fence post. "Don't Let Them" is perhaps the emptiest offering yet from an artist whose popularity remains inexplicable.—**CT**



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Toshiba's 'gigabeat' series squares off against Apple's iPod

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

Love Songs From Dads

Second Koz-Helmed Collection Celebrates Fatherhood

BY MARGO WHITMIRE

A touch of serendipity accompanies the April 26 release of "Golden Slumbers: A Father's Love," a collection of songs by such artists as Dave Matthews, Michael McDonald, Phil Collins and Smokey Robinson.

"Things happened along the way that showed me that we were on the right track with this album," says executive producer Dave Koz, who contributes saxophone to four tracks.

When Koz asked Kirk Whalum to contribute to the compilation of love songs from fathers to their children, Whalum told him of a song called "My Little Man" that he had written the day he buried his son. He put the song away in a drawer 20 years ago. "He said it had just been waiting for this project," Koz says.

This and other original tracks like McDonald's "When Scarlett Smiles"—written for his daughter—join classic love songs like "You Are So Beautiful" and "You'll Be in My Heart" on the Rendezvous Entertainment/HUM Recordings compilation.

A portion of the CD sales will benefit the National Fatherhood Initiative, which aims to improve the well-being of children through programs that encourage responsible fathers.

"It's a very symbiotic relationship, because having their logo on our CDs spreads the word about them, and for us, the partnership gives our album a sense of purpose," Koz says.

The release date is timed around NFI's third annual "National Golden Dads" campaign, in which volunteers scour malls, parks, zoos and other recreational areas on Father's Day weekend to recognize dads for spending quality time with their children.

Winning dads receive a "Golden Slumbers" sampler and prizes like baseball tickets and gift certificates.

The new album, the follow-up to 2002's Grammy Award-nominated instrumental set "Golden Slumbers: A Father's Lullaby," marks the first vocal release for Rendezvous.

"We wanted something distinctive from the first project," says Rendezvous president/VP of marketing Hyman Katz, who believes the vocals will attract a larger audience. "It wasn't that we were trying to reach a different demographic, but by its very nature, it definitely has a broader appeal."

With the exception of Matthews' "Baby" and Collins' "You Touch My Heart," each cut was produced specially for the compilation.

The set also includes less mainstream artists like Solomon Burke, who contributes "Life Is Just a Matter of Time." "He was someone that we felt was an awesome force," Katz says, "and bringing him to a wider audience is something we're very proud of."

Kicking off the retail marketing campaign are clip-strip displays at mass merchants and a bookmark promotion. The CD will be featured in several retailers' cafes, on counter-tops and in Father's Day gift sections.

"I'm seeing this as a very mainstream project with a mass appeal, so I think traditional retail is great for reaching the audiences," Katz says.

The label also launched a

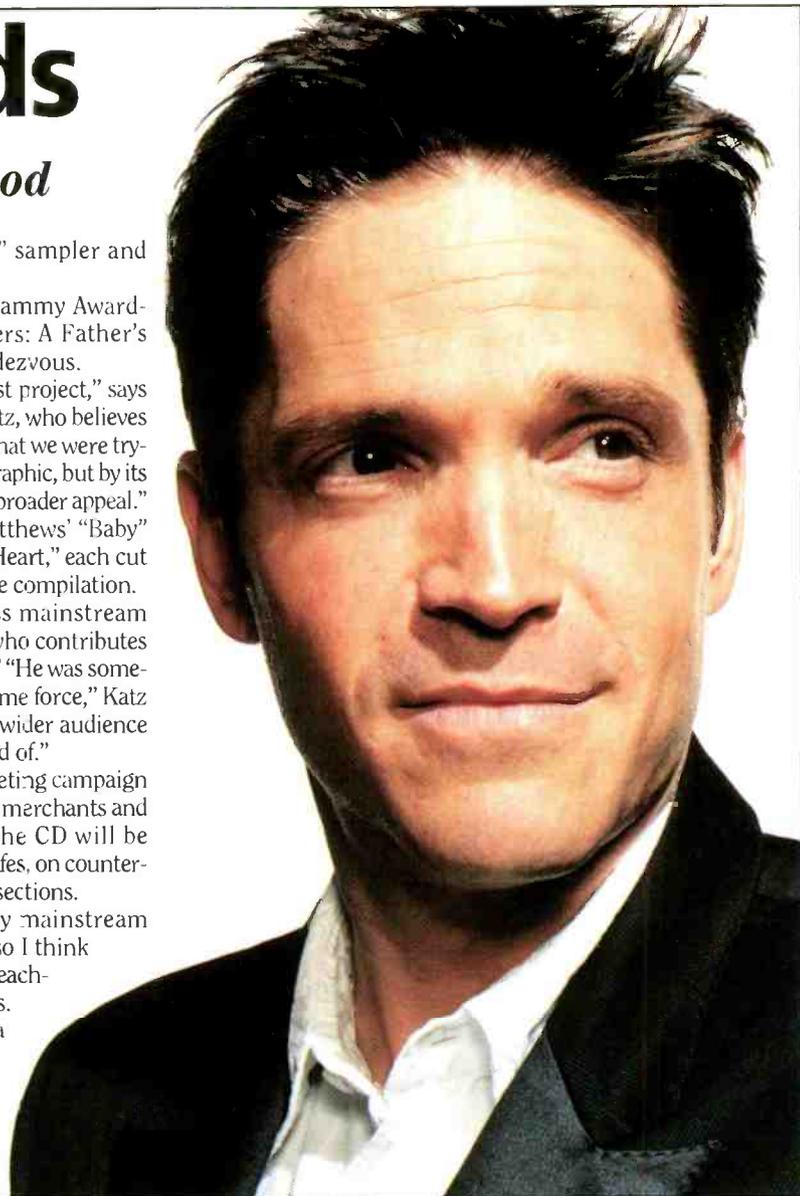
two-month campaign with MovieTunes on April 1.

A music video featuring footage from the album's recording sessions is screening before movie trailers in top markets, and a medley of

(Continued on page 47)

'It's a very symbiotic relationship because having [the National Fatherhood Initiative] logo on our CDs spreads the word about them, and for us, the partnership gives our album a sense of purpose.'

—DAVE KOZ



Signs Of Success For Music DVDs

BY JILL KIPNIS

LOS ANGELES—There are a lot of "ifs" in the music DVD sector. If retailers find a more uniform method of displaying music DVDs and if prices don't erode too quickly, the category will continue its sales climb, participants said at the Music DVD Conference, held March 29 at the Westin Century Plaza hotel here.

Perhaps the biggest "if" centered on labels' marketing investments. "If record labels give the category the attention it is getting now, the category will remain niche," said John Marmaduke, president of retailer Hastings Entertainment.

Attendees also discussed the merits of the new DualDisc format versus separate audio and DVD projects and the potential reaction to the upcoming high-definition format.

All these issues are coming to the

forefront because music video sales have shown impressive growth in the last decade.

According to Tom Adams, presi-

dent of Adams Media Research, music on home video accounted for 2% of the music market in unit terms 10 years ago. Today it accounts for 5%.

Adams also reported that between 1997 and 2004, the category's sell-through revenue jumped from \$6.2 billion to \$16.6 billion. He projects

that figure will increase to \$23.4 billion in 2009.

"The category has dramatic potential. Music has a very broad spectrum of fans," Adams said.

WORKING WITH RETAIL

While retailers are unsure about labels' commitment to the category, labels say merchants need to be less restrictive when ordering music DVDs.

"The category deserves setup at retail," Clear Channel Entertainment TV senior VP Steve Sterling said, "but it doesn't work that way with music."

He also suggested that retail be more flexible, because it sometimes makes sense for a company to hold a music DVD title. For example, the studio might set a street date, then discover that the featured artist in the project will be making a big tour announcement a month later.

(Continued on page 47)



Pictured at the Music DVD Conference, from left, are Palm Pictures GM Lisa Nishimura, Eagle Rock Entertainment president of North American operations/executive VP Mike Carden, Music Video Distributors VP of marketing Zach Fischel, Image Entertainment senior VP of acquisitions Barry Gordon, Koch Entertainment VP Dan Gurlitz and Ventura Distribution senior VP of marketing Bob Carlton.

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Marketplace

Project Blowed Celebrates 10 Years Of L.A. Hip-Hop

While gangsta rap has made millions aware of the street names of South Central Los Angeles, some of the city's most vibrant hip-hop thrives under the radar.

At 4343 Leimert Blvd., rapper **Aceyalone** has led a weekly open-mic night for a decade. From his fellow **Freestyle Fellowship** members to **Jurassic 5**, nearly everyone who defines underground hip-hop in Los Angeles has passed through Project Blowed.

The Thursday-night event is immortalized in the CD/DVD "Project Blowed: 10th Year Anniversary," released April 5 via Aceyalone's **Project Blowed** label and New York marketing firm **Decon Media**. In addition to Aceyalone, the 21-track CD features **Busdriver**, **Customer Service**, **L.A. Symphony's Pigeon John** and **Freestyle Fellowship's Mikah 9**, among others.

"If you go down to Leimert Park, there's hundreds of people outside, and they're battling, rapping, doing poetry, spoken word, etc.," **Decon** co-founder **Peter Bittenbender** says. "It's a really community-based organization."

Project Blowed sprang from the hip-hop scene at a health food cafe called the Good Life. When the crowd became too large for the cafe, Aceyalone opened the Project Blowed venue on Leimert Boulevard, a street with a rich jazz history.

The "Project Blowed: 10th Year Anniversary" companion DVD includes a concert and a short documentary about the open-mic night.

Busdriver, whose recent **Mush Records** release "Fear of a Black Tangent" is getting national attention, served as co-musical supervisor for the project. "I wanted to preserve the integrity that Project Blowed already has established and

introduce the new members so it seems seamless," he says. "I wanted the lineage to seem cohesive."

New York-based **Caroline Distribution** is handling the CD/DVD, which retails for \$15.98. It is Caroline's first Project Blowed/Decon release (previous albums went through **RED Distribution**).

"All of these artists tour widely, but their sales are heavily concentrated in California, so we'll be focusing in that region and looking to spread it gradually from there," Caroline VP of label relations **Michael Bull** says.

The
Indies
By Todd Martens
tmartens@billboard.com



Though the project likely has a limited audience, it is out at a time when underground hip-hop is receiving more mainstream attention. Aceyalone's last album, "Love & Hate," sold 22,000 copies in the United States, according to **Nielsen SoundScan**, and his next is sure to improve upon that number, as its producer is in-demand **Definitive Jux** maestro **RJD2**.

"Aceyalone was bouncing from deal to deal and was never building toward anything," Bittenbender says. "With us, he has put out four records, and he's only going to get bigger and bigger."

CAROLINE TAKES OVER: New York-based **Caroline Distribution** has signed an exclusive U.S. distribution agreement with **Takeover Records**, the label run by **Ben Harper**, guitarist for major-label pop-punk act **Yellowcard**.

The band formed Takeover in the

late '90s in Jacksonville, Fla., to release its own albums. The label, now based in Santa Monica, Calif., recently began signing other artists.

Next up is a reissue of **Yellowcard's** debut album, "Midget Tossing," and a split release from **Epitaph** act the **Matches** and newcomers **Near Miss** and **Reeve Oliver**. Both projects are due in June.

STILL SAILING: Brooklyn, N.Y.-based **Aum Fidelity Records** continues to reissue the catalog of Chicago band **Shrimp Boat**, whose members included **Sam Prekop** and **Eric Claridge of the Sea & Cake**. Due April 19 is the act's long-out-of-print 1989 debut full-length, "Speckly."

Last summer, the label released the three-CD set "Something Grand," which collected more than three hours of previously unreleased **Shrimp Boat** material.

Originally issued on the band's own **Specimen Products** label, "Speckly" was engineered by **Brad Wood (Liz Phair)** and **Brian Deck (Califone)**. The group's mix of folk and jazzy improvisation is credited as a major influence on mid-'90s post-rock heroes **Tortoise**.

Aum Fidelity, which is operated by **Steven Joerg**, is distributed by **NAIL, Revolver, Forced Exposure** and **Carrot Top**.

COMINGS & GOINGS: **Arthur Nails** has been named East Coast sales manager for **Caroline Distribution**. He replaces **Sean Gibbons**, who left last month (*The Indies, Billboard*, March 19).

Nails is leaving **Malden, Mass.-based boutique distributor Forced Exposure**, where **David Day** will succeed him as label manager/marketing director. Day has been with the company for three years and most recently developed its in-house publicity services. Taking over in publicity is **Eric Benoit**, who has been with the company for four years and was most recently receiving manager.



PROJECT BLOWED REGULARS: A NEW CD/DVD MARKS THE 10TH ANNIVERSARY OF THE HIP-HOP VENUE ON LEIMERT BOULEVARD

Alliance Pries 400 Kmart Stores From Handleman

In the continuing market-share war among wholesalers, **Alliance Entertainment Corp.**—now owned by magazine wholesaler **Source Interlink**—scored a big hit when it landed 400 **Kmart** stores.

Handleman Co. has exclusively racked Kmart for decades, but somewhere along the way, chinks appeared in its seemingly impregnable hold. The retailer made inquiries among the majors early last year about the possibility of buying direct, then word leaked out at the **National Assn. of Recording Merchandisers** convention in August that it was doing a test with AEC stocking 38 stores.

This was only Kmart's third test of another supplier in more than four decades. The first was in the late 1970s with now-defunct **Lieberman Enterprises**; in the early '90s, there was a five-store test with **Trans World Entertainment**. Handleman always retained a stranglehold on the account—until now.

It is unclear why Kmart decided to rethink the Handleman connection, and the retailer did not return a call for comment.

Tension first surfaced between the companies—both based in Troy, Mich.—when Kmart was operating under Chapter 11 protection. Handleman was designated a critical supplier and was paid \$64 million in pre-petition debt. But other creditors challenged that payment, and the new Kmart management team decided not to defend the initial designation but to chase repayment.

Handleman and Kmart have since reached a settlement in the matter but did not disclose the amount; we

will probably have to wait until the rackjobber files its 10-K report with the **Securities and Exchange Commission** in July.

Back in 2000, Kmart represented one-third, or about \$450 million, of Handleman's revenue base, but since the retailer's bankruptcy in

while some of its stores are being converted to Sears, and vice versa, and most of the big-box stores are being remerchandised, it is unclear if music will be added to the remaining Sears outlets.

MAKING TRACKS: DeVaughn Searson, the **Tower Records** CFO who was instrumental in the chain's three-year-long restructuring, retired March 31. His replacement is **Rebecca Roeddell**, who previously worked at Tower's bank. She has been with the chain for a number of months in anticipation of the change.

CHECK OUT DA MANN: For the second time in a row, entertainment data provider **Muze** will stream an entire **Aimee Mann** album ahead of its release. Fans of Mann's music will be able to preview "The Forgotten Arm," due May 3 from **Super Ego**, at any Web site that uses Muze services. The tracks will be streamed at no charge for one month before street date.



MANN: MUZE WILL STREAM PREVIEWS

2002 and subsequent reorganization, it has closed or sold nearly 1,000 stores, reducing its music revenue to about \$200 million last year, sources say.

It is hard to blame Handleman for the drop, given Kmart's troubles. On the other hand, Kmart's music losses occurred while **Target** was becoming the most aggressive and visible big-box store by pursuing music sales. Despite Target's moves, **Wal-Mart** still reigns supreme in music market share, leaving Kmart not only a distant third, but on a downward curve.

The 400 stores AEC is picking up represent about \$50 million in business, AEC said in announcing the move. The press release also stated that parent **Source Interlink** has a "longstanding relationship with Kmart."

Kmart recently merged with **Sears**, giving the combined operation 1,100 specialty stores and 2,350 big-box outlets. Kmart is the only one of these carrying music, and

fourth quarter and full year was off from the previous year's numbers.

For the three months ended Jan. 31, the Amarillo, Texas-based merchant posted net income of \$4.8 million, or 40 cents per diluted share, on sales of \$173.1 million. Net income for the corresponding quarter of the previous year was \$12.3 million, or \$1.06 per diluted share, on revenue of \$163.2 million.

For the year ended Jan. 31, Hastings reported net income of \$5.8 million, or 51 cents per share, on revenue of \$440.6 million, compared with \$8.3 million, or 72 cents per diluted share, for the prior year, when revenue was \$508.3 million.

The company said that while revenue was up, so were expenses as it integrated a new warehouse management system. It said profit was also affected by higher shrinkage, a reduction in vendor promotional dollars and smaller profits from its rental business.

For the full year, the company posted a 5% increase in comparable-store sales. Within that, music was up 1.8%, books were up 1.5%, movies were up 15.4%, videogames were up 29.6%, and other product lines rose 9.8%.

IN PASSING: **Bravado, Sanctuary Group's** merchandising company, acquired **Blue Grape, Roadrunner's** merchandising company, back in December. *Billboard* estimates that Blue Grape generated annual revenue of \$15 million, while Bravado's is thought to be about \$60 million. That means the company's total yearly revenue is now about \$75 million.

Executives at both companies confirm the acquisition but decline to provide further details.

DVDs

Continued from page 45

Ted Cohen, senior VP of digital development and distribution for EMI, agreed. He said if EMI had known that Joss Stone would be named the spokeswoman for the Gap in March, it might have held her DVD "Mind, Body & Soul Sessions" beyond its December street date.

Video execs also suggested that retailers keep a breadth of music DVDs in stock, rather than just the big-name titles.

"Retail is saying if it isn't scanning rapidly, it won't stay on shelves," Koch Entertainment VP Dan Gurlitz said. "That's hard for independents, because they aren't attached to the artists like the [major] labels are."

Though retail chains report that the category has become an increasingly solid revenue generator, each one deals with music DVDs differently.

Best Buy carries 650 DVD SKUs in its music sections, according to senior VP Gary Arnold. The category is a "single-digit contributor to revenue," he said.

Hastings' music DVD business doubled between 2003 and 2004, Marmaduke said. The chain has added the category to its rental section and moved titles toward the front of the store.

Tower Records carries about 4,000 music DVD titles per store and cross-merchandises with side-by-side audio and video displays, executive VP of sales and operations Kevin Cassidy said. The chain sold \$1.2 million in music DVDs last year.

"Getting the titles face-front is important," Cassidy noted. "We also

have preview stations in some stores. The lift on titles that get viewed is substantial. Aggressive pricing is driving a lot of the business too."

The right price is still a big question mark, executives said. The average music DVD title had a suggested retail price of less than \$19 last year, while in 2000, it was closer to \$23, according to the DVD Release Report.

"There's pressure to bring prices down," MX Entertainment co-founder and president Zane Vella said. "That can do wonders for younger audiences. Price points matter to kids."

Marmaduke said a \$24.99 price is definitely a sales deterrent.

BEYOND STANDARD DVD

Even as the CD-DVD hybrid DualDisc is being tested at retail, video execs are looking ahead to

the HD format.

"There's not a lot of money being spent on DualDisc," Best Buy's Arnold said. "It takes money to get noticed by customers."

If the HD format receives adequate marketing support, retailers and labels agree that the music category in particular will benefit.

"The music industry needs a growth engine," Marmaduke said. "Music DVD could be 15%-20% of the business."

Barry Gordon, senior VP of acquisitions for Image Entertainment, predicted that "live music shows will explode on HD."

The Music DVD Conference was presented by Home Media Retailing in conjunction with the Digital Entertainment Group, the Video Software Dealers Assn. and *Billboard* sister publication The Hollywood Reporter.

Koz

Continued from page 45

songs from the project can be heard through MovieTunes' in-house radio.

Because the first "Golden Slumbers" set was a top seller for amazon.com, the label has partnered with the online retailer for exclusive track downloads and a "featured album" spot around the release date.

Given the longevity of the first "Golden Slumbers," Rendezvous is optimistic that its follow-up will also outlast Father's Day.

"It's a real challenge to give the message to retailers that this is just the beginning," Katz says. "But we definitely see a project that can be enjoyed for years to come and will be a great gift year-round."

APRIL 16 2005 Billboard TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | RATING | PRICE |
|-----------|-----------|----------------|--|---------------------------------------|--------|-------|
| | | | NUMBER 1 | 2 Weeks At Number 1 | | |
| 1 | 1 | 2 | THE INCREDIBLES (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36387 | Animated | PG | 29.98 |
| 2 | 2 | 2 | THE INCREDIBLES (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39841 | Animated | PG | 29.98 |
| 3 | NEW | 1 | FINDING NEVERLAND (WIDESCREEN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38218 | Johnny Depp Kate Winslet | PG | 29.98 |
| 4 | NEW | 1 | FAT ALBERT FOXVIDEO 27538 | Kenan Thomas Kyla Pratt | PG | 29.98 |
| 5 | NEW | 1 | FINDING NEVERLAND (PAN & SCAN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40155 | Johnny Depp Kate Winslet | PG | 29.98 |
| 6 | 3 | 4 | BAMBI: 2 DISC SPECIAL EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36344 | Animated | G | 29.98 |
| 7 | NEW | 1 | BRIDGET JONES: THE EDGE OF REASON (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 26719 | Renee Zellweger Hugh Grant | R | 29.98 |
| 8 | NEW | 1 | STAR WARS: CLONE WARS VOLUME 1 FOXVIDEO 25792 | Animated | NR | 19.98 |
| 9 | NEW | 1 | BRIDGET JONES: THE EDGE OF REASON (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 26720 | Renee Zellweger Hugh Grant | R | 29.98 |
| 10 | 8 | 7 | THE NOTEBOOK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07497 | James Garner Genie Rowlands | PG-13 | 27.98 |
| 11 | 6 | 3 | BARBIE - FAIRYTOPIA LIONS GATE HOME ENTERTAINMENT 17120 | Animated | NR | 19.98 |
| 12 | 4 | 2 | LADDER 49 (PAN & SCAN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32059 | John Travolta Joaquin Phoenix | PG-13 | 29.98 |
| 13 | 5 | 3 | LADDER 49 (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35938 | John Travolta Joaquin Phoenix | PG-13 | 29.98 |
| 14 | 12 | 14 | NAPOLEON DYNAMITE FOXVIDEO 24392 | Jon Heder | PG | 29.98 |
| 15 | 31 | 15 | FORREST GUMP (SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 156444 | Tom Hanks | PG-13 | 14.98 |
| 16 | 10 | 7 | SHARK TALE (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 91956 | Animated | PG | 29.98 |
| 17 | 9 | 7 | SHARK TALE (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 91955 | Animated | PG | 29.98 |
| 18 | 38 | 13 | GARFIELD THE MOVIE FOXVIDEO 24673 | Breckin Meyer Jennifer Love Hewitt | PG-13 | 19.98 |
| 19 | 7 | 4 | THE SPONGEBOB SQUAREPANTS MOVIE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 27434 | Animated | PG | 29.98 |
| 20 | RE-ENTRY | 1 | THE DAY AFTER TOMORROW (WIDESCREEN) FOXVIDEO 23554 | Dennis Quaid Jake Gyllenhaal | PG-13 | 19.98 |
| 21 | 37 | 14 | TITANIC PARAMOUNT HOME ENTERTAINMENT 155227 | Leonardo DiCaprio Kate Winslet | PG-13 | 14.98 |
| 22 | RE-ENTRY | 1 | PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663 | Johnny Depp Orlando Bloom | PG-13 | 19.98 |
| 23 | RE-ENTRY | 1 | HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 56814 | Kate Hudson Matthew McConaughey | PG-13 | 14.98 |
| 24 | RE-ENTRY | 1 | SCHOOL OF ROCK (PAN & SCAN SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 56394 | Jack Black Joan Cusack | PG-13 | 14.98 |
| 25 | RE-ENTRY | 1 | PULP FICTION: COLLECTOR'S EDITION MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23541 | John Travolta Samuel L. Jackson | R | 29.98 |
| 26 | RE-ENTRY | 1 | A CINDERELLA STORY (PAN & SCAN) WARNER HOME VIDEO 31453 | Hilary Duff Jennifer Coolidge | PG | 19.98 |
| 27 | 34 | 13 | THE PASSION OF THE CHRIST (WIDESCREEN) FOXVIDEO 22975 | Jim Caviezel Luca Lionello | R | 29.98 |
| 28 | RE-ENTRY | 1 | MAN ON FIRE FOXVIDEO 23965 | Denzel Washington | R | 19.98 |
| 29 | 14 | 4 | THE SPONGEBOB SQUAREPANTS MOVIE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 42094 | Animated | PG | 29.98 |
| 30 | RE-ENTRY | 1 | KILL BILL VOLUME 2 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36790 | Uma Thurman Daryl Hannah | R | 29.98 |
| 31 | RE-ENTRY | 1 | PRINCE & ME (PAN & SCAN COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 51274 | Julia Stiles Luke Mably | PG | 14.98 |
| 32 | 39 | 3 | PRINCESS BRIDE MGM HOME ENTERTAINMENT 02362 | Cary Elwes Robin Wright | PG | 19.98 |
| 33 | 15 | 10 | MARY POPPINS (40TH ANNIVERSARY EDITION) BUENA VISTA HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031167 | Julie Andrews Dick Van Dyke | G | 29.98 |
| 34 | RE-ENTRY | 1 | VAN HELSING (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23266 | Hugh Jackman Kate Beckinsale | PG-13 | 19.98 |
| 35 | RE-ENTRY | 1 | KILL BILL VOLUME 1 MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32210 | Uma Thurman Daryl Hannah | R | 19.98 |
| 36 | NEW | 1 | DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT HOME ENTERTAINMENT 86644 | Animated | NR | 16.98 |
| 37 | NEW | 1 | THE FINAL CUT LIONS GATE HOME ENTERTAINMENT 16965 | Robin Williams Mira Sorvino | R | 27.98 |
| 38 | 11 | 3 | FRIENDS: THE COMPLETE NINTH SEASON WARNER HOME VIDEO 33661 | Jennifer Aniston Matthew Perry | NR | 44.98 |
| 39 | 17 | 1 | RAY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 25944 | Jamie Foxx | PG-13 | 29.98 |
| 40 | 30 | 8 | MULAN 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33122 | Animated | G | 29.98 |

APRIL 16 2005 Billboard TOP VHS SALES™

Sales data compiled by Nielsen VideoScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | YEAR OF RELEASE | RATING | PRICE |
|-----------|-----------|----------------|--|---|-----------------|--------|-------|
| | | | NUMBER 1 | 2 Weeks At Number 1 | | | |
| 1 | 1 | 2 | THE INCREDIBLES WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36425 | Animated | 2004 | PG | 29.98 |
| 2 | 2 | 2 | THE SPONGEBOB SQUAREPANTS MOVIE PARAMOUNT HOME ENTERTAINMENT 25143 | Animated | 2005 | PG | 22.98 |
| 3 | 6 | 15 | DORA'S EGG HUNT PARAMOUNT HOME ENTERTAINMENT 75423 | Animated | 2004 | NR | 9.98 |
| 4 | NEW | 1 | DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT HOME ENTERTAINMENT 86643 | Animated | 2005 | NR | 9.98 |
| 5 | 4 | 4 | BAMBI (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36336 | Animated | 1942 | G | 24.98 |
| 6 | NEW | 1 | FAT ALBERT FOXVIDEO 27538 | Kenan Thomas Kyla Pratt | 2004 | PG | 19.98 |
| 7 | 3 | 3 | BARBIE: FAIRYTOPIA LIONS GATE HOME ENTERTAINMENT 17121 | Animated | 2005 | NR | 19.98 |
| 8 | 5 | 7 | SHARK TALE DREAMWORKS HOME ENTERTAINMENT 91879 | Animated | 2004 | PG | 24.98 |
| 9 | 8 | 11 | DORA THE EXPLORER: CATCH THE STAR PARAMOUNT HOME ENTERTAINMENT 86493 | Animated | 2005 | NR | 9.98 |
| 10 | 12 | 12 | THE PASSION OF THE CHRIST FOXVIDEO 23165 | Jim Caviezel Luca Lionello | 2004 | R | 14.98 |
| 11 | 9 | 6 | THOMAS & FRIENDS: SODOR CELEBRATION HIT ENTERTAINMENT 08989 | Animated | 2005 | NR | 14.98 |
| 12 | 10 | 13 | HERE COMES PETER COTTONTAIL SONY WONDER/SONY MUSIC ENTERTAINMENT 54187 | Animated | 1971 | NR | 9.98 |
| 13 | 21 | 3 | IT'S THE EASTER BEAGLE, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 837413 | Animated | 1974 | NR | 12.98 |
| 14 | NEW | 1 | FINDING NEVERLAND MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 38236 | Johnny Depp Kate Winslet | 2004 | PG | 29.98 |
| 15 | 13 | 16 | SCOOBY DOO 2: MONSTERS UNLEASHED WARNER HOME VIDEO 28397 | Freddie Prinze Jr. Sarah Michelle Geller | 2004 | PG | 22.98 |
| 16 | 18 | 1 | MAX & RUBY: SPRINGTIME FOR MAX & RUBY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86503 | Animated | 2005 | G | 9.98 |
| 17 | 7 | 3 | LADDER 49 TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32078 | John Travolta Joaquin Phoenix | 2004 | PG-13 | 24.98 |
| 18 | RE-ENTRY | 1 | RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 871858 | Animated | 2002 | NR | 9.98 |
| 19 | 15 | 15 | GARFIELD THE MOVIE FOXVIDEO 24681 | Breckin Meyer Jennifer Love Hewitt | 2004 | PG-13 | 19.98 |
| 20 | 20 | 7 | ALOHA SCOOBY DOO WARNER HOME VIDEO 02385 | Animated | 2005 | G | 14.98 |
| 21 | 14 | 8 | MULAN 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25414 | Animated | 2005 | G | 24.98 |
| 22 | 16 | 14 | DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053 | Animated | 2003 | NR | 9.98 |
| 23 | 19 | 15 | DORA THE EXPLORER: SILLY FIESTA PARAMOUNT HOME ENTERTAINMENT 79593 | Animated | 2004 | NR | 9.98 |
| 24 | RE-ENTRY | 1 | SPONGEBOB SQUAREPANTS: HOME SWEET PINEAPPLE PARAMOUNT HOME ENTERTAINMENT | Animated | 2005 | NR | 9.98 |
| 25 | RE-ENTRY | 1 | DORA THE EXPLORER: CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413 | Animated | 2003 | NR | 9.98 |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2005, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

APRIL 16 2005 Billboard TOP VIDEO RENTALS™

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| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE LABEL/DISTRIBUTING LABEL | Principal Performers | RATING |
|-----------|-----------|----------------|---|----------------------------------|--------|
| | | | NUMBER 1 | 2 Weeks At Number 1 | |
| 1 | 1 | 2 | THE INCREDIBLES WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT | Animated | PG |
| 2 | 2 | 3 | LADDER 49 TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT | John Travolta Joaquin Phoenix | PG-13 |
| 3 | NEW | 1 | FINDING NEVERLAND MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT | Johnny Depp Kate Winslet | PG |
| 4 | NEW | 1 | FAT ALBERT FOXVIDEO | Kenan Thomas Kyla Pratt | PG |
| 5 | NEW | 1 | BRIDGET JONES: THE EDGE OF REASON UNIVERSAL STUDIOS HOME VIDEO | Renee Zellweger Hugh Grant | R |
| 6 | 3 | 4 | FLIGHT OF THE PHOENIX FOXVIDEO | Dennis Quaid | PG-13 |
| 7 | NEW | 1 | THE FINAL CUT LIONS GATE HOME ENTERTAINMENT | Robin Williams Mira Sorvino | R |
| 8 | 4 | 6 | TAXI FOXVIDEO | Queen Latifah Jimmy Fallon | PG |
| 9 | 6 | 7 | THE NOTEBOOK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO | James Garner Genie Rowlands | PG-13 |
| 10 | 7 | 8 | RAY UNIVERSAL STUDIOS HOME VIDEO | Jamie Foxx | PG-13 |

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2005, VNU Business Media, Inc. All rights reserved.

APRIL 16 2005 Billboard TOP VIDEO GAME RENTALS™

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| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Manufacturer | RATING |
|-----------|-----------|----------------|--|-----------------------------|--------|
| | | | NUMBER 1 | 4 Weeks At Number 1 | |
| 1 | 1 | 5 | PS2: GRAN TURISMO 4 | Sony Computer Entertainment | E |
| 2 | 2 | 22 | PS2: GRAND THEFT AUTO: SAN ANDREAS | Rockstar Games | M |
| 3 | 3 | 4 | XBOX: STAR WARS COMMANDO | Lucasarts Entertainment | T |
| 4 | 4 | 19 | PS2: NEED FOR SPEED: UNDERGROUND | Electronic Arts | E |
| 5 | 5 | 3 | PS2: DEVIL MAY CRY 3: DANTE'S AWAKE | Capcom | M |
| 6 | 6 | 11 | PS2: MERCENARIES | Lucasarts Entertainment | T |
| 7 | 8 | 3 | XBOX: BROTHERS IN ARMS: ROAD TO HILL 30 | Ubi | M |
| 8 | 7 | 6 | PS2: NBA STREET VOLUME 3 | Electronic Arts | E |
| 9 | 9 | 3 | PS2: FIGHT NIGHT ROUND 2 | Electronic Arts | NR |
| 10 | 10 | 20 | XBOX: HALO 2 | Microsoft | T |

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No. 6: Ludacris' "Number One Spot" is one of two titles in the top 20 to show a gain in downloads this week. The title sports increases at five of the eight providers that contribute to the chart.

APRIL 16 2005
Billboard **HOT RINGTONES**TM

Compiled by Nielsen Mobile

| HIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | ARTIST |
|----------|-----------|---------------|-------------------------------|---|
| 1 | 1 | 6 | NUMBER 1 Candy Shop | 50 CENT FEATURING OLIVIA |
| 2 | 2 | 10 | Lovers and Friends | LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS |
| 3 | 3 | 21 | 1, 2 Step | CIARA FEATURING MISSY ELLIOTT |
| 4 | 6 | 23 | Super Mario Brothers Theme | KOJIROKIDD |
| 5 | 5 | 24 | Drop It Like It's Hot | SNOOP DOGG FEATURING PHARRELL |
| 6 | 12 | 4 | Number One Spot | LUDACRIS |
| 7 | 4 | 1 | 0 | OMARION |
| 8 | 7 | 20 | Boulevard Of Broken Dreams | GREEN DAY |
| 9 | 8 | 25 | Hal-oween | JOHN CARPENTER |
| 10 | 10 | 5 | 1 Thing | AMERIE |
| 11 | 11 | 6 | Let Me Love You | MARIO |
| 12 | 9 | 17 | Bring 'Em Out | TI |
| 13 | 15 | 25 | My Boo | USHER AND ALICIA KEYS |
| 14 | 13 | 13 | Get Back | LUDACRIS |
| 15 | 21 | 25 | Lean Back | TERROR SQUAD |
| 16 | 18 | 19 | Over And Over | NELLY FEATURING TIM MCGRAW |
| 17 | 16 | 25 | Big Pimpin' | JAY-Z FEATURING UGK |
| 18 | 19 | 23 | Because I Got High | AFROBMAN |
| 19 | 14 | 8 | Numb/Encore | JAY-Z/LINKIN PARK |
| 20 | 25 | 21 | Sweet Home Alabama | LYN:RD SKYNYRD |

Based on data provided by... CTIA The Wireless Association

All Music Guide Top Artist Searches

| This week | Last week | Artist |
|-----------|-----------|-------------------------|
| 1 | 1 | BECK |
| 2 | 3 | THE BEATLES |
| 3 | 6 | NEW ORDER |
| 4 | 5 | BOB DYLAN |
| 5 | 2 | QUEENS OF THE STONE AGE |
| 6 | 7 | RADIOHEAD |
| 7 | 12 | THE ROLLING STONES |
| 8 | 4 | MOBY |
| 9 | 9 | PINK FLOYD |
| 10 | 14 | LED ZEPPELIN |
| 11 | 19 | NEIL YOUNG |
| 12 | 11 | MILES DAVIS |
| 13 | 15 | DAVID BOWIE |
| 14 | 23 | AC/DC |
| 15 | 30 | THE KILLERS |
| 16 | 10 | 50 CENT |
| 17 | 22 | NINE INCH NAILS |
| 18 | 18 | U2 |
| 19 | 16 | THE MARS VOLTA |
| 20 | 21 | NIRVANA |
| 21 | 24 | THE CURE |
| 22 | 28 | GREEN DAY |
| 23 | 13 | THE WHO |
| 24 | 31 | QUEEN |
| 25 | 91 | MORRISSEY |

Source: All Music Guide for the week ending April 5

No. 15: Thanks to the recent release of the Killers' third single, "Smile Like You Mean It," the Las Vegas band shoots 33-15 on the AMG top artist searches list.



Digital Replicators Fill A Temporary Void

BY ANTONY BRUNO

This past holiday season saw a major uptick in digital music player sales, as friends and family bought iPods and related items as gifts. But the digital-distribution crowd has since come to realize that an MP3 device sale does not a digital market make.

Comparisons of digital device sales and track purchases show that the uptake in MP3 players has not yet resulted in a similar surge in downloads. The assumption has been that users are transferring their existing physical libraries to their digital players instead.

But according to a recent Parks Associates survey, more than half of Internet-enabled households that own a portable MP3 player have ripped 10% or less of their music library.

"There's a large chunk of people out there that just never synch it up," says John Barrett, director of research at Parks Associates.

This bolsters the assumption by many that most digital music players remain empty or filled to a fraction of their capacity, because users are either unable or unwilling to go through the process of transferring their CD collections.

The result is a burgeoning cottage industry dedicated to converting physical music collections into digital format, ranging from individuals working out of their bedroom to sophisticated computing systems. Companies like ripdigital.com, Riptopia and Shift Music are among those offering such conversion services.

For about \$1 per CD, customers mail their music collections to one of these companies, which use an automated ripping process to fulfill a typical order in two to seven days. The digital files are returned on either high-density discs or a customer-provided external hard drive. Some, like Riptopia, load the files directly onto customers' portable players, and even resell iPods and other devices to offer an end-to-end service.

According to Riptopia president and founder Kurt Beyer, a typical order is about 300 CDs, but he has received some as large as 2,000. He started the company in January 2003; it has since grown to 14 staffers and reports that orders have either doubled or tripled in recent months.

Record labels have questioned whether these companies are keeping copies of the music they rip and simply providing the same file to numerous customers who have the same album, instead of ripping each new CD. Riptopia and others stress that this is not the case, and all have intellectual property lawyers on staff to address these issues.

But of greater concern is privacy, as Riptopia and other services look to eventually monetize the information they gain about their customer's collections.

"We have a lot of knowledge of people's music collections," Beyer says. "We're asking ourselves what's the most effective way to mine that data. I can really track and get a sense of direction of your music tastes."

Riptopia and other conversion companies are considering such next steps because the market for their services has an early sunset.

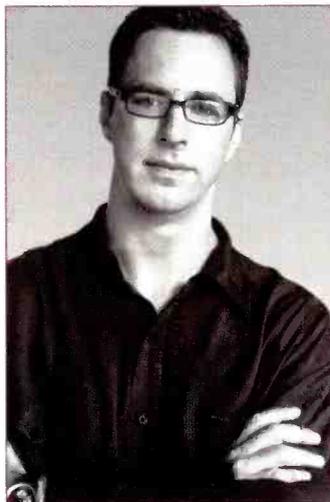
Virgin Digital president Zack Zolan tells *Billboard* that the mere act of transferring a physical CD into digital form is just a small, and eventually short-lived, element of broadening the digital music market. The company in February acquired Shift, which in addition to converting CDs educates customers about the digital music sales process.

"Our goal is to hold [customers'] hands and teach them how to do it themselves. There's a limited life span for a company who only does it for you," Zolan says. "Ultimately, it won't be part of the process."

He explains that the primary motivation behind the Shift acquisition was the company's consulting business.

Virgin's ultimate goal, he says, is to convert music fans into digital music customers. The first step toward accomplishing this is to convert their existing CDs and get them interacting with their music digitally. But he says the industry must do more to guide music customers through what many feel is a confusing and intimidating digital process if the market is to grow.

"Consumers don't always get it," he says. "The key foundation of setting the Virgin Digital store was to mimic the customer experience of the physical store... We need to take offline customer service into the online experience."



Virgin Digital president Zack Zolan says CD conversion companies will have a limited life span as music consumers learn how to create their own digital files.



NEWTECH

Toshiba America's consumer products division is getting in line with the others looking to take a whack at the iPod's dominance of the MP3 player market. Toshiba has begun shipping its Gigabeat series from its Gigastyle line of digital audio devices.

The Gigabeat collection is a hard-drive-based audio storage and playback device that comes in 10, 20, 40 and 60GB models and supports MP3, WMA and WAV formats. All feature a color LCD screen to display digital photos and have a 12-hour battery that can be recharged through a USB cable to the PC.



The devices also come with a music management program called the Room, which allows users to select their preferred music management system, such as MusicMatch. The Rip Rec program manages the process of ripping music from a CD.

Prices are \$279 for the 10GB, \$329 for the 20GB, \$399 for the 40GB and \$449 for the 60GB models.

The full line of Gigastyle devices also includes hard-drive-based camcorders, DVD recorders and still-shot cameras, expected to ship this fall.

ANTONY BRUNO



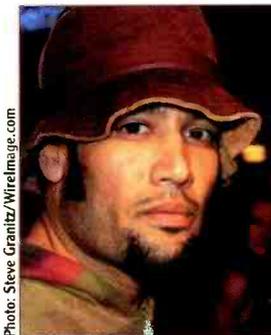
DIY Ringtones

Mobile content distributor Xingtone is teaming with Sonic Solutions' Roxio division to sell and market the Xingtone Ringtones Creator software at retail stores. The software, compatible with Macs and PCs and now available at xingtone.com, allows mobile phone users to create master ringtones from music they already own and transfer the files to their phones. CD, MP3, WAV and other formats are supported. The software comes with a single-user license for unlimited legal, free ringtones. The deal with Roxio, the CD-burning software arm Napster recently sold to Sonic Solutions, is Xingtone's first brick-and-mortar retail distribution agreement. Rollout in the United States will be later this spring.



Stone Age Spec Ops

Josh Homme and Alain Johannes of Queens of the Stone Age are writing an original soundtrack for the upcoming videogame "Spec Ops." Homme says the music will feature short clips spanning a variety of genres. The game is being published by Rockstar Games, of "Grand Theft Auto" fame. No date is set for the "Spec Ops" release, but it is expected to be available before the end of the year.



Gospel Goes Online

Ben Harper and the Blind Boys of Alabama have released the concert video of their "Live at the Apollo" performance simultaneously online and on DVD. The download is available in standard and high-definition formats via CinemaNow's watchmusic.com, which also has versions for portable devices using Microsoft's Windows Mobile software.

Shapiro Bernstein Dreams Of Fields

BY JIM BESSMAN

Commemorating what would have been the 100th birthday of Songwriters Hall of Fame lyricist Dorothy Fields, Shapiro Bernstein & Co. has compiled "Dorothy Fields Centennial, Vol. 1."

The promotional CD highlights nine of Fields' co-written standards, including "The Way You Look Tonight," "I Can't Give You Anything but Love, Baby" and "On the Sunny Side of the Street," performed by the likes of Frank Sinatra, Fred Astaire and Peggy Lee.

The disc is the first of a projected series honoring Fields, who was born July 15, 1905, in Allenhurst, N.J. (Her father was famed vaudevillian Lew Fields.) She died March 28, 1974, in New York.

"It's a wonderful opportunity to bring her catalog to light again," Shapiro Bernstein VP Debbie Rose says. "People are familiar with Dorothy Fields' songs, but they've never been put into the perspective of a whole body of work and its contribution to the American songbook."

Fields' collaborations with such luminaries as Cy Coleman, Jerome

Kern, Jimmy McHugh, Sigmund Romberg and Arthur Schwartz make her "one of the most important American songwriters, period," Jennifer O'Sullivan says. O'Sullivan is coordinating the Fields catalog exploitation and licensing efforts at Shapiro Bernstein, along with David Hoffman and Suzanne Metrick.

O'Sullivan is a former Cherry Lane Music Publishing VP who recently left her post as air personality for Cambodia's English-language radio station Love FM to join Shapiro Bernstein. She notes that Fields' 400-plus songs also include the classic Coleman collaborations "Hey, Big Spender" and "If They Could See Me Now" from the 1966 Broadway hit "Sweet Charity."

A much anticipated revival of the show, which was briefly postponed following an injury to lead actress Christina Applegate, is back on again and opens on Broadway May 4 at the Al Hirschfeld Theater.

Fields "continues to be relevant to this day," O'Sullivan says, naming Michael Bubl , Rod Stewart, Diana Krall and Westlife among the acts that have recently covered Fields' songs.

"She was a swell New York babe from the Upper West Side," O'Sullivan quips.

Fields, whose contributions to American popular song have previously been honored with a U.S. postage stamp, has another rare distinction in having won at least one each of the big three entertainment prizes: the Grammy Awards, the Academy Awards and the Tony Awards.

"From the very beginning of her career she wrote songs that caught on,

that were recorded by big-name artists and sold a lot of sheet music," says David Lamh, Fields' son. He is a jazz pianist who performs his mother's songs in a cabaret act with his wife, Judy Kreston.

"There's certainly no song in English more beloved than 'I Can't Give You Anything but Love, Baby,'" he adds, which was originally a hit for the Blackbirds in 1928 and immortalized by Cary Grant and Katharine Hepburn in the 1938 Howard Hawks classic screwball comedy film "Bringing Up Baby."

"She knew all the techniques of rhyming and how to tell a story, but more than that she understood what the human heart longs for—and put it into relatively lighthearted but still very moving lyrics," Lamh continues. "Her lyrics weren't fancy: No twist and turns of Ira Gershwin or Lorenz Hart or Cole Porter or Noel Coward, but much more like Irving Berlin in their straightforward, declarative way of speaking."

Lamh further notes that Fields worked quickly and could adapt to many different collaborators.

"Maybe she wasn't better-known because she never settled down with one particular guy, but probably 13 or 14 different writers—though she did write a lot with McHugh, Coleman and Schwartz," he says. "And unlike a lot of them, she didn't experience any career decline."

He points to Fields being 58 when she authored "Sweet Charity." Ten years later, at the time of her death, her legacy was still going strong with the new show "See-Saw" on Broadway.

Shapiro Bernstein president Michael Brettler feels the promo disc features some of the definitive versions of songs, including Lee's "I Can't Give You Anything but Love, Baby" and Sinatra's "The Way You Look Tonight." He says making it "was a blast."

"She was always a Shapiro Bernstein writer," he adds, noting that Fields originally wrote for multiple publishers. "The U.S.A. rights reverted to the heirs' publishing company, Aldi Music, so we concluded a deal with Aldi for the songs we didn't formerly represent—primarily for synch."

The Shapiro Bernstein/Aldi deal took effect the first of this year, Brettler says.



FIELDS: 'A SWELL NEW YORK BABE'

Smith Is Ready To Party Like It's 1958

My kind of town, Las Vegas, is celebrating its 100th birthday this year, just as one of its greatest performers, **Keely Smith**, returns to the songs that helped make it the live entertainment capital.

Her April 12 **Concord** release "Vegas '58—Today" features songs she and her late husband, legendary bandleader **Louis Prima**, made famous in the city's lounges. It was recorded last year during her annual stint at Feinstein's at the Regency in New York, where she is back for a three-week run this month.



SMITH: A TRIBUTE TO VEGAS GLORY DAYS

"It's got that same shuffle rhythm that people love—that just makes people happy," says Smith, who employed a nine-piece swing band on such signature tunes as "I Wish You Love" and "Jump, Jive and Wail!" (Prima wrote the latter for her), as

well as her first takes on such Prima classics as the "Angelina/Che la Luna/Zooma Zooma" medley and "Lazy River."

"The fast ones were all Louis—I sang the slow ones," Smith, a resident of Palm Springs, Calif., recalls. Her seemingly effortless vocalizing balanced the high-energy Prima, whose albums, such as "The Wildest," typically glorified him and his act.

"I did a show in Palm Springs recently and got a great review saying how professional and well-planned it was," she says. "If this man knew I could hardly breathe by the time 'Lazy River' was over... Not only would Louis sing and scat those fast songs, but he'd jump up and down—which I can't do because, one, I'm a klutz, two, I have high heels, and three, if I did, I couldn't breathe."

Smith's last Feinstein's stand, incidentally, was recognized in January with a NightLife Award for outstanding cabaret female vocalist in a major engagement. She will also receive the Lifetime Achievement Award at the Manhattan Assn. of Cabarets and Clubs Awards ceremony April 25 at Symphony Space.

RAMONE'S UNCLE MONK: Present at super song man **Seymour Stein's** pre-Rock and Roll Hall of Fame induction party March 13 at La Mela in New York's Little Italy was fellow Hall of Famer **Tommy Ramone**—the

sole surviving original member of **the Ramones**.

Back then he was the Ramones' drummer. Now with guitarist/bassist **Claudia Tienan**, Ramone, who had a hand in writing such early Ramones classics as "Blitzkrieg Bop" and "I Wanna Be Your Boyfriend," plays mandolin, banjo, guitar and dobro in the alternative country/punk/bluegrass duo **Uncle Monk**.

"There are a lot of similarities

between punk and old-time music," Ramone says. "Both are home-brewed music as opposed to schooled, and both have an earthy energy. And anybody can pick up an instrument and start playing."

Uncle Monk's songs include "Urban Renewal," "Home Sweet Reality" and "Need a Life." Varied themes, Ramone says, involve "the struggle to make it in a big city, urban gentrification, interpersonal relationships, spiritual longings and how one goes about satisfying emotional needs."

The **ASCAP** writer "uses the vocabulary of country and bluegrass combined with the aesthetics of punk and alternative music." He will be shopping Uncle Monk's first album

when it is finished in a few months.

REAL BOOK, TWO: **Hal Leonard Corp.** is following "The Real Book, Volume One—C Edition," the completely legal version of the popular fake book full of vital but illegally published songs for gigging musicians that it put out with great fanfare last year, with "The Real Book, Volume Two—C Edition," as well as the B flat, E flat and bass clef editions of Volume One.

Words & Music

By Jim Bessman
jbessman@billboard.com



Like the first volume, "The Real Book, Volume Two" retains the look and feel of the illegal 400-song collections, minus the notorious mistakes. More jazz standards have been added to the second volume, which first appeared in the 1980s—again with complete disregard for copyright and royalties to writers.

"Volume Two" has always been extremely popular, containing many more choice jazz standards and classics," Hal Leonard VP of pop and

standard publications **Jeff Schroedl** says. "Most freelance jazz musicians bring volumes one and two along to gigs, and the B flat and E flat versions of volume one will let more instrumentalists play from this revered fake book."

The new volumes are again priced at \$25, less than the illegal versions. Additional voicings of both volumes and "The Real Book, Volume Three" are in production and will follow later in the year.

MORE BOOK NEWS: The brothers Brabec—**Chrysalis Music** VP of business affairs **Jeff Brabec** and **ASCAP** executive VP **Todd Brabec**—recently issued the fourth edition of their tome "Music, Money, and Success: The Insider's Guide to Making Money in the Music Industry" via **Schirmer Trade Books/Music Sales**.

Leiber & Stoller Music Publishing president **Randy Poe**, whose last book, "Squeeze My Lemon: A Collection of Classic Blues Lyrics," was published by **Hal Leonard Corp.** in late 2003, is revising and expanding his "Music Publishing: A Songwriter's Guide," the third edition of which is due this fall from **Writer's Digest Books**.

"Amoeba Hop," the children's book based on the song by **Christine Lavin** and illustrated by **Betsy Franco Feeney**, has just netted the **American Assn. for the Advancement of Science's** award for best book.



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



The Servant's profile has been boosted because its song 'Cells' is being used to promote Miramax movie 'Sin City.'

U.K. Act Servant Masters European Markets

BY OLAF FURNISS

LONDON—British four-piece the Servant is primed for a Pan-European launch after its edgy guitar pop-rock found favor in France and Italy.

The London-based group is gaining global exposure thanks to the use of an instrumental version of its song "Cells" in trailers for the Miramax movie "Sin City." The film opened April 1 in the United States and is due in theaters across Europe in late May.

"Cells" was hand-picked by "Sin City" co-director Robert Rodriguez, according to Gavino Prunas, co-founder and manager of the Servant's U.K. label, Prolifica, which is distributed by Universal. Since the trailers appeared, Prunas says, "I've had hundreds of e-mails asking about the track and the band."

Though the Servant's self-titled debut arrived in the United Kingdom in January 2004, it has yet to have much impact there. But the story is different in France and Italy.

The Servant is signed for France to Recall Records (distributed by Sony BMG), which also released the album in January 2004. In Italy, "The Servant" was initially licensed to NUN Entertainment; German indie group Edel acquired NUN in April 2004, and Edel Italy released the album the following month.

Recall has shipped 65,000 units in France, and Edel Italy has shipped almost 40,000, Prunas says.

Prolifica has licensed the album to Edel for the rest of Europe, with a release scheduled for early June.

"Our objective now is to spread the success of France

and Italy across the rest of Europe," says the band's London-based manager, Mark Vernon of Firebrand Management.

"Cells" will be issued as a commercial single in mid-May in certain European territories. Album tracks "Orchestra" and "Liquefy" will be singles in other markets.

The "Cells" exposure has led Edel to negotiations with "Sin City" distributor Buena Vista on cross-promotion initiatives. Vernon hopes the movie might lead to a U.S. recording deal. "People in the U.S. have bombarded the Servant Web site [theservant.co.uk], asking when the song is going to be released," he says.

The album is currently available to U.S. consumers as an import through CD Baby (cdbaby.com). "We're selling around 200 copies a month," Prunas says.

SLOW BUILD

Recall managing director Leslie Dubest says he first heard the Servant in 1999, when an Atlantic Records A&R exec played him a demo. "She said, 'I want to sign this for the U.S.,' but said her boss wouldn't let her," he recalls.

The band subsequently signed to Recall, which issued two EPs in France, "Mathematics" (2000) and "With the Invisible" (2001). Both received limited indie release in the United Kingdom.

In 2002, the Servant signed with Prolifica. At the time, the label was a joint venture with EMI; the subsequent split from the major delayed any releases until the "Orchestra" single came out in late 2003.

(Continued on page 54)

Japan: Labels May See Court

Defy Gov't On Master Ringtones

BY STEVE McCLURE

TOKYO—Four Japanese labels are disputing a government body's ruling that they colluded to monopolize distribution of master ringtones.

Japan's Fair Trade Commission ruled March 24 that five labels here had violated the unfair-trading-practices section of the Anti-Monopoly Law by consigning the provision of master ringtones exclusively to Label Mobile, a Tokyo-based company they jointly own.

Four of the companies—Sony Music Entertainment (Japan), Avex, Universal Music K.K. and Victor Entertainment—refused to meet an April 4 FTC deadline to take steps to allow other ringtone providers access to their master recordings.

The FTC made the following recommendations to the labels: that they grant permission to other ringtone vendors to use their masters, state publicly that they will not conspire to refuse access to their masters to other companies and make independent decisions concerning the licensing of their masters.

Instead, the four labels will present their case to the FTC at formal hearings that precede lawsuits under Japanese law. If the two sides do not reach an agreement during the hearings—for which no schedule has been set—then the courts could deal with the matter under the provisions of the Anti-Monopoly Law.

The fifth company, Toshiba-EMI, has asked for more time to make a formal response to the FTC. The commission has given Toshiba-EMI until April 18 to indicate whether or not it will comply.

Executives at the four other labels declined to comment directly on the case, as did Label Mobile. However, each offered official statements.

Avex said its views on the case "differ greatly from the FTC's perception

of the facts." Rather than comply with the FTC's warning, the company says, "we will seek fair certification of the facts and application of the law through a hearing."

The Universal Music K.K. statement said, "Regrettably, Universal Music Japan cannot agree with the JFTC's conclusions in this matter. They are without foundation. The company complies with all applicable antitrust laws and regulations, and will continue to do so."

Victor Entertainment, claiming that it has cooperated fully with the FTC investigation into the master ringtone business, takes a similar uncompromising stance.



NAITO: 'ARGUABLY UNLAWFUL FOR LABELS TO COLLUDE'

"All the points mentioned in the FTC recommendation concerning our [master ringtone] business are contrary to the truth, and there is no way that we can accept this recommendation," a representative says. "We have decided to reject the recommendation and work to have the true facts come to light in a formal hearing."

SMEJ is also denying the FTC's claim that the four labels colluded to control access to their master recordings. "We have notified the FTC that we are unwilling to accept their recommendation," SMEJ said in a statement issued April 4.

LEGAL STATUS

"Theoretically speaking," Tokyo-based entertainment lawyer Atsushi Naito says, "it is perfectly lawful for a record company to refuse others permission to use a recording for [master ringtones] if it is owned by that company. [But] it is arguably unlawful for a group of record companies to collectively refuse permission."

Naito adds that, given the five companies' collective 60% share of Japan's 2004 recorded-music market (according to Soundscan Japan), it would be difficult for them to legally justify

(Continued on page 54)



| JAPAN | | UNITED KINGDOM | | FRANCE | | GERMANY | |
|----------------------------|-----------|---------------------------------------|-----------|-------------------------------|-----------|--------------------------|-----------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK |
| (SOUNDSCAN JAPAN) 04/05/05 | | (THE OFFICIAL UK CHARTS CO.) 04/04/05 | | (SNEP/FOP/TITE-LIVE) 04/05/05 | | (MEDIA CONTROL) 04/06/05 | |
| SINGLES | | SINGLES | | SINGLES | | SINGLES | |
| 1 | NEW | 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | NEW | 2 | NEW | 2 | 3 |
| 3 | NEW | 3 | 2 | 3 | 2 | 3 | 7 |
| 4 | NEW | 4 | NEW | 4 | 4 | 4 | 4 |
| 5 | 1 | 5 | 4 | 5 | 3 | 5 | 2 |
| 6 | 7 | 6 | NEW | 6 | 8 | 6 | 8 |
| 7 | NEW | 7 | 3 | 7 | 9 | 7 | 5 |
| 8 | 5 | 8 | 6 | 8 | 6 | 8 | 15 |
| 9 | 11 | 9 | NEW | 9 | 5 | 9 | 9 |
| 10 | 6 | 10 | NEW | 10 | 12 | 10 | 6 |
| ALBUMS | | ALBUMS | | ALBUMS | | ALBUMS | |
| 1 | 1 | 1 | 1 | 1 | 1 | NEW | NEW |
| 2 | NEW | 2 | 3 | 2 | 2 | 2 | 2 |
| 3 | 2 | 3 | 2 | 3 | NEW | 3 | 1 |
| 4 | 8 | 4 | 5 | 4 | 5 | 4 | 3 |
| 5 | 5 | 5 | NEW | 5 | 7 | 5 | NEW |
| 6 | 7 | 6 | 6 | 6 | 3 | 6 | 7 |
| 7 | 3 | 7 | 7 | 7 | 8 | 7 | NEW |
| 8 | 9 | 8 | 4 | 8 | 14 | 8 | 4 |
| 9 | 4 | 9 | 11 | 9 | 6 | 9 | 5 |
| 10 | NEW | 10 | 10 | 10 | 4 | 10 | 13 |

| CANADA | | ITALY | | SPAIN | | AUSTRALIA | |
|----------------------|-----------|-------------------------|-----------|--------------------------------|-----------|-----------------|-----------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK |
| (SOUNDSCAN) 04/16/05 | | (FIMI/NIELSEN) 04/16/05 | | (AFPVE/MEDIA CONTROL) 04/06/05 | | (ARIA) 04/04/05 | |
| SINGLES | | SINGLES | | SINGLES | | SINGLES | |
| 1 | 1 | 1 | 1 | 1 | NEW | 1 | 3 |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 4 | 3 | 1 | 3 | 5 |
| 4 | 4 | 4 | 3 | 4 | 4 | 4 | 4 |
| 5 | 6 | 5 | 5 | 5 | 3 | 5 | 1 |
| 6 | 5 | 6 | 7 | 6 | 7 | 6 | 8 |
| 7 | NEW | 7 | 6 | 7 | 5 | 7 | 6 |
| 8 | 9 | 8 | 8 | 8 | 16 | 8 | NEW |
| 9 | RE | 9 | NEW | 9 | 6 | 9 | NEW |
| 10 | 7 | 10 | 11 | 10 | 9 | 10 | 11 |
| ALBUMS | | ALBUMS | | ALBUMS | | ALBUMS | |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | NEW |
| 2 | NEW | 2 | NEW | 2 | 2 | 2 | 1 |
| 3 | 3 | 3 | 2 | 3 | NEW | 3 | 3 |
| 4 | 4 | 4 | 3 | 4 | NEW | 4 | 6 |
| 5 | 2 | 5 | 4 | 5 | 3 | 5 | 5 |
| 6 | 6 | 6 | 5 | 6 | NEW | 6 | 4 |
| 7 | 5 | 7 | 7 | 7 | NEW | 7 | 7 |
| 8 | NEW | 8 | 9 | 8 | 13 | 8 | 2 |
| 9 | 8 | 9 | 10 | 9 | 6 | 9 | 10 |
| 10 | NEW | 10 | 8 | 10 | 4 | 10 | 9 |

| THE NETHERLANDS | | SWEDEN | | NORWAY | | SWITZERLAND | |
|---------------------------|-----------|----------------|-----------|--------------------------------|-----------|--------------------------|-----------|
| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK |
| (MEGA CHARTS BV) 04/01/05 | | (GLF) 04/01/05 | | (VERDENS GANG NORWAY) 04/04/05 | | (MEDIA CONTROL) 04/05/05 | |
| SINGLES | | SINGLES | | SINGLES | | SINGLES | |
| 1 | 4 | 1 | 3 | 1 | 1 | 1 | 2 |
| 2 | 2 | 2 | 5 | 2 | 2 | 2 | 3 |
| 3 | 3 | 3 | 1 | 3 | 3 | 3 | 1 |
| 4 | 1 | 4 | 2 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 6 | 5 | 9 | 5 | 7 |
| ALBUMS | | ALBUMS | | ALBUMS | | ALBUMS | |
| 1 | 1 | 1 | 1 | 1 | 2 | 1 | 1 |
| 2 | 6 | 2 | NEW | 2 | 3 | 2 | 2 |
| 3 | 3 | 3 | 2 | 3 | 1 | 3 | 3 |
| 4 | 2 | 4 | NEW | 4 | 4 | 4 | 5 |
| 5 | NEW | 5 | 3 | 5 | 6 | 5 | 6 |

India Falls Under Spell Of TV 'Idol'

India is the latest territory hit by the "Idol" TV phenomenon.

Sony BMG India reports shipments in excess of 175,000 copies for its Feb. 15 release "Indian Idol," an

album featuring 10 finalists from the show of that name. The Mumbai-based company released winner **Abhijeet Sawant's** debut album, "Aapka Abhijeet," April 7.

"Indian Idol" debuted in October 2004 on Hindi-language cable and satellite network **Sony Entertainment Television**. The network says the March 5 finale attracted 15.4 million viewers.

Sony BMG India managing direc-

of the song in 25 countries this year. **WOLFGANG SPAHR**

SHARING SOLACE: Shipments in Australia of "Solace," the major-label

Global Pulse

Tom Ferguson, Editor
tferguson@eu.billboard.com



debut by roots performer, surfer and environmentalist **Xavier Rudd**, have passed the platinum mark (70,000 units). **Universal Music Australia** released the album in March 2004.

Managing director **George Ash** describes the multi-instrumentalist as "a phenomenon" who "keeps under the radar but sells out 2,000-capacity clubs."

"Solace" follows three independent sets by Rudd. Universal will release the album June 6 in North America and in July in Europe.

The American version of the album will include two bonus video tracks. "It's important that people appreciate it's one person playing these instruments," Rudd's manager, **Frank Weipert** of **Teamworks** in Vancouver, says.

"Being solo provides the challenge to keep it all together myself," says Rudd, who reserves days off during tours to meditate in forests or up in the mountains. **CHRISTIE ELIEZER**



SAWANT: 'IDOL' WINNER CAPTIVATES INDIA

tor **Shridhar Subramaniam** says the success of the album and TV show illustrate the effect of "the emotional roller coaster that the contestants and the entire nation has gone through" with the series. **NYAY BHUSHAN**

SNAPPED UP: Throughout first-quarter 2005, a cartoon crocodile took a major bite out of Europe's charts.

Credited to **Schnappi**, the children's song "Schni, Schna, Schnappi, Schnappi, Schnappi, Schnapp" (**Universal**) has spent three months on the singles charts in Germany, Austria, the Netherlands, Holland, Belgium and Switzerland.

In Germany alone, Universal has shipped more than 1.2 million copies of the song about a cute crocodile.

The song was penned by Cologne-based **Iris Gruttmann** and sung by her 9-year-old niece **Joy**, who was 6 at the time of recording.

Universal Germany's domestic division says it has shipped 300,000 units of a "Schnappi"-themed album of children's songs, "Schnappi und Seine Freunde," since February.

Managing director **Tom Bohne** says the success shows that "it is possible to transcend all borders in Germany with a charming voice, a simple refrain and plenty of humor."

Universal plans to release a remix

NEW GROWTH: Highly touted Icelandic alternative rock quintet **the Leaves** return in May after a two-year absence.

The band's debut album, "Breathe," appeared in the United Kingdom in August 2002 on **B-Unique** and in the United States in September 2003 through a licensing deal with **DreamWorks**. Enthusiastic reviews compared the band to **Radiohead** and **Coldplay**.

The Leaves parted company with B-Unique after **Warner** acquired it in 2003. "We got lost in the shuffle of music-business politics," vocalist **Arnar Gudjonsson** says. "But it gave us the space to refocus."

The original three-piece added a drummer and keyboardist and signed to **Island Records U.K.** It recorded the widescreen rock of sophomore album "The Angela Test" in Reykjavik.

The album is due May 30 in the United Kingdom. Plans for other territories are being finalized.

NIGEL WILLIAMSON

Billboard EUROCHARTS

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.
04/06/05

SINGLES SALES

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|--------------------------------|--|
| 1 | 1 | LET ME LOVE YOU | MARIO J/SONY BMG |
| 2 | 3 | CANDY SHOP | 50 CENT INTERSCOPE |
| 3 | 2 | GET RIGHT | JENNIFER LOPEZ EPIC |
| 4 | 6 | UN MONDE PARFAIT | ILONA MITRECEY SCORPIO |
| 5 | 4 | (IS THIS THE WAY TO) AMARILLO | TONY CHRISTIE FT. PETER KAY UNIVERSAL TV |
| 6 | 7 | FROM ZERO TO HERO | SARAH CONNOR X-CELL/SONY BMG |
| 7 | 5 | RICH GIRL | GWEN STEFANI FT. EVE INTERSCOPE |
| 8 | 78 | IT'S LIKE THAT | MARIAH CAREY ISLAND/DEF JAM |
| 9 | NEW | ECRIS L'HISTOIRE | GREGORY LEMARCHAL MERCURY |
| 10 | 9 | MA PHILOSOPHIE | AMEL BENT JIVE |
| 11 | NEW | (YOU'RE THE) DEVIL IN DISGUISE | ELVIS PRESLEY RCA |
| 12 | 23 | LIFT ME UP | MOBY MUTE |
| 13 | NEW | GIVING YOU UP | KYLIE MINOGUE PARLOPHONE |
| 14 | 14 | TOUT LE BONHEUR DU MONDE | SINSEMILIA EPIC |
| 15 | 15 | EMANUELA | FETTES BROT IDG |
| 16 | 22 | HOW WE DO | GAME FT. 50 CENT UNIVERSAL |
| 17 | 11 | BAD DAY | DANIEL POWTER WARNER MUSIC |
| 18 | 12 | OVER AND OVER | NELLY FT. TIM MCGRAW CURB/UNIVERSAL |
| 19 | 16 | SWITCH | WILL SMITH INTERSCOPE |
| 20 | 13 | DAS KLEINE KROKODIL SCHNAPPI | JODY GRUTTMANN POLYDOR |

ALBUM SALES

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|-------------------------|--|
| 1 | 4 | 50 CENT | THE MASSACRE INTERSCOPE |
| 2 | 1 | MOBY | HOTEL MUTE |
| 3 | 3 | MICHAEL BUBLE | IT'S TIME REPRISE |
| 4 | 2 | QUEENS OF THE STONE AGE | LULLABIES TO PARALYZE INTERSCOPE |
| 5 | 5 | GREEN DAY | AMERICAN IDIOT REPRISE |
| 6 | NEW | NEW ORDER | WAITING FOR THE SIRENS CALL LONDON |
| 7 | 7 | NENA | WILLST DU MIT MIR GEHN WARNER MUSIC |
| 8 | NEW | FARIN URLAUB | AM ENDE DER SONNE VOLKER HOR |
| 9 | 9 | TONY CHRISTIE | DEFINITIVE COLLECTION UNIVERSAL TV |
| 10 | 6 | SARAH CONNOR | NAUGHTY BUT NICE X-CELL/SONY BMG |
| 11 | 8 | STEREOPHONICS | LANGUAGE SEX VIOLENCE OTHER? V2 |
| 12 | 15 | BASEMENT JAXX | THE SINGLES XL RECORDINGS |
| 13 | 11 | GWEN STEFANI | LOVE.ANGEL.MUSIC.BABY INTERSCOPE |
| 14 | 16 | KEANE | HOPES AND FEARS ISLAND |
| 15 | 13 | JENNIFER LOPEZ | REBIRTH EPIC |
| 16 | 14 | U2 | HOW TO DISMANTLE AN ATOMIC BOMB ISLAND |
| 17 | 18 | LES ENFOIRES | LE TRAIN DES ENFOIRES RESTO DU COEUR |
| 18 | 12 | BECK | GUERO INTERSCOPE |
| 19 | 19 | SOUNDTRACK | RAY WARNER BROS. |
| 20 | 24 | THE KILLERS | HOT FUSS LIZARD KING/UNIVERSAL |

RADIO AIRPLAY

Monitored Radio Airplay information from 17 European countries as monitored and tabulated by Nielsen Music Control.

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|--------------------------------|--|
| 1 | 1 | LET ME LOVE YOU | MARIO J RECORDS |
| 2 | 2 | BOULEVARD OF BROKEN DREAMS | GREEN DAY REPRISE |
| 3 | 3 | RICH GIRL | GWEN STEFANI FEAT. EVE INTERSCOPE |
| 4 | 4 | GET RIGHT | JENNIFER LOPEZ EPIC |
| 5 | 12 | CANDY SHOP | 50 CENT INTERSCOPE |
| 6 | 7 | OVER AND OVER | NELLY FEAT. TIM MCGRAW UNIVERSAL RECORDS |
| 7 | 10 | SHIVER | NATALIE IMBRUGLIA SONY BMG |
| 8 | 9 | LIFT ME UP | MOBY MUTE |
| 9 | 6 | UNWRITTEN | NATASHA BEDINGFIELD PHONOGENIC/SONY BMG |
| 10 | 5 | SOMETIMES YOU CAN'T MAKE IT ON | U2 ISLAND |
| 11 | 15 | IF THERE'S ANY JUSTICE | LEMAR SONY BMG |
| 12 | 11 | BAD DAY | DANIEL POWTER WARNER MUSIC |
| 13 | 13 | IT'S LIKE THAT | MARIAH CAREY ISLAND/DEF JAM |
| 14 | 8 | SHE WILL BE LOVED | MAROON 5 J RECORDS |
| 15 | 18 | THIS IS THE LAST TIME | KEANE ISLAND |
| 16 | 16 | SUNDAY MORNING | MAROON 5 J RECORDS |
| 17 | 17 | EVERYBODY'S CHANGING | KEANE ISLAND |
| 18 | 20 | CAUGHT UP | USHER LAFACE/ZOMBA |
| 19 | 26 | HEAVY ON MY HEART | ANASTACIA OAYLIGHT/EPIC |
| 20 | 14 | SOLDIER | DESTINY'S CHILD FEAT. TI & LIL COLUMBIA |

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 04/04/05

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|------------------------------|------------------------------|
| 1 | 2 | EMANUELA | FETTES BROT IDG |
| 2 | 5 | FROM ZERO TO HERO | SARAH CONNOR X-CELL/SONY BMG |
| 3 | 4 | LIEBE IST | NENA WARNER MUSIC |
| 4 | 1 | DAS KLEINE KROKODIL SCHNAPPI | JODY GRUTTMANN POLYDOR |
| 5 | 15 | CANDY SHOP | 50 CENT INTERSCOPE |

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|--------------|--------------------------------------|
| 1 | 1 | NENA | WILLST DU MIT MIR GEHN WARNER MUSIC |
| 2 | NEW | FARIN URLAUB | AM ENDE DER SONNE VOLKER HOR |
| 3 | 2 | SCHNAPPI | SCHNAPPI UND SEINE FREUNDE UNIVERSAL |
| 4 | 3 | SARAH CONNOR | NAUGHTY BUT NICE X-CELL/SONY BMG |
| 5 | 8 | 50 CENT | THE MASSACRE INTERSCOPE |

BELGIUM/WALLONIA

(PROMU) 04/06/05

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|-------------------------|---|
| 1 | 1 | MA PHILOSOPHIE | AMEL BENT JIVE |
| 2 | 14 | UN MONDE PARFAIT | ILONA MITRECEY SCORPIO |
| 3 | 3 | CONCERTO POUR DEUX VOIX | CLEMENCE & JEAN-BAPTISTE MAUNIER WARNER MUSIC |
| 4 | 8 | CANDY SHOP | 50 CENT INTERSCOPE |
| 5 | 2 | F**K THEM ALL | MYLENE FARMER POLYDOR |

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|--------------|--------------------------------------|
| 1 | 1 | LES ENFOIRES | LE TRAIN DES ENFOIRES RESTO DU COEUR |
| 2 | 2 | MOBY | HOTEL MUTE |
| 3 | 3 | LARA FABIAN | 9 POLYDOR |
| 4 | 4 | CHIMENE BADI | DIS-MOI QUE TU M'AIMES AZ/UNIVERSAL |
| 5 | 5 | SOUNDTRACK | LES CHORISTES MARC MUSIC |

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 04/05/05

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|-------------------|---|
| 1 | 1 | HVOR SMA VI ER | VARIOUS ARTISTS UNIVERSAL |
| 2 | NEW | SCARE YOURSELF | D-A-D EMI |
| 3 | 2 | LET ME LOVE YOU | MARIO J/SONY BMG |
| 4 | 3 | ALMOST HERE | BRIAN MCFADDEN FT. DELTA GOODREM MODESTI/SONY BMG |
| 5 | 4 | PROTECT YOUR EARS | DJ AUGATOR PROJECT EMI |

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|-------------------|----------------------------------|
| 1 | 1 | LARS LILHOLT BAND | DE LYSE NAETTERS ORKESTER RECART |
| 2 | 7 | BAMSES VENNER | KOMPLET 1973-1981 MY WAY MUSIC |
| 3 | 2 | HUSH | A LIFETIME UNIVERSAL |
| 4 | 3 | KATIE MELUA | CALL OFF THE SEARCH DRAMATICO |
| 5 | 11 | BETH HART | LEAVE THE LIGHT ON KOCH |

PORTUGAL

(RIM) 04/05/05

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|---------------------|---|
| 1 | 2 | BLASTED MECHANISM | AVATARA MERCURY |
| 2 | 3 | ESCOLINHA DE MUSICA | ESCOLINHA DE MUSICA FAROL |
| 3 | 1 | ROBERTO CARLOS | PRA SEMPRE AO VIVO NO PACAEMBU COLUMBIA |
| 4 | 4 | KEANE | HOPES AND FEARS ISLAND |
| 5 | 12 | IL DIVO | IL DIVO SYCD/SONY BMG |
| 6 | 5 | MOBY | HOTEL MUTE |
| 7 | 7 | MARIA BETHANIA | PERFIL SOM LIVRE |
| 8 | 114 | PATRICIA CANDOSO | O OUTRO LADO FAROL |
| 9 | 6 | HUMANOS | HUMANOS CAPITDL |
| 10 | 15 | BLUE | BEST OF BLUE INNOCENT/VIRGIN |

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 04/06/05

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|-----------------|---------------------------------|
| 1 | NEW | MOONSHINE | SAVAGE FT. AKON DAWNRAID |
| 2 | 1 | LET ME LOVE YOU | MARIO J/SONY BMG |
| 3 | 2 | CANDY SHOP | 50 CENT INTERSCOPE |
| 4 | 3 | 1, 2, STEP | CIARA FT. MISSY ELLIOT SONY BMG |
| 5 | 8 | BEAUTIFUL SOUL | JESSE MCCARTNEY FMR |

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|--------------|--------------------------------------|
| 1 | 1 | JACK JOHNSON | IN BETWEEN DREAMS BUSHFIRE/UNIVERSAL |
| 2 | 2 | 50 CENT | THE MASSACRE INTERSCOPE |
| 3 | 4 | GREEN DAY | AMERICAN IDIOT REPRISE |
| 4 | 3 | MAROON 5 | SONGS ABOUT JANE J/SONY BMG |
| 5 | 5 | BREAKS CO-OP | THE SOUND INSIDE CAPITDL |

GREECE

(IFPI GREECE/DELOITTE & TOUCHE) 04/01/05

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|---------------------|------------------------------|
| 1 | 2 | GALVANIZE | THE CHEMICAL BROTHERS VIRGIN |
| 2 | 3 | AKOLOUTHA TA POULIA | ELENI VITALI LYRA |
| 3 | 1 | ARKHIPELAGOS | PASKHALIS TERZIS MINOS/EMI |
| 4 | 6 | GET RIGHT | JENNIFER LOPEZ EPIC |
| 5 | 5 | LIFT ME UP | MOBY MUTE |

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|---------------------------------------|-------------------------------|
| 1 | 1 | MOBY | HOTEL MUTE |
| 2 | 2 | JUDAS PRIEST | ANGEL OF RETRIBUTION EPIC |
| 3 | 3 | JENNIFER LOPEZ | REBIRTH EPIC |
| 4 | 7 | 50 CENT | THE MASSACRE INTERSCOPE |
| 5 | 8 | SOUNDTRACK - THE PHANTOM OF THE OPERA | PHANTOM OF THE OPERA SONY BMG |

ARGENTINA

(CAPIF) 04/04/05

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|-----------------------|--------------------------------------|
| 1 | 1 | ISMAEL SERRANO | NAVES ARDIENDO MAS ALLA... UNIVERSAL |
| 2 | 16 | VARIOUS ARTISTS | BOSSA N STONES DBN |
| 3 | 3 | DIEGO TORRES | MTV UNPLUGGED SONY BMG |
| 4 | NEW | MOBY | HOTEL MUTE |
| 5 | 4 | ROBBIE WILLIAMS | GREATEST HITS EMI |
| 6 | 2 | LENNY KRAVITZ | BAPTISM EMI |
| 7 | 6 | VARIOUS ARTISTS | VERANO 2005 DBN |
| 8 | 18 | LA OREJA DE VAN GOGH | LO QUE TE CONTE MIENTRAS SONY BMG |
| 9 | 11 | FLORICENTA Y SU BANDA | FLORICENTA Y SU BANDA SONY BMG |
| 10 | 9 | RAY CHARLES | GENIUS LOVES COMPANY CONCORD/EMI |

CZECH REPUBLIC

(IFPI) 04/01/05

| THIS WEEK | LAST WEEK | TITLE | ARTIST |
|-----------|-----------|-----------------|------------------------------------|
| 1 | 1 | ANETA LANGEROVA | SPDUSTA ANDELU SONY BMG |
| 2 | 4 | DIVOKEJ BILL | LUCERNA EMI |
| 3 | 3 | SOUNDTRACK | SNDWBORD'ACI SONY BMG |
| 4 | 2 | DANIEL LANDA | VECEK S PISNI KARLA KRYLA SONY BMG |
| 5 | 8 | SAMER ISSA | BUSTED BONTON |
| 6 | 7 | MICHAL DAVID | NEJVETSI ITALSKÉ HITY 2 SONY BMG |
| 7 | 5 | PETR POLACEK | PETR POLACEK & IUZE POPRON |
| 8 | 16 | ARAKAIN | WARNING! SONY BMG |
| 9 | 22 | VARIOUS ARTISTS | JESTE ZE ZE LASKO MAM SUPRAPHON |
| 10 | 15 | GREEN DAY | AMERICAN IDIOT REPRISE |

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

| ARTIST | USA | EUR | JPN | UK | GER | FRA | CAN | SPN | AUS | ITA |
|---------------|-----|-----|-----|----|-----|-----|-----|-----|-----|-----|
| MICHAEL BUBLE | | 3 | | 4 | 4 | | 4 | | 6 | 1 |
| 50 CENT | | 1 | 7 | 4 | 6 | 7 | 1 | | 10 | |
| GREEN DAY | 10 | 5 | | | | | 3 | | 7 | 8 |
| JACK JOHNSON | | | | | | | 6 | | 2 | |
| MOBY | | 2 | | | | | | | | 4 |

Korea's Mobile Boom

Exploding Mobile Music Market Offers New Opportunities

BY MARK RUSSELL

SEOUL, South Korea—The March 28 announcement by the South Korean government that it has granted six terrestrial licenses for the next generation in mobile-phone technology—digital multimedia broadcasting—indicates that the union of music and mobiles is set to grow even stronger here.

DMB allows for high-quality video and CD-quality audio to be broadcast to phones and vehicles. The six terrestrial broadcasters will roll out services in May.

The exploitation of “mobile music” is continuing at a heady pace in South Korea, where three-quarters of the population of 48 million are mobile-phone users.

“While the physical market in South Korea seems to be in a free fall, legitimate digital revenue outpaced physical sales in 2004,” notes Richard Denekamp, Hong Kong-based president of Sony BMG Asia. That digital revenue comes predominantly from mobile services.

“It’s the first market in the world to see this phenomenon of digital sales outpacing physical sales,” he adds. “It’s a sign of the times.”

Such companies as Seoul-based LG Electronics and Samsung are internationally acknowledged as being on the cutting edge of mobile-phone development. Their low-cost MP3-enabled and hard-drive phones and next-generation broadcasting initiatives are putting music front and center in the lucrative mobile wars in Korea. Domestic telecoms are also aggressively pushing online music services.

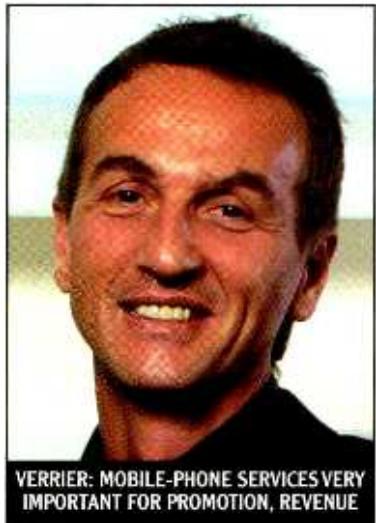
“Right now the [online] sales are not large, but they are going to grow,” says Pasha Yoo, international marketing manager at Warner Music Korea. “I’m very positive about it.”

SK Telecom’s MelOn was the first online music service to launch in Korea (*Billboard*, Dec. 18, 2004). It is also the largest, offering 700,000 songs from most domestic music

labels and the four majors.

Launched Nov. 16, 2004, MelOn claims 1.2 million subscribers, who pay 5,000 won (\$5) per month for unlimited downloading and streaming services. SKT says MelOn users have streamed more than 30 million songs and downloaded 9 million.

Yoo notes that Warner Korea has run several promotions with MelOn and has used the service to make new music available ahead of its



VERRIER: MOBILE-PHONE SERVICES VERY IMPORTANT FOR PROMOTION, REVENUE

physical release.

According to the Ministry of Information and Communication, SKT is the largest telecom service in South Korea, with about 51% of mobile subscribers in 2004. KTF has 32%; LG Telecom has 16%. The ministry says that as of November 2004, there were more than 36 million mobile-phone users in South Korea, including more than 22 million using 3G wireless technology.

LGT’s online service MusicOn (music-on.co.kr) launched in December 2004. It offers 700,000 songs from nearly all of Korea’s labels and the four majors.

In a trial that runs until June, subscribers to LGT’s mobile-phone services can download tracks for free. LGT pays labels and publishers as if the downloads had been bought; the com-

pany declines to specify payment rates.

When LGT launched MP3-capable phones in April 2004, it ran into opposition from the Korea Assn. of Phonogram Producers, which collects digital music revenue for labels.

KAPP members were concerned that MP3 phones would exacerbate the online piracy problem. But by the fall of 2004, LGT had come to terms with all of South Korea’s music rights groups, agreeing—along with the other South Korean telecoms—to use the Netsync digital-rights-management system.

LGT says MusicOn has delivered more than 300,000 downloads since its launch but has not yet finalized a revenue model for after the trial ends.

KTF says it will soon start an online music service, but no details have been released.

CHANGING TASTES

Laurent Verrier, VP of digital media at MTV Networks Asia, describes mobile-phone services in Korea as “a very important promotional tool and a revenue source.”

MTV’s Korean channel has already been involved with one of the local telecoms in a promotion branded “Music Code,” which ran for a month last December. In conjunction with SKT, MTV Korea displayed a five-digit number onscreen during certain music videos. Viewers could input the number to download ringtones or ringbacks.

Nikki Han, director of international business at SM Entertainment, one of Korea’s largest labels, points out that mobile-phone music is changing the tastes of Korean consumers. “Songs featured on local TV dramas have the strongest revenue on mobiles,” Han says.

All told, about 30% of the 18 million mobile phones bought in South Korea in 2004 were MP3-capable, according to the Ministry of Information and Communication. The ministry expects the figure to climb to 13 million in 2005.

“The procedure is similar to an open-court trial,” she continues, “and whatever decisions the FTC reaches at the end of the hearings will be as binding as a verdict handed out in a regular court.

“However, if they had chosen to accept the recommendation, the recommendation itself would have become legally binding, and they would have waived their right to challenge the recommendation in court.”

As of October 2004, sales of master ringtones from Label Mobile accounted for roughly half of the entire domestic master ringtones market, according to the FTC. That market, which has grown rapidly in the last couple of

years, is estimated to be worth 12 billion yen (\$113 million) annually.

The commission conducted a series of raids on 20 record company offices last August aimed at uncovering information about their dealings with Label Mobile.

The FTC claims that in May 2002, the five labels conspired to maintain their pricing advantage by consigning the provision of master ringtones exclusively to Label Mobile.

In its ruling, the FTC says, “The five companies have turned down all requests from other [master ringtones] providers for permission to use their master rights.”

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

EMI Music Continental Europe has introduced a new regional management structure.

The company has established two subregions, one for the Iberian Peninsula and the other comprising Eastern Europe, the Middle East, Turkey and Africa.

Manolo Diaz, president/CEO of EMI Music Spain, takes the additional role of president of EMI Music Iberia. EMI Music Portugal managing director David Ferreira adds the post of EMI Music Iberia VP, reporting to Diaz.

EMI Middle East managing director Adrian Cheesley becomes managing director Eastern Europe, Middle East, Turkey and Africa. London-based Cheesley continues to report to EMI Music Continental Europe president Jean-François Cecillon.

As part of the realignment, EMI Music Continental Europe COO Thomas Hedstrom is exiting.

The heads of EMI’s operations in Austria, Switzerland, Norway, Denmark, Sweden, Finland, Belgium and Greece—all previously overseen by Hedstrom—now report directly to Cecillon.



CECILLON

LARS BRANDLE

Tokyo-based Culture Convenience Club, which operates the 1,158-store Tsutaya music and video retail/rental chain, is to acquire Virgin Megastores Japan from department-store operator Marui for an undisclosed price. VMJ has 22 outlets, mainly within Marui stores.

Sources say VMJ’s management is expected to step down; executives were unavailable for comment.

VMJ was established in 1990 as a 50-50 venture between Virgin Entertainment Group and Marui; it became a wholly owned subsidiary of Marui in April 2003. In January 2004, Marui closed the flagship Virgin Megastore in Tokyo’s Shinjuku district as a cost-cutting move.

Culture Convenience Club says it is negotiating with U.K.-based Virgin for the use of the brand after the VMJ purchase is complete. STEVE MCCLURE

Servant

Continued from page 51

Influential Paris alternative rock station Oui FM immediately picked up on “Orchestra,” giving the band its initial radio exposure in France.

“It sounded like a huge hit,” recalls the station’s head of music, Jean Patrick Laurent, who added the song to his playlist and brought the band in for several live sessions.

The Servant then embarked on a series of in-store appearances in France. The breakthrough was slow, however. It was only in mid-2004, after the band had played some 40 in-stores, that leading national top 40 network NRJ added “Orchestra.”

Boosted by that airplay, the single hit the IFOP/Tite Live sales chart in October 2004, peaking at No. 20 more than 10 months after its release.

Recall says “Orchestra” has shipped more than 100,000 copies in France.

FUNK SIDELINE

In Italy, “Orchestra” peaked at No. 17 on the FIMI singles chart in August 2004. Servant songwriter/frontman Dan Black had already made an impact in the territory as a featured vocalist with hit Anglo-Italian dance collective Planet Funk on its 2002 album “Non Zero Sumness” (Virgin).

Appearances on Italian TV in 2003 with Planet Funk helped raise the Servant’s profile as its recording career was in stasis after the Prolifica-EMI

deal dissolved.

Edel Italy managing director Paolo Franchini says Black’s public image was an asset when promoting the Servant. “It’s enough to get him on TV, in order to show his charisma and stage presence,” he says. He adds that “The Servant” is “an incredible album for our market.”

MTV Italy has also been a strong supporter of the act.

Black is happy with his band’s achievements to date and says success at home would be a bonus.

“My outlook doesn’t begin and end in NW1,” he jokes, referring to the postal code for London’s hip Camden Town district. “I lead a great life; there’s a difference between driving from Florence to Milan compared to driving between Sheffield and Middlesbrough!”

The band completed an Italian tour of 1,500-capacity venues last month, followed by 14 French dates that included an April 11 show at the 2,600-capacity Paris Olympia. It has lined up European festival appearances for the summer and club shows in the fall.

The Servant is booked by Andy Woolscroft at Primary Talent International in London. Black is published by Famous Music.

Vernon hopes to have a new album by the band ready for release this year.

“I’ve heard two new tracks, and they are brilliant,” Dubest says. The band “always retain that edgy attitude and vibe and at the same time write hit songs.”

Additional reporting by Tom Ferguson in London.

Japan

Continued from page 51

refusing access to masters if they are found to have colluded in the way the FTC alleges.

An FTC representative notes that the commission’s recommendations are not legally binding, adding that if the labels are dissatisfied with the results of the hearings, they can appeal.

“The FTC, as an independent administrative organ, has quasi-judicial powers,” a Japanese legal source explains.

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

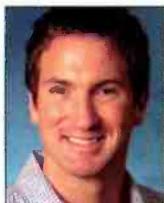
RECORD COMPANIES: Artemis Records in New York appoints **Lisette Rioux** VP of marketing and artist development. She was director of artist development at Island Def Jam Music Group.

RCA Music Group in New York promotes **Peter Gray** to West Coast VP of national pop promotion. He was director of national promotion.

Arista/J Records in New York appoints **Theola Borden** VP of urban publicity. She was senior director of media and artist relations at Elektra and Atlantic Records.

RADIO: Clear Channel Communications in San Antonio promotes **Lisa Dollinger** to chief communications officer. She was senior VP of corporate communications.

HOME VIDEO: DreamWorks Home Entertainment in Glendale, Calif., appoints **Olivier Tena** head of worldwide home



GRAY



BORDEN



DOLLINGER



TENA

entertainment. He was VP of international business for Neutrogena.

Ryko in New York appoints **Jay Douglas** VP of DVD. He was VP of sales and marketing for Blue Underground.

Paramount Home Entertainment names **Marla White** executive director of national promotions. She was director of entertainment marketing partnerships and licensing at Alcone Marketing Group.

RELATED FIELDS: The **Country Music Assn.** in Nashville promotes **Tammy Donham** to senior manager of marketing and membership and **Paula Milton** to director of business development. They were marketing manager and sponsorship manager, respectively.

The Studio at the Palms in Las Vegas names **Zoe Thrall** director of studio operations. She was GM at Hit Factory.

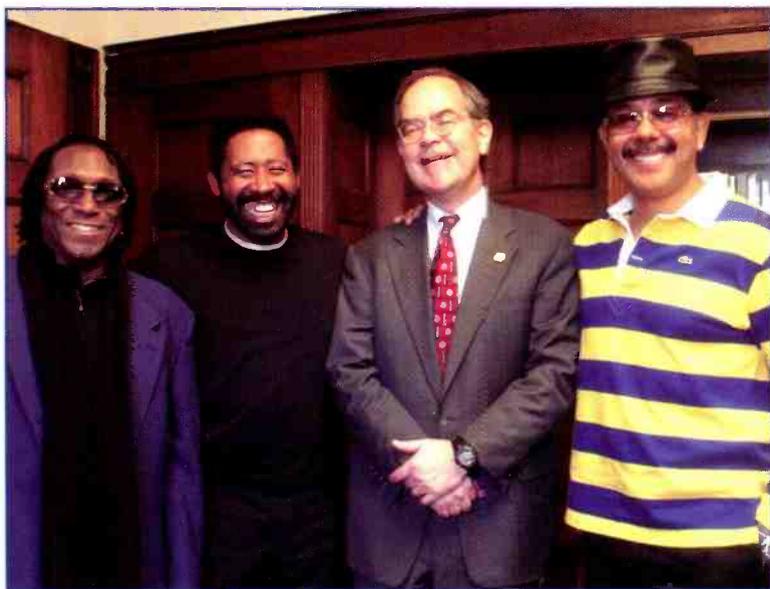


The King Gets Palace Run

Elvis Presley returned to Broadway March 24, in a manner of speaking, on the opening night of the musical comedy "All Shook Up" at the Palace Theatre in New York. "All Shook Up" features numerous Presley classics such as "Love Me Tender" and "Jailhouse Rock." Pictured in front of the theater, from left, are Elvis Presley Estate president Jack Soden, Sony BMG Strategic Marketing Group executive VP/GM Joe DiMuro, Sony BMG Music Entertainment executive VP/Sony Music Label Group COO Michelle Anthony, "All Shook Up" executive producer Jonathan Pollard and Elvis Presley Estate VP of entertainment and music publishing Gary Hovey. (Photo: Jimmy Ienner Jr./Sony BMG)

Platinum Crüe

Mötley Crüe was honored March 23 with the **Recording Industry Assn. of America's** platinum plaque, presented by **Universal Music Enterprises** president **Bruce Resnikoff**. The band's **Hip-O** double album, "Red, White and Crüe," earned platinum status by shipping 500,000 units, the standard for double albums. The presentation took place during the band's show at the Forum in Los Angeles. Pictured, from left, are Crüe members **Vince Neil**, **Nikki Sixx** and **Mick Mars**, Resnikoff and the Crüe's **Tommy Lee**.



Seeking Support Music industry representatives and acts including the **Commodores**, **Take 6** and **Justin Guarini** of "American Idol" visited Capitol Hill March 9 to attend a congressional reception in support of music education. The artists performed and delivered a petition signed by more than 33,000 teens across the United States who want music in their schools. Pictured, from left, are the Commodores' **Walter "Clyde" Orange** and **William "Wak" King**, Rep. **Jim Cooper**, D-Tenn., and the Commodores' **JD Nicholas**.

Now, Hear This ... CHRONIC FUTURE Artists to Watch

Adding a fresh edge to sounds reminiscent of old favorites, **Chronic Future** fuses old and new the right way. Just seconds into the band's major-label debut, "Lines in My Face," it becomes clear that these four guys could be the pop progeny of '80s punk rockers **Circle Jerks** and rap rockers **Faith No More**. Producer/engineer **Sean Beavan**, whose credits include **Nine Inch Nails**, **Marilyn Manson** and **No Doubt**, found the perfect mix for the record, bringing energy, excitement and a big sound to the band's music without losing its raw feel. Friends since the age of 13, vocalist **Mike Busse**, bassist/vocalist **Brandon Lee** and brothers **Barry** and **Ben Collins** (drums and guitar/vocals, respectively), built a strong underground following in and around their Arizona home base. After some indie releases, **Interscope Records** and **Universal Music Publishing** jumped onboard. Since the album's release last August, the track "Time and Time Again" has been used in two **Electronic Arts** videogames, "Burnout 3: Takedown" and "MVP Baseball 2004." The song and other tracks have also been heard on TV shows such as "CSI: Miami." Last summer the band performed on part of the **Warped** tour then closed out the year supporting **Papa Roach** in Europe.

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Starbucks

Continued from page 1

But this time, Don VanCleave, who heads the Coalition of Independent Music Stores, is praising Starbucks' effort. "We clearly see a line between breaking street date on a major release and giving a totally unknown band the biggest break they could ever hope to get," VanCleave wrote in his weekly letter to the retail sales community.

FIELD STILL NOT LEVEL

Others are not so charitable. "It all comes down to a sin is a sin," says Terry Currier, owner of Music Millennium in Portland, Ore. "If Starbucks wanted to do something like this and really support it, the least the label could do is do a soft sell to all accounts. I'm all for someone coming up with a good idea for helping new artists, but there still has to be some kind of level playing field."

Starbucks Entertainment president Ken Lombard tells *Billboard*, "All we're attempting to do is bring a unique set of assets to the industry and the artist and provide a solution for reaching the disenfranchised adult customer. This is not the first time a retailer has been

provided with an exclusive."

As with its Concord Records deal for Ray Charles' "Genius Loves Company," Starbucks is an equity partner with Lava in the Antigone Rising CD and will benefit financially from any album sales outside of Starbucks. The exclusivity period is indefinite.

Lombard says Starbucks is talking with labels about future participants. "There is no set schedule, but we want to do as many of these as we can."

In addition to in-store placement and play, Starbucks will push the title through its XM Satellite Radio station, as well as through partnerships with United Airlines and T-Mobile's Wi-Fi network, Lombard says.

The Firm's Simon Renshaw, who manages Antigone Rising with Gayle Boulware, says Starbucks will play a vital role in the group's development. "At this point in time, one is always trying to find a new way to expose new talent," he says. "Here, we're going to be able to put the girls' music front and center out of the box. It was an opportunity that we couldn't overlook."

Lava will follow with a studio album by the band in August that will go through traditional retail.

Lava executives could not comment on the deal because parent Warner Music Group has an IPO pending.

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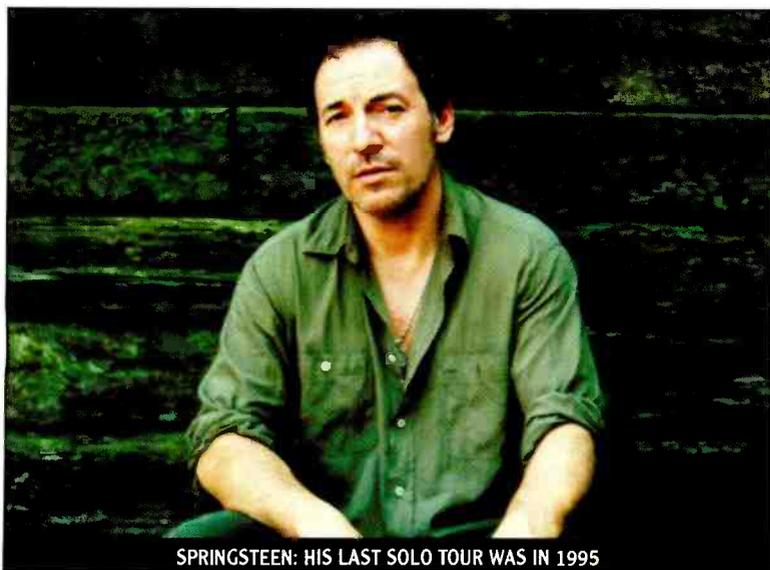
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SPRINGSTEEN: HIS LAST SOLO TOUR WAS IN 1995

Springsteen

Continued from page 5

through the decades, as long as they continue to do right by us, and they do," Landau says.

Ticket prices are still being finalized, but Landau says they will be in the \$85 range for premium seats and will not exceed \$100 in any markets.

All of the shows will be intimate, Landau says, even in the arenas. "A number of arenas, like our friends at the Meadowlands [in East Rutherford, N.J.], have perfected a sort of theater look that allows us to play to a slightly larger audience than a typically sized theater without giving up the overall feeling of intimacy," Landau says. "We will be playing in this theater-in-the-arena setting in Phoenix, St. Paul [Minn.], Cleveland and New Jersey, as well as in most of Europe."

The production will use "appropriately sized" video screens at all venues, Landau adds.

Springsteen last toured solo in sup-

port of his "Ghost of Tom Joad" release in 1995. Then, he played only acoustic guitar. This time, he will also play piano, Landau says.

"Bruce is rehearsing the show right now, creating a very specific perspective for it," Landau says. "As is always the case with Bruce, the set will evolve right up until the last show."

A solo performance is the best way to go with the new material, Landau believes. "'Devils & Dust' has a combination of rock music and acoustic music, but as a body of work we thought that the intimacy of the solo show wound up best serving the CD as a whole," he explains. "The full rock version of some of the new songs is sure to be part of the next E Street Band tour."

On Springsteen's last solo tour, he played more than 100 North American dates. The 48 shows reported to Billboard Boxscore grossed about \$5 million and drew roughly 150,000 people.

Landau says this run will not be nearly as extensive because "Bruce is also working on new music. This tour won't turn into one of our typically super-extended run of shows."

MILIA

Continued from page 8

from 65 million.

The reach of third-generation mobile phones, which can transmit large files of content at high speeds, is growing internationally. Global operator Vodafone, a MILIA sponsor, estimates it will have 10 million 3G subscribers by 2006.

With this backdrop, entertainment companies are reassessing content creation for these new distribution platforms.

EMI Music Group is aggressively investing in digital distribution and the multimedia-content business with full-track downloads, master ringtones and music videos on mobile platforms. Chairman Alain

Levy told investors last year that 25% of EMI's business could be "non-physical music" in five years.

An astonishing 99% of the company's digital revenue from Asia is from mobile products, says Ted Cohen, EMI senior VP of digital development and distribution.

"We're moving beyond where we were five years ago," Cohen declares. "We're helping service providers flesh out their business models, and what both sides have become better at is understanding the needs of those sitting across the negotiating table. We're also looking at what the next generation is offering."

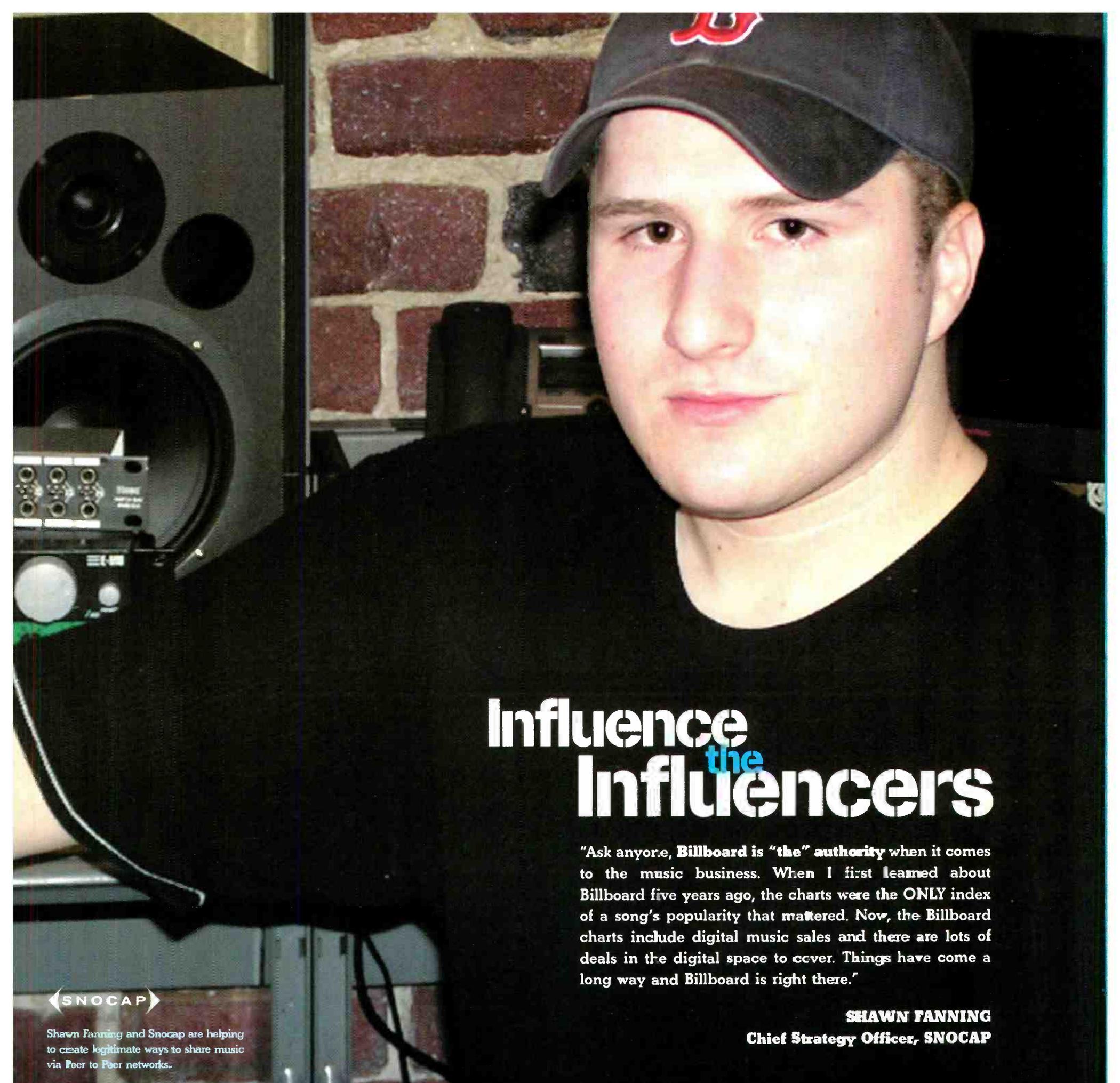
Finland-based global handset maker Nokia is an "MIPTV featuring MILIA" sponsor aiming to encourage delegates to invest more in multimedia content.

MILIA keynote speaker Anssi Vanjoki, executive VP/GM of multi-

media at Nokia, tells *Billboard* that mobile phones are becoming mini-computers and broadcast terminals for entertainment, information and communication. Nokia will present its Visual Radio, which enables radio stations to offer listeners and advertisers an audiovisual outlet. For example, with one click, listeners can use Visual Radio phones to read details of a song or commercial played on a station, or take part in a contest or consumer survey via the device's screen.

"I forecast that any personal mobile device not connected to a wireless network will die," Vanjoki says. "These days, if you use different media formats, such as books, music players, magazines, you can be [physically] tied to one place. But with your mobile handset, you're tied to only your imagination. That's a very strong proposition for content owners."

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|--|---|--|--|
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| <p>THE GAME, HATE IT OR LOVE IT</p> <p>AMERIE, I THING</p> <p>T.I., U DON'T KNOW ME</p> <p>FAITH EVANS, AGAIN</p> <p>LUDACRIS, NUMBER ONE SPOT</p> <p>50 CENT, CANDY SHOP</p> <p>BROOKE VALENTINE, GIRLFIGHT</p> <p>MARIONA HOUSTON, ALL BECAUSE OF YOU</p> <p>MARIAH CAREY, IT'S LIKE THAT</p> <p>112, U ALREADY KNOW</p> <p>MIKE JONES, STILL TIPPIN'</p> <p>THE GAME, HOW WE DO COMMON, THE CORNER</p> <p>CIARA, OH</p> <p>CASSIDY, I'M A HUSTLA</p> <p>TRILLVILLE, SOME CUT</p> <p>MARIO, HOW COULD YOU</p> <p>JOHN LEGEND, ORDINARY PEOPLE</p> <p>05, ALL I DO</p> <p>ASHANTI, DON'T LET THEM TWEET, TURN DA LIGHTS OFF</p> <p>NIVEA, OKAY</p> <p>FANTASIA, TRUTH IS</p> <p>OMARION, O</p> <p>TYRA, COUNTRY BOY</p> <p>SNOOP DOGG, LETS GET BLOWN</p> <p>DADDY YANKEE, GASOLINA</p> <p>WILL SMITH, SWITCH</p> <p>DESTINY'S CHILD, GIRL</p> <p>BOBBY VALENTINO, SLOW DOWN</p> <p>EMINEM, MOCKINGBIRD</p> <p>JA RULE, CAUGHT UP</p> <p>BOYZ N DA HOOD, DEM BOYZ</p> <p>FAT JOE, SO MUCH MORE</p> <p>FAT JOE, SAFE 2 SAY (THE INCREDIBLE)</p> <p>JENNIFER LOPEZ, HOLD YOU DOWN</p> <p>DESTINY'S CHILD, BILLS, BILLS</p> <p>BEANIE SIGEL, DON'T STOP</p> <p>PITBULL, TOMA</p> <p>LIL JON & THE EAST SIDE BOYZ, GET LOW</p> | <p>KENNY CHESNEY, ANYTHING BUT MINE</p> <p>LEE ANN WOMACK, I MAY HATE MYSELF IN THE MORNING</p> <p>COWBOY TROY, I PLAY CHICKEN WITH THE TRAIN</p> <p>BLAINE LARSEN, HOW DO YOU GET THAT LONELY</p> <p>SUGARLAND, BABY GIRL</p> <p>SHANIA TWAIN, DON'T T</p> <p>KEITH URBAN, YOU'RE MY BETTER HALF</p> <p>RASCAL FLATTS, BLESS THE BROKEN ROAD</p> <p>TOBY KEITH, HONKY TONK U</p> <p>HOT APPLE PIE, HILLBILLIES</p> <p>MONTGOMERY GENTRY, GONE</p> <p>KEITH URBAN, MAKING MEMORIES OF US</p> <p>BLAKE SHELTON, GOODBYE TIME</p> <p>JO DEF MESSINA, MY GIVE A DAMN'S BUSTED</p> <p>SHEDAISSY, DON'T WORRY 'BOUT A THING</p> <p>MIRANDA LAMBERT, ME AND CHARLIE TALKING</p> <p>BRAD PAISLEY, MUD ON THE TIRES</p> <p>CRAIG MORGAN, THAT'S WHAT I LOVE ABOUT SUNDAY</p> <p>MARTINA MCBRIDE, GOD'S WILL</p> <p>TRACE ADKINS, SONGS ABOUT ME</p> <p>CHARLIE ROBINSON, EL CERRITO PLACE</p> <p>JOE NICHOLS, WHAT'S A GUY GOTTA DO</p> <p>ALISON KRAUSS AND UNION STATION, RESTLESS</p> <p>TIM MCGRAW, DRUGS OR JESUS</p> <p>KATHLEEN EDWARDS, BACK TO ME</p> <p>SHOOTER JENNINGS, 4TH OF JULY</p> <p>CRISTOEN WILSON, WHEN I THINK ABOUT CHEATIN'</p> <p>DIERKS BENTLEY, LOT OF LEAVIN' LEFT TO DO</p> <p>NELLY, OVER AND OVER</p> <p>KENNY CHESNEY, OLD BLUE CHAIR</p> <p>BRAD PAISLEY, WHISKEY LULLABY</p> <p>PHIL VASSAR, I'LL TAKE THAT AS A YES</p> <p>ANDY GRIGGS, IF HEAVEN</p> <p>KEITH ANDERSON, PICKIN' WILDFLOWERS</p> <p>JESSI ALEXANDER, CANYON PRAYER</p> <p>JOSH GRACIN, NOTHING TO LOSE</p> <p>THE WRIGHTS, DOWN THIS ROAD</p> <p>GEORGE CANYON, MY NAME</p> <p>BUDDY JEWELL, IF SHE WERE ANY OTHER WOMAN</p> <p>DEANA CARTER, ONE DAY AT A TIME</p> | <p>EMINEM, MOCKINGBIRD</p> <p>MARIAH CAREY, IT'S LIKE THAT</p> <p>THE GAME, HATE IT OR LOVE IT</p> <p>U2, SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN</p> <p>SNOOP DOGG, SIGNS</p> <p>50 CENT, CANDY SHOP</p> <p>FRANKIE J, OBSESSION (NO ES AMORI)</p> <p>THE KILLERS, MR. BRIGHTSIDE</p> <p>LUDACRIS, NUMBER ONE SPOT</p> <p>T.I., U DON'T KNOW ME</p> <p>OMARION, O</p> <p>CIARA, OH</p> <p>WILL SMITH, SWITCH</p> <p>JENNIFER LOPEZ, HOLD YOU DOWN</p> <p>GREEN DAY, HOLIDAY</p> <p>BRITNEY SPEARS, DO SOMETHIN'</p> <p>JOHN LEGEND, ORDINARY PEOPLE</p> <p>DESTINY'S CHILD, GIRL</p> <p>GWEN STEFANI, HOLLABACK GIRL</p> <p>ALICIA KEYS, KARMA</p> <p>ROB THOMAS, LONELY NO MORE</p> <p>LINDSAY LOHAN, OVER</p> <p>FAITH EVANS, AGAIN</p> <p>TRILLVILLE, SOME CUT</p> <p>FAT JOE, SO MUCH MORE</p> <p>AKON, LONELY</p> <p>CASSIDY, I'M A HUSTLA</p> <p>TRICK DADDY, SUGAR (GIMME SOME)</p> <p>MISSY HIGGINS, TEN DAYS</p> <p>THE ARCADE FIRE, REBELLION (LIES)</p> <p>BROOKE VALENTINE, GIRLFIGHT</p> <p>JJOO, NOT THAT KINDA GIRL</p> <p>WEEZER, BEVERLY HILLS</p> <p>BONNIE MCKEE, SOMEBODY</p> <p>FAT JOE, SAFE 2 SAY (THE INCREDIBLE)</p> <p>FATBOY SLIM, WONDERFUL N GHT</p> <p>AMERIE, I THING</p> <p>MY CHEMICAL ROMANCE, I'M NOT OKAY (I PROMISE)</p> <p>UNWRITTEN LAW, SAVE ME (WAKE UP CALL)</p> <p>DESTINY'S CHILD, CATER 2 U</p> | <p>ALICIA KEYS, KARMA</p> <p>GWEN STEFANI, RICH GIRL</p> <p>EMINEM, MOCKINGBIRD</p> <p>GREEN DAY, BOULEVARD OF BROKEN DREAMS</p> <p>U2, SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN</p> <p>JOHN LEGEND, ORDINARY PEOPLE</p> <p>ROB THOMAS, LONELY NO MORE</p> <p>MARIAH CAREY, IT'S LIKE THAT</p> <p>GREEN DAY, HOLIDAY</p> <p>3 DOORS DOWN, LET ME GO</p> <p>THE KILLERS, MR. BRIGHTSIDE</p> <p>JOSS STONE, RIGHT TO BE WRONG</p> <p>HOWIE DAY, COLLIDE</p> <p>USHER, CAUGHT UP</p> <p>JET, LOOK WHAT YOU'VE DONE</p> <p>JACK JOHNSON, SITTING, WAITING, WISHING</p> <p>VELVET REVOLVER, DIRTY LITTLE THING</p> <p>CROSSFAD, COLD</p> <p>LISA MARIE PRESLEY, DIRTY LAUNDRY</p> <p>JENNIFER LOPEZ, HOLD YOU DOWN</p> <p>ASLYN, BE THE GIRL</p> <p>MAROONS, SHE WILL BE LOVED</p> <p>MOBY, BEAUTIFUL</p> <p>BOWLING FOR SOUP, ALMOST</p> <p>WILL SMITH, SWITCH</p> <p>BILLY IDOL, SCREAM</p> <p>KEANE, SOMEWHERE ONLY WE KNOW</p> <p>GREEN DAY, AMERICAN IDIOT</p> <p>HOBSTANK, THE REASON</p> <p>BECK, E-PRO</p> <p>KELLY CLARKSON, SINCE I'VE BEEN GONE</p> <p>GREEN DAY, JESUS OF SUBURBIA</p> <p>GREEN DAY, HOMECOMING</p> <p>JIMMY EAT WORLD, WORK</p> <p>JOHN MAYER, DAUGHTERS</p> <p>GREEN DAY, EXTRAORDINARY GIRL</p> <p>GREEN DAY, SHE'S A REBEL</p> <p>SNOOP DOGG, LETS GET BLOWN</p> <p>SNOOP DOGG, SIGNS</p> <p>GREEN DAY, WHATSERNAME</p> |
| <p>NEW ON'S</p> <p>BOYZ N DA HOOD, DEM BOYZ</p> | | <p>NEW ON'S</p> <p>TIM MCGRAW, DRUGS OR JESUS</p> <p>DARRYL WORLEY, IF SOMETHING SHOULD HAPPEN</p> <p>BOBBY PINSON, DON'T ASK ME HOW I KNOW</p> | |
| <p>fuse</p> <p>200 Jericho Quadrangle, Jericho, NY 11753</p> | | <p>GAC</p> <p>9697 E. Mineral Ave., Englewood, CO 80112</p> | |
| <p>TV 35</p> <p>WNYX</p> <p>CRAIG MORGAN, THAT'S WHAT I LOVE ABOUT SUNDAY</p> <p>JOSS GRACIN, NOTHING TO LOSE</p> <p>LeeAnn WOMACK, I MAY HATE MYSELF IN THE MORNING</p> <p>TOBY KEITH, HONKY TONK U</p> <p>LISA MARIE PRESLEY, DIRTY LAUNDRY</p> <p>LENNY KRAVITZ, LADY</p> <p>HOT APPLE PIE, HILLBILLIES</p> <p>AMBER DOTSON, I'LL TRY ANYTHING</p> <p>HOLLY WILLIAMS, SOMETIMES</p> <p>BLAKE SHELTON, GOODBYE TIME</p> <p>JOSS STONE, RIGHT TO BE WRONG</p> <p>GWEN STEFANI, HOLLABACK GIRL</p> <p>BRAD PAISLEY, MUD ON THE TIRES</p> <p>DEANA CARTER, ONE DAY AT A TIME</p> <p>JOE NICHOLS, WHAT'S A GUY GOTTA DO</p> <p>DIERKS BENTLEY, LOTS OF LEAVIN' LEFT TO DO</p> <p>SHANIA TWAIN, DON'T</p> <p>MIRANDA LAMBERT, ME AND CHARLIE TALKING</p> <p>BUDDY JEWELL, IF SHE WERE ANY OTHER WOMAN</p> <p>TRACE ADKINS, SONGS ABOUT ME</p> | | <p>TV 26</p> <p>WNYX</p> <p>LLOS IRACUNDOS, PUERTO MONT</p> <p>OS CHALCHALEROS, DESPEDID</p> <p>SELENA AMOR, PROHIBIDO</p> <p>CHAYANNE AUN SIGLO SIN TI</p> <p>PLASTILINA MOSH, PELIGROSO POP</p> <p>ALEXANDRE PIRES, QUITEMOSOS LA ROPA</p> <p>LEONARDO FAVO, FOND DE CARNET</p> <p>BANDA BLANCA, SOPA DE CARACOL</p> <p>CABA'S LA CADERONA</p> <p>JUANES, FOTOGRAFIA</p> <p>SHAKIRA, THE ONE</p> <p>DIEGO TORRES, QUE NO ME PIERDA</p> <p>VIRGINIA LOPEZ, CARMELO DI LIMON</p> <p>TIGRES DEL NORTE, REYNA DEL SUR</p> <p>OGIE BERMUDEZ, ANTES</p> <p>FABULOSOS CADILLAC, MATADOR</p> <p>LOS VISCONTIS, VENEZO</p> <p>KUMBIA KINGS & OZONMATU, MI GENTE</p> <p>CHRISTIAN VOLVER A AMAR</p> <p>MANA, PUERTO DE SAN BLAS</p> | |
| <p>VJ TOP 20</p> <p>40 Hours Weekly</p> <p>LYFE JENNINGS, MUST BE NICE</p> <p>MARIO HOW COULD YOU</p> <p>LUDACRIS, NUMBER ONE SPOT</p> <p>DESTINY CHILD GIRL</p> <p>NAS // QUAN, JUST A MOMENT</p> <p>EMINEM, MOCKINGBIRD</p> <p>GWEN STEFANI // EVE, RICH GIRL</p> <p>JOHN LEGEND, ORDINARY PEOPLE</p> <p>NIVEA, OKAY</p> <p>OMARION, O</p> <p>FANTASIA, TRUTH IS</p> <p>JENNIFER LOPEZ, GET RIGHT</p> <p>BEANIE SIGEL, FELL IT IN THE AIR</p> <p>FABOLOUS, BABY</p> <p>SNOOP DOGG, LETS GET BLOWN</p> <p>CIARA, 1 2 STEP</p> <p>AMERIE, ONE THING</p> <p>TWEET, TURN DA LIGHTS OFF</p> <p>T.I., U DON'T KNOW ME</p> <p>DESTINY CHILD, SOLDIER</p> | | <p>NEW ON'S</p> <p>SHAWN DESMAN, LET'S GO</p> <p>CIARA, OH</p> <p>GREEN DAY, HOLIDAY</p> <p>THE GAME, HATE IT OR LOVE IT</p> <p>AVRIL LAVIGNE, HE WASN'T</p> <p>U2, SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN</p> <p>SUM 41, PIECES</p> <p>K-O-S, MAN I USED TO BE</p> <p>QUEENS OF THE STONE AGE, LITTLE SISTER</p> <p>50 CENT, CANDY SHOP</p> <p>MARSHALL, SMILE FOR ME</p> <p>GWEN STEFANI, HOLLABACK GIRL</p> <p>THE THEORY OF A DEADMAN, NO SURPRISE</p> <p>BOY, UP IN THIS TOWN</p> <p>USHER, CAUGHT UP</p> <p>MY CHEMICAL ROMANCE, HELENA (SO LONG & GOODNIGHT)</p> <p>SIMPLE PLAN, SHUT UP</p> <p>KALAN PORTER, SINGLE</p> <p>THE BRAVERY, AN HONEST MISTAKE</p> <p>THE ARCADE FIRE, REBELLION (LIES)</p> <p>DESTINY'S CHILD, GIRL</p> <p>VELVET REVOLVER, DIRTY LITTLE THING</p> <p>EMINEM, MOCKINGBIRD</p> <p>DEATH FROM ABOVE 1979, BLOOD ON OUR HANDS</p> <p>MARIAH CAREY, IT'S LIKE THAT</p> <p>THE USER, ALL THAT I'VE GOT</p> <p>JAKALOP, FEEL IT</p> <p>LUDACRIS, NUMBER ONE SPOT</p> <p>FINGER ELEVEN, THOUSAND MILE WISH</p> <p>THE GAME, HOW WE DO</p> | |
| <p>NEW ON'S</p> <p>A STATIC LULLABY, STAND UP</p> <p>WEEZER, BEVERLY HILLS</p> <p>EMANUEL, THE WILLING</p> <p>HIDDEN IN PLAIN VIEW, ASHES ASHES</p> <p>LCD SOUNDSYSTEM, DART PUNK IS PLAYING AT MY HOUSE</p> <p>HOT HOT HEAT, GOODNIGHT GOODNIGHT</p> | | <p>NEW ON'S</p> <p>KEITH URBAN, MAKING MEMORIES OF US</p> <p>DARRYL WORLEY, IF SOMETHING SHOULD HAPPEN</p> <p>BILLY DEAN, GOOD LOVE GONE BAD</p> | |
| <p>NEW ON'S</p> <p>WEEZER, BEVERLY HILLS</p> <p>CASSIDY, I'M A HUSTLA</p> <p>J-KWON, GET XXX'D</p> | | <p>NEW ON'S</p> <p>NO NEW DNS THIS WEEK</p> | |



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SHAWN FANNING
Chief Strategy Officer, **SNOCAP**

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DVD-enhanced edition brings Duran Duran hits set back to catalog list



Charts

In Singles Minded: Will Smith jumps to No. 1 on Digital chart



SALES / AIRPLAY / TRENDS / ANALYSIS

Usher's Echo Widens Gap

Even beyond the obvious shift from Easter-fueled sales to the traffic of a non-holiday week, you had to know this would be an ugly time to examine year-to-date album numbers.

The momentary narrowing of the gap from 2004 sales that we saw last issue with the earlier arrival of this year's Easter frame is now largely depleted as we factor in the arrival of last year's top-selling album.

The sales week in this issue's Market Watch corresponds with the 2004 stanza when Usher opened at 1.1 million copies, the biggest Nielsen SoundScan week for any album on the Arista label.

Last issue, the matchup of Easter's sales with a non-holiday week from '04 cut

the year-to-date deficit from 8.6% to 7.2%. This week, though, with sales off 15.6% from the same frame of 2004, the gap widens to 8.1%. The hole will get deeper two weeks from now, when the comparison takes in last year's Easter sales frame of 13.2 million album units.

The slide this week—obviously—starts at No. 1, but it does not end there. At the top of The Billboard 200, 50 Cent leads with 211,000, down 36% from the prior week, but more significantly, down 80.8% next to the opening frame a year ago by Usher's "Confessions."

Over the Counter™

By Geoff Mayfield
gmayfield@billboard.com



So, even with career-best weeks from Beck and Larry the Cable Guy near the top of the list, the rest of this week's top 10 looks fallow. Each of the next nine titles sold less than the album of the same rank in last year's corresponding sales week. At No. 2, Beck is almost 53% lighter than the 343,500 that "Now 15" sold at the same rank in the 13th week of 2004, and volume for the whole top 10 is down by 52.6%.

BECK TO THE FUTURE: Consider the eclectic appeal of modern rock pillar Beck. He is still hip enough that the young-skewing Fox series "The O.C." enlisted five tracks from his new album for one of its episodes, yet he is enough of a veteran that Starbucks stocked his "Guero" alongside the jazz, world music and Ray Charles CDs that the ubiquitous coffee chain offers.

Starbucks' interest in Beck surprised me until a colleague pointed out that 25-year-old fans who fell in love with "Loser" in 1994 would now be in their mid-30s, an age bracket that nicely fits within the chain's consumer base.

When Charles' "Genius Loves Company" opened with 202,000 copies in August, sources said that Starbucks sold about 40,000 of them.

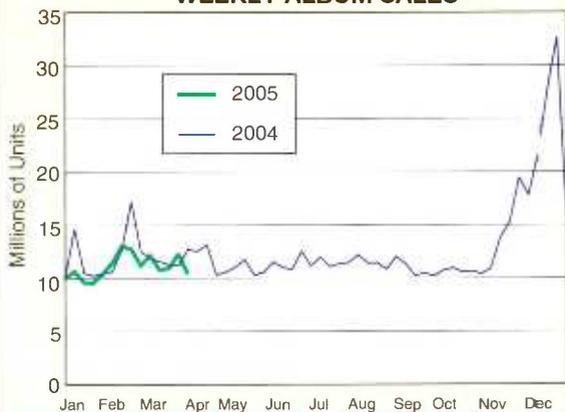
Nielsen SoundScan credits close to 27,000 of Beck's 162,000-unit opener to the nontraditional sector, which includes direct-to-

(Continued on page 64)

Market Watch

A Weekly National Music Sales Report

WEEKLY ALBUM SALES



WEEKLY UNIT SALES

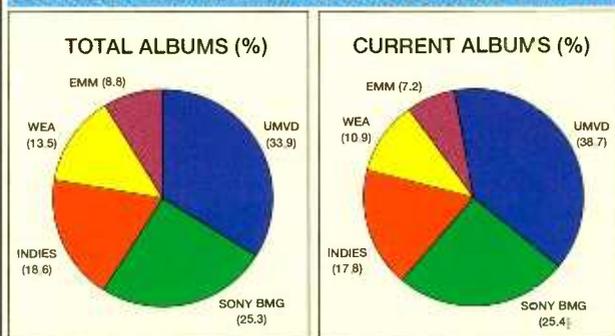
| | Albums | Store Singles | Digital Tracks |
|----------------|------------|---------------|----------------|
| This Week | 10,378,000 | 83,000 | 7,111,000 |
| Last Week | 12,291,000 | 90,000 | 6,419,000 |
| Change | ◊ 15.6% | ◊ 7.8% | ◊ 10.8% |
| This Week 2004 | 12,755,000 | 200,000 | 2,155,000 |
| Change | ◊ 18.6% | ◊ 58.5% | ◊ 230.0% |



| | 2004 | 2005 | Change |
|----------------|-------------|-------------|----------|
| Total | 185,143,000 | 222,463,000 | ◊ 20.2% |
| Albums | 158,003,000 | 145,210,000 | ◊ 8.1% |
| Store Singles | 2,103,000 | 1,096,000 | ◊ 47.9% |
| Digital Tracks | 25,037,000 | 76,157,000 | ◊ 204.2% |

| | 2004 | 2005 | Change |
|----------|-------------|-------------|---------|
| CD | 154,131,000 | 144,001,000 | ◊ 6.6% |
| Cassette | 3,374,000 | 895,000 | ◊ 73.5% |
| Other | 498,000 | 314,000 | ◊ 36.9% |

DISTRIBUTORS' MARKET SHARE 02/28/05-04/03/05



| | UMVD | SONY BMG | INDIES | WEA | EMM |
|----------------|-------|----------|--------|-------|------|
| Total Albums | 33.9% | 25.3% | 18.6% | 13.5% | 8.8% |
| Current Albums | 38.7% | 25.4% | 17.8% | 10.9% | 7.2% |

For week ending 4/3/05. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

No. 1 Wilson Drives A 4X4

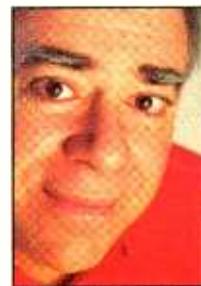
It has been only 13 months since Gretchen Wilson debuted on Hot Country Singles & Tracks. In that short time, her first four singles have all reached the top 10. That makes her the first female artist to pull off this accomplishment since Deana Carter began her career with four top 10 hits in a row eight years ago.

Wilson's fourth single, "Homewrecker" (Epic), moves 11-9 this issue. The Illinois native made her debut in March 2004 with "Redneck Woman," which spent five weeks at No. 1. The follow-up, "Here for the Party," peaked at No. 3 in October. "When I Think About Cheatin'" went to No. 4 in January.

Counting all artists, the last act to begin its career with four top 10 singles was Rascal Flatts. The group debuted with "Prayin' for Daylight," which hit No. 3 in 2000. Then came "This Everyday Love" (No. 9 in 2001), "While You Loved Me" (No. 7 in 2001) and "I'm Movin' On" (No. 4 in 2002).

Chart Beat™

By Fred Bronson
fbronson@billboard.com



Rascal Flatts' top 10 streak continued with six more hits. 90210: Last issue, Nine Inch Nails had the second-highest debuting single of 2005 on The Billboard Hot 100, but that record only held for one week.

Weezer has appeared on the pop singles chart only once before. "Undone—The Sweater Song" reached No. 57 in October 1994. The band now earns Hot Shot Debut honors with "Beverly Hills" (Geffen). By bowing at No. 25, "Beverly Hills" is runner-up only to the multi-artist tsunami relief charity single "Across the Universe," which debuted six weeks ago at No. 22.

Not counting singles by "American Idol" finalists, "Beverly Hills" is the third-highest new entry of the last two years. "Universe" is in second place, behind Eminem's "Just Lose It," which started at No. 17 in October 2004.

'DUST' UP: "Devils & Dust" (Columbia) is only the second Bruce Springsteen single to appear on The Billboard Hot 100 this millennium.

Bowing at No. 72, the song is the second-highest debut this issue. It is the first Springsteen track to chart since "The Rising" rose to No. 52 in August 2002. The most recent Springsteen single to chart before "The Rising" was "Secret Garden," which went to No. 19 in May 1997.

'LONELY' BOY: Bobby Vinton is back in the top five of The Billboard Hot 100 for the first time in almost 31 years. He gets songwriting credit on Akon's "Lonely" (SRC/Universal), based on Vinton's 1964 chart-topper "Mr. Lonely." Vinton was last in the top five as an artist (and a songwriter) when "My Melody of Love" went to No. 3 in 1974.

'CANDY' MAN: 50 Cent spends the 20th week of his career at No. 1 on The Billboard Hot 100, as "Candy Shop" (Shady/Aftermath) refuses to budge from pole position. This is the seventh week on top for "Candy Shop," which is now 50 Cent's second-biggest hit. "In Da Club" spent nine weeks at No. 1 in spring 2003. The follow-up, "21 Questions," reigned for four weeks.

APRIL 16
2005

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST | Title | PEAK POSITION |
|-----------|-----------|------------|----------|---|--|---------------|------------------------|-----------|------------|----------|-----------------------------------|---|---------------|
| | | | | | | | | | | | | | |
| | | | | NUMBER 1 | | | 5 Weeks At Number 1 | | | | | | |
| 1 | 1 | 1 | 5 | 50 CENT | The Massacre | 1 | 49 | 35 | 26 | 5 | VARIOUS ARTISTS | Totally Country Vol. 4 | 5 |
| | | | | HOT SHOT DEBUT | | | | | | | | | |
| 2 | | | | BECK | Guero | 2 | 50 | | | | BILLY DEAN | Let Them Be Little | 50 |
| 3 | NEW | | | BEANIE SIGEL | The B. Coming | 3 | 51 | NEW | | | MAE | The Everglow | 51 |
| 4 | NEW | | | 112 | Pleasure & Pain | 4 | 52 | 58 | 51 | 54 | GUNS N' ROSES | Greatest Hits | 3 |
| 5 | 2 | 2 | 3 | VARIOUS ARTISTS | Now 18 | 2 | 53 | NEW | | | THE GAME | West Coast Resurrection | 53 |
| 6 | NEW | | | WILL SMITH | Lost And Found | 6 | 54 | 65 | 62 | 23 | SNOOP DOGG | R&G (Rhythm & Gangsta): The Masterpiece | 6 |
| 7 | | | | LARRY THE CABLE GUY | The Right To Bare Arms | 7 | 55 | 50 | 43 | 41 | KENNY CHESNEY | When The Sun Goes Down | 1 |
| 8 | 6 | 3 | 5 | JACK JOHNSON | In Between Dreams | 2 | 56 | 37 | 40 | 31 | TIM MCGRAW | Live Like You Were Dying | 1 |
| 9 | 3 | | | FRANKIE J | The One | 3 | 57 | 55 | 16 | 3 | BROOKE VALENTINE | Chain Letter | 16 |
| 10 | 4 | 4 | 10 | GREEN DAY | American Idiot | 1 | 58 | NEW | | | THEORY OF A DEADMAN | Gasoline | 58 |
| 11 | 8 | 8 | 42 | THE KILLERS | Hot Fuss | 8 | 59 | 18 | 29 | 6 | KIDZ BOP KIDS | Kidz Bop 7 | 7 |
| 12 | 7 | 6 | 18 | KELLY CLARKSON | Breakaway | 3 | 60 | 56 | 61 | 24 | GEORGE STRAIT | 50 Number Ones | 1 |
| 13 | 13 | 13 | 27 | CIARA | Goodies | 3 | 61 | 68 | 69 | 11 | SUGARLAND | Twice The Speed Of Life | 61 |
| 14 | 14 | 5 | 11 | THE GAME | The Documentary | 1 | 62 | 84 | 71 | 38 | KEANE | Hopes And Fears | 45 |
| 15 | 9 | 17 | 19 | GWEN STEFANI | Love. Angel. Music. Baby. | 7 | 63 | 76 | 81 | 28 | KEITH URBAN | Be Here | 3 |
| 16 | 21 | 9 | 14 | JOHN LEGEND | Get Lifted | 4 | 64 | 54 | 45 | 21 | TOBY KEITH | Greatest Hits 2 | 3 |
| 17 | 5 | | | QUEENS OF THE STONE AGE | Lullabies To Paralyze | 5 | GREATEST GAINER | | | | | | 65 |
| 18 | NEW | | | THE BRAVERY | The Bravery | 18 | 65 | 170 | 106 | 13 | VARIOUS ARTISTS | Chosen Few: El Documental | 65 |
| 19 | 22 | 12 | 21 | EMINEM | Encore | 1 | 66 | 52 | 41 | 9 | MICHAEL BUBLE | It's Time | 7 |
| 20 | 12 | 7 | 5 | JENNIFER LOPEZ | Rebirth | 2 | 67 | 39 | 37 | 9 | TINA TURNER | All The Best | 2 |
| 21 | 25 | 20 | 17 | LUDACRIS | The Red Light District | 1 | 68 | 69 | 59 | 23 | TRICK DADDY | Thug Matrimony: Married To The Streets | 2 |
| 22 | 16 | 10 | 31 | RAY CHARLES | Genius Loves Company | 1 | 69 | 61 | 18 | 3 | MIRANDA LAMBERT | Kerosene | 18 |
| 23 | 19 | 15 | 8 | 3 DOORS DOWN | Seventeen Days | 1 | 70 | 59 | 42 | 70 | ALICIA KEYS | The Diary Of Alicia Keys | 1 |
| 24 | 23 | 14 | 54 | USHER | Confessions | 1 | 71 | 81 | | 1 | MADELEINE PEYROUX | Careless Love | 71 |
| 25 | 42 | 35 | 18 | T.I. | Urban Legend | 7 | 72 | 40 | 47 | 22 | VARIOUS ARTISTS | Now 17 | 1 |
| | | | | PACESETTER | | | | | | | | | |
| 26 | 51 | 38 | 21 | DADDY YANKEE | Barrio Fino | 26 | 73 | 74 | 55 | 34 | SOUNDTRACK | Garden State | 20 |
| 27 | 24 | 22 | 27 | RASCAL FLATTS | Feels Like Today | 1 | 74 | 88 | 70 | 40 | BREAKING BENJAMIN | We Are Not Alone | 20 |
| 28 | 10 | | | LIFEHOUSE | Lifehouse | 10 | 75 | 41 | | 2 | C-MURDER | The Truest #!@ I Ever Said | 41 |
| 29 | 49 | 44 | 40 | AKON | Trouble | 29 | 76 | 79 | 66 | 27 | JOSS STONE | Mind Body & Soul | 11 |
| 30 | 38 | 21 | 19 | FANTASIA | Free Yourself | 8 | 77 | 32 | | 2 | TRUSTCOMPANY | True Parallels | 32 |
| 31 | 28 | | | MOBY | Hotel | 28 | 78 | 75 | 64 | 48 | BIG & RICH | Horse Of A Different Color | 6 |
| 32 | 15 | 30 | 27 | JESSE MCCARTNEY | Beautiful Soul | 15 | 79 | 62 | 52 | 60 | JOHN MAYER | Heavier Things | 1 |
| 33 | 26 | 23 | 99 | MAROONS 5 | Songs About Jane | 6 | 80 | 67 | 11 | 3 | BABY BASH | Super Saucy | 11 |
| 34 | 27 | 34 | 47 | GRETCHEN WILSON | Here For The Party | 2 | 81 | 77 | 74 | 31 | PAPA ROACH | Getting Away With Murder | 17 |
| 35 | 33 | 19 | 6 | OMARION | | 0 | 82 | 72 | 79 | 23 | SIMPLE PLAN | Still Not Getting Any... | 3 |
| 36 | 11 | | | TRACE ADKINS | Songs About Me | 11 | 83 | 118 | 80 | 14 | LYFE JENNINGS | Lyfe 268-192 | 80 |
| 37 | 17 | | | TWEET | It's Me Again | 17 | 84 | 86 | 65 | 8 | LEE ANN WOMACK | There's More Where That Came From | 12 |
| 38 | 20 | 31 | 10 | KENNY CHESNEY | Be As You Are: Songs From An Old Blue Chair | 1 | 85 | 64 | 53 | 9 | MOTLEY CRUE | Red, White & Crue | 6 |
| 39 | 31 | 33 | 21 | SHANIA TWAIN | Greatest Hits | 2 | 86 | 107 | 85 | 5 | LIL SCRAPPY/TRILLVILLE | The King Of Crunk & BME Recordings Present | 12 |
| 40 | 29 | 27 | 24 | RAY CHARLES | Ray (Soundtrack) | 9 | 87 | 89 | 50 | 3 | THE REVEREND AL GREEN | Everything's OK | 50 |
| 41 | 60 | 48 | 38 | CROSSFADE | Crossfade | 41 | 88 | 73 | 60 | 29 | NELLY | Suit | 1 |
| 42 | 44 | 32 | 21 | LIL JON & THE EAST SIDE BOYZ | Crunk Juice | 3 | 89 | 98 | 95 | 27 | THE USED | In Love And Death | 6 |
| 43 | 45 | 36 | 21 | DESTINY'S CHILD | Destiny Fulfilled | 2 | 90 | 70 | 57 | 89 | BRAD PAISLEY | Mud On The Tires | 8 |
| 44 | 34 | 39 | 19 | U2 | How To Dismantle An Atomic Bomb | 1 | 91 | 123 | 115 | 18 | HOWIE DAY | Stop All The World Now | 46 |
| 45 | 47 | 49 | 30 | MY CHEMICAL ROMANCE | Three Cheers For Sweet Revenge | 45 | 92 | 30 | 46 | 7 | VARIOUS ARTISTS | Disneymania 3: Music Stars Sing Disney ...Their Way! | 30 |
| 46 | 48 | 25 | 5 | THE MARS VOLTA | Frances The Mute | 4 | 93 | 85 | 63 | 73 | JOSH GROBAN | Closer | 1 |
| 47 | 43 | 28 | 17 | MARIO | Turning Point | 13 | 94 | 105 | 68 | 3 | LUNYTUNES & BABY RANKS | Mas Flow 2 | 68 |
| 48 | | | | LOS TIGRES DEL NORTE | Directo Al Corazon | 48 | 95 | 78 | 72 | 15 | JAY-Z/LINKIN PARK | MTV Ultimate Mash-Ups Presents: Collision Course | 1 |
| | | | | | | | 96 | 91 | 73 | 54 | LOS LONELY BOYS | Los Lonely Boys | 9 |
| | | | | | | | 97 | 95 | 83 | 37 | ASHLEE SIMPSON | Autobiography | 1 |
| 49 | NEW | | | | | | 98 | 101 | 87 | 43 | VELVET REVOLVER | Contraband | 1 |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | | Title | PEAK POSITION |
|-----------|-----------|------------|----------------|-------------------------------------|---|--|---------------|-----------|-----------|------------|----------------|---------------------------------|---|-------|---------------|
| | | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | IMPRINT & NUMBER/DISTRIBUTING LABEL | | | | | | | | | | |
| 99 | 90 | 90 | 45 | AVRIL LAVIGNE ▲ ² | RCA 59774/RMG (18.98 CD) | Under My Skin | 1 | 150 | 162 | 110 | 15 | ALISON KRAUSS + UNION STATION ● | Lonely Runs Both Ways | 29 | |
| 100 | 63 | 54 | 9 | VARIOUS ARTISTS ● | GRAMMY 60944/CAPITOL (18.98 CD) | Grammy Nominees 2005 | 4 | 151 | 141 | 132 | 16 | ASHANTI ▲ | Concrete Rose | 7 | |
| 101 | 83 | 24 | 3 | CROSBY, STILLS & NASH | ATLANTIC 76537/RHINO (18.98 CD) | Greatest Hits | 24 | 152 | 140 | 105 | 24 | ROD STEWART ▲ | Stardust... The Great American Songbook Vol. III | 1 | |
| 102 | 94 | 58 | 6 | TORI AMOS | EPIC 92900/SONY MUSIC (18.98 EQ CD) | The Beekeeper | 5 | 153 | 153 | 116 | 52 | SHINEDOWN ● | Leave A Whisper | 53 | |
| 103 | 71 | — | 2 | JARS OF CLAY | ESSENTIAL 10758 (17.98 CD) | Redemption Songs | 71 | 154 | NEW | — | — | ANA BARBARA/JENNIFER PENA | Confesiones | 154 | |
| 104 | 80 | 77 | 79 | MARTINA MCBRIDE ▲ | RCA NASHVILLE 54207/RLG (11.98/18.98) | Martina | 7 | 155 | 169 | 168 | 15 | HAWTHORNE HEIGHTS | The Silence In Black And White | 120 | |
| 105 | 66 | — | 2 | JIMMY BUFFETT | MAILBOAT 2109 (18.98 CD/DVD) | Live In Hawaii | 66 | 156 | 147 | 159 | 3 | SOUNDTRACK | Napoleon Dynamite | 147 | |
| 106 | 124 | 111 | 3 | VARIOUS ARTISTS | LIBERTY 60812/CAPITOL (21.98 CD) | More Than 50 Most Loved Hymns | 106 | 157 | 57 | — | — | VARIOUS ARTISTS | Radio Disney Jams 7 | 57 | |
| 107 | 46 | — | 2 | BILLY IDOL | CS 84735/SANCTUARY (18.98 CD) | Devil's Playground | 46 | 158 | NEW | — | — | DADDY YANKEE | Los Homerun-es | 158 | |
| 108 | 53 | 133 | 3 | SOUNDTRACK | WALT DISNEY 861227 (18.98 CD) | Ice Princess | 53 | 159 | 160 | — | — | LOUIS XIV | The Best Little Secrets Are Kept | 159 | |
| 109 | 119 | 75 | 8 | BRIAN MCKNIGHT | MOTOWN 003317/UMRG (13.98 CD) | Gemini | 4 | 160 | 157 | 154 | 10 | BLAINE LARSEN | Off To Join The World | 79 | |
| 110 | 102 | 94 | 93 | BLACK EYED PEAS ▲ ² | A&M 002854/INTERSCOPE (12.98 CD) | Elephunk | 14 | 161 | 112 | 125 | 95 | THE BEACH BOYS ▲ | The Very Best Of The Beach Boys: Sounds Of Summer | 16 | |
| 111 | 36 | — | 2 | OZZY OSBOURNE | EPIC 92960/SONY MUSIC (15.98 EQ CD) | Prince Of Darkness | 36 | 162 | 104 | 92 | 10 | LEANN RIMES | This Woman | 3 | |
| 112 | 87 | 89 | 106 | SWITCHFOOT ▲ ² | COLUMBIA 89667/SONY MUSIC (18.98 EQ CD) | The Beautiful Letdown | 16 | 163 | 127 | 78 | 5 | JUDAS PRIEST | Angel Of Retribution | 13 | |
| 113 | 129 | 88 | 10 | VARIOUS ARTISTS ● | WORD-CURB/EMICMG/VERITY 65344/ZOMBA (17.98/18.98) | WOW Gospel 2005 | 29 | 164 | 106 | 123 | 17 | LINDSAY LOHAN ▲ | Speak | 4 | |
| 114 | 110 | 102 | 78 | JET ▲ | ELEKTRA 628927/AG (12.98 CD) | Get Born | 26 | 165 | 173 | 135 | 51 | JACK JOHNSON ● | On And On | 3 | |
| 115 | 103 | 56 | 4 | BLACK LABEL SOCIETY | ARTEMIS 51610 (17.98 CD) | Mafia | 15 | 166 | 190 | 160 | 31 | THE POSTAL SERVICE ● | Give Up | 114 | |
| 116 | 93 | 91 | 10 | BRIGHT EYES | SADDLE CREEK 00727 (11.98 CD) | I'm Wide Awake, It's Morning | 10 | 167 | 128 | — | — | DECEMBERISTS | Picaresque | 128 | |
| 117 | 100 | 67 | 4 | CRAIG MORGAN | BROKEN BOW 75472 (17.98 CD) | My Kind Of Livin' | 40 | 168 | 158 | 130 | 93 | BEYONCÉ ▲ ⁴ | Dangerously In Love | 1 | |
| 118 | 121 | 97 | 19 | CREED ▲ | WIND-UP 13103 (18.98 CD/DVD) | Greatest Hits | 15 | 169 | RE-ENTRY | 23 | 23 | FRANZ FERDINAND ▲ | Franz Ferdinand | 32 | |
| 119 | NEW | — | 1 | MORRISSEY | ATTACK 86012/SANCTUARY (18.98 CD) | Live From Earl's Court | 119 | 170 | 167 | 129 | 22 | A PERFECT CIRCLE ● | eMOTIVE | 2 | |
| 120 | 122 | 143 | 21 | BEE GEES ● | POLYDOR/UNIVERSAL 0037777/UMG (13.98 CD/DVD) | Number Ones | 23 | 171 | 177 | 134 | 18 | NAS ● | Street's Disciple | 5 | |
| 121 | 82 | 82 | 26 | VARIOUS ARTISTS | WORD-CURB/PROVIDENT 71106/EMICMG (22.98 CD) | WOW Hits 2005 | 39 | 172 | RE-ENTRY | 27 | 27 | PITBULL | M.I.A.M.I. (Money Is A Major Issue) | 14 | |
| 122 | 92 | 76 | 19 | SOUNDTRACK ▲ | REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC (18.98 EQ CD) | The Phantom Of The Opera | 16 | 173 | 99 | 109 | 27 | HILARY DUFF ▲ | Hilary Duff | 2 | |
| 123 | 117 | 118 | 40 | MONTGOMERY GENTRY ● | COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98 EQ CD) | You Do Your Thing | 10 | 174 | 168 | 101 | 5 | PIMP C | The Sweet James Jones Stories | 50 | |
| 124 | 135 | 100 | 16 | 2PAC ▲ | AMARU 0038617/INTERSCOPE (8.98/13.98) | Loyal To The Game | 1 | 175 | 188 | 145 | 22 | JUANES △ | Mi Sangre | 33 | |
| 125 | 133 | 108 | 6 | KINGS OF LEON | RCA 64544/RMG (11.98 CD) | Aha Shake Heartbreak | 55 | 176 | 191 | — | — | RISE AGAINST | Siren Song Of The Counter Culture | 136 | |
| 126 | NEW | — | 1 | SUPERCHICK [M] | INPOP 71279 (12.98 CD) [M] | Beauty From Pain | 126 | 177 | 182 | 157 | 62 | MODEST MOUSE ▲ | Good News For People Who Love Bad News | 18 | |
| 127 | 148 | 117 | 15 | BONE THUGS-N-HARMONY | RUTHLESS 25423 (18.98 CD) | Greatest Hits | 103 | 178 | 166 | 161 | 25 | SUM 41 | Chuck | 10 | |
| 128 | 132 | 122 | 21 | BRITNEY SPEARS ▲ | JIVE 65630/ZOMBA (18.98 CD) | Greatest Hits: My Prerogative | 4 | 179 | 163 | 147 | 34 | GAVIN DEGRAW ▲ | Chariot - Stripped | 56 | |
| 129 | 178 | 169 | 28 | CHEVELLE ● | EPIC 86908/SONY MUSIC (18.98 EQ CD) | This Type Of Thinking (Could Do Us In) | 8 | 180 | 179 | 152 | 76 | THREE DAYS GRACE ▲ | Three Days Grace | 69 | |
| 130 | 142 | 137 | 23 | BLAKE SHELTON | WARNER BROS. (NASHVILLE) 48728/WRN (18.98 CD) | Blake Shelton's Barn & Grill | 20 | 181 | RE-ENTRY | 14 | 14 | EVANESCENCE ● | Anywhere But Home | 39 | |
| 131 | NEW | — | 1 | VICENTE FERNANDEZ | SONY DISCOS 95624 (12.98 EQ CD) [M] | Mis Corridos Consentidos | 131 | 182 | RE-ENTRY | 4 | 4 | JEFF BATES | Rainbow Man | 117 | |
| 132 | 96 | — | 2 | VARIOUS ARTISTS | NICK 67581/SONY BMG STRATEGIC MARKETING GROUP (18.98 CD) | Nickelodeon Kids' Choice | 96 | 183 | 137 | 162 | 41 | JOJO ▲ | JoJo | 4 | |
| 133 | 130 | 113 | 3 | CELTIC WOMAN | MANHATTAN 60233 (18.98 CD) [M] | Celtic Woman | 113 | 184 | 185 | 155 | 24 | JIMMY EAT WORLD ● | Futures | 6 | |
| 134 | 114 | — | 2 | BLOC PARTY | VICE/DIM MAK 93815/ATLANTIC (13.98 CD) [M] | Silent Alarm | 114 | 185 | 159 | 148 | 7 | SOUNDTRACK | Hitch | 90 | |
| 135 | 154 | 86 | 3 | KAISER CHIEFS | B-UNIQUE/UNIVERSAL 004215/UMRG (9.98 CD) | Employment | 86 | 186 | NEW | — | — | CHAYANNE | Desde Siempre | 186 | |
| 136 | 134 | 99 | 26 | KORN ● | IMMORTAL/EPIC 92700/SONY MUSIC (18.98 EQ CD) | Greatest Hits Vol. I | 4 | 187 | 165 | 150 | 32 | THE ROLLING STONES ● | The Best Of The Rolling Stones: Jump Back '71-'93 | 30 | |
| 137 | 131 | 139 | 26 | GOOD CHARLOTTE ▲ | DAYLIGHT/EPIC 92425 OR 92934/SONY MUSIC (18.98 EQ CD) | The Chronicles Of Life And Death | 3 | 188 | 139 | 126 | 5 | KUTLESS | Strong Tower | 87 | |
| 138 | 109 | — | 2 | KURT CARR PROJECT | GOSPO CENTRIC 70058/ZOMBA (17.98 CD) [M] | One Church | 109 | 189 | NEW | — | — | VARIOUS ARTISTS | The Hitmakers Of Reggaeton | 189 | |
| 139 | RE-ENTRY | 20 | — | DAMIEN RICE | DRM/VECTOR 48507/WARNER BROS. (18.98 CD) [M] | | 0 | 190 | 199 | — | — | M.I.A. | Arular | 190 | |
| 140 | 136 | 114 | 24 | BROOKS & DUNN ● | ARISTA NASHVILLE 63271/RLG (18.98 CD) | The Greatest Hits Collection II | 7 | 191 | 120 | 146 | 20 | JEREMY CAMP | Restored | 45 | |
| 141 | 125 | 103 | 60 | NORAH JONES ▲ ⁴ | BLUE NOTE 84800* (18.98 CD) | Feels Like Home | 1 | 192 | 150 | 124 | 13 | CHRIS TOMLIN | Arriving | 39 | |
| 142 | 126 | 141 | 29 | BOWLING FOR SOUP | SILVERTONE/JIVE 62294/ZOMBA (18.98 CD) | A Hangover You Don't Deserve | 37 | 193 | 181 | 144 | 8 | VARIOUS ARTISTS | Fired Up! 2 | 48 | |
| 143 | 151 | 119 | 27 | QUEEN LATIFAH ● | VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD) | The Dana Owens Album | 16 | 194 | 189 | 120 | 7 | INTOCABLE | X | 62 | |
| 144 | 111 | 107 | 33 | RYAN CABRERA ● | E.V.L.A./ATLANTIC 83702/AG (11.98 CD) | Take It All Away | 8 | 195 | RE-ENTRY | 31 | 31 | SNOW PATROL | Final Straw | 91 | |
| 145 | 116 | 121 | 22 | JOSH GRACIN | LYRIC STREET 165045/HOLLYWOOD (18.98 CD) | Josh Gracin | 11 | 196 | RE-ENTRY | 4 | 4 | LOS HOROSCOPOS DE DURANGO | Y Seguimos Con Duranguense!!! | 78 | |
| 146 | 97 | 84 | 67 | CASTING CROWNS ▲ | BEACH STREET 10723/REUNION (18.98 CD) [M] | Casting Crowns | 59 | 197 | 193 | 156 | 7 | WILLIE NELSON | Songs | 64 | |
| 147 | 138 | 93 | 58 | KANYE WEST ▲ ² | RCA-A-FELLA/DEF JAM 002030*/DJMG (8.98/12.98) | The College Dropout | 2 | 198 | 174 | 158 | 33 | TERRI CLARK ● | Greatest Hits 1994-2004 | 14 | |
| 148 | 144 | 142 | 45 | SLIPKNOT ▲ | ROADRUNNER 619388/DJMG (18.98 CD) | Vol. 3: (The Subliminal Verses) | 2 | 199 | RE-ENTRY | 23 | 23 | INTERPOL | Antics | 15 | |
| 149 | 146 | 136 | 5 | AMOS LEE | BLUE NOTE 97350 (12.98 CD) [M] | Amos Lee | 136 | 200 | 192 | 128 | 9 | GRUPO MONTEZ DE DURANGO ● | Y Sigue La Mata Dando | 34 | |

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

APRIL 16 2005
Billboard® TOP POP. CATALOG™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | Title |
|-----------|-----------|------------|----------------|---|--|
| | | | | Sales data compiled by Nielsen SoundScan | |
| | | | | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | |
| | | | | NUMBER 1 11 Weeks At Number 1 | |
| 1 | 1 | 1 | 11 | RAY CHARLES ● | The Very Best Of Ray Charles RINO 73822 (11.98 CD) |
| 2 | 4 | 2 | 18 | 50 CENT ▲ ⁵ | Get Rich Or Die Tryin' SHADY/AFTERMATH 493544*/INTERSCOPE (18.98/12.98) |
| 3 | 2 | 4 | 17 | AC/DC ● ¹⁰ | Back In Black LEGACY/EPIC 80207*/SONY MUSIC (18.98 EQ CD) |
| 4 | 3 | 3 | 17 | KEITH URBAN ▲ ² | Golden Road CAPITOL (NASHVILLE) 32306 (10.98/18.98) |
| 5 | 5 | 5 | 18 | NORAH JONES ● ¹⁰ | Come Away With Me BLUE NOTE 32088* (17.98 CD) [M] |
| 6 | 9 | 6 | 18 | BOB MARLEY AND THE WAILERS ● ¹⁰ | Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 548904/UMI (8.98/12.98) |
| 7 | | | | GREATEST HITS | |
| 8 | 8 | 8 | 18 | QUEEN ▲ ⁷ | Greatest Hits HOLLYWOOD 161265 (11.98/17.98) |
| 9 | 6 | 7 | 18 | THE BEATLES ▲ ⁹ | 1 APPLE 23225/CAPITOL (12.98/18.98) |
| 10 | 12 | 9 | 18 | BOB SEGER & THE SILVER BULLET BAND ▲ ⁷ | Greatest Hits CAPITOL 30334 (10.98/15.98) |
| 11 | 19 | 19 | 18 | METALLICA ● ¹⁴ | Metallica ELEKTRA 61113*/AG (11.98/17.98) |
| 12 | 10 | | 18 | LINKIN PARK ▲ ⁴ | Meteora WARNER BROS. 48186* (19.98 CD) |
| 13 | 15 | 13 | 18 | GREEN DAY ● ¹⁰ | Dookie REPRISE 45529*/WARNER BROS. (7.98/11.98) [M] |
| 14 | 14 | 10 | 18 | EVANESCENCE ▲ ⁶ | Fallen WIND-UP 13063 (18.98 CD) |
| 15 | 7 | 12 | 18 | GREEN DAY ● | International Superhits! REPRISE 48145*/WARNER BROS. (18.98 CD) |
| 16 | 13 | 11 | 18 | PINK FLOYD ● ¹⁵ | Dark Side Of The Moon CAPITOL 46001* (10.98/18.98) |
| 17 | 23 | 18 | 18 | STEVIE WONDER ● | The Definitive Collection MOTOWN/UTV 066164/UMI (18.98 CD) |
| 18 | 16 | 21 | 18 | U2 ▲ ² | The Best Of 1980-1990 ISLAND 524613/UMI (12.98/18.98) |
| 19 | 18 | 15 | 18 | 3 DOORS DOWN ▲ ³ | Away From The Sun REPUBLIC/UNIVERSAL 064336/UMRG (8.98/12.98) |
| 20 | 30 | 22 | 18 | SUBLIME ▲ ⁵ | Sublime GASOLINE ALLEY/GEFFEN 114143/UMI (12.98/18.98) |
| 21 | 17 | 16 | 18 | LED ZEPPELIN ▲ | Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two ATLANTIC 83618/AG (11.98 CD) |
| 22 | 21 | 25 | 18 | TIM MCGRAW ▲ ³ | Greatest Hits CURB 77978 (12.98/18.98) |
| 23 | 28 | 17 | 18 | JACK JOHNSON ▲ | Brushfire Fairytales ENJOY 860994*/UMRG (18.98 CD) [M] |
| 24 | 36 | 29 | 18 | AUDIOSLAVE ▲ ² | Audioslave INTERSCOPE/EPIC 86568*/SONY MUSIC (18.98 EQ CD) |
| 25 | 27 | 26 | 18 | JOURNEY ● ¹⁰ | Journey's Greatest Hits COLUMBIA 44493/SONY MUSIC (12.98 EQ/18.98) |
| 26 | 37 | 31 | 18 | JIMI HENDRIX ▲ | Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111671*/UMI (12.98/18.98) |
| 27 | 32 | 27 | 18 | COLDPLAY ▲ ³ | A Rush Of Blood To The Head CAPITOL 40504* (12.98/18.98) (+) |
| 28 | 26 | 24 | 18 | LINKIN PARK ● ¹⁰ | [Hybrid Theory] WARNER BROS. 47755 (12.98/18.98) |
| 29 | 11 | 23 | 18 | LARRY THE CABLE GUY ● | Lord, I Apologize PARALLEL/HIP-O 001423/UMI (18.98 CD) |
| 30 | 49 | | 18 | SOUNDTRACK ▲ ⁷ | O Brother, Where Art Thou? LDCI HIGHWAY/MERCURY 170699/UMI (11.98/18.98) |
| 31 | 42 | 33 | 18 | THE SHINS | Oh, Inverted World SUB POP 70550* (15.98 CD) |
| 32 | 39 | 37 | 18 | DEF LEPPARD ▲ ³ | Vault - Greatest Hits 1980-1995 MERCURY 528718/UMI (11.98/18.98) |
| 33 | 31 | 41 | 18 | KENNY CHESNEY ▲ ⁴ | Greatest Hits BNA 67976/RLG (12.98/18.98) |
| 34 | 40 | 38 | 18 | MICHAEL JACKSON ● ²⁶ | Thriller EPIC 66073/SONY MUSIC (12.98 EQ/18.98) |
| 35 | 24 | 30 | 18 | MERCYME ▲ ² | Almost There INO 86133/CURB (16.98 CD) [M] |
| 36 | | | | TOXICITY | |
| 37 | 25 | 45 | 18 | GOOD CHARLOTTE ▲ ³ | The Young And The Hopeless DAYLIGHT/EPIC 86486*/SONY MUSIC (18.98 EQ CD) |
| 38 | | | | GREATEST HITS | |
| 39 | 46 | 42 | 18 | ELVIS PRESLEY ▲ ³ | Elv1s: 30 #1 Hits RCA 68079*/RMG (12.98/19.98) |
| 40 | | | | THE MIS EDUCATION OF LAURYN HILL | |
| 41 | 35 | | 18 | SIMPLE PLAN ▲ ² | No Pads, No Helmets...Just Balls LAVA 83534/AG (7.98/12.98) [M] |
| 42 | 41 | | 18 | BILLY IDOL ● | Greatest Hits CHRYSALIS 28612/CAPITOL (16.98 CD) |
| 43 | 20 | 14 | 18 | JOSH GROBAN ▲ ⁴ | Josh Groban 143/REPRISE 48154*/WARNER BROS. (18.98 CD) [M] |
| 44 | 33 | 34 | 18 | ELTON JOHN ▲ ³ | Greatest Hits 1970-2002 ROCKET/UTV 063478/UMI (19.98 CD) |
| 45 | | | | THE DEFINITIVE COLLECTION | |
| 46 | 34 | 46 | 18 | AC/DC ▲ ³ | Live LEGACY/EPIC 80214/SONY MUSIC (11.98/17.98) |
| 47 | 44 | 28 | 18 | CHRIS LEDOUX ● | 20 Greatest Hits CAPITOL (NASHVILLE) 99781 (10.98/16.98) |
| 48 | | | | GREATEST HITS 1986-1996 | |
| 49 | | | | GOLD - GREATEST HITS | |
| 50 | 29 | 20 | 18 | ROD STEWART ▲ | The Very Best Of Rod Stewart WARNER BROS. 78328 (12.98/18.98) |

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● 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 (Oro). △ Certification of 200,000 units (Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

APRIL 16 2005
Billboard® TOP HEATSEEKERS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | Title |
|-----------|-----------|------------|----------------|---|---|
| | | | | Sales data compiled by Nielsen SoundScan | |
| | | | | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | |
| | | | | NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1 | |
| 1 | | | | SUPERCHICK [K] | Beauty From Pain INPOP 71279 (12.98 CD) |
| 2 | | | | VICENTE FERNANDEZ Mis Corridos Consentidos SONY DISCOS 95624 (12.98 EQ CD) | |
| 3 | 6 | 1 | 4 | CELTIC WOMAN | Celtic Woman MANHATTAN 60233 (18.98 CD) |
| 4 | 3 | | 4 | BLOC PARTY | Silent Alarm VICE/DIM MAK 93815/ATLANTIC (13.98 CD) |
| 5 | 2 | | 4 | KURT CARR PROJECT | One Church GOSPO CENTRIC 70058/ZOMBA (17.98 CD) |
| 6 | 18 | 8 | 7 | DAMIEN RICE | ○ DRM/VECTOR 4507/WARNER BROS. (18.98 CD) |
| 7 | 7 | 3 | 7 | AMOS LEE | Amos Lee BLUE NOTE 97350 (12.98 CD) |
| | | | | GREATEST GAINER \$ | |
| 8 | 21 | | 4 | ANA BARBARA/JENNIFER PENA | Confesiones FONO VISA 35178/AG (14.98 CD) |
| 9 | 10 | 6 | 7 | HAWTHORNE HEIGHTS | The Silence In Black And White VICTORY 220 (13.98 CD) |
| 10 | 8 | | 7 | LOUIS XIV | The Best Little Secrets Are Kept PINEAPPLE/ATLANTIC 93825/AG (13.98 CD) |
| 11 | 11 | 5 | 7 | THE POSTAL SERVICE ● | Give Up SUB POP 595* (14.98 CD) |
| 12 | 5 | | 7 | DECEMBERISTS | Picaresque KILL ROCK STARS 60425 (16.98 CD) |
| 13 | 12 | 12 | 7 | RISE AGAINST | Siren Song Of The Counter Culture GEFFEN 00296*/INTERSCOPE (9.98 CD) |
| 14 | 15 | 11 | 7 | JEFF BATES | Rainbow Man RCA NASHVILLE 67071/RLG (11.98/17.98) |
| 15 | 14 | | 7 | M.I.A. | Arular XL 186* (15.98 CD) |
| 16 | 16 | 13 | 7 | THE BABY EINSTEIN MUSIC BOX ORCHESTRA | Baby Einstein: Lullaby Classics BUENA VISTA 861085/WALT DISNEY (7.98 CD) |
| 17 | 4 | | 7 | COPELAND | In Motion THE MILITIA GROUP 030 (15.98 CD) |
| 18 | 13 | 9 | 7 | THE ARCADE FIRE | Funeral MERGE 225* (15.98 CD) |
| 19 | 9 | | 7 | PURPLE CITY | Road To The Riche\$: The Best Of The Purple City Mixtapes BABYGRANDE 50 (17.98 CD) |
| 20 | | | | ISSUES | |
| 21 | 33 | 21 | 7 | THE JOHN BUTLER TRIO | Sunrise Over Sea LAVA 53804/AG (13.98 CD) |
| 22 | 1 | 2 | 7 | ZOEGIRL | Room To Breathe SPARROW 73296 (12.98 CD) |
| 23 | 45 | 44 | 7 | DON OMAR ▲ | The Last Don VI 450587 (14.98 CD) |
| 24 | 20 | 10 | 7 | MUSE | Absolution TASTE MEDIA 48733/WARNER BROS. (14.98 CD) |
| 25 | | | | SONGS NOT TO GET MARRIED TO | |
| 26 | | | | THE SONGBOOK OF MICAH | |
| 27 | | | | WINTER PAYS FOR SUMMER | |
| 28 | 22 | 14 | 7 | SHOOTER JENNINGS | Put The O Back In Country UNIVERSAL SOUTH 003016* (13.98 CD) |
| 29 | | | | DRUNKARD'S PRAYER | |
| 30 | 23 | 15 | 7 | ARMOR FOR SLEEP | What To Do When You Are Dead EQUAL VISION 1042 (13.98 CD) |
| 31 | 25 | 20 | 7 | MISSISSIPPI MASS CHOIR | Not By Might, Nor By Power MALACO 6035 (10.98/16.98) |
| 32 | 26 | 18 | 7 | J MOSS | The J Moss Project GOSPO CENTRIC 70068/ZOMBA (17.98 CD) |
| 33 | 47 | 29 | 7 | NB RIDAZ | nb ridaz.com NASTYBOY 1020/UPSTAIRS (13.98 CD) |
| 34 | 17 | | 7 | NATALIE GRANT | Awaken CURB 78860 (17.98 CD) |
| 35 | | | | LANGUAGE. SEX. VIOLENCE. OTHER? | |
| 36 | | | | LEMON LOVE | |
| 37 | 39 | 30 | 7 | MARC BROUSSARD | Carencro ISLAND 002368/UMI (9.98 CD) |
| 38 | 31 | 24 | 7 | UNDEROATH | They're Only Chasing Safety SOLID STATE 83184*/TOOTH & NAIL (13.98 CD) |
| 39 | 30 | 17 | 7 | SCISSOR SISTERS | Scissor Sisters UNIVERSAL 002727*/UMRG (13.98 CD) |
| 40 | 29 | 23 | 7 | IRON AND WINE | Woman King (EP) SUB POP 70665* (9.98 CD) |
| 41 | 19 | | 7 | SPITALFIELD | Stop Doing Bad Things VICTORY 241 (13.98 CD) |
| 42 | 43 | 22 | 7 | ISRAEL AND NEW BREED | Live From Another Level INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18.98 EQ CD) |
| 43 | | | | FINALLY WOKEN | |
| 44 | | | | A CRUEL WORLD | |
| 45 | 24 | 26 | 7 | RAY LAMONTAGNE | Trouble RCA 63459/RMG (11.98 CD) |
| 46 | | | | THE BEST IS YET TO COME | |
| 47 | | | | HEAD FOR THE DOOR | |
| 48 | 28 | 4 | 7 | TRIVIUM | Ascendancy ROADRUNNER 818251/UMI (17.98 CD) |
| 49 | 49 | 34 | 7 | BRAZILIAN GIRLS | Brazilian Girls VERVE FORECAST 003229*/VG (18.98 CD) |
| 50 | | | | SO JEALOUS | |

APRIL 16 2005
Billboard® TOP INDEPENDENT ALBUMS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | Title |
|-----------|-----------|------------|----------------|---|--|
| | | | | Sales data compiled by Nielsen SoundScan | |
| | | | | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | |
| | | | | NUMBER 1 19 Weeks At Number 1 | |
| 1 | 2 | 1 | 19 | LIL JON & THE EAST SIDE BOYZ ▲ ² | Crunk Juice BME 2690*/TVT (11.98/17.98) |
| 2 | | | | HOT SHOT DEBUT | |
| 3 | | | | WEST COAST RESURRECTION | |
| 4 | | | | GREATEST GAINER \$ | |
| 5 | 15 | 5 | 19 | VARIOUS ARTISTS | Chosen Few: El Documental CHOSEN FEW EMERALD 105/URBAN BOX OFFICE (8.98 CD/DVD) |
| 6 | 1 | | 19 | C-MURDER | The Truest \$#!@ I Ever Said TRU 980/KOCH (17.98 CD) |
| 7 | 3 | | 19 | JIMMY BUFFETT | Live In Hawaii MILBOAT 2109 (13.98 CD/DVD) |
| 8 | 6 | 2 | 19 | BLACK LABEL SOCIETY | Mafia ARTEMIS 51610 (17.98 CD) |
| 9 | 4 | 4 | 19 | BRIGHT EYES | I'm Wide Awake, It's Morning SADDLE CREEK 0072* (11.98 CD) |
| 10 | 5 | 3 | 19 | CRAIG MORGAN | My Kind Of Livin' BROKEN BOW 75472 (17.98 CD) |
| 11 | 12 | 6 | 19 | BONE THUGS-N-HARMONY | Greatest Hits RUTHLESS 25423 (18.98 CD) |
| 12 | 7 | | 19 | BLOC PARTY | Silent Alarm VICE/DIM MAK 93815/ATLANTIC (13.98 CD) [M] |
| 13 | 14 | 10 | 19 | HAWTHORNE HEIGHTS | The Silence In Black And White VICTORY 220 (13.98 CD) [M] |
| 14 | 11 | 7 | 19 | SOUNDTRACK | Napoleon Dynamite LAKESHORE 33810 (18.98 CD) |
| 15 | 16 | 8 | 19 | THE POSTAL SERVICE ● | Give Up SUB POP 595* (14.98 CD) [M] |
| 16 | 9 | | 19 | DECEMBERISTS | Picaresque KILL ROCK STARS 60425 (16.98 CD) [M] |
| 17 | 20 | 14 | 19 | PITBULL | M.I.A.M.I. (Money Is A Major Issue) DIAZ BROTHERS 2560*/TVT (11.98/18.98) |
| 18 | 18 | | 19 | M.I.A. | Arular XL 186* (15.98 CD) |
| 19 | 22 | 11 | 19 | INTERPOL | Antics MATADOR 616* (16.98 CD) |
| 20 | 10 | 9 | 19 | BRIGHT EYES | Digital Ash In A Digital Urn SADDLE CREEK 0073* (11.98 CD) |
| 21 | 26 | 22 | 19 | STRAYLIGHT RUN | Straylight Run VICTORY 229 (13.98 CD) |
| 22 | 8 | | 19 | COPELAND | In Motion THE MILITIA GROUP 030 (15.98 CD) [M] |
| 23 | 25 | 13 | 19 | THIEVERY CORPORATION | Cosmic Game EIGHTEENTH STREET LOUNGE 0081 (15.98 CD) |
| 24 | 17 | 16 | 19 | THE ARCADE FIRE | Funeral MERGE 225* (15.98 CD) [M] |
| 25 | 21 | 12 | 19 | VARIOUS ARTISTS | Atticus: Dragging The Lake 3 SIDEONEJIMMY 71252 (8.98 CD) |
| 26 | 13 | | 19 | PURPLE CITY | Road To The Riche\$: The Best Of The Purple City Mixtapes BABYGRANDE 50 (17.98 CD) [M] |
| 27 | 27 | 15 | 19 | VARIOUS ARTISTS | The Source Presents Hip-Hop Hits Volume 9 SOURCE 2523/IMAGE (18.98 CD) |
| 28 | 29 | 27 | 19 | TAKING BACK SUNDAY | Where You Want To Be VICTORY 228 (15.98 CD) |
| 29 | 19 | | 19 | TECH N9NE | Vintage Tech STRANGE 1012/MASC (17.98 CD) |
| 30 | 30 | 23 | 19 | YING YANG TWINS | My Brother & Me COLL/PARK 2489*/TVT (11.98 CD/DVD) |
| 31 | 28 | 20 | 19 | ARMOR FOR SLEEP | What To Do When You Are Dead EQUAL VISION 1042 (13.98 CD) [M] |
| 32 | 32 | 17 | 19 | PASTOR TROY | Face Off Pt. II MONEY AND THE POWER 7800 (16.98 CD) |
| 33 | 33 | 24 | 19 | MISSISSIPPI MASS CHOIR | Not By Might, Nor By Power MALACO 6035 (10.98/16.98) [M] |
| 34 | 50 | | 19 | NB RIDAZ | nb ridaz.com NASTYBOY 1020/UPSTAIRS (13.98 CD) [M] |
| 35 | 31 | 18 | 19 | LAYZIE BONE AND BIZZY BONE | Bone Brothers MD THUGS/7TH SIGN 5719/KOCH (17.98 CD) |
| 36 | 40 | 34 | 19 | SHADOWS FALL | The War Within CENTURY MEDIA 8228 (12.98 CD) |
| 37 | 34 | 25 | 19 | IRON AND WINE | Woman King (EP) SUB POP 70665* (9.98 CD) [M] |
| 38 | 24 | | 19 | SPITALFIELD | Stop Doing Bad Things VICTORY 241 (13.98 CD) [M] |
| 39 | | | | THE BEST IS YET TO COME | |
| 40 | 47 | | 19 | MITCH HEDBERG | Mitch All Together COMEDY CENTRAL 0024 (17.98 CD/DVD) [M] |
| 41 | 43 | 28 | 19 | MAC MALL AND MAC DRE | Mac Mall As Jamall Macinroe Vs. Mac Dre As Andre Macassis: Da U.S. Open THIZZ 1069 (16.98 CD) |
| 42 | 44 | 32 | 19 | GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES | One Voice MANY ROADS 0063 (16.98 CD) |
| 43 | 45 | 37 | 19 | THE RIDDLER & VIC LATINO | Ultra.Dance 06 ULTRA 1249 (18.98 CD) |

APRIL 16 2005 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|--|-------------------------------------|---|
| 1 | 1 | MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. | NUMBER 1 | 8 Weeks At Number 1 It's Time |
| 2 | 2 | MADELEINE PEYROUX ROUNDER 613192 [M] | | Careless Love |
| 3 | 3 | CHRIS BOTTI COLUMBIA 92872/SONY MUSIC [M] | | When I Fall In Love |
| 4 | 4 | DIANA KRALL VERVE 001626/VG | | The Girl In The Other Room |
| 5 | 6 | DAVID SANBORN VERVE 003095/VG | | Closer |
| 6 | 5 | HARRY CONNICK, JR. ▲ COLUMBIA 90551/SONY MUSIC | | Only You |
| 7 | 7 | JANE MONHEIT SONY CLASSICAL 92499/SONY MUSIC | | Taking A Chance On Love |
| 8 | 8 | RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS. | | Renee Olstead |
| 9 | 10 | DAVE HOLLAND BIG BAND SUNNYSIDE 3028 | | Overtime |
| 10 | 17 | JOHN PIZZARELLI TELARC JAZZ 85619/TELARC | | Knowing You |
| 11 | 13 | VARIOUS ARTISTS PUTUMAYO 0232 | | Putumayo Presents: New Orleans |
| 12 | 18 | YELLOWJACKETS HEADS UP 3097 | | Altered State |
| 13 | 11 | PETER CINCOTTI CONCORD 2221 [M] | | On The Moon |
| 14 | 9 | LEA DELARIA TELARC 85509 | | Double Standards |
| 15 | 16 | JOEY DEFRANCESCO/JIMMY SMITH CONCORD JAZZ 2229/CONCORD | | Legacy |
| 16 | | MARILYN SCOTT PRANA 0005/MAIL BOAT | | Nightcap |
| 17 | 15 | MARIAN MCPARTLAND/STEELE DAN CONCORD JAZZ 2248 | | Marian McPartland's Piano Jazz Radio Broadcast |
| 18 | | VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 5328/MADACY | | 20 Best Of Jazz |
| 19 | 14 | LINDA RONSTADT VERVE 000897/VG | | Hummin' To Myself |
| 20 | 12 | SOUNDTRACK COLUMBIA 93628/SONY MUSIC | | Aviator |
| 21 | | CHARLIE HUNTER BLUE NOTE 84146 | | Steady Groovin': The Blue Note Groove Sides |
| 22 | 25 | MARIAN MCPARTLAND & FRIENDS CONCORD JAZZ 22218/CONCORD | | 85 Candles: Live In New York |
| 23 | | NINA SIMONE UNITED MULTIMEDIA 5511/UNITED AUDIO | | Jazz Biography Series |
| 24 | 23 | RAY CHARLES UNITED MULTIMEDIA 5503/UNITED AUDIO | | The Jazz Biography Series |
| 25 | 21 | KURT ROSENWINKEL VERVE 003979/VG | | Deep Song |

APRIL 16 2005 **Billboard** TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|---|-------------------------------------|---|
| 1 | 1 | KENNY G ARISTA 82470/RIAS | NUMBER 1 | 18 Weeks At Number 1 At Last... The Duets Album |
| 2 | 2 | PAT METHENY GROUP NONESUCH 79876/WARNER BROS. | | The Way Up |
| 3 | | GEORGE DUKE BIZARREPLANET 5102/BPM | | Duke |
| 4 | 3 | PAUL TAYLOR PEAK 8538/CONCORD [M] | | Nightlife |
| 5 | 5 | JEFF LORBER NARADA JAZZ 73124/NARADA | | Flipside |
| 6 | 4 | JAMIE CULLUM UNIVERSAL/VERVE 002273/VG | | twentysomething |
| 7 | | ACOUSTIC ALCHEMY HIGHER OCTAVE 79155 | | American/English |
| 8 | 6 | KENNY G BMG HERITAGE 50997/BMG | | Ultimate Kenny G |
| 9 | 7 | URBAN KNIGHTS NARADA JAZZ 76635/NARADA [M] | | Urban Knights VI |
| 10 | 8 | BOBBY CALDWELL SIN. DROME 8965 | | Perfect Island Nights |
| 11 | 11 | NORMAN BROWN WARNER BROS. 48713 [M] | | West Coast Coolin' |
| 12 | 9 | VARIOUS ARTISTS GRP 002426/VG | | Forever, For Always, For Luther |
| 13 | 10 | CHRIS BOTTI COLUMBIA 90535/SONY MUSIC [M] | | A Thousand Kisses Deep |
| 14 | 13 | BONEY JAMES WARNER BROS. 48786 | | Pure |
| 15 | 12 | MATT BIANCO FEATURING BASIA DECCA 003830/UNIVERSAL CLASSICS GROUP | | Matt's Mood |
| 16 | 14 | 3RD FORCE HIGHER OCTAVE 39757 | | Driving Force |
| 17 | 16 | VARIOUS ARTISTS BLUE NOTE 60392/CAPITOL | | The Best Smooth Jazz... Ever! |
| 18 | 17 | WAYMAN TISDALE RENDEZVOUS 5104 [M] | | Hang Time |
| 19 | 15 | PAMELA WILLIAMS SHANACHIE 5121 [M] | | Sweet Saxations |
| 20 | 20 | MINDI ABAIR GRP 002527/VG [M] | | Come As You Are |
| 21 | 19 | CHUCK LOEB SHANACHIE 5123 | | When I'm With You |
| 22 | | SOU LIVE BLUE NOTE 63975 | | Steady Groovin': The Blue Note Groove Sides |
| 23 | 21 | DAVE KOZ CAPITOL 34226 [M] | | Saxophonic |
| 24 | | VARIOUS ARTISTS VERVE 000558/VG | | Verve!/Remixed2 |
| 25 | 18 | CHIELI MINUCCI SHANACHIE 5124 | | Got It Goin' On! |

APRIL 16 2005 **Billboard** TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|---|-------------------------------------|---|
| 1 | 1 | THE 5 BROWNS RED SEAL 86807/BMG CLASSICS [M] | NUMBER 1 | 8 Weeks At Number 1 The 5 Browns |
| 2 | 2 | YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE) SONY CLASSICAL 93456/SONY MUSIC | | Yo-Yo Ma Plays Ennio Morricone |
| 3 | 4 | MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP) MORMON TABERNACLE CHOIR 0005 | | Choose Something Like A Star |
| 4 | 3 | ANDRE RIEU DENON 7431 [M] | | Tuscany |
| 5 | 5 | SOUNDTRACK NONESUCH 61741/WARNER BROS. | | The Chorus |
| 6 | 7 | LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV) DG 003902/UNIVERSAL CLASSICS GROUP | | Rachmaninov: Piano Concerto No. 2 |
| 7 | 9 | MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR 6188 | | Peace Like A River |
| 8 | 6 | JOSHUA BELL SONY CLASSICAL 87899/SONY MUSIC [M] | | Romance Of The Violin |
| 9 | 8 | SOUNDTRACK DECCA 001574/UNIVERSAL CLASSICS GROUP | | Master And Commander |
| 10 | 11 | ANGELA GHEORGHIU EMI CLASSICS 57955/ANGEL | | Puccini: Opera Arias |
| 11 | 14 | RICHARD JAMES RICHARD JAMES 82174 | | As In A Dream |
| 12 | 10 | ANDRE RIEU DENON 17253 [M] | | Live In Dublin |
| 13 | 13 | ANONYMOUS 4 HARMONIA MUNDI 507327 | | The Origin Of Fire: Hildegard Von Bingen |
| 14 | 15 | YUNDI LI DG 003887/UNIVERSAL CLASSICS GROUP | | Chopin: Scherzi, Impromptus |
| 15 | 12 | YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOOPMAN SONY CLASSICAL 90818/SONY MUSIC | | Vivaldi's Cello |

APRIL 16 2005 **Billboard** TOP CLASSICAL Crossover™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|--|-------------------------------------|---------------------------------------|
| 1 | 1 | JOSH GROBAN ▲ 143/REPRISE 48450/WARNER BROS. | NUMBER 1 | 65 Weeks At Number 1 Closer |
| 2 | 2 | ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GROUP | | Andrea |
| 3 | 3 | RONAN TYNAN DECCA 003863/UNIVERSAL CLASSICS GROUP | | Ronan |
| 4 | 4 | MARIO FRANGOULIS SONY CLASSICAL 93803/SONY MUSIC [M] | | Follow Your Heart |
| 5 | 6 | SARAH BRIGHTMAN NEMO STUDIO 57801/ANGEL | | Live From Las Vegas |
| 6 | 9 | BOND MBG/DECCA 002332/UNIVERSAL CLASSICS GROUP | | Classified |
| 7 | 8 | HAYLEY WESTENRA DECCA 001886/UNIVERSAL CLASSICS GROUP [M] | | Pure |
| 8 | 7 | ANDRE RIEU DENON 17348 | | At The Movies |
| 9 | 5 | LUCIA MICARELLI 143/REPRISE 48795/WARNER BROS. | | Music From A Farther Room |
| 10 | 10 | TAN DUN FEATURING ITZHAK PERLMAN SONY CLASSICAL 87726/SONY MUSIC | | Hero (Soundtrack) |
| 11 | 12 | SARAH BRIGHTMAN NEMO STUDIO 37180/ANGEL | | Harem |
| 12 | 13 | YO-YO MA SONY CLASSICAL 89935/SONY MUSIC | | Obrigado Brazil |
| 13 | 15 | AMICI FOREVER RCA VICTOR 52735 [M] | | The Opera Band |
| 14 | 11 | THE IRISH TENORS RAZOR & TIE 82910 | | Heritage |
| 15 | 14 | ARIA KOCH 5765 | | Aria 3: Metamorphosis |

APRIL 16 2005 **Billboard** TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|--|-------------------------------------|--|
| 1 | 1 | SECRET GARDEN DECCA 8004177/UNIVERSAL CLASSICS GROUP | NUMBER 1 | 4 Weeks At Number 1 Earthsongs |
| 2 | 2 | VARIOUS ARTISTS PALM 4017 | | Slack Key Guitar Volume 2 |
| 3 | 3 | JIM BRICKMAN WINDHAM HILL 60616/RCA VICTOR | | Greatest Hits |
| 4 | 4 | GEORGE WINSTON DANCING CAT/WINDHAM HILL 62042/RCA VICTOR | | Montana - A Love Story |
| 5 | 7 | VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 4852/MADACY | | The Healing Garden Collection |
| 6 | 6 | MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 215 | | Romantic Themes |
| 7 | 8 | VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 50695/MADACY | | The Healing Garden: Art Of Well-being-Discover The Path To Well-being |
| 8 | 13 | VARIOUS ARTISTS MADACY 5065 | | 20 Best Of Relaxation |
| 9 | 9 | ARMIK BOLERO 7112 | | Cafe Romantico |
| 10 | 11 | VARIOUS ARTISTS DENON 17494 | | Most Relaxing New Age Music In The Universe |
| 11 | 15 | ZADE SAWA 620 | | Roads To You |
| 12 | | VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 50694/MADACY | | Ultimate Relaxation: The Sea/Rainforest/Thunderstorm |
| 13 | 10 | JESSE COOK NARADA 66076 | | Montreal |
| 14 | 14 | VARIOUS ARTISTS VI 450666 | | Sound Effects: People & Sounds |
| 15 | | VARIOUS ARTISTS VI 450664 | | Sound Effects: Machines & Movement |

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

APRIL 16 2005 **Billboard** TOP CLASSICAL BUDGET

| | | |
|----|---|---------------------------------------|
| 1 | BABY EINSTEIN: PLAYTIME MUSIC BOX BUENA VISTA/WALT DISNEY | THE BABY EINSTEIN MUSIC BOX ORCHESTRA |
| 2 | CLASSICS FOR RELAXATION MADACY | VARIOUS ARTISTS |
| 3 | SPANISH GUITAR MUSIC SONY CLASSICAL/SONY MUSIC | JOHN WILLIAMS |
| 4 | LUCIANO PAVAROTTI MADACY | VARIOUS ARTISTS |
| 5 | THE MOST RELAXING CLASSICAL MUSIC SAVOY | VARIOUS ARTISTS |
| 6 | SPANISH GUITAR MUSIC DG/UNIVERSAL CLASSICS GROUP | NARCISO YEPES |
| 7 | VIVALDI: FOUR SEASONS EMI CLASSICS/ANGEL | VARIOUS ARTISTS |
| 8 | 25 PIANO FAVORITES MADACY | VARIOUS ARTISTS |
| 9 | BACH: LUTE SUITES SONY CLASSICAL/SONY MUSIC | JOHN WILLIAMS |
| 10 | THE MOST RELAXING GUITAR MUSIC IN THE UNIVERSE DENON | VARIOUS ARTISTS |
| 11 | 25 CLASSICAL FAVORITES MADACY | VARIOUS ARTISTS |
| 12 | MOZART: 25 FAVORITES VOX /SPJ MUSIC | VARIOUS ARTISTS |
| 13 | A CELEBRATION OF DEFINING MOMENTS IN RECORDING HISTORY EMI CLASSICS/ANGEL | VARIOUS ARTISTS |
| 14 | FOR YOUR WEDDING DECCA/UNIVERSAL CLASSICS GROUP | VARIOUS ARTISTS |
| 15 | JOPLIN: PIANO RAGS SONY CLASSICAL/SONY MUSIC | ROY EATON |

APRIL 16 2005 **Billboard** TOP CLASSICAL MIDLINE

| | | |
|----|---|--|
| 1 | MORE THAN 50 MOST LOVED HYMNS LIBERTY 6812/CAPITOL | VARIOUS ARTISTS |
| 2 | BABY EINSTEIN: BABY BACH BUENA VISTA /WALT DISNEY | THE BABY EINSTEIN MUSIC BOX ORCHESTRA |
| 3 | BABY EINSTEIN: BABY MOZART BUENA VISTA /WALT DISNEY | THE BABY EINSTEIN MUSIC BOX ORCHESTRA |
| 4 | BABY EINSTEIN: BABY BEETHOVEN BUENA VISTA /WALT DISNEY | THE BABY EINSTEIN MUSIC BOX ORCHESTRA |
| 5 | BABY EINSTEIN: BABY NEPTUNE BUENA VISTA /WALT DISNEY | THE BABY EINSTEIN MUSIC BOX ORCHESTRA |
| 6 | THE BEST OF JACO PASTORIS: 20TH CENTURY MASTERS MILLENNIUM COLLECTION UGN/PHILIPS | UGN/PHILIPS |
| 7 | ESSENTIAL PIANO: THE ULTIMATE PIANO COLLECTION DECCA/UNIVERSAL CLASSICS GROUP | VARIOUS ARTISTS |
| 8 | PEACE: PURE CLASSICAL CALM VIRGIN CLASSICS/ANGEL | VARIOUS ARTISTS |
| 9 | MASTERS OF THE GUITAR DG/UNIVERSAL CLASSICS GROUP | VARIOUS ARTISTS |
| 10 | BELLA TUSCANY: MUSIC INSPIRED BY TUSCANY TELARC | VARIOUS ARTISTS |
| 11 | A-Z OF OPERA NAXOS | VARIOUS ARTISTS |
| 12 | CHANT: THE ANNIVERSARY EDITION EMI CLASSICS /ANGEL | THE BENEVOLENT MINDS OF SANTA DOMINGA DE SILOS |
| 13 | BEETHOVEN'S WIG 2: MORE SING ALONG SYMPHONIES ROUNDER KIDS /ROUNDER | BEETHOVEN'S WIG |
| 14 | THE #1 OPERA ALBUM DECCA/UNIVERSAL CLASSICS GROUP | VARIOUS ARTISTS |
| 15 | CLASSICAL MUSIC 101 RED SEAL /BMG CLASSICS | VARIOUS ARTISTS |

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.36 appear on Classical Budget.

APRIL 16 2005 **Billboard** TOP KID AUDIO

| | | |
|----|--|----------------------------------|
| 1 | KIDZ BOP KIDS RAZOR & TIE 89089 | KIDZ BOP 7 |
| 2 | VARIOUS ARTISTS DISNEYMANIA 3 MUSIC STARS SING DISNEY...THEIR WAY! WALT DISNEY 861248 | |
| 3 | VARIOUS ARTISTS NICKELDEON KIDS' CHOICE NICK 67581/SONY BMG STRATEGIC MARKETING GROUP | |
| 4 | VARIOUS ARTISTS RADIO DISNEY JAMS 7 WALT DISNEY 861280 | |
| 5 | THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY | BABY EINSTEIN LIBRARY CLASSICS |
| 6 | TV SOUNDTRACK DONNA THE EXPLORER NICK 64435/SONY BMG STRATEGIC MARKETING GROUP | |
| 7 | CELINE DION EPIC 53463/SONY MUSIC | MIRACLE |
| 8 | THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861232/WALT DISNEY | BABY EINSTEIN PLAYTIME MUSIC BOX |
| 9 | TV SOUNDTRACK THE CHEETAH GIRLS (EP) WALT DISNEY 860126 | |
| 10 | THEY MIGHT BE GIANTS HERE COME THE ABCS WITH TMBG IDLEWILD/DISNEY SOUND 861204/WALT DISNEY | |
| 11 | VARIOUS ARTISTS DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION WALT DISNEY 861150 | |
| 12 | THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 860758/WALT DISNEY | BABY EINSTEIN BABY BACH |
| 13 | THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 860770/WALT DISNEY | BABY EINSTEIN BABY MOZART |
| 14 | VEGGETALES VEGETABLES SING-ALONGS: BOB & LARRY'S TODDLER SONGS BIG IDEA 35048 | |
| 15 | KIDZ BOP KIDS RAZOR & TIE 89087 | KIDZ BOP 6 |
| 16 | VARIOUS ARTISTS RADIO DISNEY ULTIMATE JAMS GREATEST HITS FROM VOLUMES 1-6 WALT DISNEY 861077 | |
| 17 | VARIOUS ARTISTS DISNEY'S GREATEST VOL. 1 WALT DISNEY 860693 | |
| 18 | THE WIGGLES YUMMY YUMMY KOCH 8626 | |
| 19 | CEDARHUNT KIDS TODDLER TUNES: 25 CLASSIC SONGS FOR TODDLERS BENSON 84056 | |
| 20 | VARIOUS ARTISTS DISNEY CHILDREN'S FAVORITES VOL. 1 WALT DISNEY 860605 | |
| 21 | TV SOUNDTRACK DISNEY'S KIM POSSIBLE WALT DISNEY 860097 | |
| 22 | VARIOUS ARTISTS DISNEY CHANNEL HITS TAKE 1 WALT DISNEY 861230 | |
| 23 | VEGGETALES VEGETABLES SING-ALONGS: MORE SUNDAY MORNING SONGS WITH BOB & LARRY BIG IDEA 35047 | |
| 24 | VARIOUS ARTISTS WALT DISNEY RECORDS PRESENTS: MEGA MOVIE MIX WALT DISNEY 861089 | |
| 25 | THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 860769/WALT DISNEY | BABY EINSTEIN BABY BEETHOVEN |

Children's recordings: original motion picture soundtrack recordings excluded.

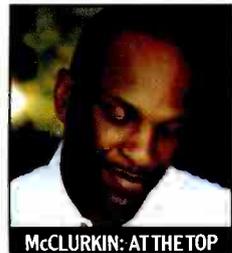
● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numerical 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 (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. 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.

Hot Gospel Tracks Chart Makes Its Bow

In conjunction with our partners at **Nielsen Broadcast Data Systems** and timed to coincide with the annual Gospel Music Week convention in Nashville, *Billboard* is pleased to announce an important addition to our suite of radio charts: Hot Gospel Tracks.

Beginning this week, the chart will appear electronically on billboard.com and billboard.biz, as well as in our sister publication *Billboard Radio Monitor* and on its site, billboardradiomonitor.com.

The 40-position chart is tabulated with monitored airplay data from 38 gospel stations, with titles ranked by gross audience impressions. As with our other audience-based charts, exact



McCLURKIN: AT THE TOP

times of detections at each station are cross-referenced with Arbitron listener data. The 38 stations monitored

for chart tabulation range in Arbitron markets from No. 1 (New York) to No. 158 (Savannah, Ga.).

The introduction of Hot Gospel Tracks fortifies our commitment to covering the religious music radio sector and is the genre's first monitored airplay chart. *Billboard* and Nielsen BDS pioneered monitored airplay charts for religious music with the introduction of our Hot Christian Adult Contemporary and Hot Christian Singles & Tracks charts in July 2003.

On the inaugural edition of the gospel list, format veteran **Donnie McClurkin** rises 2-1 with "I Call You Faithful." With more than 2.7 million audience impressions, his single replaces crossover star **Smokie Norful's** "I Understand," which dominated the prior period with 2.6 million impressions.

Top audience penetration for McClurkin's single occurs at **WHAL Memphis** (466,000 listener impressions) and **WPZE Atlanta** (305,000).

Daily management of Hot Gospel Tracks is handled by our New York-based R&B/hip-hop charts manager, **Minal Patel**.

Nashville-based **Wade Jessen**, who oversees the *Billboard* Christian and country charts, helped orchestrate the new list's launch.

WILL POWER: "Switch" by **Will Smith** moves to the top of Hot Digital Songs with a 27% gain to 40,000 paid downloads. The track moves 15-11 on the Pop 100 while climbing 19-14 on The *Billboard* Hot 100.

"Switch" is Smith's biggest Hot 100 hit since "Wild Wild West" topped the chart in the July 24, 1999, issue.

The biggest mover on the Digital chart is **Akon's** "Lonely," which sells 37,000 downloads, an improvement of 13,500 from last week's tally. With that spike, "Lonely" leaps into the top 10 of the Hot 100 (12-5) and Pop 100 (11-6).

Elsewhere on Hot Digital Songs, **Weezer's** "Beverly Hills" debuts at No. 5 with 29,500 downloads. The track enters the Hot 100 and Pop 100 at No. 25 and moves 13-6 on the Modern Rock

Tracks chart in only its second week on the list.

"Hills" is Weezer's second track to make the top 10 at Modern Rock in just two weeks, following "Hash Pipe" in 2001.

The current No. 1 Modern Rock track, "Be Yourself" by **Audioslave**, has the second-highest bow on Hot Digital Songs (No. 26, 14,000 sold). That initial sales tally propels the track 84-39 on the Hot 100 and brings it on the Pop 100 at No. 48.

GAME, CENT, MATCH: "Hate It or Love It" by the **Game** featuring **50 Cent** moves to No. 1 on Hot R&B/Hip-Hop Singles & Tracks, displacing 50's "Candy Shop" after a four-week run. "Hate" takes

charge of the chart with an 11 million listener impression jump, outranking "Candy" in audience by a slim 600,000 impressions.

50 Cent's guest appearance on "Hate" makes him the first artist to replace himself at No. 1 on R&B/Hip-Hop Singles & Tracks since August 2003, when **Jay-Z** was a featured vocalist on back-to-back chart-toppers by **Beyoncé** ("Crazy in Love") and **Pharrell** ("Frontin'").

SinglesMinded™

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On the Pop 100 Airplay chart, 50 Cent's "Candy Shop" holds at No. 5 for a second week, giving him his first top five track at mainstream top 40 radio since his 2003 debut single, "In Da Club," peaked at No. 1. With his "Disco Inferno" still bulleted at No. 6 on the Pop Airplay chart and his two songs with the Game still on the list, 50's ubiquitous presence seems to be hampering his own songs from realizing their full chart potential at that format.

This is similar to what **Eminem**

experienced this year, as his four songs to chart from "The Eminem Show" debuted in less than four months' time, with the last three entering the Pop 100 Airplay chart

during a nine-week window. With airplay spread over so many tracks, Eminem failed to hit the top five with a single song, topping out at No. 6 with "Just Lose It."

DATA PROVIDED BY

HitPredictor™

MAINSTREAM TOP 40

NEW RELEASES WITH HIT POTENTIAL

- ★ **BACKSTREET BOYS**
Incomplete ZOMBA
- ★ **CAESARS**
Jerk It Out EMC

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- PAPA ROACH
Scars GEFFEN
- GAVIN DEGRAW
Chariot RMG
- CROSSFADE
Cold COLUMBIA
- TIM MCGRAW
Live Like You Were Dying CURB
- GWEN STEFANI
Hollaback Girl INTERSCOPE
- RYAN CABRERA
40 Kinds Of Sadness ATLANTIC
- KELLY CLARKSON
Behind These Hazel Eyes RMG
- LIFEHOUSE
You And Me GEFFEN
- RELIENT K
Be My Escape CAPITOL
- FRICKIN' A
Jessie's Girl ALERT

ADULT CONTEMPORARY

NEW RELEASES WITH HIT POTENTIAL

- ★ **JET**
Look What You've Done ATLANTIC

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- HOWIE DAY
Collide EPIC
- MAROONS
Sunday Morning RMG
- FIVE FOR FIGHTING
If God Made You COLUMBIA
- ROD STEWARD FEAT. ERIC CLAPTON
Blue Moon RMG
- FINGER ELEVEN
One Thing WIND-UP
- LENNY KRAVITZ
Lady VIRGIN
- GREEN DAY
Boulevard Of Broken Dreams REPRISE
- JESSE MCCARTNEY
Beautiful Soul HOLLYWOOD

ADULT TOP 40

NEW RELEASES WITH HIT POTENTIAL

- ★ **THE KILLERS**
Mr. Brightside IDJMG

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- JET
Look What You've Done ATLANTIC
- JESSE MCCARTNEY
Beautiful Soul HOLLYWOOD
- TIM MCGRAW
Live Like You Were Dying CURB
- JEM
24 RMG
- INGRAM HILL
Almost Perfect HOLLYWOOD
- ANASTACIA
Left Outside Alone COLUMBIA
- RELIENT K
Be My Escape CAPITOL

MODERN ROCK

NEW RELEASES WITH HIT POTENTIAL

- ★ **SYSTEM OF A DOWN**
B.Y.O.B. COLUMBIA
- ★ **GREEN DAY**
Wake Me Up When September Ends REPRISE

RECENTLY TESTED SONGS WITH HIT POTENTIAL

- GREEN DAY
Holiday REPRISE
- BREAKING BENJAMIN
Sooner Or Later HOLLYWOOD
- CROSSFADE
So Far Away COLUMBIA
- THE EXIES
Ugly VIRGIN
- MUDVAYNE
Happy? EPIC
- ACCEPTANCE
Different COLUMBIA
- U2
City Of Blinding Lights INTERSCOPE

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 65 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.

| APRIL 16 2005 | | | | Billboard® ADULT TOP 40™ | |
|---------------|-----------|---------|---|--|------------------------------------|
| THIS WEEK | LAST WEEK | WKS. ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | Nielsen Broadcast Data Systems |
| 1 | 1 | 20 | NUMBER 1 | Boulevard Of Broken Dreams | GREEN DAY (REPRISE) 8 Wks At No. 1 |
| 2 | 2 | 9 | Lonely No More | ROB THOMAS (MELISMA/ATLANTIC) ☆ | |
| 3 | 3 | 16 | Since U Been Gone | KELLY CLARKSON (RCA/RMG) | |
| 4 | 5 | 20 | Sunday Morning | MAROONS (OCTONE/JRMG) | |
| 5 | 4 | 26 | Give A Little Bit | GOO GOO DOLLS (WARNER BROS.) ☆ | |
| 6 | 8 | 17 | Let Me Go | 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆ | |
| 7 | 7 | 36 | Collide | HOWIE DAY (EPIC) ☆ | |
| 8 | 6 | 35 | Breakaway | KELLY CLARKSON (WALT DISNEY/HOLLYWOOD) ☆ | |
| 9 | 11 | 9 | You And Me | LIFEHOUSE (Geffen) | |
| 10 | 9 | 41 | She Will Be Loved | MAROONS (OCTONE/JRMG) ☆ | |
| 11 | 12 | 30 | Breathe (2 A.M.) | ANNA NALICK (COLUMBIA) ☆ | |
| 12 | 14 | 23 | Look What You've Done | JET (ELEKTRA/ATLANTIC) ☆ | |
| 13 | 10 | 14 | One Thing | FINGER ELEVEN (WIND-UP) ☆ | |
| 14 | 13 | 17 | True | RYAN CABRERA (E.V.L.A./ATLANTIC) ☆ | |
| 15 | 17 | 11 | Beautiful Soul | JESSE MCCARTNEY (HOLLYWOOD) ☆ | |
| 16 | 18 | 11 | What Happens Tomorrow | DURAN DURAN (EPIC) | |
| 17 | 19 | 7 | Sometimes You Can't Make It On Your Own | U2 (INTERSCOPE) | |
| 18 | 30 | 2 | American Baby | MATTHEWS BAND (RCA/RMG) | |
| 19 | 22 | 11 | Mr. Brightside | THE KILLERS (ISLAND/IDJMG) ☆ | |
| 20 | 21 | 5 | Chariot | GAVIN DEGRAW (JRMG) | |

| APRIL 16 2005 | | | | Billboard® ADULT CONTEMPORARY™ | |
|---------------|-----------|---------|-------------------------------------|---|---|
| THIS WEEK | LAST WEEK | WKS. ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | Nielsen Broadcast Data Systems |
| 1 | 1 | 30 | NUMBER 1 | Breakaway | KELLY CLARKSON (WALT DISNEY/HOLLYWOOD) 6 Wks At No. 1 |
| 2 | 2 | 43 | Heaven | LOS LOVELY BOYS (OR/EPIC) ☆ | |
| 3 | 3 | 28 | Daughters | JOHN MAYER (AWARE/COLUMBIA) ☆ | |
| 4 | 4 | 28 | Live Like You Were Dying | TIM MCGRAW (CURB) ☆ | |
| 5 | 5 | 28 | She Will Be Loved | MAROONS (OCTONE/JRMG) ☆ | |
| 6 | 7 | 11 | Home | MICHAEL BUBLE (143/REPRISE) ☆ | |
| 7 | 6 | 17 | Give A Little Bit | GOO GOO DOLLS (WARNER BROS.) ☆ | |
| 8 | 8 | 46 | You'll Think Of Me | KEITH URBAN (CAPITOL) ☆ | |
| 9 | 10 | 31 | In My Daughter's Eyes | MARTINA MCBRIDE (RCA NASHVILLE) ☆ | |
| 10 | 9 | 31 | I'll Be Around | DARYL HALL JOHN DATES (U-WATCHDOG-E) ☆ | |
| 11 | 11 | 52 | This Love | MAROONS (OCTONE/JRMG) ☆ | |
| 12 | 14 | 12 | True | RYAN CABRERA (E.V.L.A./ATLANTIC) ☆ | |
| 13 | 12 | 28 | Don't Let Him Steal Your Heart Away | PHIL COLLINS (FACE VALUE/RHINO/ATLANTIC) | |
| 14 | 15 | 10 | Homesick | MERCYME (IND/CURB) ☆ | |
| 15 | 13 | 12 | The Way You Move | KENNY G FEAT. EARTH, WIND & FIRE (ARISTA/RMG) | |
| 16 | 17 | 8 | Lonely No More | ROB THOMAS (MELISMA/ATLANTIC) ☆ | |
| 17 | 16 | 12 | Open Arms | TINA TURNER (CAPITOL) ☆ | |
| 18 | 19 | 10 | Sunset Blvd | SCOTT GRIMES (VELOCITY) | |
| 19 | 20 | 9 | Collide | HOWIE DAY (EPIC) ☆ | |
| 20 | 21 | 11 | Sunday Morning | MAROONS (OCTONE/JRMG) ☆ | |

| APRIL 16 2005 | | | | Billboard® MODERN ROCK™ | |
|---------------|-----------|---------|----------------------------|---|---|
| THIS WEEK | LAST WEEK | WKS. ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | Nielsen Broadcast Data Systems |
| 1 | 1 | 4 | NUMBER 1 | Be Yourself | AUDIOSLAVE (EPIC/INTERSCOPE) 2 Wks At No. 1 |
| 2 | 5 | 3 | The Hand That Feeds | NINE INCH NAILS (NOTHING/INTERSCOPE) | |
| 3 | 3 | 11 | Holiday | DESTINY'S CHILD FEAT. TI & LIL WAYNE (COLUMBIA) ☆ | |
| 4 | 2 | 9 | E-Pro | BECK (INTERSCOPE) | |
| 5 | 4 | 12 | Little Sister | QUEENS OF THE STONE AGE (INTERSCOPE) | |
| 6 | 13 | 2 | Beverly Hills | WEEZER (Geffen) | |
| 7 | 7 | 13 | Sooner Or Later | BREAKING BENJAMIN (HOLLYWOOD) ☆ | |
| 8 | 9 | 13 | The Widow | THE MARS VOLT (GOLDSTANDARD/LABS/STRUMMER/UMRG) | |
| 9 | 10 | 27 | Mr. Brightside | THE KILLERS (ISLAND/IDJMG) ☆ | |
| 10 | 6 | 27 | Boulevard Of Broken Dreams | GREEN DAY (REPRISE) ☆ | |
| 11 | 8 | 17 | Work | JIMMY EAT WORLD (INTERSCOPE) ☆ | |
| 12 | 11 | 7 | Why Do You Love Me | GARBAGE (ALMO SOUNDS/GEFFEN) | |
| 13 | 12 | 11 | The Clincher | CHEVELLE (EPIC) | |
| 14 | 23 | 2 | B.Y.O.B. | SYSTEM OF A DOWN (AMERICAN/COLUMBIA) ☆ | |
| 15 | 14 | 10 | So Far Away | CROSSFADE (R/COLUMBIA) ☆ | |
| 16 | 17 | 20 | Ugly | THE EXIES (ULTIMATUM/MELISMA/VIRGIN) ☆ | |
| 17 | 15 | 41 | Cold | CROSSFADE (R/COLUMBIA) ☆ | |
| 18 | 19 | 1 | Happy? | MUDVAYNE (EPIC) ☆ | |
| 19 | 16 | 22 | Scars | PAPA ROACH (E.L.TONAL/GEFFEN) ☆ | |
| 20 | 18 | 25 | Home | THREE DAYS GRACE (JIVE/ZOMBA) | |

| APRIL 16 2005 | | | | Billboard® HOT 100 SINGLES SALES™ | |
|---------------|-----------|---------|--|---|--|
| THIS WEEK | LAST WEEK | WKS. ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | Nielsen SoundScan |
| 1 | 1 | 3 | NUMBER 1 | Goin' Crazy | NATALIE (LATIUM/UNIVERSAL/UMRG) 3 Wks At No. 1 |
| 2 | 2 | 7 | Do You Believe In Magic | ALY & A.J. (HOLLYWOOD) | |
| 3 | 3 | 9 | Soldier | DESTINY'S CHILD FEAT. TI & LIL WAYNE (COLUMBIA) | |
| 4 | 5 | 5 | Don't Cha | TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG) | |
| 5 | 4 | 8 | We Will Become Silhouettes/Be Still My Heart | THE POSTAL SERVICE (SUB POP) | |
| 6 | — | 1 | Saturday Night | AARON CARTER (PARADISE/TRANS CONTINENTAL) | |
| 7 | 6 | 23 | Lose My Breath | DESTINY'S CHILD (COLUMBIA) | |
| 8 | — | 1 | In The Kitchen | R. KELLY (JIVE/ZOMBA) | |
| 9 | 9 | 8 | If She Were Any Other Woman | BUDDY JEWELL (COLUMBIA (NASHVILLE)) | |
| 10 | 7 | 19 | Gotta Go Solo | PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG) | |
| 11 | 10 | 21 | Oye Mi Canto | N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG) | |
| 12 | 15 | 7 | It's Like That | MARIAH CAREY (ISLAND/IDJMG) | |
| 13 | 17 | 5 | Wait (The Whisper Song) | YING YANG TWINS (COLUMBIA/TW) | |
| 14 | 18 | 5 | I'm A Hustla | CASSIDY (FULL SURFACE/JRMG) | |
| 15 | 14 | 5 | So Much More | FAT JOE (TERROR SQUAD/ATLANTIC) | |
| 16 | 12 | 13 | Disco Inferno | BUDDY JEWELL (COLUMBIA (NASHVILLE)) | |
| 17 | 24 | 4 | Slow Down | BOBBY VALENTINO (DTP/DEF JAM/IDJMG) | |
| 18 | 20 | 3 | Get Right | JENNIFER LOPEZ (EPIC) | |
| 19 | 21 | 4 | Oh | DIARA FEAT. LUDACRIS (ISHO NUFF MUSIC/UNIVERSAL/UMRG) | |
| 20 | 13 | 5 | The Corner | COMMON FEAT. THE LAST POETS (G.O.O.D./GEFFEN) | |

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 82 adult top 40, 88 adult contemporary and 88 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2005. VNU Business Media, Inc. All rights reserved.

Records with the greatest sales gains. © 2005. VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail 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.

Stefani

Continued from page 1

administer her publishing company, Harajuku Lover Music.

Through the new deal, Kobalt will represent various copyrights for synchronization for film, TV, advertising and other media.

The agreement covers the world outside North America. In the United States, Stefani's attorneys at Los Angeles law firm Goldring, Hertz and Lichtenstein will administer Harajuku Lover Music.

Financial details of the pact were not disclosed.

"This is a fantastic deal for us," Willard Ahdritz, Kobalt co-founder and CEO says. "Obviously, it's very important that you have world-class artists and writers and professional management choosing [this] model. I think this deal is just another step toward showing people that Kobalt's model is the correct way for the publishing industry to go."

At the core of the Kobalt business model is a technology platform that it says enables faster, more accurate and more transparent royalty collection. The centralized collecting infrastructure is based on a dedicated online system and direct relationships with collecting societies. The relevant societies pay royalties to a central office for distribution.

In January at MIDEM, Kobalt unveiled the new version of its client account system, which now offers real-time access to royalty data.

Stefani's publishing company handles works from her debut album for Interscope, "Love. Angel. Music. Baby." A multimillion seller with No Doubt, Stefani's first solo set has shipped 4 million copies worldwide since its release last November, according to Universal Music International.

Of those units, 1.5 million have been shipped outside North America. The album has hit No. 1 in Australia, where it has been certified platinum (70,000 copies), and it reached the top

10 in Britain, South Africa, Ireland, New Zealand, Sweden, Finland, Canada and Greece.

Stefani co-wrote all of the tracks on the album, including new single "Rich Girl" featuring Eve, which reached No. 2 on the *Billboard* European Hot 100 and had top 10 starts in the United States and Australia. The track is currently No. 7 on the Pan-European list.

INDIE UPRISING

In striking the pact with Kobalt Music, Stefani joins a growing list of influential major-label stars who are drawing upon smaller firms to help drive their business empires.

Elton John recently signed a five-year deal with the British-based Sanctuary Group's artists management division as part of the indie's £16 million (\$30 million) purchase of his Twenty-First Management firm (see story, page 5).

Additionally, Morrissey reached an agreement with the publishing arm of London-based independent group Chrysalis Music, ending the former Smiths vocalist's longstanding relationship with Warner/Chappell Music Publishing.

The independent movement is something front-line acts are increas-

ingly considering, executives say.

"If you're a big artist, then of course you're going to be important to that company, but there's always the possibility that only your hits are going to be worked the hardest and no one digs down another level," says British publishing veteran Steve Lewis, who helms the independent Stage Three Music.

"A smaller company is going to dig down and start looking at less well-known songs by those artists and try to get some mileage out of them," Lewis says.

New York-based Sanctuary Group CEO Merck Mercuriadis, who recently signed a publishing deal with Guns N' Roses frontman Axl Rose, is not surprised to see leading artists turn to indies to represent them or administer their publishing catalogs.

"Great artists understand that records are just one element in their career," he says. "If they make great music and have a relationship with an audience that cares about them, wants their music, buys their merchandising, goes to see them live, they want to have the best people around them in all these different places.

"In the end, the songs are the artists' pension plans," Mercuriadis adds.

Sanctuary Music Publishing is also a Kobalt client. Other key clients include Eminem's 8 Mile Style Music, the International Music Managers Forum and Stefani's No Doubt bandmate Tony Kanal. Since launching in 2001, the company has built a portfolio of 60,000-plus copyrights.

Stefani's manager Jim Guerinet was not available for comment.

As its business has grown through high-profile publishing pacts, Kobalt has expanded globally. Coinciding with the Stefani deal, the company opened an office in Los Angeles April 1. Publishing stalwart Dana Kasha-Cohen has been recruited as the U.S. operation's VP of creative. She was most recently senior director of creative at Universal Music Publishing Group.

"She's putting down the Kobalt flag for us in L.A.," Ahdritz says, adding that he hopes to announce a U.S. management director within the next month. "We are stepping up in the U.S., and we are expanding our system to be able to do direct mechanical collection there much

more efficiently and accurately."

Having opened a New York office in recent months, Kobalt is also exploring funding ideas for future expansion. A stock market flotation is one possibility.

"Going forward, we are going to look at expansion capital," Ahdritz says. "Obviously, when you look at expansion capital you look at what's appropriate, and an IPO could be right for that bigger worldwide expansion."

Additional reporting by Emmanuel Legrand in London.

Registry

Continued from page 8

During the press conference announcing the recordings, an audio preservationist at the Library of Congress revealed that he has uncovered a major document in jazz history: an album's worth of Thelonious Monk and John Coltrane playing together at a Carnegie Hall concert in 1957.

The two are considered one of the great pairings in modern jazz, but their work together was captured on only a few studio cuts. The long-lost concert was recorded by the Voice of America for its legendary Cold War-era overseas jazz programs hosted by Willis Conover.

Senior engineer and jazz specialist Larry Appelbaum says: "I was just rifling through the box of tapes, and on the spine of one were the words 'Jazz Concert 11/29/57.' I opened it up and saw the name T. Monk on the back. Then I saw the date. Then my heart started pounding."

The tapes will be preserved in transfers to high-resolution digital files stored and backed up on the Library of Congress' IT servers.

The Library of Congress will be custodian of the master. Ownership questions need to be resolved before the recordings can be released.

Kazaa

Continued from page 6

The labels submitted corporate documents and formal agreements against the respondents, showing that the agreements were entered into by a variety of companies formed in the Netherlands, Vanuatu, Australia, the Virgin Islands, Estonia and the United States.

The record companies argued that the entire structure of the Sharman/Altnet business was constructed principally by Bermeister with two aims in mind. First, he intended to run an operation that would profit from infringement. Second, he wanted to

avoid liability, so he constructed the business by fragmenting its activities and locating its various parts in "jurisdictions at the margin of the reach of the law."

The labels claimed that the formal agreements submitted to the court revealed complex relationships among the respondents and others, showing that the respondents' success is dependent on each other. They all held control of the software, including rights to modify and customize it, the labels argued.

The court is expected to take up to six weeks to decide liability. If any respondents are held liable on any claim, the labels will begin arguing damages.

The record companies also want the court to issue an injunction pre-

venting the respondents from supplying Kazaa software, maintaining their Web site and performing any activities that profit from the system unless a number of specified steps are taken.

These steps include blocking files that refer to artists or song titles in the labels' catalogs and forcing upgrades on users to ensure that the blocking is effective.

The labels also want the respondents to monitor the users' activities, terminate the accounts of known infringers and adopt a connection or log-in system to ensure that sound-recording piracy can be either effectively eliminated or enormously reduced.

Additional information from the parties' submissions is available for subscribers at entertainmentlawweekly.com.

Junos

Continued from page 8

comes out April 26 in the United States on Cherry Tree/Interscope.

Universal South's George Canyon won for best country recording with his debut "One Good Friend," which beat out recordings by Shania Twain, Terri Clark, Paul Brandt and Carolyn Dawn Johnson. From the stage an emotional Canyon telephoned his wife, Jennifer, in Okotoks, Alberta. "We won honey," he told her with tears streaming down his face.

WEA singer/songwriter Ron Sexsmith was tickled to win top songwriter honors for the fourth straight year. "This is the big one for me," he told *Billboard*. "My heroes are Leonard Cohen and Gordon Lightfoot. This award means more to me than a Grammy."



K.D. LANG PERFORMS NEIL YOUNG'S 'HELPLESS' AT THE JUNO AWARDS

Pop-punk act Sum 41 took top rock album honors for its Aquarius album "Chuck." "Thanks to Nickelback for allowing us to win this year," joked drummer Steve Jocz, referring to Nickelback's dominance at previous Junos.

Despite lacking such Canadian star power as Lavigne, Celine Dion, Diana Krall, Bryan Adams, Michael Bublé and Our Lady Peace, the April 3 CTV telecast from the MTS Centre provided a significant national platform for such up-and-coming performers as Feist, K-OS, Alexisonfire and Billy Talent.

Hosted by Canadian TV star Brent Butt, the show also featured performances by k.d. lang and Guess Who members Randy Bachman and Burton Cummings. "I remember when the Junos were in one small room in Toronto," Winnipeg native Cummings told *Billboard*. "This is great for Winnipeg."

Eight awards were presented during the televised show. Some 31 awards were given out April 2 at a dinner attended by 1,300 music industry figures.

A brain aneurysm kept Winnipeg-raised rocker Neil Young from appearing in his former hometown.



LAVIGNE: TOP POP ALBUM WINNER

It would have been his first appearance at the Junos since the early '80s. After being treated at a hospital in New York earlier in the week, he was advised by doctors not to travel for several days. He did, however, watch the Junos at Canadian

Consul General Pamela Wallin's official residence in New York.

Young's illness provided the show with its defining moment—and one of the great Juno highlights of all time—k.d. lang's remarkable performance of "Helpless," Young's ode to his Canadian roots. Lang had not performed at the event in more than a decade and was enthusiastically cheered by the crowd.

"It's great to be back performing at the Junos," she told *Billboard* afterward. "It was fantastic."

For a complete list of winners, go to juno-awards.ca.

FOR THE RECORD

In the article "A Change of Heart" (*Billboard*, April 9), Peters Management Syndicate should have been listed as Heart's management.

John

Continued from page 5

London and elsewhere. So instead of it being one lonely furrow for one person in London to try to do, you've got a whole organization. Overall, it's a far better solution."

As part of the deal, John has signed a five-year management agreement with Twenty-First. In addition, Presland and Bradley have each signed five-year employment contracts.

According to analyst Paul Richards of London-based Numis, Twenty-First has "a rather lumpy earnings stream." He says the company had revenue of £4.7 million (\$8.8 million) and earnings before interest, taxes, depreciation and amortization of £1.5 million (\$2.8 million) in the fiscal year to March 2004. Adding the figures for the previous year, the company averaged revenue of £6 million (\$11.2 million) and EBITDA of £2.75 million (\$5.1 million).

In a good year, Richards estimates that Twenty-First could generate £4 million (\$7.5 million) in profit, dropping to £1.5 million in a quiet year. "We view the acquisition as providing a significant reputational boost to

Sanctuary in addition to providing a financial upside," Richards adds.

Twenty-First formed five years ago to manage John's creative and business affairs. Mercuriadis says it will continue to exist as a wholly owned Sanctuary brand. Its current management will remain, and Presland and Bradley will maintain their roles. "I am bringing the creative component. And we will continue to develop new artists," Mercuriadis adds.

Among the Twenty-First roster is English singer/songwriter James Blunt, who is signed to Atlantic. His debut album, "Back to Bedlam," is due in the United Kingdom at the end of next month and in the United States in September.

In a statement, John said, "I am very pleased to be involved with Sanctuary, as I have been impressed by the approach they take, particularly toward the artist. I feel strongly that this will represent the continuation of a very creative period for me."

Presland says the decision to go to



JOHN: 'IMPRESSED' BY SANCTUARY

Sanctuary is not linked to disappointing sales of John's 2004 album "Peachtree Road" on Rocket/Mercury.

"Peachtree" debuted and peaked at No. 21 in the United Kingdom last November, compared with the No. 2 peak for "Songs From the West Coast" in 2001.

In the United States, "Peachtree" peaked at No. 17 on The Billboard 200 in November. It has scanned 294,000 units, according to Nielsen Soundscan. "Songs From the West Coast" has sold more than 500,000 units.

The deal "is not a knee-jerk reaction to record sales or anything of that sort. This is a longer-term idea," Presland says, adding that John noticed what Sanctuary did to relaunch the career of former Smiths frontman Morrissey, which "wasn't a home run at all."

Mercuriadis says the new partnership will focus on John's music and creative output. The first step is to relaunch "Peachtree Road."

A repackaged version of the album will include tracks John composed for the stage adaptation of "Billy Elliott." It will be released

May 21 in the United Kingdom to coincide with the debut of the musical in London.

The next U.K. single, "Electricity," is one of the added tracks from "Billy Elliott." Meanwhile, in the States, the next single is country-tinged "Turn the Lights Out When You Leave" from the original version of "Peachtree." "This will be the first time Elton will have a single on country radio stations," Mercuriadis says.

John's schedule for the year includes shows in Las Vegas, where he will shoot a "Live From Las Vegas" TV special that is slated to air around Thanksgiving. Arena and stadium concerts are also planned.

John wrote a musical, "The Vampire Lestat," with longtime collaborator Bernie Taupin that is set to open in San Francisco later this year. John plans to enter the studio early next year to record a new album.

Mercuriadis says John's schedule will keep him busy until 2007, when he will celebrate his 60th birthday.

DRM

Continued from page 6

demanding by those providing the software behind it.

Intertrust Technologies, Matsushita and Sony, among others, have contributed patented technology to the DRM specification, and have set terms on a joint patent portfolio through technology licensing service MPEG LA.

The licensing plan calls for a \$1 per-device fee to be paid by whomever sells

the device to consumers, which in the United States means wireless carriers. It also asks for 1% of the sale of any content protected by specification, to be paid by the service provider. However, it is vague on exactly what constitutes a service provider. In most cases, it could be the wireless carrier, but could also apply to content owners selling to consumers independently of the carrier.

MPEG LA would collect the fees and distribute them to the patent holders it represents.

The GSM Assn., which consists of such carriers as Cingular and T-Mobile, called the proposal "impractical, exces-

sive and short-sighted."

"Based on frank responses from operators throughout the world, our board understands that members are being 'forced away' from the OMA DRM standards by this unworkable licensing scheme," GSMA chairman Craig Ehrlich says. "To provide the services and content which their customers desire, operators will have no option but to take their own routes toward implementing proprietary DRM solutions. These solutions may have lower licensing costs, but will ultimately introduce problems for customers when roaming, changing networks or exchanging content with

other users."

The Mobile Entertainment Forum lashed out against the plan as well.

"The MEF membership is concerned that the fee level proposed... will inhibit mobile entertainment industry growth," MEF chairman Patrick Parodi says.

The wireless and entertainment industries consider a common DRM standard essential to the success of mobile content distribution. The wireless market hopes to avoid the fragmented DRM environment typified in the Internet space by incompatible proprietary DRM solutions from the likes of Apple Computer, Microsoft and Real Networks.

Industry analysts say a \$1 per-handset fee creates difficulty for an industry looking to keep down costs on multimedia-capable handsets.

"The pressure is on to make these mainstream devices, so adding \$1 to even entry-level phones is a lot when you consider that carriers are trying to keep that cost low," says Neil Strother, senior mobile devices analyst at In-Stat.

Carriers subsidize the costs of handsets and recoup their losses in airtime fees and content services. High DRM costs mean more expensive content, and thinner margins for all.

Yet many believe this is just the beginning of a negotiation period, and that MPEG LA eventually will reduce the licensing fees.

"Overall, we are optimistic that this dispute will be settled and the OMA's DRM implementation will continue as planned," says Harry Wang, research analyst at Parks Associates. "Unlike the personal computing and consumer electronics spaces, the mobile phone industry has been able to develop interoperable DRM solutions from the ground up, which is a real advantage for providers seeking to add multimedia content to their services."

VI Music

Continued from page 6

signing acts and producing albums.

"Starting a label is a difficult thing," says Machete president Gustavo López, who launched the label in March (*Billboard*, March 5). "We wanted to make acquisitions that gave us market penetration immediately."

VI releases will now be labeled as "Machete/VI Music." Distribution will remain with Universal Music & Video Distribution, which has handled VI since 2002. That deal was crafted largely by López, who was head of UMVD's Latin operations at the time.

VI has five titles in the top 30 of the *Billboard* Top Latin Albums chart, including sets by Daddy Yankee, whose label, El Cartel, has a distribution deal with VI Music.

In addition to increased market share, an immediate result of the acquisition is that Machete will launch the VI catalog to digital networks in the next three weeks, according to López. He also says Machete plans to announce new signings in all realms of urban Latin music in the next couple of months. Already onboard as a Machete act is Sindicato Argentino del Hip Hop.

The Machete/VI alliance is the latest in a series of deals between majors and independent urban Latin labels. Universal Music Latino, for example, has joint ventures in place to develop urban music with Don Dinero Music and Guitian Brothers. And Warner Music Latina recently struck a deal to distribute and market releases from Dope House Records,

Cable Guy

Continued from page 5

guy who is willing to work it, a label that is willing to put it out and get it in the proper place to make people aware that it is there when they walk in the store—with that combination, it's hard to fail," says Parallel Entertainment's J.P. Williams, who manages Larry the Cable Guy.

"The Right to Bare Arms" was recorded live in Houston, and is the fourth release on Jack Records, which bowed last fall. Jack is a joint venture between Warner Bros. and Williams.

In addition to participating in the "Blue Collar Comedy" projects, Larry (whose real name is Dan Lawrence Whitney) has released two solo albums—2001's "Lord, I Apologize" (Hip-O) and 2004's "A Very Larry Christmas" (Jack). The two have scanned 704,000 and 151,000 copies, respectively.

Tim Peterson, country music buyer for Trans World Entertainment, attributes the comic's success to the fact that he is "so accessible. The humor is just so real, and he's down to earth. We've done well consistently with his records. We just knew this would be a great record out of the box."

Peter Strickland, Warner Nashville VP of sales and marketing, credits Larry's strong showing to retail support, his relentless tour schedule and TV exposure. He was on "The Tonight Show With Jay Leno" March 22 and appears weekly on the WB Network's "Blue Collar TV" series with Jeff Foxworthy, Bill Engvall and Ron White.

"He has been in front of a lot of eyes in the past couple of years," Strickland says, adding that radio has also been a big factor. "He has a very strong radio base with country radio and classic rock radio. He used to do commentary on classic rock stations years ago. He has really built a strong fan base by hitting middle America, and our marketing focus was on middle America. He was on a couple hundred radio stations leading up to

the release doing interviews. They just love him doing morning shows."

Larry says the credit goes to the fans and good timing. "We've just kind of hit it at a time when the country needed our sense of humor," he says of his "Blue Collar" buddies. "When we're onstage, we just portray ourselves as regular guys. That's what we are."

Larry will be the voice of Mater the tow truck, one of the animated characters in the next Disney/Pixar film "Cars." He also plans to start filming "Larry the Cable Guy: Health Inspector" in August.

Many feel comedy in general is enjoying a resurgence. Larry agrees. "They always used to say stand-up got better [according to] how the times were. When times are rough, stand-up picks up," he says. "If times were pretty good, then stand-up kind of took a back seat, because the world didn't need to laugh as much."



Thomas

Continued from page 1

"Now I'm good cop and bad cop. A lot of people who thought I was easy-going, pot-smoking Rob don't think that anymore. Now they see I'm not so easy."

Fans of Matchbox Twenty will also hear a different side of Thomas on the eclectic album, which hits U.S. stores April 19.

"... Something to Be" veers from familiar Matchbox Twenty sounds ("Ever the Same") and dance-oriented pop (first single "Lonely No More") to elegant, sweeping prog-drama ("All That I Am") and propulsive rock ("This Is How a Heart Breaks").

"To state the obvious, this is not Matchbox Twenty music," Atlantic Records Group co-chairman/CEO Jason Flom says. "The common thread is that Rob has one of the great recognizable voices in music and that's not changing, but we know he has a different side already from the success with Santana [on the hit "Smooth"]. His own tastes are very broad, so I think it's inevitable that he's pushing the boundaries."

That ability to stretch propelled Thomas' desire to record a solo album, although he stresses that there will be more Matchbox Twenty projects. "There are a lot of things I wanted to say that I couldn't say in Matchbox Twenty," Thomas explains. "The guys didn't like the song, or I couldn't finish the song. These were songs I wanted to see out."

Thomas wrote much of the album with longtime Matchbox Twenty producer Matt Serletic. The Virgin Records chairman was also at the helm for the solo project.

For material, Thomas often turned to what he affectionately refers to as "the scrap yard."

"When it comes time for a project, I look at the scrap yard and find what's good or bad. There could be a great verse you love so much, and you go to the scrap yard and find a chorus you love."

The "scrap yard" resides in two digital recorders and a stack of notebooks Thomas has accumulated during the last 10 years.

In addition to Thomas' readily identifiable vocals, the solo tunes share another bond with Matchbox Twenty songs: most deal with love gone wrong. "I have the hardest time writing about being happy," Thomas says. "To me, that's not interesting. That's why I try to spend so much time writing with other people."

TARGETING THE WORLD

"... Something to Be" will be available only as a DualDisc, priced at the regular CD price of \$17.98. The disc will feature the new recording in 5.1

surround sound, as well as a 20-minute excerpt of a documentary about the recording of the album by filmmaker Gillian Grisman, Thomas' 2004 holiday tune "Christmas in New York," information about his charity Sidewalk Angels and a photo gallery.

The project has staggered release dates for the rest of the world.

While the members of Matchbox Twenty have never shown their faces on their album covers, Atlantic hopes to have Thomas' mug everywhere.

"Matchbox Twenty is such a ubiquitous brand, they're everywhere in terms of radio," says Livia Tortella, senior VP of marketing and artist development at Atlantic. "But in terms of image, it's been a bit more challenging. In essence, that's the opportunity with this record."

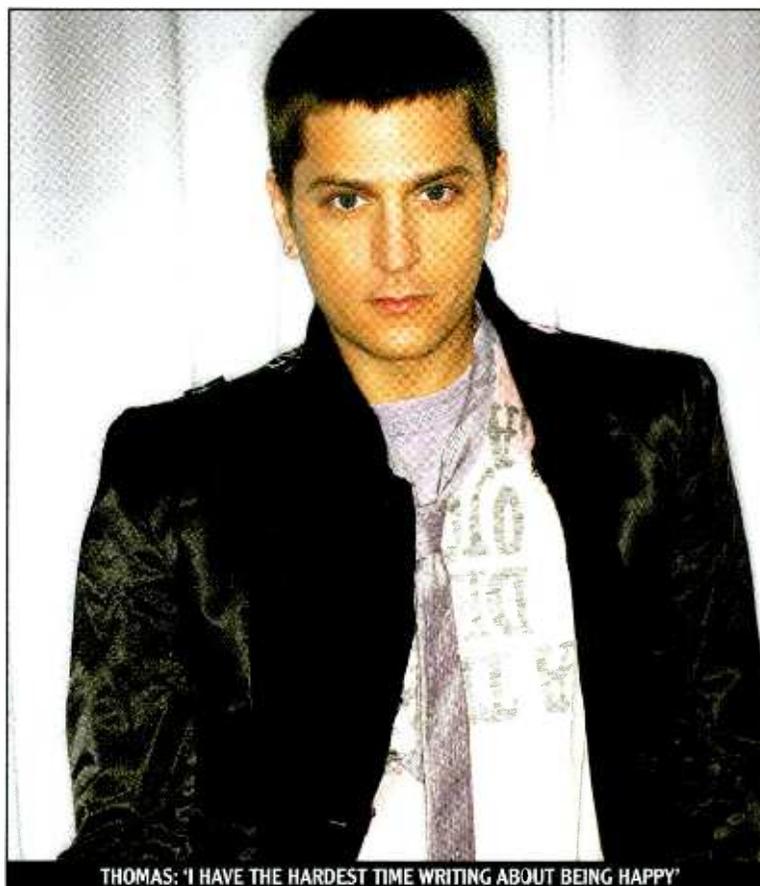
As part of an imaging campaign, Thomas will appear in a stylized black-and-white Target TV commercial performing "Lonely No More." The approach is similar to the performance spot Lenny Kravitz did for Target last year.

Atlantic believes Target's multi-million-dollar ad buy for the CD will help sales at all outposts. "People will notice the uplift everywhere, all retailers, not just Target," Tortella predicts. In return for the ad support, Target will get an exclusive EP of Thomas tunes.

The deal marks the first time Thomas has tied in with any company for a national campaign. As Tortella stresses, all such decisions are made with Thomas and his manager, Michael Lippman. "Rob has to feel it's a good idea, he has to respect it creatively, and it has to make sense for him," Tortella says.

Thomas admits he wrestled with the Target arrangement.

"Really, a lot of it is borne out of the fact that record companies have made a lot of bad decisions that the artists have to pay for," he says. "Now labels are coming to you and saying, 'Because of [illegal] downloading, we can't afford this,' etc. ... Here I get the free advertising, and Target gets



THOMAS: 'I HAVE THE HARDEST TIME WRITING ABOUT BEING HAPPY'

the EP."

He stresses that he sees the Target deal as pushing his music, not shilling for the retailer.

"I didn't get paid to do this," Thomas says. "But I really did stay awake at night, and at the end of the day, Target is using its resources to help artists. The record company isn't going to spend [that money]. This is advertising the record and where people can go and buy it."

Thomas remains firm in his resolve not to allow his music to be used to sell products.

"I still turn down all the credit card and Gap ads," he says. "My publishing guy [Evan Lamberg at EMI Music Publishing] is not happy that I turn down all this money, but at the end [of the day], I'm doing fine with my day job."

Other retail plans include listening

posts at Barnes & Noble and placement in circulars for Wal-Mart and Best Buy.

THE MEDIA MIX

Thomas is also paying heed to Internet opportunities. He is recording an AOL Sessions episode and is Yahoo Launch's April artist of the month. Vh1.com will stream the album one week before its release, and Thomas is also performing for a show to be webcast on vh1.com.

The plan also includes a wide-ranging mobile campaign. An exclusive video for the second single will go to Verizon video-phone users. Thomas is Sprint's April artist of the month; that designation includes the loading of the "Lonely No More" clip into all video phones sold during the month. As Cingular's April artist of the month,

Thomas and the album are highlighted on the phone's menu.

Thomas is taping VH1's Save the Music benefit concert April 11 alongside such artists as Rod Stewart, Mariah Carey, Alicia Keys and Joss Stone. The show will air April 17. He will appear on "The Tonight Show With Jay Leno" (April 19-20), "The Ellen DeGeneres Show" (April 25) and "Today" (May 20). Potential second single "This Is How a Heart Breaks" will be featured in commercials for the NBA playoffs, which start in June.

"Lonely No More" has taken off like a rocket at AC and top 40 radio. This issue it stands at No. 13 on The Billboard Hot 100 and at No. 2 on the Adult Top 40 chart.

"I think it's going to be No. 1," says Justin Chase, assistant PD/music director for top 40 KMXB Las Vegas. "He's a core artist for us. Whenever he comes out with a single, we're quick to put it on."

Leslie Lois, assistant PD/music director for adult top 40 KZPT Tucson, believes the song's reach extends beyond Matchbox Twenty fans: "There's a wider appeal to the song because it isn't that staple Matchbox Twenty song. It's more poppy."

Also on the radio front, at least 22 Infinity-owned stations will air a syndicated program on the day of release that features the album in its entirety and an interview.

Thomas, who is booked by Creative Artists Agency, kicks off an 11-date solo tour April 15 in San Francisco. The club tour, which will be followed by a larger venue outing later this year, marks the first time Thomas has played clubs in more than eight years.

Regardless of how the album sells, for Thomas, victory is already assured. "The album not doing well wasn't my fear; I was scared I would get so far into recording and it wouldn't be what I wanted. But that wasn't the case. I'm so proud. Ten years after making music, I've made a different noise."

Additional reporting by Ashley Christensen in Los Angeles.

MILEPOSTS

BIRTHS

Girl, Annie Sylvia, to **Carley and Mike Knobloch**, Feb. 22 in Los Angeles. Father is film/music VP for Fox Music.

Girl, Lorelei Anne, to **Joni and Travis Moon**, March 8 in St. Paul, Minn. Father is assistant PD/music director at country KEEY Minneapolis.

Girl, Penelope Ann, to **Becky and Shaun Groves**, March 29 in

Franklin, Tenn. Father is a Rocke-town recording artist.

Boy, Lucas Auric, to **Latisha and David Longoria**, March 29 in Los Angeles. Father is a record producer at Del Oro Music.

DEATHS

Wayne Pedzwater, 48, of stomach cancer, March 17 in New York. Pedzwater began his 25-year career as a session bass player right after graduation from

Berklee College of Music when Buddy Rich signed him up for his orchestra. He eventually became a soloist with the band and performed all over the world. After moving to New York in 1980, Pedzwater recorded with such acts as John Lennon, Robert Plant, Terence Trent D'Arby, the Rolling Stones and Michael Jackson. He also toured with Blood, Sweat & Tears, Paul Simon and Bette Midler, among others. He is survived by his wife, mother and sister. Memorial donations can be made to the Lance Armstrong Foundation, 1221 South Mopac Expressway, Suite 320, Austin, Texas 78746.

Paul Hester, 46, of suicide by hanging, March 28 near Melbourne, Australia. Best-known as the drummer for 1980s Australian rock band Crowded House, Hester played in several small bands before joining the New Zealand group Split Enz in 1983. He and Split Enz singer Neil Finn formed Crowded House in 1985 with bass player Nick Seymour. The group went on to become one of Australia's most successful bands in the late 1980s and early 1990s, with such international hits as "Something So Strong," "Don't Dream It's Over" and "Weather With You."



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'Artists' Concerns Often Differ From Those Of The Labels And RIAA'

BY BILL HOLLAND

WASHINGTON, D.C.—Ann Chaitovitz is at the forefront of a new generation of artist advocates. These energetic champions of artists' rights have staked out their main base of operations in the nation's capital, where most of the public policy debates over copyright protection and digital rights and remuneration take place.

As national director of sound recordings for the American Federation of Television and Radio Artists since 2001, Chaitovitz represents the interests of featured recording artists and background singers. In this role, she has also traveled the country to work on such issues as health insurance and retirement benefits for artists and recording contract reform. She also is a strong advocate of an expanded public performance right.

"Besides having a meticulous legal mind, Ann possesses a unique ability to build coalitions and keep everyone in synch," says Daryl Friedman, the Washington, D.C.-based VP of advocacy and government relations for the Recording Academy. "She's both one of the nicest and one of the toughest people in town, and all of us who represent the music community are glad she's on our side."

Q: Could you explain how and why AFTRA came to represent featured recording artists?

A: Under our country's labor law, the National Labor Relations Act, AFTRA is the collective bargaining representative of all "actors, announcers, narrators, sound-effects artists and singers" on recordings produced in the U.S. by labels that have signed our Collective Bargaining Agreement, or CBA.

So, the record companies are required to sit down with us and negotiate in good faith for the minimum terms and conditions for the engagement of the covered artists.

Q: Under the CBA, you negotiate recording artists' health insurance and pension benefits, right?

A: Yes, and we just made a breakthrough in our last negotiations. We were successful in getting the labels to make a contribution to the AFTRA Health and Retirement Funds so that featured artists will be eligible for individual health coverage every year they are under contract—regardless of earnings.

Health coverage, or lack of it, has become a crisis in the U.S., and the labels stepped up and did the right thing.

Q: To quote the old Gershwin song title: How long has this been going on?

A: We entered our first agreement with the major record companies in 1951. Today, more than 1,200 labels have signed our CBA, including all of the majors.

Q: Do the recording artists have to be AFTRA members to be represented?

A: All featured artists and background singers who record for record companies that have signed our CBA receive all its benefits and protections, regardless of membership.

Of course, our judicial and legislative work on behalf of artists benefits everyone, whether they work for a signatory company or not.

Q: Is that why you are based in D.C.?

A: Absolutely. The representation of recording artists necessarily includes copyright, public policy and government



The Last Word



A Q&A With Ann Chaitovitz

Ann Chaitovitz: Career Highlights

- 1987: Earns degree from New York University School of Law
- 1989: Joins ASCAP as a staff litigation attorney
- 1995: Moves to the American Federation of Television and Radio Artists as national representative/staff counsel
- 2001: Named national director of sound recordings for AFTRA

relations. We also have offices and are active across the country, especially in Nashville, New York and Los Angeles.

Q: Just six years ago, there was almost no representation of artists on Capitol Hill. Now, there is always a seat at the table for artists in D.C. when rights are at stake. How do you explain the change?

A: It actually all started in 1998, when AFTRA found and removed a provision in that year's pending bankruptcy reform bill that was added in the middle of the night and [would have been] very harmful to recording artists.

The next year, the Recording Industry Assn. of America

was able to get a change in the definition of work-for-hire into a bill that changed the Copyright Act. That meant artists could never reclaim their work. When we found out, we went crazy. Artists were galvanized.

Q: A lot of artists and managers came to Capitol Hill for the first time and talked to members of Congress about work-for-hire. They testified at a congressional hearing. How important was their participation?

A: Amazing. As you know, as a result, that change in the law was reversed. Now, AFTRA and the American Federation of Musicians [which represents instrumentalists] had been representing artists' rights in D.C. previously. But now these new groups joined in the fight. The Recording Artists' Coalition, or RAC, was formed. The Recording Academy became active in policy issues. The Music Managers' Forum. They all showed up.

Soon afterward, the Future of Music Coalition came into being, and the Artists Empowerment Coalition, too. Now, all of us work together to represent artists. Because of all the attention to the work-for-hire issue, Congress is now aware that artists' concerns often differ from those of the labels and RIAA. Now, lawmakers and staffers routinely reach out to us to get our view.

Q: What are some of the more recent issues affecting artists for which AFTRA has been an advocate? What are some of the successes?

A: I think the issue that will probably prove to be the biggest success in the future actually goes back to 1995—the Digital Performance Right in Sound Recordings Act. It could prove to be a major source of revenue for artists in the future.

AFTRA and the AFM worked very hard to ensure that [the] law requires that artists receive 50% of the statutory license fees. Subsequently, the RIAA started SoundExchange to collect and distribute these license fees. The artists groups then worked together—it took three years—to ensure that SoundExchange would be an independent organization jointly controlled by artists and labels—and that the artists' moneys would be paid directly to the artists rather than through the record labels.

Q: How is work going on expanding the public performance right?

A: With the emerging technology, public performance revenue [is] just going to increase with time. So one of the most important future issues for artists is to ensure that this performance right is expanded to cover over-the-air radio.

Right now, if you hear "Papa Was a Rollin' Stone" played on the radio, songwriters Barrett Strong and Norman Whitfield and their publisher get paid. But the Temptations and Motown don't.

However, if you hear the tune on XM Satellite Radio, the songwriters, the publisher, the Temptations and Motown all get paid. That is how it should be on [traditional] radio, too.

This has an impact internationally, too. See, most of the world has this type of performance right, and since we do not, U.S. performers lose hundreds of millions of dollars each year that are collected when their recordings are broadcast overseas.

In the future, especially as we become wireless, many music fans may never "buy" product, but rather will rely on broadcast/transmission services to hear all the music they desire.

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