EVEN WHEN WE GO SMALL, WE GO BIG.

THE ALL-NEW MIDSIZE H3. LIVING UP TO THE OFF-ROAD REPUTATION HUMMER MADE FAMOUS.

COMING SOON. HUMMER.COM

1.800.REAL.4WD © GENERAL MOTORS CORPORATION, 2005.
Dear Friend of Billboard:

Today is a special day in the history of the music industry. It’s the day you witness the rebirth of an icon.

Meet the new 110-year-old Billboard.

We’ve redesigned Billboard from cover-to-cover, but our mission remains the same: to be the first place that decision-makers turn for best-of-breed news, insightful analysis, proprietary data and best-selling charts—the industry’s arbiter of success.

We’ve created four new comprehensive sections:

- **Upfront**: news, analysis and business columns
- **Features**: exclusive, in-depth and investigative cover stories
- **Music**: highlighting artistic developments across all genres—gathering in buzz bands and hot unsigned acts
- **The Charts**: our sleek new section offers at-a-glance access to the only scorecards that matter

We’ve expanded the world-renowned Billboard rankings from singles and albums to cover new favorites such as ringtones and digital tracks. As always, all the charts are coupled with expert analysis of how and why releases are rising—or falling—on the charts.

**The new Billboard delivers your trusted music news along with expanded coverage of key growth areas:**

- Brand marketing, licensing and promotion
- Digital, video & mobile entertainment (with daily coverage on our blog at BillboardPostPlay.com)
- Touring and music publishing
- Independent labels and emerging artists
- Retailing, Legal and International from our worldwide bureaus

And, if you want to know what insiders are talking about (and who doesn’t?), we’ve brought back an old favorite, **Inside Track**, to provide the latest industry buzz.

For your daily fix, Billboard’s revamped **24/7 business Web site** Billboard.biz gives you instant access to breaking news, a daily report from our popular **Billboard Bulletin**, weekly e-Newsletters, and including for the first time complete access to Billboard’s archives—a digital vault spanning back to 1948.

Music has never been more important. It touches every business—from technology companies offering downloads to brands seeking marketing partnerships with the right labels and artists. Music is the way we see the world and the way we define ourselves. To stay ahead of the market, to know what the influencers know, turn to **Billboard first**.

Welcome to the future.

P.S. Go to our Web site for our flexible payment options or use the attached 4 **FREE ISSUES** cards to order now.
USE IT AS YOUR COMPETITIVE EDGE...

If you are in the music, video or entertainment business—whether you are the top decision maker at a major label or a brand marketer looking for a music license—across all genres and all sectors of the industry, the all-new Billboard is an absolutely essential tool for your business success.

Who counts on Billboard? Everybody. The deal-makers driving the industry. The consultant who sees an opportunity for a new revenue source. The entertainment lawyer who discovers a better way to protect a client. The booking agent trying to lock down that first big deal. The manager looking for the "next big thing." They all count on Billboard every day. You should too.

...READ IT FOR YOUR PASSION.

It's not a boast. It's just a fact. If you want authoritative information, expert analysis, proprietary charts—the Gold Standard for success—and the industry insider buzz on everything from breaking bands and satellite radio to changes in entertainment law and the hottest-brand marketing innovations, you'll find it only in the pages of the redesigned and expanded Billboard.

Order today and start charting your success. The information you get from Billboard week in and week out will be the difference between being at the forefront of change or being left behind.

Now included with your paid subscription to Billboard:

- **Billboard magazine**—the redesigned and expanded weekly print magazine
- **Billboard.biz**—your 24/7 online industry resource for breaking news and exclusive charts
- **Billboard Chart Alert**—a weekly e-newsletter, your first look between the bullets
- **Billboard Bulletin**—a daily e-newsletter of the top music, video and entertainment stories
- **Billboard Archives**—an invaluable online resource, dating back to 1948

Subscribe today for this incredible value!

1 YEAR (51 ISSUES) $299 — YOU SAVE $63 OFF THE COVER PRICE

To subscribe go to: www.subnow.com/BL/B5DFP or call 800-562-2706

www.Billboard.biz

For international subscriptions call +44 (0) 1858 438887 or go to: www.subscription.co.uk/bb/usa1
UPFRONT
9 News
16 Global News
20 Legal Matters
22 Digital Entertainment
25 The Indies
27 Retail Track
28 Touring
29 Boxscore
31 Q&A

FEATURES
32 MTV ventures into hot new territory with its first Pan-African station, MTV base.
34 LATIN HIP-HOP artists like Juan Gotti hope to follow reggaetón’s path into mainstream radio.
36 WIRELESS providers and the record industry want to make mobile phones the next big platform to download full songs.

>> Latin Music Conference & Awards Guide follows page 38

MUSIC
40 Global Pulse; Words & Music
41 Latin Notas
42 The Beat
43 Rhythm & Blues; Jazz Notes
44 Reviews
46 Nashville Scene; Higher Ground; BeatBox

DEPARTMENTS
6 Opinion
47 Over the Counter
47 Market Watch
70 BackBeat
72 Marketplace
73 Mileposts
74 Inside Track; Executive Turntable

ON THE COVER:
MTV’s Judy McGrath and Van Toffler join Nelly to add a visual wow to the cover of the new Billboard. Photo by Henry Leutwyler

UPFRONT
9 News
16 Global News
20 Legal Matters
22 Digital Entertainment
25 The Indies
27 Retail Track
28 Touring
29 Boxscore
31 Q&A

FEATURES
32 MTV ventures into hot new territory with its first Pan-African station, MTV base.
34 LATIN HIP-HOP artists like Juan Gotti hope to follow reggaetón’s path into mainstream radio.
36 WIRELESS providers and the record industry want to make mobile phones the next big platform to download full songs.

>> Latin Music Conference & Awards Guide follows page 38

MUSIC
40 Global Pulse; Words & Music
41 Latin Notas
42 The Beat
43 Rhythm & Blues; Jazz Notes
44 Reviews
46 Nashville Scene; Higher Ground; BeatBox

DEPARTMENTS
6 Opinion
47 Over the Counter
47 Market Watch
70 BackBeat
72 Marketplace
73 Mileposts
74 Inside Track; Executive Turntable

ON THE COVER:
MTV’s Judy McGrath and Van Toffler join Nelly to add a visual wow to the cover of the new Billboard. Photo by Henry Leutwyler
A Brand-New Billboard, Better Than Ever

The music industry is in a period of unparalleled change. Today, it is time for Billboard to change as well. This week’s issue is the realization of the most ambitious reworking of the magazine in four decades.

From cover to cover, this is a new Billboard, designed to better serve the changing needs of our readers.

The issue is in your hands is the culmination of a process that began last year, when Billboard publisher/president John Kilchen challenged all the departments in the magazine to take a blank sheet and rethink the way we serve our varied international readers and marketers.

Based on feedback from our readers, we began the process of reinventing all aspects of this 111-year-old magazine, including editorial, design, charts, production, and integrated sales. Daniel Stark’s New York firm Stark Design was retained as creative director of the design project, and Billboard’s entire editorial staff contributed their thoughts and ideas to our revamped editorial.

Armed with examples of the new design, the Billboard team went to the market to seek feedback on our plans from leaders throughout the industry. Revisions and refinements followed. At last, this week, we proudly present to you the new Billboard.

The magazine sports an entirely new look, including new typefaces, eye-catching photography and more color—all intended to make Billboard more appealing and reader-friendly than ever.

The bold new cover of Billboard points readers to the key stories that are changing their world each week. Inside, readers will find the new Upfront section, with increased coverage of brand marketing, digital, mobile, legal, and touring—all of the key segments that are driving today’s market.

Upfront, we will include a quick read on the week’s essential news stories from billboard biz, our online destination for breaking news.

We are especially excited about our new Upfront Column. Making the Brand, which provides a weekly look at the latest brand-marketing deals and concepts. Following Upfront is our new features section, home to the Billboard cover story and other in-depth articles from our expert global reporting staff.

Our Music section brings together coverage of new releases by hit acts and developing artists in all genres, plus Now Hear This coverage of unsigned acts. It also includes Billboard’s longtime favorite music column, as well as Global Pulse, which provides insight into acts breaking in international markets. New to the lineup is Latest Buzz, which provides quick takes on artist news, signings and other developments.

Next up is the dramatically redesigned chart section, bringing together all of Billboard’s essential music rankings. Each chart, track by track, will be updated for improved readability. And many key charts now have information capsules that provide extra insight into factors driving the week’s biggest hits.

Finally, longtime Billboard readers will be thrilled to see the return of an old favorite, Inside Track, a roundup of the people and companies that are making news and moving markets each week. Now, we invite you to read. We present Billboard biz as your daily news source and Billboard as your weekly analytical road map to the industry.

We hope you will agree that Billboard is bigger, brighter and more valuable than ever. We’d love to know what you think of the new Billboard. Please send comments to redesign@billboard.com.

—Tama Conniff and Ken Schlagr Co-Editors

Editorial Staff Is Changing Too

The dramatic transformation of Billboard this week called for a restructuring of our global editorial staff, including new responsibilities for many members of the staff.

The editorial staff continues to report to co-executive editors Tama Conniff and Ken Schlagr. They oversee a team of editors, reporters and designers in New York, Los Angeles, London, Nashville, Miami and Washington, D.C.

In the New York office, Marc Schiffman is named to the new post of features editor, with responsibility for cover stories and in-depth features. Schiffman, who joined Billboard in 2002, had been senior news editor.

In Los Angeles, Melissa Newman, whose Billboard tenure dates back to 1988, is named music editor and will oversee all content in Billboard’s new consolidated Music section.

Newman continues as Los Angeles bureau chief. Her fellow bureau chiefs are Emmanuel Legrand (London), Phyllis Stark (New York), Melinda Newman (Miami/Latin America) and Bill Holland (Washington, D.C.).

Tom Duffy, who joined the team in 1999 as a special features editor, is now responsible for leading this summer’s relaunch of the site, which is the next step in Billboard’s transformation. Billboard veteran Ed Christian, Gail Mitchell and Ray Waddell are named senior editors. Christian is in charge of retail coverage. Mitchell oversees R&B/hip-hop, and Waddell guides coverage of the touring business. They previously were senior writers.

Michael Paolitta, who had been senior writer/dance, is named to the new position of brand marketing editor. Paolitta will write the new Making the Brand column and will also be charged with editing the weekly Inside Track page.

Other senior writers getting editor stripes are Anthony Bruno (digital/website) and Deborah Evans Price (country/Christian/gospel). We’ve also changed the editing team for the Billboard Reviews pages, Jonathan Cohen, who continues as billboard.com news editor, is now albums reviews editor. Each week the Billboard Radio Monitor is named singles reviews editor.

And in Los Angeles, associate editor Margo Whitmore takes over film/TV/music coverage and next week will introduce a column from her beat, Scene & Heard.

In the new lineup, each editor serves as a champion for his or her beat, guiding coverage in print and online, as well as contributing expertise to Billboard’s year-round program of industry events, conferences and awards programs.

www.americanradiohistory.com
MA RKED O UR TER RITO RY

With a completely new look, great music mix, video premieres and exclusive downloads, MTV2 is where more viewers than ever connect to the music they love.

WWW.MTV2.COM

©2005 MTV Networks. All rights reserved.
Congratulations to this year’s Billboard Latin Music Award winners.

For over 16 years, our dedicated private bankers have worked with music industry professionals to meet their unique financial needs. From intellectual property lending and lines of credit to business credit cards and customized wealth management plans. To keep your finances in tune with your career, visit a SunTrust music private banking office in Nashville, Atlanta, or Miami, or call 1-800-322-3137.
UMG: NO MORE FREE MUSIC VID

The days of labels freely distributing music videos online in the name of promotion are coming to an end. America Online will begin paying Universal Music Group and Warner Music Group for access to their music video libraries under video-on-demand licensing agreements announced April 19.

Terms of the deals were not disclosed, but sources say AOL will pay the labels either a per-play rate or a percentage of ad revenue generated by the offering—whichever is greater.

The issue of compensation for music videos first came to the fore in February, when UMG announced a new policy under which it would no longer service new or catalog videos for VOD playback on a promotional basis.

The shift in strategy forced virtually every leading provider of VOD content, including AOL, to yank UMG videos from their lineups.

UMG—which spends millions each year to produce music videos—is looking to set up such clips as an additional revenue source, as online services and cable providers attempt to build businesses around VOD.

"It's really a landmark event for the industry," UMG chairman/CEO Doug Morris tells Billboard. "Video on demand is not promotional. When you type in what you want to see, someone should pay for it. These companies are already selling advertising next to the videos.

Renshaw Leaves Firm, Launches SAM

Artist manager Simon Renshaw, who left the Firm the week of April 11, has already made his first deal under the auspices of his new company, Strategic Artist Management.

On April 19, Boomerang Mobile Media announced that it had signed a deal with SAM to provide interactive marketing promotions for its artists with mini-Web sites that fit on cell phone screens.

SAM's clients include the Dixie Chicks, Clay Aiken, Anastacia and Miranda Lambert. Anastacia, whom Renshaw managed at the Firm, already linked with Boomerang for her European tour in a promotion that included contests and text messaging the artist.

Renshaw's departure from the Firm, which is helmed by founder and CEO Jeff Kwatinetz, flies in the face of the current trend toward management consolidation. In the last six months, the Firm bought Spirak Sobol Entertainment (Queens of the Stone Age, Vanessa Carlton) and Jon Leshay's Storefront Entertainment (Mandy Moore, Switchfoot). Other recent mergers include Azoff Management and HK Management to re-form as Frontline Management.

Joining Renshaw are a number of former Firm employees, including JoAnn Burnside.

>> BMG DIRECT SUES INDIE STORE

BMG Direct, the parent of the BMG Music Service record club, has filed a lawsuit against Ear X-tacy owner John Timmons, the Louisville, Ky., independent merchant who publicly criticized the company's online store selling front-line CDs for $5.99. The lawsuit was filed April 13 in U.S. District Court for the Southern District of New York, but is not yet available in the public document room.

According to sources, the BMG Direct complaint says Timmons violated the site's terms and conditions, which says purchased CDs cannot be resold.

—Ed Christman

>> SONY, TOSHIBA TALK HD UNITY

Sony Corp. and Toshiba, heads of competing high-definition DVD formats, Blu-ray and HD DVD, respectively, are said to be in discussions to create a single HD format for market release, according to Reuters. A number of studios have announced support for one of the two formats, and both camps have already announced hardware debuts. HD DVD players are expected to reach retailers in fourth-quarter 2005. Blu-ray players will launch in early 2006.

—Jill Kipnis

>> HOGAN WANTS BETTER RESEARCH

John Hogan says Clear Channel Radio supports Arbitron's Portable People Meter, along with any new service or product that raises

—continues on >>p10
MUSIC VIDS (cont.)
continues from >>p9

Why should they be developing a revenue stream without paying us and our artists?" Yahoo! Music, mtv.com and RealNetworks’ rollingstone.com are among the music portals that are still not playing UMG videos in the wake of the major’s policy change. Negotiations between those companies and UMG are believed to be ongoing.

As for AOL, it becomes UMG’s second licensee under the new policy, joining Microsoft’s MSN Music, which signed on two months ago.

From a strategic standpoint, AOL Music made the deals as part of a larger effort to build a catalog of videos for playback. In addition to offering videos on an on-demand viewing, AOL will create artist- and genre-based channels. Up to now, AOL has offered a rotating group of promotional videos. Bill Wilson, senior VP of programming for AOL, says the company wants to use videos as a competitive programming tool as it moves an increasing amount of its formerly subscriber-only content onto the Web.

"The model has really changed for us over the last 18-24 months, particularly in the last six months," Wilson says. "Now that we’re on open Web, we felt we needed to go out and have all the video content for deep catalog. It gives us a lot more editorial freedom from a programming standpoint.

Agreements like the AOL deals with WMG and UMG are likely to open the door to a wave of pacts between other service operators and labels for video content.

While WMG has not required online services to remove videos in exchange for payment, sources say the company will be expecting to generate revenue from VOD moving forward.

Meanwhile, AOL says it is in talks with EMI and Sony BMG for similar deals. •

SAM (cont.)
continues from >>p9

Marion Kraft, Kat Darnell, Yamile Fernandez and Natalie Miller.

A number of the staffers were let go a few weeks ago when the Firm laid off 24 of its 100-plus employees. According to sources, the majority of those released were support staff whose efforts were duplicated after the Firm bought Spivak Sobol and Storefront.

Those who know Renshaw’s strong reputation say he will be fine without the support of a big machine behind him.

"I’ve worked with every kind of manager, and whether it was a productive working relationship never had anything to do with whether they were with a small firm or a big firm,” says former Atlantic Records president Ron Shapiro, who is now managing a number of acts including Julie Roberts. "All you need is experience, a good reputation and relationships."

David “Beno” Benveniste, whose firm Velvet Hammer represents System of a Down, among others, agrees. But he adds that there are pros and cons to both sides. "There’s a sense of agility when you’re on your own, but a sense of power when you’re with a bigger company. But I know from Simon’s reputation that he’s a fantastic manager, and he’ll be fine."

Renshaw joined the Firm four years ago, bringing the

The pact also covers multi-session audio discs and "locked" content for hard drives and storage media, which consumers may "unlock" by purchasing the tracks or albums online.

Specific financial terms of the agreement were not disclosed.

The deal clears the way for the distribution of thousands of songs that Sony BMG and Warner/Chappell share.

Warner/Chappell controls more than 1 million copyrights from 65,000 songwriters and composers, including Eric Clapton, Dido, the Eagles, Fat Joe, Green Day, Don Henley, Led Zeppelin, Madonna, Moby, the Ramones, R.E.M., Staind, Timbaland, Van Morrison, Barry White and John Williams.

Artists affected by the agreement include Alan Jackson, Dido, Gavin DeGraw, Chevelle and Michael Jackson.

The move marks the second such alliance between Sony BMG and a major music publisher. The company inked a similar pact with EMI Music Publishing in December.

Sony BMG is still in talks with Sony ATV, BMG Music Publishing and the Harry Fox Agency about digital rights for mobile and other new formats. Sony BMG’s deals with business."

In a similar vein, Warner Music Group late last year brokered an in-house agreement between its recorded-music division and Warner/Chappell on master ringtone and ringback rates. Warner declined comment.

Publishers have been calling for experimental deals that avoid trying to set long-term precedents.

The deals that have been brokered are finding a way around the central sticking point that labels and publishers have experienced in their negotiations related to new digital formats: the publishers’ assertion that they are not bound by the same compulsory mechanical licensing rate that governs their CD and digital download royalties.

The rise of new digital formats has presented an opportunity for them to expand their earning power with richer percentage-of-revenue deals beyond the congenially regulated statutory rate of 8.5 cents for most songs.

The Sony BMG deals set defined rates for master ringtones, ringbacks and DualDisc releases. Rates for other emerging technologies, most notably video, have been left open for determination at a later time.

“Beno” was once associated with an investor group and took time off in 2005.

The latest news from biz line

the bar on gathering intelligence on listeners. But the CEO of radio’s largest group says the PPM is “too little, too late.” In an exclusive talk with Billboard, Hogan went as far as saying Arbitron should be “embarrassed” at how long it is taking the company to bring the PPM to market. CCR is cooperating with Arbitron’s PPM trials. But Hogan says the company is also looking for ratings alternatives to Arbitron from other sources.

—Paul Heine
Dear Ketel One Drinker
If you like our advertising please continue to buy our product.
If you don’t like our advertising please continue to buy our product.
Two major jam-band festival tours were announced last week, bowing a concert that has worked incredibly well for stationery events.

Superfly Productions and A.C. Entertainment, creators of the Bonnaroo Music & Arts Festival, will launch the Zouma tour in July. Trey Anastasio and Ben Harper & the Innocent Criminals will headline (billboard.biz, April 18). Earlier, it was announced that the String Cheese Incident will headline the BIG Summer Classic 2005 tour, which will launch with shows July 2-3 at Red Rocks Amphitheatre in Morrison, Colo., near Denver (billboard.biz, April 15). Madison House, management and booking firm for SCI, is producing BIG.

Both tours have producers and talent with strong credibility in the jam-band scene. The inaugural Zouma run will feature 20-25 acts rotating performances throughout the tour. Six or seven acts will perform at each date, with another headliner joining Harper and Anastasio on the main stage and a rotating cast of three or four acts playing the concourse stage.

"No one act will play any more than five dates," Superfly president Jonathan Mayers says.

The tour will begin June 16 and play amphitheaters in at least 18 major North American markets, concluding July 31. Zouma will be a multifaceted entertainment event featuring two stages and an activity village with vendors and attractions.

Ticket prices will be in the $30-$50 range for lawn seats and about $45 for pavilion seats, Mayers says.

Zouma comes from the team that put together Bonnaroo. Held in Manchester, Tenn., Bonnaroo has been the top-grossing U.S. festival in each of its three years. Last year’s event, with headliners including Dave Matthews, the Dead and Anastasio, grossed $14.5 million and was named top festival at the Billboard Touring Awards.

This year’s Bonnaroo, set for June 15-18, will feature Widespread Panic, the Allman Brothers Band, Gov’t Mule and the Black Crowes, among others. The Bonnaroo vibe should translate to a touring event, Mayers says. "Bonnaroo is a different event, so we knew we wanted a different name for this tour," he says. "We feel like the spirit of Bonnaroo is more than just an event in Tennessee. It’s an overall concept of a good fun for the bands, diversity of the music and other activities."

Mayers says the concept for New Monsoon. Rather than a basic shed run, BIG will play "all sorts of cool places ranging from a couple of Red Rocks (shown) to a bunch of minor-league ballparksincluding stops in Chicago and Brooklyn," Madison House president Mike Luia says. "The tour will also integrate itself into a few of this country’s already existing festivals. We tried to stay out of the traditional sheds run," she says, "but the reason this chart had to get to market still eludes A&M’s board."

The flattened U.K. singles chart to integrate downloads with physical sales was published. Ruling the chart was Tony Christie’s "(Is This the Way To) Amarillo" (UMTV), in its fifth straight week at No. 1.

During the sales week, the AC crooner sold 64,339 physical units—which alone would have been enough to top a "traditional" chart—plus 4,661 downloads, for a total of 69,000.

All but two singles in the top 40 of the new chart were available physically and online.

The Official U.K. Charts Co. (OCC) reports sales of 393,000 physical singles during the chart’s compilation period, April 10-16, and 383,000 single-track downloads. The OCC is a joint venture between the British Phonographic Industry and the British Assn. of Record Dealers.

BPI chairman Peter Jameson hailed the arrival of the combined chart as "a historic day for the U.K. music industry," citing sales figures that have "virtually doubled" the volume of the singles market.

The BPI also observes that, 15 weeks into 2005, U.K. download sales already exceed those for all of 2004. From Jan. 1 to April 16, more than 5.26 million downloads were sold in Britain.

The OCC, with the BPI and BARD, has been planning the new chart for 18 months. But the Asn. of Independent Music criticized the timing of the integration of download data, with a letter to the Office of Fair Trading April 14 requesting its intervention.

The OFT is the government body that regulates consumer protection and commerce activity.

AIM chairman/CEO Alison Wenham says independent labels were penalized by the timing. She claims that an additional six to eight weeks would have provided indie labels more deals for digital distribution. "The British charts are very good and well

"We would have liked to enjoy the support of the combined chart," she says. "Everybody’s trying hard to offer repertoire, but to sell down-loads you are dealing with a completely different supply chain than with traditional retail. It takes time to adjust, especially when you don’t have the same resources as majors."

The BPI points out that the launch of the combined chart was delayed several weeks to allow indies more time to get onboard. The trade group also notes that indies have a 10.4% share of the top 40 titles on the combined chart, versus 9.4% of the physical-only top 40.

"Independents have always been among the U.K.’s most innovative record companies," Jameson said in a statement. "The BPI has stepped up its efforts enormously in recent months to help independents prepare for the chart merger, and I congratulate the inde- pendent community on its strong performance in this debut chart."

Tony Wadsworth, chair- man/CEO of EMI Music U.K. & Ireland, notes that consumers have responded positively to legal downloads, and the chart needed to reflect that progress. "It was important to launch the chart sooner than later," he says.

Wadsworth is convinced that the combined chart will give even greater exposure to legal downloads and will benefit the entire industry. He also foresees several changes. "For one, it will slow down [move- ment on the charts]," he says. "We will once again see tracks going up the charts and make download progress. If singles last longer in the charts, it will result in more album sales, both physically and online."
A hotel that puts the best of everything at your feet.

*While you’re still in your slippers.*

**Presenting five signature suites with Four Seasons signature service.** Perhaps the only thing more alluring than the designer boutiques and renowned restaurants that line this area of Beverly Hills, is the luxury that stands above it. From the private staircase and intimate rooftop terrace of the Veranda Suite, to the breathtaking views of Beverly Hills from the Governor Suite, The Regent Beverly Wilshire offers discerning guests an opportunity to float comfortably above the most famous intersection in the world. With our five signature suites and the legendary service philosophy of Four Seasons, this landmark hotel takes pampering to a level previously unseen. For reservations, please call your travel consultant, or the Hotel directly at 800.421.4354 or 310.275.5200. Or visit www.fourseasons.com/beverlywilshire.
Tagline: Making The Brand

MICHAEL PAOLETTA mpaolletta@billboard.com

Brand New, Fatty Koo
Multiculti Young Act Partners With Just About Everyone

Say hello to Fatty Koo, the new kids on the brand-marketing block.

Fatty Koo is a multicultural collective whose members range in age from 17 to 21. The quartet hails from Columbus, Ohio, and is signed to Sony Urban/DAS/Columbia Records (Rhythm & Blues, Billboard, April 23).

The group’s musically diverse album, “House of Fatty Koo,” is due July 12. It’s not likely that Fatty Koo is on your radar screen, but you can expect that to change soon, thanks to several cross-promotional initiatives with cable networks TNT and BET.

Specifically, the group’s feisty first single, “Bounce,” has been placed as TNT’s 2005 NBA playoff anthem. (Consider it this year’s answer to “Let’s Get It Started” by the Black Eyed Peas.) It can be heard during the upcoming pro basketball playoff games and in all of the NBA’s 15- and 30-second playoff TV spots. TNT’s playoff coverage commences April 24 and runs through early June.

At BET, Fatty Koo is the subject of “Blowin’ Up: Fatty Koo,” a 13-part reality series that bowed April 21. To ensure the show’s success, BET implemented a multifaceted marketing strategy, encompassing radio, TV, Internet and outdoor advertising in 21 urban markets.

These are the types of branding opportunities that even established artists dream about. For an unknown act like Fatty Koo, such associations can make a career.

Of course, it helps when everybody on your team is on the same page. In Fatty Koo’s case, the key players include DAS Communications founder David Sonenberg, who manages the band; Cherry Lane Music Publishing president Aida Gurwicz; Craig Barry, creative director of TNT’s Turner Sports unit; Sony Music senior VP of video promotion and TV programming Gary Fisher and VP of A&R Ken Komisar. BET executive VP of entertainment and music programming Stephen Hill; and music consultant Mark Shimmel (former VP of marketing and artist relations at Arista).

Between the two partnerships, Fatty Koo will be exposed to millions of people before the album even streets.

“You really can’t put a price on such partnerships,” says Gurwicz, who signed Fatty Koo to a five-album publishing deal in December 2003.

Among its many other successes, Cherry Lane’s publishing portfolio includes the Black Eyed Peas and John Legend, both of whom are managed by Sonenberg.

Shimmel, who has worked with Gurwicz and Sonenberg through the years, consults with TNT on all things music.

Six degrees of separation, anyone? Barry acknowledges that is official for all those involved.

Though terms of the partnerships were not revealed, Gurwicz is happy to remind people of the Black Eyed Peas’ NBA partnership last year. It created new opportunities for

BRAND NEW: Welcome to the first installment of Making the Brand. Each week, this column will focus on branded entertainment and marketing deals that are helping to drive today’s music business. Making the Brand will get behind these lucrative partnerships to find out who the dealmakers are—and how such deals are being made.

We look forward to hearing from you.

Garland Turns On The Tube With Music

Music TV pioneer Les Garland is at it again. Garland has partnered with Montgomery, Ala.-based Raycom Media to launch the Tube Music Network, a 24-hour channel devoted to music video programming and geared to the AC market.

No stranger to new ventures, Garland co-founded MTV and VH1. He helped launch the Box, an early interactive music video channel.

39 STATIONS TO START: This time around, he is taking a chance with a relatively new method of broadcasting called “multicastring,” which enables digital TV stations to operate more than one outlet in a market.

The Miami-based Tube will be carried on Raycom’s 39 stations by way of multicastring. The stations include affiliates of such networks as ABC, CBS, NBC, Fox and the WB.

At press time, the Tube was available only on Fox channel 29.2 in West Palm Beach, Fla.

To access the Tube, viewers will need TVs with digital tuners—although they do not need to subscribe to digital cable. At the moment, only 1% of American households have TV sets that contain a digital tuner. However, Garland says penetration is increasing.

The Tube, which is targeting viewers 15 and older, plans to air only music programming, including approximately 14 videos per hour. It will not use VJs.

“This is the deconstruction of the way that music has been put on television for the past 20-some-odd years,” Garland says. “Our mission is to serve the viewers with the best artists, the best songs and the best images of all time, in an uncluttered venue.”

The Tube has a Web site, but Garland says it only will provide information on the service for now.

The channel boasts an eclectic playlist, ranging from the Eagles and Jimmy Cliff to Norah Jones and Fatboy Slim. So far, the Tube has acquired rights to more than 2,500 videos, including major-label content and several exclusive performance clips.

Music executives contacted by Billboard did not know many details about the Tube but expressed hope that it would boost AC marketing.

“It’s a fairly elusive demo, and any conduit that helps to reach them would help,” Lava/Atlantic Records GM Lee Trink says.

Independent labels should benefit as well. One of Garland’s goals is to provide an outlet to expose indie artists—and that might encourage more video production.

“We don’t normally do [videos], because there are no outlets for them,” Telarc/Heads Up International VP of marketing Rob Saslow says. “If they actually play these videos, we would start to make an effort to do more.”

Garland says the Tube has about 40 employees, and he is still filling key positions. Eric Martinez—formerly of the Box and Sputnik 7, another Garland project—has been named director of music programming.

The Tube will have “multiple revenue streams,” according to Garland, including advertising and commerce. He says the operation launched with private funding.

Garland expects the Tube to expand to other Raycom markets—including Cleveland, Cincinnati and Honolulu—within the next few weeks.

IAAM Lowballs ‘05 Expectations

HONOLULU—On the heels of a challenging year in the touring industry, venue managers do not expect a huge upswing in ’05.

Attendees at the International Assn. of Assembly Managers’ Districts IV & VII meeting, held here April 14-17 at the Hawaii Convention Center, said that in addition to flat business, they face a host of roadblocks this year.

Those issues include decreased funding for their buildings, more acts being attracted to larger venues and the effect of rising fuel costs on routing decisions.

“We’re trying to figure out how to do more with less and how to keep our facilities booked,” said IAM executive committee president Jimmy D. Earl said.

Managers of city-, county- or state-funded facilities expressed concern about keeping the funds to lure big-name talent.

“Our city has a serious budget crisis,” said Gregory Ridenour, assistant managing director of the San Francisco War Memorial and Performing Arts Center.

Smaller venues are also concerned about attracting superstar acts. Bob Sochaskey, executive director of the 3,300-seat Manitoba Centennial Center in Winnipeg, Canada, said he must compete with the new 15,000-seat MTS Centre in his city.

“We scaled-down theater configuration will draw acts that previously played his venue.

“To compete, I have to look at what else I can do by marketing to schools, offering initiatives to nonprofit groups,” he said.

Venues in secondary or tertiary markets also have to rethink how they promote themselves.

Bob Wagoner, GM for Metra Park in Billings, Mont., said getting shows to route through his building has always been difficult, given its geographic isolation.

“Increasing fuel costs increase the challenge,” he added.

Mark Prows, VP of the MGM Grand Garden Arena in Las Vegas, said venues should be aware of the “sit down” trend that has seen artists like Barry Manilow doing numerous dates at the same location.

Prows noted it is critical for venue managers to meet face-to-face with booking agents to spur long-term relationships and to generate awareness of their facilities.

---
CONGRATS TO OUR FRIENDS AT MTV FOR GOLD SALES ON MTV2 HEADBANGERS BALL VOL. 1
German Mechanical Rate Unchanged
Publishers Claim Victory; Labels Sought Lower Fees

HAMBURG—German publishers are welcoming a regulator's decision that effectively ends a lengthy battle with labels over authors' mechanical royalty rates.

The Munich-based arbitration tribunal of the German Patents and Trademarks Office ruled April 14 that the mechanical rate would remain fixed at 9.009% of published price per dealer (PDD).

German labels have sought to reduce the royalty rate since January 2004. At that time, the labels, represented by the local affiliate of the International Federation of the Phonographic Industry, announced that they were seeking to reduce the rate to 5.6% (Billboard, Feb. 14, 2004); they later increased their proposed rate to 6.6%.

"This decision by the arbitration board is of great importance for the international negotiations of the umbrella organization of copyright associations BIEM and the umbrella organization of the IFPI," says Reinhold Kreile, chairman of authors' rights society GEMA. He says the tribunal's decision proves that the rate of 9.009% is "still reasonable."

The IFPI says no decision has been made on whether the labels will appeal the determination.

Local label executives that Billboard contacted declined to comment on the decision. But immediately after the ruling, the IFPI released a statement saying, "This [decision] did not take account of the fact that retailer rebates had consistently widened over the past few years."

"I am disturbed but not surprised by the [IFPI] press statement," EMI Music Publishing Continental Europe president/CEO Peter Ende says. "It tends to indicate that differences regarding other unsettled tariff questions will still be difficult to settle via negotiation."

The arbitration board ruling also confirmed the necessity of a minimum rate, Kreile notes. It ruled that a minimum royalty rate of 0.61 euros (79 cents) should be paid to publishers for any album on CD, regardless of the actual retail price. A higher royalty would have to be paid on a pro rata basis for albums containing more than 20 songs. The minimum payment does not apply to other album formats.

"Regulation of minimum reimbursement is necessary to protect authors against the possible devaluation of their rights," Kreile says.

FROZEN MONEY
The tribunal's ruling confirms its preliminary decision in December 2004, when it did not find any justification for a major decrease in mechanical royalties. At that time, the parties involved were given until Feb. 24 to make submissions ahead of the final decision.

Since the dispute began in early 2004, the record companies have held the difference between the current mechanical rate and the proposed rate in escrow until the arbitration committee reached its decision. That money will remain frozen until IFPI Germany decides whether to appeal.

Kreile says the labels body should now release the funds.

Karl-Heinz Klempnow, managing director of Berlin-based Transatlantic Publishing and VP of Bonn-based publishers' association DMV, agrees. "Many authors and publishers have already gone into considerable financial difficulty due to the high-handedness of the industry," he claims.

Industry sources here estimate that GEMA's 60,000 members would have lost more than 200 million euros ($248 million) in five years if the reduced rate had been introduced.

DMV president Dagmar Sikorski says authors and music publishers in Germany have noted the tribunal's decision "with satisfaction."

She praises the solidarity of more than 5,000 authors — including such major artists as Xavier Naidoo, Nena and James Last — and publishers, who signed a document in May 2004 protesting the labels' plans.

The rate of 9.009% of PDD was agreed upon in 1997, based on the standard mechanical-rate agreement between the IFPI and BIEM, the organization of European mechanical societies.

The IFPI-BIEM agreement expired in July 2000 and has not yet been renewed. However, it continues to be applied throughout Europe.

---

GLOBAL NEWSLINE

RIAJ, JASRAC REWARD STANDS
Tokyo-based file-sharing service MMO Japan will have to pay Japanese labels and publishers 37 million yen ($345,000) in compensation for copyright violation after a court appeal deadline passed without any appeal being lodged.

On March 31, the Tokyo High Court upheld an earlier ruling against the company in a case brought by the Recording Industry Assn. of Japan and authors body JASRAC. An April 15 deadline was set for MMO to file an appeal with the court, copied to the plaintiffs. RIAJ and JASRAC confirmed April 18 that no such appeal has been received. MMO Japan could not be reached for comment.

By May 2003 the Tokyo District Court ordered MMO Japan to pay 37 million yen in compensation to RIAJ and JASRAC after it found MMO guilty of copyright violation resulting from its distribution of a file-sharing program. MMO then appealed that decision in the High Court.

--Steve McClure

DE RAAIJ NEW WMI CFO
Warner Music International has named Joseph (Jos) de Raaij CFO. Based in London, he will report to COO Gero Caccia.

De Raaij replaces WMI senior VP/CFO Brian Porritt. He will work closely with Warner's regional CFOs and Warner Music Group worldwide CFO Michael D. Fleisher.

A Dutch native, de Raaij is relocating from New York, where he most recently served as WMG's senior VP of finance/corporate controller. Prior to that, he spent most of his career with Dutch record company PolyGram.

--Emmanuel Legrand

MAZWAI HITS HIGH AWARDS NOTE
Vocalist Thandiswa Mazwai headed a strong list of female award winners at the 11th annual South African Music Awards, held April 15-16 at the Sun City complex in the country's North West Province.

Mazwai is a member of Afro-pop trio Bongo Maffin, which is signed to Johannesburg-based indie Kalawa Jazzmee. She topped the female artist and adult contemporary artist categories. The best producer award went to Mantle for his work on Mazwai's debut solo album, "Zabalaza," on Gallo Record Co.

Other female winners included Simphiwe Dana and Nienel, who picked up two apiece.

Labels body the Recording Industry of South Africa organizes the annual event, which covers 36 categories. The public votes on two awards; the remainder are judged by an industry panel. The second evening's proceedings (April 16) were televised live on public channel SABC 1.

---

SWEDISH MUSIC MARKET DECLINES
Sweden's recorded-music market shrank in first-quarter 2005, according to labels body GEMA.

For the three months to March 31, the market declined 16.9% in value from the same period last year to 227.9 million kronor ($32 million). Volume was down 14.3% year on year to 4.8 million units.

Album shipments dropped 16.4% in value to 215.4 million kronor ($30.1 million) and 14.9% in volume to 4.4 million units. Music-related DVD also fell, dropping 35% in value to 7.8 million kronor ($1.1 million) and 19.1% in volume to 96,000 units.

--Jeffrey De Hart

LABEL RETAINS HALLYDAY MASTERS
Veteran French rocker Johnny Hallyday has lost his fight to gain control of his masters, recorded during a 42-year career with Universal Music France.

On April 12, a Paris appeals court overturned a July 2004 decision by a French labor tribunal that ordered Universal to hand control of Hallyday's masters to him.

The appeals court also ruled that Hallyday still owes an album to Universal that he is legally obliged to promote. Hallyday will be free of his obligations to Universal Jan. 1, 2007.

The decision can still be appealed before the Cour de Cassation, a French high court.

Hallyday had taken court action in 2004 to gain control of his masters following a dispute over royalties.

--Emmanuel Legrand
Indian Record Biz Set For Growth

NEW DELHI, India—Despite declining sales in other leading Asian markets, the Indian record industry will grow in value by 3% annually in the next five years, a new report predicts.

The report, "Indian Entertainment Industry: An Unfolding Opportunity," was compiled by Delhi-based PriceWaterhouseCoopers India and commissioned by the Federation of Indian Chambers of Commerce and Industry.

The study estimates the Indian record industry's current annual retail sales at 6.7 billion rupees ($155 million). At 3% annual growth, the industry will be worth approximately 7.7 billion rupees ($180 million) by 2009, it predicts.

The report states that the record industry is gradually moving out of the shadow cast by the nationally dominant genre of Bollywood film music.

Universal Music India managing director Rajat Kakkar, who is based in Mumbai, echoes that sentiment. "The industry has realized that acquiring soundtrack rights to films does not always translate into strong sales," he says. "Hence, the trend to experiment with new genres, remixes and pop artists is catching on."

The report states that legitimate digital delivery of music, especially through mobile phones, could spur growth.

"The Indian market is fast maturing toward digital delivery," says Mandar Thakur, national manager of Soundbuzz India, the local subsidiary of Singapore-based digital-music service provider Soundbuzz. "[Indian] music companies have realized that ringtones can be a very strong and regular revenue source."

While acknowledging India's high piracy rate (25%-50%, according to the International Federation of the Phonographic Industry), the report says improvements in marketing and physical distribution are aiding growth.

"The distribution segment of the music industry has become more corporatized," PriceWaterhouseCoopers India national manager Deepak Kapoor says, "giving rise to innovations like promotional tie-ups with retail chains to promote music sales."

The report also cites the arrival in India of TV talent shows as a positive factor for growth. The first such show, "Indian Idol," launched in October 2004 on Hindi-language cable and satellite network Sony Entertainment Television. The broadcaster claimed viewing figures of 15.4 million for the season finale in March. An album featuring the show's 10 finalists has shipped more than 175,000 units, according to Sony BMG India.

SET is also said to be developing a local version of "Operacion Triunfo," the TV talent shows like "Indian Idol" may drive sales.

NEW DELHI, India—Despite declining sales in other leading Asian markets, the Indian record industry will grow in value by 3% annually in the next five years, a new report predicts.

The report, "Indian Entertainment Industry: An Unfolding Opportunity," was compiled by Delhi-based PriceWaterhouseCoopers India and commissioned by the Federation of Indian Chambers of Commerce and Industry.

The study estimates the Indian record industry's current annual retail sales at 6.7 billion rupees ($155 million). At 3% annual growth, the industry will be worth approximately 7.7 billion rupees ($180 million) by 2009, it predicts.

The report states that the record industry is gradually moving out of the shadow cast by the nationally dominant genre of Bollywood film music.

Universal Music India managing director Rajat Kakkar, who is based in Mumbai, echoes that sentiment. "The industry has realized that acquiring soundtrack rights to films does not always translate into strong sales," he says. "Hence, the trend to experiment with new genres, remixes and pop artists is catching on."

The report states that legitimate digital delivery of music, especially through mobile phones, could spur growth.

"The Indian market is fast maturing toward digital delivery," says Mandar Thakur, national manager of Soundbuzz India, the local subsidiary of Singapore-based digital-music service provider Soundbuzz. "[Indian] music companies have realized that ringtones can be a very strong and regular revenue source."

While acknowledging India's high piracy rate (25%-50%, according to the International Federation of the Phonographic Industry), the report says improvements in marketing and physical distribution are aiding growth. "The distribution segment of the music industry has become more corporatized," PriceWaterhouseCoopers India national manager Deepak Kapoor says, "giving rise to innovations like promotional tie-ups with retail chains to promote music sales."

The report also cites the arrival in India of TV talent shows as a positive factor for growth. The first such show, "Indian Idol," launched in October 2004 on Hindi-language cable and satellite network Sony Entertainment Television. The broadcaster claimed viewing figures of 15.4 million for the season finale in March. An album featuring the show's 10 finalists has shipped more than 175,000 units, according to Sony BMG India.

SET is also said to be developing a local version of "Operacion Triunfo," the TV talent shows like "Indian Idol" may drive sales.
Aussie Government To Boost Music Exports

SYDNEY—The Australian government is stepping up its support for music exports, particularly to the United States.

State financial support and logistical advice for developing Australian music exports funnels through the government’s Australian Trade Commission, better known as Austrade. This agency aims to help local companies win overseas business by cutting the time, cost and risk involved in entering and developing international markets.

Austrade is expanding its musical horizons in North America, buoyed by feedback from the South by Southwest Music Conference in Austin in March. The agency’s culture and entertainment industry specialist, John Odgers, says initiatives will include attempting to arrange sponsorship deals for Australian acts and seeking to increase synergy between the country’s music and film companies and other commercial operations seeking to break projects in North America.

“Last year,” Odgers notes, “we just had one U.S. staffer, based in Washington, D.C. Now we have four, collecting data on subjects ranging from venues to details of entertainment lawyers, aimed at helping Australian acts. We’re also currently investigating opportunities for domestic acts to record [at favorable rates] in New York or get their music on XM Satellite Radio and iTunes.”

Australian music exports were valued at $240 million Australian ($169 million) in 2002, according to the most recent data from the Australian Bureau of Statistics.

Austrade has 117 offices and 1,100 employees across the globe.

Since 2002, Austrade has worked closely with SXSW’s Australian representative, Sydney-based events company Austrade. Each year, Immedia funds a stand at the festival and throws an eight-hour Australian-style barbecue at which acts are showcased.

For the 2003 event, Austrade set up auxiliary showcases in Los Angeles and New York. Also new was a two-hour “boot camp” teleconference, headed to Austrade’s offices in five Australian cities before the 17 acts and 150 executives departed for Austin. Speakers from the United States and Australia offered advice on issues ranging from visa applications and legal problems to the opportunities offered by satellite and college radio.

These efforts yielded results, according to Immedia managing director Phil Tripp. “The buzz this year was larger at SXSW than it was in 2004, when 10 acts got label or management deals as a result of attending,” he says. “Austrade’s support has been crucial for Australian acts.”

Tripp notes that Australian chart acts Ben Lee, John Butler Trio and Missy Higgins were able to increase their U.S. media profiles ahead of statewide releases and tours as a result of Austrade-assisted SXSW appearances this year.

Sydney-based indie label Modular Recordings says it has been contacted about its highly rated rock trio Wolfmother, and EMI-distributed Eleven Music reports interest in Perth-based pop-rock act Little Birdy.

Odgens declines to provide final figures, but Tripp estimates that the value of the organization’s funding and other resources devoted to SXSW in 2005 was $100,000 Australian ($77,000).

Austrade also intends to step up its cooperation with Brisbane-based industry body Australian Independent Record Labels. Odgers says plans are in place to heighten the profile of Aussie independents at Montreal’s International Folk Alliance conference in February and Toronto’s Canadian Music Week in March, as well as at the January 2006 MIDEM trade fair in Cannes.

The agency also intends to play a larger role in the Australian showcase at this year’s In the City trade fair, to be held in September in Manchester, England. Austrade has just opened an office in the city. Odgers says the branch is liaising with ITC organizers and Australian industry veteran Pete Carroll, who produces the showcase.

Austrade took three representatives to ITC 2004. “Without Austrade’s involvement, we quite simply would not have been able to deliver such an effective showcase,” Carroll says.

Odgens says Austrade’s focus for the music sector has changed in the past year “from just trying to help Australian acts get record deals to finding as many avenues as possible to break abroad.”

But, he says, “We never stop reminding the music industry that we are just greasing the machinery. It is up to them to prove they can be professional and forward-looking.”

---

The gateway to the Swedish music industry

www.exms.com

ExMS was formed in June 1993 by the major bodies within the Swedish music industry. We are the gateway to the Swedish music industry and our aim is to initiate, assist and facilitate the promotion and marketing of Swedish, popular music worldwide.

The guide to the world of

Swedish Hit Music!

www.hitfacts.com

Information about Swedish rock and pop music, artists, biographies, sound files, interviews, pictures, news and links to the Swedish music industry. If you are a radio producer you can order records by Swedish artists, but of course, this site is very handy for anyone interested in Swedish pop and rock music.

STIM|SIENSK MUSIK
STIM/Swedish Music Information Centre
Tel. +46 8 783 88 00 • Fax +46 8 783 95 10 • e-mail hitfacts@stim.se

RADIO PRODUCER
ABOUT HITFACTS

Your guide to the world of Swedish hit music! Hit Facts is meant for anyone interested in Swedish pop and rock music. The site includes biographies, sound files, interviews and news. All information comes from the Swedish Music Information Centre/STIM. Do join us!
BEHIND EVERY MASTERPIECE THERE IS A STORY...

...The Classic Albums Series

“Classic Albums has the potential to become a classic in its own right... insightful as well as entertaining!” - New York Times

also available from the Classic Albums series:

METALLICA - Metallica • THE BAND - The Band • JUDAS PRIEST - British Steel • ELTON JOHN - Goodbye Yellow Brick Road
ELVIS PRESLEY - Elvis Presley • PAUL SIMON - Graceland...and more!

COMING SOON

World renowned Montreux archive footage available from Eagle Vision.

also available from the Live at Montreux series:

EMERSON, LAKE & PALMER • MARVIN GAYE • GARY MOORE • JOHNNY CASH • ELLA FITZGERALD • CHARLES MINGUS...and more!

also available:

WILLIE NELSON & FRIENDS - Outlaws And Angels • LSHER - Live Evolution 8701
AUDIA KEYS - The Diary Of... • SNOOP DOGG - Puff Puff Pass Tour
MARILYN MANSON - Guns, God & Government • THE DOORS - Soundstage Performances

also available:

ZAKK WYLDE & BLACK LABEL SOCIETY - (CD catalog)
OVERKILL - RelixIV (CD)

www.eaglerockent.com
Selling Rights To Sue
Sony Pictures Wins Third Round In Copyright Infringement Suit

In a twist of fate, writer/producer Nancy Silvers has landed at center stage with 15 federal judges arguing over the right to sue for copyright infringement.

Copyright lawyers call this a "significant case." Yet it was only one of 2,050 copyright lawsuits filed in federal courts in 2000, with more than 9,985 others filed since then. How did this case become so special?

Fourteen years after the daughter of actor Phil Silvers began writing the TV movie "The Other Woman" for producer Von Zerneck/Sertner Films, the Ninth Circuit Court of Appeals in San Francisco held on March 25 that her contractual right to sue, which she obtained from the movie's producer, did not give her the legal right to sue Sony Pictures Entertainment over the film "Steppmom." Both films were about a relationship between a mother who discovers she has cancer and her ex-husband's new wife, who is to raise the children when the natural mother dies.

According to Silvers' lawyer, Steven Glaser with Gelfand Rappaport & Glaser in Los Angeles, the case began when Silvers wanted to sue Sony, claiming "her story" served as the basis for "Steppmom.

Although her work-for-hire agreement made the producer the "author"—and copyright owner—of the script, Silvers obtained a written assignment of "claims and causes of action" from the producer to pursue the infringement claim.

Before any facts were proved, Sony asked the District Court in Los Angeles to dismiss the action, arguing that the assignment did not give Silvers the legal right to sue under copyright law.

Copyright, the intangible property interest in a creative expression that is fixed in some tangible form, creates exclusive rights for its owner.

Subject to certain exceptions, owners may exclude others from reproducing the work in copies or phonorecords; distributing copies or phonorecords by sale, rental or lending; performing or displaying the work to the public; preparing derivative works (an adaptation); and performing sound recordings through digital audio transmission.

Any of these exclusive rights may be transferred to other parties.

Under the Copyright Act, "the legal or beneficial owner" of any exclusive right may sue for an infringement that was committed while the person was the owner of that exclusive right.

If any exclusive right is transferred to someone else after an infringement occurred, then the new owner may also receive the right to sue for that past infringement.

The District Court decided that an owner could transfer only the right to sue without other exclusive rights; Silvers could proceed with the claim. Sony sought review, but three judges with the Ninth Circuit Court of Appeals affirmed the decision on June 3, 2003.

Sony continued to challenge the ruling, requesting an "en banc" review by 11 Ninth Circuit judges. It was granted, and a majority of seven judges reversed the decision after hearing Sony's arguments.

Ronald Rauchberg with Proskauer Rose in New York argued for Sony, supported by an amicus (friend of the court) brief from the Motion Picture Assn. of America.

They asserted that a bare assignment to sue is not a right that is freely transferable under copyright law. Pointing out that the copyright owner chose not to sue, they argued that allowing assignments of the right to sue would increase the number of frivolous lawsuits.

"One can envision a market developing in which speculators..." the MPAA argued.

Glaser says he intends to petition the Supreme Court for review.

A legal summary of the opinion is available at entertainment-lawweekly.com.

ESTEFAN

Most performed songs on U.S. radio and TV.

Estefan and Estefan roped their awards by virtue of writing for a wide range of acts who received heavy airplay. Estefan's co-writing credits include Cristian Castro's "No Hace Falta," Shalim's "Se Me Olvidó Tu Nombre" and Victor Manuelle's "Tengo Ganas." Estefan's track included Marc Anthony's "Ahora Quieres" and Ricky Martin's "Y Todo Queda En nada." He plans to release a solo album later this year on Universal Music Latino.

Coincidentally, Estefan once worked for Estefan when he first arrived in Miami from Colombia.

Other big winners during the April 21 ceremony, which took place in Las Vegas, were singer/songwriter Juanes, who won song of the year for "Fotografía," a duet recorded with Nelly Furtado, and Ser-Ca Publishing, which took home publisher of the year.

Although Estefan and Estefan are primarily pop purveyors, Ser-Ca was recognized for a catalog mainly focused on regional Mexican music, the top-selling Latin genre in the United States.

Ser-Ca, founded 40 years ago in Monterrey, Mexico, by Servando Cano, had six titles on BMI's Latin song list, including three by Norteño/Tejano group Intocable, a top seller and radio favorite. They include "A Dónde Estabas?" penned by José Roberto Martinez, and "Soy Un Novato," penned by Luis "Louie" Padilla.

The BMI gala also paid tribute to Carlos Santana, as the BMI Icon recipient for his "unique and indelible influence on generations of music makers." Santana is the first songwriter to receive the BMI Icon honor at the BMI Latin Awards. Past honorees include James Brown, Brian Wilson, Dolly Parton and Van Morrison.

BMI honored 59 songs, based on their performance on radio and TV as detected by a BMI sample survey. The award eligibility period runs from July 2003 through June 2004.

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

Latin Shipment Up, Up & Up

For the first time since 2001, shipments of Latin music to retail were not only grew but exploded, according to year-end numbers from the Recording Industry Assn. of America.

In its 2004 Latin music report, released April 20, the RIAA said shipments of Latin music jumped 26.6%. That translates to 48.5 million units shipped in 2004, up from 38.6 million the year before. It represents a 21.6% growth in value, for a market worth $650.7 million. That is the highest market value since the RIAA began reporting Latin numbers in 1997.

Nielsen SoundScan, which supplies sales information to Billboard, measured 2004 Latin shipments at 32.1 million units, a 23.7% rise from the previous year.

The RIAA's Latin results far outpaced total music shipments in the United States, which grew by only 2% in units and 2.3% in value.

There are many reasons for the steady Latin growth. They range from the growing presence of Latin music in mainstream accounts and mass merchants to an aggressive anti-piracy initiative focused on the Latin marketplace.

(Latin recordings are defined as those that are at least 51% in Spanish.)

According to the RIAA, Latin music is the most pirated genre in the country. Last year, roughly half of all illegal music seized was Latin product. But an initiative launched in 2004 devoted additional resources to combating street piracy in major Latin markets.

"Our investment in the anti-piracy side has finally come to fruition," RIAA VP of Latin music Rafael Fernandez said.

Within Latin music, the regional Mexican genre had its most dominant year since the RIAA started breaking out Latin shipments by genre in 1999. Regional Mexican music, which includes Tejano, accounted for a staggering 60% of all Latin music shipments, compared with 31% for pop (which includes rock) and only 9% for tropical. There is no clear-cut subgenre for reggaetón.

It is estimated that the RIAA's figures include 90%-95% of the Latin music market. They do not include shipments by several smaller, independent labels, among them Balboa Records, which registered a 4.6% market share for 2004, according to Nielsen SoundScan.
soothing décor
flawless design
sublime amenities

what can we do for you?

THE
ALEX
overnight or over time

203 impeccable guest rooms and deluxe suites

interior design by David Rockwell

flat-screen TVs in all bedrooms, bathrooms & living rooms

24-hour room service from Riingo® and award-winning chef, Marcus Samuelsson
CTIA Works Toward Rating Wireless Content

The wireless industry, through its trade association CTIA, has begun defining a standardized content rating and filtering system that eventually will be applied to all content offered on their networks, including music. Mark Desautels, CTIA VP of wireless Internet development, “As indecency becomes an increasing point of interest on the part of policymakers, we really need to be proactive about it.” CTIA has reached out to individual labels and the Recording Industry Assn. of America to help develop this system, along with the rating bodies of other industries, such as the Entertainment Software Association, radio stations and the Motion Picture Assn. of America for movies.

Wireless carriers and record companies view a rating and filtering system as an opportunity to offer a greater spectrum of content, including master ringtones or voicetones with explicit lyrics. Currently, wireless carriers offer only the most non-offensive content possible because they do not have a mechanism for limiting edgier content to adults. Unlike Internet service providers, which have little concern regarding how their networks are used, wireless carriers place themselves at the center of the customer relationship and therefore will be held directly responsible for any offensive content their subscribers offer.

“Our goal is to provide filtering and control for parents, we will offer only the broadcast version of content. When we can provide an exclusive-channel strategy, we’ll look at the ability to offer other things. Our job is not to restrict or to regulate access to content. Our job is to provide choice and provide control.” When wireless music applications were limited to polyphonic ringtones without lyrics, the issue was of little importance beyond editing the titles of certain hip-hop songs. But now that master ringtones recordings featuring actual song clips have emerged, the problem has become more prevalent. In their content agreements, carriers require record companies to provide only “clean” titles, which limits the sales pool.

“Without digital distribution, we would prefer there was a method to make more content available, and if this framework allows us to do that, we would be happy to work within it,” Universal Music Mobile VP/GM Eric Casale says. “Until then, we’ll have to come up with some alternative distribution strategies for that content.” This includes providing explicit content to third-party aggregators, selling ringtones and voice tones directly to the consumer at artists’ Web sites. In the future, music labels would like to see more direct-to-consumer distribution opportunities like this, but today, 58% of all the music content wireless sells is done through the carrier deck. As such, labels want the full spectrum of their content placed in the carriers’ systems instead of relying on these other resources. According to CTIA’s Desautels, the first stage of this content and filtering system will be ready by midyear. This initial implementation identifies content not appropriate for those under 18 and lifts it all into a “restricted” category. The goal is to more granularly rate content by category, applying mobile versions of existing rating systems. He expects that to be completed within 12 months.

“We want to develop more sophisticated filtering tools so that the ability to filter or to block certain categories of content will be another part of the suite of services that carriers seek to provide,” Desautels says. In the future, music labels would like to see more direct-to-consumer distribution opportunities like this, but today, 58% of all the music content wireless sells is done through the carrier deck. As such, labels want the full spectrum of their content placed in the carriers’ systems instead of relying on these other resources. According to CTIA’s Desautels, the first stage of this content and filtering system will be ready by midyear. This initial implementation identifies content not appropriate for those under 18 and lifts it all into a “restricted” category. The goal is to more granularly rate content by category, applying mobile versions of existing rating systems. He expects that to be completed within 12 months.

“We want to develop more sophisticated filtering tools so that the ability to filter or to block certain categories of content will be another part of the suite of services that carriers seek to provide,” Desautels says.

Driving this effort is the recent explosion of interest the adult entertainment industry has shown in providing cellular content. Playboy, Hustler, Wicked Wireless, Brickhouse Mobile and adult film stars Jenna Jameson and Ron Jeremy, among many others, have all unveiled plans to launch wireless content services in the U.S. market at a time when the regulatory landscape is increasingly focused on cleaning up broadcast airwaves. The Federal Communications Commission oversees the distribution of wireless spectrum to U.S. operators, and wireless carriers do not want the indecency campaign against radio, TV and cable broadcasters to come their way.

“The adult side of things has really kicked started it,” says Richard Desautels, CTIA VP of wireless Internet development. “As indecency becomes an increasing point of interest on the part of policymakers, we really need to be proactive about it.” CTIA has reached out to individual labels and the Recording Industry Assn. of America to help develop this system, along with the rating bodies of other industries, such as the Entertainment Software Association, radio stations and the Motion Picture Assn. of America for movies.

Wireless carriers and record companies view a rating and filtering system as an opportunity to offer a greater spectrum of content, including master ringtones or voice tones with explicit lyrics. Currently, wireless carriers offer only the most non-offensive content possible because they do not have a mechanism for limiting edgier content to adults. Unlike Internet service providers, which have little concern regarding how their networks are used, wireless carriers place themselves at the center of the customer relationship and therefore will be held directly responsible for any offensive content their subscribers offer.

“Our goal is to provide filtering and control for parents, we will offer only the broadcast version of content. When we can provide an exclusive-channel strategy, we’ll look at the ability to offer other things. Our job is not to restrict or to regulate access to content. Our job is to provide choice and provide control.” When wireless music applications were limited to polyphonic ringtones without lyrics, the issue was of little importance beyond editing the titles of certain hip-hop songs. But now that master ringtones recordings featuring actual song clips have emerged, the problem has become more prevalent. In their content agreements, carriers require record companies to provide only “clean” titles, which limits the sales pool.

“Without digital distribution, we would prefer there was a method to make more content available, and if this framework allows us to do that, we would be happy to work within it,” Universal Music Mobile VP/GM Eric Casale says. “Until then, we’ll have to come up with some alternative distribution strategies for that content.” This includes providing explicit content to third-party aggregators, selling ringtones and voice tones directly to the consumer at artists’ Web sites. In the future, music labels would like to see more direct-to-consumer distribution opportunities like this, but today, 58% of all the music content wireless sells is done through the carrier deck. As such, labels want the full spectrum of their content placed in the carriers’ systems instead of relying on these other resources. According to CTIA’s Desautels, the first stage of this content and filtering system will be ready by midyear. This initial implementation identifies content not appropriate for those under 18 and lifts it all into a “restricted” category. The goal is to more granularly rate content by category, applying mobile versions of existing rating systems. He expects that to be completed within 12 months.

“We want to develop more sophisticated filtering tools so that the ability to filter or to block certain categories of content will be another part of the suite of services that carriers seek to provide,” Desautels says.

PSP ACCESSORIES
Are you ready for the PSP economy? Just as Apple Computer’s iPod has spawned a vast accessory industry, Sony Computer Entertainment’s new PlayStation Portable is giving birth to a wide variety of side products to complement the handy gaming and digital media device.

Logitech has jumped into the game with its line of PlayGear accessories that includes music-specific enhancements for the multimedia unit. The company’s PlayGear Amp allows users to dock their PSPs into a custom cradle to play music stored on the device through larger and louder speakers built into the dock. The micro quad drivers support stereo sound and are collapsible for portable use. The speaker set also includes a travel case. It runs on four AAA batteries and has a USB adapter option.

Logitech also introduced an audio splitter product called the Share, which is a pair of 3.5mm headphone ports that allows two sets of headphones, or external speakers, to be connected to the same PSP device. PlayGear Amp is expected to be available this June for a suggested price of $79.99, while PlayGear Share is scheduled for a May launch at $99.99.

—Antonny Bruno
Billboard Directories
Your Must-Have Resource for Doing Business

INTERNATIONAL TALENT & TOURING GUIDE
The leading source in the industry for information on all aspects of the music business. More than 30,000 listings in all, including leading facilities where artists perform, agents and managers, artists, sound and lighting services, instrument rentals, security services, merchandisers, and virtually any service or supplier you’ll need when going on tour.

OVER 12,900 ARTISTS, MANAGERS & AGENTS
Over 12,900 artists, managers and agents from 76 countries worldwide, including the U.S.A. and Canada. All listings are A to Z and fully cross-referenced for easy searching. If you book, promote, program, or manage talent, this is a must have for your business.

$139

INTERNATIONAL AUDARENA GUIDE
Complete data on over 4,300 venues worldwide, including Amphitheatres, Arenas, Stadiums, Sports facilities, Concert Halls and New Constructions.

YOUR #1 RESOURCE FOR VENUE INFORMATION
Plus complete listings of companies offering services and supplies to the industry, including:
• Contact names
• Phone & Fax numbers
• Email and Website addresses
• Market population
• Facility capacities and staging configurations
• Rental fees and Ticketing Rights
AudArena is the #1 resource for Venue information.

$99

Order online at www.orderbillboard.com
Call 800-562-2706 (U.S.) or 818-487-4582 (International) to order your copies today.

For advertising opportunities, please call 646-654-4697 or email jsperrette@billboard.com
www.americanradiohistory.com
Some of the hottest rock bands in the United States are heard rarely, if at all, on the radio. Yet such acts as Fall Out Boy, the Starting Line, Hawthorne Heights and Bleed the Dream are receiving thousands of plays per day on purevolume.com.

The music marketing site is breaking bands and building a community. On average, Purevolume claims to draw more than 195,000 listeners a day. Placing an act on Purevolume has become essential for independent rock labels, and major labels are slowly catching on.

Purevolume’s popularity stems from its ease of use—there is no sign-up required to sample an artist—and pricing, as downloads and streams are free. Additionally, it costs an artist nothing to place a song on the site, but those who want to open their wallets can purchase a weeklong plug on the home page for less than $400.

Demand to advertise on the site or purchase a slot on the home page is so great that Purevolume is on target to generate more than $1 million in revenue this year. The site—operated by the five-person staff of Boston-based Unborn Media—has become a success without investors and without any help from more experienced executives.

Indeed, the oldest employee at Unborn Media is 25. Founders Brett Woitunski, Mitchell Pavao and Nathan Hudson wanted to showcase some friends in bands when they launched Purevolume on Dec. 1, 2003. They based the site on the first incarnation of mp3.com, and things accelerated quickly. "I was a student at the University of Massachusetts at Amherst, and I had been working on a network of college lifestyle Web sites that were wrapped around music and entertainment," Woitunski says. "But when we heard mp3.com was shutting down, we pulled the other aspects to focus on music. We just launched with a few friends, but we had 65 artist sign-ups on the first day."

Unlike such popular destinations as myspace.com or absolutepunk.net, Purevolume is not interested in connecting fans with one another or building extensive forums. The goal is to provide quick and easy access to free music.

Artists or labels complete a three-step process to be online. Songs can be removed or replaced at the artist’s discretion, and Purevolume offers free MP3s or a lower-quality stream. It also compiles statistics, allowing everyone to see instantly how many times a certain artist was streamed or downloaded on a specific day.

For an extra $10 per month, or $70 per year, artists can select the “pureplus” option to put 30 songs on the site (the free version allows three songs), and get discounts on the home-page promos, among other perks. In addition to staff selections, the home page offers eight “purepromo” slots, which can be purchased for $350 or $400, depending on whether an artist has opted for pureplus. These slots go on sale Mondays at 12:01 a.m., and can be purchased one week at a time on a first-come, first-served basis. Woitunski hopes the automated, middle-of-the-night process will benefit smaller labels.

"We figured that a lot of DIY bands, who are really looking to get this promotion, will come back and be waiting for it," Woitunski explains. "Major labels don’t usually have someone sitting there on a Sunday night waiting for the clock to turn."

Graham Day, founder of smartpunk.com, believes Purevolume boosts sales. "A big part of our business is working with very small independents and unsigned artists," he says. "Bands can link to our site [from Purevolume], and they’re one of our top-five traffic sources."

While Purevolume features acts from nearly all of the popular independent rock labels, with an emphasis on punk, emo and hardcore, it gives fair play to smaller imprints as well. Zak Einstein, who runs Chicago-based Thick Records, is finding Purevolume indispensable, and not just for promoting acts.

"It’s a great resource to find new bands," Einstein says. "I no longer have to scrounge through piles and piles of demo CDs. Bands just send me a Purevolume link now. You can instantly see how many people have listened to a band. I haven’t signed anyone [from Purevolume] yet, but I’ve reached out to a handful of bands."

Woitunski says he and his partners realize labels use Purevolume as an A&R resource, and that is partly why they plan to launch their own label soon. No artists have been signed yet, but Woitunski says he has been in touch with distributors.

"It’s a logical step for us," he says. "We have the ability to find and promote artists, and we want to start working individually with artists. If we find an artist particularly interesting to us who hasn’t been signed, we want the opportunity to work with them."
Ol’ Factory Sweetens L.A. Smell
New Label From All-Ages Club Delivers Avant-Garde

Among the problems facing the music industry, one that is continually overlooked is the lack of access young fans have to experimental music. All-ages venues are the exception in most major markets, as budding indie acts—those lacking a press buzz and marketing dollars—are often confined to 21-and-older clubs.

The Smell, an all-ages venue in downtown Los Angeles, has provided a stage for the avant-garde for nearly five years. Popular acts that have performed there include the Faint, the Locust and Le Tigre, and it is a regular playground for the improvisations of Wilco guitarist Nels Cline.

Soon the rest of the country will be able to sample the music made at the Smell. Owner Jim Smith has launched Ol’ Factory Records to release work by artists who have kept the club alive.

Ol’ Factory’s first release was a full-length from Los Angeles pop-punk act the Sharp Ease, issued in conjunction with the band’s own Soft Spot Records. “Going Modern” was produced by Redo Cervera (Weezer, the Rentals), and Soft Spot distributes it via Carrot Top and Smash. Ol’ Factory has not yet signed its own distribution agreement.

Smith says the label is working on a three-volume compilation series featuring bands that have played the Smell. He expects to release the first volume in the next couple of months.

KOCHE CATALOG: New York-based Koch Records will inaugurate its catalog and special-markets division with releases from jazz/pop act Paris Combo, pianist to senior director. He will work closely with VP of special markets Brill Crowly, who is also responsible for expanding Koch’s digital partnerships. Both are based in New York and report to Koch Records president Bob Frank.

Koch is seeking catalog acquistions and licensing agreements, having recently acquired Charlie Parker Records and Dream City Publishing, giving it access to albums from the George Shearing and country singer/songwriter Charlie Daniels.

In addition, the division will handle best-of compilations from rurky British rock act Tindersticks and jazz arranger Bob James and will releasea “The Duran Duran Tribute Album,” featuring such acts as Goldfinger, Reel Big Fish, the Wrens and Jimmy Eat World. Originally issued in 1997 on Mojo Records, the tribute set has sold 44,000 copies in the United States, according to Nielsen SoundScan.

Previously, Koch issued catalog releases via its various divisions like DRG or Koch Nashville.

The catalog department will be led by Dave Niver, who has been upped from director of catalog development.
Sony Game For Tours

Sony Computer Entertainment America is returning for a fifth year as a sponsor of Ozzfest, highlighting its PlayStation Portable multimedia system, which just launched in the United States. When aligning with music tours, SCEA looks for the best match for the brand demographics of PS2 and, now, PSP consumers.

“With their appeal to the same demographics, video-games and music have always been key pillars in the entertainment marketplace,” SCEA said.

promotions director Sharon Shapiro says. “Since its creation in 1994, SCEA has been keenly aware of the link between its audiences’ love of both entertainment genres, and this year starts a second decade of sponsoring music tours.”

SCEA promotions senior manager Donna Armentor adds, “We want to reach the different types of music fans at the best events.” As an example, she points to the Coachella Valley Music Festival in Indio, Calif. “We recognized it several years ago as an emerging property with a more eclectic range of bands, and last year’s two-day festival was the best ever.”

SCEA has used its tour sponsorships to successfully promote the launches of systems and products. In 2001, it was PS2. Last year, it was the interactive accessory EyeToy, which is getting incremental third-party game support.

“Our new PSP will get a lot of exposure this year,” Armentor adds. As in 2004, promotions will be set up with local radio stations and online partners and will include contests for systems and games.

Last year, such PlayStation-sponsored events as Ozzfest, Vans Warped tour, New Orleans’ Voodoo Music Festival, Coachella Valley Music Festival and two DJ-hosted PlayStation DualPlay spring tours drew more than 1.6 million people.

More than 1 million attended events sponsored by PS2 in 2003, including Ozzfest and Vans Warped tour, according to Shapiro.

At many of last year’s tour events, attendees were able to play the newest PS2 titles at the PS Touring Attraction, a 68-foot custom-designed vehicle with 31 game kiosks. Fans who stopped by could also enter contests to win prizes, including passes to exclusive PlayStation viewing platforms. At Ozzfest it was the PS Metal Sanctuary, at other events, a 40-by-40-foot PlayStation tent was set up, offering gameplay and prizes.

At the Voodoo Music Festival and two DJ-hosted PlayStation DualPlay spring tours drew more than 1.6 million people.

The PlayStation Touring Attractions, pictured at Ozzfest, contains 31 game kiosks where concertgoers can play new PS2 titles.

Reach Record Retailers Local • Regional • National • Online

Anyone who markets products or services to record retailers needs the up-to-date contacts and information in the NEW 2005 Record Retailing Directory. With over 5,000 listings covering the entire retailing community this indispensable resource will make your job easier and more profitable.

THE NEW 2005 EDITION PROVIDES ACCESS TO:

• Major chain headquarters and local outlets
• Complete coverage of independent retailers
• Hard-to-find audiobook retailers
• The booming world of online record retailing

ORDER ONLINE: www.orderbillboard.com
or call 800-562-2706 • 818-487-4582

The PlayStation Touring Attractions, pictured at Ozzfest, contains 31 game kiosks where concertgoers can play new PS2 titles.

Reach Record Retailers Local • Regional • National • Online

Anyone who markets products or services to record retailers needs the up-to-date contacts and information in the NEW 2005 Record Retailing Directory. With over 5,000 listings covering the entire retailing community this indispensable resource will make your job easier and more profitable.

THE NEW 2005 EDITION PROVIDES ACCESS TO:

• Major chain headquarters and local outlets
• Complete coverage of independent retailers
• Hard-to-find audiobook retailers
• The booming world of online record retailing

ORDER ONLINE: www.orderbillboard.com
or call 800-562-2706 • 818-487-4582
Sun Rises On $25 Million Infusion For Musicland

It has been a long time coming, but Sun Capital Partners is going to make a $25 million equity investment in the Musicland Group, according to sources.

The funds will be used to finance growth initiatives, including opening new store prototypes and improving existing outlets, according to sources familiar with the situation. These improvements will involve remerchandising, replacing fixtures, enhancing in-store technology and diversifying product offerings. The company declined to comment.

You might remember that financial executives at the majors had an issue with Sun Capital's ownership of Musicland, because Sun took over in 2003 by merely assuming the chain's debts. Back then, suppliers moaned that Sun had no "skin" in the game—unlike the majors, which extended credit to the chain.

Eventually, Sun and a new Musicland management team won over the majors, which loosened their hold on credit. Some label execs were predicting a credit crunch by mid-2005, but Musicland management has been working hard to improve the chain.

That progress has led label executives to revise their time line for the crunch to fourth-quarter 2005, or beyond, depending on performance this year.

Meanwhile, Musicland management apparently feels comfortable enough with its progress to return to a growth strategy. One source says Musicland "doesn't need" the Sun investment, but it "didn't want to tax [its] liquidity with growth initiatives. The funding will allow the chain to accelerate in-store and out-of-store efforts to drive sales."

FEAR FACTOR: If most labels and distributors were surprised that Kmart—previously backed solely by the Handleman Co.—is assigning 400 stores to Alliance Entertainment Corp., they will be unnerved by the chain's latest decision.

In June, Kmart will take over music merchandising in all of its stores. That means Kmart personnel will stock the shelves, a duty Handleman previously oversaw.

In addition to normal replenishment concerns, label executives worry that some Kmart employees may not know when to put out new releases. If a record doesn't get out until after its street date or is put out too early, execs wonder how long it will take Kmart to rectify the problem at the store level.

Even worse, if too many things go wrong and the labels start complaining, they fear their pleas could fall on deaf ears. Kmart executives did not return calls for comment by press time.

HITS IN STOCK: The Universal Music Group's Universal Manufacturing & Logistics division is shuttering its hits warehouse in Gloversville, N.Y. April 29. It will open a replacement somewhere in eastern Pennsylvania in June.

In the meantime, the company's main distribution center in Fishers, Ind., will take over for Gloversville. Sources say the transition is not expected to affect accounts or Universal's other U.S. hits warehouse in Reno, Nev.

Sheridan’s Backdoor Deal

NEW YORK—In an apparent move to become a publicly traded company through the back door, Sheridan Square Entertainment, which owns labels Artemis and Musicrama, has signed a letter of intent to merge with Hirsch International.

Hauppauge, N.Y.-based Hirsch is a publicly traded distributor of embroidery machines and systems. Terms of the deal are not yet announced, but Hirsch shareholders and the boards of each company must approve it.

Since there isn't any synergy between the two companies, if the deal closes as expected—probably sometime in July—sources suggest the Hirsch operations will be sold, leaving behind a pure music company.

Hirsch, the U.S. distributor of embroidery systems for Japan-based Tajima, posted net income of $500,000 on sales of $1.15 million for the three months ended Oct. 31, 2004. For the nine-month period, the company lost $1.3 million on $11.9 million in sales.

At the end of trading April 20, Hirsch shares were listed at $1.52, giving it a market capitalization of more than $11 million. The stock's 52-week range is $1.01 to $3.71.

Redux Records, a company founded by Joe Bianco and Anil Narang, oversees Sheridan Square Entertainment, a holding company that, in addition to Artemis and Musicrama, owns the Compendia Music Group, Vanguard Classics, Triloka Records, Tone-Cool Records and Ropeadope Records. Billboard estimates that the company will have $50 million in sales this year. Besides Bianco and Narang, other owners of Sheridan Square include Joe Pretlow, a former Bain Capital partner, and the Kinderhook Capital Fund, a New York-based private equity fund.

When Bianco and Narang founded Alliance Entertainment Corp. in the early 1990s by buying Bassin Distributors, CD One-Stop, Abbey Road, Concord Records and INDI, they also took that company public through the back door. The means was a reverse merger with Trinity Capital, a publicly traded shell company, which was created solely to raise funds to pay for an eventual acquisition or merger.

www.americanradiohistory.com
Taylor Announces Summer’s Here, And Hits The Road To Prove It

In a touring environment hungry for consistency, a James Taylor tour is welcome, indeed.

Taylor and band return to North American stages for the Summer’s Here tour, beginning June 17 at Meadows Music Amphitheatre in Hartford, Conn., and continuing on with 35 performances in 30 cities during a 15-week period.

The outing follows a pattern by the artist of touring the states every other year. Taylor toured statewide in 2001 and 2003, grossing $2 million and $2 million, respectively, according to Billboard Boxscore.

So how does Taylor maintain consistency in a business known for its unpredictability? “By enjoying the passages of time,” his manager, Gary Borman says, quoting one of Taylor’s songs.

For many, Taylor under the stars has become a summertime tradition. “There wasn’t any real plan or strategy to it, we just sort of evolved into a band that plays in these kinds of places,” Taylor tells Billboard. “It seems to work for us and work for the audiences.”

Borman and Barbara Rose at Borman Entertainment oversee Taylor’s touring efforts, along with Creative Artists Agency’s Circle Kinzel and Rob Light.

“James loves performance above all else,” Borman says. “When I ask James, ‘How was the show?’ his response is, ‘The audience was great.’”

Taylor confirms that playing live ranks high on his agenda. “Songwriting is ecstatic, but there’s also an aspect to it that’s methodical and hard work,” he explains. “I’d have to say that live performance is as real as this unreal life gets.”

“‘It’s a reality check for us to play music in real time to an audience who’s responding immediately or not responding,” he continues. “It’s compelling, because you agree to show up at a certain place at a certain time, you sell tickets, and it’s like you have responsibility for a lot of people’s time. It’s a lot of gravity to it.”

But not too much gravity, Taylor stresses. “It’s important not to take it too seriously. They’re not there to see you sweat, they’re there to enjoy yourselves and to share music.”

CAST OF CHARACTERS

About 60%–70% of Taylor’s dates this summer are with Clear Channel Entertainment promoters, but Borman says that “we tend to work with the same people James has always worked with over the last 30 years. It’s the same cast of characters, though a lot of them work for the same company.”

A Taylor tour tends to be marketed locally and nationally, Borman says. “Clear Channel owns so many of the outdoor amphitheaters that we do both a blanket deal and we work out the details in each market so we have a local approach.”

Taylor agrees with the strategy. “Concerts will always be a very local business, and somebody has to be on the ground that understands the audience in any particular area… who has worked a specific territory for a long period of time,” he says, citing such names as Don Law at Tea Party in Boston, Larry Magid at Electric Factory in Philadelphia and Ron Deslener of Deslener Presents in New York. “They really know how to get in touch with the people, and how many of them to expect to turn out for one of our shows.”

Rose adds that each date is “customized” in a given market. “We take a lot of time to speak with each promoter in each city about how the show is announced and promoted, with stand-alone ads. We don’t want it to be part of an ad with 20 other shows.”

Taylor attributes much of his touring success to “the luck of the draw,” but adds that “it’s important to be in shape to do it and to have the organization of a ‘happy ship’ that works well together. We’ve been lucky that it runs well and the music has held up over time.”

Another key to Taylor’s touring longevity is conservative pricing, with tickets rarely topping $60. “And that’s not a reaction to market conditions, it’s the way it has always been with James,” Borman notes.

Taylor’s band will feature longtime mates Steve Gadd (drums), Jimmie Johnson (bass), Michael Landau (guitar), Luis Conte (percussion), Larry Goldings (keyboards), Andrea Zonn (fiddle) and Arnold McCuller and Kate Markowitz (hacking vocals).

“It’s a thrill to be part of a band that’s making that sound, and a rare honor to have these people playing my music,” Taylor says, adding that the band will rehearse for two weeks in early June.

The artist notes that he tries to keep the show fresh, but “at this point, jell 30 years old, on the road for 30 years, it’s not a brand-new thing—a lot of it is familiar to people. I’ve never been good at reinventing myself. It has been a slow evolution, and I do have a specific music vocabulary that I seem to work in.”

Taylor says he intends to keep touring as long as he can. “It’s hard work to do, and you can understand why people give it up, but I love it. After a period of time away from it, I’m eager to get back to it. There’s an anxiety involved, and an apprehension about whether people will actually show up, but I’ve been to do it. As long as the audiences show up and I’m fit enough to do it, I’ll carry on.”

TOURING BY RAY WADDELL

Hopes Are High For Lollapalooza’s New Look

Lollapalooza will face a tough challenge this year, even as a one-weekend festival. But with a megawatt lineup and a downtown Chicago location, Austin-based promoters Charlie Jones and Charles Attal like their odds.

After the festival’s dismal turn in 2004, with the tour cancelled before it ever left the station, many were surprised that the pioneering brand resurfaced at all.

But surface it did, if in a vastly reconfigured form. Lollapalooza 2005 will be held July 23-24 at Grant Park in Chicago, produced by Capitol Sports & Entertainment and Charles Attal Presents—the brain trust behind the successful Austin City Limits festival—along with Lollapalooza owners the William Morris Agency and Perry Farrell.

Charlie Jones, executive producer at Capital, says ACL organizers had been looking to expand their model to other markets and had also wanted to be involved with Lollapalooza. “I think Lollapalooza has been an important brand to this country and to music for a long time,” Jones says. “We’ve found a formula we’re good at and that the general public wants.”

Announced was a budget of more than $3 million, including more than $1.5 million toward talent, the new Lollapalooza will be not short on bells and whistles. Attal handles all talent buying and is a partner in the event. Among the more than 70 acts that will play the fest’s five stages are the Pixies, Weezer, Widespread Panic, the Killers, the Arcade Fire, the Bravery, Cake, Dashboard Confessional, Dinosaur Jr., Kasabian, Kaiser Chiefs, Louis XIV and Blonde Redhead.

“This is a cross between ACL and Lollapalooza,” Attal says. “It’s the ACL model that we’re bringing to Chicago.”

That model, Attal says, is a lower-than-expected ticket price, with the promise of a relatively low ticket price, Lollapalooza won’t be an easy sell. In what is described by one agent as a “murder week-end” in the Chicago market, Lollapalooza will be up against a two-night stand by Dave Matthews Band July 23-24 at nearby Alpine Valley Amphitheater, a July 24 Warped tour visit to the Tweeter Center in Tinley Park, Ill., and the Ten Thousand Lakes jam-band festival in Minnesota, which will no doubt draw heavily from the Chicago area.

“We understand there will be competition in the market,” Attal says. “Dave Matthews is an hour and a half away. Warped will do what they do with their crowd. This is more of a community event, so I don’t think it’s a conflict.”

An Internet presale that took place before the Lollapalooza lineup was announced was encouraging. Jones says an allotted 2,000 tickets at $35 each sold out in 80 minutes. “Whether or not that was a true indicator of the strength of this brand or the result of press leaks with the bands, we’ll never know,” Jones says. “But people who took that bet with us will get a fancy souvenir ticket.”

An April 22 press conference announcing details of the event focused on winning over hearts and minds at the local level. “Chicago is a tough city, but we’ve come into it and we have a goal of being here for a long time,” Jones says. “We believe we’ve got one opportunity to do it right.”

The Lollapalooza brand has taken its lumps in the past two years. “We’re passionate about [the brand] and we continue on >>p30
Branded Entertainment is fast becoming one of the hottest ways to target consumers. In fact, 63% of 118 advertising executive members of the Association of National Advertisers say their companies use some form of branded entertainment. Whether it is to align their products with relevant content, or provide their product with a stronger emotional connection with the consumer, one thing is certain—for those doing it well, the brand invades the pop-culture consciousness.

CALL FOR ENTRIES DEADLINE:
Submissions must be received by May 13, 2005.

ENTER NOW AT
www.adweek.com/buzz

Submit your best work in one or more of the following categories:
1) Advertainment (promotainment)
2) Content sponsorship
3) Film/movie product placement
4) Gaming product placement
5) Internet
6) Music
7) Print
8) Sports
9) TV product placement
10) Wireless promotion
11) Integrated campaign (includes three or more elements from categories 1-10 and 12)
12) Other

Finalists will be notified on or about May 31. A winner per category and one Grand Prize winner will be honored at Promax/BDA in New York on June 23.

For entry forms, rules and a description of contest categories, visit www.adweek.com/buzz or contact jrudolf@adweek.com with questions.
Eagles To Take Wing Again In 2005; Macc Is Backa For A U.S. Run

When in doubt, look to the Eagles. They played things right by not touring extensively last summer in the United States, then coming out early this year with a 20-date March/April run that grossed $26.2 million and drew 266,192. Like last year’s spring tour, every date sold out.

The top gross was a three-night sellout at the Continental Airlines Arena, East Rutherford, N.J., that pulled in more than $5 million. The band rang up other big office-box numbers at the Nassau Veterans Memorial Coliseum in Uniondale, N.Y. ($4.8 million), Madison Square Garden in New York ($3 million) and Air Canada Centre in Toronto ($1.9 million).

These architects of rock’s California sound have orchestrated a tour of the Golden State for the first time. The plan was always to play the West Coast. ‘‘Glen Frey just said, ‘Why don’t we do a tour of California?’ ‘‘ Eagles manager Irving Azoff explains. ‘‘So I said, ‘Let’s start out by rewarding some of the fans in the outlying areas.’ “

Stops include August dates at the Coliseum at the Calarasa County Fairgrounds, Rohnert Park at Sonoma State University and the Spanos Sports Complex, all sponsored by Bill Grahame Presents. Other shows include the Santa Barbara Bowl and Coors Amphitheatre in Chula Vista. There are also two dates at Harvey’s Outdoor Stage in Lake Tahoe, Nev., ‘‘two blocks from the California state line,“ according to Azoff.

The Eagles will wrap the tour in the fall with eight Los Angeles market shows, including four at the Arrowhead Pond of Anaheim and at least three at the Staples Center, with a final show in the fall at the Forum in Inglewood.

Paul McCartney US

Back in the U.S.: As first tipped in January on billboard.com, Paul McCartney will tour North America this fall, beginning Sept. 16 at the American Airlines Arena in Miami. The tour will support his new Capitol album.

The U.S. tour initially includes 28 performances that span nearly 11 weeks before wrapping Nov. 29 at Los Angeles’ Staples Center.

McCartney last toured North America in 2002, when he was the top touring artist in the world, grossing $126 million from 58 shows, according to Billboard Boxscore.

Fresh Muca markets on the 2003 trek include first-time visits to Des Moines, Iowa, and Omaha, Neb. Other cities will host McCartney for the first time in nearly 15 years.

As in 2002, promotion rights will be split between Clear Channel Entertainment and AEG Live. Concerts West Barrie Barry Miller of London-based Marshall Arts oversees all of McCartney’s touring efforts.

Lollapalooza

Continues from >>p28

want to see it be around for a long time,” Attal says. “We have to come out of the gates strong, or we’re going to feel that we’re just doing this for the sake of doing it.”

With such a strong lineup and Jones and Attal’s ACL template, why not just put on a Chicago music festival with the package—good or bad—that is associated with Lollapalooza?

“We’re concert promoters, but we’re also a marketing firm, and we pay a lot of attention to the media and the brand vibe,” Jones says. “During our research, ‘Lollapalooza’ consistently popped up in every category as the most-recognized brand of any festival. Ninety-eight percent of the American public had heard or recognized the Lollapalooza name.”

As a touring franchise, Lollapalooza was as ground-breaking as it was inconsistent. Farrell launched the festival in 1991 as an experience-heavy event, with a lineup of bands such as Bon Jovi’s, Nine Inch Nails, Smashing Pumpkins and the B-52s. Living Colour, Ice-T/Body Count, Living Colour, Butthole Surfers and Rollins Band.

According to Billboard Boxscore, Lollapalooza’s best year was 1994, when it reported more than $21 million in grosses. The last year of its initial incarnation, 1997, was its weakest, with $7.4 million reported from 24 shows that featured Snoop Dogg, Korn, Tool, Tricky and others.

After a five-year hiatus, Lollapalooza re-emerged with a lineup of Jane’s Addiction, Queens of the Stone Age, Audioslave, Incubus, Jurassic 5 and The Donnas. For starters, it’s not a typical tour, grossing $31.7 million from 22 shows.

Last year’s festival was to be a two-day affair featuring Morrissette, String Cheese Incident, Wilco, the Pixies, Flaming Lips and Sonic Youth, among others. The tour became the poster child for a weak overall touring year.

How bad were advance ticket sales? “The worst I’ve ever seen,” one promoter said at the time. “I know a market in the Northeast doing two nights that went up with 450 tickets for the second night and 1,100 for the first. Other counts were less than 1,000 for both nights.”
Spend even the briefest time with Starbucks Entertainment President Ken Lombard and two mantras repeatedly pass his lips as he discusses the coffee retailer: “customer experience” and “unique set of assets.” For Lombard, that is the winning Starbucks blend that contributes to the Seattle-based company’s growing influence in the music world.

The numbers are impressive: Starbucks’ customers visit stores up to 18 times per month. Each week, more than 33 million folks worldwide pass through a Starbucks. Plus, up to three Starbucks open every day somewhere on the globe.

It’s no wonder the industry is percolating over Starbucks’ every move.

Although Starbucks has offered custom compilations and select titles in its stores since 1995 and expanded its operation when it purchased Hear Music in 1999, it was the coffee chain’s 2004 alliance with Concord Records on Ray Charles’ Grammy Award–gathering “Genius Loves Company” that catapulted it into the ranks of major music industry players.

Lombard, who has been with Starbucks since May 2004—and worked with it in his previous capacity as president of Johnon Development—says the company is on the first leg of its music strategy.

Phase one includes broadening in-store CD sales (with more titles carried per store); the expansion of its Hear Music media bars, which allow customers to burn music from albums and custom compilations and are currently in 45 Starbucks locations; and the growth of Starbucks’ Wi-Fi network (a Starbucks partner T-Mobile), which extends to more than 3,600 outlets.

Additionally, Starbucks will open its second Hear Music Coffeehouse this year in Miami. The coffeehouse concept, which features a full-scale music store within a Starbucks, launched last year in Santa Monica, Calif.

Starbucks is trying a number of models for releasing CDs. It will have a six-week exclusive on a new acoustic version of Alanis Morissette’s “Jagged Little Pill” (Maverick) in June (Billboard, March 12). In September, it will offer a Herbie Hancock album in partnership with Vector/Hancock Music.

Out May 11 will be a live Antigone Rising CD, the first release in Starbucks’ Hear Music Debut series, designed to help break new artists (Billboard, April 16).

Q: You talk a lot about enhancing the Starbucks experience for the customer. How does music enhance Starbucks’ bottom line?
A: The approach we are taking right now is really about building a new business channel for Starbucks and not about driving coffee sales. So we have seen a phenomenal level of success with the first step of our strategy: our in-store CD program. We’ve now sold over 650,000 Ray Charles CDs, including our boxed set.

Q: Starbucks never discounted the Charles album. What does that say about the value of CDs?
A: What it says more than anything is that customers appreciate going beyond a limited format that is on aisle 28 amidst a lot of other merchandise that is being sold, and they’re willing to pay for that.

Q: Starbucks has an equity stake in albums by Ray Charles, Herbie Hancock and others, which means the company receives a portion of sales from other retailers. Why does Starbucks deserve that?
A: We’re in a unique position with the assets that Starbucks can provide to transform the way that music is discovered and delivered. And for us to be able to do that there are economic criteria that are part of how Starbucks has built its business. If you talk to any of our partners, especially Concord, there is no question of what we were able to provide in early support in terms of the sales.

Q: Will you do a deal if you don’t have equity?
A: Collaborations like what we had with Ray Charles and Herbie are a very important part of our go-forward model, but we’ve also had discussions [where] we take more of a typical retailer approach to providing music.

Q: Will you have an exclusive on the Hancock project?
A: No, that will be marketed very much like what we did with Ray Charles.

Q: What if anything, surprised you about the angry reaction from other retailers to your Morissette exclusive?
A: I don’t want to say there was any surprise there as much as potentially a bit of disappointment. All we’re trying to do is provide a solution which we feel is going to benefit the industry as a whole. Initially there were some feelings that were obviously negative, but we’re going to continue to work hard so that everyone can be supportive of our entrance into the music business and feel like we have helped the industry by providing a solution that we don’t currently have.

Q: You caught heat when some of your locations recently jumped street date on the Beck album. What procedures have you put in place to ensure that doesn’t happen again?
A: I want to make sure everyone understands we have a tremendous respect for street dates, and we’re going to continue to honor those street dates and correct any violations as soon as we become aware of them.

Q: Are there plans to start signing artists directly to Hear Music?
A: Right now, we are very, very focused on this first leg of our strategy. We’re getting calls from labels and from artists and their management. We’ll take a look at each opportunity that presents itself.

Q: With 440 stores carrying music in the United States alone, Starbucks has more storefronts than any other outlet carrying music. How can Starbucks change the music business?
A: It’s that quality of experience that we feel can transform and can really change the game. There’s a disenfranchised customer out there right now that is not happy with the quality of the retail experience that they have around music. That customer is coming into our stores every day with a tremendous amount of passion and trust. No other retailer can offer that unique set of assets to the industry, and we’re confident that we’ve just begun in terms of the impact of reconnecting the industry and the artists to customers who have become disenfranchised.

Q: If you were running a traditional retail music chain, what would you do to get those customers back?
A: I can’t speak for what other retailers can and should do. Starbucks is a brand that has been built around the customer experience. A lot of people think we’re in the coffee business, but we’re in the people business.

Q: How does the Hear Music Debut series fit into your overall music strategy?
A: Our unique set of assets was perfectly suited to provide a solution to the huge void that the industry has right now in terms of launching new artists. But our customers and music lovers across the board want to have an opportunity to experience new talent. The Hear Music Debut series is really just that.

Q: Last October, you opened Hear Music media bars in your Seattle and Austin locations. Have any surprises come out of these test sites, and what is next for the media bars?
A: A pleasant surprise has just been how excited the majority of our customers are about being able to mix their own CDs. We’re going to announce the second phase of our national rollout in mid’05.

Q: What’s the right number of titles for each store to carry?
A: We’re coming in with the new fixture in July that’s going to expand our offerings from, say, the right to 10 you’re seeing in the stores today to 18. We’ll continue to look at that number, but with a tremendous amount of discipline around making sure that we are enhancing the experience and not having customers feel the stores have been converted into a music store.
MTV NETWORKS GETS BACK TO ITS ROOTS VIA BROADBAND AND LAUNCHES 100TH CHANNEL IN AFRICA BY EMMANUEL LEGRAND & MICHAEL PAOLETTA + PHOTOGRAPHS BY HENRY LEUTWYLER

African music takes a place in the United States. The bilingual feeds will spotlight India, China, Russia and Korea. Toffler calls this “a niche within a niche.”

Indeed, the transformation of MTV is happening as much in the United States as in other parts of the world. Bill Roedy, London-based vice president of MTV Networks and president of MTV Networks International, who was instrumental in MTV’s global development, says part of the vision was to bring MTV to every possible format, regardless of the technology.

“In terms of distribution philosophy, we were agnostic and still are,” he says. “We just tried to adapt and adopt new technologies as audiences demanded it. Today, we’re just making MTV available in as many different ways as possible.”

Roedy says MTV’s 90 Web sites, as well as its foray into PC broadband, mobile phones, personal digital assistants and other emerging technologies are part of the same thing.

“As we are experimenting with the digital world, we are also experimenting with new business models,” Roedy says, adding that revenue from digital media as well as the development of mobile handsets and wireless applications will be increasingly important to MTV’s business model.

MTV, Roedy says, could deliver to mobile operators such content as music videos, streaming audio, downloads, news and TV programs. “You will see the MTV brand used in a greater way on a wide range of formats,” he predicts.

A case in point is MTV Overdrive. In the future, its content may be available for downloading to mobile phones and PDAs. Such platforms bode well for MTV, several label executives say.

[MTV] certainly has the apparatus and the brand to shape a big chunk of the music marketplace,” Sub Pop president/CEO Jonathan Poneman says. “People are growing accustomed to customization and easier, quicker access to the new and obscure.

Sure, MTV will have to adjust to these changes, but not to the same degree as radio. The reason is simple, Poneman notes: ‘MTV has successfully created an internationalized MTV culture/brand that transcends musical and fashion trends.’

These new revenue streams will also change the relationship between record labels and MTV.

Yoel Kenan, former BMG U.K. & Ireland senior VP and current head of Kevision, says that because MTV is trying to leverage content from labels and repackaging it for multiple uses, it will start to compete or forge alliances with telecom operators.

“This can be to the benefit of labels if they get proper remuneration for their content,” Kenan says. “Content owners will be able to better leverage their position and generate more revenues.”

This is music to the ears of label executives.

“At the end of the day, MTV must realize that it needs to give back to the copyright owners—particularly with all the new platforms it’s launching,” says Lesley Bleakley, CEO of Beggars Group North America and co-founder of the American Assoc. of Independent Music.

Pointing to mobile phone companies like Verizon that offer video on demand, Bleakley says, “The digital world will help level the playing field between MTV and the labels.”

Sony BMG Music Entertainment president for Continental Europe Maarten Steinkamp agrees that technology is changing all businesses, not just the music industry.

“As a record company, we too are looking, and finding, new opportunities,” Steinkamp says. “We are moving into music entertainment. To use a music metaphor: We will, in the future, most likely dance less with MTV, as there are other good-looking partners on the floor.”

Although Europe will remain the bulk of MTV’s business outside the States, Roedy insists that Asia and Latin America are also key regions. “We continue to focus on Europe,” he says, “but a lot of growth will come from Asia,” driven by Japan, South Korea, China and India.

Some of MTV’s digital ventures are already taking shape in Southeast Asia, where Japan and South Korea lead the mobile revolution. For example, MTV Japan and its mobile partner, Yamaha, are providing telecom operators with a music-recognition service, MTV Music Finder.

Using software developed by British company Shazam Entertainment, the service allows users to identify tracks by dialing 9963 on
their handsets and holding them toward the music source. They then receive a message on their phone with the name of the artist and song.

Last September, Viacom chairman/CEO Sumner Redstone visited Guangzhou, China, and presented his plans for the Chinese market. They include increasing MTV's reach in Guangdong province with the 24-hour MTV China channel and partnering with Beijing Television on the production of Chinese-language music and entertainment content. "I feel good about where we are in China," Roedy says.

One of the most common complaints from record company executives about the evolution of MTV is that by developing lifestyle programming, the company has diminished the impact—and amount—of music on its various feeds.

Sony BMG's Steinkamp says, "When MTV set up in the '80s, it represented an entirely different proposition to the industry than it does today. Their programming has shifted away from music and moved to lifestyle, so the opportunities they once provided us with have diminished."

Island Def Jam Music Group chairman Antonio "L.A." Reid sees it differently. "Whether it's videos or shows that center around artists, like 'MTV News' and 'TRL,' MTV remains a relevant source of exposure for artists," he says.

Derrty/Fo' Reel/Universal artist Nelly says, "MTV has supported me in every way possible—even when I experimented with different kinds of musical styles."

Not only has Nelly been on countless MTV shows and specials, he is working with MTV Films and starring in MTV Films/Paramount's upcoming feature "The Longest Yard." Nelly also acknowledges MTV's help in breaking him internationally through its European, Japanese and Australian channels.

Labels agree that MTV still delivers promotional value, especially for global acts. Universal Music International senior VP of A&R and marketing Max Hole says, "The great thing about MTV's increasingly global reach is that you can plan something special with them—like on the launch of the new U2 album, 'How to Dismantle an Atomic Bomb'—and the footage will be used all over the world."

Hole says many rock acts like U.S. punk combo Blink-182 got their major media break on MTV. The network has also supported a wide number of hip-hop and urban artists well before crossover radio play or other significant TV exposure.

For Hole, MTV can make a difference on a regional or local level "in helping us to break new artists, although it is disappointing that there is now so much nonmusic programming."

The hope is that MTV's digital initiatives will provide a strong music outlet. By stepping into the technology stream, MTV could be available everywhere—on PCs, PDAs, cell phones, mobile devices, etc.—and reach all of the globe, from New York to Africa. With these opportunities, the influence MTV has on its audience is poised to increase.

"MTV is a very powerful commercial instrument for the advancement of 21st-century capitalist values," Poneman says. "Is that a good thing? You decide."
LATIN RAP

Clockwise from top: Hector El Bambino, Juan Gotti, Davie Rojas.
MAKES ITS MOVE

MIAMI—Reggaetón opened the door. Now Latin hip-hop is poised to rush in.

The burgeoning movement includes established West Coast urban regional acts, as well as Cuban rappers and Latin hip-hop performers from all over the United States.

Latin labels in the U.S. Latin market are excited by the potential they see for these Spanish-language acts to gain mainstream radio airplay. Until now, radio exposure has been hard to come by, even at Latin stations.

Reggaetón, independent Latin music marketer Rich Isaacson says, "broke down barriers for Spanish-language music in Anglo radio formats. And it's also opening the doors to urban music in Spanish formats."

Numerous labels are moving swiftly to take advantage of these developments.

Last year, EMI Music's U.S. Latin division created an imprint, New Element, which has begun releasing albums by such urban artists as Vico C.

Likewise, Warner Music Latina launched a new imprint, Mic Discos, for its Latin urban product.

And in February, Universal Music Group unveiled its Machete label, dedicated to Latin urban music.

Among others, upstart New York-based distributor UBO, founded last year, has placed several reggaetón albums in the top 10 of the Billboard Top Latin Albums chart. It is now venturing into more hardcore rap.

In Los Angeles, leading Latin label Univision Music Group is considering launching a marketing division whose sole focus will be urban music.

Already, a number of urban regional acts have enjoyed notable sales, despite a lack of airplay. The most prominent is Akwid, whose first two Univision albums have sold a combined 260,000 units, according to Nielsen SoundScan.

But Akwid's sales fall far short of the biggest-selling reggaetón album—Daddy Yankee's "2004," El Cartel/VI Music release "Barrio Fino," which has moved 477,000 copies. Panama's El General, considered the father of reggaetón, has sold 500,000 albums since 1991.

The labels are hopeful more Latin hip-hop acts will enjoy similar success.

"I think it's definitely going to happen," says Isaacson, a principal of the Fuerte Group, a New York-based management, promotion and music company focused on the U.S. Hispanic market. Fuerte's clients include Universal Music Latino artist Don Dinero.

A founder and former president of urban label Loud Records, Isaacson remembers that five years ago, Loud artist Big Pun could not get his single "100%" played on English-language radio because it had a Spanish line in the chorus.

"The programmers would come back and say, "Too Spanish. We couldn't build momentum with the record.""

Now, reggaetón is played regularly at top 40 stations, and reggaetón titles appear often on the Billboard charts.

For the most part, straight-ahead Latin rap or hip-hop is still absent from the airplay chart. But there have been a few success stories. Puerto Rican rapper Vico C has been a staple of U.S. tropical radio for almost a decade. Elsewhere, a Mexican act Control Machete has broken through in its home market and Cuban band Orishas has had success in Europe.

Will additional Latin urban acts catch on?

"I don't think the kids just want reggaetón," says Gustavo López, president of UMG's new Machete imprint. "Reggaetón has opened up the doors, and the producers have to think what's going to follow. It's a catchy movement, but it's not just about Puerto Ricans anymore. As we begin to introduce hip-hop, rap music at radio, music that competes with the 30 cents of the world, with the Puff Daddies of the world, I think this will evolve into a true business."

Machete's business is based partly on reggaetón. In March, Machete acquired a 50% stake in reggaetón label VI Music (Billboard, April 16). Puerto Rican star Hector El Bambino is the first artist signed under the joint venture.

Beyond that, López says, "we have a focus in building the West Coast urban movement. And that's hip-hop, that's R&B. In fact, it's mostly U.S.-based acts."

The West Coast urban movement, which has been simmering for several years, actually hit the Billboard Top Latin Albums chart in 2003, prior to reggaetón's breakthrough last year.

The charge was led by Akwid, which blends rap with elements of regional Mexican music. While airplay is still absent, urban regional has developed a significant following. Most recently, two Univision compilations, "El Movimiento de Hip Hop En Español!"—volumes one and two, made the top 10 on the Latin albums chart.

"We happen to call it "urban regional," because it's a wonderful generic umbrella," says Jose Behar, Univision Music Group president/CEO.

"But the truth is, it's rap/hip-hop. The big distinction in urban regional today is, it speaks to the plight and suffering of the second- and third-generation of Mexican Americans, whereas reggaetón is more happy-go-lucky." While reggaetón and urban regional are different in sound, they are also each associated with a specific region—reggaetón with Puerto Rico and urban regional with the West Coast.

Now, Latin labels are signing acts that are simply hip-hop in Spanish, without fitting neatly into the established reggaetón or urban regional categories.

In fact, Warner Music Latina has created a new position of hip-hop label manager and appointed Chris Martinez to the post.

Martinez's key artist is Juan Gotti, a Houston-based rapper whose album "John Ghetto" was released April 12 by Doghouse Records and distributed and promoted by Warner Music. Gotti's singles include "You Don't Wanna," serviced to mainstream urban stations, and "Cosas de la Vida," an urban regional track with another Warner act, regional Mexican band Pesado.

Having two different singles worked to two different audiences is a deviation from the standard promotional approach long used for other kinds of Latin music.

Other strategies, Martinez says, include "street marketing, which is standard in the Anglo urban world. We have some small campaigns going on with DJs. We're going to have to do lifestyle accounts, work the albums on the street, and do things that are out of the pop world to push this artist, because we know it's going to be hard at radio."

Labels are also relying increasingly on Internet marketing, fan sites and alternative outlets like videogames. Recently, tracks by Univision act Jee-P and Fonovisa's Crooked Stilo, for example, were included in the videogames "Fight Night Round 2" and "Fifa Street," respectively.

Likewise, collaborations with mainstream acts are being embraced. "Gaminando," the new album by Univision rapper Enemigo, includes a duet with Petey Pablo, while Vico C's "Desahogo," released March 8, includes duets with Spanish hip-hop act La Mala Rodríguez, among others.

At EMI, urban albums are worked through New Element, the new operation run by D'Mingo Ramos, director of urban A&R.

The notion is to provide certain artists a "home within our home," EMI Music U.S. Latin president/CEO Jorge Pino says.

"They have to be treated together but separately," Pino says. "A separate marketing strategy, separate street teams and specialized treatment."

Univision, which is expanding its urban roster quickly with acts like Enemigo and David Rolas (on Fonovisa Records), is pondering a new marketing division for urban music.

"It's more about having the right marketing structure that will be able to cater to and dedicate 100% of their effort and focus on the urban music releases," Behar says.

The need for alternative marketing has spawned several new companies.

RikRaf Entertainment, a management company launched in Los Angeles two years ago, has evolved to focus in large measure on Latin urban acts. The company, created by Rick Valenzuela and Rafael Flores, handles Locura Terminal, an urban regional act signed to Fonovisa, and El Boodah, a rap act signed to Guitarr Brothers/Universal.

For Latin urban music, Valenzuela says, "everything is still new, in terms of the infrastructure. So, we're supplementing the labels' work."

RikRaf will promote urban Latin shows at such venues as House of Blues, for example, and package them "in such a way that people are recognizing that it's a movement that is commercially viable," Valenzuela says. "Just because it happens to be in Spanish doesn't mean it's not viable on the English side."

But getting non-reggaetón acts on the radio continues to be a challenge.

Pan-American rap group Orishas gets critical raves, but no airplay from Spanish-language stations. "In Europe, they're a phenomenon," says Elena Rodrigo, senior product manager for Universal Music Latino. "But that's not reflected here."

Orishas' sound is different from most Latin urban music heard in the United States.

"It's Cuban rap," says Orishas member Roldán, who describes his group's music as mixing rap and traditional Cuban rhythms and featuring a singer with a sonero's vocal timbre.

Roldán considers Orishas to be part of "a general Latin fusion movement, like Control Machete and Manu Chao."

But Orishas has not spent substantial promotional time in the United States, and that has limited its ability to build the kind of grass-roots credibility that has empowered other acts that don't get airplay, like Akwid or Jae-O.

"The most successful hip-hop artists start with credibility," Fuerte's Isaacson says. "If you go straight to radio, you won't last."

Boosted By Reggaetón's Popularity, Hip-Hop In Spanish Targets The Mainstream.

By Leila Cobo

APRIL 30, 2005 | www.billboard.biz | 35

www.americanradiohistory.com
“Hello, this is your full-song download calling...”
This year ends, record labels and wireless operators will embark on a crusade to make wireless the next big distribution channel for music.

For mobile phone users—a majority of whom have already discovered the joys of camera phones, text messaging and custom ringtones—the company is likely the long-term platform of choice for portable music.

Hesse predicts digital sales will represent 7.5% of all music revenue by the end of this year, half of which will come from mobile offerings, including ringtones.

The market’s promise is best seen in the 180 million mobile phones already in use in the United States. That dwarfs Apple Computer’s iPod, which is at 10 million units.

Some in the media view the introduction of mobile music downloads as the start of a death match with Apple. But for the music industry, peaceful co-existence is the preferred scenario.

“Look at it as another distribution channel,” says Larry Kenswil, president of Universal Music Group’s eLabs. “I’m less concerned with quote ‘iPod killers,’ because we like to see lots of different devices…” We’ll put our stuff in general retail wherever has a store.

If at a battle royal is to ensue, the mobile phone industry has some major hurdles to overcome.

For one thing, consumers have yet to indicate any demand for buying full songs on their handsets. However, the mobile business has a history of creating demand where none existed and generating new revenue by introducing emerging technologies to its existing customer base.

“It will be similar to what we saw with camera phones,” says Paul Reddick, senior VP of business development and planning for Sprint. “The majority of people who use camera phones don’t use digital camera phones but are taking a digital photo until they did so with their phone.”

Hesse adds, “There’s a marketing job that needs to be done for consumers to realize that these data services are there.”

He puts the onus on the mobile phone industry to use it to build the service. “We’re not really a retailer.”

There are also thorny issues of pricing, file interoperability and licensing.

What’s more, the mobile industry must get its next-generation phones into the hands of enough consumers to give meaning to the market and its own investment in infrastructure. The major carriers—Verizon, Sprint, Cingular and T-Mobile—have spent billions upgrading their networks to become high-bandwidth, high-capacity delivery pipes capable of DSL-like speeds.

**PRICES COMING DOWN**

Pointed to take advantage of these souped-up networks are next-generation phones that feature greater internal and external storage capacity; music playback and management software; and dedicated music controls that blur the line between phone and MP3 players.

Today’s high-end, music-optimized “smart phones” can retail for more than $500, but carriers and handset manufacturers are adding basic MP3 capabilities as a standard feature in mid-tier models being introduced this year. Nokia plans to include various levels of music-related functionality in all of the phones it presents this year, while Motorola says up to one-third of its 2005 lineup will be music-enabled.

The wireless industry is known for its rapid hardware replacement cycle. Camera phone sales grew from 16% of all phones sold in 2003 to 38% in 2004, research firm Strategy Analytics says. The replacement cycle for wireless phones is expected to fall from 10-12 months to six-nine months in the next year.

Still, it remains to be seen whether consumers will use these phones to buy downloadable music, or just load them with music files they already own.

If they buy wireless downloads, consumers likely will be asked to pay a premium price. When it comes to full-song downloads, prices as high as $1 per track have been mentioned. That could be—and will be—bad to consumers who enjoy music mobility in a download world where 99 cents is the norm.

“Consumer acceptance of price points above 99 cents is going to be difficult,” Jupiter Research analyst Michael Gartenberg says.

Carriers agree that still being an online store in the wireless environment and charging more for the same content is unlikely to garner much enthusiasm. Yet they are quick to note that consumers pay $2 or more for a ringtone but only 99 cents for the full song. (In fact, record companies and carriers plan to offer tracks that, once downloaded, can easily be assigned as the master ringtone as well.)

The subscription model is another option. Tagging an additional fee on an existing subscription service is a low bar to cross. Sprint already offers subscribers the option to pay an extra $5.95 per month and Verizon charges $15 per month extra for access to its VCast mobile video service.

Whatever the pricing model, consumer acceptance is “going to come down to the user experience,” says Mark Nagel, director of premium and entertainment services at Cingular.

The strength of the iPod/iTunes platform is Sony-Ericsson have gotten into the game. Nokia recently partnered with Loudeye and Microsoft to offer carriers an end-to-end music delivery solution.

“Carriers who try to get into the majority of the number of titles and charging content will see it’s a difficult and complex problem,” says Michael Brochu, president/CEO of Loudeye.

**PHONE-TO-PHONE TRANSFERS**

Perhaps the most complex problem mobile music services face is how to facilitate the transfer of music files bought via the phone to other devices without encouraging piracy. Many feel that for a mobile music service to thrive, music bought wirelessly must be accessible by other devices, such as the home computer. Of even greater interest is allowing users to forward tracks stored on their phones to their friends.

But a mobile phone is a closed device, meaning content downloaded to it cannot be moved to other devices. Even if carriers permitted such transfers, the ability to move files between different phone models on different wireless networks is a major technical challenge; adding DRM to make sure those files are protected and paid for is harder still.

To solve these problems, most mobile music service providers can offer a “dual-delivery” process that sends the same track to the subscriber’s phone and PC.

For phone-to-phone distribution, some mobile services will allow users to send their friends links to songs that exist at the service provider’s database. The songs can then be sampled or purchased directly, even if the users subscribe to different carriers. But both carriers would have to use the same mobile music service provider.

“It is us to offer music in a way that can be easily used on any device,” says Mike Gennorden, VP/GM of Motorola’s media solutions division. Some parties hope that Congress will resolve some of these issues by passing a bill covering compulsory licenses.

Rates are even more unpredictable. While the Harry Fox Agency administers DPL licenses for publishers with various digital services, each publisher can set its own rates with each service provider. Some mobile phone providers have also negotiated separate deals with performing rights organizations, but the rates have not been opened.

As for the labels, sources say they will seek higher wholesale fees for mobile music licenses than for online downloads, particularly for tracks that come bundled as master ringtones. Labels also will want assurances that there will be some degree of protection for their intellectual property.

But the promise of mobile music distribution provides a strong incentive for the music industry to provide content.

Ease of purchase is a major benefit. Mobile phones are connected to two-way networks that allow purchases on the go. Most wireless subscribers pay a monthly bill, so a credit card isn’t needed to buy tracks. That means subscribers without credit (read: teens) can buy content that they can’t buy online. What’s more, there are no credit card fees taking a chunk out of sales.

The labels will watch the development of mobile music services during the next year very carefully—especially since mobile operators have a track record of false starts and botched rollouts.

Ultimately, music distribution is just one way for the carriers to make money. In fact, they are looking more to mobile video services as their primary multimedia revenue generator.

“Music is just one ornament of the tree for them,” says Richard Silber, a veteran wireless industry consultant. “It’s more important for the music industry to get this right than for the wireless industry.”

---

APPLE’S SLICE

How intent is the wireless industry on challenging Apple Computer’s dominance of the portable music market?

Just ask Motorola.

The mobile phone manufacturer was about to unveil an iTunes-compatible phone and PC research, but the announcement was delayed.

“We had planned to cut the carriers out of the mobile music delivery process,” Wireless operator control what phone models can operate on their networks and are not about to support a device that denies them a significant source of revenue.

Apple is the dominant digital music provider— with more than 350 million tracks sold through iTunes—but wireless operators see plenty of room to compete. The wireless industry has long complained about Apple’s attempts to dominate the operating system for mobile phones. It won’t willingly cede control of wireless distribution to Apple.

The Motorola/iTunes phone is hardly Apple’s only venture into the mobile music market. The two companies have their own wireless engineers of its own and recently filed a patent application for a portable media player with various wireless attributes.

These moves seem to focus on WiFi as the means of wireless transmission rather than cellular networks. That would cut carriers out of the delivery loop completely.

—Antony Bruno

...How the mobile phone biz aims to make wireless a power in music distribution

BY ANTONY BRUNO

...
NOTHING’S CHANGED...
JUST THE NAME

LAUNCH is now

MUSIC

Still your #1 destination for music, videos, radio and much more.

music.yahoo.com
CONGRATULATIONS TO ALL OF OUR 2005 BILLBOARD LATIN MUSIC AWARD NOMINEES

Special Congratulations to
Lifetime Achievement Award Recipient
Marco Antonio Solis

Alejandra Guzmán
Alejandro Sanz (SGAE)
Alex Ubago (SGAE)
Alicia Villarreal
Andy & Lucas (SGAE)
Aventura
Celia Cruz
Crooked Stilo
Daddy Yankee
Domenic Marte
Eddie Dee
El Gran Combo De Puerto Rico
Enrique Iglesias
Fato (SACM)
Fernando Ortega
Franco De Vita (SGAE)
Gipsy Kings (SACEM)
Gloria Trevi
Gonzalo Rubalcaba
Grupo Montez De Durango
Jae-P
Jennifer Peña
Joan Sebastian
Juan Gabriel
K1
La Oreja De Van Gogh
Los Temerarios
Los Toros Band
Lunytunes
Maná
Marc Anthony
Marcos Witt
Marta Gomez
Molotov (SGAE)
Monchy & Alexandra
NG2
Rey Ruiz
Rubén Blades
Rudy Pérez
Sra Bandera
Víctor Manuelle

www.ascaplatino.com

ASCAP
THE BILLBOARD LATIN MUSIC CONFERENCE AND AWARDS SHOW WILL HEAT UP MIAMI

BY LEILA COBO


This year's event, now in its 16th year, takes place April 25-28 at the Hotel InterContinental in Miami. Once again, it culminates with the Billboard Latin Music Awards, which will air live on the Telemundo network from the Miami Arena and will be simulcast April 28 on Univision Radio.

Presented for the sixth consecutive year by Heineken—a major supporter of Latin music—the Billboard Latin Music Conference is the single biggest and longest-running gathering of Latin music professionals in the world and widely considered the most prestigious event of its kind.

Other marquee sponsors include Starbucks, which will provide its signature coffee to conference attendees; Maybelline; Absolut Peach, which will host the peach carpet at the Billboard Bash and provide cocktails.

MTV España will also host a showcase as will ASCAP and the Macarena restaurant in Miami Beach. Bullseye Productions, the company owned by producer Rudy Pérez, will present cutting-edge acts the evening of April 25. Additional sponsors include longtime supporters BMI and Nielsen Broadcast Data Systems.

Panel sponsors include Urban Box Office, the newly created distribution company whose albums now regularly scale the Billboard Top Latin Albums chart, and youth-oriented TV network Mun2, which will present “Production in Motion,” a live production session with A.B. Quintanilla and Cruz Martinez.

Other sponsors include NSV and Mira Magazine.

“The Billboard Latin Music Conference is a unique occasion in which professionals get to share their experiences with authentic players in the media,” says Alejandro Sanz, who was Billboard's Q&A guest artist in 2003. “It’s enriching—a unique experience.”

The conference boasts two premiere media partners, the Telemundo network and Univision Radio.

Telemundo has aired the awards—which have become the network's highest-rated special—since 1999.

Univision Radio, the largest Hispanic radio network in the country, will provide constant coverage of conference events, including the Billboard Bash, in addition to its simulcast of the awards.

But the unique nature of the Billboard Latin Music Conference goes beyond the sponsors or the televised awards.

It is in the spirit that it embodies as a weekend celebration of Latin music, ranging from showcases of new and established artists, to in-depth interviews with major stars and panels that touch upon the most prescient topics affecting the industry.

All things Latin are hip and cool now. And Latin music is the largest-growing genre of music in the United States, according to Nielsen SoundScan.

Billboard supported this growth long before the mainstream recognized it, and its backing remains constant through its Latin Music Conference, which grows in scope annually.

The conference started as the Latin Music Seminar, a one-day event that took place in Miami in May 1990. It consisted of five industry panels, two artist showcases and an awards show televised from the 4,000-seat James L. Knight Center. About 150 people attended the conference, according to Billboard's June 16, 1990, issue.

Today, nearly 1,000 people attend the conference, and the awards show is seen worldwide by millions. The event has become a yardstick for the Latin music industry.

“The Billboard Latin Music Conference has become the must-attend event in order to catch up with the movers and shakers of the Latin entertainment world that gather around a most prestigious brand, very interesting and important panelists and great music, of course,” says Gabriel Quintanilla, one of the three founders of the conference.

Previously, the conference has been held in various Latin American countries, but it has since returned to Miami. The city is known as the cultural center of Latin music and has hosted every Billboard Latin Music Conference since 1990.

The 2005 conference will take place at the Hotel InterContinental, located in Miami's bustling downtown area. The hotel offers easy access to the city's many attractions, including the Miami Beach and the South Beach.

This year's event will feature a variety of industry panels and workshops, as well as a series of artist showcases. The conference will also include a special performance by Alejandro Sanz, who is set to release his new album later this year.

In addition to the Conference, the Latin Music Awards will take place on April 28, and will be broadcast live on Telemundo.

The Latin Music Awards are a celebration of Latin music and culture, and are attended by some of the biggest names in the industry. The awards are presented by Telemundo, and are one of the most anticipated events of the year.

The 2005 Latin Music Awards will feature a lineup of performers and guests that includes Ricky Martin, Marc Anthony, and Chayanne. Other performers include Lin-Manuel Miranda, Gloria Estefan, and Pitbull.

The conference will also feature a special performance by Latin star Natalia Jiménez, who is set to release her debut album later this year.

In addition to the performances, the conference will also feature a variety of industry panels and workshops, as well as a series of artist showcases. The conference will also include a special performance by Alejandro Sanz, who is set to release his new album later this year.

The Latin Music Awards are a celebration of Latin music and culture, and are attended by some of the biggest names in the industry. The awards are presented by Telemundo, and are one of the most anticipated events of the year.

The 2005 Latin Music Awards will feature a lineup of performers and guests that includes Ricky Martin, Marc Anthony, and Chayanne. Other performers include Lin-Manuel Miranda, Gloria Estefan, and Pitbull.

The conference will also feature a special performance by Latin star Natalia Jiménez, who is set to release her debut album later this year.
The Bash!

STARS WILL PARTY AND SHINE ON EVE OF AWARDS SHOW

BY LEILA COBO

An awards show within an awards show. A party within a party. That’s one way to describe the Billboard Bash, the salute to Billboard Latin Music Awards finalists and winners. The event is part of the Billboard Latin Music Conference & Awards for the third consecutive year.

Taking place April 23, on the eve of the Billboard Latin Music Awards, the party is Billboard’s official awards pre-show, featuring performances from finalists and awards to be given to top artists and labels of the year.

Hosted by Telemundo personalities Jorge Bernal (from “Al Rojo Vivo”) and Natalia Villaveces (from “Cotorreando” and “Nitrito”), the Billboard Bash will feature a peach carpet entrance (courtesy of Absolut Peach) that will be covered by national media outlets, including media sponsors Telemundo and Univision Radio. The latter will promote the evening on its Miami stations in the days leading up to the event.

Also onboard will be Azteca America, covering the event for its new music show “Billboard Latino,” which airs nationwide. Fans and industry members will get a chance to see up-close performances from some of Latin music’s hottest names, all finalists for Billboard Latin Music Awards.

They include reggaeton artist Ivy Queen, urban regional duo Crooked Stilo, bachata newcomer Domenic Marte and Grupo Climax, whose album “Za Za Za (Mesa Que Más Aplauda)” was the top-selling Latin release of 2004, according to Nielsen SoundScan.

The Billboard Bash, a traditional event as part of the Billboard Music Awards, launched in 2003 in response to the increasing number of categories in the Billboard Latin Music Awards. This year, winners will be recognized in 49 categories.

Ivy Queen

Alejandro Sanz

continues from >>>LM-3

Abaroa, president of the Latin Recording Academy.

The importance of the event is underscored by the fact that Billboard’s new design will be officially unveiled during the conference, as part of a schedule in which every event is a must-see. 

The event kicks off April 23 with a reggaeton showcase presented by producer Rudy Pérez’s Bullseye Productions, as part of his North Beach Nights series. Later, RB Records presents a pre-conference kickoff showcase at the Hotel InterContinental.

On the conference’s first full day, April 26, panels begin with topics ranging from new technology (digital downloads and mobile) to new ideas (a panel featuring teenagers discussing their likes and dislikes). Also on the agenda: a one-of-a-kind live production session with multiple Billboard Latin Music Award winners and finalists Cruz Martinez and A.B. Quintanilla of the Kumbia Kings, plus a Billboard chart workshop to maximize use of one of the magazine’s treasured resources. The first day ends with the now-traditional opening cocktail gathering, sponsored by MTV Española. Later, new entertainment shopping network CTV will officially preview its programming and will host a showcase of artists whose music will be sold through the network. CTV’s participation is in keeping with Billboard’s longstanding tradition of launching new products and companies.

The second day of the conference will be artist-dominated, featuring Q&A sessions with Academy Award-winning director Fernanio Trueba and multiplatinum recording star Chayanne. The urban music panel will bring together the biggest stars of the genre—from Daddy Yankee to Pitbull and Akim. ASCAP will highlight two aspects of music deal-making, through its “Let’s Make a Deal” panel, and artistry, with its now-annual songwriter’s showcase that same evening.

Heineken will also highlight talent with a multi-artist showcase. The performances will conclude with the third annual Billboard Bash, featuring finalists for the Billboard Latin Music Awards.

The Billboard Latin Music Conference ends April 28 with a series of round-table discussions that address relevant topics to the industry at large. Guest leaders include representatives from Music Choice, Sirius Satellite Radio and the Latin Recording Academy. All will be available for Q&A sessions of their companies and services.

The third day of the conference coincides with day one of the inaugural Voz Latina: Marketing to Hispanics conference, hosted by Billboard, The Hollywood Reporter and newly launched sister publication Marketing y Medios. Conference attendees will have access to a mix of programming dealing specifically with marketing to the nation’s growing Latin population.
Congratulates

MARCO ANTONIO SOLIS

on his 2005

Billboard Lifetime Achievement Award
The Finalists!

VETERANS AND NEWCOMERS JOIN LATIN AWARDS LINEUP

BY JOHN LANNERT

Marco Antonio Solís leads a mix of luminaries and newcomers among the finalists for the 2005 Billboard Latin Music Awards, which will be handed out April 28 in Miami.

Mexican singer/songwriter/producer Solís, who is a perennial nominee at the annual awards show, is a finalist in eight categories. He is followed by Colombian singer/songwriter Juanes and Mexican pop artist Paulina Rubio, both of whom are five-time finalists.

Marc Anthony is a four-time finalist in the pop and tropical album categories, as is Mexican singer/songwriter Leonel García, one-half of pop duo Sin Bandera, and Mexican-American pop singer Jennifer Peña, who is the first artist to simultaneously be a finalist in the pop, tropical and regional Mexican radio categories.

Two other quadruple finalists are veteran acts from Mexico new to the awards show: singer/songwriter Julieta Venegas and Los Horóscopos de Durango, an all-female group from Durango, Mexico, home of the música duranguense sound.

Among the triple finalists are two other Mexican artists making their awards bow—regional Mexican act Grupo Climax and singer/songwriter/producer Aleks Syntek. Dominican Republic singer Juan Luis Guerra also is a finalist in three categories, as is Mexican duo Sin Bandera.

The finalists are competing in 49 categories, including the new best reggaeton album category. The finalists were selected based on their performances on the Billboard radio and retail charts in the issues dated Feb. 14, 2004, through Feb. 5, 2005.

Here are capsule profiles of selected finalists. The number of categories in which the artists are finalists is noted in parentheses.

MARCO ANTONIO SOLÍS (EIGHT)

More than 30 years after establishing himself as a key member of venerated Mexican pop/roots group Los Bukis, Solís continues to be an enduring force on the pop and regional Mexican charts. Solís and fellow finalist Juanes are the only artists to make the prestigious cuts for hot Latin tracks artist and top Latin albums artist.

The soft-spoken Fonovisa performer is again a front-running finalist for songwriter of the year, a category he has won before. His chart-topping smash "Más Que Tu Amigo" is a finalist for hot Latin track and regional Mexican airplay track.

JUANES (FIVE)

A finalist in five categories for the second consecutive year, this renowned Surco/Universal Latino superstar is set to at least replicate the trio of awards he won in 2004.

Leading the way for Juanes’ quest for hot Latin tracks artist are two chart-toppers—"Nada Valgito Sin Tu Amor," which is a finalist for hot Latin track, and "Volverte A Ver." Each of the instant anthems were culled from Juanes’ No. 1 blockbuster CD "Mi Sangre," a finalist for Latin pop album of the year, male.

PAULINA RUBIO (FIVE)

Mexico’s "chica dorada" ("golden girl") returns to the awards this year on the strength of her strong radio performances that earned the sultry Universal Latino siren a shot at hot Latin tracks artist. Rubio’s mammoth hit "Te Quise Tanto" is not only up for hot Latin track, but also for Latin pop track of the year, female. Rubio’s follow-up smash, "Algo Temas," is also up for the latter award.

Complementing Rubio’s singles is her top-selling Universal Latino CD "Pau-Latina," a finalist for Latin pop album of the year, female.

MARC ANTHONY (FOUR)

This Nuyorican heartthrob is aiming to score awards in two genres—pop and tropical. Both of his Sony Discos pop ("Amar Sin Mentiras") and tropical ("Valió la Pena") CDs reigned on the Top Latin Albums chart—the first time an artist reached No. 1 on that list with a pop and tropical title in the same year.

Anthony squares off against Solís and Juanes in the top Latin albums artist category, while his title cut to "Valió la Pena," a No. 1 Tropical Airplay chart smash, is a finalist for tropical airplay track of the year, male.

LEONEL GARCÍA (FOUR)

This talented Mexican songsmith not only penned hits with his Argentine recording partner Noel Scha- rits in Sin Bandera, he also authored "Me Dedique a Perder," a smash for labelmate Alejandro Fernández that is a hot Latin track finalist. Sin Bandera is a double finalist in the Latin pop airplay track of the year, duo or group category with a pair of top 10 titles, "Que Lloró" and "Sí La Ves." The latter was recorded with labelmate Franco De Vita.

LOS HORÓSCOPOS DE DURANGO (FOUR)

The female ambassadors of the polka-powered "Pasito Duranguense" scored a huge hit last year with a cover of bachata standard "Dos Locos" by fellow finalists Monchy & Alexandra. "Dos Locos," taken from the band’s Procan/Disa CD continues on »»»>PLM '05.
is pleased to congratulate

JUAN LUIS GUERRA

on being a multi-finalist of the 2005 Latin Billboard Awards

Tropical Album of The Year, Male: "Para Ti"
Tropical Airplay Track of The Year, Male: "Las Avispas"
Latin Christian / Gospel Album of The Year: "Para Ti"

and on being honored with the distinction of the "Spirit of Hope" award

We are proud to be part of your success

VeneMusic is a division of
VENEVISION INTERNATIONAL
A Leading Force in Global Entertainment

www.venevisioninternational.com
550 Biltmore Way, Suite 1180, Coral Gables, FL 33134-5730, U.S.A. • Tel: 305-442-3411 • Fax: 305-446-4743
CARLOS VIVES

• 2005 USA - CANADA - LATIN AMERICA TOUR

8/13 - Miami FL - American Airlines Arena
8/21 - Orlando FL - University of Central Florida Arena
8/23 - Atlanta GA - The Tabernacle
8/24 - Raleigh NC - J.S. Dorton Arena
8/26 - Washington DC - Patriot Center
8/27 - New York NY - Continental Airlines Arena
8/28 - Boston MS - Agganis Arena
8/31 - Montreal Canada - Metropolis
8/30 - Toronto, Canada - Air Canada Arena
9/01 - Toronto, Canada - Air Canada Center
9/02 - Montreal Canada - Metropolis
9/04 - Vancouver, Canada - Queen Elizabeth Theater
9/07 - Las Vegas NV - House Of Blues
9/09 - San Jose/San Francisco CA - Events Center
9/10 - San Diego CA - House Of Blues
9/11 - Los Angeles CA - Universal Amphitheater
9/14 - Dallas TX - Escapade 2009
9/15 - Houston TX - Escapade 2001
9/16 - San Antonio TX - Sunset Station
9/17 - New Orleans LA - House Of Blues
9/18 - New Orleans LA - House Of Blues
9/20 - Detroit MI - Detroit Opera House
9/22 - Cleveland OH - House Of Blues
9/23 - Atlanta City - Taj Mahal
9/24 - Chicago IL - Chicago Theater
10/01 - San Juan, Puerto Rico - Coliseo Jose Miguel Agrelot
10/06 - Panama PANAMA - Centro de Convenciones
10/08 - Guatemala GUATEMALA - Centro de Convenciones
10/12 - Santa Cruz BOLIVIA - Estadio de Futbol
10/14 - Asuncion PARAGUAY - Estadio de Futbol
10/16 - Santiago CHILE - Estadio de Futbol
10/18 - Buenos Aires ARGENTINA - Luna Park
10/20 - Cordoba ARGENTINA - Auditorio
10/22 - Montevideo URUGUAY - Conrad
10/26 - Guayaquil ECUADOR - Estadio de Futbol
10/28 - Quito ECUADOR - Estadio de Futbol
11/01 - Cuenca ECUADOR - Estadio de Futbol
11/03 - Lima PERU - Jockey Plaza
11/13 - Valencia VENEZUELA - Forum
11/15 - Maracaibo VENEZUELA - Palacio de Eventos
11/17 - Caracas VENEZUELA - El Poliedro

*Dates and Venues are subject to change*
KETING NETWORK
OVER 200 EVENTS IN USA AND LATIN AMERICA

Juanes
mi sangre tour

Ana Gabriel
2005 tour

• 3/08 - Atlanta GA - The Tabernacle SOLD OUT
• 3/18 - Chicago IL - UIC Pavilion SOLD OUT
• 4/02 - El Paso TX - Don Haskins Center SOLD OUT
• 4/20 - McAllen TX - Dodge Arena SOLD OUT
• 5/13 - San Jose CA - Events Center

• 5/12 - Chicago IL - Club MODA
• 5/18 - New York NY - Club Show
• 5/26 - Philadelphia PA
• 6/02 - Boston MS
• 6/09 - Miami FL - Pawn Shop
• 6/16 - San Juan PR - Oleo Lounge
• 6/23 - Dallas TX
• 6/30 - San Antonio TX - Sunset Station
• 7/07 - Austin TX - Marriott Capital

• 7/22 - McAllen TX - Dodge Arena
• 7/23 - Corpus Christi TX - American Bank Center Arena
• 7/24 - Laredo TX - Entertainment Center
• 7/28 - Highland CA - San Manuel Casino
• 7/29 - Santa Fe Springs CA - Santa Fe Springs Amphitheater
• 7/31 - Indio CA - Fantasy Springs Casino

moenia
&
aleks syntek

• 5/19 - Brownsville TX - Club Buchannans
• 5/20 - San Antonio TX - Planeta Bar Rio
• 5/22 - Laredo TX - Graham Central Station
• 5/24 - Houston TX - Planeta Bar Rio
• 5/28 - Long Beach CA - Queen Mary
• 5/29 - San Jose CA - Convention Center
• 6/02 - Tijuana Mexico - El Foro

• 6/09 - Miami FL - Club Buchannans
• 6/16 - Philadelphia PA
• 6/23 - Boston MS
• 6/30 - San Antonio TX - Sunset Station
• 7/07 - Austin TX - Marriott Capital

• 7/14 - Houston TX - Rice Hotel
• 7/21 - McAllen TX
• 7/28 - El Paso TX
• 8/03 - Phoenix AZ - Aztecs & Radios
• 8/11 - Denver CO
• 8/18 - San Francisco CA
• 8/25 - Sacramento CA
• 9/01 - Fresno CA
• 9/08 - Los Angeles CA
• 9/15 - San Diego CA

*Dates and Venues are subject to change

www.americanradiohistory.com
The Finalists!

continues from >>p6

“Locos de Amor,” enabled the high-energy ensemble to finally debut in two new-artist categories in the regional Mexican field, even though the band has been around nearly 30 years. Másica duranguense’s favorite female band is also a finalist for regional Mexican album of the year, female group or female solo artist.

JULIETA VENEGAS (FOUR)

Another veteran artist new to the awards show is a talented singer/songwriter from Mexico whose commercial success in 2004 finally began to match the lofty critical praise she has been receiving for several years. Venegas’ BMIc “Si” is up for Latin pop album of the year in the female and new artist categories. “Si” has yielded a trio of hit singles, including “Andar Conmigo,” also a finalist for female and new artist Latin pop airplay track.

GRUPO CLIMAX (THREE)

This Balboa Records group from Veracruz, Mexico, made plenty of chart noise in 2004, thanks to “Za Za Za (Mesa Que Más Aplauda),” a raucous novelty hit written for patrons at a strip club owned by band leader Osskar “LoLo.” Grupo Climax’s maiden disc, “Za Za Za,” spent more than a month at the apex of the Top Latin Albums chart, which helped earn the band two finalist slots in the regional Mexican album categories. “Za Za Za (Mesa Que Más Aplauda)” is a finalist for regional Mexican airplay track of the year, new artist.

JUAN LUIS GUERRA (THREE)

Guerra scores an unprecedented double finalist feat in the tropical and Latin Christian/gospel categories with his Sony/Universal Latin CD “Para Ti.” Demonstrating that Christian-themed lyrics set to a tropical beat could score at radio, “Para Ti” already has delivered a pair of merengue hits: the title track and “Las Avispas.” The latter climbed to the top of the Tropical Airplay chart.

ALEKS SYNTIK (THREE)

Long respected as a songwriter/producer, the 35-year-old native of Mérida, Yucatán, finally broke through in the United States last year as an artist, courtesy of “Duele el Amor,” his chart-topping duet with Spanish songstress Ana Torroja that is a finalist in two radio categories. Syntik’s BMI Latin disc “Mundo Loco” rose to No. 5 on the Latin Pop Albums chart.

VICENTE FERNANDEZ (TWO)

Mexico’s redoubtable ranchero singer is not only one of the best-selling Latin artists of all time—as evidenced by his CD “Tesoro de Colección,” which is up for Latin greatest-hits album—but also a Sony Discos legend who remains a top concert attraction and a finalist for Latin tour of the year.

MONCHY & ALEXANDRA (TWO)

The charismatic Dominican pair’s latest smash, “Perdidos,” climbed to No. 1 on the Tropical Airplay chart. “Perdidos” is taken from the twosome’s BMI CD “Hasta el Fin,” a top 10 staple on the Tropical Albums chart.

RUDY PEREZ (TWO)

A leading songwriter/producer in the Latin sector for the past 15 years, this often-honored Cuban-American standout is once again a finalist in the songwriter and producer categories because of several chart-toppers he wrote and produced, such as Jennifer Peña’s mega smash “Vivo Y Muerto en Tu Piel.” Pérez has won the producer honor for the past two consecutive years.

JOAN SEBASTIAN (TWO)

A co-finalist with Marco Antonio Solís for Latin greatest-hits album with their Fonovisa/UG disc “Dos Grandes,” this Mexican singer/songwriter/producer extraordinare also remains a top concert attraction as a singing cowboy who is a finalist in the Latin tour of the year category.

LOS TEMERARIOS (TWO)

As a finalist in two album categories, one of Mexico’s most beloved bands showed its unmatched strength on the chart during the awards eligibility period by debuting two CDs at No. 2—“Lo Mejor... Colección” and “Regalo de Amor”—and one at No. 1, the blockbuster Fonovisa disc “Veintisiete.”

ANA TORRIOJA (TWO)

Among Spain’s most cherished chanteuses, this former lead vocalist of estolled pop trio Mecano notched her highest entry on Hot Latin Tracks when “Duele” finished in the top 10.

continues on >>>pLM-14
Ya llego... Es
Joan Sebastian

Es emoción.  Y es sentimiento
Es versátil.  Y es variado
Es romántico. Y es bailable
Es pop.  Y es regional
Es único.  Y es definitivo

Es... Lo nuevo de Joan Sebastian

Es "Inventario", el álbum
Es "Quiero Compartir"
   el éxito radial. El primer sencillo

Es Joan Sebastian...
Dígale Yes

A la venta este 19 de Abril, 2005

Discos Musart - Balboa Records

www.balboarecords.com
10900 Washington Blvd Culver City, CA 90232 Tel. (310) 204-3792 Fax (310) 204-0886
Monday, April 25

7:00pm - 9:00pm  The Band Shell, 73rd Street & Collins Ave.  Reggaeton Night!!
Presented by Bullseye Productions
Live performances by
Suceño, La Sinfonía, Queenie, LumiTunes, & Loca Por Juana

9:00pm - Midnight  Versailles Ballroom, Level II
Pre-Conference Kick-Off; RB Records Showcase

11:00pm  Macarena Restaurant, 1334 Washington Ave.
The Beach Macarena & Shock Entertainment! Present
VOZ VEIS of Latin World Entertainment.
Six voices from Venezuela that have captivated Latin America are ready to conquer the U.S. audience with their new album "Veis."

Tuesday, April 26

9:00am - 5:00pm  Grand Ballroom Foyer
REGISTRATION
Badges sponsored by Nielsen Broadcast Data Systems
Lanyards sponsored by BMI
Registration bags sponsored by Univision Radio
Get your Starbucks Coffee!

10:00am - 11:15am  Trianon Ballroom
GOING MOBILE: How can labels, artists and publishers best take advantage of the ringtone frenzy? Who gets what and how? And what are the prospects for the Latin American market? Labels, carriers, content providers debate who should get what, how and why.
Moderator: Leila Cobo, Billboard
Panelists:
Nestor Carasus, EMI Music Publishing
Alfonso Perez-Soto, Warner Music
John T. Robertson Jr. Libertad/Universal Records
Luis Sarara, Wireless Latin Entertainment

11:30am - 12:45pm  Trianon Ballroom
DIGITAL DAYS: Everyone's scrambling to digitize. With downloads making up only 1-3% of sales, we ask labels and providers: what's the rush? Where do we stand? Who's making a buck now? And: what's in it for those involved?
Moderator: Tamara Conniff, Billboard
Panelists:
Sergio Lopez, EMI Music Latin America
Brad Hawn, The Orchard
Gregg Duranlee, Napster
Susan Roberts, UMVD
Miguel Serrallha, EMusicLatino.com
Les Watkins, Music Reports

12:45pm - 1:45pm  Lunch Break

1:45pm - 3:00pm  Trianon Ballroom
PRODUCTION IN MOTION: A LIVE SESSION
Sponsored by Muni2
Multiple Billboard Latin Award winners and chart toppers A.B. Quintanilla y Cruz Martinez lead a live production session, turning hook into song. A one-of-a-kind workshop.

3:15pm - 3:30pm  Trianon Ballroom
BILLBOARD: The Re-launch and the Future
by John Kieffler, President & Publisher, Billboard & Tamara Conniff, Co-Executive Editor, Billboard

3:30pm - 4:45pm  Trianon Ballroom
BILLBOARD CHARTS WORKSHOP:
Inside the Numbers and Beyond
Sponsored by Nielsen Broadcast Data Systems
Everything you need to know about Billboard Link charts, the systems that drive them and the U.S. Latin marketplace. Geoff Mayfield, Billboard director of charts and senior analyst, and Latin charts manager Ricardo Companioni will walk you through the mechanics of Nielsen SoundScan and Nielsen BroadcastData Systems, and explain how charts are compiled, and how savvy record companies use them. The workshop will also slice and dice trends and offer insights.
Moderators:
Ricardo Companioni, Billboard
Geoff Mayfield, Billboard
Panelists:
Diego Aguilar, Nielsen Entertainment
Abbe Frank, Nielsen Entertainment
Eddy Luca, Universal Music: Latino
Carlos Perez, Sony BMG Music
Nancy Wagner, Nielsen Entertainment

5:00pm - 6:00pm  Trianon Ballroom
SMELLS LIKE TEEN SPIRIT: From iPods to downloads, from fan clubs to good ol' CDs. Our panel of Latin teens tells us, in their own words, what they listen to, where they listen to it and if and where they buy it from.
Moderator: Leila Cobo, Billboard

6:30pm - 8:30pm  Bayfront Ballroom
WELCOME COCKTAIL RECEPTION
Sponsored by MTV Español

For more conference & awards details: www.billboardevents.com
Thursday, April 28

10:00am - 2:00pm
Grand Ballroom Foyer
REGISTRATION & AWARDS SHOW
LAST CHANCE FOR TICKET PICK UP

11:00am - 12:30pm
Trionon Ballroom
ROUND TABLE DISCUSSIONS:
- Sirius Satellite Radio: Shirley Maldonado
- XM Satellite Radio: Hector Corporan
- Music Choice: Regla Gonzalez
- LATIN Grammys 101: Marya Meyer
- Retail
- The New Regional Mexican Buyer
- Booking and Producing the Latin American Tour

BONUS PROGRAMMING...
Voz Latina:
Marketing to Hispanics 2005
Hosted by Adweek's Marketing y Medios, The Hollywood Reporter and Billboard
(your Billboard Latin Music Conference Badge permits entry to the following sessions)

10:00am - 10:45am
An interview with
EMILIO ESTEFAN JR.,
CEO, Estefan Enterprises Inc.
Interviewed by Laura Martinez, Editor, Adweek's Marketing y Medios

10:45am - 11:30 am
GENERACION NEXT: What young latinos are thinking, doing and feeling
Sharing findings from Latino Intelligence, a comprehensive lifestyle study of the 11-24 year-old Hispanic consumer. Topics will include: What language do young Latinos speak or prefer? What kind of music do they listen to? What marketers are reaching them? How are they different from non-Hispanic youth?
Christy Haubegger, Creative Artists Agency/Latina Magazine

11:30 am - 11:35 am
MUSIC AND BRANDING RESEARCH
Doug Darfield, Nielsen Media Research

11:35 am - 12:30 pm
MUSIC AND BRANDING:
The Growing Partnership
Sponsored by Yahoo! Música
Increasingly, brands and marketers are looking to Latin music, Latin artists and Latin events to reach the ever expanding Latin audience, in both English and Spanish. Exactly how are they doing it and what language is more effective? And, given Latin music’s eclectic nature, what artists are filling what gaps?
Moderator: Leila Cobo, Billboard
Gabriel Alba, Latin Recording Academy of Arts and Sciences
Eduardo Caballero, MasaMusica Tele
Roxana Este, RLM
Karl Williams, Mountain Dew, Pepsi Cola North America
Arturo Vinueza, Exim Licensing Group

For artist info, this year's awards finalists and more: www.lospremiosbillboard.com
The Finalists!

continues from >>>LM-10

el Amor," her duet smash with Alexs Syntek, reached No. 2 in 2004, landing her a pair of finalist nods in two radio categories.

ALEX UBAGO (TWO) Likely the first finalist to hail from the Basque region of Spain, this 24-year-old singer/songwriter made stateside chart noise with his maiden Warner Latina disc "Fantasia O Realidad," which peaked at No. 14 on the Top Latin Albums chart. The disc's leadoff single, "Aunque No Te Pueda Ver," soared to No. 1 on the Hot Latin Tracks and Latin Pop Airplay charts.

VICTOR MANUELLE (TWO) Puerto Rico's most steady tropical seller in the past 10 years, this dazzling salsa-scale topped the Tropical Airplay chart in 2004 with his salsa classic "Tengo Ganas," which logged 13 straight weeks at the top. His Sony Discos CD "Travesía" met similar success: It bowed at No. 1 on the Tropical Albums chart and reigned there for 10 consecutive weeks. 


BETO Y SUS CANORIOS (ONE) This veteran Mexican band scored its biggest career hit in 2004 with its Día smash "Está Llorando Mi Corazón," which tallied 13 weeks at No. 1 on the Regional Mexican Airplay chart.

DADDY YANKEE (ONE) When he wasn't hitting The Billboard Hot 100 with N.O.R.E. on "Oye Mi Canto" in 2004, this biznass reggaetonero MC born Raymond Ayala could have been burning up the Billboard Latin radio and retail charts. Spurred by his smash single "Gasolina," Yanke's El Cartel/VI Music CD "Barrio Fino" topped the Top Latin Albums and Tropical Albums charts.

PACO DE LUCÍA (ONE) Best-known as a flamenco virtuoso, this exuberant native of Spain also has often delved into jazz for the past 10 years and created such sterling music as his Blue Thumb/GPR title "Cositas Buenas," which logged 17 weeks on the Top Jazz Albums chart, peaking at No. 3.

GLORIA ESTEFAN (ONE) Among the most awarded of all this year's finalists, Miami's Latin music pioneer is a finalist for tropical airplay track of the year, female, for her Sony Discos smash "Tu Fotografía," a poignant hit ballad whose percussive version scaled the Tropical Airplay chart.

ENRIQUE IGLESIAS (ONE) After dominating Billboard's Latin categories in the late 1990s, this good-looking idol from Spain notched five No. 1 hits on the Billboard Hot Dance Music/Club Play chart, including his 2004 hit duet with Kelsis, "Not in Love/No Es Amor," released by Interscope/Universal Latin.

LUIS MIGUEL (ONE) Miguel's latest foray into the indigenous sounds of his home country of Mexico is a superb ranchera disc on Warner Latina, "México en la Piel," that bowed on the Regional Mexican Albums chart at No. 1 and stayed there for nine consecutive weeks.

NG2 (ONE) A Puerto Rican duo produced by famed salsero (and Sony Discos labelmate) Víctor Manuelle, NG2 scored a No. 2 hit salsa cover of Alexandre Pires' ballad smash "Quismonos la Ropa" in 2004.

OSOMATLI (ONE) Oso Matli's latest batch of hip-hop and Latin grooves, "Street Signs," is a finalist for Latin rock/alternative album. "Street Signs" entered at No. 2 on Top Latin Albums, the apex of its 20-week chart ride for this electrifying Los Angeles group.

OMARA PORTUONDO (ONE) Another Buena Vista Social Club member who has found prosperity as a solo artist, this smoky-voiced septuagenarian from Cuba in the latest album to become a Billboard finalist as well. Her World Circuit/Noneuch/Warner Bros. CD "Flor de Amor" crested at No. 7 on the Tropical Albums chart.

A.B. QUINTANILLA III & THE KUMBIA KINGS (ONE) Quintanilla and his Texas-based crew continue to transform their cumbia, R&B and hip-hop hybrids into hit CDs, such as their latest EMI Latin disc, "Fuego." It debuted at No. 2 on Latin Pop Albums and remained in the top 10 for 17 straight weeks.

ADÁN CHALINO SÁNCHEZ (ONE) On the cusp of widespread fame when he died in a car accident at the age of 19, this Southern California native subsequently became a radio favorite who put out a string of hits, including his top 10 smash "Nadie Es Eterno," released by Moon/Costarola/Sony Discos.

MICHAEL STEVAN (ONE) This emotive singer from the Dominican Republic is a debut finalist as a new artist in the tropical album of the year category for his Fonovisa/UCG CD "Recor-dando los Terrícolas," a collection of bachata covers of ranchera-flavored pop evergreens by Venezuela's Los Terrícolas.

SONGWRITERS TELL TALES BEHIND THE HITS

BY LEILA COBO

In their own words, finalists for this year's songwriter award tell us the stories behind their charting songs. The titles appear in parentheses.

FATO ("Miedo," performed by Pepe Aguilar and Palomo, and "El Amo-tobis," performed by Aguilar) 

I'm inspired by my nephew Jorge de la Torre, a great singer and composer who died 11 months ago. He was in the process of accepting his illness, cancer. He would tell me, "Uncle, I want to listen to you. Your voice brings me relief."

In those days, his illness was frightening for me, and I couldn't write. One day, Pepe Aguilar called and said, "Hey, bro, there's a proposal for me to record a song for TV reality series 'Big Brother.' You have something?" And I said, "Let me see what comes out." That night, after not having touched my guitar for months, I picked it up and wrote the song.

I was imagining Jorge's situation—his fear. That's why the song is so specific when it says, "How strange to look inside myself." He told me, "Don't worry. I'm not afraid. I asked God for three things, and he gave me two: One was to be heard and applauded, the second was to not see my mother die and the third one—the one he didn't give me—was letting me die at 33. That's where "Miedo" comes from.

LEONEL GARCÍA ("Mientes Tan Bien," "Que Lloreo" and "De Viaje," performed by Sin Bandera; "Te Quedo," performed by Ha'Ash; and "Me Dediqué a Perder," performed by Alejandro Fernández)

"Me Dediqué a Perder" is born from an experience I had for many years, being a silent witness to a relationship that had no channels of communication, and in which one of the parties did everything necessary to push the other away. Until one day, it ended.

People sometimes don't realize how self-destructive their behavior is until it's too late, because disillusion and exhaustion are wounds that are too hard to heal.

RUDY PÉREZ ("Te Llamo," performed by Cristian; "Hasta Que Me Olvide de Ti" and "Hay Que Cambiar," performed by Area 305; "Echale Leña" and "Y Qué Va Ser de Mi," performed by Vitoria; "Deja," performed by Ana Barbara; "Vivo y Muero en Tu Piel" and "Hasta el Fin del Mundo," performed by Jennifer Peña; and "Por Ti Podría Morir," performed by Luis Fonzi)

"Te Llamo" is a song that went through so many things to become a hit. I co-wrote it with Roberto Livi for Julio Iglesias. It's a beautiful song, but Julio decided to leave it off the record.

ROBERTO

Roberto met with Cristian Castro, and he loved it. It had a different introduction, with strings. Cristian gets to the studio and says, "Rudy, I have an idea. Can a telephone just ring and a girl's voice answer and then the song begins?"

We got a phone, a microphone and took his wife at the time, put her behind the mike and had her say, "Hola." And the song became a huge hit for Cristian. Sometimes that happens.

MARCO ANTONIO SOLIS ("Mis Que Tu Amigo," "Prefiero Fanfí" and "Mi Mayor Sacrificio," performed by Solis; "Como Fuí Enamorarme de Ti," performed by Los Tri-O; and "Tu Cariel," performed by Enanitos Verdes)

I'm always writing. I write on little slips of paper and on my little tape recorder. I don't complicate myself with a computer. Maybe a mixer. It's very old-fashioned. "Mas Que Tu Amigo" is a cumbia, and it worked very well. It's very strong in South America; I often have to sing it twice. A lot of the songs have personal details. I wrote "Siempre Tú y Mi Lado" for my wife. It's a very simple song, but it says a lot to me because of the state I was in when I wrote it: "Nuestra Confesión" is also personal. It talks about past things, about how we can drown in a glass of water. There are always issues in relationship. When I'm going through a difficult situation, I lock myself up and write what I feel.
FREEDOM is a movement of artists and producers who own their creative works which we deliver everywhere at revolutionary FREEDOM prices.

Finally... Musica Pa' Mi Gente!
Esta noche habrá más ganadores

Disfruta Heineken® Responsablemente. ©2005 Heineken® Lager Beer, Heineken USA Inc., White Plains, NY
que nominados.
The Lifetime Achievement Award

BY LEILA COBO

If there's a limit to Marco Antonio Solis's success, he has yet to reach it. In his more than 30 years in the limelight, Solis has achieved so many milestones, it's hard to pinpoint which is most important. First as the lead singer/songwriter of romantic Mexican group Los Bukis, then as a best-selling soloist in the same genre, and still later as an international romantic superstar, Solis' career has been on an ever-ascending path that shows no sign of leveling off.

This year, *Billboard* honors Solis with its Lifetime Achievement Award, which recognizes an outstanding artistic trajectory and one that has been instrumental in promoting and extending the reach of Latin music worldwide.

"This truly is my most active moment," Solis told *Billboard* upon the release of his latest album, "Razón de Sobería," late last year, reflecting upon his growing international success. (The set debuted at No. 1 on the Top Latin Albums chart.) While in place as far flung as Chile Solis has become the best-selling artist in the market, here in the United States, his track record remains extraordinary as well.

As a songwriter, Solis—who says he writes his songs on little slips of paper—has had more No. 1 hits on the *Billboard* Hot Latin Tracks chart than any other composer. As a producer, he has taken home *Billboard's* Latin producer of the year award on several occasions for work on his own albums and for other artists, including Rocío Durcal. Olga Tañón and Ana Bárbara.

And then, there is Solis the mega-seller. Since 1995 he has had 13 titles on the *Billboard* Top Latin Albums chart—all on Fonovisa Records—including two compilations with Los Bukis and two compilations with Joan Sebastian. Five of those titles have reached No. 1 on the chart, and four have been certified gold. Solis' venture into pop, 1999's "Trazos de Mi Alma" (which is certified platinum) opened the doors for traditional Mexican acts to be heard around the world, a phenomenon akin to Luis Miguel's recording of traditional boleros 10 years earlier.

"He's an amazing phenomenon," says Alberto Uribe, head buyer for retail chain Rito Latino. "I don't know what it is exactly, but there isn't a Marco Antonio Solis album that doesn't sell well—both as a soloist and with Los Bukis."

The reasons behind Solis' success are multiple. There is his prolific output as a songwriter, with a troubadour's knack for the vernacular and the poetic. He is an artist whose expressive romanticism is easily understood. And then there's the voice, Solis, who modestly claims there are more singers better than he, says he doesn't "sing" his songs as much as "tell" them via his distinctive, plaintive tenor.

"He has tears in his throat," says Carlos Mahuriza, VP of A&R and East Coast operations for Fonovisa Records, attempting to explain that ineffable quality that enables Solis to connect with listeners.

"Marco opens his mouth, and every word—not just every phrase—every word he utters expresses something," the late producer Bebiu Silvetti told *Billboard* several years ago after producing a Solís album. "The great singer is one who can express and one whose voice touches people's hearts. And he's touched the heart of some 40 million people."

Vega says, "No one knows the extent of what he does." She notes that the foundation's causes extend beyond health. A list of recent activities, for example, includes aid for the Alzheimer's Assn., Teen Challenge (a center for recovering drug addicts), orphanages and the construction of several churches.

In a single week in March, the foundation donated heart medication and paper for electrocardiograms to a local heart center, donated three incubators to the Robert Reid Cabral hospital, financed a cataract operation for a 75-year-old woman and aided a child needing a kidney transplant and another suffering from hydrocephaly.

"That's the most beautiful thing about this," Vega concludes. "Many other places are full of bureaucracies. People seeking aid never get to actually speak with anyone. Our dealings are smaller and more direct. People come to me, and I direct them. Here, you know where the money goes."
Fuente Records
Si*Se

Artist Management
Vic Latino (WKTU NY)

Producers
Jay-Z - The Latin Album)

Corporate Clients
AEG Concert West . Barrio Mobil . Casablanca . Denise Rich Songs . Tu Pizza . AEG/Concert West
Venivision International

Latin Rap Conference . Fuerte / LatCom iCarambaU College Tour
iFlipd! . FUERTE Report

www.FUERTEGROUP.com
Jerry Blair / Rich Isaacson
73 Spring Street, Suite 406 New York, NY 10012 Ph: 212.219.2525 / Fax: 212.219.8915
mail@fuertegroup.com
Q&A: RUDY PÉREZ

BY LEILA COBO

Miami-based producer Rudy Pérez has ranked No. 1 on the Billboard year-end recap of Hot Latin Tracks Producers for three consecutive years. Now, Pérez, known for his high-quality productions, is up for the Latin producer of the year honors at the Billboard Latin Music Awards April 28 in Miami.

If he wins, he will have taken home the trophy for three straight years.

Though Pérez has a penchant for romantic fare, his output is extraordinarily eclectic and prolific. Last year he produced tracks for acts as varied as Los Temerarios, Jennifer Peña, Christian Castro and Luis Fonsi, as well as newcomers like Betzaida, Area 305 and Victoria.

On the eve of the awards, Pérez spoke with Billboard about his work and vision.

What is your secret for such sustained success?

I think it's all the different things I do. You have a pop version of "Más Que Tu Amigo" by Marco Antonio Solís. Then you have a super ballad with Christian Castro. Then you have a pop/rock song like "Quién Te Dijo Eso" with Luis Fonsi.

That's what keeps it fresh.

A lot of people think I just do the ballads; they don't realize I'm doing all kinds of things. The business, as we know, isn't blooming, so you've got to take whatever comes and what makes sense. Thank God all these projects I've done, I love them. I love the artists.

What defines the Rudy Pérez sound?

I still have great engineers. A lot of people today buy a little Pro Tools setup and call themselves engineers, and they don't want to pay great engineers an hourly fee. And you know, that's an art form. The reason I own is because I was an engineer for 17 years. And to get a guy like Bruce Weden, my chief engineer, a guy like that, I value him completely.

I still have a lot of respect for engineers, and I know in my heart and in my ears that they make a hell of a difference. In this time we're living, with this uncertainty of sales not happening as much as we'd like them to and downloading and piracy, I think that if people care to buy and own it, it's only because of quality. Great content in music, in production, in artwork.

Because [fans] can [download music] for free, I really believe a lot of labels are trying to cut corners, but it doesn't make any sense to me. There's a point where you have to draw the line, because product is what keeps this industry alive. And if they keep lowering the rates and lowering the rates of the musicians, it will lower the quality.

Some people say they can make a great pop album for $40,000.

Those are the people who have no appreciation for the people who make great music. You can't find any great engineer that you can pay...less than $50 an hour. An average record of 10 songs will be 300 to 400 hours of recording. Think about it. You have $20,000 already on just an engineer. It's impossible to do a great production for less than $80,000, $100,000. It's impossible.

Do the record companies propose these low fees?

Yes, and I pass constantly. The next time I wake up and brush my teeth in the morning, I couldn't look at myself. I want to be proud of what I do. I can't put my name and spend the quality time and passion for that. Some things are not negotiable.

Musically speaking, what defines you?

I always, always, always try to get the song content that I'm involved with. A lot of people today, they write songs that begin with a loop. You go to a songwriting session, and they say, "Check this loop out." I'm like, "Why don't we go to the piano, find a melody, some chord changes?"

It really devastated me the other day when I was watching "American Idol." There's this girl representing Miami and they went to her family's house, and the journalist asks, "Well, how do you think she did tonight?" And the family goes, "Oh, she did great. But the song was not that great." You know what the song was? "My Love" by Paul McCartney. And that's the mentality of today's youth. They don't realize that once you run out of those loops you got to go back to the essence. Go to Stevie Wonder, Paul McCartney.

I always like to make sure that the songs have some worthiness to be in a record. To me, if the song doesn't do something for me in the first 30 seconds, it isn't happening. Don't wait for the chorus. Have a storyline that people understand in the street. And then again, you have to have some kind of surprise and something refreshing phrase here and there. And as long as people keep falling in love and falling out of love, I still have a job. Love songs will be around forever.

Is it always love songs for you?

Even if they're up-tempo, I always try to keep it romantic. [My wife] Betsy was saying, "Honey, why don't you write a reggaeton song?" And I said, "Betsy, let me stick to what I know."

With the changes in radio formats, have you changed your sound in the past year?

I have been using a lot less live strings. The sound has become more percussive, more fusion, more guitar-oriented and less keyboard-based. More acoustic guitar, even more with electric guitar. A lot of live drums instead of programmed drums. If I'm doing an album [for romantic singer/songwriter Armando] Manzanero, of course I have to do the style. But with the young, pop stuff, I am changing a lot of stuff. And I keep in touch with a lot of the radio programmers and DJs.

Profile: A.B. QUINTANILLA III AND CRUZ MARTÍNEZ

BY LEILA COBO

It's hard to classify A.B. Quintanilla III and Cruz Martinez, because they are involved in so many aspects of the music industry. They are the founders, leaders and the musical drive behind A.B. Quintanilla III & the Kumbia Kings, one of the most successful and distinctive groups in Latin music.

They're also songwriters with an impressive track record. Aside from the Kumbia Kings' songs, the duo wrote many of the late Selena's hits (Quintanilla is her brother) and scores of tracks for other artists, including Alicia Villarreal, who is married to Martinez.

Quintanilla and Martinez are also entrepreneurs. Between the two of them they helm a multitude of entertainment companies, covering management, a record label, film and TV, as well as recording and production studios.

But perhaps above everything else, they are top-line producers. Quintanilla first made his mark as a producer/songwriter for Selena. But together, Quintanilla and Martinez are credited with creating the distinctive urban/kumbia sound that defines the Kumbia Kings, as well as many others (K-Rino, Frankie D., DJ Kane).

The duo has also put its sonic signature on recordings by a host of other acts, including newcomers La Pura Nena and Volcumen X, which are signed to their Brown Boi Entertainment label.

"Myself and Cruz are the two people that made Kumbia Kings happen," Quintanilla says. "Cruz is as much Kumbia Kings as I am. Kumbia Kings doesn't exist without that teamwork."

Quintanilla notes that guitarist Chris Perez, Selena's widower, is also a core group member.

At the 2005 Billboard Latin Music Conference, Quintanilla and Martinez—who are up for multiple Billboard Latin Music Awards with the Kumbia Kings—will display their prowess in a one-of-a-kind production session using Martinez’s portable studio, which he takes everywhere.

Martinez, the quieter member of the Kumbia Kings, is used to the more boisterous Quintanilla being in the limelight.

"I guess that's because I spend half my life in the studio, and a studio is an isolated area," says Martinez, who first met Quintanilla when he was 16 years old. Back then, Quintanilla already played bass for Selena and Los Dinos, and Martinez played keyboards with a group called La Sombra. Both groups often toured together.

From the onset, Martinez was a gadget and computer enthusiast who spent hours in electronics stores reading the manuals for keyboards and computers and learning how to work the equipment right there and then.

"I didn't have the money to buy the stuff, so they would let me learn in the store," he says. "Now. I've worked with every type of software that's out there."

Martinez says taking his work out of the studio is something he has never done before. But he isn't worried about the session at the conference. "I can talk forever about this kind of stuff," he says with a laugh.

www.americanradiohistory.com
3 expressions that you can always hear of a show that has been held at the Auditorio Nacional, Mexico City.

When you select the Auditorio Nacional in Mexico City, an added value we can guaranty are these three expressions of satisfaction. We know that they are the only value that really matters.

Auditorio Nacional: A great show in technology, quality, acoustic.
BY LEILA COBO
Each year since 2000, the Billboard Latin Music Conference has featured a Q&A session with a major superstar.
This year’s guest is Elmer Figueroa Arce—known to millions as Chayanne. He comes to the podium as one of the most versatile artists in Latin music, with a 20-plus-year career as a solo artist, actor, singer and dancer.
Regarded by many as the quintessential Latin star, Chayanne is an all-around entertainer whose appeal and recognition go beyond music and the confines of the United States and his native Puerto Rico.
“Chayanne genuinely represents the best of Latin entertainment,” Frank Welzer, chairman/CEO of Sony Music International, told Billboard last year when the magazine marked the 25th anniversary of the artist’s career (Billboard, July 10, 2004).
“He is the ultimate performer who can sing, dance and act equally well, and he’s one of the best-looking people on the planet,” Welzer says. “He also happens to be a joy to work with and one of the nicest people I know.”
In an often volatile business, Chayanne is an artist with a surprisingly long and stable career who, through consistent hard work, has established himself as one of the leading sellers and top performers in every market he touches.
Chayanne’s trajectory hasn’t been one of reinvention or drastic changes, personal drama or tabloid fodder. Rather, it has been one of consistency—in his choice of music that he performs, his repertoire, his label (Sony) and his business partners.
Chayanne has recorded 11 studio albums as a solo artist, beginning in 1984, when he debuted under his current stage name. Two of those albums made it to No. 1 on the Billboard Top Latin Albums chart; four reached the top 10. Of Chayanne’s multiple songs on the Hot Latin Tracks chart, nine have hit No. 1.
As a touring artist, Chayanne is also known for his stealthiness, continuously expanding his scope to encompass Latin America and Europe. He performed more than 100 dates on his 2004 tour.
Recognized in the mainstream for his lead role in the Hollywood feature “Dance With Me” alongside Vanessa Williams, Chayanne has also been the face of multiple advertising campaigns for products including Denroy and Pepsi.
Fresh from a promotion in Australia and Italy, the Puerto Rican star is preparing his 12th studio album, following the March release of a greatest-hits compilation of romantic material.

Fernando Trueba
Melding Music & Film

BY LEILA COBO
Few people embody a love for art as fully as Spanish director/producer Fernando Trueba.
An Academy Award winner for best foreign film (for 1993’s “Belle Epoque,” starring a then-unknown Penelope Cruz), Trueba made a name for himself with his luminous cinematography and quirky humor. Those qualities were also displayed in such mainstream Hollywood productions as “Two Much,” starring Antonio Banderas and Melanie Griffith.
But it is his marriage of music and film that Trueba is most renowned for. His ability to put music and movies together may be unparalleled.
At this year’s Billboard Latin Music Conference, Trueba will speak about this marriage during a Q&A session that will feature samples of his work. They include the award-winning album “Lágrimas Negras,” documentary “Calle 54,” and the current “El Milagro de Candeal,” a film that unites cinematography, music and social awareness.
It will be the first time in the history of the conference that an Oscar-winning film director will take center stage for a Q&A session.
Then again, how many Oscar-winning directors are also award-winning music producers? With Trueba, his dual role started with 2001’s “Calle 54,” a film conceived, planned and executed as a labor of love. His dual expertise would yield the closest thing to a definitive document on contemporary Latin jazz, featuring a dazzling array of artists that includes the late Tito Puente (in his last filmed performance), Paquito D’Rivera, Bebo and Chucho Valdés, Cachao, Chico O’Farrill and Gato Barbieri.
“I wanted to make an initiating film,” Trueba told Billboard at the time. “That people who like Latin jazz would love, but that someone doesn’t know the music would get totally excited, wanting to know and hear more.”
“Calle 54” became a multifaceted project of ever-expanding proportions. It included the award-winning film, soundtrack (released in the United States by Blue Note Records), coffee-table book, concert tour, DVD and even a venue: Trueba now owns the Calle 54 jazz club in Madrid.
“Calle 54” also opened a musical door for Trueba, who created his own label—Calle 54 Records, naturally—in partnership with longtime friend Nati Cheadik, a Miami-based jazz impresario who wrote the book “Dictionary of Latin Jazz.”
Since then, every musical project Trueba embarks on has a mission, makes a statement, garners critical acclaim and, notably, earns money.
Take 2003’s “Lágrimas Negras.” The unlikely duo of 85-year-old Cuban pianist Bebo Valdés and 35-year-old flamenco singer Diego “El Cigala” was one of the biggest-selling albums in Spain for 2003 and 2004. It also swept the 2004 Premios Amigo Awards, winning five honors.
Later, “Lágrimas Negras” won two Latin Grammy Awards and continued its successful sales run in the United States, Mexico and Latin America. The album is a finalist for two Billboard Latin Music Awards.
Asked to explain the album’s success, Trueba, who is producer and (with Cheadik) co-executive producer of “Lágrimas,” says, “I’ve no idea. It just connected with people at the level of emotion and heart, and it is passionate, intimate and intense.” Such adjectives could also apply to “El Milagro de Candeal,” a film Trueba describes as a “pacific western, where the good guys defend themselves with drums instead of guns.”
The film is about a music school founded by Brazilian musician Carlinhos Brown in a poor neighborhood in Salvador de Bahia, Brazil. Bebo Valdés plays himself in the film and “reveals himself as the Cuban John Wayne,” according to Trueba.
“It’s the story of Carlinhos Brown and also, the story of an old Cuban musician who can’t return to Cuba, but looks for it in a similar place,” Trueba says.
It is also a testament about how music can affect social change. Beyond merely documenting that change, Trueba is contributing to it. His film has opened the doors for donations and support for the neighborhood from the Spanish government and from fans worldwide. The film has already premiered in Spain, Brazil and Mexico. A U.S. release date is pending.
“El Milagro” has already been released on DVD in Spain. A soundtrack on Calle 54/Sony BMG is forthcoming.
LATIN POP AIRPLAY TRACK OF THE YEAR, DUO OR GROUP:
"DUELE EL AMOR"
ALEKS SYNTEK
WITH ANA TORROJA

HOT LATIN TRACK OF THE YEAR, VOCAL DUET:
"DUELE EL AMOR"
ALEKS SYNTEK
WITH ANA TORROJA

LATIN POP ALBUM OF THE YEAR, NEW ARTIST:
"MUNDO LITE"
ALEKS SYNTEK

TROPICAL ALBUM OF THE YEAR, NEW ARTIST:
"CRECIENDO"
SON DE CALI

TROPICAL AIRPLAY TRACK OF THE YEAR, DUO OR GROUP:
"LA SOSPECHA"
SON DE CALI

SESAC CONGRATULATES OUR LATIN MUSIC AWARD NOMINEES
¿Quién será la próxima superestrella de la música latina?

Sintoniza Telemundo todos los Domingos 8pm/7c para ver el programa "Nuevas Voces De América". Las personas ya han sido elegidos para participar en este nuevo reality donde tendrán la oportunidad única de ser entrenadas por Emilio Estefan, aclamado productor y ganador de múltiples premios GRAMMY, quien ha encaminado las carreras de grandes artistas latino como Ricky Martin, Shakira, Marc Anthony, Thalia y Gloria Estefan.

GLORIA AURA TE CONECTA CON EL MUNDO DE LA MUSICA Y EL ENTRETENIMIENTO

Sintoniza con la cartelera Billboard y disfruta de los temas de tus artistas favoritos. Frecuencia te dará acceso a los eventos más importantes, entrevistas exclusivas con tus personajes favoritos, el último grito de la moda y lo mejor en deportes extremos. Domingos 12:30pm/11c por Telemundo.

Frecuencia es esto y mucho más...

www.americanradiohistory.com
Juan Luis Guerra & 440
US Concert Tour Part I

NEW YORK  MSG ARENA  MAY 28
MIAMI    MIAMI ARENA  MAY 29
CHICAGO  ALLSTATE ARENA  JUNE 3
WASHINGTON D.C.  MCI CENTER  JUNE 4
ATLANTA  tba  JUNE 9
ORLANDO  tba  JUNE 11
BOSTON  AGGANIS ARENA  JUNE 12

Juan Luis Guerra & 440
& Marco Antonio Solis

Produced by: Ralph Mercado & Felix Cabrera

For Tour Booking (212)333-3737
Hot Acts Showcase!

BY LEILA COBO

Live showcases featuring up-and-coming acts, as well as established artists releasing new material, have long been among the highlights of the Billboard Latin Music Conference. Through the years, conference showcases have been a launching pad for acts as wide-ranging as Shakira, Elvis Crespo and Bacilos. Since 2003, the conference has seen an even broader infusion of talent, thanks to the Billboard Bash, which showcases awards finalists.

Here is a look at acts confirmed at press time that will perform during the week of the conference.

CROOKED STILO
Salvadoran brothers Victor and Johnny López offer a version of urban regional Mexican music that is a highly irreverent, combustible fusion of elements, drawing upon tropical and Mexican music. Their recordings mix music from the likes of Celia Cruz, Willy Chirino, Rigo Tovar and Los Bukis with traces of Cypress Hill, Snoop Dogg and 2Pac, among others. Crooked Stilo recorded independently before inking a deal with Fonovisa Records. The group's debut album under Fonovisa, "Puro Escándalo" (which takes its title from a Chirino track), was released late last year. Strong sales of "Puro Escándalo" made it a finalist in the Latin rap /hip-hop album of the year category. (Performing April 27 at the Billboard Bash.)

IVY QUEEN
Without a doubt the single most successful female reggaetón artist in the market, Ivy Queen is also the most enduring. Originally signed to Sony Discos in the late 1990s, Ivy Queen was instrumental in bringing reggaetón and Latin hip-hop to mainstream awareness. Following her stint with Sony, Ivy Queen created her own label before signing last year with Miami-based Perfect Image Records. Bolstered by distribution from Universal Music & Video Distribution, coupled with strong airplay at English- and Spanish-language stations, Ivy Queen has become a household name for hip-hop lovers. She is a dual finalist for the Billboard Latin Music Awards. Her album "Diva Platinum Edition" is a finalist in the reggaetón album of the year category, while the track "Dile" is a contender for tropical airplay track, female. (Performing April 27 at the Billboard Bash.)

LUNY TUNES
Premiere reggaetón act Luny Tunes are well-known as much for their chart-topping albums (which garnered two Billboard Latin Music Awards last year) as for their work as producers with the genre's leading artists, including Daddy Yankee, Tego Calderón and Don Omar. Pioneers in breaking reggaetón into the mainstream market, Luny Tunes are also continues on >>pLM:30

Latin Alternative Music Conference

THE NEW SOUNDS OF LATIN MUSIC come network, listen, play, learn, teach, etc...

ROCK>HIP HOP>ELECTRONICA>PUNK>FUNK>
and everything in between

AUG. 3RD - AUG. 6TH
The Puck Building - Soho, NYC

www.latinalternative.com
This is our way to say THANK YOU!

Thanks to all Artists and Promoters for shining the light on the Coliseo de Puerto Rico and making a resounding success in less than a year!!!


- David Bisbal
- Juanes
- Daddy Yankee
- Carlos Santana
- Usher
- Juan Luis Guerra
- HBO Boxing
- Van Halen
- Robi Draco Rosa
- Oreja de Van Gogh
- Ricardo Montaner
- Korn
- Scorpions
- Duran Duran
- Motley Crue
- Chicago
- ToTo
- Barney y su mundo de Colores
- Andrea Bocelli
- “New Year’s Revolution” WWE
- Donna Summer
- Franco De Vita
- And More!

PUERTO RICO IS WAITING FOR YOU!

FOR INFORMATION 1-787-777-0800
www.coliseodepuertorico.com • info@smopr.com

COLISEO DE PUERTO RICO
JOSE MIGUEL AGRELOT

www.americanradiohistory.com
Showcase!
Continues from >> PLM-26

paving the way for reggaetón on mainstream radio, thanks to tracks produced for Frankie J (the reggaetón version of “Obseesion”) and Yankee’s “Gasolina.” (Performing April 25 at Reggaetón Night presented by Bullseye Productions.)

QUEENIE
A native of Tijuana, Mexico, who was raised there and in San Diego, MC Queenie raps about the underbelly of society with an insider’s knowledge and an eye for detail. Queenie’s debut album includes tracks with the Game, Roscoe and MV Ren. (Performing April 25 at Reggaetón Night.)

LOCOS POR JUANA
Miami-based Locos Por Juana are a big, fusion party band reminiscent of Ozomatli in its mix of predominantly ska, cumbia, rock and a little bit of everything else. On the band’s second album for MP Records, “Musica Pa’ Pueblo,” Locos Por Juana paired with producer Juan Pablo Manzanero (son of Armando) for an ambitious album with great commercial possibilities. (Performing April 25 at Reggaetón Night.)

DAVID TORRENS
Cuban David Torrens has made a name for himself as a leading purveyor of the style known as “rockason,” a mix of rock with Cuban son. An accomplished songwriter whose works have been performed by the likes of Tania Libertad, Armany Gutierrez and Francisco Cepeda, Torrens signed a solo deal with EMI Music in 1996 and released two albums with the label. His include “Intoxicante,” from the Mexican film Vivir Mata. Torrens is currently signed to Mexico’s RB Records and is slated to release his new album this year. (Performing April 25 at the RB Records showcase.)

CUBA VIVA
More than a group, the big band Cuba Viva is a musical concept that gives new life to classic Cuban music. Cuba Viva brings together great past hits, such as Benny More’s “Bomba y Sabrón,” Miguel Matumaron’s “La Vanguardia” and “Son de la Loma” and Arsenio Rodriguez’s “La Vida Es Sueño,” and infuses them with new arrangements and production, courtesy of bandleader Julio Quevedo. (Performing April 25 at the RB Records showcase.)

JD NATASHA
Seventeen-year-old Miami native JD

Queenie embodies a new breed of homegrown, bilingual, bicultural artists. A songwriter who performs only her own material, JD Natasha’s critically acclaimed debut, “Imperpecta-Impertect,” on EMI, has made her a darling with the MTV crowd and has garnered her a following with English and Spanish speakers. (Performing April 26 at the cocktail reception co-sponsored by MTV Español.)

SI SEÑOR
One of Puerto Rico’s most active touring bands, quintet Si Señor boasts a distinctive pop/rock sound bolstered by female singer Brenda Román. Signed to indie label Sylkab Music, Si Señor released its self-titled debut last year, but its following raised interest in the United States. Now, “Si Señor,” the album, has been rereleased by Miami-based indie SGZ and distributed by Sony BMG. A third video has also been released. (Performing April 26 at the cocktail reception.)

FUNKBUNKA
This four-piece electronic hip-hop band is a seamless blend of funkified hip-hop and subtle rock brush strokes. Created and fronted by singer/producer/bass player RB, Funkburka boasts a modern electronic sound infused with hip-hop soul. The mix appeals to clubgoers and careful listeners. (Performing April 26 at the CTV/Entertainment Shopping Network Pre-Launch Party.)

HERNAN GAMBOA
Four player Hernán Gamboa, known as “El Cuatro de Venezuela,” has spent a lifetime popularizing the traditional Venezuelan instrument. Gamboa is known for his rasgadongo technique, which has been widely copied. He recently filmed his first DVD, which captured a performance at Macarena in Miami Beach. The DVD will be on sale through TV shopping network CTV. (Performing April 26 at the CTV/Entertainment Shopping Network Pre-Launch Party.)

Didier Hernandez
A veteran of the continuos on >> PLM-32

Juan & Nelson Distributor
766 10th Ave • New York, NY 10019
tel. (212) 265-1313 • fax. (212) 265-1349 • fax. (212) 265-2352
brigidatorres@jnrecords.com • www.jnrecords.com

Arthur Hanlon
La Gorda Linda

IN STORES MAY 3rd

@Your Definitive Resource for Latin Music
This is what we do:

Joan Sebastian  Ana Gabriel  Juan Gabriel  Juanes

Tango Pasión  Marco Antonio Solís  Franco de Vita

This is who we are:

STAR 970am

HOLA news

This is where you can reach us:

Malaica Valiente
Director of Entertainment
SSEG

ph: 954-424-4004
fx: 954-424-0272
6511 Nova Drive PMB#155,
Ft. Lauderdale, Fl 33317
www.ssegconcerts.com

TOUR DATES
April 10 - Tampa Performing Tampa, Fl
April 15th - Verizon Theater Houston, TX
April 16th - Nokia Theater Dallas, TX
April 17th - La Villa Rea Mc Allen, TX
April 23rd - Universal Amphitheater Las Angeles, CA
April 24th - Aladdin Resort Las Vegas, NY
April 30th - Aragon Chicago, IL
May 1st - Ovens Auditorium Charlotte, NC

www.americanradiohistory.com
Showcase!

continues from >>pLM-30

music scene since he was barely 15, Di- dier Hernández is familiar to many as a former member of boy group MDO (formerly Menudo). Now, he has branched out on his own with his DG Records solo debut, “Destino.” A pop album infused with Latin rhythms and boasting two English-language songs, it was produced by Hernández, who also wrote seven of its 12 tracks. “Destino” is being promoted through a direct-response campaign and will later be distributed by Sony BMG. (Performing April 26 at the CTV/Entertainment Shopping Network Pre-Launch Party)

SACHA NAIROBI

Already well established on the Miami live music scene, singer Sacha Nairobi offers music infused with attitude, highlighted by her sultry voice. A native of Venezuela, Nairobi paired up in Miami with Colombian producer Germán Ortiz for her first album. Set for release June 6 on Touch Down Music, the artist’s self-titled set will be promoted via a direct-response TV campaign in the United States. (Performing April 26 at the CTV/Entertainment Shopping Network Pre-Launch Party)

ROY TAVARÉ

An accomplished musician who has been playing guitar since he was 8 years old, Roy Tavárez has run the gamut of musical professions. As an artist, he launched his career as a member of well-known Puerto Rican group Los Kenton, and later toured with Wilfrido Vargas. Tavárez went on to form his own group, El Clan de la Fuerza, with whom he recorded “Se Siente,” an album that fused merengue with rock and hip-hop. Tavárez went on to produce, write and remix for a wide variety of acts in all genres. Tavárez returned to creating music with his new group Compay Pepe. He has also launched his own label and publishing company, Bayahibe Music. (Performing April 27 at the ASCAP Acoustic Showcase.)

MONTE’ ROSA

Created in 2003, Monte’ Rosa is a Latin alternative pop/rock group recently signed to new label Fabrika Music (distributed in the United States by J&R Records/Sony BMG). Monte’s self-titled debut album is set to be released in June. First single “Me La Robo” impacted radio and TV in April. (Performing April 26 at the cocktail reception.)

SERGIO GEORGE

Producer/songwriter/arranger Sergio George is widely considered one of the top names in tropical music and, indeed, one of the top names in Latin music worldwide. He has won multiple Latin Grammy Awards and has crafted a distinctive sound, a mix of R&B, tropical, pop and urban rhythms that makes him a top pick for some of music’s biggest names. A founding partner of Miami-based label SGZ Entertainment, George is working on albums for Tito Nieves and La India. Recent credits include Anthony’s Grammy Award-nominated “Volvó La Pena.” (Performing April 27 at the ASCAP Acoustic showcase.)

For more on showcase artists and this year’s award finalists, go to billboard.biz/latintalent.
Only One Place Can Showcase The Hottest Latin Stars

For booking information contact Eric Bresler by phone (786) 777-1122, fax (786) 777-1600 or e-mail ebresler@heat.com.

www.americanradiohistory.com
No me conformaré con menos.

• 1,400+ estaciones en RealTime Real
  Incluyendo:
  – Regional Mexicana
  – Pop Contemporáneo
  – Tropical

• SoundScan
• iTunes
• Napster
• MusicMatch
• Yahoo! Music
• Music Choice
• MTV en Español

Nielsen
Broadcast Data
Systems

www.americanradiohistory.com

CONTACTO DE AFILIADAS | TEL: 216.831.3761 | E-MAIL: BDSradio@BDSonline.com

THE GLOBAL STANDARD FOR MUSIC INFORMATION
Our Heart has a Latin Beat.

Univision Radio is proud to be part of the Billboard® Latin Music Awards.

Watch as the play list of America's largest Spanish-language radio broadcaster comes alive at the 2005 Billboard® Latin Music Awards. It'll make your heart beat to a whole new rhythm.
The growing clout of independent labels in the Latin music world is evident in the year-to-date Latin chart recaps. These recaps are based on chart performance during the period that extends from the Dec. 4, 2004, issue through the March 26, 2005, issue.

The recaps for Hot Latin Tracks are based on gross audience impressions monitored by Nielsen Broadcast Data Systems; recaps for Top Latin Albums are based on sales data compiled by Nielsen SoundScan. Titles receive credit for airplay or sales accumulated during each week they appear on the pertinent chart.

Three of the top 10 albums for this period were released on independent labels. That number climbs to six when albums released on Fonovisa and Disa are included.

Beyond that, the No. 1 artist on the Top Latin Album Artists recap is reggaetón star Daddy Yankee. His album "Barrio Fino," released on his El Cartel Records label, is also the No. 1 title on the Top Latin Albums recap. El Cartel is distributed by Universal Music & Video Distribution through an agreement with VI Music, but all marketing and promotion is handled by El Cartel.

The Top Latin Album Label, measured by the number of charted titles, is Univision Music Group. Its performance is due to the combined strength of Fonovisa Records (whose acts Los Temerarios and Marco Antonio Solís were among the top charting artists on this list) and Univision Records, for a total of 47 charted titles.

Disa, which is half owned by Univision, was measured separately, and came in at No. 3 with 26 charted titles. Sony Discos, with 32 charted titles, is No. 2.

Fonovisa leads the Top Latin Album Imprints chart, followed by Sony Discos, Disa and parent label Univision.

On the distribution end, UMVD remains the leader in the field, despite the Sony-BMC merger. UMVD distributes most of the independent reggaeton labels as well as Univision and Disa.

While indies dominated the sales charts, major continued to rule radio, with Universal Music Latino positioned as the top Hot Latin Tracks Label.

The recaps were compiled by rock charts manager Anthony Colombo with assistance from Latin charts manager Ricardo Compiani.
mun²

stay tuned...
THE SBS FAMILY CONGRATULATES THE BIS.

WE ARE SPANISH.
BOARD LATIN MUSIC AWARD NOMINEES

NEW YORK • LOS ANGELES • MIAMI • CHICAGO • SAN FRANCISCO • PUERTO RICO

SPANISH BROADCASTING SYSTEM

SBS TOWER • 2601 SOUTH BAYSHORE DRIVE, PHII, COCONUT GROVE, FLORIDA 33133 • 305.441.6901
NASDAQ SYMBOL-SBSA • WWW.SPANISHBROADCASTING.COM
REPRESENTED NATIONALLY BY INTEREP • FOR SYNDICATION OPPORTUNITIES-ABC RADIO NETWORK
FOR INFORMATION PLEASE CONTACT MARKO RADLOVIC (786)470-1641

www.americanradiohistory.com
Beating the streets with a new rythym...

Mock & Roll Management:
4913 SW 74 Court :: Miami, Florida 33155 :: PH: 305.635.3885

Francisco Villanueva: f.villanueva@mockandroll.com :: Rogelio Macin: r.macin@mockandroll.com :: Luisana Salazar: luisana_salazar@mockandroll.com

www.americanradiohistory.com
JOINT DEAL SERVES AUDIOSLAVE

Legends can make for strange bedfellows in the music business. The relationship created by the formation of Audioslave—the "supergroup" that rose from the ashes of seminal '90s rock acts Soundgarden and Rage Against the Machine three years ago—remains an unusual pairing even in an industry accustomed to unorthodox unions.

The band returns May 24 with "Out of Exile," its second release under a rare joint deal with Sony BMG's Epic Records and Universal Music Group's Interscope Records.

Beyond the occasional one-off project like Jay-Z and Linkin Park's "Collision Course," a joint Def Jam/Warner Bros. release, or a multilabel hits compilation series like "Now That's What I Call Music!," competing major-label groups are not prone to sharing star talent.

But in the case of Audioslave, Epic and Interscope are splitting all costs, profits and market share associated with the band. They also are rotating marketing and distribution responsibilities for its albums.

This time out, Interscope is handling the multiplatinum quartet, picking up where Epic left off with the band's 2002 self-titled debut.

"To be honest, it's been very easy," in... continues on >>p40

FACT FILE

Label: Interscope/Epic
Management: The Firm
Booking: Creative Artists Agency
Publishing: Disappearing One Music (ASCAP), LBV Songs (BMI), Melee Savvy Music (BMI), ME3 Publishing (BMI)
Top-selling album: "Audioslave," (2002), 2.7 million

>>BRavery, UMPG Pact
The Bravery has signed a worldwide co-publishing deal with Universal Music Publishing Group. The alternative rock group's Island Def Jam self-titled debut has sold 61,000 copies in the United States since its March 29 release, and is already certified gold in the United Kingdom. UMPG features the band on its current sampler and is actively seeking film, TV, videogame and commercial placements.

—Melinda Newman

>>GRP Adds Culbertson
Smooth jazz multi-instrumentalist Brian Culbertson joins Verve Music Group's GRP imprint. His GRP debut, "Sensuality," is slated for a July 26 release. Culbertson's seventh solo project—and most recent release—was 2003's "Come On Up" for Warner Bros. His recording credits also include the 2001 Atlantic album "Nice & Slow."

—Gail Mitchell

>>Simon New BMI Icon
Paul Simon will receive the Icon Award from BMI at the performing rights organization's 53rd annual Pop Awards, which will be held May 17 in Los Angeles. Past Icon honorees include Brian Wilson, Van Morrison, James Brown and Little Richard. Recipients are chosen for their influence and contributions to music.

—Melinda Newman

>>Cotter, Epic Split
Brad Cotter, the winner of last year's "Nashville Star" talent competition on USA Network, has exited the Epic Records artist roster after one album. He won a deal with Epic parent Sony Music Nashville as the "Nashville Star" grand prize in the show's second season last year. First-season winner Buddy Jewell remains signed to Sony... In other Nashville news, Universal South artist Katrina Elam has parted with management company Borman Entertainment.

—Phyllis Stark
AUDIOLSLAVE (cont.)

Christie Knows The Way

UK Veteran Dominates Chart For The First Time Since 1970s

Tony Christie's U.K. chart career was a mere memory. Yet lately he has been holding off all comers at the top of the British listings.

The 61-year-old singer had three U.K. top 30 singles in 1971, but since 1976, his only chart entry had been as guest vocalist on the All Seeing I's 1999 top 10 hit "Walk Like A Panther." (FRR)

Last year, Universal TV signed Christie for an album of hits and new songs, "The Definitive Collection." U.K. retail sales of that Feb. 21 release are approaching 400,000. London-based UTV managing director Dave O'Grady says, "We've had substantial domestic success with singer/songwriters, notably U.S. artist Josh Ritter. [(Atlantic) licensed this record knowing how passionate I am about Emmett.] Independent records manager Mattel O'Brien, features some of the

chart at the end of March and has been ensconced at the top of the chart three weeks running.

"From a rock radio perspective, I don't know how much better something could fit," says Bill Gamble, PD at modern rock station WZZN Chicago. "The single is a great pop song—probably one of the better songs we've had in the last year and a half."

Interscope has used the launch of the single to kick off a marketing push—compete with TV and outdoor advertising usually reserved for the album release window.

Meanwhile, the band began a five-week North American small-venue tour in Las Vegas to build interest in "Out of Exile."

Still coming are a video for "Be Yourself," the second radio single and media appearance on "The Howard Stern Show."

“The it’s a unique relationship, because it's a true joint venture. It’s a win-win for everybody.”

—STEVE BARNETT OF EPIC

Words & Music

Father & Son Sidran A Multimedia Duo

Like Regie Lidell one of the greatest bands you’ll never see a tour from, he was the founder and leader of the Midwest's truly legendary Dr. Bop & the Headliners oldies show band. He died Feb. 21 at age 60.

I report this because it was at Mike’s memorial drunk last week at the Nitty Gritty in Madison, WI. that I ran into fellow Dr. Bop fan (and frequent sit-in) Ben Sidran, the renowned Madison-bred jazz pianist/author/songwriter. Now editing for XM Satellite Radio his 1980s "Sidran on Record" programs of some 100-plus interviews with great jazzmen including Miles Davis, Sonny Rollins and a young Wynton Marsalis, Sidran’s also writing a book based on the University of Wisconsin course he taught last year, "Jewish Popular Music in America: Irving Berlin to Kenny Blythe."

Meanwhile, he and son Leo Sidran are busy uploading their music to Apple Computer’s iTunes store. "My recent song "Listen To That Fool Talk" has become a sleeper hit there," Sidran says. "It’s a 20-minute jazz raps about how the groove will get you through times of no money better than money will get you through times of no groove."

But Sidran is most proud of his illustrous son, an acclaimed solo artist and songwriter in his own right who co-produced in Madison Jorge Drexler’s Academy Award-winning song from "The Motorcycle Diaries," "Al Otro Lado Del Rio." Drexler and Leo become pals while living in Spain, and the pair co-wrote two songs on Leo’s latest album, “Bohemia.”

Leo has also signed with Disnefy to provide signature music for new animations, and is now developing novel music media content for an MTV/Motorola ringstone co-venture.

Leo, who publishes his father through Building Music (ASCAP), began writing and producing songs at 9. "My first gig was with Dr. Bop," says Leo, the multi-instrumentalist learned drums from James Brown’s skins man Clyde Stubblefield. "I think I released last year on the Sidran’s label Nardis (spel it backward).”

Leo has since created brief "ringtone narratives" that will be played on Motorola phones.

"It’s a pretty wild experiment —story-telling in miniature," says Leo, whose production company is aptly named Unlimited Media Limited. Nine such vignettes have been completed, including "Cows & Babies," "Disco Chickens" and "Yodel Mania."

Rhythmically funky, "Cows & Babies" employs organic rather than synthetic audio elements in depicting cows and babies being attacked by a bear. The 23-second bit has debuted in Japan, says Leo, who is moving to New York now to "hit the street."
Aventura is certainly not the first group to find popularity in Europe before making in the United States. But the Bronx, N.Y.-based quartet must certainly be the very first bachata act to land a No. 1 single, in Spanish, in virtually every European territory.

That single, “Obsesión,” is a chart-topper in the United States courtesy of R&B artist Frankie J’s English-language version. And now, Aventura is ready for its close-up on its home turf.

The group’s third album, “God’s Project,” comes out April 26 on New York-based Platinum Music, which has released the band’s previous albums, “Love and Hate” (2003) and “We Broke the Rules” (2004). But now Platinum and Aventura will have major distribution through Sony, which will surely boost Aventura’s sales.

“Sony has opened the doors for many forms of promotion we didn’t have in the past,” Aventura manager Johnny Marines says, citing presence in mass-merchant accounts and on Internet sites. “When you add them all up, they add up to something big.”

Aventura, an innovative act that says what can best be described as urban bachata (bachata being the traditional music of the Dominican Republic), has long had a loyal following on the East Coast, which is home to many Dominicans. But that’s nothing compared with what the group encountered last year in Europe. “Obsesión,” which appears on “We Broke the Rules” and was penned by Aventura lead writer Anthony Santos, topped radio and sales charts in Germany, France, Spain, Norway and Italy, among many others (it is currently No. 1 in Russia), while the album garnered sales of more than 1.5 million units, according to Platinum.

But in the States, “We Broke the Rules” has sold only 69,000, according to Nielsen SoundScan, and “Love and Hate” only 48,000. A big issue, Marines says, was distribution; because the album wasn’t widely available, it was often pirated. This time around, U.S. preorders for “God’s Project” have reached 25,000, according to Marti Cueva, Premium director of business and legal affairs. Even though Aventura hasn’t received heavy airplay in the States, the group has been widely recognized by its peers: “God’s Project” features duets with Nini Sky, reggaeton stars Don Omar and Tego Calderón and merengue singer Anthony Santos.

First single “La Boda” is being promoted to Latin radio, and a second single, “Alegorío,” will be promoted simultaneously in Europe beginning the week of release. As with previous albums, Platinum has struck licensing deals with multiple companies abroad for promotion and marketing.

Later, English-language singles will be promoted to mainstream radio.

On the road, Aventura is in demand, playing about 140 dates per year combined in the United States, Europe and the Caribbean, and sharing the stage with a host of major acts.

“The funny thing about this group is, even though we do Spanish, or Spanglish music, our following is definitely a bilingual following, and we’ve done concerts that, for example, have only been promoted on hip-hop stations and we have excellent turnout,” Marines says. Like everything else surrounding Aventura, Marines is also unique. Employed by the New York City Police Department, he works days as a sergeant.

If things go well, he says, early retirement may be an option.

---

**Women’s Movement**

A Slate Of New Music From A Host Of Female Singer/Songwriters

Along with the redesign of Billboard, Latin Notes has also undergone its own mini-makeover, to emerge leaner and energized, or, as we would say in Spanish, con los pilas puestos. Earlier this year, Billboard’s Latin and Urban editor, Erika Ender (signature to Karen) and Saavedra (Gabi Music), two established songwriters who have penned tracks for major recording artists have also made an impact at radio.

Universal also distributed the debut albums of Erika Ender (signed to Karen) and Saavedra (Gabi Music), two established songwriters who have written tracks for major recording artists. The Latin chart —toppers out this week, according to Nielsen SoundScan, include: “Obsesión,” which appears on “We Broke the Rules” and was penned by Aventura lead writer Anthony Santos, topped radio and sales charts in Germany, France, Spain, Norway and Italy, among many others. A key element is, according to Platinum, the album garnered sales of more than 1.5 million units, according to Platinum.

But in the States, “We Broke the Rules” has sold only 69,000, according to Nielsen SoundScan, and “Love and Hate” only 48,000. A big issue, Marines says, was distribution; because the album wasn’t widely available, it was often pirated. This time around, U.S. preorders for “God’s Project” have reached 25,000, according to Marti Cueva, Premium director of business and legal affairs. Even though Aventura hasn’t received heavy airplay in the States, the group has been widely recognized by its peers: “God’s Project” features duets with Nini Sky, reggaeton stars Don Omar and Tego Calderón and merengue singer Anthony Santos.

First single “La Boda” is being promoted to Latin radio, and a second single, “Alegorío,” will be promoted simultaneously in Europe beginning the week of release. As with previous albums, Platinum has struck licensing deals with multiple companies abroad for promotion and marketing.

Later, English-language singles will be promoted to mainstream radio.

On the road, Aventura is in demand, playing about 140 dates per year combined in the United States, Europe and the Caribbean, and sharing the stage with a host of major acts.

“The funny thing about this group is, even though we do Spanish, or Spanglish music, our following is definitely a bilingual following, and we’ve done concerts that, for example, have only been promoted on hip-hop stations and we have excellent turnout,” Marines says. Like everything else surrounding Aventura, Marines is also unique. Employed by the New York City Police Department, he works days as a sergeant.

If things go well, he says, early retirement may be an option.
An Auspicious Debut
A Slate Of New Artists Prepare For Their Label Bows

As Billboard moves into a new era with the redesigned issue you're holding in your hands, it seemed the perfect time to look ahead musically as well by highlighting a handful of new acts whose label debuts deserve extra attention.

Raul Midón, "State of Mind" (Manhattan), June 7
Midón's amazing story makes publicists openly weep with joy. Blinded shortly after birth, Midón was a top session musician in Miami who headed to New York to fulfill his dream of a solo musical career. He writes hero Stevie Wonder a letter in Braille, and, just like that, Wonder is playing harmonica on his debut.

Midón, who writes his own material, blends Wonder's musicality, Al Jarreau's supple vocal technique and Brian McKnight's romanticism. Get a little wind under these wings, and this one is going to take off.

Print and TV will lead this story, but radio should be forced to follow, especially when the lush ballads as "Waited All My Life" are ripe for the taking.

Shout Out Louds, "Howd You Gaff Gall?" (Capitol), May 24
One of several hot bands from Scandinavia, Sweden's Shout Out Louds created a buzz at the South by Southwest Music & Media Conference and are set to play the Coachella Valley Music Festival next month. Adventurous programmers have already hopped on the set's first track, the jaunty 'Very Loud.' Although they are disciples of the Cure (or if they're not, they have a lot of explaining to do), Shout Out Louds work best when their distinctive style shines through instead of that of their influences. Best tracks include "A Track and a Train" and "Go Sadness."

Z-Trip, "Shifting Gears" (Hard Left/Hollywood Records) April 26
Dj/turntablist Z-Trip, who has remixed tracks for such acts as the Beastie Boys and Jane's Addiction, goes for his own solo career with this project. A key cut, and one already tripping up the Modern Rock Tracks chart, is "Walking Dead." an ominously haunting tune featuring Linkin Park's Chester Bennington.

No disrespect to Z-Trip, since he is the architect of the tracks, but the tunes really live or die depending upon the guest. For example, "Take Two Copies," which features Busdriver (and samples Jethro Tull), soars.

World Leader Pretend, "Punches" (Warner Bros.) June 28
Named after an R.E.M. song, and clearly influenced by everyone from the Verve and U2 to Kurt Weill, this New Orleans outfit blends seemingly dissimilar ingredients into a melting pot to create a delicious gumbo of sound that is grand and dramatic, but entirely approachable.

While some folks have compared World Leader Pretend to Radiohead (the link is certainly evident on the title track), that downplays the music's accessibility and how pleasing Keith Ferguson's voice is.

Top tracks include the hypnotic "New Voices" and "Lovey-Dovey," which recalls Rufus Wainwright.

The Giraffes, "The Giraffes" (Razor & Tie) July 12
Nothing fancy about this one; just straight-ahead, undiluted metal from this Brooklyn, N.Y.-based quartet. Lead singer Aaron Lazar (who had two heart attacks at the age of 28 earlier this year) spits through 10 tracks that will make your hair stand on end and your ears bleed. Fears that the band has gone soft with a closing track titled "Honey Baby Child" are eased when the guitar pyrotechnics start a few minutes in. The band begins a tour with Local H in May.

Ben Folds will try anything and everything to get his work to the masses.

As a precursor to his album "Songs for Silverman," which Epic will release April 26, the songwriter/singer/pianist released an unlikely cover of Dr. Dre's "Bitches Ain't Shit" exclusively on iTunes.

Consumers who pre-ordered the new album at benfolds.com will receive an exclusive 10-song CD, "Songs for Goldfish." Additionally, "Songs for Silverman" will be available as a Dual Disc with a bonus string-only version of first single "Landed," as well as on double vinyl with the Dr. Dre cover and as a deluxe package with a 40-page photography book created by Folds and a 40-minute DVD about the making of the album.

"It's really important to be open to different ways of putting music out there," Folds says. "In the day, there were Beatles records that came out in four of five different forms. I am happy that things are being mixed up some.

Folds is particularly hooked on digital distribution. The strings version of "Landed" is free to iTunes consumers who buy the 11-track "Silverman."

"Distributing my music on iTunes, that alone is just worlds of freedom to me," Folds says. "I can get the song recorded in a couple of days, mix it and send it, and as fast as it is on the server, it's up."

On Feb. 1, "Landed" went to triple-A radio and to iTunes, where it peaked at No. 7, according to Epic VP of marketing Scott Carter.

The track is a first-person narrative of someone realizing the destructiveness of his long-term relationship. Adult top 40 WMZB Memphis added the song after it won raves on the station's new-music program, "O'Clock News."

"We play two new records to expose them on the show," WMBZ PD Brad Carson explains, "and it won four weeks straight. It was beating big artists like 3 Doors Down."


Ben Folds Five disbanded prior to Folds' first solo project, "Rockin' the Suburbs" (2001). That title has sold 268,000 units, according to Nielsen SoundScan.

Folds will appear on "Late Night With Conan O'Brien" around street date and will embark on a two-week U.S. tour April 24. He will tour the United Kingdom in June and will begin a larger U.S. outing in July.

Virgin Megastores will feature the album in listening stations and alongside Folds' catalog in special displays.

Next up for Folds is a CD/DVD culed from two performances with a 79-piece orchestra in Perth, Australia, in March. That project is expected in the fourth quarter.

The Beat
MELINDA NEWMAN mnewman@billboard.com

Folds Open To Unusual Marketing Ideas

Ben Folds will try anything and everything to get his work to the masses.

As a precursor to his album "Songs for Silverman," which Epic will release April 26, the songwriter/singer/pianist released an unlikely cover of Dr. Dre's "Bitches Ain't Shit" exclusively on iTunes.

Consumers who pre-ordered the new album at benfolds.com will receive an exclusive 10-song CD, "Songs for Goldfish." Additionally, "Songs for Silverman" will be available as a Dual Disc with a bonus string-only version of first single "Landed," as well as on double vinyl with the Dr. Dre cover and as a deluxe package with a 40-page photography book created by Folds and a 40-minute DVD about the making of the album.

"It's really important to be open to different ways of putting music out there," Folds says. "In the day, there were Beatles records that came out in four of five different forms. I am happy that things are being mixed up some.

Folds is particularly hooked on digital distribution. The strings version of "Landed" is free to iTunes consumers who buy the 11-track "Silverman."

"Distributing my music on iTunes, that alone is just worlds of freedom to me," Folds says. "I can get the song recorded in a couple of days, mix it and send it, and as fast as it is on the server, it's up."

On Feb. 1, "Landed" went to triple-A radio and to iTunes, where it peaked at No. 7, according to Epic VP of marketing Scott Carter.

The track is a first-person narrative of someone realizing the destructiveness of his long-term relationship. Adult top 40 WMZB Memphis added the song after it won raves on the station's new-music program, "O'Clock News."

"We play two new records to expose them on the show," WMBZ PD Brad Carson explains, "and it won four weeks straight. It was beating big artists like 3 Doors Down."


Ben Folds Five disbanded prior to Folds' first solo project, "Rockin' the Suburbs" (2001). That title has sold 268,000 units, according to Nielsen SoundScan.

Folds will appear on "Late Night With Conan O'Brien" around street date and will embark on a two-week U.S. tour April 24. He will tour the United Kingdom in June and will begin a larger U.S. outing in July.

Virgin Megastores will feature the album in listening stations and alongside Folds' catalog in special displays.

Next up for Folds is a CD/DVD culed from two performances with a 79-piece orchestra in Perth, Australia, in March. That project is expected in the fourth quarter.
The Philly Surround Sound

Gamble & Huff Classics Get New Licensing Push From Philadelphia International Records

In the words of Philadelphia International Records executive VP Chuck Gamble, the label has spent the last two years "rethinking our assets." Gamble, whose uncle Kenny Gamble founded Philadelphia International with his songwriting partner Leon Huff in 1971, has been leading the label's recent efforts to be heard from April 30. That's when Coors Brewing debuts a commercial featuring the O'Jays R&B/pop classic "Love Train." It is not Philadelphia International's first licensing venture. The film "Guess Who," starring Bernie Mac and Alfonso Ribeiro, also featured "Love Train." Verison has James Earl Jones dancing to McFadden & Whitehead's " Ain't No Stoppin' Us Now."

In the United Kingdom, Mullen Fruit Yogurt is sold to the tune of "Love T.K.O." And Donald Trump introduced the O'Jays to a new generation of viewers when "The Apprentice" adopted "For the Love of Money" as its theme song.

But according to Chuck Gamble, the label has become more aggressive about pushing its 3,500 song catalog. Working with Warner/Chappell Music and Sony BMG, Gamble is eying more TV shows, films and commercials.

"Other than Motown [obete], we have the second-largest soul catalog in the world," Gamble says. "And many agencies are looking for classic songs. So we decided to do a big push."

The Coors deal, through New York-based ad agency Platinum Rye, is in a six-figure commitment. Gamble predicts a revenue boost of at least 37%. He says that Sony BMG owns the 1971-1975 portion of the catalog; the label itself owns the songs from 1976 forward.

Philadelphia International is also targeting the ringtone market as Gamble notes. Cell phones are not solely the province of the young. "There's a whole 35-plus audience out there who want to hear this original music and want it available to them in some format," he says.

"And, as noted in this column last April, Philadelphia International has opened its vault of master recordings and unreleased material to contemporary producers. The first to take advantage of the opportunity were Philadelphia-based Carvin Haggins and Ivan Barias of CarMul Productions. The pair incorporated Gamble & Huff's " Nights Over Egypt" into "I Don't Need It" on Faith Evans' new album, "The First Lady."

"The Evans song was created from the actual 24-track recording," Gamble says. "It wasn't a sample. We've been talking with other Philadelphia-area producers like Dre & Vidal and Jazzy Jeff, and we plan to expand from there."

For the label's earlier plan to resuscitate itself with releases from contemporary acts like No Question and Damon (Billboard, Dec. 18, 1999), Gamble says the priority right now is licensing. "We're not really wiping out the idea of recording new artists or new records," Gamble says. "But our priority right now is to use what we have. It's one thing to have music. It's another to have music that people still want 35 years later."

Robert Earl Keen was so pleased with his 2003 Koch Records Nashville label debut, "Farm Fresh Onions," that he repeated the recording process for follow-up "What I Really Mean." "I sat around and ordered sub sandwiches and said, 'It sounds good to me,' " the carefree Keen says of his new disc. "Like its predecessor, "What I Really Mean" was produced by Keen's guitarist, Rich Brotherton. "We used the same team," Keen says, "but oddly enough Koch is also taking it to mainstream country outlets."

"I think that's great and can open up a new fan base for Robert," says Brian Everett, music operations director for the Amariillo, Texas-based Hastings chain. "But it's important for Koch—and Robert—to know that there are a lot of Robert Earl Keen fans that don't like country music, and you have to be careful not to alienate them."

Keen says he considers "What I Really Mean" a fit in the country slot, and adds

FACT FILE

Label: Koch
Management: self-managed
Booking: Monterey Peninsula Artists
Publishing: Onion One Publishing (BMI)
Top-selling album: "Walking Distance" (1998), 154,000
Most recent album: "Farm Fresh Onions" (2003), 55,000

Jazz Notes

DAN OUELLETTE douellette@billboard.com

Jarrett Radiant On New Set

Even though he has recorded close to 50 albums for ECM Records since 1971, Keith Jarrett says his latest, "Radiance," a two-CD masterwork of solo piano improvisations that streets May 3, is special. In a convertible's uncle's rural New Jersey home, the pianist is visibly excited. "This is my position paper on what I feel I can do on a keyboard," says Jarrett, who turns 60 May 9. "This captures me compositionally more than any of my other recordings. That this was recorded live in front of an audience makes it all the better."

In 2002, Jarrett was invited to perform in Japan to commemorate his 150th concert there. A mini-two-show tour was set up for Osaka and Tokyo. He chose to play solo, showcasing his ability to create music on the spot, without a set list or even the seed of a compositional idea beforehand the performance. While Jarrett is recognized for his expansive solo excursions (documented on such classic albums as 1975's "The Koln Concert" and 1997's "La Scala," his last solo improvised recording), for these performances he manipulated his time along on stage, taking his extemporaneous art to a new level of beauty and energy. The album's 17 sections (parts 1-13 recorded in Osaka, 14-17 in Tokyo) range from 14-minute journeys to one-minute vignettes—all, as he calls them, "transformative moments."

In related news, Jarrett plays a pivotal improvisational role in Columbia/Legacy's new Miles Davis boxed set, the long-awaited "Live at the Cellar Door," to be released in September. The six-CD collection was recorded in 1970 when Davis was full-on in his pursuit to explore electric jazz, working with musicians who, as the electric piano-playing Jarrett says in the set's liner notes, "could surprise him.

"THREE DOT LOUNGE: For the first time in 40 years, jazz gets a national network series: "Legends of Jazz with Ramsey Lewis," which will launch June 16 with a one-hour special on PBS. The show will spotlight this year's National Endowment for the Arts Jazz Master award winners: Nancy Wilson, James Moody, Jon Hendricks, Paquito D'Rivera and George Wein. Thirteen 30-minute episodes will air this fall... "Smooth Jazz TV," hosted by Cameron Smith, aired its 250th syndicated show April 16. The weekly entertainment program, now in its eighth season, presents smooth jazz music videos, concert performances and backstage interviews... Avant-garde/experimental pianist Misha Mengelberg sets up shop May 1-15 at alco saxophonist/producer John Zorn's new performance space in New York, the Stone, for shows with such collaborators as Zorn, Dave Douglas, Eugene Chadbourne and Mark Feldman."

the material came out differently. It's more country, a little softer and more acoustic. I felt a collective sigh of relief from the record company that it doesn't have that real loud electric guitar, which I really enjoy but evidently bothers a few people."

Indeed, Koch Nashville GM Nick Hunter feels that the May 10 release is the "most accessible" album yet from the veteran Texas singer/songwriter, who often has one boot in roots rock and the other in country. Keen's songs have been cut by the likes of George Strait and the Dixie Chicks. And he has long enjoyed a remarkably loyal and rabid following, despite little airplay of his own. "Single "What I Really Mean" will be worked to Texas radio stations, as well as to American and triple-A stations. But
BRUCE SPRINGSTEEN
Devils & Dust
Producers: Brendan O'Brien
Columbia 93900
Release Date: April 26

It’s not surprising that Bruce Springsteen begins this mostly acoustic, somber album with a song possessing palpable political flavor. After all, he toured last fall in support of John Kerry, and the title track’s subject (a guilt-soaked soldier’s reflection on fear and the evil that righteousness breeds) jives well with the artist’s public service announcements for moveon.org.

Yet it’s a fascination with personal struggles, not political, that really makes Springsteen tick. The songs here are character-driven parables that recall the material on 1995’s “The Ghost of Tom Joad,” with Biblical references and Spanish phrases sprinkled over a general Western milieu. The results, particularly “Matamoros Banks” and “Black Cowboys,” will no doubt reward Bossologists, who can trace the lyrics for myriad meanings, as well as casual fans, who can appreciate the singer’s always engaging voice in this stripped-down setting.

JIM BRICKMAN
Grace
Producers: David Grow
Windham Hill 82876-67979-23
Release Date: April 19

Jim Brickman’s piano prowess has garnered him country, Christian and AC fans. He turns his attention to Christian music with a collection of beautifully rendered inspirational songs. There’s an understated elegance to Brickman’s artistry. He can take a song that has been recorded countless times, such as “How Great Thou Art,” and breathe fresh life into it. Aside from the stunning instrumentals, Brickman is joined by an impressive array of vocalists, including Mario Frangoulis on “Ave Maria,” Selah on “Be Thou Near Me,” Ginny Owens on “Amazing Grace” and Michael Bolton on “Hear Me (Tears Into Wine),” a gorgeous Brickman/Tom Douglas song that the singer gives a stellar treatment.

NEW ORDER
Waiting for the Siren’s Call
Producers: various
Reprise/Warner Bros. 428307
Release Date: April 26

It’s impossible to mistake a New Order song for anything else. The band has spent 25-plus years spinning infinite variations on a theme established in dance-rock classics like “Temptation,” “Blue Monday” and “Bizarre Love Triangle.” The trademark chiming basslines, wall of synths and fragile vocal synergy are still there in “Waiting for the Siren’s Call,” but throughout, the band sounds better than ever. These 11 tracks are instantly familiar, yet most reveal greater depths with repeated listening. Lead single “Kranky” offers up a thoughtful Monday-morning manifesto: “Uneasy Listening, Vol. 1.”

REVI
lyricist/producer Bill Wurtzel has left his imprint on 18 tracks. The title track is a nonchalant rallying cry. "They Don't Need Me Anymore" puts new words to the Beatles’ “They Won't Come Back.” "Lost in the Shadows" is a grand rap ballad. "American Pie" is an honest reworking of Don McLean's song. While "The Smell of Money" is not quite Don McLean’s "The Locomotive." And "The Tea Leaves" is a smart departure into hip-hop. "The World" is a work of art.

NORTHWESTER
The Marriages
Producers: various
Anti 53785
Release Date: April 26

The Marriages are a duo, but they sound like a band, thanks to the help of the second Marriages -- Benji Grinshpan, who produced some songs and added some arrangements. "Live At The Fillmore," the track that suggests a band's appeal, is a case in point. The song has a great arrangement and lots of layers, including a drum break that's a big part of the song's identity. The band includes a drummer, guitarist, bassist and vocalist, and the sound is lush and full. It's a great example of what can happen when a group of musicians work together.

OLGA TAÑON
Una Nueva Mujer
Producers: various
Sony BMG TRK 006879
Release Date: April 19

Olga Tañon's first album with Sony BMG is a pop fusion chock-full of multiple Latin dance rhythms, from her trademark merengue to cumbia, bachata and merengue. It's a real party album, with a strong beat and lots of horns and percussion. The opening track, "El Amor," is a great example of the album's style. The song has a driving beat, with lots of horns and percussion, and Olga's voice is strong and confident. The rest of the album follows a similar pattern, with lots of catchy, danceable songs. The production is top-notch, with lots of horns and percussion, and Olga's voice is strong and confident. The rest of the album follows a similar pattern, with lots of catchy, danceable songs. The production is top-notch, with lots of horns and percussion, and Olga's voice is strong and confident.
danceable album that straddles genres. Tañón is in great vocal form on tracks like the single "Bandido," a mix of Middle Eastern beats and contemporary cumbia she sings with bravado. Later, she turns tender for the only two ballads here, "Abre Tu Corazón" and "Sin Ti No Puedo Vivir." For its eclecticism, the musical mix she offers on "Una Nueva Mujer" have been run-of-the-mill Latin pop for a few years now. Still, fans should celebrate the energetic delivery.—LC

NEW & NOTEWORTHY

JOHNATHAN RICE (5) Trouble Is Real
Producer: Mike Mogis Reprise/Warner Bros. 48696 Release Date: April 26 Next time you see a teen soap on the WB, listen on. The "trouble is real" would slide easily into the scenario. The "trouble" of the title is mostly of the relationship variety, and Rice arrestingly expresses it on starkly dramatic numbers like "Mid November," "City on Fire," and "Blood of God." Occasionally symphonic flourishes are a counterpoint to the intimate lyrics, though Rice never oversteals the emotion behind his words. When the Scottish native kicks into midtempo rockers ("Kiss Me Goodbye," "Lady Memphis"), the results aren't nearly as compelling. He manages one semi-successful rave-up ("Salvation Day"), but his songs are better-suited to subtle, electronic-tinged arrangements ("Leave the Light On.")—JM

DANCE/ELECTRONIC

TONI BRAXTON (4) Un-Break My Heart: The Remix Collection
Producer: various Label/Date: Legacy 82876 67305 Reissue Date: April 12 R&B/pop singer Toni Braxton is no stranger to dancefloors, where she has landed seven hits, all of which are included on this collection. David Morales' classic mix of "You're Makin' Me High," "The Solo Hex Anthem Vocal mix of "Un-Break My Heart," Frankie Knuckles' Fraktified Club mix of "I Don't Want To," and Joe Claussell's Main Mix of "Spanish Guitar" reached the summit of the Billboard Hot Dance Club Play chart. DJ/producers Hector Aranda, who deftly beat-mixed the set, also spotlights hard-to-find remixes by Peter Rauhofer ("He Ain't Man Enough") and others. Throughout, Braxton's voice shines and soars.—MP

EMINEM
Ass Like That (4:25) Producers: Dr. Dre, Mike Elizondo Writers: not listed Aftermath/Interscope (CD promo)
Those who complained that Eminem's current "Encore" run is a listen may be careful what they wish for. "Ass Like That" sounds like the work of a juvenile that has been given carte blanche to play with grown-up toys and then unleash his pranks on the public. The album version of this composition vividly expresses, "I ain't never seen an ass like that/ The way you move it, you make my pee-pee go/Don't o'ong." What's truly astonishing is that in both the "clean" and "super-clean" radio versions, the word "ass" is masked, while "pee-pee" remains clearly in place. Eminem is making a potty profane fable by even suggesting that this rubbish merits airplay. Enough, already.—CT

NEW & NOTEWORTHY

ANNA NALICK
Breathe (2 AM)
Producers: Eric Rossie, Brad Smith, Christopher Thorn Writer: A. Nalick Columbia (CD promo)
Columbia ushers in the second quarter with a solid, old-fashioned female singer/songwriter. Anna Nalick is only 20, but the Californian writes with the perspective of someone who has studied each of life's experiences, making them down only after thoughtful deliberation. "(2 A.M.)" is an introspective yet confidential talk about learning to handle everyday challenges—and remembering to take time to breathe. Nalick's vocal is patently her own, slightly husky and seemingly well-traveled. This is the kind of adult top 40 debut that launches careers.—CT

The following text is not transcribed.
In a 1986 interview with Billboard, Jeff Walker presciently predicted that the new business models for labels would include taking a piece of their artists' publishing, booking and merchandise income to offset declining record sales.

Nineteen years later, that model is becoming commonplace, and Walker is keeping his eyes peeled for the next trend.

Last month, Walker celebrated the 25th anniversary of his Music Row company, AristoMedia, which has weathered and thrived through the ups and downs of the Nashville music business.

Walker—an Australian who is as well-known for his puns as for his cheery nature—launched the company in 1986 as a public-relations firm based in thetitling of his home. It has evolved into a multifaceted organization with four distinctly named divisions employing a staff of 16.

AristoMedia still handles press and publicity, as well as video clip marketing. The Marco Promotions division handles independent record promotion to radio and country dance clubs. Jeff Walker & Associates is the firm’s special events and advertising arm. And the Goodland Group focuses on music publishing and video clip duplication.

Walker says the company offers nearly all of the services of a small label with the exception of an A&R department. The benefit of that kind of “lateral diversification,” as he calls it, “enables us to look at the big picture of an artist’s career. We can go to their management and promotion to radio and country dance clubs. Jeff Walker & Associates is the firm’s special events and advertising arm. And the Goodland Group focuses on music publishing and video clip duplication. Walker says the company offers nearly all of the services of a small label with the exception of an A&R department. The benefit of that kind of “lateral diversification,” as he calls it, “enables us to look at the big picture of an artist’s career.”

“Music will go the way of the Hollywood studios.”

—JEFF WALKER OF ARISTOMEDIA

“With all the visual opportunities created by the Internet and the DualDisc, we’re going to see a real strong growth.”

The company’s newest product line is a series of video compilation discs that are serviced not only to video outlets, but to music supervisors for film and TV projects and TV talk show talent books.

On the record-promotion side, Walker says the company takes a marketing approach. “What we do is called ‘pro-licity,’ a combination of promotion and publicity,” he says. “It’s not just calling up (radio) and getting the add. I’m very much into artist development.”

Walker says the biggest changes he has seen in the industry in the last 25 years are the growth of technology and massive consolidation. Typically, he sees opportunities even in the latter and predicts that the country music industry “will go the way of the Hollywood studios where there are a lot more distribution opportunities,” particularly for labels with “the independent spirit.”

Late last year, we were completely enthralled by Xavier’s show at New York club CBGB (Beat Box, Billboard, Dec. 18, 2004). In the months since, Xavier’s “XXX” EP—produced by Scissor Sisters’ Babydaddy and A Touch of Class (aka Oliver Stumm and Dominic Clausen) and released via A Touch of Class Recordings—has received repeat plays on our iPod.

We are happy to report that Xavier has been signed to Virgin in the United Kingdom for one single with a second single and album option. In fact, Xavier’s delicious electropop cover of George Benson’s “Give Me the Night” (an absolute highlight of the EP) relaunches the label’s Ten imprint, which has been missing in action for way too long.

According to James Pitt, who handles dance music for the EMI Group in the United Kingdom, A Plastic Avengers re-edit of the track will be sent to club DJs in early May, followed by Freemasons and Insignificant Others remixes later in the month. A commercial single arrives July 25.

Chris Barbour of Elephant Days Management manages Xavier. He was spotlighted in Faces to Watch: 30 Under 30 (Billboard, Jan. 29).

TIDBITS: Deep Dish’s second artist album (and first for Thrive Records) is scheduled for a July release....Soltrenz Records debuts in May with the single “See Me Now” by Birth of a Nation (aka Swiss DJ/producers Marcoito and Soltrenz founders Duane Harden, Moises Modesto and Jay Dalhi)...Tommy Boy will release four albums from Yellow Productions, including a new disc by B-52’s Marcia Activities. Italian label Time has a hot single on its hands with “Little Love” by Alex Gaudino & Jerma Present’s Lil’ Love. Time has already licensed the track, which references “People Hold On” by Coldcut Featuring Lisa Stansfield, to Just Music (South Africa), Positiva (United Kingdom) and others...Jody Watley is working on a remix project. For a sneak peek, log on to her Web site (jodywatley.net) for a new mix of “Looking for a New Love”...On May 23, U.K. label Planet Clique issues the B-52’s “Whammy Remix EP 2005,” with re-rubs by Riton, Major Tweaks and MHC.

LAST DANCE: After 6½ years of writing this column, it is with a mix of sadness and happiness that I bid farewell—to Beat Box. With this issue, I am taking on new editorial duties. In other words, my contact info remains the same.

Now, just because I’m saying goodbye to Beat Box—which is now a biweekly column—does not mean our paths will never cross. On the contrary, with my new editorial beats, as well as my continued contributions to other sections of the magazine (reviews and music, for example), we will likely be in touch more than ever.

As for whom I am passing the Beat Box on to, well, you’ll have to wait until a future issue to find out. But you won’t be disappointed. Trust.

Chenoweth Fulfills Dream With Christian Album

“ ‘This has been a dream of mine since I was a little kid. I always thought I’d be a Christian singer, that’s what I grew up doing,” says Chenoweth, who gushes like a fan when talking about acts she admires, such as MercyMe, Michael W. Smith and Sandi Patty.

Produced by Chris Harris, the album includes covers of MercyMe’s “Word of God Speaks” and the Bill & Gloria Gaither classic “Because He Lives,” as well as “Borrowed Angels,” a new Diane Warren ballad. There are also versions of songs by secular artists Faith Hill and Trisha Yearwood, as well as a playful tune called “Taylor, the Late Boy,” which has become a concert favorite.

“We need to laugh,” says Chenoweth, who will perform at several upcoming Women of Faith conferences. “As Christians we have to have a bit of fun and show that side of ourselves because that’s who we are as well.”

Though secular entertainers are often afraid to espouse their beliefs, Chenoweth is not. “I’m a Christian,” she says. “It may make some people feel uncomfortable, but that’s OK...I believe, and whether they agree with me or not, I think a lot of people work with appreciate it. They respect me for it.”

IN TRIBUTE: The Southern gospel community lost a legend with the April 11 death of George Younce, who performed for 36 years with the legendary Cathedral Quartet.

“Nobody will replace George,” Gloria Gaither says. “He was an original.”

Gospel Music Assn. president John Styll calls Younce “such a great voice in gospel music and a funny guy.”

Gospel Music Channel president/CEO Charles Humbard agrees. “He taught me that the funniest people in music are bass singers,” says Humbard, who had known Younce since childhood. “He was a hilarious guy. He will be deeply missed.”

Xavier’s ‘XXX’ Sounds A Hit With Virgin
**Market Watch**

**A Weekly National Music Sales Report**

<table>
<thead>
<tr>
<th>YEAR-TO-DATE</th>
<th>2004</th>
<th>2005</th>
<th>CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OVERALL UNITS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Albums</td>
<td>183,751,000</td>
<td>164,724,000</td>
<td>-10.4%</td>
</tr>
<tr>
<td>Store Singles</td>
<td>2,430,000</td>
<td>1,256,000</td>
<td>-48.3%</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>29,185,000</td>
<td>89,128,000</td>
<td>205.4%</td>
</tr>
<tr>
<td>Total</td>
<td>215,366,000</td>
<td>255,108,000</td>
<td>18.5%</td>
</tr>
</tbody>
</table>

**SALES BY ALBUM FORMAT**

<table>
<thead>
<tr>
<th>Format</th>
<th>2004</th>
<th>2005</th>
<th>CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>179,346,000</td>
<td>163,368,000</td>
<td>-9.2%</td>
</tr>
<tr>
<td>Cassette</td>
<td>3,836,000</td>
<td>998,000</td>
<td>-74.0%</td>
</tr>
<tr>
<td>Other</td>
<td>569,000</td>
<td>358,000</td>
<td>-37.1%</td>
</tr>
</tbody>
</table>

**Album Sales**

- **2004**: $183.8 million
- **2005**: $164.7 million

**Digital Tracks Sales**

- **2004**: $29.2 million
- **2005**: $91.9 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

---

**Carey Starts New Day; Charts Move Into New Home**

Mariah Carey never asked me for career advice, but one element that enabled that to achieve her first No. 1 album since 1997 does fall in line with a strategy I would have suggested as far back as 1999, when her last Columbia set peaked at No. 2. Even before her 2001 “Glitter” soundtrack became a poster child for missed expectations, my counsel to Carey would have been to go away for a while and let people forget about her. Then return with an album that knocks their socks off.

Putting aside a remix album that Columbia released in 2003, the 28-month gap between Carey’s 2002 set “ Charmbracelet” and new Island album “The Emancipation of Mimi” is the longest gap between releases in her career. In addition to topping the big chart and Top R&B/Hip-Hop Albums, she is rewarded with the biggest opening week of her career and her best Nielsen SoundScan week since 1995.

With a Christmas collection and a hits set included in her haul, there was only one year from 1990 through 1999 when she did not release an album, but up her pace since the days of her ink keep.

Each of her first 10 albums hit the top 10 of The Billboard 200 (four of them reached No. 1 and spawned 14 No. 1 singles on The Billboard Hot 100), which suggests she did not suffer from overexposure during her first decade.

A remarkably avid fan base remained loyal even as she lost traction at top 40 radio, her image took a beating in the press and the mass record-buying public moved on. Three albums released in 2001 and 2002 were certified platinum—a huge accomplishment for most artists, but modest feats for a singer who struck at least triple-platinum with each of her first nine sets.

The opening sum of 404,000 copies for “Mimi” beats her previous best start, which was 243,000 for “Rainbow” in 1999. Moreover, this is her best tally since the post-Christmas frame of 1999, when “Daydream” rang $414,000.

There’s more than one key to this start. Lead track “It’s Like That” is her biggest mainstream top 40 hit since 1997, peaking at No. 17 on Pop 100 Airplay. New track “We Belong Together” grew in audience by 12.8 million audience impressions at multiple formats to 38.8 million during release week.

You could not miss Carey on TV as she hit “Good Morning America,” “TRL,” “Live With Regis and Kelly” and “Late Show With David Letterman” this week “Mimi” reached stores. Best Buy, Target, Wal-Mart and Kmart also deeply discounted the album.

**REFURBISHED:** Like the rest of the magazine, the charts undergo a transformation, with all of our album and singles lists, including Hits of the World, moving into the same neighborhood.

Grouping the charts together will make it easier for readers to cross-reference when an act grows from one format to a larger following.

A key feature added to this section: a glance insights from the Billboard charts team, which explain factors that sparked growth for the week’s faster-moving titles.

Also new: a spotlight on charts that previously only appeared on our Web site (see Hot Christian Songs, page 66).

This addition will highlight stories that unfold on our Christian radio charts, our regional Heatheraker lists and others that have joined our billboard.biz lineup in the last two years.

You’ll find a few chart names have changed. The Hot R&B/Hip-Hop Singles & Tracks list—which has been a mouthful since we added the word “Hip-Hop” in 2000—is simplified to Hot & R&B/Hip-Hop Songs. We made the same adjustment to other charts but the methodologies for each remain the same.

Some charts have moved to every other-week rotation, and some that were biweekly move to a new schedule.

If you cannot find a chart you follow this week, it will likely be here next issue; you can still find every chart every week at billboard.biz.

---

**CLEAR AS MUD**

Markets is blue! Radio hit props its first top 10 album, "Tell Me" by Modern Rock chart and at No. 2 on Billboard of Hot Christian Adult Contemporary in three weeks (13-8) and Hot Christian Adult Contemporary in four weeks (15-8).

**TUNED IN**

NPR’s “News & Notes With Ed Gordon” helps, held a 770% spike for star bass player Marcus Miller, good for a 20.2 jump on Top Contemporary Jazz and No. 13 start on Mainstream Rockers. “Silver Rain” earns his highest rank to date on the latter and his second best on the former chart.

**CHART BEAT**

Everyone’s favorite chart column makes its debut as an online exclusive this week. That means Fred Bronson can read Chart Beat a day early! It’s updated every Thursday on billboard.com. This week, Fred’s got more on Mariah, as she becomes the first solo female artist to have a No. 1 album on the Island imprint.

Also in Chart Beat: Setsrten Gardner’s first No. 1 go Top New Age Albums, plus news on Constantine Maroulis, 50 Cent and that Stutter Hit “All I Do Is Think of You.” Read it at billboard.com/ChartBeat.

---

Go to www.billboard.biz for complete chart data
THE INFORMATION YOU NEED FOR SUCCESSFUL TOUR PLANNING

The premier global reference guide for anyone who books, promotes or manages talent. The new 2005 edition is conveniently organized and completely updated with listings from 74 countries worldwide, including the U.S.A. and Canada.

Over 15,000 international listings:
- Artists • Agents & Managers • Concert Promoters
- Sound & Lighting Services • Venues • Clubs
- Equipment Rentals • Security Services
- Staging & Special Effects • Charter Transportation
- Merchandisers • Insurance Companies

Order online: www.orderbillboard.com
OR CALL 800-562-2706 • 818-487-4582
By Mail: Send payment of $139 plus $9.95 shipping ($14.95 Canada/$19.95 international orders) per directory with this ad to: Billboard Directories, PO Box 15158, North Hollywood, CA 91615-5158.

A5TT12H

In our business, timing is everything. You look for signs – and yes, even signals – to let you know that the time is right to make your move. If you're in the market for a new ride, pay attention – cause this is your signal telling you to move your buns and buy your dream car, 1-5 shredding roadster (traffic permitting), or even that insanely impractical SUV.

In case you didn't notice, we're flashing a very attractive auto loan rate right now. As low as 4.49% APR* to be precise. So before you visit the dealership, hook up with us to get pre-approved. Then, shop with confidence knowing you've locked in a great rate from an institution you can trust – we're the guys with branches right on the lot and near all the places industry folks like you hang out. But don't walk, run! This offer won't last forever.

You're eligible. Apply today.
888.800.3328 • www.firstent.org.

*APR – Annual Percentage Rate. 4.49% APR is the preferred rate for this promotion. Not all members will qualify. Other rates and terms may apply. Call for complete details.

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Week of</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>APRIL 30, 2005</td>
<td>VELVET REVOLVER</td>
<td>Contraband</td>
</tr>
<tr>
<td></td>
<td>LOS LOYNS BOYS</td>
<td>Los Loyns Boys</td>
</tr>
<tr>
<td></td>
<td>BLAKE SHELTON</td>
<td>Blake Shelton's Barn &amp; Grill</td>
</tr>
<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>WOW Hits 2005</td>
</tr>
<tr>
<td></td>
<td>THE BLACK EYES PEAS</td>
<td>Elephunk</td>
</tr>
<tr>
<td></td>
<td>THE BEACH BOYS</td>
<td>The Very Best Of The Beach Boys: Sounds Of Summer</td>
</tr>
<tr>
<td></td>
<td>MINDLESS SELF INDULGENCE</td>
<td>You'll Rebel To Anything</td>
</tr>
<tr>
<td></td>
<td>LUNYTONES &amp; BABY RANKS</td>
<td>Mos Flow 2</td>
</tr>
<tr>
<td></td>
<td>CRAIG MORGAN</td>
<td>My Kind Of Lovin'</td>
</tr>
<tr>
<td></td>
<td>CROSBY, STILLS &amp; NASH</td>
<td>Greatest Hits Vol. 1</td>
</tr>
<tr>
<td></td>
<td>TRUST COMPANY</td>
<td>True Parallels</td>
</tr>
<tr>
<td></td>
<td>BOWLING FOR SOUP</td>
<td>A Hangover You Don't Deserve</td>
</tr>
<tr>
<td></td>
<td>RANKS</td>
<td>Mindless Self Indulgence</td>
</tr>
<tr>
<td></td>
<td>JAY-Z</td>
<td>R.I.P. Park</td>
</tr>
<tr>
<td></td>
<td>JULIAN</td>
<td>My One True Love</td>
</tr>
<tr>
<td></td>
<td>KASPER</td>
<td>My Heart</td>
</tr>
<tr>
<td></td>
<td>AFRICAN LAMBS</td>
<td>Your Hair</td>
</tr>
<tr>
<td></td>
<td>THE USED</td>
<td>The Story Ofus vs. The World</td>
</tr>
<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>Nickelodeon Kid's Choice Awards 2005</td>
</tr>
<tr>
<td></td>
<td>SWYF</td>
<td>The Beautiful Letdown</td>
</tr>
<tr>
<td></td>
<td>JARS OF CLAY</td>
<td>Redemption Songs</td>
</tr>
<tr>
<td></td>
<td>CINDERELLA</td>
<td>Streets Of This Town</td>
</tr>
<tr>
<td></td>
<td>KASPER</td>
<td>The Truth Is I'm Not That Bad</td>
</tr>
<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>WOW Gospel 2005</td>
</tr>
<tr>
<td></td>
<td>BROOKS &amp; DUNN</td>
<td>The Greatest Hits Collection II</td>
</tr>
<tr>
<td></td>
<td>BEE GEES</td>
<td>Number Ones</td>
</tr>
<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>Nickelodeon's Ultimate Mash-Ups: Collection Course</td>
</tr>
<tr>
<td></td>
<td>JUAN</td>
<td>Mi Sangre</td>
</tr>
<tr>
<td></td>
<td>AMERICAN HIFI</td>
<td>Hearts On Parade</td>
</tr>
<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>Grammy Nominees 2005</td>
</tr>
<tr>
<td></td>
<td>BRITNEY SPEARS</td>
<td>Greatest Hits: My Prerogative</td>
</tr>
<tr>
<td></td>
<td>BRITNEY SPEARS</td>
<td>Theperfect Life</td>
</tr>
<tr>
<td></td>
<td>KASPER</td>
<td>Break Your Heart</td>
</tr>
<tr>
<td></td>
<td>SHINE E</td>
<td>This Is What I Do</td>
</tr>
<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>Nickelodeon Kids' Revolver</td>
</tr>
<tr>
<td></td>
<td>THERAVEILLE</td>
<td>The Type Of Thinking (Could Do Us In)</td>
</tr>
<tr>
<td></td>
<td>2PAC</td>
<td>Loyal To The Game of Love</td>
</tr>
<tr>
<td></td>
<td>SOUNTRACK</td>
<td>The Phantom Of The Opera</td>
</tr>
<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>Radio Disney Jams 7</td>
</tr>
<tr>
<td></td>
<td>BEYONCE</td>
<td>Dangerously In Love</td>
</tr>
<tr>
<td></td>
<td>BRIGHT EYES</td>
<td>I'm Waking Up, It's Morning</td>
</tr>
<tr>
<td></td>
<td>BLACK LABEL SOCIETY</td>
<td>Maria</td>
</tr>
<tr>
<td></td>
<td>THEORY OF A DEADMAN</td>
<td>Gasoline</td>
</tr>
<tr>
<td></td>
<td>THE REVEREND AL GREEN</td>
<td>Everything's OK</td>
</tr>
<tr>
<td></td>
<td>TORI AMOS</td>
<td>The Bookkeeper</td>
</tr>
<tr>
<td></td>
<td>BRIAN MCNEIGHT</td>
<td>Gemini</td>
</tr>
<tr>
<td></td>
<td>BLAINE LARSEN</td>
<td>Off To Join The World</td>
</tr>
<tr>
<td></td>
<td>BLOC PARTY</td>
<td>Silent Alarm</td>
</tr>
<tr>
<td></td>
<td>GAVIN DEGRAW</td>
<td>Charmed - Stripped</td>
</tr>
<tr>
<td></td>
<td>NORAH JONES</td>
<td>Feels Like Home</td>
</tr>
<tr>
<td></td>
<td>SHINEDOWN</td>
<td>Leave A Whisper</td>
</tr>
<tr>
<td></td>
<td>JOSH GRACI</td>
<td>Josh Graci</td>
</tr>
<tr>
<td></td>
<td>ROD STEWART</td>
<td>Stardust...The Great American Songbook Vol. III</td>
</tr>
</tbody>
</table>

**Punk band makes first appearance on any billboard chart, debuts at No. 1 on top multitudes.**

**American Idol** performance helps thumbprint "hit's" set gain 51%.
Choose your music. Choose your device. Know it's going to work.

When your device and music service are compatible with each other, all you have to do is choose the music that's compatible with you. Look for the PlaysForSure logo on a wide range of devices and music services. For a complete list go to playsforsure.com
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Candy Shop</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>2. <strong>Hate It or Love It</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>3. <strong>Obssesion</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>4. <strong>Frenchy &amp; Easy Nick</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>5. <strong>U One Been Gone</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>6. <strong>Car Talk</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>7. <strong>Disco Inferno</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>8. <strong>1 Thing</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>9. <strong>Boulevard of Broken Dreams</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>10. <strong>Some Cut</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
</tbody>
</table>

### POP 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Since I Been Gone</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>2. <strong>Obssesion</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>3. <strong>Frenchy &amp; Easy Nick</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>4. <strong>U One Been Gone</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>5. <strong>Car Talk</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>6. <strong>Disco Inferno</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>7. <strong>1 Thing</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>8. <strong>Boulevard of Broken Dreams</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>9. <strong>Some Cut</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
</tbody>
</table>

### HOT DIGITAL SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Candy Shop</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>2. <strong>Hate It or Love It</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>3. <strong>Obssesion</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>4. <strong>Frenchy &amp; Easy Nick</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>5. <strong>U One Been Gone</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>6. <strong>Car Talk</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>7. <strong>Disco Inferno</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>8. <strong>1 Thing</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>9. <strong>Boulevard of Broken Dreams</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>10. <strong>Some Cut</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
</tbody>
</table>

### HOT 100 SINGLE SALES

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Candy Shop</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>2. <strong>Hate It or Love It</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>3. <strong>Obssesion</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>4. <strong>Frenchy &amp; Easy Nick</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>5. <strong>U One Been Gone</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>6. <strong>Car Talk</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>7. <strong>Disco Inferno</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>8. <strong>1 Thing</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>9. <strong>Boulevard of Broken Dreams</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
<tr>
<td>10. <strong>Some Cut</strong></td>
<td>311° &amp; the Pink Pickups</td>
</tr>
</tbody>
</table>

### Chart Legend for additional rules and explanations.
### HOT R&B/HIP-HOP AIRPLAY

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Format</th>
<th>Airplay Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DON'T STOP LOVING YOU</td>
<td>I CAN'T STOP LOVING YOU</td>
<td>New Release</td>
<td>65.5%</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>YOU BELONG TOGETHER</td>
<td>KEM</td>
<td>Motown</td>
<td>64.8%</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>I'M A HUSTLA</td>
<td>UGK</td>
<td>Geffen</td>
<td>64.1%</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>CAN'T SLEEP</td>
<td>AKON</td>
<td>Bad Boy</td>
<td>63.5%</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>TURN OFF THE LIGHT</td>
<td>JANET JACKSON</td>
<td>Virgin</td>
<td>62.8%</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>FALLING IN LOVE</td>
<td>LIL WAYNE</td>
<td>Cash Money</td>
<td>62.2%</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>DON'T STOP LOVING YOU</td>
<td>I CAN'T STOP LOVING YOU</td>
<td>New Release</td>
<td>61.6%</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>YOU BELONG TOGETHER</td>
<td>KEM</td>
<td>Motown</td>
<td>61.0%</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>I'M A HUSTLA</td>
<td>UGK</td>
<td>Geffen</td>
<td>60.4%</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>CAN'T SLEEP</td>
<td>AKON</td>
<td>Bad Boy</td>
<td>60.0%</td>
<td></td>
</tr>
</tbody>
</table>

### ADULT R&B

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Format</th>
<th>Airplay Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SOMETHING ABOUT YOU</td>
<td>TINA TURNER</td>
<td>Capitol</td>
<td>79.4%</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>oodles YOU</td>
<td>LL COOL J</td>
<td>Def Jam</td>
<td>78.7%</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>YOU DON'T KNOW ME</td>
<td>STEVE HARVEY</td>
<td>Warner Bros.</td>
<td>78.2%</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>PROMISE</td>
<td>LADY GAGA</td>
<td>Interscope</td>
<td>77.6%</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>BECAUSE YOU LOVE ME</td>
<td>DANIELS Trio</td>
<td>Walkin'</td>
<td>77.1%</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>I DON'T KNOW YOU</td>
<td>CIARA</td>
<td>RCA</td>
<td>76.6%</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>PROMISE</td>
<td>LADY GAGA</td>
<td>Interscope</td>
<td>76.0%</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>YOU DON'T KNOW ME</td>
<td>STEVE HARVEY</td>
<td>Warner Bros.</td>
<td>75.5%</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>SOMETHING ABOUT YOU</td>
<td>TINA TURNER</td>
<td>Capitol</td>
<td>75.0%</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>oodles YOU</td>
<td>LL COOL J</td>
<td>Def Jam</td>
<td>74.5%</td>
<td></td>
</tr>
</tbody>
</table>

### RHYTHMIC AIRPLAY

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Format</th>
<th>Airplay Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'M A HUSTLA</td>
<td>UGK</td>
<td>Geffen</td>
<td>66.2%</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>CAN'T SLEEP</td>
<td>AKON</td>
<td>Bad Boy</td>
<td>65.5%</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>TURN OFF THE LIGHT</td>
<td>JANET JACKSON</td>
<td>Virgin</td>
<td>64.8%</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>FALLING IN LOVE</td>
<td>LIL WAYNE</td>
<td>Cash Money</td>
<td>64.1%</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>DON'T STOP LOVING YOU</td>
<td>I CAN'T STOP LOVING YOU</td>
<td>New Release</td>
<td>63.5%</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>YOU BELONG TOGETHER</td>
<td>KEM</td>
<td>Motown</td>
<td>62.8%</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>I'M A HUSTLA</td>
<td>UGK</td>
<td>Geffen</td>
<td>62.2%</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>CAN'T SLEEP</td>
<td>AKON</td>
<td>Bad Boy</td>
<td>61.6%</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TURN OFF THE LIGHT</td>
<td>JANET JACKSON</td>
<td>Virgin</td>
<td>61.0%</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>FALLING IN LOVE</td>
<td>LIL WAYNE</td>
<td>Cash Money</td>
<td>60.4%</td>
<td></td>
</tr>
</tbody>
</table>

### HIT PREDICTOR

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Format</th>
<th>Airplay Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'M A HUSTLA</td>
<td>UGK</td>
<td>Geffen</td>
<td>66.2%</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>CAN'T SLEEP</td>
<td>AKON</td>
<td>Bad Boy</td>
<td>65.5%</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>TURN OFF THE LIGHT</td>
<td>JANET JACKSON</td>
<td>Virgin</td>
<td>64.8%</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>FALLING IN LOVE</td>
<td>LIL WAYNE</td>
<td>Cash Money</td>
<td>64.1%</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>DON'T STOP LOVING YOU</td>
<td>I CAN'T STOP LOVING YOU</td>
<td>New Release</td>
<td>63.5%</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>YOU BELONG TOGETHER</td>
<td>KEM</td>
<td>Motown</td>
<td>62.8%</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>I'M A HUSTLA</td>
<td>UGK</td>
<td>Geffen</td>
<td>62.2%</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>CAN'T SLEEP</td>
<td>AKON</td>
<td>Bad Boy</td>
<td>61.6%</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TURN OFF THE LIGHT</td>
<td>JANET JACKSON</td>
<td>Virgin</td>
<td>61.0%</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>FALLING IN LOVE</td>
<td>LIL WAYNE</td>
<td>Cash Money</td>
<td>60.4%</td>
<td></td>
</tr>
</tbody>
</table>
## COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Larry The Cable Guy</td>
<td>The Right To Bare Arms</td>
</tr>
<tr>
<td>Rascal Flatts</td>
<td>Feels Like Today</td>
</tr>
<tr>
<td>Keith Urban</td>
<td>Be Here</td>
</tr>
<tr>
<td>Gretchen Wilson</td>
<td>Here For The Party</td>
</tr>
<tr>
<td>Shania Twain</td>
<td>Greatest Hits</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>Be As You Are: Songs From An Old Blue Chair</td>
</tr>
<tr>
<td>Sugarland</td>
<td>Twice The Speed Of Life</td>
</tr>
<tr>
<td>Tim McGraw</td>
<td>Live Like You Were Dying</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Totally Country Vol. 4</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>When The Sun Goes Down</td>
</tr>
<tr>
<td>Big &amp; Rich</td>
<td>Horse Of A Different Color</td>
</tr>
<tr>
<td>Blake Shelton</td>
<td>Greatest Hits vol. 2</td>
</tr>
<tr>
<td>Trace Adkins</td>
<td>Songs About Me</td>
</tr>
<tr>
<td>George Strait</td>
<td>50 Number Ones</td>
</tr>
<tr>
<td>Miranda Lambert</td>
<td>Kerosene</td>
</tr>
<tr>
<td>Brad Paisley</td>
<td>Mud On The Tires</td>
</tr>
<tr>
<td>Montgomery Gentry</td>
<td>You Do Your Thing</td>
</tr>
<tr>
<td>Lee Ann Womack</td>
<td>There's More Where That Came From</td>
</tr>
<tr>
<td>Martina McBride</td>
<td>Martina</td>
</tr>
<tr>
<td>Blake Shelton</td>
<td>Blake Shelton's Bar &amp; Grill</td>
</tr>
<tr>
<td>Craig Morgan</td>
<td>My Kind Of Livin'</td>
</tr>
<tr>
<td>Brooks &amp; Dunn</td>
<td>The Greatest Hits Collection II</td>
</tr>
<tr>
<td>Blake Laren</td>
<td>Off To Join The World</td>
</tr>
<tr>
<td>Josh Gracin</td>
<td>Josh Gracin</td>
</tr>
<tr>
<td>Jef Bates</td>
<td>Rainbow Man</td>
</tr>
<tr>
<td>Billy Dean</td>
<td>Let Them Be Little</td>
</tr>
<tr>
<td>Willie Nelson</td>
<td>Songs</td>
</tr>
<tr>
<td>Dwight Yoakam</td>
<td>The Very Best Of Dwight Yoakam</td>
</tr>
<tr>
<td>Alison Krauss + Union Station</td>
<td>Lonely Roads Both Ways</td>
</tr>
<tr>
<td>Terri Clark</td>
<td>This Woman</td>
</tr>
<tr>
<td>'Dierks Bentley</td>
<td>Greatest Hits 1994-2004</td>
</tr>
<tr>
<td>Dierks Bentley</td>
<td>Dierks Bentley</td>
</tr>
<tr>
<td>Randy Travis</td>
<td>The Very Best Of Randy Travis</td>
</tr>
<tr>
<td>Jimmy Buffett</td>
<td>License To Chill</td>
</tr>
<tr>
<td>Alan Jackson</td>
<td>Greatest Hits Volume II</td>
</tr>
<tr>
<td>Julie Roberts</td>
<td>Julie Roberts</td>
</tr>
<tr>
<td>Reba McEntire</td>
<td>Room To Breathe</td>
</tr>
<tr>
<td>Andy Griggs</td>
<td>This I Gotta See</td>
</tr>
<tr>
<td>Shooter Jennings</td>
<td>Put The O Back In Country</td>
</tr>
<tr>
<td>Loretta Lynn</td>
<td>Van Lear Rose</td>
</tr>
<tr>
<td>Jamie O'Neal</td>
<td>Brakes</td>
</tr>
<tr>
<td>Phil Vassar</td>
<td>Shaken Not Stirred</td>
</tr>
<tr>
<td>Dixie Chicks</td>
<td>Top Of The World Tour Live</td>
</tr>
<tr>
<td>LeAnn Rimes</td>
<td>Greatest Hits</td>
</tr>
<tr>
<td>Lee Ann Womack</td>
<td>Greatest Hits</td>
</tr>
<tr>
<td>Trace Adkins</td>
<td>Greatest Hits Collection, Volume I</td>
</tr>
<tr>
<td>Toby Keith</td>
<td>Shock Y'all</td>
</tr>
<tr>
<td>Jo Dee Messina</td>
<td>All Of Me</td>
</tr>
<tr>
<td>Anne Murray</td>
<td>What I Do</td>
</tr>
<tr>
<td>Alan Jackson</td>
<td>Comin' On Strong</td>
</tr>
<tr>
<td>Lonestar</td>
<td>From There To Here: Greatest Hits</td>
</tr>
<tr>
<td>Sara Evans</td>
<td>Restless</td>
</tr>
<tr>
<td>Lonestar</td>
<td>Let's Be Us Again</td>
</tr>
<tr>
<td>Shedaisy</td>
<td>Sweet Right Here</td>
</tr>
</tbody>
</table>

## TOP BLUEGRASS ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alison Krauss</td>
<td>Lonely Runs Both Ways</td>
</tr>
<tr>
<td>Rhonda Vincent</td>
<td>Ragin' Live</td>
</tr>
<tr>
<td>Old Crow Medicine Show</td>
<td>O.C.M.S.</td>
</tr>
<tr>
<td>Doyle Lawson &amp; Quicksilver</td>
<td>You Gotta Dog A Little Deeper</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>The Appalachains</td>
</tr>
<tr>
<td>Steve Ivey</td>
<td>Pickin' On Vince Gill: A Bluegrass Tribute</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Bill Gaither Presents: A Gospel Bluegrass Homcoming Volume One</td>
</tr>
<tr>
<td>Various Artists</td>
<td>20 Best Of Bluegrass Gospel</td>
</tr>
<tr>
<td>Charlie Daniels</td>
<td>A Gospel Bluegrass Collection: Songs From The Long Leaf Pine</td>
</tr>
<tr>
<td>Randy Travis</td>
<td>Mountain Tracks: Volume 3</td>
</tr>
<tr>
<td>The Stanley Brothers</td>
<td>16 Greatest Hits</td>
</tr>
<tr>
<td>Iron Horse</td>
<td>facade To Bluegrass: A Bluegrass Tribute To Metallic</td>
</tr>
</tbody>
</table>

## CMT AWARDS SPUR INCREASES

KBTY-urban tops a list of country stars making solid improvements on Top Country Albums following the April 11 CMT Music Awards. He also played NBC's "Today" on April 4, and sees a gain of 10,000 copies. 

### BURNING QUESTIONS

- Did the star's performance on "Today" contribute to the increase in sales?
- Could the CMT Music Awards have directly influenced the sales surge?
- Were there any other factors that could have played a role in this increase in sales?
The new track "Landslide" is from the youngest title in top 20 album this June.38

THE BUMPER CAR
President of Hot Country
Country Music Update

COUNTRY MUSCI UPDATE

Coit miss another important
Country Music Update

www.BillboardRadioMonitor.com

Go to www.billboard.biz for complete chart data
### Latin Airplay Charts

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Niño</td>
<td>Daddy Yankee</td>
<td>Sony Music</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Viva la Vida</td>
<td>Coldplay</td>
<td>Interscope</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Mad World</td>
<td>Gary Jules</td>
<td>Virgin</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Another One Bites the Dust</td>
<td>Queen</td>
<td>Hollywood</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Confide in Me</td>
<td>Faith Hill</td>
<td>Sony Music</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Don't Forget About Me</td>
<td>Sandy</td>
<td>Rhino</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Say You</td>
<td>The Black Eyed Peas</td>
<td>Interscope</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Giorgio Moroder</td>
<td>Giorgio Moroder</td>
<td>Warner Bros</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>You and Me</td>
<td>Match</td>
<td>EMI</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Trouble</td>
<td>Maroon 5</td>
<td>Interscope</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>What the Hell</td>
<td>Avril Lavigne</td>
<td>Epic</td>
<td>11</td>
<td>11</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Tell Me Something</td>
<td>The Vamps</td>
<td>Warner Bros</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Summertime</td>
<td>The Corrs</td>
<td>Warner Bros</td>
<td>13</td>
<td>13</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>I Want Candy</td>
<td>Digitalism</td>
<td>BMG</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Bastard</td>
<td>Yeah Yeah Yeahs</td>
<td>Interscope</td>
<td>15</td>
<td>15</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Never Gonna Give You Up</td>
<td>Rick Astley</td>
<td>Geffen</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td></td>
</tr>
</tbody>
</table>

### Latin Albums Charts

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>De Lo Mejor</td>
<td>Latin Boys</td>
<td>Warner Bros</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>La Vida</td>
<td>Daddy Yankee</td>
<td>Sony Music</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Se Enamoro</td>
<td>Classified</td>
<td>Warner Bros</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Travesura</td>
<td>Los Toros Band</td>
<td>Sony Music</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Esta Noche</td>
<td>Los Toros Band</td>
<td>Sony Music</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Yo Te Trago</td>
<td>Los Toros Band</td>
<td>Sony Music</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>No Lo So</td>
<td>Los Toros Band</td>
<td>Sony Music</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Todo</td>
<td>Los Toros Band</td>
<td>Sony Music</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Todo</td>
<td>Los Toros Band</td>
<td>Sony Music</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Todo</td>
<td>Los Toros Band</td>
<td>Sony Music</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

### Tropical Airplay Charts

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sabor a Miel</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Nada de Mía</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Hasta El Fin</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Latinoamérica</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Más</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Como</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>No Te Vayas</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Te Extraño</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Me Falta</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Me Robaste</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

### Tropical Albums Charts

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>A La Calle</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>En Mi Barrio</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>No Me Quedo</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Quiero Ser</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Soñando</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Te Extraño</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Te Dejasteengo</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Te Extraño</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Me Quedo</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>No Te Vayas</td>
<td>Wisin</td>
<td>Sony Music</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

### Regional Mexican Airplay Charts

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amo a México</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Me Duele el Corazón</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Tu Corazón</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Corazón Sin Palabras</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Como</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Me Duele el Corazón</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Amor</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>No Te Olvides</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Te额外</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Corazón Sin Palabras</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

### Regional Mexican Albums Charts

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mas Flow</td>
<td>Various Artists</td>
<td>Sony Music</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Mas Flow</td>
<td>Various Artists</td>
<td>Sony Music</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Mas Flow</td>
<td>Various Artists</td>
<td>Sony Music</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Mas Flow</td>
<td>Various Artists</td>
<td>Sony Music</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Mas Flow</td>
<td>Various Artists</td>
<td>Sony Music</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Mas Flow</td>
<td>Various Artists</td>
<td>Sony Music</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Mas Flow</td>
<td>Various Artists</td>
<td>Sony Music</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Mas Flow</td>
<td>Various Artists</td>
<td>Sony Music</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Mas Flow</td>
<td>Various Artists</td>
<td>Sony Music</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Mas Flow</td>
<td>Various Artists</td>
<td>Sony Music</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

### Spanish Charts

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Como</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Muy Asi</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>La Vida</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Amor</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Corazón</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Te额外</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Te额外</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Corazón</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>No Me Quedo</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Te额外</td>
<td>Luis Miguel</td>
<td>Sony Music</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>HITS OF THE WORLD</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JAPAN</strong></td>
<td><strong>UNITED KINGDOM</strong></td>
<td><strong>FRANCE</strong></td>
<td><strong>GERMANY</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(ORICON CHART)</strong></td>
<td><strong>(MUSIC CHART)</strong></td>
<td><strong>(MEDIA CONTROL)</strong></td>
<td><strong>(MEDIA CONTROL)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>APRIL 10, 2005</strong></td>
<td><strong>APRIL 13, 2005</strong></td>
<td><strong>APRIL 24, 2005</strong></td>
<td><strong>APRIL 23, 2005</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(BILBOARD LONDON)</strong></td>
<td><strong>(BILBOARD LONDON)</strong></td>
<td><strong>(BILBOARD LONDON)</strong></td>
<td><strong>(BILBOARD LONDON)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>APRIL 30, 2005</strong></td>
<td><strong>APRIL 18, 2005</strong></td>
<td><strong>APRIL 25, 2005</strong></td>
<td><strong>APRIL 25, 2005</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CANADA</strong></td>
<td><strong>ITALY</strong></td>
<td><strong>SWITZERLAND</strong></td>
<td><strong>DENMARK</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>ALBUMS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(MEDIASET)</strong></td>
<td><strong>(MEDIASET)</strong></td>
<td><strong>(MEDIASET)</strong></td>
<td><strong>(MEDIASET)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>APRIL 5, 2005</strong></td>
<td><strong>APRIL 16, 2005</strong></td>
<td><strong>APRIL 19, 2005</strong></td>
<td><strong>APRIL 16, 2005</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(MEDIASET)</strong></td>
<td><strong>(MEDIASET)</strong></td>
<td><strong>(MEDIASET)</strong></td>
<td><strong>(MEDIASET)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>APRIL 2, 2005</strong></td>
<td><strong>APRIL 19, 2005</strong></td>
<td><strong>APRIL 22, 2005</strong></td>
<td><strong>APRIL 22, 2005</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>IRELAND</strong></td>
<td><strong>FINLAND</strong></td>
<td><strong>NEW ZEALAND</strong></td>
<td><strong>HUNGARY</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(ISMA/VARIOUS TRACK)</strong></td>
<td><strong>(ISMA/VARIOUS TRACK)</strong></td>
<td><strong>(ISMA/VARIOUS TRACK)</strong></td>
<td><strong>(ISMA/VARIOUS TRACK)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>APRIL 10, 2005</strong></td>
<td><strong>APRIL 10, 2005</strong></td>
<td><strong>APRIL 20, 2005</strong></td>
<td><strong>APRIL 15, 2005</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>UNITED STATES</strong></td>
<td><strong>UNITED STATES</strong></td>
<td><strong>UNITED STATES</strong></td>
<td><strong>UNITED STATES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(BILBOARD LONDON)</strong></td>
<td><strong>(BILBOARD LONDON)</strong></td>
<td><strong>(BILBOARD LONDON)</strong></td>
<td><strong>(BILBOARD LONDON)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>APRIL 2, 2005</strong></td>
<td><strong>APRIL 12, 2005</strong></td>
<td><strong>APRIL 19, 2005</strong></td>
<td><strong>APRIL 19, 2005</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(BILBOARD LONDON)</strong></td>
<td><strong>(BILBOARD LONDON)</strong></td>
<td><strong>(BILBOARD LONDON)</strong></td>
<td><strong>(BILBOARD LONDON)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>APRIL 2, 2005</strong></td>
<td><strong>APRIL 12, 2005</strong></td>
<td><strong>APRIL 19, 2005</strong></td>
<td><strong>APRIL 19, 2005</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SWEDEN</strong></td>
<td><strong>SWEDEN</strong></td>
<td><strong>SWEDEN</strong></td>
<td><strong>SWEDEN</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ALBUMS</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>(BILBOARD LONDON)</strong></td>
<td><strong>(BILBOARD LONDON)</strong></td>
<td><strong>(BILBOARD LONDON)</strong></td>
<td><strong>(BILBOARD LONDON)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>APRIL 3, 2005</strong></td>
<td><strong>APRIL 2, 2005</strong></td>
<td><strong>APRIL 8, 2005</strong></td>
<td><strong>APRIL 8, 2005</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Data for week of APRIL 30, 2005 | CHARTS LEGEND on Page 66
**EUROCHARTS**

**SINGLE SALES**

**EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 28 EUROPEAN COUNTRIES. APRIL 30, 2005.**

### TOP JAZZ

<table>
<thead>
<tr>
<th>No</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MIKE WILLIAMS &amp; HANKER</td>
<td>CHASING BIRDS</td>
<td>DISTRIBUTING LABEL</td>
</tr>
<tr>
<td>2</td>
<td>MICHAEL BUBLE</td>
<td>YOU’RE THE FIRST LOVE OF MY LIFE</td>
<td>REPRISE</td>
</tr>
<tr>
<td>3</td>
<td>TED HILDE</td>
<td>HAVEN</td>
<td>REPRISE</td>
</tr>
<tr>
<td>4</td>
<td>HARRIET</td>
<td>THIS IS FOR YOU</td>
<td>REPRISE</td>
</tr>
<tr>
<td>5</td>
<td>LINDA RONSTADT</td>
<td>CRACKED</td>
<td>REPRISE</td>
</tr>
</tbody>
</table>

### ALBUMS

<table>
<thead>
<tr>
<th>No</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE Verve</td>
<td>földi la</td>
<td>REPRISE</td>
</tr>
<tr>
<td>2</td>
<td>ROBERT SMITH</td>
<td>THE STRANGLERS</td>
<td>REPRISE</td>
</tr>
<tr>
<td>3</td>
<td>THE SMITHS</td>
<td>THIS IS MY LIFE</td>
<td>REPRISE</td>
</tr>
<tr>
<td>4</td>
<td>QUEENS OF THE STONE AGE</td>
<td>BULLET IN THE HEAD</td>
<td>REPRISE</td>
</tr>
<tr>
<td>5</td>
<td>LIO</td>
<td>LA CHAUSSEE</td>
<td>REPRISE</td>
</tr>
<tr>
<td>6</td>
<td>MYLÈNE FARMER</td>
<td>AVANT QUE LA COMÉDIE COMMENCE</td>
<td>REPRISE</td>
</tr>
</tbody>
</table>

### RADIO AIRPLAY

**DATA FOR WEEK OF APRIL 30, 2005**

<table>
<thead>
<tr>
<th>Artwork</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Image]</td>
<td>[Image]</td>
<td>[Image]</td>
</tr>
</tbody>
</table>

Go to www.billboard.biz for complete chart data.
M5

**ALBUM CHARTS**

Sales data compiled by Nielsen SoundScan. For Top R&B/Hip-Hop Albums, data sales is compiled from a national subset panel of R&B/Hip-Hop stores by Nielsen SoundScan.

**Singles Sales Sales**

The top selling singles compiled from a national sample of retail music stores, and online music reports completed, and compiled by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, data is compiled from a national subset panel of R&B/Hip-Hop stores by Nielsen SoundScan.

**Singles with the greatest sales gain.**

**Top Soundtracks**

Compiled from a national sample of retail music stores, and online music reports completed, and compiled by Nielsen SoundScan.

**Singles Chart**, the yearly best selling songs, based on weekly sales figures for each song.

**Album Chart**, the yearly best selling albums, based on weekly sales figures for each album.

**Top Christian Songs**

Includes new and established artists of all faiths. Charted in 22 different categories. Includes sales of both contemporary and traditional religious music.
FROM ARBITRON TO ZOMBA, WE'VE GOT IT COVERED.
Rod Stewart, center, steps away from the stage April 9 at the Sovereign Center in Reading, Pa.

Arista Nashville's Keith Anderson performed his first hit single, "Rhinestone Cowboy," April 13 at the Grand Ole Opry in Nashville, Tenn. From left, Grand Ole Opry VP/EP Pete Fisher, Anderson and Opry host Porter Wagoner.

The launch of Russell Simmons Music Group, a joint venture by hip-hop mogul Russell Simmons and Island Def Jam Music Group, was announced April 13 in New York. From left, Simmons, Def Jam’s Jay-Z and RSMG’s Tony Azzie (Photo: Kevin Mazur/Wireimage)

Mortaretan Records artist Paul Midian performed for the Island Def Jam staff April 14 in New York. From left, Mortaretan Records’ Josh Gold, EMI Jazz & Classics’ Bruce Lundvall, Mortaretan Records’ Ron Reithn, Billboard’s Michael Padgett and Tamara Coniff, and Midian (Photo: Gary Gershoff)

Theunch of Russell Simmons Music Group, a joint venture by Russell Simmons and Island Def Jam Music Group, was announced April 13 in New York. From left, Simmons, Def Jam's Jay-Z and RSMG's Tony Azzie (Photo: Kevin Mazur/Wireimage)
The Crab Family and Donnie McClurkin won the traditional gospel recorded song award for "Through the Fire." Picture backstage at the GMA Music Awards, from left, are Terah Crab, Gerald Crabb, Adam Crabb, Donnie McClurkin, Jason Crabb, Aaron Crabb and Kelly Crabb Bowling.

Essential Records band Day of Fire won the Dove Award for rock album of the year for its self-titled debut. Pictured, from left, are Joe Pangallo, Gregg Hionsis, Josh Brown, Dusty Bevall and Zach Simons.

Jeremy Camp, center, was named ASCAP’s Christian songwriter of the year. He is flanked by ASCAP’s Dan Keen and Connie Bradley. Camp also received his second consecutive GMA Music Award for male vocalist of the year.

Sixsteps Records’ Chris Tomlin and Matt Redman each received their first GMA Music Award. Tomlin, right, received the nod for praise and worship album of the year for “Arriving.” Redman received the award for worship song of the year for “Blessed Be Your Name.”

TobyMac, left, winner of the rap/hip-hop album of the year for “Welcome to Diverse City,” visits backstage at the Dove Awards with Tones and His female vocalist of the year Nicole C. Mullen.

ANOTHER GMA WEEK SUCCESS

More than 3,600 label execs, publishers, writers, retailers, promoters and artists were among the participants during the Gospel Music Assn.’s annual Gospel Music Week confab April 9-13 at the Nashville Convention Center. The most comprehensive convention geared toward the Christian music industry, GMA Week features concurrent programming focusing on the needs of the radio, retail, touring, management and record communities. Registrants attended seminars, product presentations and a steady stream of artist showcases. ASCAP presented its annual awards to Christian writers and publishers, and the convention closed with the 36th annual GMA Music Awards April 13.

—Deborah Evans Price

www.americanradiohistory.com
HELP WANTED

SPONSORSHIP SALES EXECUTIVE WANTED

VNU Business Media publishes over 50 business publications, stages more than 50 trade shows and conferences and operates approximately 260 business-to-business electronic products. We operate around the globe, covering some of the most powerful industries in the world including entertainment, retail, media, travel and design. We have an immediate opening at Billboard in our New York office for a Sponsorship Sales Executive. We are seeking a driven sales professional to generate revenue for a variety of conferences. This position will sell sponsorship of events to industry and brand marketers, develop integrated sponsorship packages that support event programming elements and customize innovative packages. Must be able to develop sponsorship proposals and conduct presentations to client decision-makers. Responsibilities will also include managing and coordinating sales efforts across brands, and working with other external partnership sales departments on sponsorship packages.

Qualified candidate will have 5-10 years industry related experience (non-media, corporate accounts, entertainment/music industry), and excellent written and verbal communication skills. Must have prior sponsorship experience and familiarity with event execution. Knowledge of PowerPoint, Excel, Quark, and Microsoft Word required. A Bachelor’s degree in a relevant area of study required.

Please send resume and a cover letter including salary requirements to: at: HR Dept. - ig.
Email: entertaimercruit@vnubusinessmedia.com Visit our website: www.vnubusinessmedia.com

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

TOP WANTED TO BUY

For: Cds, Lps Cassettes, Videos & DVDs
Call (210) 986-9909
Fax (210) 986-7755

WILNER & O'REILLY

IMMIGRATION LAWYERS

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

Wilner & O'Reilly
9100 Wilshire Blvd. Suite 615E
Beverly Hills, Ca. 90212
Tel: 310.247.0341
Fax: 310.247.0342
ram@wilneroreilly.com

Interactive Lenticular Packaging by Virtual Images Unlimited

Featuring eye catching animation and 3-D effects - Call Kenny G., Lenticular Music Specialist, to discuss what Lenticular can do for you:
1-800-950-8247
www.3d-images.com

For Classified Advertising Rates
Call JEFF SERRETTE - 646-654-4697
or 1-800-223-7524

www.americanradiohistory.com
Laura Canales Dead At 50

Laura Canales, the first massively popular female singer in the male-dominated world of Tejano music, died April 16 of complications from surgery in Corpus Christi, Texas. She was 50.

Canales made her recording debut in 1973 with Los Unicos, and then joined the seminal group El Conjunto Bernal for a short stint. Her first regional hit came with a cover of "Midnight Blue," which she performed with Snowball & Co.

In 1981, she married drummer Balde Munoz and formed Laura Canales & Encanto. The title track from their debut CD, "Si Vivo Contigo," was her first major hit.

From 1983 to 1987, Canales was the female entertainer and female vocalist honors at the Tejano Music Awards. Her run of consecutive victories ended in April 2000.

— Ramiro Burr
Soriano brings the synergy
Creative synergy will be flourishing at Davis, Shapiro, Lewis, Montone & Hayes in Beverly Hills, Calif., as Laurie Soriano joins the firm as its mid-March 18 years with powerhouse firm Manatt Phillips & Phillips. Soriano tells Inside Track that client Diane Warren will be following her, as Soriano merges her branded entertainment and music/film/TV practice with the hip-hop and rock client roster of Davis Shapiro, which includes Ludacris the Black Eyed Peas, Linkin Park and the White Stripes.
In contrast to Manatt Phillips’ more than 300 lawyers, Davis Shapiro has 20 lawyers in Beverly Hills and New York.
“I love the energy of the lawyers there and want to help them build a growing, music boutique firm,” Soriano tells Track. (Susan Butler)

Joss try it on
Starting April 28, Joss Stone’s version of the Ray Charles and Etta James classic “The Right Time” will be featured in Gap TV ads. The track also will be available as a free download at gap.com and as a master ringtone from Cingular Wireless.
The Gap will also promote the song’s online availability on store receipts and in TV advertising, and it will play the track inside its retail stores. As part of an ongoing Stone/Gap agreement, fans can enter an online sweepstakes at jossstone.com to win Gap gift certificates, as well as signed merchandise.

Cingular’s exclusive on the track will last two weeks, after which Cingular will make it available to other carriers. (Antony Bruno)

TBA goes global
TBA Entertainment is undergoing a transformation. Now called TBA Global Events, the company will specialize in corporate events and consumer marketing programs.
A private merger began last year, which placed the company under the ownership of Azoff Music Management chairman Irving Azoff and several partners.
TBA Global Events’ new senior management team consists of COO Eugene Cobuzzi, executive VP Jeff Kline, CFO Peter Pastoral and executive VP of integrated brand marketing Dominic Sandifer.
The company has offices in Los Angeles; San Diego; Chicago; Omaha, Neb.; Nashville; Salt Lake City; and soon, New York.
Upcoming events include Bristol Meyers Squibb’s Tour of Hope. (Michael Paolella)

Capital Jazzes It Up
Atlanta-based producer Jazze Pha (Giara, Ludacris, T.I., Nelly) is close to signing a joint venture deal with Capitol for his Shoo’NuFF Recordings imprint.
The non-exclusive deal will allow Jazze Pha to work with and produce artists signed to other labels.
The first artist signed to Shoo’NuFF/Capitol is rapper Tone Tone (pronounced Tony Tone). Though Giara is part of Jazze Pha’s Shoo’NuFF production company, the remains a LaFace/Zomba artist. In case you didn’t know, Jazze Pha’s father is original Bar-Kays bassist James Alexander. (Gail Mitchell)

Back on track
This issue sees the return of an old Billboard favorite: Inside Track, the popular, back-page column that ran from Feb. 17, 1973, through Nov. 16, 1991. Previously edited by Nat Fleeland, John Sippel and, most recently, Irv Lichtman, Inside Track breaks exclusive news and investigates industry rumors and gossip. It also will be interspersed with human-interest elements, humor and coverage of the industry’s charitable endeavors. As in the past, Inside Track will be a team effort with items contributed by the global Billboard staff, under the stewardship of Michael Paolella, who has been named the fourth editor of the column.

In a playful mood
Coldplay frontman Chris Martin gave EMIs executive a serious cause for worry during a secret gig April 20 at the Round Chapel in Hackney, East London. While performing “In My Place,” Martin led the stage and climbed onto the balcony to give a hug to Oasis guitarist Noel Gallagher. Once there, he realized that the only way back was… to jump down to the stage.
More than 500 guests held their breath, among them EMI Group chairman/CEO Eric Nicoli, fearing the worst. But Martin, a consummate sportsman, jumped and landed on his feet and proceeded with the concert.
Nicoli joked after the show that an injured Martin would have not been the best way to promote the band’s forthcoming album. During the show, which was recorded for broadcast on MTV at the end of May, the band played 15 songs, a mix of new and old tracks. (Emmanuel Legrand)
BEFORE HE WAS A LEGEND, HE WAS A BREAKER.

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

INTRODUCING AOL BREAKERS

spring 2005

Acceptance (Columbia)
The Bravery (Island)
Keyshia Cole (Interscope)
Shooter Jennings (Universal)
Brie Larson (Casablanca)
Brooke Valentine (Virgin)

Each quarter, AOL® Music handpicks newly signed artists and crowns them AOL® Breakers, introducing them to our 23 million* music fans. That's one helluva starting fan base. Keep your eye on this spring's breakout stars.

AOL music.com
MediaMax™...

... Guardian Angel to more best selling Platinum and Gold CDs than any other copy management technology in the world.

More U.S. record labels choose SunnComm’s MediaMax for their artists’ music than any other CD content protection and enhancement technology. Period.

MediaMax works: We prove it every Tuesday!

Call Scott at 1-800-283-6070 or visit www.sunncomm.com/bb

SunnComm’s MediaMax is distributed exclusively by MediaMax Technology Corp. (MMXT)