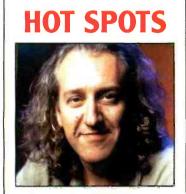


www.billboard.com



6 Innovating MTVNE MTV Networks Europe president Brent Hansen spearheads the company's thrust toward the digital space.



15 Get 'Back' Canadian singer/songwriter Kathleen Edwards beckons U.S. fans with her second album, 'Back to Me.'



29 Busy BeBe Bebe Winans keeps a busy schedule in anticipation of his new 'Dream' release.



Rapper Feels The Pressure After Smash Debut

BY GAIL MITCHELL

A sumor rampant on the Internet in January had 50 Cert undergoing emergency surgery at USC Medical Cen-ter. Why? Supposedly, one of the Lamborghini doors on his Cacillac Escalade slammed dowr, severing his left hand.

Considering the rapper (bo-n Curtis Jackson) survived nine bullet wounds in 2000, the rumor dich t sound too far-fetched.

Thankful y, it turned out to be false. Eut that didn't stop 50 Cent from having a little fun. At a New York performance scon after, he emerged onstage with his

hand wrapped up and his arm in a sling. "You should have seen [the audi-ence's] faces," 50 Cert says with a laugh. "I never had so much fun in my lefe."

And the fun is just starting. Fans are counting the cays until Ma-ch 8. That's when "The Massacra," 50 Cent's highly anticipated Shady/Aftermath/Interscope sophomore album, begins turing up a coast-to-coast chorus of cash registers.

That is also when ir dustry observers will learn the answer to the latest question du jour: Can 50 Cant and Interscope repeat their chart-topping history?

Early incicators say yes. "Peo-ple are looking for this album," (Continued cn page 21)

Grammys Love Ray; For Concord, It's Genius

BY MELINDA NEWMAN and GAIL MITCHELL

LOS ANGELES---The day before the Grammy Awards, as Concord Records president Glen Barros' stomach was twisted in knots. he remembered a conversation he had had with Ray Charles.

"It was when we did the deal with Ray," Barros says. "He negotiated the contract himself. There was one point we just had to change and we had sent it back to him. He leaned back in his chair and said, 'Boys, you (Continued on page 71)

Winners Stay Hot At Retail

BY ED CHRISTMAN

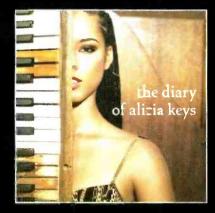
NEW YORK—While some in the music industry may be disappointed by the weak ratings for the Feb. 13 Grammy Awards telecast, merchants say the event is producing a nice pop in sales, with some winners' and performers' albums enjoying as much as a 300% lift.

In terms of sales increases, the two biggest winners appear to be Green Day and Ray Charles, who may be

in a tight race for No. 1 next week on The Billboard 200.

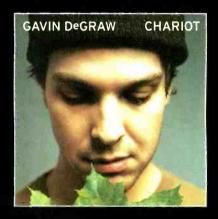
Most accounts that Billboard contacted after the Grammy show (Continued on page 71)

THESE CURRENT #1 ARTISTS ARE EACH PLATINUM OR MULTI-PLATINUM ...AND ARE JUST ONE OR TWO ALBUMS INTO THEIR YOUNG CAREERS!

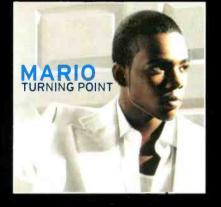
















RCA

J RECORDS AND RCA RECORDS: THE NEW ARTIST SUCCESS STORIES JUST KEEP BUILDING!

³²⁶ Billboard NO. 1 ON THE CHARTS

PAC	ALBUM	ARTIST
. 1	Seventeen Days	THE BILLBOAR 3 DOORS DOWN
	Lonely Runs Both Ways	BLUEGRAS ALISON KRAUSS + UNION STATION
	Greatest Hits: 30 Years Of Rock	GEORGE THOROGOOD & THE DESTROYERS
	Beautiful Letdown	
	tally Country Vol. 4	
	C Fired Up! 2	VARIOUS ARTISTS
	WOW Gospel 2005	COSPEL VARIOUS ARTISTS
	The 5 Browns	THE 5 BROWNS
	YZ Crunk Juice	LIL JON & THE EAST SIDE BO
	lt's Time	MICHAEL BUBLE
1	S lest Of Ray Charles	POP CATALO
	Y Sigue La Mata Dando	GRUPO MONTEZ DE DURANGO
	The Documentary	REE/HIP HO THE GAME
K	Few: El Documental	VARIOUS ARTISTS Chosen
	Ray	SOUNDIRA
	C Voices From Heaven	THE SOWETO GOSPEL CHOIR

	ARTIST		TITLE	PA
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S I	MARIO	Let Me	e Love You	
	the second second	DULT TOP 40	- 10 Mil	
0	GREEN DAY	Boulevard Of Broke	en Dreams	
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	50 CENT FEAT.	OLIVIA Ca	andy Shop	
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		RAP TRACKS		
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	ARTIST	TITLE
	A A SECAL	has a second second
	THE 5 BROWNS	The 5 Browns
U 🗄	CLÁSSICAL CROSS	IOVER
	JOSH GROBAN	Closer
S H	JAZZ	
	MICHAEL BUBLE	It's Time
	JAZZ/CONTEMIRC	RARY
	KENNY G At Last.	. The Duets Album
	KID AUDIO	
23	CELINE DION	Miracle
	NEW AGE	
ż	MANNHEIM STEAMROLLER	Romantic Themes
	RING(ONS	
	LIL JON & THE EAST SIDE BOYZ	Lovers And Friends

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6 Thirty-six state attorneys

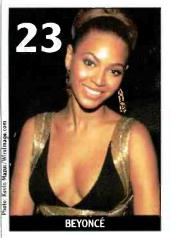
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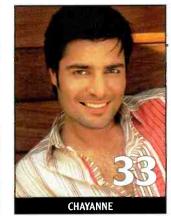




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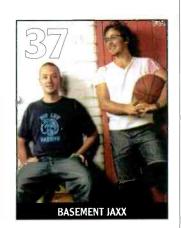
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March 3 at the St. Regis, New York Information: 646-654-4660

Billboard Latin Music Conference & Awards April 25-28 at the Hotel InterContinental, Miami Information: 646-654-4660

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

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

billboardevents.com

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PERFORMER AND SONGWRITER IN THE TRADITION OF STEVIE WONDER"

A TIMES

"Certified classic, 90990" -Vibe

"★★★ *" --Rol ing Stone

"Legend's extraordinary voice and piano playing are equaled in quality by the depth of his songs... a sublime new discovery." -Times of London

"Strikingly handsome songs." "His voice is the grabber." -NY lines

"His lyrics edge toward a playful hip-hop sensibility." -Time Dut New York

FEATURED GUEST ON ALICIA KEYS' UPCOMING "DIARY" TOUR.

APPEARED ON: 2005 GRAMMYS[®] 2004 MTV VMAS

JAY LENO Ellen The view

HIGHLIGHTS: MTV BUZZWORTHY TOP 5 IN SCANDINAVIA "USED TO LOVE U" TOP 20 JAPAN, BREAKING OUT IN THE U.K, HOLLAND, SWITZERLAND & FRANCE

E

TOP 10 SINCE RELEASE ON BILLBOARD TOP 200 CHART #1 ON R&B/HIP-HOP CHART FOR THREE WEEKS

KANYE WEST PRESENTS THE DEBUT ALBUM

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Baby Acts Ride On Nissan Ads

TOP OF THE NEWS

New Campaign Turns To Lesser-Known Talents To Target Cutting-Edge Audience

BY MICHAEL PAOLETTA

Nissan does not shy away from incorporating under-theradar music into its TV ads. Recent spots for the automotive company featuring the music of Kinky and Ming + FS confirm this. But that's just the start.

On March 7, Nissan will debut three new TV spots for its Xterra model. The rugged ads, lensed by Josh Taft in Hawaii and Alaska, feature the music of the BellRays ("Revolution Get Down") Welsh outfit Stereophonics ("High as the Ceiling") and Norway's Span ("Stay As You Are").

For this campaign, Nissan North America worked directly with ad agency TBWA\Chiat\Day West, which in turn worked with music design company DeepMix and Universal Music





Publishing Group. According to Nissan manager of marketing, communications and integration Patricia Park, the three 30-second Xterra ads are geared toward active consumers in the 25-35 age bracket.

"This target audience is not into doing what everyone else is doing," Park says. "They like discovering new things and being on the cutting edge."

By using fresh and unexpected music from not-yet-mainstream acts, Nissan does not look like it is trying to buy fame.

Park adds, "Finding bands that are cool and undiscovered allows the consumer to do further research into Nissan and the [featured] music."

DeepMix music supervisor Dave Curtin and UMPG senior director of music for adv∈rtising, film and TV Tom Eaton were

responsible for finding the right music.

Curtin says he presented TBWA with about 50 tracks that captured the energy of Nissan Xterra's prime audience. "Because the ads are youthful and extreme-sports-oriented, we recommended music that captured this spirit," he says. "Alternative rock speaks to this audience."

Curtin's colleague, associate creative director Mike Yagi, concurs and adds, "We sell this upfront to the client. Xterra is young and hip—just like the music."

And for a rock band like Span, which is without a U.S. label, such national exposure has the potential to open stateside doors. "Having Span's music in this ad helps give the band a U.S. story, which could help in securing a U.S. deal," (Continued on page 73)



How does Nissan get the extreme-sports loving 25-35 demographic interested in its Tierra model? Cool alternative rock bands. Obscurity no obstacle. Acts hope the ads will make them obscure no more.

Bider Bids Warner Farewell

BY SUSAN BUTLER

NEW YORK—Music publishing veteran Les Bider is stepping down from his position as Warner/ Chappell Music chairman/CEO, Warner Music Group announced Feb. 17.



Bider's decision to not extend his contract, which expires at the end of the year, was a deeply personal one, sources say. He plans to work with his succes-*(Continued on page 73)*

New Calling For Tech Giants

Loudeye/Nokia/Microsoft Pact Promises Phone-To-PC Music Transfers

BY JULIANA KORANTENG

LONDON—The transfer of music between laptops and mobile phones is becoming a reality, courtesy of Loudeye, Nokia and Microsoft.

The three companies—powerhouses in digital music delivery, mobile phones and computer software, respectively—have joined forces to improve interoperability.

Under the nonexclusive partnership, consumers for the first time will be able to transfer music from mobile handsets to their laptops or home computers, and vice versa. The deal was unveiled Feb. 14 at 3GSM World Congress, the annual mobile-sector trade show in Cannes.

The agreement, which covers 30 countries, also enables consumers to pay for music via their phone



bills, even if the content is downloaded from the Internet.

"The service is capable of offering music over the air to handsets and also to PCs. The idea is to give consumers the freedom to play music on any device, anywhere," Nokia Multimedia VP of music Jonas Geust tells *Billboard*.

The first part of the deal involves Nokia and Loudeye, which have jointly created a generic platform that enables mobile operators to sell music under their own brands.

"The idea isn't to brand the platform ourselves, but to offer a white-label solution for the operators so that they can increase their [average revenue per user]," Geust says. "We're giving them the tool to make sure that the mobile-music market takes off."

(Continued on page 72)

Bronfman: Revise The Biz Model

BY SUSAN BUTLER

BEVERLY HILLS, Calif.—Edgar Bronfman Jr. raised eyebrows in the investment community last year when he and a group of private investors acquired Warner Music Group while other companies were aggressively exiting the music industry. Now, the WMG chairman/CEO is focusing on re-creating the industry's business models and is calling on music attorneys and artists to develop a new mind-set about their deals.

During his keynote speech at the (Continued on page 72)

Upfront

Managing MTVNE

Hansen To Create, Innovate; Guild To Run Day-To-Day Op

BY EMMANUEL LEGRAND

LONDON—MTV Networks Europe has adopted a new management structure that will allow its president, Brent Hansen, to spend more time developing content for all of the group's existing and future platforms. Toward that end. Hansen has turned to his longtime deputy Simon Guild to take up the day-to-day reins.

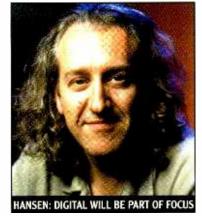
Hansen, who also has the role of MTV Networks International president of creative, says he plans to focus on the digital field and in building original production, as well as leveraging talent and content throughout the network.

"My immediate agenda is to put as much energy as possible to develop content for digital applications," he says. "We've been very active in building the company in Europe, and I want to make sure we can be equally good in the digital space."

Hansen sees the development of mobile handsets as one future area of growth for the company. MTV, he says, is in a position to deliver such compelling content for mobile operators as music video, streaming audio, downloads, news and other TV programs.

"We will concentrate on the fundamentals of what MTV is about," Hansen says, "and music will continue to play a key part in what we are. We will keep the attitude and at the same time build lots of content."

Label executives are taking notice of Hansen's evolving responsibilities. "What Brent is trying to do in the digital space is extremely interesting," London-based Warner Music Inter-



national executive VP of marketing John Reid says. "The whole wireless experience is changing. The technology may not be there yet, but it is not difficult to see handsets becoming some sort of TV sets. MTV has been leveraging its brand very well, and we'll be watching with much interest their moves in the digital arena."

To devote more time to his international creative role. Hansen has promoted Guild to the position of MTVNE chief executive, effective immediately. Both are based in London.

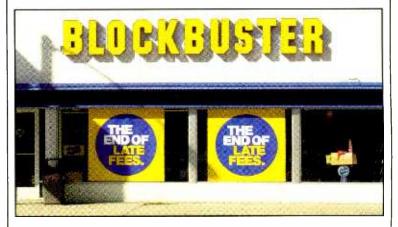
"As the president of the region I'm the ultimate decision-maker, and I'm still involved, but Simon takes control of the day-to-day business," says Hansen, who calls Guild his "business partner." Guild was most recently MTVNE deputy chief executive and executive VP.

Working together since 1993. both men have spearheaded MTV's development in Europe, dominated by the creation of companies in every major country and the localization of content since 1997. MTVNE's portfolio now comprises 41 Web sites and 47 TV channels reaching 120 million homes.

"It is a far more complicated and bigger business than 10 years ago." Guild says. "This structure broadly formalizes our day-to-day way of working."

Guild continues to report to Hansen, who in turn maintains his reporting line to MTVNI president Bill Roedy. MTVNE's four regional business heads will now report to Guild.

Guild sees areas for expansion in Germany, Spain. Italy and France as (Continued on page 73)



AGs Want To Know What 'No' Means

BY JILL KIPNIS

LOS ANGELES—Thirty-six state attorneys general are now investigating whether Blockbuster's new "no late fees" policy deceives consumers.

The investigations center on whether the policy's restocking fee is actually a late fee in disguise and whether franchise locations are uniformly adhering to the chainwide program.

Among the attorneys general participating in the investigation are Florida's Charlie Crist, California's Bill Lockyer, Arkansas' Mike Beebe and Delaware's M. Jane Brady.

Representatives for Idaho's Lawrence Wasden, Alabama's Troy King and Arizona's Terry Goddard could neither confirm nor deny their involvement. The National Assn. of Attorneys General would neither confirm nor deny that investigations are occurring.

It is believed that investigations began earlier this month. Blockbuster confirmed to *Billboard* last week that there have been inquiries regarding the policy (*Billboard*, Feb. 19).

The company stands by its (Continued on page 72)

ASCAP Claims Payout Record

BY MELINDA NEWMAN

LOS ANGELES—Citing more favorable licensing agreements, increased foreign distribution and streamlined operating costs, ASCAP says member distribution reached a record \$610 million in 2004.

The tally, announced Feb. 15 here, marked a 14.9% royalty payment increase over 2003 to the society's 200,000 songwriter, composer and publisher members. Domestic distributions totaled \$432.7 million, up 13.4% over 2003, while foreign distributions rose 18.5% to \$177.3 million. Total monies collected in 2004 rose to \$699 million, with 13.5% going to operating costs and the rest split among the members.

During the past four years, ASCAP has distributed \$2.2 billion



to its members, which it says exceeds any other performing right organization worldwide.

ASCAP CEO John LoFrumento attributed the revenue increase in part to last year's \$1.7 billion broadcast licensing agreement. "We negotiated a new contract with radio, which gives our members certainty that they will see a growth in revenue from radio each year for the next five years."

The only downside to the radio and other licensing deals, LoFrumento says, was "extraordinarily" increased one-time litigation expenses. But he adds that all other expenses declined.

That included employee costs. LoFrumento says ASCAP reduced staff by approximately 5% last year primarily through attrition. Total staff *(Continued on page 73)*

Snocap's Fanning Signs On Joins Billboard Music & Money Symposium Lineup

FANNING: WILL DISCUSS NEW VENTURE

Billooard

music

money

Snocap founder and chief strategy officer Shawn Fanning is the latest addition to the stellar lineup for the upcoming Billboard Music &

Money Symposium. Music & Money, which will take place March 3 at the St. Regis Hotel in New York, will attract more than 200 top-level executives, entrepreneurs and analysts from the worlds of music and finance.

Napster creator Fanning will talk about Snocap, the new copyright management and filtering system designed to guide peerto-peer network users toward licensed content and block the distribution of unauthorized files.

Also scheduled is a candid one-on-one conversation between Sony BMG Music Entertainment CEO Andrew Lack and Loeb &

Loeb co-chairman John Frankenheimer. The day will begin with an executive

view of the state of the industry. The digital-music leaders comprising the panel are Napster president Brad Duea, Yahoo VP/GM of music Dave Goldberg and BearingPoint managing director of entertainment Shahid Khan.

Dealmaking and asset valuation will be discussed in an all-star session featuring EMI Music Publishing chairman/CEO Martin Bandier,



and Vogel Capital Management president Harold Vogel.

Other sessions will focus on such crucial topics as brand marketing, new business models and mobile music.

Additional panelists include RED Music Distribution president Ken Antonelli; Verizon Wireless associate director of programming Alex Bloom; Universal Mobile Music U.S. VP/GM Rio Caraeff; Michael Elkin, partner in Thelen Reid & Priest; Violator Management/Violator Records CEO Chris Lighty; Kenny Meiselas, partner in Grubman In-

dursky; business manager John Meneilly; Or Music CEO Larry Miller; Apax Partners principal Alan Peyrat; Nokia VP of multimedia Nigel Rundstrom; Dimensional Associates managing director Greg Scholl; Translation Consultation & Brand Imaging chairman/chief creative officer Steve Stoute; and Mforma chief marketing officer Robert Tercek.

For a complete schedule of events, go to billboardevents.com. For registration

information, contact Kelly Peppers at 646-654-4643 or e-mail bbevents@billboard.com.





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TONY VISCONTI David Bowie's producer

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sure you keep it, you need collaboration. With someone who inspires, challenges and stimulates you, someone who leaves you better prepared for the future. Someone who will share with you knowledge, practices, risks. And Results. Discover the Collaborative Business Experience, discover Capgemini, a partner on which you can count day after day. A partner who is committed to helping you achieve faster, better and

more sustainable results. And puts it on paper.











Prince Best Male R&3 *ocal Perfarmarce

Alicia Keys

Best Femcle R&B Vocal Performance

Best R&B Performance By

A Dic Or Group Nita Vocas

Best R& 5 Son

Sest R&E Album

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est Male R&3 "ocal Perfərmarı Best Trcdicional R&& Vocal Pe formance





Best R&B ?erprimance By A Due Or Greub With Vocals Best Contemportry R&B Album Best RcD/Sung Collaboration

> Album Of The Year Phil Ramone

Song Of The Year John Mayer

Best New Artist Maroon 5

Best Male Pop Vocal Performance John Mayer

U2 (PRS)

Best Rock Song Best Short Form Mus≡∀ceo

Best Fock Performance By

4 Juo Or Group With Yocal

Best Pop Instrumental Performance Ben Harper

Best Dance Recording Avant (STM) Bloodshy (STIM)

Best Traditional Pop Yocal Album Rod Stewart (PRS)

Best Solo Rock Yocal Performance Bruce Springsteen

Best Rock Performance By A Duo Or Group With Vocal U2 (PRS)

Best Hard Rock Performance Velvet Revolver

Best Rock Song U2 (PRS)

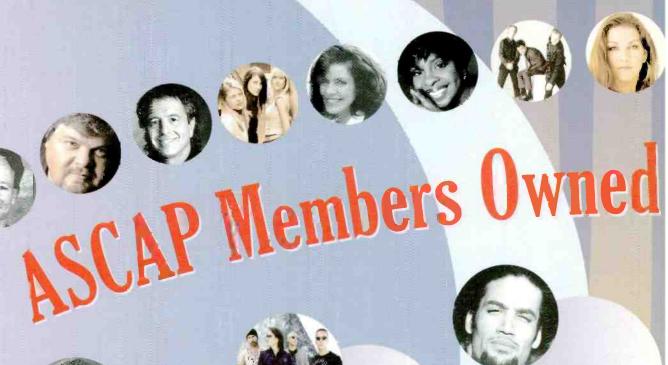
Best Rock Album Green Day

Best Female R&B Vocal Performance Alicia Keys

Best Male R&B Vocal Performance Prince



Janis Joplin Lifetime Achievement



Ben Harper Best Pop Instrumental Performance Best Traditional Soul Gospel Album

Best R&B Performance By A Duo Or Group With Vocals Usher & Alicia Keys

Best Traditional R&B Vocal Performance Prince

Best Urban/Alternative Performance Jill Scott

Best R&B Song Alicia Keys

Best R&B Album Alicla Keys

Best Contemporary R&B Album Usher

Best Rap Solo Performance Jay-Z

Best Rap/Sung Collaboration Usher Featuring Lucacris

Best Rap Song Che Smith

Best Female Country Vocal Performance Gretchen Wilson

Best Country Performance By A Duo Or Group With Vocal Dixie Chicks

Best Country Instrumental Performance Nitty Griety Dirt Band featuring Vassar Clements

Best Country Song Craig Wiseman

Best Bluegrass Album Ricky Skaggs & Kentucky Thunder



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GRAMMY®

1



Howard Shore Best Score Soundtrack Album For A Motion Picture, Television Or Other Visual Media Best Song Written For A Motion Picture, Television Or Other Visual

Best Large Jazz Ensemble Album Maria Schneider Orchestra

Best Gospel Performance Gladys Knight

Best Rock Gospel Album Third Day

Best Southern, Country, or Bluegrass Gospel Album Randy Travis

Best Traditional Soul Gospel Album Ben Harper

Best Contemporary Soul Gospel Album Smokie Norful

Best Gospel Choir Or Chorus Album Carol Cymbala, The Brooklyn Tabernacle Choir

Best Latin Pop Album Marc Anthony

Best Salsa/Meregue Album Ruben Blades Featured on Across 110th Street

Best Contemporary Folk Album Steve Earle

Best Hawaiian Music Album Charles Michael Brotman

Best Traditional World Music Album Ladysmith Black Mambazo (SAMRO)

Best Musical Album For Children Cathy Fink Marcy Marxer

Best Spoken Word Album For Childrer Iom Chapin





Song Of The Year Best Male Pop Vocal Performance .

Best Musical Show Album Stephen Schwartz

Best Score Soundtrack Album For A Motion Picture, Television or Other Visual Media Howard Shore

Best Song Written For A Motion Picture, Television Or Other Visual Media Annie Lennox (PRS) Fran Walsh (APRA) Howard Shore

Best mstrumental Arrangement Accompanying Vocalist(s) Victor Vanacore

Producer Of The Year, Non-Classical John Shanks

Best Recording, Non Classical Jacques Lu Cont (PRS)

Best Surround Sound Album Phil Ramone

Best nstrumental Soloist(s) Performance (with Orchestra) André Previn

Best Classical Album Lorin Maazel

Best Orchestral Performance Lorin Maazel

Best Short Form Music Video U2 (PLS)



Jelly Roll Morton Lifetime Achievement Award Lorin Maazel Best Classical Album Best Orchestral Performance



Album Of The Year Best Surround Sound Album Technical GRAMMY® Award



Hoagy Carmichael Academy Trustees Award

Music's Biggest Nights Belong to ASCAP



WWW.ASCAP.COM Marilyn Bergman | President & Chairman of the Board

Upfront

Napster Denies Hacking

Users Claim They Can Copy Subscription Files

BY BRIAN GARRITY

Hackers are claiming to have discovered a way to copy music from Napster's new portable subscription service, Napster to Go.

Users of the Winamp digital music jukebox have been reporting on peer-to-peer advocacy sites like boycott-riaa.com that they can capture Napster to Go subscription files and burn the tracks to CDs by installing plug-in software for ripping radio streams called "Output Stacker."

Napster to Go utilizes Microsoft's new Janus technology, a Windows

Media Audio solution that is designed to allow for secure transfer of subscription content to portable devices. The service allows subscribers to transfer an unlimited number of songs from the Napster library of 1 million tracks to a Januscompatible device for a monthly fee of \$14.95.

Napster chief technology officer William Pemce said in a statement on Napster's Web site that the technique pirates are employing does not represent an infiltration of its digital-rights management. "Neither Napster to Go, Napster nor Windows Media DRM have been hacked," he said.

According to Pemce, Napster tracks are being copied using software that rips music from the sound card of a computer as the music is being sent through the speakers—a method most commonly used in recording Internet radio and other online audio streams. However, it can be used to capture virtually any audio.

Security of subscription and radio content is emerging as a new issue on the digital piracy front as a growing number of consumers gravitate to on-demand music services and Internet radio.

Motorola's iRadio Service Offers Online Music To Go

BY ANTONY BRUNO

Motorola has introduced a new wireless music solution designed to extend the reach of Internet radio stations and personal music collections into subscribers' car and home audio systems using mobile phones as the hub.

The company took the wraps off its iRadio service at this year's DEMO technology showcase conference, held Feb. 13-15 in Scottsdale, Ariz. For 15 years the conference has invited companies to demonstrate their new technologies to the public. Past companies that have used the confab as a launching pad include Handspring, TiVo and U.S. Robotics.

The service records 10 hours of streamed Internet radio content from participating



Motorola's E1060 is one of many music-optimized devices the company is introducing this year.

providers or stored digital tracks, then transfers the music to an enabled Motorola handset when the device is charged through a PCconnected base.

Users may then stream music stored on the phone to either car stereos or home entertainment systems equipped with a Bluetooth adapter kit, or play the music directly from the phone.

iRadio requires the participation of Internetbased streaming radio companies, which must agree to port their content through Motorola servers that will record the content. Users may then use a PC interface to set up preferences that tell the iRadio servers which channels and tracks to transfer to their phones.

Content is refreshed daily through random (Continued on page 72)

Sampi Smith Dies Singer Won Grammy For 'Help Me Make It Through The Night'

BY PHYLLIS STARK

NASHVILLE—The Grammy Award-winning voice of the 1970 hit "Help Me Make It Through the Night" has been silenced.

Country singer/songwriter Sammi Smith died Feb. 12 in Oklahoma City after an extended illness. She was 61.

Smith took the Kris Kristofferson-penned "Help Me Make It Through the Night" to No. 1 on the *Billboard* country singles chart; the song also became a crossover pop hit. It earned Smith a Grammy for best country vocal performance, female, and was named the Country Music Assn.'s single of the year in 1971.

Smith's 1970 album of the same name went to No. 1 on the *Billboard* Top Country

Albums chart, where it remained for three weeks. It was the most successful of the nine titles she placed on that chart.

The Kristofferson classic was one of 37 singles Smith landed on the *Billboard* country chart between 1968 and 1986 on such labels as Columbia, Mega, Elektra, Zodiac

and Sound Factory. Her other top 10 hits were "Then You Walk In" (1971) and "Today I Started Loving You Again" (1975).

Smith began her career singing in clubs at age 11. As a songwriter, her compositions were recorded by artists including Waylon Jennings, who had a top 15 hit with her "Cedartown, Georgia" in 1971.

Smith's son, Waylon Payne, is a country performer who records for Republic/Universal. In addition to Payne, Smith is survived by sons Robert and Bobby White and daughter Snow White of Fort Smith, Ark., and sons Alfred and Albert Keay of Globe, Ariz.

Donations may be made in her memory to the Recording Academy's MusiCares Foundation, 1904 Wedgewood Ave., Nashville, Tenn. 37212.



The House of Representatives on Feb. 16 passed a modified Broadcast Decency Enforcement Act, H.R. 310, by a vote of 389-38. It now goes to the Senate, where a companion bill is expected to be approved.

The House bill, sponsored by Rep. Fred Upton, R-Mich., allows for fines against performers and broadcast licensees of up to \$500,000. Repeat violations by a broadcast company would result in a Federal Communications Commission license-revocation review.

An amendment to the Upton bill addressing performer fines requires the FCC to hand out a fine only if a performer "willingly" and "intentionally" utters indecent or profane language and to take into account the "financial impact" on a performer who is fined. After the House vote, artists' groups such as the American Federation of Television and Radio Artists and the Recording Artists' Coalition got language in the bill's "general guidance" conference report that would exempt recording artists from liability for previously recorded performances and individuals for "excited or reflexive utterances." BILL HOLLAND

Former TBA Entertainment president Greg Janese has joined Monterey Peninsula Artists as an agent specializing in the corporate and private event marketplace. Janese amicably left TBA last fall to seek other opportunities in the wake of the company's acquisition by an Irving Azoff-led group.

Janese will focus on booking Monterey artists for corporate shows and special events. Though based in Nashville, he will represent the entire MPA roster, which includes such acts as Toby Keith, Aerosmith, Dave Matthews Band and Trey Anastasio. **RAY WADDELL**

Kanye West, Mark McGrath and Earth, Wind & Fire were among the acts participating in the Recording Academy's What's the Download anti-piracy educational initiative interactive advisory board, which held a round table the day before the 47th annual Grammy Awards.

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

The recent meeting focused on file-swapping and online piracy. The academy says it hopes to include music labels and other industry representatives in future round tables. **ANTONY BRUNO**

Infinity Broadcasting has promoted Rob Barnett to president of programming and David Goodman to president of marketing. Barnett replaces Steve Rivers, who remains at Infinity as a consultant. All three executives are based in New York and report to Infinity chairman/CEO Joel Hollander.

Barnett joined the company last year as senior VP of original programming. He will continue to oversee programming at Infinity's radio stations, as well as lead the recruitment of talent and integration of Infinity content with emerging technologies.

Goodman was executive VP of marketing, a position he held since joining Infinity in 2002.

<u>Veteran Philadelphia promoter Larry Magid</u> is in final negotiations for a new long-term contract with Clear Channel Entertainment. Magid will continue as president of CCE's Philadelphia operation, Electric Factory Concerts. He says CCE initiatives under new president of global music Michael Rapino sparked his decision.

In addition to his duties in Philadelphia, Magid co-produced Billy Crystal's recent Broadway run "700 Sundays" at the Broadhurst Theatre and Bette Midler's Kiss My Brass tour.

The Harry Fox Agency says its 2004 royalty collections came to \$421 million, an increase of 6.2% from the previous year.

HFA says it processed 2.3 million mechanical licenses during 2004, bringing the total number it administers to almost 8 million. Looking forward, the organization says its first quarter will reflect the decrease in album sales seen in fourth-quarter 2004 compared with fourth-quarter 2003. HFA represents almost 28,000 music publishers. CAROLYN HORWITZ

<u>Will.i.am of Grammy Award-winning group the Black Eyed Peas</u>, who is known for his eclectic outfits, has launched an apparel line. His i.am clothing debuted Feb. 15 at the MAGIC apparel trade show in Las Vegas.

Will.i.am attended the Los Angeles Fashion Institute of Design and Merchandising. He has been working on the clothing line—which includes blazers, shirts, skirts, pants and scarves—since 2001. Ashlee Simpson, Kelly Osbourne and members of Coldplay are early fans. **RAEGAN JOHNSON**

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A Home Studio Is Only One Stop In The Recording Process **Pros Retain Vital Role**

t a time when home studios have proliferated and technology continues to offer artists easy access to new tools, the professional recording studio may seem irrelevant. In fact, audio professionals on both coasts are mourning the recent closures of two major facilities: the Hit Factory in New York and Cello Studios in Hollywood.

Despite these events, the value of using a professional studio has not diminished. Used smartly and efficiently, professional studios can work in concert with home-studio technology to provide the high-quality product record labels demand.

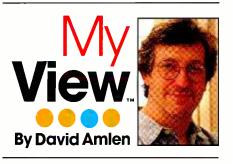
By collaborating on recording projects. artists get to concentrate on what they do best-the creative side-while professional studios apply the technical expertise needed to deliver a polished finished product.

The home-studio market is blanketed by an array of low-cost products that have opened up a wealth of creative possibilities as well as creating a false sense of economy. When artists factor in the cost of the infrastructure and technical support needed to efficiently manufacture a topcaliber product in their studios, they may experience sticker shock.

Digital audio workstations and laptops are great tools for nurturing creative ideas at home or on the road, but only in a collab-

orative professional environment can artists get a true idea of what might or might not be sonically possible. Well-trained engineers know how to listen for things others may not pick up, like distortion, tonal balance, boominess and hyper high-end sounds.

Investing in a Stradivarius does not make a person a violinist. Buying a DAW does not make the purchaser a recording engineer.



Professional studios also offer artists the kind of asset management that is impossible to replicate in home studios. When artists routinely recorded in professional studios, the recording industry developed, implemented and maintained consistent guidelines for master tapes and their contents.

As artists began to embrace DAWs as their primary tools, they accumulated stacks of

hard drives and CDs, DAT tapes and DVDsfew of them labeled correctly. It is not unusual for artists to deliver purported master recordings to their record label only to discover that they are blank drives or that significant material is missing.

Master recordings are the most valuable assets of any record label. Professional studios safeguard artists' creative endeavors by tracking and managing the myriad files that go into making a recording, as well as archiving them so they can be played back in five to 10 years or more.

Asset management at a professional studio is a seamless process guaranteed to relieve headaches today and to protect product for tomorrow. It's another resource professional studios have at their disposal to help artists work more efficiently and costeffectively. What could be more relevant than that?

As the music industry continues to evolve, collaboration among the artist, distributor, marketer and recording professional will continue to evolve as well. No matter what these relationships become, it remains important to let all those involved do what they do best.

David Amlen is president of Sound on Sound Recording in New York.

Give The Kids A Chance Jam Master Jay Foundation Puts New Spin On Public School Music Programs

BY DARRYL McDANIELS

Jam Master Jay's impact is felt everywhere you hear a hot beat, a killer sample or the scratching of a record. He helped precipitate a musical revolution. Words don't do his musical legacy much justice, but music comes a little closer.

Jay was playing drums at the age of 5. He discovered DJ'ing when he moved to Hollis, Queens, at age 13.

Jay's place in musical history started in Hollis as he attended Andrew Jackson High School.

I know that Jay's experience with music growing up led to his success as a DJ and ultimately a pioneer in hip-hop. He would have wanted other kids to have the chance to experience music as he did.

This is the reason Jay's wife, Teri Corley-Mizell, created the Jam Master Jay Foundation for Music. It is a way to keep Jay's legacy alive and provide funding and resources to support public school music education programs. This is what Jay would have wanted.

The foundation is personal to me because I'll never forget the overwhelming support



showed by the fans and the music industry after Jav's passing.

On Feb. 25, Adidas and the Jam Master Jay Foundation for Music will honor the life of Jam Master Jay. It will be hip-hop's biggest night of the year, including performances and appearances by some of the biggest names in the game. We are going to make history, and everyone in the room will be changed forever. I guarantee it.

I want to inspire people to help preserve music in our schools like never before. I'm going to challenge people to continue to support the Jam Master Jay Foundation after the lights go down and the last record is

played. This support will take place in the streets and in our culture with an emphasis on education. After all, Jay's music allowed everyone's music to have a chance. You cannot be in the music business with-

out giving back. As an artist, I feel we should all contribute by sharing our time, money and talent toward the greater good.

As budget cuts have been sweeping the country in urban, suburban and rural regions alike, music education has been severely affected. What are you going to do to make a difference?

I can't wait to see everyone on Feb. 25. Feel free to wear your shell tops or an Adidas track suit, but please also bring your commitment to supporting music in our schools. With your help we're going to impact lives for generations to come.

Jam Master Jay: "He's the greatest of the great, get it straight he's great/Playing fame 'cause his name is known in every state/His name is Jay to see him play will make you say/'Goddamn, that DJ made my day!'

For more information, check out imifoundationformusic.org or call 212-228-5558.



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15-year-old Latin singer Belinda rakes in album sales and product endorsements

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Starbucks Brews Hancock Duets Set

So how does Starbucks, which partnered with Concord on Ray Charles' Grammy Award-sweeping "Genius Loves Company," follow up

lohn

low ticket

prices

artist is Academy Award and Grammy winner Herbie Hancock. Among the performers already on tape with the keyboardist are Sting, Annie Lennox,



that phenomenally successful album? By taking another legendary artist and pairing him with a stellar array of acts for what promises to be another strong duets album.

Billboard has learned that the



HANCOCK: PAIRING WITH OTHER STAR

John Mayer, Carlos Santana, Trey Anastasio and Damien Rice, with more high-wattage names to come.

The album arrives Sept. 13 on Nashvillebased Vector Records. 'Starbucks is our partner in the record, it is Starbucks' next big push," Vector principal Ken Levitan confirms.

Like "Genius," the CD will be available at traditional retail and in Starbucks outlets

For Hancock, working with the various artists has been very rewarding. "The kind of energy and magic that they are bringing to the project is fantastic," he says. "So often artists are put into a pigeonhole and expected to stay there, and I never liked that. Coming from jazz, we like to try new things ... and I know there's a lot more to artists than that which they're kind of forced to do, in a sense.'

Some artists brought finished songs to the project, some wrote tunes specifically for the record. In Mayer's case, he brought in a few notes that they crafted into a song in the studio.

"The tune is like 15 minutes long, but the actual song is only four or five minutes long," Mayer says. "The rest is Herbie going around and around on my chord progression, and every time he tags home, he puts on 50 more pounds of weight and starts lift-(Continued on page 16)





Kathleen Edwards is gaining traction at U.S. radio with the title

Edwards Is 'Back' With New Album

Rounder Looks To Widen Canadian Artist's Audience

BY LARRY LeBLANC

TORONTO—On her sophomore album 'Back to Me," 26-year-old Canadian singer/songwriter Kathleen Edwards boldly declares her prowess at seduction.

On the title track, she warns, "I've got ways to make you sing my songs/Ones I ain't written yet/I've got lights you've never seen/I've got moves I've never used/I've got ways to make you come/Back to me."

It'll be hard, in fact. to resist the infectious "Back to Me," out March 1 on Zöe/ Rounder Records in the United States and on MapleMusic Recordings in Canada. The album will be issued via Rounder March 7 in Europe and Australia.

"Kathleen has made a brilliant record," Rounder GM Paul Foley says. "The challenge now is to widen her audience."

Edwards' country-tinged debut, "Failer," was issued by MapleMusic in September 2002 in Canada and by Rounder in January 2003 in the United States. Featuring such striking songs as "Six O'Clock News" and "Hockey Skates," it created (Continued on page 18)



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track from her new album, 'Back to Me.'

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BILLBOARD FEBRUARY 26, 2005



The Beat

Continued from page 15

ing that. It's incredible."

Ken Lombard, president of Starbucks Entertainment, says, "We've already heard some of the first tracks; it's going to be a tremendous CD of great music." He adds, "We're working on a number of [other] projects."

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BABS AND BARRY, PART 2: Speaking of famous duos, it seems that Barbra Streisand and Barry Gibb are back in the studio working on a possible successor to "Guilty" to herald the 25th anniversary of that fruitful collaboration.

The album, which has been certified quintuple-platinum by the Recording Industry Assn. of America, counts as one of Streisand's top sellers, as well as one of Columbia **Records'** best movers. It spent three

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weeks atop The Billboard 200.

"They're collaborating and writing," a source says. "We don't know where it's going to lead yet, but we're optimistic."

THE DEVIL AND THE BOSS: Bruce Springsteen's 19th album, "Devils & Dust," will bow April 26 on Columbia Records.

Brendan O'Brien, who produced Springsteen's 2002 album "The Rising," recorded the 12-track set at

Thrill Hill Recording Studios in Los Angeles and New Jersey.

Springsteen is also planning a new tour.

GO, DAD, GO: Fathers will get their due with the April 26 release of "Golden Slumbers: A Father's Love." The album is the second in the "Golden Slumbers" series heralding the father/child bond from Rendezvous Entertainment, the label run by saxophonist Dave Koz.

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The first album, "Golden Slumbers: A Father's Lullaby," released in 2002 through Rendezvous/Warner Bros., featured instrumentals by such smooth jazz heavyweights as Koz, Rick Braun, David Benoit and Brian Culbertson. The set received a Grammy Award nomination for Koz and brother Jeff Koz's rendition of "Blackbird,'

The second edition, released on RED-distributed Rendezvous, features vocals from such proud papas as Michael McDonald, Smokey Robinson, Phil Collins, Dave Matthews, Jon Secada, Solomon Burke and Loudon Wainwright III. All but two of the 13 tunes were recorded specifically for the project.

"It's really interesting from the standpoint of the performances because when artists are recording songs that they wrote for their children, there's a vulnerability to these tracks," says Dave Koz, who plays on four songs. "It has a sensitivity that I think will make this album special for all parents.'

The idea for the series was born out of necessity: Jeff Koz and wife Unique were looking for music to soothe their newborn at bedtime and found that most children's music was too upbeat for that purpose, hence, the first collection was compiled. It has sold 48,000 copies, according to Nielsen SoundScan.

SUGAR FOR SUMMER: Sugar Ray will release a greatest-hits album in June on Atlantic with two new songs. Despite his activities as co-host of "Extra," frontman Mark McGrath says "music is my passion." Following the best-of set, McGrath says Sugar Ray, which has been together for 16 years, will regroup—literally and figuratively. "We're wrapping up phase one. I don't know what phase two is. Musically we're a sponge. We have to see what's our post-'TRL' stage."

SHOOT-OUT: Los Angeles punk rock act BANG Sugar BANG won the Independent Music World Series West showcase held Feb. 3 at 12 Galaxies in San Francisco. As the grand-prize winner, the band takes home more than \$35,000 in prizes including recording and DJ equipment, instruments and CD manufacturing services.

Independent A&R company TAXI narrowed the field of more than 1,000 submissions to 100 semifinalists. Then Billboard editors selected six finalists: ALO, Awake & Alert, the Grannies, T.O.S.A., ZunZun and BANG Sugar BANG.

IMWS showcases are held in each of four regions throughout the country (West, Midwest, Southeast and Northeast). The competition, produced by CD manufacturer Disc Makers, is open to musicians of all genres who are not signed to a major record label.

Additional reporting by Gail Mitchell in Los Angeles and Christopher Walsh in New York.

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1

Music

Edwards

Continued from page 15

a critical buzz. According to Nielsen SoundScan, the album has scanned 76,000 units in the United States and 20,000 in Canada.

"Failer" was made with few expectations. It started as an indie project in 2000 after Edwards moved to a

farmhouse near Wakefield, Quebec, and enlisted friends to help her record the album. She independently released it a year prior to MapleMusic putting it out.

EXCEEDING EXPECTATIONS

Edwards never imagined she would perform 200 shows in 18 months in North America and Europe supporting the album; open for Bob Dylan, Nickelcreek and Guster; or appear on "Late Night With David Letterman."

Or that she would perform last summer at the Molson Canadian Rocks for Toronto event, alongside the Rolling Stones and AC/DC, that drew more than 490,000 fans.

"My objective with 'Failer' was to play a couple of folk festivals and get a booking agent," she recalls.

"Failer" received modest U.S. radio airplay, but several American retailers championed it, particularly Borders Books & Music and Barnes & Noble. "We had great support from retailers the first time around," Foley says. "They're back this time.

Radio now shows signs of embracing Edwards. Rounder has already snagged significant U.S. airplay for the new album's title track on such triple-A stations as KCRW Santa Monica, Calif.; WXRT Chicago; WXPN Philadelphia; WXRV Boston; WRLT Nashville; and WFUV New York. "We got over 40 stations the first week and 12 the following week," Foley says.

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"We didn't have U.S. radio like this last time," observes Edwards' Toronto-based manager Patrick Sambrook of Eggplant Entertainment. "We also hardly had any radio in Canada.

Toronto-based MapleMusic has serviced the title track to country. adult top 40 and rock formats in Canada, providing each genre with its own mix. "We've got a toe-hold developing at [adult top 40] and rock with six secondary stations in each format," MapleMusic GM Kim Cooke says. "Country has been slow."

Edwards, who penned the cheeky "One More Song That Radio Won't Like" on her debut, remains unsure that Canadian radio will embrace her. "I'm not going to hold my breath." she says. "Why don't we have triple-A radio in Canada? Look at how many people go to folk festivals.

She adds, "Frankly, I canceled a show in Toronto last year because nobody bought tickets. I want to play in Canada, but I play to twice as many people in the United States."

On street date Edwards will launch "Back to Me" with another "Letterman" appearance. In Canada, Bravo will air her TV special "Live at the Rehearsal Hall" March 15. A showcase at the South by Southwest Music Festival March 17 in Austin will follow.

Edwards recently toured the United Kingdom and Ireland and will return for dates in Europe in April followed by touring in North America.

The Agency Group books Edwards in North America, while Londonbased Helter Skelter handles her in Europe. "We will first work the international markets we have established: Ireland, the U.K., Holland, Belgium and Scandinavia," Sambrook says. "We'll also try to expand into Germany and Australia.

'Back to Me" was recorded at Reaction Studio in Toronto with Edwards' touring band and her husband of six months, Colin Cripps, producing. Cripps, formerly of Crash Vegas, has co-writing credits with Edwards on "Back to Me" and "Summerlong." Edwards says, "Colin knew where I wanted to go and how to make the album better than the last time

While the album's selections are all stylistically different—ranging from '60s folk rock to traditional countryan overall theme of displacement is evident, especially on the wistful track "Away," which is about feeling roadweary from touring.

"I should have called the album 'I Miss Ottawa,' " jokes Edwards, the daughter of a Canadian diplomat who spent part of her teen years in Korea and Switzerland. "My childhood was filled with me wanting to be in one place and going out nightly with my buddies. I finally got that in Wakefield. Then I had the opportunity [as an artist] to do something I've always wanted to do. It made such a huge change in my life. Now I live in Toronto. It doesn't really feel like home.'

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Rich Creamy Paint, Grand Prize Winner, Southeast IMWS



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> Orbert Davis, Grand **Prize** Winner, Midwest IMWS



66 The IMWS created a ton of hits on our website and got us a lot of press, a mention in Guitar World and Billboard, and a lot of emails and telephone calls.

Patrock (Dirty Power), Grand Prize Winner, West IMWS

SHURE SABIAN

Electronic Musician Emp

50 Cent Continued from page 1

says Jim Stella, urban music buyer for Trans World. "It wouldn't surprise me if it did 1.2 million in its first week."

SEISMIC SALES

Two years ago 50 Cent triggered a seismic surge in R&B/hip-hop popularity with "Get Rich or Die Tryin'." His first album not only entered at No. 1 on The Billboard 200 but also notched the largest opening week for a major-label debut (872,000 units).

The album spent six weeks at No. 1 on The Billboard 200 and eight weeks atop the Top R&B/Hip-Hop Albums chart. Among its singles were the mega-hits "In Da Club" and "21 Questions."

"Get Rich or Die Tryin' " stands at 7.1 million units, according to Nielsen SoundScan.

Those are formidable numbers for anyone to wrap his head around. Even 50 Cent. Despite his tough guy persona, the rapper admits he felt the attendant pressure to produce a worthy follow-up.

"I can usually create a direction without the music and just start making songs," he recalls of going back into the studio. "This time I had no idea."

Closing himself in the studio for three days of non-stop recording yielded 11 songs—and a return to form.

"It only takes me 25-30 minutes to do a record when I'm in a zone," 50 Cent says. "After doing seven or eight songs I was confident in, I found myself back in a comfort zone. Once the pressure was off, I started having fun."

50 Cent says the difference between "Get Rich" and "The Massacre" boils down to one song in particular: "Baltimore Love Thing." Addressing heroin addiction, 50 Cent gives the drug human characteristics in the song to portray the love/hate relationship an addict has with the drug.

"I wanted songs that represented growth from the last album to this one," 50 Cent says. "On 'Get Rich or Die Tryin', 'I would have written that song like I was selling heroin. But on 'The Massacre,' I'm dealing with deeper issues. The way I choose to express myself is new. I picked up the pieces I missed on the first album."

Among those pieces is the Dr. Dre-produced first single "Candy Shop." The midtempo erotic concoction picks up where 50 Cent's suggestive "Magic Stick" with Lil' Kim left off. But this time there's a new duet partner, freshman G-Unit clique member Olivia.

" 'Candy Shop' is sexy without overdoing it, without being obscene or disrespectful," 50 Cent says. "BET did chop me to pieces though on the video," he adds.

"Candy Shop" is No. 2 on The Billboard Hot 100 and No. 8 on the Hot R&B/Hip-Hop Singles & Tracks chart.

Another song, "Piggy Bank," discourses on the rapper's ongoing



beefs with several rivals, most notably Ja Rule. "Hip-hop is competitive," he says. "Everyone wants to go after you. I was subjected to a lot of things said about me after the success of my first album.

"Generally, people love trouble; they will sink their teeth into these kinds of tracks. If I don't address it, it may encourage [rivals] to be more disrespectful."

In addition to Dr. Dre, "The Massacre" features production by Scott Storch and Hi-Tek, among others. Guest artists include Jamie Foxx.

IN THE MIX

Originally slated to bow Feb. 15, the album was first titled "St. Valentine's Day Massacre." It was shortened to "The Massacre" when the date was pushed back to March 8, to allow more time for setup. The album will come out the same day around the globe.

To get the promotional ball rolling after his two-year album break, 50 Cent tapped the same mix-tape underground that helped build the groundswell for "Get Rich or Die Tryin'."

Preceding the formal release of "Candy Shop" by several weeks, 50 Cent leaked club jam "Disco Inferno." Currently No. 6 on the Hot 100, the track, like "Candy Shop," is from the mix tape "G-Unit Radio, Part 10: 2050 (Before the Massacre)." The song will also be included on "The Massacre."

"Mix tapes are important," the rapper says, adding that the "G-Unit Radio" mix tape—helmed by DJ Whoo Kid—is "10 albums' worth of material in two years. It's an opportunity to establish myself, build consistency as a writer and try out new material."

It also helped build anticipation for

"The Massacre" as did his guest stints on labelmate the Game's "How We Do" and his latest single "Hate It or Love It." 50 Cent is managed by Chris Lighty of Violator Management and published by 50 Cent Music, administered by Universal Music Publishing (ASCAP).

Reflecting the anticipation, tight security has been enforced to prevent leaks. Interscope hopes to avoid the "Get Rich" scenario of pushing up the street date to minimize piracy.

"Security is foremost in our minds," says Steve Berman, head of sales and marketing at Interscope Geffen A&M. "We've gone to great measures to hold the master to the last possible second before we begin the manufacturing process."

Currently being manufactured is a run of 250,000 limited edition packages. The set will come in a Digipak with a CD key that unlocks special content, including one bonus track, a trailer for upcoming 50 Cent videogame "Bulletproof," game-themed wallpaper and uncensored photos.

The limited edition also offers a chance to win the Ultimate G-Unit Soldier contest. Ten of the sets will contain a winner's confirmation. The 10 lucky consumers will receive G-Unit clothing and footwear as well as a G-Unit dog tag designed by Jacob the Jeweler. They will also receive the rapper's grape-flavored vitamin drink, Formula 50, and an autographed picture.

Both the deluxe set, priced at \$21.98, and the \$13.98 standard CD are tied into a Reebok crosspromotion available at most retailers. Reebok, which distributes the G-Unit Collection, is offering a \$20 coupon toward a \$100 purchase of Reebok merchandise at Foot Locker.

Add to that the visibility factor afforded by 50 Cent's appearances on "Saturday Night Live" (Feb. 19) and "The Simpsons" (Feb. 13).

50 Cent will tour with Eminem this summer. He is booked by Jeremiah Younossi of Emmel Communications and Cara Lewis at the William Morris Agency, both in New York. Emmel works in affiliation with Violator Management.

FILM DEBUT PLANNED

The rapper is branching out into acting with a role in the film "Hustler's Ambition." It begins shooting in New York in April before moving to Toronto for $2^{1/2}$ months.

There's also a just-launched women's clothing line and the forthcoming videogame.

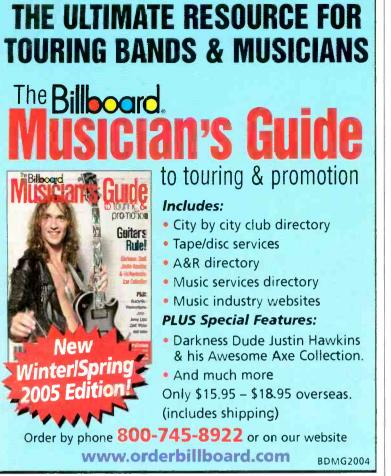
Still, 50 Cent says, "the only thing better than [these projects] is music." He says G-Unit is back recording a new album, while member Tony Yayo's solo outing is due in the second quarter. Another project under his purview as head of the G-Unit label is singer Olivia. The former J Records artist is slated to make her debut as the first female member of the G-Unit family in May.

"I understand exactly what she went through; they didn't know what to do with her," 50 Cent says, alluding to his own pre-Interscope stint at Columbia. "For me, it's a big opportunity to be diverse, to do something so different from the aggressive music we do."

This annumication interaction and a record only. All of these securities base been sold



Music



Tate Aims At New Targets With Management Firm

For those of you wondering what **Shawn Tate** has been up to since he left **Arrow Records**, the industry vet is spearheading **Tate and Associates**, a Nashville-based artist management and entertainment consulting firm.

Always an executive with an eye for great talent, Tate is working with newcomers **Malcolm Williams & Great Faith**. Tate and the group are preparing for a live recording slated for Feb. 19 at God's House of All Nations in Chicago, where Williams and his 40-voice choir are based.

Williams says he signed with Tate because he "has been a staple in the music community for more than 10 years. His insight and experience have been invaluable."

Tate is equally enthusiastic about working with Williams. "He represents the type of person and artist that really does connect with people," says Tate, who plans to shop Williams' new project. "I've known Malcolm for a long time. He has always had this bright, warm personality, and he's a wonderful songwriter and [an] awesome director."

Williams has released two independent albums, including "Renew Me," which produced the singles "Live Holy," "All in His Hands" and the title track. He has performed with Lyle Lovett, BeBe

Winans, Yolanda Adams, Donald Lawrence and Teddy Pendergrass. He is also a highly soughtafter songwriter. Dottie Peoples recently recorded two of Williams' tunes, and he has had cuts recorded by Dorinda

Clark-Cole, the GMWA Mass Choir and Rodney Bryant.

Tate's other management clients include Elicia Brown, Paula Payden-Champion and Denise Conley. Payden-Champion, a former background vocalist with Gerald Levert, and Brown, whose credits include performing with Walt Disney World's Voices of Liberty, are also working on new albums.

Tate and Associates' consulting division has been involved in some interesting projects. Tate worked with Nashville-based **Vector Management** coordinating choirs for Lovett's 50-date My Baby Don't Tolerate tour. Vector's **Kathi Whitley** says: "Tate and Associates helped us locate some of the finest choirs in the country."

MIGHTY CHOIR: Look for the Mississippi Mass Choir's 16thanniversary recording, "Not by Might, Nor by Power," to bow Feb. 22 on Malaco Records. The project was produced by the Rev. Milton Biggham and includes three songs penned by the veteran writer/producer.

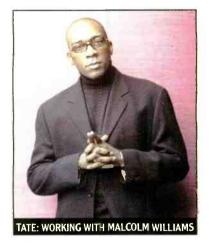
The new release is the latest chapter in the illustrious history of the choir. Founded by **Frank Williams**, the choir has performed extensively in the United States and all over the globe including Greece, Italy, the Bahamas, Spain and Japan. They sang at President **Bill Clinton's** inauguration and for Pope John Paul II.

The recording of the choir's CD was filmed by **BET** for a behindthe-scenes segment on "Lift Every Voice," which will air this month. Additionally, the **Word Network** has assembled a 30-minute TV special culled from the "Not by Might, Nor by Power" tapings. The show is slated to air repeatedly this month.

NEWS NOTES: Ricky Dillard's Grammy Award-nominated CD "Unplugged . . . The Way Church Used to Be" will be released on DVD by **Crystal Rose Records**.

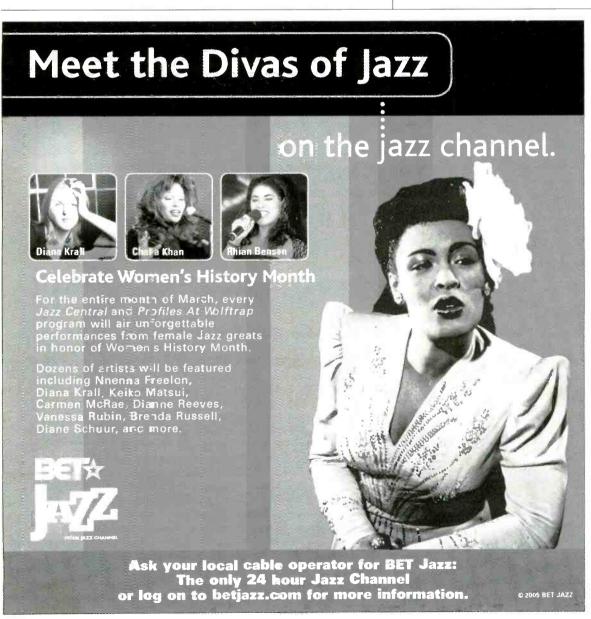


The project was taped at Chicago's Apostolic Pentecostal Church of Morgan Park. Crystal Rose is also issuing Dillard's 1996 album "Worked It Out" and two releases by **Donald Lawrence & the Tri-City Singers**: the 1995 set "Bible Stories," which was previously available only on VHS, and the 1993 CD "A Songwriter's Point of View," which



includes performances by R&B veterans **Stephanie Mills**, **Peabo Bryson**, **Brenda Waters** and **Rodney Posey**.

Provident-Integrity Distribution is celebrating Black History Month with "Making History . . . Today: A Celebration of Black History Month." The gospel-focused promotion hit Christian retail Jan. 25 and will continue through Feb. 28. The promotion features an endcap kit that showcases more than 30 current gospel titles priced as low as \$9.97. Participating acts include **CeCe Winans, Kirk Franklin, Mary Mary, J Moss, T.D. Jakes** and **LaShell Griffin**.



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Beyoncé Booked For Big Night At The Oscars

Beyonce may not be nominated for any Academy Awards, but she will be the main musical attraction at this year's Oscars ceremony, as she will perform three of the five tunes nominated for best original song.

Josh Groban and Beyoncé will perform "Believe" at the 77th annual ceremony, set for Feb. 27 at the Kodak Theatre in Los Angeles (billboard.com, Feb. 8).

"Believe," written by Glen Bal-



lard and Alan Silvestri, is from the film "The Polar Express." It was performed by Groban on the movie's soundtrack.

Bevoncé will step in for Minnie Driver to sing "Learn to Be Lonely," the Andrew Lloyd Webber/Charles Hart tune from "The Phantom of the

Opera." Driver performed the song on the film's soundtrack. Accompanied by the American Boyschoir. Beyoncé will also sing "Look to Your Path (Vois Sur Ton

Chemin)" from "The Chorus (Les Choristes). Counting Crows will do their song

"Accidentally in Love" from "Shrek 2." Rounding out the lineup, Carlos Santana and Enrique Iglesias will perform "Al Otro Lado del Rio" from "The Motorcycle Diaries.

MORE MUSICALS AND BIOPICS:

Award-winning director Julie Taymor ("Frida," Broadway's "The Lion

olution Pictures' "All You Need Is Love," which will feature several Beatles songs. The movie musical, which is yet to be cast, will be a love story set in 1960s London. The film's producers include Matt Gross, Suzanne Todd and Jennifer Todd.

Music-video director/photographer



Anton Corbijn will direct Claraflora Productions' "Touching From a Distance," a biopic about the late Ian Curtis, the Joy Division lead singer who committed suicide in 1980. Tony Wilson, the band's former manager and founder of Factory Records, will be one of the producers, along with Curtis' widow, Deborah Curtis. Wilson is no stranger to biopics: He was

Party People.

Guitarist Hank Garland will be the subject of Favored Nations' "Crazy," directed by Rick Bieber and starring Waylon Payne as Garland, (Payne also has a supporting role as Jerry Lee Lewis in 20th Century Fox's Johnny **Cash** biopic, "Walk the Line.")

Garland, who died last year at the age of 74, was a jazz performer whose early career involved session work for such acts as Elvis Presley, the Everly Brothers, Roy Orbison and Patsy Cline. Grammy Award-winning guitarist Steve Vai and Guitar Center owner Ray Scherr are the film's executive producers.

Alicia Keys is negotiating to star as piano prodigy Phillipa Schuyler in an as-yet-untitled movie to be coproduced by Halle Berry.

'ROBOTS' MUSIC: 20th Century Fox's animated film "Robots" will have two soundtracks.

A compilation soundtrack, due March 1 on Virgin Records, will feature new songs from Ricky Fanté and Fountains of Wayne. Then, on March 15, Varèse Sarabande Records will release the film's score, composed by Blue Man Group with John Powell.

The movie opens March 11 in U.S. theaters as a regular release and as an IMAX film. Blue Man Group will perform March 6 at the film's Los Angeles premiere.

Music

CASTING NEWS: Ludacris will co-star in the MTV Films/Paramount Pictures comedy "Skip Day," in which he plays a high-school student who plans a day for students to skip class. Ludacris will also contribute to the film's soundtrack, whose record label and release date are to be announced.

Ludacris was also cast in the Crunk **Pictures/New Deal Productions** drama "Hustle & Flow," about a pimp who decides to become a rapper. The film screened last month at the Sundance Film Festival.

Ashlee Simpson will make her feature-film debut in "Wannabe," a Lions Gate Films/Lakeshore Entertainment romantic comedy about an aspiring model and musician . . André 3000 of OutKast and Tyrese have signed on to play brothers in an untitled Paramount drama ... Coolio has a supporting role as a rapper in the Corner Stone Pictures comedy "Retirement," about a group of senior citizens on a road trip.





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Music

Emerson Quartet Finds The Perfect Partner: Itself

During its 27-year-history, the Emerson String Quartet has produced a reel of essential albums for Deutsche Grammophon, including complete cycles of the quartets by Bartok, Beethoven, Haydn and Shostakovich.

The Grammy Award-winning group's latest project, released Jan. 11, is a four-CD set of all seven of Mendelssohn's string quartets, four self-standing movements and the Octet.

In a feat of new technology, the quartet broke ground by recording all eight parts of the Octet itself, using techniques similar to pop studio projects. Violinist Philip

Setzer emphasizes, however.

that the quartet's fundamental intention is to illuminate Mendelssohn's often-neglected chamber music.

"Mendelssohn, unfortunately, has gotten a bad rap over the centuries as being well-crafted but superficial," Setzer says. "That's not to mention the anti-Semitism that was directed at him, starting with attacks from Wagner. That's such an injustice. These are really wonderful works. This is very important music that deserves to be heard.

For the quartet, Mendelssohn's slow movements were a particularly rich rediscovery. "We tend to think of Mendelssohn as a composer of great energy, with fantastic scherzi," Setzer reflects. "But, for example, the Adagio in the Quartet in F minor, op. 80, which was written after the sudden death of his beloved sister Fannythere's very little music that touches

me more deeply."

The idea to record the Octet came later. "The Octet, of course, is something we've played since our beginning, in collaborations with colleagues," Setzer says. "When time came for this recording project, we had a lot of discussions about whom to record it with-maybe an older group, maybe a younger group, maybe a quartet who has studied with us.



"Our fantastic producer, Da-Hong Seetoo, said, 'Well, why don't you do all of it?" Setzer says with a laugh. "So, maybe, instead of insulting people by choosing one group over the other, we've insulted everyone by choosing to play alongside ourselves!

"Many artistic considerations that might have happened with another group after long rehearsals-stuff like matching vibratos or bow strokes-came very easily when it was just the four of us.'

The players ensured contrasting timbres by each playing two instruments: one old Italian, one new.

The technological issues involved in recording the Octet were much more demanding. "Da-Hong actually designed a computer to make this recording," Setzer reveals, "one that could handle the huge amount of data coming from 28 separate microphone lines that we used." The Mendelssohn set includes a documentary chronicling this unique recording process.

The group recorded the Octet in two layers, sometimes even switching roles in the process of creating each layer. "It was a lot of fun to go back into the studio once we finished recording and edited the first layer," Setzer recalls. "The second layer was like a ride in Disneyland, trying to keep up with ourselves in the fast movements.

"The irony is that we used a huge amount of technology to make a recording that we feel is very naturalsounding."

Setzer cautions that the recording wasn't meant to be a gimmick. "I hope that people listen to it without thinking about what went into it," he emphasizes. "If listeners keep the tech stuff at the forefront of their minds, then our project was not successful."

NOTES FROM ALL OVER: I'm slowly wending my way through Richard Taruskin's epic six-volume work "The Oxford History of Western Music. Taruskin's choices of what and whom to emphasize over the narrative course of centuries are highly individualistic (and, to my mind, inevitable, especially in a single-authored endeavor), but his erudition is deep and greatly appreciated.

The San Francisco Opera has named a new GM, David Gockley, who comes from three decades of serving in the same position at Houston Grand Opera.

Radio host Karl Haas passed away earlier this month at 91. Through his syndicated program "Adventures in Good Music," which debuted in 1959, he introduced a lot of very fine music to an audience that cherished him.



EMERSON QUARTET: SEEING DOUBLE TO RECORD MENDELSSOHN'S OCTET



A Little Strum For Everyone As Folk Artists Blur Their Genre's Boundaries, Younger Fans Explore Its Sound

BY TODD MARTENS

At a record shop in Nashville, a customer brings a CD by the Old Crow Medicine Show to the counter. The five-piece acoustic outfit is part jam-band, part folk revivalists. While the act has rock'n'roll undertones, its career has been built on the road, hitting the festivals and theaters that define the folk circuit.

By the time the customer leaves the shop, Grimey's New & Pre-loved Music, he has another CD in his hand—the latest from Bright Eyes, "I'm Wide Awake, It's Morning," on Saddle Creek Records.

Bright Eyes principal Conor Oberst is the indie rock star of the moment. His crackling voice and high-strung arrangements have won over critics, hipsters and Emmylou Harris, who appears on his album.

But while the Bright Eyes set is pure country-infused folk, Oberst is considered a budding rock star. His music has been known to incorporate the occasional orchestras and electronic effects, and Oberst is not identified with the folk scene.

Music fans, however, are fervently redrawing the borders of the genre.



The Duhks

As the Folk Alliance readies its 17th annual conference, set for Feb. 23-27 in Montreal, one surprising trend is the rock community's embracing of young singer/songwriters, artists whose music is steeped in traditionalism yet decorated with experimentalism.

In San Francisco, such artists as guitarist Dvendra Banhart and harpist Johanna Newsome have become a hit with twenty-something music fans. While Banhart's delicately acoustic songs would certainly please even the most ardent folk purists, his fan base, like Oberst's, lives outside the folk world.

The same is true for Michiganbased singer/songwriter Sufjan Stevens. With a soft voice and a banjo, Stevens and his band recently wowed a crowd largely comprising college kids. This was not at a folk event, but the All Tomorrow's Parties fest in Long Beach, Calif., a gathering that also included Modest Mouse and the Flaming Lips.

And there's more, from the latenight strum of Iron & Wine to the psychedelic flurry of the Animal Collective. "Right under everyone's nose is this whole movement of young people being totally into singer/ songwriters," Grimey's owner Doyle Davis says.

"There are not a lot of kids listening to Steve Earle and Tift Merritt," he says. "You've got to embrace the kids, because this is the future. Iron & Wine is fantastic, and it's definitely folky, but its appeal reaches way beyond folk."

Gerald Moss, director of East Coast sales at Koch Entertainment Distribution, sees the trend as a way to tap into a new audience, even for the distributor's more traditional labels, such as Arhoolie, Red House, Signature Sounds, Revenant and Shanachie.

"With things like Dvendra Banhart and Johanna Newsome trickling up, people are going to go back and explore all the crazy offshoots of all the different kinds of folk music," he

Fact File: International Folk Alliance Conference

What: The annual event heads north to Canada in its 17th year for its most internationalfocused conference. This year, the Folk Alliance is teaming with the European Forum of Worldwide Music Festivals, giving the affair a heavy world music bent. In addition to an exhibit hall with workshops and forums, the Folk Alliance will present acoustic-driven concerts at four nightclubs. Where: Montreal When: Feb. 23-27

Who: Attendees include those involved in the business and preservation of roots, world and folk music, such as label executives, venue owners, artists, radio promoters, booking agents and nonprofits. Web: folkalliance.com

says. "It's not really all that different from Arhoolie and Revenant. Kids will go back and explore."

Revenant has albums from a diverse crop of artists such as Dock Boggs, Jim O'Rourke and John Fahey, talents who have long held appeal with the indie rock community. On Arhoolie, Moss says a collection of Mexican folk ballads dubbed "The Roots of the Narcocorrido" would appeal to fans of Los Lobos.

Moss says, "The biggest challenge we face with a deep catalog label like Arhoolie is picking out things we can put in people's hands and say, 'Have you heard this Bongo Joe Coleman record?' Once someone discovers Dock Boggs, it's not that far to go and discover Henry Thomas. It's all interconnected."

Grimey's Davis says his shoppers

are already starting to make the leap, and not just from the Old Crow Medicine Show to Bright Eyes. He says albums by such '60s folk acts as the Incredible String Band, Karen Dalton and John Renbourn are consistently strong sellers.

"I have never sold Incredible String Band records like I am now," Davis observes. "People are definitely doing their research. We've seen a huge upsurge in interest in these guys."

Rian Murphy, director of sales with Drag City, which has released albums from Newsome and avantfolk artist Will Oldham, among others, says younger music fans are aching for a simpler sound.

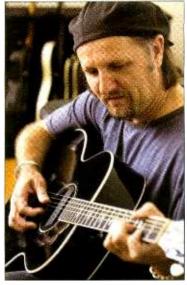
"We're getting back to things that people perceive as basic," he says. "You can't get much further away from a laptop composition than picking up a guitar and playing a song that is derived from several hundreds of years. People who are older will definitely appreciate the music, too."

To be sure, the more traditional end of the folk genre is holding up quite well. Red House owner Bob Feldman says 2004 was one of the best years in the adult-leaning label's history, driven by the success of Grammy Award nominees Eliza Gilkyson and Rosalie Sorrels.

This year, the label is expecting big things from Austin favorite Jimmy LaFave, whose elegant arrangements and soulful inflections should appeal to fans of Bob Dylan and Norah Jones. Also due this year is a release from Canadian act the Bills, which incorporates jazz and Brazilian influences.

It's partly the political climate, Feldman says, that's inspiring music fans of all ages to seek out acousticbased music.

"I think it's the best time in the United States for this kind of music," he says. "These artists have important things to say, and they have a lot of wisdom in their words. Our artists are doing well on the road, and peo-



Jimmy LaFave

ple are seeing these artists in tough economic times."

Ken Irwin, co-founder of Rounder Records, agrees. The label is readying releases from folk veteran Cheryl Wheeler and pop-leaning newcomer Martha Wainwright, daughter of Loudon Wainwright and Kate McGarrigle.

"It may have more to do with people getting away from the troubles they read and see," he says. "People want to go back to a time and place where life was more simple. Blue-

(Continued on page 26)



Bev Paul

Folk Music

New Releases From Noteworthy Artists

BY TODD MARTENS

Here are selected profiles of noteworthy folk music acts with new or upcoming releases.

Sarah Lee Guthrie & Johnny Irion "Exploration" New West Records

New West's release next month of "Exploration" marks the first album billed to the husband-and-wife team of Sarah Lee Guthrie & Johnny Irion, although they have previously performed on each other's solo albums. With 11 original tracks and one previously unreleased Pete Seeger song, "Exploration" looks at intimacy in a confused time. "Politicians still don't have a clue," the couple sing as they long for a vacation in the title track.

Guthrie, daughter of Arlo and granddaughter of Woody, has been steadily touring with her husband since 2001. The two regularly play more than 180 shows per year. For "Exploration," they teamed with the Jayhawks' Gary Louris and Polara's Ed Ackerson to create an acousticdriven album graced with gospel key-

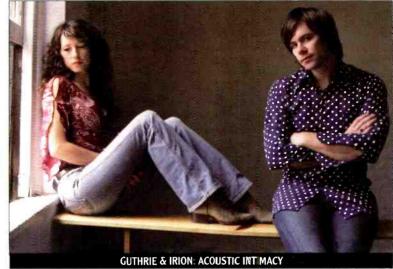
boards and the occasional blues lick.

M. Ward "Transistor Radio" Merge Records

M. Ward is perhaps one of the next breakout stars in the folk-pop scene. He sounds as if he's singing into a lit candle, carefully keeping his voice soft so as not to disturb the flame. His delicate fingerpicking polishes the songs with complexity, but it never stops them from swaying, and a piano quietly hovers in the background. Ward has already won over hipsters. He released his first album this month on Merge Records with the help of Giant Sand's Howe Gelb; Grandaddy's Jason Lytle also lent a hand. Last year, Ward toured with indie act of the moment Bright Eyes.

The Duhks "The Duhks" Sugar Hill Records

Hailing from Winnipeg, Manitoba, this five-piece act interlaces traditional folk arrangements with worldly influences. The prominence of the fiddle gives the group an Irish bent, but a Latin



rhythm or bluesy lead is always around the corner. The Duhks teamed with Sugar Hill Records for the release this month of their 14track debut, a lively, soulful album, produced by famed banjo player Béla Fleck, that emphasizes finding a groove. Indeed, the album is primed for the festival circuit, with even the darkest tunes having a rhythmic jolt. In addition to Fleck, guests on the album include Paul Brady, Edgar Meyer, Abigail Washburn and Victor Wooten.

Damien Jurado "On My Way to Absence" Secretly Canadian

Representing the folk genre's younger, college-leaning fan base, Damien Jurado performs folk-pop in the vein of Nick Drake. His new album, "On My Way to Absence," set for release in April, is his second for Secretly Canadian. It cements his place alongside such like-minded contemporaries as Iron & Wine and Cat Power. The album is full of latenight acoustic strumming, with an occasional keyboard or saxophone. Jurado's voice bears a similarity to Elliott Smith's, and there's a slight abstraction to his lyrics.

Jimmy LaFave "Blue Nightfall" Red House Records

With his mixture of originals and popular takes on Bob Dylan and Woody Guthrie songs, Texas-born singer/songwriter Jimmy LaFave has become a staple on the Austin music scene. His debut for Red House, set for release next month, is his first album in four years, and it finds LaFave at his most soulful-pristine twilight ballads and the occasional piano-led toe-tapper. His voice has never sounded more pliable. It comforts as it falls upon his elegant arrangements, which range from late-night strums to bluesy strolls. LaFave, who helped organize a Guthrie tribute tour, will spend the year trekking across North America.

Woven Hand "Consider the Birds" Sounds Familyre

As the leader of Denver band 16 Horsepower, David Eugene Edwards has steered that act through Southern Americana, touching on folk, gospel and country. For his new project, he's driving straight into the apocalypse, as "Consider the Birds" is a tension-filled album that portrays Christianity at its most vengeful. "Judgment is not avoided by your unbelief," Edwards sings, his voice quivering in fear as the rhythm circles around him like a flock of vultures. With echoes of Johnny Cash and Nick Cave, Edwards has crafted a striking record drenched in haunting acoustic atmospheres.

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Strum

Continued from page 25

grass had a very successful year, and I think that's part of it. People want to think of a time less threatening."

Such may have been the appeal with Vanguard's Mindy Smith. Her debut, "One Moment More," has spent more than 50 weeks on the *Billboard* Top Independent Albums chart. The set's comforting single, "Come to Jesus," became a surprise hit on triple-A radio, says promoter Sean Coakley of Mt. Kisco, N.Y.based Songlines.

"Lyrically, this isn't a Christian format, so a song called 'Come to Jesus' took a minute for a lot of programmers to feel comfortable playing," he says. "Ultimately, with these types of stations, it's the listener who decides, and the listeners were overwhelmingly positive."

New West president Cameron Strang says bringing new folk acts to retail and radio has always been difficult, but the upside of the genre is the number of summer festivals that provide exposure. The label will release the highly anticipated debut from husband-and-wife duo Sarah Lee Guthrie & Johnny Irion in March.

"This summer, Sarah and Johnny will play to more people in a couple months than most of our bands play to doing 110 dates in clubs," Strang says.

Reaching the listener in a genre that lives outside of the mainstream is a challenge. Label heads consider exposure on NPR as a sort of holy grail, but Sugar Hill GM Bev Paul says such genre magazines as Dirty Linen, Folk Roots and Sing Out can be just as integral in breaking an artist.

Sugar Hill act the Duhks energetically fuse Celtic, jazz and Latin influences, and Paul expects the young five-piece to have crossover appeal. Yet the label will hit die-hards first.

"It's a very rabid audience that networks among themselves," she says. "It's not some concocted hype, where you're seeing these bands on television every day. Plus you're building a fan base, and any career artist knows the fans will keep coming back, even if the media decides you're not cool."



Mellencamp Ready To Rock The U.S.A. Again

BY RAY WADDELL

John Mellencamp is about to put his best foot forward on the road.

On his first North American tour in three years, Mellencamp will play mostly secondary markets beginning March 23 at the Savannah (Ga.) Civic Center.

The tour supports his recent greatest-hits package, "Words & Music." If things go well, a 50-date larger-market tour will follow, and potentially some international dates.

A veteran road warrior, Mellencamp now tours when he wants, rather than following the usual album/tour cycle.

"I try to go out and work for a little bit, then kind of duck back into Indiana for a few years and try to figure out what it is I need to do next," he tells *Billboard*. "I try to figure out ways to reinvent myself and make things interesting for the audience and myself."

Even so, touring always has a prime place in the Mellencamp portfolio. "Touring gives me the opportunity to keep the songs alive, to go out and reacquaint myself to fans and the audience," he says. "Basically, this is what I do. I'm a songwriter and a touring, working musician."

While Mellencamp says songwriting is the most rewarding part of his game, he is "very comfortable onstage. I've been onstage since I was 12, 14. I'm actually more comfortable onstage than I am in a crowded room."

The challenge, Mellencamp says, is "trying to come up with ways to present songs that are two and three decades old, keeping them fresh and combining the new songs with them."

NONTRADITIONAL SUPPORT

Donovan will support on all dates for the first leg, but not in the traditional manner. Mellencamp will open the shows with an hourlong set, he says, then will be joined by Donovan for a couple of his songs, followed by a solo Donovan set. Mellencamp will close the show with another 40-minute-plus set.

Mellencamp says he has observed with interest the massive changes in the concert industry during the past several years, including the escalating ticket prices. "That's one of the reasons why I am going out and having ticket prices that are reasonable," he says.

"Quite honestly, I was embarrassed on my last tour how expensive tickets were. I had friends of mine going 'John, it's kind of expensive for us to come out and see you,' " he continues. "And it made me think, 'If my friends are saying that to me, how about the person with a big phone bill and a house payment?"

For all dates in March and April, the top ticket price is \$45, with the average between \$25 and \$35. But even

when taking control of his own ticket destiny, Mellencamp doesn't think artists get a free pass in the ticket price debate. "No, I don't think you can blame the artists for anything. I am an artist, so you're asking the wrong guy," he says with a laugh.

"I think ticket prices rise for the same reason everything else costs more: Promoters, artists and everybody want to make money, but sometimes the corporate side of things becomes a little greedy, and therefore ticket prices escalate to \$300-\$400 a pop."

The early route on the tour is marked by such cities as Pensacola, Fla.; Oklahoma City; Wichita, Kan.; Moline, Ill.; and Grand Rapids, Mich.

"We were trying to be selective of where we play," Mellencamp says. "I noticed in Savannah, Ga., they haven't had a rock act play in town in probably 18 months. The last time I played Savannah was 1991. So we did some research and found out the only people that go through Savannah anymore are country people. Now, maybe that's telling me something I ought to know, but at the same time I feel like I need to go out and connect with the people who have supported me the last 30 years."

If it sounds as though Mellencamp is heavily involved with his touring, he is. "I try to be hands-on in anything I'm involved with," he says. "The worst



thing I could do is sit back at my house here in Indiana and have somebody hand me a tour schedule, then go out and be unhappy. I would only have one person to blame for being so lackadaisical, and that's myself."

Never known for a lot of bells and whistles in production, Mellencamp says the upcoming tour will be even more spartan than usual: "It's going to be the most sparse production you've seen since Elvis. It's going to look a way that people have not seen a show ever look. I'm not going to have any trusses above my head."

Both band and crew are veterans of many Mellencamp tours. "I've got the same crew I've had for the past 20 years," he says. "As a matter of fact, I'm sick of these guys. I'll be shaking hands with no strangers."

Mellencamp is leaving the door open to more dates for the remainder of 2005; the first leg wraps April 17 in Louisville, Ky.

"I like to stick my toes in the water and check the temperature," he says. "We've got 50 shows offered to us this summer if we want to take it. We've got 18 shows in Canada offered to us, we've got shows in Australia, shows in Europe offered to us. If I go out and I enjoy this, then I'll continue. If I go out and it's a pain in the ass, I'll go back home."

The spring tour works with a variety of promoters, cutting separate deals in each market. Among those presenting Mellencamp on this run are Jam Productions, C&C Concerts, Fantasma Productions and Clear Channel Entertainment.

With years gone by since he last played international markets, as well as the demand in the United States, Mellencamp knows there is no shortage of opportunities. "If a guy wants to, he could play every night of the week," he says. "I like to make sure that what I'm doing is right and the audience is enjoying themselves and I'm enjoying myself. If it's not going to be that way, then there's other stuff to do."

Mellencamp is booked by Creative Artists Agency.

NFL Stadiums Look To Fill Their Seats In Summer

BY RAY WADDELL

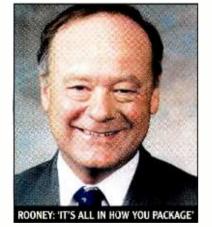
The Gridiron Stadium Network has its first concerts in the works, with an announcement expected in the coming days.

The move will be the opening salvo in an effort to create new revenue streams in the off-season for pro football stadiums. Eleven NFL stadiums joined forces to form the GSN, a notfor-profit advocacy group aimed at attracting concerts and other events to stadiums (billboard.biz, Jan. 25).

The network's goal is to tap into the summer live event market and, in turn, make money for owners of NFL teams and stadiums.

Veteran facility executive Tom Rooney, president of Rooney Sports & Entertainment Group in Pittsburgh, is the interim point man for the GSN while a search for an executive director is conducted. The GSN will not negotiate or promote events, but will instead rely on outside promoters or deals cut by the individual stadiums.

The GSN comprises Ralph Wilson Stadium, Buffalo, N.Y.; Paul Brown Stadium, Cincinnati; Invesco Field at Mile High, Denver; Ford Field, Detroit; Lambeau Field, Green Bay, Wis.; Reliant Stadium, Houston; Heinz Field, Pittsburgh; FedEx Field, Washington, D.C.; Arrowhead



Stadium, Kansas City, Mo.; Qwest Field, Seattle; and Lincoln Financial Field, Philadelphia.

"These are great venues, and everyone felt they should be used more," Rooney says. "They're open in the summertime, and they're flexible."

Promoter Bob Roux, president of PACE Concerts in Houston, says he has already met with the GSN. "Any trade organization where there is an exchange of ideas and information is a good thing," Roux says. "These guys are all looking for ways to increase revenues, and this way a lot of single ideas can be spread out over a lot of people with similar goals."

One potential problem is a dearth

of stadium tours and acts capable or willing to play these largest of venues (*Billboard*, July 31, 2004). The last big year for stadium tours was 1994, when Pink Floyd, the Rolling Stones, the Eagles and the Grateful Dead all played stadiums.

"We believe there is no such thing as a stadium act, an arena act or a club act," Rooney says. "It's all in how you package to create a dynamic that will draw 50,000 people. Acts want to go where they can sell tickets, and these are beautiful venues, with plenty of parking, amenities and facilities. We just need to interface with the talent agencies."

Indeed, the most recent successful stadium tours have been star-laden, genre-based packages, such as Metallica's Summer Sanitarium in 2003 and the George Strait Country Music Festival in the late 1990s.

The more common trend of late has been superstar acts that could potentially play stadiums, including Madonna, Dave Matthews Band. U2, Paul McCartney and the Rolling Stones, instead playing multiple dates at arenas or amphitheaters, often grossing more than they would have at a stadium.

"That is certainly an issue." Rooney admits. "The Rolling Stones started creating stadium grosses in arenas. But I had a very well-known talent agent recently tell me that football stadiums are the 800-pound sleeping gorilla, and if somebody wakes it up, it could change the business."

On their 2002 Licks tour, the Stones provided a litmus test of sorts for gross potential in this modern venue era. The band played shows at a theater, an arena and a stadium in Boston, pulling in \$137,343 from a 2,703-seat sellout at the Orpheum Theatre, \$2.7 million from a 14,608seat sellout at the FleetCenter and \$5.2 million from a 53,561-seat sellout at Gillette Stadium.

Certainly, the modern NFL stadium design, with its wide concourses, marketing resources and potential for generating ancillary revenue, is a largely untapped venue for live entertainment.

"No doubt, the stadium has entered into a new era, with all the patron amenities and the knowledge of the staffs running them," Roux says. "It's completely different from 10 years ago."

SEVERAL ONE-OFFS?

One-off stadium shows still crop up. "There are some one-off events at stadiums, so perhaps a network like [the GSN] could figure out a way to homogenize that across several cities and customize it for each market," Roux observes.

Given that Roux's role at Clear Channel Entertainment's PACE division includes programming several amphitheaters, there could be a conflict of interest with steering acts or shows toward stadiums. But Roux doesn't think so.

"I like the idea of having a relationship with this trade organization," he says. "I told them I'd be glad to be in on any conference calls and give my opinion on how to better utilize stadiums as a group or individually."

Member stadiums pay "significant" annual dues to be part of the GSN, Rooney says, and membership is not strictly limited to football stadiums.

"Really, any stadium is a candidate, whether it's private, public or outside of football," Rooney explains. "What we're really looking for is stadiums with the most common denominators, including scheduling, configuration and surfaces that can do motorsports or soccer."

Scheduling and configuration would pretty much eliminate ballparks, Rooney says. Fenway Park in Boston has hosted Jimmy Buffett and Bruce Springsteen in recent years, and there's talk of a Buffett concert at Wrigley Field in Chicago this summer.



Remembrance Of A Rowdy Friend

The Boogie King is gone, and Music Row is a vastly less interesting and fun place without him.

When moved, songwriters write songs, artists paint pictures, politicians create days of recognition and promoters stage benefits. I'm a *Billboard* columnist, and I'm writing this column for **Merle Kilgore**.

Merle died Feb. 6 at age 70 after a rough year of health problems that did nothing to quell a spirit that was

bigger than life. During the course of a remarkable career, Merle was the manager and friend of **Hank Williams Jr.**, as well as a singer, songwriter, actor, broadcaster and champion bullshiter. One time years ago

Une time years ago when boarding a plane, I passed Merle in first class as I headed toward coach. He quipped. "I'm gonna get there before you do."

Merle touched the lives of a broad array of entertainers. from Hank Jr. and **Elvis Presley** to **Kid Rock** and **Uncle Kracker**, the latter namechecking Merle in his song "Thunderhead Hawkins."

Merle wrote some fine songs, "Ring of Fire" and "Wolverton Mountain" among them. He was a better actor than one might expect, easily transferring a boisterous personality and an imposing presence onto screens large and small. And he was a hell of an onstage entertainer, as anyone who saw him knocking out a version of "Mister Garfield" can attest.



Merle opened shows for Hank for more than 20 years, whipping crowds into a frenzy with a booming "Bocephus-ah is hee-ahh!" When Hank was recuperating from a near-fatal mountain fall in the mid-1970s, Merle picked up a gig at **George Jones'** Nashville nightspot Possum Holler as the singing host. When Hank went back on the road, Merle went with him. He was Hank's hype man before the term existed.

But Merle may be best-known in music circles for his captivating and often ribald stories of his time in the "music bidness." Merle name-dropped with casual aplomb, giving firsthand accounts of time spent with Elvis, **Colonel Tom Parker, Faron Young, Jerry Lee Lewis, Johnny Cash, Janis Joplin, Toy Caldwell, Waylon Jennings, Willie Nelson, Jones and Charley Pride**, along with countless promoters, record execs, politicians and other miscreants. Name somebody, and Merle probably had a story about them. And once Merle trusted you, the stories got a lot better.



Always accessible to media and fans, Merle never met a microphone he

Merle never met a microphone he didn't like. He knew how to get mileage out of a friendship with a journalist, but he never took it for granted, and he never exploited it. I have a stack of thank-you notes from Merle for stories I wrote about him or Hank during the past two decades. Trust me, Merle, the pleasure was all mine.

Though I knew of him for years, I first met Merle in 1987, when he was friendly to a rookie writer who was pretty much in awe. He liked my redneck friends. Later, I married his former stepdaughter, a move he greeted enthusiastically. I've spent time with

Merle backstage at concerts, in hotel lobbies, in the studio, on tour buses, at airports and in his office, where the door was always open.

Perhaps the greatest afternoon I've spent as a journalist was in Hank's Paris, Tenn., headquarters. After Hank and I finished our interview for a *Billboard* spotlight, Hank, Merle and I tore off to Hank's Paradise Lodge for a

little post-interview Jim Beam. (At least for Hank and me; a legendary rounder, Merle had been on the wagon for years.) Out there in the woods, amid the deer and turkey, with the tape recorder off. I heard some of the *good* stories. It was too cool to witness the easy camaraderie between Hank and Merle, their roadhewn worldview, their respect and fondness for a shared history.

Some of those stories I may keep to myself, because I've got plenty of Merle stories to last my lifetime. I just won't be able to tell them as well as he did. I'm gonna miss you, Merle. You

got there before I did.

FEBRUARY 26 Bilboo	ard Bo	NCERT		RE
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ROD STEWART	Westpac Centre, Christchurch, New Zealand Feb. 9-10	\$1,476,893 (\$2,114,257 New Zealand) \$122.24/\$97.80/\$73.35	14,190 14,996 two shows	Frontier Touring Co.
HILARY DUFF, DJ WIZE	Air Canada Centre, Toronto Jan. 14, 20	\$1,269,635 (\$1,525,600 Canadian) \$42,65	30,512 two sellouts	House of Blues Canada
CHER, VILLAGE PEOPLE	MGM Grand Garden, Las Vegas Jan. 29	\$1,124,231 \$131.26/\$52.51	13,162 sellout	Clear Channel Entertainment
HILARY DUFF, DJ WIZE	Corel Centre, Ottawa Jan. 15, 19	\$970,222 (\$1,179,300 Canadian) \$42.78	23,586 two sellouts	House of Blues Canada
JOSH GROBAN, CHRIS BOTTI	Office Depot Center, Sunrise, Fla. Jan. 29	\$737,925 \$66.50/\$36.50	12.956 sellout	Clear Channel Entertainment, in-house
JOSH GROBAN, CHRIS BOTTI	Philips Arena, Atlanta Feb. 1	\$691,345 \$67/\$32	13,012 sellout	Clear Channel Entertainment
JOSH GROBAN, CHRIS BOTTI	TD Waterhouse Centre, Orlando Jan, 31	\$639,255 \$67.50/\$42.50	10,786 sellout	Clear Channel Entertainment
CHER, VILLAGE PEOPLE	Delta Center, Salt Lake City, Utah Jan, 31	\$584,474 \$79.75/\$39.75	9,981 13,018	Clear Channel Entertainment, in-house
HILARY DUFF, DJ WIZE	Copps Coliseum, Hamilton, Ontario Jan, 21	\$512,248 (\$631,500 Canadian) \$41.77	12.630 sellout	House of Blues Canada
JOSH GROBAN, CHRIS BOTTI	RBC Center, Raleigh, N.C. Feb. 4	\$492,060 \$65/\$35	9.710 sellout	Clear Channel Entertainment
MARILYN MANSON, PAPA ROACH	Sports Palace, Mexico City Feb. 9	\$461,365 (5,164,193 pesos) \$44.64/\$17.86	15,033 17,745	OCESA Presents
CHER, VILLAGE PEOPLE	Kay Yeager Coliseum. Wichita Falls, Texas Feb. 4	\$451,859 \$69.75/ \$ 49.75	6,995 sellout	Clear Channel Entertainment
CHER, VILLAGE PEOPLE	World Arena, Colorado Springs, Colo. Feb. 2	\$442,551 \$100/\$54.50	6,683 7,055	Clear Channel Entertainment, KSE
FRANCO DE VITA	Coliseo de Puerta Rica José Miguel Agrelot, Hato Rey, P.R. Feb. 12	\$404,985 \$85/\$45	6 ,53 3 7,429	Dueño Palmer Concerts
BROOKS & DUNN	Turning Stone Casino Event Center, Verona, N.Y. Feb. 12	\$338,185 \$100/\$35	4,600 5,000	in-house
MÖTLEY CRÜE	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Feb. 14	\$336,055 \$82.50/\$42.50	6,212 sellout	Dueño Palmer Concerts, Jack Utsick Presents
HILARY DUFF	Wachovia Arena, Wilkes-Barre, Pa. Jan. 29	\$325,158 \$42.50/\$37.50	7,932 sellout	Clear Channel Entertainment
HANK WILLIAMS JR., BIG & RICH	Ford Amphitheatre, Tampa, Fla. Jan. 29	\$314,214 \$42.50/\$19.50	11,188 19,438	Clear Channel Entertainment
JAZZ FESTIVAL: DIANA KRALL, MIKE STERN, CHUCHO VALDES	Auditorio Nacional, Mexico City Feb. 7	\$308,681 (3,444,883 pesos) \$71.68/\$22.40	9,468 sellout	OCESA Presents
DURAN DURAN	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Feb. 8	\$308,318 \$95/\$35	5,291 6,262	Dueño Palmer Concerts, Jack Utsick Presents
HILARY DUFF, DJ WIZE	Memorial Auditorium, Kitchener, Ontario Jan. 13	\$230,237 (\$276,309 Canadian) \$43.12	5,582 sellout	House of Blues Canada
SLIPKNOT, KILLSWITCH ENGAGE, UNEARTH, DAMN 13	Arrow Hall, Mississauga, Ontario Jan, 9	\$223,187 (\$274,854 Canadian) \$32.07	6,941 sellout	House of Blues Canada
KIRI TE KANAWA	Christchurch Town Hall, Christchurch, New Zealand Jan. 29	\$193,603 (\$271,830 New Zealand) \$106.83/\$85.47	2,066 2,442	Canterbury Opera
SONGWRITERS: LYLE LOVETT, JOHN HIATT, JOE ELY, GUY CLARK	Chicago Theatre, Chicago Feb. 11	\$179,579 \$63/\$47.50/\$33	3,421 sellout	Jam Productions
JAZZ FESTIVAL: WAYNE SHORTER, MARIA RITA, YELLOWJACKETS	Auditorio Nacional, Mexico City Feb. 5	\$173,330 (1,934,367 pesos) \$71.68/\$22.40	5,963 7,825	OCESA Presents
SIMPLE PLAN	Salon 21, Mexico City Jan. 26-27	\$165,078 (1,898,400 pesos) \$26.09	6,328 two sellouts	OCESA Presents
QUEENSRYCHE	Beacon Theatre, New York Feb. 3	\$160,710 \$65/\$45	3,154 sellout	Clear Channel Entertainment
TOTO, SAGA	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Feb. 11	\$159,973 \$85/\$65/\$45	2,590 4,542	Dueño Palmer Concerts
BERNADETTE PETERS	Broward Center, Fort Lauderdale, Fla. Jan. 30	\$155,555 \$95/\$75/\$65/\$35	2.279 2,664	in-houșe
LONG BEACH SYMPHONY ORCHESTRA POPS WITH RANDY NEWMAN	Long Beach Arena, Long Beach, Calif. Feb. 12	\$145,905 \$99/\$12	3.968 6,015	Long Beach Symphony Assn.
STEVEN CURTIS CHAPMAN, CHRIS TOMLIN, CASTING CROWNS	Mabee Center, Tulsa, Okla. Feb. 11	\$145,643 \$35.50/\$20.50	4,615 6,028	Outback Concerts
FRANKIE VALLI & THE FOUR SEASONS, DION	Broward Center, Fort Lauderdale, Fla. Jan. 19	\$136,385 \$79.50/\$69.50/\$59.50/\$39.50	2,491 2,664	in-house, Starline Entertainment
HI-5	Christchurch Town Hall, Christchurch, New Zealand Jan. 14-15	\$136,201 (\$193,275 New Zealand) \$16.56	8,436 8,688 four shows	ThemeStar
STEVEN CURTIS CHAPMAN, CHRIS TOMLIN, CASTING CROWNS	Ford Center, Oklahoma City Feb. 10	\$132,797 \$35.50/\$18.50	4,533 6,716	Rush Concerts, Outback Concerts
		2.0.0		

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Winans Woos Listeners In Many Formats

BY DEBORAH EVANS PRICE

NASHVILLE—BeBe Winans seems to be everywhere these days—and he's loving every minute of it.

Winans hosts a syndicated radio show. He also appeared in "The Manchurian Candidate" with Denzel Washington and had a strong-selling holiday album, "My Christmas Prayer."

Now he is gearing up for the release of his new album, "Dream," on his own TMG Records in conjunction with Hidden Beach's inspirational imprint, Still Waters Recordings. Epic is distributing the project to the general market, and Integrity Music will handle it for Christian retail.

"It had everything to do with having fun," Winans says of making the record. "I did it in Nashville, and called a friend of mine, Tom Hemby, who coproduced it with me."

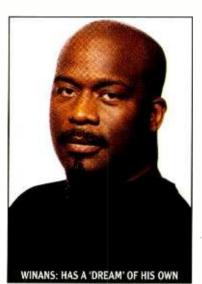
Freedom fuels creativity, and Winans enjoyed not having to answer to anyone. "The album just took on a whole form, very transparent songs, a whole different feel," he explains. "I think that took place because there weren't any record companies, agents, managers or A&R people. This record defines who I am and what I'm all about."

Surprisingly, he admits it may also be one of his last. "I feel there are a couple more albums inside of me, and [then] the chapter of being a recording artist is going to close," Winans says. He wants to devote more time to acting and to running his company, the Movement Group, which includes TMG Records as well as management and publishing divisions.

"I'm very excited about other things that are related to music," Winans says. "Some doors have been opened because of my music that I'm going to pursue ... The fact is, you can't get to the second chapter until you close chapter one."

Winans remains busy working on the current chapter. "Dream" includes the sultry duet "Miracle of Love," with Angie Stone, and the introspective, confessional ballad "Love Me Anyway."

The powerful title track features authorized excerpts from Martin Luther King Jr.'s "I Have a Dream" speech. It was the first song Winans wrote for the album six years ago. He had heard a tribute to King on CNN; afterward a friend sent him the speech.



"It was the first time I read the speech from beginning to end. It blew me away," says Winans, who is managed by Kerri Brusca and booked by Buddy Lee Attractions. "It caused me to really think. Before I knew it, I was in the piano room; about five minutes later, this song was written. I remember sitting there saying, 'This is bigger than me,' and I was willing to be as patient as I needed to be for this song to be presented in a way that I thought it should be presented." A yearlong promotion is planned for the song. Numerous stations aired the track to celebrate King's birthday last month and are doing so now in conjunction with Black History Month.

Hidden Beach founder and CEO Steve McKeever says the label plans other promotions in April (tying in with the anniversary of King's assassination), June (coinciding with Black Music Month) and on Aug. 28, (the anniversary of King's delivery of the speech).

"We are trying to spread that message internationally and make it more than just a specialty record that people listen to on a specific day," McKeever says. "This gift through BeBe introduces these words and emotions to a whole new generation. Everyone should hear this."

Winans is the first artist to release product on Still Waters. As such, he is engaged in a flurry of activity, including a radio tour, church visits, TV performances and a promo tour. He is also doing a gospel cruise for Radio One.

Tower Records Nashville GM Jon Kerlikowske says Winans' sister and previous duet partner, CeCe, sold well with her last album, "Throne Room," and he expects the same from BeBe. "CeCe's last album provided a renaissance for her," Kerlikowske says. "We are expecting ["Dream"] to do very well and have ordered accordingly."

He adds that Winans is featured in the Tuesday at Tower promotion, which spotlights significant new releases.

McKeever says Winans' Christmas set, sold in Starbucks and touted by Oprah Winfrey as one of her favorite albums, helped boost his visibility. The CD, released in 2003, has sold 177,000 units, according to Nielsen SoundScan; 147,000 of those sales were during the 2004 holiday season. McKeever says that all of the promo material for "My Christmas Prayer" noted that "Dream" was on the way.

Hidden Beach will promote the new album to multiple formats. "Safe From Harm" is at gospel radio, while "Love Me Anyway" is at adult R&B. The label plans to price-and-position "Dream" at retail and to advertise in key retail circulars. Consumers can taste the music live when Winans embarks on the Dream tour this spring with Gladys Knight.

Winans has had success in the gospel and mainstream markets. When asked who he sees as the audience for "Dream," he replies, "The world. My ministry is for the world. God is so much bigger than any marketing plan you can come up with."

FEBR	UAR 2005	26	Billboard HOT RAP TRACKS
IS WEEK	AST WEEK		Airplay monitored by Nielsen Broadcast Data Systems
	Ϋ́.	82	TITLE IMPRINT/PROMOTION LABEL Artist
1	1		IOVERS AND FRIENDS LUI Jon & The East Side Boyz Featuring Usher & Ludacris
2	2		HOW WE DO The Game Featuring 50 Cent "
3	3	4	DISCO INFERNO 50 Cent 50 Shaqy/aftermath/interscope
4	6		CANDY SHOP 50 Cent Featuring Olivia **
5	4	E.	BRING EM OUT TI, #
6	5	11	DROP IT LIKE IT'S HOT OGGVSTYLEGEFERMINTERSCOPE Snoop Dogg Featuring Pharrell **
7	8		SOME CUT SMEREPISEWARNER BROS Trillville Featuring Cutty
8	7		KAREMISE VIVANIER BRUS KARMA C-UNIT/INTERSCOPE
9	9		GET BACK Ludacris 😪
10	11	5.6	DTP/DEF JAM SOUTH/IDJMG
11	12		GRAND HUSTLE/ATLANTIC Eminem
12	14	1	SHADY/AFTERMATH/INTERSCOPE
13	10	l ara	DOGGYSTYLE/STAR TRAK/GEFFEN Daddy Yankee 🖙
14	13		EL CARTEL/VI WHAT U GON' DO Lil Jon & The East Side Boyz Featuring Lil Scrappy 😪
15	17		SUGAR (GIMME SOME) Trick Daddy Featuring Ludacris, Lil' Kim & Cee-Lo 😪
16	21		HATE IT OR LOVE IT The Game Featuring 50 Cent
17	19	4	BABY Fabolous Featuring Mike Shorey
18	18	13	HOPE Twista Featuring Faith Evans 😪
19	16	×.	LEAN BACK Terror Squad 😪
20	15		THE INC/DEF JAM/DJM6 Ja Rule Featuring R. Kelly & Ashanti 🛠
21	101		I'M A HUSTLA Cassidy
22		1	WAIT (THE WHISPER SONG) Ying Yang Twins
23			COLLIPARK/VT BABY I'M BACK LATUM/UN/VERSAL/UMRG Baby Bash Featuring Akon LATUM/UN/VERSAL/UMRG
24	20		DOWN AND OUT Cam'ron Featuring Kanye West & Syleena Johnson
25	8.9	12	ROC-A-FELLA/DEF JAM/IDJMG UMAKE ME WANNA Jadakiss Featuring Mariah Carey

Hecords with the greatest increase in audience impressions. The rap tracks audience is compiled from 50 R8B/Hip-Hop and 61 hythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. S Videochip availability. © 2005, VNU Business Media, Inc. All rights reserved.

AEC Marks Grammys, Plans

Another Grammy Awards ceremony has come and gone. The usual muttering abounds regarding who won and who didn't and the stodgy mind-set of Grammy voters.

No offense to R&B icon **Ray Charles.** But many—including me —thought **Usher** had a lock on record of the year. And the song of the year category, won by **John Mayer**, was another surprise.

Head-scratchers and kudos aside (a shout-out to **Jill Scott** on her first Grammy and to the telecast's **Alicia Keys** and gospel segments), a slew of Grammy-week events kept everyone on the go—from **the Recording Academy's** first gospel salute to the second annual Grammy Style Studio

second annual Grammy Style Studio. Among the activities was the

Artist Empowerment Coalition's



Before his Grammy win, Kanye West, center, celebrated his AEC award with presenter Common, left, and AEC co-founder L. Londell McMillan.

third annual artist celebration and pre-Grammy brunch. Staged at the Beverly Hilton in Los Angeles, the event honored the community commitment and careers of

Charles, Kanye West, Anthony Hamilton, Tyra Banks and Danny Glover.

Billboard checked in with the AEC's cofounder, entertainment lawyer **L. Londell McMillan**, a few

days after the Feb. 12 affair to

talk about the coalition's progress and future plans.

When McMillan launched the AEC in 2002, its focus was artists' rights (Billboard Bulletin, Oct. 29, 2002). Now, the coalition is broadening its scope to include advocacy and educational initiatives, and it hopes to add chapters beyond New York and Los Angeles.

The day before the brunch, McMillan, singer **Mya** and others participated in an art and leadership forum with students at local Dorsey High School.

"Those who can't sing [or] rap

or aren't interested in acting can hear from people who may inspire them to see careers in law, marketing or financial planning," McMillan explains.



The industry has "become very machine-driven," he says. "We're trying to move it from a machine-driven business to more of an art- and creative-driven business. We're working to convince artists to get together and give back. Our motto is 'As you give, you receive so much more."

The coalition (artistempowerment.com) also needs help building new chapters, McMillan says. The AEC is considering adding chapters in Atlanta, Detroit and Chicago.

A fund- and awareness-raising concert is planned for October in New York.

Music R&B/hip-hop **Perceptionists** Set Up 'Dialogue'

This week's column was written by Moira McCormick in Chicago.

Underground hip-hop supergroup the Perceptionists may not be underground much longer.

The Boston-based trio, composed of MCs Mr. Lif and Akrobatik plus DJ Fakts One, doesn't drop its first fulllength album, "Black Dialogue," until March 22 on high-profile New York indie label Definitive Jux. However, the group is playing to sold-out houses on a 40-plus-date national tour.

Label manager Jesse Ferguson says he expects "Black Dialogue" to be one of Definitive Jux's top sellers. He notes that for the first time in the label's history, mainstream record chains account for a bigger chunk of sales than independent retailers.

"Our sales started out much heavier on the indie side," Ferguson says, "but now chains like Best Buy, Musicland, Tower Records and Virgin make up 60% of our sales volume.'

Sonya Askew, director of urban products for the Musicland Group, says "Black Dialogue" definitely "has a chance to cross over to the mainstream," comparing it to the Koch release "Diplomatic Immunity" by the Diplomats. "That surprised a lot of retailers last year. 'Black Dialogue' is a good solid album; all it needs is word-of-mouth," Askew says



The Perceptionists' highest-profile member is Mr. Lif, renowned as one of alternative rap's most politically conscious MCs. His 2002 solo project-the ambitious concept album "I Phantom," also on Definitive Juxled that year's acclaimed underground hip-hop releases

Akrobatik is a rising rapper with a number of releases to his credit, including a Rawkus Records single, "Internet MCs," and the full-length "Balance" on Coup d'Etat.

Fakts One has provided beats for Mr. Lif, Grayskul and other alt-rap luminaries. His own full-length, "Long Range," is due next fall.

Fakts One says the current tour, which includes a handful of support dates for such acts as jam band Sound Tribe Sector 9, is expanding the Perceptionists' fan base.

Reaching out beyond indie hip-hop

fans was also the rationale for the label's January release of the trio's single "The Razor," a tribute to the New England Patriots, who recently won their third Super Bowl in four years.

"Our song predicted that win-we felt like prophets," Akrobatik says with a laugh. The CD single, available exclusively at the 25-unit Northeast chain Newbury Comics, includes a remix by the Mars Volta's Ikey Owens.



"The idea was to use the single as an awareness builder for the coming album," Ferguson says. He adds that Newbury Comics has been a major supporter of Mr. Lif and other Definitive Jux artists, including Aesop Rock, RJD2 and label co-founder EI-P

In fact, according to Ferguson, the label is planning a promotion with Newbury Comics: The first 500 purchasers of "Black Dialogue" on March 22 will receive tickets for the release party at Boston club Avalon.

FEB

Mr Lif feels "Black Dialogue" sports a sleeker and more "refined" sound than his darker, rawer solo work. He adds that his rhymes---a number of which ruminate on the vicissitudes of love-may surprise fans who are expecting mostly searing sociopolitical commentary along the lines of "I Phantom.

"I'm also a student of love and relationships," Mr. Lif says. "That's a part of me that hasn't been embraced by the media. I'm not just the guy who watches CNN all day."

BEAT BITS: Reggae star Buju Banton's label, Gargamel Music, has signed a deal with hip-hop distributor Fat Beats Distribution. The first release under the distribution agreement will be an exclusive 7-inch vinyl single, "Magic City," due early next month. It's the lead single from Banton's upcoming album, "Rasta Got Soul."

RZA of Wu-Tang Clan has issued his long-awaited history of that groundbreaking collective (billboard.biz, Feb. 8). Publisher Riverhead Freestyle describes "The Wu-Tang Manual" as the "first written introduction to the philosophy and history of the Wu-Tang Clan." The book explores the multilayered Wu-Tang cosmology in four sections: the group's history, Asian-myth influences, lyrical interpretations and approach to hip-hop. It carries a \$16 list price

FE	BRU 20	AR` 05	²⁶ Billboar	d	®		OT R&B/HI	P .	Η	0	PARPLAY.
THIS WEEK	LAST WEEK	West col	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	IHIS WEEK	LAST WEEK	W15. 01	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	W.S. QI	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	14	1回日 NUMBER 1 4世日 Lovers And Friends LIL JON & THE EAST SIDE BOYZ (BME/TVT) 100 100 100 100 100 100 100 100 100 10	0	27	10	Hope Twista feat. Faith evans (capitol) 🏠	51	41		Lean Back
2	1		Let Me Love You Mario (3rd Street/J/RMG)	27	22		What U Gon' Do LIL JON & THE EAST SIDE BOYZ (BME/TVT)	52	51		Number One Spot
3	3	10	How We Do THE GAME FEAT, 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	28	28	10	Baby Mama FANTASIA (J/RMG)	53	36		Gasolina DADDY YANKEE (EL CARTEL/VI)
4	5		Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPEI	29	32		Diary Alicia Keys (J/RMG)	54	53	2	Ghetto AKON (SRC/UNIVERSAL/UMRG)
5	8		Truth Is FANTASIA (J/RMG)	30	31		I'm A Hustla CASSIDY (FULL SURFACE/J/RMG)	55	58		Thugs Get Lonely Too 2PAC FEAT. NATE DOGG (AMARU/INTERSCOPE)
6	6		Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)	31	24	24	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA)	56	57	S.	Everytime You Go Away BRIAN MCKNIGHT (MOTOWN/UMRG)
7	11		Candy Shop 50 CENT FEAT OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	32	34	C 1	In The Kitchen R KELLY (JIVE/ZOMBA)	57	67		Oh CIARA (SHO NUFF-MUSICLINE/LAFACE/ZOMBA)
8	9		Some Cut TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	33	56		U Already Know	58	66		Guess Who Loves You More RAHEEM DEVAUGHN (JIVE/ZOMBA)
9	4		Soldier DESTINY'S CHILD FEAT. TI. & UL WAYNE (COLUMBIA/SUM)	34	35		Country Boy TYRA (GG&L)	59	63		Give Me That WEBBIE FEATURING BUN B (TRILL)
10	12		Ordinary People JOHN LEGEND (GODO MUSIC/COLUMBIA/SUM)	35	44		Sugar (Gimme Some) TRICK DAODY (SLIP-N-SLIDE/ATLANTIC)	60	-		So Much More FAT JOE (TERROR SQUAD/ATLANTIC)
11	7	171	1, 2 Step ciara ishoʻnuff-musicline/laface/zombai	36	30	2	Down And Out CAM'RON (ROC-A-FELLA/DEF JAM/IOJMG)	61	-		Again FAITH EVANS (CAPITOL)
12	10		Drop It Like It's Hot SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)	37	54		Throwback USHER (LAFACE/ZOMBA)	62	60		Spoiled JOSS STONE (S-CURVE/VIRGIN)
13	14			38	49	30	Slow Down BOBBY VALENTINO (DTP/DEF JAM DJMG)	63	65		I Can't Stop Loving You KEM (MOTOWN/UMRG)
14	13		Karma LLOYO BANKS FEAT, AVANT (G-UNIT/INTERSCOPE)	39	33		Wonderful JA RULE (THE INC/OEF JAM/IOJMG)	64	62		Hold You Down The Alchemist (Alc/Koch)
15	16		U Don't Know Me T.I. IGRAND HUSTLE/ATLANTICI	40	59		Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT)	65	71		Shyne On BABY FEAT, LIL WAYNE (CASH MONEY/UMRG)
16	15	22	Caught Up USHER (LAFACE/ZOMBA)	41	38		Get Right JENNIFER LOPEZ (EPIC/SUM)	66	-	M	So What (If You Got A Baby) GERALD LEVERT (ATLANTIC)
17	17		It's Like That MARIAH CAREY (ISLAND/IOJMG)	42	29	19	Only U ASHANTI (THE INC./OEF JAM/IDJMG)	67	70		One Million Times GERALD LEVERT (ATLANTIC)
18	25		1 Thing AMERIE (RISE/COLUMBIA/SUM)	43	45	are.	U Make Me Wanna JADAKISS FEAT MARIAH CAREY IRUFF RYDERS/INTERSCOPE)	68	69		Mockingbird EMINEM (SHADY/AFTERMATH/INTERSCOPE)
19	21	14	Let's Get Blown SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	44	46		Forever, For Always, For Love LALAH HATHAWAY (GRP/VERVE)	69	-		Free Yourself Fantasia (J/RMG)
20	20		Karma ALICIA KEYS (J/RMG)	45	42		Whatever JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	70	68		That's What It's Made For
21	19	P	Get Back LUDACRIS (OTP/DEF JAM SOUTH/IDJMG)	46	37	315		71	52	35	New York JA RULE (THE INC/DEF JAM/IDJMG)
22	26		Baby FABOLOUS (DESERT STORM/ATLANTIC)	47	55			72	-		Motivation T.I. (GRAND HUSTLE/ATLANTIC)
23	23			48	50		Still Tippin MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)	73	-		Can't Satisfy Her IWAYNE (VP)
24	39		Hate It Or Love It THE GAME FEAT 50 CENT AFTERMATH/G-UNIT/INTERSCOPE)	49	40		How Does It Feel? ANITA BAKER (BLUE NOTE/VIRGIN)	74	-		Pretty Girl NB RIDAZ (NASTYBOY/UPSTAIRS)
25	18		Charlene ANTHONY HAMILTON (SO SO DEF/ZOMBA)	50	61	2	Turn Da Lights Off TWEET FEAT. MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	75	73		Wobble & Shake It TANGO (VINTAGE SOUND/VIRGIN)

Records with the greatest impressions increase. © 2005, VNU BLSING 35 Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Sy Track service. 139 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. In indicates title earned HitPredictor status in research data provided by Promosquad.

BRU 20	AR 005	^{Y 26} R&B/HIP-HOP	FE	BRL 2	JAR 005	Y 26 RHYTHMIC	HitPredictor			
ilb	00	rd® SINGLES SALESTM	Bi	b	ba					
LAST WEEK	MO 70	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	HIS WEEK	AST WEEK	Net of 1	Nielsen Broadcast Data Systems TITLE ARTIST (IMPRINT/PROMOTION LABEL)	RGB/HIP-HOP New RELEASES WITH TOP 10 CALLOUT POTENTIAL			
24		Soldier 1 WKA: No. 1 DESTINY S CHILD FEAT TI & LIL WAYNE (COLUMBIA/SUM)		3		Lovers And Friends	R. KELLY In The Kitchen ZOMBA JENNIFER LOPEZ Hold You Down SUM			
1		Gotta Go Solo PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	2	1		Disco Inferno 50 cent (Shady/Aftermath/Interscope)	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
4		Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	3	4	50	How We Do THE GAME FEAT SO CENT (AFTERMATH/G-UNIT/INTERSCOPE)	BROOKE VALENTINE Girlfight VIRGIN			
2		Lose My Breath DESTINY'S CHILO (COLUMBIA/SUM)	4	2		Lat Maria Veri	U Already Know IDJMG			
12	- 11	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	5	5		ARIO (3RD STREET/J/RMG)	THE GAME Hate it OF Love It INTERSCOPE			
6		Let Me Love You MARIO (3RD STREET/J/RMG)	6	6		CIARA (SHO NUFF-MUSICLINE/LAFACE/ZOMBA)	LIL JON & THE EAST SIDE BOYZ Roll Call IVT			
3		I Changed My Mind KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)	7	9			LUDACRIS Number One Spot IDJMG			
7		What U Gon' Do LIL JON & THE EAST SIDE BOYZ (BME/TVT)	8	8		Candy Shop 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	MARQUES HOUSTON All Because Of You T.U.G. CLARA			
13		Down And Out CAMIRON (ROC-A-FELLA/DEF JAM/IOJMG)		7		Obsession (No Es Amor) FRANKIE J FEAT BABY BASH (COLUMBIA/SUM)	CIARA ON ZOMBA USHER That's What It's Made For ZOMBA			
11		1, 2 Step ciara (sho'nuff-musicline/laface/Zomba)	10	12		EMINEM (SHADY/AFTERMATH/INTERSCOPE)	That's What It's Made For ZOMBA EMINEM Like Toy Soldiers INTERSCOPE			
9		Baby FABOLOUS (DESERT STORM/ATLANTIC)	Read and	-		MARIAH CAREY (ISLAND/IOJMG)				
5		Oye Mi Canto N.O.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)	11	11		Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL			
15		Caught Up USHER (LAFACE/ZOMBA)	12	13		Caught Up USHER (LAFACE/ZOMBA)	Hold You Down SUM			
8		Bring Em Out T.I. (GRAND HUSTLE/ATLANTICI	(13)	15		Goin' Crazy Natalie (Latiu/WUNIVERSAL/UMRG)	Beautiful Soul HOLLYWOOD			
21		Feel It In The Air BEANIE SIGEL (ROC-A-FELLA/DEF JAM/IDJMG)	14	10		Drop It Like It's Hot SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	How Could You RMG			
23		Sugar (Gimme Some) TRICK DADOY (SLIP-N-SLIDE/ATLANTIC)	15	20		Sugar (Gimme Some) TRICK DADOY (SLIP-N-SLIDE/ATLANTIC)	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL			
	- 0	Hold You Down The Alchemist (ALC/KoCh)	16	18		Baby I'm Back BABY BASH FEAT AKON (LATIUM/UNIVERSAL/UMRG)	OMARION U SUM			
32		Girlfight brodke valentine (virgini	17	17		Get Right JENNIFER LOPEZ (EPIC/SUM)				
17		Okay NIVEA (JIVE/ZOMBA)	18	16	10	Get Back LUDACRIS (OTP/OEF JAM.SOUTH/IOJMG)	CHINGY Don't Worry CAPITOL			
10		Drop It Like It's Hot SNDOP DOGG FEAT. PHARRELL IDOGGYSTYLE/GEFFEN/INTERSCOPE)	19	14		Gasolina	NELLY N Dey Say UMRG BROOKE VALENTINE			
19		Only U ASHANTI (THE INC/DEF JAM/IDJMG)	20	21		DADDY YANKEE (EL CARTEL/VI) Don't Cha	BROOKE VALENTINE Girlfight Virgin FANTASIA Truth Is RMG			
16		Tempted To Touch RUPEE (ATLANTIC)	C. mai	ed fro		TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)				
-		Ordinary People JOHN LEGENO (GOOD MUSIC/COLUMBIA)	B oad tronica	cast Di illy moi	ata Sy hitored	ational sample of data supplied by Nielser stems, 61 rhythmic airplay stations are elec 24 hours a day, 7 days a week. Songs ranker	LUDACRIS			
26		Shorty Wanna Ride YOUNG BUCK (G-UNIT/INTERSCOPE)	tions o	ther of over the	detec e prev	tions. Songs showing an increase in detections week, regardless of chart movement. A series of the chart for more than 20 weeks will	112 and Know Divis			
20	MR)	Like A Boss SLIM THUG (STAR TRAK/GEFFEN/INTERSCOPE)	ganera datect	il y not icns. T	recei he rhy	ve a bullet, even if it registers an increase in thmic airplay chart runs at a deeper length in	LIL JON & THE EAST SIDE BOYZ Roll Call TVT			
Records d Nielse Scan froi I to com	20 Like A Boss SUM THUG (STAR TRAK/GEFFENINTERSCOPE) Sound with the greatest sales gains @ 2005, VNU Business Media, Nelsen SoundScan. Inc. All rights reserved. Compiled by Nelsen an from a raisoful subset panel of one R&BA'right pro stores. This data to compile the Hot R&B/Hip-Hop Singles & Tracks chart.									
	pard com • www.billboard.biz BILLBOARD FEBRUARY 26, 2005									

Belinda Attracts Audience, Advertisers Alike

BY LEILA COBO

Teen singer Belinda recently put two new feathers in her cap that will serve to strengthen her impact as a product spokeswoman.

First, her self-titled Sonv BMG solo debut went platinum in Mexico (200,000 copies). Then, she was honored for establishing a record number of sold-out performances at Mexico's Auditorio Nacional.

Belinda is probably the single most popular Latin teen singer in the market. And she may become the queen of endorsements in Mexico as well.

Only 15 years old, Belinda has been the face of Office Depot, Hasbro Toys, Kellogg's and Mexican shoemaker Andrea. Office Depot and Andrea have renewed their contracts with the artist for another year.

The Office Depot deal involves advertising and promotional support, as well as an undisclosed amount of cash. The deal calls for Belinda to be the face of Office Depot's back-to-school campaign in Mexico and Central America, as she was last year. The company will also use singles from her upcoming album for radio and TV promotion.

"The campaign doesn't kick off until September, but because Belinda is the spokesperson, they will be supporting the release of her album as well," says manager Elias Cervantes, who handles Belinda through the Artist Agency, which is part of Mexican concert promoter Ocesa Entretenimiento.

Belinda is Office Depot's first artist spokesperson, Cervantes says. Previous celebrity representatives were from the sports world.

Cervantes adds that last year's cam-

paign was a success for the retailer. "I can't say they sold more notebooks because they were associated with Belinda or not, but the fact is, it was Office Depot's biggest-selling back-toschool season," he says.

This time, Office Depot will promote not only Belinda's image but also her music.

"When people see a spot they'll [think], 'There's that same song on the radio, performed by Belinda," " Cervantes says. "And when people hear the song on the radio, they'll know it's the Office Depot theme."

Although companies usually hesitate to sign deals with artists who represent other brands-even if they do not compete with each other-in Belinda's case. each campaign is so unique that the brands do not feel encroached upon.

Andrea, for example, uses Belinda



in catalogs and magazine advertising. Last year, the shoemaker did so well with its Belinda-endorsed products that it extended its contract with the singer for 2005.

APPEALING TO ADVERTISERS

Belinda is young, attractive and a trendsetter. In addition, because she was a soap opera star before launching her solo singing career, she has built a fan base that has been growing up with her.

That appeal hasn't been lost on Sonv BMG. Last year, Hasbro Toys in Mexico asked the label to use one of its artists in a campaign linking entertainment and music. Sony BMG offered Belinda. Hasbro wound up using her in two campaigns for two different toys launched

for the Christmas season. One was Twister Moves, a new version of the traditional Twister game. A Belinda sticker came with the game, and the artist participated in promotional events.

The second product was Videonow, a personal video player. In this promotion, the player came with a bonus videodisc that included an interview with Belinda and three of her videos.

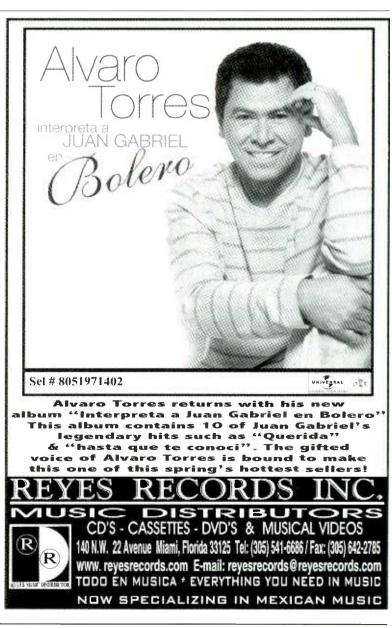
"We didn't want her to be just a spokesperson," says Gabriel Richaud, director of strategic alliances and new technology for Sony BMG Mexico. "They liked the idea. And they sold out on the Belinda products."

Sony is negotiating with Hasbro for a second promotional deal that would tie in with the artist's new album.

"Belinda has so many advantages that it allows us to expand," says Marie Clare Kobeh, director of international exploitation for Sony BMG Mexico.

'She's young, she sings, acts. She's very pretty. She's a girl that, in Mexico and abroad, is associated with success. So, brands like to associate themselves with her.'

Cervantes, who hopes alliances like the one with Office Depot will further boost Belinda's sales, is eveing branding possibilities in the U.S. marketplace as well.



"Desde Siempre," due March 29 on Sonv BMG, is a collection of romantic songs. It is a departure

greatest-hits album, but with a twist.

Chayanne will soon release a

from Chayanne's last compilation, 2002's "Grandes Exitos," which featured a variety of material The new set includes tracks from as

far back as 15 years ago, all the way to the present, with the brand-new song "Contra Vientos y Mareas."

penned by Franco de Vita. The track, sent to radio in late February, will be used in an upcoming Univision

compilation came from his label. He embraced the idea, even though he sees himself as a purveyor of romantic and uptempo material.

"Even many years from now, I don't see myself singing only romantic music," he says. "I see myself in, perhaps, a soft pop/rock vein. Something like Sting or Elton John."

But Chayanne's romantic side has produced plenty of hits, as all of his No. 1 titles on the Hot Latin Tracks chart have been ballads.

"Desde Siempre" will be released in multiple markets, including Latin America and Europe. In Australia, where Chayanne is scheduled to launch a promotional tour in March, a self-titled compilation will be released to introduce him to that market. It will include uptempo and romantic fare. Later this year, he is slated to release an album of new material.

Chayanne is booked and handled by Patty Vega at Chaf Enterprises in Miami.

REGGAETÓN BUS DRIVES SALES: For the past two months, an unusual tour has been making stops at large and small retailers on the East Coast.

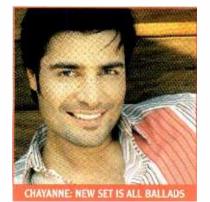
Chayanne Gets Romantic

The Chosen Few Bus Tour was designed by independent distributor Urban Box Office and its fully owned label, Latin Flava, to promote "Chosen Few, El Documental." Released last December, the 25-track reggaetón compilation provides a



history of the genre by mixing and matching established and up-andcoming acts, including Don Omar, Voltio and Vico C. The package, which retails for \$9.98, includes a

DVD documentary. What's unique about "Chosen Few," however, is its rolling (so to



speak) promotion. Artists board a "Chosen Few"-

branded bus and travel from city to city, doing in-stores at various retailers. Each stop is supported by radio promotion and a show.

The idea was the bus would visit all the centers of Latin pop here in the U.S., and it would bring reggaetón to the masses," UBO president/ CEO Adam Kidron says. The promotion is based on what Kidron calls the "freedom model" and "freedom pricing," where UBO-distributed music is taken to consumers and offered at an affordable price.

In this case, the artists featured on the tour rotated their time on the bus, with Don Omar, for example. joining for only a couple of days.

Kidron says the tour was successful, with the album peaking at No. 2 on the Billboard Top Latin Albums chart in early February. (It's No. 6 this issue.) A major win came when Wal-Mart hosted the tour in Kissimmee, Fla. Now, some 16 Wal-Mart stores are lined up as tour stops.

But Kidron stresses that nontraditional retailers like bodegas continue to be an important part of UBO's business. In New York alone, 60% of sales come from such retailers.

Kidron is vague on how he managed to secure appearances by the artists featured on the album and the tour. But he says labels "understand this is an opportunity for their artists to get different exposure. We're in fact marketing their artist, and they're not having to pay their marketing cost.

Lately, though, labels have expressed concern that reggaetón acts are overexposing themselves when they appear on multiple compilations, thereby diluting sales of their solo albums.

LAST WEEK	2 WKS. AGO	NS ON	Sales data compiled by S Nielsen SoundScan	PEAK	THIS WEEK	LAST WEEK	ks. ago eks on	ARTIST		Title
LAS	2 WI		ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEA	-	Section 201	2 WKS. WEEKS	IMPRINT & NUMBER/E		
			学生 NUMBER 1 学生 2 Weeks At Number 1	1	49	a Mar	W 1	INDUSTRIA DEL AN UNIVISION 310369/UG (11.98 CD)	10R	30 Recuerdos
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2	-	2	CONJUNTO PRIMAVERA Hoy Como Ayer	2	52	47	40 6	EL COYOTE Y SU B EMI LATIN 75324 (11.98 CD)	ANDA TIERRA SANTA	Momentos De Coleccion
4	2	S.	BRONCO/LOS BUKIS Cronica De Dos Grandes: Recuerdos Con Amor FDNDVISA 351666/UG (14.98 CD)	2	53	63	51 29	MARC ANTHONY SONY DISCOS 95310 (16.98 EQ CD))	Valio La Pena
			🗱 GREATEST GAINER 🐝		54	64	67 40	LOS BUKIS FONDVISA 350895/UG (9.98/13.98)	4)	25 Joyas Musicales
7	5	20	JUANES A Mi Sangre SURCO 003475/UNIVERSAL LATINO (17 98 CO)	1	55	56	41 3	FEY EMI LATIN 75692 (14.98 CD)		La Fuerza Del Destino
5	4	40	VARIOUS ARTISTS Chosen Few: El Documental CHOSEN EVE MERALD 1015/URBAN BDX OFFICE (9.98 CD/0VD)	2	56	60	36 3	BANDA MACHOS/I UNIVISION 310298/UG (13.98 CD)	BANDA MAGUEY La	s Dos Grandes Bandas De Jalisco
6	-	2	VARIOUS ARTISTS El Movimiento De Hip Hop En Espanol Vol. 2	6	57	45	- 5	VARIOUS ARTISTS FONOVISA 350967/UG (14 98 CD)		Historia Grupera
10	7	34	LUIS MIGUEL Mexico En La Piel WARNER LATINA 61977 (17 88 CD)	1	58	49	- 2	LOS TUCANES DE	TIJUANA Tesoros De Colecci	on: Puros Corridos De Los Buenos
8	6	5	VARIOUS ARTISTS 15 Duranguenses De Corazon	2	59	59	54 20			Lo Mejor De Nosotros 1972 - 1986
9	3	3	DISA 720488 (12 98 CD) ELIEL El Que Habla Con Las Manos	3	60	57	53 37			The Last Don: Live, Vol. 1
15	11	22	VI 450624 (15 58 CD) [M] LOS TEMERARIOS La MejorColeccion	2	61	51	37 10	VI 450618 (17.98 CD) [H]	IJUANA	El Virus Del Amor
13	10		DISA 720392 (11 98 CD) GRUPO CLIMAX Za Za Za	1	62	53	33 1		Mí Homei	naje Gigante A La Musica Nortena
18	-	100	MUSART 20539/BALBOA (5.98 CO) [H] MARCO ANTONIO SOLIS Razon De Sobra	1	63	65	70 80			The Last Don
		3	FONOVISA 351483/UG (15.98 CD)	Ļ	64	1		VI 450587 (14.38 CD) [*]		Real
14			EMI LATIN 90595 (15.98 CD)	5	65			PERFECT IMAGE 570157/UNIVERSA	LATINO (15.98 CO)	Veintisiete
20	-		RICARDO ARJONA Solo SDNY DISCOS 95380 (18 98 EG CD.0V/D) [M]					FONOVISA 351342/UG (15.98 CD)	D 1E	Tesoros De Coleccion
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16	-	2	VARIOUS ARTISTS FONOVISA 351582/UG (14 98 CO)	16	67		NTRY 2	GERARDO REYES		Serie Max
19	16	17	K-PAZ DE LA SIERRA O UNIVISION 310348/UG (14.98 COI [M]	3	68	70	71 30	MARC ANTHONY SONY DISCOS 95194 (19.98 EQ.CD)		Amar Sin Mentiras
23	17	16	LOS TEMERARIOS Regalo De Amor	2	69	61	60 20	VARIOUS ARTISTS UNIVISION 3" 0319/UG (13 98 CD)	EIN	Novimiento De Hip Hop En Espanol
25	23	17	MONCHY & ALEXANDRA Hasta El Fin J&N 9542/250NY DISCOS (h5 96 EQ CD) [H]	7	70	RE-	NTRY 20	VARIOUS ARTISTS LATIN MUSIC ENTERTAINMENT 30		70's Y 80's - Dos Decadas De Amor
		2			71	71	61 7	CHALINO SANCHE MUSART 13221/BALBCA (9.98 CD)	z	Coleccion De Oro
42	46	3	JOSE JOSE 20 Inolvidables	21	72	72	52 3	LA OREJA DE VAN SONY DISCOS 95202 (13.98 EQ OVD		La Oreja De Van Gogh En Directo
22	18	10	VARIOUS ARTISTS Reggaeton Super Hits	16	73	68	57 3	JOSE ALFREDO JIN SONY DISCOS 95209 (9.98 EQ CD)	AENEZ	Tesoros Musicales
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24	20	5	GRUPO EXTERMINADOR 30 Recuerdos	17		-	_		1 DADDY YANKEE	1 GRUPO MONTEZ DE DURANGO
29	26	34	LUNYTUNES A La Trayectoria	7		JUAN MI SAT		UNIVERSAL LATINO)	BARRIO FINO (EL CARTEL/VI)	Y SIGUE LA MATA DANDO (DISA)
	15	3	VARIOUS ARTISTS 20 Sencillos Nortenos	15	2		D ANTOMIO DE SOBRA	SOLIS FONOVISA/UGI	2 VARIOUS ARTISTS CHOSEN FEW EL DOCUMENTAL ICHOSEN FEW EMERALD/URBAN BOX OFFICE)	2 CONJUNTO PRIMAVERA HOY COMO AYER (FONOVISA/UG)
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Vielsen Broadcast Data Svetems







			HOT DANCE
lb	∞		SINGLES SALES
LAST WEEK	2 WKS. AGD	WKS. GR	Sales data compiled by R Nielsen SoundScan MPRINT & NUMBER/DISTRIBUTING LABEL
	The second	10 A	診営後 NUMBER 1 診営後 1 Week At Number 1
N	EW		WE WILL BECOME SILHOUETTES The Postal Service
7	13	6	SOLDIER (M. JOSHUA REMIXI)LOSE MY BREATH (P. RAUHOFER M. JOSHUA MIXES) Destiny's Child Feat. T.I. & Lil Wayne 😪 Columbia 70322/sony music 💿 💿
2	2	1	TEMPTED TO TOUCH (REMIXES) Rupee 😪
1	1	3	BREATHE Erasure 😪
3	4	4	GALVANIZE The Chemical Brothers Featuring Q-Tip 😪
5	6	34	THE DISTRICT SLEEPS ALONE TONIGHT The Postal Service 😪
6	7	SIL	ENJOY THE SILENCE04 Depeche Mode 😪
RIE	W	*	WHEN THE DAWN BREAKS/I LIKE IT Narcotic Thrust VOSHITOSHI 012/0EEP DISH Image: Comparison of the co
4	5	6	KILLER 2005 (P. RAUHOFER/MOREL/DJ MONK/J. ALBERT MIXES) Seal WARNER BROS. 42777 • •
10	8	25	TURN ME ON (REMIXES) Kevin Lyttle 😪 ATLANTIC 88374/AG 🕶 😋
21	-	ŝ.	NASTY GIRL Inaya Day
11	10	<i>a</i>	HOME Suzanne Palmer
9	11	18	STILL (REMIXES) Tamia
16	14	9	DA YA THINK I'M SEXY? (REMIXES) Rod Stewart
24	22	48	LEFT OUTSIDE ALONE (J. NEVINS REMIX) Anastacia 😪
15	24	63	ME AGAINST THE MUSIC Britney Spears Feat. Madonna 😪
13	20	11	JUST BE Tiesto Featuring Kirsty Hawkshaw 😪
12	17	35	AMAZING (FULL INTENTION & JACK 'N' RORY MIXES) George Michael 😪
22	19	3	LET ME BE YOUR FANTASY Ashley Jade
RE-E	NTRY	4	ONLY IF I Kate Ryan Water 060434/Varese sarabande 😁
14	18	17	SURFING ON A ROCKET Air
RE-E	NTRY	25	SWAY (JXL/PASSENGERZ/RALPHI MIXES)(SPIDER-MAN THEME (JXL REMIX) Michael Buble 143/Reprise 42740/Warner Brids 🚱
19	23	12	WHO IS SHE 2 U (REMIXES) Brandy 🖙 ATLANTIC 33389/AG 🕶 🚭
20	16	11	SILENCE 2004 Delerium Featuring Sarah McLachlan
RE-E	NTRY	44	LOVE PROFUSION Madonna 😪
	XII AND	2005 Name Value Value <tr< th=""><th>NEWSA SA SA713221132211345634671037101082111101213201414152415241617321734361217353414181723192319241016</th></tr<>	NEWSA SA SA713221132211345634671037101082111101213201414152415241617321734361217353414181723192319241016

FEB	3RUA 200	RY 20 5		NCE
Bi	lb	00	rd [®] RADIO	AIRPLAY.
THIS WEEK	LAST WEEK	WEEKSON	Airplay compiled by 💦	Nielsen Broadcast Data Systems Artist
1	2	5	学習を NUMBER 1 学習を 1, 2 STEP SHO NUFF-MUSICLINE/LAFACE/ZOMBA	1 Week At Number 1 Ciara Featuring Missy Elliott
2	1	17	HOW WOULD U FEEL	David Morales With Lea-Lorien
3	3	10	ALL THIS TIME Jonathan Pete	ers Presents Sylver Logan Sharp
4	24	2	LET ME LOVE YOU 3RD STREET/J/RMG	Mario
5	10	8		Michael Gray
6	6	20	LOSE MY BREATH	Destiny's Child
7	5	2	SURRENDER ROBBINS	Lasgo
8	4	8	I BELIEVE IN YOU CAPITOL	Kylie Minogue
9	12	5	PUT 'EM HIGH	Stonebridge Featuring Therese
10	8	11	TEMPTED TO TOUCH	Rupee
11	13	3	RICH GIRL	Gwen Stefani Featuring Eve
12	11	4	SICK AND TIRED	Anastacia
13	NE	W	SINCE U BEEN GONE	Kelly Clarkson
14	14	29	HOW DID YOU KNOW?	Mynt Featuring Kim Sozzi
115	9	17	IT'S YOU TIMMY BOY SILVER LABEL/TOMMY BOY	Sin Plomo
16	7	18	WALK INTO THE SUN	Dirty Vegas
17	NE	W	TIME ROBBINS	Therese
18	18	5	WITHOUT LOVE WAAKO	Sun
19	19	3	SAND IN MY SHOES	Dido
20	16	20	CALL ON ME	Eric Prydz
21	25	2	LISTEN TO YOUR HEART ROBBINS	D.H.T.
22	22	3	THE WONDER OF IT ALL TOMMY BOY SILVER LABEL/TOMMY BOY	Kristine W
23			RUNAWAY MAGE	iio
24	NE	W	CALL ME VANILLAVMODA	Anna Vissi
25	23	2	IF YOU DON'T KNOW ME BY	NOW Aubrey

FEBRUARY 26 TOP ELECTRC									
Bil	Billboard [®] ALBUMS								
THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by SNielsen SoundScan ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL						
1	NE	w	※留意 NUMBER 1 学習意 1 Week At Number 1 VARIOUS ARTISTS RAZOR & IT Leagues						
2	3	97	THE POSTAL SERVICE Give Up						
3	1	3	THE CHEMICAL BROTHERS Push The Button						
4	2	3	THE RIDDLER & VIC LATINO Ultra.Dance 06						
5	4	29	SCISSOR SISTERS Scissor Sisters						
6	5	3	ERASURE Nightbird						
7	8	59	VARIOUS ARTISTS Fired Up!						
8	6	2	BRAZILIAN GIRLS Brazilian Girls						
9	7	2	VARIOUS ARTISTS Perfecto Presents: The Club PERFECTO S0/28*/THRIVE						
10	9	3	M83 Before The Dawn Heals Us						
11	11	14	THE HAPPY BOYS Dance Party (Like It's 2005) ROBBINS 75051						
12	12	115	TIESTO Parade Of The Athletes BLACK HOLE 30393 '/NETTWERK [H]						
13	13	15	VARIOUS ARTISTS Ministry Of Sound: The Annual 2005						
14	10	3	LEMON JELLY '64-'95 4AD 40182-/BEGGARS BANQUET						
15	14	39	THE STREETS A Grand Don't Come For Free VICE 61534 / IATLANTIC						
16	17	50	ZERO 7 When It Falls						
17	19	72	VARIOUS ARTISTS 30th Anniversary Collection: Ultimate Disco						
18	20	19	FATBOY SLIM Palookaville						
19	16	45	A.B. QUINTANIŁŁA III PRESENTS KUMBIA KINGS Los Remixes 2.0 EMI LATIN 77055						
20	15	27	PAUL OAKENFOLD Creamfields						
21	18	16	DEPECHE MODE Remixes 81-04 MUTE/REPRISE 48781/WARNER BROS.						
22	23	22	THE PRODIGY XL/MAVERICK 47990/WARNER BRDS. Always Outnumbered, Never Outgunned						
23	NEW SOUND TRIBE SECTOR NINE Artifact								
24	RE-EI	NTRY	THE CRYSTAL METHOD Legion Of Boom						
25	22	12	BAD BOY JOE The Best Ol NYC Vocal Clubhouse: 1am Sessions MEGAMIX/DEE VEE 2005/MUSICRAMA						

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RIAA cerification for net shomen of 10 million units (Damond). Numeral following Platinum or Distance symbolic actes alburs multi-platinum level For baxed sets, and double alburs with running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. "Astensk indicates LP is proceeding and all other CD prices, are equivalent prices, which are projected from wholesaie prices [N] indicates past or present Heatseeker title. "© 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved." FEBRUARY 26

THIS WEEK LAST WEEK	2 WKS. AGC	time that		TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist	THIS WEEK	LAST WEEK	2 WKS. AG		TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist
	1			シロシント シロシント シロシント シロシント シロシント ション	26	14	7	14	THE WONDER OF IT ALL (REMIXES) TOMMY BOY SILVER LABEL 2460/TOMMY BOY Kristine W
1 4	6	<	9	SOLDIER (REMIXES) COLUMBIA 70322 Destiny's Child Featuring T.I. & Lil Wayne 😓	27	16	10	13	DA YA THINK I'M SEXY? (REMIXES) WARNER BROS. 42776 Rod Stewart
2 5	5		7	POP!ULAR (GUIDO/WAYNE G/P. PRESTA/J. BUDZ MIXES) COLUMBIA 71174 Darren Hayes	28	35	42	3	STRESS TWEEK 0 0007 Danny "Buddah" Morales
3 8	1	1	8	U AIN'T THAT GOOD STAR 69 1276 Sheila Brody	29	25	17	15	FEEL YOU ALYSONGROOVES.COM.007 Alyson
4 10	11	В		SHOW IT TOMMY BOY SILVER LABEL 2466/TOMMY BOY Friburn & Urik	30	36	40	4	I'M DONE KING BRAIN SIGORARTEMIS King Brain Presents N.I.C. 🛠
5 9	1.	4	7	I BELIEVE IN YOU CAPITOL PROMO Kylie Minogue 😪	31	27	22	13	HOME (REMIXES) IMPLIATED COM PROMOTIRED INK Simply Red
6 3	1	1	8	KILLER 2005 (P. RAUHOFER/MOREL/DJ MONK/J. ALBERT MIXES) WARNER BROS. 42777 Seal	32	33	35	5	FREE THE WORLD (JASON RANDOLPH REMIX) JA-TAIL PROMO LaToya Jackson
7 11	1	5 7	7	LA LA (SHARP BOYS/F. GARIBAY MIXES) GEFEEN PROMO Ashlee Simpson 😪	33	19	13 1	14	SILENCE 2004 NETTWERK 33234 Delerium Featuring Sarah McLachlan
8 15	5 2	1		BREATHE MUTE 9259 Erasure 😪	34	38	45	3	1, 2 STEP (REMIXES) SHO NUFF-MUSICLINE/LAFACE PROMO/ZOMBA Ciara Featuring Missy Elliott 🖈
9 1	3		L	HOUSE OF JUPITER (JUNIOR/P. BAILEY/BORIS MIXES) ODYSSEV/SONY CLASSICAL 022/JVM Casey Stratton	35	29	23	12	HIT MY HEART BENZ STREET/ZYX 023/WAAKO Benassi Bros. Featuring Dhany
10 2	2	1		BACK TO LOVE ACT 2007/MUSIC PLANT Rachel Panay	36	23	19	115	THE JOINT IS JUMPIN' (J. BUDZ/BLUEROOM/TWISTED DEE & JAYITO MIXES) DI FROMO DI Featuring Lisa Hunt
11 20) 2.	4	3	AVALON ASTRALWERKS 70837/VIRGIN Juliet	37	32	31 1	11	SHADOWS TOMMY BOY SILVER LABEL 2462/TOMMY BOY House Of Voodoo Featuring Emily Jaffe
12 18	3 20	0	8	I AM (THE RISING) [J. ROCKS/FRISCIA & LAMBOY/GUISEPPE D/J. BARRINGER MIXES] CATZ 0801 Taborah			0.25		新 HOT SHOT DEBUT 新
13 12	2 1	6	E	I WANNA BE DOWN (SCUMFROG/SPACE COWBOY MIXES) ARCATERIOUS ZAMAG STREET M-FIO Loves Ryuichi Sakamoto	38	NE	w	1	CALL ME VANILLA PROMICIMODA Anna Vissi
14 21	2	5	5	HOW CAN I BE FALLING (D. AUDE/D. TSETTOS/M. RIZZO/PRESTA/RANPAGE) TS PROMO Jennifer Green	39	46		2	SUPERFLY (LOUIE VEGA REMIX) RHINO PROMOWARNER STRATEGIC MARKETING Curtis Mayfield
15 6	4		Q	KUMBALAWE (ROGER SANCHEZ MIXES) CIRQUE OU SOLEIL FROMD Kumbalawe	40	NE	W	1	SET IT FREE JVM PROMO Jason Walker
16 7	9	1	C	HALF A MILE AWAY NEBULA 9 06923 Debby Holiday	41	47		2	I WILL (ORANGE FACTORY MIXES) PULSE PROMO Oryon
17 24	1 20	5 <	2	JUST LET GO CAPITOL 70440 Fischerspooner	42	NE	w	1	FILTHY GORGEOUS A TOUCH OF CLASSIUNIVERSAL 015/UMRG Scissor Sisters
18 26	28	3	5	MAYBE (ILLICIT/BINI & MARTINI/ALMIGHTY MIXES) 19PROMO Emma	43	40	46	4	PUT 'EM HIGH ULTRA 1254 Stonebridge Featuring Therese
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www.americanradiohistory.com



Bluegrass Greats Seek Greater Sales

BY JIM BESSMAN

One is celebrating his 40th year as an artist. the other a new label deal. Larry Sparks and Doyle Lawson may be veterans, but for them, bluegrass clearly gets better with age.

As Rounder Records GM Paul Foley notes, bluegrass is "still a genre that is respected for the singers and musicians. It's not about what the next new thing is, but the quality of the music."

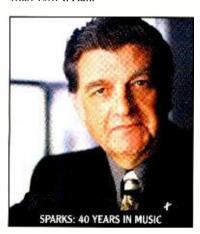
The most seasoned bluegrass players also remain market-worthy. As Lawson's Monterey Peninsula Artists agent Bobby Cudd observes, "I find that the best bands are the older, more established bands because they've got the best players. Look at a band like Doyle's and their abilities. That's how they compete."

Still, as Rebel Records owner Dave Freeman points out, Sparks and Lawson are "legendary figures [who are not] fully recognized. Both are about the same age and have worked with legends and started their own school of bluegrass with terrific sidemen."

Guitarist Sparks, 57, broke in with the Stanley Brothers, while mandolin whiz Lawson, 60, started out as a sideman for Jimmy Martin.

NEW MILESTONES

Doyle Lawson & Quicksilver's Rounder Records debut, "You Gotta Dig Deeper," comes out March 29, following many bluegrass albums released through Sugar Hill. (Lawson also releases gospel albums via his own label.) Sparks' "40," which Rebel issues March 1, commemorates the milestone of the self-proclaimed "youngest of the old-timers," with a stellar cast of relative youngsters including Vince Gill, Alison Krauss, Dan Tyminski and Ricky Skaggs, as well as elder statesman Tom T. Hall.



"I'm really honored to have these people with me, and pleased to find out that most have been familiar with my music through the years," says Sparks, the International Bluegrass Music Assn.'s reigning male vocalist of the year.

He credits producer and fellow bluegrass player Don Rigsby with helping him assemble an album mixing new versions of old Sparks classics like "John Deere Tractor," "Tennessee 1949" and "Sharecropper's Son"—the first song he recorded with Ralph Stanley's Clinch Mountain Boys in 1967—with new songs like Paul Williams' "Listening to the Wind" and Marshal Warwick's "City Folks Call Us Poor."

"I've lived long enough to see bluegrass change." Sparks says. "It used to be not too cool a music to play because people looked at it more like hillbilly cornfield music and didn't respect it. But it takes a lot of talent to play this music and play it right, and it's better than it has ever been now and deserves to be out front more than it has been."

For his part, Lawson sees his move to Rounder as a chance to expand his audience. "I was with Sugar Hill a long time and had a good stay, but felt like I probably outlived my purpose for being there," says Lawson, who particularly values Rounder's marketing muscle.

For his label debut, Lawson chose to lead with a "real fast-paced kicker" in first track "Heart Break Number Nine." He also recorded Jim Reeves' monster hit "Four Walls," but with a new spin.

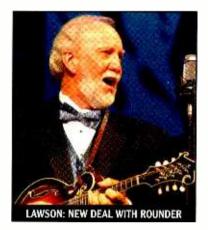
"I always heard [it] as a solo [vocal], but I thrive on harmony and putting vocals together, and wanted something people could relate to with a little different twist, so I made a trio out of it," Lawson says.

EXCEEDING PAST SALES

Noting that Doyle Lawson & Quicksilver are four-time IBMA vocal group of the year winners, Foley says "You Gotta Dig Deeper" will be a priority.

"Doyle stays on the road all year, so we'll support his dates," Foley says. "And with the extra clout Rounder brings to bluegrass marketing, we won't be satisfied with not exceeding his past sales."

Rounder looks to exploit its longstanding relationships in the radio and press communities as well as retail, Foley notes. The album will



be serviced to bluegrass, Americana, folk and NPR outlets two weeks before street date.

"It's like when we signed Rhonda Vincent and Blue Highway, bringing their music to more people and raising their success level," Foley says.

Over at Rebel, Freeman similarly hopes to further Sparks' growing recognition beyond his peers and core audience.

DESERVING EXPOSURE

"We're giving it all we've got because he deserves it," Freeman says. "He's not a household name like Ralph Stanley, but he's a legendary figure to people like Alison Krauss, so we'll try to spend as much money as we can for anything we think will pay off."

Like Foley. Freeman sees potential at not only mass merchants like Wal-Mart but also retailers like Borders Books & Music, where listening posts and other programs are being planned. He also hopes for continued success at indie stores where Sparks has done well in the past.

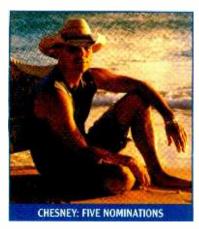
"He has been under the radar as far as national press goes, but he's in his prime and gets all the work he wants," Freeman says of the self-booked Sparks.

As for Lawson, Cudd notes that his inventory of dates is "probably 89% done" for this year. "Right now I'm working on 2006," he says. "The dates I've got left with Doyle, I want to bring the non-bluegrass world to him—or take him to the non-bluegrass world." To this end, Cudd is seeking nontraditional venues like jam band festivals and performing arts centers.

Lawson says, "Everything's wide open now, and it's a wonderful time. I've been doing this a long time, but plan on doing it a while longer. I don't think there should be an age where they say, 'This is where I'm supposed to quit.' As long as you can be productive and cutting edge, what's age got to do with it?"

CMT Casts A Wide Net For Awards Nominees

The annual CMT Music Awards always net an eclectic assortment of nominees, and this year is no exception. In the preliminary



round of nominations, R&B artist **Nelly** lands two, as does rocker

John Mellencamp. Uncle Kracker is on the list, as are actors Rick Schroder and Adrian Pasdar. The latter two each earned nods as directors of country videos. The nominations reflect the somewhat eclectic nature of CMT's programming itself. The network not only played Nelly's duet with **Tim McGraw**, "Over and Over," but also the two clips for which Mellencamp is nominated, "What Say You" (with **Travis Tritt**) and "Walk Tall."

Kenny Chesney and McGraw have the most nominations (five each), followed by **Big & Rich**, **Toby Keith** and **Gretchen Wilson** with four apiece. The most nominated video is Wilson's "Redneck Woman," which landed four nods.

The preliminary nominees which include eight in each category —are determined by a panel of U.S. journalists and CMT staffers. The list will be pared down to four finalists per category by viewers who cast votes on cmt.com. Online voters will

also choose the winners. The final list will be announced March 16, and winners will be honored at a two-hour live show in Nashville at 8 p.m. EST April 11. Performers will include Chesney, Alan Jackson, Keith, Reba McEntire, Wilson and Big & Rich. As previously announced, Jeff Foxworthy will host.

STUART'S PILGRIMAGE: Country

music icon, historian and artist **Marty Stuart** is in the process of signing with **Universal South Records** in a project development role that may include his own imprint, *Billboard* has learned. Some of

the first projects he is expected to develop will be his own works.

Stuart, a member of the Grand Ole Opry, was most recently signed to **Columbia Records**, where he did two tours of duty interrupted by a long stint at **MCA Nashville** in the '90s.

Among the non-mainstream projects Stuart is developing are a

themed record about the Sioux tribe and a gospel CD.

Stuart is managed by **Marc Dot**tore, who recently joined the company to head its new management



division, **Universal South Artists** (*Billboard*, Feb. 5).

BARRELING ON: Cracker Barrel Old Country Store has added four new releases to its Heritage Music Collection series.

The Heritage sets, which feature traditional music in a variety of

genres, stem from a partnership between retail/restaurant chain Cracker Barrel and the **National Council for the Traditional Arts**. Each CD is priced at \$11.99 and sold exclusively in the 516 Cracker Barrel stores, located in 41 states.

The new titles are **Doyle Law**son's "Standing on the Rock," **Ralph Stanley's** "Mountain Gospel," **Wylie & the Wild West's** "Cowboy Ballads and Dance Songs" and **Eddie Blazonczyk's Versatones'** "Masters of the New American Polka."

Cracker Barrel released the first 16 recordings on its then-new **CB Music** label in 2003 (*Billboard*, Nov. 15, 2003).

SIGNINGS: Jason Sellers has signed a publishing deal with Magic Mustang Music. He previously recorded two albums for BNA Records in the late 1990s. His songs have been recorded by Kenny Chesney, Brooks & Dunn. Montgomery Gentry, Lee Ann Womack, Lonestar and Pam Tillis.

Music Billboard Picks

ALBUMS

Edited by Michael Paoletta

NEW & NOTEWORTHY

LCD SOUNDSYSTEM LCD Soundsystem PRODUCER: the DFA DFA/Capitol 7243 8 63947 RELEASE DATE: Feb. 15

There's about 11 extraneous minutes on LCD Soundsystem's self-titled debut, and they're all in the final track. But LCD braintrust James Murphy gives fair warning with the title: Yeah (Pretentious Version)." He is half of the DFA, the production duo that jump-started a post-punk revival three years ago with the Rapture's dancefloor smash, "House of Jealous Lovers," On this double-CD, he continues to make the indie kids dance. pilfering from Talking Heads' artschool funk ("Too Much Love") and even '80s ephemera like Tones on Tail ("Daft Punk Is Playing at My House"). LCD Soundsystem hit the underground running a couple of years ago with several vinyl singles, included here on a second disc. The best of these ("Losing My Edge," "Beat Con-nection") exemplify Murphy's aginghipster sensibility; he's that older brother with the cool record collection. Music nerds will no doubt parse every line and dissect every in-joke. But you'll have a better time if you just dance to the beat.—JM



★ ALANA DAVIS Surrender Dorothy PRODUCER: Alana Davis Tigress 85508

RELEASE DATE: Feb. 22 Alana Davis has been plying her musical wares since 1998, when

musical wares since 1998, when she released her debut album, "Blame It on Me." Another project on Elektra followed before the singer/songwriter parted ways with the label. Columbia then stepped in to release her anthemic cover of Crosby, Stills, Nash & Young's empowering "Carry On," which appeared in a TV spot for Sony Electronics during the 2003 Super Bowl. For "Surrender Dorothy," Davis has set up her own label (Tigress)—with a little manufacturing and distribution help from Telarc International. Infused with blues, folk, jazz, pop, rock and reggae sensibilities, the self-produced disc finds Davis working with guitarist Adam Rogers (Norah Jones), drummer Nir Z. (John Mayer) and bassist Jack Daley (Joss Stone). The somewhatunplugged setting provides the justright backdrop for Davis' tales of love and life, which are steeped in reality. The lead single, the buoyant "Wide Open," continues to gain spins at triple-A radio. Other highlights include "The Benefit," "Cre-ate," "Right There" and a cover of Blue Öyster Cult's "(Don't Fear) The Reaper." Consider this one jawdroppingly gorgeous disc.—**MP**

ESSENTIAL REVIEWS



TORI AMOS The Beekeeper PRODUCER: Tori Amos Epic EK 92800 RELEASE DATE: Feb. 22

With her new album, Tori Amos delivers some of the most accessible music of her career. coupled with beautifully obscure lyrics. More adventurous top 40 PDs could spin "The Power of Orange Knickers" or "Cars and Guitars" and finally bring her some muchdeserved airtime. As a whole, though. "The Beekeeper" doesn't passionately smolder like previous outings, instead shooting off bright sparks ("Original Sinsuality") and damping the flame ("Ribbons Undone") in equal measure. The grave title cut underscores its theme of death with buzzing noises that sound like a sinister infestation. The London Community Gospel Choir accompanies the artist on several tracks, heightening the sensual slink of "Sweet the Sting" and "Hoochie Woman." Per tradition. Amos closes the proceedings with a poignant goodbye, the ballad "Toast."—*CLT*

R&B/HIP-HOP

► BRIAN McKNIGHT Gemini

PRODUCERS: Brian McKnight, Toke & Pone, Don Curry

Motown/Universal B0003317 RELEASE DATE: Feb. 8

Brian McKnight's eighth studio album already has a head start, having spun off two adult R&B hits: the Grammy Award-nominated "What We Do Here" and "Everytime You Go Away." But he is bent on showing here that he can be more than just an AC fixture. That's apparent right from the start of "Gemini," which opens with Mc-Knight doo-woppin' with himself on the a cappella "Stay With Him." He then punches up the proceedings with the energetic groove "Grown Man Business," channels his inner Prince with a piano-and-falsetto turn on "Everything I Do" and taps into his jazz alter ego for the delicious "Stay." For the most part, McKnight succeeds in his quest to stretch beyond his love ballad persona. However, his pairing up, once again, with rappers-Talib Kweli and Juvenile-still doesn't feel like it fits.—GM

THIEVERY CORPORATION The Cosmic Game PRODUCERS: Rob Garza, Eric Hilton ESL Music es1081

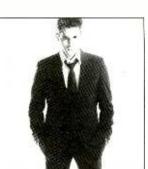
RELEASE DATE: Feb. 22 Electronic duo Thievery Corporation takes listeners on a celestial trip with "The Cosmic Game." Although some songs reference disturbing subjects ("Warning Shots," "Wires and Watchtowers"), their compositions stimulate the body while soothing the soul. Throbbing bass beats and snappy drums anchor such tracks as "Holographic Universe," which keeps with the cosmic vibe by incorporat-



ing wah-wah effects and shimmering synth beds. There are also muted horns ("The Time We Lost Our Way"), threads from the Middle East ("The Supreme Illusion") and several guests (including David Byrne and the Flaming Lips). "Sol Tapado," featuring Patrick de Santos, and the aforementioned "Time," featuring Loulou, are less-produced affairs. "A Gentle Dissolve" lets the album drift to a close with gurgling organs and a shining harp.—**CLT**

★ RAPPER BIG POOH Sleepers PRODUCERS: various 6 Hole 004 RELEASE DATE: Feb. 8

Being on the verge of releasing a major-label debut with your indie hiphop group would be enough for most MCs, but not Rapper Big Pooh. Even though he and Little Brother cohorts Phonte and 9th Wonder are already hard at work on their Atlantic Records debut, "The Minstrel Show," Pooh found the time to craft his first solo effort. "Sleepers," like previous Little Brother side projects, gives Pooh the opportunity to establish his identity outside of the trio. The result is a hard-hitting, straight-forward effort. Pooh tosses one lyrical jab after another over a head-nodding, syncopated rhythm courtesy of Big Dho, Nicolay and Khrysis. Highlights include the melodic "On My Mind" (featuring O-Dash and Darien Brockington), "Heart of the City" and the thought-provoking "The Jungle." For true Little Brother fans, "Every Block," featuring Phonte and produced by 9th Wonder, is a taste of what's in store from the group. This is one solo debut not to be "slept" on.-RH



MICHAEL BUBLÉ It's Time PRODUCERS: David Foster, Humberto Gatica, Tommy Lipuma 143/Reprise 48946 RELEASE DATE: Feb. 8

In two short years, Vancouver native Michael Bublé has released one studio album (a self-titled debut), a holidaythemed EP ("Let It Snow") and a live CD/DVD set ("Come Fly With Me"). All have done quite well on The Billboard 200. With this second studio full-length, Bublé appears to be coming into his own as a song stylist and crooner. (Which might explain the album's title.) Still, there are moments when his channeling of Frank Sinatra is too apparent. But don't let that stop you from relishing such shiny gems as Bublé's big band takes on George & Ira Gershwin's "A Foggy Day (In London Town)" and Lennon & McCartney's "Can't Buy Me Love," Also appealing is Bublé's stylish reworking of "Feeling Good," a track usually associated with Nina Simone. A duet with Nelly Furtado ("Quando, Quando, Quando") falls flat, but a cover of Stevie Wonder's "You and I" stands tall.—*MP*

COUNTRY

★ DALLAS WAYNE I'm Your Biggest Fan PRODUCER: Dallas Wayne Koch 9843

RELEASE DATE: Feb. 22 The fact that Dallas Wayne, one bodacious country singer/songwriter, is still laboring in semi-obscurity is a sin. He of the rumbling twang and lethal tremelo has created another killer record, beginning with the slacker's two-step "3:30 in the Afternoon." Adept at clever wordplay, Wayne shows off on cuts like the Texas swingin' "Junior Samples" and "Tex-tosterone." Also impressive are the swamp-honk "Downhill Slide," the shuffling "It's All Over, All Over Town" and the rousing "Crank the Hank." A balladeer from the John Anderson school, the Big D nails "She's Good to Go" and the fiddledrenched "Still Know How to Cry." He's also pretty convincing on spokenword weeper "Tell It to the Jukebox," which is every bit as cool as it is corny. But the real showstopper is the freaky title cut, which comes off like Stephen King on moonshine. If you don't get

<u>WORLD</u>

* RACHID TAHA

Tékitoi PRODUCER: Steve Hillage Wrasse 126X RELEASE DATE: Feb. 8

Somewhere in rock'n'roll heaven, the Clash's Joe Strummer is diggin' Rachid Taha's ferocious cover of "Rock the Casbah" (titled "Rock el Casbah"). French-Algerian rocker Taha has said that he takes Western music and reads it "right to left," and it has worked surprisingly well for him. His "Tékitoi" rocks as hard as any disc out therealbeit with a pronounced North African vibe. Liberal use of the oud (Arabic lute), mandolute (guitar and oud), bendir (hand drum) and darbuka (hourglass drum) add elements of percussion and exotic melodicism to his sound that are absent from most Western rock. On "Safi," Taha takes that distinctive feel a step farther, backing a rock number with a full Egyptian orchestra. "Tékitoi" is nothing but great, from the provocative opening duet with Christian Olivier (the title track) through the final bonus cut, "Voila Voila." Distributed in the United States by Caroline.—**PVV**

★ ANA MOURA Guarda-me a Nida Na Mão PRODUCER: Jorge Fernando World Village 468038 RELEASE DATE: Feb. 8

Lisbon's Ana Moura sings fado, the bluesy torch songs that so richly convev the bittersweet romance of the Portuguese heart, Guitarist/arranger Jorge Fernando met Moura while she was performing at Senhor do Vinho-Lisbon's house of fado-and worked with her to craft this noteworthy CD, her soul-stirring debut. Moura is, at this point in her career, quite devoted to the traditional fado, and the 15 tracks featured here reflect her focus on time-honored material. Her style is a perfect match for the tunes she sings, and her voice has a gentle. melodious quality; she clearly relishes the subtleties of the songs she interprets. Fernando, who produced the album, underwrites her with lean arrangements that allow Moura's heartfelt vocals to linger front and center, knowing the listener will be charmed by this superb young fadista. For an immediate take on the genuine grace of Moura's voice, cue up the final track, "Lavava No Rio Lavava," which she sings a cappella.—**PVV**

<u>JAZZ</u>

► BOBBY CALDWELL Perfect Island Nights PRODUCERS: Bobby Caldwell, Richard McIntosh

The Music Force Media Group TMF 8965 RELEASE DATE: Feb. 15 Bobby Caldwell's "What You Won't Do for Love" remains an R&B/pop radio perennial nearly 30 years after its 1978 debut. His "Open Your Eyes" was sampled in rapper Common's Grammy Award-nominated "The Light." That enduring, multifaceted (Continued on next page)

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

Billboard Picks Music

(Continued from preceding page)

appeal is a testament to the singer/ songwriter's talent of crafting beautifully structured songs with timetested lyrics. That same formula still works to great effect on "Perfect Island Nights." Caldwell's silky, takeme-away tenor perfectly captures the warm mood personified by the title track and the charming opener, "In the Afterlife." Drawing on his R&B, smooth jazz and pop roots, Caldwell slips comfortably into ballad mode on "I Need Your Love." But updates on two early R&B/pop hits-"Our Day Will Come" and "Sukiyaki (Forever)"-don't work as well as his pairing with a missing-in-action talent. Deniece Williams, on the Roberta Flack/Donny Hathaway classic "Where Is the Love."-GM

CHRISTIAN

► ASHLEY CLEVELAND Men and Angels Say PRODUCER: Kenny Greenberg Rambler WD2A-343003 RELEASE DATE: Feb. 15

Ashley Cleveland's voice is one glorious instrument. And on this stunning collection, the two-time Grammy Award winner unleashes those powerful pipes and charges up these much-loved hymns with new life. In other words, Cleveland does more than pay Sundaymorning lip service to these classics. She infuses each with a sense of passion and purpose, undoubtedly fueled by life experience. In her hands, "It Is Well With My Soul" sounds like a buoyant confession. "Power in the Blood" reverberates with edgy intensity, and "Precious Lord Take My Hand" has a swampy Delta blues flavor. Bagpipes serve as an intro to "Christ the Lord Is Risen Today," and those strains give way to a vibrant uptempo rendition of the vintage tune. Other standouts include "Holy, Holy, Holy" and "What a Friend We Have in Jesus." There's nothing like the marriage of an incredible voice and classic material. Here that union creates an unforgettable testament to faith and art.-DEP

VITAL REISSUES

WILLIE NELSON Songs PRODUCERS: various Lost Highway/Hip-0 B0002300 RELEASE DATE: Feb. 15

Fire one up and pop a top: This is vintage Willie. Nelson is not only one of the best songwriters Nashville has ever seen, but with his behind-the-beat phrasing and jazzy guitar licks, he is also a brilliant interpreter of others' material. Nothing could demonstrate his greatness better than this collection of classics spanning 40 years. From the Patsy Cline hit "Crazy' (heard here as a 1961 demo) and the oddly affecting "Good Times" to more recent fare like "Mendocino County Line" and the heartbreaking "She's Gone," this is powerful stuff. "Yesterday's Wine" is quite simply one of the greatest country songs ever written. One could also argue that case for such gold nuggets as the wistful "It's Not Supposed to Be That Way." the worldweary "Ain't It Funny How Time Slips Away" or the subtle genius of "Blue Eyes Cryin' in the Rain." A live "Good

Hearted Woman" (with Waylon Jennings) would liven any party, and "Always on My Mind" has helped many a man get out of trouble. Other classics include "Pancho and Lefty" and "On the Road Again."—*RW*

LUIZ BONFÁ Solo in Rio 1959 PRODUCERS: various SFW CD 40483 RELEASE DATE: Feb. 22

Brazilian guitarist Luiz Bonfá left a legacy of some of the most memorable songs in popular music. from "Manha de Carnaval" to "Luzes Do Río." This breathtaking reissue of the original 1959 recording-plus 30 minutes of previously unreleased material-showcases his playing solo, a rarity. The starkness of the recording only highlights its loveliness and swing. Although Bonfá had the technique, this is not a technical album, but a purely musical one, where the nuances of the guitar are always at the service of the complex demands of his music. Every note can be heard with surprising clarity for music that thrives on harmonic surprise. While we yearn to hear "Manha," tracks like "Quebra Mar, played with firm gentleness and aching longing, or "Luzes," performed with dazzling virtuosity, are above par. The only glitch is the self-indulgent "A Brazilian in New York." Still, Bonfá deserves such indulgences.-LC

<u>DVD</u>

THEY MIGHT BE GIANTS Here Come the ABCs Disney Sound 500 861 203 RELEASE DATE: Feb. 15

With its "Here Come the ABCs," veteran modern rock duo They Might Be Giants expands its edutainment quest with a project that is fun for children and mercifully not nauseating for their parents. While the PC portion of the 2002 audio disc "No!" was limited to interactive vignettes, here there are full-length animated, puppet and live-action videos for more than 20 tracks spotlighting single letters of the alphabet ("Flying V," "C Is for Conifers") and combinations ("QU," "LMNO"), as well as such bigger concepts as "Alphabet of Nations," "Alphabet Lost and Found" and "Who Put the Alphabet in Alphabetical Order?" The catchy and memorable songs-also released on a separate audio CD-run from pop-rock and ballads to appropriately silly fare. The visuals (including intro segments with adorable sock puppets of TMBG's John Flansburgh and John Linnell) are engaging enough for toddlers not yet grasping language, as well as preschoolers grappling with more advanced learning. Bonuses include videos for the "No! track "Clap Your Hands" and the theme to the Disney Channel's "Higglytown Heroes."-BAJ



- Iron & Wine, "Woman King' (Sub Pop)
- Monty Alexander Trio, "Live at the Iridium" (Telarc)
- Antony & the Johnsons, "I Am a Bird Now" (Secretly Canadian)

SINGLES Edited by Michael Paoletta

R&B/HIP-HOP

► FAITH EVANS Again (3:23) PRODUCERS: Ivan "Orthodox" Barias, Carvin "Ransum" Haggins, Faith Evans WRITERS: various PUBLISHERS: various Capitol 19138 (CD promo)

Faith Evans has weathered her share of drama. Her first husband, the Notorious B.I.G., was murdered. She exited longtime label Bad Boy. And last year she and husband/manager Todd Russaw were arrested for drug possession. Evans unflinchingly draws on this baggage as she belts out this pick-yourself-up-dustyourself-off-and-start-all-over-again anthem. A commanding vocal presence ever since her 1995 debut, the newly svelte Evans sings with even more exuberant conviction here (the first single from her upcoming Capitol debut, "The First Lady"). The song's retro/contemporary mix perfectly accompanies its direct-hit lyrics: "And the media tried to say/I had a habit I couldn't manage/And I'm throwing my life away/But everything ain't what it seems/Just because it's on TV/'Cause they speculate and exaggerate for a better story." One of contemporary R&B's vital voices makes a triumphant return ---GM

<u>P0P</u>

► LIFEHOUSE You and Me (3:15) PRODUCER: John Alagia WRITERS: J. Wade, J. Cole PUBLISHER: not listed Geffen GEFR-26177 (CD promo) Lifehouse has been gone for a while, but by the looks of several *Billboard* charts.

by the looks of several Billboard charts, it is far from forgotten. The last we heard from the band since its 2001 crossover smash, "Hanging By a Moment," was its modest adult top 40 hit "Take Me Away" in May 2003. No matter: New offering "You and Me" shot up The Billboard Hot 100, the Pop 100 and the Hot Digital Songs lists last week, along with debuting on the Adult Top 40 chart. The ultra-romantic ballad-about being head-over-heels in love-is tailor-made to warm the heart during this unpredictable winter. Cosongwriter Jason Wade sings of how he can't get his words out right, that there's "something about you now/I can't quite figure out/Everything she does is beautiful." Although a string section accompanies the gentle rock arrangement, the light production retains the song's sweet melody and straightforward appeal.-CLT

LISA MARIE PRESLEY Dirty Laundry (4:03) PRODUCER: Eric Rosse

WRITERS: D. Henley, D. Kortchmar PUBLISHER: not listed Capitol 7087 (CD promo)

Why? A scruffy, down-low cover of Don Henley's "Dirty Laundry" to preview Lisa Marie Presley's forthcoming second album? While it's true that radio is often a sucker for familiarity, this is one cover that is utterly ill-conceived and unconvincing—and at times painful—along the lines of Britney Spears' "My Prerogative." Presley's vocal is annoyingly affected, and the

ESSENTIAL REVIEWS



ROB THOMAS Lonely No More (3:46) PRODUCER: Matt Serletic WRITER: R. Thomas PUBLISHER: not listed Melisma/Atlantic 301687 (CD promo) There are few sure things in the music world today, but "Lonely No More," the solo bow for Matchbox Twenty frontman Rob Thomas, is as obvious a hit as chocolate cake at a kid's birthday party. While Thomas again relies on trusty producer Matt Serletic, the nervous, frenetic beats, anthemic chorus and call-outs of "whoa-oa" showcase the advent of a wholly enterprising approach. It's just damn fun to sing along to this record. Add to that a reimaged Thomas-ultra-fit with a crew cut—and the fixings of a bona fide solo pop star are all neatly arranged. "Lonely" is a one-listen track with the potential to burst the doors open not only at adult top 40 but at mainstream radio as well. Once again, the imminently talented Thomas proves to be the ultimate "smooth" operator. "Lonely No More" is a fine sneak peek into his full-length, "Something to Be," due April 19.—*CT*

growling production seems bettersuited to the faux rock persona of Lindsay Lohan than the daughter of Elvis. Presley's debut "Lights Out" from a couple years ago was inventive with its confessional lyric and loose, spirited vocal. But this "Dirty Laundry" retread is just plain stinky.—**CT**

MODERN ROCK

► MUDVAYNE Happy? (3:40) PRODUCER: Dave Fortman WRITERS: M. McDonough, G. Tribbett, R. Martinie, C. Gray PUBLISHERS: Zomba Enterprises/Mudvayne

Music (ASCAP) Epic ESK51495 (CD promo)

Mudvayne burst onto the metal scene in 2000, adorned in makeup and masks that earned it instant comparisons to Slipknot. However, the band's musicianship, favoring complex rhythms along the lines of Tool and frantic bass work, distinguished the group from its nü-metal brethren. Second album "The End of All Things to Come" (2002) was more melodic and garnered two top 15 active rock singles, "Not Falling" and "World So Cold." For its forthcoming third album, "Lost and Found," Mudvayne has washed off the face paint and dropped the stage names, standing on its own and letting the music speak for itself. The debut of "Happy?" at No. 26 on the active rock chart proves that the act's gambit has paid off. This is one of



BROOKE VALENTINE FEATURING BIG BOI AND LIL JON Girlfight (3:36) PRODUCER: Lil Jon WRITERS: various PUBLISHERS: various Virgin 19024 (CD promo)

There's no denying this track's incessant, booty-bumpin' beats. There's also no way of ignoring its in-yourface, Chris Robinson-lensed video, which is all over MTV-and which introduces the ultra-photogenic, 19year-old Brooke Valentine to the masses. The song is hypnotizing, one of those jams that immediately embeds itself in your brain. And Valentine, who comes across like a one-woman Destiny's Child, asserts herself with tough-talking sass. "There she goes talkin' her mess/All around town/Making me stress/I need to get this off my chest/And if her friend want some then she'll be next/It really ain't that complicated," she sings in the first verse. Don't be surprised if, by the end of the second verse, you find yourself stopped dead in your tracks. Yes. Valentine means business. Trust. Her debut album, "Chain Letter," is due March 15.—*MP*

Mudvayne's most straightforward pieces of work and has the makings to be its most successful song yet.—**BT**

COUNTRY

BOBBY PINSON Don't Ask Me How I Know (3:50)

PRODUCERS: Joe Scaife, Bobby Pinson WRITERS: B. Pinson, B. Butler, B. Jones PUBLISHERS: Mosaic Music; Bobby's Song and Salvage; Bill Butler Music (BMI); JonesBone Music (ASCAP) RCA 82876-68167 (CD promo)

Newcomer Bobby Pinson and cowriters Bart Butler and Brett Jones pack a lot of heartfelt, poignant wisdom into less than four minutes on this immensely listenable single. But lest one think they are in for a mushy treatise on how to live life, this isn't one of *those* records. It's a lot more personal and earthy. Pinson's gritty. weathered vocals infuse the lyric with a straight-ahead honesty; it feels like he has lived every word. When he sings lines like "Don't lose the girl you love at home for a night in Panama City/Don't rush off the phone when your momma calls/You ain't that busy," you know this Texan is speaking from experience. And doesn't real life spawn the best country songs? This catchy tune is filled with plenty of memorable lines and gives Pinson a vehicle for an impressive debut that radio and its listeners will certainly embrace.-DEP

Marketplace

Borders Trims Music Space, Not SKU Count

Borders Group experienced a strong fourth-quarter 2004, allowing it to hit company guidance for the quarter and the year. The chain posted earnings per share of \$1.61-\$1.62 on sales of \$1.37 million for the three months ending Jan. 23.

Despite the good news, music executives were alarmed by a Feb. 9 report I wrote for billboard.biz that said Borders is reducing music in its stores.

In a Feb. 9 conference call with Wall Street analysts, Borders chairman and president/CEO **Gregory P. Josefowicz** said music sales declined in the fourth quarter and all of last year. The chain finished 2004 behind the overall music market, a situation that Josefowicz attributed to "the kind of music we sell."

The decline in music was more than offset by a 20% comparablestore increase in DVD sales. And Josefowicz added that he was encouraged by a roughly 2% comparable-store increase in book sales for the quarter—better than the overall book market, which he termed "flattish."

Borders plans to remodel 80-100 superstores this year. It expects to

open 15-20 superstores and 10-12 international stores. It also will convert 75-100 **Waldenbooks** locations to **Borders Express** stores. All of that will cost \$145 million-\$155 million in capital expenditures, according to senior VP/CFO

Edward W. Wilhelm.

He added, "We will continue to reduce the space dedi-

reduce the space dedicated to music in our stores, particularly as we continue to see the trends that we [expected]. And as we go through the remodel process, we will accelerate that reduction, which is driving a lot of the salesmix changes."

These changes involve adding an instore cafe featuring

Seattle's Best Coffee and stocking products from Paperchase, a U.K.based high-end stationery retailer. In July, Borders acquired a 97% interest in Paperchase.

Although the 40 superstores Borders refurbished last year have yet to realize an expected 5% increase in sales, Josefowicz said the company continues to anticipate gains in sales and gross profit from the Seattle's Best Coffee and Paperchase additions. They were among the factors that "gave us faith to double the remodel program," Josefowicz said.

Despite the diminished music space, Borders VP of multimedia **Peter Faricy** says the number of



music SKUs will remain the same. He says the reduced space contains new fixtures that have a smaller footprint but are taller.

"The old fixtures were inefficient," Faricy explains. "We are matching the percent of sales to the percent of space. But we are still committed to being a broaderserving retailer." Faricy feels that an extensive music catalog has helped make Borders unique. "There are few retailers that carry a broad assortment," he notes. "We still believe a broad assortment is essential to carrying music."

This year, Borders expects \$1,68-\$1.69 in earnings per share on sales of \$3.88 billion, including a noncash charge of 2 cents per share resulting from a change in the way the company accounts for the depreciation of leases. In comparison, last year it recorded \$1.54 in earnings per share on sales of \$3.7 billion.

While Borders did not announce overall comparable-store sales, it reported that superstores increased 0.8% for the quarter and 0.6% for the year, while Waldenbooks same-store sales declined 1.6% for the quarter and 2% for the year.

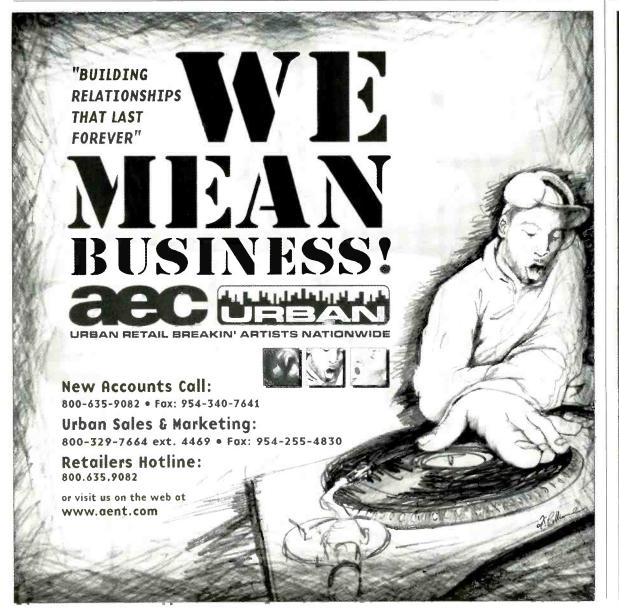
International operations proved to be a bright spot for the year. That division generated sales of \$510.7 million, up 25.3% from the \$407.5 million it generated in 2003. Waldenbooks, however, experienced a 5% decline in sales, to \$780 million, because of store closings. In other Borders news, the company announced that it will continue the stock buyback program it initiated last year. With share purchases totaling \$177 million for 2004, Borders will expand its outlay to \$250 million this year.

At the end of 2004, Borders operated 462 U.S. superstores and 37 international outlets, 683 Waldenbooks units, 37 international **Books Etc.** stores and 70 Paperchase outlets.

After news of its financial results, Borders shares closed at \$26.48. The stock stood at \$25.95 Feb. 16.

MAKING TRACKS: Mark Cope, a familiar face to retail, has signed on with the National Assn. of Recording Merchandisers as sales and marketing representative for its InSights & Sounds.05 convention. The annual event will be held Aug. 11-14 in San Diego.

MY MISTAKE: The Feb. 12 Retail Track about **Sony BMG Music Entertainment Sales'** new business terms should have said that they eliminate the company's returns-disincentive penalty.



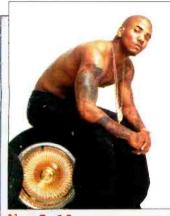


Febru 20	ARY 2 05	6	Billboard TOP DVD	SAL	E	
K	×		Sales data compiled by 💦 Nielsen VideoScan			
THIS WEEK	LAST WEEK	WEST	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
in Anna	AUU S		※ NUMBER 1 ※ 当	1 Week At Number 1		
Ta	NE	W	RAY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 2594	Jamie Foxx	PG-13	29.98
2	NE	w	THE GRUDGE COLUMBIA TRISTAR HOME ENTERTAINMENT 06280	Sarah Michelle Gellar	PG-13	28.98
3	N	w	RAY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 25945	Jamie Foxx	PG-13	29.98
6	N	W	MULAN 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33122	Animated	G	29.98
5	Mi	W)	SHALL WE DANCE (PAN & SCAN) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	Richard Gere Susan Sarandon	PG-13	29.98
5	146	w	SHALL WE DANCE (WIDESCREEN) MIRAMAX HOME ENTRATAINMENT/BUENA VISTA HOME ENTRATAINMENT 38202	Richard Gere Susan Sarandon	PG-13	29.98
7	1	2	ALIEN VS. PREDATOR (WIDESCREEN) FOXVIDE0 25709	Lance Henriksen	PG-13	29.98
3	NE	W)	MR. 3000 (PAN & SCAN) OMENSION HOME VIDED/BUENA VISTA HOME ENTERTAINMENT 35976	Bernie Mac	PG-13	29.98
7	2	2	ALIEN VS. PREDATOR (PAN & SCAN) FOXVIDEO 25517	Lance Henriksen	PG-13	29.98
10	M	w	MR. 3000 (WIDESCREEN) DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35977	Bernie Mac	PG-13	29.98
11	NG	W	CHARMED: THE COMPLETE FIRST SEASON PARAMDUNT HOME ENTER (AINMENT 53594	Shannen Doherty Alyssa Milano	NR	49.98
12	8	7	NAPOLEON DYNAMITE	Jon Heder	PG	29.98
13	4	3	FRIDAY NIGHT LIGHTS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDED 25476	Billy Bob Thornton Derek Luke	PG-13	29.98
14	NE	w	RAY (LIMITED EDITION) UNIVERSAL STUDIOS HOME VIDEO 27246	Jamie Foxx	PG-13	44.98
15	ite-ei	NTRY	13 GOING ON 30 (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 01/21	Jennifer Garner Mark Ruffalo	PG-13	19.98
16	AC-EI	NTRY	50 FIRST DATES (PAN & SCAN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 00050	Adam Sandler Drew Barrymore	PG-13	19.98
17	5	3	THE FORGOTTEN COLUMBIA TRISTAR HOME ENTERTAINMENT 10078	Julianne Moore Dominic West	PG-13	28.98
18	3	2	SKY CAPTAIN & THE WORLD OF TOMORROW (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 43914	Jude Law Gwyneth Paltrow	PG	27.98
19	6	3	FRIDAY NIGHT LIGHTS (PAN & SCAN) UNVERSAL STUDIOS HOME VIDEO 25477	Billy Bob Thornton Derek Luke	PG-13	29.98
20	RE E	NTRY	A CINDERELLA STORY (PAN & SCAN) WARNER HOME VIDEO 31453	Hilary Duff Jennifer Coolidge	PG	19.98
21	NI:	w	THE KARATE KID COLLECTION COLUMBIA TRISTAR HOME ENTERTAINMENT 64728	Noriyuki "Pat" Morita	NR	39.98
22	RE-EI	ITRY	UNDER THE TUSCAN SUN (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 32053	Diane Lane	PG-13	19.98
23	RE-E	ATTAN	MIRACLE (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 33151	Kurt Russell	PG	19.98
24:	12	. 3	ALADDIN II & III COLLECTION WALT DISNEY HOME ENTERIAINMENT/BUENA VISTA HOME ENTERTAINMENT 37978	Animated	G	34.98
25	NE	w	VANITY FAIR (WIDESCREEN) UNVERSAL STUDIOS HOME VIDEO 25001	Reese Witherspoon	PG-13	29.98
26	13	5	TROY (2 DISC WIDESCREEN EDITION) WARNER HOME VIDED 28411	Brad Pitt Orlando Bloom	R	29.98
27	11	3	CELLULAR NEW UNE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 07631	Kim Basinger William H. Macy	NR	27.98
28	7	2	SKY CAPTAIN & THE WORLD OF TOMORROW (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 51374	Jude Law Gwyneth Paltrow	PG	27.98
29	RE EI	ITRY	FREAKY FRIDAY WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 031852	Jamie Lee Curtis Lindsay Lohan	PG-13	19.98
30	nis-El	ănsi	RADIO COLUMBIA TRISTAR HOME ENTERTAINMENT 60130	Cuba Gooding, Jr. Ed Harris	PG	19.98
31	9	2	METALLICA - SOME KIND OF MONSTER PARAMOUNT HDME ENTERTAINMENT 86374	Metallica	NR	26.98
2	14	4	THE VILLAGE (WIDESCREEN) TOUCHSTONE HOME VIDEOIBUENA VISTA HOME ENTERTAINMENT 35983	Joaquin Phoenix Adrien Brody	PG-13	29.98
33	17	5	TROY (2 DISC PAN & SCAN EDITION) WARNER HOME VIDED 28410	Brad Pitt Orlando Bloom	R	29.98
34	10	2	FIRST DAUGHTER FOXVIDED 26045	Katie Holmes Michael Keaton	PG	27.98
35	16	4	THE VILLAGE (PAN & SCAN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 35982	Joaquin Phoenix Adrien Brody	PG-13	29.98
36	RE-E	umy	THE GIRL NEXT DOOR (UNRATED VERSION)	Elisha Cuthbert Emile Hirsch	NR	19.98
27	RE-E	(IBW	BIG FISH COLUMBIA TRISTAR HOME ENTERTAINMENT 00837	Ewan McCregor Albert Finney	PG-13	19.98
38	RE-EI	NURY		Steve Martin Bonnie Hunt	PG	19.98
39	ģe di	NTRY		Julie Andrews Christopher Plummer	G	19.98
200		0	SEALAB 2021: THE COMPLETE SECOND SEASON	Animated		

TAPE/DVD PRICE	Sales data compiled by Nielsen SoundScan Principal	201010	AST WEEK	THIS WEEK
TAF	BEL / DISTRIBUTING LABEL & NUMBER Performers		LAS	THI
19.98 DVD/CI	It Weeks At Number 1 It Weeks At Number 1 TV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE Jay-Z/Linkin Park CAFELLADEF JAMWARNER BROS (WARNER MUSIC VISION 38628 Jay-Z/Linkin Park	44	1	1
13.98 CD/DVI	REATEST HITS Creed	18	2	2
28.98 DVD/C	VE AT THE GREEK Josh Groban	11	6	3
25.98 CD/DV	NYWHERE BUT HOME 15 Evanescence	12	4	4
14.98 DVD	VE AT DONINGTON 🛦 3 AC/DC C MUSIC VIDED/SONY MUSIC ENTERTAINMENT 56963	66-	7	5
29.98 DVD	ROSSROADS GUITAR FESTIVAL (2 DISC SET) 4 Eric Clapton	14	9	6
22.98 DVD/C	FTERGLOW LIVE A 2 Sarah McLachlan Starecords INC/BME VIDEO 64543	12	8	7
18.98 CD/DV	E BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS Pantera KTRA/RHIND HOME VIDEDWARNER MUSIC VISION 73892	<i>1</i> 7	10	8
19.98 DVD/C	DU GOTTA MOVE 🔺 Aerosmith	124	11	9
19.98 DVD	VE AT POMPEII: THE DIRECTOR'S CUT ▲ ² Pink Floyd	: 15	14	10
29.98 DVD	ED ZEPPELIN 🛦 10 ANTIC VIDEO/MARNER MUSIC VISION 970198		13	11
19.98 DVD/CI	DLO Ricardo Arjona VI DISCOSISONY MUSIC ENTERTAINMENT 95380	46	12	12
19. <mark>98</mark> DVD	HURCH IN THE WILDWOOD Bill & Gloria Gaither And Their Homecoming Friends	3	3	13
18.98 CD/DV	IE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED Jeff Foxworthy NO HOME VIDEO/WARNER HOME VIDEO 73903	63	32	14
17.98 DVD/C	G & RICH'S SUPER GALACTIC FAN PAK ▲ Big & Rich	16	15	15
14.98 DVD	UMBER ONES Michael Jackson	491	18	16
19.98 DVD	YMNS Bill & Gloria Gaither And Their Homecoming Friends Ther Music Vide0/EMM Music Vide0 4441		5	17
14.98 DVD	EXICAN STYLE: LIVE FROM AUSTIN Los Lonely Boys	17	20	18
14. <mark>98</mark> DVD	VE IN BUFFALO - JULY 4TH 2004 A Goo Goo Dolls	15	22	19
14.98 DVD	INTER HEFRISE VIDEO WAARNER MUSIE VISION 38823 REATEST HITS 1978-1997 JOURISA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58032 JUNBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58032	34	28	20
19.98 DVD	RITNEY SPEARS GREATEST HITS: MY PREROGATIVE Britney Spears EZOMBA VIDEORMG VIDEO 6543	16	17	21
39.98 DVD	VE AID 🛦 10 Various Artists		24	22
29.98 DVD	RNER STRATEGIC MARKETING/WARNER MUSIC VISION 70383 DUNDSTAGE Tom Petty DH VISION VIDEO 06246	20	i i i	23
21.98 CD/DVI	VE IN TEXAS Linkin Park	51	21	24
16.98 DVD	RNER MUSIC VIDEO/WARNER MUSIC VISION 48563		35	25
21.98 DVD/CI	FFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17209	12	25	26
29.98 DVD	C MUSIC VIDED/SONY MUSIC ENTERTAINMENT 59042 NALLYTHE FIRST FAREWELL TOUR Phil Collins		19	27
16.98 DVD	NO HOME VIDEO/WARNER MUSIC VISION 70397 ELCOME TO THE VIDEOS Guns N' Roses	18	30	28
19.98 DVD	Versal studios home video/uviversal Music & video dist. 000915 OTLEY CRUE: GREATEST VIDEO HITS (UNCENSORD) Motley Crue -0 video/uviversal Music & video dist. 4309	2	33	29
14.98 DVD	-0 VIDEU/UNIVERSAL MUSIC & VIDEU DIST. 45309 EALITY TOUR LIVE ▲ Jessica Simpson UMBIA MUSIC VIDEU/SONY MUSIC ENTERTAINMENT 55786	R.	27	30
19.98 DVD	UMBIA MUSIC VIDEO/SONY MUSIC ENTERIAINMENT 55/86 VE AT MONTREUX 1982 & 1985 CHOME VIDEO/SONY MUSIC ENTERIAINMENT 56/83	19	31	31
14.98 DVD	CHUME VIDED/SONY MUSIC ENTERTAINMENT 58530 EALITY TOUR David Bowie UMBIA MUSIC VIDED/SONY MUSIC ENTERTAINMENT 58755		23	32
24.98 CD/DV	A Perfect Circle GRV MUSIC VIDED/EMM MUSIC VIDED 44115	R	26	33
19.98/19.98	UTERN: LIVE AT WEMBLEY '86 Queen	36	16	34
12.98 DVD	VE AT THE JUBILEE AUDITORIUM Ray Charles	2	29	35
17.98 DVD	CCESO TOTAL Mana ALATINA VIDEO MARNER MUSIC VISION 62028	6mm	IIE	36
14.98 DVD	A LATINA VIDEURVARRER MUSIC VISION 64028 I CONCERT 1979 Abba YODRVUNIVERSAL MUSIC VISION 64028	NIN Y	85-12	37
14.98 DVD	HE VERY BEST OF CHER: VIDEO HITS COLLECTION ▲ Cher NO HOME VDEO WARKER MUSIC VISION 70184	20	37	38
24.98 DVD/C	ESSIONS FOR ROBERT J Eric Clapton CXREPRISEWARNER MUSIC VISION 38627	10	36	39
14.98 DVD	ERCYME LIVE MercyMe Mosic Vibion 386/		39	40

BILLBOARD FEBRUARY 26, 2005

Digital Entertainment



Nos. 3, 10: The Game climbs both AOL lists with the help of pal 50 Cent on 'How We Do,' from his major-label bow, 'The Documentary.'

AOL Music: Total Monthly Streams

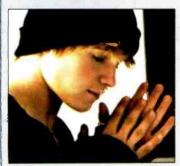
TOP AUDIO

1 CIARA	
1, 2 Step ZOMBA	1,861,251
2 JENNIFER LOPEZ	
Get Right EPIC	1,497,454
3 JESSE McCARTNEY	
Beautiful Soul III HOLLYWOOD	1,495,042
4 GREEN DAY	
Boulevard of Broken Dreams ## WARNER	1,315,861
5 KELLY CLARKSON	
Since U Been Gone 1,111 RCA	1,231,045
6 EMINEM	
Like Toy Soldiers INTERSCOPE	1,111,033
7 LINDSAY LOHAN	
Over ttt casablanca	1,049,761
8 MARIO	
Let Me Love You ## J RECORDS	839,234
9 BRITNEY SPEARS	
Do Something INE	746,968
10 THE GAME FEAT. 50 CENT	
How We Do # INTERSCOPE	688,921

TOP VIDEO

1	LIL JON & THE EAST SIDE BOYZ USHER & LUDACRIS	FEAT.
	Lovers & Friends TVT	2,072,828
2	50 CENT	
	Candy Shop INTERSCOPE	1,901,427
3	THE GAME FEAT. 50 CENT How We Do ⁺⁺ INTERSCOPE	1,778,480
4	MARIO Let Me Love You J RECORDS	1,524,523
5	JENNIFER LOPEZ Get Right * EPIC	1,503,905
6	50 CENT Disco Inferno INTERSCOPE	1,340,409
7	GREEN DAY Boulevard of Broken Dreams *** WARNER	1,143,588
8	EMINEM Mockingbird Interscope	797,440
9	ROB THOMAS Lonely No More * Atlantic	629,822
10	NELLY FEAT. TIM McGRAW Over & Over Universal	608,214

* First Listen/FirstView ** AOL Music Live * Artist of the Month ** Breaker Artist *** Sessions@AOL Source: AOL Music for four weeks ending Feb. 10



No. 3: Jesse McCartney, star of the WB series 'Summerland,' is making waves on the AOL audio streams chart with his debut single, 'Beautiful Soul.'

Downloading Opens Doors To World Music

BY ANTONY BRUNO

Amid a sea of intellectual-property concerns and incompatible file formats, one of the success stories of digital distribution has been its ability to bring international music to U.S. shores.

Before the digital revolution, the cross-border import of indigenous music was inefficient, cost-prohibitive and logistically challenging. The market for some content was too small for major labels to justify importing

it through the usual channels, so the music generally could be found only in specialty stores—which are not always opposed to selling pirated material.

However, legitimate online music services are beginning to feature larger selections of world music. Most recently, Universal Music's Southeast Asia division agreed to license more than 1,000 Chinese-language pop tracks to Apple Computer's iTunes. It is the first time a major label has distributed such a large chunk of foreign catalog online beyond its core local market.

The move is indicative of a much larger online effort by independent music aggregators to capitalize on this niche opportunity.

Greg Scholl is ČEO/managing director of Dimensional Associates, the parent company of independent download service eMusic and digital distributor/aggregator the Orchard. He says digital technologies overcome the barriers that kept foreign content localized.

"It shows the real promise of digital music," Scholl says. "Content largely has been landlocked, so we're really making available indigenous content to Western markets for the first time."

In the digital world, he says, there are no inventory issues or shipping costs. Also, the medium is particularly suited for discovering new music, in that users may easily sample and purchase low-cost individual tracks

For those who prefer their portable entertainment up

close and personal, Oriscape's CyberMan video eyewear

line is the ultimate cinema experience.

microdisplay technology to provide view-

ers with a virtual image equivalent to a

35- to 48-inch TV screen from

six feet away, depending on

Shenzhen, China-based

sion of the line, due this summer,

that will feature a higher-resolution

VGA microdisplay from Kopin. The new

Oriscape is developing a new ver-

the model.

The personal video player uses advanced

in a risk-free environment.

But to be successful, Scholl says, the content must be appropriately packaged and merchandised. The Orchard maintains relationships with more than 100 digital retail channels, including iTunes, and creates custom merchandising packages for various music themes.

"If you bring them programs they can wrap their heads around, they will continue to make it available to their customers," Scholl says.

He points to the Orchard's partnership with Indian

record company Saregama as proof of the potential for digital world music in the United States. The Orchard distributes and markets Saregama's catalog via iTunes and its own eMusic, targeting the 3-millionstrong Indian population in the States. In fourth-quarter 2004, more than 1 million Saregama tracks were downloaded, the company says.

While this figure represents a fraction of total download activity, the Universal deal indicates that the

major labels are taking an interest in world music as they look to maximize every revenue opportunity, Scholl says.

"It's going from nothing to something, and that's material," he says. "It shows the local offices are making some headway."

World music is extending into the U.S. mobile space as well. Mobile operators Cingular, Metro PCS, U.S. Cellular and Verizon Wireless all feature an Indian-themed ringtone service from eMbience called Masttones. At MIDEM, Dimensional Associates launched a global distribution platform, Dimensional Mobile Entertainment, to exploit its content through mobile channels.

"I think there's absolutely an opportunity there with an artist like a Ravi Shankar," Scholl says. In certain circles, he adds, a Shankar ringtone would be "the equivalent of a Rolling Stones hook."

The Cyberman also features built-in 2.1-track Dolby surround-sound stereo earphones for total

audio immersion. The lithium battery can last for eight con-

secutive hours. An AV terminal interface and cable/wireless adapter allow it to function as a display for various multimedia peripherals, including portable DVD players, TV receivers and all

videogame consoles.

The Cyberman's lightweight design allows for easy portability, but Oriscape also plans to market it for stationary use in Internet cafes and videogame arcades. Current models are available for about \$500. Pricing for the new model is not yet available. **ANTONY BRUNO**



XM Takes Flight

AirTran Airways is the first airline to offer satellite radio as part of its in-flight entertainment. Passengers on select AirTran flights will get free access to XM Satellite Radio programming.

AirTran has three planes outfitted with XM Radio and says it will expand the service to an additional 20 jets by the end of this month, with more installations planned throughout the summer.

To commemorate the rollout, AirTran has decked out more than 20 Boeing 717s with a custom design featuring the XM logo and XM spokesman Elton John. In addition, the airline contributed \$50,000 to the Elton John AIDS Foundation.



'Advent' Of Originals

Emmy Award-winning conductor Mark Watters and Grammy Award-winning mixing engineer Armin Steiner have teamed to create an original soundtrack for the videogame "Advent Rising," under development by Majesco Games. RCA artist Charlotte Martin co-wrote and performed lead vocals and piano for the soundtrack's featured song, "Greater Lights." Other tracks are being recorded by a 70-piece Hollywood union orchestra.

Due this May, the game is the first in a planned trilogy of sci-fi-oriented action/ adventure games for Xbox and PC. The soundtrack will be issued on CD to coincide with the game's release.



Classic Radio Rings

Samples from classic radio programs of yesteryear are making their way to a wireless phone near you in the form of unique ringtones and ringbacks.

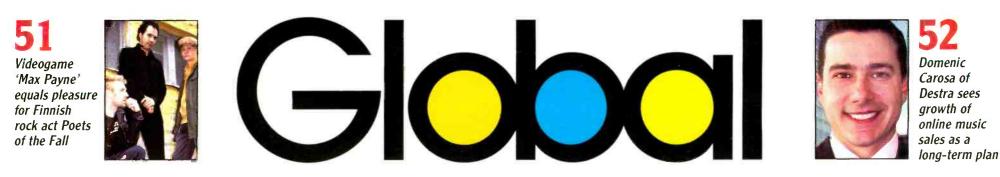
MediaBay, a marketing company specializing in audiobook and classic-radio distribution, has announced plans to license its catalog of more than 50,000 hours of radio programs for wireless use. Expected are clips from such memorable shows as "Dimension X," "Duffy's Tavem," "The Great Gildersleeve," "The Green Homet," "Lights Out" and "Sorry, Wrong Number."



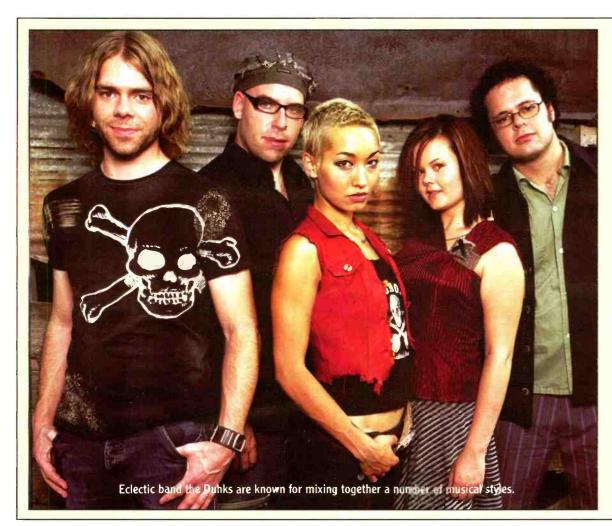
With digital distribution allowing unprecedented access to international music, ringtones by the likes of Zakir Hussain, left, or Ravi Shankar are the next step.

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Canadian Duhks Head South

BY LARRY LeBLANC

TORONTO—The members of Canadian contemporary acoustic group the Duhks are ecstatic about their first U.S. release, their self-titled debut for Sugar Hill Records. The album came out Feb. 8 in North America.

"It was so surreal being in Tower Records in Philadelphia and seeing our CD on the 'must have' rack," exclaims the Duhks' leader, singer/ banjo player Leonard Podolak. The Winnipeg, Manitoba, band also includes singer Jessica Havey, fiddler Tania Elizabeth, guitarist Jordan McConnell and percussionist Scott Senior.

Durham, N.C.-based Sugar Hill launched the album in the United States with a prerelease awareness campaign that consisted of "The Duhks Are Coming" postcards and stickers to media and retail. This was followed by a radio and retail promotional blitz that began last month. The Duhks (pronounced "ducks") played at the head offices of U.S. retailers Borders Books & Music, Trans World, Musicland and Amazon, and taped performances for the syndicated radio programs "Acoustic Café" and "World Café."

"We've done a lot to put our ducks in a row for this release," Sugar Hill marketing manager Holly Lowman jokes.

Sugar Hill, which is part of Welk Music Group, is distributed in Canada by Montreal-based Fusion III Distribution.

The Duhks are also featured on "Beautiful Dreamer: The Songs of Stephen Foster," which just won a Grammy Award for best traditional folk album. The 2004 set, the debut release from American Roots Publishing and Emergent Music Marketing, includes appearances by Mavis Staples, John Prine, Beth Nielsen Chapman and Alison Krauss with Yo-Yo Ma, Edgar Meyer (Continued on page 52)

Spanish Biz, Government United Against Piracy

BY HOWELL LLEWELLYN

MADRID—Music executives and the government in Spain are recognizing the necessity of tackling piracy in all its forms, following the publication of a report showing its impact on the country's music business.

Spanish music sales have slumped 32% since 2000. According to the PricewaterhouseCoopers report —commissioned by labels' body Promusicae (formerly AFYVE) piracy is almost entirely to blame.

"We are living a moment of national emergency," Promusicae president Antonio Guisasola says. "It's time for a deep reflection on our main problem—piracy."

Following the presentation of the report at the end of January, Culture Minister Carmen Calvo made a personal commitment to the industry: "I will in 2005 take a new intellectual-property law to Parliament for debate, to harmonize Spanish and European legislation in this area. I will make a new Spanish [intellectual-property] law a question of state." Calvo pointed out that her ministry had presented a draft anti-piracy act to the industry and cited the national plan being drawn up to drive home to the public that "music piracy is a crime" (*Billboard*, Jan. 22). The report covers the 2000-2003



period, but preliminary data for 2004 suggests a 12.6% drop in sales from the previous year, to 464 million euros (\$603 million).

The report reveals that there are 9,000 street vendors selling illegal

CDs in Spain. Last year, one in four CDs sold in the country was pirated; in Madrid, the figure is more than 40%. Some 20 million pirated CDs were sold last year, worth 47 million euros (\$61 million), or 9% of the legal market.

"The figures are chilling," Guisasola says, adding that there is an urgent need for new legislation to tackle digital piracy.

Current figures on online piracy in Spain are not available, but authors' and publishers' society SGAE estimates that 200 million songs were downloaded illegally in 2003. Spain has low Internet penetration, with only 12 million users connected among a total population of 42.5 million, according to telecoms operator Telefonica. Of those 12 million people, 2.6 million use broadband connections. Promusicae says some 80% of broadband users are downloading music and movies.

Universal Music Spain president Marcelo Castello Branco, a Promusicae management committee member, says labels must encourage new players, both traditional and digital, to enter the business. "The traditional sound-carrier market must be kept alive and well, and we must stimulate the online market," he says.

Branco is of the opinion that Spain's active broadband community could be the foundation for



developing a strong legitimate online music market. "The rapid growth of broadband in Spain in the past few months makes us think 2005 will be very active and positive, with legitimate online offers having a big impact," he says.

Guisasola says the entire Spanish industry has been hit hard in recent years. Some 53,000 people are currently employed in the industry, 20% fewer than in 2000, as dozens of small labels and stores have closed. Also, label investment in marketing dropped 33% between 2000 and 2003, and new releases in 2004 were down 10% from the previous year.

The report says collections by authors' right societies fell 35% between 2000 and 2003, and artists' royalties dropped 37% because of the sales slump.

"And the bad news is that it has only just begun," SGAE executive president Teddy Bautista says. He advocates better education and public-administration involvement to highlight the importance of music in society.

Bautista explains that the PricewaterhouseCoopers report "is not a diagnosis, but it provides us with the ammunition to elaborate a diagnosis. It shows that the Spanish music industry has suffered an abrupt impoverishment."

FEBRUARY 26 Billboard®	G	ITS OF	T	HE WO	R	D. 35
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Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



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Athlete Is No Tourist In British Charts

British melodic rock outfit Athlete scored fairly modest success with its Parlophone/EMI debut, 2003's "Vehicles & Animals." The set has shipped 240,000 copies in the United Kingdom, according to the label, despite failing to produce a top 20 single.



In contrast, the band's sophomore set, "Tourist," raced straight to No. 1 in Britain last week with first-week sales of 83,370 units, according to the Official U.K. Charts Co.

The difference this time around, Parlophone product manager Katherine Parrott says, was the early delivery of a hit radio and commercial single, "Wires," and strong press and online campaigns. The song entered the chart at No. 4 at the end of January and topped Nielsen Music Control's airplay

chart at the beginning of this month. Parrott says the single and album have already reached "an awful lot of people who didn't know

them before.' An international release date for "Tourist" is being determined: the

album will come out on EMI in Europe and Astralwerks in the United States. PAUL SEXTON

POETIC LICENSE: Finnish rock group Poets of the Fall has received an unexpected marketing boost from the videogame industry.

Local game development company Remedy Entertainment commissioned the band to compose a theme song for the sequel of the international hit game "Max Payne."

'Max Payne 2" has sold almost 10 million copies worldwide, according to Remedy. Thanks to this exposure, POTF's track "Late Goodbye" is known to gamers around the world.

"Late Goodbye" was released as a single June 2004 in Finland. With the help of the videogame, the album "Signs of Life" bowed at No. 1 on the Finnish chart in January.

"It helped us along, but if people hadn't been touched by the song, we would be in a different situation," POTF singer Mark says.

"Signs of Life," produced by the band, is released in Finland by Playground Music Scandinavia. Band manager Sami Peura from the Helsinki-based SAM Agency says he is fielding offers from abroad. JONATHAN MANDER

Global

JUST KAAS: Since her debut in 1987, chanteuse Patricia Kaas has been a fixture atop the French charts with her seven studio albums. She has also been one of France's most consistent music exports.

Last week, her fourth live album, 'Toute la Musique" (Columbia), debuted at No. 10 on the SNEP chart. The release documents her current world tour, which started in June 2004.

The singer from the Alsace region, near the German border, had to cancel two weeks of gigs in France and Switzerland in early February because of pneumonia. The tour will resume at the end of the month.

Kaas will hit Eastern Europe and Asia in the spring, including two dates in China. The tour will wrap Aug. 29 at Olympia Hall in Paris. EMMANUEL LEGRAND

NEW WAY, BOSÉ: Miguel Bosé is an established Spanish singer/actor with a famous upbringing: His late father





was legendary Spanish torero Luis Miguel Dominguín; his mother, Lucía Bosé, is an Italian actress; and his godfather was Pablo Picasso.

Bosé's releases regularly go platinum in Spain, shipping more than 100,000 units, and he has a solid fan base in Latin America as well.

In the last year, he has completed two albums. "Por Vos Muero,' recorded with a symphony orchestra, was released nine months ago. Now comes the electronic/dance set "Velvetina." The Warner Music Spain album debuted atop the Spanish charts last week. It also came out Feb. 7 across Latin America and Feb. 8 in the United States.

Warner is promoting the 13-track "Velvetina" as the first CD by a Spanish artist for which a video was shot for every song.

"The videos are an option," Bosé says. "What counts is the music, and this is a dance album which takes me back to the '70s." HOWELL LLEWELLYN



Eurocharts are compiled by *Billboard* from th national singles and album sales charts of 1

02/10/07

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Vice President for Finance and Institutional Advancement

of MUSIC

DUPLICATION/REPLICATION DVD

Continued from page 45

with a major event happening in the series. For example, BVHE released the second season of "Alias" as season three was kicking off. Such a strategy allows for joint advertising with the network, MacPherson notes.

Todd Rowan, VP of marketing for Twentieth Century Fox Home Entertainment, says studios are challenged by marketing budgets for the TV on DVD category. He says the goal is to "figure out how to use less marketing dollars smarter.'

Upcoming Fox titles include the first season of "Dynasty" and the final season of "Angel."

Rowan says it is even tougher when marketing a show "that suffers from age or lack of awareness. You have to work harder and hope your investment will pay off in the

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future." He notes that studios should expect some TV releases to be "slow builds" that will perform almost like direct-to-DVD films.

Mega-promotions like WHV's, which will include on-air elements and extensive advertising, help the industry as a whole, says Sally Adams, VP of acquisitions and develonment for Ventura Distribution

'Titles that might seem marginal a few years ago are coming out now," she says. "There are many ways to slice this particular pie."

The Indies

Continued from page 45

Gillard told those attending his Saturday keynote that when he wanted to release a solo effort, he went straight to Redeye Distribution in Haw River, N.C. He had designs on Redeve-affiliated Yep Roc Records, but balked when he was asked if he thought his solo effort would sell 5,000 copies in two weeks. Redeye pointed him in the direction of Pink Frost Records, the new label headed by Big Takeover's Jack Rapid.

Gillard's response elicited some chatter among the crowd, as most of the conference attendees would likely be happy to sell 5,000 albums in a year. let alone two weeks.

Yet by the end of Saturday's festivities, the story leading conversations was that of young Chicago-based singer/songwriter Kat Stevens. The artist financed her sophomore effort, "No Will Power," by raising about \$14,000 from her fans. She sold everything from autographed copies (\$20) to executive-producer credits and lunches (\$1,000).

Your fans, Stevens said, "can become your business team.'

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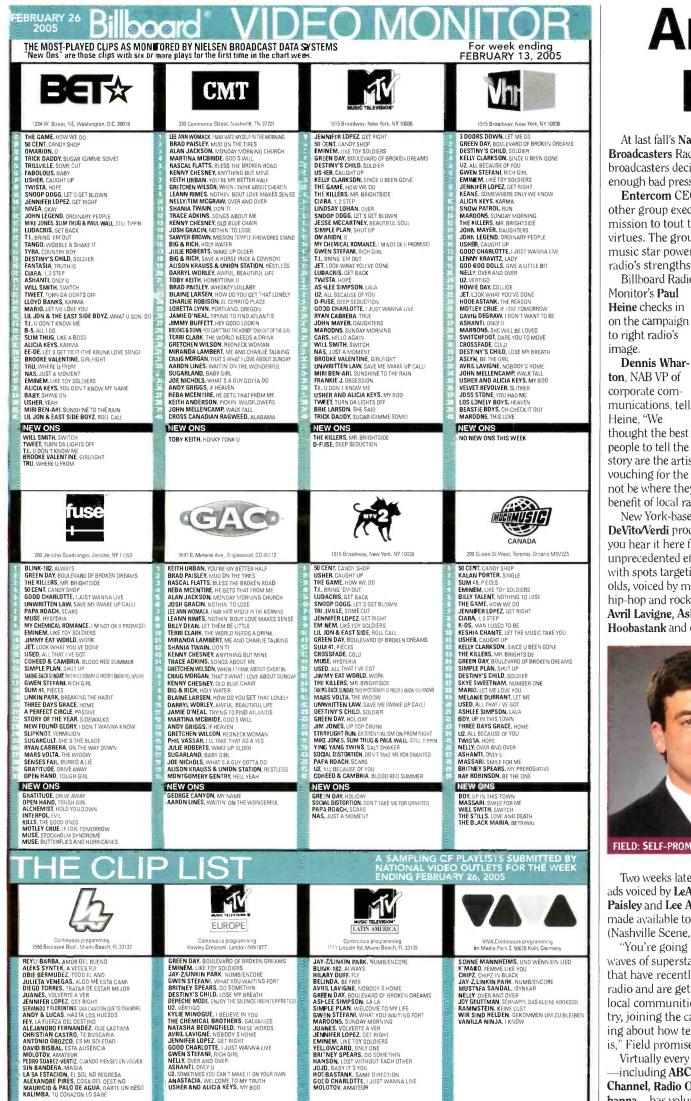
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MUSIC & ENTERTAINMENT

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Artists Rally For Radio

At last fall's National Assn. of Broadcasters Radio Show, terrestrial broadcasters decided they had had enough bad press.

Entercom CEO David Field and other group execs embarked on a mission to tout the medium's virtues. The group decided to exploit music star power to extol broadcast radio's strengths.

Billboard Radio Monitor's Paul Heine checks in on the campaign to right radio's

Dennis Wharton, NAB VP of corporate communications, tells Heine, "We thought the best

story are the artists themselves, vouching for the fact that they would not be where they are without the benefit of local radio airplay.

New York-based advertising agency DeVito/Verdi produced the "Radioyou hear it here first" campaign. The unprecedented effort began Jan. 11 with spots targeting 18- to 29-yearolds, voiced by marquee names from hip-hop and rock: Nelly, Ludacris, Avril Lavigne, Ashanti, Alicia Kevs, Hoobastank and others.

FIELD: SELF-PROMOTION A USEFUL TOOL

Two weeks later, a second flight of ads voiced by LeAnn Rimes, Brad Paisley and Lee Ann Womack were made available to country stations (Nashville Scene, Billboard, Feb. 12).

"You're going to continue to see waves of superstar artists, and artists that have recently been broken by radio and are getting airplay in their local communities around the country, joining the campaign and talking about how terrific this medium is," Field promises.

Virtually every major radio group including ABC, Beasley, Clear Channel, Radio One and Susquehanna-has volunteered to air the commercials several times per day for

two months, valuing the initial commitment north of \$28 million.

'You're seeing the industry bound together . . . and really step up the efforts to position ourselves against other media," new Infinity president/ CEO Joel Hollander says.

The multimedia campaign will expand to include online elements



and print, including ads slated to run in Entertainment Weekly, Vibe, Spin and other music-related titles.

Stations initially committed to run the spots in January and February, but Field says there is no end-date for the campaign and that it's likely to run well beyond the first of March.

"The truth is that, historically, we have not been an industry of selfpromoters," Field says. "There's a disconnect between the perception of radio and the reality of radio. When I see what our program directors at stations like [KQMT] the Mountain in Denver, [KNDD] the End in Seattle, KNRK in Portland, [Ore.], WAAF in Boston and at many other stations are doing to break local music, discover new, unsigned artists and to provide the most compelling music -local, national and internationalto their audiences, candidly I think many of the critics just don't get that. And it's a shame, because they misrepresent and distort what this medium is all about."

Although Field, Hollander and Wharton insist the ads have nothing to do with the growth of satellite radio, that feeling is apparently not shared by XM Satellite Radio, which reacted to the campaign one week after it was announced.

Mounting a parallel publicity push on its Web site, XM retorted: "Hear it here best: 100% commercial-free!" The site further tossed mud in the eve of terrestrial radio by featuring pictures of the very artists featured in the NAB's campaign, whooping it up in the XM studios. Quotes are also offered from the likes of Keys, Willie Nelson, Moby and Melissa Etheridge declaring XM "a revolution."

Additional reporting by Chuck Taylor in New York.

BILLBOARD FEBRUARY 26, 2005

THE STH ANNUAL



digitalmediawire Billeeard



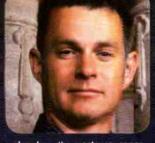
Digital Music Forum is the premier event for music industry decision-makers focused on business models and legal issues impacting music. The annual event brings together decision-makers from record labels, music publishers, producers and distributors, technology companies, wireless companies, rights organizations, industry bodies, radio, advertising, attorneys, artists investors and venture capitalists to examine the role of digital technologies in the future of music.

KEYNOTES + FEATURED INTERVIEWS



Wired Editor-In-Chief Chris Anderson chats with the Napster founder about his new venture and the future of music

TERRY MCBR DE CEO, Nettwerk Productions



Hear from the master mar ager and promoter of such acts as Avril Lavigne, Sarah McLachan, Barenased Ladies, Dico and Coldolay

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Yahoo s Music GM discusses the company's v sich to help music fans connact with artists and discover new music through a variety of interactive mediums

MIKE CONTE General Manager, MSN Music



MusicAlly's Paul Brindley chats with MSN's Mike Conte about the company's afforts in the music space

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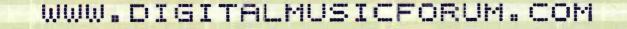
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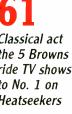


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SALES / AIRPLAY / TRENDS / ANALYSIS

Down Is Up . . . And No. 1

Although music stores and record companies wander into the valleys of inevitable comparison and letdown, 3 Doors Down enjoys the best sales week of the band's five-year career and its first No. 1 on The Billboard 200.

Starting at 231,000 copies, 3 Doors' new "Seventeen Days"



beats its own previous best week by 2,000 units and leads chart runner-up the Game by more than 73,000.

The band's prior best Nielsen SoundScan week was during Christmastime 2000, when first album 'The Better Life" rang 229,000. That title has sold 5.2 million units since it hit stores in February of that year and eventually peaked at No. 7.

Neither of the next two sets that followed. "Away From the Sun" in 2002 and the EP "Another 700 Miles," sold as much or charted as high as that first one.

The ramp-up to the new album's launch included America's Future Rocks Today in January, a concert event that the daughters of President George W. Bush staged during the same week that 3DD played the inaugural ball thrown by the Recording Industry Assn. of America.



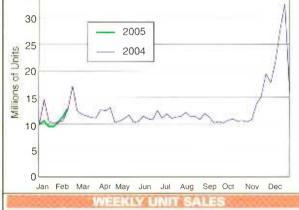
Lead track "Let Me Go" did better at modern rock stations than the last three tracks preceding it. But at core format active rock, where the band has had three No. 1s, the song has been a modest success by 3DD's standards, peaking at No. 8. Release-week appearances on "Late Night With David Letterman" and Fox's broadcast of the Budweiser Shootout, which opened NASCAR's racing season, helped pick up radio's slack.

THE SHADOW OF EXPECTATION: While 3 Doors Down deserves to celebrate its best sales week, the band's opening salvo is practically a drop in the bucket compared with the new releases that arrived during either the sixth sales week, or the Valentine's Day frame, of 2004.

The sixth stanza of that year, which ended Feb. 8, found Kenny Chesney realizing his sales pinnacle, as "When the Sun Goes Down" rang The Billboard 200's bell with 551,000 copies. In the Valentine week that ended Feb. 15, the top two albums moved more than 1.4 million copies: Norah Jones' "Feels Like Home" earned a million-plus start, followed by a No. 2 bow for Kanye West's "The College Dropout."

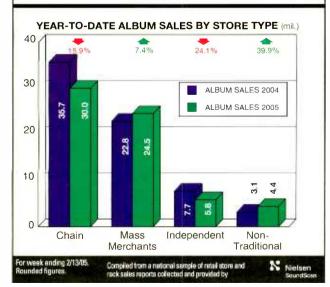
Although this issue's album volume stands 2.6% ahead of that sold last year when Chesney reigned, the current top 10 is lighter than that frame's by 35%, with each of the first (Continued on page 60)





This Week	Albums 13,033,000	Store Singles 95,000	Digital Tracks 5,653,000
Last Week	11,439,000	78,000	5,538,000
Change	⇔13.9%	⇔21.8%	○2.1%
This Week 2004	12,707,000	164,000	1,975,000
Change	⇔2.6%	∽42.1%	⇔180.4%

	ALCON CALLO (
2005	64.7 m	20	05	31.8 m	
2004	69.3 m	20	04 <i>10</i> .	5 m	
0 20	40 60	80 0	10	20 30	40
1000009.13	2	004	2005	118-7119-7	Change
Total	82,948,0	000 9	1,404,000	<	10.2%
Albums	69,335,0	000 6	64,736,000		⇔6.6%
Store Single	s 957,0	000	488,000	<	49.0%
Digital Trac	(s 10,540,0	000 3	81,833,000		148.4%
YEAR	TO-DATE S	ALES B	ALBU	M FORM	AT
	21	004	2005	(Change
CD	67,226	000 6	2,793,000		∞6.6%
Cassette	1,550,0	000	468,000	<	69.8%
Other	559,0	000	1,475,000		163.9%



Four Score **Highest Bows**

Four acts—one rock, one R&B, one country and one ACscore their highest-charting albums on The Billboard 200.

The fourth chart entry is the sweetest for **3 Doors Down** as the band's "Seventeen Days" (Republic/Universal) enters at No. 1 (see Over the Counter, this page).

A star sign is a bright move for Brian McKnight, whose "Gemini" (Motown) bows at No. 4. That finally breaks the threeway tie among the three McKnight albums that all peaked at No. 7 and were his highest-charting sets until this issue. "Back at One" in October 1999, "Superhero" in September 2001 and "U Turn" in April 2003 all debuted and peaked at that lucky number. You have to wonder if McKnight made a bet that he would roll another seven with "Gemini."

On Top R&B/Hip-Hop Albums, "Gemini" bounds onto the chart at No. 2. That ties "Back at One" as McKnight's secondbest performance. His "Anytime" CD spent three weeks at No. 1 in February 1998

Michael Bublé rolled the seven this time, as his "It's Time" (143/Reprise) becomes the highest-charting album of his career. A self-titled release reached No. 47 in December 2003, the same month that his holiday-themed EP "Let It Snow!" went to No. 56. In April 2004, the "Come Fly With Me" CD flew to No. 55.



Even the massive hit "I Hope You Dance" couldn't push Lee Ann Womack's album of the same name higher than No. 16 in May 2001. The follow-up, "Something Worth Leaving Behind," also peaked at that position. Now, "There's More Where That Came From" (MCA) leaves both albums behind as it debuts at a new career peak, No. 12.

On Top Country Albums, "More" sails onto the chart at No. 3. On this survey, "I Hope You Dance" is Womack's best effort, with a week at No. 1. "Something Worth Leaving Behind" and a greatest-hits collection peaked at No. 2.

'THAT' GIRL: 'It's Like That'' (Island) takes a 12-10 jump on Rhythmic Top 40, giving Mariah Carey her 15th top 10 hit on this chart.

That throws Carey into a three-way tie with Janet Jackson and Ludacris for second place among artists with the most Rhythmic top 10 hits.

Carey, Jackson and Ludacris need one more top 10 hit each to match the leader, R. Kelly, who has 16 such hits to date.

ODE FROM BILLY: Howard Dean isn't the only Dean making a comeback in 2005. The new head of the Democratic National Committee must share the honors with Billy Dean, whose "Let Them Be Little" (Curb) glides 12-10 on Hot Country Singles & Tracks. This is Dean's first top 10 hit on his own since October 1996.

when "That Girl's Been Spyin' On Me" worked its way to No. 4. In May 2001, Dean spent one week in pole position as a featured

artist with Alison Krauss on Kenny Rogers' "Buy Me a Rose." Ironically, Dean's eight-year, four-month gap between top 10

hits is the longest since the $10^{1/2}$ -year gap between Rogers' "The Vows Go Unbroken" and "Buy Me a Rose.

FE	BRL 2	JAR' 005	Y 20	Billboard® THE BI	Ľ			3	(DARD.
THIS WEEK	LAST WEEK	2 WKS. AG0	WEEKS ON	Sales data compiled by S Nielsen ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION		LAST WEEK	2 WKS. AG0	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL
	-7			※留意 NUMBER 1/HOT SHOT DEBUT 影響意 1 Week At Number 1	1	417	67	69	37	ROD STEWART J 52182*/RMG (18.98 CD)
1	N	EW	1	3 DOORS DOWN REPUBLICIUNIVERSAL 004018/UMRG (13.98 CD) Seventeen Days	1	-50	38	36	9	2PAC A AMARU 003661*/INTERSCOPE (8.98/13.98)
2	1	2	4	THE GAME The Documentary	1	51	54	50	31	LOS LONELY BOYS A DR/EPIC 92088/SDNY MUSIC (13 98 ED CD) [H]
3	3	4	21	GREEN DAY ▲ ² American Idiot	1	3	10	W		K-CI & JOJO GEFFEN/CHRONICLES 004059/UME (13 98 CD)
4	N	EW	1	BRIAN MCKNIGHT Gemini M0T(WN 00317/UMRG (13 98 CD)	4	31	52	47	30	ASHLEE SIMPSON ▲ ³ GEFFEN 002913/INTERSCOPE (13.98 CD)
5	N	ew,	1	VARIOUS ARTISTS Totally Country Vol. 4 SONY BMG/WEA/UNIVERSAL 67287/RLG (18.98 CD)	5	53	64	67	86	JOSH GROBAN 4 143/REPRISE 48450/WARNER BROS. (18.98 CD)
5	5	6	7	JOHN LEGEND GOD MUSIC/COLUMBIA 92276/SONY MUSIC (12 98 EQ CO)	4	55	50	44	94	KENNY CHESNEY ▲ ³ BNA 58801/RLG (12.98/18.98)
7	N	EW	1	MICHAEL BUBLE It's Time	7	56	49	46	12	CREED A WIND-UP 13103 (18 98 CD/DVD)
3	4	1	3	KENNY CHESNEY Be As You Are: Songs From An Old Blue Chair BNA 6/530/RLG (18 98 CD)	1	57	59	53	-	AVRIL LAVIGNE A ² RCA 59774/RMG (18 98 CD)
7	2	-	2	TINA TURNER All The Best	2	58	46	-		RAY CHARLES WMG SOUNDTRACKS/ATLANTIC 78703/RHIND (18.98 CD/OVD)
10	10	9	4	USHER 4 ⁸ Confessions	1	59	53	52	12	BRAD PAISLEY A ² ARISTA NASHVILLE 50605/RLG (12 98/18.98)
. 51	7	5	T	EMINEM 4 Encore	1	60	37	10		BRIGHT EYES SADDLE CREEK 0072* 111.98 CD)
12		EW	1	LEE ANN WOMACK There's More Where That Came From MCA NASHVILLE 009073*/UMGN (13 98 CO)	12	61	NR	W		TRACY BYRD BNA 64861/RLG (18.98 CD)
13	11	8	11	KELLY CLARKSON A Breakaway	3	62	56	54	14	SIMPLE PLAN A
14	8	-	2	VARIOUS ARTISTS Grammy Nominees 2005 GRAMMY 60944/CAPITOL (18.98 CD)	8	63	34	-	and the second	GRUPO MONTEZ DE DURANGO DISA 720464 {12.98 CD}
				Stephen GREATEST GAINER Stephen Stephe		64	41	29	Pro - 0	VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 65344/ZOMBA (17.98/19.98)
15	24	35	24	RAY CHARLES 3 Genius Loves Company HEAR 2248/CONCORD (1898 CD)	2	65	88	86	1.00	BLACK EYED PEAS ² A&M 002854/INTERSCOPE (12.98 CD)
*6	12	13	12	FANTASIA Free Yourself	8	66	71	71		RYAN CABRERA E.V.L.A./ATLANTIC 83702/AG (11 98 CD)
17	9	7	14	LIL JON & THE EAST SIDE BOYZ A ² Crunk Juice BME 2690°/TVT [11 98/12 98]	3	67	47	40		ASHANTI A THE INC./DEF JAM 003409*/IDJMG (13.98 CD)
18	16	43	17	RAY CHARLES A Ray (Soundtrack) WMG SOUNDTRACKS/ATLANTIC 76540/RHIND (18.98 CD)	9	68	57	56	21	CROSSFADE FG/COLUMBIA 87148 ISDNY MUSIC (12.98 EQ CD) [H]
19	18	17	14	SHANIA TWAIN ▲ 3 Greatest Hits MERCURY 003072/UMGN (13.98 CD)	2	69	NE	W		KRAYZIE BONE BALL'R 01191/MUSIC (18.98 CD/DVD)
20	23	24	20	RASCAL FLATTS Feels Like Today	1	70	63	62	14	DADDY YANKEE EL CARTEL 450639/VI (15.98 CD)
21	13	11	20	CIARA Goodies SH0'NUFF-MUSICLINE/LAFACE 62819'/ZOMBA (12 98/18 98) Goodies	3	71	98	104	10	QUEEN LATIFAH VECTOR/FLAVOR UNIT 003435/INTERSCOPE (13.98 CD)
22	20	31	92	MAROONS 3 Songs About Jane	6	72	81	84	53	NORAH JONES 4 BLUE NOTE 84800° (18 98 CD)
23	14	14	14	DESTINY'S CHILD 3 Destiny Fulfilled	2	73	82	88	1	MARTINA MCBRIDE A RCA NASHVILLE 54207/RLG (11 98/18.98)
24	15	12	15	VARIOUS ARTISTS 3 Now 17 EMI/UNIVERSAL/SONY BMG/20MBA 74203/CAPITOL (18 98 CD) Now 17	1	72	79	70	56	VELVET REVOLVER A RCA 59794*/RMG (18.98 CD)
35	29	26	12	GWEN STEFANI Love. Angel. Music. Baby.	7	75	107	100		ANDREA BOCELLI PHILIPS 003513/UNIVERSAL CLASSICS GRDUP (18 98 CD)
26	26	27	40	GRETCHEN WILSON A 3 Here For The Party EPIC (NASHVILLE) 99000/SDNY MUSIC (18 98 EQ CD)	2	76	78	61	12	ALISON KRAUSS + UNION STATION ROUNDER 610525 (17 98 CD)
27	28	22	35	THE KILLERS A Hot Fuss	14	77	45	19		GETO BOYS J PRINCE/RAP-A-LDT 4 LIFE 68502*/ASYLUM (17.98 CD)
28;	17	16	10	LUDACRIS The Red Light District DTP/DEF JAM SDUTH 003483*/IDJMG (8 98/13 98) The Red Light District	1	-78		74	16	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)
29	21	21	10	MARIO A Turning Point	13	79	65	92		NAS ILL WILL/COLUMBIA 92065*/SONY MUSIC (19.98 EQ CD)
30	19	20	22	NELLY ▲ ² Suit	1	80		63	2°	SWITCHFOOT A 2 COLUMBIA 86967/SONY MUSIC (18.98 EQ.CD)
31	6	-	2.	MOTLEY CRUE Red, White & Crue	6		72			VARIOUS ARTISTS WDRD/PROVIDENT 71106/EMICMG (22.98 CD)
32	22	18	12	SOUNDTRACK The Phantom Of The Opera REALLY USEFUL/SDNY CLASSICAL 93521/SDNY MUSIC (18 98 EQ CD)	16	82	76	95	19	CHRIS BOTTI COLUMBIA 92872/SDNY MUSIC (18.98 EQ CD) [H]
33	33	32	20	JESSE MCCARTNEY Beautiful Soul	32	83	69	55		LINDSAY LOHAN ▲ CASABLANCA/UNIVERSAL 003686/UMRG (13.98 CO)
34	31		12	U2 A ³ How To Dismantle An Atomic Bomb	1	84		64	10	GOOD CHARLOTTE ▲ DAYLIGHT/EPIC 92425 OR 92934/SDNY MUSIC (18 98 EQ CD)
35	27	25	12	SNOOP DOGG A R&G (Rhythm & Gangsta): The Masterpiece	6	85	90		20 	JOSS STONE • S-CURVE 94897~ (18 98 CD)
36	36			TOBY KEITH ▲ ² Greatest Hits 2 DREAMWORKS INASHVILLEI 002323/JMGN (13 98 CO) IANZ 2(UNK/INL PADK/	3	85	111			KENNY G • ARISTA 62470/RMG (18 98 CD)
7	30			JAY-Z/LINKIN PARK MTV Ultimate Mash-Ups Presents: Collision Course MACHINE SHOP ROC A FELLA DE JAM 48662*/WARNER BRDS (18 98 CD/DVD)	1	87		58 78		
38	35		18	GEORGE STRAIT ⁵ 50 Number Ones MCA AASHVILLE 200545/UMBN IZ5 98 CD)	1	88				PAPA ROACH EL TONAL/GEFFEN 003141/INTERSCOPE (13.98 CD)
39	42	39	4	TIM MCGRAW ▲ ³ Live Like You Were Dying CURB 2856 (15 36 CO) LEANING DIMES	1	89		41	-	NAT KING COLE CAPITOL 74712 (18.98 CD)
40	25	3		LEANN RIMES This Woman		90	105 6 2	57		CHICAGO RHINO 78451 (18:98 CO) SOUNDTRACK
41	32		11	T.I. ● Urban Legend GRAND HUSTLE/ATLANTIC 83734*/AG (18.98 CD)	7	92	o∠ 55	45		CAPITUL 53164* (18.98 CD) BRIGHT EYES
42	48	48	12	JOHN MAYER 4 ² AWARE/COLUMBIA 66155 / SONY MUSIC (18 98 EO CD)	1	93		72		SADDLE CREEK 0073* (11 98 CO) MY CHEMICAL ROMANCE
43	39	34	27	SOUNDTRACK G Garden State FOX/ERIC 52843/SONY MUSIC (12.98 EG CD)	20	94	58	12		
	43	38	41	BIG & RICH 4 ² Horse Of A Different Color WARNER BROS. (VASHVILLE) 48520(WRN (18.98 CD)	6	B		0.4		
45					AF	95	103	_		CAPITOL (NASHVILLE) 77489 (18.98 CD)
1.190	68	75		KEANE Hopes And Fears	45	96	83 109	82		BREAKING BENJAMIN HOLLYW000 162428 (11.98 CD) SOUNDTRACK
46	44	42	-97	GUNS N' ROSES Greatest Hits	3	97		65		SOUND I RACK WARNER SUNSET/MAVERICK 48981/WARNER BROS. (18 98 CD) BEE GEES
47	60		63	ALICIA KEYS ▲ ³ The Diary Of Alicia Keys J 55712:/RMG (15 98/18 98) VARIOUS ARTISTS Fired Up! 2	48	98				POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD)
48	N	aN .		VARIOUS ARTISTS Fired Up! 2 RAZOR & TIE 89091 (18.98 CD)	.,0	99	120	149		KANYE WEST A 2 ROC-A-FELLA/DEF JAM 002030*/IDJMG (8 98/12 98)

DARD. 2	200	
RTIST	Title	PEAK
MPRINT & NUMBER/DISTRIBUTING LABEL	tardust The Great American Songbook Vol. III	1
52182*/RMG (18.98 CD)		-
MARU 003861*/INTERSCOPE (8.98/13.98)	Loyal To The Game	1
OS LONELY BOYS A R/EPIC 92088/SONY MUSIC (13 98 ECL CD) [H]	Los Lonely Boys	9
C-CI & JOJO EFFEN/CHRONICLES 004059/UME (13 98 CD)	All My Life: Their Greatest Hits	52
SHLEE SIMPSON A 3 EFFEN 002913/INTERSCOPE (13.98 CD)	Autobiography	1
OSH GROBAN A 4 3/REPRISE 48450/WARNER BROS. (18.98 CD)	Closer	1
(ENNY CHESNEY ▲ ³ NA 58801/RLG (12.98/18.98)	When The Sun Goes Down	1
IND-UP 13103 (18 98 CD/DVO)	Greatest Hits	15
VRIL LAVIGNE ▲ ² CA 59774/RMG (18 98 CD)	Under My Skin	1
AY CHARLES	Ray: More Music From (Soundtrack)	46
	Mud On The Tires	8
RISTA NASHVILLE 50605/RLG (12 98/18.98)	I'm Wide Awake, It's Morning	10
ADDLE CREEK 0072* 111.98 CD)	Greatest Hits	61
IA 64861/RLG (18.98 CD)		
	Still Not Getting Any	3
RUPO MONTEZ DE DURANGO SA 720464 (12.98 CD)	Y Sigue La Mata Dando	34
ARIOUS ARTISTS DRD-CURB/EMICMG/VERITY 65344/ZOMBA (17.98/19.98)	WOW Gospel 2005	29
LACK EYED PEAS ² ² ³ ⁴ ³ ⁴ ³ ⁴ ³ ⁴	Elephunk	14
YAN CABRERA	Take It All Away	8
SHANTI A E INC/DEF JAM 003409*/IDJMG (13.98 CD)	Concrete Rose	7
	Crossfade	56
RAYZIE BONE	Gemini: Good Vs. Evil	69
ADDY YANKEE	Barrio Fino	52
CARTEL 450639/VI (15.98 CD)	The Dana Owens Album	16
	Feels Like Home	1
	Martina	7
	Contraband	1
	Andrea	16
ILLIPS 003513/UNIVERSAL CLASSICS GROUP (18 98 CD)		
LISON KRAUSS + UNION STATION UNDER 610525 (17 98 CD)	Lonely Runs Both Ways	29
ETO BOYS RINCE/RAP-A-LDT 4 LIFE 68502*/ASYLUM (17.98 CD)	The Foundation	19
RICK DADDY PN-SLIDE/ATLANTIC 83677*/AG (12.98/18.98)	Thug Matrimony: Married To The Streets	2
AS WILL/COLUMBIA 92065*/SONY MUSIC (19.98 EQ CD)	Street's Disciple	5
WITCHFOOT A 2 ILUMBIA 86967/SONY MUSIC (18.98 EQ.CD)	The Beautiful Letdown	16
ARIOUS ARTISTS DRD/PROVIDENT 71106/EMICMG (22.98 CD)	WOW Hits 2005	39
HRIS BOTTI ILUMBIA 92872/SDNY MUSIC (18.98 EQ.CD) [H]	When I Fall In Love	37
	Speak	4
	The Chronicles Of Life And Death	3
VLIGHT/EPIC 92425 DR 92934/SDNY MUSIC (18 98 EQ CD) OSS STONE	Mind Body & Soul	11
CURVE 94897- (18 98 CD)	At Last The Duets Album	40
0RN •	Greatest Hits Vol. I	4
	Getting Away With Murder	17
TONAL/GEFFEN 003141/INTERSCOPE (13.98 CD) AT KING COLE		41
PITOL 74712 (18.98 CD)	The World Of Nat King Cole	
HICAGO	Love Songs	57
DUNDTRACK PITOL 53164* (18.98 CD)	Coach Carter	25
RIGHT EYES DDLE CREEK 0073* (11 98 CO)	Digital Ash In A Digital Urn	15
IY CHEMICAL ROMANCE PRISE 48615/WARNER BROS (13 10 CD [H]	Three Cheers For Sweet Revenge	48
ONJUNTO PRIMAVERA	Hoy Como Ayer	58
EITH URBAN	Be Here	3
	We Are Not Alone	20
PITOL (NASHVILLE) 77489 (18.98 CD)	We Are Not Alone <mark>One Tree Hill</mark>	20 51

The College Dropout

2

LAST WEEK 2 WKS AGO	C WAS. AGU	WEEKS ON	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK Position	THIS WEEK	LAST WEEK	2 WKS. AG0	WERKS AN	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK
84 68	8	45	MODEST MOUSE Good News For People Who Love Bad News	18	151	119	115	5	FABOLOUS Real Talk DESERT STORMATLANTIC 83754*/AG (18.98 CO)	6
40 -	- 1	ā	DO OR DIE D.0.D. THE LEGION \$9806/AG (18 98 CD) D.0.D.	40	152	2 102	2 79		BLAINE LARSEN Off To Join The World GIANTSLAVEROBIA 60012/R.G (17 98 CD)	7
89 73	3	15	CELINE DION Miracle	4	153	147	137	2	ALAN JACKSON A What I Do	1
95 90	0	ž	EPIC 93453/SONY MUSIC (18 98 EO CO) SOUNDTRACK The Phantom Of The Opera (Special Edition)	71	154	134	1118	3	ARISTA NASHVILLE 63103/RLG 118.98 CD) EVANESCENCE Anywhere But Home	3
51 –	and the second	2	REALLY USEFUL/SONY CLASSICAL 33522/SONY MUSIC (25:59 EQ CO) UNWRITTEN LAW Here's To The Mourning	51	155	108	3 66	00	WIND-UP 13106 (25 58 C0/DVD) ANNE MURRAY All Of Me	6
96 8	7	20	LAVA 33147/AG (15.98 CD) HILARY DUFF Hilary Duff	2	156	160	0 172	,	STRAIGHTWAY 63231 (22.98 CD) JOSH GRACIN Josh Gracin	
	-	2.9 : 0,	HDLLYWOOD 162473 (18,98 CO)		i ante	_		OB	LYRIC STREET 165045/HOLLYWOOD (18.98 CD)	+
RE-ENTI			DREAMWORKS/GEFFEN 003468/INTERSCOPE (13.98 CD)	31	157	-	5 106	12	PEARL JAM rearviewmirror: Greatest Hits 1991-2003 EPIC 33535*/SONY MUSIC (19:88 E0 CD)	_
91 8	3	74	BRITNEY SPEARS Greatest Hits: My Prerogative	4	158	123	3 136	5	LIL WAYNE Tha Carter CASH MONEY 0015377/UMRG (13.98 CO)	
106 10	02	71	JET A Get Born ELEKTRA 62892*/AG (12.98 CD)	26	159	148	3 124	24	CHEVELLE This Type Of Thinking (Could Oo Us In) EPIC 66598/SONV MUSIC (18:98 EQ CD)	
97 11	10	102	EVANESCENCE 6 Fallen	3	160	173	3 153	3	JIMMY BUFFETT L License To Chill	
92 70	6	34	JOJO ▲ JoJo DA FAMILY/BLACKGROUND 002572/UMRG (13.98 CD)	4	161	113	3 105	1	JA RULE ● R.U.L.E. THE INC/DEF JAM 0029557/IOJMG (13 98 CD) R.U.L.E.	
104 93	7	12	BROOKS & DUNN The Greatest Hits Collection II	7	162	162	2 170		JILL SCOTT Beautifully Human: Words And Sounds Vol. 2	
99 98	8	29	ARISTA NASHVILLE 6327/URLG (18.98 CO) LINKIN PARK ▲ 4 Meteora	1	163	125	5 117	1	HIDDEN BEACH/EPIC 927/37/SONY MUSIC [18:98 EQ CD] YOUNG BUCK	+
86 8	5		CAM'RON ● Purple Haze	20	164		- Mitta		G-UNIT 002972*/INTERSCOPE (13.98 CD)	+
93 91	_		R0C-A-FELLA/DEF JAM 002728"/IDJMG (8 98/13.98)		- linnu		1	10	SURCO 003475/UNIVERSAL LATINO (17 98 CD)	
-	-		DERRTY/FO' REEL 003314*/UMRG (8 98/13 98)	2	165	-	143		VIRGIN 66687* (18.98 CD)	+
110 10	08	5	SHINEDOWN CLeave A Whisper	53	166	186	5 186	5 3	MONTGOMERY GENTRY You Do Your Thing COLUMBIA (NASHVILLE) 98559/SONY MUSIC (18 59 ED CD) You Do Your Thing	
87 10)1	86	BEYONCE 4 Dangerously In Love	1	167	143	116		NEIL YOUNG Greatest Hits WARNER BROS 48935 (18:98 CD)	
130 12	21	56	ROD STEWART ▲ ² As Time Goes By The Great American Songbook Vol. II	2	168	157	148	22	BOWLING FOR SOUP A Hangover You Don't Deserve SILVERTONE/JIVE 62294/20MBA (18.98 CD)	
NEW		-	VARIOUS ARTISTS Universal Smash Hits 3 UNIVERSAL 005092/UMR6 (13.99 CD)	118	169	174	177	72	NICKELBACK A ² The Long Road	1
94 89	9	8	VARIOUS ARTISTS The Source Presents Hip-Hop Hits Volume 9	75	170	133	3 169		GERALD LEVERT Do I Speak For The World	1
151 14	14	3	SOURCE 2523/IMAGE (18.98 CO) ELVIS PRESLEY Love, Elvis	120	171	RE-E	NTRY	112	ATLANTIC 83765/AG H 2 98/18 98) LORETTA LYNN Van Lear Rose	+
131 14	15		RCA 67001/BMG STRATEGIC MARKETING GROUP (18.98 CD) CASTING CROWNS	59	172		EW	1	INTERSCOPE 002513 (12.98 CD) MANNHEIM STEAMROLLER Romantic Themes	+
			BEACH STREET 10/23/REUNION 118 98 CDJ [M] THE 5 BROWNS The 5 Browns	122	Cardon Sector		180	24	AMERICAN GRAMAPHONE 215 (15:98 CD)	+.
NEW			RCA RED SEAL 66007/BMG CLASSICS (18:98 CD) [N]		8.8			11	COLUMBIA 90946/SONY MUSIC (12.98 EQ CD) [N]	_
112 11	13		RUBEN STUDDARD I Need An Angel J 62623/RMG (15.98/18.98)	20		177		19	MADELEINE PEYROUX Careless Love ROUNDER 613192 (17 58 CD) [M] Content of the second	1
01 96	6	-4	CHINGY Powerballin' CAPITOL 97686* (18.98 CD)	10	175	150	147	1	SUM 41 Chuck ISLAND 003492*/IDJMG (13.98 CD)	
14 10)9	25	VARIOUS ARTISTS A 3 Now 16	1	176	1 41	128	20	MARILYN MANSON Lest We Forget: The Best Of INTERSCOPE D03478 (13.98 CD)	
61 —	-	2	JOE COCKER Heart & Soul	61	77	153	157	1	SLIPKNOT Vol. 3: (The Subliminal Verses) ROADRUNKER 618388/IDJMG (18.98 CD)	
26 11	9	-	THE BEACH BOYS A The Very Best Of The Beach Boys: Sounds Of Summer	16	178	180	191	13	JEREMY CAMP Restored	
115 11:	2	20	CAPITOL 82710 (18 5% CD) THE USED In Love And Death	6	79	175	189	60	BEC 98615 (17.98 CD) ALAN JACKSON ▲ ³ Greatest Hits Volume II	
121 11	4	- a	REPRISE 48789/WARNER BROS. (18 98 CD) GAVIN DEGRAW Chariot - Stripped	56	180	149	141	25	ARISTA NASHVILLE 54660/RLG (18.98 CD) SNOW PATROL Final Straw	+
18 13			LIL SCRAPPY/TRILLVILLE The King Of Crunk & BME Recordings Present	12	181	174	140		POLYDOR/A&M 002271/INTERSCOPE (12.98 CD) [N] JOHN MELLENCAMP A Words & Music: John Mellencamp's Greatest Hits	+
187			BME/REPRISE 48556*/WARNER BROS. (18.98 CD)					10.14	ISLAND/UTV 003311/UME (19.98 CD/DVD)	+
			CASABLANCA/UNIVERSAL 003494/UMRG (13.98 CO)	116		-	129	1.20	LLOYD BANKS The Hunger For More	
56 15:	2	11	HOWIE DAY Stop All The World Now EPIC 86807*/SONY MUSIC (12:98 Eq CO)	46	183	164	126	79	YELLOWCARD A Ocean Avenue	
29 11	1	47	FRANZ FERDINAND Franz Ferdinand DOMINOJEPIC 92441 //SONY MUSIC [14:98 EQ CO] [N]	32	184	N	EW	1000	VARIOUS ARTISTS VH1 Classic Presents Metal Mania: Stripped!	
32 130	0	14	SEAL Best: 1991 - 2004 WARNER BR0S: 84775 (18.98 CO)	47	185	189	-	19	ANITA BAKER My Everything	
40 12	2	ez.	HOOBASTANK A ² The Reason	3	186	161	173		BONE THUGS-N-HARMONY Greatest Hits RUTHLES 25421 (1880 CO)	1
59 18:	3	67	ISLAND 001488/I0JMG (12.98 CD) SHERYL CROW ▲ ³ The Very Best Of Sheryl Crow	2	187	190	166	37	DEAN MARTIN Dino: The Essential Dean Martin	+
20 13	2	35	A&M 001521/INTERSCOPE (12.90 CD) BRONCO/LOS BUKIS Cronica De Dos Grandes: Recuerdos Con Amor	120	188	122	162	54	CAPITOL 99487 (18.98 CD) MICHAEL JACKSON ● Number Ones	+
67 170	4	-	F0N0VISA 351606/UG (14 98 CD)	9	189		A YOR	-	MJJ/EPIC 88988/SDNY MUSIC (12.98/18.98)	+
		5	M0TOWN 003472/UMRG (13.98 CD)		1000	1.000	av.		REPRISE 48990/WARNER BROS. (13.98 CD) [M]	+
42 12:	10		MUSE Absolution	107	190		167	12-12-	LENNY KRAVITZ Baptism VIRGIN 84145 (18.98 CD)	
66 168	8		SUGARLAND Twice The Speed Of Life MERCURY 002172/UMGN (13.98 CD) [M]	140	191	181	158	25	THE POSTAL SERVICE Give Up SUB POP 595* (14.98 CD) [M]	1
24 12	.5	2	ANTHONY HAMILTON A Comin' From Where I'm From SD SD DEF 52107/ZOMBA (12.98 CD)	33	192	172	165	21	PITBULL M.I.A.M.I. (Money Is A Major Issue) DIAZ BROTHERS 2560*/TVT (11.98/18.98)	
00 49	7	3	ANI DIFRANCO Knuckle Down RIGHTEDUS BABE 642 (15 98 CD)	49	193	116	59	3	THE CHEMICAL BROTHERS Push The Button	
45 179	9	33	MAROON5 • 1.22.03.Acoustic (EP)	42	194	184	175	17	INTERPOL Antics	
35 123	3	16	OCTONE/J 82468/RMG (11.98 CD) BLAKE SHELTON Blake Shelton's Barn & Grill	20	195	198	164	Contraction of the	HAWTHORNE HEIGHTS The Silence In Black And White	+
37 120	0	17	WARNER BROS. (NASHVILLE) 48728WRN (18:98 CD) JIMMY EAT WORLD Futures	6	196	178	156		VICTORY 220 (13 98 CDI [M] SOUNDTRACK Shrek 2	+
27 142			INTERSCOPE 003416* (13.98 CD) AKON ● Trouble	38	上 有	-			GEFFE/LVDREAMWORKS 002557/INTERSCOPE (18.98 CD) Greatest Hits 1994-2004	
			SRC/UNIVERSAL 000860*/UMRG (13.98 CD)			1			MERCURY DD1906/UMGN (13.98 CO)	+
38 135		9	THREE DAYS GRACE Three Days Grace	69	98	1	146	- 22	SOUNDTRACK The Princess Diaries 2: Royal Engagement WALT DISNEY 861099 (18.98 CD)	
52 138	8		THE ROLLING STONES The Best Of The Rolling Stones: Jump Back '71-'93	30	199	170	178	15	YING YANG TWINS My Brother & Me COLLIPARK 2489/TVT (11.98 CD/3VD)	
54 133	3		JOSH GROBAN Live At The Greek 143/REPRISE 48939/WARNER BROS. (27.98 CD/DVD)	24	200	165	184		VARIOUS ARTISTS Chosen Few: El Documental CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/OVD)	1
	1	12	SOUNDTRACK Blue Collar Comedy Tour Rides Again	50	-					-

Abums with the greatest sales gains this week. C PRecording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 10 million units (Diamond). Aumeral following Platinum or Diamond symbol indicates abum's multi-platinum evel. For boxed sets, and double abums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of tages and/or tages RIAA tages are projected for net shipment of 100,000 units (Orio). △ Certification for net shipment of 200,000 units (Platinum). △ Tertification of 200,000 units (Platino). △ Tertification of 200,000 units (Platino). △ Tertification of 200,000 units (Platino). △ Tertification of 200,000 units (Orio). △ Certification of 200,000 units (Platino). △ Tertification of 200,000 units (Platino). △ Tertificat

Billboard® TOP INTERNET ALBUM SA	a I al al	- INK	240	8	[®] Billboard TOP SOUNDTRACK
Sales data and internet sales reports compiled by S Nielsen SoundScan	and and	BILLBUAKD 200 RANK	ATTACT AND		Sales data compiled by S Nielsen SoundScan
ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	itle	20	H		TITLE IMPRINT & NUMBER/DISTRIBUTI
😰 NUMBER 1 😤 1 Week At Numb	per 1		4/16	16	當 NUMBER 1 當 12 Weeks At
MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS It's Tir		7	1 1	100	RAY (RAY CHARLES) A WMG SOUNDTRACKS/ATLANTIC 76
THE 5 BROWNS RCA RED SEAL 66007/BMG CLASSICS [N] The 5 Brow	vns	122	2 1	1 92	THE PHANTOM OF THE OPERA REALLY USEFUL/SONY CLASSICAL 93521/50
TINA TURNER CAPITOL 63536 All The Be	est	9	3 3	8 10	GARDEN STATE • FOX/EPIC 92843/SC
VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 57287/RLG Totally Country Vol	ol. 4	5	4 4		RAY: MORE MUSIC FROM (RAY CHARLES) WMG SOUNDTRACKS/ATLAN
3 GREEN DAY ▲ ² REPRISE 48777*/WARNER BROS American Id	liot	3	5 5		COACH CARTER CAP
4 SOUNDTRACK • FDX/EPIC 92843/SONY MUSIC Garden Sta	ate	43	6 7		ONE TREE HILL WARNER SUNSET/MAVERICK 48981/WAR
1 SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 33522/SONY MUSIC The Phantom Of The Opera (Special Edition	ion)	103	7 1	0	THE PHANTOM OF THE OPERA (SPECIAL EDITION) REALLY USEFUL/SONY CLASSICAL 93522/S
5 U2 ▲ ³ INTERSCOPE 003613 How To Dismantle An Atomic Bor	mb	34	8 2	D 👔	SHARK TALE DREAMWORKS/GEFFEN 003468/11
THE ACADEMY IS FUELEO BY RAMEN 071 [H] Almost He	ere	-	9 1	2	SHALL WE DANCE? CASABLANCA/UNIVERSAL 00
17 RAY CHARLES A WING SOUNDTRACKS/ATLANTIC 76540/RHINO Ray (Soundtrac	ck)	18	10 1	2	BLUE COLLAR COMEDY TOUR RIDES AGAIN JACK/WARNER BROS. (NASHVILLE)
10 RAY CHARLES 🔺 HEAR 2248/CONCORD Genius Loves Compa	any	15	11 8		GEFFEN/DREAMWORKS 002557/IN
2 BRIGHT EYES SADDLE CREEK 0072" I'm Wide Awake, It's Morni	ing	60	12 9		THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT WALTOIS
3 DOORS DOWN REPUBLIC/UNIVERSAL 004018/UMRG Seventeen Da	ays	1	13 1	1	DE-LOVELY COLUMBIA 90640/SI
JOHN MAYER ▲ ² AWARE/COLUMBIA 86185*/SONY MUSIC Heavier Thin	ngs	42	14	3 _M	HITCH COLUMBIA 93667/SU
MAROON5 🔺 OCTONE/J 50001*/RMG [M] Songs About Ja	ane	22	15 1	4	NAPOLEON DYNAMITE LAKES
EISLEY REPRISE 48990/WARNER BROS. [M] Room Nois	ses	189	16 1	3	
15 EMINEM 🔺 SHADY/AFTERMATH 003771*/INTERSCOPE Enco	ore	11	17 1	7	O BROTHER, WHERE ART THOU? ▲ ⁷ LOST HIGHWAY/MERCURY 170
13 MADELEINE PEYROUX ROUNDER 613192 [W] Careless Lo	ove	174	18 1	6	DORA THE EXPLORER NICK 64435/BMG STRATEGIC MARKET
14 THE KILLERS A ISLAND 002468*/IOJMG Hot Fu	uss	27	19 1	7	50 FIRST DATES MAVERICK 48675/WAR
PARIS COMBO ORG 8483/KOCH Mot	tifs		20 2	5	BLUE COLLAR COMEDY TOUR: THE MOVIE WARNER BRDS. (NASHVILLE)
KEANE • INTERSCOPE 002507 [H] Hopes And Fea	ars	45	21 2	1	A CINDERELLA STORY HOLLYW
12 NORAH JONES A ⁹ BLUE NOTE 32088* [H] Come Away With	Me		22 1	5	THE LIFE AQUATIC WITH STEVE ZISSOU HOLLYW
19 TIM MCGRAW ▲ ³ CURB 78858 Live Like You Were Dyi	ing	39	23 1	8	BEYOND THE SEA (KEVIN SPACEY) ATCO 7
6 KENNY CHESNEY BNA 61530/RLG Be As You Are: Songs From An Old Blue Ch	nair	8	24	a dia	THE NOTEBOOK NEW
20 ALISON KRAUSS + UNION STATION • ROUNDER 610525 Lonely Runs Both Wa	ave	76	25	12 20	13 GOING ON 30 HOLLYW

and double albums with a running time of 100 minutes or more, the RIAA certification of 400,000 units (Multi-Platino). * Asterisk indicates viry available. [M] indicates past or present Heatseeker title © 2005, VNU Business Media. Inc. and Nielsen SoundScan, Inc. All rights reserved.

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Over The Counter

Continued from page 57

seven albums selling less than their counterparts from the comparative 2004 week.

Stand this issue against last year's zesty Valentine's week, when an earlier broadcast date for the Grammy Awards and the arrival of the new Jones and West releases drove even more traffic, and album volume trails by 24%.

That said, it won't be fair to compare results until we see how much business the 2005 Grammys, which aired Feb. 13. drum up for next issue's charts. But nothing from either this year's Feb. 8 or Feb. 15 will match the heat that Jones and West provided a year ago.

GRAMMY GRANDEUR: Although its ratings were ruffled by ABC's hot Sunday lineup, it is absolutely a no-brainer that performers and on-camera winners like Green Day and Kanye West will enjoy spikes next issue from exposure on CBS' Grammy Awards telecast.

In December, each of those acts saw gains exceeding 80% when face time on Fox's Billboard Music Awards happened in the same week that their multiple Grammy nominations were announced.

With two of the night's big trophies and momentum already in play from the recent DVD release of "Ray," Ray Charles posthumous "Genius Loves Company" will also be a winner at the cash register.

In fact, Green Day's "American Idiot" and the Charles album are in a battle to lead next issue's Billboard 200.

Chart watchers project the



former will double its sales to edge out "Genius," which seems on course to triple this week's tally. Both could touch 240,000, and some put Green Day in reach of 245,000.

But, even though some close to the Charles album give the edge to "Idiot," don't underestimate Brother Ray's ability to catch up later in the week. A few weeks ago, early numbers prompted some prognosticators to suggest

that Mötley Crüe would win The Billboard 200's Hot Shot Debut, but Tina Turner-with assists from "Today" and "The Oprah Winfrey Show"-sold better by week's end and came up with a much bigger number than the reunited band did.

In the meantime, some Grammy-related albums-including the three previously mentioned—are already accelerating on this issue's chart, thanks to ad-related discounts that kicked in prior to the awards show, with a 73% increase for "Genius" earning the big chart's Greatest Gainer. Green Day bullets at No. 3 (up 20%), and West rides 128-99 (up 65%).

We are especially curious to see how such artists as John Legend, Gretchen Wilson, Melissa Etheridge, Keith Urban and Joss Stone fare next week, as each took part in high-profile Grammy moments, but by performing repertoire other than their own.

IT'S A LOVE BEAT: Although it was inevitable that Valentine's Day week would pale next to last year's boom, sales are up over the prior week-enough so that we raised bullet criteria on The Billboard 200 to 25% from the standard 10%.

Not surprisingly, Cupid delivered many of this issue's faster-moving albums. Adult-leaning sets on the big chart that appear to benefit from Valentine shopping include Josh Groban (64-54, up 44%), Queen Latifah (98-71, up 66%), Kenny G (111-86, up 57%) Chicago (105-90, up 45%), Rod Stewart (130-117, up 27%) and Elvis Presley (151-120, up 39%). Each were discounted in circulars at one or more of the price-driven chains.

Figure, too, that release dates for ballad master Brian McKnight (No. 4) and crooner Michael Bublé (No. 7) were slated with that traffic in mind, a strategy that yields careerbest chart ranks for both (see Chart Beat, page 57).

Ri	EBR		RY 20	TOP POP. CATALOG.
	The second	AGO		Sales data compiled by R •
THIS WEE	AST WEEK	2 WKS. A		ARTIST SoundScan Title
				BUMBER 1 1 Sweeks At Number 1
1	1	12		RAY CHARLES The Very Best Of Ray Charles
2	2	1		NORAH JONES ▲ ⁹ Come Away With Me BLUE NOTE 32088' (17.98 CO) [M]
3	11	5	145	Second Secon
4	7	10		APPLE 23325/CAPITOL (12.98/18.98) AC/DC 420 Back In Black
5	9	7		LEGACY/EPIC 80207*/SONY MUSIC (18.98 EQ CD) BOB MARLEY AND THE WAILERS 10 Legend: The Best Of Bob Marley And The Wailers TUFF GDNG/SLAND 548904/UME (8.98/12.98)
6	3	2	144	KEITH URBAN ▲ ² CAPITOL (NASHVILLE) 32355 (10.98/18.98) Golden Road
7	8	4	er H	QUEEN ▲ ⁷ Greatest Hits HOLLYWOOD 161265 (11.38/17.38) Greatest Hits
8	10	6	2 a L	BOB SEGER & THE SILVER BULLET BAND ▲ ⁷ Greatest Hits CAPITOL 90334 (10.98/15.98)
9	4	3	100	GREEN DAY REPRISE 481-5/WARNER BROS. (18 98 CO) International Superhits!
10	13	9		STEVIE WONDER The Definitive Collection
11	12	8		PINK FLOYD ♦ ¹⁵ Dark Side Of The Moon CAPITOL 48001* (10 98/18 98) DOD CTEWARD A The Very Post Of Pod Steward
12 13	16 22	18 25		ROD STEWART The Very Best Of Rod Stewart WARNER BRIDS. 78328 (12:98/18:98) The Very Best Of Rod Stewart ROD STEWART 1 Had To Be You The Great American Songbook
14	19	22		3 DOORS DOWN ▲ ³ Away From The Sun
15	20	17	540	REPUBLIC/UNIVERSAL 064396/UMRG (8.98/12.98)
16	6	11	čan	143/REPRISE 48154/WARNER BROS. (18:96 CD) [M] JOURNEY ● ¹⁰ Journey's Greatest Hits COLUMBIA 44493/SUNY MUSIC (12:98 EQ/18:99)
17	17	15	200	METALLICA 14 ELEKTRA 6113-746 (11.98/12.98) Metallica
18	18	24	224	TIM MCGRAW ▲ ⁴ Greatest Hits CURB 77978 (12.98/18.98) Greatest Hits
19	21			50 CENT ▲ ⁶ Get Rich Or Die Tryin' SHADY/AFTERMATH 493544-/INTERSCOPE (8,98/12.98)
20	5	13	222	SADE 4 EPIC 85287/SONY MUSIC (12 98 EQ/18.98) The Best Of Sade
21	28	23	- 22	LED ZEPPELIN A Early Days & Latter Days: The Best Of Led Zeppelin Volumes One And Two ATLANTIC 83619/AG (19:58 CD)
22	23	21		LINKIN PARK ¹⁰ [Hybrid Theory] WARNER BROS 47755 (12.98/18.98)
23)	38 26			RAY CHARLES ● Anthology RHIN0 75758 (18 98 CD) Anthology RASCAL FLATTS ▲ ² Melt
25	20	30		LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)
	29	31		
26	29 15	31 14		ELVIS PRESLEY A ³ Elv1s: 30 #1 Hits RCA 68079*/RMG (12:98/19:96) BARRY MANILOW A Ultimate Manilow
	-	-		ELVIS PRESLEY ▲ ³ Elv1s: 30 #1 Hits RCA.8079*/RMG (12:98/19.98) BARRY MANILOW ▲ BMG #REITAGE 10800 112 98/18.98) Ultimate Manilow LIONEL RICHIE ● The Definitive Collection
26	15	-	711 711 711	ELVIS PRESLEY ▲ ³ Elv1s: 30 #1 Hits RCA 68079*/RMG (12:98/19:98) BARRY MANILOW ▲ BARRY MANILOW ▲ Ultimate Manilow BMG HERITAGE 10:000 (112:98/18:98) The Definitive Collection MOTOW/WIVT 058140/ME (119:98:00) The Definitive Collection MARTINA MCBRIDE ▲ ³ Greatest Hits
26 27	15 24	14	114 27 27 24 24	ELVIS PRESLEY ▲ ³ Elv1s: 30 #1 Hits BCA B079"/RMG (12,98/19.98) Ultimate Manilow BMG HERITAGE (12,98/19.98) Ultimate Manilow LIONEL RICHIE ● M0T0WN/UTV 058140/UME (18,98 CD) The Definitive Collection MARTINA MCBRIDE ▲ ³ RCA NASHVILLE \$7012RIG (12,98/19.98) Greatest Hits
26 27 28	15 24 40	14 	111 211 221 221	ELVIS PRESLEY ▲ ³ Elv1s: 30 #1 Hits RCA 8079*/RMG (13:8419.98) Elv1s: 30 #1 Hits BARRY MANUE (12:8419.98) Ultimate Manilow BMG HERITAGE (12:8419.98) Ultimate Manilow LIONEL RICHIE ● MOTOWN/UTV 085140/UME (12:8419.88) The Definitive Collection MARTINA MCBRIDE ▲ ³ RCA NASHVILLE 57012RIG (12:8419.88) Greatest Hits COLDPLAY ▲ ³ KENNY CHESNEY ▲ ⁴ Greatest Hits KAS17976/RLG (12:8419.88) Greatest Hits
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26 27 28 29 30 31 32 33	15 24 40 25 27 14 36 42	14 		ELVIS PRESLEY ▲ ³ RCA 68079 'RMG (12 98/18 98) Elv1s: 30 #1 Hits BARRY MANILOW ▲ BMG HERITAGE (12 98/18 98) Ultimate Manilow LIONEL RICHIE ● MOTOWN/UTV 068140/UME (18 98 CD) The Definitive Collection MARTINA MCBRIDE ▲ CA NASHVILLE 7012/RILG (12 98/18 98) The Definitive Collection COL DPLAY ▲ ³ CAPTIOL 40504* (12 98/18 98) A Rush Of Blood To The Head KENNY CHESNEY ▲ ⁴ BNA 617976/RG (12 98/18 98) Greatest Hits KELION & ⁶ S50 MUSIC/EPIC 63760/S0NY MUSIC (12.98 EQ.18 98) The Best Of 1980-1990 U2 ▲ ² ISLAND S24613/IDJMG (12 98/18 98) The Best Of 1980-1990 ELION JOHN ▲ ³ ROCKET/UTV 063478/UME (19 98 CD) Greatest Hits 1970-2002
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26 27 28 29 30 31 32 33 34 34 35	15 24 40 25 27 14 36 42 43 46	14 		ELVIS PRESLEY ▲ ³ RCA 88079*/RMG (12:98/19.98) Elv1s: 30 #1 Hits BARRY MANILOW ▲ BMG HERITAGE 10800 (12:98/19.98) Ultimate Manilow BMG HERITAGE 10800 (12:98/19.98) Ultimate Manilow LIONEL RICHIE ● MOTOWW/UTV 068148/UME (18:98 CD) The Definitive Collection MARTTINA MCBRIDE ▲ ³ CAA NESHVILE 7012/RIC (12:98/19.98) Greatest Hits COLDPLAY ▲ ³ CARTOL 40504* (12:98/19.98) A Rush Of Blood To The Head KENNY CHESNEY ▲ ⁴ SNA 61797/RIG (12:98/19.98) Greatest Hits CELINE DION ▲ ⁶ Sto MUSIC/EPIC 63760/SDNY MUSIC (12:98 EQ/18:98) The Best Of 1980-1990 LISLAND 52/6012/UTV 063478/UME (19:98 CD) Greatest Hits 19770-2002 FRANK SINATRA ▲ Classic Sinatra: His Great Performances 1953-1960 Simply The Best CAPITOL 23502 (13:98/19.98) Simply The Best TINA TURNER ▲ CAPITOL 2352 (13:98/19.98) Simply The Best JOHN MAYER ▲ ⁴ AWARE/COLUNEA & Simply The Best CAPITOL 2375/SONY MUSIC (19:8 EQ/18:98) [M]
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26 27 28 29 30 31 32 33 34 35 36 37 38 39 40	15 24 40 25 27 14 36 42 43 46 35 41 37 47	14 		ELVIS PRESLEY ▲ ³ BCA 88079*/RMG (12:98119.98) Elv1s: 30 #1 Hits BARRY MANILOW ▲ BMG HERITAGE (1000 (12:98119.98) Ultimate Manilow BMG HERITAGE (1000 (12:98119.98) Ultimate Manilow LIONEL RICHIE ● MOTOWNUTY OBSI40/UME (19:98 (12) The Definitive Collection MARTTINA MCBRIDE ▲ ARA B797(RD (12:98119.98) A Rush Of Blood To The Head CANASHULE 7012/RIG (12:98119.98) A Rush Of Blood To The Head CANASHULE 7012/RIG (12:98119.98) A Rush Of Blood To The Head CALINE DION ▲ ⁶ All The WayA Decade Of Song 550 MUSIC/EPIC 83780/SUNY MUSIC (12:98 EQ118.98) The Best Of 1980-1990 ELTON JOHN ▲ ³ ROCK/UTV 053476/UME (19:98 CD) Greatest Hits 1970-2002 FRANK SINARA ▲ CAPITOL 2302 (11:98/19:80) Greatest Hits 1970-2002 FRANK SINARA ▲ CAPITOL 2302 (11:98/19:80) Greatest Hits 1970-2002 FRANK SINARA ▲ CLAPITOL 2302 (11:98/19:80) Simply The Best CAPITOL 2302 (11:98/19:80) JOHN MAYER ▲ NUARE/COLUMBIA 8523:/SONY MUSIC (19:8 EQ118.98) Simply The Best CAPITOL 2302 (11:98/19:80) TIM MCGRAW ▲ ² Set This Circus Down CARTY THE CABLE GUY PARALLEUMIP-0 001423/MIE (18:98 CD) Lord, 1 Apologize PARALLEUMIP-0 001423/MIE (18:98 CD) LARRY THE CABLE GUY PARALLEUMIP-0 001423/MIE (18:98 CD) Lord, 1 Apologize PARALLEUMIP-0 001423/MIE (18:98 CD) LIL JON & THE EAST SIDE BOYZ ▲ ² Kings Of Crunk BME 2370/
26 27 28 29 30 31 32 33 34 35 36 37 38 36 37 38 39 40 41	15 24 40 25 27 14 36 42 43 46 35 41 37 47 31	14 		ELVIS PRESLEY ▲3 RCA 8079*/RMG (1238/1398) Elv1s: 30 #1 Hits BARRY MANILOW ▲ BMG HERITAGE 10800 (1238/1398) Ultimate Manilow BARRY MANILOW ▲ BMG HERITAGE 10800 (1238/1398) The Definitive Collection MOTOWNUTV 088140/UME (1238/1398) The Definitive Collection MARTINA MCBRIDE ▲3 RCA NASHVILLE 870128(11/1238/1398) Greatest Hits COLDPLAY ▲3 CANTOL 40504* (1238/1838) A Rush Of Blood To The Head CAPITOL 40504* (1238/1838) Greatest Hits CELINE DION ▲6 Sto MUSIC/EPIC 83760/SONY MUSIC (1238/1838) Greatest Hits 1970-2002 V2 ▲2 ISLAND 524613/IDJMG (1238/1838) Greatest Hits 1970-2002 FDCKET/UT/0063478/UME (1938 ED) Greatest Hits 1970-2002 FRANK SINATRA ▲ Classic Sinatra: His Great Performances 1953-1960 CAPITOL 4392 (1338/1-381) JOHN MAYER ▲ AURAFCOLUMBIA 8539/SONY MUSIC (1388 ED/1898) Simply The Best AURAFCOLUMBIA 8539/SONY MUSIC (1388 ED/1898) [M] MERCYME ▲2 AURAFCOLUMBIA 8539/SONY MUSIC (1388 ED/1898) [M] Almost There AURAFCOLUMBIA 8539/SONY MUSIC (1388 ED/1898) [M] MERCYME ▲2 AURAFCOLUMBIA 8539/SONY MUSIC (1398 ED/1898) [M] Lord, 1 Apologize MERCYME ▲2 AURAFCOLUMBIA 8539/SONY MUSIC (1898 ED/1898) [M] Lord, 1 Apologize MERCYME ▲2 AURAFCOLUMBIA 8539/SONY MUSIC (1898 ED/1898) [M] Lord, 1 Apologize MARAUSTROWY MUSIC (1898 ED
26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42	15 24 40 25 27 14 36 42 43 46 35 41 37 47 31	14 		ELVIS PRESLEY ▲3 RCA 8079*/RMG (1238/1398) Elv1s: 30 #1 Hits BARRY MANILOW ▲ BMG HERITAGE 10800 (1238/1398) Ultimate Manilow BARRY MANILOW ▲ BMG HERITAGE 10800 (1238/1398) The Definitive Collection MOTOWNUTV 0881400/ME (1238/1398) The Definitive Collection MARTINA MCBRIDE ▲3 RCA NASHVILLE 87012RL6 (1238/1398) A Rush Of Blood To The Head CAPITOL 40504* (1238/1398) A Rush Of Blood To The Head CAPITOL 40504* (1238/1398) A Rush Of Blood To The Head CAPITOL 40504* (1238/1398) A Rush Of Blood To The Head CAPITOL 40504* (1238/1398) A Rush Of Blood To The Head CAPITOL 40504* (1238/1398) Greatest Hits Sto MUSIC/EPIC 3876/SOLYMY MUSIC (1238/1398) The Best Of 1980-19900 ISLAND 52x613/DJMG (1238/1898) Greatest Hits 1970-2002 FDLVTUV 05478/UME (1938/6.DD) Greatest Hits 1970-2002 FRANK SINATRA ▲ Classic Sinatra: His Great Performances 1953-1960 CAPITOL 4738/1380 LAPITOL 4771 (138/1380) Simply The Best JOHN MAYER ▲ AWARE/COLUMEIA & 2 AND 881320/DIVM MUSIC (7:98 EQ/18:98) Simply The Best JOHN MAYER ▲ AWARE/COLUMEIA & 2 AND 881320/DIVMENT (1238/19:890 Lord, 1 Apologize MAREY THE CABLE GUY ● AWARE/COLUMEIA #8980 Lord, 1 Apologize
26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43	15 24 40 25 27 14 36 42 43 46 35 41 37 47 31	14 		ELVIS PRESLEY ▲3 RCA 8079*/RMG (1238/1398) Elv1s: 30 #1 Hits BARRY MANILOW ▲ BMG HERITAGE 10800 (1238/1398) Ultimate Manilow BARRY MANILOW ▲ BMG HERITAGE 10800 (1238/1398) The Definitive Collection MOTOWNUTV 088140/UME (1238/1398) The Definitive Collection MARTINA MCBRIDE ▲3 RCA NASHVILLE 870128(11/1238/1398) Greatest Hits COLDPLAY ▲3 CANTOL 40504* (1238/1838) A Rush Of Blood To The Head CAPITOL 40504* (1238/1838) Greatest Hits CELINE DION ▲6 Sto MUSIC/EPIC 83760/SONY MUSIC (1238/1838) Greatest Hits 1970-2002 V2 ▲2 ISLAND 524613/IDJMG (1238/1838) Greatest Hits 1970-2002 FDCKET/UT/0063478/UME (1938 ED) Greatest Hits 1970-2002 FRANK SINATRA ▲ Classic Sinatra: His Great Performances 1953-1960 CAPITOL 4392 (1338/1-381) JOHN MAYER ▲ AURAFCOLUMBIA 8539/SONY MUSIC (1388 ED/1898) Simply The Best AURAFCOLUMBIA 8539/SONY MUSIC (1388 ED/1898) [M] MERCYME ▲2 AURAFCOLUMBIA 8539/SONY MUSIC (1388 ED/1898) [M] Almost There AURAFCOLUMBIA 8539/SONY MUSIC (1388 ED/1898) [M] MERCYME ▲2 AURAFCOLUMBIA 8539/SONY MUSIC (1398 ED/1898) [M] Lord, 1 Apologize MERCYME ▲2 AURAFCOLUMBIA 8539/SONY MUSIC (1898 ED/1898) [M] Lord, 1 Apologize MERCYME ▲2 AURAFCOLUMBIA 8539/SONY MUSIC (1898 ED/1898) [M] Lord, 1 Apologize MARAUSTROWY MUSIC (1898 ED
26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44	15 24 40 25 27 14 36 42 43 46 35 41 37 47 31 39	14 		ELVIS PRESLEY ▲3 RCA 8079*/RMG (1238/1398) Elv1s: 30 #1 Hits BARRY MANILOW ▲ BMG HERITAGE (1200) Ultimate Manilow BARRY MANILOW ▲ BMG HERITAGE (1200) The Definitive Collection MOTOWNUTV 088140/0ME (1238/1538) The Definitive Collection MARTINA MCBRIDE ▲3 RCA NASHVILLE 67012RL6 (1238/1638) Greatest Hits COLDPLAY ▲3 CANTOL 40504** (1238/1838) A Rush Of Blood To The Head CAPITOL 40504*** (1238/1838) Greatest Hits CELINE DION ▲6 Sto MUSIC/EPIC 83760/SONY MUSIC (1238/1838) Greatest Hits 1970-2002 V2 ▲2 Sto MUSIC/EPIC 83760/SONY MUSIC (1238/1838) Greatest Hits 1970-2002 FLON JOHN ▲3 ROCKET/UTV 063478/UME (1938 ED) Greatest Hits 1970-2002 FRANK SINATRA ▲ Classic Sinatra: His Great Performances 1953-1960 CAPITOL 4392 (1338/1-381) JOHN MAYER ▲4 AWARECOLUMEIA #3 AWARECOLUMEIA #4 AWARECOLUMEIA #3 AWARECOLUMEIA #3
26 27 28 29 30 31 32 33 34 35 36 37 38 37 38 39 40 41 42 43 44 45	15 24 40 25 27 14 36 42 43 46 35 41 37 47 31 39 32	14 		ELVIS PRESLEY ▲ ³ BCA B8079*/RMG (12:98/19:98) Elv1s: 30 #1 Hits BARRY MANILOW ▲ BMG HERITAGE (12:98/19:98) Ultimate Manilow BARRY MANILOW ▲ BMG HERITAGE (12:98/19:98) The Definitive Collection MOTOWNUTV OBSTAUMME (19:98(10)) The Definitive Collection MARTINA MCBRIDE ▲ ARA STRAFT & STORE & CANASTRUCTURE 10:98/19:980 A Rush Of Blood To The Head CANASTRUCTURE 0702RUE (19:98/19:980) A Rush Of Blood To The Head CAPTOL 40504* (12:98/19:890) Greatest Hits Sto MUSICPPIC 83760500** MUSIC (12:98/19:890) The Best Of 1980-19900 Sto MUSICPPIC 83760500** MUSIC (12:98/19:890) Greatest Hits 1970-2002 Sto MUSICPPIC 83760500** MUSIC (12:98/19:890) Greatest Hits 1970-2002 FRANK SINATRA A Classic Sinatra: His Great Performances 1953:1960 CAPTOL 2392 (11:98/19:980) SUAND 5240:101/JMG (12:98/19:980) Simply The Best JOHN MAYER A CAPTOL 2395 (13:98/19:980) Simply The Best JOHN MAYER A MARE/COLUMBIA 8523:/SONY MUSIC (13:98 EQ/18:980) [M] Almost There MO 80133/CURB (16:98 CO) [M] Lord, 1 Apologize PARALLEVINF-0001423/JME (18:98 CO) Lord, 1 Apologize PARALLEVINF-0001423/JME (18:98 CO) MICHARL AST MICHARLAND TOP/UME (12:98/18:980) Gold - Greatest Hits <tr< td=""></tr<>
26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 42 43 45 46	15 24 40 25 27 14 36 42 43 46 35 41 37 41 37 41 37 41 37 47 31 39 32 34	14 20 26 16 27 32 39 28 45 41 42 37 34 19 36		ELVIS PRESLEY ▲3 RCA 8079"(RMG (12,98119,98) Elv1s: 30 #1 Hits BARRY MAINLOW ▲ BMG HERITAGE (12,98119,98) Ultimate Manilow BARRY MAINLOW ▲ BMG HERITAGE (12,98119,98) The Definitive Collection MOTOWNUTV 088140/UME (12,98118,98) The Definitive Collection MARTINA MCBRIGHT A Rush Of Blood To The Head CAL NASHVLLE 67012/RLG (12,98118,98) Greatest Hits COLDPLAY ▲3 CALINE DION ▲6 All The WayA Decade Of Song Son MUSIC (12,9818,98) CELINE DION ▲6 All The WayA Decade Of Song Son MUSIC (12,9818,98) CU2 ▲2 Son MUSIC (12,98178,98) The Best Of 1980-1990 ISLAND 524612/IDJMG (12,9818,98) Greatest Hits 1970-2002 POCKTUTU OSAFRUME (19,98 CD) Greatest Hits 1970-2002 FRANK SINATRA ▲ Classic Sinatra: His Great Performances 1953.1960 CAPITOL 23502 (11,9817,98) Simply The Best JOHN MAYER ▲1 MUGARDUME 16,98 CD) Almost There INA TURNER ▲ Classof COMP MUSIC (12,98 EQ) ▲1 MUGARDUME 16,98 CD) Lord, 1 Apologize PARALLEUMIP-0 001423/UME (18,98 CD) Lord, 1 Apologize IND MAYERS ▲1 MUGARDUME 16,98 CD) ▲1 MUSARDUME (12,98/18,98) Gold - Greatest Hits DUVOR/RAALERAMS17007/UME (12,98/18,98) Gold - Greates
26 27 28 29 30 31 32 33 34 35 36 37 38 35 36 37 38 37 38 30 41 42 43 42 43 44 45 46 47	15 24 40 25 27 14 36 42 43 46 35 41 37 41 37 41 37 47 31 39 32 34 33	14 26 16 27 32 39 28 45 41 42 37 34 19 36 35		ELVIS PRESLEY ▲3 RCA 88079*/RMG (12,98119,98) Elv1s: 30 #1 Hits BARRY MANULOW (12,98119,98) Ultimate Manilow BMG HERITAGE (12,98119,98) The Definitive Collection MOTOWNUTV OBSTAUMAE (12,98119,89) The Definitive Collection MARTINA MCBRIDE ▲3 RCA NASHVILLE 67012RL6 (12,98119,89) A Rush Of Blood To The Head CAPTOL 4006* (12,9818,98) A Rush Of Blood To The Head CAPTOL 4006* (12,9818,98) A Rush Of Blood To The Head KENNY CHESNEY ▲4 RAS1976/RL6 (12,9818,98) Greatest Hits CELINE DION ▲6 All The WayA Decade Of Song Sto MUSIC/EPIC 83760/SONY MUSIC (12,9818,98) The Best Of 1980-1990 ISLAND 524613/IDJMG (12,9818,98) Greatest Hits 1970-2002 FRANK SINATRA ▲ Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11,9817,98) Simply The Best JOHN MAYER ▲1 AVARE/COLUMBIA 8537/SONY MUSIC (7,98 EQ/18,98) [M] Simply The Best JOHN MAYER ▲2 Almost There AWARE/COLUMBIA 8537/SONY MUSIC (7,98 EQ/18,98) [M] Almost There AWARE/COLUMBIA 8537/SONY MUSIC (7,98 EQ/18,98) [M] MERCYME ↓1998 City 39 (19,938) Set This Circus Down CURE 3971 (12,98118,98) MERCYME ↓1998 Lord, I Apologize PARALELENTARE AS SIDE BOYZ ▲2 Kings Of Crunk BARA ▲6 POLY

56	BP			4
D	2	005	5	TOP HEATSEEKERS.
D	-	-		Sales data compiled by 🗨 🔍
	LAST WEEK	WKS. AGO		ARTIST Nielsen SoundScan Title
	ΓĂ.	2 V		IMPRINT & NUMBER/DISTRIBUTING LABEL
D				THE 5 BROWNS The 5 Browns
	2	1	- 17	RCA RED SEAL 66007/BMG CLASSICS (18.98 CD) MUSE Absolution
	5	7		TASTE MEDIA 48733/WARNER BROS. (14.98 CD) SUGARLAND MERCUPR 002172/UMGN (13.98 CD) Twice The Speed Of Life
	4	8		LYFE JENNINGS COLUMBIA 964/SONY MUSIC (12.98 E0 CD)
D	7	5		MADELEINE PEYROUX Careless Love
D				EISLEY Room Noises
	8	4		THE POSTAL SERVICE Give Up
	11	6		HAWTHORNE HEIGHTS The Silence In Black And White
0	12 9	35 9		MARTHA MUNIZZI MARTHA MUNIZZI ODDI (16:98 CD) DAMIEN RICE O
1	9 6	3		DAMIEN RICE O DRM/VECTOR 48507/WARNER BROS. (18.98 CD) THE ARCADE FIRE Funeral
2)	0	5		MERGE 255 (15.98 CD) SAGE FRANCIS A Healthy Distrust
3	10	12		SCISSOR SISTERS Scissor Sisters
4	13	10	(i)	UNIVERSAL 002772*/UMRG (13 98 CO) THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Lullaby Classics
				BUENA VISTA BBIDB5/WALT DISNEY (7.98 CD)
5	50	47		TYLER HILTON The Tracks Of Tyler Hilton
6	14	2		ELIEL El Que Habla Con Las Manos VI 450624 (15 98 CD)
7	3	-	2	ANBERLIN TOOTH& NAIL 66607 (13:98 CD)
8	1 25			HIM Love Metal
0	25 15	20 14		RAY LAMONTAGNE Trouble
1	15 16	14		KEVIN SPACEY Beyond The Sea (Soundtrack)
2	19	_		ATC0 78444 IRHINO (18.98 CD) J MOSS The J Moss Project
3)				GOSPO CENTRIC 70088/20MBA (17.98 CD) THE ACADEMY IS Almost Here
4	20	15	11	FUELED BY RAMEN 071 (11.58 CD) THE ALCHEMIST 1st infantry ALC 9548 7/KOCH (15.98 CD)
5	<mark>2</mark> 1	16		RISE AGAINST Siren Song Of The Counter Culture BEFFEN 00363/INTERSCOPE (8.98 CD)
6	<mark>2</mark> 4	17		BARLOWGIRL Barlowgirl
7	23	29		ISRAEL AND NEW BREED Live From Another Level INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC (18 98 EQ CD)
8)	37	26	12	RICARDO ARJONA Solo SONY DISCOS 95380 (18 98 EQ CD/DVD)
9	18	-		CONJUNTO ATARDECER En Vivo
0) 1	48 26	39 31		MATCHBOOK ROMANCE Stories And Alibis EPITAPH 86660* (12.38 CD) FALL OUT BOY Take This To Your Grave Take This To Your Grave
1 2	20 36	33		FUELED BY RAMEN 061 (12.98 CD)
3)				JEM Finally Woken
4	<mark>4</mark> 2	44		ATO 21519 (12.98 CO) DONALD LAWRENCE & CO. I Speak Life
5	29	23		VERITY 62228/20MBA (11 98/17 98) SHEKINAH GLORY MINISTRY KINGDOM 1011/800/KWORLD (11 98/17 98)
6			15	MONCHY & ALEXANDRA Hasta El Fin J&N 95/22/S0NY DISCOS (15 99 ED CD)
7	34	-	2	KID CONNECTION Absolute Modern Worship For Kids
3	32	20		UNDEROATH They're Only Chasing Safety SOLID STATE 83184/TOOTH & NAIL (13 98 CD)
9	43			THE ZUTONS Who Killed The Zutons DELTASONICIEPIC 9258/SONY MUSIC (12.98 EQ.CO)
0	38	41		MARC BROUSSARD Carencro
1	30	27		FUTURE LEADERS OF THE WORLD LVL IV EPIC 89192/S0NY MUSIC (12.98 E0 CO) 20 Inolvidables
3	47	32		UNIVISION 310358/UG (14.98 CD) SKINDRED Babylon
4				BIELER BROS/LAVA 93304/AG (11.88 CD) MARIO FRANGOULIS SONY CLASSICAL 33803/SONY MUSIC (18.98 EQ.CD) Follow Your Heart
5		-		SONY CLASSICAL 93803/SONY MUSIC (18.98 ED.CD) URBAN MYSTIC SOBE 48919/WARNER BROS. 113.98 CD) Ghetto Revelations
6	35			SUBE 48919/WARNER BRUS: 113-96 LU) BRAZILIAN GIRLS Brazilian Girls Verve FORECAST 0032297/vG (11.98 CO)
7	17	-		KJ-52 Behind The Musik (A Boy Named Jonah) UPROK 66606/BEC (17.56 CD)
8	31	13		LOW The Great Destroyer
9	<mark>4</mark> 6	40		THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Playtime Music Box BUENA VISTA BBI232/WALT DISNEY (7:98 COI
0				LOS ANGELES DE CHARLY/AROMA Greatest Hits FONDVISA 35/78/UG (14.98 CD)

FEBRUARY 26 TOP INDEPENDENT ALBUM 2005 Billboard ® Sales data compiled by 💦 Nielsen 2 WKS. AGO SoundScan ARTIST Sound IMPRINT & NUMBER/DISTRIBUTING LABEL Title 14 Weeks At Number 習慣 NUMBER 1 LIL JON & THE EAST SIDE BOYZ 1 **Crunk Juice** I'm Wide Awake, It's Morning BRIGHT EYES 2 .98 CD) BRIGHT EYES 3 Digital Ash In A Digital Urn 5 VARIOUS ARTISTS The Source Presents Hip-Hop Hits Volume 9 SOURCE 2523/IMAGE (18:98 CD) 4 ANI DIFRANCO Knuckle Down **S GREATEST GAINER** =4 Romantic Themes IN HOT SHOT DEBUT VARIOUS ARTISTS VH1 Classic Presents Metal Mania: Stripped! 6 12 BONE THUGS-N-HARMONY **Greatest Hits** 12 8 THE POSTAL SERVICE SUB PDP 595" (14.98 CD) [M] Give Up 10 11 PITBULL M.I.A.M.I. (Money Is A Major Issue) DIAZ BROTHERS 2560°/TVT (11 98/18.98) INTERPOL MATADOR 616* (16.98 CD) 13 13 Antics 15 10 HAWTHORNE HEIGHTS The Silence In Black And White My Brother & Me 8 14 YING YANG TWINS VARIOUS ARTISTS Chosen Few: El Documental CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE (9.98 CD/DVD) 7 15 16 44 MARTHA MUNIZZI MARTHA MUNIZZI 0001 (16.98 CD) [M] The Best Is Yet To Come 9 6 THE ARCADE FIRE MERGE 255 (15.98 CD) [H] Funeral A Healthy Distrust SAGE FRANCIS EPITAPH 86709* 113.98 CD) [H] THE RIDDLER & VIC LATINO Ultra.Dance 06 11 9 17 18 Napoleon Dynamite SOUNDTRACK THE DIPLOMATS 14 16 Diplomatic Immunity 2 18 17 TAKING BACK SUNDAY Where You Want To Be 20 20 Straylight Run STRAYLIGHT RUN 21 23 SHADOWS FALL The War Within THE ACADEMY IS... FUELED BY RAMEN 071 (11.98 CD) [M] Almost Here

LAST WEEK

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The Notebook	SOUNDTRACK NEW LINE 39031 (16.98 CD)	14		
1st Infantry	THE ALCHEMIST ALC 9548"/KOCH (15.98 CD) [M]		26	24
Chutes Too Narrow	THE SHINS SUB POP 70625* (15.98 CD)		22	26
Za Za Za	GRUPO CLIMAX MUSART 20539/BALBOA (5.98 CD) [H]		27	25
Let It Enfold You	SENSES FAIL DRIVE-THRU 0403/VAGRANT (13.98 CO/OVD)		25	27
S Our Kind Of Soul	DARYL HALL JOHN OA U-WATCH 80103 (18.98 CD)		-	23
m A Basement On The Hill	ELLIOTT SMITH FI		21	22
Youth	COLLECTIVE SOUL		24	33
50 Years Of Hits	GEORGE JONES BANDIT 220 (27 98 CD)		39	34
Nightbird	ERASURE MUTE 9260 (16.98 CD)		7	19
Stories And Alibis	MATCHBOOK ROMANC		47	44
Take This To Your Grave	FALL OUT BOY FUELED BY RAMEN 061 (12.98 CD) [H]		38	28
Within A Mile Of Home	FLOGGING MOLLY SIDEONEDUMMY 71251* (16.98 CO)		32	29
RY Live	SHEKINAH GLORY MINI KINGDOM 1011/BOOKWORLD (11.98/17.98)		31	31
Of Fame: Here We Go Again	RAY CHARLES ARM Ha		-	39
f Your Life: American Soul	RAY CHARLES Music		-	38
TS UNIFIED VOICES One Voice	GLADYS KNIGHT AND THE SA MANY ROADS 0003 (16 98 CD)		35	35
The Great Destroyer	LOW SUB POP 70643* (13.98 CD) [M]		19	36
Me & My Brother	YING YANG TWINS COLLIPARK 2480°/TVT (17.98 CO)	79	—	37
Transatlanticism	DEATH CAB FOR CUTIE BARSUK 32* (16.98 CD)		43	4 5
Burbank Performing Arts			50	46
Harmful If Swallowed	DANE COOK COMEDY CENTRAL 30017 (16 98 CD/DVD)		46	<mark>4</mark> 1
Hang On Little Tomato	PINK MARTINI HEINZ 2 (17 98 CD) [H]		34	40
Halo 2	SOUNDTRACK SUMTHING ELSE 2103 (15 98 CD)		42	50
L NORTE Antologia De Un Rey	RAMON AYALA Y SUS BRAVOS	1		
ONES On My Way To Church	THE DIPLOMATS PRESENT JIN DIPLOMATS 5770*/KOCH (17 98 CD)	an.	-	42

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers that nevel. The Heatseekers chart lists the best-selling albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never estails satistication including those that are sold via independent distribution, including those that are sold via independent distribution. Including those that are sold via independent distribution on ins (Plainoma). Hack certification for net shipment of 1 million units (Plainoma). Hack certification for net shipment of 100000 album units (Plainoma). Hack certification for net shipment of 100000 units (Plainoma). Hack certification of net shipment of 1000000 units (Plainoma). Are certification of net shipment of 1000000 units (Plainoma). Are certification of 20000 units (Plainoma). Are certification of 200000 units (Plainoma). Are certification of 20000 units (Plainoma). Are certification of 20000 units (Plainoma). Are certification of 20000 units (Plainoma). Are certification of 200000 units (Plainon). Are certification of 20000 units (Plainoma). Are certification of 200000 units (Plaino

EBR	UAR) 2005	(26	Billboard TOP BLUE	S ALBUMS
THIS WEEK	LAST WEEK			ielsen oundScan Title
1	1		GEORGE THOROGOOD & THE DESTROYERS	26 Weeks At Number 1 Greatest Hits: 30 Years Of Rock
.2	3		ERIC CLAPTON DUCK/REPRISE 48926/WARNER BROS.	Sessions For Robert J
3	4		SONNY LANDRETH	Grant Street
4	5	21	AEROSMITH COLUMBIA 87025*/SONY MUSIC	Honkin' On Bobo
5	6		ERIC CLAPTON DUCK/REPRISE 48423*/WARKER BROS.	Me And Mr Johnson
6	2			Soul Shaker
7	8		SUSAN TEDESCHI NEW WEST 6065	Live From Austin TX
8	12		JOHN HAMMOND BACK PORCH 74815	In Your Arms Again
۰	7		MARVIN SEASE MALAGO 7518	Playa Haters
10	10		HUBERT SUMLIN	About Them Shoes
11	9		ROOMFUL OF BLUES	Standing Room Only
12	14			eace: Back By Popular Demand
13	11		KELLY JOE PHELPS	Tap The Red Cane Whirlwind
14			KEB' MO' OKEH/EPIC 86408/SONY MUSIC [H]	Keep It Simple
15	15		NORTH MISSISSIPPI ALLSTARS	Hill Country Revue

EBR 2	UAR1	26	Billboard' TOP REC	
THIS WEEK	LAST WEEK		Sales data compiled by Realist IMPRINT & NUMBER/DISTRIBUTING LABEL	Nielsen SoundScan Title
1	1		S営き NUMBER VARIOUS ARTISTS CHOSEN FEW EMERALD 1015/URBAN BOX OFFICE	4 Weeks At Number 1 Chosen Few: El Documental
2	4			50 First Dates
3	2		ELIEL VI 450624 [M]	El Que Habla Con Las Manos
4	5		SKINDRED BIELER BROS/LAVA 93304/AG [H]	Babylon
5	6		VARIOUS ARTISTS	Reggaeton Super Hits
6	8		BOB MARLEY AND THE WAILERS	Gold
7	7		HECTOR "EL BAMBINO" Hector "	El Bambino" Presenta Los Anormales
8	3			ehall: A Collection Of Dancehall Favorites
9	10			The Last Don: Live, Vol. 1
0	11		DON OMAR 0 VI 450587 [H]	The Last Don
11	9		IVY QUEEN PERFECT IMAGE 570157/UNIVERSAL LATINO	Real
2	13	1		Kevin Lyttle

The Best Of Bob Marley

5			MADACY 50134	
14	15		DJ NELSON FLOW 180002/UNIVERSAL LATINO. [M]	Flow La Discoteka
15	14		VARIOUS ARTISTS	Strictly The Best 32
-	-	_	VP 1700	
1942 M.		uren et		
FEBR 2	UARY	26	Billboard TOP	WORLD ALBUMS
-	EK		Sales data comp	Nielsen
M	LAST WEEK			SoundScan
IIII	LAS		ARTIST IMPRINT & NUMBER/DISTRIBUT	
2.01			·哈·N	UMBER 1 1 Week At Number 1
•	3		THE SOWETO GOSPEL CHOIR SHANACHIE 66036	Voices From Heaven
2	1		PARIS COMBO DRG 8483/K0CH	Motifs
3	8		LADYSMITH BLACK MAMBAZO AND THE STRING	S OF THE ENGLISH CHAMBER ORCHESTRA No Boundaries
4	4	æ	VARIOUS ARTISTS WINDHAM HILL 45902/BMG STRATEGIC MARKETING GR	The Celtic Circle 2
5	2			To My World: 20 Classics From The Jim Reeves Song Book
6	6		SOUNDTRACK NONESUCH 51741/WARNER BROS.	The Chorus
7	9		DANIEL O'DONNELL	Songs Of Faith
8	10		TWELVE GIRLS BAND	Eastern Energy
9	5		SOUNDTRACK COMMOTION 005	Hotel Rwanda: Music From The Film
10	14		BEBEL GILBERTO ZIRIGUIBODM 1101/SIX DEGREES [M]	Bebel Gilberto
11	7		DANIEL O'DONNELL OPTV MEDIA 0020	Dreaming
12			KEALI'I REICHEL PUNAHELE 11229 [H]	Ke'alaokamaile
13	11			Classic Doubles: Songs Of Inspiration / I Believe
14		Л.)	GIPSY KINGS NONESUCH 79841/WARNER BROS.	Roots
15	13		BEBO & CIGALA CALLE 54/BLUEBIRD 55910/RCA VICTOR	Lagrimas Negras

1582 2	JA RY D05	26	Bi	llboard TOP CHRIST	IAN ALBUMS
E	ШЩ	AGO	-	Sales data compiled by 💦 Nit	elsen
3	N.	S			undScan
TIIO WED	LAST WEEK	2 WKS.	E-	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	undScan Title
	-			會會 NUMBER 1/GREATEST	GAINER 2 36 Weeks At Number 1
/È	2	1	46		The Beautiful Letdown
2	1	2	1k	VARIOUS ARTISTS WORD/PROVIDENT HIGG/EMICMG	WOW Hits 2005
	3	5	02.	CASTING CROWNS . BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY [H]	Casting Crowns
	7	7		JEREMY CAMP BEC 8615/EMICMG	Restored
5	11	9	14	MICHAEL W. SMITH REUNION 10073/PROVIDENT-INTEGRITY	Healing Rain
6	9	23	1.1	MARTHA MUNIZZI MARTHA MUNIZZI 0001 [H]	The Best is Yet To Come
.7	10	8	11-	RELIENT K GUTEE/CAPITOL 2953/EMICMG	ММНММ
-	8	6		VARIOUS ARTISTS IND/TIME LIFE 19223/PROVIDENT INTEGRITY	I Can Only Imagine
•	12	10	110	TOBYMAC FOREFRONT 6417/EMICMG	Welcome To Diverse City
10	14	11		MERCYME • INO 82947 PROVIDENT-INTEGRITY	Undone
11	13	12	- Sec.	SMOKIE NORFUL EMI GOSPEL 7795/EMICMG	Nothing Without You
12	5		-	ANBERLIN TOOTH & NAIL 6607/EMICMG [H]	Never Take Friendship Personal
13	17	13		CHRIS TOMLIN SIXSTEPS/SPARROW 4243/EMICMG	Arriving
14	19	18		STEVEN CURTIS CHAPMAN SPARROW 6897/EMICMG	All Things New
16	16	15	1	J MOSS GOSPO CENTRIC 70068/PROVIDENT-INTEGRITY [H]	The J Moss Project
16				VARIOUS ARTISTS EMICMG/PROVIDENT 86300/WORD-CURB	WOW Worship (Red)
17	18	33	241	VARIOUS ARTISTS WORSHIP TOGETHER 3579 EMICMG	Here I Am To Worship 2
18	21	14	194	BARLOWGIRL FERVENT 30046/PROVIDENT INTEGRITY [H]	Barlowgirl
15	20	19		ISRAEL AND NEW BREED INTEGRITY GOSPEL 82975/WORD-CURB [H]	Live From Another Level
20	22	20	14	NEWSBOYS SPARROW 5547/EMICMG	Devotion
21	4	3		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAI	THER MUSIC GROUP 2370 EMICMG Church In The Wildwood
20	24	17		VARIOUS ARTISTS INTEGRITY/MARANATHAI/INO 83197/PROVIDENT-INTEGRITY	Integrity's iWorsh!p Next: A Total Worship Experience
E	31	22		SELAH CURB 78834/WORD-CURB	Hiding Place
24	29	25		DONALD LAWRENCE & CO. VERITY 52228/PROVIDENT-INTEGRITY [M]	I Speak Life
25	-	DL.		ELVIS PRESLEY RCA 57868/BMG STRATEGIC MARKETING GROUP	Elvis: Ultimate Gospel
11	25	16		UNDEROATH SOLIO STATE/TOOTH & NAIL 3184/EMICMG [H]	They're Only Chasing Safety
27	40	31		THIRD DAY ESSENTIAL 10728/PROVIDENT-INTEGRITY	Wire
AP.	32	40	11	SWITCHFOOT RETHINK/SPARROW 4565/EMICMG	The Early Years: 1997-2000
25	15	-		KJ-52 UPROK/BEC 6606/EMICMG [N]	Behind The Musik (A Boy Named Jonah)
10	33	27			Carried Me: The Worship Project
21	6	4		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	
(Fa	38	29		RANDY TRAVIS WORD-CURB WARNER BRGS 86348/WORD-CURB	Passing Through
33	30	28		FRED HAMMOND VERITY.JIVE 58744/PROVIDENT-INTEGRITY	Somethin' 'Bout Love
34	35	26		AMY GRANT WDRD-CURB 86356	Greatest Hits: 1986-2004
(E5)		20		VARIOUS ARTISTS TIME LIFE/INTEGRITY 23952/WORO-CURB	Songs 4 Worship: Devotion
36	37	_		VARIOUS ARTISTS FERVENT 30057/PROVIDENT	Absolute Modern Worship
-	27	24		HILLSONG + DELIRIOUS? FURIOUS/PHOVIDENT-INTEGRITY [H]	Unified: Praise Live Worship Sydney Australia
SE	-/		147	POINT OF GRACE WORD-CURB/WARNER BROS 86324/WORD-CURB	I Choose You
	26	_		SEVENTH DAY SLUMBER BEC 5390/EMICMG [H]	Once Upon A Shattered Life
12	28	21			Best Of The Gaither Vocal Band
-					Boot of the Galiller Focal Bana

	Bilboard TOP GOSPEL ALBUMS.								
	EK	AGO		Sales data compiled by SNielsen					
	LAST WEEK	S. A							
	AST	2 WKS.		SoundScan					
	2	2		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title				
				· 営・NUMBER 1 / 営・	3 Weeks At Number 1				
	1	1		VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 65344/20MBA	WOW Gospel 2005				
	2	2		RUBEN STUDDARD J 62623/RMG	I Need An Angel				
	3	9			The Best Is Yet To Come				
2	4	3	46	SMOKIE NORFUL EMI GOSPEL 77795	Nothing Without You				
	5	5		J MOSS GOSPO CENTRIC 700688/ZOMBA [M]	The J Moss Project				
4	6	4		VARIOUS ARTISTS INTEGRITY GOSPEL/G 3SP0 CENTRIC 70072/ZOMBA	Gotta Have Gospel! Vol. 2				
2	7	8		ISRAEL AND NEW BREED INTEGR TY GOSPELEPIC 91263/SONY MUSIC [H]	Live From Another Level				
8	10	10		DONALD LAWRENCE & CO. VERITY 62228/ZOMBA [M]	t Speak Life				
9	8	6	4	SHEKINAH GLORY MINISTRY KANGDOM 1013/800KWORLD [H]	Live				
12	9	7		GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES MANY ROADS DO03	One Voice				
11	11	11		FRED HAMMOND VERITY/JIVE 58744/ZO MBA	Somethin' 'Bout Love				
12	12	13		KIERRA KIKI SHEARD EMI GOSPE. 97304 [M]	I Owe You				
	15	12		BEN HARPER AND THE BLIND BOYS OF ALABAMA VIRGIN 71206	There Will Be A Light				
15	14	14		CECE WINANS PURESPRINGS GOSPE_/IN0 90361/SONY MUSIC	Throne Room				
12	18	18			Crossroads				
(15)	16	17		NICOLE C. MULLEN WORD-CURB 83317/WARNER BROS. [M]	Everyday People				
17	25			S GREATEST GAINER S THE SOWETO GOSPEL CHOIR SHANACHIE 66036	Voices From Heaven				
13	13	16	140	VARIOUS ARTISTS • WORD/EMICMG/VEFITY 57494/ZOMBA	WOW Gospel 2004				
P	17	15		THE WILLIAMS BROTHERS BLACKBERRY 1543/MALACO	Still Here				
20	23	19	24.		Bringing It All Together				
21	19	20	-	TONEX & THE PECULIAR PEOPLE VERITY/JIVE 53713/ZOMBA	Out The Box				
22	20	22		BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR TEHILLAH/LIGHT 5497/COMPENDIA [H]	Let It Rain				
23	21	24	10.2	BYRON CAGE GOSPO CENTRIC 70047/ZCMBA [H]	Byron Cage				
	30	29		TYE TRIBBETT & G.A. INTEGRITY COSPEL/COLUMBIA 90549/SONY MUSIC [M]	Life				
25	29	27	18		p T.D. Jakes Presents: He-Motions				
2		21	N.	BISHOP PAUL S. MORTON TEHILLAH/LIGHT 5907/COMPENDIA [H]	Seasons Change				
20	37	-		LADYSMITH BLACK MAMBAZO AND THE STRINGS OF THE ENGLISH CHAMBER ORCHESTRA					
28	24	28	-	VARIOUS ARTISTS INTEGRITY GOSPEL/S JNY GOSPEL/ALLIANT 83306/SONY MUSIC	Stellar Awards Hits 2005				
.22	26	26		SOUNDTRACK MUSIC WORLD/COLUM BIA 90286 SONY MUSIC	The Fighting Temptations				
30	28	25	12.	DONNIE MCCLURKIN • VERITY 43199,ZOMBA	Donnie McClurkin Again				
31	27	23	100	THE RANCE ALLEN GROUP TYSCOT 4140/TASEIS	The Live Experience				
32	34	32	12	VARIOUS ARTISTS INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC	Gotta Have Gospel!				
38	31	33		RIZEN CHEZ MUSIQUE/LIGHT 5517/COMPENDIA [H]	RiZen				
38	32	31			el Hits Volume 1: Praise & Worship				
22	33	35	_	BISHOP EDDIE L. LONG PRESENTS THE NEW BIRTH TOTAL PRAISE CHOIR EMIGD					
1	38	36		JOHN P. KEE TYSCOT/VERITY 58249/ZOMBA [H]	The Color Of Music				
SEL .	36	37		VICKI YOHE PURESPRINGS GOSPEL 8423(/EMI GOSPEL [M]	I Just Want You				
		30			e Presents Sunday Moring Service				
34	35	39	-	VARIOUS ARTISTS EMIGOSPEL 74204	Look Up Sing OutPower				
43)	TAYLOR BRIDGJETTE ABLIFE 4000 Taylor Bridgjette								

■ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tages. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums, temoved from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2005, VNU Business Media. Inc., and Nielsen SoundScan. Inc. All rights reserved.

13 12 BOB MARLEY

FEBRUARY 28 Billbooard' SINGLES AND TRACKS SONG INDEX.

Chart Codes: CS (Hat Country Singles); Haao (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1, 2 STEP (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 4; RSBH 11 1 THING (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL/WBM, H100 68; RBH 18 3 KINGS (LW3, ASCAP) RBH 97

ADIOS AMOR TE VAS (BMG Songs, ASCAP/Alma, BMI) LT 26

BMI) LT 26 AGAIN (Chyna Baby, BMI/Universal, ASCAP/Tetra-grammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jaye, ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI), HL, RBH 62 AIBE (Sec G. BMI) LT,

BMI/29 Black Music, BMI), HL, RBH 62 AIRE (Ser-Ca, BMI) IT 2 ALABAMA (ShanCan, BMI) C5 55 ALGO ESTA CAMBIANDO (Lolein, BMI/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI) IT 6 ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI/EMI Blackwood, BMI), HL/WBM, Hang 9

ANYTHING BUT MINE (Gravitron, SESAC/Carnival

ANYTHING BUT MINE (Gravitron, SESAC/Carnival Music, SESAC) (S 14; H100 75 EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI) LT 24 AWFUL, BEAUTIFUL LIFE (EMI April, ASCAP/Pittsburg Landing, ASCAP/Coburn, BMI/Harley Allen Music, BMI), HL/WBM, H100 81

BABY (J. Brasco, ASCAP/Desert Storm, BMI/Big Tank Music, ASCAP/Chrysalis, ASCAP/D. Thornton, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Doll Face, BMI/Big Poppa, ASCAP/EMI April, ASCAP/Bovina, ASCAP/No Question Ent., ASCAP/Justin Combs, ASCAP), H_ Lino az: BRI 22

HL, H100 73; RBH 22 BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jen-nifer Nettles, ASCAP/Telegrammusic, ASCAP) CS 8; H100

Standard Market Market Action State State

BLAUTIFUL SOUL (Dying Ego, ASĆÁP/Dodd, ASCAP) H100 16 BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Black-wood, BMI/Potty Mouth, BMI/Rounded, BMI) C5 44 BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, C5 1; H100 29_

BMI/FID/35 Dream, BMI/JEID Jiggs, BMI/Bug, BMI), HL, CS 1; H100 29
 BOULEVARD OF BROKEN DREAMS (WB, ASCAP), CBEN, BOULEVARD OF BROKEN DREAMS (WB, ASCAP)/GREEN DATE, ASCAP), MBM, H100 3
 BOYZ N THA HOOD (Delmar Arnaud Musiq, BMI/Nate Dogg, BMI/Jobete, ASCAP) RBH 98
 BREAKAWAY (Friends Of Seaguils, ASCAP/Five Card, ASCAP/AMVAY (Friends Of Seaguils, ASCAP/Five Card, ASCAP/AMVAY (Griends Of Seaguils, ASCAP/Five Card, ASCAP/AMUS, Of Seaguils, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB, ASCAP/G Matt, ASCAP/AMU, ASCAP/AVril Lavigne, SOCAN), HL/WBM, H100 18
 BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Marner-Tamerfane, BMI/Domani And Ya Majesty'S Music, ASCAP/SWizz Beatz, ASCAP/Universal, ASCAP), HL/WBM, HL/WBM, H100 13; BBH 6

HL/WBM, H100 13; RBH 6 THE BUMPER OF MY S.U.V. (Painted Red, BMI) CS 38

-C-CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/so Cent, ASCAP/Universal, ASCAP), HL, H100 2; RBH 8 CANT SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) RBH 73

CANT SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) RBH 73 CANT WAIT (Demis Hot Songs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/Sony/ATV Songs, BMI/Antonio Dixon's Muzik, ASCAP/ADDUB ON Eight, ASCAP/LINIVERSAI, ASCAP/ADDUB ON Eight, ASCAP/LINIVERSAI, ASCAP/ADDUB ON Eight, ASCAP/ADDBZ, ASCAP/Hitco South, ASCAP/ANIVA, ASCAP), HL, RBH 91 CAUGHT UP (Dirty Dre, ASCAP/LINIVERSAI, ASCAP/ADDUB ON Eight, ASCAP/ADDBZ, ASCAP/Hitco South, ASCAP/ANIVA, ASCAP, HL, H100 11; RBH 16 CAUGHT UP (Songs Of Universai, BMI/Slavery, BMI/Family Bizness Muzik, BMI/DI I'v, BMI/Kam Kam's Music, BMI), HL, RBH 93 CHARLENE (Songs Of Universai, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, RBH 26 CLASC REUNION (THAT USED TO BE US) (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Super ID, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 30 COLLIDE (HKD Music, BMI/Warner-Tamerlane, BMI/Fentative, BMI), WBM, H100 65 COUNTRY BOY (GG&L, ASCAP) RBH 35

DAME ESTA NOCHE (Ventura, ASCAP) LT 42 DAME ESTA NOCHE (Ventura, ASCAP) LT 42 DAME ORTO TEQUILA (FL.P.P., BMI) LT 15 DATZ ME (Drugstore, ASCAP/Mouth Full O'Gold, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Songs Of Uni-versal, BMI/Down Holmes Publishing, BMI), HL, RBH 78 DAUGHTERS (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL, H100 27

ASCAP), HL, Hoo 27 DEMASIADO (Unique Hits, ASCAP/Universal Musica, ASCAP) LT 44

ASCAP) LT 44 DE VIAJE (Sony/ATV Discos, ASCAP/Universal Musica, DE VIAJE (Sony/ATV Discos, ASCAP) LT 29 DIARY (Lellow, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 29 DICEN POR AHI (Brantunes, ASCAP/Sony/ATV Discos, ASCAP) LT 49

CAP) LT 49 DISCO INFERNO (50 Cent, ASCAP/Universal, CAP/700, ASCAP) H100 6; RBH 4

ASCAP/700, ASCAP) H100 6: RBH 4 DON'T! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 31

ASCAP), HL/WBM, CS 31 DON'T ASK ME HOW I KNOW (Mosaic Music, BM/(Bobby Song And Salvage, BM/(Bill Butler, BM/(JonesBone Music, ASCAP/Tier Three Music, ASCAP)

DON'T WORRY (Slot-A-Lot Publishing, ASCAP/BMG DON'T WORRY (Slot-A-Lot Publishing, ASCAP/Univer-

Sonsy, ASCAP/Trak Starz, ASCAP/Almo, ASCAP/Dinker-sal-PolyGram International, ASCAP), HL/WBM, RBH 82 DONT WORRY BOUT A THING (Emerto, ASCAP/WB, ASCAP), WBM, CS 42

ASCAP), WBM, CS 42 DOWN AND OUT (Killa Cam, BMI/EMI Blackwood, BMI/EMI Longitude, BMI/Please Gimme My Publishing, BMI), HL, RBH 34

BMI/EMI Longitude, BMI/Please Gimme My Publishing, BM), HL, RBH 34 DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Black-wood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, H100 15; RBH 12 DRUGS OR JESUS (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI/Nashville DreamWorks Songs, ASCAP/Mon-key Feet, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, CS 25

BILLBOARD FEBRUARY 26, 2005

---- E ----

ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenellerene, BMI/Hard Workin Black Folks, ASCAP/So Cent, ASCAP/Universal, ASCAP), HL, H100 85; RBH 95

H 95 ESCUCHA ATENTO (WB, ASCAP/SGAE, ASCAP/Impatto Ed Edizioni, ASCAP) LT 37 ESTA AUSENCIA (Kike Santander, BMI) LT 17 ESTA LLORANDO MI CORAZON (Edimonsa, ASCAP) LT

13 EVERYTIME YOU GO AWAY (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 56

--- F ---

FEEL IT IN THE AIR (Music Of Windswept, ASCAP/Hito South, ASCAP/Shakur Al-Din, ASCAP/Copy-right Control) RBH 83 FEEL SO GOOD (Razah Mil, ASCAP/Feed Da Family, BMI/Madazbrothers, ASCAP/Warner-Tamerlane, BMI),

WBM, RBH 88 FOREVER, FOR ALWAYS, FOR LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Barry Platnick, ASCAP), HL, RBH 45

RBH 45 FREE YOURSELF (Mass Confusion, ASCAP/WB, CAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP), ASC

MBM, RBH 69 FUEGO (King Of Bling, BMI/Universal-Musica Unica, BMI/CK. Jointz, BMI/DHG, BMI/Warner-Tamerlane, BMI/JD, ASCAP) LT 35

GASOLINA (Los Cangris, ASCAP) H100 63; LT 25; RBH 54 GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizab Music, ASCAP), HL, H100 21; RBH 21 GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI), HL/WBM, H100 12; RBH 42 GHETTO (Noka International Music, ASCAP/Famous, ASCAP), HL, RBH 53 CHI (CTC) (CC)

GRETO (Worka International Music, ASCAP/remous, ASCAP), HL, RBH 53 GIRLPIGHT (Kakeni Music, ASCAP/Beats Me, ASCAP/LII on ooor, Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchninth, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP), HL, RBH 44 ASCAP/Chrysalis, ASCAP), HL, RBH 44 GIVE A LITTLE BIT (Almo, ASCAP/Delicate, ASCAP),

GIVE A HITSE STATES STA

ASCAP), HL CS 22 GO EASY ON ME (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 53 GOIN' CRAZY (Natboogie Publishing, ASCAP/Latins Goin' Platinum, BMI/Bottz World, ASCAP/H100 53 GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL CS 12: H100 74

OVIE (Goldinaveable) Jmil, 2017 UTee, BMI), HL, CS 12; Huoo 74 GOODBKE TIME (Sony/ATV Tree, BMI) CS 39 GOOD HEARTED MAN (Train Penny, BMI) CS 60 GOODIES (White Rhino, BMI)/Christopher Garrett, ASCAP/Klosolites (White Rhino, BMI)/Christopher Garrett, ASCAP/Komore, BMI/Wie & Marq, ASCAP/Loublishing 101, ASCAP/Charner, BMI, We & Marq, ASCAP/Loublishing 101, ASCAP/Charler, ASCAP, HL/WBM, Hito Q47 THE GOOD LIFE (CHArDin, ASCAP/Sea Gayle, ASCAP/Kicky Green, ASCAP/Loupright Control/Chad Hamilton, BMI/Warner-Tamerlane, BMI/Stayin High Music, ASCAP/Almo, ASCAP, HL/WBM, RBH 92 GUESS WHO LOVES YOU MORE (20mba, ASCAP/Unichappell, BMI), WBM, RBH 58

-- H ---

HATE IT OR LOVE IT (BlackWallStreet, BMI/Each1Fach1, ASCAP/So Cent, ASCAP/Universal, ASCAP/DateCo, Project Music, BMI/Zomba Songs, BMI), HL/WBM, H100 58; RBH 25 HE GETS THAT FROM ME (J B Daniel, ASCAP/Water Bound, ASCAP/Daniel Music, ASCAP/Copyright Solutions, ASCAP/Murrah, BMI), HL/WBM, CS 9; H100 72 HOLD YOU DOWN (A. Maman Music, ASCAP/P. Noid, BMI/Careers-BMG, BMI/Carmenskinds Music, ASCAP/Modici Thought, ASCAP/EMI Unart Catalog, BMI), HL/WBM, RBH 61 HOME (EMI April, ASCAP/EMI April Canada, ASCAP/3 Days Grace, SOCAN), HL, H100 92 HOMEWRECKER (SONY/ATV Cross Keys. ASCAP/Hoosiermama Music, ASCAP/Universal, ASCAP/Hoosiermama Music, ASCAP/Universal, ASCAP/Houser Filed, ASCAP/House Of Full Circle, BMI), HL, CS 35

ASCAP/ Memphesianau, 1997, 1997 BMI), HL, CS 35 HONKY TONK U (Tokeco Tunes, BMI) CS 18; H100 93 HOPE (Stayin High Music, ASCAP/China White, ASCAP/God Given, BMI/Almo, ASCAP), HL, H100 51; RBH

27 HOW DOES IT FEEL? (Anita Baker Music, ASCAP/Barry's Melodies, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 49 HOW DO YOU GET THAT LONELY (Black In The Saddle, ASCAP/Giantslayer, ASCAP/Murrah, BMI), WBM, CS 24 HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/I, Taylor for BlackWallStreet, ASCAP/EachTleach1, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Ein's Mambo, ASCAP/Blotter, ASCAP/ADU Windswept, ASCAP), HL/WBM, H100 5; RBH 3 HOY COMO AYER (Maximo Aguirre, BMI) LT 1

- I CAN'T STOP LOVING YOU (Kemmunity, BMI) RBH 64 I DON'T THINK SO (Not Listed) RBH 96 I DON'T WANT TO BE (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 22 IF HEAVEN (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, C5 17; H100 84 IF SHE WERE ANY OTHER WOMAN (Sony/ATV Tree, BMI/EMI April, ASCAP/Didn't Have To Be, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, C5 50 I JUST WANNA LIVE (EMI Blackwood, BMI/Dead Pub-lishing, BMI/EMI April, ASCAP/Vegan Boy, ASCAP), HL, H100 57

H100 57 I'LL TAKE THAT AS A YES (THE HOT TUB SONG)

(Songs Of Mighty Isis Music, BMI/Vista Larga Music, BMI/Sefior Vicente Music, BMI/Haber Corporation, BMI)

BMI/Sefior Vicente Music, BMI/Haber Corporation, BMI CS 28 I'M A HUSTLA (Larsiny, ASCAP/Swizz Beatz, ASCAP/EMI April, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP, HL/WBM, RBH 30 I'M A SAINT (Mosaic Music, BMI/Morhter's Sack Of Songs, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), LL, CS 34 I MAY HATE MYSELF IN THE MORNING (Cal IV, ASCAP) CS - Hano 30

ASCAP) CS 15; H100 70 I'M NOT OKAY (I PROMISE) (Blow The Doors Off The

Jersey Shore Muisc, BMI) H100 89 IN THE KITCHEN (Zomba Songs, BMI/R.Kelly, BMI), WB M, RBH 32 I**T'S A HEARTACHE** (Careers-BMG, BMI/Lojo, I/REN, BMI) CS (7

SESAC/Warner, SESAC/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL/WBM, RBH 86 STILLTIPPIN (2 Players, BMI/Carnival Beats, ASCAP/Mike Jones, BMI/Paul Wall, ASCAP/Slim Thug,

BMI) RBH 48 SUGAR (GIMME SOME) (Index Music, ASCAP/Serious Scriptures, ASCAP/First N' Gold, BMI/Trick N' Rick, BMI/Ludacris, ASCAP) H100 46; RBH 36 SUNDAY MORNING (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, H100 31

TE APUESTO LO QUE QUIERAS (Ser-Ca, BMI) LT 31 TE BUSCARIA (Simon Music Temple, ASCAP) LT 4 TE QUEDASTE (Sony/ATV Discos, ASCAP/WB, ASCAP)

TE BUSCARIA (Smith) music scale (The Construction of the Construct

Dogg, BMI) RBH 55 TOCANDO FONDO (Sony/ATV Latin, BMI) LT 19 TODO EL ANO (EMI April, ASCAP/Warner-Tamerlane

ll) LT 23 T**ONIGHT** (Sony/ATV Cross Keys, ASCAP/Lehsem Isic, ASCAP/Music & Media International, ASCAP), HL,

Music, ASCAP/Music & Media International, ASCAP), HL, CS 43 TONIGHT'S NOT THE NIGHT (Lonely Motel, BMI/Spunker Songs, ASCAP/Universal-PolyGram Interna-tional, ASCAP), HL, CS 45 TRUE (Whorgamusica, ASCAP/EMI April, ASCAP/Ron-dor London, PRS/Shepard Solomon, BMI/Jumb Boom Borm, BMI/Rihops Inc., ASCAP/IrMing, BMI), HL, H100 25 TRUTH IS (Full Of Soul, BMI/EMI Blackwood, BMI/Soulyang, BMI/Christopher Mathew, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Tabulous, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Hitco South, ASCAP/Music Of Windswept, BMI/EMI April, ASCAP/Bovina, ASCAP), HL, H100 26; RBH 5

TRYING TO FIND ATLANTIS (Chris Waters Music,

BMI/Sony/ATV Tree, BMI) CS 20 TU PONTE EN MI LUGAR (Ser-Ca, BMI) LT 36 TURN DA LIGHTS OFF (Mass Confusion, ASCAP/WB, ASCAP/Beat Factory, ASCAP/Atlene & Co., ASCAP/Almo, ASCAP/Beat Factory, ASCAP/George Simon Music, BMI/Jobete, ASCAP/FGG Music, ASCAP/MGIII Music, ASCAP/ING Music, ASCAP/EMI April, ASCAP), HL/WBM, RBH 51

RBH 51 TURNI' ME ON (Carmenskinds Music, ASCAP/Cipha Sounds Music, ASCAP/Black Chiney Music, ASCAP/Mon-key Pants Music, BMI/Marimbero, ASCAP/Madhouse, BMI/EMI Blackwood, BMI), HL, RBH 100 TWO HEARTS (Careers-BMG, BMI/On The Wall, BMI), WPM C5: Careers-BMG, BMI/On The Wall, BMI),

---- U ----

U ALREADY KNOW (3rdi, BMI/Da Twelve Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Vers Songs, BMI/Christo-pher Garrett, ASCAP/HL fuico South, ASCAP), HL, RBH 33 U DON'T KNOW ME (Domani And Ya Majesty's Music, ASCAP/Tompstone, BMI) H100 52; RBH 15 U MAKE ME WANNA (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rye Songs, BMI/Songs Of Uni-versal, BMI/Scott Storch, ASCAP/TVT, ASCAP/Tuff Jew, ASCAP/, HL, RBH 43

EL VIRUS DEL AMOR (Primo, BMI) LT 5 VOLVERE (TRO-Essex, ASCAP) LT 9 VOLVERTE A VER (Peermusic III, BMI/Camaleon, BMI)

VOLVENTING A OLVIDARME DE MI (Gaira Bay, ASCAP) LT 10

-W-

WAITIN' ON THE WONDERFUL (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/WB, ASCAP/Famous, ASCAP/Animal Fair, ASCAP), HL/WBM, CS 52 WAIT (THE WHISPER SONG) (ColliPark, BMI/EMI Blackwood, BMI/Da Crippler, BMI/EWC, BMI), HL, H100 94; RBH 41 WAKE UP OLDER (Sony/ATV Cross Keys, ASCAP/Big Alpha Writer Group, ASCAP), HL, CS 49 WELCOME TO MY LIFE (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Slinky Music, SOCAN/Jarmer Chappell, SOCAN), WBM, H100 83 WE WILL BECOME SILHOUETTES (Dying Songs, BMI/Fake Songs, BMI) H100 82 WHATEVER (Jatcat, ASCAP/Touched By Jazz, ASCAP/KJiah Porald Musicworks, ASCAP/BI 46 WHAT'S A GUY GOTTA DO (Foray, SESAC/MR2, SESAC/EMI April, ASCAP/Didn't Have To Be, ASCAP/Sea Gayle, ASCAP), HL, CS 19; H100 100 WHAT U GON'DO (Li) Ion 00017 MUsic, BMI/TT, BMI/White Khino, BMI/Swizole, BMI/EMI Blackwood, BMI/Prince Of Crunk Music, ASCAP/Famous, ASCAP, SLAC, ASCAP/Stuck In The Throat, ASCAP/Famous, ASCAP, HL, H100 91

ASCAP/ Stück III THINK ABOUT CHEATIN' (Sony/ATV Cross WHEN I THINK ABOUT CHEATIN' (Sony/ATV Cross Keys, SACSAP/Hoosiermam Music, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 21 WHERE WERE YOU (Divine Mill, ASCAP/WB, ASCAP/Kharatroy, ASCAP/I Want My Daddy's Records, ASCAP/Monsoon Music, SESAC/Jahqae Joints, SESAC/Non-Affiliated, SESAC/Jahqae Joints, RBH B0

RBH 80 WOBBLE & SHAKE IT (Crump Tight, ASCAP), WDM, WOBBLE & SHAKE IT (Crump Tight, ASCAP/Bone Crusher, ASCAP/BM Songs, ASCAP/Magnum Music, ASCAP/Sounds-of-seventytwo, ASCAP/Rabasse Music, PRS/WB, ASCAP, RBH 75 WONDERFUL (Slavery, BMI/Songs Of Universal, BMI/DI Irv, BMI/Ensign, BMI/Zomba Songs, BMI/R.Kelly, BMI/Careers-BMG, BMI, HL/WBM, Huoo 78, RBH 38 THE WORLD NEEDS A DRINK (Sony/ATV Acuft Rose, BMI/Lavender Zoo Music, BMI/Sony/ATV Tree, BMI), HL, CS 26

YA NO QUEDA NADA (Noriega, BMI) LT 28 YA SOY FELIZ (LGA, BMI) LT 32 YO ME QUEDE SIN NADIE (Prodemus, ASCAP/Univer-sal Musica, ASCAP) LT 39 YOU AND ME (G-Chills, BMI/Songs Of DreamWorks, BMI/Coleision, BMI) H100 45

BMI/Coleision, BMI) H100 45 YOU'RE MY BETTER HALF (WB, ASCAP/Dylan Jack-son, ASCAP/Guitar Monkey, BMI/Coburn, BMI), WBM, CS

63

вм

2: H100 44

BMI

WBM, CS 59

Y BOOTS (Wrensong, /Mosaic Music, BMI/Hold Jack,

II) CS 40 NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, CAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, CS

ASCAP / Summerson and ASCAP/Gunslinger, ASCAP/Springcreek, ASCAP/Sony/ATV Cross Keys, ASCAP/Songs Of Moraine, BMI/Mike Curb, BMI), HL/WBM, CS 54

ASCAP/Songs of molenie, one, mini-HL/WBM, CS 54 NUMB/ENCORE (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Carter Boys, ASCAP/EMIApril, ASCAP/Ye World Music, ASCAP), HL/WBM, Hoo 24 NUMBER ONE SPOT (WB, ASCAP/Universal, ASCAP), HL/WBM, RBH 52

O (First Avenue, ASCAP/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Foundation, ASCAP/Iank 1176, ASCAP/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Irving, BMI/E D

Duz It, BMI) Hiso 36; RBH 13 OBSESSION (NO ES AMOR) (Premium Latin, ASCAP)

OBSESSION (NO ES AMOR) (Premium Latin, ASCAP) Hioo 17 OH (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram Internation-al Tunes, SESAC/Hahay Ead, Dirtugstore, ASCAP/Peer-tunes, SESAC/Hahe Yeah, SESAC/Songs Of Peer, BMI/Morningsidetrail, ASCAP/Nivea B, Hamilton, ASCAP/Zomba, ASCAP, Nivea B, Hamilton, ASCAP/Zomba, ASCAP, Nivea B, Hamilton, ASCAP/Zomba, ASCAP, Nivea B, Hamilton, ASCAP/Sony/ATV Tree, BMI), HL, CS 57 ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 67

ONE MILLION TIMES (Ghetto Pop 2000, ASCAP/EMI April, ASCAP), HL, RBH 67 ONLY U (Pookietoots, ASCAP/Baeza, ASCAP/Univer-sal, ASCAP/Marcus Aurelius, ASCAP/Famous, ASCAP/DJ Irv, BMI), HL, H100 33; RBH 40 ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, H100 32; RBH 10 OTRA VEZ (Universal-Musica Unica, BMI/Castillo, BMI) LT 18

OVER AND OVER (Jackie Frost, ASCAP/BMG Songs,

OVER AND OVER (Jackie frost, ASCAP/BMG Songs, ASCAP/Koko's Basement, ASCAP/Hitro South, ASCAP/Notting Dale, ASCAP), HL, H100 20; RBH 77 OVE MI CANTO (SP Beatz In Da Hood, ASCAP/Off Da Yetzabulb, BMI/GemStar, ASCAP/Big Mato, ASCAP/Wam-er-Tamerlane, BMI/My Soulmate Songs, ASCAP), WBM, LT -famerlane, BMI/My Soulmate Songs, ASCAP), WBM, LT

-P-

PARA TI (Elyon, BMI) LT 21 PERDIDOS (J&N, ASCAP) LT 21 PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP)Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP), HL/WBM, CS 36 PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP), Try THE POTION (Ludacris, ASCAP)KI/WBM, RBH 94 PRETTY GIRL (Marco Cardenas, ASCAP/Ricardo Mar-tinez, ASCAP/Daniel Salas, ASCAP/Jonathan, ASCAP) RBH 74

QUE LASTIMA (Universal Musica, ASCAP) LT 47 QUIERO SABER DE TI (Universal Musica, ASCAP/Prodemus, ASCAP) LT 14

--- R--RESTLESS (Sixteen Stars, BMI) CS 37 RICH GIRL (Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Bat Future, BMI/Blondie Rockwell, ASCAP/Inversal, ASCAP/Elvis Mambo, ASCAP/Blotter ASCAP/Music Of Windswept, ASCAP/Harajuka Lober

ASCAP/Music Of Windswept, ASCAP/Harajuka Lober Music, ASCAP/Jerry Bock Enterprises, BMI/K'Stuff, BMI/ArtHouse, BMI/Mayerling Produ), HL/WBM, H100

ASCAP/URING VISIOS, ASCAP/EL45 SABES UNA COSA (Peer International, BMI) LT 8 SCARS (Viva La Cucaracha, ASCAP/DreamWorks SEDUCTION (EMI April, ASCAP/Flyte Tyme, ASCAP/UR. IV, ASCAP/Sublime Basement Tunez, BMI/Defenders Of Music, BMI/Jibranda Music Works, ASCAP/Minneapolis Guys, ASCAP, RBH 76 SE ESFUMA TU AMOR (World Deep, BMI/Sony/ATV Latin, BMI) LT 30

SE ESFUMATU AMOR (Wond Deep, Dm., Son, J. Latin, BMI) LT 30 SHE WILL BE LOVED (Careers-BMG, BMI/February Iwenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP, H. H 100 23 SHYNE ON (Money Mack, BMI) RBH 65 SIGNS (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Takin' Care Of Business, BMI), HL, H100 64 SILA VES (WB, ASCAP/Muziekuitgeveris Artemis BV, RMI) IT co

SI ME VAS A DEJAR (Edimonsa, ASCAP/Siempre,

SI ME VAS A DEJAK (comonso, occasion) ASCAP) LT 27 SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP), WBM, Htoo 9 SI YO ME VUELVO A ENAMORAR (Rubet, ASCAP/Uni-versal Musica, ASCAP) LT 22 SKIN (Mike Curb, BMI/Sweet Radical, BMI/Cool Hand,

SKIN (Mike Curb, BMI/Sweet Radical, BMI/Cool Hand ASCAP), WBM, CS 51
 SLOW DOWN (Tight Werk, BMI)/Time4Flytes, BMI/Songs Of DreamWorks, BMI) RBH 39
 SOLDIER (Sony/ATV Tunes, ASCAP/Reyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Honey Mack, BMI/Domani And Ya Majesty's Music, ASCAP), HL, H100 8; RBH 7
 EL SOL NO REGRESA (EMI April, ASCAP) LT 43
 SOME BEACH (Scarlet Moon, BMI/Black In The Sad-dle, ASCAP/Gantslayer, ASCAP) CS 11; H100 66
 SOME CUT (Swole, ASCAP) CS 11; H100 601; BMI/TVT, BMI) H100 28; RBH 9

I/TVT, BMI) H100 28; RBH 9 SOMEWHERE BETWEEN TEXAS AND MEXICO (Forrest

SOMEWHERE BETWEEN TEXAS AND MEXICO (Forrest Hills, BMI/Ash Street, ASCAP) CS 48 SOMEWHERE ONLY WE KNOW (BMG, PRS) H100 50 SO MUCH MORE (Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Dade Co. Project Music, BMI/Zomba Songs, BMI), WBM, RBH 60 SONGS ABOUT ME (EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL/WBM, CS 23 SO WHAT (IF YOU GOT A BABY) (Tents Of Kedar.

Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL/WBM, CS 23 SO WHAT (IF YOU GOT A BABY) (Tents Of Kedar, ASCAP/Hollow Thigh, ASCAP/Careers-BMG, BMI) RBH 66 SPOILED (BMG, PK5/Song Chef, BMI/Songs Of Univ-versal, BMI/Like Father Like Son Music, BMI/Zomba Songs, BMI, JLWBM, RBH 63 STAY FOR A WHILE (Soul Insurance, BMI/Melodies Of J, BMI/Careers-BMG, BMI/Bro Wayne, BMI/Songy/ATV Songs, BMI/Willies Pudgie Music, BMI/Songs Of Univer-sal, BMI/Tappy Whyte's, BMI), HL/WBM, RBH 89 STILL (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South,

10; RBH 84 ROSAS (Sony/ATV Discos, ASCAP) LT 45

ASCAP/Un

BMD

WBM, ktbr. 32 IT'S A HEARTACHE (Careers-BMG, BMI/Lojo, BMI/PEN, BMI) CS 47 IT'S GETTING BETTER ALL THE TIME (Sony/ATV Tree, BMI/KatyS Own Music, BMI), HL, CS 13; Hooo 80 IT'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone, ASCAP/EMI April, ASCAP/Sea Music, ASCAP/BMC Songs, ASCAP/NAked Under My (Clothes, ASCAP/Chrysalis, ASCAP), HL, Htoo 19; RBH 17 IT'S NUTHIN'[WE THUGGIN'] (Loose Akoostix, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 79 IVE GOT YOUR MAN (STB, ASCAP) RBH 99 I WOULD CRY (Mosaic Music, BMI/Songs Of Otis

I WOULD CRY (Mosaic Music, BMI/Songs Of Barker, ASCAP/Songs Of Mosaic, ASCAP) CS 33

---- J ----JERK IT OUT (Universal-PolyGram International, ASCAP/Telegrammusic, ASCAP), HL, H100 95

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), IL, Hioo 38, RBH 20 KARMA (Lloyd Banks, ASCAP/Universal, ASCAP/Regime, ASCA7/Chappell & Co., ASCAP/Jay's Enterprises, Inc., ASCAP/50 Cent, ASCAP/, HL/WBM, Hioo 41; RBH 14

41; RBH 14 LADY (Miss Bessie, ASCAP/Wigged, BMI) H100 35 LA LA (Big A Nikki, ASCAP/Wigged, BMI) H100 35 LA LA (Big A Nikki, ASCAP/WB, ASCAP/KStuff, BMI/ArtHouse, BMI/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 86 LANDED (Free from The Man Songs, BMI/Careers-BMG, BMI), HL, H100 77 LA SORPRESA (Th Ediciones, BMI) LT 38 LA ULTIMA CANCION (Peermusic III, BMI) LT 33 LEAN BACK (Scott Storch, ASCAP/TX, ASCAP/Tuff Jew, ASCAP/Remynisce Music, ASCAP/Reach Global, ASCAP/Joey And Ryan Music, BMI/Warner-Tamerlane, BMI), WBM, RBH 50 LENTO (Lolein, BMI/EMI Blackwood, BMI/Doble Acuarela Songs, ASCAP/Warner Chappell, SACM) LT 34 LET ME GO (Escatawpa, BMI/Songs Of Universal, BMI) H100 39 LET ME LOWE YOLL (Srott Storch, ASCAP/TVT,

I) H100 39 LET ME LOVE YOU (Scott Storch, ASCAP/TVT, CAP/Pep-Soul Music, ASCAP/R.H. Compound, ASCAP)

LET ME LOVE 100 ASCAP/Pep-Soul Music, ASCAP/R.H. Compe-H100 1; RBH 1 LET'S GET BLOWN (My Own Chit, BMI/EMI Black-wood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Cotilion, BMI), HL, H100 55; RBH

LET THEM BE LITTLE (Haneli, BMI/Sony/ATV Tree, BMI), HL, CS 10; H100 79 LIKE A BOSS (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Sim Thug, BMI), HL, RBH 85 LIKE TOY SOLDIERS (Famous, ASCAP/Ensign, BMI/Eight Mile Style, BMI/Resto World, ASCAP), HL, H100 40; RBH 87 LITTLE SISTER (Board Stiff, BMI) H100 96 LOCA (Fonomusic, SESAC/ET., SESAC) LT 40 LONELY (Famous, ASCAP/Byefall Music, ASCAP) feather, BMI), HL, H100 90 LONELY (Famous, ASCAP/Byefall Music, ASCAP) Feather, BMI), HL, H100 90 LONELY (Famous, ASCAP/Byefall Music, ASCAP), HL, H100 62 LONELS SLOW KISSES (Warner-Tamerlane, BMI/Smith Haven, BMI/New Works, BMI/The New Company Song Group, BMI/Kid Lips Music, ASCAP/RPM, ASCAP), WBM, CS 27

LOOK WHAT YOU'VE DONE (Jet Music, ASCAP) H100

49

IT 11

cs

MAKE UP (WaltEd, BMI) RBH 81 ME AND CHARLIE TALKING (Sony/ATV Tree, BMI/Rev-e B, BMI/Tiltawhirl, BMI/Carnival, ASCAP/Heartfair, CADI HI (SA)

CAP), HL, CS 29 ME DEDIQUE A PERDERTE (Sony/ATV Discos, ASCAP)

MI MAYOR SACRIFICIO (Crisma, SESAC) LT 20 MISSION TEMPLE FIREWORKS STAND (Yo Man, BMI)

CS 58 MOCKINGBIRD (Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Nueve Music, ASCAP), WBM,

H100 14; RBH 68 MOCKINGBIRD (EMI Unart Catalog, BMI), HL/WBM,

Hioo 14; RBH 68
MOCKINGBIRD (EMI Unart Catalog, BMI), HL/WBM, CS 6
MONDAY MORNING CHURCH (Cowboy Chords Music, ASCAP/World House Of Hits, ASCAP/CS 5; Hoo 59
MOTIVATION (Domani And Ya Majesty's Music, ASCAP/World House Of Hits, ASCAP) (Sompstone, BMI) RBH 72
MR. BRIGHTSIDE (The Killers, ASCAP) Hioo 30
MUD ON THE TIRES (EMI April, ASCAP)/Sea Gayle, ASCAP, H., CS 3; Hioo 42
MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/IUL, CS 3; Hioo 42
MY BOO (EMI April, ASCAP/Shaniah Cymone, ASCAP/Lellow, ASCAP/ULR. IV, ASCAP/Justin Combs, ASCAP/Lellow, ASCAP/Lellow, ASCAP, H., Hioo 34; RBH 31
MY GIVE A DAMN'S BUSTED (Oliffunes, BMI)/Mosaic Music, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 16; Hioo 88

16; H100 88 ADA VALGO SIN TU AMOR (Peermusic III, BMI/Camaleon, BMI) [J1 16 NA-NANA-NA (Jackie Frost, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Soundtron Tunes, BMI), WBM, RBH 90 M DEY SAY (Jackie Frost, ASCAP/Bubba Gee, BMI/Soundtron Tunes, BMI), WBM, RBH 90 M DEY SAY (Jackie Frost, ASCAP/Bubba Geo, NEW YORK (Songs Of Universal, BMI/Slavery, BMI/Joseph Cartagena, ASCAP/Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/Joseph Cartagena, ASCAP/Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/Joseph Cartagena, ASCAP/IDade Co. Project Music, BMI/Juniversal, ASCAP/Zomba, ASCAP/Ensign, BMI/WB, ASCAP, HL/WBM, RBH 71 NOBODY'S HOME (Avril Lavigne, SOCAN/Dwight Frye, BMI/Smells Like Metal, SOCAN/Almo, ASCAP/EMI Black-wood, BMI), HL, H100 56 NOTHIN'BOUT LOVE MAKES SENSE (Steel Wheels, BMI/Deston, ASCAP/KIT..... ASCAP/WB, ASCAP/Chrysalis, ASCAP/November Songs, ASCAP), HL/WBM, CS 6; H100 61

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Charts

Lil Jon & Friends Take 'Lovers' To No. 1

After sitting patiently at No. 2 on the Hot R&B/Hip-Hop Airplay chart for five weeks, "Lovers and Friends" by Lil Jon & the East Side Boyz Featuring Usher & Ludacris finally takes the crown, although by default.

Despite a 3% loss in audience reach for "Lovers," the 6.5% loss in listeners for Mario's "Let Me Love You" ends its eight-week reign. Only 20,200 listener impressions separate the two titles, a narrow margin not seen on the chart since the May 12, 2001, issue. In that week, "Heard It All Before" by Sunshine Anderson edged past "Love" by Musiq by 12,600 listeners.

Although "Lovers" rises to No. 1 on the airplay chart, the absence of a retail single prevents it from taking the crown on Hot R&B/Hip-Hop



Singles & Tracks. Sales of almost 500 units of Mario's vinyl maxi-single at R&B core stores are enough to keep the

young crooner at No. 1 with "Love You." by a slim 128-point margin.

The last race to wind up closer occurred in the Nov. 13, 2004, issue. when 24 points separated "Drop It Like It's Hot" by Snoop Dogg Featuring Pharrell from "My Boo" by Usher & Alicia Keys.

With the ascension of "Lovers" on Hot R&B/Hip-Hop Airplay, TVT becomes the first independent label to top the chart since its inception in 1992. Concurrently, the title moves to No. 1 at Rhythmic Top 40, becoming the first indie to hit No. 1 on that list since "Tha Crossroads" by **Bone Thugs-N-Harmony** topped the chart in June 1996.

The victory of "Lovers" on the Rhythmic Top 40 chart was even more competitive than its battle for control of the Hot R&B/Hip-Hop Airplay chart. The Lil Jon track and last week's No. 1, "Disco Inferno" by **50 Cent**, end the week with 4.350 detections. With both titles declining in spins, and the first tiebreaker of total stations playing each track even, "Lovers" wins based on a better week-to-week spin differential.

THE WEIGHT: If one could measure some of the themes on this week's Hot Country Singles & Tracks chart by the pound, the scales might groan a little under the weight. Although there is plenty of lighter fare on the list, somber themes are unusually prominent.

There are at least nine songs on this week's chart that arguably fulfill country's historical promise of covering a vast range of human emotions and sober observationssix of those nine compete in the chart's upper half.

Led by the aching desperation of Alan Jackson's "Monday Morning Church" at No. 5, these titles address topics including untimely death, debilitating heartbreak (Brooks & Dunn's "It's Getting Better All the Time"), child abuse (Martina McBride's "God's Will"), teen suicide (Blaine Larsen's "How Do You Get That Lonely"), man's search for

deeper meaning (Tim McGraw's "Drugs or Jesus") and terminal illness (Rascal Flatts' "Skin").

Compared with the same weeks of 2003 and 2004, this issue's list is more heavily populated with

such themes, which almost invariably are ballads. During the same frame two years ago, the chart included four such songs, and last year at this time, seven songs dotted the list.

The chart's top four tracks offer thematic and tempo alternatives to the more serious and slower titles that dwell not far below. Buoyed by additional pre-Valentine's Day scheduling, Rascal Flatts' thankful power ballad "Bless the Broken Road" leads for a third straight week, while Keith Urban's airy "You're My Better Half"

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RTIST (IMPRINT/PROMOTION LABEL

BROS.)

ALT DISNEY/HOLLYWOOD)

WARE/COLUMBIA

Boulevard Of Broken Dreams

One Thing FINGER ELEVEN (WIND-UP)

Dare You To Move

Lonely No More

Somewhere Only We Know

True RYAN CABRERA (E VLA/ATLANTIC)

PE

AVRIL LAVIENE INCOMENCE

Since U Been Gone

(ISLANO/IDJMG)

Let Me Go 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)

Give A Little Bit

Breakaway

Daughters

Sunday Morning

Collide

The Reason

Vertigo

21 Nobody's Home AVRIL LAVIGNE (RCA/RMG: 1

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Lady

Nielsen

1 Wk At N

FEBRUARY 26 2005

Bilboard

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20 19 sits at No. 2. Brad Paisley's happygo-lucky "Mud on the Tires" bullets at No. 3 after peaking atop the chart, and "American Idol" finalist Josh Gracin offers both joy and rapid-fire tempo at No. 4 with "Nothin' to Lose."

Perhaps owing more to tempo than theme, Gracin earns the fattest gain in the top five for a second week, up 1.2 million audience impressions.

esMinded Silvio Pietroluongo silvio@billboard.com **Minal Patel** mpatel@billboard.com

Wade Jessen

wjessen@billboard.com

FIRST-CLASS DEBUT: The Postal Service takes the Hot Shot Debut slot on The Billboard Hot 100 at No. 82 with "We Will Become Silhouettes." The retail maxi-single, which contains the album version from 2003's "Give Up," as well as a remix of the track, debuts at No. 2 on Hot 100 Singles Sales. With a push from the newly released CD version, Destiny's Child's "Soldier" jumps 40-1 with 7,000 units sold, edging "Silhouettes" by fewer than 100 units.

FEBRUARY 26 2005

Bilboard®

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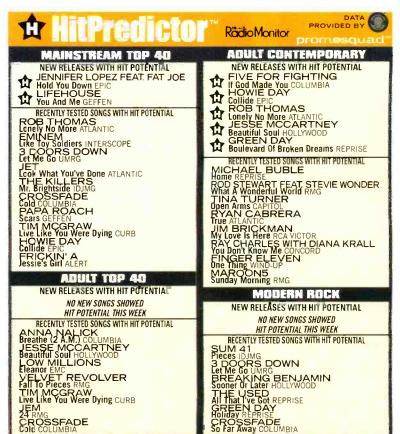
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On the Pop 100, the Postal Service has the top two debuts on the chart, as "Silhouettes" comes in at No. 56 while "Be Still My Heart," a previously unreleased track featured on

the maxi-single, debuts at No. 70. The entry of "Be Still" is fueled solely by sales of the digital single, which posts 6,000 downloads, compared with 3,000 for "Silhouettes."



Songs are blind testen online by PromoSquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a spore of 65 or more are judged to have Hit Potential, although that benchmark number can fluctuate per format based or the streng tho favailable music. For a complete and updated list of current songs with Hit Potential, commentary, pclis and more, please visit www.hitpredictor.com. © 2005. Promosqued and HitPredictor are trademarks of Think Fast LLC.

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	WCS: ON	Nielsen Broadcast Data Systems TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK		Nielsen Broadcast Data Systems TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	Nielsen SoundScan TITLE ARTIST (IMPRINT/PROMOTION LABEL)
	34	Heaven LOS LONELY BOYS (OR/EPIC)	1	1	hour -	Boulevard Of Broken Dreams 2 Was Action 1 GREEN DAY (REPRISE)	1	40	4	Soldier I WK AN NO. 1 DESTINY'S CHILD FEAT. T.L & LIL WAYNE (COLUMBIA)
	23	Breakaway KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	2	2		Scars PAPA ROACH (EL TONAL/GEFFEN)	2			We Will Become Silhouettes THE POSTAL SERVICE (SUB POP)
	21	Daughters JOHN MAYER (AWARE/COLUMBIA)	3	3		Mr. Brightside THE KILLERS (ISLAND/IOJMG)	3	1	16	Lose My Breath DESTINY'S CHILD (COLUMBIA)
	24	In My Daughter's Eyes MARTINA MCBRIOE (RCA NASHVILLE)	4	4		I'm Not Okay (I Promise)	4	2	2	Gotta Go Solo Patti labelle feat. Ron isley (def Soul Classics idjing)
	21	She Will Be Loved A	5	6		Little Sister QUEENS OF THE STONE AGE (INTERSCOPE)	5	3	16	Oye Mi Canto N O.R.E (ROC-A-FELLA/OEF JAM/IDJMG)
	39	You'll Think Of Me KEITH URBAN (CAPITOL)	6	5		Save Me. UNWRITTEN LAW (LAVA)	6	5		The Bumper Of My S.U.V. CHELY WRIGHT (PAINTED RED)
		Live Like You Were Dying	7	7		Home THREE DAYS GRACE (JIVE/ZOMBA)	7	6		Disco Inferno 50 CENT ISHADY/AFTERMATH/INTERSCOPE)
		I'II Be Around DARYL HALL JOHN OATES (DKE/U-WATCH)	8	12			8	4		I Changed My Mind KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)
		Don't Let Him Steal Your Heart Away Phil collins IFace value/RHINO/ATLANTIC)	10	11		Hysteria (I Want It Now) MUSE ITASTE MEDIAWARNER BROS.) Cold	10	7		If She Were Any Other Woman BUDDY JEWELL (COLUMBIA (NASHVILLE)) Ghetto Malfunction (Hell Yes)
		This Love MAROONS (OCTONE/J/RMG)	11	9		CROSSFADE (FG/COLUMBIA)	11	15		BECK (INTERSCOPE)
	10	Give A Little Bit GOO GOU DOLLS (WARNER BROS.)	12	8		All Because Of You	12	11	20	UIL JON & THE EAST SIDE BOYZ (BME/TVT) Baby Girl
		The Way You Move KENNY G FEAT. EARTH, WINO & FIRE (ARISTA/RMG) Home	13	26			13	16	14	SUGARLAND (MERCURY)
		MICHAEL BUBLE (143/REPRISE)	14	14		BECK (INTERSCOPE)	14	31	13	MARIO (3RD STREET/J/RMG)
		ROD STEWART FEAT. STEVIE WONDER (J/RMG)	15	18	6	SUM 41 (ISLAND/IDJMG)	15	9	21	THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
	201	TINA TURNER (CAPITOL)	16	16	5	THE MARS VOLTA (GOLDSTANDARDLABS/STRUMMER/UMRG)	16	18	13	SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN) 1, 2 Step
-	23	MICHAEL MCDONALD (MOTOWN/UMRG) Answer In The Sky ELTON JOHN (ROCKET UNIVERSAL/UMRG)	17	17	12	A PERFECT CIRCLE (VIRGIN)	17	12	14	CIARA (SHO NUFF-MUSICLINE/LAFACE/ZO VIBA)
1		True	18	20	6	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	18	10	17	RUPEE (ATLANTIC)
-	19	RYAN CABRERA (E.V.LA/ATLANTIC)	19	21	12	BREAKING BENJAMIN (HOLLYWOOD)	19	8	Э	BRIGHT EYES (SAODLE CREEK) Breathe
	3	KATRINA CARLSON (KATAPHONIC) Homesick	20	19	40	THE USED (REPRISE)	20	13	24	erasure (MUTE) Nasty Girl
1		MERCYME (IND/CURB)		1		BREAKING BENJAMIN (HULLYWUDU)	Re	cords wil	the g	NITTY (ROSTRUM/UNIVERSAUUMRG) reatest sales gains, © 2005, VNU Business Media,

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems, 86 adult top 40, 89 adult contemporary and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a d from a national semple to use support of intervase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than zo weeks will generally not record or you number of detections. Song showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than zo weeks will generally not record or you number of detections. Song showing an increase in detections. Song below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All four radio charts run at deeper lengths in Airplay Monitor of Information Network, and billboard.com. the indicates title earned HitPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved,

BDSCertified Spin Awards January 2005 Recipients:

500,000 SPINS

The Reason/ Hoobastank /ISLAND

400,000 SPINS

Crazy In Love/ Beyonce /COLUMBIA/SONY URBAN Get The Party Started/ Pink /LAFACE/ZOMBA Your Body Is A Wonderland/ John Mayer /AWARE/COLUMBIA

300,000 SPINS

One Thing/ Finger Eleven /WIND-UP Goodies/ Ciara Feat. Petey Pablo /LAFACE/ZOMBA She Will Be Loved/ Maroon 5 /OCTONE/J RECORDS My Boo/ Usher And Alicia Keys /LAFACE/ZOMBA

200,000 SPINS

Drop It Like It's Hot/ Snoop Dogg Feat. Pharrell /DOGGYSTYLE/GEFFEN Over And Over/ Nelly Feat. Tim McGraw /DERRTY/FO REAL/CURB/UNIVERSAL Breakaway/ Kelly Clarkson /WALT DISNEY Let Me Love You/ Mario /J RECORDS Lose My Breath/ Destiny's Child /COLUMBIA/SONY URBAN Remember When/ Alan Jackson /ARISTA Turn Me On/ Kevin Lyttle /ATLANTIC Dirt Off Your Shoulder/ Jay-Z /ROC-A-FELLA/DEF JAM/IDJMG You'll Think Of Me/ Keith Urban /CAPITOL Salt Shaker/ Ying Yang Twins Feat. Lil' Jon & The East Side Boys /TVT Faint/ Linkin Park /WARNER BROS. Young/ Kenny Chesney /BNA

100,000 SPINS

Soldier/ Destiny's Child /COLUMBIA/SONY URBAN Boulevard Of Broken Dreams/ Green Day /REPRISE Lovers & Friends/ Lil' Jon & The East Side Boys /TVT Wonderful/ Ja Rule Feat. R Kelly & Ashanti /THE INC/DEF JAM/IDJMG Daughters/ John Mayer /COLUMBIA That's What It's All About/ Brooks & Dunn /ARISTA Oye Mi Canto/ N.O.R.E. Feat. Nina Sky /ROC-A-FELLA/DEF JAM/IDJMG Some Beach/ Blake Shelton /WARNER BROS. How Am I Doin'/ Dierks Bentley /CAPITOL Desperately/ George Strait /MCA Why/ Jadakiss Feat. Anthony Hamilton /RUFF RYDERS Here For The Party/ Gretchen Wilson /EPIC Loco/ David Lee Murphy /AUDIUM Behind Blue Eyes/ Limp Bizkit /INTERSCOPE Nothing In This World/ Keke Wyatt Feat. Avant /MCA Like A Pimp/ David Banner /SRC/UNIVERSAL

50,000 SPINS

Get Back/ Ludacris /DEF JAM SOUTH Only U/ Ashanti /THE INC/DEF JAM/IDJMG Disco Inferno/ 50 Cent /SHADY/AFTERMATH/INTERSCOPE How We Do/ Game Feat. 50 Cent /AFTERMATH/G-UNIT/INTERSCOPE Mud On The Tires/ Brad Paisley /ARISTA Beautiful Soul/ Jesse McCartney /HOLLYWOOD Give A Little Bit/ Goo Goo Dolls /WARNER BROS. Monday Morning Church/ Alan Jackson /ARISTA When I Think About Cheatin'/ Gretchen Wilson /EPIC Nobody's Home/ Avril Lavigne /ARISTA What U Gon' Do/ Lil' Jon & The East Side Boys /TVT He Gets That From Me/ Reba McEntire /MCA True/ Ryan Cabrera /E.V.L.A./ATLANTIC You're My Better Half/ Keith Urban /CAPITOL Karma/ Lloyd Banks /G-UNIT Look What You've Done/ Jet /ELEKTRA/ATLANTIC Great Light Of The World/ Bebo Norman /ESSENTIAL/PLG World On Fire/ Sarah McLachlan /ARISTA/RMG Since U Been Gone/ Kelly Clarkson /RCA Numb/Encore/ Jay-Z/Linkin Park /WARNER BROS. Bless The Broken Road/ Rascal Flatts /LYRIC STREET Holy Water/ Big & Rich /WARNER BROS. Encore/ EmInem /AFTERMATH/INTERSCOPE Let Me Out/ Future Leaders Of The World /EPIC Call My Name/ Prince /NPG/COLUMBIA/SONY URBAN Nomas Por Tu Culpa/ Los Huracanes Del Norte /UNIVISION What You Waiting For/ Gwen Stefani /INTERSCOPE There's More To Me Than You/ Jessica Andrews /DREAMWORKS Sunsie/ Norah Jones /BLUE NOTE/EMC Disappear/ Hoobastank /ISLAND Only One/ Yellowcard /CAPITOL Bring Em' Out/ T.1. /ATLANTIC



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BMG Label Group U.S. chairman/CEO Clive Davis, right, congratulated Usher and Diana Ross following their appearance at Davis' annual pre-Grammy shindig, held Feb. 12 at the Beverly Hills Hotel. (Photo: Kevin Mazur/ Wirelmage.com)



Concord and Starbucks execs heralded the eight Grammy wins for Ray Charles'"Genius Loves Company" at a party at Spago in Beverly Hills. From left are Starbucks Entertainment VP Don MacKinnon and president Ken Lombard, Concord executive VP/senior VP of A&R John Burk, Isaac Hayes, Concord GM Gene Rumsey and Concord president Glen Barros.



Alison Krauss, Green Day's Billie Joe Armstrong and Norah Jones were just a few of the artists who participated in a tribute for tsunami relief. The performers sang the Beatles' "Across the Universe," which was immediately available for download on iTunes. (Photo: Michael Caulfield/WireImage.com)



Jerry Lee Lewis, third from left, had a whole lotta shaking goin' on at the Universal Music Group party, surrounded by UMG Nashville co-chairman Luke Lewis, UMG chairman/CEO Doug Morris and CBS CEO Les Moonves.



Tim McGraw, left, and Gretchen Wilson flank Dickey Betts and members of Lynyrd Skynyrd during a tribute to Southern rock. (Photo: Michael Caulfield/Wirelmage.com)



Alicia Keys accepts one of the four trophies she collected during the night. (Photo: Michael Caulfield/WireImage.com)



A snappily attired Adam Levine accepted the best new artist trophy for his group Maroon5. (Photo: Michael Caulfield/WireImage.com)



Multiple winner Kanye West delivered a stirring rendition of "Jesus Walks," complete with wings and a choir. (Photo: Michael Caulfield/Wirelmage.com)



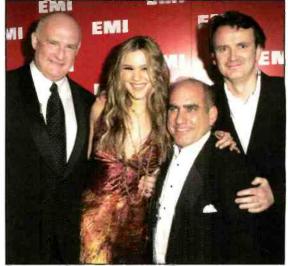
Loretta Lynn and Jack White collaborated on the country album of the year, "Van Lear Rose." (Photo: Michael Caulfield/Wirelmage.com)



Marc Anthony and Jennifer Lopez performed publicly for the first time since their marriage, singing the song "Escapémonos." (Photo: Michael Caulfield/WireImage.com)



Even John Mayer seemed shocked, yet delighted, when his tune"Daughters" took home song of the year honors. (Photo: Michael Caulfield/Wirelmage.com)



EMI Group chairman Eric Nicoli, Joss Stone, EMI North America executive VP Phil Quartararo and EMI Music senior VP of global marketing Matthieu Lauriot-Prevost celebrate at the EMI post-Grammy party at the Beverly Hills Hotel. (Photo: Jeff Vespa/WireImage.com).



Relaxing at Warner Music Group's after-party are Faith Hill; her husband, Grammy winner Tim McGraw; Keith Urban; Grammy winners Mike Dirnt and Billie Joe Armstrong from Green Day; "American Idiot" producer Rob Cavallo; Armstrong's wife, Adrienne Nesser; Warner Music Group chairman/CEO Edgar Bronfman Jr.; and Warner Bros. Records chairman/CEO Tom Whalley.



Concord Records executive VP/senior VP of A&R John Burk, Billy Preston, Ray Charles' manager Joe Adams and Warner Strategic Marketing/Rhino VP of A&R James Austin gathered at a pre-Grammy brunch to unveil Charles' 12 newly restored Grammys at his historic RPM studios in Los Angeles. (Photo: Dan Steinberg/BE Images)



Warner Music Group chairman/CEO of U.S. Recorded Music Lyor Cohen, right, and Led Zeppelin's Jimmy Page, center, congratulated Atlantic Records founding chairman Ahmet Ertegun on receiving the Recording Academy's first Industry Icon Award.



Sony BMG held its first Grammy soiree since the two companies marged last year. From left at the Roosevelt Hotel gala are Sony Corp. of America chairman Howard Stringer, Columbia Records Group chairman Will Botwin, Sony Music Label Group U.S. COO Michele Anthony, Sony Music Label Group U.S. president/CEO Don lenner, BMG Label Group U.S. chairman/CEO Clive Davis, BMG Label Group U.S. president/COO Charles Goldstuck, Sony BMG Music Entertainment CEO Andrew Lack and board of directors' chairman Rolf Schmidt-Holtz, Epic Records president Steve Barnett and Zomba president/CEO Barry Weiss.



The Garza Brothers, better known as Los Lonely Boys, snapped up the award for best performance by a duo or group with vocal for their breakthrough hit, "Heaven." (Photo: Steve Granitz/WireImage.com)



Erian Wilson, honored Feb. 11 as MusiCares' person of the year, preferred performing to speech-giving after he received his award. (Photo: Lester Cohen/WireImage.com)



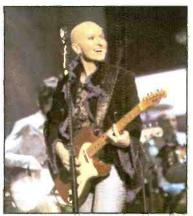
James Brown, right, showed Usher how it's done during a sizzling performance. (Photo: Kevin Mazur/Wirelmage.com)



Bono got "Vertigo," collecting three trophies for his group U2, which also performed "Sometimes You Can't Make It on Your Own." (Photo: Michael Caulfield/WireImage.com)



Grammy host Queen Latifah ruled with a medley of standards "Lush Life" and "Baby Get Lost." (Photo: Michael Caulfield/WireImage.com)



Melissa Etheridge was electrifying as she performed Janis Joplin's "Piece of My Heart" in her first appearance after undergoing chemotherapy for breast cancer. (Photo: Kevin Mazur/ Wirelmage.com)

Backstage Banter Artists Discuss Grammy Highlights And Beyond

Billboard staffers Todd Martens, Gail Mitchell and Melinda Newman offer a behind-the-scenes look at the Grammy Awards, held Feb. 13 at the Staples Center in Los Angeles.

THE ANNUAL MUSICARES DINNER. held Feb. 11 at the Palladium, drew a host of acts eager to pay homage to this year's honoree, Brian Wilson. Among those paying props in song were Red Hot Chili Peppers ("I Get Around"), Shelby Lynne ("Surfer Girl"), Jeff Beck ("Surfin' USA"), Neil Young ("In My Room") and Darlene Love ("Wouldn't It Be Nice"). Wilson told Billboard he couldn't pick a favorite, saying, "The whole night was my highlight." But when pressed, he added that among the standouts for him were Michael McDonald ("Don't Worry Baby"), Backstreet Boys ("When I Grow Up to Be a Man") and Jamie Cullum, who performed "Sail On Sailor" backed by Fred Martin and the Levi Camp choir.

TWO NIGHTS LATER, Brian Wilson picked up his first Grammy, winning best rock instrumental performance for "Mrs. O'Leary's Cow" from "SMILE," an award he said was worth the 42-year wait. " Good Vibrations' lost, but 'Mrs. O'Leary's Cow' won," he said. "We were taking a lot drugs at the time [we composed it] and got a little out of our minds, so we had to shelve ["SMILE"] for 39 years." He added that he's planning a Christmas album and will tour again in October or November.

AHMET ERTEGUN humbly accepted the Recording Academy's first Industry Icon Award in a ceremony immediately following the Grammy telecast. "I've had the amazing luck to be honored to work with and be associated with humane, good people. As much trouble as some artists may have been at some point, they were all good people." Many of the artists from Atlantic's past and present came to support Ertegun, including Jimmy Page, Kid Rock and Rob Thomas. Ertegun then praised the team currently running Atlantic, adding, "We're going to have some wonderful years ahead of us."

GIVEN KANYE WEST'S 10 nominations, it seemed the singer/songwriter/producer was in contention for just about everything under the sun. But ironically, the industry's hottest go-to guy wasn't nominated for producer of the year.

"I didn't understand that," West said. "That was in the back of my mind. But I had so many nominations that it seemed out of place for me to say anything." He joked that his label marked him down "for everything, even album packaging."

LORETTA LYNN said working with Jack White forced her to record at a brisker pace than usual. "Nobody believes me when I tell them that once Jack got the music down, he let me sing the song one time," she said. "If that wasn't good enough, it was too bad. It was just that one time."

Lynn took home two Grammys, including best country album for the White-produced "Van Lear Rose" (**Interscope**). White said he would clear his schedule at once to work with Lynn again. "If I have the opportunity to work with someone like a Loretta Lynn, everything else goes on hold—sleeping, eating, everything."

JOHN MAYER, who took home two statuettes, including song of the year for "Daughters," said, "I'm making myself take the year off, as much as I want to keep playing. If I do go on the road, it will probably be with a trio, just playing blues tunes or something like that."

He adds that with "Daughters," which he did not want to be a single, "I put my name and a certain amount of my credibility on the line to sing something that was important. Now I got to go work double time for a year and a half to get people to see that I'm not a wuss, just so I could deliver that message."

STEVE EARLE picked up his first Grammy for his Artemis set "The Revolution Starts . . . Now." From the podium and backstage, he dedicated his trophy to Artemis founder Danny Goldberg, who recently stepped down from his post as CEO. "I was one of the first artists signed to the label, and it's probably one of the few places I could have made this record and 'Jerusalem,' which are pretty political records, and were made at a time when artists were censoring themselves ... Danny is a great friend of mine, and I'll be working with him in some capacity.'

IN ADDITION TO SHARING his checklist of career achievements—"Hard work, rippin', runnin', kickin' down stools, having a ball and loving up some of the most beautiful women in the world"—Jerry Lee Lewis provided tidbits about his forthcoming duets album.

According to Lewis' manager, Jimmy Ripp, the album is slated for release by DreamWorks (Nashville) in late May/early June. The who's who list of partners includes **B.B.** King, Bruce Springsteen, Mick Jagger, Neil Young, Toby Keith, Keith Richards, Robbie Robertson, Kid Rock, Rod Stewart. Eric Clapton, Little Richard, Buddy Guy, Don Henley and Kris Kristofferson.

"It was 20 of the easiest phone calls I ever had to make," Ripp said. "Everyone wanted to play with the Killer."

STEVEN CURTIS CHAPMAN, whose album "All Things New" snagged him the Grammy for best pop/ contemporary gospel album, said the title should be taken literally.

"I made most of my records back in Nashville, but this was my 14th album, and I decided to come out [to Los Angeles] and do things new and different creatively. Music and music albums are living organisms; they represent the season of life. There's a lot of things going on reflected in this record. I have three new daughters, adopted from China. We have six kids in all."

MARIA SCHNEIDER took home a best large jazz ensemble Grammy for her "Concert in the Garden," an album that was available only through her Web site. She raised money for the ArtistShare album via online auctions and by soliciting money from fans, offering different perks for different price points. "For the first time, I've not only broken even but have made a profit."

BEN HARPER felt no shame holding up his two Grammys, one for best pop instrumental performance for "11th Commandment" and another for his collaboration with **the Blind Boys of Alabama** on **Virgin's** "There Will Be a Light." "I think award shows are absolutely disgusting, and I think they're completely selfindulgent, and I couldn't be happier about winning."

SCOTT WEILAND, frontman of Grammy-winning band Velvet Revolver, said he got chills performing next to Stevie Wonder during the all-star rendition of the Beatles' "Across the Universe." But that wasn't the only Grammy moment that had him talking backstage, as he gushed over Melissa Etheridge's tribute to Janis Joplin. "She's very brave," he said. "A lot more brave than I would be. Being a woman and having cancer and losing her hair and in this business, where there's so much vanity, for her to be onstage at the Grammys and bare herself, it showed that she was human.'

47th Annual Grammys: Complete List Of Winners

Following is the complete list of winners of the Recording Academy's 47th annual Grammy Awards.

GENERAL FIELD

Record of the Year: "Here We Go Again," Ray Charles & Norah Jones. John Burk, producer. Terry Howard & Al Schmitt, engineers/mixers (Concord Records/Hear Music).

Album of the Year: "Genius Loves Company," Ray Charles & Various Artists. John Burk, Terry Howard, Don Mizell, Phil Ramone & Herbert Waltl, producers. Robert Fernandez, John Harris, Terry Howard, Pete Karam Joel Moss Al Schmitt & Ed Thacker engineers/ mixers. Robert Hadley & Doug Sax, mastering engineers (Concord Records/Hear Music).

Song of the Year: "Daughters," John Mayer, songwriter (John Mayer), Aware Records/Columbia, Pub lishers: Sony/ATV Tunes/Specific Harm Music. Best New Artist: Maroon5.

POP

Best Female Pop Vocal Performance: "Sunrise," Norah Jones (Blue Note Records). Best Male Pop Vocal Performance: "Daughters,"

John Maver (Columbia/Aware). Best Pop Performance by a Duo or Group With Vocal: "Heaven," Los Lonely Boys (Or Music/

Epic Records) Best Pop Collaboration With Vocals: "Here We Go Again," Ray Charles & Norah Jones (Concord Records/

Hear Music). Best Pon Instrumental Performance: "11th Com

mandment." Ben Harper (Virgin Records). Best Pop Instrumental Album: "Henry Mancini:

Pink Guitar," Various Artists (Solid Air Records). Best Pop Vocal Album: "Genius Loves Company, Ray Charles & Various Artists (Concord Records/ Hear Music)



JILL SCOTT

DANCE

Best Dance Recording: "Toxic," Britney Spears. Avant & Bloodshy, producers. Niklas Flyckt, mixer (Jive/Zomba Label Group).

Best Electronic/Dance Album: "Kish Kash," Base ment Jaxx (XL Recordings/Astralwerks)

TRADITIONAL POP

Best Traditional Pop Vocal Album: "Stardust ... The Great American Songbook Volume III," Rod Stewart (J Records)

ROCK Best Solo Rock Vocal Performance: "Code of Silence," Bruce Springsteen (Columbia Records). Best Rock Performance by a Duo or Group With

Vocal: "Vertigo," U2 (Interscope Records). Best Hard Rock Performance: "Slither," Velvet Revolver (RCA).

Best Metal Performance: "Whiplash," Motorhead (Big Deal Records)

Best Rock Instrumental Performance: "Mrs. O'Leary's Cow," Brian Wilson (Nonesuch Records). Best Rock Song: "Vertigo," Bono, Adam Clayton,

the Edge & Larry Mullen, songwriters (U2), Interscope Records. Publisher: Universal PolyGram International Publishing. Best Rock Album: "American Idiot," Green Day

(Reprise Records). ALTERNATIVE

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Best Alternative Music Album: "A Ghost Is Born," Wilco (Nonesuch Records)

R&B Best Female R&B Vocal Performance: "If I Ain't

Got You," Alicia Keys (J Records). Best Male R&B Vocal Performance: "Call My

lame," Prince (Columbia Records/NPG Records). Best R&B Performance by a Duo or Group With Vocals: "My Boo," Usher & Alicia Keys (Arista/LaFace/

Zomba Label Group). Best Traditional R&B Vocal Performance: "Musi cology," Prince (Columbia Records/NPG Records).

Best Urban/Alternative Performance: "Cross My Mind," Jill Scott (Hidden Beach). Best R&B Song: "You Don't Know My Name," Ali-

cia Keys, Harold Lilly & Kanye West, songwriters (Alicia Keys) | Records Publishers: Lellow Productions/ EMI Music Publishing, Ye World Music/EMI April Music, Uncle Bobby Music/EMI Blackwood Music &

Best R&B Album: "The Diary of Alicia Keys." Alicia Keys (J Records). Best Contemporary R&B Album: "Confessions,"

Usher (Arista/LaFace/Zomba Label Group).

RAP Best Rap Solo Performance: "99 Problems," Jay-Z (Roc-a-Fella Records). Best Rap Performance by a Duo or Group: "Let's

Get It Started," the Black Eyed Peas (A&M Records). Best Rap/Sung Collaboration: "Yeah!," Usher Fea-

turing Lil Jon & Ludacris (Arista/LaFace/Zomba Label Group)

Best Ran Song: "Jesus Walks," C. Smith & Kanve West, songwriters (Kanye West), Roc-a-Fella Records, Publishers: Konman Entertainment/ Gimme My Publishing/Hip Hop Since 1978 & Mapleshade Productions.

Best Rap Album: "The College Dropout," Kanye West (Roc-a-Fella Records).

COUNTRY

Best Female Country Vocal Performance: "Redneck Woman," Gretchen Wilson (Epic Records). Best Male Country Vocal Performance: "Live Like

You Were Dying," Tim McGraw (Curb Records).

Best Country Performance by a Duo or Group With Vocal: "Top of the World," Dixie Chicks (Columbia). Best Country Collaboration With Vocals: "Port land Oregon," Loretta Lynn & Jack White (Inter

scope Records). Best Country Instrumental Performance: "Earl's Breakdown." Nitty Gritty Dirt Band Featuring Earl Scruggs. Randy Scruggs, Vassar Clements & Jerry Douglas (Capitol Records Nashville).

Best Country Song: "Live Like You Were Dying," Tim Nichols & Craig Wiseman, songwriters (Tim McGraw), Curb Records. Publishers: Warner-Tamerlane Publishing/Big Loud Shirt.

Best Country Album: "Van Lear Rose." Loretta Lynn (Interscope Records). Best Bluegrass Album: "Brand New Strings," Ricky

Skaggs & Kentucky Thunder (Skaggs Family Records) NEW AGE

Best New Age Album: "Returning," Will Ackerman (Decca).

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Best Contemporary Jazz Album: "Unspeakable," Bill Frisell (Nonesuch Records).

Best Jazz Vocal Album: "R.S.V.P. (Rare Songs, Very Personal)," Nancy Wilson (MCG Jazz). Best Jazz Instrumental Solo: "Speak Like a Child,"

Herbie Hancock, soloist (Bluebird), Best Jazz Instrumental Album, Individual or Group: "Illuminations," McCoy Tyner With Gary Bartz,

Terence Blanchard, Christian McBride & Lewis Nash (Telarc Jazz). Best Large Jazz Ensemble Album: "Concert in the Garden," Maria Schneider Orchestra (ArtistShare).

Best Latin Jazz Album: "Land of the Sun," Charlie Haden (Verve International).

GOSPEL

Best Cospel Performance: "Heaven Help Us All," Ray Charles & Gladys Knight (Concord Records/ Hear Music). Best Rock Gospel Album: "Wire," Third Day (Essen-

tial Records). Best Pop/Contemporary Gospel Album: "All Things

New," Steven Curtis Chapman (Sparrow Records). Best Southern, Country or Bluegrass Gospel Album: "Worship & Faith," Randy Travis (Word

Records) Best Traditional Soul Gospel Album: "There Will Be a Light," Ben Harper & the Blind Boys of Alabama (Virgin).

Best Contemporary Soul Gospel Album: "Nothing Without You," Smokie Norful (EMI Gospel). Best Gosnel Choir or Chorus Album: "Live... This

Is Your House," Carol Cymbala, choir director. The



Brooklyn Tabernacie Choir (INO Records)

LATIN

Best Latin Pop Album: "Amar Sin Mentiras," Marc Anthony (Sony Discos). Best Latin Rock/Alternative Album: "Street Signs,"

Ozomatli (Concord Records)

Best Traditional Tropical Latin Album: "¡Ahora Si!," Israel Lopez "Cachao" (Univision Records). Best Salsa/Merengue Album: "Across 110th Street,"

Spanish Harlem Orchestra Featuring Rubén Blades (Libertad Records).

Best Mexican/Mexican-American Album: "Intimamente," Intocable (EMI Latin).

Best Tejano Album: "Polkas, Gritos y Acordeónes.

David Lee Garza, Joel Guzman & Sunny Sauceda (Guzman Fox Records).

BLUES

Best Traditional Blues Album: "Blues to the Bone." Etta James (RCA Victor). Best Contemporary Blues Album: "Keep It Sim

ple," Keb' Mo' (Epic/Okeh).

FOLK

Best Traditional Folk Album: "Beautiful Dreamer-The Songs of Stephen Foster," Various Artists (Amer-ican Roots Publishing).

Best Contemporary Folk Album: "The Revoluion Starts . . . Now." Steve Earle (Artemis Records/

E-Squared). Best Native American Music Album: "Cedar Dream Songs," Bill Miller (Paras Recordings).

Best Hawaiian Music Album: "Slack Key Guitar Volume 2," Various Artists (Palm Records)

REGGAE

Best Reggae Album: "True Love," Toots & the Maytals (V2 Records)



STEVEN CURTIS CHAPMAN

www.billboard.com www.americanradiohistory.com

WORLD MUSIC

Best Traditional World Music Album: "Raise Your Spirit Higher," Ladysmith Black Mambazo (Heads Up International). Best Contemporary World Music Album: "Egypt." SURROUND SOUND

Best Surround Sound Album: "Genius Loves Com

any," AI Schmitt, surround mix engineer; Robert

Hadley & Doug Sax, surround mastering engineers:

John Burk, Phil Ramone & Herbert Waltl, surround

producers (Ray Charles & Various Artists) (Concord

PRODUCTION, CLASSICAL Best Engineered Album, Classical: "Higdon: City

Scape; Concerto for Orchestra," Jack Renner, engineer (Robert Spano) (Telarc).

CLASSICAL Best Classical Album: "Adams: On the Transmi-gration of Souls," Lorin Maazel, conductor; John

Adams & Lawrence Rock, producers (Brooklyn Youth

Chorus & New York Choral Artists: New York Phil-

Best Orchestral Performance: "Adams: On the

Transmigration of Souls," Lorin Maazel, conductor (Brooklyn Youth Chorus & New York Choral Artists;

New York Philharmonic) (Nonesuch Records). Best Opera Recording: "Mozart: Le Nozze di

Figaro," René Jacobs, conductor; Patrizia Ciofi. Véronique Gens, Simon Keenlyside, Angelika Kirch-

schlager & Lorenzo Regazzo; Martin Sauer, producer (Various Artists; Concerto Koln) (Harmonia Mundi).

Best Choral Performance: "Berlioz: Requiem," Robert Spano, conductor: Norman Mackenzie, choir director (Frank Lopardo, tenor; Atlanta Sym-

phony Orchestra Chorus: Atlanta Symphony

Best Instrumental Soloist(s) Performance (With

Orchestra): "Previn: Violin Concerto 'Anne-Sophie'/

Bernstein: Serenade," André Previn, conductor;

Anne-Sophie Mutter, violin (Boston Symphony

Orchestra & London Symphony Orchestra)

STEVE EARLE

Best Instrumental Soloist Performance (Without

Best Chamber Music Performance: "Prokofiev (Arr.

Pletney): Cinderella-Suite For Two Pianos/Ravel: Ma

Mere L'Oye," Martha Argerich, piano & Mikhail Plet nev, piano (Deutsche Grammophon).

Best Small Ensemble Performance (With or Without Conductor): "Carlos Chavez—Complete

Chamber Music, Vol. 2," Jeff von der Schmidt, con

ductor; Southwest Chamber Music (Cambria Mas-

ter Recordings). Best Classical Vocal Performance: "Ives: Songs (The

Things Our Fathers Loved; The Housatonic at Stock-bridge, Etc.)," Susan Graham, mezzo soprano (Pierre-

Maazel; Brooklyn Youth Chorus & New York Choral

Artists; New York Philharmonic), Nonesuch Records.

Heroes," Los Angeles Guitar Quartet (Telarc).

Best Classical Crossover Album: "LAGQ's Guitar

MUSIC VIDEO Best Short Form Music Video: "Vertigo," U2 (Alex

& Martin, video director; Grace Bodie, video producer)

Best Long Form Music Video: "Concert for George."

Various Artists (David Leland, video director; Ray

Cooper, Olivia Harrison & Jon Kamen, video produc-

BILLBOARD FEBRUARY 26, 2005

Laurent Aimard, piano) (Warner Classics), Best Classical Contemporary Composition: "Adams: On the Transmigration of Souls," John Adams (Lorin

Publisher: Hendon Music

(Interscope Records).

ers) (Warner Strategic Marketing).

Orchestra): "Aire Latino (Morel, Villa-Lobos, Ponce,

Etc.)," David Russell, guitar (Telarc).

harmonic) (Nonesuch Records).

Orchestra) (Telarc).

(Deutsche Grammophon).

Producer of the Year. Classical: David Frost

Records/Hear Music).

Youssou N'Dour (Nonesuch).

POLKA

Best Polka Album: "Let's Kiss: 25th Anniversary Album," Brave Combo (DenTone).

CHILDREN'S

Best Musical Album for Children: "cELLAbration! A Tribute to Ella Jenkins," Various Artists (Smithson-

ian Folkways Recordings) Best Spoken Word Album for Children: "The Train

They Call the City of New Orleans," Tom Chapin (Live Oak Media).

SPOKEN WORD Best Spoken Word Album: "My Life." Bill Clinton (Random House Audio)

COMEDY

Best Comedy Album: "The Daily Show With Jon Stewart Presents . . . America: A Citizen's Guide to Democracy Inaction." Jon Stewart & the Cast of "The Daily Show" (Time Warner Audiobooks).

MUSICAL SHOW

Best Musical Show Album: "Wicked," Stephen

Schwartz, producer. Stephen Schwartz, composer/lyri-cist. Original Broadway Cast Recording With Kristin

FILM/TV/VISUAL MEDIA

Best Compilation Soundtrack Album for a Motion Picture. Television or Other Visual Media: "Garden

State," Various Artists (Epic/Sony Music Soundtrax/

Best Score Soundtrack Album for a Motion Picture, Television or Other Visual Media: "The Lord of the

Rings—The Return of the King," Howard Shore, com-poser (Howard Shore) (Reprise/WMG Soundtracks).

Best Song Written for a Motion Picture, Television

or Other Visual Media: "Into the West" (from "The Lord of the Rings-The Return of the King"). Annie Lennox. Howard Shore & Fran Walsh, songwriters

(Annie Lennox), Reprise/WMG Soundtracks, Publish-

COMPOSING/ARRANGING Best Instrumental Composition: "Merengue,

Paquito D'Rivera, composer (Yo-Yo Ma) (Sony

Best Instrumental Arrangement: "Past Present &

"uture," Slide Hampton, arranger (The Vanguard Jazz

Best Instrumental Arrangement Accompanying

Vocalist(s): "Over the Rainbow," Victor Vanacore.

arranger (Ray Charles & Johnny Mathis) (Concord

PACKAGE

Best Boxed or Special Limited Edition Package:

ALBUM NOTES

Best Album Notes: "The Complete Columbia

Recordings of Woody Herman and His Orchestra & Woodchoppers (1945-1947)." Loren Schoenberg,

album notes writer (Woody Herman & His Orchestra)

HISTORICAL

Best Historical Album: "Night Train to Nashville: Music City Rhythm & Blues, 1945-1970," Daniel

Cooper & Michael Gray, compilation producers. Joseph M. Palmaccio & Alan Stoker, mastering engineers (Var-

PRODUCTION, NON-CLASSICAL

Best Engineered Album, Non-Classical: "Genius Loves Company," Robert Fernandez, John Harris,

Terry Howard, Pete Karam, Joel Moss, Al Schmitt & Ed Thacker, engineers (Ray Charles & Various Artists)

Producer of the Year, Non-Classical: John Shanks,

"Autobiography" (Ashlee Simpson), "Breakaway" (Kelly Clarkson), "The First Cut Is the Deepest" (Sheryl

Crow). "Flv" (Hilary Duff), "Shine Your Light" (Robbie

Mix)," Jacques Lu Cont, remixer (No Doubt)

Best Remixed Recording, Non-Classical: "It's My Life (Jacques Lu Cont's Thin White Duke

Robertson), "So-Called Chaos" (Alanis Morissette).

ious Artists) (CMF/Lost Highway Records).

(Concord Records/Hear Music)

(Interscope Records).

"Once in a Lifetime," Stefan Sagmeister, art director (Talking Heads) (Sire/Warner Bros./Rhino Records).

Best Recording Package: "A Ghost Is Born." Peter Buchanan-Smith & Dan Nadel, art directors (Wilco)

ers: New Line Tunes/BMG Music Publishing.

Orchestra) (Planet Arts Recordings).

Chenoweth & Idina Menzel (Decca Broadway).

Fox Music).

Classical).

Records/Hear Music).

(Nonesuch Records).

(Mosaic Records).

Remembering Ray's Genius

Retail Continued from page 1

say that Charles and his Concord album "Genius Loves Company" will enjoy the biggest sales benefit. But at least one distribution executive predicts that, based on Feb. 14 sales at the major accounts, Green Day's "American Idiot" (Reprise/Warner Bros.) will hit No. 1 with about 245,000 units and "Genius Loves Company" will land at No. 2 with about 230,000.

In fact, some merchants expect Charles' album to pick up momentum through the week, because the late artist has an older audience, which might take its time in buying the album (see Over the Counter, page 57).

At the Super D one-stop in Anaheim, Calif., VP of purchasing Thuy Satterfield says, "Ray Charles is probably the biggest story." David Riesenberg, music marketing manager at Hastings Entertainment in Amarillo, Texas, adds, "We are definitely seeing some lifts," with Charles getting the "best" one.

Amazon.com reports that "Genius" increased from No. 3 to No. 1 in its top-sellers list, while "Ray Charles Sings for America" soared from No. 875 to No. 246.

OTHER SALES SPIKES

Some accounts cite Green Day as enjoying a big sales gain. But its album has been a steady seller since it blew up again in mid-December, so while "American Idiot" almost doubled its sales at Newbury Comics after the Grammys, buyer Carl Mello notes The following are comments about the genius of Ray Charles from his fellow musicians:

"When I was asked to work with Ray Charles, I was like, "What? Are you sure?" He's the best singer in the history of the universe. He was very charming and put me at ease, even though I was terrified. I worship him, his piano playing . . . just the way he made a song sound like him and no one else." Norah Jones

"Everyone who wants to or does make soul music has to spend at least two years listening to Ray Charles. His style was a unique brand and blend of the musics I love—folk, country, blues, gospel —and he turned it into his own voice. There's soul music, and there's Ray Charles." Ben Harper

that the album was already "huge." He adds that Joss Stone's "Mind Body & Soul" and John Mayer's "Heavier Things" albums tripled in sales in the first three days after the telecast.

Usher's "Confessions" and the "Grammy Nominees 2005" CD are also expected to have large gains, with units projected to increase by 80%-90%, according to one veteran sales handicapper.

Most merchants say that sales are stronger this year in the week follow-



"He was one of the greatest Godgiven talents who's ever lived. I loved him like a brother. Every time I saw him, he'd say, 'You're looking good." Jerry Lee Lewis

ing the Grammy broadcast than they says th

were in 2004. "We are having a better week so far this week than last year, and the

this week than last year, and the Grammys are a large factor," says Dave Alder, executive VP at Los Angelesbased Virgin Entertainment Group North America. "Week on week and year on year, we are feeling it quite strongly this year."

But Jerry Kamiler, divisional merchandise manager for music at Trans World Entertainment in Albany, N.Y., "Ray Charles influenced all of us. Any time I'm writing a blues song, I'll be thinking of how Ray Charles might put chords to it or the intonation he might use. Just the way he wrote and used chord structure was amazing." Dickey Betts

"Ray Charles was the voice for several generations." Nancy Wilson

"I started as an assistant, and "The Genius of Ray Charles' was the first album I worked on. It's come full circle. Ray was just as vital on ["Genius Loves Company"] and expected people to work extremely effectively. He always knew what was going on and had amazing sensitivity."

Phil Ramone

Compiled by Todd Martens, Gail Mitchell and Melinda Newman.

says there was a built-in sales boost anyway because of Valentine's Day.

Kamiler expresses concern about the drop-off in viewership for this year's Grammys. According to Nielsen Media Research, the latest edition drew its lowest total viewership in a decade and the second-lowest in the history of Nielsen's tracking.

Still, Kamiler thinks the show was wonderful and suggests that its producers rethink the marketing of the broadcast. "It was a 3¹/₂-hour spectacular, filled with live performance showing the best of what the music industry has to offer in all genres," he says.

Instead of an awards show, he suggests, maybe it should be marketed as a show with performances from the biggest stars in the business.

In Houston, Alex D'eath, information systems manager at the eight-unit Soundwaves chain, says the sales boost the Grammy broadcast provides usually comes from the older demographics. "The kids are always hip to what's going on." D'eath says. "But the crowd of 35year-olds to 60-year-olds who are not hip to what's current, after watching the Grammy show [they] will come in and pick something up."

Virgin's Alder says his chain benefitted by the "return of the rock artist" performing at the show. With a high profile for rock at the Grammys this year, the chain saw increases in albums by Maroon5, Green Day, Franz Ferdinand, U2 and Los Lonely Boys. Green Day scored the best-selling title for the chain in the post-Grammy days.

Amazon.com also reports that Alicia Keys, another performer from the event, jumped 53-6 on the online store's top-sellers list with "The Diary of Alicia Keys." Other big post-Grammy album sellers for the merchant include Kanye West ("The College Dropout," 108-26), Los Lonely Boys (its debut spiked 51-7) and Mayer (43-15).

The merchant says that Stone's album jumped 277-52, thanks to her duet with Melissa Etheridge that paid tribute to Janis Joplin. Even Joplin's "Greatest Hits" album got a boost, jumping from No. 1,189 to No. 90 on Amazon's sales list.

Concord

Continued from page 1

fret too much. I'm not going to do anything to hurt you.' "

Charles' final album, "Genius Loves Company," was nominated for 10 Grammys. "I still was worried as hell the night before the Grammys," Barros says. "But I thought if anyone has divine intervention power, it's Ray."

Indeed, Charles, who died June 10, 2004, was certainly smiling down on the Beverly Hills, Calif.-based label Feb. 13 as "Genius Loves Company" snagged eight Grammys, including the coveted album and record of the year statuettes.

Propelled by a strong Grammy tailwind, "Genius Loves Company" could double its sales tally to 6 million units before it runs out of steam, Concord execs believe.

Not bad for a little label whose previous top sellers from the Rippingtons (via a deal with Peak), Barry Manilow and Peter Cincotti had all notched sales of around 175,000 units.

For Concord, Grammy night signaled

the label's new sales might and its longheralded musical integrity.

"On a massive level, [the awards] allow us to demonstrate to a much larger audience the kind of quality that Concord has been associated with," GM Gene Rumsey says. "They also gave us a platform to demonstrate our ability to execute a marketing plan equal or greater to any major label."

Now, the hope is that the Grammy momentum will make it easier to produce such projects as "Genius" in the future, as well as expand the audience for "Genius."

"We think there are a lot of people who just found out about the album for the first time and I hope they'll find out how hip Ray is," Barros says. He notes that Charles is in rare company: The record's eight wins tie it with Santana's "Supernatural" and Michael Jackson's "Thriller" for the most for any title in one year.

Rumsey says the label and its distributor, Universal Music & Video Distribution, had the marketplace well filled in the event of a Charles sweep. However, based on calls received the first two days after the



cord's John Burk hold on to some of the eight Grammys awarded to Ray Charles.

Grammys, they have rush-manufactured another quarter-million copies.

"Genius" sold 74,000 for the week ending Feb. 13, according to Nielsen SoundScan. "I think we'll do around 230,000 this week," Rumsey says. "That eats up half of what we already had in stores and we got additional orders of 250,000 in two days."

In fact, at Virgin Entertainment Group's 20 Megastores, Charles was the top seller on Valentine's Day, according to chain senior VP Dave Alder. "We had anticipated the interest in Ray and increased our inventory prior to the weekend." He added that the chain was also seeing a jump in Charles' catalog.

Similarly, amazon.com experienced an instant bump in sales for "Genius Loves Company," which moved from No. 3 to No. 1 on its Music Top Sellers list. Catalog title "Ray Charles Sings for

America" leapt from No. 875 to No. 246. Concord relaunched its TV campaign in the United States Feb. 16. The 30-second spot focuses on the Norah Jones duet, record of the year winner "Here We Go Again." Concord plans to take the song to radio as soon as it and Jones' label, Blue Note, can strike a deal for singles rights.

The \$350,000 ad buy focuses on morning shows and evening syndicated shows and targets a younger, more male audience than the initial ad's run surrounding the album's launch last August. "The first 24 seconds is just the music and flashing chyrons about the Grammy wins." Rumsey says. "We're just trying to attract the ears of the consumers as they're getting ready for work."

The commercials will run through the Academy Awards, as a tie-in with "Ray," the multiple Oscar-nominated film starring Jamie Foxx as Charles. recently released on DVD. The ads will be renewed for Easter, Mother's Day and Father's Day. "Then we kind of want to give it a rest," Rumsey says.

Outside the United States, Charles Grammy celebrations are expected to reignite already hefty sales for "Genius Loves Company," according to EMI U.K. and Ireland, which licensed the set outside North America and Japan. The album has moved more than 1 million units outside the States.

EMIU.K. and Ireland chairman/CEO Tony Wadsworth says, "A lot of territories are so galvanized with what just happened at the Grammys." He adds that more than 15 territories will run TV ad campaigns for the set, and that the current release of the movie "Ray" throughout Europe should push sales.

BANG FOR YOUR STARBUCKS

When Concord first approached Charles a few years ago, the label knew that it had to come up with a nontraditional tactic. "I told Ray, 'We have to do an event record because in recentyears, no one's paying attention to what you're doing," " Concord *(Continued on page 73)*



The Nokia-Loudeve system enables the mobile operators' subscribers to browse, search and listen before selecting songs to download to their cell phones and computers.

Additionally, the platform features a music locker that allows users to store their music collections for access anytime and anywhere.

The services, which are compatible with third-generation phones and networks, feature full-track downloads, master ringtones and other musicrelated content.

The importance of the interoperability is not lost on record labels. "Multiplatform delivery is a great value proposition," says Jay Durgan, senior VP of business development and strategic partnerships at London-based Warner Music International. He has the "firmly held belief that our content has value and that consumers also attach value to convenience and flexibility around usage."

However, Durgan cautions that such services should have restrictions. "I am totally in favor of one purchase for one consumer to all their possible players, so long as the ownership remains with that one person, [and] the music is not permanently transferred free of charge to even one friend."

Ed Averdieck, Loudeye's Londonbased GM for Europe, says a strength of the new service is its ubiquity. "It is one of the first-ever own-label platforms for operators," he explains, which will be available in North and South America, Europe, Asia and Australia. Wherever mobile and 3G are available will drive the uptake."

Compatible handsets are not restricted to those made by Nokia, but to any that support AAC codecs (compressed files).

The deal represents the first international mobile foray for Seattle-based Loudeye. The company operates more than 70 online music stores worldwide, but so far its mobile activities have been limited to the United States

Loudeye, which has digital rights to more than 750,000 songs, will manage the licensing of the content to operators.

Nokia, which says more than 50% of the mobile phones it distributes this year will have music-playback capabilities, will integrate the platform with the operators' respective networks.

"We're collaborating to make the best of both worlds," Geust says. "We at Nokia realized that we couldn't build the mobile experience and forget what's happening in the online world. We think it's important to interact with what's happening in the online world as well.'

In a separate deal with Nokia, Microsoft has agreed to make its Windows Media Player compatible with cell phones' AAC codec and with songs protected by digital- rights management based on the Open Mobile Alliance version 1.0.

Eventually, the player will support the more flexible OMA version 2.0. which permits mobile users to share songs under certain conditions.

With the Microsoft deal, we're enabling the PC to understand the mobile device and enabling Windows Media Player to understand the OMA and the AAC codec," Geust explains.

Such interoperability, Averdieck adds, "takes away one of the big constraints affecting the development of the mobile-music market.'

Motorola

Continued from page 10

selection based on channel and genre usage patterns. Motorola said it is negotiating with several Internet radio services and plans to begin customer trials in April ahead of an expected October launch.

We're trying to solve this music problem by giving you the music you want, where you want it," says Dave Ulmer, director of marketing for Motorola's Media Solutions Group. "We're kind of the FedEx of music. We just want to move it around."

According to Ulmer, several Motorola phone models supporting the iRadio service are available, with additional models to be introduced throughout the year in anticipation of the fall launch.

One such device is the muchanticipated iTunes-compatible phone. Motorola gave a sneak peek of it at the 3GSM conference this month in Cannes.

Motorola said it plans to use Apple Computer's iTunes as the flagship format for its music-optimized devices. The company said it intends to remain technologyagnostic, however, and will also support RealNetworks' RealPlayer and Microsoft's Windows Media Audio technologies.

As the digital music market continues to evolve, consumer electronics manufacturers are battling over which device will control the digital music experience. Motorola is betting that consumers will want to use their mobile phones as remote controls of a sort, to direct where and when their music can be played. With more than 1 billion mobile phones in use worldwide, wireless devices far outweigh virtually any other consumer electronics category.

"We think it will be the phone," Ulmer says. "This puts control in the hands of the customer and out of the hands of the hardware manufacturers or the carriers.

However, the iRadio service hinges on consumers adopting various Bluetooth-enabled components before their phones can share stored music on those other products. Motorola is working with several car stereo manufacturers to develop head units with builtin functionality.

Until then, users must buy an iRadio Bluetooth adapter kit. On the service side, Motorola is relying on participating wireless carriers and Internet radio stations to carry out consumer marketing and pricing activities in support of the service.

Bronfman

Continued from page 5

Grammy Foundation's Entertainment Law Initiative luncheon and scholarship presentation Feb. 11 here, Bronfman noted to the 460 attorneys and executives in attendance the importance of forging new ways to create and deal in music.

"We must employ our creative imagination—and we must resist the temptation to conduct business as we always have-by experimenting with new approaches, new structures and new relationships, so that we can more quickly and appropriately respond to the everchanging marketplace," he said.

Bronfman explained that the WMG investors believe the music industry is in an "inflection period" similar to that of the film industry in the early and mid-1980s. Before then, he said, film and TV revenue was limited by the scarcity of viable outlets: movie theaters, network TV and syndication.

With the appearance of cable, satellite, videocassettes and DVDs, film entertainment took giant leaps forward, he said. "If you compare the value of the film and television library in the 1980s to today, the contrast is pretty astonishing."

In the same way, music distribution has been limited to thousands of record retailers, he noted. However, new distribution points are emerging, especially through wireless communications.

To emphasize the point, Bronfman related a conversation he had with the managing director of WMG's Italian affiliate. Bronfman was told that WMG records are sold through 1,600 retailers in Italy, but there are 60 million mobile-phone subscribers in the country.

"Remember, tens of billions of dollars are invested in these wireless networks all over the world, and these operators exact a toll for every piece of data that goes over or through them," Bronfman said. "If you factor computers into the mobile-phone equation and add the explosive growth of portable music players such as iPod, you have an almost unfathomable increase in distribution platforms for music."

He believes the massive increase in distribution points will trigger meaningful growth in the music industry. This will also expand the availability of music to a "virtual world where all music ever recorded becomes available digitally, in any possible combination, almost anywhere," he said.

For WMG's part, Bronfman hopes to contribute to the transformation of the music business through its new groups and labels. Their sole priority, he said, is to "turn the conventional record deal and general business approach upside down, to think beyond just the recorded master album with X-number of songs."

Bronfman emphasized, however, the importance of moving aggressively to capitalize on these new opportunities. To do so, he urged attorneys to bring a new level of creativity to the deals they forge. "Your willingness to join with us is critical to the success of our industry," he explained.

"We can see the future being framed by threats or opportunities -behind every threat lies a world of opportunity."

Full coverage of the Entertainment Law Initiative event is available to Entertainment Law Weekly subscribers at entertainmentlawweekly.com.

Late Fees

Continued from page 6

advertising. "While our 'no late fee' policy may seem too good to some to be true, it is true," Blockbuster spokesman Randy Hargrove says. "Blockbuster has eliminated late fees. Our customers understand the program, and we are happy to explain it to anyone else who is interested. Blockbuster has received tremendous feedback from both its customers and employees in response to the company's elimination of late fees.

The "no late fees" program launched

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Jan. 1 at Blockbuster's 4,500-plus stores in the United States. Dallas-based Blockbuster is the nation's top video rental chain.

Under the terms of the new policy, consumers get a weeklong grace period to return movies or games after their due dates. But their accounts are automatically charged the full retail price of the title (minus the initial rental fee) if they keep the item for more than a month. If consumers return the title within 30 days after the grace period, they are charged a restocking fee of \$1.25.

Though the investigations focus on that restocking fee, automatic account charges may also be of concern.

Linda Smith, a partner in law firm O'Melveny & Myers in Los Angeles, says the automatic-purchase part of the policy is more likely to lead to potential

civil class actions. "The question that attorneys general

Hollywood Rebuffs Blockbuster

Hollywood Entertainment's board of directors has rejected Blockbuster's acquisition bid and recommended that shareholders vote in favor of a merger with rental chain Movie Gallery.

Blockbuster's unsolicited \$1.3 billion offer involved the purchase of all of Hollywood's outstanding shares for \$14.50 each.

have to consider is whether the consumers have enough information to understand what the terms are," she says. "I don't think there is sufficient disclosure to the average consumer."

Consumers are called by the store and sent a card in the mail if they have kept a title for more than a week. The

In a statement, Hollywood says that "Blockbuster's offer raises significant antitrust issues that cause substantial uncertainty as to whether the transaction would be allowed to proceed by the Federal Trade Commission."

The FTC has already approved Movie Gallery's \$1.2 billion bid for Hollywood for \$13.25 per share. JILL KIPNIS

notices inform them that their account will be charged the retail price of the item if it is not returned within 30 days.

A brochure explaining the policy is also in stores.

Smith says Blockbuster's decision to eliminate late fees is a wise move, given

Thus far, it is unknown whether the 36 states will band together in their investigations or who exactly is bringing complaints to the attornevs general.

"We don't know if there will be a multistate action, or if we will be doing this on our own," says Janice Fitzsimons, public information officer for Delaware Attorney General Brady.

Smith notes, "Some of the state AGs like to go it alone and make the big splash and won't be likely to cooperate with others. It does occur to me, are these complaints being generated from consumers or is some of this is coming from the independent video retailers? Frankly, it is hard for the momand-pops to make a living against the big boxes.

Nissan

Continued from page 5

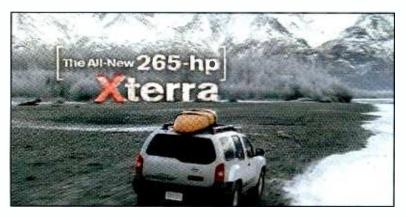
Eaton notes.

Span's "Stay As You Are" is from the band's 2004 Island U.K. album "Mass Distraction."

The BellRays' "Revolution Get Down" appears on the band's new album, "The Red. White & Black." which Alternative Tentacles Records released last month.

ANY EXPOSURE WELCOME

"High as the Ceiling" is culled from Stereophonics' last album, 'You Gotta Go There to Come



Back," which V2 issued two years ago. The band's new album, "Language. Sex. Violence. Other?,' arrives March 29. In the case of Stereophonics, even though the licensed track is from the act's previous album—and not the one the label is actively promoting-the added exposure is greeted with open arms.

"It all helps to spread the word about the band," V2 marketing director Debbie Chertock explains. "Having your music showcased in TV ads or shows has become one more avenue in which to get your music heard."

TBWA assistant producer Kyle Wright puts it another way: "There is a big difference between the number of people watching TV commercials and those that know about these bands. Like radio and iTunes, TV ads are another 'channel' to learn about new music.'

Indeed, Nissan will do its part to help people connect the dots between the music heard in the ads and the bands themselves.

Beginning in March, Nissan's Web site (nissanusa.com) will offer information about each band. including bios, tour dates and retail links.

Links to each band's official Web site are also part of the plan.

'It does the band no good if they remain a best-kept secret," Yagi says. "This way, people logging on to Nissan's site learn about them.'

In this way, V2's Chertock notes, Nissan is offering labels marketing value.

"People see the ad and go to Nissan's site to find out about the car and the music," she says. "Once there, they'll find links to the labels and artists-and vice versa. This is synergy at work."

Winners

Continued from page 71

executive VP/senior VP of A&R John Burk says. Burk oversaw production on the record, but he stresses that Charles kept a firm hand.

"I would say, 'Why don't we block out this week and line up four or five duets?' and Ray didn't want to work that [fast]," Burk says. "He wanted to think about one artist's song at a time. When it became clear that's how he was comfortable, that's how we worked."

Concord also knew it needed a strong strategic partner. "We said to Ray, 'We think the key is in the partnership with Starbucks. If you're on that counter, played in the store, you'll remind a lot of people out there what a great recording artist you are."

Barros savs Starbucks' contribution cannot be overestimated. According to Nielsen SoundScan, Starbucks is responsible for selling 535,494 units of "Genius Loves Company" through its 4,500 domestic stores.That, in turn, translates to 23% of the project's total U.S. sales of 2.1 million units. But Rumsey believes Starbucks helped move up to another 15% through its marketing campaign, which included exposure through its XM Satellite Radio channel and online.

The title, which has been in Starbucks stores continuously since its release, has seen a big sales spikes since the awards, says Ken Lombard, president of Starbucks Entertainment.

Lombard says the chain is incorporating additional signage about the Grammy wins. Complementing that are print ads in such publications as The New York Times.

"As much as anything, our customers are just coming in and asking for the album," Lombard says. "We're doing everything we possibly can to continue to provide customers with access to this album."

The experience with Charles set the template for future projects. The company isn't look to compete, as Burk says, with Beyoncé or Usher.

There are a lot of great talents who have been forgotten by the business and disconnected from their audience," Burk says. "Our greatest opportunity is taking those artists and marketing them alternatively to the mainstream."

Next is an album featuring the music of Earth, Wind & Fire's Maurice White, tentatively titled "Interpretations." "We want to find real interpretive artists to take their favorite Maurice White compositions and bring something new to them," Burk says.

As for its further association with Charles, Rumsey says Concord is in tentative talks with Charles' estate about a CD of previously unreleased material to commemorate what would have been Charles' 75th birthday, Sept. 24.

"There's a ton of unreleased material," Rumsey says, "but we don't have anything in our vaults." Charles' longtime manager Joe Adams acknowledges there is material in the vaults. "that we're going to use and put out shortly." However, he stops shy of mentioning what label will release these projects.

In the meantime, the Charles estate is developing plans to turn the late artist's Los Angeles studio, RPM International, into a working museum. The studio was declared a Los Angeles historical landmark last April.

OTHER POST-GRAMMY HIGHS

Charles wasn't the only multiple Grammy celebrant at the 47th annual awards ceremony at the Staples Center Los Angeles. Alicia Keys took home four awards from her eight nominations, including best R&B album for "The Diary of Alicia Keys."

Top nominees Kanye West and Usher, who claimed 10 and eight nominations, respectively, both picked up three awards, as did U2. (For a complete winners list, see page 70.)

Performance highlights ranged

Bider *Continued from page 5*

sor-not yet named-during a transition period. Bider has helmed WMG's publishing

division since its formation in 1987 after the merger of Warner Bros. Music with Chappell Music.

WMG chairman/CEO Edgar Bronfman Jr., whom Bider calls a "class act," said in a statement that Bider

now numbers approximately 600.

The growth in ASCAP's Mediaguide

tracking system also fueled increased

revenue: The system added 600 radio

stations in 2004-up to 2,500 nation-

wide—and includes fingerprints for 3.5

LoFrumento says the increased for-

eign distribution is especially significant.

ASCAP

Continued from page 6

while he oversaw the publisher's worldwide operations.

Warner/Chappell controls publishincluding the songs of Cole Porter, the Gershwins and a roster of such artists as Madonna. Dr. Dre and Sheryl Crow.

Bider joined Warner Bros. Music as CFO in 1981 after running his own Taupin, Bider engineered the acquiaccounting firm for nearly six years, sition of Chappell Music and others. representing an extensive range of entertainment industry clientele.

Attorney Ira Selsky of Dreier LLP in

"It's a growth fueled by the foreign

exchange, but it has an equal compo-

nent in volume," he says. "In local cur-

turned a \$30-million-per-year opera- New York has known Bider since his tion into a half-billion-dollar business CPA days. "Les really knows how to choose creative people and let them make their own decisions," Selsky says. "He's a master at structuring deals and ing for more than 1 million copyrights, making songwriters---veterans and newcomers-feel creative within a business environment."

> In addition to signing a significant deal with Elton John and Bernie

> Other executives with Warner/Chappell are president Rick Shoemaker and executive VP/GM Jay Morgenstern.

from a rousing gospel segment featuring Mavis Staples. West, John Legend and the Blind Boys of Alabama: Usher trading dance steps with a still-agile James Brown; a moving duet of Janis Joplin tunes by newcomer Joss Stone and Melissa Etheridge, who's recovering from cancer; and an all-star performance of the Beatles' "Across the Universe." Benefiting tsunami relief efforts, the song is available for download via the iTunes Music Store.

However, the standout performances weren't enough to keep the TV event from posting its lowest viewer turnout since 1995. The show drew 18.8 million U.S. viewers and an 11.6 rating/18 share, according to Nielsen Media Research.

Additional reporting by Carla Hay in New York and Emmanuel Legrand in London.

MTV

Continued from page 6

well as in Russia, where the TV market is growing. He says organic growth will be the priority, with the development of kids' channel Nickelodeon but also other such TV formats as comedy.

"We'll always look at acquisitions," Guild says. For example, German group Viva "was a good one, and we are always interested when opportunities arise.'

Asked if the "M" in MTV is losing its significance with so many ventures outside the music field, Guild counters, 'We do see music as the core of MTV.'

He adds that having access to a wider range of channels gives MTV more programming flexibility. That is the case in the United Kingdom, where "we have more channels, therefore we can provide more non-music content, but audiences come primarily to us because we are music channels."

million songs.

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rency we've seen a significant growth, and it's important to realize that American [repertoire] is so very popular" worldwide. Plans for the next year include the

introduction of PREP, a new distribution system that will allow members with a valid password instant access to all of their data via the Web. "This will make [ASCAP] even more transparent," LoFrumento savs.

He also expects increased activity

regarding digital distribution, as publishers and labels duke it out over payments.

"The Internet is going to be very telling over the next few years and what role the performing-rights societies will play," LoFrumento says. "I obviously feel we should have as big a role as we have with terrestrial broadcasting. That will be very critical over the next few years from a litigation, legislative and member point of view. The world is going to change, and we believe we should be at the leading edge of change."

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'On TV, It Appears A Lot Easier Than What It Is To Become A Superstar'

BY CARLA HAY

Even among multitalented artists, Missy Elliott stands out for her varied accomplishments.

She has achieved success as a recording artist, producer, songwriter, record label owner, music video director, actress, fashion entrepreneur and reality-TV star.

Elliott has earned several consecutive platinum albums, three Grammy Awards and numerous accolades from MTV, BET and "Soul Train."

And with nearly 6 million albums sold to date in the United States (according to Nielsen SoundScan), Elliott is the most commercially successful solo female rap artist of all time.

The Portsmouth, Va., native is also one of the few artists who can boast multiplatinum success as a record company entrepreneur. Elliott's Gold Mind label (which is affiliated with Warner Music Group) not only releases her records but had an instant hit with Tweet's 2002 debut album, "Southern Hummingbird."

This year, Gold Mind will issue Elliott's still-untitled sixth album (tentatively scheduled for a May release) and the first record from the winner of Elliott's new UPN reality-show talent contest, "The Road to Stardom With Missy Elliott." Elliott stars in the show and serves as a judge and coexecutive producer.

Collaboration could be Elliott's middle name. A list of acts she has worked with includes Jay-Z, Christina Aguilera, Lil' Kim, Mya, Pink, Dr. Dre, Ludacris, Ginuwine, Monica, 702, Tweet, Aaliyah, Wyclef Jean, Total, Ciara and longtime producing and songwriting partner Timbaland.

One of the most in-demand artists with advertisers, Elliott has participated in campaigns for Adidas, Gap, Virgin Mobile, Vanilla Coke and M.A.C Cosmetics. She also has landed acting roles in the movies "Pootie Tang" and "Honey."

Elliott has displayed her socially conscious side as spokeswoman and fund raiser for Break the Cycle, an organization dedicated to helping young people stop domestic abuse.

Among Elliott's current projects is the development of allfemale group Wicked (she would not reveal the style of Wicked's music but hinted to *Billboard* that it could be rap). Last year she launched Respect Me, her fashion line with Adidas. A portion of Respect Me's proceeds go to Break the Cycle.

Elliott is represented by Violator Management and Creative Artists Agency. Her songs are published by Mass Confusion Music/WB Corp. (ASCAP).

Violator co-founder Mona Scott says, "It has been exciting and rewarding both personally and professionally to work with an artist with the sometimes wacky yet always brilliant vision and creativity that Missy has. Missy is more than just a client to me; she is a partner in the true sense. We complement one another, each constantly pushing the other to realize the full potential of [our] talents."

After weathering a shakeup last year at her longtime label, Elektra Entertainment (which was folded into WMG's Atlantic Records), Elliott says she has bounced back and is eagerly anticipating the release of her next album.

Q: What were the biggest surprises in doing your reality show?

A: The biggest surprises were how emotional it got. I'm an artist and I know everyone is human, but once you're on TV, to everyone else you look like this superstar and it's almost like you can never cry or have problems. Just looking at [the contestants] made me remember problems with my family and financial issues.

These [contestants] are like anyone else trying to hustle; they have that drive, and it reminded me of what I went through to get where I am now. A lot of them went through very emotional stuff, and that got to me.





Missy Elliott: Career Highlights

1997: Debut "Supa Dupa Fly" on her Gold Mind label is the first of several Elliott albums to be certified platinum by the Recording Industry Assn. of America.

1999: "Hot Boyz" becomes Elliott's first top 10 hit on The Billboard Hot 100 as a lead artist.

2001: Co-produces "Moulin Rouge" soundtrack remake of "Lady Marmalade," which hits No. 1 in several countries

2002: Wins best rap solo performance Grammy Award for "Get Ur Freak On" 2003: Her single "Work It" reaches No. 2 on the Hot 100, and the album "Under Construction" sells 2.1 million copies, according to Nielsen SoundScan. She goes on to win Grammys for best female rap solo performance for "Scream a.k.a.

Itchin' " and for "Work It" the following year. 2004: Wins BET Award for female hip-hop artist of the year; Respect Me fashion

line launched 2005: "The Road to Stardom With Missy Elliott" debuts on UPN.

A: I really do think this is my best album. I was in a really great space with this album. I wasn't in a great space with some of the other albums I've done. I played Lil' Kim the album the other day, and she told me it was incredible and that there was not one song on it that she didn't like.

Q: Last year, when Warner Music Group restructured and Sylvia Rhone left her post as Elektra Entertainment chairman/CEO, you said you didn't want to stay with the company if she wasn't there. Why did you change your mind?

A: I love Sylvia. I feel like she's my mother. Sylvia understands me, but I feel that [Warner Music Group] understands me, too. [After the restructuring], at first I felt like a foster kid moving from house to house. So I expressed my concerns. I respect [WMG chairman/CEO of U.S. recorded music] Lyor Cohen. He has got so many artists he has helped grow and sell millions of records. I don't feel like I'm walking into a bad situation. They're willing to allow me to do whatever, because they respect what I've done. This is my last album [for WMG]. I think Lyor is smart and he won't allow this project to fail.

Q: How do you think reality-show talent contests like yours are affecting the music industry, in either a good or bad way?

A: I don't think it's damaging to the music industry. There's a lot of great talent, but a lot of times these people can't see a CEO and get their music out there. But when it's on TV, it appears a lot easier than what it is to become a superstar. In the real world, you have to earn it.

Even when you're elevated to better things along the way, it's still not to the degree that people see on TV. Like people with just one record out who stand in front of their Bentleys. These kids don't know that they probably have to take that Bentley back in six hours.

"American Idol" opened doors. On my show, [the contestants] have to display their writing skills, not just their vocal skills. There may be another show after mine that may display another side to the industry.

Q: What do you think about this trend of entertainers doing their own reality shows?

A: It makes sense, but you don't want the value of these shows to go down when everyone starts doing it. When it's just a show about the artists brushing their teeth and getting their hair done, then it doesn't make sense.

Q: What are the biggest changes you've experienced in the music industry?

A: When I first started in the music industry, it was about artist development. It wasn't about putting your first record out and seeing how many units you would move to find out if the record company would be behind you.

Now, I think the music industry is so gimmicky. Record labels are more caught up in trying to get [clones] of successful artists instead of looking for something unique.

${f Q}$: What do you want to accomplish that you haven't yet?

A: I'm doing a movie about my life. Paramount is interested in doing the movie, and right now I'm looking at writers for it. I don't want to star in the movie. People see only famous artists as having superstar status. But people want to know about the struggles. I'm sure that's what made Eminem's "8 Mile" a success, because people wanted to know what his house and mom were like before he started in the music business. People can't even imagine what I've been through.

Q: What are your thoughts on Timbaland saying that he wants to leave the music business soon?

A: I think we all say that at some point. But I think he'll be like Michael Jordan or Jay-Z. When you have the love for the business, you come back.

 $oldsymbol{U}$: What can you reveal about your next album?

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