IFPI Backs RIAA-Style Lawsuits

Report: Legal Approach Working

BY JULIANA KORANTENG

LONDON—The gloves may finally be coming off in the record industry’s global war against digital music pirates.

The International Federation of the Phonographic Industry is now endorsing litigation against illegal downloaders and will encourage more legal action if and when necessary, according to a new report.

Critics in Europe and elsewhere have long insisted that ordinary music fans would get caught in the fray of suing large-scale illegitimate downloaders, prompting a backlash against the industry.

“There has been a degree of success with litigation, but mostly with part-time downloaders,” says Mark Mulligan, senior analyst at Jupiter Research.

(Continued on page 59)

Norah Jones

A New Album, Big Expectations

BY MELINDA NEWMAN

“I’m very over myself,” Norah Jones says with a self-conscious laugh.

Fortunately, she seems to be the only one who feels that way.

The music industry and countless fans are looking at her Feb. 10 U.S. release “Feels Like Home” as the first potential smash of 2004.

“We expect the new album to be the No. 1 seller

(Continued on page 60)

Rock & Republic Takes Fashion, Music On Tour

BY MICHAEL PAOLETTA

After 18 months in business, Los Angeles-based clothing company Rock & Republic is ready to break ranks with traditional fashion and launch its own label.

Sherri Crow, Cameron Diaz, Jessica, Lisa Phair, Sarah Jessica Parker and Hilary Duff are among the entertainers in the music and film worlds who have embraced the brand’s sexy, progressive, rock ’n’ roll-inspired denim designs.

(Continued on page 17)

ON OVER 20 CRITIC’S TOP TEN LISTS!

★ ★ ★ ★ "ONE OF THE MOST ENCHANTING ROCK DEBUTS IN YEARS."

ROBERT HILBURN, Los Angeles Times

“ONE OF THE MOST BRIGHTLY AMBITIOUS PLANS"

MELINDA NEWMAN

"ONE OF THE MOST ENCHANTING ROCK DEBUTS IN YEARS."

ROBERT HILBURN, Los Angeles Times

"ONE OF ROCK’S BEST NEW BANDS."

NEIL STRAUSS, The New York Times

THE CRITICALLY ACCLAIMED DEBUT ALBUM FEATURING "ONE HORSE TOWN" AND "BIG SUR"

"One of the most promising debuts in a long time."

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### Top Albums

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### Billboard News

#### Top of the News

- Germany's music industry won the claim of the two more high-profile execs.
- With such acts as Marco Antonio Solís, Univision becomes the top Latin label in the U.S.

#### Music

- The Beat: The Darkness' "Permission to Land" shoots up the Billboard 200 after receiving four BR Award nominations.
- Movies & Music: Ice Cube feels at ease juggling starring roles in "Torque" and "Barbershop 2: Back in Business."
- The Classical Score: Hélène Grimaud considers her next creative project after her DG debut, "Credo."
- Touring: CCE plans to make the Killings a mainstream hit with its Artist Development Project.
- R&B: Baby Bash sweetens The Billboard Hot 100 with pop song "Suga Suga."

#### Features

- We could have made more money if we had a sponsor, but that's not the kind of stuff I want to do... all I want to be is part of a band.

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*Note: This is a partial representation of the Billboard magazine content.*
John Fleming's gamenzflix.com follows Netflix's rental model.
Univision Is Top Latin Label In U.S. For 2003

BY LEILA COBO

After only three years in existence, the Univision Music Group is on top of the world—the Latin world, that is.

The Univision Group—comprising Univision Records, Fonovisa Records and Discas Records—is the top Latin label in the U.S., according to figures provided by Nielsen SoundScan for calendar year 2003.

For the year, the combined Latin market share of Univision’s three main labels was 28.18%, up from 19.68% the year before (before it acquired Fonovisa).

Even if the 50%-owned Discas piece of the market is subtracted, Univision still comes out No. 1 with a 19.73% share. Runner-up Sony had an 18.58% share of the Latin market, including releases from its Fonovisa label.

“It’s unprecedented for a start-up label to do what they’ve done,” says Gustavo Lopez, VP of Latin sales and marketing for Universal Music Video & Distribution, which handles Univision’s releases.

“It’s like three large boats, and you’re hoping they all go in the same direction, and they do,” adds Lopez, noting that all three Univision labels saw a market-share increase in 2003.

Univision Records’ share for the year was 6.91%, up from 4.01%; Discas was 5.45%, up from 6.85%; and Fonovisa’s was 12.83%, up from 10.41%.

This marks the first time in the history of the Latin music charts that an independently owned label is the market-share leader in the Latin market. It also marks the first time in more than seven years that Sony has been deposed as the No. 1 label in the market.

The Univision Group’s rapid growth can be attributed to several factors. They include the 2003 acquisition of Fonovisa, the UMVD distribution pact, savvy management, access to TV advertising and an emphasis on artist development with a roster that is heavy on regional Mexican music, the top-selling Latin genre in the U.S.

“The perception was that we were going to be around for six months,” says Jose Behar, president/CEO of the Woodlands Hills, Calif.-based Univision Group. “That we had nothing to sell, that we couldn’t compete and that television alone wouldn’t cut it. I think people thought we were going to set up a K-Tel-type operation, when from the outset, we set out to have a full-fledged recording company.

Behar came to Univision from EMI Latin, where he created in 1989; it previously was a licensee of BMG U.S. Latin. Among his successful signings were the late Selena, A.B. Quintanilla & Kumbia Kings and Intocable.

Behar left EMI in 2001 to embark on what many thought was an uncertain project: the creation of a record label fully owned by Univision Communications.

Univision, the leading Spanish-language media company in the U.S., has holdings that include the Univision and Telemundo TV networks; the Galavisión cable network; Univision.com and, most recently, Univision Radio, former radio network HBC.

But the company had no experience running a record label.

For the start-up, Behar brought along from EMI a veteran executive team, which includes Dave Palacio. (Continued on page 39)

RIAA Sues 532 John Does

BY BILL HOLLAND

WASHINGTON, D.C.—Artists’ groups and a prominent pro-technology law- maker reacted positively to the latest round of copyright-infringement lawsuits filed by the Recording Industry Assn. of America.

The RIAA announced Jan. 21 that it had filed suits against 532 individual computer users who, the RIAA claims, have been illegally distributing copyrighted music on peer-to-peer networks.

The suits are the largest number filed so far by the RIAA in its enforcement program.

The new suits employ the traditional “John Doe” subpoena process, which is used to sue defendants whose names are not known. The lawsuits identify the defendants by their unique numerical identifier, known as an IP or Internet protocol address.

A federal appeals court here ruled last month that the streamlined information-subpoena process allowed by the Digital Millennium Copyright Act (DMCA) cannot be used in P2P infringement cases.

Only a filing with a court clerk was necessary under the DMCA to get a subpoena. A John Doe suit must be filed with a judge, who then determines whether a subpoena should be issued.

Once a John Doe suit has been approved by a judge, the record-label plaintiffs can subpoena the information necessary to identify the defendant by name. Internet service providers can also ask a judge to review the information provided.

Rep. Rick Boucher, D-Va., who has long complained about the DMCA information subpoena, says he is pleased by the RIAA move.

“There is now judicial supervision,” he says.

The complaints, according to RIAA president/general counsel Cary Sherman, are “bundled” into four lawsuits. Three are filed in the District Court of Southern New York and one in the District Court for the District of Columbia.

“It’s the only thing the labels can do now, and they have to do it,” says Ann Chaitowitz, director of the sound recording division of the American Fed- eration of Television & Radio Artists. “Illegal file sharing hurts artists as well as labels.”

Rick Carnes, VP of the Songwriters Guild of America, says his group supports the continuing litigation because P2P piracy has resulted in many songwriters losing their livelihood. (Continued on page 61)

Billboard Launches Biz Site

By JILL KIPNIS

LOS ANGELES—One of the top independent audio distributors is beefing up its home video operations in a big way.

Port Washington, N.Y.-based Koch Entertainment Distribution (KED) is doubling its number of video releases to at least 200 this year, as well as expanding its video sales and marketing staff.

“There is an opportunity for [our] music merchant [clients] who carry music-oriented video to expand beyond what is when it comes to DVD,” KED VP of video Dan Gurilutz says. “Customers are coming in looking to shop, and there are things retail-

Koch Fast Forwards Video Operations

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Billboard Launches Biz Site

The Billboard Information Group this week takes a giant step into its future as the premier source of news, analysis and marketplace intelligence for the global entertainment business.

At 3 p.m. ET Jan. 23, Billboard throws the switch on billboard.biz, an entirely new Web site for industry professionals.

“Billboard has long stood as the leading authority on the music industry,” editor-in-chief Keith Girard says. “Now, we’re taking Billboard into the 21st century with a range of services that will provide everything from up-to-the-minute news to in-depth analysis.

The site presents news throughout the day from Billboard’s reporting staff.

A fresh slate of stories will be posted four times each business day, with breaking news updated as it unfolds.

The site also serves as the new access point to the electronic version of the weekly Billboard magazine and the Billboard editorial and charts archive.

Billboard.biz is also the platform for a suite of new Billboard products, including e-newsletters on key business segments, in-dept” “White Papers” from Billboard and research reports from respected partners spe-

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**New Entry In Online Vid Race**

**Gameznflix.com To Offer DVD, Game Rentals**

**BY JILL KIPNIS**

LOS ANGELES—There’s a new kid on the block in the online video rental world.

Gameznflix.com, owned by Franklin, Ky.-based holding company Point Group Holdings Inc. (PGHI), is launching next month with an offering of DVDs and videogames.

The service’s business model is similar to that of Netflix, the leading online rental company based in Los Gatos, Calif. Users will pay a monthly subscription fee that enables them to receive DVDs or games through the mail. After a subscriber returns a title in an envelope with prepaid postage provided by gameznflix.com, another title from the rental selection list they have created is sent.

“This is a long-term project that will offer an alternative to Netflix,” says John Fleming, CEO/president of PGHI. “We will crawl, then we will walk and then we will see about running into the future.”

Netflix ended 2003 with about 1.5 million subscribers, a 74% increase over 2002.

**Billboard’s Got Game Rentals**

A revamping of the Billboard video rental charts will supplement the magazine’s increased coverage of videogames. This issue marks the bow of Top Video Game Rentals.

The new chart is provided by Home Video Essentials and compiled by Rentrak, which has been the source of Billboard’s video rental charts since July 2001. Rentrak bases its charts on actual transactions tracked at a representative sample of 3,000 to 5,000 stores.

To make room for the new game charts, Billboard has combined the Top DVD Rentals and Top VHS Rentals charts into a single list, Top Video Rentals, which tracks rental activity, regardless of configuration.

The game and video rental charts will run weekly in the magazine, each at 10 positions.

“Videogames are becoming an increasingly important product to our readers—not just at retail, but for record companies and music publishers, too,” says Geoff Mayfield, Billboard director of charts.

“Rentrak gives us the authoritative picture of the rental market. We are also exploring options by which we can soon supplement Top Video Game Rentals with a credible chart citing the best-selling videogames.”

Rentrak’s charts are affiliated with the Video Software Dealers Assn. when Billboard began publishing those lists in the issue dated July 28, 2001. They were rebranded under the Home Video Essentials banner last year.

At launch, gameznflix.com will offer about 50 top DVDs and a full stock of videogames. According to Fleming, 99% of published videogames, including such older titles as “Pong,” will be available for rent.

“It costs $50 to buy a game. The gamer beats the game or likes it or dislikes it and it is over in about two weeks and three days,” Fleming says. “Now, they can rent it for $20 a month.”

Fleming would not disclose what the monthly subscription fee for gameznflix.com will be, though its vegeez.com offers plans that range from $19.95 to $39.95. For example, the $19.95 plan allows users to have two titles rented at a time, while a $29.95 plan allows four rentals at a time.

PGHI has signed a joint venture deal with Ann Arbor, Mich.-based Legend Mobile to develop a marketing campaign for gameznflix.com’s launch. Legend Mobile spearheads campaigns involving celebrities, such as the recent Visa debit card promotion with Hilary Duff (Billboard Bulletin, Oct. 25, 2003).

Retail data from streaming services are not reflected in Billboard’s rental charts (see story, below).

**Ken Robold** has been promoted to the newly created position of GM at Universal Music Group Nashville, where he previously was executive VP of operations/CFO. Robold reports to UMG chairman/CEO Luke Lewis. The label group comprises MCA Nashville, Mercury and Lost Highway Records. Robold’s new duties include oversight of the sales, marketing and new-media departments.

As part of a major business expansion plan, MTV Latin America has announced plans to launch VH1 Latin America in the second quarter. VH1 Latin America will target the 25-plus audience with adult, music-based programming. The plan follows years of research to “understand this segment of the audience.” MTV Networks Latin America president Antonette Zel says. Programming details are not yet available. The VH1 endeavor will be run by the same core team that oversees MTV Latin America. The VH1 launch is part of a bigger expansion plan of the MTV brand into Latin America. In addition, MTV Latin America announced the launch of the MTVN Digital Suite for Mexico. The U.S.-based service for some of its channels—MTV Hits, MTV Jams, VH1 Soul, VH1 Mega Hits and Nickelodeon’s GAS—will be initially available in Mexico through Cablevision’s digital tier.

The network will collaborate more closely with New York’s International Program Enterprises division for sales of the original programming to broadcasters in the region. This includes programming from MTV, VH1, Nickelodeon, Spike TV and Comedy Central.

**LEILA COBO**

Singer/harmonica virtuoso Kim Wilson led nominees for the 2004 W.C. Handy Awards, presented by the nonprofit Blues Foundation in recognition of the year’s best work in the blues field. Wilson garnered six Handy nods, including one for entertainer of the year. Anson Funderburgh, Buddy Guy, Bettye Lavette and Otis Taylor each received four nominations. Solomon Burke, Shemekia Copeland, B.B. King and Bobby Rush complete the entertainer of the year field. Nominated as blues album of the year are Funderburgh’s “Which Way Is Texas?” (Bullseye Blues), Guy’s “Blues Singer” (Silvertone), Lavette’s “A Woman Like Me” (Blues Express), Taylor’s “Truth Is Not Fiction” (Telarc) and Wilson’s “Looking for Trouble” (NCT). The Handys—which are selected by an international voting panel of blues fans and blues society members—will be presented April 29 at the Cook Convention Center in Memphis.

**CHRIS MORGIS**

Nonprofit label Smithsonian Folkways Recordings is making its entire collection of 330 folk music albums available for downloads for 99 cents apiece. The service will debut April 1 on its own site, folkways.si.edu, and later this spring on Smithsonian’s globalsound.org. The Folkways catalog was donated to the Smithsonian Institution in Washington, D.C., after founder Moe Asch’s death in 1986. The recordings date back to 1948, with material by Woody Guthrie, Leadbelly, Brownie McGhee, Pete Seeger and others. The online initiative is powered by the Peppercoin Payment System.

**BILL HOLLAND**

**John Guerin**, 63, of heart failure, Jan. 5 in West Hills, Calif. A top session drummer, Guerin performed and recorded with artists as diverse as Thelonious Monk, Ella Fitzgerald, Frank Sinatra, Frank Zappa, the Byrds and Linda Ronstadt. He was a founding member of saxophonist Tom Scott’s band the L.A. Express. In the mid-70s, the group backed Joni Mitchell on her album “Court & Spark” and on her tours. Guerin is survived by his wife, a son, two siblings and two grandchildren.

**Joyce Triplett**, 65, of cancer, Jan. 8 in Nashville. For 15 years starting in 1973, Triplett served as director of finance and administration for RCA Records, where she worked with artists like Chuck Akon, Delin Laine, Tony Rogers and Toby Keith. She is survived by her mother and four siblings.

**John Friedmann**, 71, of a gunshot wound, Jan. 9 in Kansas City, Mo. Friedmann was executive director of the Jackson County Sports Complex Authority, a post he had held since 1990. A part of the International Assn. of Assembly Managers since 1962, he was the body’s eldest active member. Throughout his career, Friedmann oversaw such Kansas City venues as Kemper Arena, Kauffman Stadium and Arrowhead Stadium.

**Lorene Allen**, 78, of cancer, Jan. 9 in Nashville. Allen moved to Nashville to become a songwriter in 1964. Her songs have been recorded by such artists as Loretta Lynn, Conway Twitty, Eddy Arnold, Ernest Tubb and Pat Boone. Honored by Source for her pioneering accomplishments as a Music Row businesswoman, Allen worked for the Grand Ole Opy duo the Wilburn Brothers and served as GM for Loretta Lynn Enterprises until her retirement in 1984. She is credited as a songwriter on one of Lynn’s most famous and controversial recordings, “The Pill.” Allen is survived by her husband, two daughters and two grandchildren.
Another Step Against Piracy

The U.S. record industry received a significant boost this week from the organization representing the industry overseas. Frankly, it's about time. In what amounts to a first, the International Federation of the Phonographic Industry is endorsing the Recording Industry Assn. of America's campaign of lawsuits against illegal music downloading on the Internet.

The endorsement came in the newly released "IFPI Online Music Report, 2004." It concludes that lawsuits against persistent online infringers have proved "highly effective," especially when cooperation and public awareness fail to reduce unauthorized online music activities (see story, page 1).

IFPI chairman/CEO Jay Berman told Billboard correspondent Juliana Koranteng that the report should convince IFPI national groups to adopt the RIAAs legal tactics. "It shows that the message of deterrence was a pretty strong one," Berman said. "The Internet is not U.S.-specific. Concerted international action is needed."

We've maintained all along that the biggest benefit of the legal campaign has been its ability to raise the public's awareness and to send a clear message that there could be consequences.

In hindsight, if the campaign had proved anything, it's that public education and relying on the good will of people simply isn't enough of a deterrent to change public behavior. That's why the IFPI's endorsement of the RIAAs tactics is the right move. As Berman noted, the Internet is not U.S.-specific. The problem respects no political boundaries. So concerted international action is needed.

Berman also rightly notes that rapid advances in peer-to-peer technology are rendering most laws, such as the Digital Millennium Copyright Act, obsolete.

By the same token, Mark Mulligan, a senior analyst at Jupiter Research, also correctly notes that those lawsuits are unlikely to address the real problem—hardcore file sharers. They are growing increasingly sophisticated in their use of encryption and third-party Internet accounts to avoid detection.

In the end, this is where the legal campaign falls short. It treats a symptom rather than the disease itself.

The only way to cure the disease is to enact laws that put the burden of copyright enforcement back into the hands of Digital Millennium Copyright Act, obsolete.

We simply would require the services to police their systems for copyrighted material. And eliminate it.

Does something make you jump and shout? Write a letter to the Editor! Mail to Keith Girard, Editor-in-Chief, Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited, Name requested, at the discretion of the editor. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.
Industry Should Publicize Threat Posed By File Sharing

P2P Sites Open Door To Identity Theft

The music industry is overlooking perhaps its most promising means of deterring peer-to-peer (P2P) music file sharing: the case of how Kazaa and the other P2Ps facilitate identity theft, credit card fraud and bank fraud.

The Recording Industry Assn. of America’s (RIAA) high-profile litigation strategy aims to convince the public that music-file sharing is illegal and prosecutable. Lawsuits against major P2P users may have generated considerable news coverage and public awareness, but they won’t stop downloading.

Rather than suing the teenager, the RIAA should instead focus on scaring teenagers’ parents. Parents need to understand that their child’s downloading exposes their personal financial records to credit card fraud and bank fraud.

A full understanding of the roles that Kazaa and other P2Ps hold in making identity theft possible should prompt millions of parents to remove these programs from their home computers.

Identity theft has exploded in recent years. The Federal Trade Commission recently reported that in 2002, nearly 10 million people were victims of identity theft. At an annual cost to consumers of $5 billion and a cost to businesses and financial institutions of nearly $48 billion, this is no minor inconvenience.

The FTC’s conclusions far exceed previous estimates, indicating how truly vulnerable many Americans are to credit card and bank fraud.

The FTC report cites a stolen wallet or purse as a leading means by which criminals obtain a driver’s license number, a date of birth and home address and a social security number—all ingredients necessary to commit credit card and bank fraud.

Recent congressional hearings highlighted the practice of “dumpster diving,” where credit card applications found in trash cans are used to open up fake accounts.

The consumer agency’s report fails, however, to acknowledge or comprehend how our day-to-day reliance on computers has elevated identity theft to a whole new level of sophistication, making credit card fraud and bank fraud all too convenient and far too profitable for an entire new class of technologically savvy criminals.

For example, new and drastically software known as “keylogger” permits the remote monitoring of computer keystrokes. Keylogger software can be embedded in a downloaded videogame or text document and, unknown to the end user, secretly sends regular e-mail updates of the end user’s keystrokes.

Every time a credit card number is typed to make an online purchase or an online bank transaction is initiated, the identity theft criminal is provided the information.

Computer-savvy identity-theft criminals know that to access an end user’s personal financial information, security firewalls must be bypassed and anti-virus software disabled.

Most Americans seem confident that computer-security software packages, including firewalls and anti-virus programs, are adequate protection.

But since P2Ps operate behind a computer’s firewall, security programs offer insufficient safeguards and perhaps no protection at all.

Operating behind the firewall permits anti-virus programs to be disabled and [also permits] access to the end user’s file directory, including personal tax returns, money management programs or bank records.

After acquiring the end user’s personal financial information, the identity thief is able to reinstitute the anti-virus programs, leaving virtually no trace of the criminal activity.

This all happens in a matter of minutes. The combination of P2P, keylogger and the disabling viruses can make computer-related identity theft all too convenient and frightfully effective. The identity theft criminal has the keys to the bank vault, and the download is the getaway car.

Kazaa and the other P2Ps are careful to claim no responsibility for the content of songs, pictures, computer videogames or other items downloaded by tens of millions daily. Their end-user licensing agreements contain language waiving liability for damages caused by their services.

The scrutiny of the hidden embedded content is left to the end user.

The combination of growth in online retail, the popularity of file sharing and a reliance on online tax filing and online banking has converged to make identity theft convenient, efficient and extremely profitable, with little chance of the thief getting caught.

The identity-theft moon, sun and earth are aligned, and the music industry is blind to the obvious business, public relations and legislative opportunities available to exploit the P2Ps’ role.

The major labels’ interest in providing their own versions of online music distribution services presents an obvious business opportunity for a safe environment for downloading, devoid of keylogger or other computer viruses.

This would be in clear contrast to Kazaa and the other P2Ps, where downloads currently facilitate identity theft fraud.

To make this contrast between safe and unsafe music downloads, the RIAA and the labels must discard their current litigation Jihad and engage in a full-throttle campaign to expose how P2P use makes Americans vulnerable to such fraud.

Of course, Kazaa and the other P2Ps will discount or refuse their role. But, put in terms that the RIAA’s lawyers may understand, this would force the P2Ps to prove they are a safe venue for downloading.

Finally, the RIAA has a remote chance to include anti-P2P legislation in Congress’ renewal of the Fair Credit Reporting Act, perhaps this session’s only identity-theft-related legislation.

Legislators could slightly modify recently introduced House legislation that seeks to deter P2P user’s sharing of child porn by requiring parental consent before a file can be downloaded. Parents would then understand the types of downloaded files their children are accessing and the lack of scrutiny of those files’ hidden content.

John Edgell is a Washington, D.C.-based legislative and public affairs consultant.

Services Still A Hair’s Breadth Away From Liability

I am a law student at Brooklyn Law School and write for my school’s law review. I am researching a piece on file sharing and recent litigation surrounding file sharing and feel it necessary to point something out regarding the Grokster decision that many journalists reporting the decision have overlooked.

Although the Grokster decision follows a line of reasoning similar to that of the Betamax case, that line of reasoning merely sets the foundation for the court’s decision.

It is true that file-sharing services are viewed by courts to be similar to VCRs and, like any staple article of commerce, cannot be taken off the market because of the existence of copyright infringement.

However, if a musician or label or other copyright owner can prove that the service has been notified of the unauthorized copying when it is in the position to do something about it, failure to act could lead to a finding of contributory or vicarious copyright infringement.

This was the fatal blow to Napster and Airtmster and [is] what has kept Grokster and Morpheus alive.

That a service currently provides or has the ability to provide substantial non-infringing uses does not allow it to slip out of liability.

All services like these will be found to have substantial non-infringing uses. The key is proving that the services had a relationship to the files being transferred.

Napster cleared each file before it was uploaded and logs its existence on a central server. Grokster has no clearance process nor any central server. Napster’s connection was too close. For now, Grokster is just far enough away to avoid liability.

It’s important for Billboard readers to understand this so that when they find their songs on these services, they have a better idea of how to fight.

Jordan Bromley Chair, Development Hip Hop Congress

Sony Applauds Anti-Piracy Stance

Although I know that you already are familiar with Sony’s commitment to the battle against piracy in any form, I cannot resist seizing the opportunity to personally applaud Billboard’s recent anti-piracy campaign, as initiated in your Nov. 29 issue with Beyoncé and Sheryl Crow.

This totally positive and most constructive approach to the issue of illegal downloading is one that I hope will become a standard, not only within the music business but also externally—and in all forums and instances where the ideas of intellectual property and copyright law are currently being challenged. In other words—well done!! And thank you.

Fredrik Ekander VP of A&R Sony/ATV Music Publishing Europe

Jones Goosed Gaye’s ‘Grapevine’

The melancholy news of the death of E. Rodney Jones (Billboard, Jan. 17) cannot pass without mention of his key role in one of the landmark hits of the past 40 years.

At WVON Chicago, Jones was the jock who played Marvin Gaye’s “I Heard It Through The Grapevine” during a record hop when it was nothing more than an album track and almost an afterthought on Gaye’s “In the Groove” LP.

The crowd went crazy, and when he took the song to the airwaves, the phones lit up. Within two days, Chicago’s top distributor had ordered 100,000 copies.

The late Phil Jones (no relation), a R&B Records marketing maven, once told me that the company’s famed quality control department said they “scraped the bottom of the can” to include that track on the album.

Yet, thanks to the intervention of E. Rodney Jones, “Grapevine” exploded into history.

Adam White Universal Music International London
The Darkness Creeps Into The Limelight

For those of us who have been rooting for the Darkness since its album came out last September in the U.S., these are heady weeks, as the band's "Permission to Land" album has leapt from No. 188 on The Billboard 200 to No. 55 this issue. The Darkness is a British glam/rock band that snared four Brit Award nominations, its single "I Believe in a Thing Called Love" is climbing the modern rock chart, the band made its network TV debut on "Late Show With David Letterman" and MTV has declared the videoclip for "I Believe" as one of its "Big 10," targeting it for maximum rotation. This is a band that Kallman and Shapiro admit has a polarizing effect. People either hate it or love it as the return of fun, over-the-top rock 'n' roll.

According to Craig Kallman, co-president of Atlantic Records, this kind of excitement wasn't supposed to happen yet. "We put it out in September as a soft release to combat imports," he says. "So the Anglophiles could buy it."

"We never intended to work it as a major frontline priority until January," Atlantic co-president Ron Shapiro adds. "But a few people jumped on it, and we had to roll it out in a large way without having really planned on it in November and December."

This is a band that Kallman and Shapiro admit has a polarizing effect. People either hate it or love it as the return of fun, over-the-top rock 'n' roll.

(Continued on page 16)

Country Artists, Christian Music

By Deborah Evans Price

NASHVILLE—Country artists are keeping the faith—literally.

While country and gospel have long been kindred spirits, during the past year, an increased number of big country names—including Randy Travis, George Jones and Billy Ray Cyrus—have crossed over to the Top Contemporary Christian Albums chart with religious records.

The trend looks to continue this year as Nashville-based Christian label BNO Records partners with Sony Nashville to issue a Johnny Cash hymns collection. Additionally, Travis is working on his fourth Christian album.

"If you look at the history of country music, it used to be that country artists would typically do a gospel record in their career," says Mark Lusk, senior VP of marketing and artist development for Travis and Cyrus' Christian home, Word Label Group. "Country artists had gotten away from that, and now some are venturing back to it. They are seeing what was true 25-30 years ago is still true today, and that is the country fan still loves gospel music."

Sparrow Records, which jump-started the trend in the 1990s with successful Christian albums by such country veterans as Charlie Daniels and Anne Murray, is preparing for the June 15 release of the third "Amazing Grace: A Country Salute to Gospel" collection. According to Nielsen SoundScan, the first "Amazing Grace" had a No. 1 hit with "Three Wooden Crosses."

(Continued on page 15)
"Why not, take a crazy chance," Hilary Duff sings in one of the songs that helped transform her from an actress to a legitimate pop star.

Those words, written by Charlie Midnight and Matthew Gerrard, summarize the risks the teenage actress, her manager, her mother and Walt Disney's Buena Vista and Hollywood Records divisions took when they set out to establish Duff as a music star who could stand without the aid of—and despite the success of—her cable TV alter-ego, Lizzie McGuire.

"Metamorphosis," the first high-profile album credited to Duff as a solo artist, was released Aug. 26 and certified platinum in early October by the Recording Industry Assn. of America (RIAA). According to Nielsen SoundScan, the album has since topped sales of 2.5 million.

That achievement earns Duff recognition as the first Billboard Platinum Star of 2004. This new series of special reports will profile selected acts that have achieved platinum sales of their first major release or major new releases by established platinum artists. In this era of multifaceted careers, our platinum partners feature will highlight the scope of business relationships enjoyed by such top-selling artists as Duff.

Now, months after "Metamorphosis" topped The Billboard 200 and hit platinum, Duff's move into the music business may seem as if it wasn't much of a "crazy chance" at all, but a slam dunk from the start.

However, her success is the result of strategic planning during the course of two years by her manager, Andre Recke; her mother, Susan Duff; a team of songwriters and producers; and executives at Disney's music labels.

FATEFUL MEETING

Recke met Duff backstage at a Radio Disney concert 2½ years ago in Anaheim, Calif., where his client Myra was performing.

(Continued on page 14)
TRIPLE PLATINUM

• #1 album
• 12 weeks in the Top Ten to date
• #8 best selling album of the year
• Sold-out tour
• #1 video on TRL
• MTV's Making The Video (twice)
• MTV's Making The Tour
• The American Music Awards
• MTV's New Years Eve
• Two #1 singles at Radio Disney
• The most-viewed AOL live concert ever
• Over 350 million online impressions.

All in just 22 weeks.

HILARY DUFF

2004 starts with the new hit single and video "Come Clean"

www.hilaryduffmusic.com

www.americanradiohistory.com
The Team Behind Duff's Musical Success

Every platinum star benefits from platinum partners, business relationships that drive a career forward. Our platinum stars series will regularly spotlight these relationships to give credit to the individuals who support successful artists.

THE MANAGEMENT
Andre Recke of BDO Management and Consulting guides Duff’s music career. Prior to signing Duff, Recke ran a company that handled the European merchandising for the Backstreet Boys and ‘N Sync. He also has managed the careers of Lou Bega, who scored the 1999 hit “Mambo No. 5,” and Buena Vista/Hollywood recording artist Myra.

THE LABEL
“Metamorphosis” was released Aug. 26 on Buena Vista/Hollywood Records. This label partnership taps the expertise of staff from both of the Walt Disney Co.’s record labels. Major players in the album’s campaign include Buena Vista Music Group chairman Bob Cavallo, Hollywood Records senior VP/CMC Abbey Konowitch, Buena Vista/Walt Disney Records senior VP of A&R Jay Landers, Hollywood Records VP of promotions Scott Finck, Buena Vista Music Group executive VP/GM David Agnew, Walt Disney Records senior VP of sales and marketing Robert Marick and Walt Disney Records VP of media relations Maria Kleinman.

THE SONGS
Hitmaking trio the Matrix (Laur- ren Christy, Graham Edwards and Scott Spock) and songwriter Char- lie Midnight wrote “So Yesterday,” the first single from “Metamorpho- s.” The track is published by BMG Publishing/Lauren Christy Songs/ Scott Spock Songs/Shahasu Music (BMI)/ Graham Edwards Songs (ASCAP). “Come Clean,” the album’s second single, was written by Kara DioGuardi and John Shanks and published by K'Stuff Publishing (BMI) and WB Music/Dylan Jackson Music (ASCAP). Numerous other songwriters—including Duff, her sister Haylie and Meredith Brooks— also contributed to the project.

THE STUDIO
Andre Recke and Jay Landers served as the album’s executive producers. Producers credited on the album include the Matrix, John Shanks, Chico Bennett, Kara Dio- Guardi, Charlie Midnight, Jim Marr, Wendy Page, Denny Weston Jr., Matthew Gerrard and Meredith Brooks. Mixers include the Matrix, Rob Chiarelli and Joel Soyffer. The album was mastered by Stephen Marcussen at Marcussen Mastering in North Hollywood.

THE ROAD
Duff’s booking agency is Evolution Talent, and the responsible booking agent is David Zedek.

Duff rehearsed for her tour at S.I.R. Studios in Hollywood, which also hosted a special dress-rehearsal performance for members of her street team.

THE LICENSEES
Duff’s commercial endorsements include a Visa/Legend Hilary Duff- branded gift credit card; Hashbro’s VideoNow take-along video player; Stuff by Hilary Duff, a clothing line launching in spring 2004 by NTD Apparel; a cosmetics line manufactur- ed by Townley Cosmetics; and Hilary Duff dolls by Playmates Toys. Bravado International Group/Sanc- tuary Group handles licensing.

THE MEDIA
The Disney Channel show “Lizzie McGuire” may have launched Duff’s career, but MTV has been influential in helping her make the transfor- mation from TV personality to pop star. She appeared on the MTV Movie Awards, co-hosted the Total Request Live All-Star Backyard BBQ and was the subject of episodes of “Making the Video,” “Making the Tour” and “Diary.”

In November 2003, Duff also signed a deal for a comedy pilot with CBS, which is developing a vehicle for the singer/actress for the 2004-2005 season.

On the film front, Duff appears in 20th Century Fox’s current release “Cheaper by the Dozen.” Upcoming films include Warner Bros.’ “Cin- derella Story” and New Line’s “Heart of Summer,” both due this year.

Duff continues to receive support from Radio Disney and top 40 sta- tions. This past December, she was featured at holiday concerts hosted by some of the most influential top 40 stations.

The singer’s official Web site, hilaryduff.com, had logged more than 9 million visitors by December 2003. She has also been the subject of some major promotions on AOL, including a First Listen debut of “So Yesterday,” a Sessions@AOL and a BroadBAND Rocks Webcast.

There are several “Lizzie McGuire” DVDs on the market, released by Dis- ney, Buena Vista/Hollywood Records’ “All Access Pass” focuses on Duff’s music career and features music videos, the making of those videos, an acoustic performance, a photo gallery and home movies.

THE CATALOG
Duff’s previous release was “Santa Claus Lane,” a Christmas album issued in 2002. It was rereleased in 2003 by Buena Vista with one addi- tional track. Her recordings have been included on the soundtracks to “Lizzie McGuire” and “The Lizzie McGuire Movie,” both issued by Dis- ney. She also contributed to the compilation “Disneymania.”

THE DIGITAL ASSISTANTS
Duff uses a Nokia cell phone, an Apple iBook laptop and an iPod to listen to her favorite tunes. “You can put your schedule in it [with added software] just like a Palm Pilot,” she says of the latter device. “But I’m so technologically challenged, it’s embarrassing sometimes.”

THE CHARITIES
Duff and her sister Haylie are members of Kids With A Cause (kidsforthehudson.org). In fact, Haylie served as the organization’s spokesperson in 2003. The nonprofit group helps youngsters overcome poverty, hunger, sickness, lack of education, abandonment, neglect and/or abuse. Duff appears at events and visits hospitalized children on behalf of the organization. She also serves as the youth ambassador for the wild horse sanctuary Return to Freedom (returntofreedom.org).

Congratulations to a true “Platinum Star!”
We wish you the greatest success in the years to come!
All the best,
Bravado
A member of the Sanctuary Group, PLC
Dear Hil,

Congratulation on your amazing success! It's been a wonderful ride and a privilege to work with you and your family. Keep rockin'!

Andre Recke

Hilary,

Congratulations on becoming the newest multi-platinum, "Triple Threat" superstar. We are proud to be part of your team.

Goldring, Hertz & Lichtenstein LLP
During the holidays, she appeared at several major-market radio concerts alongside pop's biggest stars. And to meet the demand of her growing fan base, she headlined a brief tour that often featured two shows in one city on the same day.

Although "Metamorphosis" was an instant hit, it wasn't until Duff stepped onto the concert stage last fall that she felt she had become a music star.

"I had all these people supporting me," she says. "That's when I really said, 'Oh my gosh, I'm doing it.' I never thought I'd be able to perform in front of so many people."

Although Duff attended a performing arts school as a child and later became a successful TV/film actress, she admits to having stage fright when she made her live music debut.

"I thought I was going to cry. It was just really scary," she says. "I've done stuff before where I talked in front of lots of people, and that wasn't a problem. But when you're up there running around and rocking out with your hand and showing [the crowd] what you have, it's kind of a different story."

Duff listens to such acts as Maroon5, the Black Eyed Peas, Simple Plan, Aerosmith, Janis Joplin, Vanessa Carlton, Britney Spears and Justin Timberlake. Although her personal music taste runs the gamut, she leans toward a more rock-oriented approach when performing.

"I can't say I'm [more of a] rocker than a pop girl, but if you see my [live] show, I don't dance at all," she explains. "It's more like just rocking out with the hand. It's not choreographed pop moves."

Although she'll focus on her film career during the beginning of this year, Duff plans to play scattered live dates when time allows and eventually return to the studio to record a second album.

After collaborating with songwriters on her first effort—she received a co-writing credit on the album's title track—Duff plans to get more involved in writing songs for her next release.

"I love writing, and I feel like you need time to really get in touch with yourself to do that," she says. "On "Metamorphosis," I had the experience of having time to write with the writers and write more of my own stuff. Hopefully I can do that on my second album."
Country Artists

Continued from page 9

Grace” project sold 406,000 copies, and its successor moved 239,000. Combined sales for the two volumes total more than 1.4 million copies when record clubs and special-market sales are included.


Artists continued to appear on the third installment include Trace Adkins, Keith Urban, Cindi Thompson, Dierks Bentley and Sawyer Brown’s Mark Miller, who duets with Christian powerhouse Steven Curtis Chapman. Hardie adds, “With Scott Hendricks producing all new recordings on this release, new artist commitments are being secured daily.”

SINGING TO THE CHOIR

One of the advantages to releasing an album of Christian songs recorded by a single country artist or a compilation is that such projects appeal to two audiences.

First is the country consumer, who is a longtime fan of Travis, Cyrus, Daniels or Jones and buys at mainstream retail. Second is the active Christian music buyer, who shops predominantly at Christian bookstores. Labels issuing such product have to target the general market as well as what the Christian industry refers to as “the CBA”—the Christian Booksellers Assn. retailers.

“The success of a country act in the Christian market place is really related to the believability test and the awareness on a broader level,” INO Records president Jeff Moseley says. “The bigger hit it is across the board—be it television or radio—obviously drives awareness, but that doesn’t mean the consumers are used to seeing it in a Christian bookstore.

“Another test is: Is this believable? Are these country artists known for their faith either in an outspoken way or a quiet way? It would be very difficult, for example, to sell a Bob Marley hymns record in a Christian bookstore. The research I’ve done [says] the more believable the artist, the more integral their faith is to their careers and their lives, the better they do in the bookstores.”

Lusk agrees. “With any artist it has to come from a credible place. Music fans in general are very perceptive, and if you are going to sing a gospel record, I think people want to know why you are doing that. Is it because you just want to do a gospel record, or is it something ingrained in your family, or do you seem to be that makes that legitimate?”

With that in mind, Lusk says Word took steps to inform Christian consumers about Travis and Cyrus’ personal beliefs by issuing companion DVDs that included interviews with the artists.

“We wanted people to know why this particular country superstar chose to do a gospel record,” Lusk says. “Randy had such a difficult background growing up and got into so much trouble and then eventually was set free from a lot of that because of his newfound faith in Christ. He tells that on the DVD.”

“Billy Ray [recalls] his papaw Cyrus being a Pentecostal preacher and his other papaw being a singer and a fiddler player. He had music and religion on both sides of his family. He grew up going to that church as a kid, and he has so many stories about gospel music and the influence it had on his life.”

“It has been an album for me that has been a lifetime in the making,” says Cyrus, who says his papaw retail has been very supportive. “It’s just my roots and where I’ve come from.”

Word issued 100,000 DVDs on each artist to be given away to consumers who purchased Travis and Cyrus’ CDs either at mainstream or Christian retail. Cyrus “The Other Side” debuted at No. 5 on the Billboard Top Contemporary Christian Albums chart last November and has sold 61,200 copies, according to Nielsen SoundScan.

Travis’ first gospel collection, “Inspiriational Journey,” peaked at No. 19 on the Christian albums chart in 2001 and has sold 257,100. His second release, 2002’s “Rise and Shine,” peaked at No. 1 in June 2003, selling 442,200 to date. His most recent gospel project, “Worship & Faith,” bowed at No. 4 last November and has sold 140,900.

Sales of Travis’ “Rise and Shine” album were fueled by the hit “Three Wooden Crosses,” penned by Doug Johnson and Kim Williams. The title was named song of the year by the Country Music Assn. and the Christian Country Music Assn. It also became the first No. 1 Travis had placed on the Billboard Hot Country Singles & Tracks chart since 1994.

Country radio has a troubled when it comes to playing songs with spiritual overtones. In the 60s and 70s such songs as Ferlin Husky’s “Wings of a Dove,” Kris Kristofferson’s “Why Me Lord?” and Johnny Russell’s “The Baptism of Jesse Taylor” were big hits. Then gospel-titled titles seemed to fall out of vogue.

But during the past several years other songs have charted with religious themes, such as Buddy Jewell’s “Help Pour Out the Rain (Lacey’s Song),” Sherrill Austin’s “Streets of Heaven” and MCA newcomer Josh Turner’s “Long Black Train,” currently No. 18 on Country Singles & Tracks.

Travis attributes country radio’s openness to the “climate of the country music industry [the events of 9-11 happened] that I think is that big a part of what took place. [The Sept. 11, 2001, tragedy] and things going on in the Middle East are making people consider where their spirituality is.”

Turner is pleased to see “Long Black Train” garnering airplay on Christian country as well as mainstream country stations. “A lot of Christian stations are playing it, and I’ve heard that a lot of people that sing in church have chosen ‘Long Black Train’ to sing. That’s something I’ve very proud of, because I wouldn’t be doing what I’m doing if it weren’t for God and my faith.”

Turner gained added exposure in the Christian music arena by appearing at the Christian Country Music Assn. Awards last November. The association promotes Christian acts that perform music with a country flavor as well as mainstream country artists who venture into Christian music.

The awards show was broadcast on Great American Country, one of country music’s two cable channels.

In addition to radio airplay, TV exposure is always a prime vehicle to spur sales, and Moseley is banking on TV to play an important role in the sales of the forthcoming Cash set.

“We are going to do some television direct advertising, which I think will be a key to driving the product,” he says. “I think the reaction on the CBA side is going to be in direct proportion on how well we do on the television side. The bigger the hit it becomes on television, the greater response and excitement we’ll see on the CBA side.”

MORE TO COME?

Will the Christian/country trend continue? Many think so. Lusk says Word has been approached by other country artists and they are exploring possibilities, but he declines to mention any names.

Moseley sees the crossover trend continuing and not just limited to country acts: “People are realizing they can be a country artist or a pop artist and still express their faith and it’s not as stigmatized as in the past,” he says. “We are seeing the road well traveled on both sides, from Christian to pop and country [and] from pop and country back to Christian. That two-way street has really been paved, and I think we are going to see a lot more people walk across those roads in the future.”
Ice Cube is comfortable juggling multiple projects.

Featuring characters and the public accepts the entertainer expanding his acting range. Ice Cube says, "Don't feel any pressure to do less hardcore movies. I want to be in all types of movies that are good projects. I want to be in all types of movies that are entertaining."

Ice Cube is the head of his own film production company, Cube Vision, which has produced multiple films. But even with all of the business know-how he has acquired through the years, Ice Cube attributes a lot of his success to instinct.

"I've turned down a lot of things because I just didn't feel it in my gut," he says. "I think that's the key to success: You're the one who has to be satisfied first before you can please anyone else."

NEW CUTS FOR 'BARBERSHOP 2': The soundtrack to "Barbershop 2: Back in Business" does not feature any songs from the film's star, Ice Cube, but it has several other hit artists. Due Feb. 3 on Interscope Records, the soundtrack includes "Not Today" from Mary J. Blige featuring Eve, "I Can't Wait" from Sleepy Brown Featuring OutKast and "Never," a cover of the Luther Vandross hit from Keysia Cole Featuring Eve.

There will be "clean" and explicit versions of the soundtrack, which includes songs from DMX (the previously unreleased "Unconditionally"), D12 ("Barbershop") and Olivia ("All" and "Private Party").

MOVIE DEAL NEWS: Acclaimed music-video director Chris Cunningham has landed an investment deal with U.K. film company Development Fund.

The organization will finance Cunningham's first feature film, which has the working title "Ranxerox," based on the French comic-book character. Cunningham is collaborating with producer Fernando Solichin and screenwriter Gordy Hoffman.

Paramount Pictures has upcoming films featuring entertainers who first hit it big in music. Mandy Moore will star in the thriller "Au Pair." Ashanti has landed her first feature-film role in the high-school basketball drama "Coach Carter." She has a supporting role as a girlfriend of one of the team members. Queen Latifah is set to star in "Last Holiday," a remake of the 1950 British film. DMX has inked a deal to star in two as-yet-undetermined movies for Emmett/Furla Films. Under the deal, the films will be co-produced by DMX's production company, Bloodline Films. The rapper-turned-actor is in discussions to star in "Winners" and "Past Tense." The former is a drama about a man who witnesses a murder, while "Past Tense" is a cop-action film.

The next movie from DMX will be the Fox Searchlight action thriller "Never Die Alone," due March 19 in U.S. theaters and co-produced by Bloodline. DMX plays a drug lord whose story is told in flashbacks after his murder.

Chum Ltd., owner of Canada's MuchMusic, is producing its first feature film, an on-the-road comedy titled "Get On." The title comes from a Diremitts song of the same name that is performed during the opening of the movie. The film will include guest appearances from Avril Lavigne, GOB, Swollen Members, the Years, Lester and the Diremitts. "Get On" is expected to open in Canadian theaters later this year. The film will be distributed in Canada by Seville Pictures.

The Beat
Continued from page 9

The guitarists are on the group as nothing but a novelty act that rips off Queen. "When it went to radio, it brought a lot of negative calls, but the reaction was so extreme, the brave programmers knew they had something interesting and hung with it," Shapiro says. "I Believe" goes to top 40 in early February. That's when we'll see if the mainstream world is ready for a lead singer who sports a pink leotard and sounds like nothing else on pop radio these days.

The band returns to the U.S. to start its first full-blown tour in late March.

AMERICANA LIVES: American roots group the Subdudes have reunited and are working on their first album of new material in eight years. The project, which is being produced by Bob Dylan's...
Rock & Republic
Continued from page 1

While not official endorsers, such celebrities champion Rock & Republic out of sheer fondness for the brand. Rock & Republic chief designer/CEO Michael Ball says:

Ball says the company posted gross sales of $6 million for 2003 and made money during its first 18 months in business. The clothes, he adds, are sold in more than 500 stores worldwide, including Bergdorf Goodman and Atrium in New York, Fred Segal and H. Lorenzo in Los Angeles, Holt Renfrew in Toronto, Harrods in London and Freeze in Tokyo.

Rock & Republic is hoping to use its hip quotient even higher once its tour, called Rock Fashion, commences next month during New York Fashion Week.

Although no acts have yet been confirmed for the tour, each stop will include a fashion show and performances by rock bands and DJs, Ball says. “In this way, we are pushing the envelope of what constitutes a fashion show,” he adds.

Next up, the Rock Fashion tour will take in London Fashion Week (also in February), the 29th Toronto International Film Festival (in September) and other events.

The estimated cost is $600,000, and the tour is not expected to make money. The events will be invitation only.

“These events provide amazing opportunities for press coverage. Previously, we teamed up with Coors Light and Cadillac for our Spring 2004 show,” Ball says. “People like Trudie Styler and Paula Abdul make Rock & Republic tickets some of the most coveted during fashion week. And, of course, we are looking for sponsorship partners for the Rock Fashion Tour.

“For me, this is all very instinctual,” explains Ball, who sees a direct correlation between music and fashion. “In both industries, you have people who push the edge, who have new things to say and who have the freedom to do what they want. “ Tight, baggy, sleeved, narrow; rock, rap, hip-hop, pop,” he continues. “The same thread is running through [all these] worlds. There really is no deviation.”

Duff couldn’t agree more. “I absolutely love the fit of their clothes,” she says. “The jeans are cutting-edge, low-rise and tight—just how I like them.”

But Ball, who sees the company name as a combination of music and freedom, acknowledges he was skeptical when Duff’s team first approached Rock & Republic for an informal alliance. “I associated her with ‘Lizzie McGuire,’ and I wasn’t convinced that that was our audience.”

“But then I heard her album,” Ball says. “It’s very fashion and freedom, which is exactly what we do.” Duff adds, referring to “Metamorphosis,” Duff’s Buena Vista/Hollywood album, which topped The Billboard 200 for one week last September.

From that point, Ball was a changed man. “She can rock. She is precisely the kind of presence that expresses what we do,” he says. “She has an edge; she is not ‘Lizzie McGuire.’”

While Duff is receiving free goods—she wears them during live performances and special events—Rock & Republic is receiving valuable exposure.

“Every bit of support is great,” Ball notes. “At the end of the day, we’re just trying to push the envelope—and not sell out. Just like the artists we work with and the tour we are about to begin.”

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— Chicago Sun-Times,
March 17 & 30, 2003

**Music**

**Pianist Grimaud Plays With Ideas**

A conversation with pianist Hélène Grimaud goes in many directions—all of them fascinating. Whether she is discussing Jared Diamond’s book “Guns, Germs and Steel: The Fates of Human Societies,” German Romantic poet Novalis or working with Estonian composer Arvo Pärt, her intellectual vivacity shines through.

So it’s no surprise that her first DG release, “Credo” — which brings together sublime performances of Corigliano, Beethoven and Part — creates a stimulating dialogue. What’s next? “I haven’t quite decided on the next recording project yet,” she says with a smile, “but I’m working on a program of Alban Berg.”

Collaborations — whether with composers or with fellow musicians — are another topic that sparks Grimaud’s interest.

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CCE Grooms Act With Artist Development Program

BY SUSANNE AULT

LOS ANGELES—Their songs are rarely on the radio, but the Killingtons will hit mainstream if Clear Channel Entertainment has anything to say about it. CCE just wrapped its first dozen club dates in December with the Killingtons—an unsigned rock band and the first participant in the promoter's Artist Development Project. As part of a four-year deal with the act, CCE has financed the recording of the Killingtons' latest album, "California Life," and its touring activities.

A portion of the album revenue (discs sell for $8 at shows and $10 at the band's Web site) is due CCE just until the company recoups its recording costs. At that point, sales go to the Killingtons.

With CCE handling booking and promoting, the Killingtons' Midwest-focused routing has included a Dec. 4-7 spot on the Dallas Music Festival 2003 and opening gigs for Fuel Dec. 19 at Bogart's in Pittsburgh and Dec. 20 at Club Laga in Cincinnati.

For the spring and summer, CCE is working to secure the Killingtons a spot on the Southwest Music Conference performance, a batch of East Coast club dates and shows in repeat markets, including Cincinnati and Pittsburgh. There are also plans to land them a fall college tour and more opening gigs for established bands' summer amphitheater road trips.

"We're first and foremost a concert-promotion company. We own a lot of hardware [in terms of concert venues]. But we need to develop the software for the future of the business," explains Steve Simon, executive VP of CCE's music group. "We have a bunch of amphitheaters that no one can sell.

The program is still in the formative stages, Simon adds, but he notes that "this is a priority for Clear Channel."

Simon declines to reveal how much money CCE has invested in the Killingtons thus far. But he says that the touring production and travel costs have been kept in the five-figure range. If the Killingtons do sign to a label, CCE will be due a percentage of the band's earnings from that record deal for a relatively short period of time. While declining to talk specifics, that percentage is a fraction of what a manager typically makes in a similar situation, Simon says.

OFF TO A SLOW START

"What used to be a board game with a set of rules [for developing artists] is now much more chaotic," Simon observes. So for CCE to survive, the company must develop "a farm system" of touring acts to keep their promotion business alive in the long term.

Admittedly, the Killingtons remain under the radar. Several of the Killingtons' December shows attracted fewer than 100 people, and "California Life" has been distributed solely through their concerts and Web site.

A number of managers and agents say they have heard scant details about the Artist Development Project.

Net-work Management CEO Terry McBride does say that "anything anyone is willing to do to develop the next generation of performers is vital."

With labels currently struggling, McBride observes that it is difficult for artists to get the opportunity to record a third album and encourage their careers as live musicians. "If you can't hit it on the second album, you're out the door," he says.

McBride notes that Sarah McLachlan, whom he manages, "didn't hit it till her third album, 'Fumbling Towards Elysium.'"

The program is still in the formative stages, Simon adds, but he notes that "this is a priority for Clear Channel."

Also, Simon notes that he hired Bill Deutsch to work A&R activities for the program. Pushing the Killingtons is the main focus at the moment, but the strategy is to take a number of acts—from baby bands to experienced artists—under CCE's promotion wing.

Deutsch former performed A&R functions at such labels as Atlantic and Tommy Boy, and Simon says he will monitor Nielsen SoundScan and airplay to the extent of which groups might be able to gain traction.

DOING IT RIGHT THE FIRST TIME

Before taking on a second band, Simon wants to solely monitor the Killingtons' progress. He does say there are plans to take on more acts in 2004. "We want to make it right first, then step it up and do another three or four bands," Simon says.

Thanks to CCE, the Killingtons are on the right track, Simon says, explaining that the Southern California-based act "is going into markets where they have never appeared before. There are 10 to 20 fans walking away having bought a CD. That's at the minimum and smallest level, but some of these organizing that part of the initiative's plan is to help smooth over its sometimes rocky relationship with artists. As a large corporation in charge of promoting hundreds of concerts per year, CCE is often viewed by the industry's ills, including rising ticket prices.

Steve Feinberg, manager for Good Charlotte at A Pein Martini, says, "Even if they are trying to clear their name—and this is one way to do it—if some small band gets some promotion along the way, then I'm all for it."

James Killington, the act's lead singer, adds, "It [probably] had a lot to do with giving back to the artist—and Hey, we're not going to take over the world. But I'm glad they chose to do it... If we were not in the program, we don't know where we'd be.

He is not discouraged about the low initial concert attendance at the band's shows because "it's more of a showcase—where we're playing in front of regional Clear Channel people. We've met some radio people, where they've taken us out for drinks and food."

Killington also believes that the 1,000 copies "California Life" has sold at concerts and through the band's Web site is respectable.

Plus—in contrast to before they joined CCE—"when my manager sends out e-mails to different A&R people, the funny thing is that they write back. They say: 'We're going to be at [the show].' They've never done that before in my entire career," Killington notes.

William Morris Agency booking agent Kirk Sommer believes that "Clear Channel is taking this program seriously. There are some individuals [there] who are believers in music and building artists' careers. This can serve as a tool to get artists into the position where booking agents would consider and evaluate working with them."

New DOT Rules Curb Truck-Driving Time

BY RAY WADDELL

Touring industry professionals are coming to terms with Department of Transportation (DOT) legislation implemented Jan. 4 that affects how long truckers can be on duty.

Under the new hours-of-service regulations, a trucker can drive for up to 11 hours straight but then has to rest for 10 hours before hitting the road again.

Similarly, truckers may not drive after being on duty for 60 hours in a seven-consecutive-day or period or 70 hours in an eight-consecutive-day period. This on-duty cycle may restart only after a driver takes a "weekend" off—that is, at least 34 consecutive hours.

Under the previous rules, a trucker could drive for 10 hours and be on duty for 15, with some flexibility involving rest time. But that total did not include time spent loading and unloading trucks, which can take hours for a concert with heavy production.

The new rule allows truckers to be on duty for 14 consecutive hours, including the 11-hour drive time, and loading and unloading. The mandatory rest time is now 10 hours instead of eight.

POTENTIAL FOR GREATER COST

The rule could not only affect load-ins and load-outs but also tour routing and how far a tour can jump from one market to the next.

The bottom line is, tours could potentially incur greater costs in moving from point A to point B, particularly on long jumps, larger tours including more trucks on the road and tours making several jumps in a given week.

Cost-effective decisions will have to be made. Nick Gold, president of Entertainment Travel in Nashville, which specializes in concert touring travel, says, "Tours can either find a midway point on a long drive, stop for drivers to sleep and get a certain number of rooms for the crew, or they can hire extra drivers and go straight through."

MINIMAL IMPACT

Which means tour managers have one more issue to consider. "There's just a little bit more logistics involved. Gold says, adding that the impact could be minimal. "Ninety-nine times out of 100, the trucks pull [into the venue] before 9 a.m. for load-in, the driver is in bed by 10 p.m. and doesn't have to get out of bed until bus call after midnight."

Andy Beck, director of public affairs for the Federal Motor Carrier Safety Administration, also believes the new regulations' impact on the touring industry will be minimal. "I would think with concert tours, a lot of the inefficiencies that [the trucking] industry faces now are probably non-existent," Beck says.

"It really depends on the efficiency of the industry and how it adapts to the new rules," Beck adds. "What it comes down to is all carriers have to look at their operations and see what they have to do to comply."

The law will not impact tour bus business, Beck says. The old rules remain in effect for "fixed-route transportation of commercial drivers" and, according to Beck, the new rules "only apply to trucks, not buses."

The DOT estimates that the new hours-of-service rule will save 75 lives, prevent 1,326 fatigue-related injuries and prevent 6,900 property-damage-only crashes annually, resulting in a cost savings to the American economy of $529 million per year.

"Large-truck-related fatigue crashes cost the American economy $2.3 billion a year," Beck says. He advises anyone in the concert business with questions to call the FMCSA help line at 800-598-5664.
Africa An A-List Gig
For Busta, Others

Ten years into his career, Busta Rhymes is a touring trailblazer. A pioneering trip to Angola during the holidays proved professionally and personally rewarding for the rapper.

Accompanying Rhymes were Mike Lighty and Jeremiah Vonnossi, aka Ice.

They represent Rhymes' touring concerns (with Creative Artists Agency) through Emel Emke Communications, a booking agency affiliated with hip-hop management company Violator Management (Billboard, July 5, 2003).

Rhymes, previously signed to the William Morris Agency, joined CAA and Emek in a partnership drafted last September and has been busy in the months since. The artist was booked on a European tour in November/December. A side trip to Luanda, Angola, in Africa was then added for Dec. 23.

“the country has been somewhat undeveloped in entertainment and music, but (recently) they’ve had some big names come in, like Sisqo, Enrique Iglesias, Shaggy, Montel Jordan and now Busta,” Ice says.

well as back to Africa.”

Ice and Lighty contend that few cultural limits exist in global touring for hip-hop. “Russia, Tel Aviv, Dubai, Beirut—all these places are doing concerts now. Hip-hop has millions and millions of fans worldwide, but a lot of artists have fears of traveling and ancient ideas about these places.”

Lighty adds that global touring is possible for all Emek artists.

Plans call for 50 Cent, who is booked by William Morris Agency’s Carla Lewis, to go to South Africa in March, backed by Mona Scott, 50 Cent’s manager at Violator.

“We want to go worldwide with this thing, as long as it’s a secure situation,” Lighty says. “There are opportunities for artists to make a fat paycheck while expanding their audience and record sales. This is a mission both we and Violator have taken on.”

PHAIR DATES: Liz Phair will continue to support her current self-titled Capitol album with a North American tour that launches Feb. 26 at House of Blues in Los Angeles. Rachel Yamagata, Wheat and Katy Rose will also support multiple shows. Dates are on the books through April 4 at the 9:30 Club in Washington, D.C. Phair is booked by Jonathan Adelman and Marty Diamond at Little Big Man.

ZAPATOS NUEVO: Tito Puente Jr., son of the late legendary Puerto Rican percussionist Tito Puente, has signed an exclusive deal with Associated Booking Corp. for personal appearances. Puentes new album, planned for a spring 2004 release, is titled “En Los Zapatos de Mi Padre.” Puente will appear in New York March 2-7 at the Blue Note as one-third of the Big Three Palladium Orchestra, with Tito Rodriguez Jr. and Mario Grillo “Machito” Jr.

In the coastal city of Luanda, Rhymes played the indoor/outdoor, 5,000-capacity Karat Maru Cinema, with the date promoted by Howard Pollack.

Ice advanced the date and found things very much in order. “There is this myth going that you can’t make it to Africa and back without getting bitten by some insect or kidnapped,” Lighty says. “But they take care of artists really well.”

The show was very well-received, they say. “The people were incredible,” Ice says. “This turned out to be a highlight of the tour. Hip-hop has become so big over there. The show was amazing, and we finished the tour really strong.”
‘Suga’ A Tasty Success For Bash

BY GAIL MITCHELL

It started as a single deal only. Then Baby Bash’s Universal Records maiden voyage, “Suga Suga,” unexpectedly grabbed hold of The Billboard Hot 100, And the Latin rapper found himself quickly turning around an album.

Also featuring DJ/Columbia artist Frankie J. “Suga Suga” was one of the label’s bright spots in the second half of 2003. Released commercially Aug. 5, 2003, the tune’s mystical guitar accent, funky bass and infectious, sing-along hook (“Suga, Suga, how you get so fly?”) propelled it into the Hot 100, Peaking at No. 7. “Suga Suga” now stands at No. 9 after 24 weeks.

“We decided to work ‘Suga Suga’ as a single deal only,” Universal VP of marketing Jill Crowe explains. “We wanted to get our feet wet with radio and see how it would develop over the next few months. But two weeks after shipping 20,000 singles . . . we had to rush an album.”

That album, “Tha Smokin’ Nephew,” has sold 330,000 units since its Sept. 2003 release, according to Nielsen SoundScan. Produced by Happy Perez (Master P, Mystikal), the set has spun off a second single, “Shorty Doowop,” which has been sent to crossover radio. No one is more surprised by the success of “Suga Suga” than Bash himself. That’s because the pop crossover song that’s netted him appearances on “Live With Regis and Kelly” and “The Ellen DeGeneres Show” belies the rest of the album, which leans more toward his hardcore muse with cuts like “Image of Pimp.”

“I did ‘Suga Suga’ 18 months ago,” says the Houston-based artist, who cites Too Short, Tom Petty and Sly & the Family Stone as influences. “I always liked it; it’s a nice radio song. But I didn’t have any connections [at the time], and I was never a radio kind of person. When I did my music, it was always more of the dope dealer/underground kind of shit. I put [‘Suga Suga”] to the side for about a year and kept doing my hard stuff.”

But Bash has seen his birth name Ronald Bryant) move to Houston in 2001 because the Latin rap underground scene was bigger there than in his native Vallejo, Calif. He first came to Universal’s attention through his work with former Universal rapper and Houston resident South Park Mexican.

“He had put out two solo albums before ‘Nephew,’ and we were keeping an eye on him,” says Avery Lipman, president of Universal-distributed Republic Records (3 Doors Down). Lipman was contacted by Bash and Frankie J’s manager Charlie Chavez.

“With its memorable elements, this song was head and shoulders above what he’d done,” Lipman adds. “It took off, so we quickly mapped out a record.”

The label plans to repeat its marketing scenario with the second single targeting crossover radio first, followed by urban and pop. Capone declined to reveal the cost of its promotional rollout. However, she did note that all advertising is focusing on TV, with particular attention being paid to MTV, MTV2, BET and Hispanic cable channels. Throughout last fall, Bash stayed on the road visiting radio and opening for Frankie J.

“Suga Suga” peaked at No. 54 on the Hot R&B/Hip-Hop Singles & Tracks chart, while “Tha Smokin’ Nephew” climbed to No. 32 on Top R&B/Hip-Hop Albums and No. 48 on The Billboard 200.

Aiming again at the urban market while capitalizing on the remix craze, Universal is putting out a “scrubbed and chopped” version (à la labelmate David Banner’s “Mississippi”) of “Tha Smokin’ Nephew” in March.

In the meantime, Baby Bash intends to continue burning his chameleon persona. “I can do a hardcore-low rider show, jump on a plane and do an R&B show or perform for an all-American pop college crowd.”

“It’s not just a radio thing that I do for a hardcore thing. It’s just about making good music.”

Additional reporting by Rashawn Hall in New York.

Much Ado About Motown

ABC Special Fetes Label; Broussard, McKnight Prep Projects

“Motown 45” is the working title of an upcoming two-hour ABC special hosted by Justin Timberlake and Lionel Richie. Touted as two hours of live music, the program will feature current acts and Motown stars performing classic Motown songs. The show will be taped April 4 at Los Angeles’ Shrine Auditorium. ABC plans to air the special in May; the actual broadcast date will be announced later.

Jeff Margolis and John Hamlin are the special’s executive producers. They were the duo behind ABC’s Jan. 2003 special “The Disco Ball.” On board as producer is former Motown A&R chief William “Mickey” Stevenson. Billboard contributor Fred Bronson will write the special.

Speaking of Motown, the label is working a new single by Trina Broussard, a talented singer whose So So Def/Columbia solo debut was never released. Co-written and produced by Jamey Jaz, “Losing My Mind” glides with a feel-good, cha-cha groove that we hope will give Broussard the attention she deserves. And among the gossip languishing in my e-mail inbox last week was one message saying that Brian McKnight was no longer with the label. Well, according to McKnight’s manager, Silas White, the singer/songwriter/producer has one more album in the pipeline.

The July-slated release will be a double-CD. The first disc will showcase McKnight’s traditional balladeer persona; the second will sport

MUSICAL UBIXITY: Rappers and hip-hoppers have discovered what R&B/soul and jazz fans knew waaay before: Roy Ayers is synonymous with some classic music. You can check it out for yourself on “Roy Ayers Virgin Ubixity.” The Jan. 27 BBE/Rapster release pulls 13 tracks from 30 tapes of unreleased recordings between 1976 and 1981.

“These are songs I thought were rejects; compositions that weren’t good enough for an album,” says Ayers, who fronted 70s group Ubiquity. The set features such vocalists as Mercy Clayton and Carla Vaughn plus musicians Bernard Purdie and Bobby Lyde.

Celebrating his 40th year in music, the vibist/keyboardsman says he’s still got at least 140 to 150 tapes in the can. As for the three songs he deems quintessential Ayers, they are: “Everybody Loves the Sunshine,” “Running Away” and his cover of Sam Cooke’s “You Send Me.”

OSCAR NO: If you’ve visited Blockbuster, Best Buy or such theater chains as AMC or Loews Cineplex Entertainment lately, you’ve probably heard Outkast’s “Hey Ya!” That’s because the No. 1 song is the theme music for a one-minute trailer promoting the 76th Academy Awards. United Airlines will play a version during its domestic and international flights. The 76th Academy Awards will air Feb. 29 on ABC from Hollywood’s Kodak Theatre.

AVERS RETHINKING SOME MATERIAL
The Twista Path To A Hit Record

The old axiom "good things come to those who wait" definitely rings true in the case of Twista. Last year, the Chicago native saw the release date of "Kamikaze," his latest Atlantic set, continuously pushed back until it ended up in 2004. The album, now due Jan. 27, and its artist may have benefited from the delay.

"It was hectic, because I wanted to get the album out there, but I knew that coming out right was better than coming out quick," Twista says.

Now Twista's career is on the rise with the success of the single "I'm Jamie." "You can see that waiting and having a big single come out was better than trying to meet some type of deadline," he says. "I didn't want to come out and ruin my career with some mediocre album."

"Slow Jumaz," which features Kanye West and Jamie Foxx, is already primed to be one of the breakout singles of 2004. The song is currently No. 4 on The Billboard Hot 100.

"Kamikaze" serves as Twista's first release in five years. He has appeared as a guest artist on tracks from the artists, Royce da 5'9", 112 and Da Brat, among others.

"I have a lot of the same elements that were on my first release! Adrenaline Rush," Twista says of the new set. "I didn't stay too far from what my fan base would want to hear, but I just expanded it. I tried to put my foot in it to make a bunch of singles."

MISSISSIPPI MUSIC: Few artists dare to release two albums in the same calendar year. Releasing three is practically unheard-of, but that's just what David Banner did in 2003.


Banner says the decision to release the album last year was all about timing.

"If you're honest with yourself and the music industry right now, any regime that is very successful only has a two-year run at its height. The only person that really takes advantage of their two years, whether it be Death Row or No Limit or Cash Money, has been Master P. He really took advantage of the time he had."

"The only difference with me is I'm the production team and the artist are the same person," he adds. "So, I don't have to wait on anybody else. As the beats turn out and the quality warrants, I can take them and use them for myself. I'm trying to get my foundation now by working the streets in order to take the game to another level."

MAKING MOVES: As you probably know by now, I've joined the Airplay Monitor staff as R&B editor. While I am taking a new post, I will continue to serve as the voice for hip-hop culture with this column. I want to thank my colleague Gail Mitchell for her assistance through the years. So, stay tuned . . .
BMG U.S. Latin Makes Cuts; Sirius Gets Serious

In a single week, BMG U.S. Latin has cut its staff by one-third, from 44 employees to 28. Although some speculate the cuts are a prelude to the planned Sony/BMG merger, a BMG spokesperson says BMG’s immediate aim is to regain profitability for the U.S. Latin operation.

The cuts followed the announcement of Adrian Pose’s departure as VP of A&R for BMG U.S. Latin as well as VP of Latin A&R for BMG International (Billboard, Jan. 24).

Other departing top executives include Fernando Ramos, director of national radio and Puerto Rico marketing; Rafael Rodríguez, director of international marketing; and Anthony Gonzalez, catalog exploitation manager for BMG U.S. Latin.

Juan Carlos Fernandez is now COO of BMG U.S. Latin and VP of the Latin region. He is based in Miami and will report to Maarten Steinkamp, president of international for BMG.

BMG is reviewing its roster. Sources say it could be cut to 10 to 15 acts from approximately 20.

Going forward, the label is expected to be primarily a hub for artists who are already established in their home countries, a source says.

SIRIUS ABOUT LATIN: Sirus Satellite Radio is getting serious about Latin music.

The network launched its third Latin music station Jan. 19, this one featuring tropical music and appropriately called “Tropical.”

The station airs on Sirius channel 92 and joins the satellite broadcaster’s two other Latin offerings: “Mejicana,” which airs regional Mexican plus six nightly hours of Tejano music, and “Universal Latino,” which airs a combination of pop and rock.

Latin music is definitely a growth area for Sirius, according to Shirley Maldonado, director of Latin, jazz and world-music programming.

“They’re sensitive to the needs of the Latin community,” Maldonado adds, noting that she hopes to push for a new station when Sirius adds more channels in June.

The tropical channel, she says, was added in response to listeners’ needs.

“Even people who were fans of ‘Mejicana’ were e-mailing us and telling us they missed ‘tropical music,’” Maldonado says.

“So you have your hard-core tropical fans, but you have others who will listen to it when they’re in the mood.”

At last count, Sirius had 261,000 subscribers. In addition to its three music channels, Sirius has three Spanish-language talk channels.

ADIOS CHICAGO: California-based Entravision Communications announced it will sell its three Chicago-area radio stations for $29 million in cash.

Illinois-based Newweb will acquire WRZA-FM and WNDZ-AM for $24 million, while NextMedia Group has agreed to acquire WZCH-FM for $5 million.

The transactions are expected to close in the second quarter.

In a statement, Entravision chairman/CEO Walter Ulloa said the sale of the stations was in line with Entravision’s strategic goal of “devesting non-core assets to focus on strengthening existing clusters as well as expanding into emerging markets.”

Most recently, emerging markets for the network include Denver and Las Vegas.

The fate of Entravision’s top 40 WZCH (Super Estrella) Chicago is unclear.

Newweb, which will acquire WRZA-FM, has not yet said in which format it will air or in which language.

Newweb currently owns four other AM stations in the Chicago area. This will be its first FM station.

In other radio news, veteran programmer Maria Elena Nava has been appointed operations director for Spanish Broadcasting System on the West Coast, overseeing operations for radio stations KLAX (La Raza 97.9), KXDL (El Sol 96.3) and KZAB/KZBA (La Sabrosa 93.5). Nava was most recently PD for KLVE Los Angeles.

AWARDS BONANZA: Expect to come across a plethora of names—189 to be exact—during the upcoming Premios Lo Nuestro 2004.

The awards show, which is put together by the Univision TV network, will air live Feb. 26 from the Miami Arena in Miami. Awards will be given out in 32 categories.

In a departure for Lo Nuestro, winners will be determined by fans, who can cast their vote at univision.com. In the past, winners have been determined by radio programmers.

Awards will be given in five genres: pop, tropical, rock, regional Mexican and urban.

Bermúdez Rides Chart Wave

BY LEILA COBO

What is it about Obie Bermúdez? Bermúdez currently has two songs in the top five of the Billboard Hot Latin Tracks chart: “Me Cansé De Ti” at No. 2 and “Antes” at No. 4. Last week, “Me Cansé” topped the chart.

The last time an artist had two songs in the top five of this chart was in January 2001, when boy band Son by Four had “A Puro Dolor” at No. 4 and “Cuando Seas Mía” at No. 5.

Only four other artists—Alejandro Fernández, Los Bukis, Julio Iglesias and Selena (twice)—have achieved this feat before on Hot Latin Tracks.

Like Son by Four at the time, Bermúdez is a relatively new act who has not had chart success before.

His current album, “Confesiones” (EMI Latin), is his sophomore disc—his debut, “Locales,” was on BMG. But unlike his BMG effort, “Confesiones” enjoys major-label support.

“It was a good album, but it wasn’t properly focused,” says EMI Latin USA chairman/CEO Jorge Pino, who signed Bermúdez. “They didn’t know how to capitalize on the beauty of the songs.”

Indeed, “Locales” did nothing on the charts. But for EMI, Bermúdez was a priority from the start.

The first single, “Antes,” was initially worked on the East Coast, New Yorker Bermúdez’s natural territory. By the time the single was picked up by West Coast stations, EMI was preparing to release a second single. Both songs ended up on the chart together.

But no one had predicted how long “Antes” would stay on the chart.

The track debuted at No. 46 July 12 and spent four weeks at No. 1. “Me Cansé De Ti” debuted at No. 27 Nov. 22, 2003, and spent 11 weeks on the chart, two of them at No. 1. “Confesiones” is No. 42 on the Top Latin Albums chart.

“Obie’s first tune is one of those powerful combinations of melody and lyric that hit both men and women in the heart—in the grand style of the debut songs from Son by Four and Sin Bandera,” Univision Radio VP of programming/special projects David Gleason says.

“The follow-up release keeps the emotional intensity with a variant, showing that we have a versatile artist who writes what he feels and sings with great passion.”

According to Pío Ferro, national PD for Spanish Broadcasting System, “Antes” consistently researched around 25% of its follow-up has done.

“I wrote it in less than an hour,” Bermúdez says. “And the way I wrote it was the way it made it to the album. We kept it very simple. I think that’s why people connect with it.”

Bermúdez’s plans for 2004 call for continuing promotion in the U.S. and beyond, with scheduled trips to Mexico and Spain. He is also going to start acting lessons in Los Angeles.

“It’s something I always wanted to do, and now I have a few dollars to afford it,” Bermúdez says. “But it’s just one step at a time.”
### Latin Pop Airplay

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>IMPRINT/PROMOTION LABEL</th>
<th>Artist</th>
<th>Title</th>
<th>IMPRINT/PROMOTION LABEL</th>
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<tbody>
<tr>
<td>1</td>
<td>Chayanne</td>
<td>EN REALIDAD</td>
<td>ARIOLA</td>
<td>Estefan, Estefan Jr., Kry</td>
<td>Me Menti</td>
<td>EPIC / SONY DISCOS</td>
</tr>
<tr>
<td>2</td>
<td>Chayanne</td>
<td>LO MEJOR DE CHAYANNE</td>
<td>WARNER LATINA</td>
<td>Ortiz, Warner</td>
<td>Tuyo El Quijote</td>
<td>WARNER LATINA</td>
</tr>
<tr>
<td>3</td>
<td>Banda Municipal</td>
<td>NO MORES POR TÚ</td>
<td>SURCO</td>
<td>Muñoz, Pérez, Pérez</td>
<td>AMOR TEJIDO</td>
<td>WARNER LATINA</td>
</tr>
<tr>
<td>4</td>
<td>Chayanne</td>
<td>ME MENTE</td>
<td>WARNER dortina</td>
<td>Valdés, Pérez</td>
<td>Vi</td>
<td>WARNER LATINA</td>
</tr>
<tr>
<td>5</td>
<td>Banda Municipal</td>
<td>TIEMPO PARA AMAR</td>
<td>WARNER LATINA</td>
<td>Muñoz, Pérez, Pérez</td>
<td>NO ME OLVIDES</td>
<td>WARNER LATINA</td>
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### Tropical Airplay

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1</td>
<td>LUCAS MUNCHA</td>
<td>CAMINANDO</td>
<td>SURCO</td>
<td>OBIE BERMÚDEZ</td>
<td>CUIDARTE</td>
<td>DISA</td>
</tr>
<tr>
<td>2</td>
<td>LUCAS MUNCHA</td>
<td>TAMBIÉN TE QUIERO</td>
<td>SURCO</td>
<td>ONO PATRULLA / BMG</td>
<td>HOLA MAMITA</td>
<td>BMG</td>
</tr>
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<td>3</td>
<td>BANDA MUNCHA</td>
<td>TAMBIÉN TE QUIERO</td>
<td>SURCO</td>
<td>OBIE BERMÚDEZ &amp; MI MIENTE</td>
<td>NO QUERER</td>
<td>DISA</td>
</tr>
<tr>
<td>4</td>
<td>BANDA MUNCHA</td>
<td>TAMBIÉN TE QUIERO</td>
<td>SURCO</td>
<td>OBIE BERMÚDEZ</td>
<td>LA OREJA</td>
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<tr>
<td>5</td>
<td>BANDA MUNCHA</td>
<td>TAMBIÉN TE QUIERO</td>
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<td>EL CHORIZO</td>
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### Regional Mexican Airplay

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<th>Title</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Los Tigres del Norte</td>
<td>SI TE OLVIDAS</td>
<td>WARNER LATINA</td>
<td>Obregón, Pérez</td>
<td>SI TE OLVIDAS</td>
<td>WARNER LATINA</td>
</tr>
<tr>
<td>2</td>
<td>Los Tigres del Norte</td>
<td>SI TE OLVIDAS</td>
<td>WARNER LATINA</td>
<td>Obregón, Pérez</td>
<td>SI TE OLVIDAS</td>
<td>WARNER LATINA</td>
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<tr>
<td>3</td>
<td>Los Tigres del Norte</td>
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<td>Obregón, Pérez</td>
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<tr>
<td>4</td>
<td>Los Tigres del Norte</td>
<td>SI TE OLVIDAS</td>
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<tr>
<td>5</td>
<td>Los Tigres del Norte</td>
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<td>Obregón, Pérez</td>
<td>SI TE OLVIDAS</td>
<td>WARNER LATINA</td>
</tr>
</tbody>
</table>

Complied from a national sample of airplay requested by Nielsen Broadcast Data Systems Radio Tracks service. A panel of 68 stations (48 Latin Pop, 18 Tropical, 10 Regional Mexican) monitored the airplay activity of the various artists and titles included in the report. All airplay counts are rounded to the nearest integer. Airplay counts that are less than 0.05% are not reported. All programming airplay counts are tied digitally monitored. Nielsen Broadcast Data Systems' Radio Tracks service electronically monitors airplay activity. Nielsen Broadcast Data Systems' Radio Tracks service electronically monitors airplay activity. Nielsen Broadcast Data Systems' Radio Tracks service electronically monitors airplay activity. Nielsen Broadcast Data Systems' Radio Tracks service electronically monitors airplay activity.
<table>
<thead>
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<th>ARTIST</th>
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<td>2004-01-31</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>LOS TIGRES DEL NORTE</td>
<td>2004-01-31</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>MARCO ANTONIO SOLIS</td>
<td>2004-01-31</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>JUANES</td>
<td>2004-01-31</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>TEGO CALDERON</td>
<td>2004-01-31</td>
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<td>6</td>
<td>MANA</td>
<td>2004-01-31</td>
<td>6</td>
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<tr>
<td>7</td>
<td>GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER</td>
<td>2004-01-31</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>LUPILIO RIVERA</td>
<td>2004-01-31</td>
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<td>9</td>
<td>MANA</td>
<td>2004-01-31</td>
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<tr>
<td>10</td>
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<td>2004-01-31</td>
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<tr>
<td>11</td>
<td>LIBERACION</td>
<td>2004-01-31</td>
<td>11</td>
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<tr>
<td>12</td>
<td>CELIA CRUZ</td>
<td>2004-01-31</td>
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<td>GARGOLES</td>
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<td>CONJUNTO PRIMAVERA/PEASADO</td>
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<td>JAVIER TORRES</td>
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<td>21</td>
<td>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</td>
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<td>21</td>
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</tbody>
</table>

The top Latin Albums of January 31, 2004 as listed in Billboard magazine. The chart features hits by artists such as A.B. Quintanilla III & Kumbia Kings, Los Tigres del Norte, Marco Antonio Solis, Juanes, Tego Calderon, Maná, Grupo Montez de Durango/Conjunto Atardecer, Lupillo Rivera, Maná, Marco Antonio Solis, Liberation, Celia Cruz, Gargoles, Conjunto Primavera/Pesado, Cuisillos, Maná, Javier Torres, Maná, Cuaqilon, Obie Bermudez, A.B. Quintanilla III Presents Kumbia Kings, and others. The chart also includes artists like La Historia, Vicente y Alejandro Fernandez, Sin Bandera, Pepe Aguilar, Various Artists, and more. The chart covers a range of genres including Mexican Regional, Mexican Pop, Urban, Norteño, and others.
Music

TV-Born Erreway Finds Success Out Of The Box

Pop Act Keeps Growing, Despite Demise Of Show That Spawned It

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Following the success of TV-created pop bands Bandana and Mambru, yet another teen group is surfacing through Argentine TV.

Two-girl, two-boy band Erreway is breaking domestic sales records, touring successfully abroad and preparing to release its own movie and soundtrack. But Erreway is not a reality-TV-show product. Rather, the band members were among the cast of “Rebelde Way,” a soap opera that began airing in May 2002.

Aimed at teens, the show described the day-to-day experiences of students at an elite boarding school. Among them are four high school students: Luisana, Camila, Felipe and Benjamin, who have a pop band called Erreway.

An album was an integral element of the project from the beginning.

“Rebelde Way” was created as a vehicle for a group of young actors that had been working on my shows since they were very small,” TV producer/show creator Cris Morena says. Morena has previously had success with soap opera “Chiquititas,” which also spawned multi-platinum-selling albums.

“The idea of a boarding school seemed perfect to develop stories about the search for individual identities, friendship and sexual awakening, with the music as a common thread,” Morena adds. “But I never imagined the band would have such great international success.”

Erreway has toured several Latin American countries and traveled as far as Israel, thanks to the TV show airing in more than 30 countries, including Eastern Europe and Indonesia.

Jorge Ferradas, GM of Sony Music Sur, which has released Erreway’s albums, says that his involvement in a project with Morena was as important as his belief in the band’s potential.

“We knew the kids from previous TV programs, and we knew they could form a band that would become popular,” Ferradas says. “We thought of Erreway as an entity that is independent of the show. That’s why its albums have been released in countries like Chile, where ‘Rebelde Way’ hasn’t even aired yet.”

Erreway’s debut album was 2002’s “Señales.” It sold 120,000 units and was certified triple-platinum by local record chamber CAPIF, becoming one of the year’s best-selling albums in Argentina.

Its success was propelled by hit songs “Sweet Baby” and “Será Por Que Te Quiero,” both featured on the TV show, which, at its height, had an audience every weekday of 3 million.

In September 2002, the group played a series of concerts that kicked off with 17 sold-out shows at the 3,200-seat Gran Rex Theater in Buenos Aires. Following the marketing model of reality shows “Popstars” and “Escalera a la Pampa,” the Cris Morena Group also produced merchandising products and even a magazine.

In early 2003, the band released its second album, “Tiempo,” and cemented its reputation as an international phenomenon.

In Israel, the group performed 16 concerts for a total of 153,000 fans, with ticket prices averaging $22. The hype surrounding the group was even covered by CNN, which aired images reminiscent of the Beatles arriving in the U.S.

During the last six months of 2003, Erreway sold out 40 shows in Argentina, Peru, Ecuador, Paraguay, Uruguay and the Dominican Republic.

“After 20 years of touring with rock bands, I have never witnessed such a boom, with hundreds of fans following the group from the minute they landed at the local airport,” tour manager Horacio Nieto says.

“The success is so great that promoters immediately book shows for the next tour.”

In an unexpected twist, Erreway will launch its biggest tour this year, even though the TV show has come off the air in Argentina. (Several countries are still showing the second season.)

“It seemed like a logical next step for them, but it doesn’t mean the end of the project,” Morena says.

On the contrary, Erreway is slated to tour Israel, Eastern Europe and Latin America during March and April.

Meanwhile, the group is filming a movie produced by Tomás Yankelevich, who directed last year’s blockbuster Bandana movie. The film is scheduled to open in local theaters in June.

A companion album will be released featuring songs from the movie.

“The band will surely keep growing without the pressure of daily TV recordings, and both Luisana and Benjamin will take part in different TV projects,” Morena adds.

Ferradas says a DVD will be released next month, with a collection of clips and a bonus CD of remixes.

“We have high hopes for the band,” he says, “and are really enthusiastic about working with them as music artists and not a mere TV spinoff.”

Dance

Van Dyk Prepares To Rock The Vote

German DJ/producer Paul Van Dyk has been enjoying much success of late. His most recent artist album for Mute, “Reflections,” has spawned such dancefloor hits as “Time of Our Lives” and “Nothing But You.”

Now, Van Dyk is entering the political arena. He is donating his time and talent to headline the second annual DJs Rock the Vote show Feb. 5 at the Avalon club in Los Angeles. Also on the bill are DJs Jerry Bonham and Dave Aude.

This event—held in association with BPM magazine—kicks off Rock the Vote’s Grammy week celebration that culminates Feb. 7 with the 11th annual Rock the Vote Awards.

Van Dyk, who grew up behind the Iron Curtain, says he is excited to be part of this year’s Rock the Vote campaign: “The freedom to make a choice is the basic principle of our democratic world.”

Rock the Vote president Jehmu Greene concurs, adding, “Paul’s involvement is a great boost and compliment to Rock the Vote’s ongoing efforts in reaching out to the legions of loyal electronic music fans.”

Rock the Vote will also film a public service announcement with Van Dyk. Its goal is simple: to encourage his fans to get educated about the issues they care about, to register to vote and to vote on Election Day. Rock the vote, indeed.

CAST YOUR VOTE: The nominations for the third annual DanceStar USA 2004: The American Dance Music Awards are in. Leading the pack are Paul Van Dyk and the Crystal Method, who received five nods each, including best album for, respectively, “Reflections” and “Legion of Boom.”

The Chemical Brothers nabbed three nominations, including best international act. R&B/Pop hit-makers Beyoncé, Christina Aguilera and Justin Timberlake received two nominations each in the best chart act and best remix categories. Mohy will receive the award for outstanding contribution to dance music.

DanceStar USA 2004 takes place March 9 in the South Beach district of Miami Beach. For a complete list of the nominations as well as additional info, visit dancestar.com.

FARMER GETS RETOURED: The songs of ultra-popular French contrefaçon into a progressive house anthem, while “L’Amé-Stram-Gram” becomes a disco-etched house jam, thanks to England’s Full Intention.

Also on board are Junkie XL (“XXL”), Felix da Housecat (“Je Taime, Mélancolie”), Paul Oakenfold (“Pourquoi Qu’elles Sont Douces”), Junior Jack (“Optimis-tique-moi”) and others.

Thunderpuss fans take note: The set includes one of the defunct production duo’s final remixes, “Désenchântée” which clocks in at slightly more than 10 minutes.

Don’t let the foreign language be a turnoff: “Remixes” is one essential collection. Music this good knows no boundaries.

TRACK OF THE WEEK: Gaudino Featuring Ultra Nate’s “Bittersweet Melody” (Rise/Time Italy). Soft- minds’ rock-based house restructuring—jacked up with “Blue Monday”-like synth patterns—provides the perfect setting for Nate’s diva wailings. Disco enthusiasts will appreciate the soulful rework by Harlem Hustlers.
### HOT DANCE SALES

<table>
<thead>
<tr>
<th>Week Ending</th>
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<tr>
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<td>ME AGAIN AT THE MUSIC</td>
<td>Britney Spears Featuring Madonna</td>
<td>Warner Bros.</td>
<td>1</td>
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<tr>
<td></td>
<td>NOTHING FAILS/NOBODY KNOWS ME</td>
<td>Madonna</td>
<td>Warner Bros.</td>
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<td></td>
<td>BORN TOO SLOW</td>
<td>The Crystal Method</td>
<td>Warner Bros.</td>
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<td>THERE'S Gotta BE MORE TO LIFE</td>
<td>Stacie Orrico</td>
<td>Epic</td>
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<td></td>
<td>RUBBERNECK (PAUL OAKENFOLD REMIX)</td>
<td>Elton Presley</td>
<td>Virgin</td>
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<tr>
<td></td>
<td>SYMPATHY FOR THE DEVIL (REMIXES)</td>
<td>Michelle Branch</td>
<td>Maverick</td>
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<td>THE DISTRICT SLEEPS ALONE TONIGHT</td>
<td>The Postal Service</td>
<td>Columbia</td>
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<td>YOU PROMISED ME (TU ES FOUTU)</td>
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<td>K-Rash</td>
<td>Warner Bros.</td>
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<td>LUMBO ROCK (REMIXES)</td>
<td>Ciha &amp; DJ Featuring Inner Circle</td>
<td>Capitol</td>
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<td></td>
<td>OFFICIALLY MISSING YOU (REMIXES)</td>
<td>Tamia</td>
<td>Epic</td>
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<td></td>
<td>BEAUTIFUL THINGS</td>
<td>Andra</td>
<td>Sony</td>
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<td></td>
<td>ROCK YOUR BODY, ROCK</td>
<td>Fergie Corsten</td>
<td>Warner Bros.</td>
<td>13</td>
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<tr>
<td></td>
<td>DREAMING</td>
<td>Hannah Rose</td>
<td>Columbia</td>
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<td></td>
<td>HOLLYWOOD (REMIXES)</td>
<td>Madonna</td>
<td>Hollywood</td>
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<td>PAVECOACH CRACKS (REMIXES)</td>
<td>Anicia Lennox</td>
<td>Warner Bros.</td>
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<tr>
<td></td>
<td>I'M GLAD I MET YOU</td>
<td>Jennifer Lopez</td>
<td>Epic</td>
<td>17</td>
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<tr>
<td></td>
<td>TIME OF OUR LIVES/CONNECTED</td>
<td>Paul Van Dyk Featuring Vibe Girl</td>
<td>Warner Bros.</td>
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<td></td>
<td>THROUGH THE RAIN (HEDRICK/MURRAY REMIX)</td>
<td>Marc Cary</td>
<td>Warner Bros.</td>
<td>19</td>
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<tr>
<td></td>
<td>A TOAST TO MEN (F*#K THE MEN)</td>
<td>Will For Featuring Marky Mark</td>
<td>Warner Bros.</td>
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<td>STUCK (THUNDERPUSS REMIX)</td>
<td>Statik Stario</td>
<td>Reprise</td>
<td>21</td>
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<td></td>
<td>WAITING FOR YOU (REMIXES)</td>
<td>Seal</td>
<td>Warner Bros.</td>
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### HOT DANCE RADIO AIRPLAY

<table>
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<tr>
<th>Week Ending</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Last Week's Position</th>
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<tr>
<td>1/31/2004</td>
<td>SOMETHING HAPPENED ON THE WAY TO HEAVEN</td>
<td>Debrah Cox</td>
<td>Warner Bros.</td>
<td>1</td>
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<tr>
<td></td>
<td>HEY YAY</td>
<td>OutKast</td>
<td>Warner Bros.</td>
<td>2</td>
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<tr>
<td></td>
<td>NEVER (PAST TENSE)</td>
<td>The Roca Project Featuring Tanya Allen</td>
<td>Warner Bros.</td>
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<tr>
<td></td>
<td>ALONE</td>
<td>Lane</td>
<td>Warner Bros.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>BABY BOY</td>
<td>Boycey Featuring Sean Paul</td>
<td>Sony</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>LOVE TO LOVE YOU</td>
<td>Leona Lewis</td>
<td>Sony</td>
<td>6</td>
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<tr>
<td></td>
<td>IF YOU'RE NOT THE ONE</td>
<td>Daniel Bedingfield</td>
<td>Warner Bros.</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>IT'S MY LIFE</td>
<td>No Doubt</td>
<td>Interscope</td>
<td>8</td>
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<tr>
<td></td>
<td>ALL THINGS (JUST KEEP GETTING BETTER)</td>
<td>Wyclef Jean Featuring Swizz Beatz</td>
<td>Warner Bros.</td>
<td>9</td>
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<tr>
<td></td>
<td>ROCK YOUR BODY</td>
<td>Justin Timberlake</td>
<td>Jive</td>
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<td></td>
<td>SLOW</td>
<td>Kylie Minogue</td>
<td>Warner Bros.</td>
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<td>WAITING FOR YOU</td>
<td>Seal</td>
<td>Warner Bros.</td>
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<td>YOU'RE SO BEAUTIFUL</td>
<td>Donna Summer</td>
<td>Warner Bros.</td>
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<td></td>
<td>JUST THE WAY YOU ARE</td>
<td>Billy Joel</td>
<td>Jive</td>
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<td>I BEGIN TO WONDER</td>
<td>Danni Minogue</td>
<td>Warner Bros.</td>
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<td>EXTRA</td>
<td>Drummunk</td>
<td>Warner Bros.</td>
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<td></td>
<td>YOU PROMISED ME (TU ES FOUTU)</td>
<td>In-Grid</td>
<td>Sony</td>
<td>17</td>
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<td></td>
<td>AS THE RUSH COMES</td>
<td>Motorcycle</td>
<td>Warner Bros.</td>
<td>18</td>
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<td>APPRECIATE ME</td>
<td>Ameka Featuring Sheila Brown</td>
<td>Warner Bros.</td>
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<td></td>
<td>IF I WERE YOU</td>
<td>Ciara</td>
<td>Warner Bros.</td>
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<td></td>
<td>CAN'T IN LOVE</td>
<td>Beyoncé Featuring Jay-Z</td>
<td>Warner Bros.</td>
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### TOP ELECTRONIC ALBUMS

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title</th>
<th>Label</th>
<th>Artist</th>
</tr>
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<tbody>
<tr>
<td>1/31/2004</td>
<td>THE CRYSTAL METHOD</td>
<td>Warner Bros.</td>
<td>The Crystal Method</td>
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<td></td>
<td>THE POSTAL SERVICE</td>
<td>Warner Bros.</td>
<td>The Postal Service</td>
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<td></td>
<td>DARREN MCCLACHLAN</td>
<td>Warner Bros.</td>
<td>Darren Mcclachlan</td>
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<tr>
<td></td>
<td>MARIAN CARY</td>
<td>Warner Bros.</td>
<td>Marian Cary</td>
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<td></td>
<td>LOUIE DEVITO</td>
<td>Warner Bros.</td>
<td>Louie DeVito</td>
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<tr>
<td></td>
<td>N.Y.C. UNDERGROUND PARTY</td>
<td>Warner Bros.</td>
<td>N.Y.C. Underground Party</td>
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<td>ENIGMA</td>
<td>Warner Bros.</td>
<td>Enigma</td>
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<td>THE HAPPY BOYS</td>
<td>Warner Bros.</td>
<td>The Happy Boys</td>
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<tr>
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<td>BASEMENT JAXX</td>
<td>Warner Bros.</td>
<td>Basement Jaxx</td>
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<td>THE CHEMICAL BROTHERS</td>
<td>Warner Bros.</td>
<td>The Chemical Brothers</td>
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<td>VARIOUS ARTISTS</td>
<td>Warner Bros.</td>
<td>Verve/Remixed</td>
</tr>
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<td></td>
<td>LOUIE DEVITO</td>
<td>Warner Bros.</td>
<td>Louie DeVito</td>
</tr>
<tr>
<td></td>
<td>NOTHING ADDICTED</td>
<td>Warner Bros.</td>
<td>Nothing Addicted</td>
</tr>
<tr>
<td></td>
<td>ONE DAY DEEP</td>
<td>Warner Bros.</td>
<td>One Day Deep</td>
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<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>Warner Bros.</td>
<td>Ministry Of Sound: The Ambient 2004</td>
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<td></td>
<td>PAUL OAKENFOLD</td>
<td>Warner Bros.</td>
<td>Paul Oakenfold</td>
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<td></td>
<td>VARIOUS ARTISTS</td>
<td>Warner Bros.</td>
<td>Perfect Deco... Great Wall</td>
</tr>
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<td>VARIOUS ARTISTS</td>
<td>Warner Bros.</td>
<td>Trance Project (Volume Three)</td>
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<td>VARIOUS ARTISTS</td>
<td>Warner Bros.</td>
<td>Underworld</td>
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<td>THE HAPPY BOYS</td>
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<td>UNDERWORLD</td>
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<td>THE HAPPY BOYS</td>
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<td>THE HAPPY BOYS</td>
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<td>THE HAPPY BOYS</td>
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<tr>
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<td>NEW STANCE</td>
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<td>STEPANE POMPONAGIC</td>
<td>Warner Bros.</td>
<td>Hotel Cosmos</td>
</tr>
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<td></td>
<td>DELLAY (COB)</td>
<td>Warner Bros.</td>
<td>Dellay (cob)</td>
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### HOT DANCE CLUB PLAY

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/31/2004</td>
<td>DO U GON K?</td>
<td>Standing Room Only</td>
</tr>
<tr>
<td></td>
<td>FACE TO FACE</td>
<td>Standing Room Only</td>
</tr>
<tr>
<td></td>
<td>BABY, I'M IN LOVE (Boris &amp; Becky, Norty Cotto Mixes)</td>
<td>Standing Room Only</td>
</tr>
<tr>
<td></td>
<td>LOVE'S DIVINE (Deepsky, Murr, &amp; Passageriz Mixes)</td>
<td>Standing Room Only</td>
</tr>
<tr>
<td></td>
<td>ROCK YOUR BODY, ROCK</td>
<td>Standing Room Only</td>
</tr>
<tr>
<td></td>
<td>SLIPPIN' AWAY</td>
<td>Standing Room Only</td>
</tr>
<tr>
<td></td>
<td>ONE NNESS (Fred Jorox Mixes)</td>
<td>Standing Room Only</td>
</tr>
<tr>
<td></td>
<td>INTO THE LIGHT</td>
<td>Standing Room Only</td>
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<tr>
<td></td>
<td>JANET MEGAMIX O4 (Chris Cox Mix)</td>
<td>Standing Room Only</td>
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<tr>
<td></td>
<td>POWER PICK</td>
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<td>BORN TOO SLOW (E. Morillo, Deepf@t, &amp; NuBreed Mixes)</td>
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<td></td>
<td>MILKSHAKE (PRESS 2 &amp; EXO ZINC Mixes)</td>
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<td>BELIEVE</td>
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<td></td>
<td>NOBODY KNOWS ME (P. Rauhofer, Above &amp; Beyond, &amp; Mount Sims Mixes)</td>
<td>Standing Room Only</td>
</tr>
<tr>
<td></td>
<td>ALL THINGS (Just Keep Getting Better)</td>
<td>Standing Room Only</td>
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<tr>
<td></td>
<td>WOLFEVILLE</td>
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<td>ME AGAIN AT THE MUSIC</td>
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<td>YOU'RE ALWAYS ON MY MIND</td>
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<td>FABULOUS (BLVD VINYL TAKEOVER)</td>
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<tr>
<td></td>
<td>I WANT TO BE WITH YOU (DJ Livingstone Remix)</td>
<td>Standing Room Only</td>
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<tr>
<td></td>
<td>BORN SLIPPY NUXX (P. Oakenfold &amp; R. Smith Mixes)</td>
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<tr>
<td></td>
<td>BURNING</td>
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<td>YOU'RE SO BEAUTIFUL</td>
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<td>1000 EYES</td>
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<td>HARU (Orade Mix)</td>
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<tr>
<td></td>
<td>ME AGAIN AT THE MUSIC</td>
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Note: The chart data is based on sales of singles and albums. Sales data compiled by Nielsen SoundScan.
**Music Country**

**Chesney’s Enjoying His Time In The ‘Sun’**

**BY DEBORAH EVANS PRICE**

NASHVILLE—At a time when the country record industry is wondering whatever happened to the young demographics the format attracted during its ‘90s boom years, Kenny Chesney has found that audience.

Since debuting on BNA Records in 1994 after a short stint on Capricorn, Chesney has cultivated an enthusiastic fan base that has placed him among the top concert draws.

It also propelled his last studio album to No. 1 on The Billboard 200 and the Top Country Albums chart, where it logged an impressive 11 weeks at the summit. And last May, he won the Academy of Country Music Awards’ top male vocalist accolade.

His new set, “When the Sun Goes Down” (Feb. 3), is widely expected to be equally successful. The first single, “There Goes My Life,” has already logged seven weeks at No. 1 on the Hot Country Singles & Tracks chart.

“I expect ‘When the Sun Goes Down’ to pop big from week one,” says Tony Thomas, music director at country KMPS Seattle. “I’ll be fun to see in some of the mainstream media say, ‘Who’s that guy?’ His fans know, and they’re ready.”

**SONGS FANS RELATE TO**

Chesney is proud that he attracts a diverse audience. He knows that looks out into the crowd at a concert, he says he’ll see “somebody with a Dave Matthews shirt on [and] somebody with a Britney Spears shirt on. Then I’ll see somebody with a Kid Rock shirt on, and at the same time they’re into what we are doing.”

He attributes that appeal to the songs he records and the high-energy live show he has developed.

“I sing some songs that relate to their lives,” he says of his fans. “Also, our live show is very intense. It has become less of a show and more of an experience. We have people out there that are tailgating in the parking lots hours before the show starts.

“It all comes down to songs and how you represent yourself. And I really believe that we’ve recorded some songs that have captured that audience,” Chesney continues. “When they have come to see us live for the past four or five years, a certain demographic went back and told their college buddies—everybody in their fraternities and sororities—and their high schools how much fun they had, and it just kind of grew and grew and grew.”

Chesney thinks the enthusiasm of younger fans bodes well not just for his own career but for the format in general.

“I can’t tell you how many people have come up to me and told me they don’t really listen to country music, but they love what I’m doing,” he says. “I hear that all the time … I love the fact that we’ve captured a demographic that can grow with us.”

Thomas says, “Kenny’s dedication to his career and some great song choices has been a powerful combination. The No. 1 thing I hear from younger female fans is ‘He’s hot!’ But guys seem to relate to him, too, in a solid, ‘guy’ kind of way. Kenny comes off like that high-school buddy of yours who made it but hasn’t forgotten where he’s from.”

To get his band revved up for his March tour and to alert college audiences to his impending release, Chesney is going back to school, performing dates at six college campuses prior to street week.

“There is something different for us,” the East Tennessee native says of the shows, which will include stops at the University of Mississippi, the University of Georgia at Athens, Florida State and the University of Florida.

“For the past couple of years, we’ve been playing these arena shows, and it’s awesome. But before we went out this year, I wanted to go and play two weekends of college bars, because I wanted me and the band to get back in the environment where we really learned to love music,” Chesney says.

According to BNA senior director of marketing and artist development Debbie Linn, the label plans to have street teams in those market areas hand- ing out flyers trumpeting the release of “When the Sun Goes Down.”

The initial shipment of more than 1 million CDs will be a limited- edition collection that will include three live tracks from last year’s sold-out show at Neyland Stadium at the University of Tennessee in Knoxville. The live cuts are “Please Come to Boston,” “What I Need to Do” and “Live Those Songs.” BNA will also issue a companion DVD featuring six Chesney videos including the hits “Young,” “There Goes My Life” and “Big Star.”

Linn says Chesney is scheduled to visit 30-40 radio stations during the first two weeks of the album’s release. BNA is also planning a Valentine’s Day promotion with Country Music Tele- vision where viewers can log on to cmt.com to win a trip for two to a Chesney concert followed by a Caribbean vacation. There will also be “Win it before you can buy it” contests at country radio the weekend before street date.

**MOVING INTO NEW TERRITORY**

Chesney invested a little more of himself in this record by increasing his contribution as a songwriter. “I wrote four songs on this album, two of them completely by myself. I’ve never done that on a record before,” says Chesney, who co-produced the disc with Buddy Cannon.

The album’s title cut is a Brett James-penned tune that Chesney does as a duet with Uncle Kracker, who will open for Chesney on his summer tour and several of the college dates to “spice it up a little bit,” according to Chesney. Other tour dates will feature Dierks Bentley and Keith Urban, and Rascal Flatts will open the summer shows.

Chesney is booked in-house by his managers Dale Morris and Clint Higham.

What does Linn see in Chesney’s future? What’s next to conquer? “I would love for it to be the world,” she says. “I would love to give it a shot outside of North America.”

Though a global assault is just in the talking stages, Chesney is game. But right now he’s savoring the sweet spot he’s in.

“I would like to do a stadium tour at some point,” he says. “That’s a goal of mine. But my long-term goal is to still be making great music and just to keep growing this thing.

“I’ve had the luxury of not having a career in my career, even though it tore me up in the middle 90s when I couldn’t get my records played on radio or when I was going to venues [to perform] and they would have to use Chesney’s name on the marquee.

“We got past that little by little, year after year, and we sold records, had more people come see us and then a sudden we are playing venues and performing the kinds of shows that our heroes did.”

**CMT Airs Black History Month Special On Artists**

CMT will debut a 90-minute special, “Waiting in the Wings,” at 8 p.m. ET/PT Feb. 21. The special, timed to recognize Black History Month, documents the role and contributions of African-Americans in country music and the influence of black artists on country musicians.

Among the artists profiled in the special are Curb artists Trini Triggs (a country act) and Kimberly Locke (who is being worked as a pop act) as well as bluegrass prodigies Bucky Beatty and Tina Wright, who are teenage siblings. Other artists interviewed for the show include Charley Pride, Ray Charles, Marty Stuart and Hank Williams Jr.

**SIGNINGS:** Chey Wright joins the roster of start-up Nashville label Vivaton Records. She previously recorded three albums for MCA Nashville, including the gold-certified “Single White Female” in 1999, which included a No. 1 single of the same name.

Wright has landed 15 songs on the Hot Country Singles & Tracks chart in her 10-year career, but “Single White Female” is her only top 10 hit. Before MCA, she recorded for Polydor/A&M. Her first Vivaton single is due in March.

John Conlee has signed with the Bobby Roberts Co. in Goodlettsville, Tenn., for booking representation.

**ON THE ROW:** Walt Wilson exits Nashville-based Compendia Records, where he had been senior VP/GM since 2001. His duties will be divided between Ric Pepino, who is VP of marketing and promo- tion for Compendia Records, and Mike Olsen, president/CEO of parent Compendia Music Group.

Todd Wilkes joins Island Bound Music in the newly created position of VP of creative services. He previously was VP at Fame Music. Wilkes, who is also a songwriter, has more than 100 cuts to his credit.

Anthony Crudele has been named CFO at Gibson Guitar in Nashville. He most recently was with Fort Lauderdale, Fla.-based Xcelerate Corp., and previously was senior VP/COO at sporting goods retailer Sports Authority. At Gibson he reports to chairman/CEO Henry Juszkiewicz.

Universal South Midwest regional promotion manager Kevin Erickson adds national director of triple-A promotion to his country duties. He will continue to be based in Chicago.

**ON THE AIR:** Singer/songwriter Jack Ingram signs on to host a weekly Sunday-night show for country KPLX (the Wolf) Dallas. “Jack’s Tracks” will feature an eclectic mix and a live performance from the host on every show.

The Academy of Country Music is adding two new categories to its awards show this year: producer and audio engineer of the year. Winners in those categories will be recognized during the 39th annual ACM Awards, scheduled for May 26 at Mandalay Bay Events Center in Las Vegas.

**RANCHING OUT:** Capitol Records will reissue the self-titled 1997 album from the Ranch, with two previously unreleased tracks. The trio featured Keith Urban, who went on to become a solo star after the Ranch disbanded in 1999. The reissue, due Feb. 10, will be retitled “Keith Urban and the Ranch.” The new tracks are “Billy” and a remake of Stealers Wheel’s “Stuck in the Middle With You.”
January 31, 2004

**Top Country Albums**

**Artist** | **Title** | **Weeks at Number 1** | **Greatest Hits** | **Greatest Hits Volume II And Same Other Stuff** | ** certification** | **Peak Position**
---|---|---|---|---|---|---
**1** | **TOBY KEITH** | *Shock n' Y'all* | 11 | 50 | 30 | 43
**2** | **ALAN JACKSON** | *Greatest Hits Volume II And Same Other Stuff* | 11 | 19 | 30 | 60
**3** | **JON PARDI** | *Live* | 12 | 19 | 41 | 40
**4** | **JOHNNY CLAY** | *Greatest Hits Collection* | 12 | 19 | 45 | 48
**5** | **LOUIS RIVERA** | *The Very Best Of Louis Michael Montgomery* | 12 | 19 | 43 | 46
**6** | **LIONEL RICHIE** | *Greatest Hits* | 12 | 19 | 44 | 47
**7** | **ALAN JACKSON** | *Greatest Hits Volume II* | 12 | 19 | 49 | 50
**8** | **DIAMOND DIAMONDS** | *Greatest Hits Collection* | 12 | 19 | 51 | 53
**9** | **CHRIS Cagle** | *Between Me & My Mind* | 12 | 19 | 54 | 55
**10** | **JOHNNY CASH** | *Greatest Hits Volume II* | 12 | 19 | 56 | 56
**11** | **JOHNNY CASH** | *Greatest Hits Collection* | 12 | 19 | 57 | 58
**12** | **RASCAL FLATS** | *Greatest Hits Volume II* | 12 | 19 | 59 | 60
**13** | **JOHNNY CASH** | *Greatest Hits Collection* | 12 | 19 | 61 | 62
**14** | **LORI McKENNA** | *Greatest Hits Collection* | 12 | 19 | 63 | 64
**15** | **JOHNNY CASH** | *Greatest Hits Collection* | 12 | 19 | 65 | 66
**16** | **JOHNNY CASH** | *Greatest Hits Volume II* | 12 | 19 | 67 | 68
**17** | **JOHNNY CASH** | *Greatest Hits Collection* | 12 | 19 | 69 | 70
**18** | **JOHNNY CASH** | *Greatest Hits Collection* | 12 | 19 | 71 | 72
**19** | **JOHNNY CASH** | *Greatest Hits Volume II* | 12 | 19 | 73 | 74
**20** | **JOHNNY CASH** | *Greatest Hits Collection* | 12 | 19 | 75 | 76

**Greatest Gainers**

**1** | **TOBY KEITH** | *Greatest Hits Volume II And Same Other Stuff* | 1 | 19 | 1 | 19
**2** | **ALAN JACKSON** | *Greatest Hits Volume II And Same Other Stuff* | 1 | 19 | 2 | 19
**3** | **JON PARDI** | *Live* | 1 | 19 | 3 | 19
**4** | **JOHNNY CLAY** | *Greatest Hits Collection* | 1 | 19 | 4 | 19
**5** | **JOHNNY CLAY** | *Greatest Hits Collection* | 1 | 19 | 5 | 19
**6** | **JOHNNY CLAY** | *Greatest Hits Collection* | 1 | 19 | 6 | 19
**7** | **JOHNNY CLAY** | *Greatest Hits Collection* | 1 | 19 | 7 | 19
**8** | **JOHNNY CLAY** | *Greatest Hits Collection* | 1 | 19 | 8 | 19
**9** | **JOHNNY CLAY** | *Greatest Hits Collection* | 1 | 19 | 9 | 19
**10** | **JOHNNY CLAY** | *Greatest Hits Collection* | 1 | 19 | 10 | 19

**Artist** | **Title** | **Net Sales Increase** | **Price** | **Peak Position**
---|---|---|---|---
**1** | **JOHNNY CASH** | *Greatest Hits Collection* | $17,980,000 | 1
**2** | **JOHNNY CASH** | *Greatest Hits Collection* | $17,980,000 | 2
**3** | **JOHNNY CASH** | *Greatest Hits Collection* | $17,980,000 | 3
**4** | **JOHNNY CASH** | *Greatest Hits Collection* | $17,980,000 | 4
**5** | **JOHNNY CASH** | *Greatest Hits Collection* | $17,980,000 | 5
**6** | **JOHNNY CASH** | *Greatest Hits Collection* | $17,980,000 | 6
**7** | **JOHNNY CASH** | *Greatest Hits Collection* | $17,980,000 | 7
**8** | **JOHNNY CASH** | *Greatest Hits Collection* | $17,980,000 | 8
**9** | **JOHNNY CASH** | *Greatest Hits Collection* | $17,980,000 | 9
**10** | **JOHNNY CASH** | *Greatest Hits Collection* | $17,980,000 | 10

**Billboard** Top Country Catalog Recording Industry Assn.

January 31, 2004
### Billboard HOT COUNTRY SINGLES & TRACKS

**January 31, 2004**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week At #1</th>
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<tbody>
<tr>
<td>ON YOUR WAY HOME</td>
<td>Patty Loveless</td>
<td>32</td>
<td>34</td>
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<tr>
<td>DAYS OF OUR LIVES</td>
<td>Randy Travis</td>
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<td>WILD WEST SHOW</td>
<td>Big &amp; Rich</td>
<td>34</td>
<td>35</td>
<td>MCA Nashville</td>
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<tr>
<td>A GIRL LIKE ME</td>
<td>George Strait</td>
<td>34</td>
<td>39</td>
<td>MCA Nashville</td>
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<tr>
<td>NO REGRETS YET</td>
<td>Faith Hill</td>
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<td>LET'S YOU AND ME</td>
<td>Reba McEntire</td>
<td>36</td>
<td>42</td>
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<td>SOMEBODY</td>
<td>Reba McEntire</td>
<td>37</td>
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<tr>
<td>THAT'S A WOMAN</td>
<td>Reba McEntire</td>
<td>38</td>
<td>43</td>
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<tr>
<td>DRINKIN' &amp; DRIVING</td>
<td>Rodney Atkins</td>
<td>39</td>
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<td>I'M GONNA MAKE YOU CRY</td>
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<td>Craig Morgan</td>
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<td>DOWN TO MY HEART</td>
<td>John Rich</td>
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<td>MY HEART IS BREAKING</td>
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### Billboard TOP BLUEGRASS ALBUMS

**January 31, 2004**

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### Billboard HOT COUNTRY SINGLES SALES

**January 31, 2004**

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<td>RCA Nashville</td>
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<td>John Rich</td>
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<td>MCA Nashville</td>
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</table>
**ALBUMS**

Edited by Michael Paolletta

---

**FIVE FOR FIGHTING**

**The Battle for Everything**

PRODUCERS: Bill L西藏 Wattenberg

Awards - Columbia 68116

RELEASE DATE: Feb. 3

The band may be fronted by a guy who sounds eerily like Dave Matthews. And the band boasts only one hit single ("Supernman"). Yet with its new release, "The Battle for Everything," Five for Fighting will very likely shed its "singer-songwriter lite" label. Different from the touching—but too deep—"America Town," "Battle" impressively tackles new territory.

---

**TWISTA**

**Kamikaze**

PRODUCERS: various

Atlantic 83598

RELEASE DATE: Jan. 27

Twista has always been a rapper's rapper in respect of his peers, the Chicago native has yet to attain the commercial clout such success deserves. That is poised to change with "Kamikaze," the rapper's first album in five years. Lead single "Slow Jam," already has people taking notice. The track, which features Kanye West and Jamie Fox, is a midtempo groove that features West—who also produced the track—and Twista in the roles of smooth-talking ladies' man, while Fox flexes his musical muscle on the R&B-influenced hook. Sure, "Slow Jam" recreates the MC's softer side, but "Kamikaze" delivers hard-core goods, too. "Badkadunkad" serves as a tribute to the female posterior. Produced by and featuring JaZha, the track is tailor-made for strip clubs. Other highlights include "One Last Time," "Sunshine," and the moving "Hope."

---

**KENNY CHESENY**

**When the Sun Goes Down**

PRODUCER: Buddy Cannon

BNA 82876

RELEASE DATE: Feb. 3

Kenny Chesney has positioned himself as a self-styled country beach-comber/party dude with a sentimentaltweak a mile wide. The latter powers this album's soaring leadoff smash "There Goes My Life" and surfaces again on the driving nostalgia of "I Go Back." Likewise, "Old Blue Chair" sounds better than a chair deserves. That said, the party vibe is too much in place here in the "Cleat," as "Buddy Street" and the title cut. Chesney has become a touring force, and some live cuts included here push all the right buttons, though Dave Loggins "Please Come to Boston" might be better left alone, since Chesney's obvious affinity for the material. Chesney shows development here as a writer, and past success ensures him top-shelf material. He knows exactly what to do with it, and with a delivery that relies far more on charisma than vocal gymnastics. -GW

---

**SOUTHERN CULTURE ON THE SKIDS**

**Mojo Box**

PRODUCERS: Rick Miller, Mark Williams

Verve Records

RELEASE DATE: Jan. 27

North Carolina's Southern Culture on the Skids (SCOTS) has been winning its good-natured homebrew ofick-hued punkiness in its current configuration since 1991. Newly arrived at Yep Roc, the SCOTS, flair Miller, Mary Huff and Dave Hartman remains as much fun as a midnight tailgate party. One of the most reliably fun bands in U.S., SCOTS still bathes out its hilarious, greasy mix of rock’n’roll, country, R&B and surf with spirit and energy. It’s hard to pick favorites on this collection, but "Souful Garage," with its echoes of "Love Shack" by the B-52’s, is an immediate ear-grabber. The title cut, "69 El Camino," "Biff Bang Pow" and "The Wet Spot" also go down easy. As Muddy Waters might say, this "Mojo is gonna work on you." -CM

---

**R&B/HIP-HOP**

**PHILLIS HYMAN**

Ultimate Phyllis Hyman

PRODUCERS: various

Arista/BMG Heritage 82876-57264

RELEASE DATE: Jan. 13

There is no denying the immense talent of guitar virtuoso Yngwie Malmsteen. He proved this yet again with his 1989 set "Concerto Suite for Electric Guitar and Orchestra in E Flat Minor Op. 1," where he took his neo-classical compositions to their logical conclusions by writing a full-scale orchestral score, with commendable results. That is why "Attack!!" is an inexcusable disappointment. Here, Malmsteen merely recycles phrases from previous albums "Odysee" and "Trilogi," reheating tiredly阿根pit and runs on cuts like "Rise Up" and "Baroque & Roll," with only occasional flashes of inspiration. Vocalist Doogie White makes it even worse, ramming the syrupy lyrics like a cut-rate Ronnie James Dio. Only bonus tracks ("Battlefield" and the live "Dreaming"") yield something worth a listen. Sadly, the latter song—wherein Malmsteen displays some moving improvisation—was 15-plus-years ago. -CLT

---

**DANCE/ELECTRONIC**

**AIR**

**Talkie Walkie**

PRODUCER: Source/At Alwerek ASW96724

RELEASE DATE: Jan. 27

"Talkie Walkie," the third studio album from Air, seamlessly bridges the gap between the French duo's film work ("The Virgin Suicides") and artist albums ("Moon Safari" and "10,000 Hz Legend"). A track like "Alpha Beta Gamma" charms with its whisy flair, while "Run" reels listeners in with its haunting beauty. The sweet "Cherry Blossom Girl" and lazy "Surfing on a Rocker" are pure pop—in a decidedly French way. Throughout the intimate "Dahab," Walker's themes of love, in its shadings, are explored. And for the first time, all vocals are provided by Air—pseudonymous Yann-Olivier "Olivier," a native of Hyman's dance club (and "Keg)"

---

**COUNTRY**

**WILL WEBB**

**Name of the Train**

PRODUCER: Wade Curtis

Bennie June 1001

Counter Hill Records

RELEASE DATE: Jan. 13

Veteran Nashville-based songwriter-poet Will Webb releases his first album here as, and title songs, trains are occurring style. Stylish, this collection blends folk singing and country instrumentation, with Webb's Dylan-esque vocals drawing the train, so to speak. "Ginger" is both hard-charger, and "War Zone" owns a dark tone and afflicting miliar past. The intimate "Wicked Wind" and pine "Bennie June" possess a timeless feel, while the hangdog "Wheels Up" is a testament to those things that have run their course. Later, "Pastures of Plenty" melds a stone-cold vibe with clever lyrics and a unique worldwide. Indeed, Webb is a superb songwriter and a compelling storyteller on cuts like the cajun-influenced "Miss Little Born to Lose" and "Drivin"Will. Better yet, Webb offers the presentation; the production is evocative and often risk-taking, with spirited guitarists and the odd funky piano turn parlayed against subtle acoustic. A mighty fine, if long-delayed, debut. -GW

---

**WORLD**

**VARIOUS ARTISTS**

**Sahara Lounge**

PRODUCERS: various

Putumayo 220

RELEASE DATE: Jan. 20

When it comes to adventures in music, no region in the world is more fertile right now than the Middle East— "Sahara Lounge" brings together some of the most creative talents from Lebanon, Iran, Turkey, Morocco, the United Arab Republic and Algeria, as well as the U.K. Lounge is used here as a catch-all term for electronic-based chillout and trip-hop. DJ Sonar’s remix of Daniel El-Harrahi’s "Al Bayn" is an inspired reinvention of an Algerian hit from the 1950s. Yasser Habeeb’s "Elama," a Middle Eastern chart-topper, is a seductive blend of timeless Arabic melodic strains and shimmering electronic saxophonist Toufic Farrokh, original "Winerino" and Yanes, which can be jazz-skewed "Lili San Foul," with Fabeke "Lili Marlene," with Yasine Hamdam delivering the sultry (Continued on page 24)

---

**CONTRIBUTORS:**

Susan Atti, Keith Caufield, Leila Cobo, Deborah Evans Price, Redhawk Hall, Jill Kipnis, Gail Mitchell, Chris Morris, Dan Ouellette, Michael Paolletta, Bram Teitelman, Christa L. Thiss, Anastasia Tsios, Paulie van Wick, Ray Waddell.

ESSENTIAL: Reviews deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart prominence. REISSUES: Reissued albums of special artistic, archival and commercial significance; reissues regarding of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album reviews copies and singles review copies to Michael Paolletta (Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003) or to the editors in the appropriate business;
Aire Latino: Latin how 
"PRODUCER: Soir, DAVID RUSSELL"
enthralling DAVIS Sonatina, the artists cutting it's small group of female singers a CD is Manfred immediately sound Trio Mediae- to that billboard fan timbalero but includes show of idioms Puente collection. First, "Half Nelson," quality 10 by 2" E."

improvisational acting with different blacktop couples, with Richardson's this first and "Home"
are released in its full-length, "The Middle", among other hits. The Living End has two previous modern rock hits under its belt. Expect "Who's Gonna Save Us?" to repeat the process. —KC

DANCE
CURLY YOUR ENTHUSIASM: THE COMPLETE FIRST SEASON HBO Video 99180 RELEASE DATE: Jan. 13 It is hard not to laugh at the situations that comedic and dance star/write/execute producer of "Curb Your Enthusiasm." David, the former co-creator/executive producer of "Seinfeld" has crafted a different style of television that incorporates straight improvisational acting with storylines with which the average Joe can commiserate. By only providing actors with general scene breakdowns and letting them supply their own lines, David has captured some priceless moments. Such episodes as "The Bracelet," which involves David's multiple, fruitless attempts to return the bracelet for his daughter (played by Cheryl Hines), demonstrate how truly humorous daily life can be. No wonder the show is in its second season, recorded after the first one includes the one-hour special that preceded the series, an audio commentary for the debut episode and an interview with David. —DK

Billboard

• Clarence Clemons, "Live in Asbury Park, Vol. 2" (Valley)
• Various Artists, "Rewind 3" (Ubiquity)
• Goodie Mob, "Dirty South Classics" (Arista)

SINGLES
Edited by Michael Paolotta

BLINK-182 I Miss You (3:47)
PRODUCER: Jerry Finn
WRITER: Blink-182
PUBLISHER: Fun With Goats/Universal Publishing, ASCAP
Gerffin 260891 (CD promo)
Compared with previous fare like "All The Small Things" and recent title "Feeling This," the second recent single from Blink-182's latest record finds the act switching musical gears. Clearly inspired by the Cure, the sweeping "I Miss You" is an emotional, all-acoustic number, with stand-up bass and jazz brushes on drums. So tremendous was overall support for this track that modern rock radio took it onto the airwaves. Russell, DAVIS, and Sonatina is a CD promo. The song is on course to become Blink-182's next consecutive top 10 modern rock hit. However, with more airplay to mainstream over top 40 outlets. —KC

THE LIVING END Who's Gonna Save Us? (2:21)
PRODUCER: Mark Trombino
WRITER: C. Cheney
PUBLISHER: Chris Cheney Publishing Designee Reprise 101256 (CD promo)
The Living End roars back to modern rock-radio with "Who's Gonna Save Us," the first single from the band's third full-length, "MODERN ARTIFACT," due March 2. The punky Australian trio is clearly at its most inspired when it comes to stomping, scream-along vocals, and "Gonna Save" doesn't disappoint. The rollicking, politically tinged track is crisp and on-point in its full-throttle production, thanks to Mark Trombino (who helmed Jimmy Eat World's "The Middle," among other hits). The Living End has two previous modern rock hits under its belt. Expect "Who's Gonna Save Us?" to repeat the process. —KC

BASEMENT JAXX Ping It (3:34)
PRODUCER: Basement Jaxx
WRITER: S. Ratcliffe, F. Buxton
PUBLISHER: Universal Music XL Recordings/Astralwerks ASW 18321 (CD promo) With its feisty new single, Basement Jaxx (Simon Ratcliffe and Felix Buxton) continues to blur the borders among modern rock, dance/electronic and pop. This time around, "N Sync's JC Chases handles microphone duties. And if you didn't know better, you would have no idea it was him. His vocals, which go from a snore to a howl, perfectly suit the caution, in-your-face beats. In a perfect world, radio would be on this single. But with today's climate, it may first need to prove itself in a commercial for mobile phones. —MP

DANCE
COLTON FORD & PEPPER MASHAY Signed, Sealed, Delivered (9:52)
PRODUCERS: Mac Quayle, Ralph Rosario, Sett City
WRITER: S. Wonder
PUBLISHER: not listed
HS Productions 0011 (CD promo)
Talk about a formula for success. Take one proven old-school R&B hit, mix in rhythmic house beats and liberally dust with powerful soul vocals. This cover of Stevie Wonder's classic track is a no-brainer for dance clubs, thanks especially to the soaring pipes of Colton Ford and Pepper Mashay. Ford's blue-eyed soul voice blends together perfectly with Mashay's fierce diva wailings. With mixes courtesy of top dance producers, Andrew Strong, Rosie Rosario and Solar City, the single is destined for the top of the Billboard Hot Dance Club Play chart. Through club play is all but guaranteed, a radio edit would suit dance-leaning rhythmic radio stations. —KC

R&B
CALVIN RICHARDSON Not Like This (3:59)
PRODUCERS: the Underdogs
WRITERS: H. Mason Jr., D. Thomas, J. Mahoney
PUBLISHERS: First Avenue Music, BMG, ASCAP, JUDD Music, BMG, ASCAP
The original R&B diva is back in the game, the "Feel Good To Me" singer has recorded with everybody from Jodeci and Blackstreet to TLC and Traci Braxton. Her latest is a delve into the heart of the matter: Richardson can stand alone on his own as a singer. His expressive tenor strokes lyrics that flow—but not overly so—of his love game. The song’s subtle groove, accent by the Underdogs’ understated production, tastefully illustrates that Richardson is a contemporary R&B force. —GM

STEPHANIE MILLS Can’t Let Him Go (3:43)
PRODUCERS: Barry J. Eastmond, Gordon Chambers
WRITERS: B. J. Eastmond, G. Chambers
PUBLISHERS: Barry’s Melodies Music, October 12/Hotco South, ASCAP
Recorded WM7322 (CD single)
Stephanie Milis the definitive lady with the big voice whose string of ‘80s hits still sounds good on the radio. I have Learned to Respect the Power of Love,” “I Feel Good All Over” and “Home”). The original R&B diva made a long-awaited, triumphant return to the contemporary scene with this first single from her forthcoming independent album, "Born For This!" This full-bodied ballad is signature Mills. It is a lyrical strong, don’t-wanna-leave-him-torch song that successfully straddles the tenor line between dated old school and derivative neo-soul. Mills’ voice still pack an emotional, sit-up-and-take-note wallop that has lost none of its gospel-driven luster.—GM
Pirate Sees Major Booty In Concert-CD Business

BY CARLA HAY

NEW YORK—Every touring artist has fans who collect live recordings of every concert date on a tour, even if those recordings are available only as bootlegs.

Los Angeles-based Pirate Entertainment is the latest company to put the control back in musicians’ hands by selling authorized, live CDs of artists on tour, with product being sold at venues immediately after the show.

Veteran blues musician Buddy Guy, who received the Billboard Century Award in 1993, has teamed with Pirate to launch the company’s first series of Tour CDs.

The series, called “Live at Legends,” will consist of 16 double-CDs recorded at every date of Guy’s current 16-date U.S. tour, which ends Jan. 31. The title commemorates the 15th anniversary of Guy’s Legends nightclub in Chicago.

DiscLive and Clear Channel Entertainment’s Instant Live are among the companies already selling live concert CDs at venues after a show.

Pirate’s new venture could revolutionize how artists control the sales of live recordings for an entire tour, Pirate president and co-founder Keith Walner says.

“The fans love these kinds of CDs,” Walner observes. “The CDs are collectors’ items, and there’s an incredible word-of-mouth that builds when fans find out that the artist is doing something like this for them.”

Pirate CEO and co-founder David Turner says, “Our vision is to be the premier source of authorized live music content.”

BYPASSING RETAIL?

But where does the artist’s record label fit in when a third party wants to sell authorized live CDs?

In the case of Guy, who is signed to Jive/Silvertone Records, Pirate licensed the rights from Jive/Silvertone to sell his “Live at Legends” CD series.

In addition, Pirate is selling the CDs online at piratebootlegs.com.

The company is also in talks to make similar deals with more artists and labels, Walner says, although at press time no additional agreements had been finalized.

Pirate will launch a similar CD series for festival tours, Walner says. “We want to do this based on an artist’s needs,” Turner says. “Every CD series we do may not have to be for an (Continued on page 37)

Jay-Z And Nokia Connect For Black Phone

BY RASHAUN HALL

It was only a matter of time before a recording artist created his own cell phone.

Jay-Z and Nokia have teamed to launch a limited-edition version of the Nokia 3300 device.

The Nokia 3300 Black Phone is the latest cross-marketing effort by the Brooklyn, N.Y.-bred MC/entrepreneur to complement his new set, “The Black Album” (Roc-a-Fella/Def Jam).

For Nada Usina, Nokia GM of entertainment and media for North and South America, the venture is a perfect musical match.

“Nokia and Jay-Z are leaders in our respective areas,” Usina says. “Music is a huge part of urban life, so who better than someone like Jay-Z to really help us reach this type of audience?”

The phones, which retail for $299, are currently available at 400 Musicland-owned Sam Goody and Mediaplay stores nationwide.

“This is a great way for us to reach new retailers and new distribution points when it comes to the mobile-phone side of the business,” Usina says.

In addition to the traditional features of the Nokia 3300, the Black Phone offers the “Black Album” in mp3 format, four Jay-Z True Tones, three Jay-Z wallpaper patterns, weekly text messages and monthly voice messages from the artist, along with advance notice of concert announcements.

While representatives from Nokia would not disclose early sales figures for the phone, Usina is upbeat.

“The 3300 is a key product for Nokia and how we’re looking at the personalization of phones. With music being a core to youth, it will definitely receive a pretty high commitment and attention because of its unique offering,” she says.

Nonetheless, Nokia is not planning to launch any like-minded products at this time.

“There are very few artists out there today that have the power that Jay-Z does,” Usina says. “We’re not just looking at the artists but also the genres that are important for us. It’s something that we’re going to explore, but this is the beginning of that exploration and Jay-Z is probably the best partner out there to work with in trying to figure out what the next steps would be.”

36 Epitaph is cutting prices on such catalog titles as Bad Religion’s "400" Recordings".

37 One other artist besides 50 Cent sold 5 million-plus copies of an album in 2003.
Epitaph Cuts Many Active Catalog Prices

Epitaph Records is midlining 138 of its 290 active catalog titles, including releases on its Hellcat, Burning Heart, Anti- and Fat Possum imprints.

The Los Angeles-based punk rock label is dropping 133 albums to $11.98 from $16.98. The affected titles include best sellers by NOFX, the Offspring, Pennywise, the Distillers, Rancid, Dropkick Murphys, F-<crlf>-Minus, U.S. Bombs, Millencolin, Down by Law, Guttermouth, the Voodoo Glow Skulls and Joe Strummer & the Mescaleros, among others.

Five titles, by Nick Cave & the Bad Seeds, Tom Waits and Solomon Burke, are being cut from $17.98 to $13.98. “Three years ago,” we raised our prices on front-line titles from $13.98 to $16.98,” Epitaph head of sales Ron Coleman says. “We’ve decided to roll them back. The bottom line is, it’s what people want: lower prices. The response from retail has been tremendous.”

On April 6, six albums by Bad Religion—Epitaph founder Brett Gurewitz’s band—will be re-released at $11.98.

A RUTHLESS RETURN: Rap label Ruthless Records has moved from Sony Music Distribution to Sony’s indie operation RED Distribution. The shift marks a return to RED for Ruthless: The label—founded by late rapper Eazy-E and now headed by his widow, Tamika Wright—was handled by the company from 1993 to 1998. In ’98, Epic Records took over administration of Ruthless’ releases, and Sony took on distribution. RED president Ken Antonelli was unavailable for comment.

JETTING TO RIYOK: Ryko Distribution in New York has signed an exclusive national distribution deal with Jetset Records, effective Feb. 2. The New York-based label was formerly with Alternative Distribution Alliance.

The first release under the agreement will be Firewater’s “Songs We Should Have Written,” due Feb. 24. Jetset’s roster includes Sun Kil Moon, Sonic Boom, the Go-Betweens, Luna, the Stratford 4 and Sahara Hotnights.

MOVES AT MOONSHINE: Dan Perloff, VP of sales for Moonshine Music, has exited the company. He had been with the L.A.-based dance label for nine years.

According to Moonshine president Steve Levy, the company’s international sales manager, Ben Clarke, has been promoted to GM and now also handles domestic sales. Perloff is seeking other opportunities. He can be contacted at 310-399-7047 or at dperloff@comcast.net.

REQUIEM FOR A RHINO: The Indies just received the sad news from Rhino Records GM Dave Crouch that John Fitzmaurice, a longtime manager/buyer at Rhino’s L.A. store, died Dec. 29 of a heart attack in his hometown of Boston. He was 54. “Fitz” was not a household name among retailers, but anyone who shopped regularly at Rhino’s Westwood Boulevard location in the early ‘80s—as this writer did weekly—couldn’t help but be moved by his enthusiasm. He was an avid roots-reggae fan and introduced Rhino’s customers to acts as well-known as Augustus Pablo and Burning Spear as obscure as Earth & Stone and the Morwells.

(Continued on page 37)
Before we get too far into 2004, let’s take a look at the list of albums that scanned more than 1 million copies last year, according to Nielsen SoundScan (see chart on preceding page).

The good news is that last year marked a slight uptick in U.S. million-sellers. Sixty-nine titles each scanned more than 1 million copies, which is better than the 65 albums that accomplished that feat in 2002. In 2001, 100 titles earned that distinction, while in 2000, 88 reached that milestone.

The bad news is that the top 10 best sellers just don’t have the strength that they once had. In 2000, those titles generated 60 million in scans, while in 2001 that number fell to 40 million, and in 2002 it declined to 28.8 million. So while last year showed an uptick in million-sellers, the top 10 continued their decline to a total of 33.5 million, a drop of 13.6%.

Last year, two albums topped the 5 million mark: “Get Rich or Die Tryin’” by 50 Cent and “Come Away With Me” by Norah Jones. That’s an improvement from 2002, when only one set—“The Eminem Show”—topped 5 million, and certainly better than the year before, when even though 100 albums topped the 1 million mark, not one topped the 5 million mark.

Many in the industry lay the decline of the top 10 of the best-selling list at the feet of unauthorized file sharing, and that is what the Recording Industry Assn. of America is focusing on in the media, in the courtroom and in Washington, D.C.

But retailers would tell you that CD burning is as much to blame for the industry’s sales decline, if not more, as any unauthorized file sharing. And unfortunately, copy-protected CDs are still a rarity in the U.S.

GOING DOWN: Universal Music & Video Distribution is making a small round of cutbacks, with four staffers gone so far. As part of that change, Mike Greene—senior VP of catalog, classics, jazz and associated labels sales—decided it was time to make an exit.

In other UMD news, Chris Ayers, previously the national inventory assortment representative for the Target account, has been named director of artist development for UMDV.

NEW HORIZONS: Lifestyle marketing company Concrete Marketing has expanded its capabilities to TV advertising.

Concrete president Bob Chiappardi says that with direct-response TV advertising becoming a growing tool in the labels’ arsenal, Concrete decided it had to be a part of this important trend. So it has aligned with two companies to offer the services to labels.

It has joined with Chicago-based TEC Direct Media, under the name TEC/Concrete Media. Chuck Fetterly, a veteran TV media buyer, handles the time buys. Also, Concrete is partnering with Wicked Good Productions, a New York-based production company represented by Michelle Caputo, which can produce TV spots.

So far, Wicked Good has produced commercials for the Ataris and Mudvayne, among others. In addition to those projects, Concrete and TEC have booked campaigns for David Bowie, Johnny Cash, Pearl Jam and Korn.

NEW DEAL: Koch Entertainment has finalized a label services deal with Master P’s New No Limit Records, with the first record of the deal coming March 23 from the label founder himself. That title, “Good Side/Bad Side,” will be the artist’s 10th solo record, and it will be a double-album.

Also expected as part of the deal are albums from Lil’ Romeo and Silkk the Shocker. Previously, New No Limit Records had been with Universal Records, while the No Limit catalog resides at EMI Recorded Music.

MAKING TRACKS: Atlantic Records senior director of marketing Made lyn Scarpulla will join the Sanctuary Records Group as VP of marketing.

With the Trans World Entertainment acquisition of Whorf house Entertainment, senior rock buyer Bob Bell has left the chain and is seeking opportunities. He can be reached at 818-985-8201 or vegasbob@smu.com.

### Pirate CDs

*Continued from page 35*

‘The CDs are collector items, and there’s an incredible word-of-mouth builds when fans find out that the artist is doing something like this for them.’

—KEITH WALNER, PIRATE ENTERTAINMENT

Pirate CDs

entire tour. It depends on the individual artist.”

Walner says the major objection labels may have is that by bypassing traditional retail, the CDs will be available for sale in fewer places.

Some artists and record companies may also wonder if these sets might cannibalize sales of the artist’s records that are already released by the labels.

In response, Pirate says the limited-edition nature of the CDs is a major selling point. Walner points to the economic theory that demand can increase if a desirable product is in limited supply.

“These CDs actually can expand a fan base because they stir up interest in fans who want something that’s special,” Walner adds.

INCREASED CUSTOMIZATION

To market Guy’s “Live at Legends” CD series, posters and flyers advertising the service are distributed at venues. The merchandise booth is usually placed strategically at a venue’s entrance.

In many cases, announcements about the CDs and how to buy them are made onstage. In addition, specially made cocktail napkins at the venue have information about the CDs.

For the Guy tour, there is an added bonus for fans who buy “Live at Legends” at the venue: “Buddy has been coming out after the show to sign the CDs for the fans,” Walner says.

Pirate says the “Live at Legends” series will have about 1,000 CDs per show for sale. They are priced at about $20.

The company enlisted Chicago-based Metro Mobile Recording, led by engineer Timothy Powell, to handle the recording and duplication of the CDs.

It’s too soon to say if this new venture will turn a profit. Although the company does not release sales figures, Turner will only say that it has so far sold at least 20% of its inventory.

“This is going to be the wave of the future,” Walner says. “The music industry is headed into having more customization for the music buyers.”

Turner agrees. “Artists are becoming more savvy business people. This [CD series] is an example of how they are finding more ways to connect with and satisfy their fans.”

### The Indies

*Continued from page 36*

But his tastes were highly catholic, and Fitz was just as likely to be found raving about his favorite rock band of the moment or bouncing around at a club gig by an oddball local punk or roots-rock group. He was also a manic, and inevitably disappointed, Boston Red Sox fan.

Like all good indie record stores, Rhino still has a strong and distinctive personality.

Fitz exemplified the store’s flavor back in the day. He was excitable, brash, funny and often opinionated. And he was devoted to a wide variety of musical styles.

John Fitzmaurice was the kind of music guy you don’t encounter often enough these days. He was a character, and he made going to a record store fun.

And, Lord knows, a lot of the fun has gone out of retailing recently. I will miss him terribly.
manager based in Nashville. New Jersey-based KED employees Dan Zilka (as Northeast regional sales manager) and Joe Deutch (special markets sales manager) constitute the rest of the video sales team. A regional manager who would be based on the West Coast has yet to be hired.

In addition to its dedicated video sales staff, all of KED’s 25 salespeople will represent its video products.

“There will be someone to call in a sales position who is knowledgeable no matter who you are and where you are,” Gurlitz noted.

KED has also hired video marketing director Lucille Deane. The marketing department currently contains five staff members and will expand to seven in the coming months.

All told, the company’s video department will soon tally about 13 or 14 members. About 155 employees work for KED.

In addition to in-house Koch Lorber and Koch Vision labels, KED releases home video products from AnimEigo, Artemis Records, Brainy Baby, Epitaph, Moonshine, Passport International, Shanachie and many others. Its video releases include a variety of genres, such as international cinema, arthouse films, children’s entertainment, anime, music video, and documentaries.

Gurlitz says that KED’s larger release schedule will help interest music retailers.

KED will inform retailers about its expanded product offerings through a new monthly magazine called Vision. It will be sent to brick-and-mortar and online retailers, as well as to mail-order firms and libraries. The April issue is currently in the mail.

“They are no doubting to go well with [the video expansion],” Szydlofsky says. “They are really adept at knowing their customer. Plus, many of the videos they will be releasing will be in areas of very strong growth, including special interest, music video and anime.”

Upcoming KED home video titles include “Inside Out: Warren Zevon” (Artemis, $19.98, Feb. 10), the spoof film “Britney Baby, One More Time” (Koch Lorber, $24.98, Feb. 10), the swashbuckling film “On Guard” (Koch Lorber, March), the five-hour comedy collection “Best of Improv” (Koch Vision, March), “Mob Deep: Murda Muzik” (Koch Vision, April), the Catherine Deneuve film “The Umbrellas of Cherbourg” (Koch Lorber, April) and anime title “Zatoichi: The Festival of Fire” (AnimEigo, April).
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>Principal Performers</th>
<th>Sales</th>
<th>Price</th>
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<td>NUMBER 1</td>
<td></td>
<td>New</td>
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<td>FREAKY FRIDAY</td>
<td>WARNER HOME VIDEO 27972</td>
<td>Jamie Lee Curtis, Lindsay Lohan</td>
<td>2003</td>
<td>PG-13</td>
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<td>SEABISCUIT</td>
<td>FOX VIDEO 20204</td>
<td>Jeff Bridges, Toby McGuire</td>
<td>2003</td>
<td>PG-13</td>
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<td>3</td>
<td>FINDING NEMO</td>
<td>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT</td>
<td>Alexander Gould, Nathan Lane</td>
<td>2003</td>
<td>G</td>
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<td>5</td>
<td>AMERICAN WEDDING</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>Jason Biggs, Alyson Hannigan</td>
<td>2003</td>
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<td>AMERICAN WEDDING</td>
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<td>THE WHIZ KIDS</td>
<td>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT</td>
<td>Jibreel Blackmon, Tony Parker</td>
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<td>THE METHOD MILITIAS: TARGET SPECIFICATIONS</td>
<td>WARNER HOME VIDEO</td>
<td>Not Listed</td>
<td>1999</td>
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<td>9</td>
<td>CRUNCH: FAT BURNING PILATES</td>
<td>AME AM BULAT FOUNTAIN</td>
<td>Ellen Burvet</td>
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<td>CHARLIE BROWN VALENTINE</td>
<td>PARAMOUNT HOME VIDEO</td>
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<td>SLEEPING BEAUTY</td>
<td>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT</td>
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<td>X-MEN UNITED</td>
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<td>Hugh Jackman, Patrick Stewart</td>
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<td>14</td>
<td>DADDY DAY CARE</td>
<td>WARNER HOME VIDEO</td>
<td>Eddie Murphy</td>
<td>2003</td>
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<td>16</td>
<td>EVER AFTER - A CINDERELLA STORY</td>
<td>WARNER HOME VIDEO</td>
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<td>LION KING (PLATINUM EDITION)</td>
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<td>Animated</td>
<td>1994</td>
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<td>18</td>
<td>MOULIN ROUGE</td>
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<td>Nicole Kidman, Ewan McGregor</td>
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<td>CRUNCH: CARDBOSSA</td>
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<td>Various Artists</td>
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<td>THE HULK (SPECIAL EDITION)</td>
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<td>Eric Bana, Jennifer Garner</td>
<td>2003</td>
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<td>21</td>
<td>THE SEASCAPE CAPERS</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>Animated</td>
<td>1999</td>
<td>G</td>
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**Notes:**
- R: Rated (not necessarily for adults).
- NR: Not rated.
- The figures are the sales points for the title's debut weekend.
- Sales data compiled by Nielsen VideoScan.
EXECUTIVE TURNTABLE

RECORD COMPANIES: Virgin Records in New York appoints Randy Miller executive VP of marketing. He was senior VP of marketing at Jive Records.
BMG in New York promotes Sally Breuss to VP of legal and business affairs. She was senior director of legal and business affairs.

PUBLISHING: BMG Songs in Beverly Hills, Calif., ups Benjamin Brannen to creative manager. He was creative assistant.

DISTRIBUTION: Koch Entertainment Distribution in Port Washington, N.Y., names Dan Guritz VP of video. He was VPGM of home video at Wellspring Video.

HOME VIDEO: 20th Century Fox Home Entertainment in Toronto appoints Brian Humes GM of Canada. He was VP of sales, U.S. Eastern region at Kellogg Co.

RADIO: Spanish Broadcasting System in New York appoints Clancy Woods senior VP/marketing manager. He was senior VP of the Western region for Infinity Broadcasting.
Sirius Satellite Radio in New York names Reggie Hawkins format manager of Sirius channels Hip-Hop Nation and Wax. He was program coordinator/morning show producer for mainstream R&B WQHT (Hot 97) New York.

INDEPENDENT PUBLICITY: Mitch Schneider Organization in Sherman Oaks, Calif., names Amanda Hale tour publicist. She was media relations coordinator at Columbia Records.

In Brits We Trust On the occasion of announcing the 2004 Brit Awards nominees Jan. 12 in London, British Phonographic Industry chairman Peter Jamieson and Universal Music U.K. chairman/CEO Lucian Grainge—who are co-chairmen of the Brit Awards—presented the Brit Trust charity with a £540,000 ($997,000) check from the proceeds of the 2003 Brit Awards. Pictured, from left, are Jamieson, Island recording artist Amy Winehouse and Grainge.

Now, Hear This ... STEADMAN Artists to Watch

When Paul McCartney gives the stamp of approval to an act, that group must be pretty special. British rock band Steadman can count McCartney as one of its growing number of fans. After the former Beatle saw Steadman perform at a U.K. nightclub, he sent the band an unsolicited handwritten note last April saying that the outfit has “the songs, the musicianship, the energy and the enthusiasm to blow the top off any club or arena and, if given a listen, have that rare quality—the ability to deliver. I like this band!” Formed in Hastings, England, Steadman consists of lead singer/guitarist Simon Steadman (who writes all the band’s songs), lead guitarist James Board, bassist David Walton, drummer Russell Field and keyboardist Chris Murphy. Steadman released the critically acclaimed independent album “Loser Friendly” in 1999. Now signed to Elektra Entertainment, Steadman’s first major-label album is “Revive,” an outstanding collection of melodic pop/rock songs. Last year the band went on a successful U.S. tour with fellow Elektra artist Jason Mraz. Steadman has made TV appearances on “Charm,” “The Sharon Osbourne Show,” “American Dreams,” “The Late, Late Show With Craig Kilborn” and “Smallville.” Elektra recently released the album’s second single, “Wave Goodbye” (which is also on Elektra’s “Smallville” soundtrack), and Steadman has been on a U.S. promo tour of triple-A and hot AC radio stations.

Backbeat

People/Places/Events

Salute To Scruggs

Several artists turned out to pay homage to Earl Scruggs when the Country Music Hall of Fame and Museum hosted a surprise 80th birthday celebration for the Hall of Fame member. The Jan. 6 event—held at the Ford Theater in Nashville—kicked off a series of museum tributes to Scruggs and his wife, Louise. The tributes will run through 2006. Pictured, from left, are Jeff Hanna, Jack Clement, Alison Krauss, Louise and Earl Scruggs, Country Music Hall of Fame museum director Kyle Young, Béla Fleck and Nix Brooks of Brooks & Dunn.

A Stellar Evening

Kirk Franklin, above, co-hosted the 19th annual Stellar Gospel Music Awards, held Jan. 10 in Houston. Franklin also received the 2004 Stellar Awards Hall of Fame Award. Lee Williams & the Spiritual QC’s were the big winners (with five prizes), and Vickie Winans won four trophies, including artist of the year. Below, awards show presenter Musiq, left, congratulates Hezekiah Walker who, along with his Love Fellowship Choir, won two awards: choir of the year and contemporary choir of the year.
Backbeat

Sirius Satellite Radio has been upping its profile in the music industry by recruiting several celebrities for various programming and promotions. On Jan. 9, LeAnn Rimes, above, was among the artists who performed on the Sirius stage at the Consumer Electronics Show in Las Vegas. In addition, Steven Van Zandt (of Bruce Springsteen's E Street Band and "The Sopranos" fame) recently signed with Sirius to be PD of a new 24-hour garage-band stream, which debuts in June. At left are Van Zandt and Sirius president/CEO Joseph Clayton, right. (Photos: Palmer/Sirius Satellite Radio)

Teen People Watch

Ben Jelen, above, and Maroon5, right, performed at a Teen People magazine event celebrating new talent to watch in 2004. The event—held Jan. 13 at Crobar in New York—featured several celebrities in attendance, including Pharrell Williams, Chingy, Marques Houston and 3LW. (Photos: Theo Wargo/WireImage.com)

Hail To Harry Sony Music executives gathered recently to present Columbia Records artist Harry Connick Jr. with a Recording Industry Assn. or America gold certification plaque commemorating shipments of 500,000 copies of his most recent album, "Harry for the Holidays." Pictured, from left, are Sony Music Label Group executive VP of sales Tom Donnaruma, Sony Music Entertainment executive VP Michele Anthony, Sony Music Entertainment chairman/CEO Andrew Lack, Connick, Sony Music U.S. president Don Ierseo and Columbia Records Group president Will Botwin.

Sundance Fever

Above, Nelly, left, and Murphy Lee lit up the stage at a Jan. 15 concert at Harry O's in Park City, Utah, during the 2004 Sundance Film Festival. The concert was presented by Blender magazine, which staged a five-night series of live performances during the festival, including those from Liz Phair, Pete Yorn and Macy Gray. Also checking out the Sundance scene were 'N Sync member Lance Bass, right, who joined Nelly onstage for the show (Photos: Kevin Mazur/WireImage.com)
Songwriters & Publishers

Publishers Ready For MIDEM

BY DAVID STARK

LONDON—Despite all the uncertainty surrounding the record industry during the past year, the outlook of many international music publishers attending MIDEM 2004 Jan. 25-28 in Cannes is surprisingly upbeat.

Many say they hope to take advantage of the current slump by drumming aggressive deals for songs and copyrights—the traditional "invisible" currency of the annual international music convention and the fuel on which their businesses have always run.

"MIDEM 2004 should focus on the power of a great song," says Pelle Lidell, managing director of Murlyn Songs in Sweden. "The marketplace has become so much more song-driven recently and proactive and creative publishers have gained more power than in previous years. We also need to learn more about each country's specific needs, and MIDEM provides a great opportunity to get a better insight into the world's markets."

One of the most consistent hit-sourcing publishers, Murlyn Songs, has placed songs in the past year on albums by Britney Spears, Celine Dion, Clay Aiken, Play, Ronan Keating, 5 Club 8, Dannii Minogue and multi-million-selling Asian superstar Tata Young.

"My business priorities at MIDEM are to meet up with my music-biz friends," Lidell adds, "to hang out with them and see if we can reinvent the musical wheel. And a few drinks at the Carlton bar can always help!"

Thomas Glagow, managing director of Global Chrysalis Music Publishing in Munich, Germany, agrees that MIDEM is the place to celebrate the song. "I hope to hear exciting new music, songs and potential hits, and to find new writers with persuasive songwriting skills and clever ideas," he says.

"In an increasingly diversifying music-business environment, we make a special effort to provide quick, comprehensible and individual support for writers and catalog owners and proactively exploit our copyrights to the maximum," Glagow says. "Our business goals are to attract new business, to strike a deal or two and to be on the move, as always."

One veteran U.K. publisher who will present a new company at MIDEM is Roy Morris, formerly chairman of Chrysalis Group Music Division and previously head of Virgin Music. Morris now is president of Stage Three Music in London. The company struck its first deal this past summer for the publishing catalog of veteran Texas songwriter/performer Jerry Lynn Williams, whose songs have appeared on recordings by Eric Clapton, Roy Orbison, the Doobie Brothers, Ringo Starr and many others.

"I'm going to MIDEM for three reasons," Morris explains. "To network and let the many friends I've made over the years know that I'm back with a fantastic team and ready to rock; secondly, to have preliminary meetings with potential sub-publishers, as we have no international representation at present; and thirdly, to raise any possible catalog acquisitions. I have a substantial war chest, and I'm interested in catalogs of all sizes, ranging from $100,000 to $100 million."

U.K.-based, Swedish-owned copyright administration operation Kobalt Music will make its third appearance at MIDEM this year. "Kobalt offers fast, transparent and accurate publishing-royalty collection by means of a centralized web collection infrastructure and our own advanced administration system," managing director Bruce Lampropoulos says. "Kobalt hopes to build on its significant client base at MIDEM by offering its services to more independent publishers and writers. We also plan to use MIDEM as the venue to announce our latest business and technology developments."

A number of executives from the U.K.'s Big Life Group will attend MIDEM, including president Jazz Summers, managing director Tim Parry and A&R manager Kenneth Each. Each will come to Cannes for meetings with labels, managers and publishers.

Big Life recently launched an online music management system, SongSearch, which—according to Kennedy—provides a "powerful song search system for music industry professionals worldwide that is available 24 hours a day, 365 days a year."

In the past year, Big Life Publishing has won an Ivor Novello Award and placed its songs on recordings by such artists as Jennifer Lopez, Atomic Kitten, Liberty X, No Angels, Kishia White and Reb Mo. The company also published music from artists such as Badly Drawn Boy, Snow Patrol and the Futureheads.

Anders Mörén, president of Mystic Music in Sweden, says he will attend MIDEM with the latest releases from his Container Recordings, Depeal Recordings, Silence Music and new signings United and Melpo Mene.

"We also publish Imperial Recordings artist Jose Gonzalez, a singer/songwriter and possibly the most surprising success in Sweden in 2003," Mörén says.

"González came almost out of nowhere when he performed at the Hultsfred Festival in June," Mörén says. "His debut EP, 'Closes,' was released in August, with national radio picking up on the title track. It immediately became one of the most-played songs this autumn, while his album 'Venner' was released the first week in November and entered the album charts at No. 2."

Lotte Aagaard, GM of TG Management & Publishing in Denmark, says she always looks forward to MIDEM. "This year we are presenting two new acts and some new songs from Zyne- gen's second album, as well as bringing some new fresh hit songs with us."

"Our priority is to place our projects and songs around the world," Aagaard says. "And we are also looking for new productions. We hope that this year, MIDEM is going to talk even more about how to collect royalties from the Internet and how to control the illegal downloading."

David Rowley, director of A&R at Air Chrysalis Scandinavia, also says he takes advantage of networking opportunities at MIDEM. "Even though mechanical royalties from record sales are down, there is still a lot of business to be done so we will continue to pitch songs, co-writers, new acts and explore synchronization possibilities at MIDEM as we have always done."

"We have a clutch of new signings who all have excellent existing track records, such as Kasamatsu, R Bros. and Fredrik Bjork, as well as great writers Paul Ten and Tina Harris, who are both on the rise. It's my job to increase their success," Rowley adds. "But clearly, Rowley says, "we will be looking at the opportunities that arise from the new business models that are starting to emerge with regard to legal downloading. The business is radically changing, and I'm expecting to hear the raging debate in the seminars, bars and restaurants, which is what MIDEM is really all about."

About the Most masterted Lab Gets Grammy Nod

Last week, this column took note of the National Academy of Recording Arts and Sciences' imminent recognition of console manufacturer Solid State Logic. On Feb. 7, SSL will be co-recipient of the Technical Grammy.

Joining SSL at the event—to be held at the California Science Center—will be co-recipient Doug Sax, founder of the Hollywood-based Mastering Lab.

A pioneer in the field of mastering, Sax opened the Mastering Lab in December 1967. "My brother [Sherwood] is an electronics designer and engineer," Sax says. "As I grew up, he was making hi-fi [stereo] before there were words for it."

So I became interested in the sound and good sound out of speakers. "I met my partner at the Mastering Lab, Lincoln Mayorga, in junior high school," Sax adds. "He is a musician and was signed to Capitol when he was 14 as an arranger. He started talking about his old 78 [rpm] piano records, why they sounded better than his LPs, and that the piano was the best. We started thinking maybe the tape recorder was messing it up."

During a period of several years, Sax and Mayorga experimented with recording directly to a lathe, bypassing a tape machine.

"We didn't know what we were doing, but we thought it sounded extraordinarily good," Sax recalls. "In doing that, we learned about different mastering rooms, but most of them were part of larger studios. Lincoln thought that if somebody had a really good mastering studio, people would come to it. That was also have appeared on audiophile discs, such as the Sheffield Lab's "Live Studio Recordings."

"By the end of 1970, Sax says, "you couldn't get into the place."

The Mastering Lab had become the mastering studio of choice for many top engineers and producers, routinely working on a large percentage of top albums. That tradition continues to this day.

The Mastering Lab is about to open a new, 5.1-channel surround mastering room in Ojai, Calif. "I'll be doing my first surround job there at the end of the month," Sax says. "I'm very proud of the room, and it has a few unique features in it. It has been very exciting for me."

Doug Sax, mastering pioneer is co-recipient of this year's Technical Grammy.

Mastering Lab by Christopher Wash

Doug Sax, mastering pioneer is co-recipient of this year's Technical Grammy.

Doug Sax, mastering pioneer is co-recipient of this year's Technical Grammy.

Doug Sax, mastering pioneer is co-recipient of this year's Technical Grammy.
Sanremo Fest Still On Target Despite FIMI Boycott

BY MARK WORDEN

MILAN—The 54th annual Sanremo Festival will be “a turning point for Italian song” despite a boycott by labels body FIMI, according to the event’s artistic director, Tony Renis.

The 2004 Sanremo Festival, which takes place March 2-6, will be “historic and revolutionary,” Renis says.

“The music will be new and exciting.”

Renis was appointed artistic director of Sanremo last year (Billboard Bulletin, Oct. 3, 2003), several months after FIMI had announced its decision to “disassociate itself definitively and irrevocably” from the event (Billboard, July 19, 2003).

CLASH OVER COSTS

FIMI’s decision followed a fallout with the organizers about expenses owed from previous editions of what has traditionally been the Italian music industry’s flagship public event.

“I can’t comment on the show itself,” FIMI director-general Enzo Mazza says, “but I can confirm that FIMI will not be attending in 2004. This is for two reasons: unpaid expenses and the fact that the festival no longer sells records.

“As for those artists who have decided to attend,” Mazza says, “given our experiences last year, we’d advise them to seek payment before, rather than after, the festival.” FIMI represents the Italian majors and leading independent labels.

Renis is somewhat defiant. “I worked long and hard to try and bring the labels back into the fold. I’m sorry that they didn’t accept. I’m sure they’ll regret their decision.”

Compilation albums of songs from the festival are released annually by one of the FIMI-member Italian major labels. This year, Renis says, “we’re examining a number of possibilities” for a compilation. However, he confirms that it will be distributed through newsstands rather than record stores.

Italian independent label association API has not followed FIMI’s lead on Sanremo. As a result, a few well-known domestic acts are among the performers confirmed by Renis.

Critically acclaimed Italian singer/songwriter Pacifico is among the artists set to perform. Pacifico is signed to FIMI-affiliated indie label Carosello, and he is attending “in a purely private capacity,” label GM Claudio Ferrante says. “We didn’t stand in his way. As a label, we are supporting the FIMI position.”

Another well-known artist on Renis’ list of attendees is rapper Neffa. His latest album, “I Moltiplici Mondi di Giovanni Il Cantante Neffa,” was released by Universal in October.

Sanremo-Fest-Still-On-Target-Despite-FIMI-Boycott-Continued
**HITS OF THE WORLD**

**JAPAN**

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Pulse’s Last Look At 2004 Hopefuls

The final part of our survey of new names that we predict will be making waves outside their local territories in 2004:

STAR GAZING: At 50, Galileo is hardly a fresht-faced newcomer. But the Ger man-born singer of African-American descent looks set for a major breakthrough in 2004. At the end of last year, he signed to Edel Records. Galileo’s debut album of melodic rock tunes, “Carpe Diem,” showcases his extraordinary vocal range, from baritone to soprano—often in the same song. He recently took part in the Bock Night of the Proms tour that included 18 sold-out concerts in venues with an average 10,000 capacity in major German cities. Dirk Hohmeyer of P.S.E. Concerts Germany says, “We hope to have wanted any time in turning his career international. Last September, he supported 50 Cent in Oslo, and then toured Europe with U.S. hip hopppers Gangstarr in advance of his debut set, ‘Everyday Soundtracks,’ due for European release in March.”

“Gangstarr and Redman are Virgin artists, so the tour was a convenient way to present Redman live to Virgin staffers in different territories,” says Timo Kuoppamäki, marketing director of EMI Finland. The album was released in Finland and Denmark in October. It followed extensive local radio play for “If You Want It,” a catchy hip-hop tune with a tight groove, and single “Hang It Up,” which spent three weeks at No. 1 on the Finnish singles chart. “Hang It Up” will also be the lead single in international territories.

JONATHAN MANDER

THE SOUND OF SAVILLE: Dublin four-piece Saville has received great word-of-mouth support from the Irish media for its set “Sonambient Bal- lads,” released on the local Reelus label. Songwriter/producer O’Duffy proves himself a versatile stylist, slipping with ease between jangly Beatleque melodies and smooth ballads reminiscent of Crowded House. There’s a first-class homage to doo-wop on “There’s No Getting Over You,” while uptempo rocker “Friday Night” namescheck Big Star’s Chris Bell. The band is now looking for outlets in other territories. Saville-watchers can find out more at reelus.com. MICKO KELLY

SOUTH AFRICAN RAP: This could be the year that South African hip-hop finally finds a global audience. The scene is bursting at the seams with new acts and names to keep an eye on, including Sinetawa,Kamp (Galileo Record Co.), H20 (Outrageous Records), Amu (Ghetto Ruff) and Hip Hop Pantula (CCP Record Co.). And that’s just the tip of the ever expanding hip-hop iceberg. Making South African hip-hop stand out is the consciousness that peppers the lyrics of home-grown acts and the defiant manner in which most of the artists rap in a mixture of indigenous languages spiced with English.
01 Strained For Canadian Retail

BY LARRY LeBLANC

TORONTO—A brisk Christmas sales period, combined with few major titles shipping this month, is making many Canadian music retailers fret about first-quarter sales.

“People assume sales will be slow,” Universal Music Canada president/CEO Randy Lennox says. “With labels making their ‘year’ in December, ship-outs are also lower in January.”

But interestingly, business is not bad. “January is usually our third-best month of the year,” says Bruce MacKenzie, senior buyer at Pinndoff Record Sales, which operates the 90-store Music World chain nationally.

BOTTOM LINE

A primary sales driver is offering strong titles at attractive prices, according to music merchants.

“People start getting tapped out financially at this time of the year, so you have to present them with value,” says Humphrey Kadaner, president of HMV Canada, which operates 100 stores nationally.

“They are tapped out, but they still want to buy,” adds Tim Knott, a buyer at Sunrise Records, which has 32 stores in Ontario. “If they think they are getting a good deal, they will spend whatever money they have or that they are willing to put in their charge card.”

While fourth-quarter sales and campaigns primarily target top-name new releases, the first quarter is a fertile period for stimulating catalog sales. Catalog campaigns by labels tend to focus on midline and budget lines.

“Usually at this time of the year, labels are trying to make a price statement,” BMG Music Canada VP of sales and distribution Steve Simon says.

Baker adds, “It’s all about pricing. We’re doing all kinds of lower-price catalog programs. It’s what you’ve got to do at this time of the year.”

Retailers, however, still expect strong sales from 2003 titles by Sheryl Crow, Evanesence, Dido, OutKast, No Doubt, Alicia Keys and Linkin Park, as well as Canadians Sarah McLachlan, Fefe Dobson and Ryan Malcolm.

New 2004 releases expected to stimulate sales are those by such international acts as Norah Jones, Courtney Love, Janet Jackson, Stasrsoil, Black Eyed Peas, Kylie Minogue, the Crystal Method and Kenny Chesney.

Baker says, “Norah Jones is going to have the front racks all to herself. She doesn’t have any competition at her stature.”

EMI Music Canada president Dean Cameron adds, “I’m hoping Norah Jones creates an interest for older buyers to come into music stores. Diana Krall has an album in April as well. Those titles will attract an older demographic that is still interested in music.”

Canada’s merchants and label executives, cognizant of consumer enthusiasm for DVDs, are seeking to take advantage of brisk DVD hardware sales during Christmas, as well as a strong lineup of DVD film releases in the first quarter.

“DVD sales are a bit older,” Kadaner notes. “What we have to do for those older people coming in for DVDs is to figure out how to sell them CDs.”

This year, Canada’s major labels (BMG, EMI, Sony, Universal Music and Warner Music), in conjunction with the Retail Music Assn. of Canada, are collaborating on a “Say It With Music” campaign to attract consumers three times a year.

There will be similar campaigns by labels and retailers for other first-quarter events, such as the Grammy Awards and the Academy Awards.

No campaign will allow us to impact the first quarter more than we have,” says Kadaner.

HMV

Continued from page 43

stand the business.

Most of the division’s growth came from new stores; HMV U.K. & Ireland opened nine new outlets and re-sited two others during the six months. On a same-store basis, its sales rose by 0.3%.

Knott says his program of store openings and refurbishment will continue through this year. However, he insists, “there’s no room for complacency; it’s going to be very tough again in 2004.”

The prospect of a February interest-rate rise in the U.K. means consumers are being cautious, Knott says.

“Anyway,” he adds, “the trend for the first quarter after Christmas is always for people to not spend unless it’s absolutely necessary.”

A fairly strong release schedule, including albums by Norah Jones and George Michael, gives grounds for optimism in first-quarter 2004, Knott suggests. “There’s so some strong stuff going on this year; a new U2 album, best of Robbie Williams—even allegedly a new Oasis album.”

Knott sees maintaining or improving the quality of product as vital for music sales. “Some kids might be downloading it,” he says, “but if the quality is there, most other people will just go out and buy the five-inch disc.”

He points to the new single by highly rated Scottish band Franz Ferdinand (“Take Me Out” on indie labelDomino) as an example of “young, fresh talent with a bit of an edge to it.”

The single entered the Official U.K. Charts Co.’s Jan. 24 top 75 sales list at No. 3.

Describing the alternative guitar strength of its DVD sales, which rose 65% by volume in those six months, Knott says the company has high hopes for first-quarter DVD sales, particularly in the release of “Calendar Girls,” “Love Actually” and “Finding Nemo.”

“If music can hold the year and we get continued growth out of DVD,” Knott says, “then for entertainment retailing, it is still all doom and gloom.”

HMV Group’s U.K.-based book-selling division, Waterstone’s, also contributed to its positive results, with a 5.1% increase in sales to £185 million ($340.6 million).

Sales at the HMV North America division fell 8.2% to $61.5 million ($113.2 million) following the closure of loss-making stores in the U.S. and a 7% fall in sales volumes across its Canadian outlets.

Operating losses in North America were reduced to $4.0 million ($2.02 million) from $1.8 million ($3.31 million) through a combination of improved gross margins and tighter control of operating costs according to the company’s statement.

Sales were also down at HMV Asia Pacific. A 2.1% fall in value to $226.5 million ($233.4 million) was reflected in reduced operating profit, down 44.1% to $0.9 million ($1.7 million).

DVD IN THE PICTURE

The U.K. & Ireland division’s six-month figures also reflect the ongoing battle for control of DVD retailing.

“HMV has some 500 stores in the U.K. and is well positioned to compete in this marketplace,” Knott says. “This is the key area we are investing in.”

But Knott also acknowledges that HMV is not immune to the competition, particularly from the high street and the Internet.

“Retailers are competing against each other for the same shelf space,” he says. “We have to make sure we are involved in the mix.”

Sanremo

Continued from page 43

Industry veteran Renis has deep roots with Sanremo, having co-written and sung one of the most famous international hit songs to have emerged from the festival, “Quando Quando Quando” (1962). More recently, he worked as a producer in the U.S. and now, he says, “I create music for the music itself.”

Sanremo is the site of Sanremo Week, the week-long celebration of Italian pop music, which brings international artists to the Italian Riviera.

Yeates’ comments are the firmest indication yet that the British recording industry is prepared to follow the hard line taken in the U.S. by the Recording Industry Assn. of America. Legal enforcement is unlikely to proceed until new legitimate music download services—including Apple’s iTunes Music Store, RealNetworks’ Rhapsody and Roxio’s Napster—make their expected European debuts later in the year.

NEWSLINE

STEVE MCCLURE

Universal Music France says it hopes to resolve a dispute with Johnny Hallyday (Billboard Bulletin, Jan. 12) that has seen the veteran French rocker request the termination of his contract with the company. In a statement, Universal said: “We are in discussions with Johnny Hallyday about his future with Universal Music France and are confident of an amicable outcome.” Hallyday’s lawyer says the artist informed Universal of his planned departure in a Jan. 5 audience with the Labor Tribunal in Paris. Under French law, artist contracts can be terminated through procedures at a labor court. Hallyday, 60, has been signed to Universal labels for 42 years. His latest two studio albums each sold close to 2 million units. Insiders say the fallout concerned contractual disagreements.

JAMES MARTIN

Australian concert promoter Jacobsen Entertainment has emerged from voluntary administration. Sydney-based Jacobsen, which is 78% owned by members of the Jacobsen family, announced on its intention to enter voluntary administration, having built up debts of $8 million Australian ($6.16 million) from losses on tours by Bruce Springsteen & the E-Street Band and others (Billboard, Oct. 25, 2003). The company’s creditors have voted in favor of a new legal arrangement that will see them jointly receive 25% of the after-tax profit of Jacobsen during the next two years. The company estimates that creditors will receive $720,000 Australian ($554,000) based on combined profit forecasts for 2004 and 2005 of $343,000 Australian ($264,000) and $2.53 million Australian ($1.94 million), respectively. Creditors are currently owed $2.8 million Australian ($3.6 million).

CHRISTIE ELIZIER

Sony rock act Kashmir and Medley/EMI artist Tim Christensen lead the nominations for the Danish Music Awards, to be held Feb. 28 in the Copenhagen Forum. Each earned seven nods, including best album. Playgroup act My Little Pony was another multiple nominee, with nods in six categories. The ceremony is organized by Welcome Event Marketing for the Danish arm of the International Federation of the Phonographic Industry. The winners in 10 categories are chosen by an industry panel; another 10 categories are decided by public votes.
Sales Soft, But Gains Continue

In a truly odd sales week, it's hard to say which news is more shocking: That not even a single album sells 100,000, or that in a week when the top 10 rings 10.2% less than the one from the comparative 2003 stanza, album volume still manages to be ahead of that from the same week of last year.

Talk about momentum. Even in a week when the top of The Billboard 200 looks puny, the music business ends up in the win column, the fourth week in a row that album sales beat those from the same stanza of the prior year.

Tacking advantage of the soft top 10 is OutKast, which bounces back to No. 1 for a sixth chart-leading week despite a 4% decline (3-1, 97,500 copies).

How long has it been since a No. 1 sold less than 100,000? Well, to set the stage: Nancy Kerrigan was skating against arch rival Tonya Harding at the Winter Olympics in Lillehammer, Norway; Las Vegas was digging out from the Northridge earthquake; Derek Jeter had not yet played his first game for the Yankees; and Mariah Carey was still married to then-Sony Music chairman Tommy Motola. In The Billboard dated March 12, 1994, Carey's “Music Box” notched its eighth and final week at No. 1 with a sum shy of 92,000 copies.

Since 1992, there has been only one other week when a No. 1 fell shy of 100,000. In 1993, the soundtrack to Whitney Houston's “The Bodyguard” logged its 20th and final week at No. 1, with just 91,000 sold. In June 1991—during the second, third and fourth weeks of the Billboard 200 used Nielsen SoundScan data and the tracking service was still ramping up its store sample—the No. 1 title sold less than 90,000 (one week by R.E.M.’s “Out of Time” and two by Paula Abdul’s “Spindrift”).

To borrow a pet phrase from ESPN Radio's Tony Kornheiser, “That's it. That's the list,” meaning OutKast's “Speakerboxx/The Love Below” finds itself in very rare company.

WEIRD MATH: With the top of The Billboard 200 looking so anemic, one might speculate that catalog titles were the factor that led to this unusual single-week victory. That would be wrong, which leads us to two more statistical aberrations. Although total sales of The Billboard 200's top 50 titles are down 7.2% from those from the issue dated Feb. 1, 2003, the volume run by overall current albums this time is 5.9% ahead of what currents sold one year ago.

Conversely, while each of the 50 titles on this issue's Top Pop Catalog list sells more than the same-ranked album did (Continued on page 50)

Burt & Hal's Modern Times

They've been having hits on the Billboard pop singles chart since 1958, when Perry Como took their “Magic Moments” to No. 4. Almost a half-century later, Burt Bacharach and Hal David make their debut on Modern Rock Tracks, thanks to the White Stripes' cover of “I Just Don’t Know What To Do With Myself” (Third Man/V2), a new entry at No. 33.

“I Just Don’t Know What To Do With Myself” was first a hit for Dusty Springfield. It was her third single in the U.K. following “I Only Want To Be With You” and “Stay awhile.” By peaking at No. 3, it was her biggest British hit until “You Don't Have To Say You Love Me” topped the chart in 1966. That same year, in the U.S., Dionne Warwick's version of “I Just Don’t Know What To Do With Myself” went to No. 26 on The Billboard Hot 100.

The White Stripes are not the first act to give the modern rock treatment to a Bacharach-David song. In 1978, the Stranglers updated the Warwick hit “Walk On By” and took it to No. 21 on the U.K. singles chart.

Bacharach and David are also present on this issue's Hot 100, credited as co-writers of “Slow Jamz” (Atlantic) by Twista Featuring Kanye West & Jamie Foxx.

At No. 4, “Slow Jamz” is the highest-ranking Bacharach song in 18 years, since Pat By LaBelle & Michael McDonald's duet of “On My Own” went to No. 1 in 1998. It is the highest-ranking Bacharach-David song in 33 years, since the 5th Dimension’s “One Less Bell To Answer” peaked at No. 2.

UP UP AND AWAY: The version of “Drift Away” (Lava) by Uncle Kracker Featuring Dobie Gray returns to No. 1 on the Adult Contemporary chart for the third time. The last song to take four different turns at the top was Faith Hill's “Breathe” in 2000.

“Drift Away” is No. 1 for the 28th week (See Singles Minded, page 54), seven weeks longer than the second-longest-running AC No. 1 of all time, Celine Dion’s “A New Day Has Come.”

AS THE CROW CHARTS: In its 11th chart week, “The Very Best Of Sheryl Crow” (A&M/Interscope) climbs to No. 2, tying it with Crow's most recent CD, “C’mon C’mon,” as her highest career mark.

On The Billboard Hot 100, Crow's update of Cut Stevens' “The First Cut Is The Deepest” is up to No. 17, making it the biggest hit version. Rod Stewart's remake peaked at No. 7 in 1977.

MAKEWAY FOR OUTKAST: For seven weeks. OutKast has held the top two spots on The Billboard Hot 100. Now that feat is repeated on the Mainstream Top 40 chart, where “Hey Ya” (Arista) is No. 1 for the eighth week and “The Way You Move” moves 4-3.

OutKast is only the second act in this chart's history to occupy the top two positions. On Dec. 1, 1995, “One Sweet Day” by Mariah Carey & Boyz II Men moved into pole position, sending Carey's “Fantasy” to No. 2.
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**Note:** This table is a snapshot of the music charts from January 31, 2004, and includes various artists and their respective albums. The chart positions indicate the performance of the albums on the Billboard charts during that week. The discs included in this chart were released on the dates mentioned, and the positions reflect their popularity at the time of publication.
Over The Counter
Continued from page 47

During the comparative 2003 week, overall catalog sales are up by only 1.6%.

What happens in Vegas: Sure, Britney Spears’ 55-hour marriage made her the punch line of many a joke, but her public image of late has rightfully been subjected to much scrutiny.

Guess what. The record buying public seems unfazed, as her “In the Zone” CD is scoring its third consecutive week at No. 1 on the pop chart.

Up by an 11.5% gain, it rises 16-21 (52,000 copies). This, in fact, is the album’s first increase since Christmas week. Meanwhile, the Greatest Gainer on both the big chart and Top Country Albums is the newer, slimmed-down version of Alan Jackson’s “Greatest Hits Volume II,” which jumps 40 places on the chart (103-63) while joining the album’s first incarnation in the country list’s top 10.

The original release, a double-disc edition titled “Greatest Hits Volume II and Some Other Stuff,” became the second album of Jackson’s career to top The Billboard 200 when it hit stores last August. It now stands at No. 2 on the pop chart list and No. 20 on the big chart. With a $19.98 list, the two-fer has sold 2.1 million copies to date. At an $18.98 list, the single-disc sequel has sold 78,000 in five weeks. This week’s 50% gain pushes it 11-6 on the country chart.

Public Interest: Violinist Joshua Bell can thank Public Broadcasting Service and National Public Radio for its inaugural appearance on The Billboard 200.

Eight of Bell’s titles have reached either Top Classical Albums or Top Classical Crossover, and two

submitted for reissue and reissue acquisition. Bell became one of the first to appear on that show in its 27-year history. About 1,000 of Bell’s current sales came from Internet sites, good for a No. 16 entry on the Top Internet Albums, his first time on that chart.

Bell also appeared on the Jan. 4 edition of NPR’s “Weekend Edition,” exposure that helped “Romance of the Violin” almost double its prior-week sales and solidify its hold at No. 1 on Top Classical Albums. It has led that list for five consecutive weeks. The Jan. 11 broadcast of “Weekend Edition” also prompts a bow on Top Jazz Albums for the late Stan Getz, the first chart appearance for an album that has been in stores since September. The NPR segment featured an interview with musician/recorder executive Herb Alpert, who produced Getz’s “Bossa & Ballads: The Lost Sessions.” Consequently, sales more than tripled, good for the No. 4 spot on the mainstream jazz list, which appears weekly on billboard.com and every other week in the magazine.

This marks the late, great saxophonist’s first appearance on Top Jazz Albums since 2002. It is the seventh Getz set to create this list since his death on June 6, 1991.

TOTAL: Four acts see albums hike up The Billboard 200 after appearing during the Jan. 12-16 editions of MTV’s “TRL.”

Most conspicuous of those is Maroon5, which leaps 57-37. The band’s “Songs About Jane” stood at No. 120 two weeks ago but has been staging a second act, with new tracks that “Love” hitting radio and video channels.

Other “TRL”-aided jumps: Chingy (29-19, up 8%), Fefe Dobson (101-87, up 12%) and Jason Mraz (130-107, up 5-9%).
### Top Pop Catalog

<table>
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<th>3</th>
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<td>AL GREEN</td>
<td>BOBBY McFERRIN</td>
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<td>&quot;Redemption Song&quot;</td>
<td>&quot;Smoke Gets in Your Eyes&quot;</td>
<td>&quot;Let's Stay Together&quot;</td>
<td>&quot;Don't Let the Sun Go Down On Me&quot;</td>
<td>&quot;All I Have&quot;</td>
<td>&quot;Believe&quot;</td>
<td>&quot;In My Father's House&quot;</td>
<td>&quot;Don't Let the Sun Go Down On Me&quot;</td>
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<td>&quot;The Song of the South&quot;</td>
<td>&quot;Lady&quot;</td>
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### Top Independent Albums

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**Notes:**
- Billboard® Top Pop Catalog lists the best-selling albums by new and developing artists, updated with new releases each week.
- Top Heatseekers charts hits that have been on the charts for a total of 2 weeks.
- Top Independent Albums lists the best-selling independent albums, updated weekly.

**Citations:**
- Nielsen SoundScan: The leading provider of sales data for the music industry.
- SoundScan: The official chart for album sales in the United States.
### Billboard Top Blues Albums

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### Billboard Top Christian Albums

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### Billboard Top Gospel Albums

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Norah Jones has the biggest opening week in the six-month history of the Hot Digital Tracks chart as "Sunrise," the lead single from her forthcoming album, "Feels Like Home," debuts at No. 2 with 9,000 downloads.

Previously, the largest first-week download total belonged to "Me Against the Music" by Britney Spears Featuring Madonna, which debuted at No. 3 in the Dec. 6, 2003, issue with 4,500 downloads.

What makes Jones' even more impressive and reinforces what a popular artist she has become (see story, page 1) is that the sales week corresponds with the track's release to radio.

In contrast, the Spears/Madonna track was already at radio for more than a week before it went on sale. With only 3.2 million listener impressions for the week (more than half of which were from triple-A format stations), most consumers were moved to purchase "Sunrise" on faith or by hearing the song, either in part or in full, on one of the various music Web sites.

THE TIME OF HIS LIFE: "There Goes My Life" nabs a seventh week atop Hot Country Singles & Tracks, earning Kenny Chesney the honor of being the only artist to hold more than one single at No. 1 for that long since we adopted Nielsen Broadcast Data Systems' data 14 years ago. Chesney's "The Good Stuff" led for five consecutive weeks during the warm months of 2002.

"Life" reached No. 1 in its ninth week on the chart in the Dec. 20, 2003, issue, and its long stint is due in some measure to the annual holiday suspension of audience call-out research, during which most programmers and research companies temporarily cease music testing. Rapidly rising singles by the format's biggest stars tend to be viewed as a safe bet for heavy rotation during the holiday freeze.

That said, Chesney's single has been able to hold other such superstar competitors at bay in the weeks following the holiday. Alan Jackson's "Remember When" pers at No. 2 since its 13th chart week, while Brooks & Dunn's "You Can't Take the Honky Tonk Out of the Girl" holds at No. 3 for 20 weeks.

1) DIOU KIND OF TOWN: Taking a page from the "American Idol" playbook, Clear Channel radio outlets WGGI and WVAZ in the Windy City conducted a "Chicago Idol" competition early last year. Maurice Mahon, the winner of that contest, debuts on the Hot R&B/Hip-Hop Singles & Tracks chart at No. 69 with "Closer to You."

The brainchild of WGGI-WVAZ operations manager Elissa Smith, the "Chicago Idol" promotion awarded the winner a song produced and penned by R. Kelly. The stations moved more than 1,000 tapes from unsigned artists, from which staffers narrowed the field to 15 nominees. An audience of more than 3,000 of the station's listeners packed an auditorium in downtown Chicago to watch the contestants perform and choose the victor.

"Closer," which was originally written for Luther Vandross, debuted on the two stations early this month and this week gains enough audience impressions (5.3 million) solely from those outlets to debut on the chart. At press time, a handful of labels had expressed interest in signing Mahon.

Meanwhile, the last "American Idol" winner, Ruben Studdard, enters the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart with "Sorry '04," earning Greatest Gainer/Airplay honors in the process.
Sirius Satellite Radio went to Las Vegas for this year's Consumer Electronics Show with a slate of new audio streams tucked under its arm. Billboard spoke with executive VP of programming Jay Clark and VP of music programming Steve Blatter about the new channels. They include Sirius Love (soft pop love songs spanning four decades), Classic Vinyl (classic rock from mid-'60s to late-70s), Classic Rewind (classic rock starting in the late-70s), Buzzsaw (hard rocking classic rock), Faction (a current-intense mix of hard rock, hip-hop and punk) and Chill (melodic electronic music meets downtempo contemporary songs).

Many of the new channels target an older listener, and Clark says that the core demo is 32- to 38-year-olds. "But we still have a whole gaggle of younger people listening to the service," he says. "That's the reason for a channel like Faction." Blatter says that focusing on the 32- to 38-year-old market buying the service meant "there is definitely a need for us to expand the way we play our classic rock. That's why we're narrowing the gap by decade. The overall goal is to give subscribers the classic rock experience they could not get anywhere else," Blatter continues. "Most markets have [only] one classic rock station. Tucked into the gold-based formats are two intriguing prospects in Faction and Chill. The former breaks through the barrier that most active rock stations only flirt with, merging the hip-hop and rock cultures. Chill capitalizes on the trend of lounge and chill-out compilations, where Moby and Massive Attack can meet up with Coldplay and Dido. While the latter offering is starting to roll in terrestrial radio, it's very limited exposure (primarily in specialty programming), Clark says he would be happy to see both widely embraced as new radio formats. "That would be the greatest compliment to us," he says, but "the one thing they can't cop is that we're doing our music with no commercials." And Blatter adds that the commercial-free appeal goes beyond the obvious listener benefit. The programmer can assemble a cutting-edge music mix without having to worry about

Sirius Launches New Streams

BLATTER: "IT'S MY JOB TO CREATE AN EXPERIENCE"

At once is one of the promises of satellite radio that Clark believes Sirius is fulfilling. "We want to be a moving force," he says. "We've got good programmers here. The thing that concerned me about commercial radio is that they haven't been able to do a lot of research and development and put a lot of new formats on the air. Here we are with this wonderful platform where we can do some experimentation."

BRIEFS: Jones Radio Networks has tapped Marie Osmond to host the afternoon drive show on its syndicated AC channel. "Marie Osmond and Friends" will air on affiliates weekdays from 2 p.m. to 7 p.m. starting Feb. 2. ... Jonathan Brown joins Zoo Radio Networks as show mixer. He was previously with SupeRadio.
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Univision
Continued from page 5

now Univision’s executive VP/CEO; Manolo Gonzalez, now senior VP of regional Mexican & national promotion; and Lupe de la Cruz, now senior VP of national marketing.

Univision Music Group launched April 1, 2001, with the new Univision Records label and the 50%–owned Discos Records, which maintained its own A&R and promotion. The Univision label’s first signing was Jessie Morales, an artist licensed from La Sierra Records.

“Most artists aren’t standing in line at the beginning,” Behar says. Morales’ first Univision album, “Homejene a Chalino Sánchez,” debuted at No. 1 on the Billboard Top Latin Albums chart in 2001. The following year, Pilar Montenegro’s “Desango” hit No. 64, later peaking at No. 2, propelled by the hit “Quetame Ese Hombre,” which stayed at No. 1 on the Billboard Hot Latin Tracks chart for 13 consecutive weeks.

Today, Univision Records has a roster of 30 artists, including superstars Pepe Aguilar and Lupillo Rivera and promising newcomers Akwad and Jay-P, who have been fully developed within the label.

DISTRIBUTION STRENGTH
From the beginning, the Univision Group has had strong distribution through its deal with UMVD. The distribution agreement was immediately beneficial to UMVD. Less than a year after its launch, the Univision Group fully acquired Fonovisa, the leading U.S. Latin indie. The Univision Group’s market share soared, and UMVD vaulted to No. 1 in the U.S. Latin market. And regional Mexican music, the bread and butter of Fonovisa, acquired unprecedented visibility in mainstream accounts.

Tower Records, for example, reports a notable rise in sales of regional Mexican music. When the two parties’ distribution of Fonovisa product has been a key factor, says Monica Ricardes, U.S. Latin market coordinator and audio buyer for Tower.

“As our inventory in regional Mexican grows, so do our sales,” Ricardes says.

“The Univision Group is undeniably a key component, their catalog being the primary contributor,” she adds.

“We’ve been able to create opportunities for this product that they would not have had otherwise,” says Zach Horowitz, president/COO of Universal Music Group, who was instrumental in forging the UMVD/Univision alliance. “There has been a trend to sell more and more [Latin] music at the Anglo accounts,” he adds. “And the distribution arrangement has accelerated that.”

Moreover, Horowitz says, Univision Music Group is unique in that it has a diverse and plentiful product coming from three labels, “all with different cultures and personalities.”

Each Univision label has its own marketing and promotion department, including Fonovisa, which previously did not have a marketing department. While Fonovisa has several pop acts, it is predominantly a regional Mexican label. Univision Records is more evenly split among genres. Disca, which Univision projects to fully own in the next two years, is completely regional Mexican.

IFPI
Continued from page 1

in London.

“There are still many millions of hardware file sharers out there. Technology people have always been one step ahead, and legal action is, by definition, a very slow process. That can never compete with technology developers.”

STRONG DETERRENCE
But the study, called “IFPI Online Music Report 2004,” concludes that lawsuits against persistent online infringers have proved highly effective when cooperation and public awareness fail to reduce unauthorized online music activities.

IFPI chairman/CEO Jay Berman tells Billboard that more IFPI national groups can be expected to adopt the Record Industry Assn. of America’s legal tactics.

“It shows that the message of deterrence was a pretty strong one,” Berman says. “In every country in the world, unauthorized file sharing is illegal. The local legal system might be different but is consistent. There will be actions outside the United States. The Internet is not U.S.-specific.”

Last year, the RIAA launched a major campaign to sue prolific illegal downloaders to curb copyright infringement. The effort has made a significant dent in such file sharing with much of a backlash. At the same time, legitimate music sales have risen.

The RIAA has also filed a highly publicized lawsuit against mp3.com, Aimster, Grokster and Kazaa in the U.S.

Less publicized cases have also been filed in Japan against peer-to-peer service MMO, in Korea against P2P operator Soribda, in Spain against Websiten and in Australia against Mp3WmaLand.

Berman adds that the music industry “is stepping away from litigation and is developing a way to tell the user that illegal use of P2P technology has become more sophisticated.”

Perpetrators now encrypt their systems, use third-party Internet accounts or hide their identities, making it even more difficult to trace the source of an illegally posted file.

“Technology for illegal distribution is always going to be more complicated,” he adds. “They aren’t going to go away.”

Moreover, the report argues that litigation combined with public-awareness campaigns can result in a significant growth in legitimate online music sales and services.

Berman is convinced that 2004 will see a “substantial migration of consumers from unauthorized free services to the legitimate alternatives that our industry is providing internationally.”

His belief is based on the number of legitimate services planning to launch or expand into Europe during the year.

NEW SERVICES
Joining Apple Computer’s iTunes Music Store and Roxio’s Napster this year are new services from Microsoft and MTV Networks in the U.S. T-Online in Germany and several in Canada and Asia-Pacific, among others.

Nielson SoundScan figures show that 19.2 million legitimate downloads were sold in the U.S. during the last six months of 2003 and downloads surpassed the number of singles sold by 3-to-1, according to the report.

In Europe, more than 500,000 customers buy legal music from more than 30 authorized Web services selling 300,000-plus tracks. Those figures are expected to rise as successful U.S. services, such as Apple’s iTunes and the new Napster, enter Europe.

The IFPI report adds that the number of unauthorized works listed on P2P services dropped to 800 million this month from a peak of 1 billion in April 2003.

Two-thirds of the respondents to the survey conducted by GfK Media for IFPI said they know unauthorized file sharing is illegal. The survey was conducted in four major European markets: Germany, France, Denmark and Italy.
people cleanly hunger for substance over style. Studies show that many of today's successful female artists have succeeded by writing music that delivers comfort in these troubled times, instead of relying on sex appeal (Billboard, Jan. 24).

Jones' style is more sensual than sexual, and her appeal has grown as she has played to her strengths. "Come Away With Me" was the second-best-selling album in the U.S. in 2003, according to Nielsen SoundScan, even though it came out in February 2002.

Of course, much of the sales surge occurred after she reigned over the Grammys in March 2003. "Those wins had an enormous impact," says Mark Denberg, senior VP of global marketing for Capitol, which handles Jones' releases outside the U.S. "We were probably at 5 million or 6 million by then, and after that, we did at least another 10 million."
Indies

Continued from page 4

At Port Washington, N.Y.-based Koch, the distributor’s labels have exclusive and nonexclusive pacts with their labels for the online sale of their music. Hinsley says Koch has signed agreements with iTunes and Audio LunchBox and is finalizing contracts with other online accounts.

He admits that conversations about digital sales began in earnest six months ago, after the launch of the iTunes store.

“The advent of iTunes was the first time that it became apparent to everybody in the business that there is actually money in revenue in this channel, as opposed to just hype,” Koch president Michael Rosenberg says.

German Execs

Continued from page 4

of Universal’s international cost-cutting efforts, I did not think that it was appropriate to apply them to local enterprises supported by regional structures. I sincerely believe that the market also needs repertoire from scenes and niches to develop credible content.

A source close to the situation says that although Universal has been successful with some local signings, the perception in London was that Renner “was running a large company as if it was a small indie label and some people might have felt a bit lost and unmanaged.”

The source continues, “From an A&R perspective, Renner tends to favor niche rather than major exile, and Universal is “not planning to get out of domestic repertoire [or] to only market established artists from the U.S. or the U.K.”

He insists that the company wants to continue to support the local scenes and “the texture of the market” but concedes: “We’ll probably put more emphasis on artists of many different flavors who appeal to a large audience.”

Universal claims a leading 28% share of the German music market. Its domestic roster includes Die Ärzte, Overground, Rammstein, Schlager, No Angels, Preluders, Jeanette, Martin Kesici, Brooklyn Bounce, and Beginner and Bro’Siv.

Larsen says he will temporarily oversee the German affiliate until he appoints a successor to Renner, proba-

bly around the middle of this year. Larsen will review Universal Germany’s structures but stresses that no job cuts are planned at this stage. However, he cautions, “I can’t guarantee that won’t happen if market conditions deteriorate.”

Larsen will work closely with Universal Music Germany president/COO Victor Antipa, the past few years, has restructured Universal’s companies in Austria and Switzerland, both of which have delivered increased profits, Larsen says. “Victor will play a major part in the transition period,” Larsen says. “I see my job more as providing a strategic direction for the company — how it will be structured, which objectives we should pursue and so on.”

Another suggestion is that Universal may be preparing to have two top executives in Germany in himself and Antipa. He describes the situation as “the most expensive luxury.”

Larsen, who appointed both men, says, “There is a lot of management work, especially when it comes to a music man, with an experienced business operator. But, he admits, “perhaps the relationship was too close, and there was not enough communication.”

Renner joined PolyGram in 1986 and was appointed to his current post on Dec. 31, 2000. He calls his departure from a “gift from God, in order to give me an opportunity to think about a second phase of his career. He adds that he wants to stay in the music business, but says: “I have far too many ideas, which I have not been able to develop.”

At BMG, Stein’s fate has been the subject of intense scrutiny since he relocated to Munich early last year after an 18-month spell in London as president of Universal Europe (Billboard, Feb. 1, 2003). His Jan. 16 departure comes as Sony and BMG finalize their merger plans.

Recently, Stein’s public profile was raised by his role as a member of the jury panel of the annual “Pop Idol”-related TV talent show “Deutschland Sucht den Superstar,” a function he will continue to perform.

In 2002, Stein met with Tim Holtz in New York to discuss his departure. In a statement, Holtz described Stein as an “outstanding leader in the European music and entertainment industry.”

He adds that Bertelsmann’s music and TV divisions are “certainly in discussions with Stein about possibilities for further collaboration so that Bertelsmann can continue to benefit from his experience and creativity.”

Industry insiders suggest that Stein may continue to work on new formats in the talent-development area. They add that the former company president could continue to be involved in talent on an independent basis or establish a label in collaboration with a major.

New York-based Maarten Steinkamp, president of BMG International, will look after the German company. One of his tasks will be to improve the profitability of BMG GSA.

Steinkamp says, “In 2003, BMG GSA has realized significant improvements and many successful productions and had excellent market and chart performance. In 2004 we want to bring BMG Germany’s profitability in line with the international standards.”

Stein had held top-level management positions at the Bertelsmann Music Group for more than 12 years and had been president/CEO of BMG GSA since January 2003. Prior to that, he was president of BMG Europe. Under him, BMG became the second-largest record company in Germany, claiming a 21% market share in 2003.

The departure of two such prominent executives takes place as Germany is poised to post another year of decline. According to sources, German record industry revenue is expected to fall by 2½% to $8.2 billion in 2003 from its 1997 levels ($11.2 billion) in 2002. The Christmas 2003 business has been described as “a catastrophe” by sources, with nearly all companies seeing lower sales in the 2002 holiday season. Industry estimates suggest the market is dropping to value levels not seen since the 1980s.

Although some 2,500 jobs in the industry were lost last year and in the first quarter of this year, sources believe that another round of layoffs is inevitable, bringing the number of jobs in the industry to less than 10,000 in 2004.

Steinkamp expects that a substantial improvement in the state of the German record market in 2006, as the companies had already completed much of their groundwork.

RIAA Suits

Continued from page 5

“The message to illegal file sharers should be clearer as well,” RIAA chairman/CEO Mitch Bainwold says. “We can and will continue to bring lawsuits on a regular basis against those who illegally distribute copyrighted music.”

Sen. Norm Coleman, R-Minn., chairman of the Permanent Subcommittee on Investigations, chastised the RIAA for continuing to “rely primarily on the fear of the courts and litigation” and urged the industry “to participate in a dialogue with the broader digital community to find solutions” to illegal P2P file sharing.

Coleman says he plans to hold a sec-

RIAA-Big 3 will settle the lawsuit for $21.9 million, with $19.8 million to be paid to the RIAA and $2.1 million to the Big 3 labels.

However, Stein says the indus-

try will go “the extra mile.” After learn-

ing the identity of an illegal file sharer through a lawsuit but prior to amend-

ing the complaint to reflect the infringer’s name and address, the “riaa

would offer the opportunity to settle the case before proceeding further with the law suit.”

Boucher says he is pleased that the labels would offer a conciliatory ap-

proach but adds that he still feels “the real answer to many of the problems is for the industry to embrace the Internet and offer consumers a wider choice of their music inventory.”

Adam Eisagü, executive director of P2P United, whose members include the Big 3 labels, says “the industry is within its rights to pursue their ‘sue you’ campaign, but their approach is wrong.”

Sherman says the settlements “may rise” above the average $3,000 when the RIAA could employ the more effi-

cient DMCA subpoenas. The average number of illegal uploads by the new defendants was 856 files, he says. A settlement in the John Doe lawsuit can be found at riaa.com.
‘People Aren’t Spending Any Time Giving Songs A Chance’

BY MARC SCHIFFMAN

With label promotion resources under pressure, it is more crucial than ever for labels to spend radio promotion dollars wisely.

To that end, Rick Bisceglia and Guy Zapoleon launched PromoSquad in 2002 as an online research tool to help labels, managers and artists measure the potential success of a song.

Bisceglia is a veteran record promoter. Zapoleon is a longtime radio professional who now consults stations across the U.S.

Together they have built a panel of more than 100,000 radio listeners that can log on to the Internet and rate songs.

“We take the systems that radio uses to do call-out research,” Zapoleon says. “We have profiled these listeners so that we can break out [responses] by any format. We pick songs and play a significant amount of the core part of the song—usually about a minute-and-a-half—a number of times and familiarize the person with the music and then get them to vote.”

To gauge reaction to songs they are contracted to research, the team tests them along with the full array of current releases. Every week, PromoSquad feeds the entire schedule of major releases to its database.

All of that information is distilled into the weekly Hit Predictor reports that run in Airplay Monitor and Billboard (see page 54).

“This is a great way to get a look ahead at what’s coming down the pike and will work,” says John Reynolds, operations manager for top 40 WNKS/AC WRQK Charlotte, N.C.

He praises Hit Predictor’s use of “today’s technology to enhance our ability to pick hits for the radio.”

Q: Have there been any surprises from the information you have seen?

A: Zapoleon: All the time. We picked Fountains of Wayne (“Stacy’s Mom”).

Bisceglia: There are so many times that things that people didn’t expect to be top 10 potential [have ended up] being top 10 potential. “Headstrong” by Traf. A lot of these things aren’t being properly worked or aren’t getting the shot by radio, so sometimes they look like they haven’t been delivered.

But we feel that if anything got its proper exposure, they would do well in call-out.

Q: Those are rock songs. Does that indicate gaps in how top 40 deals with rock music or how the labels take rock music to top 40?

A: Zapoleon: At the time we picked those songs, that sound wasn’t really making it as big on top 40 as it is now. We picked a lot of those songs six months ago, before as many rock records were crossing over as they are now.

So, yeah, the labels are changing a little bit, because those are the hits. More and more rock.

Bisceglia: And remember, we test everything before it even gets airplay.

Zapoleon: We don’t sit there and wait for them to get airplay. These songs are songs that we oftentimes test way before a sound is popular.

We found, for example, the pop-punk sound, with Simple Plan and acts like Good Charlotte. We were finding that sound was going to be popular six months to nine months before it was.

Q: So should a smart label executive or radio programmer look beyond the song to a larger trend?

A: Bisceglia: When all these records look like Good Charlotte, All-American Rejects and Simple Plan were targeted as male-format records, we saw that they had more hit potential at a certain point at [traditionally female-leaning] top 40 than they did at [a traditionally male-leaning] alternative, which proved to be true.

Q: What challenges do you see for radio and the labels in the coming year?

The Last Word

A Q&A With Rick Bisceglia & Guy Zapoleon

Rick Bisceglia: Career Highlights
2002: Founder, PromoSquad HitPredictor
1996-1999: Executive VP at Epic Records
1993-1998: President of A&M Records

Guy Zapoleon: Career Highlights
2002: Founder, PromoSquad HitPredictor
1996-2003: Billboard consultant for the year for top 40 and AC
1990: Launch of “Mix” format at WMMR, Philadelphia
1986: wowed national PD of Nationwide Communications
1983-1986: PD of KZMP Phoenix
1984-1985: PD of WBXX Pittsburgh
1981-1984: PD of KRQK Tucson
1978-1981: Music director of KHOD Los Angeles
1977-1978: Music director of KRLA Los Angeles

A: Bisceglia: Hopefully, the radio stations will be up for some constructive criticism on the music they’re playing and not be premature to dump a record before it gets to its full potential.

A career can be destroyed by that. It’s the same thing that we’ve been talking about for 20 years.

But now it’s at a critical stage, with research being all over the place, from call-out to the phone to call-out on the Internet. A radio station should look at all the different things to make sure that they’re not dropping a record or not giving it fair share.

Zapoleon: For the first time in almost 20 years, I am seeing that traditional call-out is really a flawed product. Five years ago I would have shot myself for saying this, because I was a real advocate of call-out.

But with the [national do-not-call list] and people not answering their phone for telemarketers, you’re really not getting an average sample when you do [traditional] call-out anymore.

So, to chime in with what Rick said, literally, every month I see a song that the label gave a chance because radio has given up on it. Meanwhile, I’m starting to see call-out stories online, which show that the record is a hit.

What I’ve found is that online [research] is always four to five weeks ahead of traditional. So what that means is traditional call-out will be showing in four or five weeks what the online does now. But nobody’s going to wait that long.

Bisceglia: It also feeds into what we’re doing with Hit Predictor. As people look at the Hit Predictor, that should also be part of the equation to start the process.

Zapoleon: We’ve gotten to the point where we think we did 25 years ago. If we’re playing the top 10 songs nationally, then we’re playing the biggest hits there are.

Hit records aren’t just what work in call-out anymore. There are probably 25% to 30% of potential hits being left on the table that are probably better than 50% of what we’re playing right now, because people aren’t spending any time listening to music or giving songs a chance because of their traditional call-out killing it.

Bisceglia: We’ll have records that we predict will do well in call-out that have not made it nationally, so it looks like we’re wrong.

[But] in fact we know records that might not have gone top 10 nationally, but 10 weeks later at the five or six stations playing the song, all of a sudden their call-out or online research finally kicks in.

Zapoleon: “Going Under” by Evanescence is a perfect example, where the label started getting programmers telling them that it wasn’t a hit. It was “too hard.” Meanwhile, they’re playing “Headstrong” by Traf, which is a hard record. But they’re saying, “This isn’t what we want from Evanescence. It’s too hard.”

As Rick was saying, there were two or three stations that showed on their online research that the song was close to top 10 and had top 10 potential, for sure, if they’d stuck with them.

But the label gave up on [the song], and the program directors wanted to move on to “My Immortal.” Meanwhile, a hit was left on the table that was probably better than 20 or 30 songs on that station’s playlist.

Q: What trends do you see on the horizon from your current research?

A: Bisceglia: We see some of the pure pop stuff that is perceived as not cool right now popping its head up. The Nick Lachey record, for example. There’s a record that we called [hit] that didn’t get that much of an airplay shot but could have been as big as a record that was promoted to top 10.

Zapoleon: What’s funny is that people embraced Jessica Simpson’s record and they didn’t embrace Nick Lachey’s. Online research [indicated the latter] was top 15 at a couple of mainstream top 40s. But I guess the label got discouraged and enough people said, “[There’s] no way I’ll ever play this.”

Bisceglia: A lot of it was the radio’s perception of the artist. But it looks like some of the pure pop stuff [is coming back]. The people voting on our music, the people that are saying a pure pop record is a hit, are the same people that are saying the same for Traf. It’s a top 40 listener that we’re testing.
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