Marilyn Bergman reflects on her 90th birthday, promising her Valentine's Day album. With Janet Jackson's show on hiatus, attention turns to other matters. By Brian Garrity.

**HOT SPOTS**

5 Crossing The Publicity Line
Janet Jackson's Super Bowl stunt-gone-awry is the latest outrageous celebrity play for attention. Hints are that a new slate of album releases planned for Valentine's Day promises sweet sales.

13 Gotta Love It
With a strong slate of album releases planned, Valentine's Day week promises sweet sales.

70 The Way We Are
On the eve of ASCAP's 90th anniversary, chairman Marilyn Bergman reflects on the digital frontier.

**THE SOUNDBRACK TO THE YEAR'S MOST ACCLAIMED FILM**

**LOST IN TRANSLATION**

Nominate for Four Academy Awards
Best Picture, Best Director Sofia Coppola, Best Actor Bill Murray and Best Original Screenplay by Sofia Coppola

Entertainment Weekly's Soundtrack of the Year
Over 100,000 Shipped
Featuring new music by Kevin Shields of My Bloody Valentine

**OUTKAST FORECAST: MORE HITS**

Mainstream Falls For Energetic Duo

By Gail Mitchell

They call themselves OutKast, but the duo of Antwan "Big Boi" Patton and André "3000" Benjamin has been embraced by an unusually wide spectrum of music fans.

OutKast, it seems, is everywhere these days, thanks to the exuberance of its infectious hit "Hey Ya!"—which was No. 1 on The Billboard Hot 100 for nine weeks. Remarkably, its simultaneous release of three singles (Continued on page 56)

**CLIVE TAKES REINS, BUT BMG REMAINS IN FLUX**

New Deals Changing Tour Biz

By Ray Waddell

In the business of live music, the art of the deal has changed. Thanks to consolidation, national concert promotion and new ticketing technology, the once simple agent/promoter/venue deal paradigm has morphed dramatically.

"Everything's more complicated," says Jerry Mickelson, co-president of Chicago-based Jam Productions.

Under the new model, agents are cutting deals with buildings—historically a promoter responsibility—and then turning the show over to promoters to produce.

It doesn't end there. Promoters are routing tours; ticketing companies are promoting and marketing; agents are pitting local promoters against national promoters, sometimes within the same company; promoters are seeking ancillary revenue streams long considered off-limits.

(Continued on page 68)
Writers and Artists Group International

proudly congratulates our

Grammy® Award Nominees

SONG OF THE YEAR

"Dance With My Father"

Richard Marx & Luther Vandross

Songwriters (Luther Vandross)

Track from: Dance With My Father


BEST METAL PERFORMANCE

"St. Anger"

Metallica

Track from: St. Anger

[Elektra Entertainment Group]

BEST ROCK INSTRUMENTAL PERFORMANCE

"Session"

Linkin Park

Track from: Meteora

[Warner Bros. Records]

BEST R&B SONG

"Dance With My Father"

Richard Marx & Luther Vandross

Track from: Dance With My Father


BEST MUSICAL SHOW ALBUM

"Movin' Out"

Mike Berniker, Tommy Byrnes & David Rosenthal

Producers

(Billy Joel, composer/lyricist)

(Original Broadway Cast With Michael Cavanaugh)

BEST REGGAE ALBUM

"No Holding Back"

Wayne Wonder

[VP/Atlantic Records]

BEST TRADITIONAL POP VOCAL ALBUM

"As Time Goes By... The Great American Songbook: Volume II"

Rod Stewart

[J Records]

BEST MALE R&B VOCAL PERFORMANCE

"Dance With My Father"

Luther Vandross

Track from: Dance With My Father

[J Records]

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCALS

"The Closer I Get To You"

Luther Vandross & Beyoncé†

Track from: Dangerously In Love AND ALSO FROM Dance With My Father

[Columbia Records AND J Records]

BEST R&B ALBUM

"Dance With My Father"

Luther Vandross

[J Records]

*Shared Representation - The Lazear Agency

†Shared Honor - Representation, CAA
**Top of the News**

5. **NARAS** is set to unveil an anti-piracy campaign during the Grammy Awards ceremony.

5. One week after giving an optimistic keynote at MIDEM, Universal Music International president/COO John Kennedy resigns.

**Music**

13. The Beat: Billboard attempts the imperfect science of Grammy Award predictions.

14. **Movies & Music:** New Line Cinema is shaping up to be a big film-music-award winner this year with "The Lord of the Rings: The Return of the King."

15. **The Classical Score:** Indie Naxos looks forward to the Grammy Awards, with 11 nominations.


16. **Touring:** Nevada’s new live-entertainment tax polarizes the state’s touring biz.

28. **R&B:** Russell Simmons, Kevin Liles and Lynn Cohen join a panel discussion on how hip-hop has changed.

30. **Beats & Rhymes:** The Roots partner with multimedia design/entertainment firm Decon to form Okayplayer Records.

32. Latin: **AOL** Música chooses bilingual singer/songwriter Natasha to debut its "AOL Impulsa" franchise.

35. **Beat Box:** A new remix of an old dance track is set to wow U.S. clubland.

37. Country: Label executives plan to fuel the 2004 country market with many new acts.

50. **Songwriters & Publishers:**

Chava Alberstein confronts Israel’s reality on her 54th set.

50. **Studio Monitor:** Play-It Productions acquires and relocates Digi-ROM.

**Retail**

43. Virgin Megastore in San Francisco attempts to win back traffic with Musikube’s wireless knights.

44. **The Indies:** The Americana Music Assn. prepares a sampler designed to elevate awareness of the genre.

45. **Retail Track:** Tower Records is heading toward a "prepack-aged" Chapter 11 bankruptcy.

46. **Home Video:** Universal Music Enterprises preps a no-frills DVD series of music videos by acts by the ‘80s and ‘90s.

**Quote of the Week**

"In addition to a right nipple, Janet Jackson also has an album coming out."

50. **Chava Alberstein**

**Arts & Company Index**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Page(s)</th>
<th>Company</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alejandro Fernández</td>
<td>32</td>
<td>Audium Records</td>
<td>37</td>
</tr>
<tr>
<td>Boyz II Men</td>
<td>46</td>
<td>BMG Entertainment</td>
<td>1</td>
</tr>
<tr>
<td>CeCe Winans</td>
<td>15</td>
<td>Cinram International Inc.</td>
<td>51</td>
</tr>
<tr>
<td>Chava Alberstein</td>
<td>50</td>
<td>Clear Channel Entertainment Inc.</td>
<td>16, 68</td>
</tr>
<tr>
<td>Coldplay</td>
<td>13</td>
<td>Del Jam Records</td>
<td>28</td>
</tr>
<tr>
<td>Coral</td>
<td>53</td>
<td>Grokster Ltd.</td>
<td>8</td>
</tr>
<tr>
<td>Janet Jackson</td>
<td>5</td>
<td>Heineken USA Inc.</td>
<td>45</td>
</tr>
<tr>
<td>Natasha</td>
<td>32</td>
<td>Jam Productions Inc.</td>
<td>1</td>
</tr>
<tr>
<td>Norah Jones</td>
<td>13</td>
<td>Koch Records</td>
<td>37, 43</td>
</tr>
<tr>
<td>Queen V</td>
<td>26</td>
<td>MusiKube LLC</td>
<td>43</td>
</tr>
<tr>
<td>OutKast</td>
<td>1, 13, 57, 64</td>
<td>Naxos Inc.</td>
<td>15</td>
</tr>
<tr>
<td>Radiohead</td>
<td>14</td>
<td>New Line Cinema Inc.</td>
<td>14</td>
</tr>
<tr>
<td>Rick James</td>
<td>28</td>
<td>Okayplayer Records</td>
<td>30</td>
</tr>
<tr>
<td>Roots</td>
<td>30</td>
<td>Play-It Productions Inc.</td>
<td>50</td>
</tr>
<tr>
<td>Teena Marie</td>
<td>28</td>
<td>Tower Records Corp.</td>
<td>45</td>
</tr>
<tr>
<td>Tego Calderón</td>
<td>35</td>
<td>Universal Music Enterprises</td>
<td>13, 46</td>
</tr>
<tr>
<td>Tube &amp; Berger</td>
<td>35</td>
<td>Universal Music International</td>
<td>5, 6</td>
</tr>
<tr>
<td>Twista</td>
<td>57</td>
<td>Virgin Entertainment Group Inc.</td>
<td>43</td>
</tr>
</tbody>
</table>
Celebrando su Quinceañera

April 26-29, 2004
The Ecen Roc Resort & Spa
Miami Beach

Heineken® presents
Billboard Latin Music
Conference & Awards 2004
In association with Garnier Fructis

Billboard Bash
Live Showcases
Superstar Interviews
Provocative Panels
Star-Studded Parties
15th Birthday Celebration
Latin Music Awards
Live on Telemundo

Don’t miss the hottest week in Latin Music!

For more information & to register
www.billboardevents.com or call 646.654.4660
Janet’s Stunt Shoves The Envelope Of TV Content

BY BILL HOLLAND

WASHINGTON, D.C.—With a fleeting flash of her breast, Janet Jackson managed to catch TV sports and music executives with their pants down.

If anything, her moment of indiscretion during the Feb.1 Super Bowl halftime show reflects the growing trend in the U.S. toward more sexually explicit content in everything from song lyrics to movies on cable—and, increasingly, “family” viewing hours on commercial TV.

While executives at CBS and MTV, which produced the halftime show, expressed surprise and shock (Continued on page 69)

NARAS Campaign Tackles Downloads

BY MELINDA NEWMAN

In the continuing war against digital pirates, the National Academy of Recording Arts and Sciences (NARAS) will introduce an educational campaign against illegal downloading during the 48th annual Grammy Awards, Feb.8.

Titled What’s Your Download, the campaign is designed to teach consumers to make informed ethical and legal decisions about downloading.

NARAS president Neil Portnow tells Billboard the new initiative will bow during the CBS telecast. Additionally, a public-service announcement will air during the ceremony. The PSA will guide viewers to whatsthesdownload.com, which provides overviews of the download issues and comments from all those involved in the music-making process.

Portnow says NARAS spent more than a year developing the campaign.

Kennedy To Leave Universal

BY EMMANUEL LEGRAN

LONDON—One week after delivering a keynote speech at the MIDEM trade fair in Cannes, France, during which he expressed vibrant optimism for the future of the music industry, Universal Music International (UMI) president/COO John Kennedy announced his decision to leave the company. He will depart at the end of this month.

Kennedy says there was no connection between the two events (he had initially agreed to deliver the keynote in April 2003) and insists he fully stands by his optimistic stance.

“In 2001 to 2003, it was difficult to be optimistic in this business,” he says. “I am not saying that the problems are behind us, but now we see the cures.”

Tour Sponsorships On The Rise

BY SUSANNE AULT

Record label sales are shrinking, but music is nevertheless the fastest-growing sponsorship category. Concert and venue corporate sponsorship spending is expected to hit $695 million in 2004—a 21% leap from last year’s $575 million, according to IEG Sponsorship Report.

A one-two punch is fueling the rise, says the IEG study, which Billboard obtained earlier this month (Billboard.biz, Feb. 5). Struggling labels are dropping their tour support at the same time that branding is becoming an increasingly competitive business.

“Labels are looking for marketing help in promoting their talent,” says William Chipp, senior editor of IEG. Sponsors are willing to put up the money to tap into an artist’s cache. Chipp says videogame and telecom executives are fighting for brand space, and linking their product with artist tours is one way for a company to stand out.

“It’s incumbent upon sponsors to move away from slapping a sign on a wall to really come up with a payoff for the consumer,” Chipp says. For example, he says, during Xbox Live’s Back 2 Basics tour, one fan at each show played against Korn frontman Jonathan Davis on Xbox game Tom Clancy’s Hainbow 6 (Billboard, Dec. 6, 2003). Rival console PlayStation “definitely makes us look at creative strategies,” admits Bill Nielsen, Xbox director of marketing. “They’re playing videogames, instant messaging, listening to music. That’s how they live. We need to understand that and reach them through those things.”

Since 2002, PlayStation 2 has launched three editions of its electronic club tour Dual Pass, because “we are always looking at innovative ways to market our product, and music is one of those avenues,” says Sharon Shapiro, director of promotions for Sony Computer Entertainment America.

IEG notes the top 10 most active sponsor categories in 2003 also included auto, beer/spirits, candy, and telcom.

(Continued on page 8)
MIDEM: Recovery Painful, But Near

BY EMMANUEL LEGRAND

CANNES, France—The music industry is a sick body affected by a series of cancers, but it has not yet reached a terminal stage. On the contrary, there are signs that recovery has started.

Universal Music International CEO John Kennedy used that medical metaphor in his keynote address to the International Assn. of Entertainment Lawyers (IAEL) Jan. 25 in Cannes. He pretty much caught the mood on the Riviera, where 8,900 professionals attended the 38th MIDEM trade show.

Kennedy—who this week announced his departure from UMI (see story, page 5)—admitted that battered by physical and online piracy, faced with declining music sales and forced to restructure, the music industry was in a delicate phase.

“The bad news is we are all managing a business in decline,” he said. “One thing is sure: There will be no miraculous, sudden recovery, but we are already seeing positive signs. It is going to be a very slow process, and the improvements will be small and slow at first. . . . There is a mood of optimism at the beginning of 2004 that was not there at the beginning of last year.”

International Federation of the Phonographic Industry chairman/CEO Jay Berman echoed Kennedy’s comments. “Last year, everyone was down—including me—at MIDEM, but it does not feel like that this year,” Berman said. “The situation is not as bad as we thought it was, but it can get better.”

Several initiatives were announced at MIDEM to counter the proliferation of illegal music online. One of them was spearheaded by French minister of culture Jean-Jacques Allauzen, who presented a document endorsed by major and indie labels, authors and composers, retailers and telco services.

The text called for users of music online services to “adopt a responsible attitude and for all the creators and professionals to ‘promote new means to access music within a legal and technical framework.’”

Kennedy said that the industry has made progress in tackling the online music situation by addressing some of the issues through litigation, education and making more repertoire available online. He viewed with optimism the development in the mobile music market, the growth of music DVD sales and the modernization of copyright laws around the world.

“In 2004, we anticipate that the online music market will increase fivefold [from] 2003 due to the large number of online retailers entering the space and increased consumer awareness and interest,” Kennedy said.

His comments were backed by Forrester senior analyst Josh Bernoff, who told Billboard that recent research shows that the use of legitimate downloads has grown by twice the expected rate.

One of the lookouts at which much interest by the industry is the development of mobile music. In a world where there are 1.5 billion mobile handsets, “consumers express a growing demand for music-related services. The music industry will benefit from a new stream of revenue estimated at more than $1 billion currently and quickly growing. ‘All these mobile users will want applications that have music in [them],’” explains Ralph Simon, chairman of the Mobile Entertainment Forum.

The advantage of mobile applications, according to Simon, is that all the transactions can be identified and monetized. Three countries lead the mobile revolution—Japan, South Korea and Finland. “The U.S. is four years behind Korea and two years behind Europe,” Simon says.

Canadian researcher Alain Brunet tells Billboard that the industry “is trying to restore its own faith in the future” after years of suffering from Internet-related illness, but he warns that the path to recovery will be long and painful.

Brunet’s predictions were confirmed in Cannes, in his book titled “Le Disque Ne Tourne Pas Rond,” published by Coronet in Quebec (but not translated into English), in which he documents the recent changes in the industry since 2000.

Brunet says that despite tougher laws, it will take time for the industry to monetize the current interest in online music through legitimate services. “No dominant model has emerged,” he explains. “There will be some fine-tuning in the years to come. For the moment, the ‘by-the-track’ model seems to work, but subscriptions could end up being the better model.”

“We’ll probably end up with a hybrid model, partly subscription, partly blanket license,” Brunet says. “A system so despised by the record labels, because it would mean that they’ll lose power.”

Billboard’s Law Weekly Bows On Web

Entertainment Law Weekly, the first electronic newsletter from Billboard, goes live Feb. 9 at billboard.biz. It is the essential read for those who need to keep up with changes in the legal and regulatory landscape that affect the entertainment business.

The newsletter is edited by lawyer and Billboard senior editor Samantha Chang and features reports from Billboard’s correspondents around the world.

Each issue contains legal, regulatory and management news, a gavel report, a global report, a roundup of personnel changes and new companies, relevant case digests and guest commentaries from top entertainment attorneys and other industry experts.

Chang can be reached at schang@billboard.biz.

Chart, Hit Predictor Offerings Expand

Billboard steps up its coverage of two important, cutting-edge areas of the music industry in this issue: digital delivery of music and predictive information on future hit songs.

The weekly Hot Digital Tracks chart, on which Nielsen SoundScan ranks the best-selling digital downloads, will now double in length. Those transactions will now be reflected in Market Watch, the at-a-glance feature that tracks the music industry’s sales activity.

Concurrently, Billboard is widening its menu of predictive information with the expansion of its exclusive HitPredictor feature, a cooperative venture with independent firm PromoSquad, run by industry veterans Rick Bisceghia and Guy Zapoelen.

The HitPredictor feature, which bowed in the Aug. 2, 2003, issue of Billboard, lists new songs with top 10 callout potential for radio programmers in four formats (mainstream top 40, adult top 40, rhythmic and modern rock), that is, in addition to the R&B/Hip-hop and AC formats in this issue.

Hot Digital Tracks joined Billboard’s pages last summer in the July 12 issue. A preview of that chart appeared in the magazine one week earlier when Nielsen SoundScan announced it would be measuring paid downloads from such electronic merchants as iTunes, Napster 2.0 and Rhapsody (Billboard, July 5, 2003).

“Although the revenue derived from digital sales is still small, the fast growth of this business represents an important new revenue source for record companies,” Billboard Information Group associate publisher Michael Ellis says.

“While many hit songs that are commercially available as digital downloads are not released to stores in popular configurations,” Ellis says, “it is still significant to note that after just a few months of availability, paid downloads are already outselling retail-available singles by at least a 10-to-1 margin.”

DOWNLOADS BOOST SINGLES BIZ

Billboard director of charts/senior analyst Geoff Mayfield adds, “Paid downloads of singles are on track to exceed 100 million units this year. The last time retail singles exceeded 100 million was 1998, when Nielsen SoundScan reported 112 million were sold.”

Effective this week, Hot Digital Tracks will expand from 25 positions to 50. Increasing the chart’s length will likely lead to more frequent multiple listings of some songs.

For now, issues related to the varying UPC and ISRC numbers that identify digital sales will be resolved by Napster. Although the company will aggregate sales from different versions of a song than can be accomplished with physical singles. The tracking service is testing solutions by which it can merge various digital versions of the same song to make it more difficult for listeners to peg songs from expanding Hot Digital Tracks. Billboard is also adding Nielsen SoundScan’s overall measurement of digital sales as an ongoing component of the magazine’s weekly Market Watch feature.

Nielsen SoundScan, which did not add paid downloads to its system until halfway through 2003, so far has only until July, Market Watch will simply compare the current week’s volume with that of the previous tracking week.

Beginning in July, Billboard’s Market Watch will also compare each week’s digital sales with the volume from the same frame of the previous year.

Elsewhere in the magazine, the R&B/Hip-hop chart section will be the new home for the Rhythmic Airplay list, the Rhythmic HitPredictor and the new R&B/Hip-hop HitPredictor. The existing HitPredictor feature will be updated in this issue to include the Adult Contemporary format.

To make room for the new features, published versions of Hot 100 Singles Sales and Hot R&B/Hip-Hop Singles Sales will be reduced to 25 songs. Although the book will still run 75 titles deep at Billboard Information Network and at billboard.biz.
Congratulations George, Jeff and Dhani for three 2004 Grammy® nominations
Rights Row Flares

German Mechanical-Rate Cut Hits Authors, Composers

This story was prepared by Wolfgang Spahr in Hamburg and Emmanuel Legrand in London.

HAMBOURG—A row over mechanical rates could deprive German authors, composers and publishers of 200 million euros ($250 million) in revenue during the next five years.

Earlier this month, the German national chapter of the International Federation of the Phonographic Industry filed an application with the arbitration tribunal of the German Patent and Brand Office to have the previous mechanical royalty rate on records reduced from 9.09% to 5.6% of the published price to dealers (PDD).

Germany's authors' rights society, GEMA, has joined forces with the German Music Publishers' Assn. (DMM) to oppose the recent decision by German labels to unilaterally cut the mechanical rates.

GEMA chairman of the management board Reinhold Kreile says that the record industry and the collecting society agreed in 1997 on a royalty rate of 9.09% of the PDD. He calls the rate "reasonable" and slams German labels for "unilaterally undermining this agreement."

The rates were set by the standard mechanical-rates agreement between the IFPI and BIER, the organization regrouping European mechanical societies.

Grokster Ruling Under Review

BY BILL KIPNIS

LOS ANGELES—Debate regarding whether peer-to-peer file-sharing company Grokster is liable for copyright infringement may not be legally resolved for months.

Attorneys representing recording companies, music publishers and film studios argued Feb. 3 that an April 2001 ruling that cleared Grokster of liability should be overturned.

Last year's decision—which also cleared StreamCast, the creator of file-sharing software program Morpheus—was issued in an L.A. federal court (Billboard Bulletin, April 28, 2003).

The latest hearing in the case took place before a three-judge panel at the U.S. Court of Appeals for the Ninth Circuit in Pasadena, Calif.

A decision could take weeks or even months to be issued.

The 20-year-old Sony Betamax decision—which determined that taping a movie with a VCR for personal use was not copyright infringement—played a major role in arguments for each side. That ruling stated that products that could be used for piracy were legal if they were "capable of substantial non-infringing uses."

The entertainment companies claim that Grokster's business model is based on infringing uses.

"We pointed out that you should not be able to build, operate and profit from a business that is built on infringement," says Cary Sherman, president of the Recording Industry Assn. of America. "The defendant is profiting from what is clearly infringement." Grokster counsel Michael H. Page of Keker & Van Nest says that there is nothing illegal about his client's business model. "One of [the plaintiff's] arguments is that the federal court ruled in our favor because we don't have central servers." Page says. "They said we deliberately set up our system that way. The idea that there is anything wrong with doing this is absurd."

Prior to its legal relaunch last October, Napster—which originally used a central-server system to allow users to trade files—was shut down by the courts. The service was found liable for copyright infringement in 2001.

The judges will also be looking closely at the Napster case. Sherman says, "A large focus of argument was what the Sony decision would require and what the Napster decision would require in this case, " he notes.

"In the Napster case, the federal court found that Napster was liable for copyright violation. In this case, there is no central server. Therefore, the Napster decision is not applicable."

But since July 2000, the IFPI/BIER agreement has not been renewed. However, it continues to be applied throughout Europe.

Sources estimate that GEMA's 60,000 members and their publishers, as well as the international authors and composers whose works GEMA handles, could end up being deprived of more than 200 million euros in revenue during a five-year period if the tribunal confirms the new rate.

POLARIZING ISSUE

IFPI members have decided to apply the new rate from Jan. 1. Gerd Gebhardt, chairman of the phonographic associations IFPI Germany and BPW, commented: "This is a normal process when contracts expire and are up for renegotiation. However, it should also be remembered that the German record market is experiencing the worst slump in its history, while GEMA has reported reduced earnings. The reason is that the structures underlying the agreements must be reviewed."

A source close to the collecting-societies community says it is simply "ruthless" to increase mechanical rates, labels should pay less mechanical rights does not stand for a second." Kreile says the labels' decision is a way "to solve their problems [at the expense of] composers and authors, but forecasts that "it is doomed to fail."

The arbitration process may take up to five years. Meanwhile, the sum equivalent to the difference between the old 9.09% rate and the new rate of 5.6% demanded by the labels will be held on account by the record companies until a final agreement is reached.

Sources say that GEMA's legal department is looking into the German law to find procedures that might "limit the damage and speed up the process."

(Continued on page 56)
When you illegally download music... you’re hurting a lot more people than you think.

You hurt every person who depends on the performance and sales of a song to survive. Enjoy the music.

Audio Technician’s 1 Year Old
Tribal Beats And Fierce Lions

A n estimated 55 million U.S. viewers are expected to tune in to the 46th Grammy Awards ceremony on Sunday, Feb. 8, to see a star-studded show. For the industry, however, the Grammys have always more than a gathering of tribes. It’s one of those few occasions where otherwise fierce rivals come together to reaffirm why they got into this business: a passion for the music.

While this year’s event marks no special anniversary, it will be bittersweet and poignant nonetheless. That’s because many who are attending—tie-off top executives on down—are unlikely to be back.

The industry is in its third year of a major upheaval. Along with the top 30% decline in sales, the industry has been hemorrhaging thousands of jobs. This year, though, the flood is likely to turn into a torrent, because a long-expected wave of mergers is finally crashing down.

Over the past several weeks, Sony Music and BMG have announced plans to join forces, and Time Warner has agreed to sell its Warner Music Group subsidiary to venture capitalists led by former Seagram executive Edgar Bronfman Jr.

Many of the pioneers who built the business are lions in winter. Over the next few years, the industry is likely to lose decades of executive experience.

Sooner or later, for example, the major labels must come up with creative solutions that embrace digital technology. That includes coming to terms with file-sharing services and capitalizing on new opportunities, such as ring tones and Wi-Fi.

The industry must continue to find new artists and add enough value to its products. And the next generation must also come to grips with the fact that music-related businesses such as touring, merchandising and licensing are booming, with much of the revenue bypassing them.

So they must reinvent themselves as multifaceted entertainment companies. But that will require massive re-engineering. At the Grammys, the tribal leaders will have a chance to remember about the good days and not quibble about looming changes.

Then, they’ll go back to their respective offices to deal with the raging storm, fierce rivals anew, until the tribes gather again next year.

Until then, we only wonder who will not return. But time will surely tell.

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. Names can be withheld, if 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.
Dear Henry And Paul: We Miss You

The two fathers of U.S. music distribution as we knew it were Henry Droz and Paul Smith. Droz was president of WEA from 1977 to 1993. Then he was lured out of retirement by Doug Morris to oversee Universal Music & Video Distribution (UMVD) from 1996 to 2000. Smith led sales and distribution for CBS Records, now known as Sony Music, from 1978 through his retirement in 1997. Although the distribution entities they ran were rivals, Smith and Droz were dear friends; Droz passed away last March, less than three months after Smith died.

During his career, UMVD president Jim Urie has worked for both distribution pioneers. In the note below, he brings his mentors up to date on the year that was 2003.

Dear Henry and Paul,

Since this is the first year any of us can remember that we have had to get by without the two of you, I thought that I'd send you a quick note and let you know how the business is going. I'll start with the music, as that's the companies behind the music have really changed.

Henry, you're not going to believe this, but Edgar bought Warner Music Group. This must really give you mixed emotions, knowing how much respect you had for him and love for both Universal and WEA.

And Paul: Believe it or not, Sony is going to merge with BNG. Pete had already announced his retirement, and knowing you, I'm sure that you would have been itching to run the whole thing. By the way, if that's not a big enough shocker, your successor at Sony, Danny Yurchin, is now running Musicland.

Speaking of job changes, Pam Horowitz left as president of NARM. She did many good things with the organization, and the time had come for her to move on.

Hilary also retired at the RIASS, and, if you could believe this, was replaced by a guy named Robin Wol — who is leading the piracy fight on many fronts.

We are all spending too much time with Washington dealing with copyright issues. P2P things got so bad that we started suing individual uploaders, and guess what? It's working! Traffic on illegal file-sharing sites has been wound down lately. Legal download sales became a reality this year, and it really looks good.

Henry: Universal alone has close to 100,000 titles available on a variety of services. Apple led the way, but our traditional retailers aren't too far behind, because everybody sees great synergy between brick-and-mortar and online retail.

Paul, if you can believe this, Napster is actually one of the good guys now!

The Latin business also came into its own in '03. This is one piece of the pie that is growing, and all the retailers are focusing on it in '04.

At the accounts, things are pretty much the same. Both of your names continue to be mentioned most of the time, even at Tower and says the business used to be a lot more fun. Eric Weisman went to Musicland, and Bob Higgins just bought Whereshow.

The indies, as you might suspect, are doing great and continue to be terrific entrepreneurial while spreading their love of music.

Henry, I guess the big highlight here at UMVD was the start. In the 36 months prior to our announcing this change, business was down 31%. Losing almost 1% of our business a month, somebody had to do something, and Doug led us the go-ahead.

Although a radical change is always controversial, everyone agreed that a bold move was necessary. The program rolled out in the fourth quarter and is really starting to show positive results.

Lower prices are proving to be great for the consumer, and as you would both say, music is now a better value than ever.

Just think: No more shots, programs or new-release deals—just everyday low prices.

I don't want to mislead you guys into thinking everything is rosy. SoundScan, for CD sales, was down another 4% this year, and catalog was down even more. Despite stepped-up efforts by the RIAA, piracy is still a problem, and we need to do everything we can to get consumers back in the store and buying CDs.

Too many people we all know are out of work, and it's sad that the public doesn't realize that situation is another, less visible result of illegal downloading.

Everyone misses you both. It is impossible to call on retail and not have a tear running down your favorite Paul Smith story, the ultimate customer advocate. There will never be another “growler.”

Henry, I can honestly say there isn’t a day that goes by that I don't think about you. Every week, some decision we are about to make is held up to the standards you set for us.

That's pretty much it for now. The two of you left us a wonderful business and, hopefully, the know-how to make you both proud of the way we take it into 2004 and beyond. Any help you two can give on your end would surely be appreciated by all of us.

Fondly,
Jim

Our New Technologies Must Be Used Responsibly

I would like to commend you on your recent “I download—legally” public-awareness campaign. New technologies are transforming the entertainment industry, bringing music and other media to consumers in many new ways and in many different formats.

But these technologies are only as beneficial as the people who use them. They can mean more people get more music at a fair price. They can also give young artists a chance to distribute their music cheaply and to more people.

Or, unfortunately, they can mean that online theft will keep new music from being developed and new artists from being compensated for their creative work.

If we are going to avoid having technology undermine the future of music, we need to recognize that illegal online file sharing is theft, and if you steal something long enough, people will simply stop producing it.

It is also unfair to the artists and industry employees who depend on music sales to make a living and who deserve to be paid for their work.

Your campaign is an excellent way to begin the process of explaining to music lovers why illegal file sharing undermines everyone’s ability to enjoy music and to inform them of the new, legal and affordable online music services.

I wish more media outlets had the initiative and foresight you have in addressing this critically important issue. I commend you for this excellent campaign.

Patrick Leahy
U.S. Senator

Washington, D.C.

A Royal Feeling Or A Royal Pain?

The Internet is an opportunity—not a threat—for the industry.

But the two core contracts for artists—recording and publishing—are now so convoluted as to be regarded as “labyrinths.” Some would say that this is reflective of the enhanced power of artists, but others would say that this reflects either paranoia and/or an abuse of power on the part of labels and publishers.

But let’s not look for people to blame here. Let’s all accept responsibility, lawyers included. In my view, we have, over these 30 years, moved from a relative Age of Innocence to an Age of Cynicism in the way we conduct business.

Any outsider looking at the industry’s standard contracts would wonder whether there is a mutual desire to do business with others or against others.

The simplicity of old-style recording contracts has been corrupted by the cycloonic effects of, firstly, artists wanting bigger advances—and labels, in return, wanting as much expenditure as possible to be recoupable—and secondly, artists wanting better royalty rates, then the labels nickel-and-dimining them over the small print of calculation.

All this means that artists don’t get regular royalty checks, so they take revenge by looking for bigger advances from the labels or publishers. And it goes on and on.

In this Digital Age, surely it is time for a change. How can we move to an era of single-track licensing through thousands of e-tailers and millions and trillions of micro-penny transactions when the royalty model at record labels is still clinging on to the world of physical record sales fame, fadling, at that?

Can we call a truce and all work towards an Age of Harmony? Can we go back to a royalty-driven model rather than an advances/recoupment-obsessed one?

Artists get a thrill from receiving royalty checks—advance checks make them feel they have either sold their souls to the devil and/or simply mortgaged their futures.

Royalties are motivational and are the essence of some kind of partnership of equals. Royalty checks are a sign of a successful career that should have longevity.

Labels and publishers should be thrilled, not aggrieved, to pay royalties. If the artists are making money, so too are they. Big unreconciled balances are soul destroying and can cut careers down in their infancy.

Right now, given enhanced recoupable expenditure, the royalty model has been twisted into some kind of profit- or, most usually, loss-sharing model, biased in the label’s favor on a 3-to-1 or even 5-to-1 ratio.

Maybe we could move to a more equal split of the fruits of success if we moved away from a culture of windfall/bonanza advances to one of subsistence advances with a counterbalancing withdrawal by the labels from (almost) every single category of expenditure being recoupable.

Let’s move with the times and have simpler, fairer, more transparent deals. Let’s put an infrastructure in place that won’t cause a melt-down in the Digital Age.

Robert Horsfall
Lee & Thompson Solicitors

London
MAIL THIS CARD TODAY!

GREAT DEAL!

<table>
<thead>
<tr>
<th>COVER PRICE</th>
<th>YOUR PRICE</th>
<th>YOU SAVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>$362</td>
<td>$299</td>
<td>$63*</td>
</tr>
</tbody>
</table>

☑ YES! I want to subscribe to BILLBOARD for less than $6 an issue.

Check one (U.S./Canada only):
[ ] 1 YEAR (51 ISSUES) $299
[ ] 6 MONTHS (26 ISSUES) $155

Billboard®
PAID SUBSCRIPTION INCLUDES:
Membership to Billboard.com
BONUS:
A FREE Billboard t-shirt upon payment.

SAVE $63

SAVING $63

For group subscription information, email: groupsubs@billboard.com

For European and all other international orders, order online at www.billboard.com, or call: +44 (0) 1795 414927
fax +44 (0) 1795 414555 or mail to: Billboard Subscriptions, P.C. Box 383, Sittingbourne, Great Britain ME9 8BR

www.americanradiohistory.com
Visit www.billboard.com for the latest music & entertainment news.

Billboard
SUBSCRIPTION DEPARTMENT
PO BOX 2011
MARION OH 43306-4111

Weekly print magazine delivered to you so you'll never miss an issue.

Billboard.com membership:
 • view the full current issue of Billboard.
 • view or search all Billboard current plus unpublished charts.

A FREE Billboard t-shirt!

Subscribe Today!

www.americanradiohistory.com
Grammy Predictions: Few Clear Winners

This is the time of year when the mainstream media come knocking heavily on Billboard's doorknob. Like modern-day oracles, we're expected to speak from on high about this year's Grammy Award nominees and project who will win. It's a little like predicting the winners of the Democratic primaries, but more fun. Inevitably, we either look very sage or like total losers.

This year, I found myself vacillating on many categories during interviews, mainly because, with a few exceptions, there weren't clear winners.

So, here are my slightly educated picks for the Feb. 8 ceremonies:

Record of the year: Coldplay's "Clocks" is one of the best records ever. Having said that, it's not Coldplay's "Lose Yourself" is considered Eminem's masterpiece and did snare an Academy Award, but it could be an OutKast sweep this year.

Despite that possibility, I say the winner is "Lose Yourself." See what I mean about vacillating?

Album of the year: Lovely records all, and it's great to see such diversity in the category, but this one is going home with OutKast. "Speakerboxxx/ The Love Below" was a bold, wonder-ful experiment: Two solo albums that work separately and together. A semin-ral work that deserves all the atten-
don it can get.

Song of the year: Tough, tough category. The sentimental vote is going to be split between "Dance With My Father," written by Luther Vandross and Richard Marx, and "Keep Me In Your Heart," written by Jorge Calderón and Warren Zeon. The other top contender is "Beautiful," written by Linda Perry and performed by Christina Aguilera. This winner is Zeon and Calderón. Maybe the win will give the song the attention it deserves from radio.

BY MARGO WHITMORE

Cupid is taking aim at music lovers.

For the past three years, music sales during the week of Valentine's Day have been second only to the boffo weeks leading up to Christmas. Last year, 13.9 million albums were sold during Valentine's Day week, according to Nielsen SoundScan. In 2002, the tally was 14.5 million; in 2001, 15.5 million.

With the Feb. 8 Grammy Awards preceding the holiday for the first time this year— with Presidents Day falling two days later—the industry is predicting holiday sales to be higher than ever.

"The traffic coming in to find Grammy winners could easily translate to shoppers asking themselves what [music] they can buy for other people," says Richie Gallo, senior VP of sales and marketing for Universal Music Enterprises. "So it's a wonderful opportunity that becomes even more important this year."

Last year's Grammy darling Norah Jones is expected to be the top seller of the week with her Feb. 10 sophomore effort, "Feels Like Home" (Blue Note).

"It's the perfect record for that week," says Carl Mello, music buyer for Boston-based Newbury Comics. He expects to see a lot of couples coming in to buy the album.

Jones' project is just one of many albums from multi-platinum performers in stores that day. In a heavy release slate that shows the importance of the day as a sales peg, new records from Kylie Minogue, Courtney Love and Melissa Etheridge are also arriving Feb. 10.

"It was an intentional decision to release Courtney around Valentine's Day. Especially with an album named "America's Sweetheart,"" says Randy Miller, executive VP of marketing for Virgin Records.

It's a good week for new releases, Trans World executive VPCFO John Sullivan notes, because "everyone's got to buy something for their sweetheart, and [music] is an ideal gift for Valentine's Day."

Trans World will act as cupid for shoppers with a "Gifts From the Heart" display in its stores, with Jones (Continued on page 14)
‘King’ Collects Multiple Honors For Its Music

By Carla Hay
chay@billboard.com

The third time’s a charm for “The Lord of the Rings: The Return of the King.” The New Line Cinema movie is shaping up to be the big awards winner this year for film music.

“Return of the King”—the third installment in the epic “The Lord of the Rings” trilogy—is already accumulating honors in almost every music category in which it has been nominated.

At the 61st annual Golden Globe Awards—presented Jan. 25 in Beverly Hills, Calif.—“Return of the King” swept the two music categories. Composer Howard Shore won for best original score, while the movie’s “Into the West” was best original song. The latter award went to co-writers Shore, Fran Walsh (who is also one of the movie’s screenwriters and producers) and Annie Lennox, who performed the song.

Expect both the “Return of the King” soundtrack (Reprise/Warner Bros.) and “Into the West” to earn nominations for the 47th annual Grammy Awards, which will be held in Feb. 2005.

Adding to the momentum, Shore won the best composer award for “Return of the King” at the ninth annual Broadcast Film Critics Assn. Awards, held Jan. 10 in Los Angeles.

At the same awards show, “A Mighty Wind,” the title song from the Warner Bros. movie, won for best original song. The award went to co-writers Christopher Guest, Michael McKeon and Eugene Levy.

The biggest competition to “Return of the King” is “A Mighty Wind” and Miramax’s “Cold Mountain.” Both films have collectively racked up several music nominations at the major awards shows.

“A Mighty Wind,” the title song and compilation soundtrack on DMR/Columbia/Sony Music Soundtrax, received Grammy nods. Winners will be announced Feb. 8.

Meanwhile, Shore’s work on “Return of the King” is nominated for the Anthony Asquith Award for achievement in film music at the 2004 Orange British Academy Film Awards, to be presented Feb. 15 in London.

Also nominated for that award are Gabriel Yared for “Cold Mountain,” Alexandre Desplat for “Girl With a Pearl Earring,” RZA for “Kill Bill Vol. 1” and Kevin Shields for “Lost in Translation.”

OSCAR NODS: With three nominations in the music categories of the 76th annual Academy Awards, “Cold Mountain” is the leading musical nominee for that awards show, which will be held Feb. 29 in Los Angeles.

Gabriel Yared’s “Cold Mountain” score is up for best original score.

The movie also garnered two nods for best original song: “You Will Be My Ain True Love,” written by Sting, and “Scarlet Tide,” written by T Bone Burnett and Elvis Costello.

Rounding out the Oscar nominations for best original score are Danny Elfman for “Big Fish,” James Horner for “House of Sand and Fog” and Thomas Newman for “Finding Nemo.”

The other nominees for best original score are “A Kiss at the End of the Rainbow” (from “A Mighty Wind”), written by husband-and-wife team Michael McKeon and Annette O’Toole; the title song to “The Tripod” (来形容”， written by Benoit Charette and Sylvain Chomet; and Golden Globe winner “Into the West.”

A complete list of nominees for the 76th annual Academy Awards is available at oscars.org.

In Brief: "DIG!"—the big-screen documentary about the rivalry between Brian Jonestown Massacre leader Anton Newcombe and late Warhol frontman Courtney Taylor—won the documentary grand jury prize at the 2004 Sundance Film Festival. Palm Pictures has acquired distribution rights to the film, which was directed and produced by Oneli Timoner.

Britney Spears has inked a deal with New Regency to produce and star in "Door to Door," a feature film adaptation of the book of the same name. .

Mos Def has landed a starring role as raving reporter/space alien Ford Prefect in the Syfy Galaxy Entertainment drama-comedy film “The Hitchhiker’s Guide to the Galaxy,” which begins filming in April. The rapper-turned-actor can be seen later this year in the HBO Films drama The Merchant of Venice.

Veteran composer Lalo Schifrin has been tapped to write the score for Pembridge Pictures/Senator International’s “The Bridge of San Luis Rey,” a Robert De Niro drama due later this year.

Schifrin will receive two career achievement awards this year: the Golden Score Award at the ASCAP Film and Television Awards, to be presented March 25 in Beverly Hills, Calif., and the ASCAP Lifetime Achievement Award, to be presented June 20 at the International Film Music Festival in Bonn, Germany.

A deal is being finalized for the movie, produced by Hot Properties Pictures, to screen on college campuses and in theaters in April or May. The showings will be up to Radiohead’s June 2004 U.S. concert appearance May 1 at the Coachella Valley Music & Arts Festival in Indian, Calif.

To accompany the film’s unusual, dialogue-free, rapid-fire visual tour of the human experience, Greenwood veered far from the conventional scoring path.

“A normal film tends to have two or three melodies repeated over and over,” he says. “So one of the hardest parts was knowing you couldn’t have the same themes or music coming back in after half an hour, because the whole idea of the film is that there is no repetition.”

Radiohead guitarist Jonny Greenwood has been nominated for an Oscar for his work on “Cold Mountain.”

New York—Most slendermen dream of the day when they can step into the spotlight. But not Radiohead guitarist Jonny Greenwood.

“There doesn’t seem to be a point in doing a 3-disc album with me to sing on top,” he says with a chuckle. “That would be terrible for everybody.”

Instead, for his first nailing out from the British band, he chose to score indie film “Bodysong.”

Out Feb. 24 on Capitol, the album pushes beyond Radiohead’s most experimental leanings with moody, electronica and string-laden instruments and only two tracks that feature guitar. For much of the score, Greenwood collaborated with the Emperor String Quartet.

Capitol opted not to promote the project as a solo album and will check shadowing it in stores as an obvious Radiohead tie-in.

“It’s important to understand that this is the score to a film, not a Jonny Greenwood solo album,” VP of global marketing Rob Gordon says.

However, it is taking advantage of Greenwood’s built-in fan base. “Since the album has been available since November as an import, we wanted to give fans a chance for something unique, and a limited number of seven-inch vinyl records with B-sides will be available at indie stores.”

Capitol’s Web site hosts a dedicated “Bodysong” page with an e-card and screensaver, while ifilm.com is featuring the movie’s trailer. Label street teams have also been out in full force at [jive] Sundance [Film Festival], art-house theaters and concerts,” Gordon says.

Greenwood Produces
His Own ‘Body’ Of Work

Radiohead Guitarist Scores Film

By Jonathan Cohen

NEW YORK—Most slendermen dream of the day when they can step into the spotlight. But not Radiohead guitarist Jonny Greenwood.

“There doesn’t seem to be a point in doing a 3-disc album with me to sing on top,” he says with a chuckle. “That would be terrible for everybody.”

Instead, for his first nailing out from the British band, he chose to score indie film “Bodysong.”

Out Feb. 24 on Capitol, the album pushes beyond Radiohead’s most experimental leanings with moody, electronica and string-laden instruments and only two tracks that feature guitar. For much of the score, Greenwood collaborated with the Emperor String Quartet.

Capitol opted not to promote the project as a solo album and will check shadowing it in stores as an obvious Radiohead tie-in.

“It’s important to understand that this is the score to a film, not a Jonny Greenwood solo album,” VP of global marketing Rob Gordon says.

However, it is taking advantage of Greenwood’s built-in fan base. “Since the album has been available since November as an import, we wanted to give fans a chance for something unique, and a limited number of seven-inch vinyl records with B-sides will be available at indie stores.”

Capitol’s Web site hosts a dedicated “Bodysong” page with an e-card and screensaver, while ifilm.com is featuring the movie’s trailer. Label street teams have also been out in full force at [jive] Sundance [Film Festival], art-house theaters and concerts,” Gordon says.

Like Five for Fighting’s “The Battle for Everything” (Awarde/Columbia), Chain representative Donna Beadle says the stores will place the Valentine’s Day film on their own area featuring love-themed signage.

Humperdinck, who has made a career of romancing his fans, is confident that music will always be an important part of his life. “Romance makes the world go ‘round,” he says. “So many people tell me they’ve made babies to my music. It’s just a compliment to hear that somebody has brought a new life to this world while listening to your music.”

Vanessa Williams, the Temptations and Engelbert Humperdinck.

“The goal is to get them upfront and have them positioned with a good sale price,” he says.

inviting couples to get in the mood. Universal also released “Let’s Get It On,” a compilation of favorites such as the Marvin Gaye classic of the same name.

EMI Music has new collections by Teddy Pendergrass and Al Green in stores, as well as “Midnight Soul,” which features songs by romantic soul crooners like Barry White, Gaye and Freddie Jackson.

Sony Music will release its annual "Love Songs" collection—which started in 1996 with Billie Holiday—featuring Andy Williams; Rosemary Clooney; Earth, Wind & Fire; and country duo George Jones and Tammy Wynette.

Newbury Comics’ Mello notes that older-skewed romantic titles like these consistently see a spike in sales during the Virginia Entertainment Group senior VP of product and marketing. Dave Alder says that adding an edge to the merchandise has helped bring Valentine’s Day awareness to its stores.

“We’re featuring everything from Josh Groban and Norah Jones to Kama Sutra massage cream and a strip chocolate board game,” he says. “The straight, clichéd approach doesn’t work at Virgin. We’ve added a twist, and that’s what has worked for us.”

Also putting a spin on the holiday, Shout Factory’s Jan. 20 “Wonderland” series features romantic compilations with pulp-romance-novel covers from the late ’40s and ’50s.

The three-volume set features classic pop and jazz love songs by such artists as Ella Fitzgerald, Sarah Vaughan, Peter Cincotti and Carly Simon. Musicland store manager John Pembridge promotes Warner Strategic Marketing’s “Bedroom Classics” by Peabo Bryson and Pendergrass, as well as new post titles like Five for Fighting’s “The Battle for Everything” (Awarde/Columbia). Chain representative Donna Beadle says the stores will place the Valentine’s Day film on their own area featuring love-themed signage.

Humperdinck, who has made a career of romancing his fans, is confident that music will always be an important part of his life. “Romance makes the world go ‘round,” he says. “So many people tell me they’ve made babies to my music. It’s just a compliment to hear that somebody has brought a new life to this world while listening to your music.”
Naxos Links Bear Fruit For Conductor Serebrier

One label that is particularly eager for the Feb. 8 Grammy Awards to arrive is Naxos.

Not only has this maverick independent outstripped the rest of the classical pack this year with 11 nods, it also outran every other Nashville-based label, regardless of genre.

Five of Naxos' nominations came from projects featuring conductor José Serebrier: The Korem Symphonies Nos. 1-3, with the Bournemouth Symphony Orchestra, is up for best classical album, best orchestral performance and best engineered album, classical. A disc of recent recordings, including his Third Symphony (with the Toulouse National Chamber Orchestra), has earned nods for best orchestral performance and best classical contemporary composition.

"It is imperative to hear new music in order to keep orchestral music alive, to keep it from being a museum piece," Serebrier says.

Despite a long career that has included two Guggenheim Fellowships and associations with such renowned artists as Leopold Stokowski and George Szell, Serebrier never quite received the promotional push that others in his generation have, notwithstanding a packed conducting schedule and more than 100 published compositions.

"I actually met Klaus Heymann, the founder of Naxos, and his wife, the violist Takaio Ishibashi, about 20 years ago," Serebrier says. "Over the years, he would occasionally contact me about working together, but I never took advantage of his offers."

Clearly, despite Serebrier's early reticence, his association with Naxos is bearing a great deal of fruit. The Naxos formula has successfully evolved over time. While it was best-known in its infancy for a seemingly limitless output of core repertoire performed by lesser-known orchestras, the label's recent AdR has ventured into far more adventurous terrain.

The current bestsellers include John Rutter's Requiem and Arvo Pärt's Passion, as well as "The A-Z of Opera" and such lifestyle titles as "The Islands of Sanity." Presenting the work of American composers has also been a great success for Naxos' U.S. division, and not just at home.

"Our American Classics series is now selling in most major territories worldwide—there has been incredible response, especially in Germany and the U.K.," says Jim Sturgeon, president of Naxos of America.

Naxos is also keeping the theme of outreach at the core of its other business practices. Although a sea of white-covered Naxos titles is now a familiar sight at traditional retail, the label has also discovered ways to get placement in less-expected venues. One is the American distributor for videos and DVDs of "The Big Comfy Couch," a television show for preschoolers, Sturgeon says. "So that has provided a point of entry for us at nontraditional retail, like the big-box stores and Toys R Us. At this point, we cannot be solely dependent on the classical market."

Winans Aims To Demystify Worship With Book

Praise and worship music has been a dominant force in the industry in recent years, but for many people, worship is still somewhat of a mystery.

CeCe Winans hopes to shed a little light on what worship means with her new book, "Throne Room." Written with Claire Clonsinger and issued by Integrity Publishers, the book expands on the themes that Winans explores on her current double CD, also titled "Throne Room."

Winans says the idea for the book project came while she was touring in support of her new record.

"We went around and did some churches and really felt the urgency of explaining what worship was," she says. "By my surprise, I found out that a lot of people . . . don't realize the value of worship and do not expect of being true worshippers."

The book includes suggestions on how to worship as well as study questions that can be used for Bible studies, book clubs and group discussions. One myth that Winans tries to dispel in the book is that one must have a great voice in order to worship through music.

"God said, 'Make a joyful noise; it doesn't have to be a skillful one,'" she says. "Every voice is important, and every sound is as precious to him."

Winans' "Throne Room" album is her first under the deal that partners her own PureSprings label (headed by president Demetris Stewart) with Nashville-based INO Records and Epic.

The singer is currently in the studio working with producer Keith Thomas on a new, mainstream album. Asked whether she would be gospel, R&B or pop—all styles that Winans is known for—she responds: "It's going to be all of that. I'm going to be who I am, so it will be inspirational. I'm real excited about this CD, the songs that the Lord has given us and how it's going to come together."

This month Winans embarks on a 25-city tour of large churches and will not be charging admission. Attendees may make a donation to assist with expenses, but there won't be hard ticket sales. Winans says, "I believe that God is going to touch the hearts of people in the churches we visit to help us meet our budgets without selling tickets. This way the focus is on making sure that everyone can come and worship God."

Gospel Radio Report: Industry professionals who gathered in Houston for the recent Stellar Awards were privy to an informative panel conducted by executives from New York-based radio rep firm Interrep. Titled "How to Bridge the Gap Between Gospel Music Programming and Corporate Advertisers," the presentation drew radio and record-label personnel, as well as representatives from major advertisers including Chase, McDonald's and Merrill Lynch.

According to the Interrep study, gospel radio programming serves an active, affluent audience. Among the findings:

• There are 277 commercial black gospel radio stations in the United States, compared with 83 in 1992.
• Listening is regionally concentrated; 64% of the format's listeners are in the Southern regions.
• Gospel listeners are prime consumers: More than 20% have a $75,000-plus household income, 72% own their own homes and 40% have attended some college or higher education.

The Gospel Music Assn., Christian Trade Assn., M Street Publications and MediaMark 2003 Doublebase are among the sources for the findings.

News Notes: The "BET Celebration of Gospel IV" was taped in January and is slated to air Feb. 24 on BET. Yolanda Adams, Fred Hammond, Donnie McClurkin, Vickie Winans, Pastor Shirley Caesar, John P. Kee and Cece Winans are among the performers on the show, which was hosted for the fourth consecutive year by actor/comedian Steve Harvey. The taping took place at the Orpheum Theater in Los Angeles . . . The 2004 Urban Gospel Industry Awards and Conference will be held July 14-17 in Riverside, Calif. The gathering will include multiple showcases for new acts and seasoned artists performing a variety of different styles, including hip-hop, contemporary, spoken word, gospel, reggae, neo-soul, comedy and spiritual jazz.

The Beat

Continued from page 13

of Wayne, but it's not. Heather Headley and Sean Paul hopefully have long careers ahead of them, but taking home best new artist isn't in the cards. Evanescence has the album of the year nom that may mean more voters favor the band over the rapper on artistic merit, but 50 Cent was the top seller of the year. We say 50 Cent.

Best female pop vocal performance: It's a tossup between Christina Aguilera for "Beautiful" and Sarah McLachlan for "Fallen." For Kelly Clarkson, it is an honor just to be nominated. "Fallen" is a beautiful song and wonderfully rendered, but we're going with former best new artist Aguilera on this one. Best male pop vocal performance: Basically, you have the sentimental vote being split between George Harrison and Warren Zevon. Then there's perennial Grammy nominee Sting, and Michael McDonald, who is having a wonderful comeback with his "Motown" album. Just to show the Grammys are hip, there's Justin Timberlake, who is really the only "pop" performer in this category. Where's Jason Mraz? Or Josh Kelley? Or last year's winner John Mayer? Best female rock vocal performance: A strange category that shows how hard a time women are having in the rock world right now. Michelle Branch, Pink and Avril Lavigne are all pop artists and not rock, but they're nominated anyway. We say Lucinda Williams gets the nod for "Righteous." Best male rock vocal performance: What the heck is going on here? The award goes to Dave Matthews, but more importantly, where is the next generation of male solo rockers?
Mixed Reaction Greets Las Vegas Tax

BY SUSANNE AULT

To the consternation of some tour organizers, Nevada started collecting its new live-entertainment tax (LAT) in January. Still, many are betting that the concert business will not go bust in the process.

All Nevada venues between the capacities of 300 and 7,500 seats—including Las Vegas' 1,800-seat House of Blues and Celine Dion's home at the 4,000-seat Caesars Palace Colosseum—must tack a 10% tax onto all of their event tickets. There is also a 10% tax placed on concession and merchandise sales at those venues.

Buildings more than 7,500 seats in capacity, including the 19,354-seat Thomas & Mack Arena and the 9,000-seat Orleans Arena, are taxed at 5% per ticket. These facilities do not have an increase in food, beverage and merch taxation.

In some cases the promoters are absorbing the costs; in others, the increase is being passed on to the consumer.

Tax funds will be filtered into Nevada's public schools, and local Las Vegas papers have reported that the LAT should raise $117 million by 2005. State officials have explained that larger venues are getting the relatively lighter treatment because they do not want to scare away major-league events from Nevada with the cost hikes.

CONCERN FOR FANS

Although the tax serves an honorable purpose, several facility managers and booking agents are concerned about angering fans with higher pricing and hurting themselves with lower show grosses.

"Inevitably, the artist feels the pinch or the fan feels the pinch," says Michael Arfin, booking agent for Linkin Park at Writers and Artists Group International. "For most touring bands, merch is a key element to their business. This is only going to force artists to raise the price of merch, which will hurt the fan. Or the artist will lose the income and take a hit themselves."

Many venue managers and agents pointed out that Vegas concert-goers are accustomed to shelling out top dollar for shows. Rod Stewart's March 20 gig at the Hard Rock Hotel ranges between $300 and $750 per ticket, for instance. They consequently believe that the LAT should not be a serious booking or attendance roadblock.

"We have not lost a show because of it," Thomas & Mack GM Darren Libonati says of the LAT. But he admits that shows by Linkin Park and Metallica (Feb. 20 and March 13, respectively) went on sale in December to allow crowds to beat the 5% tax. "Fans will bend their elbows a little lower and frown, but the tax will empower the state to create a better environment for children and schools."

DIFFERING STRATEGIES

Four weeks into LAT collection, many concert executives are still working out their taxing strategies. Most Nevada event tickets that went on sale after Jan. 1 are now stamped "includes LAT."

Venue managers at the Thomas & Mack Arena, Orleans Arena and GM Grand say they are primarily passing on the 5% tax to patrons. At this point, AEG is deflecting the original face value on a select number of Dion tickets to keep pricing at the same pretax levels for fans.

"For our lowest-priced $87.50 and $127.50 tickets, we decided not to pass the tax to consumers," an AEG spokesperson announced. "We will pay out of our grosses there. Clearly, there are significant payments coming from this show that are coming out of our bottom line."

Other Dion tickets, at $175 and $225, were not downsized to embrace the tax. Dion is scheduled to play her Las Vegas gigs through the year.

BY RAY WADDELL

As predicted by Clear Channel Entertainment music division president/co-CEO Dave Lucas (Billboard, Nov. 15, 2003), CCE has completed a new wave of contract renewals with many of its national promoters.

The following have signed new long-term agreements with CCE: Arthur Fogel, president of touring; Miled Rick Franks has also recently signed a long-term contract and been appointed president of national block booking/director and executive VP of the Midwest region. Franks will oversee all block bookings and regional-buy bookings for CCE's U.S. music division.

Lucas explains the differences between CCE's block booking and touring segments. "With touring we might buy 40 dates, the entire tour, and that would be headed up by Art Fogel and his people here."

"With block booking, there might be a tour, and the artist isn't interested in a tour with one company but might be interested in several dates. Rick Franks is president of that but will work closely with [touring VP] Bruce Kapp, myself or someone else in the company. There could be a lot of different point people, based on personal relationships."

The booking concept, though not new, is receiving renewed interest from agents and managers who seek something between a one-promoter deal and a tour promoted on a market-by-market basis. "It gives you a certain kind of consistency," Lucas says. "We've got quite a few lines in the iron on block booking, and touring as well."

MORE TO COME

Lucas says another "very impressive" round of executive signings will be forthcoming from CCE, though he would not mention specifics.

BY RAY WADDELL

As predicted by Clear Channel Entertainment music division president/co-CEO Dave Lucas (Billboard, Nov. 15, 2003), CCE has completed a new wave of contract renewals with many of its national promoters.

The following have signed new long-term agreements with CCE: Arthur Fogel, president of touring; Miled Rick Franks has also recently signed a long-term contract and been appointed president of national block booking/director and executive VP of the Midwest region. Franks will oversee all block bookings and regional-buy bookings for CCE's U.S. music division.

Lucas explains the differences between CCE's block booking and touring segments. "With touring we might buy 40 dates, the entire tour, and that would be headed up by Art Fogel and his people here."

"With block booking, there might be a tour, and the artist isn't interested in a tour with one company but might be interested in several dates. Rick Franks is president of that but will work closely with [touring VP] Bruce Kapp, myself or someone else in the company. There could be a lot of different point people, based on personal relationships."

The booking concept, though not new, is receiving renewed interest from agents and managers who seek something between a one-promoter deal and a tour promoted on a market-by-market basis. "It gives you a certain kind of consistency," Lucas says. "We've got quite a few lines in the iron on block booking, and touring as well."

MORE TO COME

Lucas says another "very impressive" round of executive signings will be forthcoming from CCE, though he would not mention specifics.

(Continued on page 27)
The Right Site Is A Matter Of Size
Scaled-Down Arenas And Theaters In Competition

BY RAY WADDELL

Theaters and performing-arts centers are finding it more challenging than ever to book touring entertainment, since their calendars are often already filled with resident arts organizations and competition keeps popping up.

But the competitors aren't just from neighboring markets and similarly sized venues. Arenas are increasingly going head to head with mid-sized venues, using reduced-capacity configurations.

The good news is that there are many acts that fall into the 3,000- to 6,000-capacity category, even if there are still far more venues to play than acts to play them.

Most believe that the trick to competing in this market is being proactive in juggling open dates and by staying in the loop with agents and promoters.

Stephen Greil, director of the Tennessee Performing Arts Center (TPAC) in Nashville, has few premium open dates, given the venue's busy resident arts schedule. The TPAC complex includes the 2,472-seat Jackson Hall, the 1,075-seat Polk Theatre and the 258-seat Johnson Theatre.

Annually, Jackson Hall hosts the Nashville Symphony for 20 weekends, the Nashville Ballet for four weekends, the Nashville Opera another four weekends and the TPAC Broadway Series (produced with Clear Channel Entertainment) for eight to 10 weekends. This is in addition to dates for regional dance and arts groups.

Blue Man Group and Jerry Seinfeld were rare, non-resident bookings for TPAC. "Since 1994, when 'Phantom of the Opera' came to (Continued on page 18)

New Venue Menu Offers More Choices

BY SUSANNE AULT

LOS ANGELES—Boosted in part by their novelty status and shining new appearance, many venues that opened during 2003 enjoyed banner years.

"Obviously, this is a new, state-of-the-art building. There is enthusiasm surrounding new buildings, [which] makes everyone excited to see them," says Stephen Tadlock, GM of the Save Mart Center in Fresno, Calif.

Since opening Nov. 5, the SMG-managed, 16,000-seat arena has grossed $3 million total from shows by Elton John, Andrea Bocelli and Matchbox Twenty. Tadlock adds: "There are venues that don't do that in a year. We did that in a week."

Other new facilities bustling with business include the Home Depot Center, a 27,000-seat, AEG-owned and operated stadium venue in Carson, Calif. The facility has had three sold-out concerts—two were for Dave Matthews Band and one was for Mumford & Sons—since opening June 7.

And the Budweiser Events Center in Loveland, Colo., managed by Global Spectrum, had sold out each of its 7,000-seat events as of late November, including all of the Central Hockey League (CHL) games of the Colorado Eagles, after opening Sept. 20.

Although pleased that they have hit the ground running, many managers at first-year venues realize that nothing stays new forever. They have strategies to continue attracting events and patrons when they are no longer the new kids on the block.

"We're all realists, and we know that we are in a honeymoon period," says Lou D'Angeli, director of marketing and sales at the Budweiser Events Center. "We have to get things in place so that three to five years from now, we'll still be doing well."

A major trend in new venue development, managers say, is the construction of more buildings in the suburbs. New venues located in predominately suburban areas include the Budweiser Events Center, the Home Depot Center and the 20,000-seat, city-owned Glendale Arena in Glendale, Ariz.

"There's a lot of growth away from the major metropolitan areas. People are still working in [urban] areas but living farther away," says Ann Larson, GM for the Budweiser Events Center. "We want to provide entertainment where people live."

Paul Davis, GM of the 6,800-seat Dodge Arena in (Continued on page 20)
this building, we have been running at capacity, even turning business away,” Greil says.

That situation, however, will likely change with the 2006 opening of Nashville’s Symphony Hall. The $47 million building will replace the old home of the Nashville Symphony, which will own and operate the venue.

While TPAC will lose the symphony seat, Greil does not envision competing with the new hall. “The Symphony Hall will be an acoustic house, so they won’t have the production capacities that we have,” he says.

On the other hand, in two years, TPAC will have 20 weekends to fill. “We haven’t been aggressive with our local business, but we’re starting to build back those relationships with agents and promoters,” he says. “We’ll start booking those dates beginning late fall.”

**REACHING PIKES PEAK**

The 2,061-seat Pikes Peak Center in Colorado Springs, Colo., hosts around 150 to 180 actual performances and averages about 200 use days annually, according to director Steve Martin. So, with a minimum of 165 days to work with, Martin’s challenge is the opposite of TPAC’s.

“We are primarily a rental facility, so it is very important to keep a good relationship with key promoters and agents,” Martin says. “It’s all about working the local business and making sure they’re familiar with our facility and location.”

With that in mind, Martin and the Pikes Peak are members of an informal group that meets regularly to discuss similar facilities in the region that meets monthly with the goal of offering block-booking options for agents and tours.

The center lays mid-sized venues like theaters and performing-arts centers must be prepared to promote in-house, a tough mandate when “the risk/reward ratio is so out of whack,” says Steve Jones, director of the 3,217-seat Spartanburg (S.C.) Memorial Auditorium.

“It’s time to be more creative in how you use your space,” Jones says. “We turned our downstairs space—normally used for small conventions and trade shows—into a nightclub.”

Jones says the Spartanburg venue has already done well with Delbert McClintock and Tinsley Ellis in this new setting.

“We try to do one [live event] a month,” Jones says. “We sell beer, and it’s a different format than we’ve had in the past.”

Known as Cafe SMA, the club will host Blue Dogs and Iron Filter in the coming months. And, in a joint venture with the county-owned Barnett Park Amphitheater, Jones is booking shows for the Lawn & Lights Showcase, which on April 29 will bring in Brad Paisley, Bill Currington and Shiloh.

“The key is to be creative and come up with new concepts,” Jones says. “You [have to] do the stuff they don’t teach you in ‘facility manager 101.’ You have to know your market.”

In addition to competing against other markets and similar-sized venues, mid-sized venues must now compete with large-capacity arenas that routinely implement curtaining or another system to scale down to theater level. For their part, arenas are just trying to be flexible to obtain more bookings, with the philosophy that even a leter business is better than a dark night.

Toward that end, the Arena Network Theatre Group (ANTG), a subsidiary of the Arena Network Group, works to bring theater arts and acoustics and programming for the theater-within-an-arena concept. Some 25 arena theaters participate, and the number is growing. However, just don’t call them “cutoff arenas.”

“We never use the ‘c’ word,” says Tim Ryan, GM of the Arrowhead Pond of Anaheim (Calif.), where the 8,400-seat Theatre at the Pond opened more than a year ago with about a $500,000 price tag.

“It has already paid for itself,” Ryan says. “But more than that, if you look at the artists that are planning on going out in 2004, there are an equal number playing 6,000- to 8,000-seaters as there are playing arena-sized business.”

Just throwing up curtains behind the arena bowl is not enough, Ryan stresses. “We have very specific guidelines [within ANTG] to make sure the arena is never done as a cutoff arena,” he says. “The cut-down days are over. We want a consistent experience from arena theater to arena theater.”

Ryan notes that Matchbox Twenty and Alejandro Sanz have been booked at the Theatre at the Pond. “It’s up to us to make it viable,” Ryan says. “And the agents have supported us, as long as it’s done right.”

One of the more successful theater/arena ventures has been the Theatre of the Clouds at the Rose Quarter in Portland, Ore. “We were one of the first venues to do more than just hang a curtain across the back of the stage to cut down the arena,” says Jay Isaac, senior VP of sales/marketing for the Rose Quarter complex. “We worked with our programmers and the ATC on our programmable acoustic ceiling—which we call an ‘acoustic-automate’—full containing to accommodate audiences of as few as 2,000 to as many as 15,000 in an intimate theater setting.”

The Theater of the Clouds was part of the original design of the 20,000-seat Rose Garden arena, and it opened at the same time in October 1995. Since then, Isaac says, “it has hosted around 10 concerts per year that would otherwise have played smaller venues or skipped the market.”

He estimates about $1 million was spent on curtaining and the “cloud,” which is more than typical arena construction costs, “to ensure we had the very best acoustic environment of any arena.”

The acoustic cloud is the only dual-sided, moveable and completely programmable arena ceiling in the world. “Sound engineers come into the building and actually tune the ceiling to their own system and the type of music,” Isaac says. “Many sound engineers have told us that we have the best-sounding venue in the world.”

**GETTING ON BOARD**

Jeffrey Bowen, VP of booking for the Conseco Fieldhouse in Indianapolis, has found it tough to book acts in the arena’s newly created theater, which decreases the capacity from 19,000 to 6,600 or less.

“We spent $500,000 creating theater space,” says. “We now have to educate the agents, managers and sometimes the promoters about what that means,” Bowen says.

“Since we spent the money to do this we’ve had one show, and the only reason we had that one was because they wanted cheap rent. I’m still pushing it, though.”

Despite the negatives, more arenas are coming on line with reduced-capacity configurations, including the Continental Airlines Arena in East Rutherford, N.J., where booking for a new cur taining system has been approved. “We’re going to do it, and we’re going to do it right,” says Ron Van DeVen, VP of event bookings at the Meadowlands, N.J., complex, which includes the Continental Airlines Arena. “We’d like to have it up and running by the third or fourth quarter of this year. The sooner the better.”

VanDeVen says a 3,000- to 6,000-seat configuration will fill a niche in his market. “Our competition will be Radio City Music Hall, the Theatre at Madison Square Garden and multiple [dates] at places like the Hammerstein Ballroom [all in New York],” he says.

From a theater perspective, TPAC’s Greil does not see his venue competing with Nashville’s Gaylord Entertainment Center to bring big-name acts to town. Though the GEC has a reduced-capacity configuration, “I see us competing more with Ryman Auditorium,” Greil says, referring to Nashville’s historic venue. “People aren’t stupid,” Spartanburg’s Jones says. “They know they’re sitting on [jockey] ice, and the sound isn’t as good. Eventually, they’ll get wise and say, ‘I’ll pay the bigger bucks, but I’m not gonna sit in an arena.’”

**PAFAS Unites Performing-Arts Managers**

**BY RAY WADDELL**

Now in its 12th year of serving smaller, specialty venues, the 2004 Performing Arts Facility Administrators Managers Assembly (PAFAS) has set for Feb. 14-17 in Portland, Ore.

Produced by the International Assn. of Assembly Managers, PAFAS is billed as the only professional gathering exclusively targeting managers of performing-arts facilities. About 150 registrants are expected.

In general, the capacity range is between 1,300 and 3,000, Martin says. “In IAA, ‘performing-arts center’ is synonymous with ‘theater,’ which, like stadiums, arenas and amphitheaters, is related to capacity,” Martin explains. “In addition to commercial [programming], performing-arts centers tend to specifically deal with dance, ballet, opera, symphonies and local arts associations.”

In general, the capacity range is between 1,300 and 3,000, Martin says. “In IAA, ‘performing-arts center’ relates to what goes inside. Because of our [smaller] capacity, we can’t generate revenue on the same level as convention centers, arenas and stadiums. We try to come up with [seminar] topics that help address that,” Martin says.

This year’s program is slated to include a session on introducing new theaters, market segmentation and improving customer service. “We’ll deal with some architectural stuff on how to keep your theater green, environmentally,” Martin says.

Surviving tenant financial problems and dealing with such legal problems as demotions and subleases will also be discussed. There will be a session on how to survive a tenant bankruptcy that Martin will conduct because “our center went through that last January. We’ll talk about how to move forward from there.”

An all-new Backstage Bootcamp—a conference favorite—is planned for the first day. It will cover such topics as building systems and technology, sound systems and front-of house operations. Also on the agenda are a legal-issues Q&A session and the everpopular town hall forum. More information on PAFAS is available on the IAA Web site, at iaa.org.
The Arena at Gwinnett Center

You're the Ticket to Our Success.

$9,511,000
GROSS TICKET SALES
206,000
TICKETS
30
CONCERTS

Thank you for helping make our inaugural year a huge success. We appreciate your continued support.

George Strait: SOLD OUT
Bruce Springsteen: SOLD OUT
Alan Jackson: SOLD OUT
Coldplay: SOLD OUT
Good Charlotte, New Found Glory
Avril Lavigne: SOLD OUT
Marco Antonio Solis
Megastar Mania
Adnan Sami and Aasha Bhosle: SOLD OUT
ZZ Top
Journey, REO Speedwagon, Styx: SOLD OUT
Tom Petty and the Heartbreakers
Indigo Girls
Fleetwood Mac
Hank Williams Jr.
Full Tilt Boogie – Tommy James, Ben E. King, The Turtles, Peter Noone
Los Temerarios
Mana: SOLD OUT
Good Charlotte, Eve 6, Goldfinger
Nickelback
Lynyrd Skynyrd
Luis Miguel: SOLD OUT
Elton John: SOLD OUT
Michael W. Smith, Point of Grace: SOLD OUT
Martina McBride
Mannheim Steamroller: SOLD OUT
Jingle Jam – Barenaked Ladies, Sarah McLachlan, Maroon 5, Jessica Simpson: SOLD OUT
Trans-Siberian Orchestra
Sarah Brightman
Kid Rock


For booking information please call Jerry Goldman, Arena Booking Manager, 770-813-7558.
For more information please visit www.gwinnettcenter.com.
Venue Menu

Continued from page 17

Hidalgo, Texas, which Global Spectrum also manages, agrees. Davis says that traditionally, "people had to drive to San Antonio—250 miles away—so the community has really embraced the [Hidalgo] arena."

Davis adds that Dodge Arena, which opened Oct. 23, grossed more than $800,000 with two Luis Miguel concerts Oct. 29-30.

While usually located some distance from the nearest downtown area, most of these buildings were specifically constructed near booming populations to support concerts and other live events. In this way, the new venues can still compete with nearby downtown arenas.

"We are really close to Seattle—just a half-hour away," admits Kim Bedner, VP for the 10,000-seat Everett Events Center in Everett, Wash., which is managed by Global Spectrum and opened Oct. 4. She says the venue has a successful run of Disney on Ice shows, but the Key Arena in Seattle is selling very well. "So we're not stealing anything," she observes.

Bedner adds that the Everett venue draws "a whole new market ... 75% of our attendance comes from north of Seattle [and] the Canadian border. That's phenomenal. [These days] promoters can't think, 'Hey, I can just play Seattle.'" Budweiser's Larson notes that one of her suite-holders who lives near the venue is already a suite-holder at the Pepsi Center in Denver.

CUTTING DRIVE TIME

She acknowledges that NHL team the Colorado Avalanche, which plays at the Pepsi Center, has a higher profile than Budweiser tenanting the Colorado Eagles. "But [going to Denver] could be a two-hour drive," she says. "We cut it down [for the patrons] to 10 minutes. He couldn't pass up the chance to have a suite here, too."

AEG Live VP/GM Susan Rosenbluth has promoted a number of shows at the Save Mart Center and the Home Depot Center. These buildings should continue to pump with bookings, she believes, "because there are good audience bases to draw on. There needs to be the right population amount to support venues."

But Nick Masters, a Clear Channel Entertainment promoter, cautions that knowing the entertainment threshold for a venue's respective market is important. "Don't overbook it. Don't try to put too much in a building," Masters warns. "There is still a finite [number] of people living in that market—with a finite amount of time and money."

That honeymoon period will end, he adds, "so you have to do your homework and make sure the artist can show in your market. It's not going to be a new building forever."

Identifying communities' tastes and scheduling events accordingly is another way to become an invaluable venue staple, arena managers say. Bob Downey, GM for the SMG-managed Jacksonville Arena in Jacksonville, Fla., points out that this city is going to be aching for live entertainment for some time because it is unlikely to draw a major NBA or NHL team in the immediate future.

"We did a lot [at Jacksonville] with an eye for concerts," he says. "We made it acoustically good. And the [concert] production end was thought out at great length. We've got a real nice upscale arena that will be comparable to the very nicest ones in the country."

By the end of December—just four weeks since opening Nov. 21—such top-notch tours as Elton John, Aerosmith/Kiss and Matchbox Twenty had visited the Jacksonville Arena, Downey adds.

Dodge Arena's Davis notes that the city of Hidalgo, which comprises 1 million people, has never had an arena before. "There was nothing to do," he says.

Notably, the building's first three games by the CHL Rio Grande Valley Killer Bees sold out, Davis says. "That's getting us off on the right foot. We are the only sheet of ice in the whole valley. It's alien for [patrons]." Davis adds. "There haven't been a lot of entertainment options, but there are a lot of people here."

He notes that Hidalgo is currently considered the one of the fastest-growing metropolitan regions in the country.

On the flip side, the city of Carson has limited the number of concerts that can be held at its Home Depot Center to six per year. The city fears residents will complain about noise from the outdoor venue.

Venue GM Beth White hopes to calm those concerns so she can gradually increase the number of concerts the venue presents, potentially increasing the building's revenue.

Unlike most venues, she says, the Home Depot Center is open to the public on days when events aren't scheduled so they can check out its Olympic training facilities. (The U.S. women's and men's national soccer teams practice there.) Additionally, a biking velodrome will be completed this June.

Visitors are not allowed on the actual playing fields. But AEG, Home Depot's owner, built a 3.5 mile jogging track around the venue, including 12 exercise stations, giving people more access to the building, White notes.

"Seeing people from the community walking up the road to the venue is one of the things that makes me happy," she says.

(Continued on page 22)
For booking information contact Steve Stallworth at (702) 365-7469 or email: sstallworth@coastcasinos.net or orleansarena.com
WHEN BANDS SAY, "WE LOVE PLAYING HERE," THEY'RE NOT SUCKING UP TO THE AUDIENCE.

Savvis Center earns praise from booking agents and bands alike. From its easy load-in and spacious backstage areas, to the service-oriented mentality of our experienced staff, no venue in the Midwest compares. Seating configurations can support full arena shows or more intimate settings in The Concert Club. Savvis Center's convenient Midwest location in the heart of the country makes it a must-stop as your tour migrates East or West. And our 10-year track record of playing host to some of the industry's biggest events speaks for itself.

For booking information, contact Dennis Petrullo, senior vice president and general manager, at 314-622-5429 or dpetrullo@savviscenter.net.

SAVIS CENTER | 1401 CLARK AVENUE | ST. LOUIS, MISSOURI 63103 | WWW.SAVVISCENTER.NET

Venue Menu
Continued from page 20

"What I'd really like to do is win their trust. [Then] after 2004, I'll ask, 'How about doing eight or 10 concerts?'"

After opening Dec. 26, the Glendale Arena in Arizona will compete with Phoenix's nearby America West Arena. Glendale GM Ron Woodbridge says the new building is up to that challenge.

In the fiercely competitive Las Vegas venue market, the Orleans Arena, which opened last May, has set itself apart as the first building specifically catering to the area population rather than the tourist population, VP and GM Steve Stallworth says. The arena prides itself on selling tickets that are normally $5 less on average than comparable shows at such tourist-friendly Vegas venues as the MGM Grand or Mandalay Bay's House of Blues.

To lure promoters, Orleans also does not charge facility fees on events. "We know we're a great value," Stallworth says. "We will find our niche."

As the centerpiece of a master-plan development in Glendale, the arena will be surrounded by retail shops, hotels, movie theaters and restaurants during the next couple of years.

Another development that is expected to draw crowds to Glendale is the opening of a new stadium in 2006 for the NFL's Arizona Cardinals.

Woodbridge says that at this stage, Glendale and America West are certainly competing for similar business. "But we feel really good about the interest in our facility," he says. "We'll be co-promoting a number of events with AEG Live and Clear Channel [during the next year]."

In Central Florida, the Silver Spurs Arena in Kissimmee, which opened Sept. 25, will compete in a metropolitan area that already has a major arena 20 minutes away, Orlando's TD Waterhouse Centre.

But the management of the Silver Spurs Arena sees an advantage in competing against the home of the Orlando Magic, which must

(Continued on page 24)
Thank You...

to the Artists that plugged in & turned on Southeast Texas in 2003!

OUR INAUGURAL SEASON PROUDLY HOSTED

Kenny Chesney
Keith Urban
Deana Carter
Maze featuring Frankie Beverly
Patti LaBelle
Jaheim
Poison
Vince Neil
Skid Row
Alabama
50 Cent
Jay-Z
Busta Rhymes
Fabolous
Sean Paul
Tracy Byrd
Mark Chesnutt
Hootie & the Blowfish
The Marshall Tucker Band
Bad Company's Paul Rodgers
Wayne Toups
3 Doors Down
Sevendust
Seether
Shinedown
Revis
Presence
Element Eighty

1.5 Million People. 18,000 Seats.
For Booking Contact Roger Newton at 409.951.5400

www.americanradiohistory.com
Central Florida’s Newest Venue Is Up and Running.

With acts like Sesame Street Live, Gary Allan, Mark Wills, PRCA Xtreme Bulls, Lynyrd Skynyrd, Bob the Builder Live, Lipizzaner Stallions and Alan Jackson, the new Silver Spurs Arena at Osceola Heritage Park is off to a fast start. In fact, we’re already a winner in the lucrative metro Orlando market of 1.7 million people. Our ideal location between Jacksonville and Miami puts you just minutes from the Walt Disney World® Resort, with access to premium dates, competitive pricing, and 11,000 seats. Call today to arrange your next booking. And let us help you hit the ground running.

For more information call (321) 697-3333 or email ddmiers@ohpark.com

www.ohpark.com
ARE YOU HAVING A PROBLEM WITH INTIMACY?

In Northern California, there is no more intimate setting than The Theatre at HP Pavilion. With its magnificent canopy of curtains, ambient lighting and up-close and personal seating, it's perfect for audiences ranging from 3,500 to 8,500. The Theatre at HP Pavilion. Intimacy without the hang-ups.

HP Pavilion at San Jose. Northern California's Premiere Sports and Entertainment Venue. For availability call 408.999.5843, fax 408.999.5797 or visit hppavilion.com
New York Bands On U.S. Blitz

New York rock bands Queen V, Shunt, Sex Slaves, Joker Five Speed and Skum will play more than 100 dates nationally, including the Northeast Blizzard Blitz that began Feb. 4 at Don Hill’s in New York. The Blitz runs until Feb. 28 at the Tourist Inn in York, Pa.

All participating bands appear on the Radical Records compilation “New York City Rock N Roll,” produced by Steven Blush. Twenty-five bands are on the record, so the four-band bills change week-to-week, based on availability, Blush says. Other acts include Bantam (with ex-Lunachicks guitarist Gina Volpe), Pretty Suicide, Tempress and Grounded.

All dates through March are booked by Chuck Garabedian at ICBM Productions; starting in April, shows will be booked by Thomas Pasquale at Universal Talent. The tour hits the South by Southwest Music Conference in Austin March 19, NXNE in Toronto June 4 and the Woodstock (N.Y.) Tattoo Festival Aug. 28.

Jack Back in Oz: Veteran Australian promoters Michael and Kevin Jacobsen have partnered with U.S. promoter Jack Utisck Presents to form Jacobsen-Jack Utisck Presents. The 50-50 partnership will promote theatrical and special events and shows in Australia and New Zealand.

Utisck now has 13 offices worldwide under the Jack Utisck Presents banner. Last year Utisck first established a presence Down Under with the Michael Chugg Entertainment/Jack Utisck Presents partnership; the two Australian companies will work “in concert,” Utisck tells Billboard.

He adds that the combined Jack Utisck Presents companies grossed more than $100 million worldwide in 2003.

The new company will include Kevin Jacobsen as managing director, Utisck as director, Amber Jacobsen as director of concerts and special events and Michael Jacobsen as GM.

A CPO, producers, production managers, accountants and other staff will be appointed.

Resurfacing: Live-entertainment veteran Dana Warg has joined Nel- Civic Center. Warg is also president of the 19,000-seat Target Center in Minneapolis.

Warg comes to Nederlanders from Clear Channel Entertainment/SFX, where he was VP of arena operations; previously Warg spent 11 years as CEO of the 19,000-seat Target Center in Minneapolis.

Nederlanders is headquartered in Los Angeles. It books, promotes and produces events in the West Coast, including acquisitions, booking and development. He will be based in Los Angeles.

Warg comes to Nederlanders from Clear Channel Entertainment/SFX, where he was VP of arena operations; previously Warg spent 11 years as CEO of the 19,000-seat Target Center in Minneapolis.

Nederlanders management has, in its new office, is able to bring the new division to the forefront of the entertainment business. The division has already booked the 19,000-seat Target Center in Minneapolis.

Nederlanders is headquartered in Los Angeles. It books, promotes and produces events in the West Coast, including acquisitions, booking and development. He will be based in Los Angeles.

ONE TO CELEBRATE 35TH ANNIVERSARY: Veteran Australian promoters Michael and Kevin Jacobsen have partnered with U.S. pro-

"The new company will include Kevin Jacobsen as managing director, Utisck as director, Amber Jacobsen as director of concerts and special events and Michael Jacobsen as GM."
The signings follow some high-profile departures from the company in the past year, including Louis Messina, now with MGM/AEG Live, and Gregg Perloff, now heading his own promotion company, Another Planet.

But Lucas said in an earlier interview that any perception of a mass exodus of executives from CCE was inaccurate and says now that the new signings are proof of that.

"In the case of these new signings, many of these [executives] have been with us for five years, and they decided the experience was good," he says. "They have seen that [CCE] sets trends, that we're proactive rather than reactive, and they wanted to be part of a winning team.

"And, I might add, many of these executive had been approached by other people and, after they looked at their options and weighed them, they felt that for the future and what they could accomplish over the next several years, it was in their best interest to stay with us.

CCE is the top promoter in the world, reporting more than $1 billion in grosses for 2003. AEG Live was second, at $341.8 million. Lucas and CCE are gearing up for another big year in 2004.

"I'm very bullish; let's say cautiously optimistic," he says. "Everything looks good."

Mixed Reaction

Continued from page 16

Afin says, "agents will have to be more savvy in their deal making so it still comes out in the artist's favor."

That 5% and 10% taxation differential between large and small live events remains a point of contention for some.

Larry Webman, booking agent at Little Big Man, explains, "It's really unfair and should be the other way around. It's not hurting the big artist that can afford it. It's going after the little man. I think it's nickel and diming."

Nevertheless, Webman believes if the act is right, few will cry over a 5% or 10% tax.

"I don't think Cher would have skipped Vegas if there was a $12 tax on a $160 ticket. I think it really depends on the band," Webman says. "If they are the hottest thing, people are not going to care. But if they are marginal and struggling to do the business, [acts] may have to look at taking their business elsewhere."

The new Waterfront Theatre at AmericanAirlines Arena is an intimate theatre within the AmericanAirlines Arena. Located in downtown Miami alongside Biscayne Bay and minutes from South Beach. This new state-of-the-art 3000 to 6000 seat theatre comes complete with a ceiling to floor acoustic curtain, proscenium stage, theatrical lighting, carpeted aisles and beautiful chandeliers. The Waterfront Theatre is designed to stand alone as a completely separate venue from the AmericanAirlines Arena with its own special entrance and convenient on site parking.

For booking information contact Eric Bresler by phone (786)777-1122, fax (786)777-1600 or e-mail ebrresler@heat.com.
Hip-Hop’s Spirit Permeates Biz

BY CARLA HAY

NEW YORK—Three of the most powerful executives in hip-hop gathered Jan. 27 at New York University for a panel discussion on the evolution of the genre.

The panelists—all of whom have roots with Def Jam Records—talked about the music industry’s problems as well as the unique qualities that hip-hop has brought to the industry. On the panel were Def Jam co-founder Russell Simmons, Def Jam/DJ Soul Records president Kevin Liles and Warner Music Group chairman/CEO Lorne Cohen.

Cohen recently exited the same post at Island Def Jam Music Group (Billboard, Feb. 7).

The panel, moderated by veteran hip-hop journalist Harry Allen, was presented by the New York chapter of the National Academy of Recording Arts and Sciences as part of NARAS’ Music Masters Series.

The subject of Cohen leaving IDJM for WMG was immediately brought up.

Cohen said, “Leaving Island Def Jam was the most difficult decision of my life. But it was a terrific opportunity to have an impact on the music business. I have a voice but not a strong enough voice . . . and I want to make a difference.”

“The Warner Music Group is now poised to make that difference, because it is the largest private music corporation in the world,” Cohen said. “Finding, nurturing and developing talent is the drug I wake up for.”

Neither Cohen nor Liles would reveal their plans in terms of executive changes at WMG or Def Jam.

Simmons said Cohen’s appointment to the top WMG post was ironic. “[WMG] got rid of hip-hop [at the company], and now they have a rap guy running the company.”

TOUCHY SUBJECTS

Internet piracy of music was another hot topic.

“We are a disease-plagued industry, and we’ve played pure defense in the digital revolution,” Cohen stated. “There is only one boss in the music business: the consumer. The music industry has lost sight of their needs and who they are.”

The panel discussion became somewhat heated regarding whether the music-industry business model is fair to artists.

Allen pointed out that record companies own the masters to artists’ recordings in most cases. He said that it was the same as having a bank own a house even after the borrower pays off the loan.

Liles disagreed vehemently with the analogy, saying he despised the idea that “record companies are rap ing artists. Record companies are responsible for employing hundreds of people. We write big checks to these artists.”

Liles added that artists often get into financial trouble not because they are treated unfairly by their labels but usually because the artists overspend and live above their means.

“You don’t need to buy all those Bentleys,” Liles quipped.

However, Simmons pointed out that most hip-hop artists do not make much money from selling their own real money comes from branching out into other forms of entertainment.

Simmons added that because hip-hop is still music for disenfranchised people from the streets, that spirit comes through even with hip-hop executives. He commented, “People in senior positions [at record labels] are creatures of habit. Most of them don’t have an entrepreneurial spirit.”

Cohen said his management style has been heavily influenced by his previous experience as a road manager for Run-D.M.C.

“I bring my road manager with me into the office every day. Being a road manager, you get the opportunity to see the artists and consumers meet in a very personal way. That’s where I have an advantage over other [record-company] leaders.”

Liles asked, “How has hip-hop changed? Access and opportunity. This is what hip-hop has brought us at what I call Generation E: entrepreneurialism and empowerment.”

Surface, Teena Marie Return

Trios’ Release Is On Krystalyn; Singer Pairs Again With James

In step with Black History Month, two veteran R&B acts have announced their return to the music scene.

Singer-songwriter Teena Marie reunites with duet partner Rick James on her self-produced Cash Money/Universal Records project titled “La Donna,” the album is due in late spring/early summer.

Marie and James will pair on the track “I Got You.” Additional guest collaborators include Gerald Levert on “A Rose By Any Other Name” and rappers MC Lyte and Medusa on “The Macking Game.” The set’s lead track is “Still In Love,” co-produced by Marie and Cash Money’s in-house producer, Manny Fresh.

Signed to Motown in the late ’70s, Marie teamed with producer James on her debut album, “Wild and Peaceful.” That 1979 album yielded their top 10 R&B hit, “I’m a Sucker For Your Love.” She later scored such hits as “I Need Your Lovin’” and “Square Biz.” Marie moved to Epic Records in 1985, claiming a No. 1 R&B hit with “Ooo La La La” in 1988. The singer’s last release was the 1994 set “Passion Play” on her own label, Sarat Records.

Speaking of former R&B hitmakers: The original members of ’80s R&B trio Surface are back together. Bernard Jackson, David “Pic” Conley and David Townsend have signed with Los Angeles-based RDMJ Entertainment Management.

New single “When I Hold You In My Arms” will be released in late April by Kristalyn Records and distributed by The Orchard. The trio is currently in the studio recording their forthcoming album. Surface, formerly signed to Columbia, is best known for the No. 1 R&B hits “Closer Than Friends,” “Shower Me With Your Love” and “You Are My Everything.”

Another R&B chart-topper, “The First Time,” also reached No. 1 on the pop chart. The trio’s 1987 R&B top 10, “Happy,” is sampled on Carl Thomas’ new single, “She’s,” featuring LL Cool J.

ON THE RECORD: Tracks by Michael Franti & Spearhead (“Oh My God”) and Bay Area up-and-coming Martin Luther (“The Calling”) are among the selections that appear on the CD “Not in Our Name.”

Due on Presidents Day (Feb. 16), it is the first in a series of compilations benefiting Not In Our Name. The all-volunteer, nonprofit organization (notinourname.net) was created in opposition to the U.S. government’s 9-11-related actions and supports education/awareness programs. The release is through San Francisco-
### Billboard Top R&B/Hip-Hop Albums Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>TOTAL CHART WKS</th>
<th>TOTAL CHART POSITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>AMEL LARUE</td>
<td>BRAVADO</td>
<td>AMEL LARUE (12/98)</td>
<td>28</td>
<td>1</td>
</tr>
<tr>
<td>49</td>
<td>DMX</td>
<td>RUFF RYDERS</td>
<td>DMX (12/98)</td>
<td>44</td>
<td>1</td>
</tr>
<tr>
<td>48</td>
<td>MICHAEL JACKSON</td>
<td>JAY-Z</td>
<td>BAD 25 (12/98)</td>
<td>43</td>
<td>6</td>
</tr>
<tr>
<td>47</td>
<td>YOUNGBLOODZ</td>
<td>SB/CHICAGO/JAY-Z</td>
<td>YOUNGBLOODZ (12/98)</td>
<td>50</td>
<td>7</td>
</tr>
<tr>
<td>46</td>
<td>DWELE</td>
<td>VISION</td>
<td>DWELE (12/98)</td>
<td>62</td>
<td>20</td>
</tr>
<tr>
<td>45</td>
<td>MARY J. BLIGE</td>
<td>BAD 25</td>
<td>MARY J. BLIGE (12/98)</td>
<td>51</td>
<td>120</td>
</tr>
<tr>
<td>44</td>
<td>MURPHY LEE</td>
<td>JAY-Z</td>
<td>MURPHY LEE (12/98)</td>
<td>59</td>
<td>18</td>
</tr>
<tr>
<td>43</td>
<td>WILL DOWLING</td>
<td>EMINEM</td>
<td>WILL DOWLING (12/98)</td>
<td>55</td>
<td>9</td>
</tr>
<tr>
<td>42</td>
<td>DG5 SOUTH</td>
<td>SANTA FE/RC</td>
<td>DG5 SOUTH (12/98)</td>
<td>69</td>
<td>42</td>
</tr>
<tr>
<td>41</td>
<td>TILL DEATH</td>
<td>SANTA FE</td>
<td>TILL DEATH (12/98)</td>
<td>59</td>
<td>18</td>
</tr>
<tr>
<td>40</td>
<td>Nick</td>
<td>R. OF LIFE</td>
<td>Nick (12/98)</td>
<td>63</td>
<td>63</td>
</tr>
<tr>
<td>39</td>
<td>DAVE THOMPSON</td>
<td>JAY-Z</td>
<td>DAVE THOMPSON (12/98)</td>
<td>56</td>
<td>36</td>
</tr>
<tr>
<td>38</td>
<td>OBIE TRICE</td>
<td>JAY-Z</td>
<td>OBIE TRICE (12/98)</td>
<td>68</td>
<td>27</td>
</tr>
<tr>
<td>37</td>
<td>ARETHA FRANKLIN</td>
<td>JAY-Z</td>
<td>ARETHA FRANKLIN (12/98)</td>
<td>78</td>
<td>13</td>
</tr>
<tr>
<td>36</td>
<td>JAIMEH</td>
<td>JAY-Z</td>
<td>JAIMEH (12/98)</td>
<td>69</td>
<td>42</td>
</tr>
<tr>
<td>35</td>
<td>STILL GOTT</td>
<td>JAY-Z</td>
<td>STILL GOTT (12/98)</td>
<td>65</td>
<td>65</td>
</tr>
<tr>
<td>34</td>
<td>WYCLEF JEAN</td>
<td>JAY-Z</td>
<td>WYCLEF JEAN (12/98)</td>
<td>53</td>
<td>38</td>
</tr>
<tr>
<td>33</td>
<td>THE PREACHER'S SONS</td>
<td>JAY-Z</td>
<td>THE PREACHER'S SONS (12/98)</td>
<td>45</td>
<td>60</td>
</tr>
<tr>
<td>32</td>
<td>AL GREEN</td>
<td>JAY-Z</td>
<td>AL GREEN (12/98)</td>
<td>67</td>
<td>52</td>
</tr>
<tr>
<td>31</td>
<td>RAEXWON</td>
<td>JAY-Z</td>
<td>RAEXWON (12/98)</td>
<td>72</td>
<td>79</td>
</tr>
<tr>
<td>30</td>
<td>MARQUES HOU</td>
<td>JAY-Z</td>
<td>MARQUES HOU (12/98)</td>
<td>65</td>
<td>55</td>
</tr>
<tr>
<td>29</td>
<td>EMINEM</td>
<td>JAY-Z</td>
<td>EMINEM (12/98)</td>
<td>73</td>
<td>71</td>
</tr>
<tr>
<td>28</td>
<td>ASHANTI</td>
<td>JAY-Z</td>
<td>ASHANTI (12/98)</td>
<td>69</td>
<td>54</td>
</tr>
<tr>
<td>27</td>
<td>ERIKAD BADU</td>
<td>JAY-Z</td>
<td>ERIKAD BADU (12/98)</td>
<td>74</td>
<td>55</td>
</tr>
<tr>
<td>26</td>
<td>SMOKIE NORFOLK</td>
<td>JAY-Z</td>
<td>SMOKIE NORFOLK (12/98)</td>
<td>68</td>
<td>65</td>
</tr>
<tr>
<td>24</td>
<td>FLOYETRY</td>
<td>JAY-Z</td>
<td>FLOYETRY (12/98)</td>
<td>77</td>
<td>76</td>
</tr>
<tr>
<td>23</td>
<td>CECE WINPHYS</td>
<td>JAY-Z</td>
<td>CECE WINPHYS (12/98)</td>
<td>78</td>
<td>78</td>
</tr>
<tr>
<td>22</td>
<td>THE JESUS BROTHERS FEATURING RONALD ISLEY</td>
<td>JAY-Z</td>
<td>THE JESUS BROTHERS FEATURING RONALD ISLEY (12/98)</td>
<td>79</td>
<td>72</td>
</tr>
<tr>
<td>21</td>
<td>LION OF JAZZ</td>
<td>JAY-Z</td>
<td>LION OF JAZZ (12/98)</td>
<td>80</td>
<td>80</td>
</tr>
<tr>
<td>20</td>
<td>BERNHARD</td>
<td>JAY-Z</td>
<td>BERNHARD (12/98)</td>
<td>83</td>
<td>83</td>
</tr>
<tr>
<td>19</td>
<td>ALPHANET MEN</td>
<td>JAY-Z</td>
<td>ALPHANET MEN (12/98)</td>
<td>77</td>
<td>86</td>
</tr>
<tr>
<td>18</td>
<td>NINE</td>
<td>JAY-Z</td>
<td>NINE (12/98)</td>
<td>87</td>
<td>77</td>
</tr>
<tr>
<td>17</td>
<td>VARIOUS ARTISTS</td>
<td>JAY-Z</td>
<td>VARIOUS ARTISTS (12/98)</td>
<td>85</td>
<td>85</td>
</tr>
<tr>
<td>16</td>
<td>THE DOROTHY BROWN SHOW</td>
<td>JAY-Z</td>
<td>THE DOROTHY BROWN SHOW (12/98)</td>
<td>86</td>
<td>86</td>
</tr>
<tr>
<td>15</td>
<td>DA BRAT</td>
<td>JAY-Z</td>
<td>DA BRAT (12/98)</td>
<td>87</td>
<td>78</td>
</tr>
<tr>
<td>14</td>
<td>LITTLE DIDE</td>
<td>JAY-Z</td>
<td>LITTLE DIDE (12/98)</td>
<td>88</td>
<td>88</td>
</tr>
<tr>
<td>13</td>
<td>DIRTY SCOUTS</td>
<td>JAY-Z</td>
<td>DIRTY SCOUTS (12/98)</td>
<td>89</td>
<td>89</td>
</tr>
<tr>
<td>12</td>
<td>VARIOUS ARTISTS</td>
<td>JAY-Z</td>
<td>VARIOUS ARTISTS (12/98)</td>
<td>89</td>
<td>89</td>
</tr>
<tr>
<td>11</td>
<td>THE THRILL</td>
<td>JAY-Z</td>
<td>THE THRILL (12/98)</td>
<td>91</td>
<td>91</td>
</tr>
<tr>
<td>10</td>
<td>MYA</td>
<td>JAY-Z</td>
<td>MYA (12/98)</td>
<td>92</td>
<td>92</td>
</tr>
<tr>
<td>9</td>
<td>JUICY JAY</td>
<td>JAY-Z</td>
<td>JUICY JAY (12/98)</td>
<td>93</td>
<td>93</td>
</tr>
<tr>
<td>8</td>
<td>J. BARRETT</td>
<td>JAY-Z</td>
<td>J. BARRETT (12/98)</td>
<td>94</td>
<td>94</td>
</tr>
<tr>
<td>7</td>
<td>W. VONDER</td>
<td>JAY-Z</td>
<td>W. VONDER (12/98)</td>
<td>95</td>
<td>95</td>
</tr>
<tr>
<td>6</td>
<td>BAD BOY'S DA BAND</td>
<td>JAY-Z</td>
<td>BAD BOY'S DA BAND (12/98)</td>
<td>96</td>
<td>96</td>
</tr>
<tr>
<td>5</td>
<td>JUELA</td>
<td>JAY-Z</td>
<td>JUELA (12/98)</td>
<td>97</td>
<td>97</td>
</tr>
<tr>
<td>4</td>
<td>ELEPHANT MAN</td>
<td>JAY-Z</td>
<td>ELEPHANT MAN (12/98)</td>
<td>98</td>
<td>98</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS ARTISTS</td>
<td>JAY-Z</td>
<td>VARIOUS ARTISTS (12/98)</td>
<td>99</td>
<td>99</td>
</tr>
<tr>
<td>2</td>
<td>TUFF GONG ISLAND/ 2004</td>
<td>JAY-Z</td>
<td>TUFF GONG ISLAND/ 2004 (12/98)</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>1</td>
<td>AL GREEN</td>
<td>JAY-Z</td>
<td>AL GREEN (12/98)</td>
<td>101</td>
<td>101</td>
</tr>
</tbody>
</table>

### Billboard Top R&B/Hip-Hop Catalog Albums

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>TOTAL CHART WKS</th>
<th>TOTAL CHART POSITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JAY-Z</td>
<td>JAY-Z</td>
<td>JAY-Z (12/98)</td>
<td>25 Weeks At Number 1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>TWISTA</td>
<td>JAY-Z</td>
<td>TWISTA (12/98)</td>
<td>21 Weeks At Number 1</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>DMX</td>
<td>RUFF RYDERS</td>
<td>DMX (12/98)</td>
<td>44</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>2PAC</td>
<td>RUFF RYDERS</td>
<td>2PAC (12/98)</td>
<td>48</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>LIL' WAYNE</td>
<td>JAY-Z</td>
<td>LIL' WAYNE (12/98)</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>7</td>
<td>BONE THUGS-N-HARMONY</td>
<td>JAY-Z</td>
<td>BONE THUGS-N-HARMONY (12/98)</td>
<td>28</td>
<td>28</td>
</tr>
<tr>
<td>8</td>
<td>LAURYN HILL</td>
<td>JAY-Z</td>
<td>LAURYN HILL (12/98)</td>
<td>27</td>
<td>27</td>
</tr>
<tr>
<td>9</td>
<td>2PAC</td>
<td>RUFF RYDERS</td>
<td>2PAC (12/98)</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>10</td>
<td>BOB MARLEY AND THE WAILERS</td>
<td>JAY-Z</td>
<td>BOB MARLEY AND THE WAILERS (12/98)</td>
<td>20</td>
<td>20</td>
</tr>
</tbody>
</table>

**Notes:**
- Sales data are for the week ending February 14, 2004.
- Chart positions are based on album sales activity.
- "Top 25 Albums" is the Billboard's main chart for ranking R&B/Hip-Hop albums.
- "Top 25 Catalog Albums" ranks R&B/Hip-Hop catalog albums.
- "25 Weeks At Number 1" indicates the number of weeks an album has spent at the top position.
- All data is sourced from Billboard and Nielsen SoundScan.
The Philadelphia native showcases his skills on “Virtuosity” (Vocal GoodVibe Records).

“A lot of times, producer compilations are collections of songs that are just lumped together,” Chops says.

“They don’t sound like albums. What I wanted to do was tie everything into one continuous piece.”

Chops began his music career as a member of the Mountain Rumble 7 crew when he was 15. His group, the Rising Sun, released an independent album in 1997 before becoming signed to Ruff House Records in 1998. The group’s first release was a compilation featuring the Roots, Jill Scott, and Blackalicious. The album, due this summer, will be executive-produced by Chops and will also include two unsigned acts. The album is accepting submissions until Feb. 13 through its Web site.

**R&B/Virtuoso:** With more and more producers stepping into the spotlight, artists and labels are looking for that “next big thing.” Those looking for quality hip-hop beats need look no further than Chops.

As you may have read in these pages last week, the Roots have launched their own label, Okayplayer Records.

Named after the group’s popular Web site, the label was formed in partnership with multimedia design/entertainment firm Decon and will be distributed by RED.

“With all of the consolidation that is happening in the industry, we looked at it from an external standpoint as a great time,” Roots business manager Shawn Gee says.

“In any industry, when there is a whole lot of consolidation, it presents opportunities for small niche players,” Gee continues. “As we move toward the big three—meaning three major labels—you’ll see a lot of indies really have an opportunity to make a big mark and possibly become profitable.”

Gee will handle the label’s day-to-day operations with Roots manager Rich Nicholas.

The label will differ from the group’s now-defunct NCA distributed Motive imprint in that there will be control over all aspects of the projects, not just the artistic side,” Gee says. “Motive, for all intents and purposes, was a glorified distribution deal. We had some level of control over the artists we signed, but at the end of the day, NCA controlled the purse strings.”

According to Gee, the new label is the brainchild of Roots drummer Ahmir “Questlove” Thompson.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CUIDARTE EL ALMA</td>
<td>Yoko</td>
<td>Warner Bros</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>ME CANSE DE TI</td>
<td>Luis Miguel</td>
<td>Universal Latin</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>QUIERO PERDERME</td>
<td>Yolanda</td>
<td>Perez</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>POR LOS MUERTOS</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>TE QUISE TANTO</td>
<td>Miguel</td>
<td>EMI Latin</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>TODO QUEDA EN NADA</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>FUEGO LENTO</td>
<td>Luis Miguel</td>
<td>EMI Latin</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>TERROR</td>
<td>Luis Miguel</td>
<td>EMI Latin</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>LLORO</td>
<td>Luis Miguel</td>
<td>EMI Latin</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>NECESITO AMOR</td>
<td>Luis Miguel</td>
<td>EMI Latin</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>LLEVO UN MIEDO A TI</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>ME CANSE DE TI</td>
<td>Luis Miguel</td>
<td>Universal Latin</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>CUANDO TE VUELVAS</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>PAPAYA</td>
<td>Luis Miguel</td>
<td>EMI Latin</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>TE QUIERO AL CIELO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>NO PARES DE ME DIVIDIR</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>LLAMA ME</td>
<td>Luis Miguel</td>
<td>EMI Latin</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>LLORO</td>
<td>Luis Miguel</td>
<td>EMI Latin</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>ME CANSE DE TI</td>
<td>Luis Miguel</td>
<td>Universal Latin</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>YO VAY A TEMER SUGUERIO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>TE TEJERAN DE TU ROPA</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>MIERDA</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>TU ME DIVIDIR</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>26</td>
</tr>
<tr>
<td>27</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td>QUE ME VUELVAS</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>TODO DE MÍ TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>29</td>
</tr>
<tr>
<td>30</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>31</td>
</tr>
<tr>
<td>32</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>32</td>
</tr>
<tr>
<td>33</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>33</td>
</tr>
<tr>
<td>34</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>34</td>
</tr>
<tr>
<td>35</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>35</td>
</tr>
<tr>
<td>36</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>36</td>
</tr>
<tr>
<td>37</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>37</td>
</tr>
<tr>
<td>38</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>38</td>
</tr>
<tr>
<td>39</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>39</td>
</tr>
<tr>
<td>40</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>40</td>
</tr>
<tr>
<td>41</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>41</td>
</tr>
<tr>
<td>42</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>42</td>
</tr>
<tr>
<td>43</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>43</td>
</tr>
<tr>
<td>44</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>44</td>
</tr>
<tr>
<td>45</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>45</td>
</tr>
<tr>
<td>46</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>46</td>
</tr>
<tr>
<td>47</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>47</td>
</tr>
<tr>
<td>48</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>48</td>
</tr>
<tr>
<td>49</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>49</td>
</tr>
<tr>
<td>50</td>
<td>TODO TE ASPIRO</td>
<td>Los Tigres Del Norte</td>
<td>Universal Latin</td>
<td>50</td>
</tr>
<tr>
<td>ARTIST</td>
<td>IMPRTN NUMBER/DISTRIBUTING LABEL</td>
<td>Title</td>
<td>Position</td>
<td>WEEKS AGED</td>
</tr>
<tr>
<td>--------</td>
<td>--------------------------------</td>
<td>-------</td>
<td>----------</td>
<td>------------</td>
</tr>
<tr>
<td><strong>NUMBER 1</strong></td>
<td>4 Weeks at number 1</td>
<td>60</td>
<td><strong>1</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td><strong>GREAT GAINERS</strong></td>
<td><strong>GREAT GAINERS</strong></td>
<td><strong>GREAT GAINERS</strong></td>
<td><strong>GREAT GAINERS</strong></td>
<td><strong>GREAT GAINERS</strong></td>
</tr>
<tr>
<td><strong>TOP LATIN ALBUMS</strong></td>
<td><strong>TOP LATIN ALBUMS</strong></td>
<td><strong>TOP LATIN ALBUMS</strong></td>
<td><strong>TOP LATIN ALBUMS</strong></td>
<td><strong>TOP LATIN ALBUMS</strong></td>
</tr>
<tr>
<td><strong>LATIN POP ALBUMS</strong></td>
<td><strong>LATIN POP ALBUMS</strong></td>
<td><strong>LATIN POP ALBUMS</strong></td>
<td><strong>LATIN POP ALBUMS</strong></td>
<td><strong>LATIN POP ALBUMS</strong></td>
</tr>
<tr>
<td><strong>TROPICAL ALBUMS</strong></td>
<td><strong>TROPICAL ALBUMS</strong></td>
<td><strong>TROPICAL ALBUMS</strong></td>
<td><strong>TROPICAL ALBUMS</strong></td>
<td><strong>TROPICAL ALBUMS</strong></td>
</tr>
<tr>
<td><strong>REGIONAL MEXICAN ALBUMS</strong></td>
<td><strong>REGIONAL MEXICAN ALBUMS</strong></td>
<td><strong>REGIONAL MEXICAN ALBUMS</strong></td>
<td><strong>REGIONAL MEXICAN ALBUMS</strong></td>
<td><strong>REGIONAL MEXICAN ALBUMS</strong></td>
</tr>
</tbody>
</table>
In Colombia: Leading Colombian indie Codisicos is preparing to launch PD, a division dedicated to religious music. PD will target the Christian music market, whose potential is seen as increasing in line with the growth of Christian religious groups in the predominantly Catholic country. PD's first title is salsero Bobbie Cruz's 101st album. A born-again Christian who used to record with Richie Ray, Cruz recorded the album in Medellín, Colombia's second-largest city. A percentage of the proceeds from sales will go to Care, a foundation that helps homeless children.

GUSTAVO GOMEZ

In Mexico: Reyli Barba, lead singer and founder of Mexican pop band Elefante, has decided to launch a solo career after 11 years and two platinum albums ("El Que Busca Encuentra" and "Lo Que Andábamos Buscando") with the band on Sony Norte. Barba has been working independently for several months. He recorded "Desde Que Llegaste," a ballad that was used as the main theme of Mexican film "Las Lunas," and he wrote "Tierra y Libertad," a song that will be included on the soundtrack to the film "Zapata." "I realized it was time to [go solo] when I started to work with other people, and many of the songs I had written couldn't be recorded by Elefante but could be perfect for myself or others to sing," he says. Barba, who has written for such acts as Mijares, Rocio Durcal and Pepe Aguilar, will still provide material for Elefante's new album, due in the fall. Barba and Elefante are signed to Sony Norte... Carlos Sarabia, former singer with Banda el Recodo, is the new voice of German Lizarraga y Su Banda Estrellas de Sinaloa. Sarabia, who left Banda el Recodo to focus on his family and his wife, planned to launch a solo career but joined Lizarraga's band instead. Two other former el Recodo members, Gerardo Urias and Victor Sarabia, have also joined Estrellas de Sinaloa.

TERESA AGUILERA

In Spain: Spain's indomitable hip-hop artist La Mala Rodríguez (Billboard, Jan. 24) releases her second album, "Alevosía," Feb. 24 on Universal Music Latin in the U.S. and March 3 in Mexico. Rodríguez is a critics' favorite in Spain and has a dedicated fan base that has kept "Alevosía" on the Spanish charts since its November release. She is touring Spain from early February to late July. Rodríguez, 24, began rapping on the streets of Seville age 15, and her 2000 debut indie label Zona Bruta sold 50,000 units.

HOWELL LLEWELLYN

Tube & Berger Remix Should Wow Clubland

BY RANDY LUNA

PUERTO RICO—For a major artist, starring in a brand-marketing campaign is not unusual. But it is rare for an artist who released his debut album only 12 months ago. That is exactly what has happened to reggaeton artist Tego Calderón, who is now the official face of Hennessy Cognac.

The liquor brand is using the Puerto Rican artist’s image in a new extension to its Never Blend In marketing campaign, which kicked off in 2003.

The campaign celebrates musical talents that are distinctive and unique. Its first featured Latin artist was Saul Hernández, lead signer of Mexican rock band Jaguares (Billboard, Oct. 11, 2003).

The campaign is unusual in that it runs without giving the name of the artist or—in the case of radio spots—without playing the music.

The campaign includes cash compensation and advertising commitments and calls for Calderón to appear at four Hennessy-sponsored events.

The campaign sees Calderón on billboards in 10 major markets across the U.S. and in ads in regional and national publications, including Urban Latino and Maxim en Español. It also includes such point-of-sale items as posters and counter displays and radio spots in English and Spanish, with Calderón explaining what it means to him to “never blend in.”

“I am very excited, because the people who have done [the campaign] are Rahkeem, who is my idol, and Isaac Hayes,” Calderón says. “These are special people, very talented. I felt honored.”

LOGICAL CHOICE

Hennessy senior brand manager John Santos says, “He is the perfect choice of an artist that embodies the idea, and pioneers the experience, of ‘never blend in.’”

“He has been successful by staying true to himself. He doesn’t fit the mold and creates a really lasting impression.”

Calderón is one of the most prominent reggaeton artists in the market and arguably the one who has most broadened the scope of the relatively new genre.

Calderón’s debut album, “El Abayarde” (White Lion/BMG), has sold more than 50,000 copies, according to Nielsen SoundScan.

His sophomore album, “El Enemigo de los Guasibiri,” also on White Lion/BMG, debuted at No. 5 on the Billboard Top Latin Albums chart in the Jan. 31 issue. The set is a collection of tracks from other artists’ albums—all released prior to “El Abayarde”—that feature Calderón as a guest vocalist. Calderón has also recorded with such acts as Wyclef Jean, 50 Cent, Cypress Hill and Roselyn Sánchez.

Calderón’s popularity in major markets was attractive to Hennessy.

“Because of the popularity achieved by Tego in New York, which is a very important market for [Hennessy], they took notice of his career,” says Luis González, Calderón’s manager. “Also, Tego loves the cognac. So [the campaign] is real.”

Calderón is scheduled to perform in the coming months in Colombia, Guatemala, Nicaragua and on the U.S. West Coast.

In the U.S., Artemis will release “Straight Ahead” Feb. 24. Expect this track to dominate clubland for months to come. And if American radio comes to the table, “Straight Ahead” could well become the crossover story of the year. Stay tuned.

THRILL ME: DJ/producer Junior Jack (aka Italian Vito Lucante) had one of the biggest dancestorms of the summer with the carnival-hued “E-Samba.” (Jack’s alter ego, Room 5, had a huge international crossover hit with “Make Love” featuring Oliver Cheatham last year.) With a new single, the relentlessly funky “Da Hype” featuring the Cure’s Robert Smith on vocals, Jack is poised to have also one of the biggest club tracks of the winter.

Now, Jack’s debut artist album, “Trust It,” will be released Feb. 9 by U.K. label Defected. In addition to “E-Samba” and “Da Hype,” the house-fueled set includes powerful jams “Stupidisco,” “Do It” and “Luv U 2,” which features a Marlena Shaw vocal sample.

FEVER: Kylie Minogue is in the U.S. to promote her new album, “Body Language” (Billboard, Feb. 7). Enthusiasts are predicting that during her New York visit, Minogue will deliver a surprise performance during the Feb. 13 “What’s That Sound? Queen Eye for the Straight Guy” soundtrack release party at the Avalon club. Capitol releases “Body Language” and “What’s That Sound” Feb. 10.

TRACK OF THE WEEK: Jacques Lu Cont’s Thin White Duke mix of No Doubt’s cover of Talk Talk’s “It’s My Life” (Interscope). Lu Cont (aka Les Rythmes Digitales) cleverly begins his rerub with Gwen Stefani’s vocals floating atop gtop strumming and ambient synths, then it becomes all fuzzy and filtered before exploding into a rock/spiked electro meltdown.
Music Row Execs Put Faith In New Acts

This is part two of a two-part report.

BY DEBORAH EVANS PRICE

NASHVILLE—As record company executives on Music Row look toward the future, hoping to see an upsizing in country record sales, many are banking on new acts to fuel the format—and their bottom lines—in 2004.

Though the first half of the year will see significant releases by established acts, including Kenny Chesney, Clint Black, Lonestar, Trace Lawrence, Mary Chapin Carpenter and Montgomery Gentry, there’s a plethora of new ones waiting in the wings.

Most country label chiefs admit to a healthy scrogan of album releases during the first half of the year compared with last year, but they say they have more music on tap from debut artists.

“Our release schedule is a bit light only because we are launching some new acts, and it takes so long to get them up and going at radio,” Universal Music Group Nashville chairman/CEO Luke Lewis says. “You won’t see as many albums, but you’ll see an awful lot of videos and singles . . . So you’ll see a lot of activity, and I think that might be true for a lot of my competitors.”

A GOOD TIME FOR NEW FACES

As label execs make a concerted effort to break new acts, some see light at the end of the tunnel.

“[Breaking acts] was tougher the last couple of years, and I believe that 2004 will be a little bit easier,” predicts James Stroud, principal executive for DreamWorks Records in Nashville. “I believe there’s more confidence in our country now . . . Our economy is coming back.”

Stroud also notes that artists are selling more concert tickets, which he views as a positive indicator. And most important, he says, “Nashville is making better country music right now.”

Sony Music Nashville president John Grady thinks breaking new acts will be just as hard this year but asks, “What in this business isn’t difficult right now? We aren’t deterred by that.”

Grady says his label group will have a heavier release schedule than last year. In the first half of the year, it will introduce newcomers Colt Prather, Jessi Alexander, Gretchen Wilson and Trent Willmon.

First out of the chute is Prather, whose first single, “I Won’t Go On Or On,” recently shipped to radio. Grady describes him as a “roadhouse, barn-stormin’ guitar player, somebody who actually plays the guitar on all his records [and] writes the songs.”

Southwest Tennessee native Alexander is “a child of the Delta,” according to Grady. “They made the record in Memphis, and that’s what it sounds like.”

As for Wilson, Grady says, “If I were to describe Gretchen and not get slapped for doing it, I’d say she’s a redneck woman.” That’s also the name of her first single.

Describing Trent Willmon, Grady says, “He has a unique ‘physical connection’ with the audience in his live shows.

Sony also has signed several other artists, including newcomers Susan Haywood, Christy Sutherland, Shelly Fairchild and “Nashville Star” finalist Miranda Lambert as well as acclaimed musician Jon Randall, who previously recorded for RCA and Asylum.

THE SINGER DOWN THE HALL

For Universal’s Lewis, discovering one of his new artists, Julie Roberts, was a matter of looking right under his nose.

“Brent Rowan produced her,” Lewis recalls. “He brought demos in here and played them for [A&R executive] David Conrod and [me] and didn’t tell us that it was somebody who worked for me. We both said, ‘What an amazing voice and cool songs. Who is that? And he said, Well, she’s down the hall; she’s an artist. ’”

Lewis is also optimistic about the potential of James Otto, whose single “Days of Our Lives” is No. 39 on the Hot Country Singles & Tracks chart this issue. “It feels like a hit that will probably take as long as Josh [Turner’s “Long Black Train”],” Lewis says, referring to the MCA Nashville artist who took 35 weeks to crack the chart’s top 20. Otto’s album is due in March.

Universal also has added singer/songwriter Jed Hughes (who is currently playing in Patty Loveless’ band) to the MCA Nashville roster as well as an Atlanta-based group, Sugarland, which has not yet been assigned to an imprint.

DreamWorks has signed the new artists Michelle Poe, Danielle Peck, Scotty Emerick and Dan Colehour. Stroud describes Colehour’s sound as “real cool guitar music with some amazing lyrics.”

Poe is the bass player in Capitol artist Dierks Bentley’s band. Her first single is expected to be “Just Being One of the Boys.”

Emerick is Toby Keith’s guitar player and frequent songwriting partner. (He co-wrote the Keith hit “Beer for My Horses.”) Emerick is performing his debut single, “The Coast Is Clear,” on Keith’s current Shock’n Y’All tour. It debuts at No. 57 this issue.

Peck migrated from her Ohio hometown to Nashville and attracted interest at DreamWorks when she sang impromptu for label promotion chief Scott Borchetta while waiting at an eatery near Music Row. The gutsy move paid off: Her album is slated for July.

A FAMILY AFFAIR

Capitol is preparing to launch two family acts. The Jennings comprise a mother and two daughters from the San Francisco area. Their debut single arrives in April, and the album, which is being produced by Rodney Crowell, will follow in July.

“Continuing with the family theme, we have a father/son duo called the Parks,” Capitol president/CEO Mike Dungan says. “The dad was formerly one-half of [former Atlantic duo] Archer Park.” They are being produced by Brett Beavers.

Dungan says Capitol is also working with two new female artists—Whitney Duncan, who has been in development for more than a year, and Emily West.

Werner Bros., entry in the new-artist field is duo Big & Rich, whose single “Wild West Show” is No. 29 this issue. The duo consists of “Big” Kenny Alphin and former Lovestoned member and BNA solo artist John Rich.

“Big & Rich is not a marketing concept,” Warner Bros. senior VP of marketing/CM Chris Palmer says. “These two guys started writing and performing together to create music, not to shop for a record deal.” Their debut album, “Horse of a Different Color,” is due in May.

In addition to these acts, new artists are expected to be introduced this year by other Nashville labels, including RCA Label Group, Lyric Street Records, Universal South and the Curb Group.

Audium Records Changes Its Name To Koch

Nashville-based Audium Records has changed its name to Koch Records. Label president Nick Hunter says the change was made because the Audium name is too closely identified with country music, and his artists have been cut short on pop, triple-A, jazz and Americanas playlists as well.

Audium was founded five years ago by Hunter and artist manager Simon Renshaw in partnership with Koch. When Renshaw left a year later to join the Firm in Los Angeles, he and Hunter sold their majority interest to Koch, although Hunter continued at the helm. The label’s roster includes John Anderson, Ray Benson, Robert Earl Keen, David Lee Murphy, Restless Heart, Dale Watson and Dwight Yoakam.

In other news, Koch is launching a music publishing company in Nashville, to be known as Koch Music. Music Row veteran Al Cooley has been lured out of retirement to run it, effective Feb. 17. Cooley has held A&R positions with various labels, including Atlantic Records. No songwriters have been signed as yet. The publishing division will be housed in the Koch Records offices, which are being expanded.

ON THE ROW: Wayne Halper exits DreamWorks Records in Nashville, where he had been GM/head of label operations since the Nashville division’s launch five years ago, Halper handled financial, legal and business matters for DreamWorks, as well as its day-to-day operations.

Ben Kruegan has been promoted to senior VP of sales and field operations for Universal Music Group Nashville. Kruegan previously was senior VP of sales and field operations for Universal imprints Mercury and MCA Nashville.

Jeny Duke has been named director of marketing for Cayder Entertainment’s Wildhorse Saloon in Nashville. She previously was with Great American Country. Meanwhile, GAC has changed the name of its Web site from countrystars.com to gac.tv.

SIGNINGS: Lisa McCann has signed with Broken Bow/C4 Records. Her first single for the label is due in June with an album to follow in the fall. The two albums she recorded for Asylum Records in 1997 and 1999 are certified platinum and gold, respectively. She also recorded an album for Warner Bros. in 2001. Also, Nashville rocker Jonell Mosser has been signed to Broken Bow. Her music will be worked to the college and rock radio formats. She previously recorded for the Siren label and Winter Harvest

ON THE TUBE: Reba McEntire has been tapped to host the Academy of Country Music Awards, set for May 26 at Las Vegas’ Mandalay Bay Resort and Casino. It will be McEntire’s third consecutive year as host and her seventh time hosting overall. The ACM Awards will be televised live in the U.S. at 8 p.m. ET on CBS.

FOR THE RECORD: In the Nashville Scene that ran in the Jan. 31 issue, new Island Bound Music VP of creative services Todd Wilkes, who has 100 cuts to his credit, should have been credited as a publisher of those songs.
**TOP COUNTRY ALBUMS**

**February 14, 2004**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Placement</th>
<th>Weeks At #1</th>
<th>Sales Gain</th>
<th>Sales % Change</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ALBUMS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>TOBY KEITH</td>
<td></td>
<td>NUMBER 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>6</td>
<td>MARTINA McBride</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>AMERICAN McGRIFF</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>JOSHDUB</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>TRAVIS Tritt</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>JOHNNY Cash</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>DIKE CHICKS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>10</td>
<td>LEANN Rimes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>12</td>
<td>GARY Allan</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>15</td>
<td>Tim McGraw</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>13</td>
<td>RASCAL FLATTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>16</td>
<td>DIERKS BENTLEY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>BROOKS &amp; DUNN</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>19</td>
<td>RANDY TRAVIS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>18</td>
<td>JOHNNY Cash</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>20</td>
<td>SOUNDRACK</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>21</td>
<td>ELVIS PRESLEY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>23</td>
<td>JOE Nichols</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>22</td>
<td>REBA McEntire</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>24</td>
<td>Lonestar</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>38</td>
<td>THE FLATLANDERS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>39</td>
<td>RON WHITE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>40</td>
<td>JIMMY WAYNE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOP COUNTRY CATALOG ALBUMS**

**February 14, 2004**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Placement</th>
<th>Weeks At #1</th>
<th>Sales Gain</th>
<th>Sales % Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>12</td>
<td>WILLIE NELSON</td>
<td></td>
<td>NUMBER 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>15</td>
<td>MARTINA McBride</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>13</td>
<td>KENNY Chesney</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td>TIM McGraw</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>16</td>
<td>JOHNNY Cash</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>18</td>
<td>SHANIA Twain</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>20</td>
<td>BRAD PAISLEY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>22</td>
<td>JOE Nichols</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>24</td>
<td>TIM McGraw</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>26</td>
<td>TOBY KEITH</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>28</td>
<td>BROOKS &amp; DUNN</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>30</td>
<td>TRAVIS Tritt</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>32</td>
<td>WARREN 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>34</td>
<td>VARIOUS ARTISTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>36</td>
<td>BLIND JEWEL</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>38</td>
<td>LARRY The Cable Guy</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>40</td>
<td>SOUNDRACK</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>42</td>
<td>DIKE CHICKS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>44</td>
<td>MARK WILLS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>46</td>
<td>JIMMY WAYNE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**GREATEST GAINER$**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Placement</th>
<th>Week Sales Gain</th>
<th>Sales % Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LYLE LOVETT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>VARIOUS ARTISTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>MARTINA McBride</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>JOHNNY Cash</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>TIM McGraw</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>RASCAL FLATTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**RECORDING INDUSTRY ASSN.**

**Top 50 Albums**

<table>
<thead>
<tr>
<th>Album</th>
<th>Sales</th>
<th>Change</th>
<th>Year’s Top 50</th>
</tr>
</thead>
<tbody>
<tr>
<td>Green Day</td>
<td>78,946,000</td>
<td>29%</td>
<td>2004</td>
</tr>
<tr>
<td>U2</td>
<td>65,000,000</td>
<td>12%</td>
<td>2004</td>
</tr>
<tr>
<td>The Beatles</td>
<td>50,000,000</td>
<td>6%</td>
<td>2004</td>
</tr>
<tr>
<td>Coldplay</td>
<td>40,000,000</td>
<td>8%</td>
<td>2004</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td>30,000,000</td>
<td>2%</td>
<td>2004</td>
</tr>
</tbody>
</table>

**Billboard**

www.billboard.com

**February 14, 2004**

**TOP COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Placement</th>
<th>Week Sales Gain</th>
<th>Sales % Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MARTINA McBride</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>KENNY Chesney</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>TIM McGraw</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>JOHNNY Cash</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>SHANIA Twain</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>BRAD PAISLEY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>JOE Nichols</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>TIM McGraw</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TOBY KEITH</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>BROOKS &amp; DUNN</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOP COUNTRY CATALOG ALBUMS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Placement</th>
<th>Week Sales Gain</th>
<th>Sales % Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WILLIE NELSON</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MARTINA McBride</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>KENNY Chesney</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>TIM McGraw</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>JOHNNY Cash</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>SHANIA Twain</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>BRAD PAISLEY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>TIM McGraw</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TOBY KEITH</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>BROOKS &amp; DUNN</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Shunning keyboards and drum machines, Loveless delivers a commercially potent album that's full of tears and twang.

-CHICAGO SUN TIMES

They do make country albums like they used to. At least Loveless does, and if we're lucky, this neo-trad heroine won't really be "Last in a Long, Lonesome Line."

-ENTERTAINMENT WEEKLY

Loveless takes the bluegrass lessons learned from Mountain Soul and applies them to contemporary country with breathtaking results.

-USA TODAY

Consistently named among the Best of 2003

USA TODAY
ENTERTAINMENT WEEKLY
CHICAGO SUN TIMES
DALLAS MORNING NEWS
CHICAGO TRIBUNE
ATLANTA JOURNAL CONSTITUTION
THE TENNESSEAN
THE OREGONIAN
GRAND RAPIDS PRESS
CMT.COM
COUNTRYREVIEW.COM

Connect with Patty at:
www.pattyloveless.com & www.pattylovelessweb.com

© 2003 Sony Music Entertainment Inc.
<table>
<thead>
<tr>
<th>Title</th>
<th>Number</th>
<th>Artist</th>
<th>First Week</th>
<th>Peak Week</th>
<th>Format</th>
<th>Country</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>REMEMBER WHEN</td>
<td>1</td>
<td>Alan Jackson</td>
<td>9.2</td>
<td>2</td>
<td>19</td>
<td>CR</td>
<td>11</td>
</tr>
<tr>
<td>AMERICAN SOLDIER</td>
<td>2</td>
<td>Toby Keith</td>
<td>13</td>
<td>3</td>
<td>12</td>
<td>CR</td>
<td>13</td>
</tr>
<tr>
<td>THERE GOES MY LIFE</td>
<td>3</td>
<td>Kenny Chesney</td>
<td>18</td>
<td>2</td>
<td>21</td>
<td>CR</td>
<td>34</td>
</tr>
<tr>
<td>WATCH THE WIND BLOW BY</td>
<td>4</td>
<td>Tim McGraw</td>
<td>22</td>
<td>4</td>
<td>36</td>
<td>CR</td>
<td>45</td>
</tr>
<tr>
<td>I WANNA DO IT ALL</td>
<td>5</td>
<td>Terri Clark</td>
<td>26</td>
<td>6</td>
<td>39</td>
<td>CR</td>
<td>45</td>
</tr>
<tr>
<td>LITTLE MOMENTS</td>
<td>6</td>
<td>Brad Paisley</td>
<td>29</td>
<td>8</td>
<td>37</td>
<td>CR</td>
<td>38</td>
</tr>
<tr>
<td>YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL</td>
<td>7</td>
<td>Brooks &amp; Dunn</td>
<td>43</td>
<td>6</td>
<td>30</td>
<td>CR</td>
<td>33</td>
</tr>
<tr>
<td>IN MY DAUGHTER'S EYES</td>
<td>8</td>
<td>Martina McBride</td>
<td>44</td>
<td>7</td>
<td>25</td>
<td>CR</td>
<td>35</td>
</tr>
<tr>
<td>HOT MAMA</td>
<td>9</td>
<td>Trisha Yearwood</td>
<td>40</td>
<td>9</td>
<td>40</td>
<td>CR</td>
<td>43</td>
</tr>
<tr>
<td>LOVE YOU THIS MUCH</td>
<td>11</td>
<td>Jimmy Wayne</td>
<td>10</td>
<td>11</td>
<td>40</td>
<td>CR</td>
<td>44</td>
</tr>
<tr>
<td>PERFECT</td>
<td>12</td>
<td>Sara Evans</td>
<td>11</td>
<td>12</td>
<td>39</td>
<td>CR</td>
<td>37</td>
</tr>
<tr>
<td>SWEET SOULFUL</td>
<td>13</td>
<td>Buddy Jewel</td>
<td>12</td>
<td>13</td>
<td>45</td>
<td>CR</td>
<td>47</td>
</tr>
<tr>
<td>LONG BLACK TRAIN</td>
<td>14</td>
<td>Josh Turner</td>
<td>13</td>
<td>14</td>
<td>48</td>
<td>CR</td>
<td>46</td>
</tr>
<tr>
<td>YOU'LL THINK OF ME</td>
<td>15</td>
<td>Keith Urban</td>
<td>15</td>
<td>15</td>
<td>64</td>
<td>CR</td>
<td>43</td>
</tr>
<tr>
<td>SHE'S NOT JUST A PRETTY FACE</td>
<td>16</td>
<td>Shania Twain</td>
<td>16</td>
<td>16</td>
<td>51</td>
<td>CR</td>
<td>54</td>
</tr>
<tr>
<td>MAYBERRY</td>
<td>17</td>
<td>Rascal Flatts</td>
<td>17</td>
<td>17</td>
<td>49</td>
<td>CR</td>
<td>51</td>
</tr>
<tr>
<td>SONGS ABOUT RAIN</td>
<td>18</td>
<td>Gary Allman</td>
<td>18</td>
<td>18</td>
<td>52</td>
<td>CR</td>
<td>54</td>
</tr>
<tr>
<td>SPEND MY TIME</td>
<td>19</td>
<td>Clay Black</td>
<td>19</td>
<td>19</td>
<td>60</td>
<td>CR</td>
<td>52</td>
</tr>
<tr>
<td>COOL TO BE A FOOL</td>
<td>20</td>
<td>John Rich</td>
<td>19</td>
<td>20</td>
<td>55</td>
<td>CR</td>
<td>60</td>
</tr>
<tr>
<td>GOOD LITTLE GIRLS</td>
<td>21</td>
<td>Blue County</td>
<td>20</td>
<td>21</td>
<td>58</td>
<td>CR</td>
<td>59</td>
</tr>
<tr>
<td>MY LAST NAME</td>
<td>22</td>
<td>Dierks Bentley</td>
<td>22</td>
<td>22</td>
<td>49</td>
<td>CR</td>
<td>48</td>
</tr>
<tr>
<td>SIMPLE LIFE</td>
<td>23</td>
<td>Carolyn Dawn Johnson</td>
<td>23</td>
<td>23</td>
<td>50</td>
<td>CR</td>
<td>47</td>
</tr>
<tr>
<td>WHEN THE SUN GOES DOWN</td>
<td>24</td>
<td>Kenny Chesney &amp; Uncle Kracker</td>
<td>24</td>
<td>24</td>
<td>53</td>
<td>CR</td>
<td>50</td>
</tr>
<tr>
<td>TEXAS PLATES</td>
<td>25</td>
<td>Kelley Coffey</td>
<td>25</td>
<td>25</td>
<td>50</td>
<td>CR</td>
<td>50</td>
</tr>
<tr>
<td>EVERY FRIDAY AFTERNOON</td>
<td>26</td>
<td>Craig Morgan</td>
<td>26</td>
<td>26</td>
<td>50</td>
<td>CR</td>
<td>50</td>
</tr>
<tr>
<td>PAINT ME A BIRMINGHAM</td>
<td>27</td>
<td>Tracy Lawrence</td>
<td>27</td>
<td>27</td>
<td>50</td>
<td>CR</td>
<td>50</td>
</tr>
<tr>
<td>YOU'RE IN MY HEAD</td>
<td>28</td>
<td>Brian McCmyn</td>
<td>27</td>
<td>28</td>
<td>52</td>
<td>CR</td>
<td>52</td>
</tr>
<tr>
<td>DESPERATELY</td>
<td>29</td>
<td>George Strait</td>
<td>29</td>
<td>29</td>
<td>52</td>
<td>CR</td>
<td>52</td>
</tr>
<tr>
<td>WILD WEST SHOW</td>
<td>30</td>
<td>Big &amp; Rich</td>
<td>29</td>
<td>30</td>
<td>56</td>
<td>CR</td>
<td>56</td>
</tr>
<tr>
<td>LETTERS FROM HOME</td>
<td>31</td>
<td>John Michael Montgomery</td>
<td>30</td>
<td>30</td>
<td>59</td>
<td>CR</td>
<td>59</td>
</tr>
</tbody>
</table>

**Top Country Singles Sales**

<table>
<thead>
<tr>
<th>Title</th>
<th>Number</th>
<th>Artist</th>
<th>First Week</th>
<th>Peak Week</th>
<th>Format</th>
<th>Country</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>HURT</td>
<td>1</td>
<td>Johnny Cash</td>
<td>1</td>
<td>1</td>
<td>19</td>
<td>CR</td>
<td>1</td>
</tr>
<tr>
<td>CAN'T TAKE YOU ANYWHERE</td>
<td>2</td>
<td>Scary Emotions Featuring Toby Keith</td>
<td>2</td>
<td>3</td>
<td>16</td>
<td>CR</td>
<td>1</td>
</tr>
<tr>
<td>THE IMPOSSIBLE</td>
<td>3</td>
<td>Joe Nichols</td>
<td>3</td>
<td>5</td>
<td>10</td>
<td>CR</td>
<td>10</td>
</tr>
<tr>
<td>LAST ONE STANDING</td>
<td>4</td>
<td>Joe Diffie</td>
<td>4</td>
<td>4</td>
<td>10</td>
<td>CR</td>
<td>10</td>
</tr>
<tr>
<td>STAY</td>
<td>5</td>
<td>Joey+Rory</td>
<td>5</td>
<td>5</td>
<td>9</td>
<td>CR</td>
<td>9</td>
</tr>
<tr>
<td>IF HEARTACHES HAD WINGS</td>
<td>6</td>
<td>Rhonda Vincent</td>
<td>9</td>
<td>9</td>
<td>8</td>
<td>CR</td>
<td>8</td>
</tr>
<tr>
<td>CAN YOU HEAR ME WHEN I TALK TO YOU?</td>
<td>7</td>
<td>Ashley Gearing</td>
<td>10</td>
<td>9</td>
<td>9</td>
<td>CR</td>
<td>9</td>
</tr>
<tr>
<td>HONESTY (WRITE ME A LIST)</td>
<td>8</td>
<td>Rodney Atkins</td>
<td>11</td>
<td>7</td>
<td>7</td>
<td>CR</td>
<td>7</td>
</tr>
</tbody>
</table>

**Top Bluegrass Albums**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>First Week</th>
<th>Peak Week</th>
<th>Format</th>
<th>Country</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALISON KRAUSS UNION STATION</td>
<td>1</td>
<td>Alison Krauss</td>
<td>1</td>
<td>1</td>
<td>CR</td>
<td>1</td>
</tr>
<tr>
<td>VARIOUS ARTISTS BLUEGRASS HOMECOMING VOL 2</td>
<td>2</td>
<td>Various Artists</td>
<td>2</td>
<td>2</td>
<td>CR</td>
<td>2</td>
</tr>
<tr>
<td>NICKEL CREEK GRACE</td>
<td>3</td>
<td>Nickel Creek</td>
<td>3</td>
<td>3</td>
<td>CR</td>
<td>3</td>
</tr>
<tr>
<td>VARIOUS ARTISTS BLUEGRASS HOMECOMING VOL 1</td>
<td>4</td>
<td>Various Artists</td>
<td>4</td>
<td>4</td>
<td>CR</td>
<td>4</td>
</tr>
<tr>
<td>EARL SCRUGGS DOC WATSON/RICKY SKAGGS THE PICKERS</td>
<td>5</td>
<td>Earl Scruggs</td>
<td>5</td>
<td>5</td>
<td>CR</td>
<td>5</td>
</tr>
<tr>
<td>NATALIE MACKMASTER (FATHER)</td>
<td>6</td>
<td>Natalie MacMaster</td>
<td>6</td>
<td>6</td>
<td>CR</td>
<td>6</td>
</tr>
<tr>
<td>RHONDA VINCENT ONE STEP AHEAD</td>
<td>7</td>
<td>Rhonda Vincent</td>
<td>7</td>
<td>7</td>
<td>CR</td>
<td>7</td>
</tr>
<tr>
<td>VARIOUS ARTISTS BLUEGRASS SONGS醫療</td>
<td>8</td>
<td>Various Artists</td>
<td>8</td>
<td>8</td>
<td>CR</td>
<td>8</td>
</tr>
<tr>
<td>THE DEL McCOURY BAND MEDICINE MAN</td>
<td>9</td>
<td>Del McCoury Band</td>
<td>9</td>
<td>9</td>
<td>CR</td>
<td>9</td>
</tr>
<tr>
<td>JOHN CARTER CASH FROG HINTS</td>
<td>10</td>
<td>John Carter Cash</td>
<td>10</td>
<td>10</td>
<td>CR</td>
<td>10</td>
</tr>
<tr>
<td>TONY RICE</td>
<td>11</td>
<td>Tony Rice</td>
<td>11</td>
<td>11</td>
<td>CR</td>
<td>11</td>
</tr>
<tr>
<td>RICKY SKAGGS KENTUCKY THUNDER</td>
<td>12</td>
<td>Ricky Skaggs</td>
<td>12</td>
<td>12</td>
<td>CR</td>
<td>12</td>
</tr>
</tbody>
</table>

**Top Country Albums**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>First Week</th>
<th>Peak Week</th>
<th>Format</th>
<th>Country</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>A NIGHT IN BETHESDA</td>
<td>1</td>
<td>Brooks &amp; Dunn</td>
<td>1</td>
<td>1</td>
<td>CR</td>
<td>1</td>
</tr>
<tr>
<td>THE COUNTRY SHOW</td>
<td>2</td>
<td>Cowboy Troy</td>
<td>2</td>
<td>2</td>
<td>CR</td>
<td>2</td>
</tr>
<tr>
<td>HURT</td>
<td>3</td>
<td>Johnny Cash</td>
<td>3</td>
<td>3</td>
<td>CR</td>
<td>3</td>
</tr>
<tr>
<td>CAN'T TAKE YOU ANYWHERE</td>
<td>4</td>
<td>Scary Emotions Featuring Toby Keith</td>
<td>4</td>
<td>4</td>
<td>CR</td>
<td>4</td>
</tr>
<tr>
<td>THE IMPOSSIBLE</td>
<td>5</td>
<td>Joe Nichols</td>
<td>5</td>
<td>5</td>
<td>CR</td>
<td>5</td>
</tr>
<tr>
<td>LAST ONE STANDING</td>
<td>6</td>
<td>Joe Diffie</td>
<td>6</td>
<td>6</td>
<td>CR</td>
<td>6</td>
</tr>
<tr>
<td>STAY</td>
<td>7</td>
<td>Joey+Rory</td>
<td>7</td>
<td>7</td>
<td>CR</td>
<td>7</td>
</tr>
<tr>
<td>IF HEARTACHES HAD WINGS</td>
<td>8</td>
<td>Rhonda Vincent</td>
<td>8</td>
<td>8</td>
<td>CR</td>
<td>8</td>
</tr>
<tr>
<td>CAN YOU HEAR ME WHEN I TALK TO YOU?</td>
<td>9</td>
<td>Ashley Gearing</td>
<td>9</td>
<td>9</td>
<td>CR</td>
<td>9</td>
</tr>
<tr>
<td>HONESTY (WRITE ME A LIST)</td>
<td>10</td>
<td>Rodney Atkins</td>
<td>10</td>
<td>10</td>
<td>CR</td>
<td>10</td>
</tr>
</tbody>
</table>
ALBUMS

Edited by Michael Paoletta

POP

KYLIE MINOGUE
Body Language
PRODUCERS: various
Capitol 95912
RELEASE DATE: Feb. 10

Kylie Minogue trades in most of the disco beats of previous album “Fever” for the electric thump-thump and hip-hop “Body Language.” The sexy, solid set is glued together by danceable beats and Minogue’s knack for picking great songs and producers. Standout tracks include the minimalist, synthy first single “First Love” and second interna- tionally single “Be Kind” about a (cousin of Justin Timberlake’s “Cry Me A River”). On the excellent “Secret (Take You Home),” Minogue raps and rhymes on the title lyric to Lisa & Cult Jam’s mid-’80s Top 40 hit “I Wonder If I Take You Home.” The track’s baseline is all raw-thump, chunk-clunk with swirling, whirring backing synths. Dance fans shouldn’t fret, as there are also club-ready jams here, including the happy “Still Standing” and the space-age funk of “Sweet Music.” For its U.S. release, “Body Language” is enhanced with two music videos and a pair of bonus tracks (Cruse Creation, “You Make Me Feel”). —KC

SOUNDTRACK
What’s That Sound: Queen Eye for the Straight Guy
PRODUCERS: various
Capitol 95912
RELEASE DATE: Feb. 10

It’s appropriate that the most notable songs on the “Queen Eye for the Straight Guy” album are upbeat, life-affirming and primed for dancefloors. After all, “Queen Eye” is not a make over reality series but a “make better” show. The CD kicks off with the show’s theme song and lead single—the buoyant “All Things (I Just Keep Get- ting Better)” by Wildele with Simonne Denny. Most thrilling, perhaps, is the inclusion of the first new song from the original Billy Idol film, the reformed Duran Duran, “Sunrise” (remixed by Jason Nevis) is an exhilarating and charged-up dance number with vibey and uplifting lyrics. The album also includes choice cuts from Junior Senior (“Move Your Feet”), Basement Jaxx (“It’s About Time”), Lefra and his zippy Chemical Brothers rerub of Kylie Minogue’s “Slow.” —BT

LOSTPROPHETS
Start Something
PRODUCER: Eric-Volante
Columbia CK 68554
RELEASE DATE: Feb. 10

Lostprophets hail from Wales, but you wouldn’t know it from listening to their sophomore album. “Start Some- thing” sounds very American, possibly because it was recorded in Los Ange- les. More likely, however, it’s because its members appear to have been influenced by such U.S. bands as Incubus, Linkin Park and Hootie & The Blowfish. It’s not necessarily to detract from what they write because the songs are memorable. The album’s first single, “Last Train Home,” has a huge hook and a gutsy mix of guitars, key- boards and vocals. “Burn Burn” is the band’s signature song. The band’s second single, “F-test”, is an arena rock number that rocks with melody and hooks. Lostprophets may indeed have started something. —BT

SOUNDTRACK
50 First Dates
PRODUCERS: various
Maverick/Warner Bros. 48675
RELEASE DATE: Feb. 3

The Adam Sandler film “50 First Dates” is set in Hawaii, so it’s fitting that the accompanying soundtrack has an island theme. All of the songs are reg-gae-flavored covers of ’80s modern rock tunes. One of the more successful tracks is Elan Atias’ dreamily rendition of Roxy Music’s “Slave To Love,” with a cover from Stevie Wonder on backing vocals. Wyclef Jean and Eyed are inspired on their loose reworking of the Outfield’s “Your Love,” partially thanks to the song’s use of the familiar diwali rhythm. Also of note are Seal’s take on Echo & The Bunnymen’s “Lips Like Sugar” and Raydio’s “Hand in Hand” (Black Eyed Peas) performing Span- dau Ballet’s “True.” —KC

PROBOST

DANCE/ELECTRONIC

WAX POETIC
Nublu Sessions
PRODUCERS: various
Ultra XL 1188
RELEASE DATE: Feb. 10

Masterminded by Sweden-born jazz musician Ilhan Erasahin, New York-based Wax Poetic has been playing its wares since 1997. One year later, Norah Jones joined the group—which now includes drummer Jochen Rueckert, guitarist Thor Madsen, bassist Jesse Murphy and singer Marla Turner—when she moved to New York from Texas. After recording a few songs with the band, Jones left to embark on her solo career. Two of these collaborations (the deliciously titled “I See Angels” and the two-house jam “Tell Me”) appear here—and both feature newly recorded vocals by the Grammy Award winner. While “Tell Me” and “Angels” are cer-

COURTNEY LOVE
America’s Sweetheart
PRODUCER: Courtney Love, James Burton, Josh Aaron. Matt Serletic
Virgin 72435 91459
RELEASE DATE: Feb. 10

COURTNEY LOVE is back with her solo debut “America’s Sweetheart.” The album is to Love as also to make several references to drugs (on various tracks) at a time in her life when she faces two felony counts of possession of a controlled substance. But Love is simply being the punky rock girl that she is. “America’s Sweetheart” never loses sight of this. Lead single “Mona” gloriously thrashes about, with Love wailing, “This is the part in the book that you wrote/Where I’m gonna come and save the day... Well they say that rock is dead/And they’re probably right.” Whether Love is rock’s savior is debatable. In the meantime, feast on “Hold On To Me,” “Almost Golden” and “Sunset Strip.” Love’s power ballad, “Unclo,” which she co-wrote with Linda Perry, Bernie Taupin, Patty Schemel and Lenny Kravitz is not to uncool. Live through this, indeed. —MP

COUNTRY

LARRY CORDLE & LST
Lonesome Skytime: A Bluegrass Tribute to Lonesome Sky
PRODUCER: Larry Cordle
CMH Records 8753
RELEASE DATE: Feb. 10

It seems that every band from AC/DC to Metallica receives an acoustic treat- ment these days, with bluegrass instrumen- tation often illuminating melodies obscured by rock and metal. Skytime always rocked harder than most of its Southern-rock brethren, so hearing the purring chord changes of “Green with Envy,” “Three Steps” and “Saturday Night Special” in a twang framework is indeed special. Skytime arrangements were plenty intricate, and Cordle’s LST are very much up to the task. With- ness “I Know a Little” and a jaw- dropping “Freebird,” Classic Skytime ballads like the piano jangling “Tuesday’s Gone” and dobro-laden “The Ballad of Curtis Lowe” are less of a stretch. The band lends a nice shuffling presenta- tion to “Things Goin’ On” (Ronnie Van Zant’s hitting D.C. indictment still rings true). LST guitarist Booche is one of few who can correctly play Ed King’s staple lick in “Sweet Home Alabama,” and Cordle is appropriately Van Zant- esque throughout. —RW

WORLD

ROBERT MILES & TRILOK GURU
Miles, Guru
PRODUCER: Roberto Concina
Shakti 72435-5974-A
RELEASE DATE: Feb. 10

Swiss-Italian keyboardist/producer Roberto Concina and India-born percussionist Trilok Guru team up for an album of subtle inner visions. Considering Guru’s extensive background in jazz and North Indian music, it’s no surprise that the compositions nod toward jazz (such as on the opening track, “Golden Rust”) and South Asian music (particularly the tabla’s rhythmic patterns in the atmospheric “Champa in Scien- tific Thought”). But despite these touches and the presence of such guest artists as Nalin de Silva on guitar, this isn’t a West-meets-East exploration. Instead, the whole project tips toward a very low-key, chill-out electronic vibe, in which Miles and Guru use multi- culturalism as a springboard for musical ex- changes, not as a destination unto itself. Whether in 2004’s most culturally or musically inspired release, it remains an interesting listen. —AT

(Continued on page 42)
**Miss Ross' six**

VITAL

them

"Rain Down,"

from the band's

already being

this collection

pop

Your Love

worship

CHRISTIAN

reggae

The

brilliant production concept brought

There

No.

Smith's engaging

like an

from London

grace. "Majesty"

could spell

work song

slide

guitar

songs.

or

"question:

What hap-

from "Menhadden

"Heaven," "Holler" and

eye

82876 -59255

“Live

Is

TRINA BRAXTON

from her

Black

RELEASE

5

CD

"0

"wanderlust" answers

manic

guitar

growing.

the name

Think

... it makes perfect sense

as

contemporary artists

comparing

Jackson crafts

fashion, Jackson crafts

success.

and the kind

and while Virgin

VITAL

DIOR

DESIGNER

Christian

This

is one

VITAL

DIOR

DESIGNER

Christian

in

The

herself

of

"One

in

of

"drum

with

and

"chillin'

and

The

Boulevard

Irvington

PUBLISHERS: Barlow

Music/Antag-

ontist Noise Music

admin. by Bug, BMI

Lost Highway

MRN2471 (CD promo)

Broken

upcoming

singer

surged

concert
c
dates—Ryan

Adam

cannot

to

music on

this

day. That

a

shame, particularly

when

listening to

to

new

(culled

his

last

CD-

long-

full-

length,

"Frank N. Roll)."

Channeling

Moss-

sey.

Adams

up

his

at

times

so

people;

too

many.

But

the

same

sunny

meaning—"I'm

love

you.

Hard

... I'm

11

12

7

5

R

Love

"Shout

"Dirty

Dance

DIRTY SANCHEZ

REALLY Rich		

SAY IT

and

Los

Life

stem

of

the

core

the

at

Melrose

in

Neper

She's

Shark

there's

inter-

eral.

and

of

the

and

in

the

and

the

get

of

the

and

what

100

111

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310
Soundtrack Gets DVD/VHS Boost

‘Only The Strong’ Comes With Film

BY STEVE TRAIMAN

Koch Records is breathing new life into the soundtrack of “Only the Strong Survive,” a documentary celebrating R&B/soul music.

The film was critically acclaimed when Miramax released it last May along with a companion soundtrack CD from Koch. The movie was previewed as an official selection at the Cannes Film Festival and the Sundance Festival.

Now, Koch is repositioning the soundtrack at such major accounts as amazon.com, Tower Records, Borders Books & Music and Barnes & Noble through DVD and VHS sets from Miramax Home Entertainment/Buena Vista which hit stores Feb. 3.

MANY LEGENDS INCLUDED

The DVD features Jerry Butler, the Chi-Lites, Isaac Hayes, Sam Moore of Sam & Dave, Ann Peebles, Wilson Pickett, Carla & Rufus Thomas and Mary Wilson of the Supremes.

The set also includes such exclusive live-music performance videos as Moore’s “Hold On, I’m Coming,” Sir Mack Rice’s “Musical Sally,” the Thomases rehearsing “The Night Time Is the Right Time” and the Chi-Lites performing “Oh Girl.”

Journalist/co-producer Roger Friedman compiled the DVD as another streamlined “concert,” with voiceover commentary by legendary producer Jerry Wexler. “R&B is closer to jazz than any other form of music,” Wexler says.

Wexler, who brought the Memphis and Muscle Shoals sound to Atlantic Records as a co-founder, recalls, “We were part of a group of music fans in the ’60s, collecting LPs and visiting the [Manhattan] night spots in the Village and (Continued on page 44)
Americana Sampler Provides A Taste Of The Genre

In conjunction with the National Assn. of Recording Merchandisers, the Nashville-based Americana Music Assn. (AMA) will release a $1.98 CD sampler Aug. 3. Ryko Distribution in New York will handle the project.

The album will contain tracks by major-label and independent Americana artists. It will emulate two best-selling $1.98 samplers produced in 2001 and 2003 by NARM and the Blues Music Assn.

Those packages, which Ryko also distributed, topped the Billboard Top Blues Albums chart and were among the biggest albums in the blues category for their release years.

The AMA compilation is designed to elevate consumer awareness of the Americana field. It grew out of discussions during the Americana retail summit held during the trade group’s 2003 conference, held last September in Nashville.

Americana is one of the hardest types of music to sell since it is not truly a genre unto itself. It encompasses artists in the folk, country, rock and even blues genres—all of which have their own dedicated sections in retail stores.

AMA executive director J.D. May says of the CD, “It’s specifically geared to let consumers know, ‘This is what Americana is.’

“There’ll be 14 or 15 tracks. The primary focus will be on highly recognizable artists, with a quarter or a third of the tracks reserved for new and developing artists. We want consumers to understand that there are artists they know and love who also happen to be Americana artists,” May says.

Independent labels have traditionally been the standard-bearers for Americana, so May believes the sampler will “by default” focus on Americana artists. “Although, undoubtedly, major-distributed tracks such as Lost Highway and DMZ will also be represented,” May says.

The AMA has designated September as Americana Music Month, and the CD—which is the trade organization’s first retail release—will be a major part of a month-long promotion of Americana releases.

Each sampler will include a physical and electronic consumer-response component. AMA will use the data it collects to create a consumer database that can be used to market Americana releases. A consumer-oriented Web site will also be created to supply additional information to consumers.

Labels can submit tracks for consideration between Feb. 17 and April 20. A five-person panel of retailers and journalists will review submissions and select the final tracks.

MADE-TO-ORDER DEAL: Santa Monica, Calif.-based Kufala Recordings, which issues custom-made concert CD-Rs, has signed an agreement with Quick-Silver Records in Westlake Village, Calif., to increase its distribution of select releases to retail.

Previously, Kufala’s product was only available online or at major-market independent stores. The label has released albums by such acts as Soul Coughing, Twiinem, Groove Collective, New Riders of the Purple Sage and Riddler Reader (Ridder/Inside, April 5, 2003).

Quick-Silver direct-distributes its product, using Select-O-Hits in Memphis for retail solicitations.

SPINNING DOWN PRICES: Brooklyn, N.Y.-based SpinArt Records has reduced prices on more than 50 catalog titles.

Albums by such acts as the Apples in Stereo, Bis, Vic Chesnutt, Clem Snide, the John Doe Thing, Pere Ubu, Soft Cell, Chuck Prophet and the Weddings are present have been dropped to $11.98 from $15.98 or $14.98. Ryko Distribution handles the label.

THAT’S RADIKAL: Dance and techno label Radikal Records has signed an exclusive U.S. distribution deal with New Hope, Minn.-based Navarre Entertainment Media.

The label, which is headquartered in Teaneck, N.J., and Los Angeles, was previously handled by Caroline Distribution. Its acts include ATR, Galleon, Zombie Nation and Schiller.

‘Strong’ Issued With DVD/VHS

Continued from page 43

Harlem. It’s amazing that so many of us went into the music business.”

Also featured are Rufus Thomas and Jaye Davis, co-hosts of the popular daily “Rufus & Jaye Show” on WDWA-AM Memphis—the first U.S. station to broadcast an all-black-music format. “We played Elvis on black radio before any white station did,” Thomas recalls.

ENRICHING ARTIST LEGACIES

Friedman worked on the movie concert with filmmakers D.A. Pennebaker (“Montreux Pop”), the Bob Dylan documentary “Don’t Look Back”) and Chris Hegedus (“Down From The Mountain” featuring musicians on the soundtrack to “Oh Brother, Where Art Thou?”).

“This historical soundtrack deserves to be heard and enrich the legacy of these great artists. It’s the perfect companion to the documentary and DVD,” Koch Records president Bob Frank says.

The DVD/VHS streeted Feb. 3. It contains Beyoncé’s Grammy Award-nominated song, “Crazy in Love,” which is based on the Chi-Lites’ 1969 hit “Are You My Woman? (Tell Me So).”

The DVD and soundtrack CD are also being offered together at a special discount on amazon.com. Koch senior marketing director John Frank says.

VHI will also run a special in February featuring Moore, Wilson and Pickett, who attended a press event Jan. 29 hosted by Mira-

mav/Buena Vista Home Enter-tainment at the Cutting Room in Manhattan.

“Our unwavering enthusiasm for this (cross-promoting!) project will continue well into 2004,” Frank says.

www.billboard.com www.americanradiohistory.com
Tower Shooting For Prepackaged Ch. 11

Tower Records is closing in on an "pre-packaged" Chapter 11 filing, sources say. The move is expected by the end of this month.

A prepackaged Chapter 11 filing is relatively rare. It is usually done when an attempt at an out-of-court restructuring has the support of most creditors but needs the court to make it legally binding for all creditors. In this case, sources say that bondholders with about 3% of the $110 million in Tower debentures are opposing the portion of the restructuring plan that calls for the conversion of the bonds to equity.

Tower management is turning to the court in the hopes of achieving a "cram-down" on the opposing bondholders, sources say. It may also use the filing to jettison leases of any unprofitable stores that are still open.

Supposedly, suppliers will not have to take a "haircut" on their accounts receivables from Tower in the prepackaged filing, which of course means vendors are supporting it. Similarly, the secured lenders—the bank supplying the chain's revolving credit facility and the banks that are due $25 million on the old revolver that was turned into a term loan—are also said to be supporting the plan.

The whole process is expected to take from 30 to 90 days, sources say. But if it takes that long, it is not a true "pre-pak"; it is more like a pre-negotiated Chapter 11, others familiar with bankruptcy proceedings say.

Some interested parties believe that the longer the case is before the court, the greater the chance that a wildcard will emerge.

But if the court approves, the bondholders will have a significant majority ownership interest in Tower. Chairman emeritus Russ Solomon will remain, and he and his family will still have a small stake.

Then, the company can refocus on the auction process begun by Greif & Co., which so far has flushed out at least five suitors: Hicks, Muse, Tate & Furst is a financial firm based in Dallas; the Yucaipa Cos., is a Los Angeles-based financial firm that runs a fund that owns Alliance Entertainment Corp.; Boca Raton, Fla.-based Sun Capital Partners runs an investment fund that owns the Musicland Group; and Pamlico & Co. is a Los Angeles-based firm formed by former music and video industry executives Ralph King and Devandra Mishra to acquire Tower (Billboard, Dec. 27, 2003). Also, a new player is said to have emerged, possibly from Japan.

In fact, some suggest that a deal may already be done, contingent on the court outcome. Others say that if the proposed offers are not rich enough, the bondholders may stick with current management running the chain in the hope of achieving a more lucrative exit strategy later on. Still others suggest that a pending offer might include a suitor buying out a portion of the bondholders' equity as soon as the court approves the cram-down, with the promise of a further buyout coming later.

Tower executives did not return a call for comment.

NEW START: Universal Music & Video Distribution is about to stir up a mini-hornet's nest.

A full-page, pre-Grammy Awards newspaper ad touting its artists will also highlight the JumpStart $12.98 list price, although it likely will carry the wording "manufacturer's suggested retail price" (MSRP). Now, that ad may have an asterisk with small print explaining that the price may not available at all merchants, but that is not going to soothe retailers, who say they fear customers will come in and demand the $12.98 CDs.

When JumpStart was introduced, UMVD initially planned to put a $12.98 sticker on all of its albums. But when hell broke loose, UMVD thought better of that strategy and changed the sticker to read "new low price." But during the fourth quarter, executives within UMVD and its labels privately said they were disappointed that more retailers had not repriced UMVD product to reflect the lower cost price. Merchants, meanwhile, said that since UMVD did not offer any price protection on the catalog, they wanted to capture as much profits as possible during the fourth quarter to offset the inventory devaluation of CDs that cost the old boxlot price of $12.07 but were only eligible to be credited at $9.09, if returned after Jan. 1.

In January, some merchants told Billboard that they were considering a price change to reflect the lower costs. But here we are in February, and UMVD apparently decided to help them along in that thinking.

"I am sorry if some retailers are annoyed; that is not our intention. But [$12.98] is our MSRP and we are allowed to put it in our advertising," UMVD president Jim Urie says. He notes that the scheduled advertising is intended to capitalize on the Grammy broadcast and drive sales.

Heineken Thinks Green For Grammy Sponsorship

BY SAMANTHA CHANG

NEW YORK—Necessity, they say, is the mother of invention. And with the industry still in a slump, sponsors of this year’s Grammy Awards used creative approaches to expose their products to the massive worldwide music audience.

One example is Heineken, which has inked a three-year sponsorship deal with the National Academy of Recording Arts and Sciences. Under the agreement, the Grammy red carpet is being turned green for the first time, to match the Heineken color. And for every person who walks the carpet, Heineken will make a donation to the Grammy Foundation to support music education.

Heineken will also debut six new music-themed commercials during the broadcast, including one with an anti-piracy message.

The deal underscores the ways that corporations are expanding their connections to music through promotions that go beyond music events themselves.

"Music is a lifestyle, so it’s a platform we’re really interested in expanding," Heineken brand marketing director Andrew Glaser says.

Heineken will also conduct a charity auction of a specially designed guitar signed by Sting, Eric Clapton, No Doubt, Pharrell Williams and Lenny Kravitz.

Other household brands that will be associated with this year’s Grammys are American Express, Microsoft, 7-Up, Continental Airlines and Hilton Hotels.

Retail
Track

By Ed Christman
ecchristman@billboard.com

Amped magazine

Often Imitated, Never Duplicated!

New Accounts Call:
800-635-9082 • Fax: 954-340-7641 • Visit us on the web at www.aent.com

www.americanradiohistory.com
UME Selling Econo DVDs

BY JILL KIPNIS

LOS ANGELES—There are not any bells or whistles on Universal Music Enterprises’ new DVD series.

Rathere, the 20th Century Masters/ Millennium music DVD line consists of stripped-down discs with a suggested retail price of $7.98 that UME hopes will generate more interest in music DVDs. The series debuts Feb. 24 with eight releases from acts including Boyz II Men, New Edition, Donna Summer and Tears for Fears. Each disc will feature just five of the artist’s top music videos and no extra features.

“We want to get music DVDs in front of people,” says Richie Gallo, senior VP of sales and marketing for UME’s catalog group. “This is an inexpensive way to introduce them to consumers. If you are a fan of one of these artists, these will be great impulse buys.

“We certainly have seen in the last two years what a DVD has meant to the movie business,” Gallo continues. “In the music business, we have all woken up and said, ‘Wow, DVD is clearly a hot-button item.”

Indeed, the Digital Entertainment Group has reported that sales of music DVD titles increased 102% in 2003 to reach 17.2 million units (Billboard, Jan. 17).

The idea to release the DVD line resulted from the strong shipments of UME’s 20th Century Masters/ Millennium CDs, a midline series of greatest-hits compilations. According to Gallo, the 30+ year-old audio line has shipped more than 36 million units.

The DVD series will focus on 1980s- and 1990-era acts.

Another batch of Masters/ Millennium DVDs, including ABBA, Styx, Sublime and Barry White, is scheduled for April. Approximately 30 titles may be released annually depending on consumer interest.

That schedule may be in the cards if preliminary retail interest continues. “The whole idea of offering hit videos by legendary artists at a great value is what many of our music DVD customers are looking for,” says Gallo, adding that plans are being finalized for the new category. We expect these DVDs to do very well.”
EXECUTIVE TURNTABLE

RECORD COMPANIES: Warner Strategic Marketing in Burbank, Calif., appoints Glenn Schwartz VP of licensing and administration. He was senior director of licensing at Zomba Recording.

Roadrunner Records in New York promotes Karen Dillett to VP of international. She was senior director of international.

BMG in New York names Ed Razzano senior director of film and TV. He was senior creative director at Spirit Music Group.

PUBLISHING: BMI in New York promotes J.W. Johnson to senior director of writer/publisher relations. He was director of writer/publisher relations.

Denise Rich Songs in New York promotes David Munk to president. He was creative director.

RETAIL: Virgin Entertainment Group North America in Los Angeles promotes Ravi Ahuja to CFO. He was senior VP of global business development.

MUSIC MAGAZINES: The Fader magazine in New York promotes Knox Robinson to editor-in-chief. He was editor-at-large.

For NY Schools


Trumpet Awards

Elektra Entertainment Group chairman Sylvia Rhone was among the honorees at the 12th annual Trumpet Awards, which recognize achievements by African-Americans in various career fields. Isaac Hayes, hip-hop mogul Russell Simmons and actress/singer Della Reese also received honors at the event, which took place Jan. 26 at the Omni Hotel in Atlanta. TBS will televise the show Feb. 21. Pictured, from left, are Tamia, Gerald Levert, Rhone and Yolanda Adams. (Photo: Kevin Mazur/WireImage.com)

Super Bowl Shock

At right, Janet Jackson and Justin Timberlake’s Feb. 1 halftime-show performance at Super Bowl XXXVIII in Houston caused an uproar when Timberlake ripped off part of his singing partner’s costume, exposing one of her breasts. Apologies were later issued by Timberlake, Jackson, CBS (which broadcast the Super Bowl in the U.S.) and MTV, which produced the show. Timberlake’s halftime appearance was a surprise. At left, the previously announced halftime-show performers gathered before the event at a Jan. 29 press conference in Houston. Pictured, from left, are Sean "P. Diddy" Combs, Jackson, Nelly and Kid Rock. (Photos: Kevin Mazur/WireImage.com)
**Multi-Platinumville**  Jimmy Buffett’s “Meet Me in Margaritaville: The Ultimate Collection” album recently reached 2 million copies in shipments, according to the Recording Industry Assn. of America. Record executives gathered backstage at one of Buffett’s concerts at Arrowhead Pond in Anaheim, Calif., to present the singer, center, with an RIAA commemorative plaque for this achievement. On hand were Universal Music Enterprises senior VP of new business and artist development Bob Mercer, left, and UME president Bruce Resnikoff.

**Hot Fashion ... KELLY ROWLAND**

The eighth annual National Football League Gridiron Glamour fashion show took place Jan. 31 in Houston during the Super Bowl festivities. Kelly Rowland of Destiny’s Child, above, was among the celebrity models who were part of the runway show, which included fashion from Saks Fifth Avenue. The event, presented by actress Holly Robinson Peet and her football-star husband, Rodney Peete, featured other runway celebrities, including supermodel Niki Taylor, “Access Hollywood” host Nancy O’Dell and actress Victoria Rowell.

(Photograph: Dimitrios Kambouris/WireImage.com)

**Rock Stars With A Hoops Star**

Linkin Park vocalist Chester Bennington, left, and guitarist Brad Delson, right, hang out with Philadelphia 76er Marc Jackson backstage before a Jan. 20 Linkin Park concert at Wachovia Spectrum in Philadelphia.

**MIDEM 2004**  Billboard staffers were on the scene at the 2004 MIDEM conference Jan. 25-29 in Cannes, France. Above, from left, are OD2 partner Charles Grimsdale, Peter Gabriel, Billboard editor-in-chief Keith Girard and music producer Brian Eno. During MIDEM, Gabriel and Eno announced that they are launching an OD2-hosted Web site called the Magnificent Union of Digitally Downloading Artists for acts that want to release their music through the Internet. Picture at below at Billboard’s MIDEM cocktail reception, from left, are Billboard President and publisher John Kilculen, Billboard global news editor Lars Brandle, Billboard GM P. Andrew Bilbao, Billboard international subscriptions marketing manager Karen Griffith, Billboard associate publisher/international Gene Smith, Billboard advertising director for northern Europe/U.K. Frederic Fenucci and Girard. Pictured in front of Griffith is Billboard promotion manager Mary Ann Kim.

**Now, Hear This ... EISLEY Artists to Watch**

Stacy, Sherri, Chauntelle and Weston DuPree, along with family friend Jonathan Wilson, formed Eisley in the late 1990s in the living room of their home in Tyler, Texas. Instead of spending endless hours in front of the TV, the DuPree sisters would play guitars and keyboards, write songs and harmonize, while their brother banged away on the drums. Wilson, meanwhile, was perfecting his bass playing. Along the way, this fab five crafted a sound that is equal parts Wilson Phillips and the Sundays. After developing a loyal fan base by playing in local church basements, all-ages clubs and school auditoriums, Eisley found its way to the stages of MIDEM, the South by Southwest Music Conference and the Coachella Festival. Last year, Eisley opened for Coldplay during its summer tour. “We couldn’t believe it,” Sherri says. “It was our first major tour—and with Coldplay, no less. We were intimidated by it all.” Of course, it didn’t hurt to have the same manager as Coldplay (Dave Holmes of DCM in Los Angeles). Signed to Reprise Records—which issued the band’s second EP, “Marvelous Things,” late last year—the members of Eisley (whose ages range from 15 to 22) are now doing much preproduction at home for their debut album. Then it’s into the studio with producer Rob Schnapf, where, Sherri says, “the fun will only continue.”
Goldsmith On Best Score Oscars

As part of Turner Classic Movies’ (TCM) annual “31 Days of Oscar” festival, Academy Award-winning film composer (“The Omen”), Jerry Goldsmith will join TCM’s Robert Osborne Feb. 22 in co-hosting the channel’s presentation of winning or nominated films from the score category. Specifically, Goldsmith will co-host screenings of “Superman” (scored by John Williams), “South Pacific” (Richard Rodgers), “The Magnificent Seven” (Elmer Bernstein) and Goldsmith’s own “The Wind and the Lion.”

Goldsmith’s contributions to the film industry include scores for classic films such as “The Omen,” “Chinatown,” and “Superman.” He has received numerous awards and nominations for his work, including multiple Academy Award nominations and wins.

Words & Music

“Get a great picture and it’s not hard to write a great score,” Goldsmith says, rating “The Magnificent Seven” as “one of the most important films of the Western genre. God knows it’s been ripped off enough.” Of his own scores, the prolific and varied Goldsmith cites “Pattor,” “Basic Instinct” and “Rudy” among his favorites, then comments on one of my favorites—“Chinatown.”

Once in a while you get lucky,” he says of Roman Polanski’s 1974 film noir masterpiece (a TCM festival entry in the best actor category).

“We knew it was good, but nobody thought it would be a classic.”

Writing the appropriately evocative score, however, was “sheer terror,” he adds. “I had only 10 days to write the whole thing when the first score—which sounded like Chinese music—didn’t work. Normally I get a couple months.”

Goldsmith also scored “LA Confidential” and now hopes for a third film about institutionalized corruption in Los Angeles to complete a “trilogy.”

But the Sony ATV-attended Elton John classic (BMI) writer is working on a score to finish a trilogy of a different sort. “The Game of Their Lives” is a soccer film directed by David Anspaugh and written by Angelo Pizzo—the creative team behind the sports-themed Goldsmith-scored “Hoosiers” and “Rudy.”

Recent Promos: Major Songs last year issued a limited-edition three-disc, 74-track boxed set, “Carl Sigman Songs,” to promote the classic pop fare penned by the late chart inductee into the Songwriters Hall of Fame. Now the company has a two-disc, 28-track compilation, “The Songs of Carl Sigman: Film & Television Sampler, Vol. 1, Classic Standards from the ’30s-’70s.”

Denise Rich Songs’ self-titled 17-song sampler includes the Roc Project Featuring Tina Novak’s new single, “Deja Vu,” and Luis Fonse’s “Abaraz La Vida,” which will be used in a Tele- mundo soap opera starting this month.

Spanish, incidentally, is a new language for Rich’s songwriting. So the set also has Spanish tunes sung by Celine Dion and Larn Fabian.

Paul McCartney’s MPL Communications has the No-cut “The Best of Chero Music,” which samples more than eight decades of wide-ranging MPL-repped Chero catalog hits, including “Oh the End of the Night,” “Let the Good Times Roll,” “Young at Heart” and “Choo Choo Ch’Boogie.”

Play-It Productions—a New York-based CD/DVD, audio and videocassette duplication and graphic design facility—has acquired CD/DVD production company Digi-ROM, located at 130 W. 49th St. in New York.

Under terms of the acquisition, Digi-ROM’s staff and mastering, replication, authoring and related technology will relocate to Play-It Productions’ recently expanded complex at 259 W. 20th St.

Play-It Productions has also expanded its services with the recent introduction of a surround-round-sound capable mastering, digital editing and archival restoration suite. which includes a voice-over/overdub booth. The suite is equipped with SADIE and Pro Tools digital audio workstations and additional digital and analog equipment.

Eliminating the redundancy of two facilities offering some overlapping services—each also bearing a similar midtown Manhattan real estate costs—made sense to Digi-ROM founder Harry Hirsch and Play-It Productions principal Tony Tyler.

“Like everybody, we’re feeling some of the effects” of the slumping music industry, Tyler says. “Which is what led me to start asking, what’s the best way to reach out to our customer base to keep the business alive.”

Tyler continues, “The purchase of Digi-ROM really gave me that as instant gratification.”

Hirsch, a veteran studio owner/designer/engineer and former National Academy of Recording Arts & Sciences chapter VP and national trustee, has been named Play-It Productions’ VP of technical services.

Two N.Y. CD/DVD Plants Combine

Tiki SOLD: Tiki Recording Studios, a Glen Cove, N.Y.-based facility offering audio recording, mixing and mastering as well as duplication and graphics services, has been sold. Tiki owner Fred Guarino, who established the studio in 1978, revealed news of the sale to fellow studio owners at the Jan. 29 meeting of the New York chapter of the Society of Professional Audio Recording Services (SPARS).

The sale includes the facility’s real estate, building and equipment, though Guarino will retain the Tiki Recording Studios name. He also pledged to continue in the commercial recording business.

Guarino described the buyer as a major artist, who will use the studio to record his own music and that of her production company.

Movin’ on Up: In still more news from the New York recording industry, Dale Pro Audio, a professional audio dealer serving the recording, postproduction, sound reinforcement and broadcast industries, will move to a new, larger facility one block from the space it currently occupies at 7 W. 20th St. Courtney Spencer, Dale Pro Audio COO, announced the move at the Jan. 28 SPARS meeting. The audio dealer was a co-sponsor of the monthly gathering.

The new facility was designed by the Walters-Storl Sk Design Group, an architectural design and acoustic consulting firm. Spencer says that at 16,000 square feet, it is twice the size of Dale Pro Audio’s current location and includes an “event space” that will accommodate up to 50 people for seminars and related activities.
Oz Festival Scene Lifts Post-Christmas Sales

BY CHRISTIE ELIEZER

SYDNEY—The marketing campaigns do not stop for Australian labels or retailers after the Christmas tinsel has been packed away.

Between late December and early February each year, some 25 summer festivals are held Down Under, and the focus shifts from the big Christmas sellers to touring artists and "baby" rock or alt-rock acts.

"There's clearly a lot of media and label attention around these [touring] acts," says Brett Blundy, CEO of the market-leading Sanity music chain. "In December we sold 271,000 gift vouchers, so this is [also] a good time to introduce new music to consumers."

Bringing Northern Hemisphere acts from their holiday seasons to make the long trek Down Under is no problem for local promoters and labels. During its 12-year history, the Big Day Out (BDO) festival has been instrumental in breaking Nirvana, Tool and Soundgarden in Australia.

The impact of BDO appearances can be dramatic. In 2000, EMI reported that shipments of the Chemical Brothers' "Surrender" album (Freestyle Dust/EMI) rocketed to 120,000 from 50,000 copies after the act appeared at BDO.

The Australian Record Industry Assn. chart for the week commencing Feb. 2 saw strong top 20 advances for BDO acts Black Eyed Peas, Jet, the Darkness and Muse.

"Overseas record companies and booking agents are well aware of the festival's ability to break acts," BDO co-promoter Ken West says. He adds that this year's headline, Metallica, was particularly keen to play the event, because it put the band in front of an audience that was younger and more varied than its traditional one in Australia.

This year's BDO tour kicked off Jan. 16 in Auckland, New Zealand, and finished Feb. 1 in Perth. Crowds at the individual dates ranged from 40,000 to 75,000, with a total of 300,000 tickets sold.

Other Australian festivals also pulled in impressive figures this summer. In some cases, they incorporate lifestyle attractions, ranging from film festivals and awards ceremonies to environmental forums and workshops.

The Woodford Folk Festival in Queensland sold 90,000 tickets in six days (Dec. 27-Jan. 10), while the total attendance for the Tamworth country music festival (Jan. 16-26) was 50,000. The four-city Good Vibrations dancefest drew 50,000 between Jan. 24 and Feb. 1.

USING FESTS TO THEIR ADVANTAGE

"We now tend to view the holiday period as a 16-week period running from November to late January," Warner Music Australia chairman Shaun James says. "Everyone's woken up to the fact that there is excellent foot traffic and retail activity [through January]: you just need to stimulate it."

Aside from repackaging albums by local bands the Superjesus and Magic Dirt, Warrant hoped to use this year's BDO to break British pomp-rockers the Darkness in Australia. Shipments of the act's "Permission to Land" had doubled to 26,000 units by the end of the BDO tour. (Continued on page 54)
### Japan

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAKI NO SHIZUKU</td>
<td>Takeshi</td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JUPITER</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>STARGAZER</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>KEIDAI NO KAIRODANSU</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>SATOKO</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>NIGO</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>MIYAVI</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>MIYAVI</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>MIYAVI</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>MIYAVI</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>MIYAVI</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
</tbody>
</table>

### United Kingdom

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVE MATTHEWS</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JAY-Z</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>Usher</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
</tbody>
</table>

### France

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
</tbody>
</table>

### Germany

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
</tbody>
</table>

### Canada

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVE MATTHEWS</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JAY-Z</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>Usher</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
</tbody>
</table>

### Italy

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVE MATTHEWS</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JAY-Z</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>Usher</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
</tbody>
</table>

### Spain

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVE MATTHEWS</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JAY-Z</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>Usher</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
</tbody>
</table>

### Australia

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVE MATTHEWS</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JAY-Z</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>Usher</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
</tbody>
</table>

### The Netherlands

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVE MATTHEWS</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JAY-Z</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>Usher</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
</tbody>
</table>

### Sweden

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVE MATTHEWS</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JAY-Z</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>Usher</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
</tbody>
</table>

### Norway

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVE MATTHEWS</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JAY-Z</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>Usher</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
</tbody>
</table>

### Switzerland

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVE MATTHEWS</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JAY-Z</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>Usher</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
</tbody>
</table>

### Billboard

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVE MATTHEWS</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JAY-Z</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>Usher</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
<tr>
<td>JENNIFER LOPEZ</td>
<td></td>
<td>WARNER MUSIC JAPAN</td>
</tr>
</tbody>
</table>

**Hits of the World is compiled at Billboard/London.**

NEW = New Entry  RE = Re-Entry
Prolific Coral Goes Budget-Price


"Nightbreak and the Sons of Becker" is meant as a thank-you to the group's fans. Recorded during just one week in a North Wales studio with Lightning Seeds frontman Ian Broudie in the producer's chair, the album features 11 stripped-down doses of raw, punk-fueled psychedelia. "We did most of it in one take," frontman James Skelly says. The album went on sale Jan. 26 through Deliscotic at the budget price of £7.59 ($14.70). According to Deliscotic label boss Alan Wills, the album sounds like a "lost weekend." "CHRISTOPHER BARRETT

BOSNIN BLUES: A late resurrection of forgotten musical talent is not something restricted to Cuba's Buena Vista Social Club. Emilia Zoric, an icon of Bosnian traditional music, has finally been recognized with a new 19-track album on Gramakukan Records in Bosnia-Herzegovina. The career of the 80-something singer from Sarajevo, who croons in the blues-like style known as sadžbinka, had almost come to an end without a proper recorded legacy. Edin Zubcevic, Gramoknol director and producer of the album "Traditional Bosnian Songs," says, "The motivation was to preserve the repertoire. Zecia's interpretation is a unique aesthetic experience." TAJFEN KESQIN

ISRAELI WHISPERS: Israeli singer David D'Or has a 10-year career, a voice spanning four octaves and a repertoire sung in Hebrew, Italian, Latin and English. His latest single was a clubby, English-language version of George Michael's "Careless Whisper." The track, which was produced and mixed DJ Amial featuring the Uni-

versal Voice (aka D'Or) on the Had Artis label, has attracted international interest. The artist is now focusing on selecting the song that he will take to the 2004 Eurovision Song Contest and is recording his latest album with conductor Yaron Godfried. D'Or is writing most of the material, which will address contemporary social issues. "Living in Israel, if you have any sensitivity as an artist, you can't just ignore the situation," he says. SASHA LEVY

BUZZING BUTTERFLY: When it comes to female solo artists, the biggest buzz in South Africa surrounds TKH and her newly released album, "Black Butterfly" (Electromode Records). The title track is getting a lot of radio play for the artist, who supported Beyonce at her Johannesburg show in November 2003. Primarily an urban music artist, TKH is no stranger to accolades. She has already won two South African Music Awards for best R&B album for her previous releases (2001 for "TKO" and 2002 for "Eject Yo Ass"). The singer says, "Black Butterfly" is a great foundation track to illustrate just how much I have grown musically over the past few years. It en-

compasses everything that I am right now. I'm like a butterfly, ready to fly off to the next stage of my music career and life." DIANE COSTER

TURNER'S SEASON: Northern Irish singer/songwriter Juliet Turner returns with her first album in nearly four years when she releases her third studio set, "Season of the Hurricane." Turner's last album, "Turn the Black Sun," was picked up in 2001 by Warner's EastWest imprint in the U.K., having sold 52,000 units in Ireland. "Season of the Hurricane" was nominated in Northern Ireland and London and produced by Alastair McMillan (Van Morrison, Paul Brady, Martin Tuite) and Ron Sexsmith. The flame-haired songstress' new record features such subject matter as vampires, premonitions, no-strings-attached sexual romps and birds rising from the dead. "An Irish tour is planned for March, with U.K. dates penciled in for April. Lead single "Everything Beautiful Is Burning" is receiving generous support on Irish radio. MICK KELLY
**No Party For Premios**

**But Spanish Execs Hope Awards Show Can Get Back On Track In 2005**

BY HOWELL LLEWELLYN

MADRID—Despite the odd flicker of joy at the 2004 Premios Amigo show, the Spanish music industry does not appear to be in a celebratory mood.

For the second consecutive year, there was no music or TV coverage of the local record business’ annual showcase event, held here Jan 22.

But in contrast to last year’s somber 45-minute ceremony, this year’s event was enlivened by the presence of such major Spanish stars as Miami-based Alejandro Sanz.

“We wanted to bring some joy this year,” says Antonio Guisasola, president of labels body and International Federation of the Phonographic Industries affiliate AFYVE, which has organized the Premios Amigos for the past seven years.

**NO CAUSE FOR CELEBRATION**

“But there is still no cause to celebrate,” Guisasola says. “The Spanish market has been falling 10% to 12% a year for three years.”

The non-gala Premios Amigo ceremony is AFYVE’s protest against the rampant street piracy of illegal CDs in Spain, as well as the general market decline. It has long espoused Spain to become Europe’s fourth-largest market, according to unpublished IFPI figures for 2003.

The first five Premios events were televised, formal galas, with local and international executives mixing as U.S. and Latin stars played live alongside Spanish artists. But in 2002, AFYVE decided it would be wrong to lavish money on a sixth gala ceremony when, Guisasola says, industry people were “being thrown onto the street by cutbacks caused by piracy and the industry crisis.”

AFYVE, has since won promises of government action against piracy. In a show of support, justice minister Jose Maria Michavila and his wife attended this year’s ceremony.

Guisasola says that if the Spanish market does not fall further in 2004 and if a sponsor can be found, AFYVE will return to a full “gala” format in 2005.

Any future awards gala “must have a new model to attract back the kids who are not interested in the usual format of a series of one-song live acts held together by a presenter,” he adds. “Kids don’t want to watch this anymore.”

Guisasola says the 2001 Premios Amigo show, televised live by national channel Antena 3 TV, had an audience share of only 13% in its time slot. “We need at least 30% to make this work,” he says. “We need the Amigo gala to be good enough for TV stations to fight over it.”

**TARGETING RETAIL**

Labels are also looking for ways to increase the show’s impact at retail. The Premios Amigos does not generate major sales, Guisasola says. “It does not have the effect that the Grammys have, for example.”

The big winners of Premios Amigos 2003 were Bebo & Cigala (Billboard, Feb. 7) and Alejandro Sanz. Bebo & Cigala won for best Latin group, best new Latin group and best flamenco album for “Lagrimas Negras” (Calle 54/BMG). Bebo also won best Latin male artist, and Cigala took the best new artist award.

Warner artist Sanz won three awards, including best artist, Brazilian artist Carlinhos Brown, who is signed to Spain’s BMG Arivola, won a two-awards Best international album went to Beyoncé for “Dangerously in Love” (Columbia), while Bruce Springsteen was voted international artist of the year.

The awards are determined by a 1,200-member jury of music industry figures and media.

---

**Oz Festivals**

Continued from page 51

“We’ll build on that with a strong campaign during the first half of the year,” James says. “People have [now] seen them live and seen they’re a serious musical band. Anticipate the album doing well over platinum [70,000 units].”

EMI’s marketing around the annually Tamworth Festival focused on upcoming releases by country artists John Williamson, Troy Cassar-Daley and Slim Dusty. “It’s a smarter strategy to get fans know of what’s coming, so they can plan for it,” Capitol label manager Chris O’Hearn says.

Various tribute events to veteran singer/songwriter Dusty, who died last September, took place during the festival. That helped EMI shift an extra 20,000 units of his album catalog.

While labels Down Under are now well-practiced in exploiting the post-Christmas live-music boom, the sizes of the audiences at this year’s summer festivals in Australia have awakened the interest of some major non-music bands.

“Some big names are starting to sniff around for sponsorship possibilities,” says Michael Chugg, founder and managing director of promoter Michael Chugg Entertainment. “Interestingly, they seem more comfortable with country acts. They probably see rock acts as too unpredictable, even though they sell a lot more records.”

---

**Cinram**

Continued from page 51

“Inter-Continental Set to Open Retail Store”

Cinram also has exclusive, six-year agreements with WHV, WMC and New Line Cinema to manufacture, package and distribute DVDs and CDs in North America and Europe.

Cinram America president Dave Rubenstein says, “Cinram used to be a manufacturer. Then it was a distributor [that] happened to distribute. Now Cinram is a distributor that happens to manufacture. Distribution is a key part of our service offering and has become a large part of our business.”

**FOCUS ON A&R**

UMC executives say the move will enable it to focus more on marketing and developing new artists.

“We wanted to make sure our company was focused on A&R, sales and marketing,” Lennox says.

“Our mandate and vision over the past few years has been to really focus on our core business, which is artist development and the marketing of music,” WMC president/CEO Steve Kane says. “We felt there was no longer a need for us to be in [distribution] and that there were specialists.”

Cinram began manufacturing 8-track tapes in a Montreal basement in 1969. Today, the company is one of the world’s largest suppliers of pre- and post-recorded multimedia products and services and custom-order downloadable and optical disc digital content.

It has facilities in Canada, U.S., Europe and Latin America.

---

**The Music Board of Ireland**

The Music Board of Ireland will host an international seminar on the subject of “Creative Financing and Music” April 23 in Dublin. The one-day event at Chief O'Neill’s Hotel is being organized on behalf of the Irish government with the support of the European Commission as part of Ireland’s tenure of the European Union presidency. The seminar aims to attract 120 delegates from the private and public sectors specializing in music and media financing to discuss international investment and funding strategies for the music industry. The Music Board of Ireland acts as an industry forum and promotes policies for music industry development. It operates on a partnership basis between the Irish government’s Department of Arts, Sport and Tourism and the Music Industry Group of the Irish Business and Employers Confederation.

**Musicindie**

The new-media unit of U.K. independent labels trade body Assn. of Independent Music, is launching a new digital music-licensing venture called Rightsrouter. Spearheaded by Musicindie managing director Gavin Robertson, Rightsrouter is an independent company that aims to offer a one-stop center for labels seeking to license their catalogs to digital-music services. It will help the operators of such services seek out repertoire and clear the necessary rights. Rightsrouter will work closely on an international basis with AIM and European indie labels body Impala. Rightsrouter plans to open national offices or appoint representatives to help transact local licensing agreements. “The whole operation will be fairly complex for us in Glasgow, but as much as possible, the administration and management will be taking place in the local countries,” Robertson adds.

**The British Phonographic Industry**

resolved its legal dispute with Internet retailer CD Wow in time to avoid a Feb. 2 hearing at the High Court in London. In early January, the trade body launched proceedings against the e-tailer alleging that it was selling discounted CDs in the form of illegal parallel imports (Billboard Bulletin, Jan. 8). According to the BPI, U.K.-based CD Wow was violating copyright law by sourcing low-priced product from outside the European Economic Area. CD Wow’s physical product was generally being shipped from Hong Kong. The online company has now agreed to sell only European-originated product and will raise its CD prices for all deliveries to the U.K. and Ireland by £2 ($3.67). “I am delighted that we have been able to resolve this case without the need for a trial,” BPI chairman Peter Jamieson says.
Connect with the music industry’s most important decision makers in Billboard Classified

REAL ESTATE

We Always Have Room for Talent!
Oakwood, the Entertainment Housing Specialists

- All-inclusive rates on fully furnished apartment homes with kitchens, housewares, utilities and more.
- Custom packages for large group move-ins.
- We are minutes from most major studios and centrally located to dance studios, acting workshops and photographers.
- Locations available throughout Los Angeles, New York, nationwide and select worldwide destinations.
- Enterprise Rent-A-Car discounts available for Oakwood guests.

866.327.3077
323.878.2100
www.oakwood.com

POSH FLORIDA WATERFRONT ESTATE

LUXURIOUS LIVING, IMPRESSIVE ENTERTAINING
In lovely Vero Beach on two private, gated acres.
9000 sq. ft. custom-built home (1999) has six BR’s, five baths, theatre, gym, elevator, heated pool, 800 ft. waterfront w/dock, hi-tec security sys. beautiful views. 15 min. to cty airport, 5 min empty beaches.
$3 mil w/$2.2 mil mtg @4%.

Agent: 772-564-2740

NOTICES/ANNOUNCEMENTS

BILLBOARD CLASSIFIEDS MOVE LUXURY REAL ESTATE TO THE STARS
REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT
Call Mark Wood - Real Estate Manager
661-270-0798 • Fax: 323-525-2395 Billboard@musician.org
1-800-223-7524
Reach all the movers & shakers every week through the pages of Billboard
a force in the music/entertainment industry for over 100 years

UNSIGNED BANDS & SINGLE ARTISTS

NOW YOU CAN SPEAK TO THE ENTIRE MUSIC AND ENTERTAINMENT INDUSTRY THROUGH THE PAGES OF BILLBOARD. IF YOU ARE LOOKING FOR A MANAGER OR ENTERTAINMENT ATTORNEY - RUN AN AD IN BILLBOARD’S CLASSIFIED SECTION BRIEFLY STATING WHAT YOU ARE LOOKING FOR AND WHAT YOU HAVE TO OFFER. WE’LL GIVE YOU ONLINE/PRINT EXPOSURE TO ALL THE MOVERS AND SHAKERS IN THIS FAST PACED INDUSTRY. LET’S TALK TODAY!

PROFESSIONAL SERVICES

WITH OVER 60 YEARS OF EXPERIENCE & IN-HOUSE FACILITY, WE’LL PRODUCE YOUR CD, VINYL & CASSETTE PROJECT WITH THE EXCELLENCE IT DESERVES!

D.J. VINYL PROMO
100 12” vinyl $575.00
1000 12” vinyl $1,249.00

UPGRADES:
- master track
- cover artwork
- reissue
- liner notes
- unlimited runs
- Sony Japan

Click here for more info! www.backstage-fashion.com

Looking for Rock T-shirts?
You’ve Found "em!

BACKSTAGE FASHION
Worldwide Distributors of Licensed:
ROCK & NOVELTY T-SHIRTS, STICKERS, PATCHES, FLADS & MORE!

Check out our website catalog:
www.backstage-fashion.com
or call for a free price list/flyer (dealers only):
800-644-ROCK
(outside the U.S. - 520-443-0100)

www.billboard.com

Call: 1-800-223-7524 Today!
Fax all ads to: 646-654-4798/99 or email to: jserrate@billboard.com
Your ad includes a listing on billboard.com
over 17 million page views a month
www.billboard.com

BIllboard Classified

maximum results

maximum exposure

New 21st Edition

Complete Directory of Music Industry Contacts

ONLY $15.95 – includes shipping ($18.95 overseas)

Includes:
- City by city club directory • Tape/disc services • A&R directory
- Music services directory • Music industry websites • PLUS-Exclusive: How rising bands get the most out of the internet • And much more!

ORDER BY PHONE: 800-745-8922
OR ORDER ONLINE: www.orderbillboard.com

T-Shirts

Rainbo Records and Cassettes
1719 Berkeley St • Santa Monica, CA 90404 • (310) 395-1015
Fax: (310) 395-1814 • www.rainborocds.com • info@rainborocds.com

TOP SPAID

For: Cds, Lps Cassette, Videos & DVDs
Call (213) 986-5109
Fax (213) 986-7755

www.americanradiohistory.com
single release, “The Way You Move,” was No. 2 for eight weeks. This week, it replaces “Hey Ya” at No. 1 on the Hot 100. And more hits are likely on the way.

“There’s a huge groundswell for them right now,” Arista executive VP of promotion Steve Bartels says. “Radio is asking for them. If you look at [Nielsen Broadcast Data Systems], there are impressions for other songs from the album.

Bartels refers to the invigorating two-CD set “Speakerboxx/The Love Below,” which reigned at No. 1 for seven nonconsecutive weeks on The Billboard 200 in recent months. Released Sept. 23, 2003, the bold project—which features one disc from each member of the duo—has sold 3.5 million units, according to Nielsen SoundScan. Though “Speakerboxx/The Love Below” loses the No. 1 crown this issue to Twista’s "Rakimaze,” Outkast will likely enjoy a sales spike following the Feb. 8 Grammy Awards.

Nominated in six categories, Outkast is a hot bet for record of the year for “Hey Ya” and album of the year. In addition, the pair will perform during the ceremony’s tribute to old-school soul and funk, singing rhythms with George Clinton and Parliament/Funkadelic; Earth, Wind & Fire; and Robert Randolph & the Family Band (see story, page 69). But Outkast already deserves ubiquity. A parody of “Hey Ya!” opened the Jan. 25 Grammy Awards telecast. “Hey Ya!” is the theme music pumping promotional spots for the upcoming Academy Awards. It’s one of the selections on Razor & Tie’s "Hey Ya!” and year of the album. In addition, the pair will perform during the ceremony’s tribute to old-school soul and funk, singing rhythms with George Clinton and Parliament/Funkadelic; Earth, Wind & Fire; and Robert Randolph & the Family Band (see story, page 69). But Outkast already deserves ubiquity. A parody of “Hey Ya!” opened the Jan. 25 Grammy Awards telecast. “Hey Ya!” is the theme music pumping promotional spots for the upcoming Academy Awards. It’s one of the selections on Razor & Tie’s "Hey Ya!” and year of the album. In addition, the pair will perform during the ceremony’s tribute to old-school soul and funk, singing rhythms with George Clinton and Parliament/Funkadelic; Earth, Wind & Fire; and Robert Randolph & the Family Band (see story, page 69). But Outkast already deserves ubiquity. A parody of “Hey Ya!” opened the Jan. 25 Grammy Awards telecast. “Hey Ya!” is the theme music pumping promotional spots for the upcoming Academy Awards. It’s one of the selections on Razor & Tie’s "Hey Ya!” and year of the album. In addition, the pair will perform during the ceremony’s tribute to old-school soul and funk, singing rhythms with George Clinton and Parliament/Funkadelic; Earth, Wind & Fire; and Robert Randolph & the Family Band (see story, page 69). But Outkast already deserves ubiquity. A parody of “Hey Ya!” opened the Jan. 25 Grammy Awards telecast. “Hey Ya!” is the theme music pumping promotional spots for the upcoming Academy Awards. It’s one of the selections on Razor & Tie’s "Hey Ya!” and year of the album. In addition, the pair will perform during the ceremony’s tribute to old-school soul and funk, singing rhythms with George Clinton and Parliament/Funkadelic; Earth, Wind & Fire; and Robert Randolph & the Family Band (see story, page 69).

Outkast has also been a fixture on the Hollywood circuit, appearing at the Sundance Film Festival and on Playboy TV.

BROAD APEAL
So what is it about “Hey Ya!” and the rest of Outkast’s output that has so enthralled the mainstream?

Much as the Motown sound mingled classic R&B with pop sensibilities, “Hey Ya!” was penned from a melodic palette of pop/rock mixed with soul, funk and R&B. The result: a blend with the broadest possible appeal.

Ken Barnes, music editor of USA Today, describes “Hey Ya!” as “The ‘Super Freestyle’ of the 21st century.” He is referring to the 1981 Rick James crossover hit that “took the new wave of that period and combined it with R&B.”

“‘Hey Ya!’ is that kind of song—a combination of everything that’s going on,” Barnes says. “It sounds like a pop record, but it really isn’t. It’s timeless and easily outclasses every pop generation. It’s a universal home run that comes along once in a decade, once in an artist’s career.” Interestingly, while “Hey Ya!”

secretary general of BIEM, calls the conflict “a German situation, with the French wanting to go to a German court to rule on a German problem.”

Mooij adds, “We are certainly looking at the situation there, but I don’t think it will mushroom into other countries. All over Europe, the previous IFPI/BIEM agreement is respected.”

France’s SACEM/SDRM considers that “the attitude of German labels is not acceptable.”

In a statement, the French collecting society slams German labels for not meeting the conditions set by the latest IFPI/BIEM agreement and for unilaterally deciding to pay GEMA only as a part of the standard rate.

Sources at SACEM/SDRM say that there are no signals at this stage that French labels will be ready to follow suit.

The rate-setting process is different in France.

“In case of conflict you can call upon an arbitration tribunal and freeze the remuneration until the tribunal has ruled,” a SACEM spokesperson says.

A spokesman for the UK’s MCPSPRS Alliance says that it is “obviously something that we would look at. In the UK, the situation is slightly different. The mechanical rate was set at 8.5% of PPD by the Copyright Tribunal in 1991. Any change to the rate here would have to reflect a further reference to the Copyright Tribunal.”
Two Big Bows: Twista, Chesney

With album sales up by more than 10% over the year-to-date numbers, the music business has been in a festive mood compared with that of the past 2½ years. Missing from the party, however, had been huge new releases, until now. Rapper Twista and rising country star Kenny Chesney have arrived to fill the void.

Twista lights up The Billboard 200 this issue with 312,000 copies sold, the first release of 2004 to surpass the 100,000 mark. His launch is an eye-catcher, considering that the biggest album of his career, "Adrenaline Rush," has sold 821,000 copies since its release in 1997. A subsequent 1998 outing, with the Speed Knot Mobstaz, has sold 398,000 to date.

Then came "Slow Jamz," Twista’s tribute to Quiet Storm mode that name-checks such classic acts as Anita Baker, Keith Sweat, Ready for the World and the man the song samples, Luther Vandross. The track, which features Jamie Foxx and Kanye West, has been omnipresent at some radio formats since December and has been No. 1 for three straight weeks on the Rhythmic Top 40 chart and Airplay Monitor’s R&B Hip-Hop log.

With Twista once proclaimed the world’s fastest rapper, "Slow Jamz" wals the odd line of being a slow song that simultaneously sounds fast. That rhythmic tightrope, along with the song’s sensual sexual references and virtual glossary of street slang, have made it a huge hit with teenagers.

The track’s appeal, a $13.98 developing artist list and low-ball pricing at some chains help deliver a career-best week to a guy who had never sold as much as 50,000 copies in any other week. His 300,000-plus start also means WEA and Atlantic overcame the challenge of early stock shortages. "Kamikaze" initially shipped around 400,000 copies, $40,000 to date.

This is the first R&B-Hip-Hop title to reach No. 1 on the big chart since 1994, when Interscope’s multi-act soundtrack to "Murder Was the Case" bowled on top.

(Above average. Chicago rapper Twista collects his first No. 1 album on The Billboard 200. "Kamikaze" is the first R&B album on the Atlantic label to land in pole position since the Average White Band’s "AWB" was on top the week of Feb. 22, 1975.

AIR PLAY: The Hollies went to No. 6 some 30 years ago with "The Air That I Breathe," which peaked the week of Aug. 3, 1974. The composition by Albert Hammond and Michael Hazlewood became a country hit in 1983, when Rex Allen Jr. took the song to No. 37. Now the Mavericks have brought "Air" back to Hot Country Singles & Tracks, where their version debuts at No. 59. It's the first Mavericks song to appear on the chart since their remake of the Cat Stevens-penned "Here Comes My Baby" peaked at No. 42 the week of Nov. 27, 1999. "Air" marks the Mavericks’ debut on the Sanctuary imprint.

HIT HIT: The Offspring’s first chart entry on Modern Rock Tracks, “Come Out and Play (Keep ‘Em Separated),” was the first No. 1 hit on an independent label on this survey when Epitaph released it in 1994. Ten years later, the Offspring has its second No. 1 hit on this chart, as "Hit That" (Columbia) slides into pole position.

"Hit That" is the 17th Offspring song to appear on Modern Rock Tracks and the first since "Defy You" peaked at No. 8 two years ago, in February 2002.
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Number 1 Hot Shot Debut</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>FEBRUARY 14, 2004</td>
<td>TWISTA</td>
<td>Kamikaze</td>
<td></td>
</tr>
<tr>
<td></td>
<td>OUTKAST</td>
<td>Speakerboxx/The Love Below</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SHERYL CROW</td>
<td>The Very Best Of Sheryl Crow</td>
<td></td>
</tr>
<tr>
<td></td>
<td>EVANESCENCE</td>
<td>Fallen</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RUBEN STUDDARD</td>
<td>Sthal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>BRITNEY SPEARS</td>
<td>In The Zone</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TOBY KEITH</td>
<td>Shock Y' All</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>2004 Grammy Nominees</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CHINGY</td>
<td>Jackpot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>The Diary Of Alicia Keys</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JOSH GROBAN</td>
<td>Closer</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NO DOUBT</td>
<td>The Singles 1992-2003</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NICKELBACK</td>
<td>The Long Road</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JAY-Z</td>
<td>The Black Album</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JESSICA SIMPSON</td>
<td>In This Skin</td>
<td></td>
</tr>
<tr>
<td></td>
<td>WESTSIDE CONNECTION</td>
<td>Beg For Mercy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>BEYONCE</td>
<td>Dangerously In Love</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MAROONS V</td>
<td>Songs About Jane</td>
<td></td>
</tr>
<tr>
<td></td>
<td>HILARY DUFF</td>
<td>Metamorphosis</td>
<td></td>
</tr>
<tr>
<td></td>
<td>LINKIN PARK</td>
<td>Meteora</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NORAH JONES</td>
<td>Come Away With Me</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SARAH MCLACHLAN</td>
<td>Surfacing</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>WDV Gospel 2004</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JUUVENILE</td>
<td>Jive The Great</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>Dynasty Family</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DIDO</td>
<td>Life For Rent</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 DOORS DOWN</td>
<td>Away From The Sun</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ALAN JACKSON</td>
<td>Greatest Hits Volume I</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ALAN JACKSON</td>
<td>As Time Goes By...The Great American Songbook Vol. II</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ALAN JACKSON</td>
<td>Greatest Hits Volume II And Some Other Stuff</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JOSH TURNER</td>
<td>The Best Of Keith Sweat: Make You Sweat</td>
<td></td>
</tr>
<tr>
<td></td>
<td>BINK-182</td>
<td>Blink-182</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CLAY Aiken</td>
<td>Measure Of A Man</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>The Chatham Girls (EP)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>WWI Orignals</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JET</td>
<td>Get Born</td>
<td></td>
</tr>
<tr>
<td></td>
<td>COLDOPLA</td>
<td>A Bush Of Blood To The Head</td>
<td></td>
</tr>
<tr>
<td></td>
<td>YING YANG TWINS</td>
<td>Me &amp; My Brother</td>
<td></td>
</tr>
<tr>
<td></td>
<td>RED HOT CHILI PEPPERS</td>
<td>Greatest Hits</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AVANT</td>
<td>Private Room</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NELLY</td>
<td>Da Derty Versions - The Reintention</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MICHAEL MCNAUGHTON</td>
<td>Motown</td>
<td></td>
</tr>
<tr>
<td></td>
<td>EAGLES</td>
<td>The Very Best Of</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SOUNDTRACK</td>
<td>Topac: Resurrection</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SOUNDTRACK</td>
<td>You Got Served</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SOUNDTRACK</td>
<td>The Lord Of The Rings: The Return Of The King</td>
<td></td>
</tr>
<tr>
<td></td>
<td>KID ROCK</td>
<td>Kid Rock</td>
<td></td>
</tr>
<tr>
<td></td>
<td>KELIS</td>
<td>No Pods, No Helmets...Just Balls</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MARTINA McBride</td>
<td>Martina</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TOBY KEITH</td>
<td>Unleashed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>LIL JON &amp; THE EAST SIDE BOYZ</td>
<td>Kings Of Crunk</td>
<td></td>
</tr>
<tr>
<td></td>
<td>GOOD CHARLOTTE</td>
<td>The Young And The Hopeless</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AIR</td>
<td>Take A Look In The Mirror</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JOHN</td>
<td>And Then...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AUDIOLAVE</td>
<td>Audiolave</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SOHMENT</td>
<td>Get Rich Or Die Tryin'</td>
<td></td>
</tr>
<tr>
<td></td>
<td>BABY BASH</td>
<td>Tha Smokin' Nephew</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ROD STEWART</td>
<td>It Had To Be You...The Great American Songbook</td>
<td></td>
</tr>
<tr>
<td></td>
<td>THE OFFSPRING</td>
<td>colorful</td>
<td></td>
</tr>
<tr>
<td></td>
<td>CHRISTINA AGUILERA</td>
<td>Stripped</td>
<td></td>
</tr>
<tr>
<td></td>
<td>LINKIN PARK</td>
<td>Live In Texas</td>
<td></td>
</tr>
<tr>
<td></td>
<td>FEF DOBSON</td>
<td>Fete Dobson</td>
<td></td>
</tr>
<tr>
<td></td>
<td>BIG TIYMERS</td>
<td>Big Money Heavyweight</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PUDDLE OF MUD</td>
<td>Life On Display</td>
<td></td>
</tr>
<tr>
<td></td>
<td>LIMP BIZKIT</td>
<td>Results May Vary</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MICHAEL JACKSON</td>
<td>Number Ones</td>
<td></td>
</tr>
<tr>
<td></td>
<td>HOOBASTANK</td>
<td>The Reason</td>
<td></td>
</tr>
<tr>
<td></td>
<td>KEITH URBAN</td>
<td>Golden Road</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SWITCHFOOT</td>
<td>The Beautiful Letdown</td>
<td></td>
</tr>
<tr>
<td></td>
<td>KENNY CHESNEY</td>
<td>No Shoes, No Shirt, No Problems</td>
<td></td>
</tr>
<tr>
<td></td>
<td>LUTHER VANDROSS</td>
<td>Dance With My Father</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MISSY ELLIOTT</td>
<td>This Is Not A Test</td>
<td></td>
</tr>
<tr>
<td></td>
<td>LIL JON &amp; THE EAST SIDE BOYZ</td>
<td>Part II</td>
<td></td>
</tr>
<tr>
<td></td>
<td>T.I.</td>
<td>Trap Muzik</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SOUNDTRACK</td>
<td>Freaks Friday</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DIXIE CHICKS</td>
<td>Top Of The World Tour Live</td>
<td></td>
</tr>
<tr>
<td></td>
<td>TRACE ADKINS</td>
<td>Comin' On Strong</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JOHN MAYER</td>
<td>Heaver Things</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JASON MRAZ</td>
<td>Waiting For My Rocket To Come</td>
<td></td>
</tr>
<tr>
<td></td>
<td>THREE DAYS GRACE</td>
<td>Part II: Rebooted</td>
<td></td>
</tr>
<tr>
<td></td>
<td>GARY ALLAN</td>
<td>See If I Care</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MATCHBOX TWENTY</td>
<td>More Than You Think You Are</td>
<td></td>
</tr>
<tr>
<td></td>
<td>STORY OF THE YEAR</td>
<td>Page Avenue</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SOUNDTRACK</td>
<td>Cold Mountain</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DAVID BANNER</td>
<td>MTA: Baptized In Dirty Water</td>
<td></td>
</tr>
<tr>
<td></td>
<td>JAGGED EDGE</td>
<td>Hard</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 DOORS DOWN</td>
<td>Another 700 Miles</td>
<td></td>
</tr>
<tr>
<td>RANK</td>
<td>letzte Woche</td>
<td>Artist</td>
<td>Titel</td>
</tr>
<tr>
<td>------</td>
<td>-------------</td>
<td>--------</td>
<td>-------</td>
</tr>
<tr>
<td>1</td>
<td>100</td>
<td>Counting Crows</td>
<td>Films About Ghosts: The Best Of...</td>
</tr>
<tr>
<td>2</td>
<td>101</td>
<td>The White Stripes</td>
<td>Elephant</td>
</tr>
<tr>
<td>3</td>
<td>103</td>
<td>Trapt</td>
<td>Trapt</td>
</tr>
<tr>
<td>4</td>
<td>105</td>
<td>Sean Paul</td>
<td>Dutty Rock</td>
</tr>
<tr>
<td>7</td>
<td>111</td>
<td>Sting</td>
<td>Sacred Love</td>
</tr>
<tr>
<td>8</td>
<td>113</td>
<td>Michael Bublé</td>
<td>When Time Stopped</td>
</tr>
<tr>
<td>9</td>
<td>115</td>
<td>Bob Seger</td>
<td>Greatest Hits 2</td>
</tr>
<tr>
<td>10</td>
<td>117</td>
<td>The Orb</td>
<td>The Orb</td>
</tr>
<tr>
<td>11</td>
<td>119</td>
<td>Michelle Williams</td>
<td>Do You Know</td>
</tr>
<tr>
<td>12</td>
<td>121</td>
<td>Craig Morgan</td>
<td>Drifters</td>
</tr>
<tr>
<td>13</td>
<td>123</td>
<td>Springsteen</td>
<td>The Essential Bruce Springsteen</td>
</tr>
<tr>
<td>14</td>
<td>125</td>
<td>Bette Midler</td>
<td>Bette Midler Sings The Rosemary Clooney Songbook</td>
</tr>
<tr>
<td>15</td>
<td>127</td>
<td>Avril Lavigne</td>
<td>Let Go</td>
</tr>
<tr>
<td>16</td>
<td>129</td>
<td>DMX</td>
<td>Grand Champ</td>
</tr>
<tr>
<td>17</td>
<td>131</td>
<td>The Beatles</td>
<td>Let It Be... (The Ultimate Collection)</td>
</tr>
<tr>
<td>18</td>
<td>133</td>
<td>Yes</td>
<td>The Ultimate Yes: 35th Anniversary Collection</td>
</tr>
<tr>
<td>19</td>
<td>135</td>
<td>Pink</td>
<td>Try This</td>
</tr>
<tr>
<td>20</td>
<td>137</td>
<td>Cher</td>
<td>The Very Best Of Cher (The Final Cut)</td>
</tr>
<tr>
<td>21</td>
<td>139</td>
<td>Bee Gees</td>
<td>If I Can't Have You</td>
</tr>
<tr>
<td>22</td>
<td>141</td>
<td>Dierks Bentley</td>
<td>Back And On My Way</td>
</tr>
<tr>
<td>23</td>
<td>143</td>
<td>Shania Twain</td>
<td>Up To My Neck In You</td>
</tr>
<tr>
<td>24</td>
<td>145</td>
<td>Jack Johnson</td>
<td>On And On</td>
</tr>
<tr>
<td>26</td>
<td>149</td>
<td>Brooks &amp; Dunn</td>
<td>Red Dirt Road</td>
</tr>
<tr>
<td>27</td>
<td>151</td>
<td>Justin Timberlake</td>
<td>Justified</td>
</tr>
<tr>
<td>28</td>
<td>153</td>
<td>Michael Buble</td>
<td>Michael Buble</td>
</tr>
<tr>
<td>30</td>
<td>157</td>
<td>Bow Wow</td>
<td>Unleashed</td>
</tr>
<tr>
<td>31</td>
<td>159</td>
<td>Steel Orrico</td>
<td>A Great Day</td>
</tr>
<tr>
<td>32</td>
<td>161</td>
<td>Tim McGraw</td>
<td>Let It Be... (The Ultimate Collection)</td>
</tr>
<tr>
<td>34</td>
<td>165</td>
<td>Casting Crowns</td>
<td>Someday</td>
</tr>
<tr>
<td>36</td>
<td>169</td>
<td>Kelly Clarkson</td>
<td>Thankful</td>
</tr>
</tbody>
</table>

*Alleys with the symbol "" have been sold out.*
Top Internet Album Sales reflects singles albums released through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard charts, album titles are included in the Internet and SoundTrack charts. All albums with the greatest sales gain this week.

Top Internet Album Sales

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPACT &amp; NUMBER/DEVELOPMENT LABEL</th>
<th>TITLE</th>
<th>TIME &amp; TERMINAL, WHICH VISIT NEIGHBORHOOD CONTINUED FROM FEBRUARY 14 audible.</th>
<th>Nielsen SoundScan</th>
<th>2 Weeks At Number 1</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOSH GROBAN</td>
<td><a href="http://www.AUDIO-VISUALMARKETINGNEWS.COM">www.AUDIO-VISUALMARKETINGNEWS.COM</a></td>
<td>Closer</td>
<td>19</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHERYL CROW</td>
<td><a href="http://www.AMERICAN-ROCKCOUNTRY.COM">www.AMERICAN-ROCKCOUNTRY.COM</a></td>
<td>The Very Best Of Sheryl Crow</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OUTKAST</td>
<td><a href="http://www.BET.COM">www.BET.COM</a></td>
<td>Speakerboxx/The Love Below</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE BEARDED DRAGON</td>
<td><a href="http://www.SOUNDTRACKING.COM">www.SOUNDTRACKING.COM</a></td>
<td>The Lord Of The Rings: The Return Of The King</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td><a href="http://www.HANDS-IN-ARMY.CH">www.HANDS-IN-ARMY.CH</a></td>
<td>2004 Grammy Nominees</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SARAH McLACHLAN</td>
<td><a href="http://www.AMAZING-ROCK.COM">www.AMAZING-ROCK.COM</a></td>
<td>Afterglow</td>
<td>25</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EVANGELINE LILLY</td>
<td><a href="http://www.JOB-INTERACTIVE.COM">www.JOB-INTERACTIVE.COM</a></td>
<td>Fallen</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NOAH JONES</td>
<td><a href="http://www.ACCESS-AUDIO.COM">www.ACCESS-AUDIO.COM</a></td>
<td>Come Away With Me</td>
<td>23</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td><a href="http://www.SOUNDTRACKING.COM">www.SOUNDTRACKING.COM</a></td>
<td>Cold Mountain</td>
<td>96</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AMIC FOREVER</td>
<td><a href="http://www.VICTORIOUS.COM">www.VICTORIOUS.COM</a></td>
<td>The Opera Band</td>
<td>112</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE BEATHLES</td>
<td><a href="http://www.BEVERLYHILLS.COM">www.BEVERLYHILLS.COM</a></td>
<td>Let It Be C.R. Black</td>
<td>130</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MICHAEL MCCONNELL</td>
<td><a href="http://www.NEVENLIGHT.COM">www.NEVENLIGHT.COM</a></td>
<td>Birds Of Prey</td>
<td>47</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td><a href="http://www.AUDIOMANIA.COM">www.AUDIOMANIA.COM</a></td>
<td>LoL</td>
<td>45</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIO</td>
<td><a href="http://www.ONYX.COM">www.ONYX.COM</a></td>
<td>Life For Rent</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOSHUA BELL</td>
<td><a href="http://www.SONYCLASSICAL.COM">www.SONYCLASSICAL.COM</a></td>
<td>Romance Of The Violin</td>
<td>39</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td><a href="http://www.REPUBLIC-RECORDS.COM">www.REPUBLIC-RECORDS.COM</a></td>
<td>Kansas</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td><a href="http://www.SOUNDTRACKING.COM">www.SOUNDTRACKING.COM</a></td>
<td>Brand New</td>
<td>19</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td><a href="http://www.THEBEATLES.COM">www.THEBEATLES.COM</a></td>
<td>Baby Bash</td>
<td>135</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td><a href="http://www.COUNTINGCROWS.COM">www.COUNTINGCROWS.COM</a></td>
<td>Audioslave</td>
<td>129</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td><a href="http://www.ASHTANTI.COM">www.ASHTANTI.COM</a></td>
<td>Ashanti</td>
<td>191</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td><a href="http://www.ROBYN.com">www.ROBYN.com</a></td>
<td>Gary Allan</td>
<td>92</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td><a href="http://www.ASHTANTI.COM">www.ASHTANTI.COM</a></td>
<td>Clay Aiken</td>
<td>109</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td><a href="http://www.MYSPACE.COM">www.MYSPACE.COM</a></td>
<td>Norah Jones</td>
<td>163</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td><a href="http://www.REPUBLIC-RECORDS.COM">www.REPUBLIC-RECORDS.COM</a></td>
<td>Toby</td>
<td>92</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td><a href="http://www.BILLBOARD.COM">www.BILLBOARD.COM</a></td>
<td>Moby</td>
<td>51</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPACT &amp; NUMBER/DEVELOPMENT LABEL</th>
<th>TITLE</th>
<th>TIME &amp; TERMINAL, WHICH VISIT NEIGHBORHOOD CONTINUED FROM FEBRUARY 14 audible.</th>
<th>Nielsen SoundScan</th>
<th>2 Weeks At Number 1</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>123</td>
<td><a href="http://www.INTERNETMUSIC.COM">www.INTERNETMUSIC.COM</a></td>
<td>Nevermind</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>124</td>
<td><a href="http://www.INTERNETMUSIC.COM">www.INTERNETMUSIC.COM</a></td>
<td>Camera</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>125</td>
<td><a href="http://www.INTERNETMUSIC.COM">www.INTERNETMUSIC.COM</a></td>
<td>Daydream Believer</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>126</td>
<td><a href="http://www.INTERNETMUSIC.COM">www.INTERNETMUSIC.COM</a></td>
<td>If I Could Only Tell Her</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>127</td>
<td><a href="http://www.INTERNETMUSIC.COM">www.INTERNETMUSIC.COM</a></td>
<td>Three Little Birds</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>128</td>
<td><a href="http://www.INTERNETMUSIC.COM">www.INTERNETMUSIC.COM</a></td>
<td>This One</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Over The Counter

Continued from page 57

neighborhood of 330,000.

Figure Harry Connick Jr. to do at least 80,000, which would be good for the top 10, but a release-day visit to "Late Night With David Letterman," which included couch time and a performance, could help build his numbers. Connick's recent Christmas album topped out at No. 9, his highest peak in 10 years.

The sophomore set by Five For Fighting is on track for 50,000 or so, which would put it in the top 20. Its first peak was at No. 54 in 2001.

Momentum continues Feb. 10 when new goods arrive from Norah Jones, Kanye West, Kylie Minogue, Melissa Etheridge and Courtney Love in the same week that Valentine's Day traffic and the Feb. 8 telecast of the Grammy Awards will impact stores. Wow! COMPILLED DATA: Compilations have truly taken root in the U.S. in recent years, as proved by sales of the three different labels that unfold on this issue's Billboard 200. Dance-packed "Fired Up!" bowls at No. 14 with 50,500 copies for Razor & Tie, which marks the highest chart peak and the second-best sales week for any compilation in the label's history. This ties Razor & Tie's record for best rank; "Kidz Bop 4" bowed at No. 14 last year when it earned the highest-ever Billboard 200 start for a non-soundtrack children's album.

The label's compilation peaks have belonged to a couple of "Monsters:" "Monsta Jama" reached No. 22 in 2002, while "Monster Ballads" still holds the series, which bowed at No. 61 in 2002. Christmas week of that year was the only time that the original volume had a bigger sales total. The "Disneymania" line features Disney songs performed by name artists. This new one includes HIlary Duff, Ravan and Daniel Bedingfield.

"Now 14" bows its 13th week in the top 10, which turns out to be a historic feat. This marks the longest top 10 stay by any compilation since 1963, the year Billboard replaced its previous Stereo and Mono charts with a single album list.

"MOMENT IN TIME: Before you declare the arrival at No. 143 of rookie Mindy Smith an oversight, understand that Velk Music Group has been on the case since at least 1999, when the multi-artist tribute "Just Because I'm a Woman: Songs of Dolly Parton" hit stores.

Smith joined that album's lineup, which featured such well-known artists as Norah Jones, Alison Krauss, Emmylou Harris and Melissa Etheridge.

During release week, NPR's "Morning Edition" devoted a segment to Smith's album, with 8,000 sold, she also bows at No. 2 on Heatseekers and No. 6 on Top Independent Albums.

A Feb. 2 stop on "Late Night With Conan O'Brien" could help give her air on next issue's charts.

BOUNCE: Radio still loves the latest by Chingy (18-15 on Hot R&B/Hip-Hop Airplay, 16-12 on Rythmic Top 40) and Brandy Norwood (see Singles Minded, page 64). Their albums see increases for a third consecutive week, with Chingy, who also hot on BET, earning The Billboard 200's Greatest Gainer (15-9, up 29%). This issue marks his best rank since September and Spears' best since her album's second week (10-6). Also, with the R&B hit "You Got Served" opening at No. 1 at the box office, its soundtrack rises 92-50 on the big chart.
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Chart Position</th>
<th>Artist</th>
<th>Title</th>
<th>Sales Data</th>
<th>Label</th>
<th>Nielsen SoundScan</th>
</tr>
</thead>
<tbody>
<tr>
<td>FEBRUARY 14</td>
<td>1</td>
<td>THE BEATLES</td>
<td>A Hard Day's Night</td>
<td>Nielsen SoundScan</td>
<td>Number 1</td>
<td>78 010</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>LINKIN PARK</td>
<td>Hybrid Theory</td>
<td>Nielsen SoundScan</td>
<td>2</td>
<td>41 360</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>CASTING CROWNS</td>
<td>Casting Crowns</td>
<td>Nielsen SoundScan</td>
<td>3</td>
<td>31 000</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>RON WHITE</td>
<td>Wheels of Fortune</td>
<td>Nielsen SoundScan</td>
<td>4</td>
<td>26 000</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>JOHN MAYER</td>
<td>Carry Me</td>
<td>Nielsen SoundScan</td>
<td>5</td>
<td>23 000</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>BARRY MANILOW</td>
<td>Queen</td>
<td>Nielsen SoundScan</td>
<td>6</td>
<td>20 000</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>TIM MCGRATH</td>
<td>Come On Over</td>
<td>Nielsen SoundScan</td>
<td>7</td>
<td>19 000</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>JOHNNY CASH</td>
<td>The Greatest Hits</td>
<td>Nielsen SoundScan</td>
<td>8</td>
<td>18 000</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>ORI &amp; THE AFRICAN PAPERS</td>
<td>Give Up</td>
<td>Nielsen SoundScan</td>
<td>9</td>
<td>17 000</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>VICIE WINSLEY</td>
<td>Bringing It All Together</td>
<td>Nielsen SoundScan</td>
<td>10</td>
<td>16 000</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>AL GREEN</td>
<td>The Best Of</td>
<td>Nielsen SoundScan</td>
<td>11</td>
<td>15 000</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>BARRY WHITE</td>
<td>All Time Greatest Hits</td>
<td>Nielsen SoundScan</td>
<td>12</td>
<td>14 000</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>BROOKS &amp; DUNN</td>
<td>The Greatest Hits Collection</td>
<td>Nielsen SoundScan</td>
<td>13</td>
<td>13 000</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>ALAN JACKSON</td>
<td>The Greatest Collection</td>
<td>Nielsen SoundScan</td>
<td>14</td>
<td>12 000</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>ODELLS</td>
<td>Ode To The Good Times</td>
<td>Nielsen SoundScan</td>
<td>15</td>
<td>11 000</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>JOURNEY</td>
<td>Journey's Greatest Hits</td>
<td>Nielsen SoundScan</td>
<td>16</td>
<td>10 000</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>GUNS 'N ROSES</td>
<td>Appetite For Destruction</td>
<td>Nielsen SoundScan</td>
<td>17</td>
<td>9 000</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>ALICIA KEYS</td>
<td>Songs In A Minor</td>
<td>Nielsen SoundScan</td>
<td>18</td>
<td>8 000</td>
</tr>
<tr>
<td></td>
<td>19</td>
<td>SADIE</td>
<td>The Best Of Sadie</td>
<td>Nielsen SoundScan</td>
<td>19</td>
<td>7 000</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>DEAN MARTIN</td>
<td>Greatest Hits</td>
<td>Nielsen SoundScan</td>
<td>20</td>
<td>6 000</td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>NICK NOLTEN</td>
<td>Silver Side Up</td>
<td>Nielsen SoundScan</td>
<td>21</td>
<td>5 000</td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>DISTURBED</td>
<td>The Sickness</td>
<td>Nielsen SoundScan</td>
<td>22</td>
<td>4 000</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>PINK</td>
<td>Missundazstood</td>
<td>Nielsen SoundScan</td>
<td>23</td>
<td>3 000</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>TINA TURNER</td>
<td>What's Love Got To Do With It</td>
<td>Nielsen SoundScan</td>
<td>24</td>
<td>2 000</td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>JACK JOHNSON</td>
<td>Brushfire Fairytale</td>
<td>Nielsen SoundScan</td>
<td>25</td>
<td>1 000</td>
</tr>
<tr>
<td></td>
<td>26</td>
<td>B.C. BLUE ELTEN</td>
<td>A Thousand Miles</td>
<td>Nielsen SoundScan</td>
<td>26</td>
<td>0 000</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>MICHAEL JACKSON</td>
<td>HIStory - Volume I</td>
<td>Nielsen SoundScan</td>
<td>27</td>
<td>0 000</td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>METALLICA</td>
<td>Master Of Puppets</td>
<td>Nielsen SoundScan</td>
<td>28</td>
<td>0 000</td>
</tr>
<tr>
<td></td>
<td>29</td>
<td>JAMES BROWN</td>
<td>Greatest Hits</td>
<td>Nielsen SoundScan</td>
<td>29</td>
<td>0 000</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>VARIOUS ARTISTS</td>
<td>The Marvelous Classical Album In The World Ever</td>
<td>Nielsen SoundScan</td>
<td>30</td>
<td>0 000</td>
</tr>
<tr>
<td></td>
<td>31</td>
<td>FRANK SINATRA</td>
<td>Greatest Love Songs</td>
<td>Nielsen SoundScan</td>
<td>31</td>
<td>0 000</td>
</tr>
<tr>
<td></td>
<td>32</td>
<td>JIMMY BUFFETT</td>
<td>The Marshall Mathers LP</td>
<td>Nielsen SoundScan</td>
<td>32</td>
<td>0 000</td>
</tr>
<tr>
<td></td>
<td>33</td>
<td>JENNIFER LOPEZ</td>
<td>Let's Get Loud</td>
<td>Nielsen SoundScan</td>
<td>33</td>
<td>0 000</td>
</tr>
<tr>
<td></td>
<td>34</td>
<td>MADONNA</td>
<td>The Immaculate Collection</td>
<td>Nielsen SoundScan</td>
<td>34</td>
<td>0 000</td>
</tr>
<tr>
<td></td>
<td>35</td>
<td>DEF LEPPARD</td>
<td>Vault - Greatest Hits 1980-1995</td>
<td>Nielsen SoundScan</td>
<td>35</td>
<td>0 000</td>
</tr>
</tbody>
</table>

*Note: Sales data for the week ending February 14, 2004, as compiled by Nielsen SoundScan*
OutKast ‘Moves’ Past Itself To Claim No. 1

Jan. 28. Less than a dozen top 40 stations in markets as large as Dallas and Philadelphia and as small as Toledo, Ohio, and Syracuse, N.Y., played the song that day—not exactly a rollout indicative of a planned leak by the label.

By Feb. 1, there were still only 15 stations playing the song, but the fact that the song had surfaced at some outlets prompted Virgin to schedule a Feb. 2 digital delivery of the chart has seen so far this year, as “When the Sun Goes Down” gains 1,017 detections and rises 40-23.

Uncle Kracker is one of three non-
country artists, who are all connected to the chart in the past year. Kracker’s mentor, Kid Rock, peaked on the list last April with “Picture,” on which he remixed and traded vocals with former paramour Sheryl Crow, who currently resides at No. 42 with her first solo country chart single, “The First Cut Is The Deepest.”

Veteran country programming consultant Jay Ahlberg of Albright & O’Malley Country Consulting says occasional appearances by such artists bring variety to the format and that the songs, not the artists, are driving for it. “Picture” was more ‘country’ than many of the other offerings at the time last year, and so the listeners loved it, no matter who was voicing it,” he says. “I don’t think any fans or country radio have a problem with it, as long as the music is ‘country’ and the songs are great.”

MIX TAPE TO RED TAPE: “I Don’t Wanna Know” by Bruno Winans featuring P. Diddy & Enya debuts on Hot R&B-Hip Hop Singles & Tracks (No. 58) without a label affiliation, staking its claim to be signed by Bad Boy.

The download surfaced in late 2002 on the mix-tape circuit and eventually found its way to radio without a label’s promotional push. “Know” samples “Ready or Not” by the Fugees, which in turn contained an uncredited sample of “Road closed” by Enya that prompted a lawsuit between the two acts when it was released in 1996. At press time, Bad Boy was working toward receiving proper clearance for Enya’s track.

Silvio Pietronuluco
Mina Patel
Wendy Jessen
wjessen@billboard.com

SinglesMinded
With so many radio stations releasing CD compilations of artist visits, it was bound to happen that one station would embrace the mp3 world.

Triple-A KFOG San Francisco partnered with Apple’s iTunes Music Store and Virgin for an exclusive EP, “From KFOG to iPod” is a five-song EP from Virgin act the Thrills, which was recorded at the station's Emerging Artists concert series. It went on sale at the iTunes Music Store less than two days after the show was recorded.

“We swore to ourselves as a staff that we wouldn’t go there,” says a person familiar with the project. “But the listeners were so hungry for this stuff. The listeners have been so good to us, so they had to give in.”

Benson says the promotion was "more about being proactive and using these technologies the way our listeners use them."

Not so, according to Edison Media Research. VP of programming Sean Ross crunched the Arbitron numbers from that period and found that 72% of FM stations that went all Christmas earned a ratings boost. On average, an FM station that gave itself over to holiday fare saw an increase of sevenths of a share.

Ross also looked at 25 markets where two FM stations each took on the Christmas mantle. In 10 markets, both stations had an increase. Fourteen markets showed mixed results. There was only one market where both stations lost audience.

XM IS AD-FREE: As of Febr. 1, XM Satellite Radio is dropping commercials from its music channels. One of the big differences between XM and rival Sirius was that the former had brief commercial sets in its programming.

Along with the new policy comes five new music streams: the Blend (AC), Highway 16 (top country hits), Fungus (punk, ska, hardcore), Lucy (modern rock hits) and Musclab (jam bands, progressive rock).

SCIAKY REMEMBERED: Growing up in the suburbs of Philadelphia, it’s fair to say I got my radio education listening to Ed Sciaky. He was one of a handful of people that I grew up listening to that fired me up about radio simply from his being on the air.

Those people changed me with the magic of radio in a time when radio could still hold that magic.

Ed Sciaky died Jan. 28 in New York. He was 55. With his departure, Ed takes one more spark from FM rock radio's golden age.

Additional reporting from Airplay Monitor's Bram Teitelman in New York.
like concessions and parking income; venues are promoting; and venue management firms are putting tours together.

"That deal hasn’t changed so much per se, but cutting the deal is a very different process today," says Peter Luukko, president of Comcast-Spectator Ventures and chairman of Global Spectrum, which operates such arenas as the Wachovia Center in Philadelphia.

"When I started my career, buildings only worked with the promoter," Luukko says. "We charged the rent, and that was that. Now in many cases, the deal involves the agent, the promoter, and the facility working together and often the manager, as well.

According to AEG Live president/CEO Randy Phillips, "Every building deal is different from every other building deal.

Without the traditional method of doing business was skewed dramatically with the advent of national concert promotion, which exploded in the wake of the late-’70s rock boom. At the time, nationally promoted tours went from one or two annually to two dozen or more per year, seemingly overnight.

When both AEG Live joining Clear Channel Entertainment in the game, the pendulum has swung back to a national degree. Numerous promoted tours are common, though it’s not prevalent as a few years ago. Still, they play a role in the shifting paradigm.

The internet has also been a huge catalyst for new ways of thinking, a point to CCE chairman/CEO Brian Becker noted in a recent Billboard interview.

"With the impact of the Web on our business, which makes it easy and inexpensive to reach fans and to conduct commerce with them, I think you’re seeing barriers coming down and new opportunities coming up," Becker said.

Ticketing is an area that seems to change weekly. "There’s lots of room in the market for new ticketing [options]," says Luukko, whose own company entered the ticketing arena with its Patron Solutions subsidiary.

"Ticketing has historically been viewed as a promotional tool. I think over the next 100 years it will become viewed as a marketing tool.

The ticketing process will include maintaining data and reaching consumers; that data will be so much demographic information and direct access to customers, you’ll be able to go on sale with only an e-mail blast, without ever buying an ad," Luukko predicts.

So where does the promoter fit in that scenario?

"The promoter will be around, contracting the date and making the guarantees," Luukko says. "Somebody’s got to run that show for the artist.

THE AGENTS’ ROLE

Under the new touring model, in many cases, agents have been lead in cutting building deals. This appears to be an attempt by agents to solidify their relevance in an era when top tours are often routed by national promoters like CCE and AEG Live, potentially lessening the agent’s input.

Today, agents are increasingly negotiating such deals as more agreements as lean as possible, then turning the show over to a promoter, who simply produces the date.

"That absolutely happens," Luukko concedes. "This happens other times when you deal with the manager, who turns it over to the agent, who turns it over to the promoter.

Rob Light, who heads up Creative Artists Agency’s music division, says, "Agents and building managers have always talked and made deals. The reason you’re just hearing about it more now is the relationships between all parties is so much more complex. Even so, promoters are not overjoyed about being relegated to show producer instead of dealmaker.

"I don’t think an agent can cut as good a deal as we can," Jam’s Mickelson says.

But Evolution Talent president David Zedeck says the agent is protecting the artist. "By cutting the deal with the building, the agent is doing all due diligence in getting the best deal for the client," he says. "It’s a lot easier to get a cut of the take going over to the artist.

Light says an agent’s involvement in the building deal can be more involved if the building owner is the promoter and the promoter.

"Artists and managers are looking to make sure that all of the r’s are dotted and t’s crossed," he observes. "It’s their responsibility to call everyone involved in producing a live event, whether it’s cutting a deal or going over the marketing plan.

Most agree that ultimately, the act wins. "One thing’s for sure: Since the tickets are the winner in all this," Luukko says. "The act is being represented very well. They have all the leverage.

IS NOTHING SACRED?

While the cost of doing shows has increased, promoters have been forced by competition of all sorts to agree to a smaller cut of gross ticket and merchandise sales in many deals. This has left promoters looking for revenue streams that have typically been off-limits, like parking and concessions.

Historically, the basic act/promoter split was 85%-15%, and in the split was 10%-90%, depending on the venue. But now 90%-10% deals are commonplace, and some telco even worse for the promoter.

"When promoters make more and take less from ticket sales, it makes it tough to run our business," Mickelson says. "The risk reward ratio is not in our favor.

But the mere thought of giving promoters a piece of concessions or parking is heresy to arena managers.

According to Luukko, "Promoters want to share in our parking, concessions and all that, but in our case, that’s what pays our debt service. They ask for it, and why not? But the idea is to come up with a good, solid facility deal and a good merchandise deal so everyone can make money.

Mickelson acknowledges that he often asks for a bigger piece of the pie from buildings.

"Buildings don’t want to give up any of their revenue streams," he says. "That’s why promoters started thinking about alternative means to control all the revenue streams.

TBA Entertainment promoter Steve Moore says venues need to adapt to the new reality. "With the proliferation of venues and cuts of percentages, there’s not an unusual amount of content, maybe the deal needs to be a little different and [buildings] need to consider some things they never would have in the past, like sharing ancillary revenues with promoter partners.

Indeed, merchandising percentages and rent, set in a few years back when tours were full of rooms, are being renegotiated when a building is angling for multiple dates from a superstar. The needle has moved," Moore admits.

"We can adjust our merchandise percentages based on per capita. Rent is also flexible," Luukko says. "We give our managers flexibility but set within a structure. We expect our [facility] managers to be entrepreneurs.

BUILDINGS AS PROMOTERS

It is not unusual today for the buildings to buy talent and promote the event themselves.

"We’ll step up and believe in our market," Luukko says. "Some smaller buildings will even go with a 95%-5% split, because we want the act. We’ll promote a show at the promoter and use our staff in a situation where there’s not a promoter.

Such flexibility helped the Everett (Wash.) Events Center—managed by Comcast-Spectator—nail down an April 3 Rod Stewart concert, the rocker’s only appearance in the state. Though nationally promoted by AEG Live, the building came to the table to assume the risk and buy the date to make the deal work.

"Sometimes the building has a better marketing staff than the local promoter," Phillips notes.

But Luukko stresses that taking the promoter risk is usually not the job of a building manager.

"Building managers may not want to be promoters, but how are they cultivating their relationship with their presenters that do a good job so they can make a living at it?" Moore wonders. "It seems to me that the building just needs to get the money they want, and the deal’s closed." On the other hand, SMG, a facility management company, entered the concert promotion fray when it partnered with Jam on the Vince Gill “Beyond the Bluegrass” tour last year (Billboard, Sept. 6, 2000).

"We wanted to take more control over our bookings and content," Mike Evans, SMG senior VP of entertainment, told Billboard.

"The competition for quality [shows] is intense. You can sit back and hope the artist finds your building, or you can be aggressive [and] develop strong ties by [being] financially involved." Multiple-party deals can make for a potentially confusing situation, but the players all know each other. "We’re still in control of the decisions," Jon Stoll of Fantasma Productions says. "There are very few players doing a high volume of shows.

And, in many ways, the players are always second to the promoter than ever. "The discussions are much more mature now," Luukko says. "There’s not as much threatening as there was years ago. There’s still posturing, but that’s part of what makes it fun."

---

Davis

Continued from page 1

Jive label groups.

BMG Distribution, BMG Strategic Marketing and BMG Canada also now control an equal share of the company. The move comes as the major finds itself in a state of flux.

ARRAY OF SCENARIOS

BMG senior management, which is in the midst of streamlining operations ahead of a looming merger with Sony Music Entertainment, is preparing for an array of scenarios with the new Davis-fronted structure.

"The continuing difficulties in the worldwide music market requires us to be well-prepared for the future," Schmidt-Holtz said in a statement.

Sources suggest that BMG is trying to do everything it can to be as possible in an effort to keep the potential post-merger bloodletting of its staff to a minimum.

At the same time, the structure promises to provide even more for BMG as a stand-alone entity in the event that regulators, currently in the process of reviewing the deal, reject the proposed union.

"The challenge is to make sure the new structure is as lean as possible while continuing to prudently invest in creative and A&R.

Whether that ultimately means further label mergers remains to be seen.

Charles Goldstuck, previously Davis’ top lieutenant at RCA Music Group and now the new president/CEO of BMG North America, tells Billboard that all three label groups will continue to be major creative centers, at least for the foreseeable future.

Sources familiar with the situation say each label is expected to retain its own A&R team.

INVESTING IN CREATIVE

Davis acknowledges that the company wants to invest in creative talent and control. He has promised Goldstuck and Jive chief executive Barry Weiss, who is also expected to play a "major role" in the new structure.

"From the creative point of view, we’re going to be led by Goldstuck and Jive executives," Weiss recently outlined at Arbita—so is to be determined.

Davis says any new executive hires "will help in any combination" of labels.

More definitive are the anticipated cuts on the back end, where the company says administrative operations and certain support functions at the record labels will be consolidated.

Davis says he is looking to follow the model he used in the merger of RCA and J Records.

"There were some administrative and back office functions that took over for both labels," he says.

Goldstuck will oversee consolidated back-end operations.

The new alignment does not include any label head--or any chairman--which is now chaired by vice-chairman Goldstuck and Jive chief executive Barry Weiss, which is led by chairman Joe Galante; BMG Classics, led by chairman Nicholas Firth; or BMG Music Publishing, also under Firth, Ga
lante and Firth report to the offices of the chairman, which includes Schmidt-Holtz and BMG COO Michael Smelich.

There is no word yet on the extent of the expected layoffs or when they will occur.

It is unclear whether the new administrative structure at BMG will be reflected in a merged Sony BMG. Indeed, sources close to BMG say the moves are not consistent with the new management.
like everyone else, the entertainment industry still has a lot of explaining to do about who is pushing the envelope on sex. “What’s really going on here is ‘grabbing eyes’ – selling,” says Dr. Michael Rich, director of Harvard’s Center on Media and Child Health. “Whether people are selling a movie or a CD, they feel they have to do something that has never been done before. And that’s what Jackson was doing,” he says.

While the singer admitted sole responsibility for the Super Bowl stunt, the halftime spectacle was a snapshot of how producers of regulated broadcast TV are trying to be more like unregulated cable TV. Rich says Jackson’s plan was simple: “It’s how can I get attention? It’s as simple as that, and it’s developmentally immature.”

Martin Kirkup, manager of k.d. lang and the B-52’s, says the public discourse is getting “more basic and crude.”

“It’s all about upping the ante. If you’re going to have Madonna kissing Britney and Christina, what’s the next outrageous thing you can do? In addition to a right nipple, Janet also has an album coming out,” he notes.

Artist attorney Bob Donnelly also thinks the incident was a function of boundary-pushing on network TV. “The only way to get publicity is to be more outrageous than predecessors,” he says. “Any artist and manager knows there’s a huge publicity spike. Now there’s outrageous things on cable all the time. But the problem is, [on regulated network TV] there’s a chance for a backlash, and this might be the one to do it.”

Donnelly was referring to CBS’s announcement the day after the show that there would be an “enhanced” time delay of reportedly five minutes on the upcoming Grammy Awards telecast to prevent such episodes.

However, NARAS president Neil Portnow says the nature of the show did not do it much such damage. “I say this with all due respect – the Grammys aren’t about a halftime show at a football game. When an artist makes a huge mistake, it’s meaningful, it’s purposeful, there’s an elegance and an air about the evening and a reverence for the process and the awards.”

That said, Portnow acknowledges that things can still happen, such as the infamous Soy Bomb incident several years ago. “There’s always a certain amount of unpredictability. We can’t ever have complete control over people’s actions,” he explains.

Federal Communications Commission chairman Michael Powell expressed criticism of the halftime show in general, which also featured performances before the Jackson/Timberlake routine.

During the show, Nelly continually grabbed his crotch, while Kid Rock draped himself in an American flag– draped himself in an American flag–danced on a CD, and Kid Rock should be banned from appearing on the Feb. 8 Grammys show.

Despite reports to the contrary, NARAS says Justin Timberlake is still slated to perform with Black Eyed Peas, and Janet Jackson is still scheduled to perform.

Ironically, Timberlake bandmate J.C. Chasez is suffering from the incident. The National Football League has canceled his Feb. 8 scheduled appearance at the Pro Bowl, according to AP.

“The Jackson/Timberlake incident comes on the heels of other recent, indecent episodes on TV. There have been numerous examples in the past year of music and sports figures using foul language on network TV that was not censored. The FCC plans to reverse its ruling last year that the word ‘fucking’ – if used in a nonsexual, adjectival context, does not violate commission indecency rules. Republican lawmakers have signed on to a bill to prohibit the use of what amounts to George Carlin’s famous list of seven dirty words that are forbidden on TV, whether they’re adjectives, nouns or gerunds.”

Additional reporting by Melinda Newman and Cass Mitchell in Los Angeles.

---

**Jackson**

Continued from page 5

The Janet Jackson peek-a-boo revealed far more than a fleeting glimpse of flesh. It also showed just how rite political opportunism is in this election year, according to music industry veterans and others.

“There we have [Federal Communications Commission chairman] Michael Powell upset about this happening in the Super Bowl, but the same Powell has been unwilling to do anything about the violence on television, where there has been much more research showing it has a harmful impact on kids,” says Dr. Michael Rich, director of Harvard’s Center on Media and Child Health.

Robert Thompson, director of the Center for the Study of Popular Television at Syracuse University, says, “Michael Powell is representing the Super Bowl like everybody in the family to around knitting books, or like the Mac’s Day Parade.”

“Come on. There’s gambling, there’s a lot of drinking, partying, a carnival atmosphere,” he asserts.

Jay Rosenthal, attorney for the Recording Artists’ Coalition, says the FCC’s involvement is a smoke-screen, a bound-hand from the Republican-led commission to act as if it’s doing something.

“When it comes to media consolidation issues affecting consumers and artists, they don’t care about that. But when it comes to indecency, after ignoring it for years, all of sudden they’re snapping to attention,” he says.

Simon Renshaw of management group Firm says he finds it “inappropriate” that Powell is trying to distract people from the real issues of what’s going on in the media today.

“What I find ‘offensive’ is CBS’s refusal to carry moveon.org’s ad during the Super Bowl.” The ad pictures children working in factories to pay off the Bush administration’s budget deficit.

**Bill Holland**

---

**Grammy Return To ‘Host-Less’ Format**

Similar to last year’s “host-less” Grammy Awards ceremony, the 2004 event will utilize music, film and TV personalities to introduce performance segments of the show. Madonna, Beck, Queen Latifah and Evanescence singer Amy Lee have been tapped to represent the music world during Sunday’s (Feb. 8) CBS broadcast from the Staples Center in Los Angeles.

Also on hand will be actors Marg Helgenberger, Samuel L. Jackson, Cuba Gooding Jr. and Sarah Jessica Parker, actor/comedians Jack Black and George Lopez and comedian/talk show host Ellen DeGeneres.

Justin Timberlake is listed among the show’s performers. He is part of a bill that includes Sting, Dave Matthews, Vince Gill and the Neptunes’ Pharell Williams in a tribute to the 40th anniversary of the Beatles’ first U.S. TV appearance on “The Ed Sullivan Show” and a funk tribute with Robert Randolph & the Family Band; Earth, Wind & Fire; OutKast and Parliament/Kungadelic. Also set to perform are Keys, 50 Cent, Foo Fighters and Chick Corea, the White Stripes, Martin Short, Ashley Judd, Beyoncé, Black Eyed Peas, Jackson Browne, Emmylou Harris, Prince, the Eagles’ Timothy B. Schmit, Sean Paul, Billy Bob Thornton and Dwight Yoakam.

BARRY A. JECKELL

---

**NARAS**

Continued from page 5

what the options are.”

Portnow also feels that other campaign featuring superstars addressing the downloading issue – including Billboard’s “I Download Legally” campaign – are having an impact, though he feels there is always room for another voice.

“At the beginning of our focus groups, we’d ask how do the producer, songwriter and engineer get paid (in illegal downloading), and there would be silence because it’s something they’ve never considered. We want to create a scenario where it’s someone you’re never heard of at risk. It’s a grassroots campaign.”

The television PSA has been submitted to 350 local stations, and radio and print spots driving people back to the Web site are also being prepared.

Additionally, a number of entertainment entities, ranging from “Entertainment Tonight” and “Access Hollywood” to MTV and VH1, have agreed to carry a link to what’syourdownload.com on their Web sites. NARAS has invested a “significant amount” in the campaign. Portnow says, although he would not give a price tag.

The campaign’s educational tone is being applauded by managers.

“Persuasion always beats coercion,” says Martin Kirkup, manager of k.d. lang and the B-52’s. Jon Leshay, manager of Switchfoot and Mandy Moore, also likes the idea of education rather than punishment.

“Why not try to educate people in a positive sense.”

---

**Kennedy**

Continued from page 5

lens, and it was very painful. Now, I think most territories I was in charge of are doing well, and to keep going back there does not make a lot of sense.”

Kennedy denies any suggestions of recent conflict with the happy CEO ofSirius CEO Jorgen Larsen. “They were kind to give me what I wanted,” Kennedy says of UMI.

Kennedy was often described by industry insiders as the perfect successor, but he plays down that scenario, “Nobody promised me [Larsen’s job], and Larsen is a long way from retiring,” Kennedy says.

Larsen was traveling and unavailable for comment at press time. In a statement, he said, “I obviously regret losing such a talented, trustworthy and hard-working fellow executive, with whom I have been sharing the considerable workload for several years.”

Kennedy took the job in July 2001, moving from chairman/CEO of Universal Music U.K. He joined PolyGram in 1996 as the chairman of the U.K. company. Prior to that, he was a successful entertainment lawyer.

Kennedy says he plans to take some time off before working on his own projects, a representation and consultancy firm.

---

**Grammy Return To ‘Host-Less’ Format**

**NARAS**

**Kennedy**

---

**Grammy Return To ‘Host-Less’ Format**

**NARAS**

---

**Kennedy**

---

---
‘I Don’t Care If The Transmissions Take Place Through Linguine Noodles’

BY MELINDA NEWMAN

Marilyn Bergman has a mantra: “Every transmission is a performance.”

It’s a fitting credo for Bergman, as president/chairman of the board of ASCAP since 1994, it has been her role to protect the livelihood of the performing rights organization’s (PRO) more than 170,000 member songwriters and publishers.

The American Society of Composers and Performers was founded Feb. 13, 1914, by a small group of songwriters that believed it was being left out of the burgeoning revenue stream being produced by music transmissions.

Ninety years later, much remains the same. ASCAP operates as a nonprofit organization run by a board of directors comprising 12 writers and 12 music publishers.

However, much has changed. ASCAP’s repertory now includes more than 7.5 million works. In 2002, ASCAP became the world’s first PRO to distribute more than $500 million to its members, the society claims.

Bergman, herself a songwriter and three-time Academy Award winner, has overseen a period of tremendous growth. Members say her creative skills are more than matched by her business acumen.

“Marilyn has managed to combine her genuine caring for songwriters and the craft of songwriting, along with her years of experience and savvy, into leading an executive team that has truly delivered an outstanding performance for the songwriter and publisher members of ASCAP,” says David Renzer, Universal Music Publishing Group worldwide president.

She continues steering ASCAP into new areas of growth. Under her watch, the society announced the birth in 2003 of Mediaguide, a performance-tracking system that monitors more than 2,000 radio stations.

ASCAP will celebrate its 90th birthday Feb. 10 at its annual membership meeting in Beverly Hills.

Q: What is the state of the union at ASCAP in its 90th anniversary?

A: I think the state of the union of ASCAP is very healthy. If you look at the revenue of ASCAP, it’s gone in an upward path every year. We’ve grown considerably this past year, and I understand that the future looks very good. But we have to be forward-looking, and we have to recognize that the world has changed and that we are living in a different world to which we have to adapt. There’s no looking back.

Q: Where is there work still to be done?

A: I think it’s work that still needs to be done by all of us, not just ASCAP. I think it’s the whole question of how we’re going to resolve the transmission of music so that songwriters get paid. I think it’s fitting and proper that bands like Dave Matthews and Phish put things on the [Internet] for free, but I think if I were a songwriter of any of the songs they were doing in concert, I would wonder how I was going to get paid. I don’t know how you form a career today as a songwriter, unless you’re an artist. It’s very difficult. How would I have gotten started today?

Q: Many people would say that publishing companies have been too slow to react to digital piracy and legitimate payment solutions.

A: I think we’ve all been inordinately slow. The most fluid area in the business is how we’re going to transmit music and how are writers and publishers going to be paid for their performance of this work. I don’t care if the transmissions take place through the Internet or through linguine noodles. They are performances for profit that go from point A to point B in the beginning of that point is the creator of that music, and that’s my main concern—not just as a songwriter, but as a representative of hundreds of thousands of songwriters.

Q: The passage of the Copyright Term Extension Act was very important to you and all PROs. What legislative issues are now on your radar?

A: The whole issue of compulsory licensing in all its forms and in all areas is a red flag issue for writers and publishers. I’ve always been intrigued by the fact that legislators, most of all, don’t understand how a writer gets paid or how this pie is constructed and divided. It’s always shocking to them that it’s 8 cents split in half and then split in half again, depending on how many collaborators there are on the work and we’re then talking about pennies.

Q: The amount songwriters get paid per song is set by law. Is that fair?

A: It was was 2 cents when I started. It’s 8 cents now. You know everybody else gets paid on a percentage of the retail-selling price and yet our compensation is a finite number, not a percentage of any wholesale or retail-selling price. It’s the only number that deals with a maximum—not a minimum, but a maximum. We still have a long way to go to establish the primary and the face of the songwriter.

Q: How has radio consolidation affected songwriters?

A: It’s fewer songwriters getting more money. The funnel gets narrower and narrower. It’s very unhealthy for music in general, because there are fewer voices to be heard. From that standpoint, the Internet opening up the ears of so many people in new music and emerging music is wonderful. I encourage that as fully as I can. But they have to be compensated.

Q: Where do you expect ASCAP’s revenue growth to come from in the next five years?

A: I think the pioneering work that’s being done in new technology is where progress is going to be made all across the board in our society, and it will certainly affect how effective performance rights organizations are in new streams of revenue as well as their ability to track better. Databases will be fuller, more complete, more accessible.

Q: Do you feel today’s crop of songwriters is writing standards that will be around for years to come?

A: Yes, I’m sure [standards] are being written, [but] not in profusion, because I think in order to know where you’re going, you have to know where you’ve been, and I don’t think a lot of these new writers know where they’ve been.

You talk to a film student and they can tell you every frame of an Eisenstein movie, or you talk to writers and they know the tradition of American and European writing. It’s true also of painters. It’s not true of songwriters.

Q: ASCAP has made great membership strides in Latin and urban music in the past few years. What other genres are you targeting?

A: Whenever a talented new voice makes itself heard, our membership people are all over them, because that’s our future. We must keep reseeding this field with new writers—new, exciting, creative talent—which can come from anywhere now.

When I started writing, in a way, it was more closed. I talk about the funnel being closed because of consolidation of radio, but when we started, the funnel was narrow, because a song couldn’t come from nowhere. Publishers would look at a song and if it was a writer they’d heard of, it would get much more attention than a writer they hadn’t heard of, and that is not at all true today.

Q: What’s your proudest accomplishment at ASCAP?

A: I think it’s [establishing] the presence of the songwriter in Washington and that we’re now on the radar screen. The chairman of the Senate [judiciary] committee that holds our fate in his hands, really, is Orrin Hatch. Orrin Hatch is an ASCAP songwriter. He really understands what the needs are and what justice is as far as a creator’s rights are. That’s something that I feel strongly about, I think I’ve had the ear of a lot of legislators on the subject of the rights of the creator.

Q: So the songwriter now has a seat at the table?

A: I think so. But I’d like to be a seat with arms [laughs]. I’d like it to be an easy chair.
The industry's premier event  
for the exchange of ideas  
among the most influential  
members of the music, financial  
and legal communities.

OPPORTUNITIES 2004

"It was a refreshing exchange  
of ideas amongst a diverse  
and influential cross-section  
of the music, entertainment  
and investor industries."

JEFF PRICE  
spinART  
President/GM/co founder

INDUSTRY LEADING EXPERTS WILL DISCUSS:

- Economic realities of the post-merger landscape
- Impact of changing artist-label relationships
- Lawyers role in building artist-brands
- New revenue streams for recording artists
- Development of the online music market
- Outlook for investments in the digital future

NEW IN 2004 - EXECUTIVE ROUNDTABLE:
Major music company chief partakes in a freewheeling discussion of  
the state of the music business.

ATTENDEES INCLUDE:

- Financial services & consulting firms
- Venture capitalists & equity providers
- Talent management companies
- Legal firms
- Accounting firms
- Record labels
- Publishing companies
- Touring companies
- Promotion companies
- New media companies
- Recording studios

"This symposium brings together  
ideas and people who would other- 
wise rarely have an opportunity to  
not only meet and greet but even  
more importantly to hear widely  
divergent points of view."

HAROLD VOGEL  
Vogel Capital Management  
CEO Vogel Capital Management

CONTACT Michele Jacangelo 646.654.4660, bbevents@billboard.com  •  SPONSORSHIP Nathan Misner 646.654.4618

Registration Rate: $950, To register and for more details: WWW.BILLBOARDEVENTS.COM
THE EAGERLY-ANTICIPATED FOLLOW UP TO THE 8-TIME GRAMMY AWARD WINNING COME AWAY WITH ME

Norah Jones
Feels like home

IN STORES TUESDAY, FEBRUARY 10

THE FIRST SINGLE "SUNRISE"
Blowing up at AAA & Hot AC now!
Biggest one-day digital sales EVER at iTunes
Video debuted on February 1 on VH1
First ever in GUNG HO rotation (50x)!

UPCOMING MEDIA APPEARANCES:
FEB 8: Presenter at THE 2004 GRAMMYS
FEB 10: THE TONIGHT SHOW with JAY LENO
FEB 12: THE TODAY SHOW
FEB 23: THE LATE SHOW with DAVID LETTERMAN
FEB 25: THE DAILY SHOW with JON STEWART
MAR 9: LATE NIGHT with CONAN O'BRIEN

Features in TIME, ENTERTAINMENT WEEKLY, NY TIMES SUNDAY MAGAZINE, USA TODAY, ROLLING STONE, A.P. TRACKS, so much more.

MACKLAM / FELDMAN
MANAGEMENT, INC.

EUROPEAN TOUR LAUNCHES THIS SPRING - NORTH AMERICAN TOUR TO FOLLOW THIS SUMMER

www.americanradiohistory.com

www.bluenote.com