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6 Use The Force
The DVD release of the original 'Star Wars' trilogy is expected to pull retail away from the dark side of sales.

23 Ready For The Arenas
Sarah McLachlan, founder of Lilith Fair, returns to touring this summer with an arena route and modest ticket prices.

LIFTOFF!

Beyoncé: Her Plans For Superstardom

BY MELINDA NEWMAN
and GAIL MITCHELL

LOS ANGELES—Beyoncé's career is moving in only one direction: straight up. Her five week and her two electrifying performances during the Feb. 8 Grammy Awards at the Staples Center have been the latest blows in her rise as a multimedia star.

Father/manager Matthew Knowles predicts that five years from now, Beyoncé will be a "triple threat in music, movies and corporate endorsements."

"If girl is overused," Essence Magazine arts and entertainment editor Cori Murray says. "But she has it: vocal talent, a gifted songwriter and performer; (Continued on page 71)

R.I. Club Fire Still Smolders
For Survivors, Tour Industry

BY RAY WADDELL

One year after the Station nightclub fire killed 100 people and injured some 200 others, its impact continues to resound among those closest to the tragedy and throughout the live-music industry.

The Feb. 20, 2003, fire at the West Warwick, R.I., nightclub was started by pyrotechnics display in the early moments of a performance by the band Great White.

The tragedy—the worst in rock history—has been devastating to all involved: the families and friends of the dead, the survivors who continue to struggle with physical and mental scars, the community, the band and those who could be held legally accountable for the blaze.

Jack Russell, the lead singer of Great White, says he would not wish the past year on his worst enemy.

"I lost three really close friends and 97 other people—if I didn't know them by name, I knew their faces," Russell tells Billboard in a rare interview. Among the dead was guitarist Ty Longley. "They were part of our family. My life has been changed forever."

The concert business has also been significantly changed by the fire. Most people in the touring world (Continued on page 72)
"AOL Members Snag Hottest Ticket in Town."

"AOL Music Broadband Rocks—Seen By Millions."

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**Billboard® No. 1 on The Charts**

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Cruz Gets Seven Billboard Nods

BY LEILA COBO

A slew of album releases, coupled with the massive interest her death generated last July, has made Celia Cruz the top finalist for the upcoming Billboard Latin Music Awards.

The late Queen of Salsa garnered seven slots as a finalist, including one for top Latin albums artist, as well as multiple nods in the top tropical album, female and Latin greatest-hits album of the year categories.

Colombian pop/rocker Juanes and superstar Ricky Martin are also finalists, in five categories each. Three of Juanes’ nods are for “Fotografía,” his duet with Nelly Furtado from 2001’s “Un Día Normal” (Surco/Universal Music Latino). Martin is capitalizing on the success of... (Continued on page 67)

Interest in Cruz has surged since her death, confirming her title as Queen of Salsa

Rhino Revamps Billboard CDs

BY MARGO WHITMIRE

The “Joel Whitburn Presents the Billboard Top Pop Hits” series debuts its new face Feb. 24.

“Billboard #1s: The ‘80s,” a collection of 30 No. 1 rock-leaning tracks pulled from the Billboard charts, marks the first time the series has issued a double disc.

Billboard’s partner, Rhino/Warner Strategic Marketing (WSM), coordinated, designed and is marketing and distributing the project.

Using a fresh, slipcover design, WSM hopes to revitalize the series that began in 1989 and, since the 1991 birth of Nielsen SoundScan, has sold 5.9 million units.

“The line is very healthy and continues to sell,” WSM’s executive VP Kevin Gore says, “but this is a piece that we hope will stimulate the series.”

Also a first, the project spans an entire decade and features remastered versions of No. 1 titles by such seminal acts as Fleetwood Mac, Queen, Genesis and the Cure.

“We chose the ‘80s because of how the compilations within the original series had performed and because of the amount of reflection that the media in general is directing toward the decade’s music,” Gore says.

That decade’s single-year compilations make up more than half of the sales total for the Billboard-branded line, with a combined Nielsen SoundScan tally of more than 3 million units.

(Continued on page 21)

Ch. 11 Is Beginning, Not End, For Tower

BY ED CHRISTMAN

NEW YORK—Rather than being a death knell for record stores, Tower Records’ bankruptcy proceedings are being viewed by many in the industry as a new start for the venerable chain.

In fact, Tower could make the fastest emergence from Chapter 11 of any company in the home entertainment- software industry in the past 10 years.

Tower’s management made a prepackaged Chapter 11 filing Feb. 9 in bankruptcy court in Wilmington, Del. The following day, the court approved most of Tower’s first-day motions, including setting a confirmation hearing of the reorganization plan March 15, just 35 days after the filing.

“Overall, [Feb. 10] was a great day for Tower and a real vote of support for all the work that Tower management has done up to this point,” says Michael Bloom, a partner with Philadelphia law firm Morgan, Lewis & Bockius LLP, which is representing the five major music suppliers and six large video vendors.

Still, most of the press coverage of the filing reflected only doom and gloom (see Retail Track, page 41).

Tower’s plan calls for the $110 million owed to Tower’s bondholders to be converted to an 85% equity stake and to be issued $30 million in new notes due in five years. Existing shareholder the Russ Solomon family will retain the remaining 15% in equity.

In a highly unusual move in bankruptcy court, the judge approved a motion that gives the chain the ability to pay pre- and post-petition trade debt, which is great news for suppliers.

In addition, the judge approved a $100 million debtor-in-possession financing from the bank group led by CIT Group/Business Credit, which gives Tower more credit availability than it had from its previous revolving credit facility. And the court is allowing the... (Continued on page 73)

Reid’s Def Jam Move Sparks More Questions

BY GAIL MITCHELL

Antonio “L.A.” Reid’s appointment as chairman of Island Def Jam Music Group has set industry tongues wagging.

Just a month after exiting as Arista president/CEO, Reid comes aboard the Universal Music Group division facing a new defection: Def Jam president Kevin Liles.

Sources say Liles is in talks with Sony, BMG, EMI and former Island Def Jam boss Lyor Cohen, who now heads U.S. operations for Warner Music Group.

Beyond Liles’ next move, still unknown is whether his counterpart—Island Records president Julie Greenwald—will stay with UMG. At press time, she remained in her Island post.

Whether Reid intends to keep the dual presidency structure intact is another open question, Reid, whose new appointment took effect Feb. 12, did not return calls for comment by press time.

“He is a multidimensional music man whose hallmarks have been a deep love of music and an incredibly successful track record,” UMG chairman/CEO Doug Morris said in a statement.

A source says Reid’s agreement is a modestly valued four-year deal. Some published reports say that it is a three-year deal at slightly less than $10... (Continued on page 72)
**CAN Sony Stem Piracy?**

**BY MELINDA NEWMAN**

LOS ANGELES—Sony Music Entertainment (SME) hopes to have as many as 20 universities enrolled by the fall semester in its new program to stop illegal downloading on college campuses.

SME chairman/CEO Andrew Lack unveiled the campaign Feb. 6 at the Entertainment Law Initiative luncheon in Beverly Hills, Calif. Named CAN (for Campus Action Network), the new grassroots initiative aims to offer a price point for legal downloads "that every kid in college in America can afford," Lack says. "This is a particular passion of ours at Sony Music."

Lack said that Sony executives, with guidance from the Recording Industry Assoc. of America, have been meeting with dozens of colleges and universities "to introduce them to legitimate music services."

Similar to a model the RIAA unveiled with Napster and Penn State and, more recently, New York's University of Rochester, CAN works with schools to find legal download solutions.

Sony does not recommend a particular provider and does not negotiate between the college and the download provider. "I want us to be agnostic," Lack told *Billboard* after the ELI luncheon. Sony's download service, Sony Connect, "will be out there as a service they can choose."

How the students are charged—Penn State is through student fees. University of Idaho is absorbing the fee—is left to the university.

Lack adds that Sony Music decided to "test the waters" before reaching out to other music groups to get involved. He has subsequently talked to Universal Music Group and has the RIAA-approving other labels.

Some label groups contacted by *Billboard* said they support CAN, while sources said other music groups have their own initiatives similar to CAN under way.

"Sony Music and several of our other member companies are doing some great work on this issue," RIAA president Cary Sherman says. "Their efforts to offer legitimate alternatives at attractive prices is a critical piece of the overall strategy and an excellent complement to our work with the higher education community."

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**Star Wars’ Will Land On Planet Earth’s Shelves**

**BY JILL KIPNIS**

LOS ANGELES—The DVD release of the original “Star Wars” trilogy is expected to be a fourth-quarter force to be reckoned with.

The announcement that the trilogy will be in stores Sept. 21 as a four-DVD boxed set from Lucasfilm and Twentieth Century Fox Home Entertainment was met with no-holds-barred excitement at retail. The set—which will include a fourth disc of special features—is expected to have a suggested retail price of about $50.

“These are probably the most anticipated DVD releases of all time,” says Dave Adler, senior VP of product and marketing for the Virgin Entertainment Group. “The sales potential is enormous.”

Stefan Pepe, amazon.com DVD/video store group merchandising manager, agrees. “This is going to be huge. The three titles in the trilogy are our three most requested DVDs. We’ve gotten over a hundred thousand ‘e-mail me when available’ sign-ups on each one of them.”

The DVD set will not include the first-run versions of “Star Wars,” “The Empire Strikes Back” and “Return of the Jedi.” Instead, they will be the enhanced versions that were released theatrically in the late '90s. Each film (Continued on page 73)

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**MTV, VPL At Odds Over Euro Indies’ Video License**

**BY EMMANUEL LEGRAND**

LONDON—Videos from artists signed to European independent labels could become a rare treat on MTV channels across the region within a matter of weeks.

For the past 12 months, Viacom-owned MTV Networks Europe and British collecting society Video Performance Ltd. (VPL) have been renegotiating a previous five-year blanket performing rights license.

That agreement expired at the end of 2002, and VPL—which licenses the use of videos on behalf of its U.K. independent member labels—has so far rejected MTV’s offers of a new deal.

MTV has a deadline of March 31 for VPL and all U.K. labels to cut an agreement. After that, MTV will cease broadcasting nonlicensed repertoire unless it makes direct deals with independent labels.

At the heart of the dispute is the amount of royalties MTV wants to pay labels. VPL, which represents the MTB labels, and Universal Music Group have paid VPL a yearly sum of £1.9 million (approximately $3.5 million). VPL rejected MTV’s subsequent proposed annual payment of £500,000 ($1.5 million) per year.

“We are not interested in negotiating a deal,” says Martin Mills, chairman of the Beggars Group. Mills is an influential member of U.K. indie labels trade body AIM and European indie group Impala.

“There are more channels now than five years ago,” Mills says. “Some channels for which we had separate deals, such as TFM [a Dutch music channel MTV acquired two years ago], have since been included in the deal. Simply put, they want more programming and to pay less.”

Although the previous VPL deal expired at the end of 2002, *Billboard* has learned that an agreement in principle has been reached that would retroactively license the material MTV broadcast in 2003.

However, the agreement is still not “signed and sealed.”

VPL collects performance fees for U.K. labels in respect to all videos featuring their recordings that TV channels play in the U.K. (Continued on page 73)

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**Lillywhite Exits Label Post, Returns To Production**

**BY PAUL SEXTON**

LONDON—British producer Steve Lillywhite will start working on U2's new album this week, marking the end of a two-year stint at Universal Music U.K., where he served as joint managing director of Mercury U.K.

Lillywhite says that returning to his roots in record production is natural. "I’ve had two great years, and I’ve loved a lot of it,” Lillywhite says, "but really I wasn’t that made out for getting up early in the morning. That’s (from) 25 years of producing records. I got more and more of an urge to be in the studio so Lucian [Grainge, Universal Music U.K. chairman/CEO] and I had a chat and decided it was best that I return to that.”

Lillywhite is one of Britain’s most experienced and respected rock producers, with a list of credits including U2, The Rolling Stones, Talking Heads, Peter Gabriel, Morrissey and Dave Matthews Band.

In February 2002, Grainge convinced him to join Universal Music U.K. He became joint managing director of Mercury with Greg Castell, following the departure of then-managing director Howard Berman.

Castell is staying with Mercury and will assume sole responsibility for the role. Castell was formerly GM of Polydor Associated Labels. Matt Jaggers continues as executive VP of Mercury U.K., overseeing A&R and business affairs, reporting to Castell. Lillywhite’s position at the company allowed him to continue to work in the studio, most recently with Mercury’s up-and-coming British rock prospect Razorlight.

Lillywhite declines to reveal contract details, but says, “I’ll still be involved with Universal because, what should I call it, a sort of ‘troubleshooting’ role with them.”

Some of Lillywhite’s future productions will be with acts from across the Universal group, starting immediately with U2. The as-yet-untitled album is due later this year on Island.

Lillywhite’s relationship with the band now spans two decades, starting when he oversaw U2’s first two albums, 1980’s “Boy” and the following year’s “October.”

“It’s the first time I’ll have gone in to actually start a record with them in 20 years," Lillywhite says. “I worked on ‘The Joshua Tree,’ ‘Achtung Baby’ and ‘All That You Can’t Leave Behind,’ but this will be the first time I’ve really set up the mikes and done everything for a long time. I’ve heard some great songs. The Edge is playing some really great guitar.”

Lillywhite, who also recently produced one song for New York band the Rapture (signed to Vertigo/Mercury), is up for his own future but that U.K. rock in general.

“There’s no point [in me making records if I didn’t feel vital, and I do],” he says. “Rock’s in a good place. I love the place British music is in now. Punnily enough, the decline of the singles market has allowed some really great rock music to come through.”

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Reprise’s Digital ‘Secret’

BY BRIAN GARRITY

NEW YORK—Reprise Records has begun selling the debut album from rock act Secret Machines, “Now Here Is Nowhere,” as a digital download three months ahead of its physical release.

The move pushes the envelope on the lead time major labels are giving to online-only sales of new releases before they hit stores.

Individual tracks have been serviced to online retailers well in advance of street date, but full albums are typically not made available more than one week ahead of time.

The practice of windowing—releasing albums at different times in different configurations—is commonplace in other media sectors, most notably the movie industry. But for music it’s a new phenomenon that is being fueled by the rise of digital distributions.

For Reprise, the early release of the Secret Machines album is an opportunity to capture sales from early adopters and tastemakers as it begins a lengthy Internet promotional campaign to build interest in the album.

“If we’re going to start Internet marketing three months before the album comes out, we might as well start selling it online, too,” says Rob Bechtel, VP of Warner Bros./Reprise Records new media. “People can buy the music rather than looking for it on file-trading networks, or not at all.”

Additionally, Reprise is hoping that buzz from early downloaders will help build a bigger awareness for the album, says Reprise.

Reprise started a similar effort with another act, the Von Bondies, on Feb. 10. The lead on that initiative is shorter. The album, “Pawn Shoppe Heart,” is due in stores March 9.

Additional reporting by Jonathan Cohen in New York.

Celebrity Six Strings

Guitar Makers Mint ‘Signature’ Niche

BY CHRISTOPHER WALSH

The Feb. 5 announcement of the Pete Townshend SJ-200 Limited acoustic guitar from Gibson Guitar (Billboard, Feb. 14) is the latest in a long line of “signature” models of acoustic and electric guitars. It’s a valuable niche in a company’s product line as manufacturers experiment with new price points.

The Winter NAMM show, held Jan. 15-18 in Anaheim, Calif., also saw an abundance of new and existing signature models on display, often with a capital on hand to personally promote the guitar.

A guitar brand’s signature model does not sell more than its standard counterpart, says Tim Miller, manager of Guitar Center in New York, “mainly because it’s usually in a higher price bracket.”

Miller notes that a standard Fender Stratocaster, for example, retails for $400 to $800 at his store, while an Eric Clapton or Stevie Ray Vaughan signature model is in the $1,200 range. Some Fender Custom Shop models, which are produced in smaller quantities, are priced at $4,000 to $6,000.

By attaching the prestige—or at least present-day popularity—of a particular artist to a brand, signature models appeal to a wide range of guitarists.

“Guitars that are going to spend that are going to be collectors looking for investments,” Miller notes.

A guitarist revered by fans and musicians alike will naturally attract more attention at musical instrument retailers. The Martin 000-28EC, a Clapton signature acoustic guitar, “was so popular that we’ve made it into an actual production model, not a limited edition,” says Chris Thomas of Nazareth, Pa.-based C.F. Martin & Co. “I’ve noticed a big trend in the [guitarists] that have musical fans as being better sellers.”

Likewise, the Paul Reed Smith Santana, a Carlos Santana signature guitar, is a big seller at the New York Guitar Center, as is Fender’s Jaco Pastorius Jazz Bass. At Scottsdale, Ariz.-based Fender Musical Instruments, market.

Stevie Ray Vaughan: One in a line of Fender signature Strats

(Continued on page 21)
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The Blob That Ate TV

Two weeks after the Super Bowl, it's already hard to remember the final score and who played. But Janet Jackson's breast has taken on a life of its own.

As shocking—a shocking—as the nation's collective horror was over the episode, the botch for this stunt was written long ago.

You may recall: The year was 1958; it was Steve McQueen's memorable movie debut. Still need another hint? It almost ate an entire town. That's right, "The Blob." A gigantic, gooey mass roars to earth from outer space and proceeds to terrorize Smalltown, USA, a hamlet filled with narrow-minded adults and an unwholesome view on the day these days.

Although few people actually see it, all 89 million or so people watching the Super Bowl profess to have been terrorized, even though only about 200,000 complained.

From there, the Blob keeps growing, bigger and bigger, until it consumes Jackson, Justin Timberlake, the NFL, CBS-TV and MTV, which staged the halftime show. From there, it slithers itself on Federal Communications Commission Commissioner Michael Powell and a slew of angry lawmakers. Congress holds hearings, does nothing.

Like the movie, few saw it coming, but now it's finally too big to ignore. The Blob, of course, has a right to expect that programming is fit to be seen by kids during prime viewing hours. But, frankly, the "unveiling," as it were, is nothing compared to what's available on cable TV, in videogames or on the Internet through peer-to-peer services.

The average illegal downloaded ranges in age from 12 to 24, yet the government has done virtually nothing to curb the availability of hardcore pornography on file-swapping services.

As former President Richard Nixon once said, however, "There are no answers." Jackson and Timberlake were right to apologize, of course, but Congress should also be ashamed of itself for cynically exploiting this issue in an election year. Like the movie, the townsfolk have allowed this Blob to grow way out of proportion because of their hypocrisy and cynicism. Now, it's time to put the big freeze on this issue.
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Columbia Bows Expanded 'Skin'

Eager to capitalize on the success of Jessica Simpson's increasing popularity, Columbia is issuing an expanded version of her album "In This Skin" March 2.

The new edition, for which the label is still determining a price point, features new cover art and three new tracks: remixes of Berlin's "Take My Breath Away," Robbie Williams' "Angels" and an acoustic version of Simpson's current hit, "With You," which moves to No. 23 this issue on The Billboard Hot 100.

The collector's set includes a second disc that features scenes from Simpson's MTV series "Newlyweds: Nick and Jessica," as well as from her wedding to Nick Lachey.

The original version of "In This Skin," which was released last August, stands at No. 17 this issue on The Billboard 200. It has sold 729,000 copies, according to Nielsen SoundScan.

The album debuted at No. 10 but fell as low as No. 127 after first single "Sweetest Sin" failed to ignite. However, once the first season of "Newlyweds" took off last year, the album rebounded. The new version's sales will be merged with the sales of the original set.

**MAD FOR 'MAD WORLD':** Universal has inked a licensing deal to release Gary Jules' "Trading Snakeoil for Wolfickets" in the United States. The March 16 release features Jules and Michael Andrews' spare remake of Tears for Fears' "Mad World." The single version, released in the United Kingdom by Sanctuary and Adventure, has sold more than 650,000 copies there. The track originally appeared on the 2001 "Donnie Darko" soundtrack (Billboard Bulletin, Feb. 10).

Jules and his manager Bill Silva had been quietly garnering airplay for "Mad World" stateside following its explosion in the United Kingdom. The song's success on such stations as KROQ Los Angeles and KBZT San Diego led to a mini-bidding war in the United States, with Universal the winner.

"The song is killer; everyone who knows the original loves this," KBZT music director Mike Halloran says. He began playing the track several months ago in specialty programming after Andrews gave him a copy, but moved it to heavier rotation after its U.K. success. "Every time we play it, we get phone reaction."

The track has also gotten TV exposure, including airing during an (Continued on page 14)

Goodrem Eyes U.S. Debut

Australian Singer Expands Global Reach

BY CHRISTIE ELIEZER

Australia’s biggest pop star, Delta Goodrem, has inked a deal to release her latest album, "The Gift," in the United States. The album, which features the hit single "Falling Slowly," will be available on March 23.

**SYDNEY—**The past year has been extraordinary for Australian pop sensation Delta Goodrem. Now it is time to see if the rest of the world is ready for the latest sensation from Down Under.

The stats are impressive. In January, her Sony Music debut album, "Innocent Eyes," which spawned five No. 1 singles, notched the longest stay at No. 1 for a domestic album on the Australian Record Industry Assn. (ARIA) charts. At 29 weeks at No. 1, it surpassed Neil Diamond’s 1973 live set "Hot August Night" (Uni/MCA) for the overall second-longest tenure at the top spot by any artist. (Dire Straits’ 1985 Vertigo/Universal set "Brothers in Arms" holds the record, with 35 weeks.)

Goodrem’s debut album has been certified (Continued on page 17)
Chapman Leads Dove Noms

BY DEBORAH EVANS PRICE

NASHVILLE—The nominations for the Gospel Music Assn.'s 35th annual Dove Awards recognize such perennial favorites as Steven Curtis Chapman, Third Day and CeCe Winans as well breakout acts like Switchfoot and Statcie Orrico, who have enjoyed crossover success this past year.

"Our members are seeing the success of these acts that came out of the Christian marketplace, doing well in the mainstream and affirming those choices," GMA president John Styll says.

"It also speaks well of the gospel music industry that artists are making albums that are being received by the general public really well. Inside the industry, we've said for years that this music is better than most people realize. This is beginning to prove it," he notes.

Chapman earned seven nods. Among them were male vocalist and song of the year for the title cut of his current Sparrow album, "All About Love."

Switchfoot received six nominations; two were for group of the year and rock/contemporary album for "The Beautiful Letdown." Third Day's acclaimed album "Offerings II: All I Have to Give" earned band members six nominations.

Orrico and Winans each received five nods, including recognition in the female-vocalist category. Orrico's nominations also include pop/contemporary song for "(There's Gotta Be) More to Life." Winans' nominations include pop/contemporary album for "Throne Room."

"Our members are seeing the success impact that music can add to a film. For a controversial new movie like Mel Gibson's "The Passion of the Christ," writing the score was an especially difficult assignment. "Music in film should always add an elegant accompaniment to the images," composer John Debney says. "But that was key to this film so that when the music really gets big and emotional, we've been able to avoid that. I can't imagine a more dramatic story to compose music to. It was challenging yet very fulfilling."

"I had no preconceived notions about what the score should be," Debney continues. "I did know that the filmmakers liked an eclectic approach to the music, not wanting to make the score too literal or conventional. The result, I believe, is a nice blend between some very powerful, more traditional music as well as some very interesting ethnic and contemporary textures."

"I also felt the "key focus of the film and the music was ultimately the experience of Mary, Jesus Christ's mother. Through her eyes we see the world-changing events unfold. "Finding Mary's Lullaby," her thematic thread, was crucial. I believe that Mary had a hand in giving me her theme. I was rather stuck, yet through prayer I came upon what is Mary's theme in the film."

Jim Stella, Christian music buyer for the Trans World chain, feels consumers are going to be especially interested in the soundtrack because of the nature of the film. "With it being in a foreign language [Arabic and Latin], the music will be even more important to the film than a traditional score would be. People will connect with that music," Stella says. "The people who are going to go see the movie are going to want to see the movie for Sting. CEO Rinaldi will continue to run the Butterfly Group out of its Franklin, Tenn., offices with head of operations Brad Mathias. The Butterfly roster includes Russ Lee and Greg Long, whose debut bows later this month.

King says that in the future, Butterfly will continue with artists like Long and Lee but that the general focus will shift more to niche product, like the company's "Songs for Sleepless Nights" compilation and "Senior Select" series, which focuses on mature consumers. Although he predicts that type of music will still do well, it's just not King's first love. "I've always been an artist guy," he says. "I'm about songs and artists. So I'll do consulting for Butterfly, and I'm going to do some independent A&R."

Passion

Continued from page 8

John Debney, whose credits include "Eiffel," "Bruce Almighty" and "Spy Kids" (see Higher Ground, this page), has been soliciting support from the Christian community through a series of special screenings for key gatekeepers, and the film's Feb. 25 opening has been preceded by a media firestorm.

"Controversy can and does work both ways, as we have seen in recent months a la Britney Spears," says Brian Smith, VP of store operations for Marietta, Ga.-based Value Central Entertainment. "It's really hard to predict what the consumer demand will be. You hear reports from those that have seen early screenings that rave about the film while also reading reports that it is anti-Semitic in its undertones.

"Gospel Music Assn. president John Styll agrees it is difficult to predict the sales potential of the soundtrack.

"The movie is going to be a huge hit. To the extent that the success of the soundtrack follows the success of the box office, it should be very successful. On the other hand, the film is really difficult to watch, and I'm not sure how many people will want to hear the music to remind them of the movie."

"Though the violence in the film may prevent people from wanting to purchase a musical reminder, Sony and Integity are banking on the fact that Christian consumers will want to support Gibson's epic. At Christian retail, the soundtrack will be part of a display housing a companion book from Tyndale Publishers and gift product from Bob Sei-

In addition to distributing the soundtrack internationally to 167 countries, Integity is working with Integity to promote the film through a direct-to-consumer campaign that is preselling movie tickets to churches nationwide.

"Our database is 3.2 million consumers," says Danny McGuffey, chief marketing officer for Integity Media. "Icon has produced a special four-color presentation piece that promotes the film, [with] Web addresses [and] where you can buy tickets. We are shipping those to rally the Christian consumer base."

The Beat

Continued from page 13

episode of ABC's "Line of Fire."

"Mad World" got spins on 43 reporting stations the week ended Feb. 8, according to Nielsen Broadcast Data Systems.

GOO TO GOOD: Goo Goo Dolls' Robby Takac and artist manager Gregg Wells (Katrina Carlson, Michael McDermott) have formed Good Charmed Records. Already signed to the label are alternative rock band Last Conservative, rock group Klear and pop/punk band Juliet Dagger. The label is currently meeting with a number of potential distributors.

STUFF: Alanis Morissette's new album, "So-Called Chaos," has been bumped to a May 18 release date. The Maverick project was first slated for a February bow, then moved to April, and now May. According to Morissette's rep, the move was made to coordinate with the international release of the project. First single "Everything" goes to radio March 23 ... Godsmack's March 16 release, "The Other Side" (Republic/Uni-

VERSAL), will feature acoustic versions of past tunes, as well as three new cuts.

PLAY ON: Deadman, an alternative rock band from Dallas, was the victor at the Independent Music World Series Southwest Showcase (IMWS), held Jan. 15 at the Knitting Factory in Los Angeles. One of six finalists chosen by a Billboard judging panel to take part in the Southwest showcase and competition, Deadman won more than $35,000 in prizes, including recording equipment, instruments, CD replicating services, DJ equipment and more.

The IMWS, a national unsigned-artist competition, is presented by media replicator Disc Makers in association with "Billboard's Musician's Guide to Touring & Promotional" and other sponsors. The Midwest national finals will take place May 13 at the Elbo Room in Chicago. The submission deadline is March 11.

Additional reporting by Christopher Watch in York.

‘Passion’ Composer Employs Restraint

There's no denying the emotional impact that music can add to a film. For a controversial new movie like Mel Gibson's "The Passion of the Christ," writing the score was an especially difficult assignment.

"Music in film should always add an elegant accompaniment to the images," composer John Debney says. "But that was key to this film so that when the music really gets big and emotional, we've been able to avoid that. I can't imagine a more dramatic story to compose music to. It was challenging yet very fulfilling."

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LYRICS & MUSICAL IDEAS FOR CO-WRITING

DARLING
Darling darling darling 
Listen to my heart 
Trust me how I feel 
Tell me how you feel 
Darling if you don't want to talk to me 
How can my heart talk back 
Darling how can you say you love me 
I'm just waiting for you 
To tell me what we feel 
Sitting down to play it 
Darling you know I'm hurting a lot 
How can our pain be gone 
Darling if you don't call me back 
How can I talk to you

OH HO LORD
There this love that cares 
All I need is you 
I'm just waiting for you 
Tell me what we feel 
Sitting down to play it 
Darling you know I'm hurting a lot 
How can our pain be gone 
Darling if you don't call me back 
How can I talk to you

MY LOVE JUST WAITING FOR YOU
My sweet loving honey 
What is this we have to give 
Love each other true to each 
My love just waiting for you 
Is yours just waiting for me 
Good love will make ours better 
Try to love each other 
Can't say how long we may last 
The way is of guarantee 
My love just waiting for you 
Is yours just waiting for me 
Good love will make ours better

EACH DAY
Just thinking of the day 
I was there with your love 
How your love made my love 
Want to stay close to you 
To stay close to you 
Just hoping I will run 
Into you to tell you 
How much your meaning to 
My love now your not here 
To say your not here 
I love spending all day 
Loving you more each day 
Loving you close to me 
Nearby with me each day 
Each day more each day 
Just loving the day 
I spent holding you near 
Now you said spend your days 
Loving me more each day 
Each day more each day 
I love spending all day 
Loving you more each day 
Loving you close to me 
Loving you each day 
Each day more each day

SO GLAD SO SAD SO BAD
My head is hurting so bad 
I'm so sad when you go way 
Felt like you're not coming back 
Don't want to love me no more 
Love me I'll be so glad 
Love me I'll be so glad 
Why do I hurt so bad 
I know you love me so bad 
Yet I hurt bad and so sad 
I love you glad hurt so bad 
Don't know what to do so sad 
When you smile I feel so glad 
Knowing you are glad inside 
Thinking I want to hold you 
Long as you're not sad from me

THANK YOU JESUS
Thank you Jesus for loving me 
Thank you Jesus for saving me 
Thank you Jesus for the love you gave 
For crying me to the sound of our love 
Thank you Jesus for loving me 
Thank you Jesus for saving me 
Thank you Jesus for the love you gave 
For caring so I may live with you 
For sharing the story of your love 
For taking all of me in your heart 
Thank you Jesus the greatest love around 
For loving me the sweetest love I found

WHAT A WAY
No I don't want to say it 
But we're going to play it 
Just got that feeling for you 
That I want you more and more 
Sitting down to play it 
Change our minds do a line it 
Saying what we feel to say 
Do it again we have time 
What a way nowhere to go 
You and me trying to make 
Take me there where I should be 
What a way right next to you 
Lying there right next to you 
Relaxing and being loved 
Doing what we feel to do 
Do it again we need to 
What a way nowhere to go 
You and me trying to make 
Take me there where I should be 
What a way right next to you

WHAT A WORLD
What a world we live in 
People fighting and hating 
Killing ourselves like nothing 
What a world we live in 
What a world we live in 
How can we want children now 
Thinking what they may go through 
What a world we live in 
What a world we live in 
What a world we play in 
When do we find the peace 
What a world we live in 
What a world we live in 
What a world we play in 
When do we find the peace 
What a world we live in

WHAT IS A SONG
What is a song with no melody to hear 
What is a song with no melody to hear 
What is a song with no melody to hear 
What is a song with no melody to hear

WANT TO LOVE YOU
Want to love you all of me to love 
Want to love you all of me to love 
Want to love you all of me to love 
Want to love you all of me to love

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As entertainers become brands in their own right, they're increasingly seeking "reciprocal morals" clauses in their product-endorsement deals. The clause enables an artist to terminate an association with a product if the advertiser comes into sexually explicit.

Lawyers say that the recent Janet Jackson/Justin Timberlake stunt at the Super Bowl would likely invoke a standard morals clause, although McDonald's—which uses Timberlake as a spokesman—has not yet made any moves. This heightened sensitivity is due to the increased speed with which media attention affects one's image, says Ken Anderson, a partner with Loeb & Loeb in New York.

Artists are thinking more carefully about the future. Money doesn't help a tarnished reputation," says Anderson, who advises the Dixie Chicks, Will Smith, the Beastie Boys and Phish. For example, "Who would want to be known as having been an Enron spokesperson?" Darwell asks.

While the reciprocal morals clause is a recent phenomenon, it's one that will take wing, observers predict. Indeed, it's a hotly contested issue these days, says Scott Zolke, a partner with Loeb & Loeb in L.A. "Most artists understand that career longevity is fleeting. Therefore, it becomes important to protect their career by protecting their image," says Zolke, who advises Ryan Seacrest, Carson Daly, Rick Dees, Rush Limbaugh and Clear Channel Communications.

While it's hardly a make-or-break issue right now, it could become a sticking point as more artists develop themselves as brands.

CREDIT WHERE IT'S DUE: Attorneys who attend the Billboard Music & Money Symposium March 4 in New York will now be able to receive Continuing Legal Education credits. A total of 2.5 hours of CLE credits will be offered for attending two

(Continued on page 17)
**Goodrem**

Continued from page 13

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**Legal Matters**

Continued from page 16

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Acts Thrive Through Traditions

BY RICHARD HENDERSON

Mention the phrase “folk music,” and a fan may think of the early recordings of Bob Dylan or Eastern European dancing or the sound of a finger-picked mandolin. But however its supporters define this broad genre, folk music exists—and thrives—outside the music industry mainstream.

Distributors, label executives, radio programmers and concert promoters agree that folk music remains a vibrant part of American culture and, on its own terms, economically viable as well.

Moreover, folk is drawing a wider audience than ever before, from a broad span of age groups and ethnic backgrounds.

Artists and supporters of the folk music business will convene Feb. 28-29 in San Diego for the 16th annual Folk Alliance Conference. “We’ve come into our own, providing a snapshot of what constitutes contemporary folk music,” says Phyllis Barney, executive director of the North American Folk Music And Dance Alliance. “Our organization presents a broad umbrella, which covers many styles of folk.”

Ken Irwin, co-founder of Rounder Records, a company with deep folk roots, waxes optimistic on the genre’s outlook.

“I think it’s a very positive time for folk music,” Irwin says. “A lot of artists are doing well. There are more performers working than people realize. There are hundreds of coffeehouses offering music in the New England area alone. Folk, as a genre, hasn’t been covered much by mass media, and its roots are very much in the community.”

Irwin notes that these days, folk audiences encompass a wide range of age groups. Rounder recently released new discs from Katryna and Nerissa Nields, Carrie Newcomer and the Tarbox Ramblers.

“It makes targeted marketing much more difficult, but it also shows how many people want to experience interesting, involving music in a pleasant setting,” he says. “Coffeehouse audiences of the ’50s are still attending shows, alongside high-school and college kids. The same is true for folk festivals, with as many gray-haired kids in the crowd. I find this trend really exciting.”

Anne Saunders is the artistic director for the Falcon Ridge Folk Festival in Hillsdale, N.Y., which will be staged for the 19th year this July. She sees the three-day festival’s success as a harbinger for the genre’s overall popularity, noting that the event is still growing.

“Last year it attracted its biggest crowds, with attendance of 10,000 per day,” Saunders says. “We are going to do it this year.”

Saunders also points out that last year was the best in recent memory for indie folk labels.

“This is very much at odds with what I hear from the rock and pop world,” she says. “The major labels are constantly complaining about the state of their industry.”

Saunders cites Greg Brown, John Gorka, Patti LaBelle and The Nields as prominent among the strong repeat acts at Falcon Ridge, and notes the appeal of contra dance bands Wild Asparagus, Nightingale and the Clayfoot Strutters.

“As an alternative to the pop music industry, folk is doing pretty good,” says Tom Diamant, GM of roots imprints Arhoolie Records, which has upcoming CDs from Juan Reynolds and Robert Pete Williams.

“Folk artists don’t end up on the charts very often, have few recognizable hits and don’t play in stadiums, but there are thousands of musicians touring every night. It’s just that this activity occurs in an alternate universe,” he adds.

Radio programmer Claudia Marshall echoes this view. Marshall hosts the "City Folk" morning show on non-commercial WFMU, located on the campus of Pomona University in New York.

“Are folk musicians selling millions of albums? No. Are they making a living, and is good music being made? Undeniably, yes,” Marshall says.

She also credits talents like Signature Sounds’ Josh Ritter and Mark Erelli, whose new album, "Hillbilly Pilgrim," has shadings of Western swing, as “gateway” artists that are leading rock and country listeners back to folk.

“My listeners voted the Jayhawks’ ‘Rainy Day Music,’ which contains a lot of folk as well as pop, as the No. 1 album of 2003. It’s becoming more difficult to determine what folk is or isn’t,” she says.


RYKO DISTRIBUTION PRESIDENT JIM CUOMO has also witnessed the blurring of genre boundaries, as the company has a lengthy involvement with folk, singer-songwriter and Americana releases.

He emphasizes this diversity by noting such Ryko-distributed releases as the new Janis Ian album and titles from Gillian Welch, the Compass label’s Eddi Reader and Ryko’s U.S. distribution of the Eva Cassidy catalog on Blix Street, in addition to the sustaining presence of discs by Richard Thompson and the McGarrigle Sisters on the Hannibal label.

Cuomo sees a folk sales resurgence “with big numbers at Wal-Marts and Kmart, through rackjobbers like Handelman and Anderson for vintage, timeless bluegrass and folk-oriented titles.

“There’s a new audience picking it up—the jam-band crowd—not just older listeners,” he adds. "New ears can appreciate classic sounds in this genre, because they never become dated. The obstacles (to folk’s acceptance) aren’t as large as one might think.”

Jeremy Morrison, director of marketing for Koch Entertainment Distribution, agrees. “More adult purchasers are going to stores to buy folk music; they’re not the sort of people who would go on Kazaa and download. It has helped to separate the account base to some degree. It’s become apparent that retailers like Barnes & Noble and Borders are destinations for folk music, where deep catalog and slow-moving titles can be accommodated. People will also order online from Amazon after being online with confidence.”

Cuomo sees the "well-informed independent store is where many find folk and acoustic product; independent retail as a whole would appear to have had a good year, from the numbers I’ve seen.”

Koch recently released "Educated Guess," the new CD from all-folk (Continued on page 19)
Traditions
Continued from page 18

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BILLBOARD FEBRUARY 21, 2004
Traditions
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singing alongside Seeger.”

Applesseed founder and president Jim Musselman says, “We do well in Europe, where audiences grasp the historical basis and themes of fighting social injustice with music with a message, which characterizes our releases. “Exposure is the key thing for any independent label,” he continues. “When NPR did a 12-minute piece on one of our titles—Hands by Pat Humphries, which had already been out for a year and hadn’t done that well—we sold 8,000 units in a day. After that it continued to sell in good numbers.”

Musselman describes a similar case with Tim Ericksen, vocalist for the punk-tinted Cordelia’s Dad, whose solo release didn’t quite catch on until producer T-Bone Burnett included him on the “Cold Mountain” soundtrack. That exposure boosted sales of Ericksen’s own self-titled release.

Down Home’s Kelp loads Appleseed for reviving the U.S. career of veteran folk artist Eric Andersen, who has been living and recording in Europe in recent years. Andersen’s upcoming album, “The Street Was Always There,” features songs from the Bleecker Street folk scene of the 1960s with hip-hop backing tracks recorded with Wyclef Jean.

CORE OF INTEREST
“Folk music is like a lot of niche genres,” says Randall Grass, GM of Newton, N.J.-based Shanachie Records. “There’s a core of viable interest that never goes away, although there are too many releases in the genre for more than a few to do well. So it comes down to the question, ‘What will make an artist rise above the pack?’ Uniqueness in the substance of their material or charisma or their ability to build a strong performing base. Those are the two keys to success.”

He cites Shanachie’s Solas, an acoustic group rooted in Irish traditional music, as transcending its origins. “They’re able to play outside their genre in a natural, organic way,” he says. Arboolie’s Diamant feels that an artist’s only recourse in the face of dwindling chain retail space is to sell CDs at live gigs. Audience members who love the material and are willing to hunt it down generally can’t find it at the store the next day.”

“Folk material definitely stays in print longer, though chain stores won’t carry older titles,” he continues. “We’re looking at making everything available online, especially those titles whose slow-but-steady movement doesn’t warrant remanufacturing.”

Rykos’s Cuomo adds, “In pop, lots of money gets sunk into certain avenues, which will either make or break an act. For folk, it’s a word-of-mouth issue. People don’t buy hyped-up records; they have to hear it before they’ll buy it. Once they get the folk bug, they can’t get enough, and they pass it along to other people. It’s an infection, a good one. There’s longevity built into music from the ’40s, ’50s and ’60s.”

From the retail perspective, Kelp at Down Home says. “You can’t underestimate the importance of tie-ins with noncommercial radio for folk.”

He offers examples of music spotlighted on Terry Gross’ NPR interview show: “Fresh Air.” “Many people become interested after an artist gets featured on public radio.”

Arboolie’s Diamant says, “People are hungry for original, soulful and different music. When people hear something good, they’ll like it, irrespective of the genre.”

WWU’s Marshall also suggests that the popularity of folk music is a reaction to the current state of pop. “Especially for listeners in their 30s, 40s and 50s,” she says, “I think the music is being rediscovered—and尺rediscoversed—at an astonishing rate.”

Suzanne Bugiry
passionate folk that rocks

“Like Minerva from the mind of Zeus, she arrives a full-blown talent.”
- Rich Warren, Sing Out!

“A live show that kicks serious butt.”
- Larry Flick, Billboard

“With her powerful alto, Bugiry can either rock your world or break your heart.”
- Michele Kort, The Advocate

Amy Carol Webb
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“An act to watch - taking up the road Carole King, Janis Ian and Joni Mitchell have trod.” - Billboard

“Insightful songwriting.” - Dirty Linen

“Beauty and vulnerability, genuine, sympathetic and electrifying.”
- cables Gazette

“Her voice fills the empty spaces in your bones.” - New Times

www.americanradiohistory.com
Guitars

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research led to signature models at lower price points, in an effort to tap contemporary trends.

“We noticed that all the artist models came up above $1,800, $2,000,” says Richard McDonald, Fender VP of marketing for electric guitars. “And there were some genres that had nothing, like punk, ska, reggae. So we decided to go after those price points and those categories’ artists. We went right after Tom Delonge and Mark Hoppus from Blink-182, and it worked.”

“The Tom Delonge Stratocaster—which is a thing of the past for us—was one of the first artist models that we did at a lower price point, like a $749 retail price,” McDonald adds. “That was a huge seller. The Jimmie Vaughan Flex-Mex Stratocaster, which is also around that price point, does really well too.”

Gibson Guitar offers a similar range of new and classic artist signature models. The original “signature” guitar, the Les Paul, is a perennial best seller. But it also exists as several signature models, customized by artists as diverse as Jimmy Page, Slash, Joe Perry, Zakky Wylde, Peter Frampton, Bob Marley and Dickey Betts.

Gibson-owned Epiphone also offers guitars bearing an artist’s name. “We sold several of the John Lennon Epiphone Casino at Christmas,” Guitar Center’s Miller notes.

In the case of Masato artist editions, 5% of overall proceeds go to a charity of the artist’s choice. “It works out to the benefit of the charity, and the artist, in terms of taxes,” Thomas says. “We’ve also found that it is pretty profitable.”

Appealing to another market, Epiphone has announced that it will introduce 50 guitars featuring designs commemorating the nation’s top football and basketball colleges. Each officially licensed model is custom-designed with a school’s colors and logos. A portion of proceeds from the sale of these guitars will be donated to the respective schools.

Rhino

Continued from page 5

By offering the set for $19.98 instead of the single-disc price of $9.98, the label was able to justify the TV direct marketing margin—another first for the line—prompting WSM to place spots on MTV, Lifetime, Comedy Central, E! Entertainment and BBC America.

VHI’s ’80s-oriented music programming and John Hughes movie marathons are also important advertising venues for the collection.

“Until now the line has mostly been centered around retail, and television is the most logical of evolutions,” Gore says.

The label will also target attendees at NHL, NBA and MLB live events with stadium airplay and promotions.

“We’re thrilled that Warner is looking at ways to energize the line,” says Howard Appelbaum, VP of licensing and events for VNU Business Media, Billboard’s parent.

“We’re looking for the line to be as successful as possible.”

In our March 20th issue, Billboard reports on everything indie, from how labels are faring in the current market including in the U.K. to notable artists to watch out for. Plus we gear up to explore performing and recording equipment perfect for the budget-minded indie band and take an overall look at this year’s SXSW!

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New York routinely terms with jazz action, but during the four-day span of Jan. 21-24, jazz received maximum exposure.

That's because more than 8,000 people gathered for the 31st annual International Association for Jazz Education (IAJE) conference at the midtown Hilton and Sheraton hotels. Originally founded for educators and their students, the event has become the most prominent gathering of the worldwide jazz industry and community.

In addition to clinics, workshops, panels and interviews with jazz artists, IAJE hosted dozens of on-site concerts. The Dave Holland Quintet, Jason Moran & Bandwagon, Tim Ries & the Stones Project, Caribbean Jazz Project, Michel Camilo Trio, Maria Schneider Orchestra and Bob Brokemeyer, and New Art Orchestra were some of the performers.

One of the concert highlights was trumpeter Nicholas Payton's high-fire, electro-fusion “Sonic Trance” show, fueled by funky grooves and bolts of improvisation. The centerpiece of the conference was the National Endowment for the Arts Jazz Masters Awards concert, hosted by NEA chairman Dana Gioia and IAJE president David N. Baker.

The event featured performances by the Heath Brothers and Patnute D'Rivera, with New York Voices. Award honorees included guitarist Jim Hall, drummer Chico Hamilton, pianist Herbie Hancock, singer Nancy Wilson, jazz journalist Nat Hentoff and the lateixer/composer Luther Henderson.

Attending the ceremony were more than two dozen past Jazz Masters, including Ron Carter, Cecil Taylor, Jon Hendricks and Dave Brubeck. After the who's who of jazz were introduced, Gioia marveled, “Isn’t this a spectacular moment? Most of our record collections are represented in this room tonight.”

Jazz Master Roy Haynes welcomed Haynes into the prestigious club. Haynes recalled meeting the fellow drummer in 1948 when he first toured the West Coast with Lester Young. “In Oakland (Calif.), people thought I was (Chico),” Haynes said. “When we got to Los Angeles, I met him and we became good friends, almost like brothers.”

BET is broadcasting the show as its April 4 episode of “BET Jazz Brunch.” Sister channel BETJazz will air the program April 4, 11, 20 and 25.

OFF-PREMISE ACTION: The city's clubs buzzed with special events that drew IAJE conference attendees. MaxJazz Records celebrated its fifth anniversary at Sweet Rhythm with sets performed by pianists Bruce Barth and Mulgrew Miller, trumpeter Jeremy Pelt and vocalist Claudia Acuña, whose label debut arrives March 26. MaxJazz's newest signee Erin Bode also performed.

Marsalis Music took over Birdland to present its burgeoning roster, including label founder and saxophonist Branford Marsalis, saxophonist Miguel Zenón, guitarist Doug Wamble and pianist Harry Connick Jr.

Several Blue Note Records artists played in town. Guitarist Pat Martini's Think Tank group featuring saxophonist Joe Lovano, pianist Gonzalo Rubalcaba, drummer Lenny White and bassist James Genus held forth at Iridium. Pianist Bill Charlap in solo performances at Smoke exhibited new songs from his upcoming Leonard Bernstein tribute album, "Somehow," which streets March 23. Saxophonist Greg Osby set up shop at the Jazz Standard to record a live album with his St. Louis Shoes Ensemble. And trumpeter Terence Blanchard blew into the Village Vanguard for a week's worth of hot sets.

Before his IAJE appearance, young Brit sensation Jamie Cullum performed at Joe's Pub for two nights to deliver tunes from his fledgling debut, "Twelve Something," which Verne streets May 11. Riding a crest of U.K. stardom (the CD is the best-selling jazz album in the country's history), the extroverted pianist/vocalist caressed and slumbered on the legs during his set, which featured such standards as Cole Porter's "I Get a Kick Out of You," jazzed-up covers of pop tunes written by Jeff Buckley and Jimi Hendrix and originals including his album's swinging, witty title track and the lyrical, midtempo gem "All at Sea." During his riveting performance, Cullum told the audience, "I started playing for fun, and it's still fun, especially now that I'm playing all over the world."

THREE DOT LOUNGE: Praised by fellow jazz vocalist Kurt Elling, who has said, "If you haven't heard him, you haven't lived," the legendary but regenerate little-known Andy Bey makes his Savoy Jazz bow Feb. 24 with the sumptuous "American Song." ... In related news, veteran jazz A&R exec Steve Backer—who signed Bey as well as Hubert Laws, James Moody, Fly (the forward-looking trio of Mark Turner, Larry Grenadier and Jeff Ballard) and Lou Rawls to the newly rejuvenated Savoy—has exalted the label. In departing, Backer cited "vast creative differences, managerially as well as artistically."
McLachlan Embarks On Arena Tour

BY SUSANNE AULT

Sarah McLachlan has not starred in a tour since 1999’s Lilith Fair. But concert organizers say that memories of it are so strong that she should widely sell out her 2004 arena series. The 43-date tour winds through North America July 5 through Sept. 10. Additionally, McLachlan herself has set the ticket price at a very competitive $45 to $65 range.

“I want to make my music accessible to everybody. There is no reason to gouge the consumer,” McLachlan explains. “I want people to go out and dinner and go out to a show and it not be a $300 evening.”

“I chose the lower price with out tour sponsorship. That Lilith filled sheds during three summers is nothing to sneeze at, says Marty Diamond, McLachlan’s booking agent and president of Little Big Man.

According to results reported to Billboard, Lilith grossed $18,562,234 over 34 shows in 1999, $21,242,564 over 41 shows in 1998 and $13,133,167 over 29 shows in 1997.

FAVORABLE PREDICTIONS

“She is part of the fabric of summer touring,” Diamond says. “Her audience is ferociously loyal, and there is pent-up demand there will be sell-outs across the board.”

The tour is being configured for full-scale arena production. Capacities will be in the 10,000- to 12,000-seat range.

“We are talking about three consecutive summers where she was playing in front of 28,000 people. [Lilith] really burned into people’s psyches,” agrees Jam Productions’ Andy Cirzan, who is promoting McLachlan’s Aug. 31 show at the United Center in Chicago.

Most tickets went on sale Feb. 6 through Feb. 8. Cirzan notes that 8,000 tickets sold during United’s first day. “That’s half-a-million gross with six months still to go [until showtime].”

Eric Herz, Clear Channel Entertainment promoter for shows at the San Diego Sports Arena (July 12) and the Arrowhead Pond in Anaheim, Calif. (July 13), agrees that Lilith will provide McLachlan with plenty of momentum for a touring reboots.

“We are putting up a full-production house. I haven’t done that before — which means you can’t go into amphitheaters with limited stages and all of that,” McLachlan explains. “Lilith had its time. And we all believe on a high and going out on top.”

McLachlan also did her homework in determining whether she could replicate similar big venue successes in 2004.

“We just didn’t go into this thing cold. We did a bit of math and did what makes sense. We made the projections, and we think we’ll do OK,” she says. “I don’t think my expectations are out of whack. I’ve done research and know album sales in particular cities.”

He predicts that a number of concerts should be able to draw upwards of 14,000 people. Already, he says, three or four more arena dates will likely be added to her summer stint to accommodate the building interest.

McEntire admits that playing sheds would have garnered McLachlan richer deals.

Amphitheaters have shorter seasons than arenas and will “pay premiums so they’re not dark. They can afford to offer more,” he says. “But it doesn’t always make for the best shows. If you’re indoors you can control everything. If something goes so freakin’ hot, that’s not going to make for a nice day.” He also believes she could have charged up to 40% more per ticket, but he respects her wishes to charge a lower price.

Promoters, likewise, seem pleased that McLachlan is headed for arenas. Many major market sheds are owned and/or are exclusively promoted by CCE. Arenas more easily allow for the mix of CCE, AEG, Jam and indie promoters currently on board for the tour.

Also with her fans in mind, McLachlan believes she will stretch out her road map through 2005. Current routing misses secondary markets, as well as some primary cities like Kansas City, Mo. Directly following the North American July-August shows, she plans to wind through Europe, Asia and New Zealand.

Compared with the more grueling work of studio production and promotion, “for me, the payback and fun comes from playing. Being on the road is the simplest part,” she says. “Touring has always been the way I’ve been able to develop. [I’ve] always believed in working hard and playing hard.”

Reba’s Happy To Go On The Road Again

BY RAY WADDELL

Having conquered Broadway and TV, Reba McEntire will return to the vehicle that launched her to stardom: performing at rodeos, fairs and festivals coast to coast.

McEntire will launch her first tour in three years March 7 at the Houston Livestock Show & Rodeo. She will play primarily fairs and festivals, as well as scattered arenas, casinos and amphitheaters on the route. Linda Davis will open all dates.

This is a run the artist is looking forward to, even though she will have to intersperse concert dates with tapings for her WB TV show, “Reba.”

“I love the live audience, I love the music and I love getting up and singing,” she tells Billboard.

“After 25 years I kind of got burned out,” she says of touring. But following a stint on Broadway with “Annie Get Your Gun” and then starting the TV show more than two years ago, she recalls, “I didn’t realize how much I missed [touring] until I got back into rehearsals with the band.”

McEntire is booked by Rod Essig at Creative Artists Agency and managed in-house by Starstruck Entertainment and her husband, Narvel Blackstock.

“Reba’s going back to her roots,” Essig says. “She hasn’t played a lot of these places in 10 years or more.”

Essig says the tour will boast full production, a crack band of studio musicians and a set list of hits. He adds that today’s fairs and festivals can handle almost any production requirements, and playing these dates makes sense in 2004.

“One of the tour’s key elements will be the huge production McEntire was known for in the 1990s.

“There won’t be any dancers, 15 costume changes or the huge stage that stretches across the whole arena,” she says. “It’s basically about getting back to the music and a bunch of great songs. I had forgotten until we got into rehearsals how much some of these songs had touched my heart in the first place.”

TOUR ROUTE MAKES SENSE

Playing primarily fairs and festivals was a group decision. “Narvel, Reba and I had dinner one night and talked about what she ought to do,” Essig says.

He observes that McEntire will fill a need for headliners on this particular circuit.

“This year, a lot of the fairs can’t afford to buy Tim McGraw or Shania, and Alan Jackson and Martina McBride are playing arenas [together],” Essig points out. “There’s a real need for headliners at fairs and festivals.

Since fairs and festivals appeal to a broad demographic, and McEntire’s appeal is also extensive, the tour route is a logical one.

“The demographic for our TV show is 2 to 52—I always said I wanted this to be a show the whole family can sit down and watch,” she says.

Essig and CAA first shopped the tour to the fair market during the International Assn. of Fairs & Exhibitions conference last December, and the response was very positive.

“The fairs love it,” she says. “We nailed down the Houston Livestock Show & Rodeo, and the offers started coming in. Before we knew it, we had 30 to 40 dates.”

Early on-sale promises. Essig says McEntire’s June 26 date at the Rocky Mountain Stampede in Greeley, Colo., broke with 6,700 tickets sold.

On July 22, McEntire will play two shows at Soaring Eagle Casino in Mt. Pleasant, Mich., a throwback to the days when country stars would routinely knock down two shows in one day. “They wanted another show, and they paid her the money she wanted,” Essig notes.

The decision was an easy one, apparently. “We sold out the first one, and they said they wanted to do a second one,” McEntire says. “Narvel came to me and said, ‘Hey, we’re already there. It would be ridiculous not to do another show. What else are you gonna do—sit in the hotel room?’”

Adding Davis to the bill also has McEntire enthused. They have toured together several times in the past, and the two had a No. 1 country hit in 1993 with the duet “Does He Love You,” which grossed $7.8 million. Prior to that, McEntire played small auditoriums as a headliner.

She is one of country music’s most successful touring artists of all time, routinely selling out amphitheaters in the 1990s.

Her late-1990s co-headlining tours with Brooks & Dunn were also very successful, grossing more than $10 million from just 22 shows reported in 1998.

Dates are on the books through Sept. 25 at Qwest Center in Omaha, Neb. The tour will support McEntire’s current MCA release, “Room to Breathe,” her first studio album since 1999.

The tour’s launching Friday July 16 at the Reno Livestock Show & Rodeo is an event McEntire has played many times. She will follow her Sunday afternoon-performance with a flight back to Las Angeles to begin camera blocking for “Reba” the next day. The show is taped in front of a live audience.

“Changing hats so quickly bothers her not at all,” she says. “It’s a totally separate entity for me.”
CCE Exec Reunites With Messina

Talent buyer Ali Harnell has joined TKG/AEG Live as executive VP based in Nashville. She was formerly a Nashville-based promoter with Clear Channel Entertainment.

The move reunites Harnell with TKG president Louis Messina, who first hired Harnell more than eight years ago when Messina was president of PACE Concerts.

“She’s fabulous,” Messina says of Harnell. “Not only is she one of my closest friends in the world. I think Ali is one of the best in the business. She’s energetic and smart, and she still has passion for the music and what she does.”

The development will heat up the Nashville concert market, where CCE has been the only national promoter that was particularly active in the city. CCE VP Brian O’Connell is based in Nashville, but O’Connell is primarily devoted to producing country tours. It is likely that CCE will bring in another buyer for the Nashville market.

South region executive VPs Wilson Howard, based in Columbia, S.C., and Bob Rouzi in Houston oversee Nashville for CCE, and Howard worked a recent concert by Kid Rock and Gov’t Mule promoted by CCE after Harnell’s departure. It is likely that a new buyer will be brought in for CCE in Nashville. The company operates Starwood Amphitheatre in Antioch, Tenn., in the Nashville market.

Harnell’s background is more in the rock world, but Messina says she will represent TKG/AEG Live on any kind of music; upcoming shows at Nashville’s Gaylord Entertainment Center (GEC) under the AEG Live banner include Alan Jackson and Martina McBride, Rod Stewart and Sarah McLachlan. “We’re hitting the ground running,” Messina says.

For the 20,000-capacity GEC, having another national promoter with an office in Nashville is a good thing. “It’s terrific for us,” says Hugh Lombardi, director of the GEC. “Competition is always good.”

ANOTHER SHOT OF JÄGER: Slipknot, Fear Factory, Chimera and another Jägermeister-sponsored band have signed up for the 2004 Jägermeister Music tour, which will begin March 50 at Hard Rock Live in Orlando, Fla. Tickets are in the $25 to $30 range, and promotional items include compilation CDs, T-shirts, Schecter guitars, Pearl drums and instrument cases from Coffin Case. The tour is produced by Rich Levy at Clear Channel Entertainment.

UPPED IN PHILLY: Comcast-Spectacor, the Philadelphia-based sports and entertainment firm, has hired Adrian Staiti the company’s new senior director of advertising and sales, reporting to Joe Cronin, VP of sales for Comcast-Spectacor.

Staiti joins Comcast-Spectacor from one of the company’s subsidiaries, Front Row Marketing Services, where he will continue to serve as VP of project management. At Front Row, Staiti supervises the selling of naming-rights sponsorships, premium seating sales and advertising and sales partnerships for arenas, stadiums and amphitheaters throughout North America since 1999. In his new job, Staiti will continue to work with Front Row while adding both of Comcast-Spectacor’s Philadelphia facilities—the Wachovia Center and Wachovia Spectrum, as well as the company’s sports teams.

PRIMO: Primus will begin a 14-city winter tour Feb. 24 in Kansas City, Mo., at Memorial Hall. Dates are on the books until March 13 at Constitution Hall in Washington, D.C.
Magnificent Montague’s Firey History

BY GAIL MITCHELL

His sonorous verse introducing sweet soul music was the precursor to rap. But legendary radio air personality Magnificent Montague will forever be tied to the slogan that inadvertently became the anthem of the 1965 Watts riots: “Burn, baby! Burn!”

The slogan’s origin, as well as Montague’s colorful career and priceless black history collection, is chronicled in a new autobiography. Not surprisingly, it borrows its title from the infamous catchphrase.

FAMOUS PHRASE

“When the revolution—as I call the riots—came along, ‘Burn, baby, burn’ was already established as an entertaining slogan,” Montague says. He was then manning the morning mic at KGJ Los Angeles. “It’s all over the world now... the Trammps even used it in their 1977 hit ‘Disco Inferno. Everybody took my thing.”

So at the urging of co-author and Los Angeles Times staff writer Bob Baker, Montague decided to set the record straight as he mapped out his storied career. Born Nathaniel Montague in 1928 in New Jersey, he first fired up the “burn” slogan in 1963 while on-air at WWRL New York. He was excited over Wilson Pickett’s “If You Need Me.”

“I started to shout it when I got moved.”

Montague recounts in the book, “Nothing calculated; just another collision between emotion and alarmation.”

Montague’s on-air mission was always simply to entertain. Just listen to his old theme song (which can be found at magnificentmontague.com) featuring Aretha Franklin, Cissy Houston (Whitney’s mom), Dee Dee Warwick (Dionne’s sister) and a gospel backdrop. You’ll quickly understand.

From New York to L.A. to Chicago and points in between, his target listener was the black woman. “I wanted to let her know she was beautiful, and you send me,” he says.

“Black heaven was where I tried to take my listeners through rhythm and verse.”

Montague would recite his own poetry or that of other writers as lead-ins to the soul music he played. It provided the impetus for his other obsession: collecting black memorabilia. On a poetry-shopping foray in Chicago, he discovered dialect poems by Paul Laurence Dunbar in a secondhand bookstore. He was addicted. It was “Learn, Baby! Learn!”

“I’d go 100 or 3,000 miles to buy something,” he recounts. “Every chase was a dream; any piece I found was my dessert. We have to find and document our history—that blacks have contributed significant achievements century after century.”

Worth several million dollars, the diverse collection includes early sheet music by black composers, the first recordings by a black record company, slave documents, a peanut oil painting by George Washington Carver and a photo of Robert Blair, the inventor of the

‘Ideal’ Time To Get Back In The Studio

R&B act Ideal is getting ready to return to the music scene. The male quartet has wrapped “From Now On” for Neutral Ground/Universal Records. Arista rapper

Los Angeles-based Neutral Ground is headed by Corey Sims and Bernard Alexander. Alexander, under the Def Squad banner, formerly managed Dave Hollister, Next and Erick Sermon. Ideal members J-Dante, Maverick, PZ and Swab were previously signed to Virgin. The foursome’s self-titled 1999 album peaked at No. 19 on the Top R&B/ Hip-Hop Albums chart. It sold 615,000 units, according to Nielsen SoundScan.

During its Virgin tenure, Ideal charted four singles. Two of them, “Get Gone” and “What-ever” (featuring Lil’ Mo), reached No. 2 and No. 11, respectively, on Hot R&B/Hip-Hop Singles & Tracks.

TRAIN TIME: The 2004 Soul Train Music Awards (March 20) will be staged at a new location. The International Cultural Center is located at 4357 Wilshire Blvd. in Los Angeles. Nominations will be announced Feb. 19 at Spago in Beverly Hills, Calif.

OUT OF THE SHADOWS: The Funk Brothers, Motown’s under-appreciated backup band, are working on a deal to appear on “American Idol” in March, where they would play behind the contestants. Currently touring Europe, the group was among the lifetime achievement honorees at the 46th annual Grammy Awards.

In tandem with that honor, Arisan Home Entertainment will launch DVD ($22.98) and VHS ($19.98) versions of the documentary which put the group in the contemporary spotlight, “Standing in the Shadows of Motown.”

Coming April 22, the two-disc, special-edition DVD sports an interactive recording studio where viewers can compose their own song from original Funk music. Additional features include commentary from director Paul Justman and producer Allan Slutsky. Funk percussionist Jack Ashford has also penned an autobiography: “Motown: The View From the Bottom.” The tome, published by Bank House Books, offers behind-the-scenes insights.

HONOR-BOUND: Eve, Patrice Rushen and Gospelcentric Records president Vicki Mack Latallada were honored by the International Assn. of African-American Music Foundation. The organization’s Feb. 13 Spiritual Luncheon at the Four Seasons Beverly Hills benefited Summerscope—a free, weekend entertainment/sports camp.
### Music R&B/Hi-Pop

#### Magnificent Montague

Continued from page 25

anti-aircraft gun. Though his dream of opening a museum is dead, he is negotiating with interested buyers.

"As he was chasing history, history was chasing him," Baker says. "It was difficult getting this book published, because we'd be asked, 'Is it a music or history book?' Publishers wanted us to make a choice. But both are wrapped around each other."

It ultimately took 13 years for the book to be published. Aside from Montague's twin obsessions, the book recounts his exploits as a music producer and station owner as well as his relationship with soul icon Sam Cooke. It also offers up his frank take on payola and such peers as Wolfman Jack ("He put black face on and sounded black, but I came in and busted that up.

#### PULLING NO PUNCHES

The Las Vegas-based Montague still doesn't mince words. Ask him about his career: "I'm not a role model. I'm a hustler. When you come through this cold business, you can take anything."

Or about the contemporary radio and record industries: "The record business has lost that independent spirit. Corporate [mentality] has set in. When that happens, you'll get lost. Radio is a jokebox. It's lost its soul. Everything is homogenized. It will be a miracle to get the radio audience back. They have other choices now."

He harbors the notion of being that miracle. Though nothing is definite, he has been planning to move back to LA or New York because "he misses the mic. It's a drug. I miss reaching out and bonding with people. I want to give them some soul and a chance to touch my heart."

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### Billboard R&B/Hi-Pop

#### HitPredictor

**NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL**

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**NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL**

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**MORE ON BILLBOARD'S HOT R&B/POP TRACKS**

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### Billboard February 21, 2004

**FEBRUARY 21, 2004**

**HOT R&B/HIP-HOP AIRPLAY**

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**HOT R&B/POP TRACKS**

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**Hot R&B/Pop Airplay**

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### Other Features

- **Outkast**: "In da Club"
- **Jagged Edge**: "I'm Not A Woman, I'm A Woman"
- **Missy Elliot**: "Wanna Get To Know You"
CCE Gains Ground In Latin Touring

BY SUSANNE AULT

Clear Channel Entertainment is sometimes criticized for its wide reach, but Latin acts are increasingly being drawn to its national web of touring assets.

Latin pop star Chayanne is the first artist to exclusively sign with Vivelo, the promotion company formed between CCE and Mexican media giant Televisa in 2001. Vivelo is the sole promoter for Chayanne's 2004 spring tour, which rolls through a 10-date first leg April 2-24 at arenas and theaters.

Prior to signing with Vivelo, Chayanne had primarily worked with independent promoters. Yet his manager, Pattie Bolivar at Chaf Entertainment, says that she jumped at Vivelo's offer to handle his 2004 dates because of CCE's vast resources as a concert promoter.

"They have their own travel agency and production equipment," she says. "They have their own promotion team. They have everything to offer."

Another advantage CCE has over some regional promoters, she adds, is that "they know the Anglo market very well. The other promoters barely know only the Latin market."

Chayanne has crossover appeal, Bolivar says. In 1998, the singer starred alongside Vanessa Williams in the film "Dance With Me," and he was recently featured in a Dentsyne campaign that aired on English language TV.

Chayanne has also considered releasing an English-language album. Bolivar says he is already attracting a good number of Anglo fans to concerts. Tickets for his 2004 tour are priced between $35 and $88.

Vivelo is also promoting 10 of 15 Alejandro Sanz tour dates in April-May and all but two dates on Enrique Iglesias' theater tour this month. Even with that momentum, Jason Garner, VP of booking at Vivelo, believes the exclusive signing of Chayanne is a hefty boost for the company.

"We're excited that artists are starting to recognize that there are better options for their touring needs," he says. "It's nice to offer Latin artists the same accommodations that Anglo artists are receiving. We have local offices in every market, outdoor assets like billboards, subway signs. We can utilize all of this that is available to us."

A hot act like Chayanne coming under Vivelo's wing, Garner says, should interest more elite Latin acts in working with the company. His latest album, "Sincero," nominated for a Grammy Award in the best Latin pop album category, debuted at No. 1 on the Billboard Top Latin Albums chart in September. It is currently No. 25.

Chayanne's albums have cumulatively sold slightly less than 1 million in the U.S., according to Nielsen SoundScan. Garner also points out that Vivelo is growing. Anthony Ramirez was hired in December as the company's director of concert operations for the Northeast and Chicago. Previously, he was at Universal Records' Latin department.

Kate Ramos, Vivelo regional VP of the Southeast and VP of artist relations, admits that getting Chayanne on CCE's massive network of radio stations is not a guarantee.

"We can't promise airplay," Ramos says. "But we can have access to [granting Chayanne] interviews or promotional exposure. No one can come close to the infrastructure that we have on a national level."

Similarly, the Chayanne signing is a "fabulous move" for Vivelo, according to Ramos. "This is an artist that can cross over to various markets. He is a great guy. And I'm thrilled to be able to work with him."

Billboard Q&A Hosts Rubio

This year, Mexican diva Paulina Rubio will be the subject of the one-on-one interview that has become the centerpiece of the Billboard Latin Music Conference. Rubio will be featured on day two of the annual event, which takes place April 27-29 at the Eden Roc Resort in Miami Beach.

The singer is expected to discuss the making of her just-released album, "Pau-Latina" ('9th 10. Universal Music Latino). She will also comment on her emergence as one of pop culture's most intriguing brands.

"I'm thrilled with the opportunity to be with Billboard to talk about my biggest passion, music," Rubio says. "Traveling around the world, I've been able to experience and savor many styles; my new album includes a musical fusion that I call futuristic folkloric."

The first single from the album, "Te Quise Tanto," is No. 1 on this week's Hot Latin Tracks chart. "Pau-Latina" credits Rubio as songwriter on three tracks.

In 2001, Rubio had one of the most spectacular comebacks in the genre's history with her album, "Paulina," which became the biggest-selling Latin release in the United States that year, according to Nielsen SoundScan. Rubio then went on to successfully cross over with an English-language set.

The Billboard Latin Music Awards will air live April 29 from the Miami Arena on the Telemundo network (see story, page 5).

TORRES UNPLUGGED: MTV Latin America will head South—literally—to film its upcoming "MTV Unplugged" featuring Argentine singer Diego Torres. This newest "Unplugged," the 18th for MTV Latin America, will be shot March 4 in Buenos Aires, Argentina. It will be the first that the music channel has produced outside of its Miami headquarters.

Conversations for the Torres "Unplugged" have been ongoing for months, according to Cindy Becerra, Latin pop marketing manager for BMG U.S. Latin. Torres, who is signed to BMG Argentina, "is the artist that we think can reach that [MTV] audience," she says.

His "Unplugged" performance will include some of his greatest hits, as well as two brand-new tracks. BMG plans to release the album in CD and DVD formats region-wide in May.

Last year, BMG cited Torres as one of its priority artists for 2004, and Becerra says BMG will work a jet-to-determine single from the "Unplugged" album.

"He's going to receive a bigger push in radio [in the United States] than he's ever had before," she says.

PIRES PYROTECHNICS: In other BMG news, debonair Brazilian singer/composer/multi-instrumentalist Alexandre Pires is in the midst of his first extensive U.S. tour.

Pires kicked off a series of shows Jan. 31 with a performance at Miami's James L. Knight Center. Presented by NYK Productions, the show featured an hour-plus set by Mexican crooner Christian Castro, also signed to BMG.

Pires, who is backed by his Brazilian band, will play a total of seven shows in theaters in Boston, Laredo, Texas; and Chicago, among other stops. Still to be confirmed are upcoming dates in Los Angeles, San Antonio and Arizona. The William Morris Agency is booking the tour.

Simultaneously, the singer is working on a new Spanish-language album, tentatively slated for October. He has hinted that fans can expect a departure from the ballads that have dominated his past two Spanish-language releases.

As for Castro, a smaller tour is also being booked by William Morris, with confirmed dates in Puerto Rico, Dallas and San Antonio.

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### LATIN POP ALBUMS

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### REGIONAL MEXICAN ALBUMS

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Razor & Tie’s ‘Fired Up!’ Proves Genre’s Viability

BY MICHAEL PAOLETTA

Dance music will sell if it is properly marketed and promoted. In doubt? Consider this: Razor & Tie’s new dance compilation, “Fired Up!”—which has sold 90,000 units through retail, according to Nielsen SoundScan—can be attributed to Razor & Tie’s aggressive and lengthy direct-response TV ad campaign. Of course, it doesn’t hurt to have a rock-solid track listing.

“One major label would be excited about selling 50,000 in a CD’s first week,” says Geoffrey Colan, a New York-based music consultant for Koch, UBI, Music and other labels. “I wouldn’t be surprised if other labels are now mining catalogs for similar-selling dance compilations. ‘Fired Up!’ proves that dance music can sell.”

But Razor & Tie sees “Fired Up!” as being much broader than a typical dance music package. “Sure, it’s dance music, but with a focus on the songs that crossed over into the pop mainstream,” Razor & Tie co-owner Cliff Chenfeld says. “These tracks got played on the radio.”

By spotlighting the poppier side of dance music, “Fired Up!” shows the potentially wide appeal of the music. “People underestimate how mainstream a lot of dance music really is,” Chenfeld notes.

While Chenfeld acknowledges that the “cross-over aspect” is key to such a compilation, he says that “musical flow” is equally important. “It’s not just about including all the big songs but including songs that work together sonically and coherently.”

That said, “Fired Up!” does not feature the latest dance-pop hits instead, it focuses on tracks from 1995 to 2000.

Highlights include Melanie C.’s “I Turn to You,” Kristine W’s “One More Try,” Amber’s “This Is Your Night,” Deborah Cox’s “Nobody’s Supposed to Be Here,” Eiffel 65’s “Blue (Da Ba Dee),” Groove Armada’s “I See You Baby” and the Bucketheads’ “The Bomb.”

The success of this compilation proves that “you have to spend money to make money,” says singer Ultra Naté, who is represented twice on “Fired Up!” —with international solo hit “Free” and a cover of “If You Could Read My Mind” by Stars on 44 (aka Naté, Amber and Joselyn Enriquez).

“In order to create a presence in the marketplace, a label must spend money wisely—and not squander it,” she adds.

Razor & Tie commenced its direct-response TV ad campaign for “Fired Up!” last summer; it will continue through the fourth quarter. The Razor & Tie-produced ad—which created in 60-, 90- and 120-second spots—has been airing on numerous networks, including MTV, VH1, Bravo, ESPN and Telemundo.

According to Chenfeld, the commercial has transmuted into nearly 400 million impressions, which he says has resulted in direct-response sales of 200,000 units.

The retail version of “Fired Up!” is a single disc, while the direct-response TV ad version is a two-disc set. Thus, the two versions are not merged for a SoundScan figure.

Additionally, this issue marks the sixth non-consecutive week that the single-disc retail version of “Fired Up!” has spent on the Top Electronic Albums chart.

Razor & Tie originally released the single-disc CD to retailers Oct. 7 but quickly recalled the product for a new Jan. 27 release date. “We decided to push the release date back to the first quarter in order to avoid all the big holiday releases,” Chenfeld says. But many accounts, including Best Buy, did not return the discs. As a result, the single-disc collection spent time on the Top Electronic Albums chart.

Because some accounts jumped the official Jan. 27 release date, the single-disc compilation re-entered the Top Electronic Albums chart at No. 11 in the Feb. 7 issue. In this issue, “Fired Up!” is No. 37 on the Billboard 200 and No. 1 on the Top Electronic Albums chart.

“Razor & Tie is great with their TV advertising campaigns, which really drive sales,” says Jim Kaminski, pop/rock buyer for Tower Records in New York’s Greenwich Village. “TV ads are the label’s meat and potatoes.”

Additionally, Kaminski acknowledges the work done by the label’s street teams. “They come to the stores and set up great counter displays. Customers see this and say, ‘Oh, I’ve seen this on TV.’ They put two and two together and buy it.”

Kaminski reports similar success stories with other Razor & Tie titles that were introduced by way of direct-response TV ad campaigns, including “Monster Ballads,” “Kidz Bop” and “Pulse.”

Upcoming Razor & Tie compilations include “Kidz Bop 5” (Feb. 24) and “Tha Down Low” (March 9), which have their own direct-response TV ad campaigns.

“There is much room for opportunity in what many call the ‘industry’s gloom,’” Chenfeld says. “As a label, you must be creative. You can’t press the same buttons you’ve always pressed. It’s no longer business as usual.”

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Investors No Longer ‘Trust The DJ’

Another one bites the dust, London-based Lalazar and wholly owned subsidiary Cosmack Management, which traded under the brand name Trust the DJ, have shuttered.

The reason? The business model was not profitable. According to one Trust the DJ employee, individual facets of the group were unprofitable, but as a whole, investors were uncertain about the near future.

Tony Supperstone and Malcolm Cohen of BDO Stay Hayward are the appointed administrators who will handle the sale of all assets on behalf of the creditors, according to a BDO Stay Hayward executive.

Assets include fixtures, a recording studio, a Web site, databases and DJ-mixed CDs.

Trust the DJ encompassed marketing services, a radio division, the Internet and a record label. Cosmack Management represented such global DJs as Goldie, Carl Cox, John Digweed and Kevin Saunderson.

Lalazar handled CD manufacturing for Trust the DJ.

Industry veteran Lynn Cosgrave founded Cosmack Management eight years ago; she co-founded Trust the DJ in 2000. Last year, Cosgrave secured an additional £1.6 million in new investments for Trust the DJ.

At that time, Cosgrave told Billboard that this money would be used primarily to help build, launch and maintain a radio production team helmed by Trust the DJ co-founder and chairman Matthew Bannister.

Since then, the music industry’s woes have only worsened, resulting in the downsizing of some labels, the closure of others and the merging of a few.

Now, days after the forced closing of her dance/electronic empire, Cosgrave is moving forward with Safetyhouse Management, which she has formed with Ian Hindmarsh, formerly of Cosmack.

Safetyhouse’s roster includes DJ/producer Robert Chibbels, Cox, DJ/producers CJ Maddmis, Jeremy Healy, Sauderson and Mistress Barbara.

AND THE GRAMMY GOES TO: Well, she did it! Kylie Minogue beat out Madonna, Cher, Télepopmusik and Groove Armada in the best dance recording category at the 46th annual Grammy Awards. The Australian singer’s electro-sparked “Come Into My World” (Capitol) took the top honor.

While this song absolutely deserved the top prize, we still cannot help but be pleasantly surprised. This win may mean that Minogue—while not yet a household name in the United States—is inching further into the American consciousness. And after playing her craft for 17 years, it’s about time.

He did it, too! Chicago house pioneer Maurice Joshua took home the best remixed recording, non-classical award for his Soul mix of “Crazy in Love” by Beyoncé featuring Jay-Z (Columbia).

Competing with remixers Peter Rauhofer, Martin Buttrich & Timo Maas, Bill Hamel and Masters at Work, Joshua effortlessly embedded his remix with retro influences, further complementing the original track’s decidedly 70s vibe.

REME THE THIS: The Warner Bros. family is readying a slew of remixes for release.

Culled from Reprise soundtrack “The Lord of the Rings: The Return of the King,” Annie Lennox’s “Into the West” has been reconstructed by the Passenger, Orange Factory, Alex Gold, Ray Carroll and L.IV.

Maddmis’ Maverick single “Love Profusion,” has been reworked by Ralph Rosario, Blow-Up and the Passenger. A brand-new remix of “Nothing Falls” by Peter Rauhofer will be part of the single package.

Michael Bubble’s “Sway,” from his 2003 self-titled set, has been reixed by Eddie Mendez, Rosario, the Passenger and Orange Factory.

And fans of Esthero—who has been missing in action for way too long (their 1998 Work Sounds album, “Breath From Another,” remains a fave)—will soon have something new.

The Canadian singer/songwriter is gearing up for the spring release of her Warner Bros. debut.

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www.billboard.com
### HOT DANCE SINGLES SALES

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<tr>
<th>Title</th>
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### TOP ELECTRONIC ALBUMS

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**Note:** With the greatest sales or club play increases this week, Power Pick on Club Play is awarded for the largest percent increase among singles below the top 30. The OutKast Play List is compiled from a national sample of reports from club DJs. www.Billboard.com provides Catalog number for non-Single, or CD Single, or CD Single-ep, based on availability at Dance Direct Sales Service. CD Single available at Dance Direct Sales Service. CD Single available at Dance Direct Sales Service. CD Single available at Dance Direct Sales Service. CD Single available at Dance Direct Sales Service. CD Single available at Dance Direct Sales Service. CD Single available at Dance Direct Sales Service. CD Single available at Dance Direct Sales Service.
BY DEBORAH EVANS PRICE

NASHVILLE—In a format that is looking for a breakthrough artist to engage consumers, country newcomer Josh Turner is a godsend.

His current single, “Long Black Train,” has been slowly, steadily chugging up the chart for 19 weeks, along the way driving sales of his MCA Nashville debut album and making Turner the only debut artist in 2003 to earn a Recording Industry Assn. of America-certified gold album thus far.

The single is No. 14 this issue. His debut album, also titled “Long Black Train,” is in the top five on The Billboard Top Country Albums chart. It has sold 124,000 since its Oct. 14, 2003, release, according to Nielsen SoundScan.

In a move sure to yield added exposure, Turner recently landed a coveted slot opening for Brooks & Dunn on the duo’s current tour.

FALSE START

Turner’s success can be attributed to a number of factors, including the power of a left-of-center single and the label’s willingness to keep working an artist it knew had potential.

The payoff is particularly sweet for Turner, because he could easily have been another casualty of record-company turmoil.

The Hannah, S.C., native signed with MCA in September 2001, after his publisher, Jody Williams, brought him to the label’s attention. The following year, MCA released his first single, “She’ll Go on You.”

It kind of got lost in the shuffle, because pretty much the whole promotion staff got fired after Bruce Hinton left,” Turner says of the restructuring that took place after former MCA Nashville chairman Hinton exited the company in 2002. “The single got lost, and it died.”

Turner feels fortunate that the new regime rallied to his cause. “We’ve had our ups and downs, but it’s a great label and a great staff,” he says.

After the first single stilled, Turner says the goal became “trying to find a song that would exemplify who I was. When they were considering songs from the record, what was a better song than ‘Long Black Train’?”

The song, a gospel tinged-number with its rousing “there’s victory in the Lord” chorus, and the second single, “What I’m Feelin’,” which is reminiscent of Johnny Cash, stand out on the radio.

“I knew from an industry standpoint it was a risk, but it was worth it to me because it did say who I was, and it’s a country song,” Turner says of picking the song as the next single.

“It’s got a great message that anybody can relate to, and it’s just something that sticks in your head. Everybody has their own long black train that they struggle with, and everybody can take those words and put them into their own lives,” he observes. “Radio has finally come around, and all the listeners have definitely taken hold of it.”

Walking home from the library on what he describes as an “unusually dark” night, Turner had a vision of “this wide open space, way out on the plains somewhere. There was this train track running right down the middle of this place, and from out of the darkness came roaring down this track this long, beautiful, shiny train. I could see people standing out to the side of this track, watching this train go by. ‘I kept asking myself, ‘What in the world does this vision mean exactly? How was it relevant to me or anybody else?’ Turner explains. “It dawned on me that this train was a physical metaphor for temptation, and these people were caught up in the decision whether or not to get on this train. When I realized that, I knew I had something powerful, something really special. I got home that night, got my guitar out and sat on my bed.”

The song, he says, “just poured out of me.”

The ascent of “Long Black Train” set a Billboard record as the single that took the longest number of weeks (25) to crack the top 20 of the Hot Country Singles & Tracks chart (Singles Minded, Billboard, Jan. 24). But Turner says he is grateful for the extra time.

“In retrospect, I’m glad that slow build and gradual process to get into the heavy rotation,” says Turner, who is managed by Jimmy Gimler and Brinson Strickland of JAG Management. “It’s allowed the listeners to catch on to one at a time, and there’s still people out there that are hearing it for the first time.”

“I didn’t screw it up. It was a hit the day it came out, and then [it took] seven or eight months to the people to figure it out, so we are staying with it.”

According to UMGN senior VP of sales and marketing Ben Kline, the commercial single began selling well right out of the gate, even before radio airplay kicked in. He attributes that to “Long Black Train” being what he calls “one of those first-listen songs. At 10 p.m. or 4 a.m., whenever it was getting played, it was moving people to grasp onto.”

You don’t see those very often, and sometimes it takes years to have one. When you get one, you just try to get out of the way of it.”

KMRX Seattle music director Tony Thomas says, “For the first few weeks we played the song it was the No. 1 tune listeners asked about on the phone and when we were out at says, ‘Look, five pieces out and grab people. That deep voice of his is a fresh sound that echoes great like Johnny Cash and Tennessee Ernie Ford but still sounds original. We did a listener show with Josh a few months ago and got great comments afterwards about him.”

Kline says label executives did not want to burn the commercial single cannibalizing sales of the album.

“When the pay off was it was as much success setting up the full-length album as we did, because we were able to point to these markets and say, ‘Look, five pieces out in sales. You have to have a lot of records in that market,’ he says. A commercial single “is a great way to build the story. It’s a great way to get early indicators of whether our song is working.”

Songwriter Rolls in Risk, Hit Grammy Paydirt

Don Rolls’ Feb. 8 Grammy Award win for country song of the year capped off what has been an incredible, yearlong ride for the Nashville-based songwriter and his collaborator, Jim “Moose” Brown.

When the pair wrote “It’s Five O’Clock Somewhere” last February, they had no way of knowing it would be quickly recorded as a duet by Alan Jackson and Jimmy Buffett, or that it would go on to top the Billboard Hot Country Singles & Tracks chart for eight weeks and earn the singers a Country Music Assn. Award for vocal event of the year.

It’s been a heady time for the previously little-known writers. While Rolls has had a handful of songs cut by Randy Travis, Ray Price and others, “It’s Five O’Clock Somewhere” was Brown’s very first cut.

Rollins, a native of Vidor, Texas, took an unusual route to songwriting prominence. An accomplished saxophone player, he spent 17 years working as a high school band director in his home state. During school breaks, he would travel to Nashville to hone his songwriting.

Rollins calls that a frustrating time. “You have to do this for a while to get into doing it well,” he says. “Just doing the same thing over and over again, really, really well, well, we’d have to turn around and go back to Texas.”

Music Row, meanwhile, considered this Texas band director and sometime songwriter a bit of a curiosity. After 10 years of back-and-forth trips to Nashville, two years ago Rolls finally asked his publisher, Richard Orga, for a salary, quit his job and moved his family to Tennessee.

The first two years were lean ones that were sustained by his salary from a co-publishing deal with Orga’s Alexchin Music and Warner/Chappell Music. “The money was getting really, really tight, and it was getting kind of spooky,” he recalls.

Compounding the uncertainty of his Nashville move was the fact that the music industry was in a slump. “They’re trembling over there in the Warner building waiting for the big ax to fall,” he says.

While he struggled as a songwriter, writer and occasionally contracted moving back to Texas, Rolls also chose to undergo a risky medical procedure called a bilio-pancreatic diversion with duodenal switch. Since having the surgery in 2001, he has shed 240 pounds from his once 525-pound frame.

If the move to Nashville made the industry take Rolls more seriously as a writer, the hit song earned him instant credibility, as well as a six-figure royalty check. “It made up for the fact that I took a pretty serious pay cut to come up here,” he says, noting that high-school band directors in Texas are paid very well.

It has also brought with it the pressure to repeat his success. Right now, he has a cut by Warner Bros. artist Dusty Drake and numerous songs on hold, but there are no other sure things in this fast- or-famine business.

Still, for Rolls, having a huge hit song has confirmed his belief that the music he’s been writing really does have hit potential.

It has also elicited this more visceral reaction: “Oh, my God, now I have to do this again.”

ON THE ROW: Country promotion vet Anne Weaver joins Quarterback Records in Nashville as national promotion director. Weaver has worked at Mercury, Arista, Dreamcatcher and Imprint Records.

Chad Schultz joins Epic Records’ Nashville division as manager of Southwest promotion. He previously was senior director of Southwest promotion for Mercury Records. Schultz, who will be based in San Antonio, replaces Rodney Bailey.

Columbia newcomer Jessi Alexander has signed with the William Morris Agency for booking.
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<th>ARTIST</th>
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### Billboard Hot Country Singles & Tracks

#### February 21, 2004

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<tr>
<td>On Your Way Home</td>
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**Notes:**
- Records showing movement in detections over the previous week, regardless of chart movement.
- Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems.
- No Airplay Data compiled by Nielsen Broadcast Data Systems for the week ending February 21, 2004, due to a holiday weekend.
- The chart covers AM and FM stations in the United States.
- Songs ranked by Nielsen Broadcast Data Systems' radio airplay data, as measured by the Nielsen Broadcast Data Systems' Total Audience Measurement System.
- Song data is compiled by Nielsen SoundScan.

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**Additional Information:**
- Nielsen SoundScan provides sales data for albums and singles.
- Hot Country Singles Sales charts are compiled by Nielsen SoundScan.
- Nielsen SoundScan provides data for albums and singles released in the United States.
- The charts cover AM and FM stations in the United States.
- Songs ranked by Nielsen Broadcast Data Systems' radio airplay data, as measured by the Nielsen Broadcast Data Systems' Total Audience Measurement System.
- Sales data is compiled by Nielsen SoundScan.

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**Charts:**
- Billboard Hot Country Singles & Tracks
- Billboard Hot Country Albums
- Billboard Hot Country Singles Sales

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**Contact:**
- Nielsen SoundScan
- Nielsen Broadcast Data Systems
- Nielsen Entertainment

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**Website:** www.billboard.com
ALBUMS
Edited by Michael Paolletta

POP

¬ DAMAGEPLAN
New Found Power
PRODUCERS: Vinnie Paul, Dimebag Darrell, Sterling Whitfield, Pat Lachman
Elektra 62939
RELEASE DATE: Feb. 10
Throughout its decade-plus career, Pantera was known as one of metal's most uncompromising bands. That was to its detriment. Frontman Phil Anselmo at the helm, hooks sometimes took a backseat to raw power. Rising from the ashes of Pantera, guitarist Dimebag Darrell and drummer Vinnie Paul have reconciled hookiness and aggression on the debut slab from Damageplan. Potent hard rock is as potent hard rock that sounds like a precursor to nu-metal without being too dated. It is, in its own way, a soundtrack to Pantera's 1992 magnum opus, *Vulgar Display of Power*. Lead single "Save Me" is receiving ample rock radio airplay—it is more palatable for radio than anything Pantera has put out in years. And radio play or not, songs like "Breathe New Life," " Rebellion," and "Punk" will be blasting from bedrooms and car stereos for the rest of the year.—BT

☆ NELLI McKay
Get Away From Me
PRODUCER: Geoff Emerick
Columbia 50664
RELEASE DATE: Feb. 10
Newcomer Nelli McKay has some nerve. The 19-year-old singer-songwriter's debut spans two discs. Of course, if all introductions were as ambitious, intriguing and clever as this one, two-disc debuts would be the norm. McKay effortlessly goes from playing the part of a torchy cabaret singer to belting out a disco-era showstopper. Her poetic delivery—whether singing or rapping—is uncanny and spot-on. Throughout, McKay casts herself as a Doris Day-like character who is traveling through her very own valley of the dolls—minus the prescription pharmaceuticals. Not afraid to interweave pop culture and politics, McKay seamlessly references Janet Reno in one breath, the Oxygen TV network in another. "In Dirga Dora," which sounds like an outtake from Ross Hunter's 1973 musical production of the film "Lost Horizon," she sings, "There were times when I fit in." Fortunately, she no longer does. Sparkle, McKay, sparkle.—MP

THE CORAL
Magic and Medicine
PRODUCER: Ian Broudie
Dattasound/Columbia 90619
RELEASE DATE: Feb. 10
For a band that hails from the U.K., the Coral is impressively well-versed in obscure Americania. On its sophomore set—the U.S. package comes bundled with the July 2003 U.K. release "Magic and Medicine" plus a fresh bonus disc, "Nightfreak and the Sons of Becker"—the Coral makes sonic sense out of everything from psychobilly ("Don't Think You're the First") to las Vegas lounge ("Careless Hands"). For "Don't Think," the Coral is搓起大波浪s sounds right out of a Quentin Tarantino movie, with the twangy melody bringing to mind flawed heroes embarking on a doomed adventure. The band does mistakenly veer into experimentation for experimentation's sake on "Nightfreak," wherein specific effects drown out too many of the harmonies. Still, though, a nugget like the spooky "Song of the Corn" makes the whole effort worthwhile.—SA

THE ELECTED
Mhecy Mij
PRODUCERS: Mike Mogis, Blake Sennett, Mike Bloom, Jimmy Tamborello
Sub Pop SP396
RELEASE DATE: Feb. 3
Led by Rilo Kiley's Blake Sennett, the Elected doesn't stray too far from the breezy, California pop of that act. First album "Me First" is a 12-song collection of stylish, country-tinged indie rock. The debut is dedicated to Elliott Smith, and Sennett's delicate early-morning vocals recall the late singer, while the Elected's light melodies are often enhanced with digitized effects and synthesizers—with the occasional saxophone or glockenspiel thrown in. "Don't Blow It" and "Don't Get Your Hopes Up" lean toward orchestral pop. "C'mon Mom" displays a serious Grandaddy fixation. "Me First" is an easy listen, but Sennett is not nearly as captivating as Rilo Kiley's Jenny Lewis, and the coming-of-age tunes aren't strong enough to account for the album's lack of tempo change.—TM

R&B/HIP-HOP

R&HYMAYAH
Ramiyah
PRODUCERS: various
Music World Music/Columbia CK 86952
RELEASE DATE: Jan. 20
Think Destinys Child goes contemporary gospel. That's the musical essence—and look—of teenage girl group Ramiyah. That isn't too surprising: The Betchas textbook quartet is on Music World, music/bedside by Destiny's Child's manager (and Beyonce's dad), Mathew Knowles. Comprising two singers (Tracy Bryant, Stephanie Bonner) and two rappers/singers (Sherise Staten, DeLaurian Burton), Ramiyah packs plenty of inspirational messages with hip-hopping beats. The merger works best on the infectiously hooked single "L.O.V.E. But the strongest performances occur on less slickly produced tracks, including the ballads "I Tell You" and "Don't Look Any Further." As with many hip-hop albums, this set contains unnecessary interpolations that detract from a whole, which overall isn't a bad first effort.—GM

LATIN

Buleria
PRODUCER: Kike Santander
Vale Music/Universal Music Latino 060249816383
RELEASE DATE: Feb. 10
Latin pop may evolve, but within it, listeners will always find the bona fide male balladeer. He's the guy who sings a blend of slow, romantic ballads (accompanied by sweeping string and piano) upbeat, danceable fare (highlighted by brass and percussion). In the best cases, he is blessed with a wonderful voice. So it is with David Bisbal. On his sophomore effort, the very young Spaniard, who won the 2003 Latin Grammy Award for best new artist, alternates between dance and romance. At times, he evokes Ricky Martin ("Oye El Silencio") and Luis Miguel ("Yo Despertar Comigo Do Tu Amor"). "Buleria" is a departure in its often bold blend of purely Spanish and Latin elements, as well as in Buleria's "Work That Sucketh" are subtle but decidedly personal by his persona. But what makes the album work is Bisbal's enthusiasm—few singers

Contributors:
Suzanne Ault, Keith Kaufeld, Leila Cobb, Deborah Evans Price, Rashawn Hall, Jill Kipling, Katy Kroll, Todd Martens, Gail Mitchell, Chris Morris, Michael Paolletta, Bram Teitelman, Anastasia Tsioulcas,

Music

Kanye West
College Dropout
PRODUCER: Kanye West
Roc-a-Fella/Def Jam 8002030
RELEASE DATE: Feb. 10
With Jay-Z's recent retirement, Kanye West is shaping up to be the next big thing from the Roc-a-Fella camp. The Chicago native has crafted a debut set that will have fans and critics talking about more than just his hit-making tracks. Lead single "Through the Wire" samples Chaka Khan's "Through the Fire" and chronicles West's recovery after a near-fatal car accident: He shares an intimate look at what he went through following the incident with sharp yet delicate observations on "All Falls Down." The track, which features Syleena Johnson, educates and entertains. The album also includes an alternative version of "Slow's Jazam" (featuring West and Jamie Fox). Despite the presence of all-star friends (Jay-Z, Talib Kweli, Common), West never loses control of his own, very solid set.—RH

MELISSA Etheridge
Lucky
PRODUCERS: Melissa Etheridge, David Cole, Ross Hogarth, John Shanks
Island 800101822
RELEASE DATE: Feb. 10
Make no mistake, Melissa Etheridge is lucky in love. And this, her eighth studio album in 16 years, is a testament to that. Hence, the title. Consider it the antithesis to the singer/songwriter's last album, "Skin," which recounted the end of the artist's 12-year relationship with her domestic partner. Lucky? kicks off the proceedings: It's a buoyant, blustering winner of a song. Unfortunately, the track is also at the heart of the disc's few high points. Lead single "Breathe"—which was not penned by Etheridge—fails to ignite in the same way that past hits, including "I'm the Only One" and "Come to My Window," did. While this is something that happens too many times during the course of "Lucky," powerful songs like "This Moment" (which recalls Alison Moyet), the touching "When You Find the One" and the rocking "If You Want To" showcase an artist in peak form.—MP

chrome's In Control
PRODUCERS: Rinat Korenev, Varami
Virgin Records 36376
RELEASE DATE: Feb. 3
Remember Rockwell's mid-'80s top five pop hit "You See Me"? "It's Different When" (with Michael Jackson on backing vocals)? What about Zapp's "More Bounce to the ounce"? Well, so do Dave 1 and P-Thugg, the Canadian masterminds behind Chrome. With "She's in Control," this electro-savvy duo—which relies on analog synths and drum machines—has created a funky soundtrack that, while drowning in '80s influences, is so very here and now. "It's a track line -- it's not a vector drive" was very likely born out of spending too much time listening to Pink Floyd's "Another Brick in the Wall" and Xon's "Another Brick in the Wall Part II." Chrome's music celebrates the West and the cowboy lifestyle in the spirit of Gene Autry, Rex Allen, and Roy Rogers, all of whom hailed from his acclaimed "Saddle Songs" project. This two-disc, 32-song collection spotlights such traditional Western fare as "Barbara Allen," "Red River Valley," "Following the Cow Trail" and "Green Grow the Laurel." The songs are filled with imagery of wild horses, wide open spaces, campfires and hard-working, weathered cowboys. Served up in a sparse acoustic setting, they are brought to life by Edwards' walloping, resonant voice. A companion book, "Saddle Songs: A Cowboy Songbook," which includes songs from both "Sad- dile Songs" albums, is also available. Edwards is an important voice in Western music. Prepare to be educated and entertained.—DEP
transmit such joie de vivre in every track. This is the new face of a tried-and-true sound.—LC

WORLD

OUMOU SANGARE

Producers: Nick Gold, Amadou Ba Guindo, Massamoue Waale Diallo, Boncana Maliga World Circuit/Nonessech 79927

RELEASE DATE: Feb. 24

Oumou Sangare never ceases to dazzle. She alternates between fire-breathing salsa and honey sweetness, between regal repertory and passionate intensity. Rooted in the sounds of Mali’s southern Wassoulou region, Sangare has every right to stake a claim as one of today’s most gifted singers from anywhere in the world, as this two-disc set of 12 favorites and eight new tracks amply proves. Backed by hypnotic guitarists, the kamalenqoni harp, the jembe drum or a euphoric female chorus, Sangare releases ecstatic heights as she addresses topics as diverse as women’s rights, poverty, nostalgia for home and the profound pleasures of lying in a lover’s arms. Just as her lyrics change kaleidoscopically, so do the evocative, ever-shifting instrumental colors, from the dreamy “No Bi Pe” to the dancefloor-ready “Yala.” Whether you’re a newcomer or a longtime fan, this is a treat.—AT

MOYA BRENNAN

Two Horizons

Producer: Russ Collum

Deca 1915

RELEASE DATE: Feb. 3

Moya Brennan, the celebrated lead singer of the band Hothouse Flowers in her native Ireland—the process, relating a tale of a search for a lost harp. This is a concept album, and it’s quite a beautiful piece of work. Brennan wrote the lyrics to all the songs. The music is ethereal and atmospheric, underwriting the feel of the tracks, as rarified as Brennan’s romantic poetry. One of the highlights of the album is her harp playing. She learned the instrument as a girl but has been somewhat reluctant to play it in public. It is really the sound of the harp that suggests the character of the music—“Two Horizons,” so perhaps this record will encourage Brennan to perform more frequently on her harp.—PJV

JAZZ

TIERNEY SUTTON

Dancing in the Dark

Producer: Elaine Martone

Tedy Tock 6292

RELEASE DATE: Feb. 10

Vocalist Tierney Sutton, a rising star on the Los Angeles jazz scene, has cut tracks tirelessly and with great success since her debut record in 1998. “Dancing in the Dark” is her most ambitious undertaking to date. The album is a tribute to Frank Sinatra. Sutton is not simply standing on sacred ground with this project, but at this point in her career her self-confidence is well-earned, and her instinct for what she can handle is keen. Good for her. In covering a dozen ballads we associate with Of! Blue Eyes, Sutton reveals a gentle, elegant feel. She brings a dramatic vocal presence to this material while maintaining her introspective and appealingly contemplative. Favorite moments include “Emily,” the title track, “Fly Me to the Moon,” “I’ll Be Around” and “What’ll I Do.” There’s a genuine calmness to “Dancing in the Dark,” and in this twilight world Sutton’s evocative vocal performance.—PJV

DVD

STEVE EARLE

An American Boy

Artistic AJM-DV-51230

RELEASE DATE: Feb. 10

Shot digitally and sometimes sloppily composed and edited, Amos Poe’s document—which was prefaced by a two-CD soundtrack album late last year—nonetheless offers a compelling portrait of the country artist Steve Earle. Captured on film during his 2002-03 tour in support of the album “Jerusalem,” the musician emerges in all his modest, mauve-shirted glory. A sizable chunk of the footage is devoted to the controversial issue of the “biker’s harp,” which Earle’s “Blue,” the empathetic song about the American-born Talibin John Walker Lindh. Earle’s anti-war stance is also explored, largely through coverage of his play about executed Texas murdered Karla Faye Tucker. The other aspects of Earle’s life as singer, songwriter, bandleader, writer, activist, father and recovering drug addict are unhurriedly recorded. There are abundant musical highlights, but the focus stays on the performer’s uncompromising views and restless artistic spirit.—EM

AMERICAN SPLENDOR

HBO

RELEASE DATE: Feb. 3

A wacky and creative film makes for a great DVD. “American Splendor,” winner of the Sundance Grand Jury Prize last year, explores the life and times of comic book creator Harvey Pekar, played by Paul Giamatti, and Pekar’s wife Joyce, played by Hope Davis, who was nominated for a Golden Globe for her performance. The film is up for an Academy Award for best adapted screenplay. The DVD package includes a trivia game, plus bonus footage of Pekar’s 2001 "HBO Movie Year," about Pekar’s experiences leading up to the making of “American Splendor.” Looking at Pekar’s comic-book work close up makes the filmmaker’s viewing experience a home run. Additionally, the disc contains the “Road to Splendor” feature, showing fans how Pekar and his family reacted to the film’s debut at film festivals and in theaters. Other extras include a film trailer and an HBO Films spot, as well as a segment that shows Eytan Mirsky’s music for the film.—JK

www.billboard.com
AOL In Kiosk Venture With Indie Coalition

BY BRIAN GARRITY

NEW YORK—In its ongoing quest for high-speed Internet subscribers, AOL is for the first time pushing its marketing message into small music retail, with a new kiosk initiative.

The online giant has struck a promotion deal with Music Monitor Network (MMN)—a coalition of nine independent retail chains—that will result in the installation of AOL-branded kiosks in more than 100 stores around the country.

The effort is designed to highlight the benefits of AOL's broadband service, in part by demo-ing premium Sessions@AOL music programming.

However, the real winner of the alliance—a three-year marketing pact—looks to be MMN's stores, which are getting a partner in helping finance an upgrade of their kiosk systems.

In addition to messaging for AOL, the touch-screen kiosks will contain information on the 20 featured artists that the network promotes every two months in its Monitor This program. Customers can listen to all tracks on all albums and view electronic press kits and videos.

The kiosks are not Web-enabled. They are updated bimonthly.

MMN members include Cat's Music/Pop Tunes, Gallery of Sound, the Record Exchange, Dimple Records, Bull Moose Music, Zia Record Exchange, Rasputin Music, Independent Records and Graywhale CD Exchange.

Combined, they sell approximately $100 million worth of music each year and operate more than 440,000

(Continued on page 40)

New Acts Are Game For Xbox Demo Series

BY SUSANNE AULT

The Xbox Exhibition series, marketed by Microsoft as a "test run" of its current videogame titles, is also providing promotional opportunities for developing artists.

In addition to videogame demos, the Exhibition discs feature music videos from emerging acts, mainly provided by labels associated with Interscope/Geffen/A&M, including the Vagrant label, which is 49%-owned by IGA.

Its recent November release, "Exhibition Volume 4," showcases videos from Vagrant bands, including Alkaline Trio and Dashboard Confessional.

The bands receive virtually no licensing fees from Xbox's use of their material. However, the promotional exposure gained from their inclusion is valuable, Vagrant GM Dan Gill says.

"When you're talking about an independently distributed label like Vagrant, we have to seek out these opportunities," Gill says. "We don't get the normal outlets of radio and video."

(Although IGA owns a 49% stake in Vagrant, the label is still considered an indie because it is distributed by TVT Records.)

In late 2002, IGA forged a first-look deal with Xbox on its Exhibition content. For Volumes 3 and beyond, the label will get the initial crack at filling the game product with its acts' material.

Previously, Volumes 1 and 2 contained material from a variety of labels, including Barsuk, Merge and Touch and Go.

"MTV won't let us put any of our new bands on," Xbox marketing director Bill Nielsen says of his conversations with IGA chief Jimmy Levine and its new-media marketing co-head Courtney Holt. "[IGA] has a vault of videos that have never been seen before. Radio just wants to carry the top 10 [bands]."

ATTRACTIVE OPPORTUNITY

It is unlikely that IGA will include any of its high-profile acts, such as 50 Cent or Eminem, in future volumes, "because they already are pretty well-established," Nielsen says.

Upstart IGA acts like Rooney and Depsya were packaged into Volume 3. "The record company says it's a marketing opportunity," Nielsen says, "so the licensing issues kind of go away.

Vagrant will likely be the sole provider of music videos for Volume 5, which is scheduled for release in March or April, he says.

Marketing Entertainment Group of America VP Joe Weinstein, who oversees the deal between IGA and Xbox, adds of the Vagrant acts, "These are hip, cool, edgy bands. Lots of hardcore gamers are into this type of music. And it's a wonderful outlet for Vagrant to reach a broad audience they may not [have reached] otherwise."

Because Vagrant bands own all of their publishing, it reduces legal hurdles in obtaining the content, making them attractive partners for Exhibition, Weinstein adds.

Exhibition is more of a marketing play than a revenue play for Xbox, Nielsen says. The product is retailed at the break-even price of $7.99 and modestly sells about 150,000 to 200,000 units per volume.

The idea is for Xbox fans to be made aware of the latest in the (Continued on page 40)
Half Note Strikes A Chord With Ryko Distribution

Half Note Records, the 3-year-old in-house label operated by the Blue Note jazz club, is moving into retail through a new deal with Ryko Distribution. The venerable New York venue—which has licensed its name to clubs in Japan, Milan, Moscow and Seoul, South Korea—previously issued a series of live recordings on Half Note strictly as merchandise sold only at the Blue Note gift shops. But Half Note executive VP Jeff Levenson says the club owners Danny and Steven Bensusan reconsidered the label side of things after Half Note’s “Live at the Blue Note” by saxophonist Paquito D’Rivera won a Grammy Award in 2001. “They said, ‘Let’s take this seriously,'” Levenson says. So that end, the Bensusans brought former Warner Bros. and Columbia Jazz VP (and former Billboard jazz columnist) Levenson on board to steer Half Note’s operations. Levenson, who witnessed the eclipse of jazz at the major labels during his executive tenure there in the ‘90s, thinks that the timing is perfect for an indie operation like Half Note. “My arrival [at the label] coincides with the dismantling of jazz programming on a major level,” he says. “A lot of artists became available. In a way, it’s a rise of the indie class, which might be the agent that propogates the music.” The relationship between Half Note and Ryko kicked off in late 2003 with the release of albums by Ben E. King, Onaje Allan Gumbs and Miri Ben-Ami. However, Levenson views the March 16 issue of two new live albums as the official launch of the label as a retail property. “By and large, this label is tied into programming and promotions at the Blue Note,” Levenson says. “It’s a different kind of model. It’s based on performing and exposing music to a live audience, who will then buy the records.”

“Another Kind of Blue: The Latin Side of Miles Davis” features trombonist Conrad Herwig leading a nine-piece group (featuring guest soloists D’Rivera and Dave Valentin) through Afro-Cuban renderings of the late trumpeter’s book, including the entire “Kind of Blue” repertoire. Pianist Kenny Werner’s trio headlines on “Peace,” which includes interpretations of classics by Wayne Shorter and Horace Silver and some fresh, original compositions.

GLOBE-HOPPING AT NAIL: The Northwest Alliance of Independent Labels in Portland, Ore., has signed exclusive distribution deals with seven international labels. None of the labels previously had significant American distribution. NAIL has brought on board the Diva Label Group, a consortium of four French indies. Diva comprises electronic label Platinum Records, producer/arranger Bertrand Burgalat’s Tricatel and the eclectic Vicious Circle and Ici D’Ailleurs imprints. NAIL is distributing Diva in the United States. Two British labels represented by distributor Shellshock in the United Kingdom, White Label and Artrocker, have also been picked up for U.S. distribution by NAIL.

Additionally, the company has secured North American distribution rights to Oslo-based Racing Junior, one of the leading indie labels in Norway.

QUICK HITS: Champaign, Ill.-based alternative rock label Polyvinyl Records will be exclusively distributed by Alternative Distribution Alliance in New York. The deal took effect Feb. 9. The label was formerly handled by Mordam Records in San Francisco. Polyvinyl’s roster includes Rainer Maria, Braid and Mates of State.

Chicago-based Victory Records has signed German hardcore and metal label LifeForce Records to an exclusive North American distribution deal. The relationship will commence with the April 6 release of an album by Destiny. Victory is distributed by RED in the United States and Koch Entertainment Distribution in Canada.

David Miller has been hired as the Los Angeles-based sales rep for Viastar/Electric Kingdom Distribution in Phoenix. Miller previously worked the same territory for Navarre Entertainment Media.

AOL

Continued from page 39

square feet of music retail space

Under the terms of the agreement, two AOL for Broadband-sponsored kiosks—featuring interactive demos and free AOL software—will be placed in each MMN retail music store.

AOL and its services will also be featured across a wide range of MMN’s other music-related products and publications, including “Monitor Thru!” sampler CDs produced by MMN, the MMN Web site and affiliated retailer Web sites and MMN print publications.

ALLIANCE HAS SEVERAL BENEFITS

AOL—which is becoming a tool for breaking new artists through programming features like “Breakers”—is looking to align itself with a segment of the music retail market that caters to consumers keenly interested in new acts.

It is also attempting to expand its reach to as wide an audience as possible as part of a larger company effort to grow the base of subscribers paying for high-speed Internet connections—a key to AOL’s strategy for long-term survival.

Given that AOL is using music as one of the central components of its broadband sales pitch, targeting indie-record-store shoppers is a natural fit. AOL Music VP/GM Evan Harrison says, “That’s clearly where the trendsetters and the hardcore fans still go to search for new music,” he says. AOL is hoping that it can use the showcase of its programming to motivate music fans to either upgrade from dial-up Internet to broadband or to become new broadband subscribers altogether.

AOL is currently tiers its content offers, only allowing broadband subscribers to access the full suite of music programming. Dial-up users can only access selected clips from features like Sessions. AOL is no stranger to kiosk promotions at retail. It ran a similar initiative with Circuit City and other mass merchants last year. However, in this case, the music programming AOL features on the kiosks will target an independent-store audience—showcasing performances from the likes of My Morning Jacket, Liz Phair and Iggy Pop.

Meanwhile, for MMN, the ability to feature AOL, programming in its stores is a bonus selling point. “Everything we do is about increasing traffic online,” MMN executive director Michael Kurtz says. “What’s more, MMN can promote its own product.”

Beyond music, the kiosks will air trailers of new movies and videogames. There are also plans for them to be used to run contests, which will enable the network to build a database of active buyers so that it can send e-cards to them. “With these kiosks, the stores now have a tool to promote everything from music to games to DVDs,” Kurtz says. “This is not just about listening to tracks.”

In fact, Kurtz says MMN views the visual elements associated with the kiosks—for example, the ability to show videos—as their most exciting feature. “Being able to see a video has helped drive sales of some artists significantly,” Kurtz says.

He adds that everything the kiosks contain comes from conversations with the labels. “The labels want the customer to be able to see the artist, hear the music, watch a video, read about the artist and receive contest offers,” Kurtz says.

‘With these kiosks, the stores now have a tool to promote everything from music to games to DVDs. This is not just about listening to tracks.’

—MICHAEL KURTZ, MUSIC MONITOR NETWORK

New Acts

Are Game

Continued from page 39

videogame company’s offerings through the demos. Yet the music videos can widen Xbox’s reach to fans. Nielsen says, “[That mix] can help us reach out of the purely male demo,” he explains. “Girls don’t immediately think of videogames as a top form of entertainment. But my daughter grabbed a copy [of Exhibition] to see the Dashboard Confessional video (“Hands Down”).”

Possibly on deck for IGA and Xbox, Nielsen says, is the bundling of Exhibition with IGA album releases. Gill says he was close to configuring such a package for one of his acts’ releases. But logistics have so far prevented fashioning such a plus-sized product for stores.

Nevertheless, Gill says he hopes Vagrant will continue supplying music video content to Exhibition because of the promotional muscle the videogame industry can provide his acts. “We realize the scope of videogaming. It’s massive, where it currently dwarfs the music industry,” he says of the sector that Xbox’s Nielsen values at $10 billion per year. “This is an amazing marketing opportunity for us.”
Mainstream Media Too Hasty In Saying Record Stores Are Dying

I feel like I am presiding over a funeral.

To get around a technicality, Tower Records does a prepackaged Chapter 11 filing (Retail Track, Billboard, Feb. 14) under which no creditors are being hurt, and yet the mainstream press is calling it “the death knell of record stores.”

In the days before and after the filing, I have talked to one reporter after another who wanted to know how downloading and the big boxes had killed music specialty merchants.

It seems that every reporter is ignoring the facts surrounding the filing only to yet again proclaim record stores dead. While the trend is going against them and that may come true one day, today’s not that day. In fact, with the exception of one other large account, which shall remain nameless for the moment, U.S. music retail is currently the healthiest it has been for the past five years.

With the ongoing growth of the legitimate yet still nascent download marketplace, who knows if record stores won’t be facing a crisis all over again five years out? But that’s an argument for the bar after work, and I’ll be glad to meet you there.

In the meantime, I would like to point out that it would have been easier for Tower management at any time during the past two years to do an outright Chapter 11 filing. Tower founder Russ Solomon knows what such a filing can do: He did it back in 1961 for his music wholesale operation. And Tower had plenty of opportunity to pull the Chapter 11 lever this time around.

It could have done so when it decided to divest its foreign operations, close 25 U.S. book and music stores and let go of hundreds of employees. It could have done so when it defaulted on its bonds. It could have done so during the auction to sell the company when one of the offers, including a proposal of a prepackaged Chapter 11 filing, would have had venders agree to take a “haircut” on what they are owed. And it could have done so after the auction by Grief & Co. failed to produce an offer with enough money to make all interested Tower parties whole.

At any juncture, it would have been the easy thing to do, and it would have cost the vendors and the bondholders dearly. All it would have required is for Tower CEO Allen Rodriguez, CFO Dee Carson and Solomon to endure the gamesmanship needed to navigate the murky waters of bankruptcy court.

And now, after everything it has been through, Tower got tripped up by a technicality. See, the covenants in the debentures call for 100% approval in any debt-equity conversion, so Tower has to go to court, which will allow for more leniency. If not for that, Tower would now already be 85%-owned by the bondholders, and the chain would have bought more time to continue solving the challenges facing Tower and the industry.

Instead of reporting that Tower is nearing the end of its turnaround efforts, the mainstream press is learning...

MORE RESTRUCTURING: In the past month, Universal Music & Video Distribution has been quietly downsizing, cutting approximately 20 positions, including about a dozen staffers. It has also undone part of its recent restructuring of having the company organized around the account sector by reverting to the branch system for regional chains and the independent merchants segment of the account base.

Of the eliminated positions, most were either artist-development representatives or field marketing reps.

But with regional chains and indie stores now handled by the marketing directors in each UMVD office, the three regional directors overseeing that category were offered other positions.

Rich Grobecker has taken the title of director of sales but will be based in Boston and report to senior VP Mike Davis. Larry “LH” Howell will become a sales representative handling Hastings and AAFES. The third regional, David Cline, declined to take a new position and is leaving the company.

Earlier this month, Mike Greene—senior VP of catalog, classics, jazz and associated labels—left. And last October, UMVD shed 10 staffers, including executive VP Jim Weatherson.

OUTFLOW: Last month there was a small executive exodus from WEA: two senior VPs—Bob Carlton (sales) and Rose Poldiorean (marketing)—and two VPs, Michael Cohen (strategic marketing) and Helen Little (urban marketing).

Last year, Carlton turned down the opportunity to move to the East Coast when the corporate headquarters was moved from Burbank, Calif., and stayed on through a transition period. He is seeking opportunities and can be reached at 310-990-7874 or at bar.carlton@verizon.net.

AND THE WINNER IS: The National Assn. of Recording Merchandisers is holding a talent competition for students enrolled in music programs in about 10 U.S. colleges.

Students can submit entries in four categories—vocal and instrumental performances, songwriting and marketing campaigns—that will be judged by music industry professionals. Winners will receive free round-trip airfare and hotel accommodations to the NARM convention to be held in San Diego in August.

The competition is a part of NARM’s educational outreach program, and it highlights the trade group’s belief that schools with music curricula provide a valuable service in preparing a workforce for the industry.
OSCAR CONTENDERS KEEP CONSUMERS WAITING

The new crop of Academy Award-nominated films is hard to find on video or DVD. Of the five contenders for best picture this year, only the Universal Studios Home Video titles “Lost in Translation,” nominated for a total of four awards, and “Seabiscuit,” up for seven awards, are currently available.

The new video will be released on March 23 from Columbia TriStar Home Entertainment. Additionally, “Pieces of April,” for which Patricia Clarkson is nominated in a supporting actress role, will debut on video Feb. 24 from Fox.

WHEELED AND DEALING: World cinema and wellness programming distributor Wellspring Media has been acquired by American Vantage Media Corp. (AVMC) for $9 million. AVMC also owns TV and film production company Hypnotic Media — producer of Fox’s current hit “The O.C.” — as well as interactive gaming company YaYa.

The deal is expected to strengthen Wellspring’s distribution channels and double the company’s release slate in 2004, according to Wellspring president Al Cattabiani. The company has a 1,000-title library and typically releases 60 titles per year.

“We have gotten the company to the point where we have built a distribution system that could handle more product than we could put through,” Cattabiani says. “We see many opportunities to expand our operations through our new partners at American Vantage. There is a chance now, through America’s relationship with Hypnotic and YaYa, that we can attract more sponsors to our theatrical and video releases.”

In other industry deal news, a pact has been signed between TV Guide and DVD producer/licensor Falcon Picture Group. Through its distributor Genius Products, Falcon will be releasing a series of classic television DVDs under the TV Guide brand.

The first group of 12 releases is expected in September. Each two-disc DVD will feature 12 episodes of a classic show for $9.99. Specific shows have not yet been chosen, but material is expected to focus on programming from the 1950s or 1960s.

“Programs that are 40 years old are still very marketable,” Falcon Picture Group president Carl Amari says. “We’re hoping to evolve into 1960s and ’7os programs and hopefully into the ’80s down the road.”

PEOPLE ON THE MOVE: Former Warner Home Video president Warren Lieferbarf is Miramax Home Entertainment’s new consultant. Lieferbarf, the executive who spearheaded the launch of the DVD format, will guide Miramax on the distribution and marketing of its DVDs.

Lieferbarf’s consulting company, Warren N. Lieferbarf & Associates, has also worked with Best Buy, Disney and Microsoft.

Numerous personnel changes are afoot at rental chain Movie Gallery. Executive VP/COO J. Steven Roy has announced plans to resign by the end of March to pursue private business interests.

As a result, the company has promoted a number of executives. Jeffrey Stubbs, the current executive VP of operations, will become COO. S. Page Todd, executive VP/general counsel, will become chief compliance officer. Mark Lloyd will add chief administrative officer duties to his role as executive VP of product and distribution.

Hollywood Video has also announced that its former GM of corporate operations, Bruce Giesbrecht, has been named president/COO.
EXECUTIVE TURNTABLE
PEOPLE ON THE MOVE

CELLER

Belfield

RECORD COMPANIES: Sony Music International in London appoints Brian Celler VP of artist development and marketing. He was VP/head of international marketing at Epic Records Group.

Koch Records in New York appoints Bill Crowley VP of special markets. He was a co-founder of musicobserver.com.

Koch in New York also names Giovanna Melchiorre senior director of media relations. She was an independent music publicist.

PUBLISHING: BMI in Nashville promotes Pat Belfield to assistant VP of human resources. She was senior director of human resources.

CONCERT PROMOTION: Clear Channel Entertainment in New York promotes Dominic Roncace to COO. He was executive VP of operations.

DISTRIBUTION: Universal Music & Video Distribution in Universal City, Calif., names Joe Kara director of artist development. He was director of national retail marketing at DreamWorks Records.

HOME VIDEO: Razor Digital Entertainment in Los Angeles names Jeff Fergason executive VP. He was GM/VP at Slingshot.

RELATED FIELDS: BandMerch in Los Angeles appoints Keith Chagnon VP of marketing. He was co-founder of KPC Entertainment.

Digital Theater Systems in Agoura Hills, Calif., names Don Bird VP of marketing. He was VP of corporate strategy for 360 Systems.

Class Act On Feb. 6, Berklee College of Music in Boston named Roger H. Brown, right, its new president, succeeding Lee Berk, who is retiring. Previously a founder and executive chairman of Bright Horizons Family Solutions, Brown is the first Berklee president in the college's 50-year history who is not a member of the Berk family, which founded the institution.

Teen Queen Hilary Duff’s first solo album, “Metamorphosis” on Buena Vista/Hollywood Records, was recently certified three-times platinum (3 million units shipped) by the Recording Industry Assn. of America. Executives on Duff’s team presented her with a commemorative RIAA triple-platinum award backstage at her concert at the Universal Amphitheatre in Universal City, Calif. Pictured, from left, are Buena Vista Music Group executive VP/GM David Agnew, BMG chairman Bob Cavallo, Duff, Walt Disney/Buena Vista Records senior VP of A&R David Landers, Hollywood Records senior VP/GM Abbey Konwutch, Walt Disney/Buena Vista Records senior VP of sales and marketing Robert Marick and Boo Management & Consulting executive Andre Recke.

Fashion Fans Rah Digga, above, was among the music stars who attended the events that were part of Olympus Fashion Week in New York. The rapper stepped out Feb. 5 for the Gen Art Fashion showcase at the Waldorf Astoria. Below, while at Bryant Park, Harry Belafonte and Liza Minnelli bonded in the front row of the Feb. 6 runway show for Kenneth Cole's fall 2004 collection. (Photos: Dimitrios Kambouris/ WireImage.com)

Now, Hear This ... JULIA DARLING
Artists to Watch
It’s late on a Tuesday night, and New York is once again under a thick blanket of snow. But despite the blizzard and the 11 p.m. start, popular Lower East Side club the Living Room is packed when New Zealand native Julia Darling steps to the microphone. Drawing primarily from her self-titled Stanton St. Records release, she and her band will captivate the crowd for the next hour. A voice at turns angelic and indomitable, Darling delivers extraordinary lyrics and melodies over chord changes reminiscent of the Beatles. Her path to Stanton St. took many turns. While a street musician in Australia, she secured a deal with BMG Publishing, which took her to Los Angeles to record her 1999 Wind-up release, “Figure 8.” Released as the Lilith Fair phenomenon was fading, “Figure 8” was commercially disappointing, and Darling was dropped. Back in New York, she started writing and going to clubs. Working with producers Andrew Sherman and Ken Rich, Darling recorded at several New York studios, largely funded by donations from fans and friends. It was money well spent: Initially self-released and sold at gigs, “Julia Darling” was soon picked up by Stanton St., distributed by IDN-Alliance Entertainment. The album has been added and played on more than 215 radio stations in the United States, according to Powderfinger Promotions, the independent company that has been working “Julia Darling.”

CHRISTOPHER WALSH
World Music Awards Coming Into Their Own

BY NIGEL WILLIAMSON

LONDON—African hip-hoppers, a septuagenarian Cuban bolero singer, a pop star from Uzbekistan, a Spanish flamenco troupe, a Polish string band and a singer from strife-torn Iraq. Meet this year's winners of the only annual international awards in the world-music genre.

The organizers of the BBC Radio 3 Awards for World Music confidently expect the worldwide audience for its winners' concert in March to top the 5 million that tuned in to the 2003 event.

Radio 3 controller Roger Wright calls the event, now in its third year, "a unique celebration of the rich diversity of cultures which the planet and its music has to offer."

The 2004 award winners were announced Jan. 31 live on BBC Radio 3, the national classical-music network of U.K. public broadcaster the BBC. They included World Circuit/Nonesuch's veteran Cuban star Ibrahim Ferrer, Real World recording artist Sevara Nazarkhan from Uzbekistan, Mali's Rokia Traore, Senegalese rap act Daraa J and EMI's Iraqi singing star Kazem Al Sahir. A double-CD compilation featuring all 32 nominees in the awards' eight categories will be released internationally Feb. 23.

The awards are organized by Radio 3, which carries a diverse range of programming, including world music, jazz and drama.

"We have been thrilled by the success of the awards since their launch in 2002," Wright says. "It was clearly an idea whose time had come, [and] the awards have quickly become established on the international stage."


RADIO PACKAGE

Wright says the 2003 winners' concert was broadcast in 24 different territories through the European Broadcasting Union (EBU). This year's event takes place March 9 at the Usher Hall in Edinburgh, Scotland. With the venue's capacity expanded to 2,800, it will be by far the biggest show in the awards' short history.

(Continued on page 53)

Promoters Plan To Develop Touring In Asia-Pacific

BY CHRISTIE ELIEZER

SYDNEY—The steady rise of the Australian dollar in 2003 was a driver for the launch of a Sydney-based company that fuses the touring philosophies of concert promoters from two continents.

Jacobsen-Jack Utsick Presents launched Feb. 1 (Billboard, Feb. 14). It is equally owned by U.S. promoter Jack Utsick and Jacobsen Platinum, part of the Jacobsen Group. The latter is long established as one of Australia's top five concert and theatrical promoters.

Managing director of the Jacobsen Group Kevin Jacobsen is also managing director of the new company, which intends to announce a series of high-profile theatrical shows and superstar tours for Australia and New Zealand within the next three to four months.

"You can't underestimate the stronger US dollar in the equation, in why the Australian touring market has become so appealing," Jacobsen-Jack Utsick Presents GM Michael Jacobsen says. "It can be 90% [of the strength] in your buying power."

"Just 18 months ago, our dollar was [worth] 48 cents against the U.S. dollar. Now it's 77 cents," he adds.

"The timing is right to commit more fully to the Australasian market," agrees Jack Utsick, who is a director of the new company. "The strengthening of the Australian and New Zealand dollars have made the time ripe to seize the many opportunities available in those markets."

Jack Utsick Presents has 13 offices worldwide. The company also has controlling interests in U.K. promoter SA Entertainment and Dutch promoter Van Hoorn Entertainment Group. In Asia, it has close links with Singapore-based Live Entertainment.

"The possibility for synergies and exchange of skills between these companies is fantastic," Michael Jacobsen says.

(Continued on page 48)
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Belgium’s Junior Jazz Grows Organically

Last year, 14-year-old singer Eline van Caille appeared under the name Junior Jazz on Flemish TV channel VRT’s daily “open talent stage.” Invited back five times (the maximum permitted), she has won the plaudits of pop fans and jazz aficionados alike. Last summer, Virgin Records Belgium installed her in a studio to record a selection of hand-picked songs with new fresh arrangements. A prerelease three-track single led by “My Favorite Things” was well-received by radio, paving the way for an official single, a jazzy version of reggae anthem “Uptown Top Ranking.” Now comes the 11-track debut album, “Junior Jazz.” The project has grown in an organic way, Virgin Music Belgium managing director Denis Brebels says, “She goes back to the roots of real music. She’s a raw diamond.” A version of Alex Chilton’s “Thriller” will be the next single, and international plans are being considered. Junior Jazz plays her first concerts in April.

GROWING UP: Robert Miles’ 1996 “dream-house” hit “Children” (Deconstruction Records) shot to No. 1 in 18 territories and opened the door for the entire European chillout scene. Now, the Italian DJ/keyboards team has teamed with virtuoso Indian percussionist Trilok Gurtu on the extraordinary, global-fusion project “Miles Gurtu,” released Feb. 23 in Europe on the Salt label. Combining live playing and inventive use of electronics to create what Miles describes as “a hyper-real nu-jazz” sound, the duo is augmented by a string orchestra and the guitar work of British-Asian fusionist Nitin Sawhney. They are currently putting a band together featuring Sawhney, which will tour Europe this spring.

SINGING LIKE A CANARY: Hailing from the Spanish-owned Canary Islands off the coast of West Africa, Sonia Santana’s music is steeped in the twin traditions of Cuban high

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**Belgium’s Junior Jazz Grows Organically**

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**Howling Loud**: The music of Stockholms rocks the Shout Out Louds for an international release. With tracks like “Very Loud” and “Hurry Up, Let’s Go,” the band has chosen to let the public discover its music without the machinery of a major label. “We just made copies of our demos and handed them out to people,” frontman Adam Olenius says. “We never sent it out to record companies. We wanted record company to find us out about us word-of-mouth.” The plan is working. The debut album, “Howl Howl Gaff Gaff,” has been released on indie label Bud Fox Recordings, distributed by BMG Sweden. “It had it in mind to start a label and run things differently than the majors,” Bud Fox founder Filip Wilen says. “It was supposed to be in the future. But when I found this band, I thought I had to start with them.”

**Jeffrey De Hart**

**Ireland’s***

**Finland’s***

**Sweden’s***

**Global Pulse***

**Marc Maes**

**Howling Loud**: The music of Stockholm's rocks the Shout Out Louds for an international release. With tracks like “Very Loud” and “Hurry Up, Let's Go,” the band has chosen to let the public discover its music without the machinery of a major label. "We just made copies of our demos and handed them out to people," frontman Adam Olenius says. "We never sent it out to record companies. We wanted record company to find us out about us word-of-mouth." The plan is working. The debut album, "Howl Howl Gaff Gaff," has been released on indie label Bud Fox Recordings, distributed by BMG Sweden. "It had it in mind to start a label and run things differently than the majors," Bud Fox founder Filip Wilen says. "It was supposed to be in the future. But when I found this band, I thought I had to start with them."
Radio Turns to Older Acts

Canadian Labels Say New Hybrid Format Hurts Artist Development

BY LARRY LeBLANC

TORONTO—Commercial radio stations with names like “Jack,” “Bob,” “Joe” and “Dave” are sending chills through Canadian labels seeking to launch new music while being welcomed by Canada’s music veterans.

Inaugurated by the launch and sizable success of CFWM (Bob-FM) Winnipeg, Manitoba, three years ago, nine stations have since flipped from top 40 or adult top 40 to a hybrid format of ’60s/’70s/’80s/’90s and today’s hits that operates under the Jack, Bob, Joe or Dave monikers.

There are now Jack-FMs in British Columbia’s Vancouver and Victoria; Calgary, Alberta; Toronto; and Orleans, Ontario; Bob-FMs in Ontario’s Ottawa, London and Brockville; a Joe-FM in Kingston, Ontario; and a Dave-FM in Kitchener, Ontario.

The format—which is the same despite the different names—is now in every major Canadian market except Halifax, Nova Scotia and the mostly French-speaking province of Quebec. Format flips include those by many previously top 40/adult top 40 powerhouses that had been significant in developing music in Canada.

Jeremy Summers, director of national promotion at the International/Universal Music labels at Universal Music Canada, says, “The upside of those stations is that they have brought [older] people back to the radio. The downside is that they are not playing any new music [from] within the past year.”

EMI Music Canada VP of national promotions and media relations Derek Ross adds, “Dave, Bob and Jack; they are all the same. They only play two or three currents, like Avril Lavigne, which may be a year old.”

Veterans Get Most Airplay

Among those benefiting from the exposure on these stations—albeit with their older catalog—are such veteran Canadian artists as Lee Aaron, Randy Bachman, Chilliwick, Gordon Lightfoot, Valdy and former Platinum Blonde frontman Mark Holmes.

Led by such popular bands as Rush, Loverboy and the Guess Who, many Canadian acts continue to tour heavily backed by significant radio support from these stations.

This includes such talent as the Stapleeds, April Wine, Trooper, Lighthouse and Kim Mitchell.

Aaron says, “The last couple of years I’ve seen a greater flow of royalties from radio airplay. At the same time, young people are rediscovering their parents’ music.”

Former Guess Who/Bachman Turner Overdrive guitarist Randy Bachman adds, “Between the Guess Who, Bachman Turner Overdrive and Trooper [which Bachman produced], I was told by one station that I was 22% of their playlist. I was just amazed.”

Bachman is not surprised by commercial radio’s attraction to past hits. “What endures is the song,” he says. “It is the currency of the music business.”

Meanwhile, labels bemoan the loss (Continued on page 53)

Malay Price Fixing Delayed

BY CHRISTIE LEO

KUALA LUMPUR: Malaysia—Malaysian music industry leaders are pessimistic about the prospects for improved business this year, as the government pushes through price-fixing legislation that has been met with criticism.

Government regulations covering locally manufactured video CDs (VCDs) and CDs are being introduced under the country’s Price Control Act. They were announced in September 2005 (Billboard, Oct. 11, 2005). A Jan. 1, 2004, deadline was then set for the introduction of state-fixed retail prices, substantially reducing current rates.

Domestic Trade and Consumer Affairs Minister Muhyiddin Yassin subsequently delayed enforcement of the ruling until April 1. Under the controls, CD albums of local repertoire will retail at a maximum of $5.50 and international albums at $7.90.

“Some of these imports and domestic price-fixing measures would have been better implemented if the government had listened to us,” said Malaysia Association of the Recording Industry (MARI). “We are not in favor of fixing prices on some products, which we feel would hamper the development of local artists.”

FIXED PRICES

“Most of the current Fixed Price System (FPS) has not been conducted through a consumer consultation. In addition, some of the prices are not actually benefiting the artists, but are benefitting big international labels.”

An import levy on CDs and VCDs has been in place since 1999, and “45% of the national revenue collected was from this levy,” said MARI. “But the levy only benefits the international record companies. It has been a major disaster for Malaysia’s domestic music industry.”

“Domestic products are at an even worse disadvantage, with many international projects being released in Malaysia at a 20%-30% cheaper price,” said MARI.

“My أمير James, a member of Malaysia’s singer songwriting group, Enfield, fears that local artists will be forced to sell their work for less.”

Fixing Delayed

Meanwhile, the government has delayed enforcement of the FPS until February 28.

AABUN: RUJEALS HAVE INCREASED

Meanwhile, the cost of producing CDs has also increased, with downloading being a major threat to the industry.

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BY PAUL SEXTON

LONDON—All eyes are on this year’s Brit Awards. The event, which takes place Feb. 17 at London’s Earls Court arena, offers an annual report card for the British music industry.

“Without a shadow of a doubt, this is the biggest commercial for British music during the year; it is the Super Bowl of music programs. I feel very good about it,” says Lucian Grainge, CEO/chairman of Universal Music U.K. Along with Peter Jamieson, executive chairman of the British Phonographic Industry, Grainge serves as co-chairman of the Brit Awards. “I hope that with this show, we take one or two risks in endorsing British music,” he adds.

Grainge enthuses about a British record business that continues to take plenty of flak, despite some impressive sales statistics that buck the worldwide downturn in record sales.

In 2003, 159.3 million albums were sold in the U.K.—a 6.8% increase over 2002. Also, 32 of the top 100 best-selling singles here last year were by British artists, compared with 28 by U.S. acts. Of the top-selling albums, the split was 50-50 in the U.K.’s favor.

“We’re not that genre-driven; we’re more eclectic,” says Dave Shack, VP of international for BMG U.K. and Ireland. “That’s why we may not make massive worldwide headlines, but we’re really the cornerstone of repertoire around the world.”

The success of BMG’s Dido, who is nominated for three Brit Awards this year, is a key reason for that optimism. Her second album, “Life for Rent” (Cheeky/Trga), is a genuine global phenomenon. It has sold more than 7 million units worldwide, according to BMG, and reached No. 1 on the albums charts of 25 countries.

Both Universal and Grainge can bask in the glow of the company’s 17 Brit nominations—including 12 for U.K.-signed acts.

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Pop/rock trio Busted—which Grainge proudly notes moved 1.6 million units in the U.K. in 2003, second in sales only to Dido—has three nods, as does another chart regular, Daniel Bedingfield.

Newcomers such as rock singer Amy Winehouse and jazz artist Jamie Cullum also received Brit nominations. And XL Recordings’ teenage rapper Dizzee Rascal, who won the U.K.’s prestigious Panasonic Mercury Music Prize in September, also landed three Brit nominations.

But the largest number of Brit Award nominations—four—went to the Darkness, the British rock breakthrough act of 2003. The act’s debut album, “Permission to Land” on Must Destroy/Atlantic Records, has sold more than 1 million in the U.K., according to East West Records, which markets the act. Still, amid the celebrations of the Brit Awards, the performance of U.K. artists in the U.S.—as British executives hear all too often—is at a historic low, as judged by the year-end Billboard charts.

Only two British records appeared within the top 40 slots on the year-end Billboard 200 for 2003: Coldplay’s sophomore set, “A Rush of Blood to the Head” (released by Parlophone internationally and Capitol in the U.S.), at No. 17 and Rod Stewart’s “It Had to Be You...The Great American Songbook” (on J Records) at No. 34.

The sharp contrast of this era with the British Invasion—which the Beatles launched with their arrival in America 40 years ago this month—is probably unfair, but it is undeniably poignant.

British executives every year to repeat the achievements of the second wave of U.K. success in the mid-’80s—perhaps even more so as Duran Duran, a superstar act with its roots in the ’80s, receives the outstanding contribution to music award at the Brit Awards and fellow ’80s veterans George Michael and Tears for Fears prepare to launch new albums.

“The British music industry has to realize that America is a much more diverse country now than it ever was,” says Nic Harcourt of public radio station KCRW Santa Monica, Calif., where his show, “Morning Becomes Eclectic,” champions cutting-edge U.K. acts. “When we had the first British Invasion, [the U.S.] was a very white country; in many ways it was still tied to the mother country. It’s changed so much in the last 40 years that it’s unrealistic to think [British music] can return to that heyday.”

Daniel Miller, chairman of Mute Records and a veteran industry figure in the U.K., says of the current state of British acts in America: “I don’t think it’s a question of quality. It’s a question of taste and commitment from artists and record companies to work America. A lot of British groups don’t make music that’s right for American radio, and I don’t think they should. If they try, it always falls flat. I think people know what to do [to break in America]; it’s whether they want to do it.”

Yet while British artists may struggle for recognition in the U.S., British creativity continues to thrive around the world.

Giles Martin, along with his father, Sir George Martin, produced “Pure,” the debut album by Universal Music New Zealand classical singer Hayley Westenra. The album had shipped 1 million units worldwide as of December 2003, according to Universal.

Music video director William Green, originally from Wevelsey in Surrey, England, recently had the unprecedented distinction of directing clips for the top three singles on The Billboard Hot 100: OutKast’s “Hey Ya!” and “The Way You” (Continued on page 51)
Music, Fashion Intertwine On The Brit Scene
Designers, Artists See Synergistic Benefits In Marketing To Young People

BY ADAM HOWARTH

LONDON—It’s hard to say precisely when fashion and music began their mutual appreciation society in the U.K., but the coming to power of Tony Blair’s Labour government in 1997 was certainly a catalyst.

With Britpop in full flow and British designers Alexander McQueen and Stella McCartney the toast of the international catwalks, Blair’s spin doctors coined the phrase “cool Britannia” and were quick to associate the new government with the nation’s creative trailblazers.

Blur frontman Damon Albarn and Oasis guitarist Noel Gallagher attended receptions the prime minister hosted at No. 10 Downing Street, while British fashion designer Paul Smith took his seat on the newly formed Creative Industries Task Force. Blair’s government established that group to assess how the government affects the film, fashion and music industries. Other participants included Virgin Group founder Richard Branson and Creation Records founder Alan McGee.

Since then, no pop star worth their salt is seen in anything other than their favorite designer clothing. And no fashion show worthy of the name is complete without pop’s biggest stars showing their faces.

As the music industry convenes Feb. 17 at London’s Earls Court for the Brit Awards, the fashion industry will gather Feb. 14-19 for London Fashion Week. During the week, 150 exhibitors, including many of the leading fashion houses, will display their autumn/winter collections in front of the press, retail buyers and guests. And music will play almost as vital a role in the proceedings as it will at the Brit Awards.

“From the ’20s through to the ’50s, fashion shows just had models walking along with a voice-over,” says Charlotte Clark, director at INCA Productions in London, which produces fashion events. “Now it’s essentially about creating front of the world’s press. We create the perfect lighting [and] sets and the sound is very important—we recommend a variety of artists to work with on the shows. Paul McCartney is an unsurprising guest at many of his daughter’s shows. But Craig David, Oasis singer Liam Gallagher and Pulp’s Jarvis Cocker have all shown a keen interest in haute couture, while former Spice Girl Victoria Beckham turned heads when she made her catwalk debut at London Fashion Week in 2000 modeling for designer Maria Grachvogel.

But the clearest example of the close relationship between designer fashion and popular music was the Fashion Rocks night last October at London’s Royal Albert Hall. The event raised £1 million ($1.8 million) for the Prince’s Trust (princes-trust.org), which provides job training, medical and financial assistance to young people. Prince Charles is the organization’s founder and primary patron. The show married collections from 17 top designers to performances from their favorite musicians. Duran Duran performed for Donna Karan, Blue supported Dolce & Gabbana and Robbie Williams wore Versace.

“We use music and fashion and sport to appeal to young people—there’s a tremendous synergy between them all,” a spokesperson for the charity explains.

The organization’s next fundraising event is the inaugural Urban Music Festival May 8-9 at Earls Court, and it again promises high-fashion content.

Fashion is a perfect vehicle for music, Clark says. Among artists INCA has used in its productions are British DJs Norman Jay and Fatboy Slim.

“We work with musicians who understand the fashion market,” Clark says. “Fatboy Slim DJ’d at a garden party. His show to just 300 people, and it was one of the best atmospheres. French DJ Michelle Gaubert [who usually works with Karl Lagerfeld] does Chanel and Stella McCartney and really gets the integrity of the collection. Fashion-show music is different to normal music, because you’re asked to interpret creative ideas musically.”

Keeping British Music Vital: A Look At New Talent

BY PAUL SEXTON

A never-ending flow of new talent keeps the British music scene vital. Following are capsule profiles of noteworthy acts gaining acclaim in the U.K. and international markets, including the U.S.

Jamelia (Parlophone)
London R&B singer Jamelia showed early promise with the top five U.K. hit “Money,” featuring Bee- nie Man, in May 2000. But her career momentum slipped when she took time off to have a baby. Returning to the scene last summer, Jamelia released the single “Bout,” but it failed to ignite the charts.

Then came an autumn follow-up single, “Superstar.” It has sold nearly 200,000 units, enjoyed a four-month run on the U.K. chart and has become a bona fide British soul anthem.

Parlophone managing director Miles Leonard says that internationally, “Superstar” is gaining attention across Europe, notably in Germany, France and Switzerland, as well as Australia, where a promotional trip is planned for next month.

Following Jamelia’s nomination as best British female artist at the Brit Awards, her next single, “Thank You,” the little track from her upcoming U.K. album, will arrive Feb. 23.

Joss Stone (Relentless/Virgin)

This 16-year-old from Devon is an old soul on young shoulders in more ways than one. A devotee of classic soul music, Joss Stone’s pure, mature tones belie her youthfulness on her Relentless/Virgin album “The Soul Sessions.” She already has made inroads on The Billboard 200 with an EP version of “The Soul Sessions,” released in the U.S. by S-Curve.

The disc shipped silver (60,000 units) in the U.K. and received a full European release Feb. 2.

“It’s one of those records people feel part of,” says the managing director of Relentless, who is known as Shabs, “and the public’s voting with its pounds and pence.”

Amy Winehouse (Universal Island)
Winehouse is a 20-year-old singer/songwriter whose flutissimo narrative and striking voice have critics calling her “an urban, British version of Billie Holiday or Sarah Vaughan.” Simply put, Amy Winehouse is one of Universal Music’s brightest new stars.

Last month, the buzz about her debut album, “Frank”—which she worked on with Ms. Dynamite’s producer, Salma Remi—earned Winehouse Brit Award nominations as best British female artist and best British urban act.

Signed by Universal Island managing director Nick Gatfield, she is part of a roster of young acts at the company whose strength is its eclecticism, according to Universal Music U.K. chairman/CEO Lucian Grainge.

Will Young (S/BMG)
Wolfgang and Lourdes’ talent shows generated by TV talent shows have provided much revenue for record companies worldwide in the past two years, skepticism abounds about the longer-term potential of some such acts.

Vocalist Will Young, who was launched by the first U.K. series of “Pop Idol,” is one young artist seeking to prove there is a career, and international potential, after TV success.

Young’s first single, “Evergreen/Anything Is Possible,” sold an astronomical 1.1 million singles during one week in March 2002. That’s a tough act to follow. But Young has had hits in Italy, South Africa, Holland and Asia, and the sales performance of his second U.K. album, “Friday’s Child,” offers reason for optimism, says Dave Shack, VP of international for BMG U.K. and Ireland.

“Friday’s Child” will arrive in international markets in April. “Our primary focus will be Europe and then Asia, and we’re bullish enough to believe that 500,000 to 1 million units outside the U.S. is entirely doable this year,” says Shack.

Young has received a Brit Award nomination for best British male artist.

Zero 7 (Ultimate Dilemma/EastWest)
WCIY considered one of the U.K.’s coolest recent exports, electronic act Zero 7 has sold 800,000 units worldwide of its first album, “Simple Things,” according to EastWest Records.


“Rolling Stone and all the lifestyle publications have embraced the record, and that has led to a month-long U.S. tour in May,” says Max Lousada, head of A&R for EastWest. A British tour will run March 11-26, followed by European dates.

“They can sell out 2,500- to 3,000-capacity venues [in America] and people like Justin Timberlake, Janet Jackson and Jam and Lewis listen to them. They have that 25-35 ‘professionals’ audience but also reach younger college kids,” Lousada says.

“When It Falls” features the same three vocalists as Zero 7’s first album—Sia Furler, Sophie Barker and Moze—plus new singer Tina Dico on the first single, “Home.”
Playing
Continued from page 49

Move” and Kelis’ “Milkshake.”

In a global business in which TV-generated, short-term stars exist within—but rarely beyond—every market, originality is key to any international campaign, EMI Music U.K. & Ireland chairman/CEO Tony Wadsworth says. “We’re always reminded that U.K.-signed music sells best overseas when it has a unique quality that sets it apart from other countries’ domestic artists.”

“Coldplay were very much at odds with the prevailing U.S. generic alternative sound a couple of years ago, and that gave them a unique selling point, which stood them in good stead,” Wadsworth notes.

Kevin Brown, international director at Capitol Music, says “A Rush of Blood to the Head” is approaching sales of 9 million worldwide—3 million in the U.S., 2 million in the U.K. and almost 4 million in the rest of the world.

At the Sanctuary Records Group, international VP for marketing and promotion Julian Wall says British artists still have considerable potential in international territories. “It’s a far more congested market nowadays, and U.K. repertoire has to compete against some excellent local output across the globe,” he says. “But in spite of that, in terms of numbers of acts, the U.K. still outperforms its weight in international markets.”

Billboard chart action for a select number of British acts is promising. The Darkness, for example, broke into the upper half of The Billboard 200 in December.

“The real testament is when people see them live,” East-West head of A&R Max Lousada says. “Plus, they’re a huge priority for Atlantic in America.”

Sony Music U.K. MD Catherine Davies points to excellent reaction, especially in Australia and New Zealand to English R&B singer Lemar, whose “Dedicated” album has been certified platinum in the U.K. with 300,000 shipments. Sony U.K. also has seen international success with R&B posse Big Brovaz, whose “Baby Boy” single was platinum (70,000 units) in Australia. And Japan has embraced hard-touring U.K. rock acts such as Primal Scream and the Coral.

“It just shows the value of hard work and visiting markets and putting in the promotion effort,” she says. Davies also highlights relative newcomers Mew, whose 35,000 sales in Japan have helped their Freqmers album to pass 100,000 globally, ahead of a U.K. breakthrough. She envisions the highly promising build-up to George Michael’s return to Sony with the album “Patience,” out in the U.K. and other global markets next month. A U.S. release has not yet been fixed “to allow more set-up time,” says Davies. She adds that

“We’re really the cornerstone of repertoire around the world.”

—DAVE SHACK, BMG U.K. AND IRELAND


Meanwhile, Robbie Williams has become something of a poster boy—some might say whipping-boy—for under-achievement in America by British stars. But his story in the rest of the world makes for some impressive statistics.

Worldwide sales of Williams’ latest studio album, “Escapology,” reached 6,5 million units in January, including 2 million in the U.K. through Chrysalis/EMI, says Brown at Capitol. Williams “Live at Knebworth” has sold 2.6 million units, including 2 million outside Britain.

“His best markets by far are Germany and Australia, both at quadruple-platinum on ‘Escapology.’ ” Brown says. (Platinum status in Germany is 300,000 units; in Australia, it is 70,000 units.) Williams’ other platinum-plus markets stretch far and wide from Holland to Hong Kong, Italy and India and Norway to New Zealand.

In Europe, Seal has seen substantial sales for “Seal IV” (Warner Bros.), especially in Germany and France, while Mute’s Dave Gahan has successfully launched a solo career away from Depeche Mode, with a strong following in Germany. Gahan’s debut solo album, “Paper Monsters,” has sold 350,000 units worldwide, including 100,000 in Germany, according to Mute.

Mute’s Millar is also delighted with the Brit nomination in the British dance act category for Goldfrapp. He says worldwide sales of the group’s “Black Cherry” album are now around 250,000. “It’s been out since last April, but it’s still selling; we don’t think it’s peaked yet,” he says.

Iron Maiden is another veteran British act which has continued to thrive away from the spotlight of the Billboard pop charts. The empire of the EMI act extends far and wide, according to Merck Mercuriadis, CEO of the Sanctuary Group, which manages the group. After what he describes as “the biggest European tour of their career” last summer, Iron Maiden completed the final leg of its world tour earlier this month in Japan.

Mercuriadis highlights two territories that bolster the band’s worldwide profile. “They’ve made Brazil a regular stop on all of their tours since they visited there for the first time in 1984,” he says. “And ever since then, the fan base has remained loyal, with a regular show attendance of 60,000. Scandinavia has also always been a strong rock and metal market, with Sweden leading the way.”

At EMI, Wadsworth sees the drop in sales for artists spun off from shows such as “Pop Idol” and “Fame Academy” as a positive sign. “The recent decline of reality-TV pop in the U.K. is going to help,” he says. “It will open up media bandwidth for more distinctive artists, and that’ll be a good thing for overseas sales.”

At this year’s Brit Awards, four decades after the British Invasion, executives will cheer loudest for those acts with the potential for long-term global success—and the creative power to help the British music business face the next 40 years.
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Eagle Vision
Continued from page 45

attractive to a far wider audience is the presence of recordings by a swath of rock, pop and R&B performers that has played the festival, including David Bowie, E.M.I., Isaac Hayes, ZZ Top and Radiohead.

CANCELS STILL NEEDED
Eagle Vision plans to unveil details of the first broadcast deals for the archive at the MIP-TV trade show March 29-April 2 in Cannes, France. The first DVD deals will be announced at this year's MIP, July 3-18.

Kempin concedes that Eagle Rock still faces the challenge of clearing the various rights for the recordings and will have to seek permission from artists and musicians, labels and publishers for all the releases.

“Many of the acts are signed to the major record companies,” he notes, “so we consider it to be ideal for us as a neutral independent to operate the rights on a worldwide basis.”

Nobs says, “A major computer company offered us huge amounts of money for the archives. But they are my life, and my life has no price. I wanted to work with a small team.”

Nobs and Amsallem are also co-founders of the MIP Foundation, which organizes the recording of the annual event. From the 2003 edition onwards, the foundation owns the archive for each festival for 12 months, after which it reverts to Montreux Sounds.

A former director of Warner Music International affiliate WEA Switzerland, Nobs says he is currently working with Warner Vision on individual video projects.

Kempin notes that much of the archive was recorded in the high-definition TV (HDTV) format.

“World-record sales are holding up well,” Union Square marketing director Steve Buryan says, “and [one] way we grow the market is by reaching audiences through these archives.”

Virgin Megastores U.K. specialist music product manager Simon Coo says, “We’ve supported the awards from their inception, and they’ve had a positive effect on the marketplace. Sales of [nominated] titles after last year’s awards were up 200%. It’s very much part of our campaign calendar.”

Price Fixing
Continued from page 48

“We’re confident our next round of discussions with the authorities will resolve some key issues pertaining to the proposed ceiling prices,” Monoitte says.

Other local players are looking to work within the new legislation rather than fight it.

“We prefer to find innovative ways to distribute products by local artists even with the proposed new price,” says Mohamed Farid, managing director of Kuala Lumpur-based independent label Zee Records.

Zeer plans to distribute “value-added” CDs for $5.20, featuring fewer tracks but packaged with bonus VCDs (in the local format) and cassettes.

The double CD “The 2004 BBC Radio 3 Awards for World Music” will be released on London-based indie Union Square’s Manteca imprint. Manteca specializes in world-music compilations. Last year, it released a similar double CD featuring the 2003 nominees, which became Union Square’s biggest world-music seller of the year, with particularly strong action in the U.K., Germany and Holland.

“World-music record sales are holding up well,” Union Square marketing director Steve Buryan says, “and [one] way we grow the market is by reaching audiences through these archives.”

Virgin Megastores U.K. specialist music product manager Simon Coo says, “We’ve supported the awards from their inception, and they’ve had a positive effect on the marketplace. Sales of [nominated] titles after last year’s awards were up 200%. It’s very much part of our campaign calendar.”

Radio
Continued from page 48

formats to work with. Furthermore, while these new hybrid stations play some recent Canadian music, playlists are usually restricted to acts that have attained international recognition, such as Nickelback, Nelly Furtado and Sarah McLachlan.

Ross asks, “Where do you start to break an act? Also, are we getting any young listeners into radio?” Probably not; they are going to the Internet.”

Coincidentally, Ross is also a beneficiary of airplay on these new stations. He was the drummer in Canada’s leading rock band of the 70s, the Spoons.

“I get more phone calls from radio programmers telling me they are playing more Spoons than ever,” he says with a laugh.
I did dig Green Day’s version of the Bobby Fuller Four classic, though—even if its new context is not remotely akin to the 1960s teen alienation of the original. Pepsi, meanwhile, came in for more kudos—and brickbats—than it’s “Crossroads” spot showing a young Jimi Hendrix picking Pepsi over Coke, to the tune of “Purple Haze.” Other music usage fumbles included Visa’s exploitation of “Theme From a Summer Place,” in its spot showcasing the U.S. women’s volleyball team playing in a wintry beach setting in preparation for the Summer Olympics, and NFL Network’s drafting of next-season hopeful/last-season losers like Bill Parcells and Warren Sapp to croak out “Tomorrow” from “Annie.”

SGA’s PITCH OR PASS COMPETITION: The Songwriters Guild of America (SGA) has commenced Pitch or Pass, a new song evaluation service open to SGA members through the Songwriters Guild Foundation.

Each month, 30 songwriters are given the opportunity to have a song analyzed and selected for “pitchability” by a top music industry professional. Songs chosen are then eligible to be pitched to a top record producer at a listening session at the SGA’s Music Row office in Nashville. Publisher/song plugger Sherrill Blackman officiated at the initial Pitch or Pass evaluation, which took place last month.

SHARP MUSICNOTES: Internet-based sheet music store Musicnotes has presented Linda Perry with its second annual Song of the Year Award in Digital Sheet Music for Christina Aguilera’s hit “Beautiful.” The award was presented to Perry and her publisher, Famous Music, during Grammy Week in Los Angeles. Famous worldwide president Ira Jaffe accepted on behalf of the publisher.

“We knew this song was special the first time we heard it,” Musicnotes CEO Kathleen Marsh says, “We offered the sheet music to our customers even before the video was released, and it became an immediate best seller. I am certain that it will continue to be a mainstay in our catalog because it’s a classic song with a universal message.”

For the audio production community, the live broadcast of the Grammy Awards is a job akin to launching the space shuttle.

The event involves multiple, diverse performances and hundreds of microphones and inputs. Add surround-sound mixing and broadcast, and the Grammys are more than a moment to recognize achievement. As the Feb. 8 broadcast demonstrated, it doesn’t always go exactly according to plan.

Ironically, technical difficulties visited the 46th Grammy Awards during one of the most technically straightforward moments—the vocal-and-orchestra performance of Celine Dion and Richard Marx—in which the complexities of the surrounding mix and broadcast played no role.

On the other hand, the sheer size and complexity of the trek to funk featuring Earth, Wind & Fire: OutKast—

George Clinton and Parliament Funkadelic; and Robert Randolph & the Family Band—requiring some 150 input channels—was handled without incident.

For the second consecutive year, the Grammys were broadcast in surround sound. Unlike last year, however, in which 5.1-channel sound was delivered only to select digital TV broadcasters through Dolby E technology, the 46th Grammy Awards were also delivered in Dolby ProLogic II, allowing a far wider audience to experience the program in surround sound.

ProLogic II is received by any device that gets the normal analog television broadcast, says Rocky Graham, Dolby Laboratories manager of digital TV applications. Graham says that anyone with a standard home AV receiver “would get surround, whether it was ProLogic II or even if they have an older surround decoder, just standard ProLogic. Of course, that doesn’t get you quite to 5.1, but it’s definitely several steps ahead of where we were with the analog broadcasting last year.”
Randy Jackson is a hero. And it’s not just because the music-industry veteran—who is a judge on “American Idol”—has given a lot of great advice in his recent book, “What’s Up, Dawg? How To Become A Superstar in the Music Business.”

We admire him not only because he is not afraid to rock the boat by criticizing the music industry, even though he could easily coast on its success.

The industry, Jackson tells Billboard, is “in the toilet” and does not seem to know how to pull itself out of it. “I think record companies are so out of touch with the public, and that’s why the music business is hurting,” he says.

The content is bad. The typical album has only two or three songs that matter. Record companies have got to figure out a way to get back in touch with what the public wants.

“What ‘Idol’ has proved to me is that the public wants the most talented person, no matter what size or color. Most of the people who’ve gotten far on ‘Idol’ are people who would never get a deal from record companies.”

A noted musician/producer, Jackson recently was a senior-labor & A&R executive at MCA Records and Columbia Records who has worked with many of the biggest names in music, including Mariah Carey, Whitney Houston and Celine Dion.

Along with his “American Idol” gig, he manages up-and-coming singers Nikka Costa and Van Hunt.

Jackson plans to record a solo, jazz-learning album with guest performers, as well as start his own record label, all within the next year. As for the third season of “American Idol,” which is currently under way, Jackson says, “I think a girl may win this year.” As for the show’s pop-culture impact, he remarks, “‘American Idol’ is no fluke. The music industry has got to pay attention.

In a business that can easily make people cynical as a matter, Jackson says what keeps him motivated and passionate is that he remembers “what it was like to be the guy trying to make it in the music business.”

Music has never worked, despite the state of commerce in the music industry.

IN BRIEF: Mark Haebee, the producer/director behind the TV specials for Paul McCartney: Back in the U.S.A. and “Paul McCartney in Red Square,” has formed VH3-TV, a full-service TV production company. New York-based Haebee will head the company as president.

Former VH1 development executive Tom Grasty, based in Los Angeles, has been tapped to oversee VH3 West Coast division. Although he could not reveal all the details, Haebee tells Billboard that VH3-TV is in discussions for a number of projects, including one that will involve an L.A.-based symphony orchestra, working classic songs from a 1970s R&B group.

“The Sharon Osborne Show,” the syndicated daytime talk show hosted by the wife-manager of Ozzy Osbourne, has reportedly been canceled. It has not been announced when the last episode will air.
### 800,000 SPINS
- Amazed / Lonestar / BNA

### 500,000 SPINS
- Ironic / Alanis Morissette / MAVERICK
- Soak Up The Sun / Sheryl Crow / A&M

### 400,000 SPINS
- Only Time / Enya / REPRISE

### 300,000 SPINS
- Here Without You / 3 Doors Down / UNIVERSAL
- Suga Suga / Baby Bash / UNIVERSAL
- The Way You Move / OutKast / ARISTA
- Forever And For Always / Shania Twain / MERCURY
- A New Day Has Come / Celine Dion / EPIC
- Down / 311 / CAPRICORN
- I'm Gonna Be Alright / Jennifer Lopez / EPIC

### 100,000 SPINS
- Milkshake / Kelis / ARISTA
- It's My Life / No Doubt / INTERSCOPE
- Numb / Linkin Park / WARNER BROS
- The First Cut Is The Deepest / Sheryl Crow / A&M
- (I Hate) Everything About You / Three Days Grace / JIVE
- Wat Da Hook Gon Be / Murphy Lee Feat. Jermaine Dupri / UNIVERSAL
- You Don't Know My Name / Alicia Keys / J RECORDS
- Weak And Powerless / A Perfect Circle / VIRGIN
- Falls On Me / Fuel / EPIC
- Everyday / Dave Matthews Band / RCA
- The Love Song / Jeff Bates / RCA

### 50,000 SPINS
- Me Myself And I / Beyonce / COLUMBIA
- Slow Jamz / Twista Feat. Kanye West / ATLANTIC
- I Wanna Do It All / Terri Clark / MERCURY
- Remember When / Alan Jackson / ARISTA
- Gigolo / Nick Cannon / JIVE
- Hit That / Offspring / COLUMBIA
- The Voice Within / Christina Aguilera / RCA
- Meant To Live / Switchfoot / COLUMBIA
- She's Not Just A Pretty Face / Shania Twain / MERCURY
- I Am The Highway / Audioslave / EPIC
- I Wish / Jo Dee Messina / CURB
- Little Moments / Brad Paisley / ARISTA
- Salt Shaker / Ying Yang Twins Feat. Lil' Jon & The Eastside Boys / TVT
- Another Postcard / Chimps / Barenaked Ladies / REPRISE
- Feeling This / Blink-182 / GEFFEN
- Sunrise / Simply Red / SIMPLY RED.COM
- Pass That Dutch / Missy Elliot / ELEKTRA
- Watch The Wind Blow By / Tim McGraw / CURB
- Me Against The Music / Britney Spears Feat. Madonna / JIVE
- Through The Wire / Kanye West / ROC-A-FELLA
- Streets Of Heaven / Sherrie Austin / BROKEN BOW
- 24's / T.I. / GRANDHUSTLE/ATLANTIC
- Long Black Train / Josh Turner / MCA
- My Immortal / Evanescence / WIND-UP
- Clubbin / Marques Houston Feat. Joe Budden / TUG/ELEKTRA
- Before You / Chantal Kreviazuk / COLUMBIA
- The Road I'm On / 3 Doors Down / UNIVERSAL
- Hole In The World / Eagles / ERC
- What I Did Right / Sons Of The Desert / MCA
- Hello L.O.V.E. / John Michael Montgomery / ATLANTIC

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TO EVERY SPIN AWARD WINNER

CONGRATULATIONS

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Nielsen Broadcast Data Systems
**Supremes Keep Hangin’ On**

The answer to “Where did our love go?” is that our love for Diana Ross & the Supremes has never gone away. The Motown trio has its highest-charting album in almost 30 years, as “The No. 1s” (Motown/RTV) enters The Billboard 200 at No. 72. That’s the best performance for the act since “Anthology” peaked at No. 66 in 1974.

This newest collection of greatest hits is the first Supremes album to appear on the chart since 1986, when the “25th Anniversary” collection went to No. 112. “The No. 1s” is the 26th album featuring Ross, Mary Wilson and Florence Ballard (and her replacement, Cindy Birdsong) to reach the Billboard albums survey. The trio’s chart span now stretches to 39 years and five months, dating back to the debut of “Where Did Our Love Go” the week of Sept. 19, 1964.

**SLOW GOING:** The new occupant of pole position on The Billboard Hot 100 is “Slow Jamz” by Twista Featuring Kanye West & Jamie Foxx. It’s the first chart-topper for Twista, West and Foxx, but hardly the first for songwriters Burt Bacharach and Hal David.

The veteran songsmiths receive credit on “Jamz” for the sampling of Luther Vandross’ version of their “A House Is Not A Home.” That gives Bacharach his seventh No. 1 and David his fourth.

Before “Jamz” moved to the top of the charts, Bacharach ranked No. 30 on the list of songwriters with the longest span of rock-era No. 1s. He and David are now tied for third place with an expanse of 35 years and eight months between “This Guy’s in Love With You” by Herb Alpert in 1968 and “Slow Jamz.”

The only songwriters with longer spans of No. 1 hits are Lincolm Chase and Bob Crewe. Crewe was credited on Burt Kaempfert’s “Wonderland by Night” in January 1961 as well as Mariah Carey & Jay-Z’s “Heartbreaker” in October 1999. Crewe’s first No. 1 was the Four Seasons’ “Big Girls Don’t Cry” in November 1962, and his most recent was the June 2001 version of “Lady Marmalade” by Christina Aguilera, Lil’ Kim, Mya & Pink.

“Slow Jamz” is Atlantic’s 39th No. 1 hit in the rock era and the first since Sean Paul’s “Get Busy” on VP/Atlantic ruled for three weeks in May 2003.

If “Yeah” by Usher Featuring Lil Jon & Ludacris had gone to No. 1 this issue, the Arista label would have had three consecutive chart-toppers for the first time in the company’s history. “Yeah” is poised to become Arista’s 35th No. 1 song.

**THE 49ERS:** “Bright Lights” by Matchbox Twenty has dimmed on The Billboard Hot 100, falling off the chart after a 21-week run. That song’s predecessor, “Unwell” (Atlantic), is healthier than ever, as it continues to rebound. In its 49th chart week, the track rises 40-36.

“Unwell” is the longest visitor on the Hot 100 since Nickelback’s “How You Remind Me” had a 49-week run that ended in August 2002. Only eight songs have had chart runs of 49 weeks or more in this millennium. The champ is Creed’s “Higher,” with a 57-week run that concluded in December 2000.
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<th>Week on Chart</th>
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<td>TWISTA</td>
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<td>JOSH GROBAN</td>
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<td>Only You</td>
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<td>LADY GAGA</td>
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<td>JOSH TURNER</td>
<td>Long Black Train</td>
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<td>SARAH MCLACHLAN</td>
<td>Afterglow</td>
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<td>LINKIN PARK</td>
<td>Meteora</td>
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<td>WESTSIDE CONNECTION</td>
<td>Terrorist Threats</td>
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<td>NEW</td>
<td>Stomping Ground</td>
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<td>MICHAEL MCDONALD</td>
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<td>JULIEN</td>
<td>June The Great</td>
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<td>ROD STEWART</td>
<td>As Time Goes By...The Great American Songbook, Vol II</td>
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<td>VARIOUS ARTISTS</td>
<td>Fire Up!</td>
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<td>3 DOORS DOWN</td>
<td>Away From The Sun</td>
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<td>DIDO</td>
<td>Life For Rent</td>
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<td>CLAY AIKEN</td>
<td>Measure Of A Man</td>
<td>1</td>
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<tr>
<td>AVANT</td>
<td>Private Room</td>
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<td>BLINK-182</td>
<td>Blink-182</td>
<td>3</td>
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<tr>
<td>THE DARKNESS</td>
<td>Permission To Land</td>
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<td>The Best Of Keith Sweat: Make You Sweat</td>
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<td>You Got Served</td>
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<td>A Rush Of Blood To The Head</td>
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<td>SOUNDTRACK</td>
<td>The Chetah Girls (EP)</td>
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Over The Counter

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turns out that this year’s strong Feb. 3 slate, which places five new entries in the top 20, was up to the task.

The combined opener of Kenny Chesney and Incubus overtook 50 Cent’s daunting launch, while each of the top seven titles surpasses 100,000. Overall, the top 200 current albums overtake The Billboard 200’s volume from a year ago by 11.7%.

Early Valentine’s Day shopping and media attention leading up to the Feb. 8 telecast of the Grammy Awards also provided a lift. Both of those vital market drivers will be in play again on next issue’s charts, as Valentine’s Day falls the day before the tracking week ends, while CBS fetched the Grammys’ best ratings since 2001.

Like this issue’s charts, next week will also be fed by a potent release schedule, as Norah Jones’ much-anticipated sophomore release and hot-hip producer Kanye West’s first album as a recording artist are both expected to fetch blockbuster numbers (see story, page 119).

We’ll have some of those later because the Grammy spills that will help enhance the tracking week that ends Feb. 15 will be missing from the last week of the month, where the telecast previously resided.

In the meantime, the increase over prior-week volume lifts bullet criteria on most Billboard sales charts. Bulletin parameters on The Billboard 200, for example, are doubled, rewarding albums with either gains of 20% or a 3,000-unit increase.

VIEWER APPROVED: By now it has been well-chronicled that TV appearances have led most of the best sales weeks in the three-year career of Josh Groban. His pre-game stint at the Super Bowl and subsequent turn on a much-watched episode of "The Oprah Winfrey Show" keep that pattern intact. Behind those appearances, Groban’s latest set returns to the top 10 as his sales more than triple (12-2, 172,000 copies, up 209%). Beyond that, he earns the distinction of Greatest Gainer honors on both The Billboard 200 and Top Pop Catalog, as his first album climbs 3-1 on the latter chart. “Josh Groban” more than doubles, marking his first week atop the catalog list.

Among the other Super Bowl spikes: Toby Keith’s gains (30% of more) at Nos. 9 and 19, Justin Timberlake (140-103, up 50%), Nelly (“Nellyville” falls just shy of a reentry with a 40% gain), Kid Rock (23-9 on Top Pop Catalog with a 69% gain, while a more exceed 20%) and Aerosmith (No. 41 on Catalog, up 27%).

Did anyone else sing at the Super Bowl? Oh, yeah, Janet Jackson, whose half-time exposure launched a thousand jokes and a congressional hearing. Sales of her eight albums combined doubled over the prior week (9,000 copies, up 101%). However, none of Jackson’s individual titles move enough to dent Top Pop Catalog, where the No. 5 entry sells 4,500 copies.

DOT DOT DOH: With MTV and VH1 adding Joss Stone’s remake of a White Stripes song, her album enjoying 70% burst. That pushes her 13-1 with the Greatest Gainer award on Top Heatseekers while pining a re-entry at No. 146 on the big chart ... Mötley Crüe’s latest, "Rock Is Dead" with Michael McDonald, rises again, 47-34 (up 59%), the album’s best rank since November ... If you love listening along when oldies radio plays Diana Ross or the Temptations, you might be surprised to learn that 18,000 copies is the best sales week for either the diva or her group in Nielsen SoundScan’s 13 years (No. 22) ... All but six titles in The Billboard 200’s top 50 sell more than they did a week earlier. The influx of five new entries in the top 20 pushes several gainer down to lower rungs.
The Beatles [1]
Josh Groban [2]
Kid Rock [3]
Linkin Park [4]
Merce [5]
Bob Seger [6]
Martina McBride [7]
Kenny Chesney [8]
Kid Rock [9]
Tim Mcgraw [10]
AC/DC [12]
Frank Sinatra [13]
Celine Dion [14]
Rod Stewart [15]
Pink Floyd [16]
Johnny Cash [17]
Metallica [18]
Shania Twain [19]
Queen [20]
COLDPLAY [21]
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Toby Keith [46]
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Sales data compiled by Nielsen SoundScan

CHART: FEBRUARY 21, 2004

Top Pop Catalog Albums

1. THE BEATLES
2. Josh Groban
3. Kid Rock

Top Heatseekers

1. JOSS STONE
2. FINGER ELEVEN
3. CASTING CROWNS
4. GAVIN DEGRAW
5. Mindy Smith
6. BOB SEGER & THE SILVER BULLET BAND
7. Martina McBride
8. KENNY CHESNEY

Top Independent Albums

1. YING YANG TWINS
2. LIL JON & THE EAST SIDE BOYZ
3. Lil Jon & The East Side Boyz
4. AIR
5. ANI DIFRANCO
6. VARIOUS ARTISTS
7. WARREN ZEVON

Sales data compiled by Nielsen SoundScan

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### Billboard Top Jazz Albums

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<th>ARTIST</th>
<th>Title</th>
<th>Sales Rank</th>
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<tbody>
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<td>February 21, 2004</td>
<td>HARRY CONNICK, JR.</td>
<td>Only You</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>DANA KRIKAL</td>
<td>Live In Paris</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>STEVE TYRELL</td>
<td>This Guy’s In Love</td>
<td>3</td>
</tr>
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<td></td>
<td>PETER CINCIOTTO</td>
<td>Peter Cinciotto</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>TONY BENNETT &amp; K. D. LANG</td>
<td>A Wonderful World</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>CASSANDRA WILSON</td>
<td>Glazoned</td>
<td>6</td>
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<td></td>
<td>ELVIS COSTELLO</td>
<td>North</td>
<td>7</td>
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<td></td>
<td>DAVID SANBORN</td>
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<td></td>
<td>PIERRE DE LUCIA</td>
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<td></td>
<td>ANDRE BRIEU</td>
<td>Live In Dublin</td>
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<td>CECILIA BARTOLI</td>
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<td></td>
<td>VLADIMIR HOROWITZ</td>
<td>Live &amp; Unedited: Historic 1965 Return Concert</td>
<td>13</td>
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<td></td>
<td>JUJOURING &amp; THE MOON</td>
<td>Japan: The Complete Recordings 1967-81</td>
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<tr>
<td></td>
<td>EMERSON STRING QUARTET</td>
<td>Bach: The Art Of Fugue</td>
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### Billboard Top Classical Albums

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<th>Title</th>
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<tr>
<td>February 21, 2004</td>
<td>JOSHUA BELL</td>
<td>Romance Of The Violin</td>
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<tr>
<td></td>
<td>LORRAINE HUNT LIEBERSON</td>
<td>Bach: Cantatas BWV 82 &amp; 199</td>
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<tr>
<td></td>
<td>JASON MAYFIELD, LINDA MCKITTLE &amp; ALBERTO ENGUEVARITA</td>
<td>Master And Commander Soundtrack</td>
<td>3</td>
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<td></td>
<td>ANDREA BOCELLI</td>
<td>Sentimento</td>
<td>4</td>
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<td></td>
<td>VARIOUS ARTISTS</td>
<td>The Most Relaxing Classical Album...Ever!</td>
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<td></td>
<td>ANDRE BRIEU</td>
<td>Live In Dublin</td>
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<td></td>
<td>CECILIA BARTOLI</td>
<td>The Siren</td>
<td>7</td>
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<td></td>
<td>RENEE FLEMING</td>
<td>By Request</td>
<td>8</td>
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<tr>
<td></td>
<td>VLADIMIR HOROWITZ</td>
<td>Live &amp; Unedited: Historic 1965 Return Concert</td>
<td>9</td>
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<td></td>
<td>JUJOURING &amp; THE MOON</td>
<td>Japan: The Complete Recordings 1967-81</td>
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<td>EMERSON STRING QUARTET</td>
<td>Bach: The Art Of Fugue</td>
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<td>PIERRE LAURENT AIMARD</td>
<td>Debussy: Images/Estampes</td>
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### Billboard Top Contemporary Jazz

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<td>NOAH JONES</td>
<td>Come Away With Me</td>
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<tr>
<td></td>
<td>WILL DOWNING</td>
<td>Emotions</td>
<td>2</td>
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<tr>
<td></td>
<td>KENNY G</td>
<td>Ultimate Kenny G</td>
<td>3</td>
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<tr>
<td></td>
<td>CHRIS BOTTI</td>
<td>A Thousand Kisses Deep</td>
<td>4</td>
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<tr>
<td></td>
<td>DOWN TO THE BONE</td>
<td>Cellar Funk</td>
<td>5</td>
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<td>DAVE KOZ</td>
<td>Cabaret</td>
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<td>LARRY CARLTON</td>
<td>Sapphire Blue</td>
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<td>JAZZ BAND JOURNEYS</td>
<td>Dark Side Of The Moon</td>
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<td></td>
<td>VARIOUS ARTISTS</td>
<td>The Love Project</td>
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<td></td>
<td>MISHA ABIRA</td>
<td>It Just Happens That Way</td>
<td>10</td>
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<td></td>
<td>NAJEE</td>
<td>Embrace</td>
<td>11</td>
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<td></td>
<td>DAVID BENIOFF</td>
<td>Right Here, Right Now</td>
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<td></td>
<td>GEORGE BENSON</td>
<td>The Greatest Hits Of All Time</td>
<td>13</td>
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<td>VIKTOR KRAUSS</td>
<td>Far From Enough</td>
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<td>LIZ WRIGHT</td>
<td>Salt</td>
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<td></td>
<td>JAZZMASTERS</td>
<td>The Jazzy Side Of Depeche Mode</td>
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<td>RICK BRAUN</td>
<td>Espressen</td>
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<td>A Twist Of Motown</td>
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<td>KENNY G</td>
<td>Paradise</td>
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<td>BERNIE WILLIAMS</td>
<td>The Journey Within</td>
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<td>MARC ANTONIO REYES</td>
<td>Mediterranean</td>
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<td>BRIAN CULBERTSON</td>
<td>Come On Up</td>
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<td>KIRK WHALUM</td>
<td>Into My Soul</td>
<td>23</td>
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<td></td>
<td>VARIOUS ARTISTS</td>
<td>No. 1 Smooth Jazz Radio Hits!</td>
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### Billboard Top New Age Albums

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<td>February 21, 2004</td>
<td>MANNHEIM STEAMROLLER</td>
<td>Ultimate Yuletide</td>
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<td>YANN</td>
<td>Windham Hill Chill 2</td>
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<td>VARIOUS ARTISTS</td>
<td>Ethnics</td>
<td>3</td>
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<tr>
<td></td>
<td>VANN</td>
<td>Ethnic</td>
<td>4</td>
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<td></td>
<td>DELERIUM</td>
<td>Être (Remix)</td>
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<td></td>
<td>JIM BRICKMAN</td>
<td>Love Songs &amp; Lullabies</td>
<td>6</td>
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<td>STEVEN ANDERSON</td>
<td>100 Church Classics</td>
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<td></td>
<td>ARMIN</td>
<td>Romantic Dream</td>
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<td></td>
<td>VARIOUS ARTISTS</td>
<td>Prayer: A Windham Hill Collection</td>
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<td></td>
<td>ZADE</td>
<td>Zade</td>
<td>10</td>
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<td></td>
<td>MANNHEIM STEAMROLLER/C. W. MCCALL</td>
<td>American Spirit</td>
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<td>VARIOUS ARTISTS</td>
<td>Pure Moods IV</td>
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<td>The Healing Garden Collection</td>
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<td>VARIOUS ARTISTS</td>
<td>Sachs/Moor's Music For The Night - Music For Relaxation</td>
<td>14</td>
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<tr>
<td></td>
<td>VARIOUS ARTISTS</td>
<td>Namaste</td>
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</table>
Sara Evans’ “Perfect” rises 11-10 on Hot Country Songs, debuting #30. Tracks, a feat that may have important implications for a format that has seen two consecutive hits from its female stars during the past two years.

By cracking the top 10, Evans becomes the third solo female in that area of the chart, joining Terri Clark’s “I Wanna Do It All” at #4 and Martina McBride’s “My Daughters’ Eyes” at #7. Three solo females have not kept company in country’s top 10 since the Nov. 3, 2001, issue, when McBride, Carolyn Dawn Johnson and Reba McEntire had singles in that region of the chart. No solo female has topped the chart since McBride’s “Blissed” reigned for two weeks starting in the March 30, 2002, issue, but Clark had a close call when “I Just Wanna Be Mad” stopped at #2 in the Feb. 22, 2003, issue. Clark’s current track seems to be a dark horse for the top slot as the 27-week it has accumulated during its ascent may preclude it from gaining enough momentum to overtake the songs in its way.

The country’s high-profile male stars continue to have shorter journeys to the chart’s upper reaches, exemplified by Toby Keith’s comparatively short trek to the summit with “American Soldier,” which advances 1-2 in its 14th week. The track is Keith’s 13th No. 1 and the 10th chart-topping outing from the 13 seasonless singles he has charted since signing with DreamWorks Records in October 1999.

NORTH AND WEST: “Slow Jamz” by Twista Featuring Kanye West & Jamie Foxx climbs to No. 1 on The Billboard Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart. It is the first No. 1 for each artist on both charts.

West also moves back into the top 10 of Hot R&B/Hip-Hop Singles & Tracks with “Through the Wire” one week after falling back three spots to #11. Two of his album cuts also enter the chart, as “Jesus Walks” comes in at No. 74 and “All Falls Down,” featuring Syleena Johnson, debuts at No. 77. All three tracks are from his debut release, “College Dropout,” which hit retail Feb. 10 and is set to enter the Top R&B/Hip-Hop Albums chart at No. 1.

BACKGROUND MUSIC: In terms of musical history, Super Bowl XXVIII will undoubtedly be remembered most for its infamous halftime show. But some other performances caught the eyes and ears of viewers, as evidenced in this issue’s Hot Digital Tracks chart.

Debuting at No. 1 with 13,500 paid downloads is Green Day’s version of “I Fought the Law,” which premiered during the Super Bowl telecast as the musical soundtrack to the Pepsi/Apple TV series commercial, “Love is one of three tracks with more than 10,000 paid downloads this week, a high for the i-month-old list. Total downloads of 2 million for the week is also an all-time high, no doubt aided by the Pepsi/iTunes promotion that rolled out Super Bowl Sunday, where 100 million individual downloads are being generated away through the purchase of Pepsi products.


HARD COPY: While total units sold for downloads dwarf traditional singles again this week (1.97 million individual sales to 164,000), the No. 1 retail single outsells Green Day’s digital chart champ, Eamon’s “I Fought the Law” (1) with “I Don’t Want You Back” No. 1 on Hot 100 Singles Sales for a seventh consecutive week and scans 17,000 units. That is the highest one-week total on the chart since Clay Aiken’s “This Is the Night” entered the chart in the Aug. 16, 2002, issue.

SUPER CUTS: Newcomer Keyshia Cole takes Hot Shots honors on Hot R&B/Hip-Hop Singles & Tracks with “Never,” featuring Eve & Tracks. The track is the fourth charting single from the “Barbershop” soundtrack, which also earns Hot Shot Debut honors at No. 8 on the Top R&B/Hip-Hop Albums chart. Other charting titles from the soundtrack include “I Can’t Wait” by Sleepy Brown Featuring Out-Kast, which climbs 29-24, and “It Don’t Matter” by Mary J. Blige Featuring Eve at No. 79. Mya’s “Fallen,” at No. 90, has a remix with Chingy on the album.
Cubans Banned
U.S. Refuses Visas For Grammy Nominees

BY MELINDA NEWMAN and LEIL A COBO

The U.S. government’s refusal to grant visas to Cuban Grammy Award nominees this year could have a chilling effect on future music projects—especially if such action continues, San Francisco-based immigration attorney Bill Martinez predicts.

“They’re at an impasse like many artists before that I can recall since we started doing these cultural exchanges in greater quantities in 1993,” says Martinez, who process-

ses visas for many Cuban artists.

Backstage at the Feb. 8 Grammys, Ry Cooder said he had already felt the impact.

“I have new projects, but I have to say they don’t include any Cubans,” said Cooder, who snared the award for best pop instrumental album with Manuel Galban for “Mambo Sin U,” the Grammy’s first Spanish-language album since 1991.

The awards will be presented April 29 at the Miami Arena and will air live nationwide on the Telemundo network. This will mark the first time in their 15-year history that the BLMs air live.

The award SoundScan, among other categories, is up for Latin pop album of the year, male. Other top contenders include David Fonseca, Thalia and up-and-comer Chayanne, both of whom are nominated for album of the year.

For Martinez, the nominations are particularly sweet, as recording in Spanish was not originally part of his plan for 2003.

He told Billboard last year that when he decided to record in Spanish, “every- one went nuts.”

“They say, ‘You don’t have time; you have to release an album in Eng- lish because of timing issues with your career,’” Martinez recalled. “And that’s fine. But I told them, ‘In five months, you’ll have a kick-ass album [with] five hits.’”

“Almas del Silencio” went on to have the best sales week ever for a Spanish-language album in the U.S. (it moved 65,000 copies, according to Nielsen SoundScan). Among other categories, it is up for Latin pop album of the year, male.

Executive Order 212 to deny visas to 45 Cuban musicians invited to the Grammy Awards “is significant,” Cooder says. “It’s the first time [the government] has used this in this blanket way, including on those who have been coming here. Ibrahim Ferrer has come here five times. It’s not like he’s unknown to the government.” EO 212 was passed during the Reagan Administration.

Martinez says such programs as the Grammys that may show Cuban performances “are perceived as benefitting the Cuban government, and the president [of the United States] has unfeathered authority to deny entry to a person if that person is determined to have interests detrimental to the U.S.”

Whereas at one point visas may have been delayed, Martinez says, now they are being flat-out denied.

National Academy of Recording Arts and Sciences president Neil Portnow felt the denials were the worst.

“I hope that people in government understand that music is universal, not political,” he said backstage at the Grammys. “It’s sad when this happens.”

Additional reporting by Gail Mitchell in Los Angeles.

Billboard Latin Music Awards Finalists

Cruz

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JUNIO

Latin compilation album of the year: “Los 30 Éxitos de Música Prohibida,” various artists ( Fonovisa/UG); “30 Éxitos en Set Vol. 1,” various artists ( Fonovisa/UG); “23 Cooperaciones de Colección,” various artists ( Univision/UG); “His- toria,” Carlos Delgado ( Fonovisa/UG).

Latin jazz album of the year: “Vol. 4: Vuelo Doble,” Los Hombres Galletines (Disco Street); “Rojo,” Melina Elvira ( Fonovisa/UG).

Latin rock/alternative album of the year: “Cumbia Fuerte,” Various artists ( Fonovisa/UG); “Cafi Yucateca” ( Fonovisa/UG); “La Ley” ( Fonovisa/UG).

Latin tropical album of the year, male: “Todo a Su Tiempo,” Divino (Disco Street); “Cumbia” ( Fonovisa/UG); “Regalo del Alma,” Celia Cruz ( Fonovisa/UG); “Me Enamoro” ( Fonovisa/UG).

Latin tropical album of the year, female: “Esos Días,” Celia Cruz ( Fonovisa/UG); “Hits Mix,” Celia Cruz ( Fonovisa/UG); “Regalo del Alma,” Celia Cruz ( Fonovisa/UG); “A Puro Ritmo” ( Fonovisa/UG).

Latin tropical album of the year, duo or group: “En Vivo: Juntos Por Ultima Vez,” Vicente y Alejandro Fernández ( Sony Discos); “De Durango a Chicago,” Grupo Monte de Durango (Disco); “Decide Tu,” Conjunto Prim- ario ( Fonovisa/UG).

Regional Mexican album of the year, female group or female solo artist: “En Vivo Al Azar,” Los Angelitos (Discos); “Te Amantes Bandidos,” Ana Gabriela ( Sony Discos); “Homenaje a Las Grandes,” Arrie Rivera ( Fonovisa/UG).

Regional Mexican album of the year, new artist: “Proyecto No. 1,” Mario Almaca-
gue ( Fonovisa/UG); “Dueño de Un Mi,” Conjunto Mardecker ( Universal Latin); “Desde Hoy,” Dueno ( Univision/UG); “De Ni AQUI De NIAC,” J.P.& Eri- xion/UR.

Latin greatest hits album of the year: “Exis- tos Eternos,” Celia Cruz (Universal Latin); “Hitos,” Celia Cruz ( Sony Discos); “La His- torica,” Intocable ( Latin); “Herencia Musical: 20 Corridos Indivisible,” Los Tigres del Norte ( Fonovisa/UG).

Latin long playing album of the year: “Confesiones,” Wetton/Vega ( Sony Discos); “Latino,” David Bisbal ( Sony Discos); “Te Amantes Bandidos,” Ana Gabriela ( Sony Discos); “Homenaje a Las Grandes,” Arrie Rivera ( Fonovisa/UG).

Latin long playing album of the year, vocal duo or group: “Mala,” Quilez & Vega ( Sony Discos); “Yo Canté de Morir Por Tu Amor,” Alan Chalino Sánchez ( Univision).

Latin regional Mexican album of the year, male group: “Te Vas Amor,” El Coyote y Su Banda Tierra Santa ( Latin); “Nominas Por Todo,” El Coyote y Su Banda Tierra Santa ( Latin); “De Uy y De Uy de Todos los Modos,” Palomo Elíass ( Una Ver Más); “Con Orgullo Por Herencia,” Pepe Figueroa ( Sony Discos).

Latin regional Mexican album of the year, female group or female solo artist: “Bandito,” Ana Barbara ( Fonovisa); “Para Que Me Haces Llorar,” Brisseyda y Los Muchachos (Platino/Fonovisa/EMI Latin); “Yo Puedo,” Ana Barbara ( Fonovisa); “El Himno de Puerto Rico,” Chayanne ( Fonovisa/EMI Latin).

Latin regional Mexican album of the year, new artist: “Para Que Me Haces Llorar,” Brisseyda y Los Muchachos (Platino/Fonovisa/EMI Latin); “Yo Puedo,” Ana Barbara ( Fonovisa); “Otra Ver,” Victor Garcia ( Sony Discos); “Yo Como Quieres Que Te Quiera,” Fabian Gomez ( Sony Discos).


Latinropical album of the year, female artist: “Tal Vez,” Guadalupe Callau, Jorge Luis Cabrera (Disco); “Vete Ya,” Yali Alejandra ( Univision Latin); “Me Quiero Que Te Quiera,” Fabian Gomez ( Sony Discos).
Christina Aguilera, this year's winner for best female pop vocal performance, emoted her way through a Grammy telecast rendition of “Beautiful.” (Kevin Mazur/WireImage)

Polaroid pictures had nothing on OutKast’s André 3000, who shook it hard at the Staples Center, backed by a troupe of dancers and a marching band, on “Hey Ya!” (Kevin Mazur/WireImage)

Academy Award-winning actor Sidney Poitier, left, and Carlos Santana, right, share a laugh with BMG North America chairman/CEO Clive Davis at Davis' pre-Grammys party Feb. 7 at the Beverly Hills Hotel. (Larry Busacca/WireImage)

Pictured relaxing at Warner Music Group’s post-Grammys party at Katana in West Hollywood, from left, are incoming senior executive at WMG Edgar Bronfman Jr., Warner Bros. Records chairman/CEO Tom Whalley and Faith Hill.

Prince and Beyoncé kicked off the 46th annual awards show with a smoking medley of three Prince hits and “Crazy in Love.” (Michael Caulfield/WireImage)

Pictured at the label’s post-Grammys party at McCabe’s Guitar Shop, from left, are Artemis Records chairman/CEO Danny Goldberg; Jordan Zevon, son of the late Warren Zevon; and Artemis president Daniel Glass.

Actor Dustin Hoffman, left, introduced NARAS’ MusiCares person of the year Sting with a reading from the musician’s autobiography Feb. 6 during the MusiCares dinner at Sony Pictures Studios. (Kevin Mazur/WireImage)

Pictured welcoming Sting, right, to EMI’s post-Grammys party at the Los Angeles County Museum of Art, from left, are EMI Music Publishing chairman Martin Bandier and EMI Group chairman Eric Nicoli.

Celine Dion sang “Dance With My Father,” the song of the year, backed by its co-composer Richard Marx. (Kevin Mazur/WireImage)

Marking the 40th anniversary of the Beatles’ arrival in the United States, Yoko Ono appeared at the awards ceremony on behalf of her late husband, John Lennon. (Michael Caulfield/WireImage)

Pictured unwinding at BMG’s post-Grammys party at the Avalon, from left, are Jack White and Meg White of the White Stripes and BMG chairman/CEO Rolf Schmidt-Holtz. (Larry Busacca/WireImage)
Heard Backstage
Winners Talk About What Future Holds

Billboard staffers Melinda Newman, Gail Mitchell and Chris Morris offer a behind-the-scenes look at the Grammy Awards, held Feb. 8 at the Staples Center in Los Angeles.

OUTKAST, winner of three awards—including album of the year—brought former Arista Records head Antonio "L.A." Reid onstage. Big Boi called him "our big brother from day one. He's responsible for our career." André 3000 added, "We were 17 years old, straight out of high school, and he took a chance on us." Reid has just been named head of Island Def Jam Music Group (see story, page 5).

WARREN ZEVON won two posthumous Grammys, including the best contemporary folk album trophy for "The Wind." When his producer, Jorge Calderón, was asked if this was a bittersweet moment, he remarked that Zevon didn't like the word "bittersweet." Calderón said that after Zevon found out about his terminal illness, he "just wanted to spend time doing what made him the happiest. He said, 'Let's write songs, let's do this one more time.' But his showbiz—or Sammy Davis—side would be loving and digging this."

Zevon's son Jordan said there may be more projects coming from the singer/songwriter. "He did have a live performance that was excited about. We may do something with that or a boxed set; there are a lot of tapes and mini-CDS to go through."

Calderón noted there was part of a symphony on Zevon's computer at the time of his death, but he and Jordan said there was nothing else from "The Wind" that would be released.

RICHARD MARX, who won the best song award for "Dance With My Father," which he co-wrote with Luther Vandross, had a special thanks to make. "Most of all, I thank my father, who I know in my heart is up in heaven with Luther's father, opening a bottle of champagne."

He added that writing the song "was particularly emotional for Luther, because it was subject matter he hadn't written about before. This was so special and personal to him, yet it became so universal. He told me "This song is my "Piano Man," my signature song."

Vandross, who is still recovering from a stroke, sent a statement that said, "I'd like to thank my fans, family and friends (and) my mother, who shared experiences in this song, who tirelessly promoted this project when I could not."

EVEN THOUGH they have won in the past, Foo Fighters admitted they were surprised at snaring the award for best rock album for "One by One."

"It's always an honor to get one of these things," bandleader Dave Grohl said. "We always consider ourselves the underdogs and that we're flying under the radar. We make these records in my basement in Virginia and hide away."

CHRISTINA AGUILERA, winner for best female pop vocal performance, said "Stripped," the album that features the Grammy-winning track "Beautiful," "is about recognizing who you are as an individual. I put my heart and soul into this record, and 'Beautiful' was a key song." She added that she is working on a follow-up to "Stripped" and is also reviewing scripts with an eye toward breaking into acting.

LOOK FOR new artist winner Evanesence to return to the studio later this year to begin work on the follow-up to the double-Grammy-winning debut album, "Fallen."

Lead singer Amy Lee says many of her recent experiences will find their way into the music. "I've been through more this past year than all the collective things I've been through in writing "Fallen. There's been so much stuff that happened, good and bad and crazy and wonderful and horrible. I have a lot to write about."

She added that the band's two wins also meant she had to change her plans for the evening. "I wasn't planning on going to any of these parties. I don't feel that I fit in," Lee said. "I was going to go see 'Big Fish,' but I guess I'll be going to one or two and see what's going on."

FORMER EVANESCENCE MEMBER Ben Moody came back to the press room separately from the band. He confirmed that his departure from the group was official, adding that Grammy night marked the first time he had seen co-founder Amy Lee since he left the group last November.

"Amy and I spent eight years together," he said. "By the time we were 22 or 23, we were completely different people."

Moody, who joked that the band is giving him a $50 million settlement, added that "we're abolishing a partnership, and it's moving forward as we speak."

But that does not mean that Moody is out of the music business: He is working on the soundtrack to "Resident Evil 2."

MISSY ELLIOTT, winner for best female rap solo performance, is entering the reality-show derby. "I can't say more about that, but I'll have some people come out with me on the road when I do this tour (with Alicia Keys and Beyoncé). I ain't gonna blow (the premise of the show). I want you to see it," she said. But she promised that it will have its share of sex appeal: "Once you spend a long time on the road, everyone starts looking good to each other." The series will air on UPN.

FOR BEST SCORE SOUNDRACK winner Howard Shore, his work on "The Lord of the Rings" trilogy has been all-encompassing. "I've been working on the piece for 3½ years," he says. "It's still a work in progress. This morning, I was writing the music for the extended-DVD version of 'Return of the King.' It's really bittersweet that it's ending, because we worked on it for so long and for so hard." He continued: "The story of 'The Lord of the Rings' is our story as well. I felt like Frodo at the beginning. I had the ring, and the task was to translate Tolkien's great work into music."

THE DECISION by the National Academy of Recording Arts and Sciences to jazz up the pre-telecast, in which 94 of the 105 awards were presented, won high praise from artists (see story, page 71).

"I want to thank NARAS for bringing dignity and honor back to the pre-telecast," Ricky Skaggs said. Dianne Reeves added, "I love this. It's a beginning. Hopefully, in the future, it will end up being televised in some way." This year's pre-telecast was held in the sold-out convention center, adjacent to the Staples Center, and included performances.

Pictured welcoming rapper 50 Cent, right, to Universal's post-Grammys celebration at the Palm are Universal Music Group Chairman/CEO Doug Morris, left, and Interscope/Geffen/A&M chairman Jimmy Lovine.

Evanesence, fronted by Amy Lee, was named best new artist, and its track "Bring Me to Life" scored as best hard rock performance. (Steve Granitz/Wireimage)

Richard Marx co-authored the song of the year, "Dance With My Father," with the recovering Luther Vandross. (Michael Caulfield/Wireimage)
Pictured at Sony's post-Grammys party at Maple Drive, from left, are Sony Music Entertainment executive VP Michele Anthony; Sony Music U.S. president Don Ilemer; Tony Bennett; Sony Corp. of America chairman Sir Howard Stringer; Columbia Records Group president Will Botwin; Bennett's son and manager, Danny Bennett; and Sony Music chairman/CEO Andrew Lack.
46th Annual Grammys: Complete List Of Winners

Following is the complete list of winners of the National Academy of Recording Arts and Sciences 46th Annual Grammy Awards.


**Billboard Goes To The Grammys**

**Sales Sizzle**

Continued from page 1

The titles are enjoying strong sales. Most industry executives project that combined, those two titles will sell easily to 1 million units for the week.

With Valentine's Day coming up on Saturday, merchants are feeling pretty upbeat about the week's sales prospects. But they also pointed out that sales will be compared to a strong week last year, when 50 Cent's sales were exploding, along with in-store debuts by two strong video titles, "Sweet Home Alabama" and "My Big Fat Greek Wedding."

"This year we have the Grammys, Valentine's Day and a few new releases that are performing extremely well," says Jerry Kamler, music division merchandise director for the 955-unit Trans World Entertainment chain in Albany, N.Y.

"But we are up against 50 Cent and two huge video titles, so it remains to be seen how well this week will perform."

Nonetheless, this year has added boost of the Grammys, which was held later in February. While no act from the show is "going through the roof," Kamler adds that those acts that were expected
to get "a nice pop" in sales have done so. He cited OutKast, Evanescence and the White Stripes as enjoying increases.

At the MusicLand Group in Minneapolis, company spokeswoman Lorrie Bauer reports that Grammy winners and performers continued to enjoy 60% increases in sales. "The strongest increases are those who performed," she reports.

Like other merchants, MusicLand had a Grammy display in-store, which was also featured in the chain's advertising.

**MAJOR WINNERS SCORE BOOSTS**

Columbia artist Beyoncé was the night's biggest winner, taking home five Grammys (see story, page 1). Newbury Comics reported a 300% surge in sales for Beyoncé. Others say that Beyoncé's solo debut, "Dangerously in Love," enjoyed a nice pop, though, Kamler notes that the album "might see a bigger pickup at the end of the week from the Valentine's Day gift point of view."

At Music City Music chain in Nashville, VP of merchandising Scott "Pep" Perkins reports that some of the chain's stores had already experienced a run on the album and were running the CD out of stock.

Other winners included OutKast, which led the nominations with six and won the album of the year award for "Speakerboxxx/The Love Below." The Avita set also won best rap album, and its single "Hey Ya," won for best urban/alternative performance. Song of the year honors went to Richard Marx and Luther Vandross for "Dance With My Father." Vandross, who is recovering from a stroke, won or shared in four awards.

Evanescence took home two awards, including the honor for best new artist. Other multiple winners included Alison Krauss, with three, and Justin Timberlake, the White Stripes' Jack White, Eminem and the late Warren Zevon with two each. In a surprising upset, Celine Dion Coldplay took record of the year for "Clocks."

Of the artists who were featured one way or another on the show, most retailers cited OutKast as enjoying the greatest increase in sales. "Those OutKast kids got sales going on big," says Carl Mello, music buyer at 24-unit Brighten, Mass.-based Newbury Comics.

Kevin Cassidy, executive VP of sales, operations and marketing at the 33-unit Instant Sacramento, Calif.-based Tower Records, reported that OutKast's sales after the Grammy broadcast were "enormous. It was almost equal to the first-day sales of Kanye West."

But looking over the total state of Grammy-related releases, he says the bigger increases were "performance-driven." Cassidy says that Tavion saw "great increases" for "Me Me Me" and "Elephant" and "Elephant, "Black Eyed Peas' "Ele- phunk," Alicia Keys' "The Diary of Alice Keys" and Sarah McLachlan's"Hours Later."

"And although it wasn't a performance," Cassidy says, "we had a great increase in Luther Vandross'" for his album "Dance With My Father."

Kamler proclaimed the White Stripes' appearance as an "eye-opening, awareness-raising performance," and while their album may not have had the biggest jump in sales on a unit basis, on a percentage basis it was probably the highest for Trans World. As merchants compared the sales of Grammy artists, they also debated which of the new albums would have the biggest debut week.

"Noah Jones is doing pretty good, but Kanye West is the biggest seller at Gallery of Sound, says Joe Nardone Jr., VP at the 11-unit, Wilkes-Barre, Pa.-based chain.

At Trans World, Kamler says that after the first day of availability of the Jones and West albums, "it remains to be seen which will be No. 1 at our chain."

He says West did fantastic, and Jones proved she would not have a sophomore jinx.

At Tower, things were more cut, with Jones winning by "a long shot," according to Cassidy. Also, he noted that the new album had boosted sales on her first set, "Come Away With Me."

But at Newbury, Mello pointed out that while both albums were neck and neck on Tuesday, Jones was pulling a little ahead by Wednesday afternoon.

Looking at projections, Soul Shapiro, VP of sales at FMJ and Classics, says sales for Jones could wind up anywhere between 600,000 and 700,000 units. Most industry prognosticators cite a number north of 600,000, but Shapiro points out that Jones will be appearing on the "Today" show after press time, and she might also get a boost from the Valentine's Day factor.

In addition to Jones and West, Melissa Etheridge had a decent opening day with her "Lucky" album, while two metal side projects--Damagemage (by former members of Pantera) and Probot (an event record led by Dave Grohl and filled with guest artists)--also did better than expected.

Estimates on the West album range from 400,000 to 490,000, 120,000 to 120,000, Damagemage and Kyle Minogue from 50,000 to 70,000, Courtney Love from 30,000 to 50,000 and Probot from 50,000 to 40,000.

Some suggest that OutKast could have another 200,000-plus week, while Vandross might do 50,000 units and the White Stripes 40,000 units.

**Beyoncé**

Continued from page 1

sex and sassy, plus a humble spirit." With five Destiny's Child albums, her successful solo project, movie role in "Austin Powers: Goldmember" and "The Fighting Temptations" and a slew of high-profile endorsement deals, she's clearly on her way to super-stardom.

**BACK TO THE BEGINNING**

Beyoncé's story began more than a decade before the Grammys.

She launched her singing career with Houston-based Destiny's Child when she and girlfriend LaTavia Roberson teamed up in 1999, taking the group's name from a passage in the book of Isaiah. The duo also became a trio in 1998 when Kelly Rowland joined; a year later, LeToya Luckett signed on. In 1997, the group inked a deal with Columbia Records.


Roberson and Luckett were replaced by Michelle Williams and Farrah Franklin after challenging Mathew Knowles managerial control. They later sued their former bandmates and Knowles. Five months later, Franklin split, leaving Destiny's Child as the trio it is today.

In October 2000, the group spent 11 weeks at No. 1 on The Billboard Hot 100 with the smash "Indiependence Day" and "November," which became the group's fifth No. 1 hit and a Patrice Rushen hit; "MeMyself & I" No. 4 hit and the No. 1 hit for another album, "The Saga Continues." The album sold 11.8 million copies in the U.S., according to Nielsen SoundScan.

**SOLO FLIGHT**

In July 2003, Beyoncé released her debut solo album, "Dangerously in Love," which debuted at No. 1 on The Billboard 200.

The album's first two singles took up residence in the penthouse of the Hot 100: "Crazy in Love," featuring Jay-Z, spent eight weeks at No. 1, and "Baby Boy," featuring Sean Paul, logged nine weeks at the top spot. Current single is "Me, Myself & I" No. 4 hit.

In the United States, the album has sold 2.8 million units since its release, according to Nielsen SoundScan. It is at No. 25 on The Billboard 200 this issue. (Expected sales jump from page 72)

**Move 'Benefits' Grammys**

BY MELINDA NEWMAN

LOS ANGELES—The 46th annual Grammy Awards' move from their traditional February slot to early February turned out to be a ratings winner.

The Feb. 8 telecast on CBS was the highest-rated show of the night and garnered the Grammys their highest rating in three years.

According to Nielsen Media Research, the 2004 Grammy Awards scored a 15.7 rating/24 share, or 20.3 million U.S. viewers. Last year, the Grammys had a 14.7 rating/23 share, or 24.8 million U.S. viewers.

The Grammys moved to the beginning of February to avoid a conflict with the Academy Awards, which are moving from late March to early February this year. This is the second year the Grammys have aired on a Sunday night instead of a weeknight.

"The moves are all working to our benefit," National Academy of Recording Arts and Sciences president Neil Portnow says. "My understanding is that we'll stay in the first half of February from now on."

The show came together under tremendous scrutiny after the Janet Jackson/Justin Timberlake flap at the previous week's Super Bowl, in which Timberlake exposed Jackson's breast during halftime performance.

CBS issued a statement that it would how to NARAS' wishes to keep Timberlake and Jackson on the show, but only if they apologized on air. Timberlake, who was slated to perform and was a multiple nominee, agreed, but Jackson, who was scheduled to be part of a tribute to Luther Vandross, passed.

"Frankly, we had an extraordinary situation here that was greatly difficult for all of the parties concerned," Portnow says. "Given the potential of how this might have wound up, I was basically satisfied that we were able to invite those people we wanted to invite."

This year, NARAS slipped up the pre-Grammy telecast awards presentation—during which 94 of the 105 trophies were handed out—by adding a reception, a Patrice Rushen-conducted 12-piece orchestra that played winners on off-stage and a format that followed that of the telecast. In addition to making the untelevised winners feel special, Portnow says he has an eye toward televising that portion. "My hope is that the pre-telecast will ultimately have some broadcast interest," he has not talked to CBS about that prospect. "I wanted to first see how it could develop," he says.

Unlike previous years, none of the winners from the afternoon's ceremony were announced during the telecast. Instead, viewers were directed to grammy.com.

"The show is 4 hours long, but we have an amazing agenda that we will pack into that time," Portnow says, adding that not announcing the earlier winners allowed for an extra performance. "It was an experiment. We'll see how people feel and decide next year if we want to keep that kind of format."

Additional reporting by Carla Hay in New York.
Beyoncé
Continued from page 71

the Grammys will be reflected on next issue’s chart.) While thrilled with the album’s sales, Columbia Records Group president Will Bowtin believes that piracy has stuntled the project. “It’s absolutely a factor for her and for any really popular artist.”

SOMETHING TO PROVE

The first two singles verified her commercial viability as a solo artist, but Beyoncé had something else she wanted to prove: that she could really sing.

Therefore, Bowtin says “a conscious decision” was made to showcase her vocal abilities. The midtempo “Me, Myself & I” was chosen as the third single. Next came her critically acclaimed performance of the national anthem at the Super Bowl, after which her performances were “over the top,” he adds. “She felt she needed to show that side of herself,” Bowtin says. “Everyone knew she could move. With the choice of Me, Myself & I and the TV appearances, we established the other side.” The Grammy Awards for her solo album add artistic credibility to her résumé. With the five wins, she tied Norah Jones and Alicia Keys for the second-most number of Grammy victories in one evening by a female. (Lauryn Hill is tops, with six.)

“The wins say she’s a credible artist and that the album is validated,” Bowtin says.

But he stresses that her performances, one in a show-opening medley with Prince and the other a big production number of the “Dangerously in Love” theme, have given her just as much of a boost. The exposure also has given her the record—which has sold close to 6 million worldwide, according to Sony—an additional sales boost. “We’ve had huge reorder since the show,” Bowtin says.

BEYONCE THE BRAND

Another side of Beyoncé is her role as a multimillion-dollar pitchwoman.

“She’s in a position to pick and choose some of the best deals out there,” says Rick Fish, senior VP of Sigel, a marketing company whose clients include Madonna and Jessica Simpson. “She’s the entrance to the dance,” says Jack Better, national news editor for Billboard sister publication AdWeek. “She has glamour, a youthful exuberance and a love of life. She’s super talented and brings an enthusiasm to any [product] line that would appeal to a younger audience.”

Beyoncé has been part of a number of product campaigns, including for Loreal. Knowles says tie-ins were part of the contract negotiated three years ago, when each member of Destiny’s Child began work on a solo album.

“We just don’t depend on the record,” Knowles says. “We also depend on a core relationship to drive the marketing, as well as film and TV.”

Beyoncé is in the midst of a multiyear deal with Pepsi. She represents the soft drink in the United Kingdom, as well as being featured in Pepsi’s Times 100 Million Song Giveaway.

“You couldn’t ask for a better multi-talented artist right now,” says Scott Parker, senior marketing manager for Pepsi. “It’s able to avoid scandalous headlines.”

Pepsi and Knowles have also inked a new domestic endorsement deal for Destiny’s Child. The campaign will be tied to the group’s new album. In January, Beyoncé announced a tie in with Estée Lauder-owned Tommy Hilfiger Toiletries (THT) to develop a perfume line.

The licensing deal with THT is something Beyoncé and Knowles initially passed on. “We were trying to decide if she should do her own line or a licensing agreement,” he says. “When we looked at the time and dollar amount of one versus the other and the Estée Lauder name, we decided to go with the license relationship.” The fragrance debuts this summer.

Beyoncé and her mother, Tina, have also designed a clothing line, A Touch of Couture, that bows later this year. The line, which will have a charity tie-in, will run the gamut, from children’s wear to big-ticket items.

In January, the tour for Beyoncé or Destiny’s Child, Knowles shies away from alcohol and cigarette endorsements.

In the coming days, one approach has been “Who’s our customer?” Knowles says. “For Destiny’s Child, it’s females 13-30, and we try to align ourselves with those products.”

Beyoncé has a much larger male customer base than Destiny’s Child, 16-30, “so she’s a little more flexible in terms of products.”

SCANDAL-FREE

Beyoncé’s image ensures the offers will keep coming. Although she has a bit of an edge through her relationship with boyfriend rapper Jay-Z, she’s able to avoid to avoid scandalous headlines.

Beyoncé’s positive image was key in the Hillfiger deal, according to THT executive director Robin Mason. “We absolutely love that she’s scandal-free. Being part of Estée Lauder and Tommy Hilfiger, it’s all about that good, clean, American fun. She’s able to pull that off,” he says.

A slew of sponsors have signed on for Beyoncé’s upcoming Ladies First tour with Alicia Keys and Missy Elliott, including key sponsor Verizon.

Beyoncé is co-sponsored on the five-week tour, which starts March 12, by Steve Madden and L’Oreal.

Clear Channel Entertainment VP of touring Brad Wavna thinks the tour’s three-headliner concept is a slam dunk. It will be Beyoncé’s first major U.S. tour as a solo artist.

After the tour, Beyoncé returns to the studio for a new Destiny’s Child album that’s slated for a September release. “Knowles says that to keep each member’s solo career thriving, he envisions releasing single tracks from the project: Destiny’s Child album uptempo club song and solo tracks from each member. Then will come a 100-city Destiny’s Child tour.

“After that, you probably won’t see Destiny’s Child for five years,” Knowles says. “There will be heavy pursuit of TV and film careers and their solo record careers.”

Additional reporting by Susanne Ault in Los Angeles and Ed Christian in New York.
value of videos has drastically lessened since the previous deal was struck and that rights owners need to leverage revenue from the various uses of their repertoire if they want to survive in the current economic environment.

"Indie repertoire is really important to us," an MTV Networks spokesman says. "We had been talking about renegotiation for over 12 months. In the course of that negotiation, we found—as a result of an independent analysis—that we are paying twice as much for indie repertoire under VPL compared to what we were paying other rights holders for the same type of material.

The idea that the fairest way to pay for rights is to pay the same pro rata rate to all label constituents, whether they be major or indie, and we spent a long time negotiating with the VPL so that we could come to some kind of agreement.

AIM chairman Alison Wenham calls such renegotiation "a disingenuous bit of mathematics." Wenham says that fairness should not come at the expense of indie labels. "All we want is fair value for our content," she insists.

Mills says he and many other indies are baffled by MTV's new figure. "They don't tell us how they reached this figure," he notes. "We felt the original deal was reasonable. Things have changed, and there is a greater usage of videos; what MTV gets through VPL is a one-stop license. If they don't do that deal, they will have to do thousands of deals with each individual label."

The MTV spokesperson adds that as negotiations with VPL stalled, MTV contacted indie labels to give them the opportunity to make a direct deal. Several indies have now inked direct agreements with MTV.

Among those, according to MTV, are Belgian dance label Byte Records, German rock label Nuclear Blast, and digital service Digital Hardcore Recordings and Earache Records.

**DIRECT DEALING**

MTV argues that direct deals are more beneficial for indies than going through VPL, with two payments per year at six-month intervals being preferable to annual payments from MTV.

The broadcaster suggests that the benefits from such deals also include improved communication, license holders and minimize a backlog in unclearies, less administration, and, through biannual managerial reports on airplay/exposure in the U.K. and 100% of fees sent to rights holders, with no deduction for administration.

"Negotiations are ongoing, and we hope that by March 31 we will have entered into agreements with all of the indies that we deal with regularly that were previously handled by VPL," the spokesperson says.

Mills considers that if that was to happen on a wider scale, this would only concern the main indies, and he has seen labels of all sizes attempt to leave the band outside the road. "I don't want to see that happening," he says, "because this is not fair." Mills also claims that direct payments to indie labels would come out of the yearly pot of $840,000.

Mills suggests there is still time for MTV to resume negotiations with VPL and "make a deal that everyone is happy with, or they have to live with the consequences." Mills says that as far as the Bargers Group is concerned, if no deal is made through VPL, effective May 4, the company will lose its license repertoire, which includes the White Stripes and the Prodigy, to MTV.

"We don't know how this is going to turn out," says Peter Leatham, VPL director of legal and business affairs. "The decision must come from our members. If they want to use us to negotiate a deal, they can. Or they can close down and we will be happy to go on with the old deal.

"We don't want to devalue our content," Mills says. "There are plenty of broadcasters who do value our content and who have deals with MTV. MTV is just one of many channels. They started this; we didn't."
After A While, Everything Sounds The Same—Even My Stuff

BY CARLA HAY

If someone compiled a list of the most commercially successful and prolific producers in R&B/hip-hop, Timbaland’s name would likely be near the top of the list.

In less than a decade, Timbaland (aka Tim Mosley) has amassed dozens of hit records as a producer and/or songwriter. He is also a performing artist, engineer,remixer and head of a record label, the Interscope-distributed BeatClub Records. Timbaland has also worked with such top artists as Missy “Misdemeanor” Elliott, Jay-Z, the late Aaliyah, Memphis Bleek, Ludacris, Justin Timberlake and Ginuwine.

Timbaland has won numerous awards, including songwriter of the year in 2001 and 2003 at the ASCAP Rhythm & Soul Awards. He also received a Grammy Award nomination for album of the year for producing and engineering Elliott’s 2003 Elektra album “Under Construction.”

A native of Norfolk, Va., Timbaland got his start in the music business in the early 1990s working with Jodeci member/producer DeVante Swing. He then formed music production group Da Bassment, whose members included Elliott, Ginuwine, Playa and Magoo.

Timbaland has been on a hot streak, producing and/or writing hit records every year since 1996. Some of his best known successes are Aaliyah’s “Try Again,” Timberlake’s “Cry Me a River” and Elliott’s “Get Ur Freak On.”

Elliott says of working with Timbaland: “We love making music. We realize how fortunate we are to be doing this. We always want to hear something fresh.”

Stepping into the spotlight as a performing artist, Timbaland has recorded hit records as a solo act as well as part of a group, most notably in the duo Timbaland & Magoo. With his BeatClub label, Timbaland has been nurturing the careers of such artists as Bubba Sparxxx, Shelby Norman, Sebastian, Riley Dean and Ms. Jade.

Timbaland has also made his mark in the movies, as many of the hit songs he has produced and written have appeared on film soundtracks.

Aaliyah’s 2000 hit “Try Again,” which originally appeared on the “Romeo Must Die” soundtrack, was the first song produced and co-written by Timbaland to reach No. 1 on The Billboard Hot 100. Timbaland also previously scored a top 40 Hot 100 hit in 1998 with another Aaliyah soundtrack song, “Are You That Somebody?” from “Dr. Dolittle.”

Even with all his success, Timbaland says he is planning to eventually walk away from the music business. He candidly tells Billboard why and provides other thoughts on the music industry.

**Q:** What are the biggest problems facing the music industry today, and what do you think are the solutions?

**A:** There’s too much being developed at once. There’s new software, new music and new programs that come out too quickly. By the time something new comes out, people are ready to move on to the next thing. That’s why people’s attention spans are short.

There are so many sites [from which] to download music illegally that less people want to go out and buy it. I don’t know what the solution to that would be, but I think first the record companies need to lower prices.

The “instant-hit” mentality can mean instant failure. I wish the record companies would put more effort into artist development.

I also think the [major-label] mergers are crazy. It’s almost like they’re playing Monopoly.

**Q:** What are the biggest technology challenges facing music producers?

**A:** I don’t think there’s any technology right now that can challenge the producers who are good enough to do what they do. The ones who are the best can adapt to changes in technology.

**Q:** Do you think producers are more important than artists, and how would you describe your producing style?

**A:** I think producers are bigger than the artists. We’re responsible for the sound that they have. We give them direction and bring something out of the artists that they may not realize that they have.

When I came [on the scene], I was one of the people who started bringing the attention back to producers. I bought the flavor back to the meat, and I opened a lot of doors for artists and other producers.

My producing style is this: “I am the music.” The artist is the frontman for the producer.

**Q:** You’ve been quoted as saying that you want to walk away from hip-hop. Why?

**A:** It’s not just hip-hop. I want to walk away from music, period. To me, the music business is too saturated, and there’s too much politics with the record companies and radio.

I’m not walking away right away. I’ll probably do another Missy Elliott album. But there’s too much going on with the [illegal] downloading and other problems in the music industry.

And I’ve gotten bored with hip-hop. I’m about to totally change my whole image in 2004. It’s going to shock people.

**Q:** What are you going to do that will be so shocking?

**A:** I can’t say right now, but it will involve endorsements and TV.

**Q:** If hip-hop has become boring, what kind of music excites you, and what type of music do you think can help the industry out of its slump?

**A:** I like Coldplay—that’s real music to me. I like what the Neptunes are doing. But after a while, everything sounds the same—even my stuff.

**Q:** You’re a producer, songwriter, engineer,remixer, head of a record label and an artist. What are the most important things you’ve learned, and which role is the most satisfying to you?

**A:** The most important thing I’ve learned is to always have that ambition to keep fresh and always challenge yourself. I’m always competing with myself.

I spend most of my time making music, but I can’t say what [role] is most important to me. It depends on how I’m feeling and what I’m doing at the time.

**Q:** What are the biggest mistakes artists are making right now?

**A:** Just trying to flood the market with too much of themselves. When their record sales don’t really match all the attention they get, that’s when you know they’re overexposed.

**Q:** What’s your biggest fear?

**A:** Not being hot anymore.

**Q:** What is going to be the most important music trend for 2004?

**A:** Whatever it is, I hope I can set it.
Celebrando su Quinceañera

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