There's a theory behind better SAT scores.
It's called music theory. Studies suggest kids who learn music significantly boost their test scores. And yet, budget cuts are eliminating many music programs. So join Blue from American Express® to help keep music in our schools.

Go to americanexpress.com/blueformusic to make a donation and apply for the Card.
Norah Sends A Valentine To Retailers

BY CHRISTOPHER WALSH

NEW YORK—Love, Norah and a solid Grammy show can do wonders for stamping record sales. The industry has long been pining for the kind of retail performance sparked last week by the convergence of the Grammy Awards, Valentine's Day and a cluster of new releases, led by Norah Jones' "Feels Like Home." But the question now is, can the industry capitalize on it?


"These are certain pinnacles where people go out and buy records. We need to create these sorts of weeks just with the setup of records," she says. "It can't be (Continued on page 77)

EMI's Lundvall On Winning Streak

BY DAN OUELLETTE

NEW YORK—"I signed an original," says Bruce Lundvall, president/CEO of EMI Jazz & Classics. "It was just that simple." He's talking about Norah Jones, whose sophomore album, "Feels Like Home," on Blue Note Records, debuts at No. 1 on The Billboard 200 this issue.

The highly anticipated follow-up to her phenomenal, 18 million-selling 2002 debut, "Come Away With Me," sold 1.02 million copies in its first week, according to Nielsen SoundScan.

"People are hungry for the kind of real music she plays," Lundvall says. "The melodies are lovely, and there's no screaming and yelling."

While his résumé is packed with successes, Lundvall today is being heralded as a modern-day miracle worker who is thriving during the industry-wide slump. In (Continued on page 77)

Lundvall's signings, pictured from top: Norah Jones, Al Green and Wynton Marsalis.

Label Cuts Put Crimp On Artists

Quest For Savings Redefines Art Of Deal

A Billboard staff report

As record companies cut costs—in some cases, dramatically—to stem losses, artists are feeling the squeeze.

From majors to independents, labels are re-evaluating contracts, negotiating tougher deals, curbing studio time and in some cases limiting the number of tracks on an album, mainly to save money.

"It's not about contract flexibility," RCA Label Group chairman Joe Galante says. "It's about the reality of the marketplace."

"Promotion costs more money. Pricing and positioning cost more money. Video costs more money. There isn't anything that we're doing (Continued on page 73)

Labels Get Aggressive With DVDs

BY JILL KIPNIS

LOS ANGELES—Through increased focus, expanded release slates and aggressive pricing, the major labels are stepping up their commitment to DVDs.

"We are at the tip of the iceberg, DVD momentum is growing," says Phil Quartararo, president of EMI Music Marketing (EMM)/executive VP of EMI Music North America.

In addition to significantly increasing the number of releases that include DVDs, in some cases labels are creating new departments to handle the format.

Across the board, labels say that they are beating up their DVD focus because titles with a CD/DVD combo, a DVD video single or a long-form DVD video account for a growing chunk of music sales. (Continued on page 75)
STEALTH FIGHTER-INSPIRED, BUT SADLY VISIBLE TO POLICE RADAR

XLR has an air-slicing architecture inspired by the Stealth Fighter. And with a 320-hp engine that delivers 0-60 in 5.9 seconds, it can really take off. Other cutting-edge technology includes MRC, the world's fastest-reacting suspension system, that provides performance without the punishment. A word of caution: XLR cannot fly under the radar.
Top of the News
7 AEG Live strikes a groundbreaking artist-development deal with Robi Draco Rosa.
8 A reorganization of EMI Christian Music Group leads to a 10% decrease in staff.

Music
19 The Beat: Dave Grohl on why Southern Lord Recordings was the right fit for his Probot project.
20 Movies & Music: Eminem's "8 Mile" has ignited a spate of music-star biographies for the silver screen.
22 In The Spirit: Rance Allen Group records the first live album in its 33-year career.
26 The Classical Score: Carnegie Hall's season calendar reflects the creativity of the late Robert Harth.
31 Touring: The Vans Warped tour celebrates its 10th-anniversary run with an eclectic punk lineup.

R&B: Stephanie Mills adopts a do-it-yourself approach to promote her JM Records debut, "Born for This!"
Beats & Rhymes: Kanye West is the latest Midwest MC to make a mark with his Roc-a-Fella/Def Jam debut, "The College Dropout."
Latin: Such Brazilian artists as Roberto Carlos are finding there are more avenues for recording deals than major labels.
Beat Box: Prommer Inc. makes a distribution deal with Caroline.

ARTIST & COMPANY INDEX
(SIGNIFICANT MENTIONS IN THE NEWS)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob Dylan</td>
<td>AEG Live</td>
<td>32</td>
</tr>
<tr>
<td>BR549</td>
<td>Baker &amp; Taylor Corp.</td>
<td>45</td>
</tr>
<tr>
<td>Coral Egan</td>
<td>Emergent Music Marketing</td>
<td>57</td>
</tr>
<tr>
<td>Darkness</td>
<td>EMI Christian Music Group</td>
<td>7</td>
</tr>
<tr>
<td>Gary Jules</td>
<td>EMI Music Marketing</td>
<td>3</td>
</tr>
<tr>
<td>Intocable</td>
<td>Henry Cárdenas Management Services</td>
<td>38</td>
</tr>
<tr>
<td>Jaci Velasquez</td>
<td>Kish Rigging Inc.</td>
<td>31</td>
</tr>
<tr>
<td>Joli</td>
<td>Midway Amusement Games LLC</td>
<td>51</td>
</tr>
<tr>
<td>Kanye West</td>
<td>Olé Music</td>
<td>8</td>
</tr>
<tr>
<td>Lou Reed</td>
<td>Prommer Inc.</td>
<td>43</td>
</tr>
<tr>
<td>Michael Andrews</td>
<td>Razor &amp; Tie</td>
<td>19</td>
</tr>
<tr>
<td>Norah Jones</td>
<td>Sony Music International</td>
<td>8</td>
</tr>
<tr>
<td>Rance Allen Group</td>
<td>SpiritHouse Records</td>
<td>51</td>
</tr>
<tr>
<td>Roberto Carlos</td>
<td>Stella Artois</td>
<td>57</td>
</tr>
<tr>
<td>Stephanie Mills</td>
<td>Table of the Elements</td>
<td>52</td>
</tr>
<tr>
<td>Tears for Fears</td>
<td>Twentieth Century Fox Home Entertainment Inc.</td>
<td>54</td>
</tr>
<tr>
<td>Tony Conrad</td>
<td>Universal Music &amp; Video Distribution Inc.</td>
<td>8</td>
</tr>
<tr>
<td>Truth</td>
<td>Universal Music Publishing Group</td>
<td>64</td>
</tr>
<tr>
<td>Usher</td>
<td>Wm. Wrigley Jr. Co.</td>
<td>72</td>
</tr>
</tbody>
</table>
Darkness Shines At Brits

U.K. Rock Sensation Nabs Three Trophies, Ready To ‘Blow Up’

BY EMMANUEL LEGRAND and LARS BRANDLE

LONDON—"We should thank our collective parents for bestowing on us the gift of rock."

There was some British irony in this one-liner from the Darkness frontman Justin Hawkins after he accepted one of the three awards the band received during the 24th edition of the Brit Awards, held here Feb. 17.

"It is post-ironic irony, and that doesn’t always travel," admits Korda Marshall, managing director of Warner Music U.K.’s imprint East West. "But they’re an incredibly talented band and a brilliant bunch of musicians, and the songs are great. That’s why it’s so successful."

In less than 12 months, the rock band went from being an unsigned act playing small clubs to one of the most successful British groups and a worldwide phenomenon. The band’s success has been propelled by hit single “I Believe in a Thing Called Love” and the group’s outlandish stage antics.

It did not take long for the band’s success to be acknowledged in its homeland, as the Darkness took home three British best British album for "Permission to Land" (Must Destroy East West), best British group and British rock act, a new category introduced this year.

"The Darkness are good musicians; they’re funny and courageous. I am delighted that they won," says Lucan Grainge, chairman/CEO of Universal Music U.K. and co-chairman of the Brits.

"They have put an awful lot of attention in being part of the show. They have ambition and hunger, and that’s what makes them different," Grainge adds. Marshall adds: "They’re really hard workers, and they’re in it for the long run. Because it’s taken them a long time to get to where they are now, they’re very conscious of what they are, what they do and how lucky they are."

Marshall says "Permission to Land" has shifted 408,000 copies in the United States, 1.2 million in the United Kingdom and nearly 400,000 in the rest of Europe. The album, released by Atlantic in the United States, is No. 48 on The Billboard 200 this issue.

He says the band is promised for four U.S. tours between now and Christmas, including one that begins March 19. (Continued on page 76)

UMPG Launches Christian Music Publishing Arm

BY DEBORAH EVANS PRICE

NASHVILLE—Universal Music Publishing Group (UMPG) is staking a claim in the Christian music business with the launch of Universal Christian Music Publishing.

"It’s an area that we’ve had our eye on for a while," says David Renzer, worldwide president of UMPG. "By launching this new division, we really want to announce to this community that this is an area of music that we’re serious about, and we want to look at all opportunities.

The Christian and gospel music division will be based here. It will focus on catalog acquisition, signing and developing songwriters and securing cuts on songs in the UMPG catalog, which includes such noted copyrights as the Grammy Award-winning Eric Clapton anthem “Change the World,” Debby Boone’s classic "You Light Up My Life" and Bob Carlisle’s multiformat hit “Buttery Kisses.”

The first deal for the new arm is a joint venture between UMPG and Christian publishing veteran Michael Puryear and his company, Final Four Music. Formerly VP of BMG’s Christian music publishing group, Puryear is also a songwriter with hits to his credit by Point of Grace, Bruce Carroll and Larnelle Harris, among others.

Puryear will report to Pat Higdon, senior VP/GM of UMPG Nashville, and will develop new songwriters and pitch existing songs in the Uni-

(Continued on page 76)

Multifaceted Deal Links Rosa, AEG

BY RAY WADDELL

In a groundbreaking artist-development strategy, AEG Live will bankroll Columbia artist Robi Draco Rosa’s touring efforts in exchange for exclusive representation in the United States and Latin America.

The deal, which covers two albums and subsequent tours, provides support for Rosa for live performances and showcases, beginning with "Mad Love," which bows March 30. The agreement guarantees that Rosa will tour for both albums.

In return for investing in Rosa’s career, AEG participates financially in all things touring-related, including performance CDs and DVDs, TV specials, live broadcasts and merchandise. The first AEG-produced showcases were Feb. 18-19 at the El Rey in Los Angeles. Shows will also be held Feb. 24-25 at the Supper Club in New York.

The deal is designed to leave the tour support to those who know touring, freeing up label dollars to market the act in other ways. "We’re putting up what would traditionally be record-company tour support," says Randy Phillips, chairman of AEG Live.

“AEG believes in long-term careers and artist development, and after they heard [Rosa’s] music, they wanted to (Continued on page 76)
Velasquez's Label Dream
Artist Launches Imprint

BY DEBORAH EVANS PRICE

NASHVILLE—Word recording artist Jaci Velasquez is launching her own record label, Apostrophe Records.

Singer/songwriter Michael Cook is the first signing to Apostrophe. Velasquez is currently negotiating a distribution deal for the new label.

In an exclusive interview with Billboard, Velasquez says that launching her own label had long been a dream.

“I wanted to help out other artists, because somebody helped me out along the way,” Velasquez says. “When Michael Cook came along, I said, ‘He’s amazing, and now is the time!’”

A multiple-Gospel Music Assn. Dove Award winner, Velasquez has tapped family members for key roles at her new label.

Her mother and brother will be CFO and VP of A&R, respectively.

Sony Gets New Global A&R VP

BY EMMANUEL LEGRAND

LONDON—Sony Music International (SMI) has secured a high-caliber A&R man in Martin Dodd, former Zomba senior VP of A&R, who has worked with such acts as ‘N Sync, Britney Spears and Backstreet Boys.

Dodd started working for Sony Music in early January (Billboard Bulletin, Jan. 8), but his appointment was only made official last week.

With the title of senior VP of worldwide A&R, Dodd reports to SMI president Rick Dobbis.

Danish-born Dodd was one of the architects of the success of Jive in the ‘90s, serving from August 1992 to September 2002 as senior VP of A&R for Zomba Europe.

Dodd was also instrumental in setting up in the ‘90s the Stockholm-based Cheiron Production Facility, a joint venture between Zomba and producers Dennis Pop and Max Martin.

“There are some very talented A&R people, but it does not come too often when one is available,” says Dodd, who had been in talks with Dodd for two years to get him to join Sony.

“We wanted to be in business with Martin, so we were aggressive” (Continued on page 24).

UMVD Unveils New DVD Unit

BY JILL KIPNIS

LOS ANGELES—In an effort to grab a bigger piece of the growing DVD sales pie, Universal Music & Video Distribution has created a new video arm, UMVD Visual Entertainment.

UMVD Visual Entertainment, which officially launched Feb. 17, will immediately focus on acquiring and distributing DVDs outside of UMVD’s existing pipeline of video product.

Its first deal is with Westlake Village, Calif.-based Trinity Home Entertainment. Beginning in late April, UMVD Visual Entertainment will begin releasing a group of about 50 of Trinity’s budget line film titles.

UMVD president Jim Urie expects the distribution road to widen.

“We don’t have any preconceived ideas about what kind of product we will wind up with,” Urie says.

“We were very conscious when we named the company to leave the door open to other things, videogames being one area. Who knows what will come in the future?”

The idea of launching a new video division was first discussed last fall, Urie says. “The decision was driven by the quality of video product out there. There are more people carrying DVDs than ever, and more people buying (them) than ever. It seemed like the perfect time to do this.”

FOLLOWING AN URBAN TRAIL

Urie says the deal with Trinity is a fitting way to introduce UMVD Visual Entertainment. “We have whispered this to a few retailers ahead of time,” he says. “‘Trinity’s urban titles are great for us. When you look at the music side of the business, we have a 52% market share in urban.’”

Approximately 15 of the first 50 Trinity titles going through UMVD Visual Entertainment are urban-oriented features. Others will be chosen from Trinity’s direct-to-video, documentary and music DVD library. Each will be priced at $6.98.

“We felt that being aligned with such a large distribution company that is represented in most of the major accounts would open some great distribution channels for us,” Trinity president Phil Knowles says.

Currently, Trinity’s product is mainly self-distributed. The company will continue to distribute its rental titles on its own.

Urie says that retailers should expect UMVD Visual Entertainment to release a range of DVDs at varying price points. He notes that the division will “not be saturated in one genre” and that UMVD is discussing possible deals for product that will range in price from less than $10 to more than $30.

He could not comment on any other deals in the works.

UMVD Visual Entertainment will handle much of the marketing duties for the Trinity releases. Urie says that future deals may require hiring more marketing staff.

“Certainly, that will be a piece of the company that will continue to ramp up,” he says. “Today, we don’t have people that are there to specifically market fitness video. We know that we will have to have those people.”

Urie says that UMVD has a “very aggressive” number for where it wants sales to be by the end of 2005. He could not project sales for 2004. Right now, he says the goal is to aim for “smart growth.”

“It would be very easy to go out and sign a lot of deals and have a lot of product that wasn’t getting the attention it deserves,” he says. “The challenge is to get a manageable amount of product. How long it takes us to get the deals in place depends on the sales dollars this year.”

Elvis Crespo Signs With Rapidly Expanding Olé

BY LEILA COBO

MIAMI—Old Music, the record label launched last year by former Sony Discos chairman Oscar Llord, is gaining visibility with the signing of merengue star Elvis Crespo.

Crespo says the move to Olé made sense following his departure from Sony early this year.

“Now that I’m no longer with Sony and that [Llord] has a label, what better way to begin the process of releasing my new album?” he asks.

The process not only includes releasing Crespo’s new album under Olé Music in May but encompasses a management deal signed with artist management company the Network.

Both the Network and Olé Music are part of a larger company, Oscar Llord Entertainment (Olé), which includes music and video facilities (EQ’s), a concert promotion arm (Encore Events), a publishing company (Ventura Music) and a production company (Ventura Media) in a production company (Ventura Media) and a production company (Ventura Media) in a production company (Ventura Media).

Three of these divisions—Musica Futura, EQ’s and Ventura—were already up and running during Llord’s tenure at Sony; in fact, many Sony artists recorded Ventura repertoire at Llord’s Extreme Music studios.

“In order to profittably achieve results today, you need to have a wider lens than in the past, where you had a management company separate from the record label, the promotion company and the publishing,” Llord says.

“The approach for Olé is to be able to pursue all aspects of the business jointly and in a well-coordinated manner. In turn, we will provide a very strong support system for the artists in the Olé roster.”

Llord started Olé June 1, 2003, literally the day after he left (Continued on page 24)
Our family is the perfect experience! Each of us work hard and play hard when we're done. But what is best is sharing it with our kids - experiencing their successes and challenges and just watching them grow and change everyday. JVC makes those experiences even better by letting us record our fun together or video or just letting us relax at home with a good movie.

Nikki Sixx, musician, producer, founding member of Motley Crue and N.Sixx Apparel by Dragonfly & Donna D'Errico, actress, model, mom and entrepreneur & Frankie Jean Sixx.

CREATE IT • RECORD IT • VIEW IT • ENJOY IT
Music's Biggest Night Belonged to ASCAP

Congratulations to our 2004 GRAMMY® Winners

RECORD OF THE YEAR
“Clocks”
COLDPLAY (PRS)
KEN NELSON

SONG OF THE YEAR
“Dance With My Father”
RICHARD MARX
LUTHER VANDROSS

ALBUM OF THE YEAR
Speakerboxxx/
The Love Below
OUTKAST
BRIAN PATURASKI

Best Male Pop Vocal Performance
“Cry Me a River”
JUSTIN TIMBERLAKE

Best Pop Performance By A Duo Or Group with Vocal
“Underneath It All”
NO DOUBT

Best Pop Collaboration With Vocals
“Whenever I Say Your Name”
MARY J. BLIGE

Best Pop Instrumental Performance
“Marwa Blues”
GEORGE HARRISON (PRS)

Best Pop Vocal Album
Justified
JUSTIN TIMBERLAKE

Best Dance Recording
“Come Into My World”
KYLIE MINOGUE (APRA)
ROB DAVIS (PRS)
CATHERINE DENIS (PRS)
BRUCE ELLIOTT-SMITH (PRS)

Best Traditional Pop Vocal Album
A Wonderful World
TONY BENNETT
K.D. LANG

Best Male Rock Vocal Performance
“Gravedigger”
DAVE MATTHEWS

Best Rock Performance By A Duo Or Group With Vocal
“Disorder In The House”
BRUCE SPRINGSTEEN

Best Metal Performance
“St. Anger”
METALLICA

Best Rock Instrumental Performance
“Plan B”
JEFF BECK (PRS)

Best Rock Album
One By One
FOO FIGHTERS

Best Female R&B Vocal Performance
“Dangerous In Love”
BEYONCE

Best Male R&B Vocal Performance
“Dangerous In Love”
BEYONCE

Best Urban/Alternative Performance
“Hey Ya!”
OUTKAST

Best R&B Performance
“Crazy In Love”
BEYONCE KNOWLES

Best Country Performance By A Duo Or Group With Vocal
“A Simple Life”
RICKY SKAGGS & KENTUCKY THUNDER

Best Alternative Traditional Folk Album
Wildwood Flower
JUNE CARTER CASH

Best Rap Song
“Lose Yourself”
LUIS RESTO

Best Rap Collaboration
“Crazy In Love”
BEYONCE

Best Rap Album
Speakerboxxx/
The Love Below
OUTKAST

Best Country Collaboration With Vocals
“How’s The World Treating You”
JAMES TAYLOR

Best Country Song
“It’s Five O’Clock Somewhere”
JIM “MOOSE” BROWN

Best Country Album
Livin’, Lovin’, Losin’ - Songs Of The Louvin Brothers
CARL JACKSON

Best Jazz Vocal Album
A Little Moonlight
DIANE RIEVES

Best Rap Performance
By A Duo Or Group
“Shake Ya Tailfeather”
NELLY
P. DIDDY
MURPHY LEE

Best Pop/Contemporary Gospel Album
Worship Again
MICHAEL W. SMITH

Best Southern, Country, Or Bluegrass Gospel Album
Rise And Shine
RANDY TRAVIS

Best Latin Pop Album
No Es Lo Mismo
ALEJANDRO SANZ (SGAE)

Best Traditional Tropical Latin Album
Buenos Hermanos
IBRAHIM FERRER (AGDA)

Best Mexican/Mexican-American Album
Aforotundo
JOAN SEBASTIAN

Best Traditional Folk Album
Wildwood Flower
JUNE CARTER CASH

Best Reggae Album
Dutty Rock
SEAN PAUL

Best Polka Album
Let’s Polka ‘Round
JIMMY STURM

Best Musical Album
For Children
BOB APPLEDI
CATHY FINE, AND
MARCY MARKER

Best Vocal Arrangement Accompanying Vocal Solo(s)
“Woodstock”
VINCE MENDOZA

Best Remixed Recording, Non-Classical
“Crazy In Love”
(Maurice’s Soul Mix)
MAURICE JOSHUA

Best Classical Album
“Mahler: Symphony No. 3”
KIR DEUTSCHENGLIEDER
MICHAEL T. LSOY-THOMAS

Best Orchestral Performance
“Mahler: Symphony No. 3”
PIERRE BOULEZ (GEMA)

Best Classical Contemporary Composition
“Argento: Cass Guidi”
DOMINICK ARGENTO

Best Classical Crossover Album
Obrigado Brasil
JORGE CALANDRELLI (SADAC)

Best Short Form Music Video
“Hurt”
JOHNNY CASH

www.americanradiohistory.com
LUTHER VANDROSS
SONG OF THE YEAR
BEST MALE R&B VOCAL PERFORMANCE
BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCALS
BEST R&B ALBUM

RICHARD MARX
SONG OF THE YEAR

JAY-Z
BEST R&B SONG
BEST RAP/SUNG COLLABORATION

JUSTIN TIMBERLAKE
BEST MALE POP VOCAL PERFORMANCE
BEST POP VOCAL ALBUM

JUNE CARTER CASH
BEST FEMALE COUNTRY VOCAL PERFORMANCE
BEST TRADITIONAL FOLK ALBUM

COLDPLAY (PRS)
KEN NELSON
RECORD OF THE YEAR

OUTKAST
ALBUM OF THE YEAR
BEST URBAN/ALTERNATIVE PERFORMANCE
BEST RAP ALBUM

BEYONCÉ
BEST FEMALE R&B VOCAL PERFORMANCE
BEST URBAN/ALTERNATIVE PERFORMANCE
BEST R&B SONG
BEST CONTEMPORARY R&B ALBUM
BEST RAP/SUNG COLLABORATION

The Advantage of ASCAP

www.ascap.com
Marilyn Bergman | President & Chairman of the Board
EMI Christian Restructures
Staff Cuts, Name Changes Part Of Reorganization

BY DEBORAH EVANS PRICE

NASHVILLE—EMI Christian Music Group is laying off almost 10% of its staff as part of a company-wide restructuring, Billboard has learned.

The changes bring the Sparrow and ForeFront labels under the same roof and corporate structure with the creation of EMI CMG Label Group. Additionally, EMI CMG's publishing and distribution divisions will be renamed.

The reorganization also resulted in the creation of a centralized marketing unit, EMI CMG Marketing.

The moves leave EMI CMG with 200 employees.

"We challenged ourselves and our leadership team here to figure out how to realign our company to best serve the changing needs of the music consumers and better serve our artists, our staff and our customers," EMI CMG president/CEO Bill Hearn says.

Hearn says the reorganization will make EMI CMG "a better company, a more productive company. This will reduce our costs in the 8% to 10% range, which is significant."

All label functions for ForeFront and Sparrow have been combined under EMI CMG Label Group. ForeFront will move from Franklin, Tenn., to EMI CMG's offices in Brentwood, Tenn.

Peter York, who has been Sparrow Label Group president for eight years, becomes president of EMI CMG Label Group and will report directly to Hearn.

The artists on the Sparrow and ForeFront rosters will remain on their respective labels. Steven Curtis Chapman, Stacie Orrico, Switchfoot, TobyMac, Newsboys, Avalon, Rebecca St. James, Audio Adrenaline, Jump5 and Tait are among EMI CMG's acts.

ForeFront Records president Greg Ham has been promoted to the newly created position of executive VP of business development for EMI Christian Music Group. He will report to Hearn.

Ham will explore global marketing as well as film and TV opportunities for EMI CMG artists. He will also provide strategic support to Gotee and Tooth and Nail Records/REC, two companies with which EMI CMG operates joint-venture deals.

In addition to the restructuring, EMI CMG's Chordant Distribution Group will change its name to EMI CMG Distribution. Rich Peltuso, formerly co-president of Chordant, will be president of EMI CMG Distribution.

David Grace, formerly VP of marketing for Chordant, has been promoted to senior VP of EMI CMG marketing and will report directly to Hearn.

EMI Christian Music Publishing changes to EMI CMG Publishing. Eddie DeCarnino continues as president of the publishing arm.

Among the 27 staffers exiting the company are Rick Coo, VP of copyright development, and Rod Huff, co-president of Chordant Distribution Group, who will depart his post April 1.

Some see EMI CMG's reorganization as necessary and a gutsy move.

"We're sensitive to the fact that transition is traumatic, especially for those people whose jobs are going away," says Vince Wilcox, who manages Sparrow artist Jaymin Maria. "But it's never right to preserve an organization at the expense of its mission."

RIAA Adds FBI Seal To Anti-Piracy Push

BY BILL HOLLAND

WASHINGTON, D.C.—U.S. music releases are getting a new warning sticker. This one incorporates the FBI logo and advises consumers against pirating the material.

The voluntary anti-piracy warning stickers are the product of an agreement between the Recording Industry Assn. of America and the FBI.

The warning sticker will not be subject to placement restrictions. The sticker includes the warning that copyright infringement "is punishable by up to five years in federal prison and a fine of $500,000."

In other news from Washington:

• A House subcommittee is expected within the month to mark up an industry bill that would put the screws to hand-held pirates and counterfeiters who employ state-of-the-art holograms and authentication components to make the bogus product look legitimate.

Genuine identification marks, called Certificates of Authenticity (COAs), are in high demand among counterfeiters because they significantly increase the marketability of counterfeit software.

Federal law does not expressly prohibit such activity, so genuine COAs and other physical authentication components are widely sold to crooks with impunity, frustrating efforts to combat an increasingly important link in the counterfeit supply chain.

The Anti-Counterfeiting Amendment, H.R. 3632, would fill this loophole. The legislation was introduced last month by Rep. Lamar Smith, R-Texas, chairman of the House Subcommittee on Courts, the Internet and Intellectual Property.

Brad Buckle, the new executive VP (Continued on page 76)
To make the best

Vanilla Martini

in the world, start with Grey Goose La Vanille.

GREY GOOSE

The World's Best Tasting Vodka

To send a gift of Grey Goose® call 1-877-SPRITS or visit www.877spirits.com Void where prohibited. www.greygoosevodka.com

Fire Safety In Nightclubs

Memorial candles were lit last week for the 100 souls who perished in the Station nightclub fire in West Warwick, R.I. A number of events marked the one-year anniversary of the tragic blaze, and for the survivors, relatives of victims and the tour industry in general, they were moments to solemnly reflect on the worst loss of life in rock’n’roll history.

Other venue fires have taken far higher tolls. More than 600 people perished in the Iroquois Theater fire in Chicago in 1903. But in the past 25 years, the Station fire ranks as the second-worst, behind only the 1977 Beverly Hills Supper Club fire in Southgate, Ky., which took 165 lives.

What’s particularly tragic about the Station fire is that 100 years have passed since the Iroquois Theater blaze, and people are still putting their lives at risk when they go to a club to hear music.

Certainly, a lot has been done through the years to improve fire safety, but the nation still has a long way to go before fire safety standards are uniform across the country and in all clubs.

As David A. Lucht, director of the Center for Fire Safety Studies at Worcesters Polytechnic Institute in Massachusetts, noted recently, “We don’t have a society that take fire safety that seriously.”

Therein lies the real tragedy of the Station fire and of all of the nightclub fires that came before it.

The West Warwick blaze produced the usual calls for tougher fire safety standards, and some states hurriedly announced plans to review their laws and regulations.

The nation has a long way to go before fire safety standards are uniform across the country.

But one year later, only Rhode Island has enacted sweeping new safety measures dealing with everything from fire sprinklers to upgrading older buildings, according to a survey by the Associated Press.

Alabama, Connecticut, Georgia, Illinois, Maine, Minnesota, New York and North Carolina have all approved more stringent rules for indoor fireworks, and Boston has banned them outright. In Virginia, a special task force rejected proposing a ban on indoor fireworks or requiring nightclubs to retrofit with fire sprinklers. Instead, it called for tougher enforcement and bigger fines.

Adam K. Thiel, executive director of the Virginia Department of Fire Programs, said the idea was to come up with steps that were “feasible.” But most of its recommendations applied to clubs with capacities of 300 or more. The Station club would not have been included.

That’s pretty much as far as it goes, and it’s clearly not far enough.

Since the tragedy, the National Fire Protection Assn. has recommended mandatory installation of sprinklers in every new club serving at least 50 patrons and in every existing club serving at least 100 patrons.

Sadly, officials say it may take a decade or more for individual states to consider and adopt those recommendations, and even longer to get sprinklers installed. That’s way too long.

How many more lives will be lost in the meantime? Even one is too many.

Does something make you jump and shout? Write a letter to the Editor! Mail to Keith Girard, Editor-in-Chief, billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003, or e-mail to editors@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. Names can be withheld, if requested. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.
KEITH URBAN
THE GOLDEN ROAD TO PLATINUM

#1 HOT COUNTRY ARTIST 2003
(SINGLE & TRACKS - Billboard)

#1 SINGLES
* "Somebody Like You", the record-breaking 8-week #1 single*
* "Who Wouldn't Wanna Be Me"

#1 MULTI-WEEK VIDEOS
* "Somebody Like You"
* "Who Wouldn't Wanna Be Me"
* "Rainin' On Sunday"

Current single, "You'll Think Of Me," rapidly climbing the charts

AND THE ROAD GOES ON...

www.capitolnashville.com
www.keithurban.net
The Music Industry Is Not Producing Material For Older Listeners

We Pay Tab But Don’t Get Served

Why is it that when you get to my age, the music industry only focuses on selling you music that you’ve heard myriad times before? Granted, I love the classics and I will happily view all the new un-aired video cuts. but I have never- seen, just-unearthed, classic-DVD extras that bulge supermarket shelves.

I will even pay big bucks to go and watch my aging icons frolic onstage and [I will] consume every bit of merchandise on the way out. But there has to be more for me out there. Just because I’m older and have refined my audio landscape somewhat, [it] shouldn’t mean that I have to listen to Britney Spears, et al, to find something new. Even more outstanding is that when we put this into a business context, my gray-haired pals and I are the potential short-term sav- iors of the music business! What is crazy, though, is that it took a phalanx of business peo- ple to point this out to the music industry. I recently learned of a report, funded by Lilly ICOS LLC [a joint venture between Eli Lilly phar- maceutical company and biotech firm ICOS ], analyzing the plus-40- year-old music market, and the findings make compelling reading. More than 50% of all CDs bought by adults in the year 2000 will be by this demographic; it’s already at 38%. Popular opinion will have you believe that we gray hairs are “technophobes,” but we are more likely to go online and order—and pay for—music than most other demographic groups.

There are a diversity and use ratios to introduce this market to new music. We have the money to buy all the CDs & DVDs you can make. Plus, if you deliver us a great, new, live experience in the right environment, we will pay a pre- sumum to partake. Why is it that the mainstream record business spends the majority of its time and money on the same tired and disjointed genre that has grown up not paying for music?

I’m not saying, “Only focus on us,” but more of a balance would be beneficial, as it could be our dollars that support the music business while it wrestles with trying to adapt and build a new busi- ness model.

However, it’s not all doom and gloom. There seems to be an out- crop of artists starting to punch through on the back of the tip-top Norah Jones, Amy Winehouse being my latest favorite.

This latest phenomenon could lead to big consumer brands start- ing to put money into this area. I have in the meantime seen various press articles indicating Lily ICOS has chosen music as an element in marketing its erectile-disfunction drug Cialis to us!

With a bit of luck, it won’t be long before we can get our very own Billboard chart, prime-time TV show and keep the wife happy, all at the same time.

Derek Mullen is chief executive of Help Consulting in New York.

The Blues Miscast In Grammy Television Ad

When I saw the coverage Billboard afforded the Heineken Grammy Awards sponsorship in the Feb. 14 issue, I felt compelled to address a broader issue that soaked the Heineken/ Grammy collaboration in cliché and misrepresenta- tion. “Music’s Biggest Night” honors its creators, and in the past, the National Academy of Recording Arts and Sciences indeed paid homage to a variety of musical architects and genres.

Though the bottom line now solely guides the programming, I was astonished to see the academy allow the Heineken ad that deni- grated the “blues artist” with a sad statement.

The spot featured an older African-American musician performing a blues number on a street corner and a passerby obviously entranced by the performance.

He acknowledges the “old man” and makes a donation to the cause—a beer—with the on-screen words “the royalties” as a testimo- nial about the value of the alco- holic beverage and the value of the music. This image proliferates the unkinked and untrue image that blues artists surely need only a drink for sustenance.

CBS, OutKast Irk Onedia Indians

It was exciting for me to be in the audience at the recent Grammy Awards ceremony. What a great show it was. Even more exciting was the opportunity for the Onedia Nation to once again sponsor a major Grammy-related event before the broadcast.

The Oneida Indian Nation Foundation, an organization I chair, raised $10,000 for Oneness, a music industry organization promoting diversity.

However, I was stunned when hip-hopers OutKast insulted American Indians with their show- ending performance on the Gram- my broadcast Sunday night—and more even surprised that CBS allowed it.

Both share culpability for a pro- duction number that reinforced stereotypes and unite all people through music.

Music has the power to unite people and celebrate the diversity that is the strength of America. Performances like this undermine the entertainment industry’s dedi- cation to diversifying and eradicating racial stereotypes in a hurtful way.

When OutKast performed its hit “Hey Ya!” against a backdrop of a futuristic Indian tepee, and singer André “3000” Benjamin came out in a headdress accompanied by scantily-clad dancers with feathers in their hair, I was shocked. These may have been just cos- tunes to OutKast and the produc- ers of the show, but to American Indians we were the latest in a long line of insults, caricatures drawn from history.

CBS required Justin Timberlake to once again apologize for his role in the Super Bowl halftime show that ended in Janet Jackson expos- ing a breast. The network even installed a five-minute broadcast delay to ensure against anything similar happening during the Grammy broadcast.

But CBS has a problem with a production number that lam- pooned American Indians. Should someone from CBS or with the Grammy organization have asked during the rehearsals: “Is this the right thing to be doing?”

I would hope that OutKast would be sensitive to the racial concerns of others, but we absolutely expect CBS to be aware and to act to ensure such hurtful images are not broadcast.

Chuck Fougnier

Fougnier is Wolf Clan Represent- ative to the Oneida Nation’s Men’s Council and chairman of the nation’s charitable foundation.

Whose Country Is This, Anyway?

Year after year, I’m absolutely shocked at what comes out of these Grammys.

It’s disappointing to hear what some of the major-label heads in Nashville think about country music’s recent Grammy nominees and winners (“Country Noms Sell Dominant Tunes,” Billboard, Jan. 10).

Shame on whoever thinks artists like myself, Ray Benson, Lyle Lovett and June Carter Cash—all recent Grammy nominees who received virtually no major country radio or video airplay— “misrepresent what is popular” in country music.

Thank goodness that the Gram- my remains the one award that the Music Row execs and major country-radio programmers can’t always control, thanks to the many NARAS members who continually vote for music, based on the excel- lence of the recording instead of what’s getting airplay and chart positioning.

Thank God I’m a bluegrass artist with my own independent record label! I’ll remain proud of my recent Grammy wins, no matter what the naysayers might say to belittle the Grammy honors that artists like me have received in recent years.

Ricky Skaggs
Nashville

Skaggs is a nine-time Grammy award winner and owner of Skaggs Family Records.

Powell’s Acts Led To Potty Mouth TV

If [Federal Communications Commission chairman] Michael Powell is concerned about foul language, he’s barking up the wrong tree. His loosening of the FCC reins on consolidation is what’s got all of us increasingly muttering four-letter words.

Jefferson Thomas
New York
ECKÔ UNLTD. AND XXL WOULD LIKE TO CONGRATULATE 50 CENT ON HIS SUCCESS IN 2003 AND WISH HIM THE BEST FOR 2004.
In the music & entertainment business, access to the right information can be the difference between success and failure. Getting that information used to be difficult.
DIY Spirit Led Grohl’s Probot To Indie Label

Sometimes smaller is better. Just ask Dave Grohl. When it came time to put out his side project Probot, which pairs him with classic metal singers from his youth, he turned to small Virginia label Southern Lord Recordings. And that suited RCA, for whom his band Foo Fighters record, just fine. “Originally, RCA wanted to put it out,” Grohl tells Billboard. “They’ve been so great. They’re amazing people and I love them a lot, but I think after a while, their excitement wore off. It took four years to get this record done.”

Additionally, Grohl says he felt that a small indie label was a better fit for the album, which came out Feb. 10. “All of the bands I was listening to when I was 13 or 14 years old were all on independent, punk rock, do-it-yourself labels.” Grohl says, “so when I went to do the Probot record, I wanted to keep that aesthetic and that story of underground independence.”

Among the singers on the project are Conrad “Cronos” Lastrhon (Abyss), Max Cavalera (Soulfly/Seputura), Denis “Snake” Belanger (Voido), Tom Warrior (Celtic Frost) and Lemmy (Motörhead).

“These were my favorite bands in the mid-’80s, so the sequence of the album kind of runs like a compilation tape that I would have made as a kid,” Grohl says.

Initially, Grohl started writing and cutting tracks in his basement strictly for his own amusement. “But then we starting calling vocalists to see if they would sing on it, and one by one they all agreed to do it.” The album was recorded in fits and starts between Foo Fighters albums and tours.

Now Grohl is looking ahead to a new Foo Fighters project. “We got a couple of songs,” he says. “The thing is, we always get excited to make a new record, because it means we’ll get back out on the road and have a good time for a year-and-a-half.”

Unlike past albums that have been recorded in Grohl’s basement, he says this one will travel to more upscale accommodations. “We’re going to make the best balls-out record we’ve ever made, and we’re going to make it in a

(Continued on page 26)

KIDZ BOP

Kids Like To ‘Bop’

Razor & Tie Series Rakes In Direct, Retail Sales

BY JILL KIPNIS

LOS ANGELES—The “Kidz Bop” franchise already owns bragging rights as the most successful children’s audio series on the Billboard charts.

Now it may soon earn more plaudits, when Razor & Tie’s “Kidz Bop 5” arrives in stores Feb. 24. The series, which originally started as a direct-mail offering, has expanded into a retail powerhouse.

“Kidz Bop 4” made history in August when it debuted at No. 14 on The Billboard 200, making the title the highest-charting nontouring soundtrack children’s release. “Kidz Bop 4” sold 41,000 copies in its first week, according to Nielsen SoundScan (Billboard, Aug. 30, 2003). Last March, “Kidz Bop 3” debuted at No. 17 and sold 55,000 copies in its first week.

David Riesenberg, marketing manager for the Amarillo, Texas-based Hastings chain, predicts comparable sales for “Kidz Bop 5,” plus “we expect it to also have a very steady sell-off curve.” Razor & Tie has shipped

(Continued on page 24)
Hollywood Preps Slew Of Music-Star Biographies

Musicians often lead crazy and fascinating lives, so it is no surprise that people would want to make movies based on their exploits. Most of these movies are made for TV. For a long time, it seemed as if major film studios were shying away from bringing music-star biopics to the big screen. But that is about to change within the next year or two, as several music biography films are headed to movie theaters. The blockbuster success of the 2002 Universal Pictures film "8 Mile"—Eminem's star vehicle based largely on his life before he became famous—may have renewed interest in music-star biopics made for the big screen.

This new wave of such films is attracting critically acclaimed talent, which indicates that these movies could be potentially enjoyable. We're still trying to forget the cringe-worthy 2001 feature-film mess "Rock Star," starring Mark Wahlberg and based on the life of tribute-band-singer-turned-rock-star Tim "the Ripper" Owens, who replaced Rob Halford in Judas Priest for a few years.

David Bowie is said to be planning a feature film based on his life and Jack Law has reported expressed interest in starring as Bowie. Although the 1998 film "Velvet Goldmine" was about a Bowie-like character, Bowie himself did not endorse the film, and the filmmakers have said that the movie was not intended to be based on real people. Then there is the much-discussed Ozzy Osbourne movie, which is expected to land at MTV Films/Paramount Pictures.

One has been cast yet since the film is still in development, but Sharon Osbourne, Ozzy's wife and manager, has said that Colin Farrell is one of her top choices to star in the movie. Jack Black has also expressed interest in playing Ozzy, and Johnny Depp was mentioned early on as a sought-after candidate. Meanwhile, Paramount has signed on to make a Bob Dylan biopic with the singer/songwriter's cooperation. Although the project is still in development, Dylan has struck a licensing deal to have his music in the film. "Velvet Goldmine" director/screenwriter Todd Haynes will helm the Dylan feature, which has the working title "I'm Not There: Suppositions of a Film Concerning Dylan."

Renée Zellweger will star as Janis Joplin in the Paramount film tentatively titled "Piece of My Heart." The film is due in 2005.

Some may wonder if Zellweger has the vocal chops to do justice to Joplin's distinctively raw and bluesy style. However, don't underestimate Zellweger, who surprised many with her musical abilities in her Academy Award-nominated turn in the movie "Chicago." Still, it would have been interesting to see what Melissa Etheridge, who at one time was planning to star as Joplin in a movie, could have done with this role.

Fox 2000 Pictures will bring the Johnny Cash story to the big screen with "Walk the Line," starring Joaquin Phoenix as Cash and Reese Witherspoon as June Carter Cash. James Mangold ("Identify," "Kate & Leopold") is directing the film, due later this year.

Also expected in theaters this year is Crusader Entertainment's "Unchained My Heart: The Ray Charles Story," starring Jamie Foxx as Charles. The movie will feature Foxx doing his own singing.

Meanwhile, Kevin Spacey is starring as Bobby Darin in the biopic "Beyond the Sea," due later this year from Lions Gate Films. Spacey, who directed the film, also did his own singing.

CASTING NEWS: André 3000 of OutKast and Christina Milian will have supporting roles in MGM's "Be Cool," the sequel to the 1995 comedy "Get Shorty." The new film will feature returning stars John Travolta, Danny DeVito and James Gandolfini.

Former Onedirectioner Sticky Fingaz will next be seen in 20th Century Fox's action/adventure film "The Flight of the Phoenix," due later this year.

Several music stars have recently signed on for their first feature films. Justin Timberlake has landed a supporting role as a journalist in the Emmett/Furla Films police thriller "Edison," which
Nearly 40 years after he cut his last record, Sam Cooke continues to influence generation after generation.

From gospel to new wave, from rockers to rappers, nearly every form of popular music today bears the unmistakable imprint of the legendary Sam Cooke. The infectious melodies, the smooth styling, and of course, that incredible voice. Now the legend that is Sam Cooke lives again, on the extended version of the critically-acclaimed VH-1 Sam Cooke Legends. Featuring rare and never-before-seen clips, TV footage and family photos. Over two hours of additional interviews with Aretha Franklin, Bobby Womack, Lou Rawls, Lloyd Price, Lou Adler, L.C. Cooke and more. Sam Cooke...The Life. The Legend. The Legacy.
Like Mother, Like Daughter
Serving the industry for more than a decade.
world class service - individual solutions

From coast to coast for all of your real estate needs.

For Los Angeles call...
Jody Miller
310.281.4534
jodymiller@coldwellbanker.com

For New York call...
Sheila Lokitz, VP
212.821.9153
sal@corcoran.com
corcoran group
real estate

South by Southwest.
Music + Media Conference
March 17-21, Austin Texas
SKSW 2004 Keynote Speaker: Little Richard
SKSW 2004 Interviews:
Joan Baez
Ani DiFranco
Wayne Coyne
Visit sxsw.com for the latest conference announcements and a list of invited bands.

Music

Rance Allen Group
Records First Live Set

Rance Allen admits he had some reservations about recording a live album, but after the Jan. 30 taping of the Rance Allen Group's forthcoming Tyscot Records album, the gospel legend discovered there was no need to fear. Recorded at Detroit's Greater Grace Temple, the project is the first live album for the Rance Allen Group in its 33-year career. "I honestly was afraid of doing a live album," Allen confesses. "I'm so used to that studio comfort where you can go in and if you don't know the words you can write them down and sing them off the paper. If you make a mistake, you can stop the whole shebang and start over again." He credits Tyscot president Bryant Scott with encouraging him to give it a shot. He's glad he did.

"I'm as happy as I can be over what took place in Detroit," Allen says. He says the audience helped make the event so memorable. "Those people were so very alive. It was a cross-section of people, but the one thing that pulled them all together is that they were there to have a great time and to help me and plug into this anointing that was definitely in the room. It was just a night that was electrifying and so very exciting for everybody—myself included."

Allen and his brothers Steve and Thomas are pioneers in the gospel field, blending soul, jazz and rock elements in their music and expanding the boundaries of gospel. Featuring some of the group's classic hits as well as newer fare, the live CD is slated for release in June and will be followed by a companion DVD.

LaShun Pace, Fred Hammond and Kirk Franklin were special guest performers at the event. "There were three people that have changed my life as far as singing is concerned: Stevie Wonder, Rance Allen and Donnie Hathaway," Hammond says. "To be associated with Rance Allen in any form is a dream come true."

Allen says Franklin didn't get a chance to rehearse, but that didn't diminish the effectiveness of his performance. "We had rehearsed the song that we were going to do with him with one ending," he recalls. "When he got in there and started ministering, the Lord met him in another way and he directed the band, my brothers and myself in a completely new ending of the song that was just a powerhouse. For a hot second, I was like, 'Oh, my goodness!' But after that hot second left me said, 'Lord, this is in your hands. You are doing something wonderful here, so I'm just going to go with the flow.'" Allen has been a Church of God in Christ pastor in Toledo, Ohio, for more than 18 years. He says the group considered Toledo as a location for the recording but decided instead on Detroit.

"All my earlier work was done out of Detroit," he says. "I remember singing in churches in Detroit at the age of 5. Detroit is like a second home to me."

Allen continues to influence today's new generation of performers. What advice does he give new gospel acts? "Sing to sing because you love to sing and not for the money or popularity," he says. "If you sing because of the love, everything else will come."

NEWS NOTES: EMI Gospel has signed a deal to distribute Atlanta-based Holy Hip Hop Music through EMI Christian Music Group's Chordant Distribution and to the general market through EMI Music Marketing...

On Feb. 24, look for Gospo Centric Records to issue "Rain," a new project by New Direction, a choir that consists of inner-city Chicago youth. The album was produced by co-founders Percy and Jeral Gray, as well as producers Percy Bady. In support of the album, the 10-plus member group and a five-piece band will embark on a nationwide tour later this month.

Additional reporting by Lisa Collins in Los Angeles.
Congratulations

to the following artists on your combined 10 GRAMMY Awards:

Audio Adrenaline
Vince Gill
Alison Krauss + Union Station
OutKast
Ricky Skaggs & Kentucky Thunder
Randy Travis

Special congratulations to OutKast for their 3 GRAMMY Awards, including Album of the Year, and to Alison Krauss for her 17th GRAMMY Award — more GRAMMYs than any other female artist in history.

SunTrust is proud to be a part of these GRAMMY Award winning teams. In fact, we are the trusted financial advisors to 35 GRAMMY-nominated artists representing a total of 57 nominations across Country, Hip Hop, Latin, and other genres, and we proudly congratulate all of our nominees.

SunTrust understands the unique needs of the music industry. Call 1-877-782-3847 today to see how our Music Private Bankers can help meet your diverse wealth management and financial planning requirements.

ATLANTA. MIAMI. NASHVILLE.
**Kidz Bop**

Continued from page 19

300,000 units of "Kidz Bop 5," its largest shipment of the series. Collectively, the series has sold 3 million copies, according to Nielsen SoundScan. The "Kidz Bop" CDs, which target kids ages five to 12, feature children and adults performing current hit songs in a sing-along style. Explicit lyrics are sometimes sanitized.

"Kidz Bop 5," for example, includes versions of OutKast's "Hey Ya!," Beyoncé's "Crazy in Love" and Justin Timberlake's "Señorita."

"The titles have been successful because the series is a good stepping-stone between pure children's songs like 'Wheels on the Bus' to more poppy songs," Hatting's Riesen-berg says. "This appeals to kids and moms who want to move on to the next stage in music."

Craig Balsam, co-founder and co-owner of Razor & Tie, notes that "Kids really love listening to other kids sing. 'Kidz Bop' marries popular culture and popular music to what kids like."

The series has settled in on the charts. The Kidz Bop Kids were the top kids audio act of 2003 in the Billboard year-end charts. All of the "Kidz Bop" releases—volumes one through five and "Kidz Bop Christmas"—held top 10 positions in the year-end Top Kid Audio Chart. Respectively, "Kidz Bop 3," "Kidz Bop 2," "Kidz Bop 4," "Kidz Bop" and "Kidz Bop Christmas" were No. 1, No. 2, No. 3, No. 4 and No. 8.

This success stems from Razor & Tie's direct-marketing model for the series. The New York-based independent company sold the first "Kidz Bop" CD in September 2000 through a TV spot that ran on such children-oriented networks as Nick-Eольdeo and the Cartoon Network. It then distributed it to brick-and-mortar stores in response to high consumer interest.

"We market products by using television to see if it's a viable product first," Balsam says. "If it is viable, we always take it to retail, because we know there is a responsive audience. That is what happened with 'Kidz Bop.'"

Razor & Tie has applied this marketing strategy since the first release in the series, though the label now sets specific in-store retail dates. TV spots begin airing about six to 10 weeks prior to a street date. Consumers who buy through the direct-response ad—which also touts an online purchasing option at Razor & Tie's musicspace.com—receive a two-disc set with 30 songs, priced at $24.98. The retail version is different; it is a single disc with 18 songs, priced at $17.98.

Balsam says the strategy "allows us to keep the price reasonable for retailers and give TV buyers something different."

Razor & Tie also works with retailers to market the single-disc versions surrounding the street date through in-store advertising. The label aims to expand the brand into other product lines this year. The company released the "Kidz Bop"-inspired video "Everyone's a Star" last May. The title sold 100,000 copies, according to Razor & Tie. Balsam would not comment on the nature of other potential "Kidz Bop" products, though he says the label expects to release two "Kidz Bop" CDs per year.

**Ole**

Continued from page 8

Sony. His first signed acts were newcomer Yani Camarena and a relatively new bachata group, Nueva Era. Both released albums last year.

Other signings include Menudo (Llord owns the rights to the name) as well as several acts that were released from their Sony contracts, among them Tommy Torres, Angel Lopez (formerly of Son by Four) and MDO.

The label solidified its standing late last year when Llord partnered with Líderes Entertainment Group and its chairman, Rodolfo Rodríguez-Miranda, for Ole Music.

Llord says that the partnership will extend to most, if not all, of the other companies within Ole.

Ole products are now released and distributed through the arrangement that exists between Líderes and Universal Music Video and Distribution.

Líderes is a majority shareholder in the partnership, and its participation, Rodríguez-Miranda says, will enable Ole products to enjoy the benefits of TV promotion available to Líderes through its relationship with the Univision network.

"This issue, the label's newest release, K-11's 'Nuestro Turno,'" debuted at No. 19 on the Billboard Top Latin Albums chart.

"We're going to complement each other," says Rodríguez-Miranda, who notes that although the two labels will work independently of each other, there will be certain synergies between them.

"It's a new stage for Líderes, because Oscar has had great success [in the past]," he adds. "This is an integral concept where we'll not only handle the record business but also management and publishing, and I think he's the right person to handle such a concept."

Currently, Llord says, 90% of Ole's artists are managed through the network, and the company is open to handling artists from other labels and also to record artists with other management.

**Velasquez**

Continued from page 8

music career.

Velasquez will serve as CEO of Apostrophe and has tapped family and music industry associates for key roles at the new label. Her mother, Diana Stancil, will be CFO, and her brother Dion Lopez is VP of A&R.

Velasquez says marketing, publicity and radio promotion will initially be outsourced. Former Word executive Linda Klosterman will handle marketing, Shannon Becker of Big Top Promotions has been tapped for radio promotion, and Leslie Kellner-Taylor and Brad Taylor of Big Machine Media are handling publicity.

Cook's debut CD is slated for release this fall and will be produced by former Petra member Pete Orta. Velasquez says she saw Cook perform as an opening act for a rock band in Indiana and was immediately impressed.

"There were head-banger kids in the audience with tattoos and piercings, and [Cook] was this singer/songwriter with a guitar. After the first song, he won the audience over with his personality and his songs," Velasquez recalls.

Velasquez plans to keep her roster small but says it will not be limited to any one genre. "We're not trying to reinvent the wheel by any means," she says. "We're just trying to get back to basics and make great music."

Velasquez plans to be very hands-on with the new company and says she even handled stylist and art director duties for Cook's photo shoot.
To NARAS and the Voting Academy
It is always a tremendous thrill and acknowledgement to receive a Grammy

Many thanks to Joey Arbagey, Vice President A&R, Arista Records
Ron Lawrence, Producer and Writer
Writers: Philip “Silky” White, Katrina Willis and Aleese Simmons
You all are so “Wonderful”
Love Ya Always, Aretha
Harth’s Presence Felt At Unveiling Of Carnegie Hall’s Next Season

The Feb. 11 press conference announcing the 2004-05 season at Carnegie Hall was a bittersweet occasion. Ana Guezelimian (Carnegie’s senior director/artistic adviser), Pierre Boulez, Marilyn Horne and Yo-Yo Ma all paid moving tributes to Robert Harth, who died suddenly of a heart attack Jan. 30 at age 47.

In his tragically short tenure as executive and artistic director, Harth moved the grande dame of American concert halls in an exciting and fresh direction.

As board chairman Sanford Weill observed, “Robert was just here 2½ years, yet we might think he was here 2½ decades, what with what he accomplished.”

Next season’s calendar stands as a true testament to Harth’s creativity. With an aesthetic sense reminiscent of Duke Ellington’s favorite phrase—“music beyond category”—the programming ranges from the Perspec-
tives series curated by Leif Ove Andsnes, Michael Tilson Thomas and Dawn Upshaw to a duo recital by Evgeny Kissin and James Levin to a song cycle for Renée Fleming written by jazz pianist/composer Brad Mehldau to many jazz and world-music events, as well as a second festival curated by John Adams.

Although it is too soon to say what Carnegie Hall’s programming will look like down the road, Ma believes that Harth’s legacy will resonate for many years to come. “His vision was so exhilarating,” the cellist says. “That door has been opened, and it would be hard to shut it again now.”

In the past few weeks there have seen another seismic change: Joseph Volpe, the mercurial GM of the Metropolitan Opera, announced Feb. 10 that he has resigned his position, with an end date of 2006 that allows him time to negotiate contracts with the house’s union employees (including the chorus, orchestra and stagehands).

Though the search for new leadership has barely begun, it’s clear that these two situations will not only shift currents in the cultural dialogue but most likely instigate a round of musical chairs at other organizations as well.

COMING SOON: Finnish label Ondine is continuing its celebration of American music with two richly anticipated discs. First up in March is a recording of Christopher Rouse’s Percussion Concerto “Der Geretteme Albernach,” played by virtuoso Evelyn Glennie and the Helsinki Philharmonic with Leif Sagersen conducting.

That is paired with the orchestral piece “Rapture” and the Violin Concerto, featuring soloist Cho-Liang Lin.

In May, Ondine will release the world premiere of John Corigliano’s Symphony No. 2 for String Orchestra, which won the Pulitizer Prize in 2001. The performance features the Helsinki Philharmonic conducted by John Storgards and includes Corigliano’s “The Mannheim Rocket.”

Ondine marks 2004’s second half with a collection of Kaja Saarala’s works for chorus and orchestra.

Ondine will also release two discs of pieces by Einojuhani Rautavaara: the opera Raskputin and a collection of his works for clarinet and orchestra featuring soloist Richard Stoltzman and the Helsinki Philharmonic, again conducted by Sagersen.

The Beat

Continued from page 19

studio. We’re not used to studios, only basements.”

ON THE ROAD AGAIN: Credit Kelly Clarkson with coming up with the idea to partner with fellow “American Idol” finalist Clay Aiken for a spring tour (Billboard, Jan. 24).

“I found out we were both touring at the same time, and I was like, ‘That would be cool to tour together, have a tour buddy,’ so we just decided to do it at the last minute,” she says they will each perform hour-long sets. “I have a lot of rock; I’m playing with a band. It’s just going to be fun.”

Although Clarkson already has written a number of tracks for a new album, she says she’ll probably sing the songs people already know her for instead of debuting new material.

As for Clarkson and Aiken performing together, she won’t confirm it but says it’s a definite “possibility.”

The tour starts Feb. 24 at Charlotte (N.C.) Coliseum. Opening the dates is S-Curve act the Beu Sisters.

Unlike Clarkson, Aiken has no intention of penning any of his own songs any time soon.

“I know better than to do that,” he says. “I know I can’t do everything, and I don’t really have an interest. If I get the feeling that I can write something or something comes to me, then I’ll do it, but other than that, I’m not going to try and force it.”

STUFF: Queens of the Stone Age are continuing work on a new album following the departures of co-founder and bassist Nick Oliveri and vocalist Mark Lanegan. The project is expected to come out this spring on Interscope. . . . We may never get a new Guns N’ Roses album, but we will get a greatest-hits release. Coming March 23 on Geffen, the 14-track collection includes “Welcome to the Jungle” and “Sweet Child O’ Mine.” Chinese Democracy,” the new Guns N’ Roses album that has been years in the making, still has no release date. . . . Guitarist Junior Brown has signed a deal with Telarc International, which will release his first new album in three years in August. He formerly recorded for Curb Records . . . Simon Horrockks, previously with TBA Entertainment, has formed Horrockks Artists Management. He brings with him clients Howard Tate (Private Music), Blue Epic (TNT) and Crazy Anglos (Empathic Recordings). Horrockks, formerly a member of Capricorn Records group Freddy Jones Band, expects to relocate from Atlanta to Los Angeles . . . Chloe Walsh, formerly with Girle Action Media, has opened her own publicity shop. New York-based Press Here’s clients include the White Stripes, Bright Eyes and Belle & Sebastian.
Clay Aiken
The 'Measure' Of A Rising Star

By Carla Hay

It is the stuff of showbiz irony. The top-selling singer to emerge so far from the "American Idol" TV talent showdown did not even win the contest.

Not that Clay Aiken is complaining. He is too busy leading the hectic life of an in-demand pop star to dwell on the fact that he finished in second place on "American Idol."

By now, most people familiar with American pop culture know Aiken's story. As a contestant on the second season of "American Idol," he transformed from a bookish-looking, gawky neophyte to a polished performer who went through a striking image makeover.

During the season finale last May, Aiken lost to Ruben Studdard by less than 1% of the vote. Although the media often portrayed Aiken and Studdard as rivals, the two singers have remained friends during and after their time on the show.

For the music industry, the vote in the season finale have counted for less than the votes of fans that buy records.

And in that respect, Aiken is the true "American Idol" champ. In the wake of his second-place finish, he signed a recording contract with RCA Records, a management deal with 19 Entertainment, the company behind "American Idol" and similar shows worldwide, and in June released his first single, "This Is the Night," that went to No. 1 on the Billboard Hot 100 and became the top-selling single of the year, with U.S. sales of more than 950,000 units, according to Nielsen SoundScan.

Aiken's debut album, "Measure of a Man," released Oct. 14, 2003, sold 613,000 copies in its first week and debuted at No. 1 on The Billboard 200. It had the second-strongest opening sales week for a debut album in the Nielsen SoundScan era (exceeded only by Snoop Dogg's "Doggystyle," which had first-week sales of 803,000 units in 1993).

"Measure of a Man" was certified platinum in November by the Recording Industry Assoc. of America. The album has since surpassed 2 million in sales, according to Nielsen SoundScan.

That sales milestone brings Aiken recognition as Billboard's latest Platinum Star of 2004. The Platinum Stars series, which launched in the Jan. 31 issue with a profile of Hillary Duff, focuses on selected artists that have achieved platinum sales on their first major release. Subsequent reports in the series will also focus on major new releases by established Platinum acts.

Each Platinum Stars report includes a Platinum Partners feature that spotlights the scope of business relationships that support top-selling artists.

Somewhere amid the milestones of a new pop career, Aiken graduated from college last December from the University of North Carolina in Charlotte with (Continued on page 28)
Spotlight On Aiken’s Platinum Partners

Behind Every ‘Idol’ Lies A Multitude Of Career-Enhancing Relationships

BY CARLA HAY

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

THE MANAGEMENT

Simon Fuller of 19 Entertainment in London is the creator of “American Idol” and the other similar shows around the world. He also manages several former “Idol” finalists, including Clay Aiken, Kelly Clarkson, Will Young, Gareth Gates and Ruben Studdard.

19 Entertainment not only houses a personal management company (19 Management), but it is also the umbrella company for the TV production company (19 Television) and record-label imprint (19 Recordings) that are associated with the “Idol” shows.

Fuller’s past and present management clients include the Spice Girls, S Club 7, Paul Hardcastle, Eurythmics and Annie Lennox.

THE LABEL

“Measure of a Man” arrived at retail Oct. 14, 2003, on RCA Records, through BMG Distribution. The album also bears the imprint of S Records (the label founded by “American Idol” judge Simon Cowell) and 19 Recordings, headed by Fuller.

With RCA handling the marketing and promotion of the album, several people at the label have been part of the team behind its success. They include BMG North America chairman/CEO Clive Davis (who produced “Measure of a Man”), RCA Music Group senior VP of A&R Stephen Ferrera, RCA Records GM Richard Sanders, RCA Records senior director of marketing Aaron Borma, RCA Music Group senior VP of sales Kevin Twitchell, RCA Music Group VP of retail sales and marketing Shari Segalini, RCA Records VP of publicity Pamela Murphy and RCA Records director of publicity Roger Widynowski.

THE SONGS

“Measure of a Man” features several top tunesmiths. Aldo Nova, Gary Burr and Chris Braide wrote Aiken’s first single, the No. 1 hit “This Is the Night.” Publishers of the song are Aldo Nova Inc., Deston Songs (ASCAP), Berr... Songs and Warner/Chappell Music/ WB Music (ASCAP).

Desmond Child, Andreas Carlsson and Braide wrote “Invisible.” It is published by Desimundo Music/Deston Songs (ASCAP), Andreas Carlsson Publishing AB/Warners Chappell Music (ASCAP) and Warner/Chappell Music (PRS).

Steve Morales, Enrique Iglesias, Kara DioGuardi and David Siegel wrote “The Way,” the follow-up single to “Invisible.” It is published by Little Deven Music (BMI), Warner-Tamerlane Music (BMI), Enrique Iglesias Music/EMI April Music (ASCAP), 21st Century Publishing (BMI) and Merchandize (BMI). Other songwriter/s on the album are Lindsey Robbins, Dennis Matkosky, Jess Cates, Darren Hayes, Rick Nowels, Jimmy Harry, Wayne Hector, Sheryl Solomon, Pete gardening, Reed Vertelney, Ty Lacy, Jeff Franzel, Danielle Briscoe, Cathy Dennis and David Eriksen.

THE STUDIO

Truly an international production, “Measure of a Man” emerged from sessions in studios in multiple markets: Storm Studios in Stockholm; the Gentleman’s Club, Icon Sound and the Gallery in Miami; Red Door Recording Studios in St. Davids, Pa.; Master Mix in Minneapolis, Blue Iron Gate and the Chill Building in Santa Monica, Calif.; Westlake Audio in Los Angeles; NRG Recording Services in North Hollywood, Calif.; Rotkost Studios and Metropolis Studio in London; and Stereo Sound 1 in Oslo.

Mixing was done at Mix This in Pacific Palisades, Calif., Larrabee Studios in North Hollywood; Sound Decision in New York; and Khandag Studio in Sweden.

Aiken used a Rode Classic microphone in the studio.

RCA Music Group chief Davis receives credit as the album’s producer. Producers of individual album tracks include Child, Clif Magness, Morales, Nowels, Steve Mac and Eriksen. Mixers on the album were Bob Clearmountain, Serban Ghenea, Magness, Andy Zulla, Manny Marroquin and Niklas Flyckt.

THE ROAD

Aiken’s booking agent is Jeff Fras- co at Creative Artists Agency in Bever- ly Hills, Calif. AEG Live is the promoter for the co-headlining U.S. tour with Aikin and Clarkson. On the road, Aiken uses Shure microphones.

THE MEDIA

The Fox network’s “American Idol” show gets the lion’s share of the credit for being the most important media

(Continued on page 30)
"Clay - this looks like the beginning of a beautiful friendship"

Here's to a terrific journey together.

Raleigh, Simon, and everyone at

19
Aiken

Continued from page 27

Aiken, a Bachelor of Arts degree in special education, started a charity (the Buble/Aiken Foundation for children with disabilities) and launched his first tour. A new trek, co-headlining arenas with first “American Idol” winner Kelly Clarkson, was set to begin Feb. 24.

According to Aiken, the path to platinum has been a whirlwind experience that began during the show’s second-season finale last May. That’s when he found out that he had a record deal with RCA.

“Right after the [season] finale, Robin and I did a press tour in New York,” he recalls. “During that week I had a meeting with [BMG North America chairman/CEO] Clive Davis at his house in Connecticut, where he and Team Ennis from 19 Entertainment’s [RCA Music Group senior VP of A&R] Steve Ferrera and I went and listened to the stuff they already had prepared for me. They did a lot of the song selections before the second season on [“American Idol”] was over.”

19 Entertainment founder Simon Fuller and other members of his team also were an integral part of the soft sell.

According to Ennis, 19 Entertainment initially planned to sign only the winner of that season’s “American Idol.” But that all changed when “we saw Clay’s success and the album completely close,” he says. “We also were blown away by Clay’s talent and the fact that he appeals to millions of people. We knew we had to sign him.”

Although several songs on “Measure of a Man” were picked for Aiken even before he knew he had a record deal, the singer insists that the A&R and song selection process for the album was a collaborative effort among him, his record company and his management team.

Ennis adds: “Clive Davis has respect for Simon Fuller’s ear as an A&R man, and Simon has respect for Clay’s experience in the music industry. This was a collaborative team process.”

Once the songs were selected, Aiken got down to the business of recording “Measure of a Man.” He says he recorded most of the album before he started the American Idols 2 tour last July.

Davis served as the overall album producer, while several producers and songwriters worked on individual tracks. Referring to his “Aiken’s record album in cities around the world, such as Los Angeles, Miami, London, Oslo and New York.”

“I went into it open-minded, knowing that I didn’t know much and that I should be prepared to learn stuff,” Aiken says of the recording sessions. “I really wasn’t surprised by much except for how often Clive Davis sent me back into the studio to record [something] over. As a producer, he’s meticulous. I liked being able to work with all the different producers and take what they brought to the table and bring my own style to it.”

The chart-topping success of “This Is the Night” fueled expectations for “Measure of a Man.”

RCA Records GM Richard Sanders says, “The first thing that you have to recognize is the power of [‘American Idol!’] and the vast audience it does have. A vehicle that week in and week out generates millions of viewers to see your artist is the most powerful marketing tool you can have right now. It’s not a question of if you win or don’t win, but are you able to generate off the show and use that to isolate talent that you think you can present in a more classic artist-development, post-idol process.”

RCA Records senior director of marketing Aaron Borns adds, “One of the things that played a big part with Clay’s success is that he’s a terrific singer. People want to take photos of him because he was discovered on television, so you have to remind people how great a singer he is. That’s what’s going to carry him through beyond the misconception that he’s a one-hit wonder.”

Sanders adds, “In the environment we’re in, it’s difficult to have a mainstream pop artist, especially a solo male artist, that has the same appeal in a credible manner without any rhythmic urban base. We knew we had the audience for Clay. So the task was to find the best material.”

Although some artists might balk at the idea of working with numerous producers and songwriters on one album, Aiken says, “I put out a successful project without compromising anything and made everyone happy. It was a true collaboration.”

“Not everything has to be all my decision,” he adds. “I’m fine with that. I’m extremely fortunate that I have people in the room with me who haven’t asked me to do anything that I didn’t want to do.”

However, Aiken says issues of creative control have arisen during the making of various videos for his singles. “I did not enjoy the making of the video for ‘This Is the Night’ that much,” he reveals. “The video [concept] was decided by the director and other people before I got in. 19 Entertainment and I didn’t have much say in what was going on.”

Circumstances improved with the filming of the video for the single “Impossible.” Aiken says, “It was a completely different atmosphere. Diane Martel directed it and was completely

Partners

Continued from page 28

force in Aiken’s career.

Since his selection as a finalist on “American Idol” last year, Aiken has appeared on NBC’s “The Tonight Show With Jay Leno”; ABC’s “Good Morning America,” “The View” and “20/20”; the syndicated “The Ellen DeGeneres Show”; MTV’s “Total Request Live”; and CBS’s “Late Show With David Letterman,” among many others.

He also appeared on several televised holiday specials last year, including Fox’s “An American Idol Christmas,” NBC’s “Macys’ Thanksgiving Day Parade,” Nick at Night’s “The Nick at Night Holiday Special” and ABC’s “Walt Disney Christmas Day Parade.”

Aiken performed at the 51st annual American Music Awards last November and the 13th annual Billboard Music Awards last December.

Aiken ranked as one of the top celebrities of 2003 in several year-end media surveys, including People magazine and A&E.

Aiken has also appeared on the covers of Rolling Stone, TV Guide, Teen People and Entertainment Weekly.

So far this year, Aiken has been on CNN’s “People in the News,” ABC’s “Live With Regis & Kelly,” the syndicated “On Air With Ryan Seacrest” and NBC’s “Saturday Night Live.”

Aside from his official Web site, clayaiken.com, his presence is felt on numerous Internet fan sites and discussion groups.

The Catalog

Aiken appears on the compilation albums “American Idol: Season 2—All Time Classic American Love Songs” and “American Idol: The Great Holiday Classics.” Both albums were released in 2003 by RCA.

However, what he did want for Clay was “to superserve” the “American Idol!” audience as well as set him up for a long-lasting artist career.

Even with all the media exposure, Aiken has had, he has yet to sign a major endorsement deal.

19 Entertainment’s Ennis explains. “While it’s great to have exposure, sometimes less is more. We get literally of hundreds of requests for Clay, whether it be personal appearances or corporate sponsorships. We don’t make those decisions lightly.”

Aiken adds, “I’m very deliberate in making decisions on that kind of stuff. Right now, I’m taking it at a slow pace and I’d rather people tend to get in my situation.”

So why has Aiken sold more records than all of the other former “American Idol!” finalists?

RCA Records thinks there are two main reasons: “The audience for the second season was twice as large as what it was for the first season. Ruben Studdard’s record is doing very well, but I think Clay was able to touch an audience in a more mainstream way than Ruben was.”

Aiken, who is now based in Los Angeles, has branched out into acting. (He made a guest appearance as himself last month on NBC TV series “Ed.”) Aiken says that although he is open to similar opportunities in the entertainment business, music will remain his first priority.

Meanwhile, he admits all the fame he has achieved in a short period of time has taken its toll.

“I’m starting to become a little egocentric,” he says. “I’m not too in love with public places anymore, because it’s hard to get used to. It helps him deal with the pressures of fame.”

“I’m around a lot of good people who keep me grounded and don’t let me get too high above my raisings. I have some good friends who don’t talk about my job, and that’s nice. Those are the friends who are my favorites. That helps a lot.”

19 Entertainment’s Borns adds, “One of the things people can relate to and appreciate about Clay is his character. He’s someone who cares about people. It’s worth noting how quickly he mobilized his fame to benefit this foundation he’s created.”

Aiken is focused, without apology. “I know this is going to sound cheesy and like I’m trying to be Miss America, but the most important responsibility a celebrity has is to set an example and be a role model. I want to make sure that no matter how long I go through this, I don’t fall into the trap of changing and modifying how I do things that aren’t a positive example. I want to remain somebody that the entire family can listen to or watch.”
Vans Warped Tour Celebrates 10 Years

BY RAY WADDELL

And they said it wouldn't last. The Vans Warped tour, a spiky-haired mongrel among touring music festivals, continues to beat the odds as it prep its 10th-anniversary run.

The tour begins June 25 in the parking lot of the Reliant Center in Houston. It boasts a power-punk lineup that includes Bad Religion, New Found Glory, the Vans, Thunders, NOFX, Good Charlotte, Simple Plan and Story of the Year.

That Warped has stayed close to the hearts of fickle music fans and survived when deeper-pocketed fest have not is a testament to the core concept of founder and partner Kevin Lyman.

"The first thing we wanted to bring to the kids was shows," Lyman says. "We haven't really broken from that format. We don't announce the times bands are playing until doors, performances all overlap and there is always plenty to do." Value is perhaps the main component of the Warped concept. In a partnership with Musicoday and FanScape, Warped offered an Internet presale priced at $23.74, which included one ticket, this year's Vans Warped tour compilation CD, a service fee and a 25-cent contribution to Hollywood Heart, a children's HIV/AIDS charity.

The Feb. 11 presale went quite well, at least by Warped standards. "It was a typical Warped tour launch—a train wreck," Lyman notes. "Last year we sold 300 tickets on the first day and ended up having our best year ever. This year we sold 2,000."

Success for Warped, of course, is relative because of the low ticket price. Last year the tour drew more than 500,000 people but grossed just $12.5 million, not nearly enough to rank it among the top tours of the year.

"We don't have the big-ticket price, so we don't turn up in the big grosses at the end of the year," Lyman explains. "But our scene is very healthy."

Some 200 bands of varying stature on the punk scene will participate in the various legs of the Warped tour this summer, and more than 60 perform per show on six to eight separate stages, depending on the market.

Other entertainment comes from extreme sports, interactive technology and sponsor participation that far transcends simple venue signage.

"Sponsors are integrated throughout the show," Lyman says. "Kids come for the experience as much as the bands. We're bringing back the Human Cannonball this year."

BRINGING ON THE ALUMNI

Several Warped veterans will return for the 10th-anniversary run, even though many of them carry price tags that now exceed Warped's budget.

"Bands are coming back because it's the 10th anniversary, and they want to be part of it," Lyman says. "A lot of these bands sacrifice their guarantee to be part of the experience of the Warped tour. And I appreciate that, because there's no way I could afford some of these bands."

There is a great credibility factor gained by playing Warped, Lyman notes. "A lot of these bands see it as a chance to resolidify their fan base," he says. "We could easily charge $5 or $6 more a ticket, but we all agree if we raised the ticket price that wouldn't be what Warped is all about."

The Vans have played at least five Warped tours, the first of which was with the band's Joe Escalante. The tour's target demographic is perfect for the bands, he says.

"You pretty much hit every kid in the country that even has the possibility of buying your record," he says. "You can stay relevant from one tour, and for bands like us that own their own record label, you can set up a booth."

 Bands that gained their first national exposure on the Warped tour include Sublime, No Doubt, Good Charlotte, New Found Glory, Papa Roach, Limp Bizkit, Sugar Ray, Deftones and Kid Rock.

"Kid Rock played on our smallest stage ever, the one-foot-riser stage," Lyman recalls. "He wasn't very happy about it."

LOYALTY HAS GONE A LONG WAY

Warped travels on 12 trucks, 42 buses and various support vehicles ranging from vans to RVs. The tour costs about $150,000 per day to produce now, including talent and production, compared with $20,000 to $30,000 10 years ago.

Clear Channel Entertainment promotes about 30% of the dates, with the rest falling to House of Blues Concerts, A&R Live and various local and regional independents.

"We're very loyal, and we still solicit competing bands in a market," Lyman says. "We stay with people rather than companies."

Likewise, the Warped ownership has changed hands a few times during its 10 years. "But now it's back in the original hands," Lyman says. "That's punk in itself."

Now Vans, Creative Artists Agency and Lyman own the tour. CAAT Dayle Eaton was an early believer in Warped and has been instrumental in its growth.

"People ask me how they can work with Daryl; I tell them he was working out of a closet when I first met him," Lyman notes.

Eaton says that Warped's secret is that "the Warped tour has consistently provided good value for fans. They get to see a large number of artists for a ticket price that has never gone over $25."

The tour also stays true to its niche, Eaton adds. "We try to keep the lineup diverse, but we stay focused on bands that appeal to a certain audience, and we don't go beyond that."

Lyman says a goal for Warped each year is "for kids to walk in and say, 'Wow, they're giving me something new this year.'"

He says 80% of Warped-goers are between the ages of 12 and 19. That means that the vast majority of original Warped kids are out of the picture, and most of today's fans were between 2 and 9 when Warped began.

"They are young," Escalante admits, "but they really are interested in new music. Warped is no place for the punk legends of the past; these kids don't care, unless you have new music."

Marketing is extremely important. "We do a lot of market research, and we've found that 70% of kids learn about the tour through word-of-mouth," he says. "Thirty-five percent of them say they go to Warped from their summer job."

The kids keep coming, and so do the bands. "Bands are already submitting for next summer," Lyman points out.

"We've had over 2,000 submissions this year," Eaton adds. "I've never seen a more solid club scene than there is right now, and the kids are going to live shows again."

Music TV network Fuse has signed on as a media sponsor for Warped this year and will support the tour through promotional spots and tour-date announcements and will also develop weekly programming tied around Warped headliners throughout the tour. A 10th-anniversary Vans Warped concert special will air exclusively on Fuse in September.

Staples Pulls Off Grammy/NBA Double-Header

BY SUSANNE AULT

Sure, the Grammy Awards and the NBA All-Star basketball game are huge spectacles. But they have nothing on the load-in/load-out of the two productions, which occurred less than one week apart.

"Basically, you spend a month in a building in a week," says Ed Kish, owner of Kish Rigging, whose crew assembled and disassembled the lighting, sound and other stage elements for both shows at Los Angeles' Staples Center this year.

"We've never done anything on this scale in the 25 years that I've been doing this (at the company)," Kish says.

Staples has hosted the Grammys four times, including the 2004 edition. The NBA All-Star game has never been played at Staples and has not been based in Los Angeles since 1983.

To stage the Feb. 8 Grammys and the Feb. 13-15 NBA All-Star events, Staples needed Kish to rig equipment for both productions at the same time. This was the first time that Staples had attempted this sort of simultaneous changeover.

"We're doing something that has never been done for any type of Grammy load-in," Kish says.

Zeidman continues. "We pre-rigged the NBA All-Star [events] during the Monday, Tuesday and Wednesday [Feb. 2-4] of Grammy rigging. As the Grammys were continuing to load in, we found time and areas where the Grammys weren't going to be hanging anything. And we started hanging motors for the All-Star game."

A LOT OF WEIGHT THROWN AROUND

The 60-truck Grammy set required 260,000 pounds of equipment, including 900 moveable lights and 700 motors, to hang from the arena's ceiling. This set a new weight record for Grammy events—the Democratic National Convention in August 2000 had previously been the heaviest, with 250,000 pounds suspended from the top.

Clocking in at 110,000 pounds, the 16-truck NBA All-Star happenings—counting the Feb. 13 Got Milk? Rookie Challenge, the Feb. 14 AOL All-Star Night and the Feb. 15 NBA All-Star game—needed 300 moving lights and 126 motors to hang.

All Grammy production, which also included a 125-foot-wide-by-104-foot-deep stage and set pieces that resembled a UFO, was torn down by 5 a.m. Feb. 9. The NBA layout needed to be wrapped by the 5 p.m. Feb. 13 broadcast time of the Rookie Challenge.

Though lighter than the Grammys, the NBA equipment was also beefed up with more advanced lighting and sound systems than 2003 edition, says Peter Fink, VP of events for the NBA. This was arguably its most showbiz-oriented installment yet, he says.

"The Grammys were Saturday night, Christian [Aguilera] sang the anthem Sunday. Beyoncé performed at halftime," Fink says. "It's a concert [surrounded by] basketball games."

Another obstacle for Staples, Zeidman said, was constructing a 24-foot-by-24-foot stage for these musical headliners in a section of Staples Center that has never had a stage before.

"It's normally the Zamboni area, where the ice machines come in and out for the hockey game, and now there is the challenge of people going in and out of the hole (during the building process)," Zeidman says.

To make the 2004 All-Star week a slam-dunk success, event producers worked two overnights (Feb. 9-10) than usual, Fink says. That increased production costs another six figures, he admits.

"It's been challenging," Fink says. "But we had good participation with the Grammys. We've been able to share production elements with lights and sound."
Bonaroo Lineup Jammed With Talent

Bob Dylan, the Dead, Trey Anastasio, Dave Matthews & Friends, David Byrne and Willie Nelson are among the highlights of the lineup of the third annual Bonnaroo jam fest.

Bonnaroo is co-produced by Superfly Presents and A.C.E. Entertainment and is set for June 11-13 on a 700-acre farm in rural Manchester, Tenn., about 60 miles south of Nashville.

Tickets go on sale Feb. 21. They are $139.50 and $164.50, up from $119.50 and $149.50 last year.

Bonnaroo 2003 drew 80,567 fans and grossed $11 million, second only to Bruce Springsteen’s 10 sellouts at Giants Stadium in East Rutherford, N.J., which grossed $38.6 million. The festival sold out in 16 days with tickets purchased on its Web site, without the benefit of any traditional advertising.

The first Bonnaroo in 2002 grossed almost $9 million and drew 75,000.

Bonnaroo 2004 should do better than ever, given a higher ticket price and a capacity increased to 90,000 because the producers secured more land. Superfly president Jonathan Meyers says the production and talent budgets were also increased this year.

“There will be additional stages and more activities than we’ve ever had,” Meyers promises. “Operationally, it should be a better-run festival.”

Other acts confirmed for Bonnaroo 2004 include Primus, Wilco, Burning Spear, String Cheese Incident, Ani DiFranco, Moe., Gov’t Mule, Los Lobos, Galactic, Yo La Tengo, Femi Kuti, Gomez, Yonder Mountain String Band, Damien Rice, North Mississippi Allstars, Hill Country Review, Beth Orton, My Morning Jacket, Gillian Welch, the Black Crowes, Calexico, Leftover Salmon, Cut Chemist, Chris Robinson, Umphrey’s McGee, Maroon5, the Black Keys, Tokyo Ska Paradise Orchestra, Bad Plus, Marc Broussard, Donovan Frankenreiter, Blue Merle and Medeski, Martin & Wood.

LET’S GET CRUSTY: The Crusty Demons tour will debut in some 20 arenas in June. The tour, similar to Tony Hawk’s Boom Boom HuckJam, will feature extreme-sports exhibitions and such side shows as fire breathers and motorcycle jousting, according to producer Kevin Lyman. The tour is a partnership between Chicago-based promoter Jam Productions and Dan Hersch of San Francisco’s On Board Entertainment.

“It’s going to be like Mad Max meets freestyle motocross meets [WWE] wrestling,” says Lyman, best-known as founder and partner of the Vans Warped tour (see story, page 31). “If you like pyro, you’re gonna love this show.”

Lyman says that scaled-down production, the design of the show and fewer production kills will alleviate some of the profitability issues that have plagued Boom Boom, which broke even for the first time last year (Billboard, Nov. 29, 2003) after averaging $219,581 in gross and 7,449 in attendance, according to Billboard Boxscore. Boom Boom producers say the tour will return in 2004.

CHRISTIAN CONCERT NEWS: San Diego rock group Switchfoot begin a tour March 15 in support of its Columbia debut, “The Beautiful Letdown,” at the House of Blues in Anaheim, Calif. It has dates on the books until April 13 at Clutch Cargo’s in Detroit.

Jars of Clay will begin an extensive tour Feb. 23-24 at the Grace Center in Fletcher, N.C., and will be out through July supporting its new Essential record, “Who Are We Instead.”

CRITICS REVIEWS: San Diego rock group Switchfoot begin a tour March 15 in support of its Columbia debut, “The Beautiful Letdown,” at the House of Blues in Anaheim, Calif. It has dates on the books until April 13 at Clutch Cargo’s in Detroit.
Mills’ R&B Past Haunts Her

BY GAIL MITCHELL

A string of hits in the ’80s and early ’90s qualify her as an R&B icon. But what made Stephanie Mills a household name was her work against her own label.

Mills is a still-vital artist ignored by major labels. Why? Because the money-making potential of her type of music—in this case, urban AC—has been pegged as negligible.

With such exceptions as Gerald Levert (Elektra) and recent multiple-Grammy Award winner Luther Vandross (J Records), other “old-school” contemporaries have opted to take the independent route to stay in the game.

Mills is no different. But she has funded the project herself, without the benefit of major national distribution.

“It’s a struggle when you don’t have a big machine behind you,” the New Jersey-born singer says. “I’m doing this on my own, faith and my experience in the business. I didn’t set out to do this on my own, but I did believe in this.”

Mills initially met with some major-label executives when she began recording her new R&B album—her first in 13 years. “But they said this kind of music just isn’t going to sell, and radio wouldn’t play a Stephanie Mills song now,” the singer recalls.

So as the recording progressed and no takers came to the table, Mills adopted a do-it-yourself approach. The result is the 10-track “Born for This!” on her own label, JM Records, calling the experience “educational.” Mills quickly learned a few things. For example, although she knows a lot of songwriters and producers, some of those she wanted to use were expensive and she could not afford to hire them. With the help of her attorney Ed Wood, who represents up-and-coming producers, she enlisted the services of Playwood Productions, the Dream Team, Bell’z Winans and Gordon Chambers.

She and her stylist, Leonard Bridges, designed the album package, while another colleague, Brent Whiting, helped develop the stephaniemillsmusic.com site.

STEADILY WORKING THE PROJECT

About four months ago, New York-based independent promoter Mike Halley began working lead single “Can’t Let Him Go” to urban AC stations. And Mills herself even made phone calls to radio stations to talk about the record on morning shows and mailed out copies of the single.

“It’s really been a roll-up-your-sleeves effort,” Mills observes. “You definitely have to use some creative thinking.”

It was Mills’ creative artistry at age 15 that won her the starring role as Dorothy in the Broadway show “The Wiz.” The singer later signed with 20th Century, scoring her first top 10 R&B hit in 1979 with “What Cha Gonna Do With My Lovin’.” From there she segued to Casablanca and then MCA, where she recorded five No. 1 R&B singles, including “I Feel Good All Over” and “Home.”

For the week ended Feb. 20, “Can’t Let Him Go” was No. 39 on the Airplay Monitor Adult R&B chart. An-as-yet-unnamed second single is waiting in the wings. The album itself will be released in the second week of March. Mills is concerned with national distribution at this point, Mills will sell the $12.99 album through her Web site and at concerts.

Halley, who worked with Mills when they were both at MCA, says the first single has “done what it was supposed to do: get her name out there. It’s a good effort for an indie starting out.”

“We’ve taken a guerrilla attack on the adult marketplace, working each market one by one. Her history shows she has a base. With the right record and today’s digital possibilities, you can’t lose. And once you see her perform, that’s the selling point,” Halley says.

Still a major concert draw, Mills recently appeared with the Whispers and the O’Jays in Atlantic City, N.J., and Al Green during Valentine’s Day weekend in Washington, D.C.

In addition to support from radio stations in New Orleans, Miami, D.C. and Los Angeles and syndicated personality Tom Joyner, Mills says her “biggest cheerleader” is Elroy Smith, operations manager/PM of WGCI AM-FM and WVAZ Chicago.

“Can’t Let Him Go” is classic Stephanie Mills,” Smith says. “It has a similar texture to ‘I’ll Feel Good All Over’—a classic. But the feel of this track will do well with urban AC. It would sound out of sync on a mainstream hip-hop station. “I know this comment bothers AC artists. Most of them want to be accepted in both areas. But being labeled as ‘an urban AC artist’ doesn’t mean that it’s over,” Smith observes.

“They may hit on something that will put them right back into the mainstream, which I hope will happen for someone of Stephanie’s caliber.”

Industry sources estimate that indie album projects can run between $50,000 and $100,000 for recording and the same amount for marketing, including a Web site. Mills declines to say what she has spent. She is more concerned with seeing the project through.

“The hardest part is staying focused, keeping it rolling,” the singer says. “There are so many naysayers out there. You have to have tunnel vision, or you’ll get sidetracked by others’ opinions. If I believed what I’ve been told, I wouldn’t have come this far.”

Truth, Joi Prep Sets On Pookie Label

Here’s the early skinny on new albums by Truth and Joi—the inaugural releases on Raphael Saadiq’s Navare-distributed Pookie Entertainment (Billboard, Rhythm & Blues, Oct. 25, 2003).

“Ready Now” is the title of Truth’s Major Lazer-produced single. It boasts production by Saadiq, Battlecat, Kelvin Wooten, Brian & Cassey Wilson, Alonzo Jackson and new Pookie artist Baj. The lead single is the Saadiq and Wooten-produced title track. It goes to radio in April.

“A mid-to uptempo song with a little hardcore knock and a hip-hop feel” is how Truth describes the song. “I’m excited about working with a new visionary [Saadiq] and adding a more musical edge. I opened myself up to using more creative resources on a current level, wanting to work with up-and-coming producers and writers.”

Truth is no stranger to controversy. The former Aftermath Interscope singer scored a No. 2 R&B hit with “Addictive” from her 2002 album debut, “Truthfully Speaking.” The song later became the target of a copyright infringement lawsuit. It contained a four-minute sample of Indian composer Bappi Lahiri’s “Thoda Resham Laga.”

“That happens sometimes to the best of us,” Truth says about the sampling issue. “When you sample, you take that risk. I know that from the gate.”

And the name change? “I was never feeling the name ‘Jord’,” Truth acknowledges. “Because we couldn’t use ‘Truth’ legally, that was a twist Dr. Dre added. I wanted to drop the ‘Hurtz,’ so it’s ‘Truth.’”

Jo’s current untitled album is slated for release June 1. She is recording in Saadiq’s Los Angeles studio. It is the follow-up to her 2002 project, “Star Kitty’s Revenge.” A promotional campaign and tour are being worked. “Joi is also featured on Saadiq’s “All Hits at the House of Blues” live album and Outkast’s Grammy Award-winning “Speakerboxxx/The Love Below.”

DASH’S LIGHT: With producer/rapper Kanye West blowing up and a new Island Def Jam chief in the house, Roc-A-Fella CEO Damon Dash is too busy to think about partner Jay-Z’s retirement as an artist.

“When Jay retired, there was some anxiety,” Dash says. “Change is difficult. But it’s going to be refreshing. L.A. Reid will definitely help us broaden our horizons.”

Those horizons at Roc-A-Fella—who artist roster contains Juelz Santana and Young Gunz—now include R&B and rock. Later this year, look for new sister division Roc Music to issue albums by Rell, Nicole Wray and Union. Dash talks launching “State Property, Part 2” in March. And Newmark has bought his film, “The Woodsmen” (Kevin Bacon, Mos Def, Eve), which was shot at the Sundance Film Festival.

In addition, Dash and business partners David Gesner and Kareem “Biggs” Burke have launched Native/DBG—a team of designers and marketers—to expand corporate relationships with the “Roc family of brands.” Besides Roc-A-Fella and Roc Music, the brands include Rocawear, Dash Films and newly launched quarterly magazine America.

As co-chair of the Hip-Hop Summit Action Network, Dash was also recently in Los Angeles to support the organization’s youth voter registration initiative.

MUSICAL NOTE: Ideal’s new album, “From Now On,” is being released by Neutral Ground/Bungalow/Universal.
### Billboard R&B/Hip-Hop Airplay Chart

**February 28, 2004**

<table>
<thead>
<tr>
<th>#1</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I’m Really Hot</td>
<td>Ludacris feat. Snoop Dogg</td>
<td>Def Jam/Atlantic</td>
</tr>
<tr>
<td>2</td>
<td>Round Here</td>
<td>Missy Elliott feat. Aaliyah</td>
<td>Jive</td>
</tr>
<tr>
<td>3</td>
<td>One Day At A Time</td>
<td>Faith Evans feat. Puff Daddy</td>
<td>Bad Boy</td>
</tr>
<tr>
<td>4</td>
<td>The Loneliness</td>
<td>Shyne feat. Eve</td>
<td>Def Jam/Big Baller</td>
</tr>
<tr>
<td>6</td>
<td>Forthtigh</td>
<td>Ras Alan</td>
<td>Koch</td>
</tr>
<tr>
<td>7</td>
<td>She Is</td>
<td>Shyne feat. Eve</td>
<td>Def Jam/Big Baller</td>
</tr>
<tr>
<td>8</td>
<td>Baby Love</td>
<td>Donnie</td>
<td>Jive</td>
</tr>
<tr>
<td>9</td>
<td>A Million Ways</td>
<td>Missy Elliott</td>
<td>Jive</td>
</tr>
<tr>
<td>10</td>
<td>Wanna Be</td>
<td>Bow Wow</td>
<td>Interscope/Interscope-Geffen-A&amp;M</td>
</tr>
<tr>
<td>11</td>
<td>TI feat. Snoop Dogg</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Juvenile</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Outkast feat. Sleepy Brown</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Ludacris (Disturbing Tha Peace/Def Jam)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Cassidy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Chingy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Beyoncé</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Rubber Band Man</td>
<td>Chamillionaire</td>
<td>Jive</td>
</tr>
<tr>
<td>19</td>
<td>Stand Off Your Shoulder</td>
<td>The Game feat. Snoop Dogg</td>
<td>Death Row/Interscope</td>
</tr>
<tr>
<td>20</td>
<td>Way Out</td>
<td>Donell Jones</td>
<td>Jive</td>
</tr>
<tr>
<td>21</td>
<td>Off Your Shoulder</td>
<td>The Game feat. Snoop Dogg</td>
<td>Death Row/Interscope</td>
</tr>
<tr>
<td>22</td>
<td>Off Your Shoulder</td>
<td>The Game feat. Snoop Dogg</td>
<td>Death Row/Interscope</td>
</tr>
</tbody>
</table>

**R&B/Hip-Hop Singles Sales**

<table>
<thead>
<tr>
<th>#1</th>
<th>Title</th>
<th>Artist</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I’m Really Hot</td>
<td>Ludacris feat. Snoop Dogg</td>
<td>227,000</td>
</tr>
<tr>
<td>2</td>
<td>Round Here</td>
<td>Missy Elliott feat. Aaliyah</td>
<td>180,000</td>
</tr>
<tr>
<td>3</td>
<td>One Day At A Time</td>
<td>Faith Evans feat. Puff Daddy</td>
<td>150,000</td>
</tr>
<tr>
<td>4</td>
<td>The Loneliness</td>
<td>Shyne feat. Eve</td>
<td>120,000</td>
</tr>
<tr>
<td>5</td>
<td>Jesus Walks</td>
<td>JAY-Z feat. K.O.</td>
<td>100,000</td>
</tr>
<tr>
<td>6</td>
<td>Forthtigh</td>
<td>Ras Alan</td>
<td>80,000</td>
</tr>
<tr>
<td>7</td>
<td>She Is</td>
<td>Shyne feat. Eve</td>
<td>70,000</td>
</tr>
<tr>
<td>8</td>
<td>Baby Love</td>
<td>Donnie</td>
<td>60,000</td>
</tr>
<tr>
<td>9</td>
<td>A Million Ways</td>
<td>Missy Elliott</td>
<td>50,000</td>
</tr>
<tr>
<td>10</td>
<td>Wanna Be</td>
<td>Bow Wow</td>
<td>40,000</td>
</tr>
<tr>
<td>11</td>
<td>TI feat. Snoop Dogg</td>
<td></td>
<td>30,000</td>
</tr>
<tr>
<td>12</td>
<td>Juvenile</td>
<td></td>
<td>25,000</td>
</tr>
<tr>
<td>13</td>
<td>Outkast feat. Sleepy Brown</td>
<td></td>
<td>20,000</td>
</tr>
<tr>
<td>14</td>
<td>Ludacris (Disturbing Tha Peace/Def Jam)</td>
<td></td>
<td>15,000</td>
</tr>
<tr>
<td>15</td>
<td>Cassidy</td>
<td></td>
<td>10,000</td>
</tr>
<tr>
<td>16</td>
<td>Chingy</td>
<td></td>
<td>8,000</td>
</tr>
<tr>
<td>17</td>
<td>Beyoncé</td>
<td></td>
<td>6,000</td>
</tr>
</tbody>
</table>

**R&B/Hip-Hop Rhythmic Airplay Chart**

<table>
<thead>
<tr>
<th>#1</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I’m Really Hot</td>
<td>Ludacris feat. Snoop Dogg</td>
</tr>
<tr>
<td>2</td>
<td>Round Here</td>
<td>Missy Elliott feat. Aaliyah</td>
</tr>
<tr>
<td>3</td>
<td>One Day At A Time</td>
<td>Faith Evans feat. Puff Daddy</td>
</tr>
<tr>
<td>4</td>
<td>The Loneliness</td>
<td>Shyne feat. Eve</td>
</tr>
<tr>
<td>5</td>
<td>Jesus Walks</td>
<td>JAY-Z feat. K.O.</td>
</tr>
<tr>
<td>6</td>
<td>Forthtigh</td>
<td>Ras Alan</td>
</tr>
<tr>
<td>7</td>
<td>She Is</td>
<td>Shyne feat. Eve</td>
</tr>
<tr>
<td>8</td>
<td>Baby Love</td>
<td>Donnie</td>
</tr>
<tr>
<td>9</td>
<td>A Million Ways</td>
<td>Missy Elliott</td>
</tr>
<tr>
<td>10</td>
<td>Wanna Be</td>
<td>Bow Wow</td>
</tr>
</tbody>
</table>
West Drops In On Charts

Another Windy City native is making their presence felt in hip-hop. Best-known for the Sears Tower and its happenings blue scene, Chicago is also home to innovative MCs like Common and Twista (Billboard, Beats & Rhymes, Jan. 31). The latest Midwestern MC to make some noise is a familiar face behind the boards. Kanye West, known as the knob-turner behind such classics as Jay-Z’s “Izzo (H.O.V.A.)” and Talib Kweli’s “Get By,” steps into the spotlight with his Roc-a-Fella/Def Jam debut, “College Dropout.” Released Feb. 10, the album showcases West’s signature soul-driven tracks and poignant lyrics about life, love and everything in between—not necessarily what you would expect from a Roc-a-Fella artist.

On lead single “Through the Wire,” West recounts the painful days following a near-fatal car accident. Sampling Chaka Khan’s “Through the Fire,” the track recently peaked at No. 8 on the Hot R&B/Hip-Hop Singles & Tracks chart.

“The last shall be first,” West says of the single’s success. “I think if we had the right marketing, the song could have been even bigger.”

While the single, which debuted in summer, took a while to catch on, West says he knew it was only a matter of time.

“It’s so rewarding at the end of the struggle to have the fans receive the song so well,” he says. “Radio is a middle man. I knew once the music got to the people that they would go crazy for it, and they did.”

“We shipped a million units in the first day,” he adds. “Radio was trying to stop us, but my album is out now, and the fans have 16 songs to listen to. Now what are they going to do?”

Like West, Roc-a-Fella CEO Damon Dash is very confident that fans will respond to “College Dropout.”

“I think he’s bigger than Pharrell,” Dash observes. “He’s a rapper, a producer and a businessman with a serious work ethic. He’s a label’s dream—a team player. He’s also positive for the culture of hip-hop.”


GRAMMY ‘RAP UP’—With the Grammys still fresh in everyone’s minds, I’d like to congratulate all the winners in the rap category.

A few weeks ago, I predicted who should and would win in which category (Billboard, Beats & Rhymes, Jan. 17). I was dead on in four out of six categories.

Apparently, the National Academy of Recording Arts and Sciences’ voters agreed with me that Eminem should win the best rap solo performance category for “Lose Yourself.” But who expected 50 Cent to be completely shut out? Not me. However, the biggest surprise of the night—besides seeing Justin Timberlake sell out Janet Jackson—was Nelly, P. Diddy and Murphy Lee taking home the trophy for best rap performance by a duo or group.

Now, don’t get me wrong. “Shake Ya Tailfeather” was a great summer song, but I didn’t think it was Grammys-worthy. By the way, did anyone else think it was odd that all of the groups in hip-hop didn’t get nominated for this award?

That said, the duo of André 3000 and Big Boi did have the last laugh when it took home album of the year honors. Not to mention inviting new Island Def Jam chairman Antonio “L.A.” Reid onstage with them. Interesting!
BRAZILIAN MUSICIANS SEEK ALTERNATIVE DEALS

BY TOM GOMES

SAO PAULO, Brazil—Just as the music industry has changed in recent years, so has the relationship between labels and artists. While an artist’s ultimate aspiration used to be landing a deal with a major record label, more and more acts are finding there are other, more lucrative alternatives.

That is particularly the case in Brazil, where many high-profile acts are changing the way they do business with their record companies.

CARLOS: STARTED OWN LABEL 15 YEARS AGO

Carlos’ manager, Dody Sirena, obtained a ground-breaking deal that called for the artist to assume responsibility for the production of the album. Sony, in turn, assumed the obligation of investing 45% of the income from Carlos’ album sales into marketing, publicity and promotion. Profits are evenly split with Carlos.

Sirena says the Amigos deal gave Carlos “more freedom to create and produce, and the conditions of the deal we got at that time were excellent. No other Brazilian artist had ever had such favorable royalties for such solid investments in marketing, promotion and publicity.”

That formula was repeated a little later, when Marisa Monte created her own label, Phonomotor, and signed a similar agreement with her longtime major label, EMI.

Since then, all of Monte’s albums—including the lauded, best-selling “Tribistas” project (featuring Monte, Carlinhos Brown and Arnaldo Antunes), have been part of Phonomotor’s catalog.

Most recently, Milton Nascimento followed suit. The singer-songwriter left Warner Music and opened his own label, Nascimento. A distribution deal for his titles has yet to be announced.

GOING INDEPENDENT

While some important acts are creating their own labels, others are choosing to switch from multinationals to independent labels. The latter now offer conditions that only the majors were able to offer before.

A wide array of artists, including distinguished MPB (popular Brazilian music) singers Gal Costa, Pepe and Zeca Baleiro; regionally popular artist Reginaldo Rossi; and major stars Alcione and Erasmo Carlos now release their albums through Indie Records. The company, headed by former guitarist Lero Gadelha, is already considered an important independent label, thanks to significant album sales by Jorge Araghi, Rio de Jah, Teodoro & Sampao and Vinny.

Aside from bringing in artists from the majors, Indie has also hired several veteran executives, including Jorge Lopes (former commercial VP of Universal) and Marcos Kizer (former director of Warner and Universal).

“When I worked at Universal, we marketed and distributed the titles from Indie,” says Lopes, now commercial director for Indie Records. “I realized that these products gave breadth to Universal’s catalog. The independent companies had the courage to experiment with things the major companies wouldn’t dare do.

“This situation did and still does favor the small and medium companies.” Lopes continues. “And now we do have only new artists, we also have the established artists who are looking for alternative ways.”

Less formidable than Indie Records but nonetheless a significant player in the market is indie Biscoito Fino, which focuses on high-quality product aimed at a smaller, niche market. The label is a partnership between singer-songwriter Olivia Hime and businesswoman Kati de Almeida Braga. Its most recent signing is Maria Bethania, daughter of vocalist João Bosco.

Bethania has now created her own label, Quitanda, which is distributed by Biscoito Fino. Biscoito’s roster also includes such prestigious acts as Paulinho da Viola and João Bosco, as well as Muxicha, Francis Hime and Olivia Hime herself. It has also released albums by new talents.

A similarly positioned company is Trama, which has invested large amounts in new acts. Since last year, directors João Marcello Bissolli and André Soares have also been signing established names, including Ed Motta (formerly on Universal) and Jair Rodrigues.

The company has additionally created a distribution division called Distribuidora Independente. It serves dozens of indie labels that do not have a way of distributing their titles. The sale spread across the enormous Brazilian territory.

Among Independente’s distributed labels is Allbatroz, the indie owned by artist Roberto Menescal. Perhaps the most radical approach has been taken by veteran executive Marcos Maynard, former director of Sony Brazil and Sony Mexico and former chairman of Universal Music Brazil and Abril Music.

Instead of relying on a label per se, or even a team of people, he signs the artists himself, produces the album and signs with other companies for marketing, sales and distribution. Such was the case with Rita Lee, whose latest album, “Baladaçao,” became a hit distribution by Sorn Livre.

Maynard is currently producing a special album of duets with icons Ivan Lins and Simon, as well as a new album by singer/ songwriter/producer Carlinhos Brown.

Cárdenas Back In Concert, Sponsorship Business

Exactly one year after his event-promotion firm closed, Henry Cárdenas, founder of Cárdenas, Fernández & Associates (CFA), is back in business.

Following a settlement with CCE-TV, Cárdenas is opening Henry Cárdenas Management Services, which will produce, promote and present sporting, music and entertainment events as well as provide consulting services.

Like CPA before it, Henry Cárdenas Management Services will be based in Chicago and will expand, though Cárdenas says not to the same extent.

At its height in the late 1990s, CPA—founded by Cárdenas and Ivan Alvarez—was the biggest Hispanic-owned concert-promotion firm in the country. In 1999, Clear Channel acquired 50% of the company, and in 2002, Mexican media conglomerate Grupo Televisa acquired the other 50%, under an agreement with Clear Channel.

Cárdenas was reappointed president of operations in the United States for the next three years but left one year later, as did Fernández. CPA became Clear Channel Entertainment/Television Music Productions and now operates as Vive.

Meanwhile, Cárdenas was barred from concert promotion because of a non-compete clause stemming from his employment agreement with CCE-TV that was supposed to be in effect until April 2005.

The settlement reached Feb. 17 puts him back in business.

“At this point, they don’t have any claims against me, nor do I have any claims against them,” says Cárdenas, who plans to launch a full-fledged publicity campaign in the coming weeks.

Although his company has “man-
SGAE is proud to congratulate our 46th GRAMMY® Awards Winners

MICHEL CAMILO
Live at the Blue Note
Best Latin Jazz Album

IBRAHIM FERRER
Buenos Hermanos
Best Traditional Tropical Album

ALEJANDRO SANZ
No es lo mismo
Best Latin Pop Album

MANUEL GALBÁN
Mambo Sinuendo
Best Pop Instrumental Album

www.sgae.es
### Latin Pop Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>Paulina Rubio</td>
<td>Yolanda</td>
<td>54</td>
<td>Paulina Rubio</td>
<td>Paola</td>
<td>61</td>
<td>Paulina Rubio</td>
<td>La Oreja De</td>
<td>75</td>
<td>Paulina Rubio</td>
<td>Diva</td>
</tr>
<tr>
<td>51</td>
<td>Los Tigres Del Norte</td>
<td>Los Tigres Del Norte</td>
<td>55</td>
<td>Los Tigres Del Norte</td>
<td>Paola</td>
<td>62</td>
<td>Los Tigres Del Norte</td>
<td>Tierra Santa</td>
<td>76</td>
<td>Los Tigres Del Norte</td>
<td>La Oreja</td>
</tr>
<tr>
<td>52</td>
<td>Grupo Montez del Big Band</td>
<td>Grupo Montez del Big Band</td>
<td>56</td>
<td>Grupo Montez del Big Band</td>
<td>La Historia</td>
<td>63</td>
<td>Grupo Montez del Big Band</td>
<td>La Historia</td>
<td>77</td>
<td>Grupo Montez del Big Band</td>
<td>The Sound Of</td>
</tr>
<tr>
<td>53</td>
<td>Grupo Montez del Big Band</td>
<td>Grupo Montez del Big Band</td>
<td>57</td>
<td>Grupo Montez del Big Band</td>
<td>La Historia</td>
<td>64</td>
<td>Grupo Montez del Big Band</td>
<td>La Historia</td>
<td>78</td>
<td>Grupo Montez del Big Band</td>
<td>The Sound Of</td>
</tr>
<tr>
<td>54</td>
<td>Grupo Montez del Big Band</td>
<td>Grupo Montez del Big Band</td>
<td>58</td>
<td>Grupo Montez del Big Band</td>
<td>La Historia</td>
<td>65</td>
<td>Grupo Montez del Big Band</td>
<td>La Historia</td>
<td>79</td>
<td>Grupo Montez del Big Band</td>
<td>The Sound Of</td>
</tr>
<tr>
<td>55</td>
<td>Grupo Montez del Big Band</td>
<td>Grupo Montez del Big Band</td>
<td>59</td>
<td>Grupo Montez del Big Band</td>
<td>La Historia</td>
<td>66</td>
<td>Grupo Montez del Big Band</td>
<td>La Historia</td>
<td>80</td>
<td>Grupo Montez del Big Band</td>
<td>The Sound Of</td>
</tr>
</tbody>
</table>

### Tropical Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Various Artists</td>
<td>Spanglish (various artists)</td>
<td>2</td>
<td>Various Artists</td>
<td>Bajo El Son de</td>
<td>3</td>
<td>Various Artists</td>
<td>坟</td>
<td>4</td>
<td>Various Artists</td>
<td>De</td>
<td>5</td>
<td>Various Artists</td>
<td>Las</td>
</tr>
</tbody>
</table>

### Regional Mexican Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
</table>
### Latin Pop Airplay

<table>
<thead>
<tr>
<th>Hot Shot Debut</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Artist</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>VENIDOS</td>
<td>Carillos</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>UN AMOR PARA LA HISTORIA</td>
<td>Gilberto Santa Rosa</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Y EL TRES AMO</td>
<td>Alejandro Pires</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>EN EL SILENCIO NEGRO DE LA NOCHE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Latin Pop Hot Shot Debut

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Tropical Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Regional Mexican Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Notes:**
- **Hot Shot Debut** indicates new entries or significant improvements in chart position.
- **Latin Pop** charts are based on Nielsen Broadcast Data Systems airplay data supplied by Nielsen Broadcast Data Systems Radio Traffic Services. A panel of 55 radio stations across the U.S. is used to determine the songs most frequently played during the week. Songs are selected based on audience reaction. These numbers reflect airplay and audience reaction over the previous week, regardless of chart movement. A record must have at least 10 plays from more than 10 stations during the period to be included in the Hot Shot Debut category. Remaining slots are filled with the best-performing songs from previous weeks.
- **Tropical** and **Regional Mexican** charts use similar methodologies.
Latin Act Unplugs For HOB Set

BY LEILA COBO

In what may be a first for a regional Mexican act, Texas-based band Intocable is releasing an intimate acoustic album recorded live at the House of Blues in Chicago.

"Intimamente" is due to hit stores Feb. 24 in three formats: CD, DVD and a CD/DVD pack.

The departure is not the live album itself, which is standard fare for acts in this genre. Rather, it is the acoustic format and the choice of venue, as House of Blues (HOB) is better-known for booking Latin alternative acts than regional Mexican acts.

Intocable's label, EMI Latin, is banking on these unique factors to take Intocable—one of regional Mexican music's most popular acts—to an even broader audience.

STYLISTIC MELANGE

"We want to open up the genre a bit," EMI Latin USA president/CEO Jorge Pino says. "And Intocable is one of the few regional Mexican groups that appeals to a broad spectrum of people."

Intocable is known as a cutting-edge band that incorporates a wide variety of genres and influences into its norteno sound.

"They're different from other, more traditional regional bands in that their sound isn't hardcore norteno," EMI Latin regional Mexican division VP Miguel Trujillo says. "Their advantage is they attract a younger generation and their parents. They attract people who are 100% Mexican, as well as Mexican-Americans."

Trujillo says that the notion of recording an acoustic show came from several sources. EMI wanted to record a live Intocable concert, Chicago radio station WOJO (105.1 FM), which programs regional Mexican music, was promoting an Intocable concert as part of Budweiser's One Night Stand series.

The date—Oct. 25, 2003—fit in with EMI's plans. And the venue was ideal for a more intimate setup.

WOJO gave away tickets for the show, which was sold out and drew more than 1,000 people to the venue. Although Chicago is a hub for Latin music in general and regional Mexican music in particular, House of Blues' forte in the Latin field is Latin rock and alternative music. It had never had a regional act there before.

"I would say it's the most different type of musical act we've presented," Trujillo stresses, like "La Historia," "Intimamente" will benefit from a TV direct-response campaign that kicked off the week of Feb. 9.

Intocable is also in the midst of its "Intimamente" tour, which began early this month and will include 30 U.S. dates through June.

"Intimamente" features ballad versions of three Intocable hits. But Trujillo stresses that Intocable is not crossing over into pop.

"Because the stage is more sophisticated doesn't mean they're moving away from regional Mexican," he says. "We're simply working in a more mainstream fashion.

"The focus and the target continues to be regional Mexican," Trujillo adds. "Everything else is simply icing on the cake."

Cárdenas

Continued from page 38

Aside from his work with various artists, Child is also working with the Miami Light Project to develop his first musical.

Titled "Jazzage," it is a tale of expat Americans in 1920s Paris that features fictional characters as well as historical figures, like Gertrude Stein and Alice B. Toklas. A first reading is scheduled to take place in Miami in March. Child co-wrote the book, lyrics and music to "Jazzage" together with Davitt Sigerson, who has produced for Tori Amos and the Bangles, among others.

FOR THE RECORD: Sales of Chayanne's albums have cumulatively sold almost double that quoted in the Billboard dated Feb. 21, according to label Sony Music. The sales include club and Latin retail sales.

Univision Records artist Jennifer Peña was in Minneapolis this month shooting the video for "Vivo y Muero en Tu Piel," the first single from her upcoming album, "Seducción." Pictured, from left, are UMVD/Minneapolis national account representative Kendra Harrison, Peña and Target Corp. Latin music buyer Jessica Phillips. "Seducción" is due in May.
Prommer/Caroline Deal Offers New Distrib Option

Last year, Michael Prommer launched the New York-based Prommer Inc. to manage the U.S. interests of indie labels. Now, Prommer has made a distribution deal with Caroline. In this way, Prommer acts as a sales manager for small, independent labels that want to travel through Caroline's U.S. distribution network. "I see myself as a service provider," Prommer says, "with Prommer Inc. being the intermediary."

DJ/producer Trevor Jackson’s U.S. imprint Output Recordings and Brooklyn, N.Y.-based Daptone are the first labels to work within the Prommer/Caroline network. The distribution agreement includes new releases and catalog. Output will issue “Again,” by Parisian graphic designer/video producer Marc Nguyen Tan—who records as Colder—April 9. Shara Jones, who records for Daptone, should have an album ready by summer.

Prommer has also assisted in placing several of his clients’ songs in TV shows and commercials, including Rima’s “Modern Times” (“CSI: Miami”) and Fauna Flash’s “Ten” (Nisan commercial).

FIRED UP: Carmen Electra will host DanceStar USA’s third annual American Dance Music Awards March 9 at Miami’s Bayfront Park. Confirmed presenters for the show include Paris Hilton, Perry Farrell, Moby, Roger Sanchez, David Morales, Frankie Knuckles, Pete Tong and Maurice Joshua.

For this year’s event, DanceStar USA is debuting a mini-magazine of the same name. The 100-page pocket-size publication is being produced by DanceStar’s Ben Turner. More than 60,000 copies will be distributed free in Borders Books & Music stores nationwide from Woolworths.

An additional 20,000 copies will be distributed March 5-11 in South Florida, where the 19th annual Winter Music Conference, the inaugural MiamiW3 Summit, the Ultra Music Festival and hundreds of other events will be taking place.

Stacey Burket’s “Luv Me Right.” Metromixradio.com has launched “The Revolution,” a biweekly show hosted by New York scribe Gregory T. Angelot and produced by Michael D’R. Every other Wednesday at 9 p.m. EST, Angelot spends 30 minutes interviewing a singular talent. Recent guests have included Steve Lawler and Victor Calderone.

MONSTER INC.: At last year’s Billboard Dance Music Summit, DJ/producer BT was the focus of the Q&A. During the hour-long chat, Brian “BT” Transeau touched on many topics, including the original score he did for the film “Monster,” which stars Charlize Theron and Christina Ricci. Recorded and mixed over a period of four months at BT’s Buddha Room studio, the “Monster” score arrives March 9 from DTS Entertainment. The two-disc set includes a CD and a DVD. The latter includes an extended version of the score in 5.1 surround sound. Additionally, the DVD features remix software that enables BT to work to remix theme song “Ferris Wheel.”

BT—who has scored such films as “The Fast and the Furious” and “Driven”—says he worked closely with “Monster” director Patty Jenkins and Theron. This may help explain why his melodic, complex soundscapes—dark and seductive, too—are in perfect sync with the film’s mood shifts.

Elements of blues, Americana and electronic are present. Also here are a range of emotions, from yearning to loss. During the Q&A, BT mentioned that this was the most difficult film he has yet to work on; he credited this to the subject matter. “I felt I had this great responsibility to honor a very misunderstood life,” he said, referring to Aileen Wuornos, the focus of the film.

AT THE MOVIES: At a recent screening of “Maestro”—a documentary that explores the roots of the underground dance music scene—we couldn’t help but feel nostalgic for yesterday’s vital club scene.

Directed and produced by Josell Ramos, “Maestro” casts much-needed light on such pioneering DJs and producers as David Mancuso, Larry Levan, François Kevorkian, Frankie Knuckles, Nicky Siano and Francis Grasso.

Along the way, thanks to (well-worn) archival film footage, viewers are transported to several crucial clubs, including the Loft, Paradise Garage and the Gallery. Though personal and candid, the film itself lacks direction. A more chronological storyline would have been helpful, too. Also, the music was an integral ingredient of the era. Why is the soundtrack loaded with new recordings and not classics? Still, the sense of unity that permeated club culture rings loud and clear. “Maestro” opens March 12 in New York, followed by Miami, Los Angeles, Chicago and Europe.

Last year, Michael Prommer launched the New York-based Prommer Inc. to manage the U.S. interests of indie labels. Now, Prommer has made a distribution deal with Caroline. In this way, Prommer acts as a sales manager for small, independent labels that want to travel through Caroline’s U.S. distribution network. “I see myself as a service provider,” Prommer says, “with Prommer Inc. being the intermediary.”

DJ/producer Trevor Jackson’s U.S. imprint Output Recordings and Brooklyn, N.Y.-based Daptone are the first labels to work within the Prommer/Caroline network. The distribution agreement includes new releases and catalog. Output will issue “Again,” by Parisian graphic designer/video producer Marc Nguyen Tan—who records as Colder—April 9. Shara Jones, who records for Daptone, should have an album ready by summer.

Prommer has also assisted in placing several of his clients’ songs in TV shows and commercials, including Rima’s “Modern Times” (“CSI: Miami”) and Fauna Flash’s “Ten” (Nisan commercial).

FIRED UP: Carmen Electra will host DanceStar USA’s third annual American Dance Music Awards March 9 at Miami’s Bayfront Park. Confirmed presenters for the show include Paris Hilton, Perry Farrell, Moby, Roger Sanchez, David Morales, Frankie Knuckles, Pete Tong and Maurice Joshua.

For this year’s event, DanceStar USA is debuting a mini-magazine of the same name. The 100-page pocket-size publication is being produced by DanceStar’s Ben Turner. More than 60,000 copies will be distributed free in Borders Books & Music stores nationwide from Woolworths.

An additional 20,000 copies will be distributed March 5-11 in South Florida, where the 19th annual Winter Music Conference, the inaugural MiamiW3 Summit, the Ultra Music Festival and hundreds of other events will be taking place.

Stacey Burket’s “Luv Me Right.” Metromixradio.com has launched “The Revolution,” a biweekly show hosted by New York scribe Gregory T. Angelot and produced by Michael D’R. Every other Wednesday at 9 p.m. EST, Angelot spends 30 minutes interviewing a singular talent. Recent guests have included Steve Lawler and Victor Calderone.

MONSTER INC.: At last year’s Billboard Dance Music Summit, DJ/producer BT was the focus of the Q&A. During the hour-long chat, Brian “BT” Transeau touched on many topics, including the original score he did for the film “Monster,” which stars Charlize Theron and Christina Ricci. Recorded and mixed over a period of four months at BT’s Buddha Room studio, the “Monster” score arrives March 9 from DTS Entertainment. The two-disc set includes a CD and a DVD. The latter includes an extended version of the score in 5.1 surround sound. Additionally, the DVD features remix software that enables BT to work to remix theme song “Ferris Wheel.”

BT—who has scored such films as “The Fast and the Furious” and “Driven”—says he worked closely with “Monster” director Patty Jenkins and Theron. This may help explain why his melodic, complex soundscapes—dark and seductive, too—are in perfect sync with the film’s mood shifts.

Elements of blues, Americana and electronic are present. Also here are a range of emotions, from yearning to loss. During the Q&A, BT mentioned that this was the most difficult film he has yet to work on; he credited this to the subject matter. “I felt I had this great responsibility to honor a very misunderstood life,” he said, referring to Aileen Wuornos, the focus of the film.

AT THE MOVIES: At a recent screening of “Maestro”—a documentary that explores the roots of the underground dance music scene—we couldn’t help but feel nostalgic for yesterday’s vital club scene.

Directed and produced by Josell Ramos, “Maestro” casts much-needed light on such pioneering DJs and producers as David Mancuso, Larry Levan, François Kevorkian, Frankie Knuckles, Nicky Siano and Francis Grasso.

Along the way, thanks to (well-worn) archival film footage, viewers are transported to several crucial clubs, including the Loft, Paradise Garage and the Gallery. Though personal and candid, the film itself lacks direction. A more chronological storyline would have been helpful, too. Also, the music was an integral ingredient of the era. Why is the soundtrack loaded with new recordings and not classics? Still, the sense of unity that permeated club culture rings loud and clear. “Maestro” opens March 12 in New York, followed by Miami, Los Angeles, Chicago and Europe.
### Dance Singles Sales Chart:

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WHERE LOVE</td>
<td>Jennifer Lopez</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>2</td>
<td>LITTLE LOVE</td>
<td>The Crystal Method</td>
<td>Elektra</td>
</tr>
<tr>
<td>3</td>
<td>AM I EVER THE DISTRICT</td>
<td>I'M THE DISTRICT</td>
<td>Astralwerks</td>
</tr>
<tr>
<td>4</td>
<td>MAKE IT RAIN</td>
<td>Jaxx</td>
<td>Ultra</td>
</tr>
<tr>
<td>5</td>
<td>4EVER</td>
<td>Cathy Dennis</td>
<td>Enigma</td>
</tr>
<tr>
<td>6</td>
<td>GLAMOUROUS</td>
<td>Feather DJ</td>
<td>Atlantic</td>
</tr>
<tr>
<td>7</td>
<td>IF I WERE YOU</td>
<td>Coolio</td>
<td>Capitol</td>
</tr>
<tr>
<td>8</td>
<td>LOVE RISE</td>
<td>Paul Van Dyk</td>
<td>Epic</td>
</tr>
<tr>
<td>9</td>
<td>AND IT TAKES A LITTLE LOVE</td>
<td>Dave Gafford</td>
<td>Ultimae</td>
</tr>
<tr>
<td>10</td>
<td>WHEREVER YOU ARE (I FEEL LOVE)</td>
<td>Laza</td>
<td>R&amp;B</td>
</tr>
<tr>
<td>11</td>
<td>I'M NOT THE DISTRICT</td>
<td>I'M THE DISTRICT</td>
<td>Astralwerks</td>
</tr>
<tr>
<td>12</td>
<td>IT'S MY LIFE</td>
<td>The Crystal Method</td>
<td>Elektra</td>
</tr>
<tr>
<td>13</td>
<td>NEVER (PAST TENSE)</td>
<td>The Roc Project</td>
<td>Sony</td>
</tr>
<tr>
<td>14</td>
<td>YOU'RE NOT THE ONE</td>
<td>Whitney Houston</td>
<td>LaFace</td>
</tr>
<tr>
<td>15</td>
<td>I'M GONNA MISS YOU</td>
<td>Diana Ross</td>
<td>Profile Entertainment</td>
</tr>
<tr>
<td>16</td>
<td>OOH LA LA</td>
<td>Jackson Five</td>
<td>ABC</td>
</tr>
<tr>
<td>17</td>
<td>TOGETHER</td>
<td>The Crystal Method</td>
<td>Elektra</td>
</tr>
<tr>
<td>18</td>
<td>I'M NOT THE DISTRICT</td>
<td>I'M THE DISTRICT</td>
<td>Astralwerks</td>
</tr>
<tr>
<td>19</td>
<td>I'M GONNA MISS YOU</td>
<td>Diana Ross</td>
<td>Profile Entertainment</td>
</tr>
<tr>
<td>20</td>
<td>WHEREVER YOU ARE (I FEEL LOVE)</td>
<td>Laza</td>
<td>R&amp;B</td>
</tr>
<tr>
<td>21</td>
<td>I'M NOT THE DISTRICT</td>
<td>I'M THE DISTRICT</td>
<td>Astralwerks</td>
</tr>
<tr>
<td>22</td>
<td>I'M GONNA MISS YOU</td>
<td>Diana Ross</td>
<td>Profile Entertainment</td>
</tr>
<tr>
<td>23</td>
<td>WHEREVER YOU ARE (I FEEL LOVE)</td>
<td>Laza</td>
<td>R&amp;B</td>
</tr>
<tr>
<td>24</td>
<td>I'M NOT THE DISTRICT</td>
<td>I'M THE DISTRICT</td>
<td>Astralwerks</td>
</tr>
<tr>
<td>25</td>
<td>I'M GONNA MISS YOU</td>
<td>Diana Ross</td>
<td>Profile Entertainment</td>
</tr>
</tbody>
</table>

**Dance Singles Sales Chart**

- **Week ending:** February 28, 2004
- **Source:** Nielsen SoundScan
- **Method:** Sales compiled from about 5,200 retail outlets in the U.S. through Nielsen/ScanSource.
- **Certification:** Indicated by the number of album units, Jan. 1, 2004.
- **Notes:** Prices for BMG and Capitol and McClatchy are based on a discounted price of $7.99 in U.S. stores.
- **Information:** For more information on Nielsen SoundScan, Inc., call 212-439-8000.
Despite Many Changes, BR549 Endures

BY JIM BESMAN

BR549, the acclaimed hardcore roots country band that transformed Nashville's longtime hole-in-the-wall Lower Broadway club scene beyond mere tourist-trap stature, recently underwent its own transformation.

The group has a new label, a new lineup and new management. It also has a new album, "Tangled in the Pines," which will be issued March 9 on Dualtone Records.

After releasing its last album, "This is BR549" on Lucky Dog/Sony in 2001, co-founder and lead vocalist/guitarist Gary Bennett left the quintet, according to Jay Meckowitz.

With the group's status in limbo, co-lead vocalist/guitarist Chuck Mead, who co-founded BR549 with Bennett in 1993, brought remaining group members Don Herron (a multi-instrumentalist) and Shaw Wilson (drums/vocals) back to Lower Broadway.

But this time the band was playing weekly at Jim & Layla's Bluegrass Inn, just next door to Robert's Western World, the bar/nightclub that had made famous with the nightly high-energy, four-hour sessions immortalized on its 1996 Arista Nashville EP, "Live From Robert's."

The success of that disc and the self-titled debut album that followed—together with a big media buzz—quickly took BR549 out of Lower Broadway and into concert venues around the world.

"We stopped playing there on a regular basis in April 1996, and after Gary and Lay left in January 2002, we didn't know what to do," Mead recalls.

"So we just went down to Lower Broadway and started playing again with rotating characters from the scene and calling ourselves the Hillbilly All-Stars—because we didn't know what would happen with BR549," he says.

Deciding to return to the road withSeat/t/Nashville punkabilly bassist Geoff Firebaugh and pedigreed Nashville vocalist/guitarist Chris Scruggs (son of Gary Scruggs and Gail Davies), Mead says the new lineup revived the BR549 moniker "because we remembered it was fun."

THE 'WEIRD MAGIC'

After touring the U.S. and Europe, the band returned to the studio, co-producing a set of original material with its road engineer, "Cowboy" Keith Thompson. (BR549's initial reputation was built on classic country covers.)

Ray Kennedy mixed the album, which Mead calls "organic, just like how the Lower Broadway thing developed. And while you can never try to replicate the weird magic between the five of us originals, you can take the energy and re-create a new version—which is what we've done."

Mead says the optimal quality of "Tangled in the Pines" comes from "being led by our own devices because we were in between labels."

This changed when the group signed with RED-distributed Dualtone, for which Mead had co-produced tribute albums to Johnny Cash and Waylon Jennings and whose principals had previously worked with BR549 at Arista.

David Macias of the group's new management company, Nashville-based Merrick-Macias Management, had also worked with BR549 at Arista.

Former Arista exec and current Dualtone co-president Dan Herrington feels that "Tangled in the Pines" is "the record they've needed to make since Arista."

He notes, "There was a lot of pushing and pulling in the production of previous records, whereas this one was the one they always wanted to make and is a great example of what they're doing live on the road today."

FINDING THE FAN BASE

The first step on the marketing side will be to capitalize on BR549's fan base, Herrington says.

"Go back to the last two Arista studio records ["Big Backyard Beat Show" and "Bonus Beats" from 1998], and they sold well over 300,000 units combined," he continues.

"The live record [2000's Arista entry "Coast to Coast"] and the Sony record taped over a bit, so we have to find those fans and re-educate and reinvigorate them."

A "huge media campaign" headed by Nashville publicity firm Commotion PR and featuring coverage in varied publications including Country Weekly, Blender, Esquire and No Depression commenced a couple of months ago, Herrington notes. "They have a lot of friends in the media."

The band also has a fan base at country radio, which says he will be worked "market by market and station by station" according to tour dates and past programming history. Americana, triple-A and college formats are being piled with lead track "That's What I Get," which was co-written by Mead and the Mavericks' Raul Malo and will be further supported by singles.

Mead says the project "retains our hardcore roots. That's never going to leave us—that stone-pure honky-tonk/hillbilly lifestyle—with more of the spirit of the old songs coming through. We're never going to be Grady Martin and Johnny Horton or any of those guys, but we're still going to try."

At Portland, Ore.'s Music Millennium, owner Terry Currier observes that "Tangled in the Pines" indeed "harks back to the old country music days of the '40s and '50s—that Hank Thompson sound."

Label retail efforts will be supported by "tons of advertising" in consumer publications, Herrington says, with a focus on independent retailer coalitions as well as the major chains. The band will make an in-store appearance next month at Waterloo Records & Video in Austin as part of the South by Southwest Music Conference, corresponding with showcases there for Dualtone and the Americana Music Assn.

"For a small indie like we are, it's always great to work with an act with BR549's kind of history," Herrington says. "The majors spent a lot of money on marketing and branding them over the years, and it's nice not to start at zero."

Because of BR549's international appeal, Herrington says there will be a major overseas push to coincide with the band's six-week European tour in June and July. The group remains a client of Darin Murphy at Creative Artists Agency and is slated to team with the Mavericks on the road domestically this month through March.

Goldstone Moves To Emergent Music Marketing

Bob Goldstone joins Emergent Music Marketing in Nashville March 1 in the newly created position of VP of sales and marketing. He is currently community relations director for Tower Records' two Nashville stores and previously was GM of E.M. Records. He has also held sales and marketing positions at Mercury, Capricorn and L.R.S. Records.

Wade Hunt is promoted from senior director to VP of creative services at RCA Label Group.

Kim Mannick joins Sony Music Nashville as senior director of marketing. She previously held a senior marketing position at Mercury Records, where she worked for 17 years.

Dean Miller joins Bluewater Music Services as creative director. Miller, the son of country legend Roger Miller, previously had recording contracts on Capitol Records and, more recently, Universal South.

Donica Christensen joins Com- motion PR in Nashville as a publicist. She previously handled artist relations and publicity for Virginia-based Doobie Shea Records.

Producer/engine/musician Jay Lillagore has opened Groove Productions and Groovehaus Publishing in Nashville.

ARTIST NEWS: Rebecca Lynn Howard exits the MCA Nashville artist roster after two albums. The more recent of the two, "Forgive" (from 2002) debuted at No. 5 on the Top Country Albums chart and spawned the most successful of her six charting singles, "Forgive," which peaked at No. 12 on the Hot Country Singles & Tracks chart.

Former Reprise artist Michael Peterson has signed with AGR/Universal Music International in Germany for worldwide distribution of his album, "Modern Man," due Feb. 23. Peterson is now managed by Sharon Dennis of Dennis Management in Nashville.

Cruzan Rum has signed to sponsor Kenny Chesney's Guitars, Tiki Bars & A Whole Lotta Love tour. Former Warner Bros. act Little Texas has re-formed after a six-year hiatus with new lead singer Steven Troy. He previously toured as a musician/vocalist in Lee Ann Womack's band.

Alison Krauss + Union Station and Sheryl Crow have been confirmed to perform at the CMT 2004 Flame Worthy Video Music Awards, set for a live telecast from Nashville April 21 on CMT. Both also performed on last year's show. Trisha Yearwood will voice a character in the new Disney animated film "Home on the Range," due in theaters April 2. Tim McGraw, Bonnie Raitt and K.D. Lang are providing songs for the soundtrack.

Buddy Jewell has signed with All- son Auerbach Public Relations in Nashville for publicity representation.

The star Slim Dusty will be posthumously honored with a Global Country Artist Award.

Also, Meryl Gross was recently presented with the CMA's Jo Walker-Meador International Award at Australia's Tamworth Country Music Festival. The award recognizes a person or company for supporting country music's marketing development outside of North America. Gross is a director of Vital Entertainment Solutions in Australia.

BMI president/CEO Frances W. Preston will receive the Cystic Fibrosis Foundation's Heart of Country Award during the foundation's annual fundraiser, Sizzlin' Country, set for May 25 at the House of Blues in Las Vegas. The award recognizes an individual or company that has given a tremendous amount of time and energy to the foundation and its causes. Tracy Lawrence will host Sizzlin' Country, which marks its 10th year this year.

BILBOARD FEBRUARY 28, 2004 www.billboard.com • www.billboard.biz

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Last Week Rank</th>
<th>This Week Rank</th>
<th>Peak Rank</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TRACY BYRD</td>
<td>The Truth About Men</td>
<td>16</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>JO DEE MESSINA</td>
<td>Greatest Hits</td>
<td>19</td>
<td>36</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PAT GREEN</td>
<td>Wave On Wave</td>
<td>1</td>
<td>38</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>TOBY KEITH</td>
<td>The Best Of Toby Keith: 20th Century Masters The Millennium Collection</td>
<td>3</td>
<td>41</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>LYLE LOVETT</td>
<td>My Baby Don't Care</td>
<td>4</td>
<td>40</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MARTINA MCBRIDE</td>
<td>Greatest Gainer</td>
<td>1</td>
<td>56</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>BROOKS &amp; DUNN</td>
<td>Red Dirt Road</td>
<td>1</td>
<td>57</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>TOBY KEITH</td>
<td>Unleashed</td>
<td>6</td>
<td>43</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TRACE ADKINS</td>
<td>Come On Strong</td>
<td>11</td>
<td>46</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>TRACE ADKINS</td>
<td>Come On Strong</td>
<td>11</td>
<td>46</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>ALAN JACKSON</td>
<td>Greatest Hits Volume II</td>
<td>13</td>
<td>48</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>REBA McENTIRE</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>9</td>
<td>48</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>ALAN JACKSON</td>
<td>Greatest Hits Volume II</td>
<td>13</td>
<td>48</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>TIM McGRAW</td>
<td>Tim McGraw And The Dancehall Doctors</td>
<td>14</td>
<td>63</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>RASCAL FLATTS</td>
<td>Me &amp; Me</td>
<td>15</td>
<td>49</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>DIXIE CHICKS</td>
<td>Top Of The World Tour Live</td>
<td>16</td>
<td>51</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>BRAD PAISLEY</td>
<td>Mud On The Tires</td>
<td>17</td>
<td>50</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>LEANN RIMES</td>
<td>Greatest Hits</td>
<td>18</td>
<td>53</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>DIERKS BENTLEY</td>
<td>Diaper Man</td>
<td>19</td>
<td>59</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>SANDY KENNELS</td>
<td>Blue Collar Comedy Tour: The Movie</td>
<td>20</td>
<td>59</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>ALISON Krauss + Union Station</td>
<td>American IV: The Man Comes Around</td>
<td>21</td>
<td>62</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>JOHNNY CASH</td>
<td>On A Stormy Southern Night</td>
<td>22</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>ELVIS PRESLEY</td>
<td>Elvis: 30 #1 Hits</td>
<td>23</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>LONESTAR</td>
<td>From There To Here: Greatest Hits</td>
<td>24</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>GEORGE STRAIT</td>
<td>Half Of My Mind</td>
<td>25</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>CHRIS Cagle</td>
<td>Room To Breathe</td>
<td>26</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>JOE NICHOLS</td>
<td>Mae With A Memory</td>
<td>27</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>MONTGOMERY GENTRY</td>
<td>My Town</td>
<td>28</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>RANDY TRAVIS</td>
<td>Worship &amp; Faith</td>
<td>29</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>TRACE ADKINS</td>
<td>Greatest Hits Collection, Volume I</td>
<td>30</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>BUDDY JEWELL</td>
<td>Buddy Jewel</td>
<td>31</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>SARA EVANS</td>
<td>Restless</td>
<td>32</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>KEITH URBAN</td>
<td>Keith Urban: Cuts From The Cloth</td>
<td>33</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>JIMMY WAYNE</td>
<td>Jimmy Wayne</td>
<td>34</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>RON WHITE</td>
<td>Drink In Public</td>
<td>35</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>GEORGE STRAIT</td>
<td>The Best Of George Strait: 20th Century Masters The Millennium Collection</td>
<td>36</td>
<td>64</td>
<td>3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**
- The table lists the top country music singles for the week ending February 28, 2004, based on Nielsen SoundScan data.
- The chart includes information on the artist, title, sales data, and peak ranking for each song.
- asterisks indicate that the song is a debut entry on the chart.
ANATHEMA
A Shared Destination
PRODUCER: Anathema
Koch Records/Music for Nations
KCG-CD 9539
RELEASE DATE: Feb. 24
If progressive rock and ambient music were a street that a doom-metal access road crossed at its northern end, “A Shared Destination” would mark the intersection. The seventh full-length from Liverpool, England’s Anathema delivers a sorrowful treatise that marriage Type O Negative dirges and Pink Floyd atmospheres on “Harmonium,” then slips into muted, Opeth-style urgency on “Balance.” A vocalist transforms the lyrics to “Closer” into one long electro mandolin guitars brings a touch of warmth that “Pulled Under at 2000 Metres a Second” shatters when it bursts into energy. The piano-led “Violence,” with its sparse tickings, is enticing. But as you drive away—dim—at the end of the tunnel, “Disaster” is morbid, it’s draining, it’s yearning. We can’t wait to go home and brood in a corner with it.—CLT

90 DAY MEN
Panda Park
PRODUCER: John Conleton
Southern 28102-1
RELEASE DATE: Feb. 24
The piano work on “Panda Park,” the third full-length from Chicago’s 90 Day Men, serves as a sort of launching pad, lifting the band’s dour gui- tars into more spaced-out, psychedelic territory. With each release, the experimental quartet has gradually come to rely more heavily on Andy Lansang’s piano artistry. His instrument zig-zags around the minimal guitars of “Even Time Ghost Car” (“Ghost Car” and “Vonotor”) and destroys the rhythmic tension of “Chronological Disorder” with a heartbreakingly classical arrangement. Lansang tackles the group’s instrumental deconstruction with astounding grace and positions 90 Day Men somewhere between Sonic Youth and Roxy Music. One downfall: The vocals of bassist Rob Lowe and guitarist Brian Case are sometimes so alien that they’re distracting.—TM

LIARS
They Were Wrong, So We Drowned
PRODUCER: David Sitek
Mute 9235
RELEASE DATE: Feb. 24
The sophomore release by the New York-based funk/art-rock quartet Liars marks a gigantic step backward. The group’s late-2001 debut “They Who Us All in a Trench and Stuck a Monu-
ment on Top” was a generally compelling and pell-melling band, at times, dazzling yet post-punk wirings of Gang of Four. Here, the band’s influences remain just as obvi-
ous, but they now seem to be skewing more toward the abrasive and self-indulgent sounds of the Pop Group and Public Image Ltd. The grooves are less compelling, and all too often the tracks are subsumed in a miry of noises. Liars appear to be gearing for their sound here. Let’s hope their next move will be to return to the more accessible, beat-driven music they made on their bow.—CM

R&B/HIP-HOP
EN VOGUE
Soulflower
PRODUCERS: Various
33rd Street Records/Bayside Entertainment Distribution
80604 533262
RELEASE DATE: Feb. 24
Before Destiny’s Child, there was En Vogue. The female quartet from San Francisco’s Bay Area ruled the R&B/ pop airwaves in the early ’90s, thanks to such hits as “Hold My Love,” “You and I,” and “Whatta Man.” Originals Cindy Herron and Terry Ellis join new member Rhona Bennett (“The Jamie Fox Show”) on the group’s first non-(holiday) studio album since the 2000 release “Masterpiece Theater.” The producers, who include En Vogue creators Denis Foster and Thomas McElroy, attempts to put a new-millen-
niuon sheen on the group’s signature mix of R&B, new jack swing, soulful pop and rock. On “All U See” and “Dissed Him,” the hip hop forces sounds forced and unnatural. But En Vogue’s trademark shimmering harmonies roar back into play on the sul-
tyr, sassy “Ooh Lala” and “Stop.”

DANCE/ELECTRONIC
CESARIA EVORA
Club Sodade
PRODUCERS: various
Bluebird/Arista Associated Labels
82876 529 572
RELEASE DATE: Feb. 10
The tiny nation of Cape Verde claims one international star: Cesarina Evora, who earned international renown in the 1990s. Now comes a fleet of DJs to pay homage to the “queen of morna” (the melancholy songs of her native land), with a set of 12 house and lounge remixes. The wittiest and most accessible tracks include Château Flight’s “Petit Pays” —whose underwater sound is a sly nod to the geographical reality of Evora’s island homeland—and an elu-
bient take on the chestnut “Bésame Mucho,” courtesy of Señor Coconut, who spikes the song with instantly recognizable samples of 1950s mambo king Prés Pédras. Also note the Frenchman Sonik’s soulful mix of “Sangue de Beirona.” The energy of several tracks lags, however, and no fewer than three selections are remixes of one tune: “Angola.” But most important, all these thick set-
tings veil the power and beauty of Evora’s whiskey-dark voice, and she doesn’t need the intervention.—AT

LATIN
* SUPERLITIO
* SUPERLITIO

Country
Cross Canadian Ragweed

PRODUCERS: Mike McClure, Cross Canadian Ragweed
Universal South 02488
RELEASE DATE: March 12
The title is a play on CCR’s Universal South follow-up to 2002’s killer disc “Purple” evokes sawdust floors, cold beer and sweaty, ear-
ringing roadhouse numbers. “Number

has a nonchalant groove a mile wide, and the band cranks up the Southern rock quotient considerably on “Again,” the hard-driving “Hammer Down” and the Skyndeep-esque “Cold Hearted Woman.” The band’s no-one-trick pony, though: “Sick and Tired” and the intro-
spective “Flowers” find the band in a more melodic, laid-back mode, and the shuffling “Won’t Get Me Down” taps into the act’s more country-styled ten-
dre. In any case, CCR is at its best when it rocks out, like on a completely satisfying cover of Ray Wylie Hubbard’s “Man with a Rock & Roll” that rocks like “Alabama” and “Pay” are nuggety enough commercial enough to perhaps slip into country radio like a country version of what stuff sticks to your ribs.—RW
morning church music. “I’m Ready” is a funky mini-masterpiece. “I’m in
Love With Jesus” is stirring. Quiet Storm R&B, while “Heal the Land” is
deepest moving ballad. The Grays and their protégés tie it all together with
a thread of continuity and inspiration that is one of this year’s most pleasant
and promising surprises.—GE

VITAL REISSUES

GEORGE HARRISON
The Dark Horse Years, 1976-1992
PRODUCERS: various
Capitol 97051
RELEASE DATE: Feb. 24
Two-and-a-half years after his untimely death, the six albums that George Har-
rison recorded for his own Dark Horse label are released featuring digitally
remastered audio and bonus tracks. The albums—“3/4/5,” “George Harrison,”
“Somewhere in England,” “Gone Troppin’,” “My One and Only Nine,” and “Live in Indien”—
are available individually or as part of this deluxe boxed set, which also
includes an exclusive DVD and booklet.
While the work of the Beatles will forever
overshadow their members’ solo efforts
Harrison’s late-1970s/1980s recordings contain several forgotten or overlooked
gems. In addition to such hits as the whimsical “Crackerbox Palace,” “Blow
Away” and the “Cloud Nine” track “Got My Mind Set On You,” Harrison
proves with such titles as the beautiful “Your Love Is Forever” and “Sweet
Lady” how well his work fits in with his Beatles’ output.
In addition to his music and his unerring melodic sensibility, Harrison’s
writing and voice are especially poignantly expressed in his taste-
ful slide work. Equally plentiful are his spiritually inclined lyrics, always yearn-
ing for existential understanding. The boxed set’s DVD and booklet feature
rare or previously unseen visuals.—CW

DIE GAVIN DEGRAW
I Don’t Want To Be (3:38)
PRODUCER: Mark Endert
WRITER: G. DeGraw
PUBLISHER: G. DeGraw Music/Warner-Tamerlane Music, BMI
1 Records JDI-58848-2 (CD promo)
As the theme song on the movie “The whole
true story,” the film’s soundtrack and
MTV soap “One Tree Hill,” Gavin DeGraw’s single will likely get pigeonholed as
lightweight fluff. But who cares? “I Don’t Want To Be,” which is compiled from
DeGraw’s debut album, “Chari-
ob,” is rousing and immediately catchy. Molding spirited piano and
crunching guitar harmonies into a
soaring chorus, the 26-year-old
singer/songwriter has legitimate
skills. Plus, his ballyhoo self-confidence in the chorus (“I don’t want to be
anything other than what I’ve been trying to be”) is a strong, welcome departure
from the genre’s overwhelming num-
er of sensitive-guy ballads. DeGraw’s
ejegs almost crosses the line when he sings, “I have to do it because I
want to live” but the song has a certain
brightness that plays into the song’s overall spirit. ‘That’s not to say the song
isn’t as dark as it wants to be, but it hits a few hard truths that are too
dark—to if it is indeed a drawback—is that it falls to fail into any particular
radio format. Of course, that didn’t stop “I Don’t Want To Be” from becoming a
smash.—RH

GOSPEL

NEW DIRECTION
Rock Bottom/DEP
PRODUCERS: Percy Gray, Jeral Gray
Gospo Central 7557150056
RELEASE DATE: Feb. 23
Brothers Percy and Jeral Gray, along with their 40-plus vocal ensemble and band, make their Gospo Central debut after two late-night acts that
attracted serious attention. As songwriter

and musical directors of the
group, the two soundshow themselves masters of an eclectic music
mix. “My Hands” is jumping, Sunday

hands greasy up underneath a hood/let her never listen to Merle.” Womack has one of the most
glorious voices in country music. That
climbed up along with Tammy Wynette and
together the song. “Two of Us,” the main theme
to the film, pulls similar punches, with its
tying together of life’s lyric and bombastic
chorus (complete with gospel choir).
Philcollins is all, but altogether loving
and few do it as convincingly as Collins. Adult contemporary radio remains a dedicated ally, so there
is no reason not to expect this to be a
bear of a hit.—CT
The Backbeat Fashion Spotlight

Olympus Fashion Week took New York by storm Feb. 8-13. Music stars were out in force for fashion-related events and runway shows for top designers’ fall 2004 collections. The Feb. 9 Marc Jacobs show attracted stars like Deborah Cox, Russell Simmons and Incubus lead singer Brandon Boyd. On the same day, Billy Joel and Joan Jett were part of the scene at Oscar de la Renta’s showcase.

On Feb. 11, Baby Phat attracted the likes of Damon Dash, Ja Rule, Rev. Run of Run-D.M.C. and hip-hop mogul Simmons, who is the husband of Baby Phat creative director Kimora Lee Simmons. R.E.M. lead singer Michael Stipe went to the Feb. 9 launch for Alice Temperley’s shop at Henri Bendel, and he was in the front row of Libertine’s Feb. 10 runway show.

Mya took in shows by Luca Luca (also attended by Ja Rule and Cand, Sass & Bide and Helen Yarmak. Eve was also an event-hopping fashionista: She went to shows for Donna Karan, Carlos Miele (with Cox and Maxwell also attending) and Heatherette. Vanessa Williams checked out the new Carmen Marc Valvo collection Feb. 12, while Patti LaBelle stopped by the Feb. 13 Zang Toi showcase.

Foxy Brown mingled at the Feb. 12 Fusha show with Wycciel Jean, and she and Mya were among the party-goers at a Feb. 10 celebration for Louis Vuitton’s 150th anniversary. Ja Rule checked out the latest collection from Maurice Malone Feb. 10, and Kellis was spotted Feb. 12 at shows for Calvin Klein and Heatherette.

Eve, left, and Roc-a-Fella Records co-founder Damon Dash are all smiles at the Feb. 11 opening of the Louis Vuitton store on Fifth Avenue. (Photo: Kevin Mazur/Wireimage)

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

PUBLISHING: ASCAP in New York names Carolyn Jensen VP of human resources. She was group human resources director for HarperCollins Publishers U.K.

HOME VIDEO: First Look Home Entertainment in Los Angeles names Michael Katchman VP of sales/sell-thru. He was VP of sales/sell-thru for Lions Gate Home Entertainment.

CONCERT PROMOTION: House of Blues Concerts in San Diego names Chris Moore VP of talent. He was a concert promoter at Frank Productions.

INDEPENDENT PUBLICITY: Dera, Roslan & Campion Public Relations in New York ups Christopher Roslan and Eileen Campion to co-presidents and managing partners. They were associates.

Hot Fashion ...

CHRISTINA AGUILERA and MISSY ELLIOTT

Christina Aguilera, left, and Missy Elliott partied Feb. 11 at New York’s Ace Gallery to celebrate the launch of M.A.C.’s new Viva Glam V lip products, which arrive at retail in March. Aguilera, Elliott, Boy George, supermodel Linda Evangelista and actress Chloé Sevigny recently signed deals to be spokespeople for Viva Glam. The new ac campaign debuts in April. Proceeds from Viva Glam products benefit the M.A.C. AIDS Fund. (Photo: Kevin Mazur/Wireimage)

Piano man Billy Joel, left, arrives with fiancée Kate Lee, center, and daughter Alexa Ray Joel at the Oscar de la Renta show. (Photo: Dimitrios Kambouris/Wireimage)

Now, Hear This ...

JOHN GREGORY

Artists to Watch

Singer/songwriter John Gregory should strike just the right chord for fans of meaningful lyrics and guitar-based rock. His 11-track debut on Atlantic Records, “Pictures From Home” (due Feb. 24), is arresting in its over-arching realism. The album is chock-full of strong musical accompaniment, with Paul Bushnell (Faith Hill, Jewel) and Chris Chaney (Jane’s Addiction) on bass, Kenny Aronoff (John Mellencamp) on drums and Rami Jaffe (the Wallflowers) on organ. The songs are largely autobiographical—dealing with relationships and striving to reach goals—but universally relatable. Lead single “Ride of Your Life” was used for on-air promotion for CBS’ “The Amazing Race” and the WB’s “One Tree Hill” during May sweeps last year. The song was also featured on Atlantic’s soundtrack to Warner Bros. Pictures’ 2003 film What a Girl Wants. “Ride of Your Life” was introduced to select hot AC and modern AC radio stations last November, and Gregory will begin visiting such radio outlets in the next few weeks. He briefly toured with Stevie Nicks as a member of the 1990s band California, which was signed to two separate record deals before disbanding. The theme of his album’s closing track, “Living Proof,” Gregory hopes this is his time to make it.
SPIRITHOUSE COMES TO LIFE

Roots-Music Label Debuts With Two Albums March 9

BY CARLA HAY

NEW YORK — The new SpiritHouse Records is aiming to stand out from other independent labels by offering music to audiences that are hungry for roots-oriented rock and world music.

The first two albums from the Easthampton, Mass.-based label are “The Q People: A Tribute to NRBQ” and “Cathedral” from Americana-influenced rock band Ware River Club. Both are due March 9.

Co-founded by Danny Bernini and Paul McNamara, SpiritHouse Records is distributed by Alternative Distribution Alliance (ADA). Landing a deal to release the NRBQ tribute album was a major coup for the label.

Veteran rock band NRBQ has been cited by dozens of musicians as a major influence. Acts featured covering NRBQ songs on “The Q People” include Bonnie Raitt, Los Lobos, Widespread Panic, Steve Earle and R.E.M. guitarist Mike Mills.

“The Q People” also features NRBQ covers by Yo La Tengo, Selkie, Ware River Club, Ron Sexsmith, King Radio, J Mascis and the cast of Nickelodeon cartoon series “SpongeBob SquarePants.” Tom Kenny, the voice of SpongeBob, was once an opening act for NRBQ as a stand-up comedian.

“Cathedral” is the third album from Easthampton-area band Ware River Club. The band’s self-released previous two albums—“Don’t Take It Easy” and its self-titled debut—have been re-released by SpiritHouse and can be purchased at spirithouserecords.com.

The label was born as a natural extension of SpiritHouse Productions, the Easthampton recording studio founded in 1995 and run by producer/engineer Bernini, who previously worked at the Hit Factory recording studio in New York.

Q-ING UP THE PROJECT

“NRBQ had hired me to mix one of their records, so I had a history with them,” Bernini explains. “They were adamant about not being the ones to pick the artists who would be on this [tribute] album. They didn’t want to throw their own party.”

Bernini continues, “We went down a list of artists who were big NRBQ fans, and most of them said ‘yes’ right away.”

To help market the album, SpiritHouse hired independent promoter Michael Ehrenberger, who is working with the record label’s in-house promotion staffer Dave Withaus. “The Q People” and “Cathedral” are being serviced to college radio, public radio and triple-A formats.

For “The Q People,” SpiritHouse will offer a promotional Q&A CD with Kenny. The album is also planning a 30-minute promotional radio show featuring interviews with artists on “The Q People.”

ADA will provide digital distribution and

(Continued on page 53)
Elements Gets Experimental With New Vinyl Series

We weren’t aware that polyvinyl chloride is part of the periodic table, but indie label Table of the Elements (TOTE) has set us straight. As part of its 10th-anniversary celebration, TOTE is issuing a limited-edition series of one-sided vinyl LPs featuring some well-known names in experimental music. Founded in Atlanta and currently based in Madison, Wis., TOTE has long specialized in left-field music. It has released elaborate boxed sets devoted to the work of Tony Conrad and Rhys Chatham and elegantly packaged single-disc collections by John Fahey, Faust, Keiji Haino and Derek Bailey, among others. TOTE has also had ample experience in the release of vinyl, having issued Revenant Records product in LP form.

Label founder Jeff Hunt says that TOTE will fete itself with two series of vinyl LPs named after rows in the table of the elements. Inaugurated last November, the Lanthanides series will include single-sided, transparent, silk-screened albums, produced in editions of 800 to 2,000 units, by Fahey, Chatham, Loren Connors, Mike Kelley and others.

As a second series, the Actinides, will kick off in November. It will be devoted to interpretations of works by such modern composers as John Cage, Frederic Rzewski, Iannis Xenakis, Anthony Braxton and Steve Reich. Hunt says the performers will include new classical and rock artists.

This spring, TOTE will collaborate with Dust-to-Digital—the Atlanta label that issued last year’s splendid box “Goodbye, Babylon” (The Indies, Billboard, Sept. 13, 2003)—on “Sweet Morning, Infinite Day,” a 10-CD/DVD compilation devoted to Southern “sacred harp” singing.

TOTE is handled by SC Distribution in Bloomington, Ind.

SOUTHERN-BOUND: Southern Records in Chicago has signed exclusive distribution agreements with four new labels: Alien8 Recordings in Montreal is an experimental rock/electronic imprint whose acts include Merzbow and Acid Mothers Temple. Southern will cover U.S. distribution for Alien8. The other three new labels will be handled exclusively in North America. Chicago-based Chocolate Industries releases hip-hop and electronic music; it has put out titles by Punkstörung, Prefuse 73, El-P, DJ Food, Atmosphere and Tortoise.

Filingguerrero in Portland, Ore., features cinematic-style music by Merzbow. Norfolk & Western, Tracker, Holy Sons and Manta Ray. Flameshovel Records is a Chicago-based rock label that is home to Viza-Noir, the Race, Judah Johnson and Low Skies.

Mandell makes a move: Redeye Distribution in Graham, N.C., has picked up distribution of four albums by one of the Indies’ favorite chanteuses, Los Angeles-based singer/songwriter Eleni Mandell. Mandell’s albums “Wishbone” (Zedtone/Mr. Charles, 1999), “Thrill” (Zedtone, 2000), “Snakebite” (Zedtone, 2002) and “Country for True Lovers” (Zedtone, 2003) are now out through Redeye.

Gameplay

Continued from page 51

helping the up-and-coming music talent featured on the game’s soundtrack,” Midway marketing VP Mona Hamilton says. “Although there is no current plan to cross-promote the soundtrack with the game,” she adds, “this is an obvious attempt by Midway to personally extend an opportunity for a number of underground urban talents to display their work in the mass market of videogames.”

As part of an extensive marketing plan, all 19 music tracks will be provided to MTV for use in its “Making Of” segment.

The music is being used in all of Midway’s marketing materials, including the TV spot and trailers on the “NBA Balls” segment of a gameplay demo disc to be distributed with OXM, the Official Xbox Magazine.

Officially licensed by the NBA and NBA Legends, “NBA Balls” takes the game out of the arenas and lets players go one on one with 60 current NBA superstars and 24 all-time league legends in some of their most lavish “cribs.”

The first ever “storymode” in a licensed sports game lets players live the fantasy life of an NBA superstar from rags to riches as they play their way to the top.

MUSIC A BIG PART OF GAMES

Midway’s involvement with top bands began nearly four years ago with Island/Def Jam’s Saliva doing a remake of the original “Peter Gunn” theme for “Spy Hunter,” with an exclusive instrumental mix CD single for Target pre-sell orders.

Black Black Records’ Trigger provided an original techno song for “Defender,” a new, 3D version of the popular ’80s arcade classic. On the Midway sports side, Roadrunner band Dry Kill Logic did its own twisted take on “Take Me out to the Ballgame” for “MLB SlugFest 2003,” and the soundtrack to “NHL Hitz 2003” let players select tunes from the game’s jukebox by such acts as Moby, Incubus and Rob Zombie.

Midway also scored with Arista’s Adema, which gave a mini-concert at the 2002 E3 games expo featuring “Immortal,” an original song penned for "Mortal Kombat" that was released in early 2003. At last May’s E3, mini-concerts featured A&M/Interscope’s Vanessa Carlton, who performed an original song she wrote for “Spy Hunter 2,” and Flip Geffen’s Cold, which wrote an original track for “Psi-Ops,” both due this spring.
Baker & Taylor wants to beef up its music biz

Baker & Taylor has created a music group in an apparent attempt to expand its smallest business segment. Since Chicago-based investment firm Willis Stein & Partners acquired Baker & Taylor last July, the Charlotte, N.C.-based wholesaler has been streamlining operations and trying to expand its music business, which is significantly smaller than its book and video operations.

That is the word from Baker & Taylor’s management team, which has been making the rounds to the majors to tell its story. Company executives were unavailable for comment.

Willis Stein bought Baker & Taylor for $255 million from the Carlyle Group. According to Baker & Taylor documents, the company funded the acquisition with a $115 million equity investment and $140 million drawn down from the company’s $200 million revolving credit facility, provided by LaSalle Bank Business Credit.

Since the acquisition, Willis Stein has paid down $20 million. The balance on the revolver now stands at $120 million.

In 2003, Baker & Taylor generated $42 million in earnings before interest, taxes, depreciation and amortization on sales of $1.2 billion. That is up from the $38.6 million in ebitda it had on sales of $1.1 billion the previous year, according to the company’s handout it is providing at meetings with the majors.

Baker & Taylor does not break out revenue by product line, but Billboard estimates that the firm generated $75 million of its $1.2 billion in fiscal 2003 sales from music, with the significantly larger portion of sales from coming from books and video. Overall, 2003 sales were up 7.9% from $1.1 billion in 2002.

Baker & Taylor does break out revenue by distribution segment. The company’s documents state that retailers accounted for $641.1 million in sales in fiscal 2003, up 18.9% from the $539.3 million it totaled in 2002. Its institutional business–to-libraries and schools–generated $561.4 million, down 3.4% from $575.2 million in fiscal 2002.

Baker & Taylor’s current management team consists of chairman/president/CEO Richard Willis, executive VP/CFO Robert Agnes, executive VP of distribution Arnie Wight, fulfillment services VP Ralph Mendeaux and George Coe, president of institutional sales.

Steve Harkins, a longtime music industry and Baker & Taylor veteran, is VP of music. Jim Ulsamer, the president of the retail division, retired in January, and the company is seeking a replacement.

In focusing on its music business, the company is seeking to grow its business to independent stores, which was up 14% last year from the previous year. Also, Baker & Taylor saw 15% growth in its consumer fulfillment sales for online retailers. It supplies the top 10 online retailers, including Amazon.

The company also plans to expand its tracking/category management business and boost music sales into its bookstore channel. Baker says increasing demand for music and video from its institutional customers is helping.

Speaking of warehouses: The Musicland Group has chosen Deluxe Media Services to provide warehousing, fulfillment and returns processing for its 950 stores.

Musicland, which currently obtains those services from its old warehouse in Franklin, Ind., will transition to the new setup starting in April.

When Best Buy transferred ownership of Musicland to Sun Capital, it decided to keep the chain’s warehouse to service its own stores. Deluxe, owned by the Rank Organization in Europe, has a distribution center in Pleasant Prairie, Wis., just outside of Chicago.

Musicland chairman Eric Weisman says that the chain chose Deluxe Media not only for its lower operating costs and better supply-line control but also for its ability to handle diverse product lines.

Musicland vice chairman Danny Yarbrough directed a senior-level executive team and retained Tompkins Associates, a leading supply-chain consultancy, to conduct a search for a third-party logistics provider that would meet Musicland’s service requirements.

SpiritHouse

Continued from page 51

retail marketing for the label. The SpiritHouse co-founders say they are in discussions with Internet radio sites for streaming of the label’s releases. SpiritHouse will host a record-release party March 8 for “The Q People” at the King King nightclub in Los Angeles. NRJQ will attend, and Kenny will host. Other acts were scheduled to appear but were not announced by press time.

McNamara admits that debuting a new label with two albums on the same day was a daunting idea.

“Why we’ve learned is to go with our instincts, in the tradition of [Arista Records founder] Clive Davis and [Sire Records founder] Seymour Stein. We have a real sense of belief in the artists. Our business model is to associate with genuine music and find a direct route to fans of this music.”

In addition to Ware River Club, the label has signed world music singer/songwriter Andrew Jones, reggae band Screaming Souls, American/country act the Lonesome Brothers and 17-year-old solo male singer Threads. Bernini and McNamara say they are open to signing more acts this year.

Originally the plan was for “The Q People” to be released before March 9, but because of licensing issues, the street date was delayed.

“We had already scheduled [‘Cathedral’] to be released March 9, and we didn’t want to put it off any longer,” Bernini explains.

GOOD SPIRITS

Ware River Club lead singer/songwriter Matt Hебert says the transition to SpiritHouse was easy.

“Danny Bernini produced our first record, so he’s kind of been a sixth member of the band. When he said he was starting a label, we were excited because he’s wonderful to work with, and we know about his work ethic and love for our songs.”

McNamara comments, “We signed Ware River Club because it’s a great live band, and Matt Hебert is one of the best songwriters around. They also tour like crazy.”

Hebert explains that Ware River Club is taking the independent-label route because “major labels often take the artistry out of the artist. We get to make the albums we want to make. Ware River Club will embark on a U.S. tour in March.

In focusing on its music business, the company is seeking to grow its business to independent stores, which was up 14% last year from the previous year. Also, Baker & Taylor saw 15% growth in its consumer fulfillment sales for online retailers. It supplies the top 10 online retailers, including Amazon.

The company also plans to expand its tracking/category management business and boost music sales into its bookstore channel. Baker says increasing demand for music and video from its institutional customers is helping.

Speaking of warehouses: The Musicland Group has chosen Deluxe Media Services to provide warehousing, fulfillment and returns processing for its 950 stores.

Musicland, which currently obtains those services from its old warehouse in Franklin, Ind., will transition to the new setup starting in April.

When Best Buy transferred ownership of Musicland to Sun Capital, it decided to keep the chain’s warehouse to service its own stores. Deluxe, owned by the Rank Organization in Europe, has a distribution center in Pleasant Prairie, Wis., just outside of Chicago.

Musicland chairman Eric Weisman says that the chain chose Deluxe Media not only for its lower operating costs and better supply-line control but also for its ability to handle diverse product lines.

Musicland vice chairman Danny Yarbrough directed a senior-level executive team and retained Tompkins Associates, a leading supply-chain consultancy, to conduct a search for a third-party logistics provider that would meet Musicland’s service requirements.
Spanish DVD Titles In Demand

BY JILL KIPINS

LOS ANGELES—Ninos queremos puedes en español on DVD.

The Hispanic community is saying "we want more Spanish-language films on DVD," and major and independent distributors are complying.

Twentieth Century Fox Home Entertainment just released three critically acclaimed Spanish-language films on DVD in the second wave of its Cinema Latino line, while Ventura Distribution is adding its 1-year-old, Spanish-language Studio Latino arm through a new deal with Spain's Lola Films.

"Disproportionately, the Hispanic community spends more on home entertainment, (than other communities)," says Steve Feldstein, senior VP of marketing communications for Fox. "The Hispanic film community is also churning out very creative films that appeal to the art-house crowd. This represents a huge opportunity for us."

Indeed, 34% of Hispanic households own DVD players by 2002, according to Menlo Park, Calif., research firm Knowledge Networks. In that period, 30% of white households owned DVD players.

The Hispanic community spent $3.4 billion on video rentals and purchases in 2002, Knowledge Networks says. That represents 14% of its total video revenue.

Fox's Cinema Latino line came to fruition through a deal with Venevision last year. Venevision will release at least 10 films theatrically in the United States, which will then be distributed on video by Fox.

The Feb. 3 slate included "La Ley de Herederos," "Por la Libra" and "Sin Dejar Huella." All have English subtitles. A third wave is expected later this year.

While majors are investing in Spanish-language films, independents like Ventura Distribution have far heavier release schedules.

Chris Lynch, senior VP of business development for Ventura, says that 180 Spanish-language films from its Studio Latino line have been released within the past year. The first Lala release was May 11's "La Nena de Tus Ojos," directed by Academy Award winner Fernandez Trujillo and starring Penelope Cruz. Lynch and Fox say that retail in Spanish-language films is still largely regional. "The problem is getting consistent shelf space," Lynch says. "It's a question of the Anglo retail base waking up to the fact that a significant number of their Audience is Hispanic."
### Top DVD Sales

**February 20, 2004**

**Billboard Top DVD Sales**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>Principal Performers</th>
<th>Suggested Retail Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NUMBE</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td>1</td>
<td>UNDER THE TUSCAN SUN (Pan &amp; Scan)</td>
<td>WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY VIDEO</td>
<td>Diane Lane</td>
<td>22.98</td>
</tr>
<tr>
<td>2</td>
<td>SECONDHAND LIONS</td>
<td>WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY VIDEO</td>
<td>Michael Caine, Robert Downey Jr.</td>
<td>22.98</td>
</tr>
<tr>
<td>3</td>
<td>THE LION KING (Platinum Edition)</td>
<td>WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY VIDEO</td>
<td>Animated</td>
<td>24.98</td>
</tr>
<tr>
<td>4</td>
<td>OPEN RANGE</td>
<td>WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY VIDEO</td>
<td>Kevin Costner, Robert Duvall</td>
<td>24.98</td>
</tr>
<tr>
<td>5</td>
<td>SEABISCUT</td>
<td>PARAMOUNT HOME ENTERTAINMENT</td>
<td>Jeff Bridges, Tobey Maguire</td>
<td>24.98</td>
</tr>
<tr>
<td>6</td>
<td>SPIDER-MAN</td>
<td>MARVEL STUDIOS HOME ENTERTAINMENT</td>
<td>Kirsten Dunst, Tobey Maguire</td>
<td>24.98</td>
</tr>
<tr>
<td>7</td>
<td>MIAMI VICE: BEST OF 1984-1990</td>
<td>MCA HOME VIDEO</td>
<td>Re L.'s, Channing Tatum, Don Johnson</td>
<td>24.98</td>
</tr>
<tr>
<td>8</td>
<td>FIGHTING TEMPTATIONS (Pan &amp; Scan)</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>M. P. Wilson, Marlon Wayans</td>
<td>26.98</td>
</tr>
<tr>
<td>9</td>
<td>FIGHTING TEMPTATIONS (Pan &amp; Scan)</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>M. P. Wilson, Marlon Wayans</td>
<td>26.98</td>
</tr>
<tr>
<td>10</td>
<td>FIGHTING TEMPTATIONS (Pan &amp; Scan)</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>M. P. Wilson, Marlon Wayans</td>
<td>26.98</td>
</tr>
</tbody>
</table>

**Top VHS Sales**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>Principal Performers</th>
<th><strong>SALE</strong> Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NUMBER</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td>1</td>
<td>UNDER THE TUSCAN SUN</td>
<td>WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY VIDEO</td>
<td>Diane Lane</td>
<td>24.98</td>
</tr>
<tr>
<td>2</td>
<td>SECONDHAND LIONS</td>
<td>WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY VIDEO</td>
<td>Michael Caine, Robert Downey Jr.</td>
<td>22.98</td>
</tr>
<tr>
<td>3</td>
<td>THE LION KING (Platinum Edition)</td>
<td>WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY VIDEO</td>
<td>Animated</td>
<td>24.98</td>
</tr>
<tr>
<td>4</td>
<td>OPEN RANGE</td>
<td>WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY VIDEO</td>
<td>Kevin Costner, Robert Duvall</td>
<td>24.98</td>
</tr>
<tr>
<td>5</td>
<td>SEABISCUT</td>
<td>PARAMOUNT HOME ENTERTAINMENT</td>
<td>Jeff Bridges, Tobey Maguire</td>
<td>24.98</td>
</tr>
<tr>
<td>6</td>
<td>SPIDER-MAN</td>
<td>MARVEL STUDIOS HOME ENTERTAINMENT</td>
<td>Kirsten Dunst, Tobey Maguire</td>
<td>24.98</td>
</tr>
<tr>
<td>7</td>
<td>MIAMI VICE: BEST OF 1984-1990</td>
<td>MCA HOME VIDEO</td>
<td>Re L.'s, Channing Tatum, Don Johnson</td>
<td>24.98</td>
</tr>
<tr>
<td>8</td>
<td>FIGHTING TEMPTATIONS (Pan &amp; Scan)</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>M. P. Wilson, Marlon Wayans</td>
<td>26.98</td>
</tr>
<tr>
<td>9</td>
<td>FIGHTING TEMPTATIONS (Pan &amp; Scan)</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>M. P. Wilson, Marlon Wayans</td>
<td>26.98</td>
</tr>
<tr>
<td>10</td>
<td>FIGHTING TEMPTATIONS (Pan &amp; Scan)</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>M. P. Wilson, Marlon Wayans</td>
<td>26.98</td>
</tr>
</tbody>
</table>
Their Music: The Story of Barry Mann & Cynthia Weil


Featuring such an incredibly broad range of Mann-Weil hits, like “Loverboy” and “I Can’t Help Myself,” their commitment to negotiating deals with other labels for the best licensing deals is a testament to their dedication to their craft.

Their success continued with hits like “(You Make Me Feel Like) A Natural Woman,” which Mann wrote with Phil Spector, and “Do Wah Diddy Diddy,” which Cynthia wrote with her husband, Wayne Newton.

Weil, who died in 2003, was known for her hit “(You’re So Square) Baby I Don’t Care,” while Mann is perhaps best known for his track “(I Can’t Help Myself) Like a Natural Woman.” Their collaboration continued through the 1960s, with hits like “I’ll Say She Loves Me Not,” which was written for the movie “Charade.”

Their influence extends far beyond the music industry, with Mann receiving the BMI Founders Award in 2005 and Weil being inducted into the Songwriters Hall of Fame in 1994.

Rock ’n’ roll Animal Reed Roars Again

“From a recording point of view, it sets the bar for what a live show can sound like,” says Lou Reed, discussing his upcoming tour, “Animal Serenade.” Reed has been touring the world with the Alamo, a new band that features Reed on vocals and guitar, and a lineup that includes bassist Tony Levin, drummer Samman, and keyboardist and vocalist Sarah Bell.

Recording at the Wiltern Theater in Los Angeles during his 2003 world tour, “Animal Serenade” is a sequel to Reed’s 2000 album, “Rock ’n’ Roll Animal.”

“[The new album] is a little bit of a question mark,” Reed says. “It’s not as...

END OF DOCUMENT

Songwriters & Publishers

At 90, ASCAP Celebrates

BY JIM BESSMAN

ASCAP helped celebrate its 90th year by recording revenues reaching $668 million in 2003, up 5.2% from 2002.

“2003 revenues were the best ever in the company’s history, beating the previous all-time high of $645 million reported in 2001,” ASCAP CEO John LoFrumento said, announcing the figures Feb. 10 during the performing rights organization’s annual West Coast membership meeting at the Beverly Hilton Hotel.

It was further reported that ASCAP’s operating expense ratio hit an all-time low of 13.9%.

“The development of new cutting-edge technology, our continued focus on cost reduction and distributions of more than $1.6 billion to members during the past three years,” LoFrumento said, citing our commitment to negotiating deals with other labels for the best licensing deals.

Also at the meeting, LoFrumento and ASCAP president/ chairman Marilyn Bergman outlined important legislative developments, technological innovations and the growth of ASCAP licensing efforts. A screening of a commemorative video tracing ASCAP’s history commemorated the society’s 90th anniversary.

Prior to the meeting, a seminar titled “ASCAP Innovations for Member Success” included a demonstration of ASCAP’s performance-tracking service MusicPro. It also highlighted its new flagship installation, the MusicPro Platinum Studio.

They Wrote That? We Loved It


Featuring such an incredibly broad range of Mann-Weil hits, like “Loverboy” and “I Can’t Help Myself,” their commitment to negotiating deals with other labels for the best licensing deals is a testament to their dedication to their craft.

Their success continued with hits like “(You Make Me Feel Like) A Natural Woman,” which Mann wrote with Phil Spector, and “Do Wah Diddy Diddy,” which Cynthia wrote with her husband, Wayne Newton.

Weil, who died in 2003, was known for her hit “(You’re So Square) Baby I Don’t Care,” while Mann is perhaps best known for his track “(I Can’t Help Myself) Like a Natural Woman.” Their collaboration continued through the 1960s, with hits like “I’ll Say She Loves Me Not,” which was written for the movie “Charade.”

Their influence extends far beyond the music industry, with Mann receiving the BMI Founders Award in 2005 and Weil being inducted into the Songwriters Hall of Fame in 1994.
‘Mad World’ Appeals To International Audience

BY PAUL SEXTON

LONDON—The U.K.’s surprise Christmas No. 1 hit is speeding around the world this quarter, fueled by the perfect marriage of two independent partners.

“Mad World” by Michael Andrews featuring Gary Jules, the stark piano/vocal cover of Tears for Fears’ 1982 British hit, catapulted the singer-songwriter from San Diego to stardom in a new commercial plane.

Released in Europe as a joint venture by London-based independents Sanctuary and Adventure, “Mad World” has shipped 650,000 units in the U.K. through distributor Pinnacle, according to the labels.

“I could not say enough about [Adventure] and Sanctuary,” Jules says. “They were so smart about getting out the way and letting [the song] do whatever it was going to do, and they just supported it where it needed it.”

As it begins to chart through Europe, “Mad World” is about to revive Jules’ dormant U.S. career, through a licensing deal there with Universal. The song was featured in the cult 2001 movie hit “Donnie Darko” and on its soundtrack. The music for the movie was otherwise composed by Andrews, who, like Jules, hails from San Diego. The score was first released by U.S. independent label Enjoys in 2002. The soundtrack brought the song to the attention of Adventure CEO Paul Conroy, formerly president of Virgin Records U.K.

Conroy describes the subsequent liaison with Sanctuary as a “perfect marriage.” The tie-up was the result of an “aside” conversation” with Sanctuary senior VP of A&R John Williams, he adds. Adventure/Sanctuary simultaneously reissued the film score in Europe Jan. 19 and released Jules’ sophomore album, “Trading Snakeoil” (Continued on page 63)

Belgian Brewer Launches Label

BY MARC MAES

LEUVEN, Belgium—Local artists may feel like raising a glass to celebrate the debut of a new label in Belgium later this month.

After six years of involvement with the live-music scene in Belgium, global brewer Interbrew is hoping a record label that will carry the name of its leading international brand, Stella Artois.

Based in Leuven, Belgium, Interbrew is one of the world’s top three brewers, with operations in 21 countries and 2002 sales of 7 billion euros ($8.95 billion). Its other brands include Labatt’s, Beck’s, Staropramen and Bass.

The company had previously financed its music activities in Belgium to sponsoring live-events under the Stella Artois Music banner. In 2003, it sponsored 72 live-music events here, including major festivals like Rock Werchter, Dour Music and the Markrock.

“The Stella Artois Music label takes us a step further than the sponsorship of festivals,” Interbrew corporate media relations director Marianne Amssoms says. However, she adds, “it is not our goal to compete with major players on the market.”

Amssoms says the launch of the label is partly an Interbrew marketing strategy to “dynamize” the brand and is also a way to “offer some support to our local” (Continued on page 60)

Egan’s ‘Distraction’
Canadian Jazzer Makes Pop Bid

BY LARRY L’BLANC

TORONTO—Though she’s known mainly in Quebec as a jazz vocalist, Coral Egan may well be Canada’s next adult-based pop star.

Montreal-based Justin Time, Canada’s premier jazz label, released Egan’s solo album contemporary debut, “My Favorite Distraction,” Feb. 10. Justin Time owner Jim West, who discovered and developed Canadian singer/pianist Diana Krall’s international career a decade ago on the label, says, “Coral’s a great singer. She’s got a personality on stage second to none, and her writing is good. That is a serious package. I’m not used to that in the jazz world.”

Tom McAlulife, national new release buyer at HMV Canada, agrees. (Continued on page 60)
**HITS OF THE WORLD**

**JAPAN**

<table>
<thead>
<tr>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

**FRANCE**

<table>
<thead>
<tr>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

**GERMANY**

<table>
<thead>
<tr>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

**CANADA**

<table>
<thead>
<tr>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

**SPAIN**

<table>
<thead>
<tr>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

**AUSTRALIA**

<table>
<thead>
<tr>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

**THE NETHERLANDS**

<table>
<thead>
<tr>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

**SWEDEN**

<table>
<thead>
<tr>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

**SWITZERLAND**

<table>
<thead>
<tr>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
<tr>
<td>NEW</td>
</tr>
</tbody>
</table>

---

Hits of the World is compiled at Billboard/London.
I Life Elephunk Feels Like BLACK 5 2 3

NEW
NORAH JONES HUSH WITCH II
EVANESCENCE HEART/Achiever
BEJOY NUNEZ REASON TO BELIEVE
STARMARIA TO THE HUNTING
DIE LOLLIPOPS DEEPER THAN WIND

DENMARK

PORTUGAL

IRELAND

Ireland’s no. 1

IRAQ

Greece

Czech Republic

Radio Airplay

Shut Up

Casey: Second Time Around

His debut set, “Amen (So Be It),” was well-received, and there were support tours with R.E.M. and the Pretenders. Then when it came to the second album, there were a few false starts, and Casey faded from view. But Sony kept the faith, and it has paid off. Casey’s sophomore album, “Living,” was released in Ireland in late 2003 and was kept from the No. 1 spot only by Dido—and by a mere 86 copies, according to sales figures. The single “Saints & Sinners” also went top 10. The album gets a U.K. and European release March 15. “I thinks it’s more dynamic than the first record,” Casey says. “I went more for the rhythm end of things, with a few tracks people can dance to.”

NICK KELLY

ETERNAL API: “Her great voice will not be lost,” author Jean Cocteau said on the passing of legendary French singer Edith Piaf in October 1963. To mark the 60th anniversary of her death, Capitol/E.M.I France last year issued “Eternelle,” a collection of four of her greatest songs, including four previously unreleased titles. In Europe, 150,000 copies in France, “Eternelle” arrives Feb. 24 in the United States through Angel Records. The album is the start of a film deal that will include “Living the Love” (a collection of her songs in English), “Carnegie Hall” (a 1956 live recording) and “La Môme de Paris.”

JAMES MARTIN

FROM INDIA WITH LOVE: Noted Indian singer Shubha Mudgal has collaborated with painter Haku Shah for a unique project that blends music with art. The result is an exhibition and album titled “Haman Hain Ishq.” Released on Sony Music India, the songs are inspired by the poetry of Indian mystic Kabir. For the exhibition, which opened in Mumbai in January, Shah created works of art inspired by Kabir's verse, several of them digitally generated. Sony Music India managing director Shridhar Subramaniam says, "By reviving the art of Bhakti (spiritual) poetry and manifesting its ideals into music, this project revisits a deeply rooted part of our culture.""
French Export Office Targets Turnaround

BY JAMES MARTIN


FMEO president Eric Morand says 2003 was “a year of transition” for the local music business, following a weak 2002, when overseas shipment volumes fell 17% to 33 million album units. According to newly published FMEO figures, 4.43 million of those were finished product and 28.7 million were licensed repertoire.

Morand is cautiously optimistic that there will be an upturn in exports this year, thanks to several album releases with strong international potential.

The first of those, electronic duo Air’s “Talkie Walkie” (Source/Virgin), shipped 450,000 copies outside France within two weeks of its Jan. 26 release, according to the label. The album entered the Billboard European Top 100 albums chart at No. 1 (Billboard, Feb. 14).

Albums from a number of other French acts with established international profiles, including Phoenix (Virgin/EMI), Télémépopus (Catalogie/EMI) and Patricia Kaas (Columbia/Sony), are also in the pipeline.

The FMEO was set up in 1993 with funding from the local music industry and the French government. The initiative has since been copied by other European countries eager to boost their domestic repertoire’s profile overseas.

The 2002 figures are based on information for the full year supplied by French labels bodies SNEP and UPPI, both of which help fund the FMEO. The complexities of collecting full shipment details from around the world by a single methodology where licensing deals are involved—mean that annual figures from the FMEO are published 12 months after the calendar year in question.

Morand heads French dance/electronica label F Communications, which he co-founded. A climate of declining sales in 2002 resulted in an “inevitable conservatism” in French A&R in 2003, he says.

“The notion of signing ‘global’ artists such as [Virgin France dance/electronica act] Daft Punk significantly diminished in 2003,” Morand suggests. As a result, the downturn of 2002 is expected to have continued in 2003.

However, FMEO provisional figures for Jan. 1, 2002, to Oct. 30, 2003, exhibit strong export performances by individual albums. Multi-instrumentalist Yann Tiersen shipped more than 900,000 copies of his 2001 score for Academy Award-nominated film “Amélie” (Labels/EMI) outside France during that period.

FRENCH BOOM

Former supermodel Carla Bruni, signed to French indie Naïve, was another success story during the 21-month period studied by FMEO.

She shipped more than 300,000 copies of her 2002 debut album, “Quelqu’un M’a Dit,” outside France, as domestic shipments during the same period in excess of 1 million units.

The success of Bruni’s set—recorded entirely in French—shows that French consumers appreciate the music, she says. “On ne peut pas envier la musique,” she says, “just appreciate the lyrics to appreciate the music.”

Brewer

Continued from page 57

music industry in tough times.”

Interbev’s other core brand in the Belgian market, Jupiter, has strong links with its suppliers. It sponsors both the national soccer league and the Belgian national team.

Launched Feb. 1, the Stella Artois Music record label is headed by managing director Len Doens and backed by two other full-time staff.

Doens was previously program director of Netherlands-based music TV channel TMTV, an MTV Networks Europe affiliate. Before that he was promotion and A&R manager with BMG in the Netherlands and at indie CNR/Ardac.

“Some promising bands and artists are without a record deal these days,” Doens says. “Because the industry is at quite a low ebb.”

With that in mind, Doens says he took the idea for a label start-up to Interbev, as part of a search for “a strong financial partner.”

He says the label will sign three or four Belgian acts this year.

The first act to be signed to the new label is dance outfit Praga Khan, one of several music projects fronted by Belgian DJ Maurice Engelen. Dance pioneer Engelen has an international profile with Praga Khan and his band Lords of Acid. He will also work as A&R consultant for the new label.


The single will be released before the end of this month, the label says. Promotional copies have already been shipped to radio stations and music TV outlets.

DOMESTIC FOCUS

A domestic sales and distribution deal with Sony Music Belgium for the label was nearing completion at press time. Sony Music Belgium managing director Koen Van Becketel declined to comment on the pending deal.

The Stella Artois Music label’s operations will be limited to Belgium. Interest in overseas in specific releases will be dealt with according to the nature of the deal with each act.

“In Belgium, we have elaborated for our specific sponsorship program for Stel-la Artois,” Armosse says. “Overseas, this brand has a premium positioning, which requires a totally different strategy.” The label will not open overseas offices, she adds. The launch of the label has received qualified approval from the local affiliate of the International Federation of the Phonographic Industry (IFPI).

“Every initiative that supports our music industry in these tough times is very welcome, especially if they support us ourselves,” he says. “We plan to educate our colleagues in the Belgian music business.”

FMEO’s Sargent says, “On the other hand, Heymans adds, “we must be cautious that initiatives like this don’t harm the balance of power. The support of [a leading brand like] Stella Artois Music could result in unfair competition as well.”

Net music shipment figures from the Recording Industry Assn. of Japan confirm the decline indicated in its recent production statistics for 2003 (Billboard, Feb. 7). The RIAJ shipped 3.7 million compact discs to retailers in 2003 fell 4% to 292.9 million units. Value at retail prices was down 11% to ¥11.9 billion yen (4.9 billion). Japanese labels are able to calculate retail values from shipment levels because they operate the government-approved aeon/Yam music price system. Domestic repertoire also fared poorly, falling 5% to 22.6 million units for a retail value of ¥37.8 billion yen (3.5 billion), down 14%. Shipments of international product declined 3% to 71.3 million units, with value down 4% to ¥14.1 billion yen (1.4 billion). A total of 20.1 million music videos and DVDs were shipped—a 55% rise—with a retail value of ¥69.1 billion yen (669 million).

Kate Fulton has resigned as director general of British Music Rights (BMR), the London-based lobbying body for author/publisher interests. Fulton says she quit because she “does not have the time to effectively deliver the organisation’s mission.” Fulton replaced outgoing BMR director general Frances Lowe in September 2003. Fulton previously was chief legal counsel for Europe/U.K. at advertising agency Young & Rubicam. BMR chairman Chris White and advertising agency Young & Rubicam are members of the new board. She has already stepped down as chairwoman of the advertising agency’s London office.

The first report on the new board’s activities will be released in bank buying speciality. The board will also explore the possibilities of extending the service to CD or DVD, in many cases.

BMC Music Publishing has launched a dedicated consultancy service in Europe for companies that use music in films and TV programming. The new London-based division, Syncanet, will offer a comprehensive music-sourcing service that includes a free online “search and listen” facility at bmgmusicsearch.com. In addition, tailor-made CD samples will provide ideas for specific projects at the client’s request, full project management support and fast delivery time-lines. Although centrally headed from London, Syncanet will have representatives in all BMC Music Publishing’s European offices to handle local licensing issues. Users will have direct access to a catalog of nearly 1 million songs. Syncanet is jointly headed by BMC Music Publishing U.K. media and marketing manager Dave Bartram and U.K. film and TV manager Chris Graives. Both report to Steve Levy, London-based BMC Music Publishing International head of global marketing.

French CD manufacturer MPO has acquired German company EMTEC Consumer. MPO is a leading manufacturer of audio and video cassettes, reproducible and recordable CDs and DVDs. MPO paid an undisclosed sum to the manufacturer’s former parent, German chemical group BASF. The deal widens MPO’s previously business-to-business customer base to include the consumer sector, EMTEC’s target market. MPO produces CD-Rs, DVD-Rs and Mini Discs under the EMTEC brand name. It also makes such storage devices as memory cards. MPO chairman Louis de Polis says, “This operation will allow us to increase our presence in the sort of developing markets which would otherwise have been difficult to approach.”

Egan

Continued from page 57

“Coral has an incredible voice. She has a steady following in Montreal. We tried to grow on that with her previous [jazz] release, and it didn’t work. But this is the album that is going to break her.”

Egan admits to being “terrified” of what has become a quickly accelerating career but says, “I’ve been trying to prepare myself for this my whole young-adult life. I’m so happy it is happening. I can see that I will not fall from the edge of the world. I’ve committed to music; I’ve committed to a sound.”

HYBRID STYLE

While rooted in jazz, Egan’s album is an appetizing hybrid of pop, folk, soul and Quebecois influences, reflecting Montreal’s diverse cultural lineage.

Bilingual Egan describes the mostly French-speaking city as “the cultural Mecca of Canada.” She adds, “The incredible thing about the Quebecois culture is that [the French] want to keep their language and their authenticity. I’m an English Montrealer, but I’m connected to that drive.”

Following her first appearance onstage at 11 with her mother, celebrated Montreal jazz singer Karen Young, Egan has worked extensively in Quebec, performing with her mother, working as a solo singer since she was 16 and collaborating with such top Quebec artists as Luc de Larochellière and DJ Ram.

(Continued on page 63)
**REAL ESTATE**

**567 WILSHIRE APARTMENTS**

DRAPERIES OPTIONAL

Twenty-six floors up, draperies may not be the only thing that are optional. Live on the edge with floor to ceiling windows and views that reach out and inspire you.

Five brand new penthouse apartments perched atop the Miracle Mile’s most desirable to rise are now complete.

Cool granite surfaces permeate each apartment home. Feel the sleek stainless steel appliances. And sumptuous master retreats entice you with the comfort of a spa tub and private sauna.

Take a tour. Star forever.

5670 Wilshire Apartments

---

**GATED ESTATE PROPERTY**

Malibu, California

Deeded beach access, large mostly usable lot. Extensive mature landscaping including hundreds of specimen Poinciana trees. Views of the ocean, whitewater, city & Catalina Island. Outlet Cal-de-sac Street. Newer construction that could not be duplicated under current codes. Use of top-of-the-line materials & construction including: granite & marble countertops, cooks kitchen with stainless steel appliances including 3 sinks, & 2 dishwashers, Hardwood & stone floors, mahogany oversize doors, custom fired barrel tile roofing, energy efficient low e glass, triple zone heating & fire sprinklers. 5 bedroom main house with 8 baths. Studio or guest apartment or media room with underwater viewing window into the pool. Large guesthouse with 1 bedroom, bath, den, living room, dining room & kitchen. Cathedral ceilings, 2 wet bars. Parking for 4 cars in garage and 3 - car carport. Infinity pool with spa.

Offered at $6,750,000.

DONNA MARIE BOHANA
310-589-2475
310-963-3465
Email: dbohana@coldwellbanker.com

---

**LANDMARK VENUE & BUSINESS OPPORTUNITY**

Historic Sweets Ballroom, Upton Oakland, California

- 12,500 sf concert/dancehall: 900 occupancy
- 32 year leasehold at below market rate--free rent through 12/06
- 1923 fully renovated, ADA compliant, art deco space built in 1923
- at 19th St. BART Station bet. historic Paramount & Fox Theaters
- abundant public parking nearby
- largest, most elegant and historic venue in East Bay
- critics call Historic Sweets a "better Fillmore"

$4.5 million or best offer. Serious Inquiries Only.

For more photos at: historicssweetsballroom.com

For info packet email: info@historicsweetsballroom.com

(510) 835-4827

---

**2003 Office Building of the Year!**

Home To Billboard & Hollywood Reporter Magazines

5055 Wilshire Boulevard
Los Angeles, California

- Located in the heart of the entertainment, media, and publishing industries.
- Sweeping views of Hollywood Hills, downtown Los Angeles and the Pacific Ocean!
- Innovative art deco design.
- Suites available from 1,000 SF to 15,000 SF.
- Multi-level covered parking with direct walk-on access.
- Close to Amenities.

For Leasing Information, Call:
Hans Mumper
(949) 442-7700
www.usaarealty.com

---

**WANTED TO BUY**

TOP $ PAID

For: CDs, Lps & Cassettes, Videos & DVDs

Call (201) 986-0909
Fax (214) 986-7753

---

**CONNECT WITH THE MUSIC INDUSTRY'S MOST IMPORTANT DECISION MAKERS IN BILLBOARD CLASSIFIED**

Connect with the music industry's most important decision makers in Billboard Classified.

Maximum results, maximum exposure.

Call: 1-800-223-7524 Today!
Fax all ads to: 646-654-4798/99 or email to: jsrerrte@billboard.com

Your ad includes a listing on billboard.com

over 17 million page views a month
www.billboard.com
Congratulations Grammy Winners!

You're the world's movers and shakers. Speaking about moving, work with another award winner. The number one broker on the luxury real estate sales chart in New York City. My name is Eileen Robert, I'm a Senior Vice President at Halstead Property LLC and the broker for Katherine Hepburn's estate. I'll make the real estate process efficient and fun. Just give me a call at - 917-539-7800.

THE BRILL BUILDING
1619 Broadway, NYC
Realty Group, Ltd., Agent
David Transom
Tel 212-286-3800
Fax 212-286-4076
Realtygroup@AOL.com
www.brillbuilding.com
8090 SQ. FT. AVAILABLE NOW

STATE-OF-THE-ART RECORDING STUDIO:
5 STORY BUILDING LEASE OR BUY

State-of-the-art 3,500 s.f. Recording Studio for rent, or entire 5 story elevator Building for sale.

STUDIO: Former tenant went broke after $500,000 build-out of third floor. 80% complete.
Large/studio/ small offices. Separate control rooms. Flexible use common room, offices, bathrooms, kitchen. Racks, speakers, fiber optics, wiring, a/c, sound insulation in place.

BUILDING: 5 occupied stores. Floors 2 & 4 occupied. 5th floor former 10 room doctor's suite vacant @ 3,500 s.f. Private thermostat for A/C & heat. Improvements included.


Contact: Lara M. Schwartz @ 914-682-8055 x108 or LSchwartz@Trianglerealty.net

HELP WANTED

Intern Wanted

Billboard Magazine's New York office is currently seeking interns to assist various departments with their day-to-day duties. Students must be enrolled full-time in an undergraduate or graduate college, and must be receiving college credit for the internship position.

For more information, please contact Lisa Garris by sending your resume to: entertainmentrecruiter@vmusubpubs.com

Candidates of interest will be contacted to set up an interview.

PR/Project Coordinator

Record Label seeks for F/T Coordinator. Great communication skills req'd, multi task, organized, detail oriented, computer knowledge, and able to assume responsibility immediately. Please fax resume (201) 866-5444

WE HAVE ALWAYS ROOM FOR TALENT!

PR/Project Coordinator

We are seeking a dynamic, creative and media-savvy individual to assist in our PR/Project Coordinator role.

- Flexibility in taking on a variety of projects, working well under pressure and meeting deadlines
- Experience working in the music industry
- Excellent written and verbal communication skills
- Ability to juggle multiple projects at once
- Strong organizational skills

For consideration, please submit your resume to: entertainmentrecruiter@vmusubpubs.com

We Are Recruiting!

We are currently seeking a Director of Marketing for our new company. The ideal candidate will have:

- Strong marketing background
- Experience working with campaigns
- Excellent written and verbal communication skills
- Ability to juggle multiple projects at once

For consideration, please submit your resume to: entertainmentrecruiter@vmusubpubs.com

WE ARE RECRUITING!

We are currently seeking a Director of Sales for our new company. The ideal candidate will have:

- Strong sales background
- Experience working with campaigns
- Excellent written and verbal communication skills
- Ability to juggle multiple projects at once

For consideration, please submit your resume to: entertainmentrecruiter@vmusubpubs.com

We Are Recruiting!

We are currently seeking a Director of Operations for our new company. The ideal candidate will have:

- Strong operations background
- Experience working with campaigns
- Excellent written and verbal communication skills
- Ability to juggle multiple projects at once

For consideration, please submit your resume to: entertainmentrecruiter@vmusubpubs.com

WE ARE RECRUITING!

We are currently seeking a Director of Business Development for our new company. The ideal candidate will have:

- Strong business development background
- Experience working with campaigns
- Excellent written and verbal communication skills
- Ability to juggle multiple projects at once

For consideration, please submit your resume to: entertainmentrecruiter@vmusubpubs.com
‘Mad World’
Continued from page 57

for Wolf tickets, which debuted on the Official U.K. Charts Co. album listing dated Jan. 31 at No. 12. The album has sold 25,000 units across the center in the United Kingdom, Conroy says.

Jules lived in the United Kingdom before embarking on a European promotional tour of Sweden, the Netherlands, Germany, Belgium, France and Portugal, leading up to the Feb. 12 start of a nine-date British and Irish tour. Jules is booked in Europe by ITB and managed by Los Angeles-based Bill Silva Management.

“Mad World” has made the top five of the Mega Charts Top 100 singles sales list in the Netherlands, one of several territories where the single has been released on Adventure/Sanctuary through BMG. Other territories covered by BMG include Denmark, Finland, France and the Benelux markets (Belgium, Luxembourg and the Netherlands).

In Germany, Switzerland and Australia, the single is distributed through Rough Trade, by PIAS in Spain, Edel in Italy, VWM in Norway and Showtime in Sweden.

“The single has captured the imagination of the international market exactly as it did the U.K.s prior to Christmas,” Sanctuary VP of international marketing and promotion Julian Wall says. The single has now been released throughout Europe and the album is available everywhere except France, Italy and Spain, where it is due in March.

March 16 sees the U.S. release of “Wolf tickets” by Universal; the album first appeared in America in 2001 as a self-initiated project by Jules, before the recording of “Mad World” gave it new momentum.

Under the one album Universal deal, Jules also won ownership of his debut album “Greetings From the Side,” released there by A&M in 1994 shortly before the Seagram/Polygram deal terminated the old label.

“The contract stack that the lawyers were going to go through started with Sheryl Crow and worked its way down to Gary Jules after about a year,” he says.

Responding to the idea that he has effectively put his head back into the “major lion’s mouth,” he says: “It’s always the same lion, but I learned a few tricks since the last time. I got a chair and a whip, finally.”

Conroy says Jules’ success has “helped no end in putting Adventure on the map.” He runs the company with his wife, Katie Conroy, the former EMI director of international promotions.

Adventure recently confirmed the worldwide signing of former Fleetwood Mac member Christine McVie. She has an album due in May.

A Japanese deal with Hox has been secured for Adventure’s Danish rock band Nu, and the company will soon launch U.K. female rapper Verbalicious.

Ahead of the planned U.K. release of Jules’ “Broke Window” as a follow-up single in late March, there is no shortage of onlookers ready to dismiss him as a one-hit wonder. “It’s a huge hit for the sort of music I consider myself to be,” the artist says.

“That’s not making any more claims to legitimacy than anybody else,” he adds, “but my album cost 100 bucks; I made it in a basement with my best friend. ‘Mad World’ went to the top of the charts, and if that didn’t happen again for a while, that would be OK with me.”

Egan
Continued from page 60

In 2002, Egan and guitarist Alex Cattaneo released the album “The Path of Least Resistance” independently. Produced by longtime collaborator Charles Papasoff, the album featured mostly pop standards, spanning Irving Berlin’s “How Deep Is the Ocean” to Van Morrison’s “Moondance.” Licensed the same year by Justin Time, West says the album has sold 4,000 units to date, a respectable figure for a jazz release in Canada.

Following the independent release of the album, Egan received numerous offers from major labels. But she opted to sign with Justin Time.

Egan explains, “Justin Time offered me artistic liberty. You won’t find that with a major.” West, however, is currently looking at several offers from major labels to distribute the album outside Canada.

Produced by Papasoff, “My Favorite Distraction” was recorded at Studio Prisson in Montreal. Unlike her debut—which was completed in three weeks—the new album took six weeks of pre-production and nearly two months to record.

Egan and Papasoff approached each song as its own entity, using vocals and melodies to link the songs overall.

Although writing, arranging and recording her own material was challenging, Egan enjoyed the process. “I feel like I’ve married, divorced and found my new love,” Egan says. “Recording is so trying but so incredible.”
Radio Readies ‘Idol’ Contest

It was only a matter of time. “American Idol” has come to radio.

Clear Channel, Sony Music and Winterfresh gum have launched Radio Star, a 14-week talent search that began Feb. 16. The winner receives a Sony Music recording contract, a $50,000 wardrobe/makeover prize from CC and a contract with the William Morris Agency. He or she will also appear as an opening act at WHW (100) New York’s and KIIS-FM Los Angeles’ respective holiday Jingle Ball concerts.

CC stations in about 50 markets will promote the contest for three weeks on-air, online and at remotes. Each week, participating stations will enter a random selection of fans to submit to Sony Music’s panel of judges.

Beginning in March, Ryan Seacrest, host of “American Idol” and mornings on KIIS, will join Z100 morning jock Elvis Duran in hosting a one-hour branded Radio Star special on CC stations nationwide for 10 weeks. Listeners can vote for their favorite contestants through a dedicated Web site. Radio Star judges will select three finalists, before choosing a winner.

DEES’ BOOTS MADE FOR WALKING: Longtime top 40 KIIS Los Angeles morning man Rick Dees has left the building. Dees, a fixture at KIIS since 1982, will continue to host countdown show “Rick Dees Weekly Top 40,” which is Clear Channel’s Premiere Networks syndicates to 350 stations nationwide. The aforementioned Ryan Seacrest takes over Dees’ slot at KIIS.

ALLIED FORCES: Sirius Satellite Radio, EchoStar and RadioShack announced Feb. 12 the formation of the Satellite Entertainment Alliance. Sirius president/CEO Joseph C. Phalen said the alliance will bring new outlets to the service. Sirius commercial-free programming will be part of the service available to EchoStar Dish Network’s 9 million subscribers. A base of 6 million will automatically get the service, the remainder must upgrade to receive the programming.

Bringing in RadioShack as a new point of sale increases Sirius’ retail outlets from 6,000 stores to more than 20,000 retailers. Clayton says the company sells more wireless handsets and activates more wireless services each year than all other national retailers combined.

Clayton says the deals should bring in 2 million new subscribers during the next few years. The company has raised its end-of-year target subscriber number to 1 million. Sirius has deals with such auto outlets as BMW, DaimlerChrysler, Ford and rental company Hertz.

There may be a future development with the EchoStar angle. Aside from the audio programming, sources say a Sirius video channel on Dish Network could emerge.

Also at Sirius, VP of programming operations Joel Sallowitz will exit at the end of the month. A replacement will not be named. The radio veteran, who has stops at New York’s WHTZ (Hot 97) and WTMJ (Jammin’ 105.1) on his resume, joined Sirius in 2002.

1 MILLION AND COUNTING: On the heels of the Sirius alliance announcement, XM Satellite Radio reminded investors that its subscriber number stands at more than 1.5 million. Separately, XM reported 2003 revenue of $91.8 million, up 125% from $20.2 million in 2002. Its year-end net loss was $594.5 million, down from a 2002 year-end loss of $495 million.

Additional reporting from Airplay Monitor.
**Valentine Sales Set Record**

I cannot wait to see how the business and entertainment press reacts to the huge album sales that rang in the week that began with the Grammy Awards and ended with a long Valentine’s Day weekend (see story, page 3). Declines in album sales during the past three years, brought on in part by file sharing and CD burners, enticed the consumer press to spell doom for not only music stores, but record labels, too. *Tower Records*, recent prepackaged bankruptcy filing got played too harshly as an exclamation mark in that storyline (Retail Track, *Billboard*, Feb. 21). Now, will these naysayers react to the blatantly good news that album volume for the Feb. 9-15 tracking week was larger than any week outside of a November or December in the past 13 years?

Not only do the 17 million copies sold for the frame beat any previous Valentine’s week in *Nielsen SoundScan* history, it also beats album volume for the Thanksgiving weeks of 1994, 1995 and 1996.

Some will dismiss this fact Grammy/Valentine frame as an aberration, stoked by huge first-week sales for Norah Jones and Kanye West, and indeed, this splash has the earmarks of a moment in time. That said, the accomplishment should not be dismissed as either a fluke or mirage, because this fat week is not the only good news the trade has enjoyed lately.

**Market Watch**

A Weekly National Music Sales Report

**WEEKLY ALBUM SALES**

<table>
<thead>
<tr>
<th>Week</th>
<th>Albums</th>
<th>Store Singles</th>
<th>Digital Singles</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>12,391,000</td>
<td>164,000</td>
<td>1,975,000</td>
</tr>
<tr>
<td>2003</td>
<td>12,597,000</td>
<td>164,000</td>
<td>1,975,000</td>
</tr>
</tbody>
</table>

**WEEKLY UNIT SALES**

<table>
<thead>
<tr>
<th>Week</th>
<th>Albums</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>12,391,000</td>
<td>758,000</td>
</tr>
<tr>
<td>2003</td>
<td>12,597,000</td>
<td>758,000</td>
</tr>
</tbody>
</table>

**YEAR-TO-DATE ALBUM SALES**

<table>
<thead>
<tr>
<th>Year</th>
<th>Store Singles</th>
<th>Digital Singles</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>12,706,000</td>
<td>164,000</td>
</tr>
<tr>
<td>2003</td>
<td>12,706,000</td>
<td>164,000</td>
</tr>
</tbody>
</table>

**YEAR-TO-DATE SALES BY ALBUM FORMAT**

<table>
<thead>
<tr>
<th>Year</th>
<th>CD</th>
<th>Cassette</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>73,673,000</td>
<td>94,509,000</td>
<td>8,975,000</td>
</tr>
<tr>
<td>2003</td>
<td>73,673,000</td>
<td>94,509,000</td>
<td>8,975,000</td>
</tr>
</tbody>
</table>

**Screening The Hits**

Unlike in 1984, when all five Academy Award nominees for best original song were No. 1 on the *Billboard* Hot 100 (“I Just Called to Say I Love You,” “Footloose,” “Let’s Hear It for the Boy,” “Ghostbusters” and “Against All Odds [Take a Look at Me Now]”), none of this year’s candidates could be called a hit song—yet.

Still, the parent soundtrack albums have charted, and using highest position reached on any *Billboard* chart as a guide, you would have to hand the statuette to “Belleville Rendez-Vous.” That’s because the soundtrack album, “The Triples of Belleville” (Reprise/WMG Soundtracks), the former includes two nominated songs, “Scarlet Tide” and “You Will Be My Aim True Love,” while the latter contains “Into the West,” sung by Annie Lennox. Both albums peaked at No. 5 on Top Soundtracks.

In fifth place, by chart position, is the soundtrack to “A Mighty Wind.” The CD, also on DMZ/Columbia, includes the charming “A Kiss at the End of the Rainbow,” meant to be a parody of a 1960s folk song. The album went as high as No. 12 on Top Soundtracks.

**Over the Counter**

By Geoff Mayfield

gmayfield@billboard.com

Album sales beat those of the same week of the prior year in 13 out of the past 16 weeks of 2003 and have done so in each of the seven weeks of this still-young year. The fourth quarter of 2003 beat album sales from the same three months of either 2002 or 2001. Volume this year stands 13% ahead of the pace in 2003.

It would be naive to suggest that record companies and music stores are out of the woods. There will be more pain as consolidation continues to play out. That said, the successes of the past five months suggest that the seeds for a comeback have already been planted.

**HOMEWARD BOUND:** While the Grammy Awards, Valentine’s Day and the long Presidents Day weekend fielded bands for musical parades, the drum leader for the march was absolutely Norah Jones’ “Feels Like Home,” which made its way to 1,022 million homes, the ninth-best opening weekend in *Nielsen SoundScan* history.

It is the first album to enjoy a million-plus week since the first full week that Eminem’s “The Eminem Show” spent in...
<table>
<thead>
<tr>
<th>ARTIST/REVENUE/NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>NORAH JONES</td>
<td>Feels Like Home</td>
</tr>
<tr>
<td>KANYE WEST</td>
<td>The College Dropout</td>
</tr>
<tr>
<td>KENNY CHESNEY</td>
<td>When The Sun Goes Down</td>
</tr>
<tr>
<td>TWISTA</td>
<td>A Crow Left Of The Murder...</td>
</tr>
<tr>
<td>EVANESCENCE</td>
<td>Fallen</td>
</tr>
<tr>
<td>MARTINA McBIDE</td>
<td>Lucky</td>
</tr>
<tr>
<td>RUBEN STUDWARD</td>
<td>Sealed</td>
</tr>
<tr>
<td>ALICIA KEYS</td>
<td>A Diary Of Alicia Keys</td>
</tr>
<tr>
<td>NORAH JONES</td>
<td>Come Away With Me</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>In This Skin</td>
</tr>
<tr>
<td>BRITNEY SPEARS</td>
<td>In The Zone</td>
</tr>
<tr>
<td>NICKELBACK</td>
<td>The Long Road</td>
</tr>
<tr>
<td>ALAN JACKSON</td>
<td>Greatest Hits Volume II</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>No Nonsense</td>
</tr>
<tr>
<td>SARAH McLACHLAN</td>
<td>Afterglow</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>The Black Album</td>
</tr>
<tr>
<td>LUTHER Vandross</td>
<td>Dance With My Father</td>
</tr>
<tr>
<td>ROO STEWART &amp; A</td>
<td>As Time Goes By...The Great American Songbook Vol. II</td>
</tr>
<tr>
<td>LUDACRIS</td>
<td>ChickenN' Beer</td>
</tr>
<tr>
<td>HILARY DUFF</td>
<td>Metamorphosis</td>
</tr>
<tr>
<td>MAROONS</td>
<td>Songs About Jane</td>
</tr>
<tr>
<td>G-UNIT</td>
<td>Beg For Mercy</td>
</tr>
<tr>
<td>LINKIN PARK</td>
<td>Meteorite</td>
</tr>
<tr>
<td>JOSH GROBAN</td>
<td>Long Black Train</td>
</tr>
<tr>
<td>BART BARBER SHOP</td>
<td>Barbershop 2: Back In Business</td>
</tr>
<tr>
<td>DIDO</td>
<td>Life For Rent</td>
</tr>
<tr>
<td>DAMAGEPLAN</td>
<td>New Found Power</td>
</tr>
<tr>
<td>QUEER EYE FOR THE STRAIGHT GUY</td>
<td>A Rush Of Blood To The Head</td>
</tr>
<tr>
<td>CLAY AIKEN</td>
<td>Measure Of A Man</td>
</tr>
<tr>
<td>KYLIE MINOGUE</td>
<td>Body Language</td>
</tr>
<tr>
<td>BRITNEY SPEARS</td>
<td>Die Young</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>The Bataclan 100th Show</td>
</tr>
<tr>
<td>MY PRIVATE NATIONALITY</td>
<td>Private Reason</td>
</tr>
<tr>
<td>A FIGHT</td>
<td>The Battle For Everything</td>
</tr>
<tr>
<td>THE WHITE STRIPES</td>
<td>Elephant</td>
</tr>
<tr>
<td>THE WHITE STRIPES</td>
<td>Away From The Sun</td>
</tr>
<tr>
<td>THE WHITE STRIPES</td>
<td>Private Planet</td>
</tr>
<tr>
<td>THE WHITE STRIPES</td>
<td>Neon Nighttime</td>
</tr>
<tr>
<td>THE WHITE STRIPES</td>
<td>Hydrophobia</td>
</tr>
<tr>
<td>THE WHITE STRIPES</td>
<td>Cosmic Butterfly</td>
</tr>
<tr>
<td>BINKY-182</td>
<td>Blink-182</td>
</tr>
<tr>
<td>Album</td>
<td>Peak Position</td>
</tr>
<tr>
<td>-------</td>
<td>--------------</td>
</tr>
<tr>
<td>Duddy Rock</td>
<td>9</td>
</tr>
<tr>
<td>Top of Resurrection</td>
<td>2</td>
</tr>
<tr>
<td>Carried Me: The Worship Project</td>
<td>2</td>
</tr>
<tr>
<td>Philly Bred, Philly Raised (They're Still On Fire)</td>
<td>3</td>
</tr>
<tr>
<td>Blue Collar Comedy Tour: The Movie</td>
<td>6</td>
</tr>
<tr>
<td>Cita</td>
<td>8</td>
</tr>
<tr>
<td>Tasty</td>
<td>9</td>
</tr>
<tr>
<td>American IV: The Man Comes Around</td>
<td>10</td>
</tr>
<tr>
<td>Baptized In Dirty Water</td>
<td>11</td>
</tr>
<tr>
<td>Fingers Eleven</td>
<td>12</td>
</tr>
<tr>
<td>That's My Name</td>
<td>13</td>
</tr>
<tr>
<td>Broken</td>
<td>14</td>
</tr>
<tr>
<td>From Here To Here: Greatest Hits</td>
<td>15</td>
</tr>
<tr>
<td>Chocolate Factory</td>
<td>16</td>
</tr>
<tr>
<td>More Than You Think You Are</td>
<td>17</td>
</tr>
</tbody>
</table>
Over The Counter

Continued from page 65

stores in June 2002. Jones’s tally also shows that her album sold handily throughout the weekend, as first-day numbers cited by chains put the album on course for a start in the range of 600,000 to 700,000.

The album initially shipped 2.3 million. Reorders since its Feb. 10 release through press time have added about 500,000 to that total. VH1 bumped on the chart at 7 earlier this month and lead track “Sunrise” early and often, making it that station’s most-played clip during the week end, and Jones played “The Tonight Show With Jay Leno” Feb. 10. Blue Note did a national spot during the Grammys’ Feb. 8 telecast and backed that up with morning-show TV ads in 10 major markets, along with spots on talk radio.

Aside from triple-A rock and adult contemporary audiences, radio pretty much missed Jones’s party. Only four mainstream top 40 stations gave “Sunrise” any play for the tracking period through Feb. 17, and the song’s audience for the week stood at 13.1 million at 74 stations at all monitored formats. The label ran TV spots in 20 markets during the album’s second week, and upcoming visits to “Late Night With Conan O’Brien” and “The Daily Show” should help it stay afloat. Figure, too, that the older demographic to whom Jones appeals will help her to avoid the declines of 50% to 60% that big rap or rock records often see near sea week.

STANDING IN THE SHADOW: Any other week this year, producer-turned-artist Kanye West would have ruled The Billboard 200 with his 441,000-unit sale for the second-largest sales by any album in 2004, surpassed only by Norah Jones’ fast start.

West’s album includes an extended version of the chart-topping track “Slow Jamz” that recently made Twista the No. 1 act on The Billboard 200 when his “Kamikaze” opened at a career-best week of 312,000 copies. “Dropout” also includes “Through the Wire,” modeled on Chaka Khan’s “Through the Fire,” which bullet at No. 10 on the Hot R&B/Hip-Hop Airplay chart.

Melissa Etheridge launches at No. 15 with 91,500 sold, a bigger week than her previous album saw when it bowed at No. 9 in 2001. TROPHIES AND HEARTS: With two performances on the telecast and one of the night’s biggest awards, OuchKast sees the biggest unit increase among Grammy Award beneficiaries (see story, page 3).

The telecast’s tributes also cause sales to almost quadruple for the latest by the late Warren Zevon (a re-release at No. 74) and to almost triple for Luther Vandross (61-28, up 192%). Awards for both men were announced on-air.

The Grammies’ funk segment cooks a 384% rise for Robert Randolph & the Family Band, a rally that has re-entering Top Christian Albums (No. 6), Top Heatseekers (No. 7) and The Billboard 200 (No. 184), its first ink on the big chart since August.

Grammy presenter Michael McDonald rides 34-14 on the big chart (up 166%) for his highest rank since 1982 and also makes his first appearance ever on Top Pop Catalog (No. 19, up 140%). His catalyst was another small show that day on the same network, “CBS News Sunday Morning,” which sparked an immediate reaccretion. Meanwhile, you can see Valentine’s Day on most of the sales charts. Among those who can pile sales to almost quadruple for the latest by the late Warren Zevon (a re-release at No. 74) and to almost triple for Luther Vandross (61-28, up 192%). Awards for both men were announced on-air.

The Grammies’ funk segment cooks a 384% rise for Robert Randolph & the Family Band, a rally that has re-entering Top Christian Albums (No. 6), Top Heatseekers (No. 7) and The Billboard 200 (No. 184), its first ink on the big chart since August.

Grammy presenter Michael McDonald rides 34-14 on the big chart (up 166%) for his highest rank since 1982 and also makes his first appearance ever on Top Pop Catalog (No. 19, up 140%). His catalyst was another small show that day on the same network, “CBS News Sunday Morning,” which sparked an immediate reaccretion. Meanwhile, you can see Valentine’s Day on most of the sales charts. Among those who can pile sales to almost quadruple for the latest by the late Warren Zevon (a re-release at No. 74) and to almost triple for Luther Vandross (61-28, up 192%). Awards for both men were announced on-air.

The Grammies’ funk segment cooks a 384% rise for Robert Randolph & the Family Band, a rally that has re-entering Top Christian Albums (No. 6), Top Heatseekers (No. 7) and The Billboard 200 (No. 184), its first ink on the big chart since August.

Grammy presenter Michael McDonald rides 34-14 on the big chart (up 166%) for his highest rank since 1982 and also makes his first appearance ever on Top Pop Catalog (No. 19, up 140%). His catalyst was another small show that day on the same network, “CBS News Sunday Morning,” which sparked an immediate reaccretion. Meanwhile, you can see Valentine’s Day on most of the sales charts. Among those who can
<table>
<thead>
<tr>
<th>FEBRUARY 28 2004</th>
<th>FEBRUARY 28 2004</th>
<th>FEBRUARY 28 2004</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP POP® CATALOG</strong></td>
<td><strong>TOP HEATSEEKERS®</strong></td>
<td><strong>TOP INDEPENDENT ALBUMS™</strong></td>
</tr>
<tr>
<td><strong>Artist</strong></td>
<td><strong>Imprint &amp; Number/Distributing Label</strong></td>
<td><strong>Artist</strong></td>
</tr>
<tr>
<td><strong>Greatest Gainer</strong></td>
<td><strong>Chart</strong></td>
<td><strong>Greatest Gainer</strong></td>
</tr>
<tr>
<td><strong>JOSH GROBAN</strong></td>
<td><strong>#1</strong></td>
<td><strong>JOSH GROBAN</strong></td>
</tr>
<tr>
<td><strong>LISA RANKIN</strong></td>
<td><strong>#2</strong></td>
<td><strong>MARTINA McBRIDE</strong></td>
</tr>
<tr>
<td><strong>MERCEYNE</strong></td>
<td><strong>#4</strong></td>
<td><strong>JOHN MAYER</strong></td>
</tr>
<tr>
<td><strong>LINKIN PARK</strong></td>
<td><strong>#6</strong></td>
<td><strong>BOB SEGAR &amp; THE SILVER BULLET BAND</strong></td>
</tr>
<tr>
<td><strong>JOHNNY CASH</strong></td>
<td><strong>#8</strong></td>
<td><strong>AL GREEN</strong></td>
</tr>
<tr>
<td></td>
<td><strong>#10</strong></td>
<td><strong>ROYAL GREENE</strong></td>
</tr>
<tr>
<td><strong>GREATEST SELECTED STUDIOS</strong></td>
<td><strong>#12</strong></td>
<td><strong>TIM MCGRAW</strong></td>
</tr>
<tr>
<td><strong>BEATLES</strong></td>
<td><strong>#13</strong></td>
<td><strong>TIM MCGRAW</strong></td>
</tr>
<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>#14</strong></td>
<td><strong>TIM MCGRAW</strong></td>
</tr>
<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>#15</strong></td>
<td></td>
</tr>
<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>#16</strong></td>
<td></td>
</tr>
<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>#17</strong></td>
<td></td>
</tr>
<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>#18</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>#19</strong></td>
<td></td>
</tr>
<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>#20</strong></td>
<td></td>
</tr>
<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>#21</strong></td>
<td></td>
</tr>
<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>#22</strong></td>
<td></td>
</tr>
<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>#23</strong></td>
<td></td>
</tr>
<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>#24</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>#25</strong></td>
<td></td>
</tr>
<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>#26</strong></td>
<td></td>
</tr>
<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>#27</strong></td>
<td></td>
</tr>
<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>#28</strong></td>
<td></td>
</tr>
<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>#29</strong></td>
<td></td>
</tr>
</tbody>
</table>

For latest sales data, go to billboard.com.
### Billboard Top Reggae Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>ARTIST</th>
<th>IMPRINT &amp; DISTRIBUTING LABEL</th>
<th>Title</th>
<th>NUMBER</th>
<th>1 Week At Number 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/27/2004</td>
<td>SOUNDRACK</td>
<td>VP RECORDS</td>
<td>SOUNDRACK</td>
<td>1</td>
<td>Number 1</td>
</tr>
<tr>
<td>3/6/2004</td>
<td>SEAN PAUL &amp; ELEPHANT MAN</td>
<td>VP RECORDS</td>
<td>SONGS OF LOVE</td>
<td>2</td>
<td>50 First Dates</td>
</tr>
<tr>
<td>3/13/2004</td>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>STRICTLY THE BEST VOLUME 31</td>
<td>3</td>
<td>Good 2 Go</td>
</tr>
<tr>
<td>3/20/2004</td>
<td>VARIOUS ARTISTS</td>
<td>VP RECORDS</td>
<td>REGGAE GOLD</td>
<td>4</td>
<td>Strictly The Best Volume 31</td>
</tr>
<tr>
<td>3/27/2004</td>
<td>ZIGGY MARLEY</td>
<td>VP RECORDS</td>
<td>DRAGONFLY</td>
<td>5</td>
<td>Red Star Sounds Presents Del Jamaica</td>
</tr>
<tr>
<td>4/3/2004</td>
<td>WAYNE WONDER</td>
<td>VP RECORDS</td>
<td>HEARING BACK</td>
<td>6</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>4/10/2004</td>
<td>VARIOUS ARTISTS</td>
<td>VP RECORDS</td>
<td>REGGAE PALM 3</td>
<td>7</td>
<td>Bob Marley &amp; The Wailers Live At The Royal Albert Hall</td>
</tr>
<tr>
<td>4/17/2004</td>
<td>BERESE HAMMOND</td>
<td>VP RECORDS</td>
<td>THE UTMOST COLLECTION BERESE HAMMOND - CAN’T STOP A MAN</td>
<td>8</td>
<td>Vista Jazz</td>
</tr>
<tr>
<td>4/24/2004</td>
<td>BLU BANTON</td>
<td>VP RECORDS</td>
<td>FRIENDS FOR LIFE</td>
<td>9</td>
<td>VP RECORDS Presents: Friends For Life</td>
</tr>
<tr>
<td>5/1/2004</td>
<td>VARIOUS ARTISTS</td>
<td>VP RECORDS</td>
<td>THE BIGGEST REGGAELAND ANTHEMS 2003</td>
<td>10</td>
<td>VP RECORDS Presents: Friends For Life</td>
</tr>
</tbody>
</table>

### Billboard Top Gospel Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>ARTIST</th>
<th>IMPRINT &amp; DISTRIBUTING LABEL</th>
<th>Title</th>
<th>NUMBER</th>
<th>1 Week At Number 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/27/2004</td>
<td>SOUNDRACK</td>
<td>VP RECORDS</td>
<td>SOUNDRACK</td>
<td>1</td>
<td>1 Weeks At Number 1</td>
</tr>
<tr>
<td>3/6/2004</td>
<td>CECE WINANS</td>
<td>JUBILANT MUSIC</td>
<td>JUBILANT MUSIC</td>
<td>2</td>
<td>TM Greatest Gainer</td>
</tr>
<tr>
<td>3/13/2004</td>
<td>VARIOUS ARTISTS</td>
<td>VP RECORDS</td>
<td>SEVENTH SONG</td>
<td>3</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>3/20/2004</td>
<td>MICHELLE WILLIAMS</td>
<td>VP RECORDS</td>
<td>MUSIC HOUSES</td>
<td>4</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>3/27/2004</td>
<td>SMOKE NORFUL</td>
<td>VP RECORDS</td>
<td>SMOKE NORFUL</td>
<td>5</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>4/10/2004</td>
<td>VICKIE WINANS</td>
<td>VP RECORDS</td>
<td>VICKIE WINANS</td>
<td>7</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>4/17/2004</td>
<td>KAREN CLARK SHEARD</td>
<td>VP RECORDS</td>
<td>KAREN CLARK SHEARD</td>
<td>8</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>4/24/2004</td>
<td>KIRK FRANKLIN</td>
<td>VP RECORDS</td>
<td>KIRK FRANKLIN</td>
<td>9</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>5/1/2004</td>
<td>RAMIYAH</td>
<td>VP RECORDS</td>
<td>RAMIYAH</td>
<td>10</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>5/8/2004</td>
<td>VICKY YORK</td>
<td>VP RECORDS</td>
<td>VICKY YORK</td>
<td>11</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>5/22/2004</td>
<td>MARTHA MUNIZZI</td>
<td>VP RECORDS</td>
<td>MARTHA MUNIZZI</td>
<td>13</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>6/5/2004</td>
<td>DETRICK HENDERSON</td>
<td>VP RECORDS</td>
<td>DETRICK HENDERSON</td>
<td>14</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>6/12/2004</td>
<td>SHIRLEY CAESAR</td>
<td>VP RECORDS</td>
<td>SHIRLEY CAESAR</td>
<td>15</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>6/19/2004</td>
<td>VARIOUS ARTISTS</td>
<td>VP RECORDS</td>
<td>BEST OF THE BEST</td>
<td>16</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>7/10/2004</td>
<td>VICKY YORK</td>
<td>VP RECORDS</td>
<td>VICKY YORK</td>
<td>19</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>7/17/2004</td>
<td>THE WILLIAMS BROTHERS</td>
<td>VP RECORDS</td>
<td>THE WILLIAMS BROTHERS</td>
<td>20</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>7/24/2004</td>
<td>MARY MARY</td>
<td>VP RECORDS</td>
<td>MARY MARY</td>
<td>21</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>8/7/2004</td>
<td>JAMES BIGNON &amp; THE DELIVERANCE MASS CHOR</td>
<td>VP RECORDS</td>
<td>JAMES BIGNON &amp; THE DELIVERANCE MASS CHOR</td>
<td>22</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>8/14/2004</td>
<td>FRED HAMMOND</td>
<td>VP RECORDS</td>
<td>FRED HAMMOND</td>
<td>23</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>8/21/2004</td>
<td>VICKY YORK</td>
<td>VP RECORDS</td>
<td>VICKY YORK</td>
<td>24</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>8/28/2004</td>
<td>RICHARD SMULLARD</td>
<td>VP RECORDS</td>
<td>RICHARD SMULLARD</td>
<td>25</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>9/4/2004</td>
<td>TURKS &amp; CAICOS MASS CHOR</td>
<td>VP RECORDS</td>
<td>TURKS &amp; CAICOS MASS CHOR</td>
<td>26</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>9/11/2004</td>
<td>JOHNNY MO</td>
<td>VP RECORDS</td>
<td>JOHNNY MO</td>
<td>27</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>9/18/2004</td>
<td>LYNDA RANDLE</td>
<td>VP RECORDS</td>
<td>LYNDA RANDLE</td>
<td>28</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>9/25/2004</td>
<td>NATE WILLSON &amp; SOPHIE TERLINGTON</td>
<td>VP RECORDS</td>
<td>NATE WILLSON &amp; SOPHIE TERLINGTON</td>
<td>29</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>10/2/2004</td>
<td>LUTHER BARNES &amp; THE SUNSET JUBILARES</td>
<td>VP RECORDS</td>
<td>LUTHER BARNES</td>
<td>30</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
<tr>
<td>10/16/2004</td>
<td>RIZEN</td>
<td>VP RECORDS</td>
<td>RIZEN</td>
<td>32</td>
<td>VP RECORDS Presents: Love Songs</td>
</tr>
</tbody>
</table>
Usher Nabs His Fourth Hot 100 Chart-Topper

Usher earns his fourth Billboard Hot 100 No. 1 as "Yeah!", featuring Lil Jon & Ludacris. The song was on top after only one week. "Yeah!" gains 13.5 million listener impressions and ends the week with an audience of 136 million, comfortably ahead of the 128 million impressions for "Jama." With no other song gaining audience within the top five of the chart, "Yeah!" should have an extended run atop the Hot 100.

CAUSE & EFFECT: Media exposure has often had a correlating effect on the Billboard charts. In recent years, a strong connection between sales and media appearances has been more readily apparent on our album charts, as the singles market has become virtually nonexistent. During the past couple of weeks, however, the Hot Digital Tracks chart has proved once again to be the new sales model for individual songs and a true reflection of how media can influence consumers' spending habits.

Last issue we mentioned how Super Bowl-related appearances led to sales spikes on Hot Digital Tracks for songs by Green Day, Josh Groban, Beyoncé and Justin Timberlake. In the wake of the Feb. 8 Grammy Awards, we see the same uprising on the chart for songs from some of the evening's winners and performers.

Three-time winner OutKast returns to No. 1 on Hot Digital Tracks for an 18th week, as "Hey Ya!" moves 16,000 paid downloads, an increase of 35%. The act performed that song as well as "The Way You Move," which holds down two spots on the chart, at No. 3 with the album version (up 42%) and re-entering at No. 27 with the radio mix (up 70%). Meanwhile, Black Eyed Peas' performance of "Where Is The Love?" pushes that track 28-6 on a 174% gain.

Other notable Grammy spins include the White Stripes' climbing 19-10 (60% increase) with best rock song "Seven Nation Army," Coldplay moving 17-11 (70%) with record of the year "Clocks," multiple winner Luther Vandross' "Your Name" debuting at No. 16 with song of the year "Dance With My Father" (606%) and Christina Aguilera re-entering at No. 19 with "Beautiful" (100%).

Overall digital tracks sold for the week amounted to 2.1 million transactions, according to Nielsen SoundScan, the first time the category has surpassed 2 million.

SALES MOVER: With one of the few retail singles available by a Grammy Award-nominated act, OutKast earns Greatest Gainer/Sales honors on The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks with the dual-track 12-inch "The Way You Move/Hey Ya!" The Gainer designation is given to "Move" on each chart as that is the track to which sales points are linked, since it had the most cumulative airplay at the time the single was released.

Two other rare retail singles to benefit from the Grammys are Coldplay's "Clocks," which climbs 25-13 on Hot 100 Singles and 11-2 among 60%, and Luther Vandross' "Dance With My Father," which leaps 54-24 with a 122% increase.

Joyful Noise: Christian rock band Third Day collects a second chart-topper on billboard.com's Hot Christian Adult Contemporary chart, as "Sing A Song" amasses 2.8 million listener impressions and pushes crossover group MercyMe's "Word of God Speak" to No. 2 after the latter track amassed 21 weeks at No. 1.

MercyMe's "Speak" does maintain its lead for a 22nd week atop the Hot Christian Adult Contemporary chart, which is tabulated with a combination of airplay from the Christian adult panel and a smaller set of Christian Top 40 stations. Third Day's "You Are So Good To Me" controlled Hot Christian Adult Contemporary for several weeks beginning with the chart's inaugural June 21, 2003, edition. Since the list was launched, only groups have reached the summit, including Point of Grace and Newsboys, although three solo artists had close calls. Rebecca St. James spent one month at No. 2 with "I Thank You," newcomer Warren Barfield's "My Heart Goes Out" was a runner-up for two weeks and Chris Rice's "Smile Just Want to Be With You" peaked at No. 2 for one week.

### Singles Minded

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Sales</th>
<th>Airplay</th>
<th>Total</th>
<th>Sales/Week</th>
<th>Airplay/Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silvio Pietroluongo</td>
<td>&quot;Lover&quot;</td>
<td>Capitol</td>
<td>2,500</td>
<td>56,000</td>
<td>58,500</td>
<td>12,700</td>
<td>31,000</td>
</tr>
<tr>
<td>Minal Patel</td>
<td>&quot;One More Day&quot;</td>
<td>East West</td>
<td>3,000</td>
<td>34,000</td>
<td>37,000</td>
<td>12,000</td>
<td>25,000</td>
</tr>
<tr>
<td>Wade Jessen</td>
<td>&quot;Loves Me, Loves Me Not&quot;</td>
<td>Capitol</td>
<td>3,500</td>
<td>31,000</td>
<td>34,500</td>
<td>11,000</td>
<td>24,000</td>
</tr>
</tbody>
</table>

### Adult Contemporary

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Sales</th>
<th>Airplay</th>
<th>Total</th>
<th>Sales/Week</th>
<th>Airplay/Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Live In Me&quot;</td>
<td>Susan Tedeschi</td>
<td>Epic</td>
<td>2,500</td>
<td>60,000</td>
<td>62,500</td>
<td>12,500</td>
<td>30,000</td>
</tr>
<tr>
<td>&quot;I'm Not Gonna Let Nobody Turn Me Around&quot;</td>
<td>Robert Cray</td>
<td>Alligator</td>
<td>3,000</td>
<td>25,000</td>
<td>28,000</td>
<td>10,000</td>
<td>22,000</td>
</tr>
<tr>
<td>&quot;The Real Thing&quot;</td>
<td>Gary Clark Jr.</td>
<td>Alligator</td>
<td>3,500</td>
<td>20,000</td>
<td>23,500</td>
<td>11,500</td>
<td>22,500</td>
</tr>
</tbody>
</table>

### Modern Rock

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Sales</th>
<th>Airplay</th>
<th>Total</th>
<th>Sales/Week</th>
<th>Airplay/Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;One More Day&quot;</td>
<td>Silvio Pietroluongo</td>
<td>Capitol</td>
<td>3,000</td>
<td>25,000</td>
<td>28,000</td>
<td>12,000</td>
<td>30,000</td>
</tr>
<tr>
<td>&quot;Lover&quot;</td>
<td>Silvio Pietroluongo</td>
<td>Capitol</td>
<td>3,500</td>
<td>31,000</td>
<td>34,500</td>
<td>11,000</td>
<td>24,000</td>
</tr>
<tr>
<td>&quot;One More Day&quot;</td>
<td>Minal Patel</td>
<td>East West</td>
<td>4,000</td>
<td>35,000</td>
<td>39,000</td>
<td>14,000</td>
<td>34,000</td>
</tr>
</tbody>
</table>

### New Releases

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Sales</th>
<th>Airplay</th>
<th>Total</th>
<th>Sales/Week</th>
<th>Airplay/Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Way You Move&quot;</td>
<td>T.I.</td>
<td>Interscope</td>
<td>5,000</td>
<td>75,000</td>
<td>80,000</td>
<td>25,000</td>
<td>60,000</td>
</tr>
<tr>
<td>&quot;Hey Ya!&quot;</td>
<td>OutKast</td>
<td>RCA</td>
<td>7,000</td>
<td>90,000</td>
<td>97,000</td>
<td>30,000</td>
<td>75,000</td>
</tr>
</tbody>
</table>

### HitPredictor

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Sales</th>
<th>Airplay</th>
<th>Total</th>
<th>Sales/Week</th>
<th>Airplay/Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Way You Move&quot;</td>
<td>T.I.</td>
<td>Interscope</td>
<td>5,000</td>
<td>75,000</td>
<td>80,000</td>
<td>25,000</td>
<td>60,000</td>
</tr>
<tr>
<td>&quot;Hey Ya!&quot;</td>
<td>OutKast</td>
<td>RCA</td>
<td>7,000</td>
<td>90,000</td>
<td>97,000</td>
<td>30,000</td>
<td>75,000</td>
</tr>
</tbody>
</table>
**Indies Snap Up Big Titles**

**BY JILL NUNIS**

![Image](https://via.placeholder.com/150)  

Despite the heightened focus on DVD, major label's have missed out on capturing the full-time opportunities in the format. Independents have been able to release DVD projects from top artists because some stars are signing directly licensing deals directly with production companies. Others have older recording contracts that do not include rights to visual content.

For example, when Atlantic Records released Rush's "Rush in Rio" three-CD set last year, Rounder Records put out the accompanying DVD project. It was certified for shipments of 5 million copies by the Recording Industry Association of America. Capitol artist Paul McCartney's "Paul is Live In Concert" DVD, released concurrently with original albums from the early 1990s, was also distributed by Rounder in 2003.

Rounder, an independent label whose product is distributed by Universal Music & Video Distribution, came to distribute the "Rush in Rio" DVD through a deal with Coming Home Productions, which had a direct pact with Rush. "Our relationship got very aggressive and very opportunistic where we could do distribution deals, because DVD has become a much larger portion of the music business," Rounder GM Paul Polev says. "The majors do get first right of refusal for these projects."

Rounder worked directly with DVD production company Liberty to get the project in the marketplace.

Sanctuary Records is also seeking DVD distribution opportunities. Though president Tom Lipsy declined to comment on his label's upcoming DVD projects, he says that there is an increasing opportunity for artists to shop DVD projects outside of their home labels.

"Some labels are looking for a quick buck," he continues. "DVDs sell thousands or tens of thousands a week versus an album selling hundreds of thousands a week. We want to build a DVD catalog now and see what that's worth in the future."}

**MARKETING TOOLS**

Meanwhile, most label's DVD marketing strategy is still a work in progress.

Most companies have been mining a wealth of visual content during the past year but now have to figure out what to do with it.

"From the moment an artist is signing, we promote them with a video camera and endless streams of tape," Atlantic's Robertson says. "We assume now that we will be creating an audiovisual component for each artist.

Including whether content is appropriate as a stand-alone DVD or as part of a CD/DVD combo or a DVD single is a constant dilemma.

Labels are also grappling with questions about what visual genres are more attractive on DVD and whether it is appropriate to offer DVDs of newer artists with less-established fan bases.

"For RCA, for example, is shy away from releasing DVD content for pop artists. It is really hard to sell pop DVDs," RCA Records senior VP of marketing Dave Gottlieb observes.

"It is easier to sell rock DVDs that appeal to an older, more loyal demo. Those fans will take the time to sit down and watch an hour-and-a-half or two-hour concert. Pop stars are already giving behind-the-scenes programming on MTV."

Others insist that compelling content will always drive interest. "If the content will impassion the consumer, the value of the album will come through," says a VP at Warner Music Group.

All of the majors have started to test market a dual-sided CD/DVD hybrid known as DualDisc (Billboard, Feb. 14). Another hybrid option, called DVD Plus, was debuted last November and Rounder Records (Billboard Bulletin, Feb. 2).

**Label Cuts**

![Image](https://via.placeholder.com/150)  

We're not going to add a 12th song. It was very matter-of-fact.

While delivering shorter recordings is the company, the content is not. Leading Latin independent Fonovisa has a 10-track policy in place for more than three years; it applies to the policy to most of its releases.

"We're not making any compromises," says Fonovisa's CEO Andrew Sotomayor. "We're not making any compromises to keep publishing costs down, above and beyond the actual production costs, an executive at the label says.

In Mexico, Fonovisa's other major market, the label's pressing fees are flat per album. This, in part, pushed the label to limit the number of tracks on albums released in the United States. For example, if the label has to pay publishing on a 15-track album in stead of an 11-track one, its income would decrease considerably.

A source at Warner Music Latina confirms that the label is also pushing for 10-track caps.

Lisa Brandt, who manages the careers of Anastacia and Dave Stewart (of Eurythmics), believes it is only a matter of time before track limits become a universal mandate.

"It comes down to dollars and cents," she says. "The cost of making an album is not cheap. The more songs an artist records, the more expensive the total."  

Lava Records president Jason Flom agrees. "You're making more conscious that the money being spent is their own money." On average, one of Lava's rock acts receives $25,000 for an album, which comes to about $2,500 per track—based on 10 tracks.

But the cost to record an album has dropped in recent years. According to David Arlen, president and founder of Sound on Sound Recording in New York, artists are doing most of their tracks in their homes. Then, he says, the artists transfer the music into Pro Tools and take the discs or hard drive to the studio.

"Basically, artists are doing all the work at home," Arlen says. "So, they don't have to incur any costs in the studio for tracking."

However, Brandt and Gary Saltzman, who also manages artists, point out that some songs are an artist may put 18 tracks on an album, publishing caps go into effect at 11 songs.

In other words, says Saltzman, who manages such DJ/producers as Ray Boc and DJ Shadow, "we're talking about an artist who has 16 tracks, and one label won't pay publishing on the 'extra' tracks."

Instead, in the United States, the artist pays for the publishing of the "extra" tracks out of his or her own pocket.

This dates back to the controlled-composition clause from the vinyl days of records. (In Europe, labels pay a percentage of a CD's price toward publishing, so the number of tracks have no bearing on the amount of royalties.)

Still, Flom sees benefits in "overcutting." To illustrate, he says "you then have additional tracks for soundtracks and B-sides on singles overseas. If budgets can be kept under control, there is no problem in overcutting within reason."

Artists are also spending less on videos, Flom notes. While it varies from artist to artist, Flom says video costs are less than half what they once were. "The cost of a music video, well within the studio, there are fewer "studio perks," which also helps keep costs down.

Some artist managers see another value in shorter albums: They may keep fans' appetites whetted for more music, as well as raise the bar on the quality of the product.

Still, EMI Music Publishing chairmen CEOMartin Bandier finds it all a bit restrictive.

"While this move toward quality may have some redeeming values in the long run, it will run aspiring writers who won't have the chance to see their works make the record," he says.

Besides limiting the number of album tracks, other labels are revisiting older strategies to control costs.

EMI Christian Music Group president/CEO Bill Hee says the company's recently signed two acts (one was Plus One's Nathan Walters) to singles deals, a throwback to the old days and something the label had never done before. "We're looking at this as a way to attempt to lower our upfront costs in developing and breaking an artist," Hee says. At the same time, he says the artists will receive all the necessary marketing muscle.

Similarly, Bandit Records president Evelyn Shriver says her label is going to be driven to a song-by-song format. "Album projects will not as we know them," she says.

and two or three major runs at the European summer festivals. The band also was inspired to record a new album.

"America is very, very important to them," he says. "The album's hugely successful at the moment, and we've had great support from Atlantic. The hope is to get to that bit in the middle. Once the middle bit gets it, the band will blow up.

The Darkness was not the only multiple-winner at the Brits. Cheeky/Arista-sighted artist Dido won best British female solo artist and best British single for "White Flag.

Dido was scheduled to perform at the show but pulled out, saying she was busy writing new songs and rehearsing for a tour.

Polydor-signed pop-rockers Busted also took two awards: best British pop act and breakthrough artist, a category voted on by the listeners of public broadcast BBC Radio 1.

Meanwhile, just Timberlake received two awards: international album for "Justified" (Uve) and international pop artist of the year (Latin region, where he had been operating for years).

Timberlake also presented Duran Duran with a Brit for the band's outstanding contribution to music. The veteran pop band performed "Ordinary World," "The Wild Boys" and "Hungry Like the Wolf.

Other winners include the White Stripes (international group), 50 Cent (international breakthrough artist) and Beyoncé, who followed her Grammy Awards sweep by grabbing the Brit for best international female solo artist.

The show, which took place at the Earl's Court arena, was broadcast on commercial channel ITV1 "as live" with a delay of two hours.

There were nine live performances, including Dido duetting on the Cure's "Love Cats," Alicia Keys, Missy Elliott and No Doubt's Gwen Stefani offering a rendition of Princes' "Kiss," and "a double bill featuring OutKast and Beyoncé.

"What we saw onstage, the list of nominees and the winners are a good reflection of what has happened in music over the past year," Grainge says.

The Brits are back," declares Peter Jamieson, the other co-chairman of the Brits and chairman of the BritUk, the industry trade body that organizes the awards. "We've been working hard -mostly night musically, covering a wide range of genres-rock, jazz, pop, rap, R&B."

Jamieson makes no apology that five out of the nine performing acts at the Brits were American.

"We were not helped by the fact that one British artist [Dido] pulled out at the last moment, that another one [Robbie Williams] declined to perform and a third [Daniel Bedingfield] had an accident," Jamieson says.

"But that's not the issue-the Brits is a show committed to excellence in music and to bring the best. It is not just a showcase for British artists, and from that perspective, our lineup of artists reflected what was successful in the charts."

The show attracted 6.5 million viewers, down from last year's 7.3 million. Grainge says the drop was anticipated, as the slot changed from a Thursday last year to a Tuesday this year.

"We knew there would be a drop, but we did better than the average audience [on ITV on Tuesday], so this is a good achievement," Grainge says.

This edition also marked the last under Lisa Anderson, who has been the show's executive producer since 1992. Anderson, whose contract was not renewed by the BPI, is credited for having brought back credibility and efficiency to the show. "My understanding is that they'd like to take the show in-house," Anderson says.

Grainge, who declines to elaborate on the post-Anderson status of the show, says, "Lisa has done a terrific job."

Sources says it is likely that the Brits will be brought closer to the BPI, with greater involvement and control from the co-chairmen. "It is premature to speculate on the organization for next year," Jamieson says. "We will continue to produce the Classical Brits.

\[ Continued from page 7 \]

**Dodd**

\[ Continued from page 8 \]

Dodd will have a wide remit, working with SMI subsidiaries and labels around the world with the goal of discovering, signing and creatively developing artists for the local and international markets. He is also expected to work closely with Sony Music and EMI.

"We're doing as a particularly well-suited addition to Sony's A&R needs in territories like Germany, the Benelux region (Belgium, the Netherlands and Luxembourg) or the Scandinavian nation, where he had been operating previously," Dodd says.

"Dobbs' function will not clash with that of David Massey. New York-based Sony Music U.S./SMI VP of A&R Dobbs points out that Massey was instrumental in convincing Dodd to join Sony.

"David and Martin are friends and colleagues," Dobbs says. "We have been very successful with David and his A&R team. It is working for us to have a player like David in our organization. Martin is a different player with different talents. Their talents are complementary. We need more people like them."

Dodd was in Australia, working with New Zealand artist Brooke Fraser, and was unavailable for comment.

Dodd, who had been in discussions with other companies, such as BMG, noted in a statement: "We've had a long-standing respect and admiration for Rick Dobbs from his days at PolyGram, and we're pleased to have presented the opportunity for us to work together, it was the right time and the right company."

"Bick Wourman Zorna, Dodd acted as A&R consultant for Jive Records in New York.

During the past two years, Dodd has also worked with Endemol TV, BMG and Clear Channel to develop such new TV formats as "Fame Academy," "Star Academy" and Spain's "Operación Triunfo."

\[ Continued from page 12 \]

\[ Continued from page 7 \]

**FOR THE RECORD**

The article "Liftoff! Beyoncé: Her Plans for Superslardom" (Billboard, Feb. 21), should have stated that Beyoncé's five wins at the 2004 Grammy Awards tie her with Norah Jones, Alicia Keys and Lauryn Hill for the most wins in a single night by a solo female.
Valentine

Continued from page 3

no consensus on the question of awards and holidays and a big Norah Jones release.

NO CONSENSUS

Nevertheless, it was the best week for sales outside the November-December holiday season since Nielsen SoundScan began tracking purchases in 1991. In fact, 14 of the top 20 titles were sold during the week of Feb. 9-15. “Whether it’s Valentine’s Day, the Grammy uplift or people being scared of being single—or whatever the combination of events—it’s the first real positive upsweep across the board in a long time,” Feuer says.

While the figures gave the industry a lift and the label the title consensus on whether the numbers were unusual or the start of something big. Feuer says it has to be convincingly demonstrated whether the recent sales trend, which turned positive in the fourth quarter of last year, will have longevity, although she describes last week’s numbers as a positive sign.

Others in retail, however, are ready to hang their hat on the uptick. “I think it’s part of a larger trend,” Hastings Entertainment director of music operations Bryan Everett says. “It’s a carryover from the fourth quarter.”

“We had a great week,” Everett adds. “We’re thrilled with our numbers and don’t see any reason why it’s going to stop. We’ve got some strong releases this week, including releases over the next two or three weeks.”

Greg Harrington, operations manager of Tower Records Harvard Square store in Cambridge, Mass., is similarly upbeat: “No. 1 releases are steadier than they were a year-ago-on.” Harrington says. “For December we were up way, up 25%.” January kind of sailed off a little bit, but the weather here didn’t hurt anything.

“February, so far, has been a great month,” he continues, “so I’m very optimistic that we’re starting to come out of it a little bit.”

Likewise, Feuer says “Feels Like Home,” the sophomore effort by Norah, which hit stores Feb. 10 and sold a staggering 1.02 million units in the United States. The Blue Note release, which followed the critically acclaimed first multi-platinum 2000 debut, “Come Away With Me,” easily bowed atop The Billboard 200.

The Jones/Ari Arkin-produced set registered the highest-opening-week total since ‘N Sync’s “Celebrity” (Jive), which scanned 1.88 million in 2001. It also represents the second-best SoundScan week ever by a female artist, besting Britney Spears’ “… I Got It Again” (Jive), which debuted with 1.32 million in 2000.

Some in the industry see Jones’ strong sales as an appreciation for quality music. “It shows that there are plenty of people out there that are willing to buy CDs if, quite frankly, they’re good,” says Art Collins, who has managed Iggy Pop for 18 years as well as other artists. Collins says a way to capitalize on this is for labels to be a little more shrewd in what they sign. Also, he says that labels need to be more artist-friendly and willing to develop artists and lower the goddamn prices.

Arista Associated Labels VP of A&R Larry Hamby says. “Every time I see a single, the first thing I look at is the quality of the music that we’re offering.”

“It’s a band that’s too quick to point to every other thing except the music. They’re putting out the reason for the success being up or down. Just behind Jones on The Billboard 200 is raper Kanye West’s debut, ‘The College Dropout’ (Roc-a-Fella/Def Jam/DIGM), which scanned 414,000 units.

Though significantly lower than Jones’ first week total, sales of ‘The College Dropout’ were the second-largest for a sales week of 2004.

Sales of “Feels Like Home” were “huge; right out of the gate,” Tower’s Harrington says. “But the sales seem like just about every other person that came in bought that CD. It was pretty amazing.”

Blue Note sister label Capitol Records also put a foot in the mind in planning the release of ‘Queer Eye for the Straight Guy’ and Kylie Minogue’s “Body Language,” which bowed at No. 39 and No. 42, respectively, on The Billboard 200.

“We definitely scheduled a few of our releases to coincide with the Valentine’s Day/Grammy time frame, which we’ve always seen as a huge traffic week at retail,” Feuer says.

Other key Feb. 10 releases included Melissa Etheridge’s “Lucky” (Island), which bowed at No. 15 with 92,000 copies; Depeche Mode’s “催 Find Peace in Their Noise,” which bowed at No. 38 with sales of 45,000; Drag-On’s “Hell and Back” (Virgin) at No. 47 with 37,000 copies; and “American Sweetheart” by Keilbourn (Virgin at No. 53 with 33,000 copies.

THE GRAMMY SPIKE

The Feb. 8 re-awakening of the 46th Grammy Awards, which drew 26.3 million viewers, certainly made an impression on consumers.

OutKast’s “Speakerboxx/The Love Below,” which won all awards, moved up to No. 6 on The Billboard 200 with sales of 275,000—a jump of 447%.

Other Grammy performers are also enjoying significant sales spikes. “The fact that OutKast and Mariah are out, the double,” Harrington says, “and they were doing pretty well before. Beyoncé and Evanescence both jumped back into the top 25. They hadn’t been there for a while.”

Sales of the White Stripes’ Third MarV2 release “Elephant” more than tripled, while Black Eyed Peas “Ele- phant” (A&M/Interscope) rose 114% to 177,000 a 172% spike.

Singer also enjoyed a significant boost from his Grammy performances, going from 111 to 154 on The Billboard 200 by virtue of a 153% sales gain for “Sacred Love” (A&M/Interscope).

Additional reporting by Todd Martens in Los Angeles.
NASHVILLE—Twenty years into his career, Michael W. Smith remains one of the driving forces in the contemporary Christian music industry.

Not only is the longtime Nashville resident still releasing platinum-selling albums, selling out venues and occasionally playing golf with President Bush, he also owns one of the most successful independent labels, Rocketown Records.

While Smith remains on Reunion, his label home for more than two decades, Rocketown has launched the careers of such artists as Chris Rice, Ginny Owens and Shaun Groves. Smith also operates the Rocketown club, a popular Music City venue for teens that includes a skate park and coffee shop.

"People want to be around people like Smitty," Rocketown Records president Don Donahue says. "He's the type of person people want to be in business with. All of our artists benefit from their association with him. It brings them instant credibility."

During his career, Smith has accumulated 40 Gospel Music Assn. Dove Awards, two Grammy Awards and the ASCAP Golden Note Award. He has also been one of a handful of artists to score mainstream pop success with such early-'90s hits as "Place in This World" and "I Will Be Here for You." His discography includes such passion-driven projects as the 2000 instrumental album "Freedom" and his recent praise-and-worship collections "Worship" (2001) and "Worship Again" (2002).

Donahue says Smith, a father of five, is appreciated for his ability to balance all the components in his life. "His work with Compassion will be a big part of his legacy," Donahue says of the relief agency that Smith supports, "as well as an enduring marriage and family life. He has an amazing reputation for being real."

Q: Why did you start Rocketown Records?
A: I wanted to invest in something I knew about. I didn't want to invest in the stock market, didn't want to invest in a bunch of land somewhere. I wanted to be in the music business, because that's what I understand. My goal was to invest in something and to try to create a label that is singer-songwriter-driven. I wanted to find people who have ideas and who write really great songs, and we did it. You don't hit a home run all the time, but we got spoiled in the very beginning with Chris [Rice]. There's nobody who writes songs like Chris. He articulates like no other. He set the standard for what we were looking for.

Q: What business practices have helped Rocketown thrive?
A: We stayed lean and mean. We watch how we spend our money. We didn't try to grow and have 50 people on staff. We stayed small, and we worked hard. If we are going to be independent, we are going to have to do things that are unconventional. We can't overstaff and have a million people on payroll.

Q: How often are you in the office?
A: On average, I'm there a couple of days a week. You have to go in and have those financial meetings, which are not my favorite at all. My favorite thing is to go into Don [Donahue] and say, "I've found this project." That's the kind of stuff I enjoy doing: talking about ideas and artists and songs. The bottom line is, it comes down to the song. One thing we have done right is our label is based on songs.

Q: To what do you attribute your longevity and that your career is still at such a successful level after 20 years?
A: On the creative side, I think that I've tried not to settle for less. I've always tried to push myself and do different things. I've tried to go to unknown places I've never been. I'm always trying to educate myself [to] do better, write better songs. Then on the personal side—which is a big part of me being able to do it so long—it has really all come down to who I've surrounded myself with, the people that I let into my life and the people that I choose to work with. . . . You hear all this crazy stuff about people falling [by compromising their beliefs], I could have taken a dive. In this business, you make a bad move and you lose your reputation.

Q: You had been with Reunion Records for more than 20 years—through its early independent days, during the Jive ownership under Clive Calder to its current status as part of the BMG-owned Provident Music Group. Why?
A: I never thought I was supposed to go anywhere. I've always had a great relationship there. I've been happy, honestly. I didn't create Rocketown to be on Rocketown.

Q: You hear you will be in an upcoming film. What is it about?
A: Its name is "The Second Chance." It's about an associate pastor named Ethan in a suburban church. Ethan ends up being sent to an inner-city church. He does not want to go, but he goes. He falls in love with the people, and it changes his life. Steve Taylor, Ben Pearson and Chip Arnold wrote it.

Q: You were one of the pioneers who took Christian music to the mainstream. Do you think mainstream radio is becoming more accepting of Christian artists?
A: The bottom line is: If it will sell, they'll get on it. You just hope the message seeps in and has an impact on somebody.

Q: How has the Christian music industry changed in the past 20 years?
A: It's gotten better. The resources are better, and everybody has gotten creative on how to sell records. I think we've raised the bar and raised the standard. That's good. So now we have different problems we didn't have a long time ago, like piracy.

Q: What are your goals for the next decade of your career?
A: I usually try to just take a year at a time. My goal has been just to make a great record. I want to do something that I've never done before. I think my best work is yet to come.

Q: With all you have on your plate, what are your priorities?
A: The people who really know me, know me as a family guy. It's the most important thing in my life, other than my relationship with Christ. I love my wife and kids. I love pursuing my life into them. The most exciting part of my life has just been being able to raise a family. The two most important things are my faith and my family.
The industry's premier event for the exchange of ideas among the most influential members of the music, financial and legal communities.

**KEYNOTE ADDRESS**

**SCOTT SPERLING**
Managing Director
Thomas H. Lee Partners

**INDUSTRY EXPERTS DISCUSS:**
- Economic realities of the post-merger landscape
- Impact of changing artist-label relationships
- Attorney/management role in building artists as brands
- New revenue streams for recording artists
- Development of the online music market
- Outlook for investments in the digital future

**NEW: EXECUTIVE ROUNDTABLE:**
Major music company chiefs partake in a freewheeling discussion of the state of the music business.

**ATTENTION ATTORNEYS**

**CLE ACCREDITATION**
From the State of New York.
Certificate of attendance will be distributed at the program site.

**PANELISTS INCLUDE:**

- **KEN ABOO**
  Chairman, ABA Forum on the Entertainment & Sports Industries

- **BRIAN BECKER**
  CEO, Clear Channel Entertainment

- **FRED DAVIS**
  Partner, Davis Shapiro Lewit Montone & Hayes

- **RICK DOBBIS**
  President, Sony Music International

- **JOHN FRANKENHEIMER**
  Co-Chairman, Loeb & Loeb

- **JERRY GOLD**
  Managing Director, Gold int’l LLC

- **JOEL KATZ**
  Co-Managing Shareholder, Greenberg Traurig

- **SHAHID KHAN**
  Managing Director, BearingPoint, Inc.

- **KEN LEVITAN**
  President, Vector Mgmt/Records

- **JOANNA LUCCHESI**
  Sr. VP, HSBC Bank USA

- **AMANDA MARKS**
  Sr. VP, eLabs, Universal Music Group

- **MICHAEL REINERT**
  Sr. VP, Legal & Business Affairs, Universal Motown Records Group

- **JOHN SIMSON**
  Executive Director, SoundExchange

- **JEFFREY SINE**
  Vice Chairman, Investment Banking, UBS Warburg

- **HAROLD VOGEL**
  President, Vogel Capital Management

**MORE PANELISTS TO BE ANNOUNCED**

**CONTACT:** Michele Jacangelo (914) 654 4660, bbevents@billboard.com • **SPONSORSHIP:** Nathan Misner (646) 654 4618 • **REGISTRATION RATE:** $950

**TO REGISTER & MORE DETAILS:** WWW.BILLBOARDEVENTS.COM

**ATTENTIONS ATTORNEYS CLE ACCREDITATION**
From the State of New York.
Certificate of attendance will be distributed at the program site.
SunnComm's MediaMax:
America's Safest Choice For Copy Management And Protection

MediaMax™ WORKS! We'll PROVE it!
Call Michal at 1-866-SUNNCOM (1-866-786-6266)
or visit www.sunncomm.com/bb

SunnComm's MediaMax is distributed exclusively by QuietTiger (OTCBB: QTIG)