3 Doors Down: Up To Speed
Hit Band Shifts Into Overdrive To Deliver 3rd Album

BY MELINDA NEWMAN

LOS ANGELES—Call it a sign of the times: The release date for the new album by 3 Doors Down was set before the band had written the first note. That's because 3DD's managers struck a deal with Wal-Mart nearly a year ago that guaranteed a large buy-in for the album and ensured tremendous exposure for the band, but it also created a nearly immovable deadline.

"Seventeen Days," so named for the amount of time the band had to write the songs, bows Feb. 8 on Republic/Universal.

"We worked backward from the Feb. 8 date," says Universal Motown Records Group VP Tom Mackay, the band's A&R rep. "It was by far the most difficult record I've had to" (Continued on page 59)

3 Doors Down and singer/lyricist Brad Arnold lived the pressure of writing on a fierce deadline.

Biz Unites At MIDEM
Indie Solidarity, Gov't Relations At Heart Of Industry Confab

BY EMMANUEL LEGRAND

CANNES—Amid business meetings, conferences about the future of the industry and artist showcases, some of the most notable events at MIDEM happened behind closed doors.

This year's trade show hosted many important meetings and gatherings, with worthwhile results. The industry as a whole was able to present its case to a handful of European politicians present in Cannes. In particular, indie labels made dramatic headway in their collective representation.

Indie labels' organizations had a busy agenda. U.S. labels made progress in creating the American Association of Independent Music, laying out the foundation for the new body.

The structure of the New York-based AAIM will (Continued on page 59)

How Grammy Got Hip (Hop)

BY GAIL MITCHELL
and MELINDA NEWMAN

LOS ANGELES—As rap and hip-hop experience an unprecedented level of influence on American culture, appreciation for the music is hitting a similar high-water mark in the creative community.

Nowhere is that more evident than in urban (Continued on page 60)

Y'ALL HEAR ABOUT IT, THE PEAS’LL DO IT!
CONGRATULATIONS BLACK EYED PEAS!
Will.i.am, Taboo, apl, Fergie & DAS COMMUNICATIONS

2005 GRAMMY AWARD NOMINATIONS
LET'S GET IT STARTED
Record of the Year, Best Rap Performance, Best Rap Song

HEY MAMA
Best Rap Song

Cherry Lane Music Publishing, Inc. (ASCAP)
Cherry River Music Company (BMI)
GRAMMY® Nominations!

Best Southern, Country, or Bluegrass Gospel Album
Muddy Miller
Andy Travis

Best Traditional Gospel Album
Al Green
Lee Fields

Best Contemporary Gospel Album
Bryan Green
Tamela Mann

Best Compilation Soundtrack Album for a Motion Picture, Television or Other Visual Media
Stephen Endelman

Best Score Soundtrack Album for a Motion Picture, Television Or Other Visual
Jon Brion
Howard Shore

Best Song Written for a Motion Picture, Television Or Other Visual
Benoit Charest (SOCAN)

Best Musical Album For Children
Dan Zanes and Friends
Ella Jenkins

Best Spoken Word Album For Children
John Lithgow
Peter Schickele
Tom Chapin

Best Spoken Word Album
Tyne Daly
John Lithgow

Best Comedy Album
Triumph The Insult Comic Dog
Al Franken

Best Musical Show Album
Stephen Sondheim
Phil Ramone
Stephen Schwartz
Adolph Green
Betty Comden
Leonard Bernstein

Best Historical Album
Johnny Cash
Rick Rubin

Best Engineered Album, Non-Classical
Tchad Blake

Producer Of The Year, Non-Classical
Jimmy Jam
Terry Lewis
John Shanks
Rob Cavallo

Best Remixed Recording Non-Classical
Jon Pendarvis (PRS)
Jacques Lu Cont (PRS)

Best Surround Sound Album
Phil Ramone

Best Classical Album
Lorin Maazel
Kenneth Schermerhorn

Best Orchestral Performance
Lorin Maazel

Best Instrumental Soloist(s) Performance (with Orchestra)
Kenneth Schermerhorn

Best Small Ensemble Performance (with or without Conductor)
Richard Stoltzman

Best Classical Contemporary Composition
Jennifer Higdon

Tigran Mansurian (GEMA)

Richard Stoltzman

Best Classical Contemporary Composition
Jennifer Higdon

Tigran Mansurian (GEMA)

Richard Stoltzman

Best Classical Contemporary Composition
Jennifer Higdon

Tigran Mansurian (GEMA)

Richard Stoltzman

Best Short Form Music Video
Green Day

George Michael

Franz Ferdinand (PRS/GEMA)

Stereo (ARPA)

Best Long Form Music Video
Coldplay (PRS)

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MARILYN BERGMAN | PRESIDENT & CHAIRMAN OF THE BOARD
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20 R&B: Sage Francis adds hip-hop to Epiphany’s traditional punk rock repertoire with the release of “A Healthy Distrust.”
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40 Songwriters & Publishers: Country music hitmaker Ronnie Milsap stands out as a Grammy nominee for his standards album, “Just for Thrill.”
40 Studio Monitor: The new Grammy category for best surround sound album signals how far the art form has evolved.

QUOTE OF THE WEEK
"I had [Green Day] figured as a McPunk band, which I didn’t hold against them, because that’s pretty much what the Police were at first."

STEWART COPELAND

ARTIST & COMPANY INDEX
(SIGNIFICANT MENTIONS IN THE NEWS)

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

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

Billboard/Urban Radio Convention & Awards
Aug. 3-5, Atlanta
Information: 646-654-4660

Billboard Dance Music Summit
Sept. 19-21 at the Union Square Ballroom, New York
Information: 646-654-4660
Retail Awaits Rush Of CDs From Trio Of Hit Latin Acts
Anticipated Releases All Hit Stores Within Two Weeks' Time

BY LEILA COBO and RAMIRO BURR

Coming off a hot 2004, Latin music is poised to maintain its sales momentum in 2005, thanks to an ambitious early-release schedule.

Highlighting the schedule are Grupo Montez de Durango, Conjunto Primavera and Intocable, three of the best-selling Latin acts. All have albums due for release during the first two weeks of February.

Montez's "Y Sigue La Mata Dando" (Disa) and Primavera's CD/DVD "Hoy Conmigo Ayer" (Fonovisa) are due Feb. 1. Intocable's double-CD, "X" (EMI), arrives Feb. 15.

The timing of the releases will no doubt drive customers to retail. Latin music is already among the industry's hottest commodities. Sales are up 23% in 2004 over the previous year, according to Nielsen SoundScan.

Still, some worry that the albums will encroach on each other's sales. "It will draw people to stores because this is strong talent and these are widely expected albums," says Juan Guerrero, president of Grupo Central de Discos, a Texas-based one-stop. "But we could saturate the buyer. The buyer doesn't have the capacity to consume or buy so much product."

Guerrero and other retailers say competition will be particularly acute between Montez and Primavera. The two acts not only street the same day but are under the same parent label (Disa is half-owned by Univision Music Group, which owns Fonovisa) and are both distributed by Universal Music & Video Distribution.

"Yes, one of them will have to debut at No. 1," says José Behar, president/CEO of Univision Music Group.

But, he adds, "It's good for the business. It will draw people to the stores. And honestly, I (Continued on page 61)"

Dupri President Of Virgin Urban Music

BY MICHAEL PAOLETTA

Following in the recent footsteps of Jay-Z, Jermaine Dupri is the latest R&B/hip-hop artist/producer to assume a top post at a major label.

Dupri has been named president of Virgin Records Urban Music, a new division at the record company.

He reports to Virgin Records chairman/CEO Matt Serletic and Virgin Records COO/CM Larry Mestel.

Dupri, who will be based in Atlanta and New York, will also work closely with Lionel Ridenour, Virgin Records executive VP of urban music.

As part of the multiyear deal, Dupri will bring his So So Def imprint to Virgin, it was previously with Zomba and Arista and, before that, Columbia. Because of contractual agreements, only one So So Def artist, Da Brat, remains with Dupri.

"This new division tells me that Virgin recognizes the growth of urban music—as well as my own growth," Dupri says. "It also says a lot about where the industry is at and where it's headed."

Indeed, since arriving at Virgin nearly three years ago, Serletic says he has been intent on "re-engineering focus on urban music" as evident by (Continued on page 47)
Making Brands Viable

Entertainment Content One Key To Gaining Consumer Visibility

BY JILL KIPNIS and MELINDA NEWMAN

LOS ANGELES—To stay competitive, brand marketers will need to create original entertainment content and increase their reliance on such interpersonal networks as blogs.

Participants at The Next Big Idea: The Future of Branded Entertainment conference, held Jan. 20 at the Regent Beverly Wilshire hotel, said that marketing and entertainment need to become more integrated for both businesses to continue to be successful.

“Marketing and entertainment needs to become one,” said Michael J. Wolf, director/global leader of McKinsey & Co.’s media and entertainment practice.

A number of participants pointed to such campaigns as Burger King’s “sub-servant chicken” promotion last year and BMG’s original online films from a few years ago as examples of the future of branded entertainment.

Burger King handed-picked about 20

Gotti Hit

With Fed Indictment

BY ED CHRISTMAN

NEW YORK—In “Gotti” Lorenzo and his brother G.C. Lo, record label were charged Jan. 26 in Brooklyn federal court with aiding convicted drug lord Kenneth McGriff in laundering more than $1 million, according to the U.S. Department of Justice.

The allegations are part of a 20-count indictment that includes charges of racketeering, murder and drug distribution against nine individuals and two corporate entities. The charges, which are the result of a joint investigation by four federal law enforcement agencies and the New York Police Department, were filed in the U.S. Eastern District Court of New York.

The Lorenzos reportedly have turned themselves in to authorities.

The indictment reiterates (Continued on page 81)

More DualDiscs On The Way

Sony BMG Readies 18 Titles For Feb. 8 Bow

BY CHRISTOPHER WALSH

NEW YORK—After postponing a fall 2004 launch, Sony BMG is set to introduce its first DualDisc titles. A blitz of 18 releases will arrive Feb. 8; more will arrive Feb. 22 and March 1 (see table).

The launch will feature current and catalog titles and will be followed by a second group of at least 10, tentatively scheduled for late March. Releases will then come on a regular schedule, Sony BMG executives say.

DualDisc is a dual-sided CD/DVD hybrid, featuring standard two-channel 16-bit/44.1kHz audio on one side and such multimedia content as high-resolution, surround-sound audio mixes, videos and documentary footage, Web links, liner notes and photos on the other. The major labels tested market the product last year in Boston and Seattle. Warner Music Group and 5.1 Entertainment Group—which includes the Silverline, Myotopia and Immigrant labels—introduced DualDisc titles last fall. Universal Music Group released five DualDisc titles in 2004 and has announced the March release of Toby Keith’s “Shock’n Y’All” and Lee Ann Womack’s “Greatest Hits.” While EMI asserts the same support for DualDisc as the other majors and 5.1 Entertainment, it has not issued specific titles or release dates.

“In December, our priorities were really focused on working on our CDs,” Thomas Hesse, president of Sony BMG Global Digital Business, says of the label group’s postponed launch. “The fourth quarter was so busy for us that we felt we couldn’t give DualDisc the prominence the format needs to succeed and . . . Now we really have critical mass with the titles that we’ve put together.”

(Continued on page 61)

‘Billboard Latino’ TV Show Bows

The Latin content of Billboard magazine will gain new exposure with “Billboard Latino,” a new TV show produced in conjunction with Billboard, 13th Floor Televisi and Azteca America.

The weekly, one-hour program will premiere Feb. 5 and air Saturdays at 9 p.m. ET/PT on about 40 stations nationwide.

According to Christian Storandt, co-owner of Azteca America and creator of the show, the show will span all genres of Latin music and will premiere in December with a wide variety of topics, from news to chart information. It will also feature exclusive interviews, live performances and videos.

“It obviously a show that represents what Billboard is in music,” Storandt says. The show’s executive producer, PC Martinez, is Storandt’s partner at 13th Floor.

Although “Billboard Latino” will be produced in Mexico, its target will be U.S. Hispanics, says Storandt, who will also have correspondents throughout the United States.

“Billboard Latino” is part of Billboard’s ongoing extension and outreach into the Hispanic marketplace.

“Billboard has been investing heavily in the Latin music market for many years, and this strategic partnership with Azteca America complements our other successful platforms—TV awards show, conferences, charts, online and weekly magazine,” says John Kilkullen, president and publisher of Billboard. “This weekly show dramatically increases our reach and influence in one of the fastest growing markets, and we can’t wait to get started.”

As for Azteca, the network is a wholly owned subsidiary of TV Azteca in Mexico. The network has vast experience in music-themed shows, including its phenomenally successful reality show “La Academia.”

“There is no doubt that music is key for our audience, and the Billboard brand has a strong tradition,” says Jorge Jaidar, COO of Azteca America. “This will be a great complement to our ‘La Academia’ musical reality series and our promotional concerts.”

Upcoming Sony BMG DualDisc Releases

Feb. 8
AKALC
“Back In Black”
Johnny Cash
“Under My Skin”
Joshua Bell
“Corruption”
David Bowie
“Romance of the Violin”
Destiny’s Child
“Destiny Fulfilled”
Jaidar
“Reality”
Incubus
“Five For Fighting”
John Mayer
“A Crow Left of the Murder”
Judah & the Lion
“The Battle for Everything”
Kanye West
“Reverie Things”
Kool & the Gang
“Almost There”
Swizz Beatz
“Kind of Blue”
The Smashing Pumpkins
“The Beautiful Hartford”
Toby Keith
“Introducing the 5 Browns”
Yo-Yo Ma
“My Private Nation”
Yo-Yo Ma
“Do You Know Where You’re Going To”
Yo-Yo Ma
“Vesuvio”
Yo-Yo Ma
“Here Comes Retirement”
Yo-Yo Ma
“Love Is A Christmas Miracle”
Yo-Yo Ma
“Eyes Without a Face”
Yo-Landi Yseut
“Still”
Yo-Yo Ma
“Music for Other Worlds”
Yo-Yo Ma
“On the Road Again”
Yo-Yo Ma
“Rocking in the Free World”
Feb. 22
March 1
Omarion
“0”
Jennifer Lopez
“Rabbit”
Judas Priest
“Angel of Retribution”
”Nothin’ But A G Thang” DualDisc release
Dear Ketel One Drinker
Hello again.
**FCC Chair Up For Grabs**  
**Martin, Klein Are Contenders To Replace Powell**

**BY TONY SANDERS**

WASHINGTON, D.C. — The departure of Federal Communications Commission chairman Michael Powell has Washington buzzing about who might fill his seat.

Powell announced Jan. 21 his intention to leave the post in March. President Bush upped him from commissioner to chairman in early 2001, and his term was to run through 2007.

Exiting with Powell is FCC media bureau chief Ken Perree, who joined the commission in May 2001. A Republican commissioner, Kevin Martin is certainly gunning for the chairmanship, he is not considered a sho-in for the post. The reasoning, insiders say, is that Martin, streaming, not “too often” with Democratic commissioners Jonathan Adelstein and Michael Copps.

Another contender is Rebecca A. Klein, former chairman of the Public Utility Commission of Texas with longstanding ties to Bush.

Depending on the Bush administration’s plans, FCC commissioners Kathleen Abernathy theoretically could leave around the same time this year. That would give the White House the chance to use a Democratic seat as a bargaining chip with Congress to help get a Republican nominee through the confirmation process.

Copp’s term ends in mid-2005, while Republican Abernathy’s term ended in June 2004.

Powell’s departure is not expected to affect the commission’s current slate of broadcast issues—stringent policing of broadcast indecency, two newly launched payola investigations, the finalization of rules governing high-definition radio, a proceeding on broadcast localization and plans for another FM auction.

Former Commerce, Science and Transportation Committee chairman John McCain, R-Ariz., says Powell “has spent the last eight years revolutionizing telecommunications industry by championing new technologies and advocating competition,” a tenure he called “outstanding.”

McCain adds that the FCC’s “deregulatory decisions have increased investment in the telecommunications sector, allowing this segment of the economy to grow exponentially.”

Sen. Byron Dorgan, D-N.D., a member of the commerce committee, says, “We’ve had our differences over issues like media ownership, but I respect chairman Powell’s service, and I like him.”

Dorgan says he hopes the next FCC chair will “continue to focus on issues that a little differently on the need for localism and diversified ownership of broadcasting stations.”

Andy Schwartzman, president/CEO of the National Association of Broadcasters, says Powell was “ideologically committed to deregulating ownership” and to “consolidate all media ownership rules in one proceeding.”

At the same time, he refuted to consider evidence submitted in support of the ownership regulations, refused to hold public hearings and dismissively trivialized the efforts of more than 2 million citizens to express opposition to media concentration.

Adelstein termed Powell’s legacy as the “broadest, most destructive rollback of media ownership limits, a rollback Adelstein dubbed a “disaster” for Powell and one ultimately subjected to a “bipartisan rebuke.”


*Newsline* The Week in Brief

**The Department of Justice** is siding with the most powerful copyright champions in Congress by filing amicus briefs in the MGM Studios v. Grokster case pending before the Supreme Court.


More than 50 groups are represented in about 20 amicus briefs either supporting the entertainment industry’s position or requesting clarification of the issues. Filers include the Business Software Alliance—representing commercial software such as Microsoft Corporation—and the International Federation of the Phonographic Industry.

Among others that filed briefs are Kids First Coalition, the Recording Academy, the National Assn. of Recording Merchandisers, the National Broadcasters Assn. and 40 state attorneys general.

**SUSAN BUTLER and BILL HOLLAND**

**Nashville-based Universal South Entertainment**, the parent company of Universal South Records, has formed an artist management division, Universal South Artists. Veteran manager Marc Dottore heads the new division, bringing clients Jessi Alexander and Kathy Mattea and staffers Brandon Naadl and Daron Stinson. Newly signed to USA are Marty Stuart and Shooter Jennings.

**PHYLLIS STARK**

**Former Roc-a-Fella Records CEO Damon Dash** has formed a new music company, the Damon Dash Music Group, with Kareem “Hige” Burke, who co-founded Roc-a-Fella Records with Dash and Jay-Z. The company will sign artists and act as an umbrella organization for various record labels, including Dream Factory (a partnership with producer 7 Aurelius) and a ragtablon label, Miltian Musica, to be launched with hip-hop artist N.O.R.E. (aka Noreaga). Universal Music Group will distribute. There will also be partnerships with the Wu-Tang Clan and N.O.P.E. The first family on still-unnamed separate record labels.

**CARLA HAY**

**Rep. Fred Upton, R-Mich., on Jan. 25 introduced his Broadcast Decency Enforcement Act, H.R. 3717, which would raise indecency fines on broadcasters and entertainers to as much as $500,000 and require the Federal Communications Commission to consider license revocation after three violations. It also protects affiliates against fines for instances where the stations are unaware of upcoming network programming.**

Meanwhile, Sen. Sam Brownback, R-Kan., on Jan. 26 introduced a measure to boost fines to as much as $325,000 for a single violation and $3 million for continuing violations, according to a representative.

**BILL HOLLAND**

**Delaware-based ticketing company** Ticketing Innovations, doing business as Season Ticket Solutions, has filed a multimillion-dollar lawsuit against Ticketmaster, citing breach of a non-disclosure agreement and misappropriation of trade secrets. The suit, filed Jan. 13 in Los Angeles County Superior Court, alleges that Ticketmaster used confidential information that it had gathered when it conducted due diligence in 2001 for an aborted $12.5 million acquisition of STS. The suit seeks actual damages not less than $2.5 million and, according to STS co-founder Todd Romney, will seek punitive damages exceeding $100 million at trial.

**RAY WADELL**

**Cesars “Jerk It Out” has been licensed to Apple Computer for its iPod shuffle ad campaign. The ad is on view at apple.com; it will make its TV debut in the near future. The song is on the band’s 2003 Austravelers album, “39 Minutes of Bliss (In an Otherwise Meaningless World)” “Labelmates can be heard in two Target ads. Its “Say Something New” is featured in the retailer’s Design for All campaign, which began airing Jan. 16. The track is from the band’s self-titled 2004 album.**

**MICHAEL PAOLETTI**

**International booking agency the Agency Group** has a new North American management structure that will see Steve Herman, the current president of the agency’s Canadian operations, take the helm as CEO of North America, replacing John Warnock. Steve Martin will remain president in New York and will assume further responsibilities overseeing the company’s film, TV, literary and comedy divisions and their future expansion. As part of the reorganization, the company bolstered its senior management in its three offices. It has promoted Ken Fernagulch to senior VPhead of the New York office and Dave Kirby and Andy Somers to senior VP/co-head in Los Angeles.

Promoted to VP are Peter Schwartz in New York, Bruce Solar in Los Angeles and Ralph James and Jack Ross in Toronto. James and Ross will co-head their office, with James taking on a role as part of the senior management team.

**RAY WADELL**

**Bruno To Cover Digital Beat**

Billboard is beefing up its coverage of digital and mobile music with the addition of Anthony Bruno to its Los Angeles bureau.

Bruno, a contributing writer for Billboard since November, has been appointed to the full-time post of senior writer/digital. He will cover the full spectrum of digital entertainment, including music, streaming, mobile, peer-to-peer, videogames and interactive technology for Billboard, billboard.com and billboard.biz.

In addition to overseeing the weekly Digital Entertainment section in Billboard, Bruno will play a key role in planning the Digital Entertainment Conference & Awards, as well as developing digital content for other Billboard-branded events, including the upcoming Music & Money Symposium.

Billboard co-executive Tim Conniff says, “Digital entertainment and the mobile revolution are key areas for Billboard’s conferences and new coverage. Anthony Bruno is the perfect addition to the team.”

Bruno, a graduate of the University of Wisconsin, previously served as assistant VP of wireless Internet development for the Cellular Telephone Manufacturers & Internet Assn. In that capacity, he helped develop the CTIA’s wireless data strategy and supervised the CTIA’s educational programming.

Prior to the CTIA, Bruno was a senior writer for the consumer communications’ BCR Wireless News, where he covered the wireless Internet beat.

Bruno is based in Los Angeles and reports to West Coast bureau chief Melinda Newman. He can be reached at ahbruno@billboard.com.

**Additional reporting by Bill Holland in Washington, D.C., and Paul Heinie in New York.**
SELL OUT BIG TIME.

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Contact us at AOLSellsTickets@aol.com

*comScore MediaMetrix, October 2004. Digital Calculidor. AOL is a registered trademark of America Online, Inc.
Out of the blue comes an e-mail from my brother, Miles: "All confirmed. Rehearsals are next Tuesday and Friday with young Andy Summers and Incubus at the KROQ Almost Acoustic Christmas will be on Sunday." Whaaat? I dimly remember Miles mentioning something about this radio concert, barely a sign. At the time I said, "Wow, cool." and then forgot about it.

So I'm thinking and it's now, a little panicked, and figure, what the heck? Of course, I had better dig out my Crundy and try to get some life into my wrists. I remember vividly getting my ass whupped by young Brain of Primus when I jammed with them some time ago, after not addressing my kit for years. After a long lull I can still play, but the tiny little muscles that provide the finesse, that enable the cool persnickety stuff that the folks like, are only good for a few squirts before they quit.

I call up Mike, Incubus' guitarist, to see what they have in mind. He proposes that we play the Police's " Roxanne" and "Message in a Bottle" and Incubus' "Paradon Me" and " Megalomaniac.

Andy and I have been trying for years to think of a way of playing Police songs together that doesn't stink to high heaven. We like the songs, and we like playing together, but Sting don't wanna. Of course, we can't be called the Police unless it includes Sting, so what can we do?

I get to rehearse early this morning. Scott is in tow, and he's very impressed to be hanging out with a band that many of his friends are into. His old Hall of Famer dad is just a tad, but Incubus, "Like, wow, I guess, and I inspect Incubus' gear, and the first thing I notice is how small it is. Speaker cabinets are now so efficient that no one needs the huge stack-ups that I used to fantasize about as a kid. Even the drums are small and oddly shaped. Jose has them tuned way tight like a jazz kit (so do I, but neither of us play jazz). I used to be the only drummer who knew how to get a heavy sound from high-pitched drums. Kids today start out knowing everything that we had to learn.

When the band shows up, we go straight into "Roxanne." Having two drummers means that each of us can occasionally depart from our sacred mission of steady groove and indulge in flights of fancy, while the other guy holds it down. Jose is fun to play with. Brandon, like all pro singers, keeps a low profile. He saves his voice during rehearsals (it's called "marking") but still gives us the cues we need. Andy and Mike have their heads together, staring intently at each other's fingers on their fret boards as they play.

Eleven bands are set to perform during the gig. Backstage, it's a rock'n'roll party, a mob of carousing fun lovers with crazy hairdos and loud clothing.

Incubus hits the stage to do its own set. They are great performers, an excellent combination of power and poetry. We join them after a few songs. As soon as I'm sitting down, my hands take over and my horse is charging through the bit and over the fields. I try to rein it in a little so that Brandon can sing the song. We play, and then just like that, in a flash, it's done. Sure, there were a few fender benders. OK, I played too loud, too fast and too much, but shows like this are such a rare treat that I feel no remorse. Catch me at a gig, on a real tour, and you may see some finesse, but this was something else. So show me what I had too much fun.

By the time I get out of the show, the rest of the band and I are whooping it up in the dressing room. It was a good show. The room quickly fills up with friends and family. I really want to see Green Day play. I lost a bet that I made 10 years ago with my niece that they would vaporize after one hit. I had them figured as a McPunk band (I didn't hold against them, because that's pretty much what the Police were at first).

So I drag myself away from the party and head out to the auditorium. Here's why Green Day is still here: They write hits, keep it simple, and they connect with the audience. They are tight, professional, confident and energized. I'm not about to rush out and buy all their CDs, but I respect this band.

Life is full of rewards and miseries, but I'm very happy that shows like this come along every once in a while. To some, it may look like Andy and I are clutching on to past glories by plating old hits rather than doing something new. But the fact is, we are both doing a lot of new stuff. Heck, I have a whole new and unrelated career as a film composer. The devil may take me, but every now and then I will reach into the cookie jar.

Thank you, Incubus, for letting us hitch a ride.

Let your colleagues know what's on your mind. Send letters to Ken Schlagler, Executive Editor, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003 or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.
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CEO, Sony BMG Music Entertainment
AND
JOHN FRANKENHEIMER
Co-chairman, Loeb & Loeb

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Rimes A New 'Woman'
Singer Returns To Country

BY PHYLLIS STARK

NASHVILLE—After a foray into pop with 2002's "Twisted Angel," LeAnn Rimes has made a return to her country roots, literally and musically.

Rimes, the one-time teen vocal phenomenon who was raised in Texas and moved to Los Angeles for a few years, now lives in Nashville with her husband. Her new album, "This Woman," brings her home to the music that made her famous.

While still chock-full of pop influences, "This Woman" is considerably closer to country than "Twisted Angel." Rimes calls the Jan. 25 release "country on my own terms.

Rimes and her label, Asylum-Curb Records, are committed to firmly re-establishing her as a country artist. In fact, label executives have not yet decided whether they'll promote any singles from the album to other formats, although they haven't ruled it out.

(Continued on page 29)

Baby Emma's All Grown Up

BY MICHAEL PAOLETTA

Emma, the artist formerly known as Emma "Baby Spice" Bunton, is ready to prove she can make it on her own.

The seductive "Free Me"—equal parts '60s pop, Motown and bossa nova—is Emma's second international full-length. (Her first solo album was not released stateside.) It arrived last February in the United Kingdom, where it debuted at No. 7 on the Official U.K. Charts Co. album tally.

The U.S. version, which came out Jan. 25 on 19 Recordings/Universal, includes two bonus tracks (remixes of the title track by Full Intention and Dr. Octavo).

"It's time to see what happens in the U.S.," Emma tells Billboard. "Sure, I'm nervous. It's now me, front and center. I'm no longer one of five. Still, I am very excited to see what happens in the U.S. It's every U.S. artist's dream to play and make it there."

Emma, who co-wrote 11 of the 12 tracks, is off to a promising start.

The album's lead single—the title track—was a top five hit on the Billboard Hot Dance Club Play chart and went top 10 on the Hot Dance Radio Airplay list.

"Emma has been very good to us," KNJ Radio PD Mike Oaks says. "The Full Intention remix of 'Free Me' sounds great on our station." According to 19 Recordings' Larry Braverman, the label is now pushing the tune at top 40 radio.

(Continued on page 47)

New Grammy Categories And Why They're Here

It's tempting to let out a groan when the Recording Academy announces it has added even more categories to the ever-growing list of Grammy Awards. But, honestly, who's counting?

Well, we are. This year, the Grammys hit 107 categories, including four new slots. Although it is certainly easy to joke that pan flute or throat singer categories must be next, the truth is a great deal of thought, debate and deliberation goes into each new category.

"We have an awards and nominations committee comprised of by Melinda Newman mnewman@billboard.com

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(Continued on page 47)
No End To Court Action Over Original Napster

More than five years after the original Napster was quietly launched as the first peer-to-peer network, it continues to resource in costly and complicated ways for the music industry.

One party still caught in the whirlwind is Bertelsmann AG. The company agreed in January to pay $50,000 to publisher Bridgeport Music, settling a copyright infringement action over the German media company's financial dealings with the defunct Napster.

The Bridgeport lawsuit is one of four federal District Court suits filed in 2003 against Bertelsmann in New York. The suits were consolidated and sent to the District Court in San Francisco—where an earlier suit against Napster was heard—for all pretrial proceedings. Plaintiffs in the other suits are Universal Music Group entities, EMI's North American labels and a class of about 27,000 publishers represented by the Harry Fox Agency.

Deposition notices are now flying, sources say. Up to 100 depositions may be taken around the world, requiring lawyers to prepare, travel, question witnesses, order transcribed copies of depositions and summarize testimony for later use at trial. The cost just to pay a court reporter to record each deposition can run $1,000-$5,000 per day. Add to these costs all the lawyers' fees, and it's easy to see the expenses skyrocket.

Bridgeport's lawyer, Richard Bush of Nashville, says the small company could not afford to be part of such a huge undertaking.

Bertelsmann's attorney, R. Bruce Rich with Weil Gotshal & Manges in New York, notes that the prevailing party in copyright infringement suits is normally entitled to recovery of its attorney's fees. “In our estimation,” he says, “Bridgeport recognized the ultimate futility in carrying on a meritless lawsuit.”

At the heart of the pending suits is the fundamental question of who is a company—like Bertelsmann—that provides money to another company becomes liable under copyright law for the recipient's actions.

After the music industry's original copyright infringement suit against Napster began in 2000, Bertelsmann provided $60 million to the company. Bertelsmann says the money was a loan, earmarked to transform the technology into a fully licensed service. The company ultimately pumped nearly $91 million into Napster, according to some reports.

By mid-2001, the court forced Napster to shut down. It filed for bankruptcy protection in 2002. Generally speaking, formation of a corporation such as Napster means that only the corporate entity may be sued for its wrongful acts.

Judgments against a corporation may only be enforced against that corporation's assets, if any. Individual shareholders (investors), officers, directors and others working for the company—and their assets—are shielded from lawsuits and judgments. Naturally there are exceptions; one involves copyright infringement.

If the shareholder, officer, director or other individual is actively involved in the corporation's infringement activity, then that individual (for company) may also be liable. However, simply contributing money to a corporation—as a loan or as an investment—is normally not considered active involvement, the court has ruled.

The suits against Bertelsmann claim that the company was more than a lender: The infusion of money allegedly permitted Napster to stay in business, allowing users to continue their unauthorized file sharing.

The legal theories for the suits are vicarious and contributory copyright infringement.

Generally speaking, a person or company is liable for “vicarious” infringement when it had the right and ability to supervise the infringers and derived a direct financial benefit from the infringement.

A person or company is liable for “contributory” infringement when it had knowledge of the infringement and materially contributed to it.

Counts look more deeply into these issues on a case-by-case basis, considering such things as the extent of the ability to supervise, when a party had an ability to control the primary infringers and when the party had knowledge of the infringement.

After discovery, the Bertelsmann cases are expected to be sent back to New York for trial.

Observers say that a decision broadening liability of investors under copyright law could have a chilling effect on future investment. An adverse ruling could improve investor confidence by answering a question of numbers. Will it make a difference that Bertelsmann provided money to Napster in the midst of an ongoing copyright infringement litigation?

If Bertelsmann earmarked the money for a legitimate use, will that make a difference in the outcome? Will Bertelsmann ultimately sue the owners of such P2P net-works as Kazaa, Grokster and Morpheus, resulting in those companies' investors risking their assets if liability for infringement is found?

Sources predict there won't be any early settlement in the remaining cases against Bertelsmann. The only sure thing is that what begins in an isolated moment in a dorm room will further tax the bank accounts of the music industry.

Kelly ‘Honored’ By Grammy Nomination

When it comes to the Grammy Award nominations, there's almost always a dark horse. With her appearance in the best rock gospel album category, Sarah Kelly is this year's most pleasant surprise.

Kelly's passionate vocals and potent songwriting made her Gotee Records debut, “Take Me Away,” a critic's favorite. For a newcomer on an indie to score a nomination in a category that includes Skillet, Tait, Third Day and TobyMac is a credit to Kelly's considerable talents.

She received the news from TobyMac (one of Gotee's owners) while she was in her Rockford, Ill., hometown teaching songwriting to college students. At first, Kelly thought he was congratulating her on a nomination she had received from Worship Leader Magazine as a 2004 breakthrough artist for the magazine's fourth annual Praise Awards.

He said, “I'm talking about a Grammy! There was like, a 10-second pause,” Kelly says. “I had to catch my breath, and my eyes were squinting, and I said, 'Toby, this isn't very funny, give me a couple of years on that one.' Then he said, ‘I'm actually up for the same award,' and it took him 10 minutes to convince me that he wasn't lying, because he's a jokester.

Kelly's nomination marks the first time a new Gotee artist has received a Grammy nod. “I'm just so honored that my name is there,” she says. Kelly spent nearly four years as a worship leader for Master's Commission, an international discipleship training program for adult students. After recording three independent albums, Kelly began garnering attention from Christian record labels. She received offers from nine labels and opted to go with Gotee.

“When I met Gotee I knew they could really partner with me,” Kelly says. “They didn't want to change me at all.”

Released in February 2004, “Take Me Away” became the highest new artist debut in the label's 10-year history. Kelly toured with the Paul Colman Trio and Jays of Clay. She appeared on labelmate Grits' album "Dichotomy B" and on Sparkrow Records’ "In the Name of Love: Artists United for Africa" compilation, performing U2's "Mysterious Ways" with TobyMac.

Look for Kelly on the road this spring with Bebo Norman and Shawn McDonald. Her image can also be seen on the outside of 140 Guitar Center stores nationwide as part of the chain's "World's Largest Outdoor Photo Exhibit."

TSUNAMI AID: The Gospel Music Assn., has formed Project Restore in association with international relief agency World Vision. Project Restore will initially focus efforts on providing aid to the victims of the tsunami in South Asia but, according to a CMA representative, "will remain the industry's official crisis response vehicle in the future." For more information, go to projectrestore.org.

On Jan. 26, Michael W. Smith and Keith Maita were slated to host "An Evening for Restoration: Music City Comes Together for Tsunami Relief," a benefit concert featuring performances by Steven Curtis Chapman, the Oak Ridge Boys, the Crabb Family, Dr. Bobby Jones, Michael Martin Murphy and others. Another unrelated concert benefiting the tsunami victims will be held Feb. 9 in Nashville, Avalon, George Rowe, David Phelps, Anthony Evans, Rachael Lampa and Tait will perform at Rocketown. Tickets are $10. Speaker R.P. Westmoreland will host.

NEW VENTURES: Greg Lucid has launched Lucid Artist Management, representing Anthony Evans and Mark Schultz. Lucid was previously with TBA Entertainment/Mike Atkins Entertainment for three years as associate manager, working with CeCe Winans and Sandi Patty.

The Christian Rocker.com has launched Broken Records, an online label that will promote, market and distribute independent artists who retain ownership of their songs.

SIGNINGS: Word Records foursome Point of Grace has signed with Blanton, Harrell, Cook & Corzine for management. The group's long-time manager, Mike Atkins, recently announced his retirement from the business. Organist Scott Lamlein has signed with Tangressa Entertainment for booking.

GATHERINGS: CBA Advance will be held Jan. 31-Feb. 5 at Nashville's Opryland Hotel. The Christian Booksellers Assn. event will bring together retailers, publishers, recording companies and suppliers. The National Religious Broadcasters Assn. will hold its annual convention Feb. 11-16 at the Anaheim (Calif.) Convention Center.
### Hot Adult Contemporary Tracks

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<th>Artist</th>
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<tr>
<td>1</td>
<td>&quot;WHITE FLAG&quot;</td>
<td>Dido</td>
<td>Arista/RMG</td>
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<td>2</td>
<td>&quot;THE FIRST CUT IS THE DEEPEST&quot;</td>
<td>Sheryl Crow</td>
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<td>Shania Twain</td>
<td>Mercury/IDJMG</td>
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<td>&quot;THIS ONE'S FOR THE GIRLS&quot;</td>
<td>Martina McBride</td>
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<td>7</td>
<td>&quot;AIN'T NO MOUNTAIN HIGH ENOUGH&quot;</td>
<td>Michael McDonald</td>
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<td>8</td>
<td>&quot;UNWELL&quot;</td>
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<tr>
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<td>&quot;CALLING ALL ANGELS&quot;</td>
<td>Train</td>
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<td>&quot;YOU RAISE ME UP&quot;</td>
<td>Josh Groban</td>
<td>143/Reprise</td>
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<td>&quot;THIS LOVE&quot;</td>
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<td>&quot;JUST FOR YOU&quot;</td>
<td>Lionel Richie</td>
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<td>&quot;8TH WORLD WONDER&quot;</td>
<td>Kimberley Locke</td>
<td>Curb</td>
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<td></td>
<td>&quot;TEN&quot;</td>
<td>Los Lonely Boys</td>
<td>OR/Epic</td>
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**"WHITE FLAG"**
Ivor Novello International Song of the Year

**"THE GAME OF LOVE"**
BMI/ASCAP Song of the Year

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<td>Norah Jones</td>
<td>Blue Note/Virgin</td>
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**MC DANIEL ENTERTAINMENT**

Stephen Budd Management
A Wish For Justice And A Frisell Grammy

If Bill Frisell’s “Unspeakable” doesn’t win the Grammy Award for best contemporary jazz album, there is no musical justice in the world. With “Unspeakable,” Frisell once again explores a new milieu. The guitarist’s latest foray into nonconformist jazz is a fresh collection of electronics-steeped tunes produced by Hal Willner, who mixes the turntables and triggers the samples. Yet there’s a good chance Fourplay’s typically bland “Journey” could take the prize. We would like to see the Recording Academy reward the adventure seeker, not the conservative.

While the favorites to win best jazz vocal album are upstart Jamie Cullum (the hip “Twenty-something”) and vocal sage Al Jarreau (a true blue jazz comeback, “Accentuate the Positive”), Andy Bey deserves the statuette for “American Song.” Crooning way below the radar for too long, Bey has a rich, velvety voice that teems with emotion. As fellow jazz vocalist Kurt Elling once told me, “If you haven’t heard Andy Bey, you haven’t lived. You haven’t heard a jazz singer.”

One of the primo and arguably longest-running jazz trios, Keith Jarrett’s group with Gary Peacock and Jack DeJohnette, deserves the best jazz instrumental album prize for “The Out-of-Towners.” I’m rooting for the Maria Schneider Orchestra to get recognition for best large jazz ensemble album with “Concert in the Garden,” which she released and promoted through her Web site (mariaschneider.com). “Improvisational music doesn’t have to follow a template,” she told me last year. “What I love about writing for improvisers is how it makes for the ultimate connection among people.”

For best jazz instrumental solo, I vote for underdog and first-time nominee Don Byro on “I Want to Be Happy” from his “Hey-Dive” CD. And even though I thought highly of CDs by non-Latin leaders Charlie Haden and Conrad Herwig that were nominated in the best Latin jazz album category, I hope Latino percussionist Jerry Gonzalez and his band carry the day with “Jerry Gonzalez y Los Pirates del Flamenco.”

NATIONALLY ENDOWED: Since 1982, the National Endowment for the Arts has recognized the contributions of jazz artists with its Jazz Masters fellowship, the highest national honor bestowed upon the preceptors, pioneers and mentors of the genre.

In November at a Seattle gala, NEA chairman Dana Gioia announced the 2005 class of Jazz Masters: guitarist Kenny Burrell, clarinetist/saxophonist Paquito D’Rivera, arranger/composer Slide Hampton, vocalist/pianist Shirley Horn, the late bandleader Artie Shaw, organist Jimmy Smith and impresario George Wein. They joins F3 other jazz legends previously honored.

The awards, which include a $25,000 fellowship, were presented Jan. 7 at a concert/ceremony at the International Assn. for Jazz Educators annual conference in Long Beach, Calif. Speaking at an afternoon event, Gioia said, “The NEA is proud to support jazz as one of America’s art forms.”

Gioia announced a series of programs, including a 50-state Jazz Masters concert tour and expanded radio and TV jazz programming. But most prominent is a new program for jazz in schools. Developed in conjunction with Jazz at Lincoln Center and Scholastic and underwritten by the Verizon Foundation (a $100,000 check was presented to Gioia), the five-unit multimedia and Web-supported curriculum will be available for free to schools using it in Public Education in Time for Black History Month.

After the announcement, Gioia, who has significantly upped the ante for the NEA’s jazz funding since he became chairman in 2003, said that the NEA’s support is crucial to a greater consciousness of jazz, as a musical form and as a social force. “We are the official arts agency in the U.S., and as such we’re able to pull in national partnerships and coalitions. Our concert tour will be going to cities where jazz is rarely performed. And our schools program will enrich kids who have never been exposed to jazz, which is a great art that grew out of distinctively American soil. You cannot understand contemporary American culture without knowing something about jazz.”

The Beat

Continued from page 13

behind the curve when adding a genre. But he stresses, “We may arrive there other than on day one of a movement, but we have tried to accelerate the ability to get there within a reasonable period of time.”

Best gospel performance: While it may seem that the gospel field is already well-represented with six categories, Portnow says the committee takes note of when there is sufficient activity within a section of a category that may warrant its own consideration. As such, the committee felt it was time to create a new category that specifically honored performances on singles or tracks in the gospel field as opposed to the other categories that honor entire albums.

Best Hawaiian music album: Similar to the Native American community that finally received its own category in 2001, the Hawaiian music community has long petitioned for representation and has shown that the genre experienced a steady level of growth. “I’m not sure it’s always about growth,” Portnow says. “It just seems to be an area that is consistent and sustaining. We’re seeing albums made in Hawaii by Hawaiian musicians that are doing well, and the format is keeping a certain level of activity.”

Best surround sound album: “We are the National Academy of Recording Arts and Sciences,” Portnow says, “It’s the sciences piece that we always want to pay attention to.”

With the proliferation of recordings now available in 5.1 sound, “it makes sense to address technical changes and innovations that begin to feel they’re going to be part of the landscape going forward.”

Does that mean we’re headed for best ringtone? Portnow doesn’t rule it out. “It wouldn’t surprise me if we see more [technical] awards,” he says. “We have to be up to speed with all elements of technology.”

If you’re looking to petition the committee to add a category, Portnow has some advice: “Make the case for your community,” he says. “Who’s in it, how many records are being made, what is the reach of the community, the geography, the history, the projections of where it is going. Have the facts, figures and statistics and the community behind you to back it up.”

And if the committee turns you down, Portnow stresses you can always come back next year. Indeed, it took the dance community five years to get the best dance recording category added in 1997. As Portnow says, “Good for those folks who persevere.”
We are proud of our GRAMMY®-nominated clients
Bonnaroo’s 2005 Lineup Taking Shape

BY RAY WADDELL

The return of Widespread Panic and scene favorites the Allman Brothers Band, along with the addition of the more mainstream Dave Matthews Band, could propel the fourth edition of the Bonnaroo Music Festival to another quick sellout in 2005.

Widespread Panic returns to the lineup this year after skipping the Manchester, Tenn., festival during the band’s hiatus last year (billboard.biz, Jan. 19).

The Athens, Ga.-based band joins a far-flung lineup for the June 10-12 festival that also includes return visits by Gov’t Mule and Jack Johnson, along with a first-time performance by the Dave Matthews Band (although Matthews has performed as a solo artist).

Bonnaroo is produced by Superfly Presents and A.C. Entertainment.

“We’re really excited about the lineup,” says Ashley Capps, president of A.C. Entertainment. “And there are a lot of exciting additions that we haven’t been able to announce yet.”

Superfly president Jonathan Mayers adds, “This will be on par with every Bonnaroo so far.”

The hugely successful fest will return to its 700-acre site in rural Manchester, about 60 miles south of Nashville.

Other acts on this year’s bill include Modest Mouse, Mars Volta, Joss Stone, Alison Krauss + Union Station, John Prine, Ozomatli, Rilo Kiley, Joanna Newsom, the Brazilian Girls, Yonder Mountain String Band, STS9, Keller Williams, Earl Scruggs & Friends, O.A.R., Toots & the Maytals, Umphrey’s McGee, Iron and Wine, Karl Denson’s Tiny Universe, Drive-By Truckers, Particile, Xavier Rudd, Ray Lamontagne, the Gourds, Secret Machines, Donna the Buffalo, the John Butler Trio, Ollabelle, Citizen Cope, M. Ward, My Morning Jacket, Madeleine Peyroux and the Béla Fleck Acoustic Trio. As many as 35 more acts will be announced in the coming weeks.

**BUMP IN THE BUDGET**

Capps says the festival’s talent budget for 2005 increased slightly from last year.

“Fortunately, a lot of acts want to play Bonnaroo,” he says. “The frustrating thing for us is we’re not capable of presenting all of the artists we would like to have. There are always more left off the table than on.”

The production budget for Bonnaroo also continues to increase.

“Every year there are a lot of areas we want to enhance to improve the festival,” Capps says. “And even a little tweak can involve a considerable expense.”

He says infrastructure is the festival’s single largest expense. “And for the past two years, rain has been a very expensive thing,” Capps adds.

Bonnaroo was the second-highest-grossing concert of 2004, according to Billboard Boxscore. It took in $14.5 million from a lineup that included the Dead, Dave Matthews & Friends, Trey Anastasio, Bob Dylan and nearly 80 other acts.

Mayers says ticket prices, which were $138 and $164 in 2004, will increase slightly in 2005. The show’s capacity will remain at 90,000.

Tickets go on sale Jan. 29 through bonnaroo.com. In the past, Bonnaroo has sold out online, without traditional advertising and promotion.

This year’s on-sale is a month earlier than the three previous years. Mayers says the change is a reaction to market conditions. “We felt this would be a year to get out there early.”

The return of Widespread Panic, as well as the addition of DMB to the bill, could point to a quick sellout. With Panic on the bill the first two years, Bonnaroo went clean in days.

Last year, admittedly a tough one for live music in general, a Panic-less Bonnaroo was a tougher sell.

“The down concert environment last year has been well-documented, but we did sell out,” Capps notes. That said, Capps quickly admits that Widespread Panic is a favorite among Bonnaroo attendees. “They are a great live act, and great live acts epitomize what Bonnaroo is all about. We’re thrilled to have Widespread Panic back for two nights this year.”

In related news, earlier the festival was able to reach an agreement with local government officials in Coffee County whereby $3 per ticket will go to the county. Bonnaroo also gives the county an additional $30,000, so a sellout this year would put $300,000 into local government coffers.

“We certainly love the site in Manchester, and we like doing business with Coffee County,” Capps says. “We may not always see eye to eye on certain issues, but this is a very proactive, can-do environment for doing business.”

**Sponsors**

Continued from page 5

programs also contributed to the increased spending. A number of companies signed high-profile deals with Latino acts in 2004, a trend that is expected to gain momentum this year and beyond. Deals include Verizon Wireless’ sponsorship of Alejandro Sanz, Hershey’s partnership with Thalía Sodi and Jack Daniel’s Studio No. 7 concert series. Corporate interest in Latino and other ethnic acts is also fueled by economics.

“Sponsorship of high-profile Hispanic artists is typically considerably less expensive than a tie to a similar mass-market artist. That is very appealing to marketers, because it frees up funds that can be used to activate deals,” Chips says.

**DOTCOM COMEBACK**

Emerging sponsorship categories include dotcoms, which staged a sponsorship comeback after the category meltdown five years ago. Active segments include online dating, social networking and auction sites, with true.com and eBay aligning with Clear Channel Entertainment venues and myspace.com partnering with the Vans Warped tour, Blossomming Media tour and this spring’s Taste of Chaos tour.

The restaurant category also stepped up sponsorship with several companies launching their first music marketing campaigns. Examples include Cracker Barrel, which partnered with the Grand Ole Opry and the Alison Krauss + Union Station tour, and sub chain Blimpie, which titled CCE’s Summer of Live concert series.

Other active sponsorship categories in 2004 included automotive, beer and spirits, personal care, telecommunications and the gaming sectors, all of which are increasingly trying to make a positive impression among teens and young adults.

Companies also stepped up interest in naming-rights deals of music venues, with Coors Brewing signing title of Englewood, Colo.,’s Coors Amphitheatre and Nokia taking title to Texas’ Nokia Live at Grand Prairie Theater and a new entertainment facility in Los Angeles. Nokia will also reportedly title a new venue slated to open this year in New York’s Times Square.

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**ACTIVE MUSIC TOUR SPONSOR CATEGORIES IN 2004**

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Compiled by William Chips, senior editor, IEC Sponsorship Report (sponsorship.com)
McGuinness is high indeed on the modern North American arenas. “These facilities, I wish there was one in every city in Europe,” he says. “The arenas in America are just absolutely ideal for rock’n’roll. We love playing in them.”

The progression of North American arena design is a process that McGuinness has watched with interest for some 25 years as U2 began touring the States. “As arena design has got more sophisticated in recent years, major facilities have gone up,” he says. “The second- and third-generation arenas are great places to play. Very often they’ve been built with rock’n’roll in mind, whereas the first arenas were built purely for sports, and rock’n’roll was an add-on. Entertainment was grudgingly welcomed.”

And McGuinness does have a favorite. “I suppose the most exciting venue of all is Madison Square Garden [in New York], and I’m sorry to hear they’re talking about knocking it down,” he says, referring to a proposed renovation of the venerable facility. “Madison Square Garden was a place I read about growing up, and playing there was always a highlight of any U2 tour.”

This time around, U2 will visit MSG for what will likely be several shows beginning May 21.

MORE BLOCKS: Jefery Bischoff, founder and president of Oakland, Calif.-based merch company Cinder Block (see story, page 18), has named David P. Barnard, who had been CEO at Design Within Reach, to the same post, effective Feb. 21.

HATS & HAIR: Co-headliners Reba McEntire and Brad Paisley along with special guest Terni Clark will make up the Two Hats and a Redhead tour. The outing begins April 15 in Virginia Beach, Va., at the Verizon Wireless Amphitheatre. Before its conclusion in mid-June it will cover some 25 markets. Because of a scheduling conflict, Clark will not be on the first three dates. Her hat will be filled by Joe Nichols. McEntire is booked by Rod Essig at Creative Artists Agency, Paisley by Rob Beckham at Atlantic Marketing and Clark by Keith Miller at WMA. Clear Channel Entertainment will promote the tour, under the direction of touring VP Brian O’Connell. The tour will be part of CCE’s mega ticket program, which offers tickets to several country shows at sheds at one value price.

The VERY ESSENCE: The 11th Essence Festival, set for July 1-3 at the Louisiana Superdome in New Orleans, will feature Destiny’s Child, Alicia Keys, Kanye West, Maze featuring Frankie Beverly, Jeffrey Osborne, Regina Belle, Miki Condition, Talib Kweli, Floetry, Vivian Green and other acts to be announced. Essence is the premier B&B event in the country. Nicole Wright is producer/GM for the festival, which is produced in conjunction with Festival Productions, producers of the New Orleans Jazz & Heritage Festival.

NEW GARDEN TENDER: Philadelphia-based facility management firm Global Spectrum has named Mike Scanlon the new GM for the 20,000-seat Rose Garden Arena in Portland, Ore. Global was selected to manage the arena effective Jan. 1. Scanlon comes to Portland after four years as GM of the Global Spectrum-managed Sovereign Bank Arena in Trenton, N.J. The day-to-day operations of the arena had been under the direction of the Portland Trailblazers’ J. Isaac, senior VP of facility sales and marketing.
By Todd Martens

Epitaph Records built its foundation on punk rock. But just prior to last year's presidential election, the label's most bitting political commentary arrived courtesy of Sage Francis, a 27-year-old rapper from Providence, R.I.

The song, “Slow Down Gandhi,” sarcastically rips into liberals and conservatives alike, casting a cynical eye at warmongers and the “cool kids” who “were rocking votes.”

With a perfectly artificated delivery that recalls Chuck D, Francis builds each verse with a mixture of activism, paranoia and humor. “If they could sell sanity in a bottle, they would be charging for compressed air,” he quips.

Epitaph released the song into cyberspace just before the election, tapping into the Web-friendly audience that Francis has built during the last four years. In 2001, with neither an album under his belt nor a label affiliation, Francis unleashed the song “Makeshift Patriot” through his Web site, www.americanradiohistory.com.

A critical look at American media issued one month after the terrorist attacks of Sept. 11, the song instantly made Francis a name in underground hip-hop. Its organic success allowed Francis to tour the United States and Europe—and make money doing so.

“I accepted the possibility of immediate backlash, but surprisingly, the backlash never came,” Francis says. “People were eating it up . . . I do my best to handle subjects like this with integrity, and I didn’t let any possible reaction to the material determine a single aspect of that process. That’s important to do as an artist, at a time when almost all popular musicians let popular opinion dictate what they will or will not say.”

Epitaph president Andy Kaulkin, who likens Francis’ mix of social commentary and humor to that of comedian George Carlin, heard the song and began courting the rapper. After releasing an album in 2002 with Oakland, Calif.-based Anticon, Francis eventually became the first hip-hop artist signed to Epitaph. The label will issue “A Healthy Distrust” Feb. 8.

When Epitaph first signed Francis, there was talk that the Los Angeles-based label would launch a hip-hop imprint. Francis, however, preferred the punk brand. “I may have been more reluctant to sign with Epitaph if I wasn’t the first hip-hop act on their label,” he says. “Does that make me petty? There were no reservations about the label being punk-oriented. The reservations were about signing to a label of that size and how that would affect my self-made career . . . It was good that no one set a hip-hop precedent at Epitaph because I felt much more comfortable working with a clean slate.”

Street Marketing

After signing Francis, Epitaph struck a deal with Minneapolis-based Rhymesayers to distribute hip-hop albums from Atmosphere and Eyedea & Abilities. Atmosphere’s “Seven’s Travels” peaked at No. 5 on the Billboard Top Independent Albums chart and has sold 109,000 units in the States, according to Nielsen SoundScan.

“We saw ourselves as being just like Epitaph, only seven or 10 years behind them,” Rhymesayers’ CEO Siddiq Says says. “We were looking to expand and learn some things: Epitaph wanted to get their feet wet in hip-hop.”

During the last year, Epitaph has been extremely active in signing hip-hop artists. This year, Epitaph and its more adult-leaning imprint Anti- will release albums from Blackalicous, the Late and Danger Mouse. Additionally, through a distribution deal with Quantum, Epitaph will distribute the next Lyrics Born release.

Epitaph GM Dave Hansen says rap and punk “are a natural fit. A lot of the marketing we do for punk is stuff we’ve taken from people marketing hip-hop records. It’s all street marketing.”

The label introduced its audience to Francis by having him appear on last year’s Bad Religion album. “The Empire Strikes First.” Francis, who has a bachelor’s degree in journalism from the University of Rhode Island, already courts a dedicated following. He regularly sells out small clubs in major markets. He has also sold 36,000 units of his Anticon release, “Personal Journals.”

“I’ve been with different labels and it’s usually out of pure curiosity as to how much better they will be able to do than I can do on my own,” Francis says. “Epitaph might be the only label who can outwork me.”

In January Epitaph released a limited-edition single of “Sea Lion,” a collaboration with DJ Am. Epitaph’s CEO Andy Kaulkin, likens Francis to a folk artist Will Oldham. Francis will launch a two-month North American tour Feb. 4.

Hansen says Epitaph, which is distributed by Atlantic’s Alternative Distribution Alliance, is planning an initial shipment of 40,000 units. According to retailers, Epitaph’s goal of selling 10,000 units in the first week shouldn’t be a problem. “It’s going to be big,” says Jim Utz, a buyer with St. Louis-based Vintage Vinyl. “The buzz here is absolutely huge. He has done better than a lot of other underground rappers. I haven’t even heard the album, because our staffers keep borrowing the promo.”

How apropos that Black History Month finds black music writing a significant chapter in music history. The commercial appeal of R&B and hip-hop is keeping step with their critical acclaim—as evidenced by the multiple Grammy Award nominations for Kanye West, Alicia Keys and Usher (see story, page 1).

Sure, there is the inevitable grousing about who was and wasn’t nominated. And the rap nominations pout to an unfortunate dilemma: Just where are our female rappers? Terror Squad member Remy Ma is the only nominated female rapper, as the group’s summer 2004 anthem, “Lean Back,” picked up a nod for best rap performance by a duo or group. Such reservations aside, it’s gratifying to witness black music’s unbridled popularity, as well as hip-hop’s evolution from fad to mainstream fixture and fiscal force.

Knight’s Time

“Most singers today have a similar sound there are very few who are original. So says one soul music no-talented originals, Gladys Knight.

Showing no signs of slowing down in the 50th year of her career, Knight is preparing to record a jazz standards album for her Many Roads label. “I started singing in church,” she recalls, “and all through high school I sang with a jazz band, so I learned all those songs by Ella Fitzgerald, Sarah Vaughan and others.”

Having won a Grammy Award in 2002 for best traditional R&B vocal album with “At Last,” she finds herself back in the nominees’ circle this year. Her duet with the late Ray Charles, “Heaven Help Us All,” is up for best gospel performance.

“Ray sent me three songs, and we chose ‘Heaven.’” Knight recalls. “When I went to his studio to record, I was a little sad because he was so frail. But then the ‘other Ray’ came out, and it turned out to be a wonderful experience. I’m so grateful I got a chance to say goodbye.”

Coincidentally, Jamie Foxx, star of the “Ray” biopic, dueted with Knight on “At Last.” She also played Fox’s mom in episodes of his hit WB TV series, “The Jamie Foxx Show.”

“People didn’t know he could play and sing like he does,” Knight says. “He’s so very talented but still has humbleness in his spirit.”

Knight is also busy promoting her latest Many Roads release, “One Voice.” The inspirational set features Saints Unified Voices, the 100-member multicultural gospel choir Knight founded. Special guest Bebe Winans appears on bonus track “Make Time to Love” (Billboard, Jan. 22).

Selecting such favorites as “Pass Me Not” and “He Opened,” Knight says she produced the album reflecting her “one voice” vision.

“I was trying first to choose music that would produce appeal to the most people,” she says. “Then I felt the spirit of doing ‘One Voice.’ There are all races of people in [God’s] church. My choir— with Asians, Caucasians, African-Americans, Brits and Samoans—more displays the spirit of the church: No matter the background, we do praise him with one voice.”

Knight returns to performing nightly at the Flamingo in Las Vegas Feb. 8. She has completed a role in the indie film “Untraceable.”

“Harold,” opposite Dylan McDermott, and with son Shanga is getting ready to open third Gladys & Ron’s Chicken & Waffles restaurant, in Washington, D.C. (The other two are in Atlanta.)

Additionally, Knight is hoping to produce sequel to the 1988 hit special “Sisters in the Name of Love,” in which she starred with Dionne Warwick and Patti LaBelle.

She has certainly come a long way from the 7-year-old who won the TV talent contest “Ted Mack’s Amateur Hour.”

“I’ve asked myself why I’m still here, because this industry usually isn’t known for people staying around that long,” Knight says. “But I’m glad about it because now I know why I sing. He still has work for me to do.”

A-SQUARED:

Multiple Grammy Award winners Aretha Franklin and Alfre Woodard are reuniting on a new project. Mardin is set to produce Franklin’s version of “A House Is Not a Home.” The Luther Vandross concert staple is one of the selections from 3 Records’ upcoming CD tribute to Vandross, who is recuperating from a near-fatal stroke.

“She sent me a tape of how she wants to do the song,” says Mardin, who will fly to Detroit shortly to cut the vocals.

“It will be reminiscent of the way she sang and played piano in the ’60s and ’70s. I’m cutting the track now and will send her strings, just like the good old days.”

The man behind such musical (Continued on page 22)
Rhythm & Blues

Continued from page 20

luminaries as Norah Jones, Anita Baker, Donny Hathaway and Hall & Oates waxed enthusiastic about a new artist that he and Joe are producing together, singer-rapper M. C. Houston (Rhythm & Blues, Billboard, Jan. 8). His solo debut is due in May from Manhattan Records.

"I'm known to add strings and horns to everything," Marlin says. "But this project was an exercise in restraint. Just like a makeup artist, we would only touch up a few things. His guitar playing hits you like a truck."

Houston's record includes a guest appearance by Stevie Wonder. Marlin says working with M. C. Houston has been a real kick since, led him to revile his experiences in the studio with Wonder. "Ten years ago, both artists were coming up, but now, we've had so much more experience than we're mortals."

Aside from composing music with his son for new opera and jazz quartet projects, Marlin is seven chapters into his autobiography, which he hopes to have finished within the year.

FINDING SANCTUARY: It has been a busy couple of weeks on the business side of black music. The week before

Virginia announced Grammy Award nominee Jermaine Dupri's appoint-

ment as president of its new urban music division (see story, page 5),

Mathew Knowles issued word that his Music World/Sanctuary Urban Man-

agement now counts J Records' No. 1 R&B/pop singer Marlo as a client. And that's all! Sanctuary has added former Sony Music executive Max Gousse and his partner, Jeremy Geffen, to its management stable. Among Gousse and Geffen's manage-

ments are D12 and D12 member Bizarre. Bizarre's solo album is due later this year through Sanctuary Urban Records.

MUSICAL IMAGES: Usher forges his cache of awards nominations with five nods for the 36th annual NAACP Image Awards, including outstanding male artist and outstanding album. Other multiple nominees include Kanye West, Anthony Hamilton, Alicia Keys, Queen Latifah and Prince. The ceremony is set for March 19 at Los Angeles' Dorothy Chandler Pavilion. Fox will broadcast the event March 25 at 8 p.m. ET/PT.
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<td>Como el destino</td>
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<td>Sony</td>
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### BILLBOARD 2005

- **HOT LATIN TRACKS**
- **LATIN POP AIRPLAY**
- **TROPICAL AIRPLAY**
- **REGIONAL MEXICAN AIRPLAY**

Visit [www.americanradiohistory.com](http://www.americanradiohistory.com) for more historical content.
Thievery Corp. Goes ‘Cosmic’

BY MICHAEL PAOLETTA

With three studio albums to its credit, Washington, D.C.-based duo Thievery Corporation has effortlessly crafted a musical style that many have dubbed the Thievery Corporation sound. Warm, lush and elegant, that “sound” has been influenced by hip-hop, dub, bossa nova, dance/electronic, soul and jazz.

While the act’s fourth full-length recording, “The Cosmic Game,” retains these elements, it also finds Thievery Corporation’s Eric Hilton and Rob Garza sneaking in some hefty dollops of psychedelic pop and alternative rock. The duo’s rhythmically rich sound just got richer and more mature.

Coinciding with this fresh-sounding sonic fusion is timely and poignant storytelling.

MORE POLITICALLY, SOCIALLY CONSCIOUS

According to Garza, he and Hilton were reading a lot of conspiracy theories and “mind-opening literature” prior to laying down the foundation for “The Cosmic Game,” which arrives Feb. 22 via the duo’s Caroline-distributed label, ESL Music. “We wanted to expand on what we had done before. So, we got deeper with subject matter and sounds.”

Hilton smiles approvingly and adds, “Current events inspired a lot of the songwriting. ([“The Cosmic Game”] could be construed as our most political and socially conscious album.”


Among those displaying their vocal wares are the Flaming Lips’ Wayne Coyne (“Marching the Hate Machines [Into the Sun]”), David Byrne (“The Heart’s a Lonely Hunter”), Perry Farrell (“Revolution Solution”), Gigi (“Pela Janela [Through the Window]”) and Sleepy Wonder and Gunjan (“Warning Shots”).

Like Sub Pop duo the Postal Service, the bulk of Thievery Corporation’s collaborations were done by mail and computer. “What I found most interesting is that we approached each artist for purely artistic reasons, and each one came back with thought-provoking lyrics,” Hilton notes. “It was a meeting of the minds without talking—and that was really cool.”

In the nine years since releasing its debut album, “Sounds From the Thievery Hi-Fi,” Thievery Corporation has created its own niche within the larger electronic scene. This has come largely via some college and noncommercial radio airplay, much positive word-of-mouth and select third-party music licensing of songs for soundtracks and TV ads.

The act’s CD sales and sold-out tours confirm this. According to Nielsen SoundScan, Thievery Corporation’s three studio recordings have collectively sold 372,000 copies.

“Thievery Corporation means everything to us,” says Richard Bridge, Virgin Entertainment Group’s music product manager for dance and singles. “They account for a large part of our overall sales in the electronic genre. They are also one of the few artists to cross over to fans of other styles of music.”

Bridge attributes this to the kind of music the duo makes. “They have maintained fairly true to their sound,” he says, “while at the same time keeping it fresh.”

In addition to anticipated strong sales at traditional retailers like Borders Books & Music, Virgin and Best Buy, ESL Music’s Kalani Tifford, who manages Thievery Corporation, expects a similar scenario on the Internet.

In mid-December, Apple Computer’s iTunes Music Store began selling the “Revolution Solution” album track, followed one month later by “Warning Shots.”

On Feb. 8, InSound Radio Player will begin streaming “Marching the Hate Machines,” while Beatport will start selling downloads of instrumental track “Holographic Universe.”

On the ringtone front, “Revolution Solution” is being distributed by San Francisco-based INgrooves.

To best infiltrate all areas of Thievery Corporation’s wide base, ESL Music will promote several tracks from the album, Tifford says.

The Jill Buchanan-directed video for “Revolution Solution,” which stars Farrell and was shot in Mexico, has been delivered to video networks like MTV2. A “Little” Louie Vega remix of “The Heart’s a Lonely Hunter” is being reixed for club DJs, as is a double-A-sided 12-inch vinyl single, “Sol Tapado (The Covered Sun)” / Pela Janela,” with “Sol Tapado” featuring Patrick De Santos. In January, Hilton and Garza directed the video for “Warning Shots.”

All of this activity bodes well for Thievery Corporation’s global tour, which commences in April. And as any true fan knows, Thievery Corporation live swells to 10-plus members, encompassing musicians and singers.

Just don’t expect all the “high-profile artists” featured on “The Cosmic Game” to be part of the tour, Garza says. “We would love to have all of them onstage with us, but it’s not always possible.” Pains for a second, he adds, “That’s not to say we won’t have a surprise guest here or there.”

Grammys (Mostly) Get Dance Category Right

When the nominations for the 47th annual Grammy Awards were announced Dec. 7, many members of the dance/electronic community let out a collective sigh of relief. It was as if the voting members of the Recording Academy had finally gotten it right.

For the most part, it appeared that those voting in the three dance/electronic categories actually knew something about the music and artists they were nominating.


Quite honestly, this is precisely the type of eclectic musical mix (representing the underground and the mainstream) we would love to hear in clubs—but rarely do. And though Spears’ track did hit, times, grate on the nerves (overexposure can sometimes do that)—becoming toxic, if you will—it remained a rallying cry for many to shake what their mama gave ‘em.

And while some have questioned the nomination of “Toxic” in this category—the e-mails and phone messages were many—at its core, it is a dance track.

Would we have liked to see another song in its place? We would be lying if we said no. Tracks by Shape UK, David Morales and Paul Van Dyk, Motorcycle, the Roc Project and KasKade were equally worthy of a Grammy nod.

In the best remixed, non-classical recording category, the nominations could not be cooler—or more on point. The nominees are Full Intention’s Michael Gray & Jon Pearn (George Michael’s “Amazing”), Jacques Lu Cont (No Doubt’s “It’s My Life”), Felix Da Housecat (Iggy Pop With Freedom Featuring Peach es “Motor Inn”), Basement Jaxx (N.E.R.D.’s “She Wants to Move”) and Sasha (Felix Da Housecat’s “Watching Cars Go By”).

With nominations in the best dance recording category, these five tracks showcase the different sides of dance/electric music: from poppy house and jangly electro to dance-rock and trance. Again, Recording Academy voters apparently know what time it is on the dancefloor.

Now, let’s move on to the brand-spanking-new Grammy category: best electronic/dance album. Indeed, we were ecstatic when the formation of this category was announced last year. For us, it was yet one more way to legitimize a genre of music that is too often treated as the bastard child of the music industry.

But, for us and the numerous industry observers who weighed in with their comments, there is some cause for concern.

Saddled alongside proper artist albums—Basement Jaxx’s “Rish Kosh,” the Crystal Method’s “Legion of Boom,” the Prodigy’s “Always Outnumbered, Never Outgunned” and Paul Van Dyk’s “Reflections”—is Paul Oakenfold’s “Creamfields,” which is essentially a DJ mix (of Oakenfold remixes and special re-edits).

No disrespect to Oakenfold, but this important and promising category should remain focused on truly original works—not reworkings of tracks by other artists.

If it wishes to acknowledge DJ culture in this way, the academy may want to consider adding a fourth category in the genre: best electronic/dance DJ mix.

All this said, come Feb. 13, who should win? Minogue or Scissor Sisters (for best dance recording), Full Intention or Lu Cont (best remixed recording, non-classical) and Van Dyk (best electronic/dance album).

Who will win? An Australian (Minogue), a Frenchman (Lu Cont) and a Brit (Oakenfold).
### HOT DANCE SINGLES SALES

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<td>LEFT OUTSIDE ALONE (J. NEVINS REMIX)</td>
<td>Anastacia</td>
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<tr>
<td>92.O (I'M THINKIN')</td>
<td>Faith Evans</td>
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<tr>
<td>TIME</td>
<td>Therese</td>
<td></td>
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<tr>
<td>ME AGAINST THE MUSIC</td>
<td>Britney Spears Featuring Matt Stone</td>
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<tr>
<td>DEPARTURE INSIDE (R. VISSON/SUMMOROUX MIXES)</td>
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<tr>
<td>WHO IS SHE 2 U (REMIXES)</td>
<td>Brandy</td>
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<td>SYMPATHY FOR THE DEVIL (REMIXES)</td>
<td>The Rolling Stones Featuring Seal</td>
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<td>FLAWLESS (GO TO THE CITY)</td>
<td>Michael Jackson</td>
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<td>STILL (REMIXES)</td>
<td>Tommie</td>
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### HOT DANCE RADIO AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Airplay (# Weeks)</th>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td></td>
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<tr>
<td>LOSE MY BREATH</td>
<td>Destiny's Child</td>
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</tr>
<tr>
<td>2, 1 STEP</td>
<td>Ciara Featuring Missy Elliott</td>
<td></td>
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<tr>
<td>HOW WOULD U FEEL</td>
<td>David Morales With Lea Lea</td>
<td></td>
</tr>
<tr>
<td>WALK INTO THE SUN</td>
<td>Dirty Vegas</td>
<td></td>
</tr>
<tr>
<td>SURRENDER</td>
<td>Large</td>
<td></td>
</tr>
<tr>
<td>TEMPTED TO TOUCH (REMIXES)</td>
<td>göpe</td>
<td></td>
</tr>
<tr>
<td>I BELIEVE IN YOU</td>
<td>Kylie Minogue</td>
<td></td>
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<tr>
<td>SOMEBODY TOLD ME</td>
<td>The Killers</td>
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<tr>
<td>YOU NEVER KNOW</td>
<td>Mary J. Blige</td>
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<tr>
<td>ALL THIS TIME</td>
<td>Jonathan Peters Presents Silver Logan Sharp</td>
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<td>I LIKE IT</td>
<td>Narcotic Thrust</td>
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<td>CALL ON ME</td>
<td>Eric Pryce</td>
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<td>REACH UP FOR THE SUNRISE</td>
<td>Daren Duran</td>
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<td>HOW DID YOU KNOW?</td>
<td>Mymi Featuring Kim Szuz</td>
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<td>PUT EM HIGH</td>
<td>Stonebridge Featuring The Screamers</td>
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<td>SICK AND SICKED</td>
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<td>WELL YOU KNOW WHAT LOVE IS</td>
<td>Wynonna</td>
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<td>THE WEEKEND</td>
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<td>CAN'T GO ON</td>
<td>Mike Rizzo Presents Allie</td>
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<td>WHICH WAY YOU GOING</td>
<td>Robbie Rivera</td>
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<td>DO YOU KNOW (I GO CRAZY)</td>
<td>Angel City</td>
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<tr>
<td>LOLA'S THEME</td>
<td>Shape UK</td>
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### TOP ELECTRONIC ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Sales (# Weeks)</th>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELIEVE IN YOU</td>
<td>Barry Manilow</td>
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<tr>
<td>MY MY MY</td>
<td>Armand Van Helden</td>
<td></td>
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<tr>
<td>O' NUFF (MIXES)</td>
<td>Suzanne Vega</td>
<td></td>
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<tr>
<td>I'M DONE</td>
<td>King Brian Presents N.J.O.</td>
<td></td>
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<tr>
<td>WALK INTO THE SUN</td>
<td>Barry Manilow</td>
<td></td>
</tr>
<tr>
<td>LAZY LOVER</td>
<td>Brazil Girls</td>
<td></td>
</tr>
<tr>
<td>WAITING FOR THEaved</td>
<td>Felix De Houssacat</td>
<td></td>
</tr>
<tr>
<td>PUT'EM HIGH</td>
<td>Stonebridge Featuring Therese</td>
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</tbody>
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**Notes:**
- Billboard Hot Dance Club Play is a chart that ranks the most popular singles in dance clubs across the U.S., based on Nielsen SoundScan sales data for a given week.
- The chart is published weekly in Billboard magazine.
- The chart is compiled from data provided by Nielsen SoundScan, a company that tracks sales of music across the U.S. and provides weekly reports to Billboard.
- The chart reflects the popularity of songs in clubs, with a focus on dance music.
- The chart is considered to be an influential indicator of where a song will chart on other charts, such as the Billboard Hot 100.
- The chart includes a wide range of artists and genres, reflecting the diverse nature of club music.
- The chart is one of many that are used to determine the popularity and success of songs in the music industry.
Radio Picks Its Grammy Winners

Every year radio complaints that the Grammy Award nominations in the country categories are out of sync with the mainstream tastes of other audiences.

While this year’s slate of nominees is typically eclectic, we asked radio programmers and music directors to choose who they think will win in six key categories, and why.

In most cases, radio went with the artists and songs whose music helped make their stations successful last year.

**Best Country Album**

**Best Country Song**
“It’s Hard to Kiss the Lips at Night That Chew Your Ass Out All Day Long,” Rodney Crowell and Vince Gill, (the Notorious Cherry Rist)

**Best Country Vocal Performance**
“You Will Be My Ain True Love,” Alison Krauss; “Miss Being Mrs.,” Loretta Lynn, (In My Daughter’s Eyes); “She’s Not Just a Pretty Face,” Shania Twain; “Redneck Woman,” Gretchen Wilson

**Best Male Country Vocal Performance**

**Best Country Collaboration With Vocals**

**Best Country Performance by a Duo Or Group With Vocal**
“Daughter’s Call,” Dolly Parton,前后 Jason, (I’ve Got You) “Miss Me,” Loretta Lynn, (I’ve Got You) “If I Ever Call Your Name,” Randy Travis with Mary Chapin Carpenter

**Best Country Album**

**Best Female Country Vocal Performance**

Rimes

Continued from page 13

Rimes has had considerable pop success in the past with such crossover hits as “How Do I Live,” “I Need You” and “Written in the Stars.”

While they never turned their backs on Rimes, country radio programmers are nonetheless welcoming her new sound. Current single “Notbin’ Bout Love Makes Sense” is Rimes’ first top 10 country hit in more than four years. The song is No. 7 on the Billboards Hot Country Singles & Tracks chart this issue.

“This is a return and a comeback to country for LeAnn,” WFMS Indianapolis PD Bob Richards says. “LeAnn began her career at 12 years old. She was born to perform with other music, just like a college kid changing his major five times. I’m glad she has decided to turn back toward country. She is still one of the most talented and recognized females in music.”

“Rimes is a role model,” says Bob Mastrangelo, PD of WUSN Chicago.

Rimes has turned her album “very organic” and full of “very personal songs,” of which she co-wrote.

“When people listen to this album, they take away more of a piece of me than they ever have before,” Rimes adds.

**STRIPPED-DOWN SOUND**

The album was produced by Nashville’s Dann Huff, who is known for melding pop and country sounds in a highly marketable way. Rimes says she was looking to connect her vision for the album. “I wanted to strip it down and have so much production on this record,” she says. Rimes calls Huff “a brilliant producer. He gave me the freedom to be an artist and sing the songs the way I wanted to sing them.”

The album also showcases Rimes’ emerging talents as a writer. She co-wrote three of the songs and says she is “very confident in my writing.” Rimes also believes she is just starting to “chip away” at her potential in that area.

Meanwhile, she has added three more behind the scenes of the album this summer, but no firm plans have been set. Last fall, Rimes toured with a 63-piece orchestra to promote a Christmas album.

The album is being promoted in movie theaters through Movie Tunes and Cinema Sounds. There is also an online campaign and spot buys on CMT, GAC and VH1 and on TV stations in Rimes’ top sales markets.

When Rimes’ Christmas album was released in October, the label began promoting “This Woman.” The Christmas music director Tonya Campos says of all the nominees in this category, “Big & Rich raised the most eye brows and really rocked.”

“Enchantment” and “The Cherry Bombs” scored 20% each. Haskell

**Nashville Scene**

By Phyllis Stark
pspark@billboard.com

**Country Music**

The Recording Academy is a good country station to listen to,” he says.

Best Country Performance By A Duo Or Group With Vocal

**Best Country Vocal Performance**
“Will You Be My True Love,” Alison Krauss; “Miss Being Mrs.,” Loretta Lynn; “In My Daughter’s Eyes”; “She’s Not Just a Pretty Face,” Shania Twain; “Redneck Woman,” Gretchen Wilson

**Best Country Vocal Performance**

**Best Country Performance by a Duo Or Group With Vocal**

This category could belong to Big & Rich if the Grammy voters agree with the 40% of our radio panel that chose them.

**KZLA Los Angeles assistant PD/
**FEBRUARY 5, 2005**

### Billboard Top Country Albums

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Label</th>
<th>Week Ending</th>
<th>Last Week Position</th>
<th>Sales Data</th>
<th>Peak Position</th>
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<tr>
<td><strong>SHANIA TWAIN</strong>&lt;br&gt;11 Weeks At Number 1</td>
<td></td>
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<td><strong>RASCAL FLATTS</strong>&lt;br&gt;Feels Like Today</td>
<td><em>Epic</em></td>
<td></td>
<td><strong>3</strong></td>
<td>65</td>
<td><strong>5</strong></td>
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<tr>
<td><strong>TOBY KEITH</strong>&lt;br&gt;Greatest Hits 2</td>
<td><em>Mercury</em></td>
<td></td>
<td><strong>2</strong></td>
<td>36</td>
<td><strong>4</strong></td>
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<td><strong>GEORGE STRAIT</strong>&lt;br&gt;50 Number Ones</td>
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<td><strong>GRETCHEN WILSON</strong>&lt;br&gt;Here For The Party</td>
<td><em>Columbia</em></td>
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<td><em>Curb</em></td>
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<td>37</td>
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<td><strong>TIM MCGRAW</strong>&lt;br&gt;Comeback</td>
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<td></td>
<td><strong>10</strong></td>
<td>56</td>
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<td><strong>BRAD PAISLEY</strong>&lt;br&gt;Mud On The Tires</td>
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<td></td>
<td><strong>9</strong></td>
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<td><strong>ALISON Krauss &amp; UNION Station</strong>&lt;br&gt;Lonely Romant Bow Ways</td>
<td><em>Rounder</em></td>
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<td><strong>BROOKS &amp; DUNN</strong>&lt;br&gt;The Greatest Hits Collection II</td>
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<td><strong>MARTIN MCGRATH</strong>&lt;br&gt;Start Here</td>
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<td><strong>BLAKE SHELTON</strong>&lt;br&gt;Blake Shelton’s Bar &amp; Grill</td>
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<td><strong>MONTGOMERY GENTRY</strong>&lt;br&gt;You Do Your Thing</td>
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<td><strong>GARY ALLAN</strong>&lt;br&gt;Comin’ On Strong</td>
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<td><strong>TRACE ADKINS</strong>&lt;br&gt;Sweet Right Here</td>
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<td><strong>LEANN RIMES</strong>&lt;br&gt;Its All About Me</td>
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<td><strong>LORETTA LYNN</strong>&lt;br&gt;Singer's Favorite</td>
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**FEBRUARY 5, 2005**

### Billboard Top Country Catalog Albums

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<th>Artist/Title</th>
<th>Label</th>
<th>Week Ending</th>
<th>Last Week Position</th>
<th>Sales Data</th>
<th>Peak Position</th>
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<td><strong>RASCAL FLATTS</strong>&lt;br&gt;Up The Creek</td>
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<td><strong>SHEPARD THOMAS</strong>&lt;br&gt; parenthood</td>
<td><em>Mercury</em>*</td>
<td></td>
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<td><strong>TIM MCGRAW</strong>&lt;br&gt;The Restless</td>
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<td><strong>1</strong></td>
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<td><strong>ALISON Krauss &amp; UNION Station</strong>&lt;br&gt;Great American Classics</td>
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<td><strong>7</strong></td>
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<td></td>
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<td>259</td>
<td><strong>1</strong></td>
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<tr>
<td><strong>JIMMY CLARK</strong>&lt;br&gt;What I Do</td>
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<td><strong>12</strong></td>
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<td><strong>JIMMY CLARK</strong>&lt;br&gt;Let’s Be Us Again</td>
<td><em>Capitol</em>*</td>
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<td><strong>ROBbie ROBERTS</strong>&lt;br&gt;See If I Care</td>
<td><em>RCA Records</em>*</td>
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<td><strong>GARY ALLAN</strong>&lt;br&gt;Comin’ On Strong</td>
<td><em>Mercury</em>*</td>
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<td><strong>REBA Mcentire</strong>&lt;br&gt;This I Gotta See</td>
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<td><strong>LONESTAR</strong>&lt;br&gt;Cant Help Myself</td>
<td><em>Sony Music</em>*</td>
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<td><strong>VARIOUS ARTISTS</strong>&lt;br&gt;Bill Gaither Presents: A Gospel Blu-ray/Blu-ray Compilation</td>
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<td><strong>VARIOUS ARTISTS</strong>&lt;br&gt;Bill Gaither Presents: A Gospel Blu-ray/Blu-ray Compilation</td>
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**Notes:**
- Album sales are as reported by Nielsen SoundScan, a division of Nielsen Media Research, which compiles weekly sales data from more than 100 retail outlets nationwide. Nielsen SoundScan's Top 200 Albums chart is determined by retail unit sales data from major and independent retail outlets. Nielsen SoundScan's Top 200 Albums chart is based on retail sales data for songs, albums, and video sales, as well as digital downloads. Nielsen SoundScan tracks sales for all music formats, including traditional albums, box sets, and bootleg releases. Nielsen SoundScan's ranking is based on data from the prior week, ending on Friday, February 4, 2005. Nielsen SoundScan's ranking is based on data from the prior week, ending on Friday, February 4, 2005.
ERASURE
Nightbird
PRODUCER: Erasure
Mute 52606
RELEASE DATE: Jan. 25
Erasure’s Andy Bell and Vince Clarke have been making music for 20 years. In that time, the duo has had its fair share of hits and misses. The act’s last two albums of original material (“Lovebeat” and “Cowboy”) were rather lackluster. “Nightbird,” conversely, is a spot-on hit. The songwriting is crisp and sharp, with Bell’s tales of love, the bitter and the sweet—effortlessly captivating.

THE GAME
The Documentary
PRODUCERS: various
Interscope B0003562
RELEASE DATE: Jan. 18
Dr. Dre’s newest disciple has been burning the West Coast (Compton, Cali.) rap rap sheet that includes N.W.A (featuring Dr. Dre, Easy-E, and Ice Cube) and now fellow newcomer Guerilla Black. On his long-awaited debut, the Game (aka Jayceon Taylor) pulls no punches as his gruff flow molds itself around always-tricky—sometimes-emotional—raps. It doesn’t hurt that besides Dr. Dre’s signature beats, the Game’s support team includes Kanye West (“Dreams”), 50 Cent (“How We Do”), hook man Nate Dogg (“Where I’m From”) and Mary J. Blige (“Don’t Worry”). But such support only enhances, rather than outshines, the rough-and-ready Game, who also unleashes his sensitive side on “Like Father, Like Son.” A tale about his son’s birth. While some songs don’t click (“We Ain’t” featuring Eminem). “The Documentary” still shapes up as one of the best rap albums of the year thus far...GM

LEE ANN WOMACK
There’s More Where That Came From
PRODUCER: Byron Gallimore
MCA B0003571
RELEASE DATE: Jan. 25
Hallelujah. One of country music’s great singers is singing country again—bowing out of the CD cover. Lee Ann Womack’s latest has a retro feel. Teamed with her classic country sound, that’s a very good thing. The title cut, with its weeping fiddle and soaring performance from Womack, is an instant entry into the country lexicon, as is leadoff single “I May Hate Myself in the Morning.” Womack evokes George Jones on the killer “One’s a Couple” and tender, world-weary “Twenty Years and Two Husband_ARGS.” Other gems include the insistent midtempo “He Oughta Know That By Now” and the more contemplative “We’ll Hang Out” to Me.” The album’s closer, “Stubb’d (Psalms 151)” is an introspective titan penned by Don Schlitz and Brett James. Consider this an early contender for best country album of the year...RW

Andrew Bird
Andrew Bird & the Mysterious Production of Eggs
PRODUCER: Andrew Bird, David Boucher Righteous Babe RR043
RELEASE DATE: Feb. 8
The CD book to Andrew Bird’s “Andrew Bird & the Mysterious Production of Eggs” pairs Andrew Bird’s absorbing lyrics with hilariously warped cartoon illustrations—and all in tempo with his brand of prodigal chamber pop. A violinist by trade, a singer/songwriter by nature, Bird’s history of incisive, witty albums extends from “The Swimming Hour” and 2002’s brilliant “Weather Systems” to this new effort, his most satisfying and fun release yet. Taking all the best parts of Jeff Buckley, Devendra Bambart and Rufus Wainwright, Bird can be noisy, charming, frilly, haunting and playful all at once, with each song an adventure and, as the title imples, a mystery. As compulsive as he is obsessive, Bird’s attention to detail in “Production of Eggs” aggregates all his finest gifts into one breathtaking basket...KN

Seemless
PRODUCERS: Will Sandalands, Kevin Schuler
Fool’s Gold/Equal Vision LE008
RELEASE DATE: Jan. 25
While Seemless features alumni from new-school metal bands Killswitch Engage and Shadows Fall, its music couldn’t sound more different than those outfits. Indeed, the New England-area group has jettisoned harshcore and screamed in favor of bluesy, riffy rock. (Think Corrosion of Conformity or older Soundgarden.) Seemless’ debut album, crush remastered from last year’s independent release, finds vocalist Jesse David singing much more soulfully than he did in Killswitch, yet he hasn’t given up the occasional shriek to drive a point home. Meanwhile, the grooves laid down by guitarist Pete Cortese, drummer Derek Kerswill and bassist Kevin Schuler (who has since been replaced by Jeff Folliet) are at times headbanging (“Lay My Burden Down”), (“The Wanderer,” “In My Time of Need”) and atmospheric (“War Peace,” “Endless”). While the band has already received some special showcase club airplay in Boston, expect its profile to increase as adventurous programmers step to the plate...BT

R&B/HIP-HOP

SHARON JONES & THE DAP-KINGS
Naturally
PRODUCERS: Bosco Man Daptape DAP-004
RELEASE DATE: Jan. 25
Very few R&B or hip-hop records leave you excited about seeing the act live—let alone spending your hard earned-dollars for the privilege. But one listen to this soul/funk collective will have you wishing you were right there in a juke joint with them, foot-stompin’ your heart out. That’s because Sharon Jones, a former corrections officer, belts out booby-bumping funk and ruh-yuh-raw ballads with equal fervor. Throw in supporting band the Dap-Singers and you’re immediately whisked back to the days when live outfits like James Brown & the JBs and Tower of Power were the rule rather than the exception. With a band and crew especially go to town on “Stranded in Your Love.” “How Do I Let a Good Man Down...? “All Over Again” and a soulful reinterpretation of the folk standard “This Land Is Your Land.” Listen—and be converted...GM

DANCE/ELECTRONIC

THE CHEMICAL BROTHERS
Push the Button
PRODUCERS: The Chemical Brothers
Alaskerhwa ASW 63282
RELEASE DATE: Jan. 25
Brothers in rhythm Tom Rowlands and Ed Simms surely know how to walk around big beats. As the Chemical Brothers, they have been providing dancefloorers and modern rock radio with some of the biggest around since the early ‘90s. Unfortunately, fifth studio album “Push the Button” finds the duo, well, trying too many of the same buttons. In other words, what was sounded fresh when electronic dance music was hailed as the next big thing by the mainstream media a few years back now sounds a tad dated. That said, lead track and lead single “Galaxyna,” featuring Q-Tip, does find the threesome stretching out musically. Also rising above the pack is the pulsing “Under the Smile,” which spots the deliciously off-kilter vocals of Illoca Parle Keke Okereke. “The Big Jump,” which owes to a walking bassline that runs on the right foot but then trips over its own monotonous. The New Order- shaded “I Believe” is a dancefloor anthem in wait. Additional moments like this would have made “Push the Button” a more memorable and enjoyable ride...—MP

BLUES

TOMMY CASTRO
Soul Shaker
PRODUCERS: Kevin Beowe, Tommy Castro
Blind Pig 50094
RELEASE DATE: Feb. 1
San Francisco-based blues guitarist Tommy Castro has always leaned his blues with a bit of rock and more than a little R&B. On “Soul Shaker,” he definitely indulges the soulful bent of his music. The first clue would be the pivotal presence of horns and guitar key tracks, including “Anytime Soon,” “Wake Up Call” and the fine slow-burner (Continued on next page)
JAZZ

▶ JASON MORAN

Same Mother

PRODUCER: Jason Moran
Blues in Paradise

RELEASE DATE: Feb. 1

The title of Moran’s album comes from a remark made by the pianist with a wry wink, who noted that jazz and blues have the same mother. Moran has built an album on that observation, paying an idiosyncratic tribute to the blues that is most perfectly articulated in his interpretation of Albert King’s great tune “I’ll Play the Blues for You.” With the timely support of guitarist Marvin Sewell, Moran and his rhythm section of Tarus Mateen and Nasheet Waits truly mined some blues in their jazz. In the bargain, Moran elaborates his series of “Gangerstet'” tunes with a flair of provocative compositions that meld the spirit of free jazz with several blues riffs. He also renders a stirring contemplation of Prokofiev’s “The Field of the Dead,” captured in the score to Eisenstein’s “Alexander Nevsky.” Moran possesses one of the most intriguing minds in jazz, and “Same Mother” is the newest star in his rapidly expanding galaxy. —PJV

▶ MICHAEL CAMILO

Solo

PRODUCER: Michel Camilo
Elastic 8316

RELEASE DATE: Jan. 25

When pianist Michel Camilo piloted his trio, he gave the Bad Plus a run for its money when it comes to clamor. While much of his recorded output is with the trio, for his latest, the Dominican Republic native offers “Solo.” The aptly titled disc is a moving, lyrical collection of unaccompanied originals, Brazil-based tunes and such jazz standards as Monk’s “Round Midnight” (a tongue-tied interpretation) and George Gerhart’s classic “Someone to Watch Over Me” (performed with straight-up sincerity). Instead of crafting an album teeming with rushing loops, Camilo eases into a low-lit mood with quiet reflections, dreamy musings and heartfelt romping. Highlights is Antonio Carlos Jobim’s “Luiza,” rendered as a gorgeous love song with tenderly tumbling rhythms. However, Camilo does play with the bounce, swing and dynamics he’s so well-known for on two of his own: “Un Son, with clave-styled gait and glide, and “Suntan,” which starts quietly, then climaxes with bold pianistic emotion.—DO

CHRISTIAN

▶ MICHAEL COOK

Imprint

PRODUCERS: Pete Orta, Richie Pen, Sigrindo Diaz, Dion Lopez
Apostrophe 86274
RELEASE DATE: Jan. 25

Jael Velazquez officially kicks off her new Apostrophe label with a couple of debuts, including this one. Michael Cook, who writes his own material, opens “Imprint”—a folk/pop-rock hybrid—with the light-spirited “Lately.” He follows this with one promising tune after another, inspired by a visit to the Big Apple, the playful “Old Man in New York” is particularly pleasing, especially to residents of the Big Apple. Cook’s passion for the blues to be found in “Imprint” is unquesionably heartfelt. “Wim’s Journey” is the song’s profound lyrical confession of a man’s quest for acceptance will unearth tangible emotions from those who have ever felt spurned. The song’s gracefoal reverie of “Learning How to Love” and the mellow rock-based riffs of “I Love You My Bones” will leave fans lost in a beautiful, silent reverie.—SH

VITAL REISSUES

ELVIS PRESLEY

Love, Elvis

PRODUCERS: various
RCA 28276
RELEASE DATE: Jan. 25

Simply put, nobody could sing a love song like Elvis. And just in time for Valentine’s Day, RCA’s latest in an ambitious line of Elvis releases is a 24-song collection where the artist’s liner’s cup runs ove render. At his best, as on “I’m Yours Tonight,” “It Can’t Help Falling in Love” and “Love Me Tender,” Presley evokes an unequaled intensity that reminds us why so many otherwise reserved women clambered for his sweat-stained scarves. The rumbling “It’s Now or Never” and more rockin’ fare like the trademark stunner vocal of “I Want You. I Need You. I Love You” never sounded better. More produced cuts like “Always on My Mind” and the soaring, live “It’s Impossible” remain passionately delivered. And The Fever is pure seduction. There’s some cool, lesser-known stuff here, too, including the surf-romp “Rumblin’ Rose” and the swampy “It Hurts Me.” A previously unreleased take on “For the Good Times” is softly swaying perfection. The operatic “Unchained Melody” and the wailing “I’ve Got You” are the recorded live just months before Elvis’ death, is stunning and sad. Lushly packaged and flawlessly mastered, this is Elvis, and we still miss him.—RWW

Billboard.com

• I Am Kloot, “I Am Kloot” (Echo)
• Dálek, “Absence” (Ipecac)
• Alabama, “Here Comes Everyone” (Polyvinyl)

POP

LOS LONELY BOYS More Than Love

(3:20)

PRODUCER: John Porter
WRITERS: H. Garza, J. Garza, R. Garza
PUBLISHERS: Garza Bros. Music (BMI)/Either Or Music (BMI)

Epic (756614 CD promo)

With its blend of Tex-Mex rock, Los Lonely Boys delivered 2004’s sleeper hit “Heaven.” But will the Garza brothers’ “Henry, Joey and Ringo” find similar success with “More Than Love” and avert the dreaded one-hit wonder moniker? Time will tell. This mellow track brings out the softer side of the Boys’ Santana/Stevie Ray Vaughan-inspired sound. With its bluesy guitar and country harmonies, the song’s tale of love and potential heartbreak has already clicked with AC listeners. If that momentum builds, “More Than Love” could become both the break-up ballad and love song of the year. Funny how love works.—KK

MODERN ROCK

DROWNIN’ POOL Killin’ Me (3:07)

PRODUCER: Johnny K
WRITERS: S. Benton, J. Jones, M. Luce, C.J. Pierson
PUBLISHERS: Drama Fools Music/Wallachi Music Publishing (BMI), admin. by Wallachi Music Publishing

Wind-up/Warner 20102-2 (CD promo)

When the chorus to a song is “I swear sometimes I think this life is killin’ me,” no further explanations about subject matter are needed—especially when the chorus is practically a mantra (like this one). The hook “Killin’ Me” has the same teeth-gritt ing, competitive cadence as “Boogie”, but the band’s breakthrough hit that its late singer Dave Williams helped propel with its infectious riffing. However, frontman Jason “Gong” Jones does n’t sound as raw or convincing. The guitars have a great pulsating edge, but the music jumps into the refrain almost immediately, and it’s a bare breath past three minutes. It’s like listen ing to your boss rant at 75 mph. Entertaining, but not necessarily something you want to experience over and over again.—CLT

DANCE

▶ DANNI MINOGUE vs. FLOWER POWER You Won’t Forget About Me

(3:43)

PRODUCER: not listed
WRITERS: various
PUBLISHERS: various

Oxid/Ultra BLT 1262-27 (CD promo)

Danni Minogue has swiftly become the princess of contemporary disco-pop, and “You Won’t Forget About Me” only reinforces the public’s perception of the Aussie star. The bubbly track actually began life as an instrumen tal titled “Flower Power,” which was a club hit throughout Europe last year. Minogue came onboard later; her vocals were layered atop the existing music. It swiftly became her 18th top 10 hit in the United Kingdom. The hypnotic track (coupled with a natty music video) is a tease for Minogue’s upcoming studio album, due this summer.—AC

FOR THE RECORD

The 15. issue. a review of Motley Crue’s single “If I Die Tomorrow” should have included that the band’s upcoming tour is a reunion of all four original members: Vince Neil, Tommy Lee, Mick Mars and Nikki Sixx.
EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

BACKBEAT

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: RCA Music Group in New York appoints Eamon Sherlock senior VP of international marketing. He was senior VP of international at MCA Records.

Island Def Jam Music Group in New York names Shawn "Pecas" Costner VP of urban promotion. He was national director of urban promotion at Jive Records.

Roadrunner Records in New York promotes Ron Burman to senior VP of A&R and Amy Sciarreto to director of metal radio/regional video promotion. Burman was VP of A&R, and Sciarreto was manager of metal radio/regional video promotion.

Shanachie Entertainment in Newton, N.J., promotes Monifa Brown to VP of publicity. She was national director of publicity.

Artemis Records in New York names Alison Hearme national director of rock promotion. She was manager of college and metal specialty promotion/rock and alternative radio promotion coordinator at Universal Records.

DISTRIBUTION: Universal Music & Video Distribution in Universal City, Calif., promotes Mike Davis to executive VP of sales and marketing. He was senior VP of sales.

WEA in Nashville names Jeff Willett VP of Christian and country music. He was executive VP of Faith & Values Entertainment.

PUBLISHING: Dimensional Music Publishing in Beverly Hills, Calif., appoints Linda Komorsky senior VP/AGM, and Michael Badami senior VP of creative. Komorsky was VP of business affairs, music rights and licensing at Touch Tone Music, and Badami was senior director of creative at DreamWorks Music Publishing.

PRO AUDIO: JBL Professional in Northridge, Calif., promotes John Carpanini to president. He was executive VP.

DIGIDESIGN in Kansas City, Mo., appoints Steve McCale product specialist. He was a touring mixer.

VIDEO GAMES: Buena Vista Games Europe in London appoints Ed Bainbridge director of European production, Sean Ratcliffe director of European marketing and Michael Jacob executive producer. Bainbridge was head of European production at Eidos Interactive. Ratcliffe was global brand director at Lego Interactive. Jacob was executive producer at Sierra Entertainment.

RADIO: Ennism Communications in Chicago promotes Mike Stern to VP of programming/PD of classic rock WLUP. He remains PD of modern rock WKQX.

Entravision Radio in Los Angeles names Nestor Rocha VP of programming for Super Estrella Network and Brian Reed VP of sales. Rocha remains PD of Spanish KSSE. Reed was VP director of sales at Universal Radio.

Rhythmic top 40 WBTS/AC WSB-FM Atlanta names Dan Kearney VP/GM. He was general sales manager at new/old WSB-AM.

Triple-A WRVA Raleigh, N.C., names Jim Ziegler PD. He was PD at triple-A WQOK Nashville, Tenn. Rhythmic top 40 KISS Bakersfield, Calif., promotes Pacazo Stevens to PD. He was interim PD.

Modern rock WEDG Buffalo, N.Y., names Kenny Gray PD. He was PD at mainstream top 40 CHTZ St. Catharines, Ontario.

INDEPENDENT PUBLICITY: BWR Public Relations in Beverly Hills, Calif., promotes Dona Vener Englefield to VP of music. She was account director.

Press Here Publicity in New York names Anne Kristof publicist. She was VP of press and artist development at Electra Entertainment.

360 Media in Atlanta ups Laura Cubbage to senior account manager. She was junior publicist.

NOW, HEAR THIS ... MATES OF STATE

 Artists to Watch

With just an organ and a drum kit, Mates of State create the sunniest music this side of the Polyphonic Spree. Mixing glamorous harmonies and a '60s pop sensibility, the Mates craft exuberant three-minute tunes that bounce from melody to melody with an adventurousness that evokes Roxy Music. A new album is due by the end of this year, but in the meantime, the Mates—the young husband-and-wife duo of Kori Gardner and Jason Hammel—just released a new EP, "All Day," as well as their first live DVD, "Two of Us." Both were issued by Polyvinyl, which has also released two full-length albums by the Mates. Formed in the Midwest and now living in San Francisco, the duo opened last year for Death Cab for Cutie. Not even the birth of the couple's first child is going to slow down their momentum. Instead, the new family member is pushing the band in a more studio-directed direction. "We can't go down to practice as much as we used to, so we'll go separately while the other has the baby," Gardner says. "When you're by yourself, you're more inspired to really dive in and come up with a bunch of ideas, so we're getting away from it just having to be organ and drums all the time. The idea now is to really just let it stand on the recording."
BY TODD MARTENS

A label known primarily for its association with such hard rock acts as Metallica and Anthrax has become an eclectic umbrella group for Ryko Distribution. Last year, Megaforce Records Inc. announced a distribution deal with blues label Fat Possum, and the label recently signed indie rock imprint Sonic Boom Recordings.

New York-based Megaforce signed its own distribution deal with Ryko about five years ago. The label continues to release metal and rock albums under the Megaforce name, as well as through its alt-rock imprint Transdreamer. During the last nine years, however, Megaforce has been actively rebuilding itself as a label group.

For those purposes, Megaforce uses its MRI acronym. "If I just say 'Megaforce,' labels pause because of the metal association," Ryko Distribution president Jim Cuomo says.

MRI president Wes Callazzo says the company has become a destination for artist-run labels. MRI is home to labels operated by String Cheese Incident, Steve Winwood, Michelle Shocked, Burning Spear and the Yonder Mountain String Band. With a staff of four, MRI provides the labels with marketing and promotion services.

"We use a lot of Ryko's sales reps," Callazzo says, "but because we [handle] so many labels that don't have a staff, we'll use our staff to help out with marketing and promotion and tour planning. We'll even help them with placing advertising.

"For Callazzo, this is why labels stick with MRI rather than move on to Ryko. She doesn't consider MRI a stepping-stone to a larger distributor, and she doesn't pitch it to labels as such. "We have labels that have crossed that threshold and could move to Ryko," Callazzo says, "but if something works, why change it? If we were just a funnel, then yes, we would be an incubator, but labels would leave for Ryko. But I consider us more a member of the Ryko team." MRI's deal with Ryko is for straight distribution, but the close relationship gives it the characteristics of an umbrella group. This appealed to Jason Hughes, who runs Seattle-based Sonic Boom. He says a subdistribution deal through MRI puts less pressure on his small label while giving it access to Ryko's resources.

New York-based Projekt Records, which is home to a number of gothic electronic acts, was the first label that MRI distributed. At the time, MRI was associated with Warner-affiliated Alternative Distribution Alliance.

"We realized what a great distribution situation we had with them, and we saw that we could pick up some labels and distribute them through us," Callazzo says. "That improved their lives immediately, because they were using regional distributors and were missing big accounts. Projekt was sort of a test. We just wanted to see if it would work, and they're still with us nine years later. From doing that, we started getting approached from a lot of labels."

CALLAZZO: MRI IS NOT A STEPPINGSTONE

Today, about 20 labels fall under the MRI banner. Callazzo has free rein in who she signs, but she does run all potential labels by Ryko.

"Obviously, the real reason we started this company was to take labels and make their life better, and if Ryko isn't interested in their product, then it doesn't serve that goal for them. Something like Fat Possum was a no-brainer, but I want to make sure the sales reps and everyone in management feels this is something they can successfully sell and represent."

For Cuomo, the tight relationship with MRI has given Ryko an opportunity to work with labels and artists that aren't yet at the Ryko level. He considers that to be labels that do about $1 million in billing. Cuomo says that he points labels that haven't yet reached that mark to MRI.

"Callazzo says, "It's a win-win situation. If we weren't working, we wouldn't still exist."
A Plug For The Indies During Awards Season

When I sat down in December to glance at the nomination list for the 47th annual Grammy Awards, I was ecstatic when the Shins caught my eye. Upon closer inspection, however, I saw that the group's fabulous 2003 Sup Sup effort, “Chutes Too Narrow,” wasn’t nominated for best pop album, the category in which it deserves to be recognized.

No. on the 34-page printout of nominees, the Shins are listed way down on page 26, where “Chutes Too Narrow” is nominated for best recording package. Not to take anything away from the fine art design of Jesse LeDoux—although I’m more partial to the egg on Wilco’s “A Ghost Is Born”—but the Shins belong up on page two.

While it’s a music geek’s yearly duty to cite everyone who was wrongfully ignored by Recording Academy voters, it’s unlikely anyone cares why I believe Madvillain and Mavis Staples should have been nominated for album of the year instead of Alicia Keys and Usher. So instead, I point readers to the Plug Independent Music Awards, the not-yet-annual and not really known all-Indie honors. Across 24 categories, the plugs recognize the artists, labels, publications, retailers and bloggers that strengthen the independent community.

Plug nominations can be quite expansive—10 artists are recognized in the album of the year category—but it is hard to quibble too much. Indeed, the Plug of list nominees serves as a quick primer on the past year in independent music. The new-artist category alone, which includes electric dance-rock act the Futureheads and country-infused garage rockers the Sons & Daughters, captures names that are making news in the underground, even if MTV2 hasn’t caught up yet. The Plug Awards began in 2001 as the brainchild of Gerry Hart, a CMJ contributor and head of sales for World’s Fair, an artist administration and management company. In its first year, Plug was little more than a ballot on the Internet, but the World’s Fair principals could see what it deserved to be: a yearly event with a concert.

World’s Fair was founded last year by Scott Book, manager of the Flaming Lips: Amen, the Uzojiwe, co-owner and COO of hip-hop label Definitive Jux; and Kevin Wortis, managing director of Play It Again Sam America (billboard.com, Nov. 27, 2004). With their clout, Plug was able to secure an impressive advisory board of firm nominees. Board members include Warp Records founder Steve Beckett, Alternative Distribution Alliance president Andy Allen, Coalition of Independent Music Stores president Don Van Cleave, journalist Greg Rot, comedian David Cross, Rough Trade founder Geoff Travis and Golden Voice president Paul Tollet. Plug winners will be announced Feb. 9 at a concert at New York’s Webster Hall. Ted Leo & the Pharmacists, RJD2 and the Dillinger Escape Plan are scheduled to perform. Winners will be tallied by the painstaking, unscientific method of online voting, which ends Feb. 3. Hart is projecting 10,000 voters by the date of the awards.

I hope the Plug Awards are the beginning of a trend. Plug joins the Shortlist Prize, which is entering its fifth year, as a noteworthy industry event honoring below-the-radar artists. The film industry has a slew of ceremonies catering to independents leading up to the Academy Awards, so there’s no reason the music industry shouldn’t capitalize the same way on the Grammys.

As for this year’s Grammy nominations, they do include a number of noteworthy independents, mainly in the roots and jazz categories. Among the most deserving is Atlanta-based Dust to Digital, which made a grand entrance with its first release—a five-CD gospel set titled “Goodbye Babylon.” The box—an elaborately designed cedar box, that is—is up for best historical album and best box or special limited-edition package. Additionally, St. Paul, Minn.-based Spirit of Atlanta Records garnered nods for releases from Rosalie Sorrels and Eliza Gilkey. New York-based Armenia scored four nods, led by Armenia’s “The Osbournes,” “The Real World” and “Newlyweds.”

In the last year, MTV and sister channels MTV2 and MTVU have increased the number of tours they sponsor to 16, up from 10 in 2003. The network also has stepped up the pace of its off-channel music specials, planning more parties and for-fun-broadcast performances in 2004 around its own events, like the Video Music Awards, MTV Movie Awards and Spanking New Music Week, as well as other events like the Voodoo music festival and South by Southwest.

On the contest side, MTV has honed its approach, reducing the number of giveaways on the flagship channel to a handful of mega-contests like Destiny’s Island, while pumping up more than a dozen the number of smaller music-related ticket and merchandise giveaways on MTV2 and MTVU. MTV contests generated more than 2.5 million entries last year. MTV teamed with more than 100 major-market radio stations last year on promotions of MTV tours, programs and special events and worked with dozens of artist fan clubs on promoting awareness of MTV-sponsored artist appearances.

Armenia: MTV has ‘off-air advantage’

The effort will represent the network’s largest play in the live music space since 2001’s TRL tour.

The bulk of the network’s tour sponsorships center on serving as media sponsor of a pre-existing tour — where its name is on the ticket and it has signage on the ground — or coordinating smaller club tours like MTV Handpicked.

Alternatively, the channel is creating special opportunities for fans and artists to interact through events like a series of parties surrounding the VMAs (Billboard, Sept. 4, 2004). Some music marketing efforts are even turning into new troops for MTV's $2 Bill concert series was born out of the marketing department in 2002 and has become a staple touring and programming opportunity for the network since its introduction. The network is staging six events on a quarterly basis.

Key to the $2 Bill series, Armenia says, is using the studio and put in a concert venue where fans can experience it live. The network is also looking to take unique music experiences to college campuses with MTVU-sponsored school appearances by artists and branded tours like Campus Invasion. Later this year MTV2 will start an online music preview feature similar to mtv.com’s The Leak that will be tailored specifically to the college crowd. The program will unveil new music specifically to students on campus computer networks.

“Music will always be the thread that runs through everything we do,” says Armenia. “That’s the value of access — whether it’s touching something an artist created or getting to meet them, something no one ever thinks they have a chance of doing — that’s paramount to any of the creative we put out.”
Retail Ready To Rack Grammy Sale Displays

As I write this, it is nearly three weeks before the Grammy Awards, and some retailers are getting ready to take advantage of the sales opportunities that the awards show presents.

J&R Music World in lower Manhattan will put up a special Grammy section on its online store, “which will highlight all the major categories,” says Sue Bryan, who heads up music and video software for the giant indie retailer. What’s more, J&R will have a Grammy endcap in its brick-and-mortar store, and a week before the show, the chain will run a newspaper ad with a “Discover the Grammys” theme, featuring some of the nominated artists and releases.

Some “Hard Core” Perkins, VP of retail operations at Music City in Nashville, says the 32-unit chain will also have endcaps featuring Grammy nominees along with sales in some of its genre departments and advertising touting the event.

New York-based Altitudes, which has almost all of its 25 locations in airports, will promote the nominees and then the winners at the appropriate time, according to VP of marketing and business development Eden Yariv.

But not everybody expects to reap sales from the Grammys. Kevin Stander, VP of Owing Mills, Md.-based Record & Tape Traders, says that since the chain’s 11 units are basically alternative-music stores, “the Grammys are not a big thing for us. While we do a Grammy endcap and we watch for any alternative titles, we are just not a Grammys kind of store.”

Likewise, Bruce Ogilvie, president of Super D in Anaheim, Calif., says the one-stop will not run any Grammy sales for its retail customers. “The hipper indie stores will highlight nominees because the Grammy show is a great sales driver,” he says. But in general, he adds, it’s chains that pay the most attention to the Grammys.

CLOCK STRIKES MIDNIGHT: The Jan. 10-25 period has long been known among labels as the witching hour for the sales and distribution side of things.

During those 15 days, payment — or should I say, one of the two biggest payments of the year — comes due for the products retailers bought to keep their stores supplied during the holiday selling season.

February payments also cover product bought for holiday time. But Jan. 10 is the crucial day if retailers want to take advantage of the early-payment discounts still offered by most majors.

Sure, there is a five-day grace period, but if a vendor hasn’t received payment by Jan. 10, it knows to make a call to find out what’s going on.

If Jan. 15 has come and gone without a remittance, the vendor can be pretty certain that things are looking bleak for payment on Jan. 25, the official due date.

Nowadays, labels’ financial and credit departments generally have a read on the health of the account base and know if they need to worry about a retailer come Jan. 10. But in the first half of the 1990s, the majors were often surprised by accounts that they didn’t have a clue were in trouble.

That appears to be what happened recently in Canada, where A&B Sound filed for bankruptcy protection Jan. 20 under the country’s Companies Creditors Arrangement Act (Billboard, Jan. 21). A&B has announced that it plans to sell its 21 stores to private investment firm Sun Capital Partners Group. Boca Raton, Fla.-based Sun Capital owns the Musicland Group, among other retailers.

A merchant that plans to file for bankruptcy often does so before making holiday payments, so it can be flush with cash just in case it cannot get a debtor-in-possession loan. According to A&B president Tim Howley, the retailer owes creditors approximately $50 million Canadian ($40.5 million) and has increasingly lacked the financial resources to stay competitive in the Canadian market against such U.S. players as Best Buy and Wal-Mart.

Sources indicate that annual sales at A&B have dipped from $390 million Canadian ($324.3 million) in 2001 to $200 million Canadian ($162.2 million) in 2004. While A&B plans to present a restructuring proposal to creditors within 30 days, all Canadian major labels immediately put shipments to the retailer on hold.

“You would have to be a fool to keep shipping to A&B while this is going on,” a source at one major label says. “We have to see how this shakes out."

Another major-label executive says, “A&B expects us to continue to ship goods. They said we should be paid for anything we ship after Jan. 19. However, we have yet to hear what we will receive on any outstanding balances before Jan. 19.”

In a statement, Sun Capital principal Steven Lifsh said his company is confident the A&B revitalization plan will succeed, and that employees, suppliers and customers will benefit. "The A&B Sound brand is well-known and extremely well-respected throughout Western Canada," he said.

Sun Capital better listen closely to the Canadian labels. If the firm thinks it had a hard time getting the major music and video vendors to give normal credit terms to Musicland after Sun Capital took it over without putting it in any equity—merely assuming its liabilities from Best Buy—Sun hasn’t seen the Canadian labels play hardball.

Back in 1991, Cliff Horowitz, who headed the Jumbo Video chain, bought 161-unit A&B Records out of bankruptcy in a reorganization that nearly wiped away its debt to the majors.

Yet the Canadian vendors refused to give the new owners normal credit terms—which contributed to the ultimate liquidation of the entire chain.

I MESSED UP: I don’t know what I was thinking when the new year began, but I made the same mistake in Market Watch (see page 49) two issues in a row. And no one caught me until the second week.

In the Jan. 22 and Jan. 29 issues, the year-to-date overall unit sales box on the Market Watch chart listed the digital tracks total for this year under last year, and vice versa. That means that not only were the numbers wrong, but so were the measurements of the year-to-year change. The Jan. 22 Market Watch should have listed 2004’s year-to-date digital tracks total at 1,692,000 and 2005’s at 5,448,000—which means this year’s total is up 222% from last year.

For the Jan. 29 issue, the 2004 digital tracks total should have been 3,544,000, and the 2005 total should have been 10,695,000—which means a 219.8% increase from the previous year.

When I screw up, I don’t fool around: Since I reversed the numbers for digital tracks, the total units year-to-date were also wrong in both issues. For Jan. 22, the 2004 total units should have been 16,579,000, while the 2005 total should have been 16,176,000. So, this year was down only 2.4% from last year.

In the Jan. 29 issue, the 2004 total should have been 28,824,000, and the 2005 total should have been 31,131,000, meaning this year’s total is up 7.6% compared with last year’s.

It’s a good thing all this was caught by a couple of astute readers before this issue went to press, or I could have devoted my entire column next week to my mistakes.

Additional reporting by Larry LeBlanc in Toronto.
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<tr>
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U.S. Marketers Urged To Cell More

BY JILL KIPNIS

LOS ANGELES—With cell phones such an integral part of daily life, brand marketers need to do more to include the devices in their promotions. Participants at The Next Big Idea: The Future of Branded Entertainment conference Jan. 20 at the Regent Beverly Wilshire here said that while such tie-ins are common in Japan and Europe, the United States is somewhat behind.

"Cell phones are the only device that people always have on when they're awake," said Mark Frieser, CEO of Consect, a mobile strategy consulting firm. "Campaigns must have a mobile aspect to them. Technology also goes hand in hand with the market of discovery."

Cell phone sales are expected to hit 2 billion by 2006, said Ken Rutkowski, president/host of Ken Radio Broadcasting, so it makes sense to get involved in the industry.

Rutkowski noted that Coca-Cola launched a promotion with cellphone manufacturer Nokia. Last year, when consumers purchased a specific Nokia cellphone, the Coca-Cola logo would appear when the device was turned on.

RINGTONE COOL

Beyond branded promotions with the phone itself, marketers should focus on ring tones, panelists said. Frieser noted that ringtones generated $300 million in revenue in the United States last year, and $4 billion worldwide. "Ringtones were 10% of the global music industry," he said. "The music industry has to be looking at how to get into this. Double the amount of ringtones were sold across digital downloads last year. People are willing to pay a premium for ringtones. It's personalization, and it's a way to seem cool." Greg Clayman, VP of wireless strategy and operations for MTV Networks, said MTV recently got involved with ringtones through a promotion that paired its show "Pimp My Ride" with automaker Toyota.

"We gave away ringtones picked by the 'Pimp My Ride' talent," he said. "Toyota was involved with branding. This was the type of promotion that educated more people about ringtones." Clayman noted that artist/producer Timbaland has recorded a full album of ringtones that is expected next month. Details about the release are not yet known.

Conference participants also discussed the importance of targeting specific demographics through ringtones. Frieser said Latin users comprise up to 8% of the U.S. ringtone market, adding that the demographic is poised for further growth.

"We can get Snooki Doog to do a voice tone, people would love it," he said. A more efficient method of measuring mobile activity may be needed to convince more marketers to commit, however.

Frieser will be involved this year with the new Nielsen Mobile Division to craft ways of collecting such information. "We will collect sales data and consumer surveys," he said. "It's complicated, though."

The conference was hosted by Adweek, Brandweek, Mediaweek, Billboard, The Hollywood Reporter, Entertainment Business, Advertising, Good Goods Business and Nielsen Media Research, in association with the Entertainment and Media Management Institute at UCLA's Anderson School of Management.

Panelists said the ringtone market is the best way to enter into branded deals in the mobile industry. Pictured, from left, are Ken Radio Broadcasting president/host Ken Rutkowski, MTV Networks VP of wireless strategy and operations Greg Clayman, Consect CEO Mark Frieser and Musitron managing partner Steve Masur. (Photo: R. Michael Zilz)

Giant International's Tao WiFi MP3 digital music player ups the ante in the portable music space by featuring wireless access to PC-based music files as well as online music distribution services. At home, users may synch the device with any PC that is connected to a wireless network and transfer tracks manually or randomly, without the use of cables. Soon, users on the go will be able to refresh their music lists directly from participating online music stores when they're in range of a public WiFi hotspot. Giant says it is negotiating with several digital music distribution services to allow Tao users to automatically download new tracks at regular intervals, based on users' preferences. Audible.com is the first company to sign on to the program.

A Giant representative says the Tao is focused on the portable subscription model. It features Microsoft's Janus digital rights management technology, but will include a la carte distribution services as well. The device supports Windows Media Audio and generic MP3 file formats.

The Tao contains a 2GB hard drive, FM receiver and dual headphone jacks. It also has an integral FM transmitter that enables users to play music on the device through a car or home stereo FM tuner without the need for additional accessories.

Giant says the device will ship in the second quarter with a suggested retail price of $350.

SHOOTING THE MOON

B-Boys' Slam Dunk

Beastie Boys fans will have the opportunity to match their virtual basketball skills against the hip-hop trio in Electronic Arts' upcoming "NBA Street Vol. 3." Mike D, MCA and Ad-Rock are lending their images and antics as game characters, as well as providing the headline song.

The Beasts' "An Open Letter To NYC" is one of 13 hip-hop tracks featured in the game. Also contributing to the soundtrack are Elephant Man, Guerilla Black, De La Soul, House of Pain and MC Lyte, among others.

Each Beastie Boys character has a unique set of basketball skills. Players have to beat the three in a section of the game's "street challenge" mode to unlock the characters for play in other modes.

'SupaStar' Quality

Aspiring hip-hop artists can skip "American Idol" and instead compete for the title of 'Hip-Hop SupaStar' in a contest sponsored by Sony Urban Music, Circular/Wireless and Sony Ericsson. Sony Urban Music executives will select 10 finalists from the original songs submitted and convert each into a unique mobile ringtone. Circular subscribers may then download and vote for their favorite entry via cell-phone text messaging to select the winner.

Certain finalists will perform with rapper Xzibit on select tour dates sponsored by Circular and Sony Ericsson. The winner will receive a new car and a chance to record with Sony Urban Music.

EMI's European Move

Mobile music pioneer Chaoticom and EMI Music have formed a licensing agreement to make some 200,000 tracks from EMI's catalog available for wireless distribution via Chaoticom's European carrier partners.

The deal is limited to European wireless operators Eurotel, Orange, Pannon and Telenor, but Chaoticom says it will look to expand the agreement into new areas of Europe. EMI is the fourth major record label to partner with Chaoticom for mobile music downloads.
Milsap Catches A ‘Thrill’

Rod Stewart did two albums of American pop standards before his current set, “Stardust . . . The Great American Songbook Volume III” (J Records), was nominated for a Grammy Award for best traditional pop vocal album. Fellow category nominee Barbara Cook, whose holiday album “Count Your Blessings” (DRG) covers the likes of Irving Berlin and Mel Torme, has been playing said soundtrack at least since Vernon Duke recommended her for a Focaccia summer resort gig in 1950.

No stranger to the genre, too, is Harry Connick Jr., who mined it extensively before his best traditional pop vocal album nominee “Only You” (Columbia) focused on ballads from the ’50s and ’60s. Of course, Monica Mancini, whose “Ultimate Mancini” (Concord) album honors her late father, Henry Mancini, came naturally to the classification.

The fifth nominee in the category is country music legend Ronnie Milsap, whose standards entry “Just for a Thrill” (Image Music) might seem a stylistic aberration—if not a thinly disguised attempt to cash in on the pop genre-crossing craze so well-exploited by Stewart et al.

Then again, Milsap was originally trained in classical music, and he recorded “Let’s Go Get Stoned” for Scepter Records shortly before Ray Charles had a smash hit with it in 1965 and put the then- fledgling songwriting team of Ashford & Simpson on the map.

Milsap’s nominated disc—which features such songs as “Bewitched,” “Every Time We Say Goodbye” and “In the Wee Small Hours of the Morning”—arrangements by such greats as Jimmie Haskell, Charles Calello and Sammy Nestico—was actually conceived in 2001 by the artist, his manager Burt Stein and music industry veteran Jerry F. Sharell, who co-produced the project.

“Country music, it’s all about the song—but songs are sometimes hard to come by,” Stein explains.

When Sharell initially met with Milsap, however, he brought along a list of 174 standards.

“He knows this repertoire better than anybody—and I’m probably one of the few people in the world who knows that,” continues Stein, a friend of Sharell’s since both worked for Elektra Asylum in 1975.

Now president/CEO of the Society of Singers, Sharell, a high-school doo-wop singer whose single with Cleveland group the Velvets is a collector’s item, was later a publicist for WEA and Warner/Chappell. There he “developed even more song sense,” he says, citing the joy of working for a publicity with copyrights by the likes of Berlin and Sammy Cahn.

“I’m enough of a song man and appreciator of great singers to know that Ronnie could do these songs,” Sharell notes. “I gave him titles that we would not do, like ‘I Had to Be You’—that were on every damn standard album in the world—and others like ‘Teach Me Tonight,’ which I hadn’t heard a really great version of in many years and is a song that hasn’t been heard to fine coffee. Sharell adds that Milsap’s reading of the Cahn/DePaul song, married with Nestico’s arrangement, is an album standout, “I always wanted to step up to the mic and sing it,” claims Milsap, who also singles out Churchill Kohlman’s “Cry” — Johnny Ray’s 1952 hit version of which he heard as a kid. “It didn’t matter who had done them. I love those songs so much.”

Milsap recognizes his debt to Charles, who had a hit in 1950 with the Lillian Hardin Armstrong/Don Raye title track of Milsap’s album, “People will say, ‘You’re just trying to act like Ray,’ and no doubt he’s a huge influence on me always and forever,” Milsap says. “But Ray sang some songs even in his prime that reminded me a lot of Nat ‘King’ Cole, so everybody borrows from everybody.”

Milsap says he wanted to do a standards album long before it became virtually mandatory for aging rockers.

“It goes all the way back to the ’50s, when I went to my friend [RCA Nashville head] Joe Galante and said I wanted to do a project like this,” Milsap had been inspired by Linda Ronstadt’s 1985 album—’What’s New.’

“I was sitting in a mastering studio in L.A., and they played it for me and said Elektra didn’t know what to do with it, and I said, ‘Do it!’ and got on my knees and said, ‘Good music like that doesn’t exist any more!’ And I was wrong, because she did more albums like that with Nelson Riddle—and of course they eventually figured out what to do.

“So I went to Joe and said I wanted to do one, and he said, ‘It’s a great idea, Milsap, but you’re selling so well with what you’re doing, why not get back on the bus and shut up?’

Milsap admits, “When I finally got to Capitol Studios—with all the pictures of Frank Sinatra and Peggy Lee—I thought maybe I was getting in some deep water here, but honestly, I knew I had the passion for this kind of project."

“For just a Thrill,” Stein says, is still being worked, with a TV campaign now being prepared. As for Milsap, she sees her nomination as “the perfect capper” to the “Year of Mancini,” which kicked off with a postage stamp issued last April 13 on what would have been her father’s 80th birthday.

The year featured numerous other special events—including the March release of “Ultimate Mancini,” which has been further honored with a nomination for best pop collaboration for its recording of “Moon River” by Stevie Wonder and Take 6. But it’s still a Mancini album—though she admits that she’s “carrying the torch” for her father, who won 20 Grammy Awards.

“But even though I’m doing [Henry] Mancini material on this CD, I establish me as an artist myself,” she adds. “The fact that I got the nomination speaks more for me as an artist than just rehashing Mancini material, and I’m proud to be recognized on my own as well as for my legacy.”

Pro Audio

Grammys Soundly Honor Surround

Among the honors bestowed at the 47th annual Grammy Awards will be Category 92, best surround sound album.

The award, which will be given for the first time, is a result of the considerable efforts of several passionate individuals who have developed and refined techniques for mixing in this new medium.

The surround sound field and best surround sound album—its first category—were ratified at the Recording Academy’s trustees meeting in May. Commercial releases providing an original surround mix of four or more channels are eligible.

The award will be given to the surround mix engineer, surround mastering engineer and surround producer (if any).

The time has clearly come for a surround sound-related Grammy. Millions of homes are now equipped with a multichannel receiver and speaker array, which are integral components of home entertainment systems.

Through DVD, TV broadcast and audio playback formats—DVD-Audio, Super Audio CD and, most recently, Dolby Digital and DVD Digital Audio—consumers have at least some familiarity with the presentation of music in surround sound.

“I’m excited for the world of surround,” says Rich Tozzi, an engineer specializing in the field who, with several others, co-wrote the proposal for a surround-related Grammy. “The art form of surround is so deserving of this award.”

Prior to the 2004 trustees meeting, the Recording Academy’s Producers & Engineers Wing foreworded the surround award announcement with the Grammy Surround Music Alliance, a day-long event in Nashville featuring presentations by multichannel music’s top practitioners.

Following the event, Hank Neuberger of Chicago Recording and Third Wave Productions summarized the view of the professional audio industry: “There’s two kinds of people in pro audio,” Neuberger told Billboard, “those who are working in surround and those who will be.”

COMING HOME: In recent weeks, several nominees for best engineered album, non-classical, have been featured in this space.

Jay Newland, who with Husky Hösökuls won the award for Norah Jones’ “Come Away With Me” in 2003, is again nominated for his work with Jones, this time for her second album, “Feels Like Home.”

The album was recorded at Allaire Studios in Sheshan, N.Y., and Avatar Studios in New York.

After cutting tracks for a week in the Great Hall at Allaire, Newland recalls, “I lived with the stuff for a few months while she was on the road. Then we went to Avatar and recut some stuff.”

The group then returned to Allaire to record “What Am I To You,” featuring Leon Helm and Garth Hudson, in the Neve Room.
Domino’s Theory Is Indie Success

BY OLAF FURNISS

EDINBURGH, Scotland—When Laurence Bell launched Domino Recording in 1993 from his South London basement, it was to provide a U.K. platform for U.S. acts Royal Trux, Pavement, Bonny Prince Billy (Will Oldham) and Sebadoh.

Almost 12 years later, Domino still holds the U.K. and Continental rights for several albums by each of those acts, as well as being home to last year’s hottest guitar band newcomer, Franz Ferdinand, which was recently nominated for three Grammy Awards and five Brit Awards.

The Glasgow, Scotland, four-piece is licensed to Epic for the Americas, Australia and Asia, but most of Domino’s releases go through its own London and New York offices, with key independents taking care of the roster in other territories. Vital handles U.K. distribution.

The transition from fan label to a respected indie player has been gradual, but Bell’s guiding philosophy remains the same. “We only get involved with things we love,” he says. “We never put records out for money.”

The label was launched with a U.K. government grant of £5,000 ($9,340), and Bell was initially limited to licensing acts, as his budget did not extend to “making records.”

“At the time, we didn’t have money to make records, so it was easier to license artists. All the money made would be reinvested,” says Bell, whose living room floor served as a desk for the first six months of Domino’s existence, before he eventually moved to a London office.

SCOTTISH ACCENT

The first act to sign directly with Domino was Glasgow indie fixture the Pastels, in late 1993. The signing marked the beginning of the label’s continuing relationship with Scottish artists.

Apart from Franz Ferdinand, Domino’s Scottish acts include folk-based songwriter James Yorkston, country rock band Sons & Daughters and acoustic rock act Serticide. It also has an informal relationship with the Fence Collective, a group of artists from the Fife region of Scotland who have their own small label. Domino handles distribution, promotion and any other areas where the Collective needs help.

“Ve always gone to Scotland,” Bell says. “It has a great tradition of independent music. There’s a constant appetite for new music in Scotland.”

“The Fence Collective were really inspiring,” he adds. “They reminded me of why I do what I do.”

Yorkston says he met Bell through a DJ friend at a gig in Edinburgh. When a deal with another label fell through after eight months of negotiation, Yorkston’s lawyer asked him if anyone else had shown interest.

(Continued on page 45)

Domino Records’ flagship act, its self-titled debut album has shipped nearly 3 million units worldwide, according to the label.

EBBA Winners Break Borders

EC Awards Honor Up-And-Comers

BY EMMANUEL LEGRAND

CANNES—The European Commission is looking at ways to contribute to cross-border artist development with its European Border Breakers Awards.

The first EBBA ceremony took place Jan. 23 in Cannes during the MIDEM trade show. The awards, launched last year, honor up-and-coming European acts whose works have begun to travel across frontiers within the European Union.

Specifically, this year’s awards recognized debut albums by EU acts that performed well outside their country of production between Sept. 1, 2003, and Aug. 31, 2004.

The EBBA are sponsored by the commission’s Department of Education, Training, Culture and Multilingualism. The winners are based on data supplied by the Billboard Information Group.

The 2005 edition was marked by the presence of Jean-Francois Michel, director of the Brussels-based European Music Office, one of the organizers. “These awards are becoming a valid platform to expose European acts and are a good promotional tool,” Michel says.

Labels say winners receive a boost in international profile. “The EBBA are honest and well-deserved,” says producer Peter Luts of Belgian company A&Q Production, whose act Lasgo was a 2004 winner.

“The awards are very important, because foreign success is the dream of every songwriter or producer,” Luts says. “With this award, people can see which bands and singers are selling well outside their own countries.”

Photo by Jeff Salter/Featureflash/Barcroft Media

MUSICAL DIVERSITY

Kate Melua won the EBBA for Great Britain with her debut, “Call Off The Search” (Dramatico). Other winners were Ireland’s Damien Rice (“O,” DIM 14th Floor), Germany’s Wir Sind Helden (“Die Reklamation,” Labels/Virgin), France’s Corinne (“Parce Qu’ on Vient de Loin,” Wagram), Finland’s Redrama (“Everyday Soundtrack,” Virgin), Sweden’s Ana Johnsson (“The Way I Am,” Bonnier Amigo/Sony), Italy’s Benny Benassi & the Biz (“Hypnotica,” Off Limits Production) and Denmark’s Raveonettes (“Chain Gang of Love,” Columbia).

Redrama, Benassi and the Raveonettes were on hand to collect their awards. To mark the enlargement of the EU to 25 countries, the EC gave the Breakthrough Award to Polish band Myslowitz for its album “Korone Milky Box.”

“Our musical diversity is getting stronger, and we should celebrate that,” says Figel, theEBBA.

Labels say winners receive a boost in international profile. “The EBBA are honest and well-deserved,” says producer Peter Luts of Belgian company A&Q Production, whose act Lasgo was a 2004 winner.

“The awards are very important, because foreign success is the dream of every songwriter or producer,” Luts says. “With this award, people can see which bands and singers are selling well outside their own countries.”

Additional reporting by James Martin in Cannes.
**HITS OF THE WORLD**

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

**NEW** = New Entry  **RE** = Re-Entry
## Billboard EUROCHARTS - Top 40

### Singles

**1.** Call On Me
**2.** Numb/Encore
**3.** Goodbye
**4.** Galvanize
**5.** Drop It Like It's Hot
**6.** I'm Satisfied
**7.** Gentleman
**8.** New York
**9.** I Believe In You
**10.** I'm In Love

### Albums

**1.** Co Sono Il Due
**2.** Lost My Mind
**3.** Two To The Floor
**4.** You Want It All
**5.** One More

### Singles Sales

**1.** Call On Me
**2.** Numb/Encore
**3.** Goodbye
**4.** Galvanize
**5.** Drop It Like It's Hot

### Albums Sales

**1.** Co Sono Il Due
**2.** Lost My Mind
**3.** Two To The Floor
**4.** You Want It All
**5.** One More

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### COMMON CURRENCY

A weekly scored list of albums simultaneously attaining top 10 chart status in at least three or more leading world markets.

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### Nephew A Favorite For Danish Awards

Danish rock quartet Nephew recently notified that the song "Eye to the Telescope" had been nominated for the "soft release" in the United Kingdom, winning several notable awards from various critics for 2005. The group, who have been frequently heard in Danish radio and television commercials, has been nominated for several awards this year, including a regional Film award. The song was nominated for Best Danish Rock Single of the Year at the Danish Music Awards in Copenhagen. Nephew's second album, "USASDB," (Copenhagen Records), has been released in the top 10 of Denmark's International Federation of the Phonographic Industry's chart since its June release.

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### Billboard Pulse

TOM FERGUSON, Editor
ferguson@global.ullan.com

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### Touring Ghosts

Irish singer-songwriter Mark Geary is hitting American shores to promote his newly released album, "Always on My Mind." The album includes "I Want You," a duet with Universal labelmate Nelly. Alou has been nominated as Best Artist in Russia's inaugural, fan-voted Zolotoa Pechkia awards, which will take place March 6 in Moscow.

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### Global Pulse

TOM FERGUSON, Editor
ferguson@global.ullan.com
Details of the plan’s implementation have yet to be worked out, but Bennett Chen, director of external affairs at the Economics Ministry’s Intellectual Property Office, says it will be “an all-out effort across the country.”

Chen says the Education Ministry now has the technical capability to monitor network activity at campuses throughout Taiwan, and can track and trace suspicious or abnormal activity.

Raiders on homes, campuses and businesses will be stepped up this year, Chen says. The Economics Ministry will give technical training to selected police officers who will carry out the raids. The ministry expects the team to begin operations by March.

The meeting with the government took place as IFPI Taiwan confirmed that 11 of its copyright infringement suits against Kuro, a leading Taiwanese peer-to-peer service, the suit, which seeks damages of $400 million Taiwan ($126.6 million), was filed in December in Taipei District Court. The plaintiffs include the local affiliates of the four major labels and such leading local independents as Rock Records and Free Music.

A date for hearings in the case has not yet been set.

Kuro says it will fully defend the action. “We’re only providing a service to our members, we’re not providing piracy,” a Kuro spokesman says.
Jaybirds Fly Through Bluegrass On New CD

BY LARRY LeBLANC

TORONTO—Any argument about John Reischman & the Jaybirds being a leading bluegrass band can be settled by listening to their exceptional third album, “The Road West.”

The set was released Feb. 1 in Canada by Vancouver-based artists’ collective Corpus Records, distributed nationally by Festival Distribution in Vancouver. It is available in the United States through the band’s Web site.

The album is a follow-up to “John Reischman and the Jaybirds” (2001) and “Field Guide” (2000), both in Canada by Corpus and in the United States by Copper Creek Records in Roanoke, Va.

Led by mandolinist/composer Reischman, the band’s involvement and touring activities. Because will have offices in London and Paris.

De Buretell describes Because Music as “an independent multi-cultural label” with recording, publishing and management and touring activities. Because will have offices in London and Paris.

De Buretell left EM in March.

Veteran music publisher Bryan Morrison has bought a 75% stake in London-based audiovisual company Snapper Music for an undisclosed sum. Morrison, who has worked with Pink Floyd, Marc Bolan/T. Rex and George Michael/Wham!, acquired the stake that had been controlled by French bank Credit Agricole and Ireland-based venture capitalist ACT.

Snapper and its labels become part of London-based Morrison Music. The labels include metal specialist Peaceville and midprice imprints Recall, Snapper Classics and the Complete Blues. Pinnacle continues to handle distribution.

Snapper was founded in 1996 by Jon Beecher and Dougie Dudgeon, former directors of catalog specialist Castle Communications. They remain Snapper CEO and MD, respectively.

Italian labels body FIMI has lowered its requirements for platinum and gold records.

For singles, the gold disc qualification figure drops from 25,000 to 10,000 copies, and the gold-platinum ratio falls from 50,000 to 20,000. For albums, the new gold benchmark is 40,000 instead of 50,000; platinum is reduced from 100,000 to 80,000. A third album category, silver, has been introduced for albums sales of 20,000 copies, while music DVDs will be awarded gold and platinum status for shipments of 15,000 and 30,000 units, respectively.

FIMI declined to comment on the development.

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Domino

Continued from page 41

"I said, 'Well, there is this label called Domino that had made an inquiry... ' and I heard my lawyer falling out of his chair," Yorkston recalls. "He called me an idiot and suggested I contact Domino straight away."

Within a week, Yorkston was signed to the label, which issued his debut album, “Moving Up Country,” in 2002. His follow-up, "Just Beyond the River," was released to critical acclaim in 2004.

The artist has nothing but praise for Bell's approach. "Dominio let me record my second album in a big studio, with a name producer [Kieran Hebden, aka Four Tet], without having heard a single note of any of the songs," he says. "I don't know that that's unusual, but I suspect it's not very common."

Former Pavement singer Stephen Malkmus says he also went with Domino when relations turned sour with another label.

"With his enthusiasm and energy, [Bell] made it clear that he was amped to be working with Pavement," recalls Malkmus, whose latest solo album is due from the label in May.

ROCK 'N' ROLL HEART

Although he describes himself as a rock 'n roll at heart, Bell's eclectic roster extends to the electronics of Four Tet and the dark blues of London-based duo the Killers. Domino also retains the European rights to most of Elliott Smith's catalogue, including his痫vous album "From a Basement on the Hill" (2004).

"For me, music has to be interesting, exciting or innovative," Bell says. "It's hard to say what makes me go for an act; it's really just gut feeling."

He is quick to praise earlier U.K. indie label icons like Martin Mills (Beggars Banquet), Alan McGee (Creation) and Daniel Miller (Mute), who all offered support and encouragement through the years, Bell says.

Miller, who continues as chairman of Mute following its acquisition by EMI, says he has high taste. He has stocks in his own groups, he says. "I don't think I would move back now. Too many people. Also, Canada's west coast feels much like the West Coast of the U.S."

"John has a real strong reputation in the bluegrass field, and it's irrelevant where he's living," says Mark D. Moss, editor/executive director of Sing Out magazine. "From his association with the Tony Rice Unit, he achieved props in the [bluegrass] community that have let him move beyond it."

Reischman was featured on the cover of the debut issue of Canada's Bluegrass North magazine in September 2004. "He is the most famous bluegrass musician we have in Canada," says Connie Jean Thiessen, managing editor of the Vancouver-based publication.

Reischman formed the Jaybirds to perform original instrumental music from his 1999 corpus album "Up in the Woods." The band soon added vocals and old-time, songs, as well as bluegrass material by Bill Monroe, the Stanley Brothers, Flatt & Scruggs and others.

"I had always liked Bill Monroe's old-time bluegrass and traditional bluegrass and old-time music. I wanted to have a band to play it," Reischman says.

Through the Jaybirds work within the bluegrass tradition, they sound different from other bluegrass units. This is evident on the new album, which balances several original with bluegrass and bluegrass pieces.

"We have our own sound," Reischman says. "It's the combination of individuals, but it is also because our material is heavily influenced by [American] old-time music."

MULTIPLE INFLUENCES

Born in Utkal, Cali., Reischman began playing guitar at 12, exploring fingerpicking and blues styles before discovering the mandolin at 17. He recalls seeing Missouri-born bluegrass group the Dillards on TV's "The Andy Griffith Show," playing the hot-picking bluegrass "Blue England Fields." I got into bluegrass and roots music through country rock bands like the Byrds, the Burrito Brothers and the Buffalo Springfield," he says. "On PBS, you would see those groups, and the music was very appealing. That's how I saw Bill Monroe for the first time."

Reischman was greatly influenced by jazz guitarist Django Reinhardt and such bluegrass groups as Frank Wakefield, Sam Bush and Andy Statman, as well as the jazz stylings of Jethro Burns and Tiny Moore. He also explored the sounds of Brazilian choro and Puerto Rican bomba music.

In the mid-'70s, like many others, Reischman was enthralled by the David Grisman Quintet and other musicians in the Bay Area who were developing "one in a kind music," which featured its title from Grisman's nickname, duples traditional bluegrass with late-'40s small-combo jazz.

Tony Rice, one of the most innova-
tive exponents of the bluegrass acoustic guitar, led the Grisman Quintet after three years to form the Tony Rice Unit. As an original member of this jazz-based band, Reischman greatly expanded the range of his playing. He appeared on the ground-breaking Rounder albums 'Still Inside' (1981) and "Backwaters" (1982).

Reischman has since recorded and performed with a wide range of Brazilian multi-instrumentalist Celso Machado and with Salvador Ferreras and the Southern Cross Quintet, both in Vancouver. He also has released with and regularly performs in a Latin-jazz instrumental duo with Seattle guitarist John Miller.

"With more than one music configuration I don't feel I'm putting all my eggs in different baskets," he says. "I don't like to mix genres. When I play with the Jaybirds, I want to sound traditional. With John I do jazz, swing and Latin music—which I also love. I also get to play with other folks and express myself."
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Emma

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Programming

Foster To Share Family Life With Fox Viewers

Grammy Award-winning producer/songwriter David Foster has signed a deal with Fox for his own reality series, which will start airing later this year.

Foster's still untitled show will document his life at home with wife Linda Thompson and her two adult sons, Brandon Jenner and Brody Jenner, who have moved back in with Foster and Thompson. According to Fox, the show will focus on Foster's clashes with his stepsons, whose hard-partying lifestyle causes problems in the family. Foster is one of the few people with more than a dozen Grammys (he has 14). His wins include work with such artists as Celine Dion, Whitney Houston and Natalie Cole. His current proteges are Josh Groban, Michael Bublé and Renee Olstead, all of whom are signed to Foster's Warner Music Group.

Group-affiliated 143 Records, Foster's arrangement of Plastics's song "Summertime" netted him a nomination (best instrumental arrangement accompanying a vocalist) for the 47th annual Grammys, which will telecast Feb. 13 from the Staples Center in Los Angeles.

It remains to be seen if Foster's reality show will be a hit; the last time Fox did a reality show with a music mogul, Richard Branson's "The Rebel Billionaire: Branson's Quest for the Best," the series flopped. According to Nielsen Media Research, "The Rebel Billionaire" finished its season with an average of just 4 million U.S. viewers per episode.

GRAMMY SWAN SONG: Longtime Grammy Awards executive producer Pierre Corsette, Foster's new studio, will get air time, and his company, Foster Productions, is retiring from that role after this year. Corsette has produced the Grammys telecasts for 35 years. For the 2006 ceremony, Ken Ehrlich will continue as executive producer and John Corsette will serve as a producer.

Pierre Corsette will continue producing on Broadway. His credits include "The Will Rogers Follies" and "Tommy Tune's Tonic" as well as a musical inspired by the life of Woody Guthrie.

1010 CHANGES: In Jan. 20 teleconference, "American Idol" executive producer Nigel Lythgoe said this season's finalists (who for the first time will be an equal number of males and females) will be interviewed in a house together, as in past seasons, but in apartments. Lythgoe said "American Idol" wants to focus less on how the contestants get along and more on their singing performances. Although guest judges were part of the audition process for the first time this season, guest judges will not regularly appear during the show's voting phase, as they have in the past. In the case of a tie on a four-judge panel, Lythgoe said, "Idol" judge Simon Cowell makes the final decision, and the results of the label (S1/BMG) that releases records from "Idol" winners.

The fourth-season premiere of "American Idol" Jan. 18, scored massive ratings. 33.6 million U.S. viewers, according to Nielsen Media Research. The third-season premiere drew 29 million U.S. viewers.

www.americanradiohistory.com
Music Fit On Carson Couch

Comedy was absolutely king during the 30 years that Johnny Carson ruled late-night TV from his desk at "The Tonight Show," but from his very first program in 1962, the landmark series also made time for music.

Tony Bennett was one of the guests the night Carson took the reins, and music would continue to have a place at the table through the next three decades.

Laughter, no doubt, was the first order of the night, from the monologue through Carson's vast array of sketch humor. Around the time he exited the show in 1992 and in the days since his death Jan. 23, Carson received rightful praise for the long line of star comedians whose first big break was an appearance on his series, a who's who that includes David Letterman, Jay Leno, Jerry Seinfeld, Ellen DeGeneres, Eddie Murphy, Drew Carey and Joan Rivers.

But, if comedy pumped the heartbeat of Carson's "Tonight Show," music provided its soul, from the peppy opening theme written by Paul Anka through the swanky big-band filigree that opened and closed commercial breaks, with Doc Severinsen leading the orchestra for 25 of Carson's 30 years. And then there were the musical guests.

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For many reasons, Carson’s “Tonight Show” had a different musical temperament than the program has exhibited during Leno’s tenure, or that which we see on “The Late Show,” “Late Night” and the other talk shows. For example, it is doubtful that this week’s chart leader, the Game, would have fit well with Carson.

While Leno, Letterman and their younger peers feature music four or five nights per week, the Carson program only did so maybe two or three times per week, especially after 1980, when Carson negotiated with NBC to trim the show from 90 minutes to an hour.

Yet one publicist recalls that musical guests found benefits from Carson that are less likely on today’s talk shows, which almost always confine musicians to a single song in the last few minutes of the show. Singers often appeared earlier in Carson’s lineup. It was not unusual if they performed more than one song, and they were frequently invited to chat.

So often did musicians score a couch time in today’s late-night talk landscape? Letterman interviewed Harry Connick Jr. last year, and Leno has given panel time to Dvon and Clay Aiken, but such moments are rare.

During Carson’s long, unprecedented reign, music always held a princely place in his kingdom.

NOT CONTEST: It is not often that we see the No. 1 album on The Billboard 200 lead the runner-up by more than half a million, but this was the case when Rap fans have eagerly anticipated the first major-label album for the Game for months, and it arrives at a time of year when most other albums in the market are losing traction.

Although his “Documentary” falls a little shy of the 600,000-plus that some pundits had predicted, based on his first-dates sales the Game’s start is still historic. With 587,000 units, “The Documentary” scores the largest week by any January release in Nielsen SoundScan history, a mark previously held by Alan Jackson’s 2002 release, “Drive,” which began at 236,000.

Green Day’s “American Idiot,” the leader in the last two weeks, is the runner-up at 85,500, down 15%. Rap’s Game’s album also high jumps 69-1 on Top R&B/Hip-Hop Albums, having bowed there early from street-date violations.

His current hit “How We Do,” which features cohorts 50 Cent, continues to grow, bulging 8-3 on Hot Digital Songs and 5-4 on Hot R&B/Hip-Hop Singles & Tracks. And for all his heat, the Game will be lucky to hold court on the big chart.

“The Documentary” appears to be headed for a second-week slide of more than 50%, targeted by one chart watcher to do 275,000. Such an erosion is not unusual for a rap album that starts with a large number, but such a fade could put the Game on the losing end of a tug of war with country stud Kenny Chesney.

Chesney’s new album is decidedly non-country, a songwriting diversion with sonics more reminiscent of Jimmy Buffett than anything you might associate with Nashville.

Without a single to light up the way at country stations (see Single Country, Minded, p. 560), RCA Label Group never expected “As You Are: Songs From An Old Blue Chair” to replicate the 1.5 million-plus starts Chesney saw last week with “When The Sun Goes Down.” Still, he has enough fans to give the new album a shot at garnering the second-largest sales week of his career. Sources close to the project say first-day reports from chains put it on course to sell 300,000 copies in its first week.

If he makes that number, Chesney’s “Blue Chair” will become a throne.
### Billboard Top Jazz Albums

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The charts are sourced from Nielsen SoundScan, a leading provider of music information and data. Nielsen SoundScan provides comprehensive and accurate data on music sales, allowing for a detailed analysis of the music industry. The charts are updated weekly to reflect the latest trends and movements in the music market.
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- **WE ARE NOT OKAY**
- **I CAN'T STOP**
- **WE PLAYS**

**BMI**

- **WE DON'T STOP**
- **WANTED**
- **I CAN'T STOP**
- **WE ARE NOT OKAY**
- **THE RHYTHM**
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**ASCAP**

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Paisley’s ‘Tires’ Roll To Top Of Country Chart

West Virginia's Brad Paisley seats the deal on his fourth chart-topper with “Mud on the Tires,” which bags 34.7 million audience impressions and ascends to No. 1 on Hot Country Singles & Tracks.

Paisley’s increase of 2.4 million is the largest inside the top 20. You would have to go down two to the No. 21 to find a bigger hike. Paisley previously led the chart when “He Didn’t Have to Be” dominated in the Dec. 11, 2001, issue; he subsequently topped two weeks at No. 1 in 2000 and 2001.

Miss Her (The Fishing Song) bowed 6
With six chart weeks so far, Chese-
ny's fifth single from his 2004 set “The Sun Goes Down” is one of the two youngest titles to popu-
larize the list’s top 30. The other is Dee Messina’s hearty “My Give a Damns Busted,” stirs the chart's biggest gain, up 3.1 million impressions as it climbs 27-23.

Even though Paisley's presence has returned to Chesney’s “Be As You Are” Songs From An Old Blue Chair” (which is expected to hob at a lofty peak next issue), the No. 53 arrival of ‘Guitars and Tiki Bars’ from the set apparently isn’t dampening the momentum of “Anything”.

Label sources at BNA say there will not be an official single from “Be As You Are,” but enterprising programmers are wise to the album's appetite for new Chesney fare. ‘Tiki Bars’ arrives on the chart with approximately 743,000 impressions from spins at 20 monitored stations, while eight other tracks from the project bubble under the chart threshold with at least 100,000 impressions apiece.

FOR THE RECORD: Because of an errant UPC code, Erosure’s “Breathe” was initially tracked as an album and inadvertently excluded from debuting in this issue on the Hot Dance Songs chart or Hot 100 Singles chart.

The title, available as a maxi-CD, scanned 1,000 units, enough to place it at No. 1 on the Dance Songs chart and at No. 2 on Hot 100 Sing-
es chart. It will be tracked as a single on next week’s charts.

TRUTHFUL TALE: "American Idol" winner Fantasia earns her first top 10 on the Hot R&B/Hip-Singles & Tracks chart as "Truth Is" moves 17-10. "Truth" is catapulted by an increase of 7.4 million audience impressions at R&B/Hip-hop signals.

Excluding Beyoncé, who had already built fame with Destiny’s Child before her solo album arrived, Fantasia is the first female singer to hit the top 10 of the R&B/hip-hop chart with a ballad from a debut album since Amerie peaked at No. 9 with “Why Don’t We Fall in Love” in August 2002.

Since 2000, there have been only a handful of new female ballad singers that have fared well on the chart, including Alicia Keys, Angie Stone, Ashanti, Jill Scott, Keke Wyatt, Olivia and Tweet.

Incidentally, several of these artists recently returned to the chart. Amerie’s "I Thing" climbs 57-37. Olivia is a featured artist on 50 Cent’s "Candy Shop" at No. 31, and Tweet re-enters with “Turn Da Lights Off,” featuring Missy Elliott at No. 85.

LONG DAY’S JOURNEY: Hovie Day’s "Collide" moves 11-9 on the Adult Top 40 chart in its 26th week. The rhythmic trek matches the longest climb into the top 10 in the history of the chart, set by Eddie Arden’s "Inse-
rance" in June 1996.

Since the Adult Top 40 chart launched in March 1996, there have been only four songs that needed more than 20 weeks to hit the top 10 in a single chart run, and half of them did so in the last six months.

Last August, Gavin DeGraw took 21 weeks to hit the top 10 with "I Don’t Want to Be." The other track with a lengthy run to the top was "Southside" from Moby Featuring Coven Stefanas, which took 21 weeks to hit pay dirt in March 2001.

"Stacy’s Mom" by Fountains of Wayne debuts at No. 49 with 5,500 paid downloads. The song is fea-
tured in a TV spot by Britney Spears where the mom in question is well-equipped with a cooler of the soft drink. "Mom" spent 24 weeks on Hot Digital Tracks and peaked at No. 2 in October 2003.

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Graciously provided courtesy of data supplied by Nielsen Broadcast Data Systems. 15-month main上榜 top 40 Adult Top 40. All hits are current and "broadcast" cycles are mechanically expaned 24 hours a day, 7 days a week. Songs related to number of detections; a song showing an increase in detections over the previous week, regardless of chart placement. A song which has been at the top 10 for more than 26 weeks will generally not receive a peak, even if it registers as a peak in detections. Songs below No. 25 have not been charted on Adult Contemporary and are excluded. Do not use the chart without a written contract and signed data license provided by Nielsen Broadcast Data Systems. (2005) VNU Business Media, Inc. All rights reserved.
3 Doors Down
Continued from page 1

make. It was brutal.

First, there were the recording complexities, which included relocating from the band's home state of Missis-
sippi to a hurricane zone and taking time off following the death of guitarist Chris Henderson's father.

“At the same time,” Mackay says, “you're launching a record within your own family that's in the news and it’s not being finished.” Mackay notes that the group had an out clause if the material was not ready.

While allowing Wal-Mart to dictate the release schedule may seem like the tail wagging the dog, 3DD co-manager Bill McGathy says there are clearances of events influenced the decision.

“We didn't want to lose the momentum from the second album,” he says. “The opportunity came up with Wal-
Mart and the label was really into us and set aside a whole block of time to throw the whole thing together.”

3DD had not set a pre-
set release date was not a problem. “For this band, having a deadline is a driv-
ing force. [Lead singer/lyricist] Brad Arnold is the kid who never studies for an exam until he gets to the door of the exam room and then he ac
ses it.”

Arnold agrees that writing under such pressure did him good. “Other-
wise, you end up falling asleep around 3 a.m. and making up like having the present.”

He says the band finished with more songs than it could fit on the album.

Arnold found one drawback in the process: “The only thing I would not do again was to make a single before the whole record is done,” he says.

In fact, Mackay says, “the single was done first, mixed, mastered and in the can before they finished recording the rest of the album.”

That first single, “Let Me Go,” may not be Arnold's favorite song on the album (he reserves that honor for “Landing in London,” which features Tony Joe White) but it is popular with fans. The tune was originally written for “Spider-Man 2,” but the band decided to hold onto it. This week, it climbs to No. 10 on the Billboard Active Rock chart, No. 14 at Modern Rock and No. 19 at Adult Top 40.

While there are midterm ballads like “Let Me Go” or “Seventeen Days,” the project largely showcases the band's harder edge.

“A lot of times, you write what you want to play live,” Arnold says. “With the last record, we wanted something more gritty this time.”

The band, which includes guitarist and producer Johnny K (Disturbed), who Mack-
ay says ran a very tight ship. “He's from the south side of Chicago’s very blue collar. There's no way we could have gotten this off the ground.”

Mackay feels that with the third album, the band has truly found its voice. “They have made a Southern rock record,” he says, noting album opener “Right Where I Belong,” which recalls Lynyrd Skynyrd.

“When 3DD broke, they were on the heels of Creed and Papa Roach; then came Hootie. [Now] they have separated themselves from every

single rock band out there because there isn’t another young contemporary band adding those Southern styles to things,” Mackay says.

With its first two studio albums, the group which also includes Matt Roberts (guitar) and Todd Harrell (bass)—has established itself as a strong rock band that enjoys success at radio and retail.

3DD has cracked six No. 1's on various Billboard charts, including "When I'm Gone," which was the most-played song at radio in 2003, according to Nielsen Broadcast Data Systems.

The band has another monster hit, "Here Without You," were featured on the band's 2002 album, “Away From the Sun,” which has sold 3.3 million copies in the United States, according to Nielsen SoundScan.


LOFFY GOALS

The success of the band’s albums has helped Arnold meet his goals early: “I wanted to have a gold record, I wanted to sell a million for a living and I wanted to be married, and I’ve done all that,” he says.

So he set new goals: Meet Willie Nelson, and play for and meet President George W. Bush. First, he met Nelson, then he checked off the second goal Jan. 18 when 3DD played America's Future Rocks Today, the inaugural-week concert staged by Bush's daughter.

The group also played the Recording Indus-

try Assn. of America’s Inaugural Ball Jan. 20.

“What am I supposed to do now?” Arnold jokes.

Next, he had to head to Wal-Mart on Feb. 8, where “Seventeen Days” will be prominently featured. The band's managers struck the deal with the mass merchant because the chain is prominent with 3DD's middle-America fan base.

“We sell a very high percentage of records at Wal-Mart,” McGathy says. At times, the retail chain accounts for 40-50% of our sales.”

As part of the promotion, which is tied to Valentine's Day, Wal-Mart took an enormous amount of the new record and will put it very visibly on display,” McGathy says.

In addition to stocking “Seventeen Days” in the audio department, the album will be on sale in other, sensible areas of Wal-Mart, such as the auto-

parts department, where the band has a tie-in with NASCAR.

3DD is also tying in with Best Buy.

The deal includes appearances in circulars, a downloadable program and an added track and another Best Buy version of the album. The band also will play a charity show for the retailer in April.

Target also fits into the mix via exclusive posters to promote the album in-store.

McGathy and Daly stress that they are equally supportive of traditional record chains and inides, but “a lot of towns where 3DD do business don't have that cool record store. Fans drive into town and go to Best Buy or Wal-Mart.”

THIS BUD'S FOR THEM

During the last few years, 3DD has inked long-term promotional deals with a number of sponsors, a move McGathy calls “very necessary in this landscape.”

First to sign on, following the suc-
cess of “The Better Life,” was Anheuser-
Busch.

“The record industry had hit this slump, and they were really looking for ways not to spend money,” Daly says.

Between albums one and two, I think it was perceived that 3DD was a one-

hit wonder, so in between we hooked up [with] Anheuser-Busch. We pulled in their marketing team, which is mas-

sive all over the country, and got them committing to the second band.”

That excitement “got everyone at the label excited,” Daly says.

Budweiser sponsors bar promotions in every city 3DD plays whereby patrons can win tickets to a show or a meet-and-greet with the band. 3DD also plays private parties for Bud dis-

tributors, for which the brewery gives away additional tickets through local radio stations.

“It has been an amazing deal,” says the Agency Group’s Ken Fernagtm, who books the band. “It has provided a lot of additional marketing dollars for the band above and beyond what Budwig does.”

3DD’s promotional relationship with NASCAR started after Dale Earnhardt Jr. and Tony Stuart appeared in the 14th episode of NASCAR Home Depot Cup Series.

MIDEM

Continued from page 1

ROAD NEAR YOU

In an inventive marketing twist, Fer-
maglich and 3DD’s management went to arenas around the country to come up with an artist development tool to market the band.

The result is a 60-second commerc-

ial featuring snippets of the band per-

forming its biggest hits. It began play-

ing on Jumbotron at up to 75 arenas in January during “like-minded events: basketball, minor league hockey games, the Finding Nemo [family show], Univer-

sial paid for the spot; the venues, many of which will host the band on tour this year, are playing it for free.”

"This is not as much about the tour as it is about the awareness of who the band is,” Fernagtm says. “It’s hit after hit after hit. It’s trying to defeat the kind of ‘faceless band’ argument that we’re always bumping up against.”

The spot will also air in movie the-

aters and on TV.

3DD hits the road for a two-week tour starting Feb. 12 at the Daytona (Fla.) International Speedway, in con-

junction with the Budweiser Shootout NASCAR Nextel Cup Series.

After the East Coast kickoff, the tour of 1,800- to 3,000-seat venues will con-

centrate mainly on dates west of the Mississippi. "That’s one territory we didn’t hit with last summer’s tour,” Fernagtm says. "We can’t beat back in the West Coast still lags behind the rest of the country from a develop-

mental standpoint.”

Fernagtm and 3DD’s management believe this is so because alternative radio has not supported the band in the west as strongly as it has in the east.

“Rock radio on the West Coast doesn’t look at 3DD as a core band,” Fernagtm says. "It looks at bands that head to Europe for a promo tour, followed by Australia, where it hasn’t played since 2001.”

The second leg of the U.S. tour starts mid-April and will consist predomi-

nantly of 8,000- to 10,000-seat South-

eastern venues. Following a run through the European festival circuit in June, 3DD will return stateside for a July-October stint of arenas, sheds, fairs and racetracks. Local promoters will be used for all dates.

"Come November, in a perfect world, we’ll be positioned to do an arena tour," Fernagtm says. "We think the goal in the United States, according to its soundscapes of the industry. "Basically, we didn’t talk about is all the hindrances to making Europe a single market," Michel said.

"I think the music industry to have within the commission and in the EU member states ambassadors for the industry," Michel added. A meeting participant concurred, "We have found an agreement and a conclusion before."

"The European gathering was a get-together for the British industry at MIDEM with the U.K. minis-

ter of state for trade, investment and foreign affairs, Douglas Alexander, as well as representatives from labels, publishers, managers, collecting soci-

eties and pan-industry body British Music Rights.

To this end, they had created a list of 10 “high-priority items” that were pre-

sented to Alexander. One item was what the industry believes is a restraint of trade from the United States, with visa restrictions on the U.S. immigration services. "We told the minister how difficult it was for non-U.S. artists to tour in the U.S.,” British Phosphoric Industry executive chairman Peter Janssen said.

“We spoke with one voice in a very effective way. I have never been so proud of our industry. It was one of my best moments since I joined the BPI two years ago,” Janssen said.

Tap into the power of the Billboard archives: www.billboard.biz
music's domination of the nominations for the 47th annual Grammy Awards, which will be held Feb. 13 at the Staples Center in Los Angeles.

But the net has never been cast as wide. Armenia Westerns all nominations with 10 nods. He is followed by hip-hop/ influenced Usher and Alicia Keys, both of whom have eight nominations.

All three are up for album of the year, making the first time a trio of urban releases is competing for that award in a single year.

Those three albums have each sold multiple millions, according to Nielsen SoundScan, Usher's "Confessions" has sold 8.2 million copies. Keys' "The Diary of Alicia Keys" is at 3.9 million, and West's "The College Dropout" has sold 2.5 million.

R&B and hip-hop artists received the most nominations proves that the rest of the world is catching up with us," says Virgin Records Urban Music president Jarmaine Dupri, himself a nominee this year.

"The whole world is rapped up," he continues. "We live and breathe this music. It's everywhere: on the radio, on TV in ads and in film soundtracks."

Clive Davis, BMG's "Coronation" chairman and head of Keys' label, J Records, believes previous rap/hip-hop nominees and winners Sean "Diddy" Combs, Lauryn Hill, OutKast and Kanye Wests laid the groundwork for today's results. "It has been an evolutionary and revolutionary process culminating in this year's critical endorsement and appreciation of what's happening in music," Davis says.

But others believe Grammy voters are simply getting in line with contemporary tastes. A lot of negative or positive media at the critics and the Grammys, most of the constituency grew up on rock 'n roll rather than black music and hip-hop," says Barry Weiss, president/CEO of Zomba Label Group. "As record labels have responded to a market that was once primarily white, R&B/hip-hop has found itself in high demand."

"There has absolutely been an outreach to the R&B/hip-hop community, among others," Recording Academy president Neil Portnow says. "Every chapter identified the top 100 music professionals within their various communities over the last year and tried to get out and get them if they weren't already members. We recruited a lot of people into categories that are in the music's peak years."

Indeed, Universal Records president Monte Lipman says the nominations are in part a reflection of those efforts. "In the past, there was a big gap because there were some big contemporary artists over past established acts, and there was a lot of frustration. The Grammys have done a really good job of getting current."

Usher's manager Jonetta Patton also applauds the academy's efforts. "It starts first with our R&B/hip-hop community," Patton says. "You can't work for the Usher camp unless you're a registered member of the Recording Academy. And those who can't vote, we have them nominate candidates. We can't be upset after the fact. Our voices can make a difference."

Barbs have been fired at the Grammys for playing it safe when it comes to rap/hip-hop nominees and winners, as well as for not contemplating other awards for "In My Lifetime." Although OutKast won album of the year at the 2004 ceremony for "Speakerboxxx/The Love Below," some questioned why 50 Cent was not nominated for best album and was shut out in the categories in which he was nominated. The only other rap album up for album of the year was Missy Elliott's "Under Construction."

A number of other contemporary R&B artists have claimed Grammys in the category, most recently Brian McKnight, who was nominated for best album in 2004. If any artist wins in a category for which they've been nominated but didn't win, they will be back in the race for next year's award.

"The world is changing," industry veteran and former Motown chairman Clarence Avant says. "Black music has always been a dominant force in this country. But we've always been the third person in line."

"There was Louis Armstrong and Duke Ellington, then Benny Goodman and others got the big apple. In the rock 'n roll scene there was Little Richard and Chuck Berry, but Elvis Presley got the big apple. I'm glad the contemporary R&B/hip-hop has made it. They have made a credit within the bigger scene. R&B/hip-hop has taken its place in the music world and become a factor."

Additional reporting by Michael Paolotta in New York.

**R&B/Hip-Hop: In Grammys It Climbs, But Radio Declines**

BY KATIE HASTY

NEW YORK — The Grammy Awards are finally reflecting the marketplace for R&B/hip-hop music. So how come so many current-based R&B/hip-hop radio outlets are leaving the format?

In the past, the Billboard R&B/hip-hop panel lost 7% of its stations, making it the hardest hit of the current-music formats that Billboard tracks.

Don't blame it on R&B. It's just business. Urban music is a ratings-getter. But high ratings do not mean revenue will follow, says Richard Bachschmidt, Clear Channel director of talk programming in Charleston, S.C.

Bachschmidt entered the market when R&B/hip-hop WSSP was launched in 1999, but BMG North America has increased in competition from other R&B, mainstream and rhythmic stations. He says WSSP "had great respect in the community, a good presence and good performance. But that doesn't always pay the bills."

Mychal Maguire agrees. After joining as PD, Maguire — now PD of WPHH Hartford — managed to get WSSP on the upswing before Bachschmidt came in and the station flipped.

"Every station in town had to compete for those advertising dollars," he says. "But the advertisers for our format, for our format, were skeptical. Hip-hop appeals to the younger demographic, but it is the older demo that are buying the advertising, he says."

A fragmented format can also be blame, says Owen Weber, Guardian Broadcasting cluster manager in Baton Rouge, La. WNHL, Baton Rouge flipped last year from R&B to country oldies. He attributes the R&B station decline partly to a similar pattern in country.

"When people tune out of country stations, it's not because they quit liking country," Weber observes. "We discovered people like a certain kind of R&B/hip-hop music, other than your traditional R&B/hip-hop hits. They went to the stations that catered to their needs. Nothing is necessarily wrong with R&B/hip-hop, but says, advertisers go where their dollar is fleshed out."

"People either want to hear their slow, R&B hits on their adult R&B or AC, or they want to hear hip-hop off their rhythmic or mainstream," Maguire says. This is evident from three flipped stations: WBLS New York, WFUN St. Louis and WCHW Charlotte, N.C. That's okay on traditional R&B and classic hits stations. But it "I don't know of anybody outside of New York that does just hip-hop and survivors," Maguire says. "It's not that hip-hop is cooling off, it's just getting repackaged.

Going up against a strategically aligned cluster of R&B stations of various stripes may also send a station over the edge. Station owners or advertisers may be convinced to spend their dollars at what Weber calls "one-stop shopping" clusters that already dominate the urban landscape in a market, for R&B, hip-hop and rhythm and gospel music.

"Urban stations enjoy a certain amount of listener loyalty, more so than other formats. If a cluster already dominates the market, the choice becomes clearer when you see a group of people being underserved. Stations are flipping to Hispanic and talk because they see an audience that can be served better."
Latin Acts
Continued from page 5

Gotti
Continued from page 6

DualDisc
Continued from page 6
BY CHRISTOPHER WALSH

NEW YORK—It is a few days before Christmas when Artemis Records chairman/CEO Danny Goldberg receives a visitor to his corner office, several floors above a Fifth Avenue teeming with holiday shoppers.

As a saxophone blows an unending medley of seasonal songs from the street below, Goldberg, executive, author and activist, reflects on his indie label’s first five years and a future he clearly sees abounds with opportunities.

Artemis gained four Grammy Award nominations in 2004, two going to Steve Earle for his blistering critique of the Bush administration, “The Revolution Starts . . . Now.” This year will see releases by newly signed acts Black Label Society, Better Than Ezra and Little Barrie.

Artemis imprint Tone Cool has just released Hubert Sumlin’s “About Them Shoes,” featuring Eric Clapton and Keith Richards, while the label’s joint venture with production facility JSM Music has exposed acts Kittie and Jeffrey Gaines to a wide audience through commercials.

Goldberg predicts a music industry renaissance, owing largely to surging legitimate digital distribution. His exhalation and enthusiasm are obvious. These are qualities the former Billboard staffer has brought to a career that includes such milestones as the “No Nukes” concert and film, the founding of Modern Records and Gold Mountain Entertainment (where his management clients included Nirvana, Bonnie Raitt and the Beastie Boys) and senior executive positions at Swan Song, Atlantic, Warner Bros. and Mercury.

That passion is also evident in Goldberg’s book, “Dispatches From the Culture Wars: How the Left Lost Teen Spirit,” which takes the Democratic Party to task for alienating its natural base. “In this business, it’s really easy not to care and to not do anything,” Earle says, reflecting on Goldberg’s activism. “It really is the way he was raised, but from ‘No Nukes’ forward, he really put his money where his mouth is. You’ve got to give him credit for that.”

Q: Why do you think the level of artist and music industry activism had so little impact on the presidential election?
A: The main thing people vote for is who is actually running for office. Artists are obviously only a small part of the whole political environment. One statistic I’m excited about is the margin by which Kerry won among people under 30. At musicforallamerica.org, there’s an electoral map that shows that if only people under 30 had voted, Kerry would have won 375 electoral votes.

I was very inspired by people like Bruce Springsteen and the other artists who risked offending some of their fans in order to say what they believed in. Whether you agree with them or not, you have to admire the willingness to take that risk.

Q: Does having an artist like Steve Earle imply that Artemis is a safe harbor for similarly outspoken artists?
A: I just try to be a safe harbor for good artists who make music that has an audience. The majority of our artists don’t express themselves politically one way or the other. I happen to have the same politics that Steve has, more or less, and have a special pride in working with him as a result. But most records are not about politics. Most are about more personal things. It’s only occasionally that there’s a natural convergence. Steve has manifested that convergence as well or better than anyone I’ve ever worked with. It’s really an exciting time to be working with him, but that’s about him and my belief in him, not a general political philosophy of the label.

Q: After five years with Artemis, can you share any insight about the differences between the major and indie worlds?
A: There are certainly some similarities: You have to have hits in order for your business to do well. But in an independent label, you need to be more committed to the records that you’re putting out, because you have fewer shots. You have less of a cushion, and you don’t have the advantage of a big catalog. You have to work a lot harder to get the same amount of exposure. You feel your mistakes more intensely in an independent company, and smaller amounts of money matter much more.

But a lot of the day-to-day work is very similar, in terms of trying to pick the right music and make the right choices among the ones you have, as far as you’re prioritizing. I find the similarities greater than the differences, but there’s no question that there are opportunities that you have at a major that you don’t have at an independent company.

Q: You have begun to build a catalog through acquisitions such as Vanguard Classics. Will that depth help Artemis attain longevity?
A: Vanguard Classics has been a wonderful experience. That has worked out as a business and is an example of the kind of asset that’s going to grow in value as digital sales grow.

Tone Cool is a blues company [run by] Richard Rosenblatt, who is one of the best—if not the best—blues A&R guys. I think Tone Cool is going to really kick in [in 2005]. Triloka, a new-age label I had worked with at Mercury, has a niche among the kind of people who do yoga and are interested in a certain kind of Eastern world music, although [it] dabbled in some other cultures.

It’s hard for records like that to get much focus at a major, and it’s a way of gradually building some critical mass, so that eventually the catalog here will be enough that the economics are a little less terrifying.

Q: Were you less affected than majors by file sharing and CD burning?
A: No. On a lot of our releases, our audience has skewed a little older, and older people were less likely to burn CDs. But we, and all companies, were affected by it in a number of indirect ways that were very troubling. It hit retail—and we all were dependent on retail—and narrowed the playing field. When the hemma and these different retailers narrowed the definition of the market and narrowed the niche, then it became a tremendously disadvantageous effect on the business community’s attitude about the value of content, and to the extent that the value of your catalog or your recordings [went] down. It affects everything else you do—your relationships with banks, the incentives you can offer people who invest.

Q: Has Artemis benefited from legitimate downloading?
A: We get these checks every month, and it’s pretty exciting. Two years ago, they didn’t exist, and now it’s part of our income. It’s growing the same way all the majors’ income is growing. That piece of the pie is getting bigger every month, and CD sales are not declining anymore. It’s very gradual—it has gone from 1% to 2%—and has got to get into double digits before it can really be a business. The problem with the change in technology that really did reduce sales. Now you’ve got a stabilization of CD sales, explosive growth of digital sales and the biggest generation of young people in history, who clearly love music. Whether they’re going to get it through ringtones, iTunes, videogames, vinyl—which I think is actually making a comeback with some younger people—or CDs, [the business is] clearly going to be in for a growth spurt, and I think Indies are going to have a significant piece of it.

Q: What is the outlook for Indies in general?
A: Indies are going to do fantastically well over the next few years, because the business in general is going to do very well.

You have a real problem with the change in technology that really did reduce sales. Now you’ve got a stabilization of CD sales, explosive growth of digital sales and the biggest generation of young people in history, who clearly love music. Whether they’re going to get it through ringtones, iTunes, videogames, vinyl—which I think is actually making a comeback with some younger people—or CDs, [the business is] clearly going to be in for a growth spurt, and I think Indies are going to have a significant piece of it.

Q: Could you see working for a major label again?
A: I’m very open-minded about the things I could do in the future. I could see doing personal management again, working for a major or working for a media company that’s not currently in the music business. I could see continuing to work with Artemis. The fun thing about the business is that it continues to be a rapidly changing environment. I love the people I work with, but my main love is the work that I actually do.

The Last Word

A Q&A With Danny Goldberg

Daniel Goldberg: Career Highlights

1967: Reviews Woodstock Music and Arts Fair for Billboard
1974: Named VP at Swan Song Records
1979: Co-launches Modern Records
1980: Co-produces and co-directs “No Nukes” documentary
1983: Forms Gold Mountain Entertainment management firm, serving as president
1992: Joins Atlantic Records as senior VP and is promoted to president the following year
1996: Named president of Mercury Records
1998: Named chairman/CEO of Mercury Records Group
1999: Forms Artemis Records, serving as chairman/CEO

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