Jennifer Back On Track
Lopez Hopes Album Shifts Spotlight To Her Music
BY MICHAEL PAOLETTA

Jennifer Lopez titled her 2005 album "This Is Me... Then." Well, make no mistake, this is her... now. "I took some time off last year, which was hard for me to do, as that's not really in my genes—it's not part of my makeup," Lopez tells Billboard. "There were times when my life was like a roller coaster ride, but as an artist, you need time for clarity."
So, Lopez did what she felt she needed to do. She took a good (Continued on page 71)

Varied Field Vies For Billboard Latin Honors
BY LEILA COBO

MIAMI—The broad palate that is Latin music is evident in the list of finalists for the 2005 Billboard Latin Music Awards. The show will air live April 28 on Telemundo, bringing to a close the 16th annual Billboard Latin Music Conference, set for April 25-28 at the Hotel InterContinental here.

Topping the Latin Music Awards list is Mexican romantic grupero star Marco Antonio Solís, who is named eight times in the major categories of sales and airplay awards. Solís is a finalist for his pop albums and for compilations of his grupero days with his former group Los Bukis.
Known as "El Buky," Solís is a (Continued on page 71)
THE CRITICS CONFIRM: AN ASTONISHING NEW STAR HAS OFFICIALLY ARRIVED!

"Fantasia can sing -- not just clamber around the scales and warble hyperbolically, but sing with heart and depth. Her voice smokes."
San Francisco Chronicle

"Fantasia Barrino is a S-T-A-R."
Los Angeles Times

"For music lovers who remember the days of Patti LaBelle and Anita Baker, when a singing career started above the exposed bellybutton and lasted longer than a half note, Fantasia's 'Free Yourself' hits the spot. Fantasia simply blows listeners away with the sheer force of her amazing voice."
Sun-Sentinel

"On her soulful debut album, Fantasia shows that she could be the next Mary J. Blige."
People Magazine

THE ALBUM IS EXPLODING EVERYWHERE
26*-15*-13*-12*
2 SIMULTANEOUS SMASH HITS ARE BREAKING:
TRUTH IS AND BABY MAMA
Top of the News

5 Blockbuster has announced "the end of late fees," but its policy's fine print is raising some eyebrows.

6 Several high-profile bidders are jockeying for ownership of House of Blues Concerts.

Music

13 The Beat: Swedish band Caesars draws renewed interest with an iPod ad featuring its 2003 single "Jerk It Out."

14 Legal Matters: Defendants prevail in recent Appeals Court cases involving copyrights and business contracts.

15 Higher Ground: Pete Kipley is named SESAC Christian songwriter of the year for the second straight year.

16 Jazz Notes: Pianist Jason Moran explores the blues side of jazz on his new album, "Same Mother."

28 R&B: "Soul Train" creator and executive producer Don Cornelius will receive the Recording Academy's Trustees Award.

32 Latin Notes: Gloria Trevi hits the comeback trail with an upcoming album and tour.

36 Studio Monitor: Phil Ramone and loudspeaker manufacturer JBL Professional will take home technical Grammy Awards this year.

38 Country: Nanci Griffith maintains her anti-war stance with several songs on her album "Hearts in Mind."


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55 Warner Music International implements a worldwide marketing strategy for Michael Bublé's sophomore set.

57 Global Pulse: Roots duo Rush cements its popularity with five Danish Music Award nominations.

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QUOTE OF THE WEEK

"It's not really 'no late fees.' It's the 'Blockbuster automatic purchase program.'"

Netflix CEO Reed Hastings on Blockbuster's new no-fee campaign.

2005 Billboard Music Money Symposium

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/American Urban Radio Networks R&B/Hip-Hop Conference & 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

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Latin’s New Voices
Universal, Estefan Partner On Reality-Show Venture

BY LEILA COBO

MIAMI—Long before “American Idol” struck the fancy of U.S. viewers, music reality shows in Spain and Latin America were creating bona fide stars. From David Bisbal, who emerged out of Spain’s “Operación Triunfo,” to Bandana, spawned from Argentina’s “Popstars,” reality-show contestants have gone on to sign lucrative deals and sell millions of albums.

But the success has for the most part eluded the U.S. Hispanic marketplace, where the sole music reality show, 2003’s “Protagonista de la Música” on Telemundo, did not yield any recording careers.

Now, a new push from Latin record labels and TV networks seeks to take advantage of the reality-show format to find and foster future stars.

Most recently, Billboard has learned, Universal Music Latino has signed a joint-venture deal with Estefan Enterprises to exploit the repertoire and acts that come out of “Nuevas Voces de América.”

The TV show—produced and created by Emilio Estefan Jr. through his production company, CMR TV & Film—debuts Feb. 13 on the Telemundo network. It will air every Sunday for 15 weeks, from 8 p.m. to 10 p.m.

Universal has pledged to sign the winner of the show to a record deal worth $250,000 (including production costs and prize money). The label will also have the first option to sign other acts from the show. During the duration of the program, Universal plans to release at least two compilation albums featuring the contestants, much like “Operación Triunfo” did with its successful slate of releases on Sony Music Latin.

In addition, Universal is negotiating with a major retailer for download and retail exclusivity for releases related to “Nuevas Voces,” as well as show sponsorship.

“Nuevas Voces” is going up against “Objetivo Fama,” a similar program that airs Sundays from 7 p.m. to 9 p.m. on the Telemundo network.

The winner of that show gets a recording deal with Univision Music Group, which also has first right of refusal for other contestants.

A first edition of “Objetivo Fama” aired last year only in Puerto Rico, with local contestants. That show yielded a record deal with Universal Music Group, which also has first right of refusal for other contestants.


EXCLUSIVE

Universal Music Latino and Estefan Enterprises have partnered on a reality show, “Nuevas Voces de América.” Pictured at the signing, from left, are Universal Music Latin America/Iberian Peninsula chairman Jesus Lopez, producer Emilio Estefan Jr. and Universal Music Latino president John Echevarria.

Universal Music Latino and Estefan Enterprises have partnered on a reality show, “Nuevas Voces de América.” Pictured at the signing, from left, are Universal Music Latin America/Iberian Peninsula chairman Jesus Lopez, producer Emilio Estefan Jr. and Universal Music Latino president John Echevarria.

Israeilette Will Set Tone For NMPA

BY SUSAN BUTLER

The National Music Publishers’ Assn. envisions a transformation under David Israelite, its new president/CEO.

Israelite was deputy chief of staff for former U.S. Attorney General John Ashcroft and headed the Department of Justice’s Intellectual Property Task Force. He succeeded Edward Murphy at the NMPA’s helm Feb. 7 (Billboard, Feb. 12).

While the responsibilities of the NMPA’s chief executive have not changed, the way in which Israelite will execute the group’s policies—as set by the NMPA board of directors—will be new, says Irwin Robinson, NMPA chairman and Famous Music chairman/CEO.

Israelite will negotiate rates and issues while building relationships; advocate members’ interests in Washington, D.C.; work with international organizations to protect American publishers’ interests; and act as the trade group’s face to its members and songwriters, Robinson explains.

The president says he is moving the organization’s headquarters from New York to Washington, D.C. He has already begun setting up shop and its new headquarters, which comprises 18 executives from major and independent publishers.

“I see a unique time in the organization’s development,” Israelite says. “There are so many issues in Congress, the courts, the administration and the industry with digital transformation. It’s exciting.”

Recording Industry Assn. of America chairman/CEO Mitch Bainwol says the coming year will be defined in part by the U.S. Supreme Court’s decision in the Real Networks vs. Grokster case, set for oral argument March 29. Legislative action should follow.

Source says a deal to purchase House of Blues Concerts is on the fast track, with several high-profile bidders in the running.

Among those conducting due diligence and putting together bids are Clear Channel Entertainment, AEG Live, Nederlander Organization, arena management firm SMG, former Ticketmaster CEO Fred Rosen’s Stone Canyon Group and Jack Utsick Presents billboard.biz, Feb. 7.

Bids are due in mid-February.

(Continued on page 73)
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**Jay Marciano To Helm Radio City**

BY RAY WADDELL

Concert and venue industry veteran Jay Marciano has been named president of Radio City Entertainment, effective March 7.

Marciano, who comes to the company from AEG Live, replaces Alan Gelishowitz, who left last August.

In his new role, Marciano will be responsible for all aspects of Radio City Entertainment, including bookings and productions at New York’s mainstays Radio City Music Hall, Madison Square Garden and the Theater at Madison Square Garden.

Marciano will manage the lucrative Radio City Christmas Spectacular, including the touring element. Christmas Across America, which is scheduled for nine cities in 2005. He will also be responsible for all concerts, family shows and award shows held at the venue.

“Those are legendary venues that will continue to play host to a lot of historical moments,” Marciano tells Billboard. “Who wouldn’t respond to a call from Radio City Entertainment?”

Marciano came to prominence in the entertainment industry during an 18-year career at Universal Concerts, where he served in a number of executive positions, ultimately as president/CEO. He oversaw the $190 million sale of Universal Concerts to House of Blues Entertainment.

Most recently, Marciano served as chief strategy officer at AEG Live, where he guided the development and implementation of the company’s business plan, new venue development and regional operations.

Now, Marciano will helm some of the most high-profile venues in the world, including the 19,001-seat Garden, the 6,013-seat Radio City Music Hall and the 5,600-seat Theater at Madison Square Garden.

All three are among the top-grossing venues of their size in the world, and MSG has been the world’s top-grossing arena for nine straight years, according to Billboard Boxscore.

“It’s a great portfolio of world-renowned venues, and we plan to become more aggressive in booking them,” Marciano vows. “We intend to do even better.”

---

**Jimmy Smith Dies**

**Wrote Such Hits As ‘Organ Grinder Swing’**

BY JONATHAN COHEN

Legendary Hammond B-3 organ player Jimmy Smith died Feb. 8 of natural causes in Scottsdale, Ariz. He was 79.

Smith began playing his trademark instrument in the early ’50s. By the ’60s, he was a frequent name on the Billboard album charts, thanks to such titles as “Organ Grinder Swing” and “Hobo Tunes.”

He became forever linked to a new generation of listeners after the Bootie Boys sampled his song “Root Down” for the track of the same name on their 1994 album “Ill Communication.”

Smith continued to record and tour, and recently completed an upcoming Concord album, “Legacy,” with long-time friend Joey DeFrancesco.

---

**Ken Tucker Joins Monitor**

Ken Tucker has been hired as a full-time reporter for Billboard Radio Monitor, Billboard’s sister publication that covers the radio industry. He is based in the Nashville office.

A veteran of radio, record promotion and artist management, Tucker has been freelancing exclusively for Monitor and its Web site billboardradiomonitor.com, since 2002. His contributions have also been seen in this magazine.

Tucker got his start at country WXKK Parkersburg, W.Va. He moved to radio trade publication Radio & Records in 1990. Then it was on to Warner Bros. Nashville, before taking a turn in management as a partner in Mayne Entertainment.

Tucker reports to Billboard Radio Monitor editor-in-chief Scott McKenzie, Nashville bureau chief Phyllis Stark and Monitor director of news, music and programming Paul Heine.

---

**Sean “P-Diddy” Combs’ Bad Boy Entertainment is considering a move to Warner Music Group from Universal Music Group, a source familiar with the situation confirms. WMG may buy an equity stake in Bad Boy as part of the proposed deal. Bad Boy has a distribution pact with Universal Records that runs through 2006, but UMG does not have an ownership stake in Bad Boy. Combs and Universal are believed to be unhappy with the relationship, which has yielded only one notable hit, the “Bad Boys II” soundtrack. No deal between WMG and Bad Boy has been signed. However, the two sides are believed to be negotiating an agreement that reportedly would involve Combs selling half of Bad Boy to Warner for $30 million. Warner declined comment; Bad Boy did not return calls seeking comment.**

BRAD GARRITY

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**Entertainment attorney Paul Schindler is joining international law firm Greenberg Traurig as chairman of the firm’s New York music practice, as well as a member of its international entertainment practice. He joins entertainment attorneys Joel Katz, chairman of Greenberg Traurig’s global entertainment practice based in Atlanta, and Jay Cooper, chairman of the firm’s Los Angeles music practice.**

Schindler was a founding partner of New York law firm Grubman, Indursky & Schindler, where he practiced for more than 30 years. He serves on the executive committees of the Grammy Foundation’s Entertainment Law Initiative; LIFesBeat; the TJ Martell Foundation for Leukemia, Cancer and AIDS Research; Nordoff-Robbins; and City of Hope.

Antony Bruno

**Yahoo has rebranded its Launch online music service at Yahoo Music. Yahoo says it will unify all music-related products and services under the Yahoo Music banner. Yahoo moved into the digital music space primarily through acquisitions. It purchased the Launch Internet radio service for $12 million in 2001 and bought the MusicMatch à la carte download and streaming service for $180 million last fall. Yahoo Music services will include streaming audio, music videos, Internet radio, exclusive artist features and music news.**

LARS BRANDEL

**EMI Group’s share price lost 16% of its value on Feb. 7 after the London-based company issued a profit warning. On Feb. 10, the share price was regaining strength at 243p. EMI said that its recorded music sales were performing below expectations and that two major album releases—from Coldplay and Gorillaz—would be delayed. The company said its recorded music activities would register flat operating profit for the year ended March 31. EMI profits before tax, amortization and exceptional items for the financial year are now forecast at £138 million (£294 million).**

**Andrew Hewitt will work with Clear Channel Entertainment’s TNA International to secure national tours and to produce arena shows in Las Vegas. TNA, headed by president Arthur Fogel, produced CCE’s top-grossing tours—including Madonna, Sting and David Bowie—in 2004, and will handle TNA’s trek this year. Hewitt has had a 10-year relationship with the Joint at Peter Morton’s Hard Rock Hotel & Casino in Las Vegas. The venue has produced stadium- and arena-level shows in its small space, and hosted such acts as Bowie, Sting, the Rolling Stones, the Who, Billy Joel and Melissa Etheridge.**

RAY WADDELL

**ABC Radio Networks is preparing to launch the radio industry’s first Hispanic network this fall. The Hispanic Advantage Network will be measured by Arbitron’s Network Radio service. The network will include inventory made possible by ABC’s five-year deal with Spanish Broadcasting System last November to syndicate the Spanish-language radio group’s top-rated morning shows hosted by Renan Almendarez-Cueto and Luis Jimenez. Also included in ABC’s new network will be inventory from ESPN Deportes, broadcast on about 22 stations, and ABC Radio Network’s Hispanic Major League Baseball coverage.**

KATY BACHMAN, MEDIANEWS

**Guitar Center is acquiring Maryland-based Music & Arts Center, a privately held musical instruments retailer serving beginning musicians. Guitar Center will pay approximately $90 million and assume an estimated $8 million in debt and other deferred obligations. Music & Arts Center operates about 80 retail locations and seven educational support centers. The chain specializes in band and orchestral instrument rentals and sales to students, parents, teachers and schools. The company’s fiscal 2005 sales totaled approximately $80 million.**

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Message Of Hope Arises From Rwanda Devastation

Making A Difference

I write these words not with my hand but with the hands of 1 million souls, 1 million voices crying out loud. Why did you not come to our rescue sooner, did you not hear our screams? The screams of sons, daughters, mothers, fathers, nieces and nephews. Did you not see us on the headline news? Our flesh in the hands of wicked men holding machetes and yelling, "Kill the cockroaches!"

In my homeland of Haiti, I have seen the decimation of human beings. I have seen the sound of gunfire echoing throughout the land, night after night. I have seen the bodies of innocent children lying on the side of the road. Is this not genocide? Must we always wait until there is a major crisis to help? What happened in Rwanda can happen in Haiti if nobody hears the cries of the children.

And so begins my inspiration for the soundtrack "Hotel Rwanda: Music From the Film" (Commotion Records) and my song "Million Voices." It took just one brave man by the name of Paul Rusesabagina to make a difference in the lives of 1,286 people during the 1994 genocide in Rwanda. When you think to yourself, "What can I do? How can my actions change the world if I am just one person?" I ask you to read on and see what one man of courage, strength and honor could achieve.

The prelude to this devastation was Belgium's acquisition of Rwanda from Germany after World War II. Belgium ruled by creating a social hierarchy between the two tribes in Rwanda. The Hutus made up 85% of the population while the Tutsis made up 14%. The Belgians then guaranteed the Tutsis, but this created great tension between the tribes.

In a period of three months, 1 million people were slaughtered in Rwanda. The streets ran red with the blood of the Hutus, and nation-wide tremors heard their screams. If they did hear them, they turned their backs on them.

In a land ravaged by death and destruction, one man stood out in a world that chose to look the other way. That man was Paul Rusesabagina, the manager of the Hotel Mist Collins in Kigali; Don Cheadle portrays him in the film "Hotel Rwanda." Rusesabagina put his life and that of his family in jeopardy by creating a temporary safe haven for those who feared for their lives. With this act of bravery and compassion, he gave people faith and hope, and this hope led to safety.

While watching the original screening of "Hotel Rwanda," I thought my country, the Philippines, and I received a phone call. We were told that our friend was just shot in Haiti, caught in the middle of gang warfare. He may have had a chance to survive, but doctors don't come to the slums in Haiti. So after the call, my friend was in heaven. After seeing the movie and receiving the sobering phone call, I was once again confronted with the senseless death of so many in our world today. The civil unrest that plagues so many, the dictators that rule by the sword who have yet to die by the sword, Mother Nature and her fury taking so many lives. It's our America, our Middle East, our Haiti, our Africa and our South Asia. Yes, it's all our world, each and every one of us.

Sadly, we sometimes fail to see that we are all "Children of this Earth and that all of humanity is the work that we do to make a difference. One man saved 1,286 people in 1994. What can each one of us do today?

"Hotel Rwanda" is my inspiration and a "Million Voices" is my song:

"If America is the United States of America then why can’t Africa be the United States of Africa and if England is the United Kingdom then why can’t Africa unite all their Kingdoms and be the United Kingdom of Africa?"

A very simple question: Why can’t Africa be the United States of Africa? My message is for the young, the old, the poor and the rich. We can make an impact on world issues. Let us not ignore part of the world, for we are part of the whole world. Those who can’t read to read, bring medicine to those who are sick, give food to those who are hungry, and let all men, women and children hold hands and sing together with voices louder than 50,000 trumpets. For we are over one million voices, and together we can make a difference.

Free Downloads Are His Only Access

In the Jan. 22 issue of Billboard, John Kennedy, chairman/CEO of the International Federation of the Phonographic Industry, wrote of digital music: “For those who claim they took music for free because there is no legal digital selling, there is no longer any excuse.”

I understand your target audience is primarily in the United States and, perhaps, Europe. For the rest of the world, taking music for free is often the only way to access new music.

I live and work in Thailand. I would give anything to be able to purchase music online. I’ve downloaded the new Napster and iTunes programs to do just that. But there’s one small problem: Napster and iTunes won’t take my money. Unless I have a credit card in the United States, I cannot download. What’s a well-intentioned consumer to do? Download for free, perhaps?

It really is my only recourse. Radio playlists here are painfully narrow. The CD shops are way too slow in stocking new product. For the rest of the world outside the United States and Europe, thank God for free downloads.

Andrew Biggs, TV Producer

BEC-Terro Entertainment

Bangkok, Thailand

Publishers Should Think Globally

I’m writing in regard to Michael Clodest’s commentary “Publishers Have an Option” (Billboard, Jan. 29). This piece underscores my concern that publishers are being perceived as little more than penny chasers and not the active catalog promters they once were.

While the author explained how direct collection of royalties may modestly increase foreign revenue, there was no mention of how direct deals later pay off in copyrights in exportation—the true engine for revenue growth. In an era when foreign subpublishers, artists, agencies and burgeoning new-media companies are increasingly open to collaborating with U.S. publishers, it would be criminal for our industry to ignore these global opportunities.

Whether it’s through hiring local song pluggers or a U.S.-based foreign liaison, publishers employing direct collection must find means to exploit their catalogs abroad. Any publisher focusing solely on administration is doing a serious disservice to its writers, as well as its own ongoing economic health.

Justin Kalifowitz, Senior Director, A&R

Spirit Music Group

New York

Letters

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Andrew Biggs, 电视制作人

BEC-Terro 艺术

Bangkok, Thailand

信件

据我所知，摩尔的评论“出版商有一个选择” (《公告牌》, 1月29日) 这篇作品反映了我的担忧，即出版商正在被大众所认为，仅仅是一些口袋里装满钱的人，而不是在海外积极推广其目录的出版商。

当作者解释说直接从外国收集版税可能会稍微增加外国收入时，他并没有提到海外直接交易的收益，这些收益是通过版权出口机制实现的——这是真正的收入增长引擎。在当今的时代，外国子出版商、艺术家、代理商，以及迅速增长的新媒体公司都是开放接受与美国出版商的协作的。

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AND
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Co-chairman, Loeb & Loeb

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Prepared exclusively for the Music & Money Symposium by Billboard and Nielsen Entertainment

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Goin' Mobile: Investing in the New Digital Consumer. What's clicking with the consumer at this new intersection of entertainment, information and communication?

Follow The Money: Valuations, Deals and Predictions for 2005. What are the drivers for current deal-making and which assets are likely to be in demand in the coming years?
A few days after his 30th birthday, pianist Jason Moran, nattily dressed in a suit and black fedora, settled into the Jazz Standard for five days with his longstanding Bandwagon trio (which includes bassist Taurus Mateen and drummer Nasheet Waits), augmented by guitarist Marvin Sewell.

The band was celebrating “Same Mother,” Moran’s sixth album as a leader for Blue Note Records, released Feb. 1. On Jan. 31, he not only astonished the crowd with his display of splash, whirl, turbulence, funk and romance but also furthered his reputation as the most important young jazz musician of his generation.

Moran is that good, that much on the cusp of the jazz cutting edge, and that significant. His pianism is rhythmically charged with the energy of blues-based, I wanted to have a guitarist play with us, and there was only one person: Marvin. He threw in a new spice into the mix. No matter what the tune, we figure out how to accompany him or push him.”

During his set, Moran played new tunes as well as cuts from his previous CDs, including “Ringing My Phone” (from Straight Outta Istanbul), which is built on a cell phone conversation in Turkish that’s sampled and looped and used as a launching pad for frenzied improvisation.

Then there was a quiet, gentle rendering of “Body and Soul,” the jazz gem that Coleman Hawkins put on the map. That proved to be the most touching moment of the evening, and it also showed that forward-bound Moran is still tethered to the jazz tradition. In an earlier conversation, he told me, “I’m a modern piano player, I’m modernistic, I bring new ideas to old things.”

LORBER’S FLIP SIDE: For the follow-up to his 2003 CD, “Philly Style,” keyboardist Jeff Lorber delivers the smooth and fluid with a new improvisational twist on “Flipside,” to be released Feb. 15 on Narada Jazz. Instead of recording straight-through funky live takes, Lorber used the studio to his creative advantage, developing melodies, then returning later to overdub instrumentation.

“Digital recording allows you to save those inspired takes at any stage of the recording process,” says Lorber, who notes that the sound of “Flipside” is conducive to smooth jazz and R&B radio as well as background music for hair salons and clothes emporiums. “You can document your earliest ideas and use those moments in the final recording.”

Highlights include the catchy, chilled opening track, “Ooh La La” and the swing-driven, Latin-vibed “Santa Monica Triangle,” and the funk-inflected “Bombay Café.” However, the piano-led, horn-flavored “Sun Ra” is so miqutoast and mild that it is best skipped over respect for the departed hardliner for whom it is named.

THREE DOT LOUNGE: Pop electric-bass dynamo Meshell Ndegeocello, who has turned a corner into the jazz world of late, has produced her first jazz recording, saxophonist Ron Blake’s “Sonar Tonic,” scheduled for an April 26 release on Mack Avenue Records. On the same day, Verve is tentatively planning to release her own jazz project, recorded two years ago . . . Smooth jazz singer Carol Duboc will release her third CD, “All of You” (Gold Note Records), with a party Feb. 22 at Catalina Bar & Grill in Hollywood, Calif. Then, on March 4, Duboc makes her film debut in “Be Cool” alongside John Travolta and Uma Thurman . . . The Jazz Museum in Harlem has appointed bassist Christian McBride to be co-director, working with the museum’s executive director, Loren Schoenberg . . . Vibraphonist/educator Gary Burton has joined Sirius Satellite Radio as host of the new weekly show “Artist’s Choice.” It airs Sundays from 10 a.m. to 4 p.m. EST on the Pure Jazz channel . . . TV show “Renegades in New York” features pianist Chick Corea performing with several of his musical friends. Actor Jeff Goldblum narrates the nine-episode series, which debuted Jan. 20 on BET Jazz.

The Beat

In the meantime, AstraWerks is waiting to see whether the groundswell for the song will continue. “It’s just a crapshoot to see if it becomes part of the public consciousness,” Warren says. Apple has commercial rights to the song for several more months, but there is no word on how long it intends to run the commercials featuring “Jerk It Out.”

SIMPLY SHOCKING: Michelle Shocked is enlisting friends for a tribute to Delta blues singer Memphis Minnie. Among those who have signed on are Rickie Lee Jones, Lucinda Williams, Victoria Williams and Heart’s Nancy Wilson. But Shocked is also targeting neo-soul singers like Angie Stone as possible participants. The project comes out in June on Shocked’s Mighty Sound label.

The album is one of three that Shocked is working on: “Baby Mine” is a collection of Disney music filtered through Western swing, while “Don’t Ask, Don’t Tell” is a rock album. Mighty Sound is distributed through Ryko.

Additional reporting by Keith Caulfield in Los Angeles.
Amos

Continued from page 13

more's Peabody Academy and her struggles with the music business, her story is a fascinating one.

And it's the entirety of her life, as well as a healthy appetite for researching legends, religious texts, folklore, spirituality and art that informs "The Beekeeper."

"The concept is that there are six gardens, no different than that there are six sides to the cell in the beehive," Amos says. "The songs live within these six gardens [that] represent the emotional life of this female character whose voice we hear on the album."

In seeking out a traditional setting for her ideas, Amos needed look no further than the beehive legacy that exists around Cornwall, England, where she now lives with her husband, sound engineer Mark Hawley, and their daughter Natasha.

"As I started to trace its history, it began to fit into place," she says. "I was thinking about pollination, and we go back to bees and the pollinating of that female worker bee with the male organ of that flower. I brought in the organ, the Hammond B3 organ, to marry with the piano, so that the music would reflect the concept."

The album is led by the single "Sleeps With Butterflies," which is a top 10 track on Billboard Radio Monitor's triple-A chart. Adult contemporary outlets are next. Amos' songs are published by Sover and Stone (ASCAP).

FANATICAL FOLLOWING

"For Tori, there is this kind of built-in, fanatic, very passionate fan base that will follow her wherever she may roam," Epic senior VP of marketing Lee Stimmel says.

Beyond access to a streaming version of the single months ago at Amos.com, anxious fans have been able to preview one song from each "garden" during the six week preceding the album's release. They have also been offered excerpts from "Piece by Piece" and the ability to pre-order a special edition of the album that includes a DVD and 24-page booklet.

Furthering the intimate connection between the artist and the devoted will be a series of book signings starting with a Feb. 23 in-store at Barnes & Noble in New York's Union Square.

April will bring a U.S. theater tour with Amos and just her B3 organ and a Hammond B3.

"Tori alone at the piano tours are intense and very popular, which is why we're doing smaller venues so we get back to that intimate setting," her manager John Witherspoon says. "We did the last tour with just drums and bass and Tori, and we're going back to purely solo for the first time since 2001." Amos is booked by Creative Artists Agency.

A similar European tour will follow, with plans to play some festivals there in June, at which time "Piece by Piece" should be available throughout the continent. A full-scale U.S. tour is slated for summer. The challenge facing Epic is extending "The Beekeeper" beyond Amos' core audience.

Among the plans to reach younger listeners, Amos will conduct interviews with high-school newspapers. The single's exposure at triple-A and AC radio coupled with the major book release will herald her to the older, more passive consumer. Certain retailers will offer a buy-back program for 50% off the album upon book purchase.


TAKING CARE OF BUSINESS

In addition to being at the center of activity, Amos is also in complete control. That has not been the case through much of her career, which contributed to a less than amicable split with Atlantic, where she recorded for more than a decade.

Amos lays bare much of her professional trauma in "Piece by Piece."

"I tried to explain the music business animal from my perspective," she says. "From publishing and what you need to watch out for, the power structure, and I walk you through what went down with me and Atlantic."

Discussing the business end of art with Amos evokes a passionate discourse on the need to tip the balance of power away from record labels, managers, booking agents and attorneys in favor of the artist.

Amos, Witherpoon and Chelsea Laird, another member of Amos' management team, are doing their part to foster change through the Bridge Entertainment Group (Billboard, Oct. 23, 2003), a company that offers managers and artists services on a piecemeal basis.

But taking on other full-time clients beyond Amos will have to wait until activity around "The beekeeper" diminishes.

Contributing to the workload has been the negotiation of a shift of Amos' Atlantic releases within the Warner Bros. family to Rhino, which in the coming years should unleash a wave of deluxe reissues.

Witherspoon envisions repackaging her releases with substantial bonus material, not unlike Rhino's treatment of Elvis Costello's catalog.

"One of the reasons we formed the Bridge was for me to be able to work Tori now," Witherpoon says. "Tori Amos is a brand, and the idea is at this point in her career to really just make as much out of it as we can now."
Venues

Continued from page 19

called the New Charlotte Arena pending a naming-rights deal, is set to open in November and will be home court for the NBA Bobcats. Arena management has also been active in positioning the building as a concert showplace.

"I go to the touring industry conventions and try to get as much face time with the decision-makers, the promoters and agents as I can," says Marty Bechtold, senior VP of event booking and marketing for the arena. "We will be flexible in our capabilities, as far as capacity goes. We don't want to be limited to just big shows. We will do what we can to cut deals that make financial sense for everyone involved."

Bechtold points out that Charlotte is an affluent market as the second-largest banking center in the United States. The market is ranked 28th, with a population of 2.5 million.

YOUNGSTOWN ARENA
Youngstown, Ohio

This November, Youngstown, Ohio, will have a new 7,000-capacity arena. The $41 million building will be the home of a new Central Hockey League franchise. It is also in the market to host other sports events, as well as concerts, motorsports and family shows.

The city-owned facility will operate under the jurisdiction of the Youngstown Convocation Center. It is being built in conjunction with Global Entertainment, a Phoenix-based facility management firm that will manage the arena under the GEC/Compass Management banner.

As for competition in Youngstown, arena marketing coordinator Shaquela Jones says, "There isn't any. People in this market have to travel at least 45 minutes to an hour for entertainment in Cleveland, Pittsburgh or Akron." Jeff Cossow has been named executive director of the new arena, and a search is under way for a naming-rights sponsor.

HOUSE OF BLUES
various locations

House of Blues opened its newest club Nov. 19 in Cleveland with a sold-out performance by Cheap Trick. The club is the direct result of a $110 million recapitalization in March 2004 and the first of many new properties to be developed by House of Blues Entertainment.

The Cleveland venue is an anchor tenant of the East Fourth Street Project, a proponent of the redevelopment of downtown Cleveland. The Cleveland HOB joins clubs in New Orleans; Los Angeles; Chicago; Myrtle Beach, S.C.; Orlando, Fla.; Las Vegas; and Anaheim, Calif.

STOCKTON EVENTS CENTER
Stockton, Calif.

The International Facilities Group has a 10-year contract with the city of Stockton, Calif., to oversee four facilities. Three of them are scheduled to open in fall: a 10,000-seat arena, a 5,000-seat ballpark and an ice arena.

(Continued on page 24)
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Vietnam War Still Fresh In Griffith’s ‘Mind’

BY JIM BESMAN

Four years after her last studio album, Nanci Griffith is back with a new one. “Hearts in Mind”: a new label, new producer, and a brand-new record, she’s back with a vengeance. Griffith, who won the 2003 CMA award for female vocalist of the year and other major industry honors, has been working on this project for a long time. The album is due out in April, but Griffith and her band have been touring extensively to support the release.

The album title, which Griffith says is about the beauty of Vietnam songs, is inspired by the words of singer Ella Fitzgerald. “Ella Fitzgerald was named ‘Hearts in Mind’—returning Griffith’s favor of singing backup on his platinum-selling ‘License to Chill’ album,” says Griffith. “But ‘Hearts in Mind’ also marks Griffith’s biggest undertaking as a producer. “I’ve never been so totally at the wheel as I was on this one,” says Griffith, who co-produced the set with her drummer, Pat Mcnerny.

“we were ready to make a record but didn’t have a deal, so my publisher at Universal, [senior VP/GM] Pat Higdon, set us up in a studio, and I went into it with very little planning,” she says. “I knew I wanted to do a record with a mythic feel to it, and I wanted to do a record that was really different from anything I’d done before.”

The album arrived Feb. 8, features eight songs that were either self-penned or co-written.

GUESTS GALORE

Besides Griffith’s longtime band, the Blue Moon Orchestra, the album features guest artists including Mac McAnally. He previously sang with Griffith on her early-career classic “Gulf Coast Highway” and reprised her role on “Blue to the Occasion.” Another guest artist is Keith Caradine, who co-wrote and sings on “Our Very Own,” the title track to a forthcoming movie in which he stars. The album also features Jimmy Buffett, who sings on Blue Moon Orchestra guitarist Clive Gregson’s “I Love This Town”—returning Griffith’s favor of singing backup on his platinum-selling “License to Chill” album.

But “Hearts in Mind” also marks Griffith’s biggest undertaking as a producer. “It’s not a time to be silent,” says Griffith. “Now there’s so much anxiety and fear thrown at us every day, and it does change your life. “I’ve always had a big mouth,” she adds lightheartedly, “and it’s not a time to be silent.” But she points out that “Hearts in Mind” isn’t entirely war-related. “Beautiful,” was written about her stepfather, who performed in Woody Herman’s band and with Hoagy Carmichael.

“It’s so fun to get to a place in music where I get to scat at the end—which is a real shocker for my audience,” she says of the song. “Ella Fitzgerald said scatting was like standing naked onstage, because it was so revealing and no two people do it alike. I really like that.”

The album, which arrived Feb. 8, features eight songs that were either self-penned or co-written.

ON THE ROW: Universal South Records director of national promotion Denise Roberts has resigned. She has been with the label since its inception in 2002, first as West Coast regional promoter and later as national promoter. Roberts previously worked for MCA Nashville.

SIGNINGS: Songwriter Kim Williams has signed an exclusive publishing deal with Magic Mustang Music in Nashville. The company, run by Larry Shell, is co-owned with indie label Broken Bow Records, also in Nashville. Williams has penned such hits as Garth Brooks’ “Papa Loved Mama,” Brooks & Dunn’s “Lonely Road” Truth,” Reba McEntire’s “The Heart Is a Lonely Hunter” and Randy Travis’ “Three Wooden Crosses.” His songs have also been recorded by Kenny Chesney, George Jones, Rascal Flatts, Clay Walker, George Strait, Conway Twitty, Alan Jackson, Ray Price and Hank Williams Jr.

MUSIC NEWS: CBS-TV has agreed to air a special celebrating the 40th anniversary of the Academy of Country Music. The show will be taped May 18 at the Events Center at the Mandalay Bay Resort and Casino in Las Vegas, the day after the live broadcast of the ACM Awards. The show will air on CBS in the fall. The awards show also airs on CBS. The air date and artist lineup for the special have not yet been announced.

Additional reporting by Ken Tucker in Nashville.
FEBRUARY 19, 2005

**TOP COUNTRY ALBUMS**

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<thead>
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**TOP COUNTRY MUSIC MAGAZINE**

- **Billboard**
- **Country Weekly**
- **Roughstock**
- **The Country Music Magazine**

**FEBRUARY 19, 2005**

- **Rolling Stone**
- **Entertainment Weekly**
- **GQ**
- **The New York Times**

**Billboard**

- **Trends**
- **Business**
- **Technology**
- **Music**

**Country Weekly**

- **Features**
- **Reviews**
- **Interviews**
- **Columns**

**Roughstock**

- **Reviews**
- **Interviews**
- **Columns**
- **Features**

**The Country Music Magazine**

- **Features**
- **Reviews**
- **Interviews**
- **Columns**

**Rolling Stone**

- **Features**
- **Interviews**
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- **Reviews**

**Entertainment Weekly**

- **Features**
- **Interviews**
- **Columns**
- **Reviews**

**GQ**

- **Features**
- **Interviews**
- **Columns**
- **Reviews**

**The New York Times**

- **Features**
- **Interviews**
- **Columns**
- **Reviews**
**Top Bluegrass Albums**

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**Top Country Singles Sales**

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<td>Cheesy Wright</td>
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<td><strong>BABY GIRL</strong></td>
<td>Morgan Wallen</td>
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<td>Randy Rogers Band</td>
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**HOT SHOT DEBUT**

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<td><strong>DON'T ASK ME HOW I KNOW</strong></td>
<td>Bobby Pinson</td>
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Universal Music Publishing Group’s reputation as a marketing-driven company and as one of the most efficient global administrators continues to attract veteran and new songwriters, chairman/CEO David Renzer says. The publisher ended 2004 as Billboard’s No. 3 Hot 100 publishing corporation.

The hits that led to that ranking included “Goodies,” performed by Ciara and Petey Pablo, “Lean Back,” released by Terror Squad, and “Here Without You,” performed by 3 Doors Down.

“We market our catalog and writers in unique, proprietary ways,” Renzer says. For example, during the last two years a marketing council evolved to coordinate and implement global strategies. The marketing campaigns are similar to those that record companies initiate for priority artist releases.

This means that there is a “view from above,” Renzer explains, with department heads coordinating new-media, marketing and commercial efforts using the company’s newsletter, Web site, TV sampler, e-mail versions of CD samplers and other multimedia while they seek such other opportunities as ringtone licensing.

UMPG provides music supervisors with “synchexpress,” a Web feature that allows them to search the catalog effectively and license the repertoire. Renzer believes the strength of the company’s global creative staff and its exploitation of film/TV/new media distinguish it from other publishers.

Adding to its catalog of more than 1 million songs, the company signed deals last year with such marquee names as Paul Simon and Mariah Carey, who brought substantial parts of their catalog with them, Renzer notes.

For 2005, Renzer expects the 12 album to continue its tremendous global run and Franz Ferdinand to continue its success. Among many writers and performers who will draw attention this year, he says, are 3 Doors Down, Blue Merle, the Killers and Miri Ben-Ari.

Renzer also predicts that there will be the breakthrough year for writer/producers Dre & Vidal, who worked on Usher’s No. 1 album “Confessions.”

While the publisher will continue to emphasize efforts to attract and sign talent, Renzer says it is definitely interested in acquiring more catalog. One of the priorities, however, is to balance the number of acquisitions with sufficient resources to service the catalog.

The challenge for the new year will be the same as always, Renzer says: determining where continued growth will come from. He anticipates that the “tremendous run” in the ringtones area will continue for at least the next year.

For 50 Cent, with two of the most downloaded songs for ringtones last year, the ringtone revenue numbers were “very meaningful,” Renzer says.

R&B Solo CEOs

Two companies rank solely on Billboard’s 2004 recap of Hot R&B/Hip-Hop Publishing Corporations: R. Kelly Music and Kanye West’s newly named Please Gimme My Publishing. Both are stand-alone companies, so they qualify for their top 10 ranking amid larger publishing corporations.


The sole writer signed to the 14-year-old company, Kelly closed out 2004 at No. 1 on the Hot R&B/Hip-Hop Songwriters recap, with 22 charted titles, and No. 3 on the Hot 100 Songwriters recap, with 15 charted titles.

He was a featured performer on several of the hits he penned last year, including “Wonderful,” performed by Ja Rule; “Hotel,” performed by Cassidy; and “Gigolo,” performed by Nick Canon.

Projects on tap for 2005 include the follow-up to his 2004 double-CD “Happy People/U Saved Me” plus soundtracks and a host of collaborations with various artists.

West, who has been nominated for multiple Grammy Awards this year, serves as CEO of Please Gimme My Publishing. The company has the publishing for such blockbuster 2004 hits as “Slow Jamz” by Twista featuring West and Jamie Foxx plus West’s own “Jesus Walks.”

The BMI-affiliated firm already has a host of projects under its belt for 2005. Having wrapped his collaboration on albums by the Game, Common and D.O.D., West is training his creative sights on projects by Lalah Hill, Fox, Twista and newcomers Keyshia Cole and Miki Bias, among others.

The biggest challenge, notes West’s manager, John Monopoly, is time.

“My partner, Don C., handles the day-to-day scheduling,” Monopoly says. “It’s always a challenge, given West’s own material, projects on his label [Getting Out Our Dreams through Sony Music Label Group U.S.I.], work with other artists plus his touring. We’re always figuring out ways for him to get his production work done without compromising his solo artististry.”

Gail Mitchell

Warner/Chappell Music

Recognizing the opportunities in the mobile space, Warner/Chappell Music last year was the first major publisher to enter an agreement with its sister label to make its recorded music available for master ringtones and ringbacks.

As a result, more than 2,000 tracks embodying repertoire from the catalog of Billboard’s No. 4 publishing corporation for 2004 were distributed for ringbacks.

The deal has also allowed hundreds of acts that record for Warner Music Group’s labels and have publishing with Warner/Chappell to instantly tap into the rapidly growing revenue stream for master ringtones, chairman/CEO Les Bider says.

With a library of more than 1 million copyrights from 65,000-plus songwriters and composers, the publisher’s catalog holds promise for a variety of new uses.

While all opportunities to promote the company’s writers and catalog are important, Bider recognizes the potential benefits to the music industry in mobile phones. He notes that this wireless market is a more secure environment than the Internet and less prone to piracy.

With this protection, and with revenue for ringtones, master ringtones and ringbacks projected to be in the billions by 2008, “you can imagine the not-too-distant day when every cell phone is a music retail outlet,” Bider says.

“We’re approaching a significant juncture,” he says. “We are looking at what is potentially one of the most important opportunities we have faced in years: the challenge of bringing our music to the mobile space. I think it’s imperative that we not let this chance pass us by while we’re fighting amongst ourselves over licensing agreements and revenue splits.”

Last year brought tremendous success for the publisher’s artist/songwriters, including Green Day, Hooptiebuck and Brian Cox, one of the writers behind Usher’s platinumplus “Confessions,” Bider says.

Additionally, songwriter/producer John Shanks returned to Warner/Chappell, entering a worldwide publishing deal. His Grammy Award nomination this year for producer of the year follows a successful career penning hits for Sheryl Crow, Bon Jovi, Melissa Etheridge, Fleetwood Mac and others. In the coming year, Bider says, Shanks will be working with Annie Lennox, Sting, Bon Jovi and Santana.

Warner/Chappell achieved its No. 4 ranking through the success of hits on The Billboard Hot 100 including “Burn,” recorded by Usher; “The Reason,” performed by Hooptiebuck; and “Lean Back,” released by Terror Squad.

SUSAN BUTLER

Sony/ATV Music Publishing

Touting the world’s largest country music catalog and holding copyrights in the Beatles’ songs, Sony/ATV Music Publishing was Billboard’s No. 5 Hot 100 publishing corporation for 2004. It ranked No. 1 on the Hot Country Publishing Corporations chart for the year.

Among the hits that led to its year-end ranking were two songs performed by Beyoncé, “Naughty Girl” and “Me. Myself and I,” and Sheryl Crow’s version of “The First Cut Is the Deepest.”

Sony/ATV is an independent company that is not part of the Sony BMG Music Entertainment joint venture. The publisher plans to expand its contemporary music roster and make key catalog acquisitions this year, says Danny Strick, president for the company’s worldwide territories excluding Nashville, where Donna Hilley serves as president.

Sony/ATV was built through acquisitions, Strick notes. In the 1990s, Sony Music Publishing acquired the top country music catalog of Tree Publishing in Nashville. Through a joint venture with Michael Jackson’s American Television (ATV), the catalog of the Beatles and others became part of the company, which then added the prestigious...
EMI Music Publishing
Martin Bandier, chairman/CEO

EMI, one of the world's largest music Companies, is built on a foundation of profits. As the No. 1 publisher last year, EMI is a major player in the music business. In December, EMI Music Publishing and Sony BMG Music Entertainment paved the way to make recorded music available in new digital products and services by entering an unprecedented licensing agreement covering rights and rates in North America (Billboard, Dec. 25, 2004).

As the first major publisher and label to come to terms, the companies found a way to expedite the clearance process for a variety of innovative formats and platforms, including such products as DualDisc for the traditional retail market, video-on-demand and music services for mobile telephones.

With this milestone under its belt, EMI Music Publishing is exploring the possibility of expanding its role in the mobile service arena, chairman/CEO Martin Bandier says. The company expects to try licensing repertoire and master records for ringtones directly to mobile services rather than licensing through aggregators in the coming year, he adds.

The breadth of the company's catalog, encompassing the more than 1 million songs it owns, controls or administers, means that there will be an abundant supply of music to promote through all the new formats. In 2004, the hit songs that led to EMI's No. 1 ranking on the Hot 100 Publishing Corporations chart included "Yeah!," performed by Usher with Lil' Jon and Ludacris, "Burn" from Usher and "If I Ain't Got You" performed by Alicia Keys.

EMI, Bandier says, is excited about many anticipated releases for 2005 featuring its repertoire, including a solo album by Ilo Thomas, (Continued on page 48)
Every trip to Cajun country brings a new music discovery—or rediscovery, as it were.

This time it was "Ride the Donkey," a novelty hit that is sweeping the French-speaking Acadiana region of southwest Louisiana. "It's the hottest song out right now in the Cajun/zydeco genre," says Todd Ortego, owner of the Music Machine store in Eunice, La., the unofficial Cajun prairie capital. He also co-hosts "The Swamp & Roll Show" on local radio station KBON.

"It was the best seller through the holiday season, being that it was cute so the little kids really liked it, too," Ortego says. "And it was a Cajun-type song that the grandparents bought for their grandkids...it might be a door to exposing younger people to Cajun and zydeco music."

The title track to the latest Swallow Records album from Don Fontenet et Les Amis de la Louisianese, "Ride the Donkey," is the latest reworking of a Cajun standard going back at least as far as Nolan Cormier & the Louisiana Aces' 1971 Swallow hit "Hee Haw Breakdown." It was later adapted into "Zydeco Hee Haw" by Boozoo Chavis.

"It's a variation of the Mardi Gras jig that many hands have covered," Ortego notes. He says that Fontenet's version is distinguished by its story line. "A guy goes to the livestock auction barn and buys this cute little donkey, and his friends pick on him for it. But it has this little sexual double-entendre where he meets this lady and she wants a little ride on the donkey, so you can take that as you may—but it's not that obvious for kids."

Unlike most of Fontenet's recordings, "Ride the Donkey" is in English, as are such previous Cajun novelty hits as Rockin' Sidney's much-covered (and similarly suggestive) 1985 zydeco smash "My Toot Toot" and Keith Frank's 1995 zydeco interpretation of "Movin' On Up," the theme to TV show "The Jeffersons."

"It happens now and then," Ortego says of the occasional Acadiana novelty hit, "and it usually traces back to Floyd Soileau."

Soileau is the venerable head of Ville Platte-based Flat Town Music Co., home of the legendary Swallow label (Soileau is pronounced "swallow"), zydeco label Maison de Soul (home of Rockin' Sidney and Frank) and Flat Town Music (BMI)—publisher of "Hee Haw Breakdown."

Boozoo Chavis.

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"Previous CDs by Fontenet were all traditional Cajun, all in French," Ortego says. "Then they popped out with this novelty song, and Floyd in his wisdom made it the title cut of the album, even though it seemed out of character from what the band had done before. I was even kind of leery of his decision, but it paid off once again. I just got another 10 of them in today."

Chris Soileau, VP of his father's company, says that "Ride the Donkey" has garnered greater attention from radio so far than Horace Trahan's bootiful novelty hit of two years ago, "That Butt Thing," which Flat Town distributed. Seconding Ortego, he says, "It's getting more broader response from all age groups [because] parents don't have as much problem with the content."

But Soileau also notes that "Ride the Donkey" has served Flat Town and Cormier well by "reintroducing the public" to a venerable copyright.

"It's a win-win situation for the original writer and the current performer, so everybody's happy," Soileau says. "Mr. Cormier should be pleased at the end of the year when he gets his royalties."
EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Zomba Label Group in New York appoints John Fleckenstein senior VP of international and Julie Goldstein VP of marketing. It also promotes Max Nichols to senior director of video production. Fleckenstein was VP of global marketing at BMG. Goldstein was VP of marketing at TV Guide Television Network and Nichols was director of video production.

Epic Records in New York names Al Smith director of A&R. He was VP of creative at Cherry Lane Music Publishing.

Roch Records Nashville names Jack Purcell director of marketing and promotion. Chuck Rhodes director of creative services. Amy Murray marketing and promotion manager for bluegrass. Bill Rix marketing manager for alternative and Kim Drummond office manager.

Purcell was director of national promotion. Rhodes was director of promotion, Murray was VP of Pinecastle Records. Rix was director of national sales and marketing at Skaggs Family Records, and Drummond was assistant to the senior VP of creative services at Warner Bros. Records Nashville.

Lyric Street Records in Nashville names Ashley Heron marketing coordinator. He was promotion coordinator.

DISTRIBUTION: Handleman Co. in Troy, Mich., promotes Ron Lund to senior VP of product management, logistics and business processes. He was group VP of product management and logistics.

PUBLISHING: EMI Music Publishing in Hamburg, Germany, names Mike Weller managing director. He was VP for Germany, Switzerland, Austria and Central Europe at Sony ATV Music Publishing.

Universal Music Publishing in London and Stockholm, Sweden, appoints Pelle Lidell A&R executive. He was co-founder/managing director of Murlyn Songs.

PERSONAL MANAGEMENT: Moir Borman Entertainment in Santa Monica, Calif., names Lisa Battista Giglio associate manager. She was director of tour development at House of Blues Concerts.

DIGITAL ENTERTAINMENT: Napster in Los Angeles appoints Andrea G. Devenow VP of business development. She held the same title at MovieLink.

RADIO: Infinity Broadcasting in New York promotes Karen L. Mato to VP of communications. She was director of communications.

Infinity-owned classic rock WNCX and active rock WXLY in Cincinnati promote Bill Blackman to VP/GM. He was AD at both stations.

Mainstream top 40 KCHZ Kansas City, Mo., taps Maurice DeVoe as operations manager/PD. He was PD at R&B/hip-hop KWRP Houston.

Oldies WOBB Columbus, Ohio, names Bill Shannon PD. He was PD at oldies WDLY in Cleveland.

HOME VIDEO: Buena Vista Home Entertainment based in Burbank, Calif., ups Eric Masher VP to VP of communications. He was executive director of communications.

RELATED FIELDS: Clear Channel Entertainment Television in New York promotes Dennis Spencer to senior VP/managing director of international distribution and programming. He was VP/managing director of international distribution and programming.

The Country Music Assn. in Nashville ups Wendy Pearl to senior director of communications. It also names Tamara Saviano freelance editor of CMA Close Up.

Pearl was director of communications, and Saviano remains founder and president of American Roots Publishing.

Francisco’s Gold Rush

TV personality Don Francisco (a.k.a. Marlo Kreutzberger), far left, receives a Latin music gold award from Univision Music Group president/CEO Jose Behar, second from left, to commemorate Francisco’s debut album, “Mi Homenaje a la Musica Norteña,” which has shipped 100,000 units, according to the Recording Industry Assn. of America. Francisco received the award during a live broadcast of his Univision variety show “Sabado Gigante.” The album, which explores various themes in norteño music, features contributions from acts including Los Tigres del Norte, Conjunto Primavera and Graciela Beltran. A portion of the album’s proceeds go to the nonprofit charity Casa del Migrante.

Ludacris Does Sundance

Ludacris performed Jan. 23 as part of the annual Blender Sessions concert series (presented by Blender magazine) at the Sundance Film Festival. This year's series—held at Harry O's in Park City, Utah—featured performances from such acts as Snoop Dogg, the Crystal Method, the Exies and Fountains of Wayne. (Photo: Kevin Mazur/Wireimage.com)

Now, Hear This... ASYN

Artists to Watch

It’s a scenario that most struggling artists dream about: Do a show and get offered a major-label deal on the spot. It may sound like a Cinderella story, but it happened to singer/songwriter Aslyn. “I did a showcase in L.A. where I played for the president of Capitol Records (Andy Slater), and I guess that’s all it took,” she says. Raised in Gainesville, Fla., and now living in Atlanta, Aslyn paid her dues by honing her skills in Atlanta’s clubs. She wrote the songs on her debut album, “Lemon Love” (due March 29 on Capitol), over four years. The piano player’s music has irresistible pop hooks that should appeal to fans of such acts as Elton John, Gavin DeGraw and Keane “Be the Girl,” the album’s first single, is getting airplay on adult top 40 radio, and VH1 has added the video to its playlist. Aslyn’s songs are published by Little Circus Songs/EMI Music Publishing (EMI). One of the album’s highlights is the power-pop tour de force “Just Enough.” Aslyn says, “It’s my favorite song on the album, and I hope it’s the next single.” Aslyn is managed by Crush Music Media Management and is booked by Jonathan Levine at Monterey, Calif.-based Monterey Peninsula Artists. Last month Aslyn wrapped up a tour with Bob Schneider, and she has landed opening slots on U.S. tours with Ryan Cabrera and Marc Broussard.

CARLA HAY

FEBRUARY 19, 2005

www.billboard.com • www.billboard.biz

www.americanradiohistory.com
SINGLES
Edited by Michael Paletta

R&B/HIP-HOP

BEANIE SIGEL FEATURING MELISSA
"Feel It In The Air" (07)
PRODUCER: Heavy D
WRITERS: D. Grant, D. Myers, D. Lewis
PUBLISHERS: not listed
Roc-a-Fella/Polish Jam 16229 (CD promo)

Beanie Sigel has long been Roc-a-Fella's subtle lyrical assassin. Not as flamboyant and lauded as Ja-Z, his hardcore tales of street life are often as vivid and gut-wrenching as any in hip-hop today. That has never been clearer than it is on "Feel It In The Air." The melancholy tune, produced by Heavy D, samples Raphael Harewood's "Whole Lot Of Women." Sigel car- ries a weight that is palpable as Sigel's sentiments that is something about to happen. The Philadelphia PA conveys a real sense of urgency and paranoia with lines like, "Something going on, I feel funny/Can't tell me nothing different/My baby don't show" With the recent departure of Roc-a-Fella head Damon Dash and Sigel's current incarceration, it will be interesting to see how radio and fans respond to the single. However, with songs like this and "The B. Coming," due in April, Sigel may finally have his day.

NEW ORLEANS CRAWL (3:52)
PRODUCERS: John Leckie, New Order
WRITER: New Order
PUBLISHER: Warner/Chappell
Wamer Bros. 49307 (CD promo)

In the mood for something new from the U.K. band that has been a major influence for many of today's modern rock newcomers? You're not alone. With "Crawly," the first glimpse into the act's eighth studio album, "Waiting for the Sirens' Call" (due April 12), New Order deftly delivers the goods. Haunting synths? Check. Strummed, layered guitars? You bet. A rollicking dance-rock hit? Absolutely. Bernard Sumner's unmistakable voice? Naturally. With this potent track, the group recalls the past, but continues to look forward. Indeed, newly styled computerized beats work incredibly well within the band's signature sound. Lyrically, Sumner asks for just "one more day." "One more day," in fact, to ensure the world's "mountains, lakes and the human race." With many feeling confused and lost in today's world, New Order puts it all in perspective. This is the Stuff musical dreams are made of.

MODERN ROCK

DOVES Black and White Town (4:15)
PRODUCERS: Doves, Ben Hillier
WRITERS: J. Williams, J. Goodwin, A. Williams
PUBLISHER: EMI Music
Capitol 74609 (CD promo)

Despite proferring yet another album of consistently memorable, overpoweringly catchy rock, U.K. trio Doves has never dented a Billboard singles chart. In a perfect world, "Black and White Town," the first single from the upcoming album "Some Cities" (due March), will be the track that exposes this splendid band to a wider audience. Stomping out of the gate like a turbocharged crossover of the Motown staple "Heat Wave" and a vintage New Order single, "Town" rides a driving beatback and chiming piano chords straight into soulrock salvation. This band has a knack for transforming simple sentiments into iconic calls to arms. What we have here is an escapist anthem ("in a sad little town/There's no color and no sound") guaranteed to snap you out of myriad ruts in just four minutes. Goodwin's vocals are as melodic and inspirational. So why resist?

COUNTRY

BUDDY JEWEL "If She Were Any Other Woman" (3:11)
PRODUCER: Garth Funds
WRITERS: B. Beavers, K. Lovelace, C. Harrington
PUBLISHER: various
Columbia 38370341 (CD promo)

The first single from Buddy Jewel's forthcoming sophomore album, "Times Like These," once again demonstrates the warm, confident vocal style that made him the first-season champion of "Nashville Star." Here, Jewel delivers a tribute to a woman in his life. Penned by Brett Beavers. Keiley Lovelace and Connie Harrington, it's a sweet, thoughtful tune, and Jewel's smooth delivery should find a spot on country airwaves. Produced by Garth Funds. "If She Were Any Other Woman" has a sultry, earthy quality that is immensely appealing. One of getting the best from a great vocalist. Funds helps Jewel really shine. As for the woman in Jewel's life, well, she fills him with peace and contentment.

GEORGE CANYON My Name (3:59)
PRODUCERS: Tim Dubois, Steve Mandle
WRITERS: G. Canyon, G. Sampson
PUBLISHER: various
Universal South 20611 (CD promo)

In Canada, this single is George Canyon's second single, "My Name," may become a hit—or it might just leave people scratching their heads. Canyon wrote the song with singer/ songwriter Gordie Sampson after one of Canyon's friends got a plate of mashed. The lyric is written from the perspective of the unborn child. However, if the average radio listener hears the song without knowing the context, it is utterly confusing. The song includes a few words from Canyon setting the origin of the song. Canyon is a guy who has mastered tender and moving. The production is understated.

THE BRAVERY An Honest Mistake (3:40)
PRODUCERS: Sam Endicott
WRITERS: S. Endicott
PUBLISHER: not listed
Island 16232 (CD promo)

The platinum success of Island act The Bravery continues and deepens with new wave of new wave. With the industry on the lookout for a band worth its weight in analog keyboards, the label also signed New York's The Bravery in September, creating a two-upper cut of neo-electro pop. While it might be unfair to compare the Bravery to the Killers, the two bands have more in common than calling Island home: They're both steeped in '80s electro influences, they have a sense of melody, and they're dancefloor-ready. "An Honest Mistake" starts off sounding like vintage New Order or Yaz but is quickly complemented by gritty guitar. By the time the chorus rolls around, it feels like the prom scene of a John Hughes film. Aboard the "Wing." The curve modern rock station KITS San Francisco first on such bands at the Strokes and the Killers--has made "An Honest Mistake" one of its current most-played tracks.
One of the albums reviewed in the Billboard Pick's Music for February 19, 2005, is "Mercy Now" by Mary Gauthier. The review describes the album as "an easy, compassionate conservative taking" on new and heightened meaning, a CD like "Love Rocks" arrives right on time. The two-disc collection brings together gay, lesbian, bisexual and straight artists in the name of love, respect and commitment — regardless of sexual orientation or gender identity. Onboard are Christina Aguilera ("Beautiful"), Dido ("Thank You"), Dolly Parton ("Jolene"), Dixie Chicks ("I Believe in Love"), Pink ("Love Song"), Ari Gold ("Home"), Eric Hansen ("I'm Not Jealous"), Melissa Etheridge ("Giant"), Kinnie Starr ("Alright"), Emmylou Harris ("Jupiter Rising"), Billy Porter ("Only One Road") and others. Net proceeds from sales of "Love Rocks" will be donated to the Human Rights Campaign — a national gay, lesbian, bisexual and transgender civil rights organization — and its educational division, the HRC Foundation.

**ALBUMS**

**ESSENTIAL REVIEWS**

Edited by Michael Paoletta

**POP**

« BLUE MERLE »

**PRODUCER**: Stephen Harris

**Island 00002961**

**RELEASE DATE**: Feb. 15

*when we first heard Coldplay’s “Yellow,” we thought it was Dave Matthews with a new backing band. when we first heard Blue Merle, we thought it was Coldplay’s Chris Martin backed by a latter-day Dave Matthews Band. While there may be nothing inherently wrong with the comparisons, there is something amiss when slick production and plain vanilla arrangements trump what could otherwise be a solid acoustic release. Blue Merle’s “Burning in the Sun” was unsurprisingly produced by Stephen Harris, the man behind Matthew’s “Busted Stuff” — and the reverberation, as does unremarkable lyricism and contrived grit. While the four members of Blue Merle certainly know their craft, their grassroots charm and raw edges are reduced to drab track after drab track, with each personality (and mandolinist) eking through gradually but only making strides after its too late. — **K.L.**

**SOUNDTRACK**

**ALONE IN THE DARK: MUSIC FROM AND INSPIRED BY THE ORIGINAL MOTION PICTURE**

**PRODUCERS**: various

**TARTAN 35802**

**RELEASE DATE**: Feb. 8

This soundtrack-inspired project by director for horror flick “Alone in the Dark” gives viewers their money’s worth, bundling 38 songs in the double-CD. Despite the set’s title, none of its material was specifically written for the movie, having been culled from various bands’ albums. “Alone” is not the most cohesive music collection, but its various genres and artists offers those who want an introduction to death metal (along with its brutal and musical subgenres), modern grindcore and modern punk, but could start here. Early acts like Death Angel (“The Devil Incarnate”), Suffer ("Soul’s Den”), Exodus ("Blacklist") and Agnostic Front ("Peace") are among the contributors. Rising bands that have been generating more fan dominate the first disc, such as Bummo Borgen ("Vredeshyrd"), Shadows Fall (“What Drives the Weak”), Nightwish (“I Whisper I Had an Angel”) and Illingfield Escape Plan (“Panasonic Youth”). The set is dedicated to “Dimebag” Darrell Abbott, further proof of how wide the late guitarist’s influence and friendships spread. — **K.L.T.**

**VANESSA WILLIAMS**

**EVERLASTING LOVE**

**PRODUCER**: Rob Mathes

**Lava 93802**

**RELEASE DATE**: Jan. 25

Vanessa Williams has suddenly re-emerged on the music scene with two albums in the past few months. First, she issued the holiday-themed “Silver & Gold” and now, “Everlasting Love.” This latest set is a covers collection of 90’s love songs: it arrives in time for Valentine’s Day and will most certainly be a fitting gift for Mother’s Day, too. For her step back in time, Williams tackles Chaka Khan’s “Everlasting Love” with an appropriately sultry interpretation. Elsewhere, she offers a live version of the Brothers Johnson’s “I’ll Be Good to You,” which features James D-Train Williams. Most poignantly (in light of her marriage troubles), she includes a heart-breaking original tune, the semi-autobiographical “Today and Everyday (Wedding Song).” — **L.C.**

**R&B/HIP-HOP**

« SAGE FRANCIS »

**A Healthy Distrust**

**PRODUCER**: various

**Epiphany 86709**

**RELEASE DATE**: Feb. 8

While jewel-drenched and bullet-scarred rappers load up the airwaves, there is a hip-hop alternative to all the glitter and glamour. Welcome to the world of Sage Francis and his intelligent and emotive “A Healthy Distrust.” A follow-up to his “Personal Journals” disc, this album (his Epiphany debut) packs a one-two punch of heady lyrics and intricately produced backdrops. On “Product Placement,” Francis ties one nod to another as he spins a doppelgäntz tale of metaphorical drug use. Meanwhile, the Danger Mouse-produced “Gunz Yo’ Takes aim at the role that firearms play in American society. Other highlights include “Lie Detector Test,” “Sun Vs. Moon” and the hilarious-but-so- real “Violence Bomb Threat.” As gruff as many of his contemporaries, Francis offers you the chance to nod and say — **K.L.**

**DANCE/ELECTRONIC**

« BRAZILIAN GIRLS »

**BRASIL GIRLS**

**PRODUCERS**: Brazilian Girls, Hector Castillo

**Verve Forecast 00003229**

**RELEASE DATE**: Feb. 1

In need of some fabulous music for Saturday night, find your party on Shun’s brunch! Consider “Brazilian Girls” your new secret weapon for such occasions — and beyond. With nary a second and only one female, the New York-based, multicultural trio (singer Sabrina Scubba, keyboardist Danutte, bassist Jesse Murphy and drummer Aaron Johnston) are akin to a modern-day Dr. Buzzard’s Original Savannah Band. The rhythmically colorful group thinks nothing of drawing inspiration from a wide range of music, including bossa nova, dub, dance/electronic, jazz, easy listening and German Schlager. From “Homme” and “Lazy Love” to “Don’t Stop” and “Dance Till the Morning Sun,” the overall vibe is ultra cool and ultra sexy. Throughout, Scubba’s multilingual delivery remains wickedly sublime. — **M.P.**

**BLUES**

« PRIX BElRENT »

**THE TROTH**

**PRODUCER**: Armo Harvey

**Terminus 0407**

**RELEASE DATE**: Feb. 1

Precious Bryant is definitely one of those pious folks in Georgia like to brag about from time to time. She’s a genuine country blues artist who didn’t track her debut album (” Fool Me Good,” 2002) until she was about 60 years old. Bryant learned her guitar and the blues in Talbot County, Ga., from the time she was a little girl. As with her initial album, there is nothing fancy going on here. Like Bryant’s performance style, the arrangements are elemental and engaging. The tunes are a sampling of originals and traditional nuggets, such as “You Can Have My Husband” — not the kind of thing one usually associates at it sounds — and Willie Dixon’s “My Baby.” Bryant also includes a pair of gospel numbers (“Sit In the Name of the Lord”). Precious Bryant is definitely one of those pious folks in Georgia like to brag about from time to time. She’s a genuine country blues artist who didn’t track her debut album (” Fool Me Good,” 2002) until she was about 60 years old. Bryant learned her guitar and the blues in Talbot County, Ga., from the time she was a little girl. As with her initial album, there is nothing fancy going on here. Like Bryant’s performance style, the arrangements are elemental and engaging. The tunes are a sampling of originals and traditional nuggets, such as “You Can Have My Husband” — not the kind of thing one usually associates at it sounds — and Willie Dixon’s “My Baby.” Bryant also includes a pair of gospel numbers (“Sit In the Name of the Lord”).

**WORLD**

« MARKUS JAMES »

**TIMBUCTOUBAB**

**PRODUCER**: Markus James

**Firezone 00482**

**RELEASE DATE**: Feb. 8

When Californian Markus James gets together with his backing band Hasni Sare (tjarda violinist), vocalista, Solo Sidibe (kamale n’zona, vocals) and Hamana Sama (albalang, vocals), they did for “Timbuctoubab” — what emerges is haunting music that conjures the very soul of the Sahara. Just as remarkable is the way James evokes the spirit of the blues in these tracks, connecting with a vibe that’s as ancient as Timbuktu itself. He wrote all the songs with his Malian brothers, and the lyrics are inspired by evocative images of the Sahel that are metaphorical and literal. Every song on “Timbuctoubab” is a piece of magic that will weave its spell on its own spell. It is accompanied by a DVD, which is equally inspiring. The film offers an uncommon insight into the inhabitants and the music of Mali. This, in turn, goes a long way toward explaining James’ passionate connection to these spirits that have ensnared him in the United States by Burnside. — **P.V.**

**CONTRIBUTORS**

Keith Caulfield, Leila Cobo, Jonathan Cohen, Deborah Evans Price, Rasshaun Hall, Katie Hasty, Gail Mitchell, Dan Outlette, Michael Paoletta, Chuck Taylor, Bram Teitelman, Christa L. Tilsen, Philip Van Veck, Christopher Walsh. ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of high critical acclaim. Billboard predicts they will be top hits of the chart in the corresponding format. CRITICS’ CHOICE: ➫ New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies and singles reviews copies to Michael Paoletta (Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003) or to the writers in the appropriate byline.
country music catalog of Acuff-Rose (Hank Williams, Roy Orbison. Currently holding an ownership interest in more than 400,000 songs and working with about 300 songwriters, Sony ATV’s hits in the last year included songs by Kenny Chesney, Brooks & Dunn, John Mayer, Destiny’s Child and Jess Harris (Norah Jones “Don’t Know Why”).

As the publisher pushes toward signing more urban and rock writers, Strick notes the success of its artist/songwriters Crossfade, Bright Eyes’ Conor Oberst and System of a Down. New releases from the company’s roster this year will include rapper Saigon (Atlantic); 19-year-old Yummy (Universal), who has worked with Dr. Dre; the Middi Mafia production team, which has worked with 50 Cent and Nelly, and the team’s artist Deemi (Atlantic).

Currently holding the last year included songs and country music catalog in the publisher’s business, the company has already secured recording deals. Strick says the publisher is ready for an aggressive marketing push for its writers and artists. He says increased synchronization income as a key to growth for the company.

The publisher will also be gearing up for 2006, when, Strick believes, the third generation of cell phones and digital players will be ready to download songs and video seamlessly. Before this occurs, Strick adds, it is essential for publishers to establish rates for licensing repertoire, define how the companies will maintain rights for writers and catalog, determine who will control the various levels of digital distribution and educate consumers and clients on these issues.

SUSAN BUTLER

Chrysalis Music
Kenny MacPherson, president
chrysalismusic.com

“Billboard 2004 Publishing Corporation Ranking: Hot 100 (No. 6); Hot R&B/Hi-Hop (No. 6)

Chrysalis Music hopes to build on its major creative success story from last year: the signing of singer/songwriter Ray LaMontagne to a worldwide publishing deal. Eventually LaMontagne landed on RCA Records in North America and Echo (a Chrysalis label) in Europe.

“Ten Ten’s newest signing, Cory Mayo, just landed his first big cut for the company: Superstar George Strait recorded his song ‘You’ll Be There’.

In addition to Urban and Mayo, Ten Ten’s writers are Angaleena Presley, Angaleena Presley, Bobby Huff, Paul Bradly and Harley Allen. Allen’s consistent success in 2004 propelled Ten Ten to the top position on Billboard’s Hot Country Songwriter chart.

JIM BESMAN

Indies Earn Top Country Spots

The major publishing companies may get most of the kudos, but in the country genre, the smaller, independent publishers pack every bit as much punch on the charts. In 2004, four of the top 10 companies on Billboard’s Hot Country Publishing Corporations chart were indies.

Ten Ten Music landed at No. 6 with eight charted titles for the year. Toby Keith’s Toceko Tunes Music was right behind at No. 7 with six charted titles, all of them Keith’s own hits. Craig Wiseman’s Big Loud Shirt Industries landed at No. 9 with seven charted titles, while Tracks chart: Darryl Worley’s “Awful, Beautiful Life” and Keith Urban’s “You’re My Better Half”.

“Ten Ten’s newest signing, Cory Mayo, just landed his first big cut for the company: Superstar George Strait recorded his song ‘You’ll Be There’.

In addition to Urban and Mayo, Ten Ten’s writers are Angaleena Presley, Angaleena Presley, Bobby Huff, Paul Bradly and Harley Allen. Allen’s consistent success in 2004 propelled Ten Ten to the top position on Billboard’s Hot Country Songwriter chart.

While Keith has no plans to expand Toceko to include other writers, he and Kimbrell are planning to launch a new, as-yet-unnamed publishing company this year. Keith will be a partner in that company, but not one of its writers.

Big Loud Shirt’s Wiseman was Billboard’s No. 1 country song writer in 2004 with eight charting titles, including “Live Like You Were Dying,” recorded by Tim McGraw. Wiseman opened the amusingly named company in October 2003 and just signed a second writer, Brad Crister, in November.

With “Live Like You Were Dying,” says Kimberly Gleason, the publisher’s director of operations, “we felt like we started out on the right foot. It will be a tough act to follow.”

Curb Music is owned by Curb Records founder Mike Curb and overseen by director of publishing Drew Alexander, who has been with the company since 1994. Its writers include Doug Johnson (who is also VP of A&R at Asylum-Curb Records), Giles Godard, Billy Montana, Billy Dean, Bobby Tomberlin and Phillip Douglas.

“Curb Music is a well-known publishing company,” says Alexander. “But we and other independents have to work harder and be more innovative than the majors in order to get and keep the attention of their management, A&R and producers.”

PHYLIS STARK

Windswept Holdings
Evan Medow, CEO windsweptmusic.com

“Billboard 2004 Publishing Corporation Ranking: Hot 100 (No. 7); Hot R&B/Hi-Hop (No. 7)

In looking at Windswept’s past success, CEO Evan Medow concedes that the company had been focused on writers who also are recording artists, but he says, “our forte has always been writers or writer/producers or catalog deals.”

This year, however, Windswept looks to develop a number of newly signed artist/writers for whom it has already secured recording deals.

In 2004, Windswept writers were credited on Hot 100 hits including “Yeah!” performed by Usher featuring Lil’ Jon & Ludacris; “The Way You Move,” recorded by OutKast featuring Sleepy Brown; and “Goodies,” released by Ciara featuring Petey Pablo. Those were the top three hits that led to Windswept’s No. 7 position on the Hot 100 Publishing Corporation and Hot R&B/Hi-Hop Publishing Corporations recap.

While it seeks to strengthen its artist/writer roster, Windswept will continue promoting its properties through the proven promotional tool of catalog compilations. In this regard, Medow notes, “the most significant thing we’ve done recently is our eight CD sampler. The comprehensive set includes songs from the Windswept catalog as well as the Hitco and Tricor/Quartet catalogs.

That’s something that most publishers aren’t doing anymore, mostly because of cost and probably the belief that the Internet and music searches are taking the place of samplers.”

Medow says, “I think that’s wrong. At the risk of sounding like a dinosaur, I think people like to get things—like well-designed packages that contain great music.”

Of course, Medow says, Windswept’s “What’s Hot” compilation series of recent and upcoming material from the catalogs. It regularly supplies these compilations to prospective music users.

Regarding current business challenges, Medow maintains that the biggest issue for Windswept, like other publishers, is fundamental: respect for copyright.

“We have to educate people that when they download a song or record for free, they’re not supporting the system creating it,” he says. “Ultimately, this will lead to a lessening in the quality of the material that’s available for them to listen to.

While technology has enabled the sharing of copyright through peer-to-peer file sharing, Windswept is among those publishing companies that are embracing technology to strengthen their in-house systems. “We’ve digitized virtually our entire music library,” Medow says. “We’re just trying to make sure that our writers get attention paid to them. But the most important thing is creating good music. We can have the best royalty system in the world, but if what we’re putting into it is of little creative value, it’s not music publishing, but a good royalty system.”

JEFF BESMAN

(Continued on page 48)
The success of Alicia Keys’ publishing company, Lellow Productions, naturally reflects her songwriting goals and abilities, which she looks to expand in the coming year.

EMI

EMI Music Publishing executive VP Gary Germon reports that EMI has continued to present the right opportunities for Alicia’s songs. She is interested in writing for and scoring major motion pictures, placing her songs with other artists and, of course, continuing to write for herself.

Germon notes that EMI’s close relationship with Keys’ manager, MBK Entertainment’s Jeff Robinson, should help achieve these goals.

In addition, Germon reports that Keys has written a song featured in the forthcoming movie “Be.

A new album from Sean “P. Diddy” Combs that he says will be his last, as well as new albums from Kanye West, Jessica Simpson, Juvenile, Jewell and others.

Bander says he is also excited about extending the company’s deal with Eminem “to hopefully some form of a world deal” over his writing as well as compositions of songwriters who work with him. As the company strives to hold its successful course, Bander says he, also considers acquisitions. However, he adds, he enjoys creating EMI’s catalog from scratch and will actively seek to sign new artists and songwriters.

Bander believes the publisher will attract the talent. Since the company works with so many songwriters and recording artists, he explains, it provides its songwriters with the opportunity to write with any of the artists. “It’s one of those few times in life where I think bigger is better.”

SUSAN BUTLER

Latin Specialists Reach Top 10

Five of the top 10 companies on Billboard’s 2004 recap of Hot Latin Publishing companies appear solely on that chart, rather than across pop, country or R&B genres. They include several independent publishers that achieved Latin success thanks to music from varied sources and countries.

One of those companies, Peermusic, whose Latin department is headed by VP of Latin operations Ramin Arias, cites Colombian singer-songwriter Juanes’ as its major success story. In addition to airplay reaped from singles off his 2002 album, “Un Dia Normal,” Juanes’ career gained renewed momentum with the fall release of “Mi Sangre.”

It’s a relationship that goes back almost 10 years, Arias says, noting that Juanes was originally signed as a relative unknown with Colombian rock band Ely, “enough so that we’re very proud of the turn his career has taken.”

Similar deals are expected to hit radio here and abroad throughout the new year.

Meanwhile, Vnder Music, which administers the catalog of Mexico’s Edimusa in the United States, gained chart status from singer/songwriter Joan Sebastian and Oskar Petri’s Alliano, who penned the hit “Za Za Za-Mel, Que Mas Aplauda.”

With a new Sebastian release due this month, Vnder should remain strong in 2005.

Also performing well is Crisma Music, the publishing company of singer/songwriter Marco Antonio Solís, whose output seems nearly infinite. His single “Más Que Tu Amigo” was one of the most-played tracks of 2004.

“I am always writing,” Solís says of his mostly romantic compositions, “I write on little scraps of paper on my little tape recorder. Then later I go to my home studio and record the demos.”

For 2005, Solís’ label, Fonovisa, is expected to take new singles from his album “Razón de Sobro” to radio. In addition, Solís will be promoting the disc in Latin America.

From Miami, Estefan Enterprises (ASCAP) and Foreign Importations & Publishing (BMI), the publishing arms of Estefan Enterprises, had multiple hits, including tracks written or co-written by Emilio Estefan Jr. and Gian Marco. Frank Armadeo presides over both companies.

Leila Cobio

Lellow Productions Alicia Keys, writer emisupic.com Billboard 2004 Publishing Corporation Ranking: Hot 100 (No. 9): Hot R&B/Hip-Hop (No. 5)

The success of Alicia Keys’ publishing company, Lellow Productions, naturally reflects her songwriting goals and abilities, which she looks to expand in the coming year.

“I’ve always been fascinated by the way words can create such vivid pictures and accurately describe some of the most confusing feelings,” Keys says. “I want to continue combining my words and music; writing songs that touch all kinds of people of all ages. I hope to continue writing songs that last forever and ever.”

Lellow is co-produced and administrated exclusively worldwide by EMI Music Publishing.

“We look forward to more timeless copyrights from Alicia,” said Keys.

EMI is a publisher of such top notch artists as Moby, Black Eyed Peas, Nas, and the Black Eyed Peas’ recent album “Let’s Get It Started.”

BANDIER

Continued from page 45

Customer magazine, "I was very pleased to see the dedication that the company has put into these initiatives over the years." He was also pleased with the company’s efforts to bring new artists and songwriters to its roster.

Bander believes the publisher will attract the talent. Since the company works with so many songwriters and recording artists, he explains, it provides its songwriters with the opportunity to write with any of the artists. “It’s one of those few times in life where I think bigger is better.”

SUSAN BUTLER

BMG

Continued from page 45

labels and other companies over rights and rates for new formats and services to distribute music to consumers, Firth acknowledges the challenges they face in the short term.

Publishers as a group must wait until June before they can lawfully charge more for new formats such as phonecasting, multimedia and CD/DVD with labels as a group, he notes.

At that point the new antitrust-vaunted provision in recent legislation takes effect, providing a way around the copyright law’s prohibition against industry-to-industry rate-setting negotiations. This will help tremendously with setting more standard rates, Firth says.

Meanwhile, the publisher anticipates more synchronization deals as well as sales and promotion of those Chance Lane partners’ properties where Chance Lane controls master rights. She adds that initiatives are in development for the creation of iTunes channels for NASCAR, NFL, EA and X-Men.

On the ringtone front, Chance Lane is involved in promotional campaigns including Nextel/NASCAR brand phones with the NASCAR theme preinstalled. European Motorola phones that come with Black Eyed Peas songs and WWi’s branded Bell phones that include wrestling theme songs.

The company is banking in the recent film TV success of such placements as “Puff the Magic Dragon” in “Meet the Rockers” and Black Eyed Peas’ “Pump It” in a national Best Buy spot.

Chance Lane also has its hand in Broadway with two new musicals: “All Shook Up,” which features the songs of Elvis Presley, and “Little Woman,” with songs by Jason Howland.

Jim Bessman
Music DVD Sales Gain, But Biz Still Needs Boost

BY STEVE TRAIMAN

Music DVD sales are expected to grow steadily through 2010, according to a report issued by London-based Informa Telecoms and Media. Despite the bright outlook, U.S. DVD share lags the other parts of the world.

The “Global Music Forecasts” report shows global audio music sales in 2004 were down 2.9% to $29.4 billion, while music video revenue rose 26.3% to $2.7 billion—making up more than 8% of the market. Linkin Park led the Top Music Video Sales chart in Billboard for last year. “Live in Texas” (Warner) sold 440,000 units.

Informa predicts that in 2005, the value of audio sales will remain nearly flat, but music video sales, driven entirely by DVD, will increase 17.6%.

While DVD unit counts are up, Martin Dyson, Informa senior analyst and author of the report, emphasizes that “the United States has one of the lowest shares of revenues from video sales for most of the developed music markets.”

In 2004, the U.S. share of total music revenue from video sales was 4.7%, up from the previous year’s 3.3%. U.S. music video sales are forecast to rise at an average annual rate of more than 15% leading up to 2010 and grow to nearly $12.6 billion. However, the overall share of U.S. music revenue derived from video will increase by only slightly more than 8% of the projected $13.9 billion total.

Ralph Tribbey, editor of the weekly DVD Release Report, says, “While the number of [music DVD] releases showed strong year-over-year growth in 2004—up 18.7% with 1,327 titles versus 1,118 in 2003—the category continues to underperform with respect to sales.”

While 12.3% of all DVD titles released in 2004

(Continued on page 50)
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**Hits of the World is compiled at Billboard/London.**
### Billboard TOP JAZZ ALBUMS

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<td>DIANA KRALL</td>
<td>The Girl In The Other Room</td>
<td>Verve</td>
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<td>DAVID SANBORN</td>
<td>More</td>
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<td><strong>5.</strong></td>
<td>JANE MONHEIT</td>
<td>Facing The Music</td>
<td>Euphoria</td>
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<td>HARRY CONNICK, JR.</td>
<td>Only You</td>
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<td>RENEE OLSTEAD</td>
<td>River Road</td>
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<td><strong>8.</strong></td>
<td>BETTY CARTER</td>
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<td>PETER CINCOTTI</td>
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<td>KAT KING COLE</td>
<td>Love Songs</td>
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<td>NINA SIMONE</td>
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<td>DAVID SANBORN</td>
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<td>PETER CINCOTTI</td>
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<td>MARIYNN SCOTT</td>
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<td><strong>23.</strong></td>
<td>AL JARRAU</td>
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<td>RAY CHARLES</td>
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### Billboard TOP JAZZ CROSSTOVERS

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<tr>
<td><strong>1.</strong></td>
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<td>Letting Go</td>
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<td><strong>2.</strong></td>
<td>ANDREA BOCCELLI</td>
<td>Stay With Me</td>
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<td><strong>3.</strong></td>
<td>MARIO FRANGOLIUS</td>
<td>Follow Your Heart</td>
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<td><strong>4.</strong></td>
<td>SARAH BRIGHTMAN</td>
<td>Live From Las Vegas</td>
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<td><strong>5.</strong></td>
<td>HAYLEY WESTENRA</td>
<td>Pure</td>
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<td>JONO</td>
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<td>GEORGE WINSTON</td>
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<td>JIM BRICKMAN</td>
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<td>YANNI</td>
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<td>Cafe Romance</td>
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<td>STEVEN ANDERSON</td>
<td>100 Church Classics</td>
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<td>VARIOUS ARTISTS</td>
<td>The Healing Garden: Art Of Well Being</td>
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<td>JESSE COOK</td>
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<td>A Lot Of Songs For Kids And Their Parents</td>
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Sweet Week For 50 Cent's 'Candy,' Sugarland

"Candy Shop" by 50 Cent featuring Olivia is unwrapped in cyberspace, debuting at No. 1 on Hot Digital Songs with 40,000 paid downloads. That is easily the most first-week transactions in the four months that Nielsen Broadcast Data Systems has been tracking the combined sales of multiple song versions. Not surprisingly, the explicit version is more popular, accounting for 78% of the single's sales.

The last digital start propels "Candy" upward on The Billboard Hot 100 and Pop 100 charts. On the Hot 100, "Candy" claims 39-4, a move aided by an equally strong week at radio, where it gains 21.5 million listener impressions and lands the Greatest Gainer/Airplay award.

On the Pop 100, "Candy" makes a more dramatic leap, jumping 89-10 and surpassing 50 Cent's other track, "Disco Inferno," which moves 16-11. While "Disco" has established itself at the mainstream top 40 stations that make up the Pop 100's panel (ranking at No. 17 on the Pop 100 Airplay chart with 21 million listener impressions), "Candy" is still building at the format. With 5 million impressions, the track's Pop 100 rank is driven by digital activity, which accounts for 90% of its chart points.

A similar digital push sends Lifehouse's "You and Me" soaring on the Hot 100 and Pop 100. The song sells 24,000 downloads and jumps 32-6 on Hot Digital Songs while climbing 92-25 on the Hot 100 with Greatest Gainer/Digital honors and 56-23 on the Pop 100.

DAY HAS ARRIVED: In a week where the volume of digital tracks increases by 17%, Green Day's "Boulevard of Broken Dreams" jumps 50% while making the second-largest audience gain on the Pop 100 Airplay chart. The combined force of those moves propels the track to No. 1 on the Pop 100. "Boulevard" winds up with 39,500 paid downloads and an audience total at mainstream top 40 stations of 50.8 million listener impressions, an improvement of 4.3 million for the week.

GROUP THERAPY: Although groups have always been prominent in country music's artist-propagation of this category in the genre's garden of artists continues to pose profound challenges. Magnified by the mandate of controlling artist-development costs in today's consolidated label environment, groups simply aren't as attractive a gamble as they once were. Despite those less than rosy factors—and the record 31 weeks it took—Sugarland's "Baby Girl" makes the top 10 on Hot Country Singles & Tracks.

This marks the first time since Emerson Drive's "I Should Be Sleeping" rose 13-10 in the May 4, 2002, issue that a debut single by a group competes in that part of the chart. "Baby Girl" took the longest top 10 trek for any single by a group in the 15 years since Billboard adopted Nielsen Broadcast Data Systems' airplay data as the basis for its charts. The song is also one of only six titles to need more than 30 weeks to crack the country top 10 during that frame. All six of those long climbs occurred after September 2000.

"LONELY LAUNCH:" After less than a week of airplay, Rob Thomas' first solo effort, "Lonely No More," debuts at No. 20 on the Adult Top 40 chart. With an opening tally of 1,000 detections, "Lonely" becomes the second track in the chart's history to post a gain that exceeds 1,000 plays in a single week. Only Alanis Morissette's "Thank U" with a 1,384-spin improvement in the Oct. 10, 1998, issue, has topped the mark "Lonely" sets.

Thomas track is only the third title in the chart's existence to debut within the top 20, trailing only the No. 13 entry of "Thank U" in the aforementioned October 1998 issue and Eric Clapton's No. 16 start with "Change the World" in June 1996.

KEEP IT MOVING: One of the evergreen concerns of label executives fall more quickly on the audience list than its detections counterpart.

Gretchen Wilson's "When I Think about Cheatin'" plummeted 4-13, but would have tumbled only 4-7 if the list were ranked by detections. Also, Darryl Worley's former chart-topper "Awful, Beautiful Life" drops 8-12 in audience but holds at No. 8 for a second week in detections.
Lopez
Continued from page 1

time to rejuvenate.

Welcome to the next phase in Lopez's colorful career, which encompasses music, film, perfume and fashion. Her new Epic album, the aptly titled "Rebirth," arrives March 1. It will be available in two configurations: single CD and DualDisc. The video portion of the DualDisc includes a making-of-the-album documentary lensed by D.A. Pennebaker.

Internationally, "Rebirth" comes out one day earlier, while in Japan it streets Feb. 23. In these markets, the DualDisc will be replaced by a CD/DVD set.

Lopez says she could not have named the new album—her fourth studio set—anything else. "For me, the title is incredibly significant," she says.

"All you have to give, as an artist, are your experiences, your life," Lopez continues. "That's where it should come through—not through a silly tabloid. Sure, the media got out of these past couple of years. I'm an artist—that's what put me in the media in the first place. But I can't be a crazy, little girl anymore. It's time to put the spotlight back on my career."

TRUE GRIT

"Rebirth" is poised to do just that. Working with several songwriters and producers—including Rodney Jerkins, Rich Harrison, Pat Joe, Tom & Bibb and her husband Marc Anthony—Lopez delivers a solid collection steeped in pop, hip-hop, Latin, funk and dance.

The album is a fine showcase for Lopez's voice, which has newfound power and grit. "I've grown a lot since my first album," she says. "Gloriously, I've become more confident. I record songs with a different attack—with a different vigor."

Also included are two songs co-penned by the singer: the funky "Cherry Pie" and the power ballad "(Can't Believe) This Is Me."

The latter track—originally written in Spanish (sung in English) will be featured on Lopez's first Spanish-language album, which she is working on with Anthony. Epic will release it in the fourth quarter.

Lopez's songs are handled by Nuyorican Publishing (BMI).

"Rebirth" is easily one of Sony BMG's major priorities of 2005. And the buzz surrounding this project could not be louder—or more intense.

Epic president Steve Barnett credits this to the quality of the album itself and to Lopez's work ethic.

"I know she's a celebrity, but she's the hardest-working superstar out there," Barnett says.

Epic VP/head of international marketing Brian Celler agrees, "Lopez was very hands-on and involved with all the details for the early setup of this project."

In the months leading up to the album's release, the label hosted several listening sessions around the world and Lopez and executive producer Cory Rooney attended each.

"It was important for Jennifer to engage with those in the media who were hearing the new tracks for the first time," Barnett notes.

GETTING IT RIGHT

The artist's enthusiasm has had a positive effect. The album's lead single, "Get Right," its accompanying video, are off to a strong start at radio and video channels, on the Internet and in the ring tones market.

Lopez—who musical career is overseen by Simon Fields of Jennifer Lopez Enterprises (ICM represents her for film)—delivered the first live performance of "Get Right" Jan. 22 at the NRJ Awards, held during MIDEEM, in Cannes.

"Get Right" delivered to rhythmic and mainstream top 40 radio at the top of the year. In this issue, it holds at No. 15 on the Pop 100 chart and at No. 13 on The Billboard Hot 100. It ascends to No. 17 on the Rhythm Top 40 chart.

In Canada and France, "Get Right" debuted in the top 25 and top 40, respectively; it is the sixth most-played track on radio in Japan. In the United Kingdom, the track has been added to Radio One.

The video has been the most-streamed video at numerous Web sites, including Yahoo, MSN, VH1, Rolling Stone and MTV.

MTV will soon begin streaming the entire album, while Lopez will preview the set Feb. 28 at a "virtual in-store" of different.

"The Internet is very important for an artist like Jennifer," Epic senior VP of marketing Lee Stimmel notes. "It has both breadth and buzz."

Equally important are cable networks like MTV, VH1, BET and Nickelodeon, all of which are playing the video.

Lopez has been omnipresent on MTV/MTV2, with appearances on "TRL" (with more to come), "Making the Video" and "Sucker Free Sundays."

Additionally, "Get Right" is on the network's "No. 1 video, with heavy rotation on MTV outlets around the world."

BEYOND THE RUNWAY

On Feb. 24, MTV will air Lopez's first fashion show/special, "Jennifer Lopez: Beyond the Runway." The behind-the-scenes show focuses on the artist's new fall clothing line.

"She is one of the Aristocrats, when she comes through the door, you want to do a lot with her," MTV executive VP of music and talent programming Tom Calderone says. "And she is so dedicated to making sure she knows what it takes to launch an album around the world."

In addition to numerous TV appearances overseas, Lopez will be a guest on "Today," "Marquee," and she is taping a spot for the NBA.

Lopez and Anthony are scheduled to perform together Feb. 13 at the 47th annual Grammy Awards, marking the couple's first appearance since their marriage.

On March 1, she is expected to appear on "TRL," followed by an in-store at a major retailer in New York. "She will remain busy," Epic's Stimmel notes. In addition to the album and its next single ("Hold You Down" featuring Pat Joe), Lopez the actress appears in "An Unfinished Life" (with Robert Redford) and "Monster-in-Law" (with Jane Fonda), both due this year.

Throughout her many endeavors, the artist remains a true Lopez brand. "Everything I do—"the music, the movies, the perfume—is another creative way to express myself," she explains. "It's not really about why I do this or why I do that. This is just what I do."

Finalists
Continued from page 1

in the Hot Latin Tracks artist, Top Latin Albums artist and songwriter of the year categories. The songwriter nod is significant, given that Solís considers himself a composer first and an interpreter second.

"They are very direct songs," Solís said of his compositions last year in an interview with Billboard. "It's perhaps the hardest thing. You can adorn the songs, but they have to be direct. When I write, it is as if I'm talking to myself, or having a very intimate conversation."

Solís' prevalence on the charts was propelled by the success of his hit "Más Que Tu Amigo" and sales of the album "Razón de Soñar" (Ponenova). "Razón" is up for male Latin pop album. Pop artists Juanes and Paulina Rubio each received five nods. Juanes and Rubio are up against Solís in the Hot Latin Track and Hot Latin Tracks artist categories. Juanes is also up for Top Latin Albums artist for "Mi Sangre" (Surco/Universal). A track from that album, "Volverte a Ver," is No. 1 on the Billboard Hot Latin Tracks chart this issue.

Rubio, who has had a steady string of hits from "Pau-Latina" (Universal), is also up for the female Latin Album of the Year.

Marc Anthony is a finalist in four categories. He repeats his Grammy Award feat, with finalist slots in two different genres—tropical and pop—for "Amor Sin Mentriras" and "Valió La Pena," respectively and tropical versions of the same album. Both are on Sony Discos.

In a nod to the growing popularity of the genre, this year's awards include the inaugural reggaetón album category. The finalists are Daddy Yankee, Don Omar, Ivy Queen and Lunnytones.

Reggaetón acts were previously folded into the Latin rap/hip-hop and Latin pop album categories, whose finalists this year are Mowiz, Crooked Stylo, Jael and K11.

Among the newcomers in 2004, the most nominated artist is Juliesta Venegas, whose much applauded album "Si" (Ariola/BMG Latin) was a finalist in four categories, including female and new artist Latin pop album. Although "Si" is not Venegas' first album, she is eligible for the new artist award because it is her first set to reach the Billboard charts.

But several brand-new acts are among the finalists this year. They include Grupo Climax, a finalist in three categories, and the unlikely duo of 84-year-old pianist Bebo Valdés and flamenco singer El Cigala, who are up for two awards, including new artist Latin pop album, for their acclaimed "Lagrímas Negras" (Calle 54/Bluebird/RCA Victor).

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by the sales and radio airplay data used to compile the weekly Billboard charts.

This year's eligibility period spans the issues dated Feb. 14, 2004, through Feb. 5, 2005, with album categories confined to titles that did not chart before the Nov. 15, 2003, issue. Finalists from last year's awards are excluded.

For a schedule of Billboard Latin Music Conference events, go to billboardevents.com.

For a complete list of finalists, go to billboard.com/awards.

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