Can 50 Cent Do It Again?

Rapper Feels The Pressure After Smash Debut

BY GAIL MITCHELL

A rumor rampant on the Internet in January that 50 Cent was undergoing emergency surgery at USC Medical Center. Why? Supposedly, one of the Lamborghini doors on his Cacilic Escalade slammed down, severing his left hand.

Considering the rapper (born Curtis Jackson) survived nine bullet wounds in 2000, the rumor clinched sound too far-fetched.

Tragically, it turned out to be false.

But that didn’t stop 50 Cent from having a little fun. At a New York performance soon after, he emerged onstage with his hand wrapped up and his arm in a sling.

“You should have seen [the audience’s] faces,” 50 Cent says with a laugh. “I never had so much fun in my life.”

And the fun is just starting.

Fans are counting the days until March 8. That’s when “The Massacre,” 50 Cent’s highly anticipated Shady/Aftermath/Interscope sophomore album, begins touring up a coast-to-coast chorus of cash registers.

That is also when industry observers will learn the answer to the latest question du jour: Can 50 Cent and Interscope repeat their chart-topping history?

Early indicators say yes. “People are looking for this album,” (Continued on page 21)

Grammys Love Ray; For Concord, It’s Genius

BY MELINDA NEWMAN and GAIL MITCHELL

LOS ANGELES—The day before the Grammy Awards, as Concord Records president Glen Barros’ stomach was twisted in knots, he remembered a conversation he had had with Ray Charles.

“It was when we did the deal with Ray,” Barros says. “He negotiated the contract himself. There was one point we just had to change and we had sent it back to him. He leaned back in his chair and said, ‘Boys, you (Continued on page 71)

 Winners Stay Hot At Retail

BY ED CHRISTMAN

NEW YORK—While some in the music industry may be disappointed by the weak ratings for the Feb. 13 Grammy Awards telecast, merchants say the event is producing a nice pop in sales, with some winners’ and performers’ albums enjoying as much as a 300% lift.

In terms of sales increases, the two biggest winners appear to be Green Day and Ray Charles, who may be in a tight race for No. 1 next week on The Billboard 200.

Most accounts that Billboard contacted after the Grammy show (Continued on page 71)
THESE CURRENT #1 ARTISTS ARE EACH PLATINUM OR MULTI-PLATINUM

...AND ARE JUST ONE OR TWO ALBUMS INTO THEIR YOUNG CAREERS!

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QUOTE OF THE WEEK
"Like radio and iTunes, TV ads are another 'channel' to learn about new music."
TBWA ASSISTANT PRODUCER KYLE WRIGHT ON THE MUSIC USED IN THE NEW NISSAN XTERRA TV AD CAMPAIGN

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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
"Certified classic." - Vibe

"★★★★★" - Rolling Stone

"Legend's extraordinary voice and piano playing are equalled in quality by the depth of his songs... a sublime new discovery."
- Times of London

"Strikingly handsome songs."
"His voice is the grabber."
- NY Times

"His lyrics edge toward a playful hip-hop sensibility."
- Time Out New York

FEATURED GUEST ON ALICIA KEYS' UPCOMING "DIARY" TOUR.

APPEARED ON:
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2004 MTV VMAS
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TOP 10 SINCE RELEASE ON BILLBOARD TOP 200 CHART
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KANYE WEST PRESENTS THE DEBUT ALBUM
JOHN LEGEND Get Lifted

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www.americanradiohistory.com
Baby Acts Ride On Nissan Ads

**New Campaign Turns To Lesser-Known Talents To Target Cutting-Edge Audience**

BY MICHAEL PAOLETTA

Nissan does not shy away from incorporating under-the-radar music into its TV ads. Recent spots for the automotive company featuring the music of Kinky and Mint + FS confirm this. But that’s just the start.

On March 7, Nissan will debut three new TV spots for its Xterra model. The rugged ads, lensed by Josh Taft in Hawaii and Alaska, feature the music of the BellRays (“Revolution Get Down”) Welsh outfit Stereophonics (“High as the Ceiling”) and Norway’s Span (“Stay As You Are”).

For this campaign, Nissan North America worked directly with ad agency TBWA/Chiat/Day West, which in turn worked with music design company DeepMix and Universal Music Publishing Group. According to Nissan manager of marketing, communications and integration Patricia Park, the three 30-second Xterra ads are geared toward active consumers in the 25-35 age bracket.

“This target audience is not into doing what everyone else is doing,” Park says. “They like discovering new things and being on the cutting edge.”

By using fresh and unexpected music from not-yet-mainstream acts, Nissan does not look like it is trying to buy fame.

Park adds, “Finding bands that are cool and undiscovered allows the consumer to do further research into Nissan and the [featured] music.”

DeepMix music supervisor Dave Curtin and UMPG senior director of music for advertising, film and TV Tom Eaton were responsible for finding the right music.

Curtin says he presented TBWA with about 50 tracks that captured the energy of Nissan Xterra’s prime audience. “Because the ads are youthful and extreme-sports-oriented, we recommended music that captured this spirit,” he says. “Alternative rock speaks to this audience.”

Curtin’s colleague, associate creative director Mike Yagi, concurs and adds, “We sell this upfront to the client. Xterra is young and hip—just like the music.”

And for a rock band like Span, which is without a U.S. label, such national exposure has the potential to open statewide doors. “Having Span’s music in this ad helps give the band a U.S. story, which could help in securing a U.S. deal.”

(Continued on page 73)

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**New Calling For Tech Giants**

**Loudeye/Nokia/Microsoft Pact Promises Phone-To-PC Music Transfers**

BY JULIANA KORANTENG

LONDON—The transfer of music between laptops and mobile phones is becoming a reality, courtesy of Loudeye, Nokia and Microsoft.

The three companies—powerhouses in digital music delivery, mobile phones and computer software, respectively—have joined forces to improve interoperability.

Under the nonexclusive partnership, consumers for the first time will be able to transfer music from mobile handsets to their laptops or home computers, and vice versa. The deal was unveiled Feb. 14 at 3GSM World Congress, the annual mobile-sector trade show in Cannes.

The agreement, which covers 30 countries, also enables consumers to pay for music via their phone bills, even if the content is downloaded from the Internet.

“The service is capable of offering music over the air to handsets and also to PCs. The idea is to give consumers the freedom to play music on any device, anywhere,” Nokia Multimedia VP of music Jonas Geust tells Billboard.

The first part of the deal involves Nokia and Loudeye, which have jointly created a generic platform that enables mobile operators to sell music under their own brands.

“The idea isn’t to brand the platform ourselves, but to offer a white-label solution for the operators so that they can increase their [average revenue per user],” Geust says. “We’re giving them the tool to make sure that the mobile-music market takes off.”

(Continued on page 72)
Managing MTNE
Hansen To Create, Innovate; Guild To Run Day-To-Day Op

BY EMMANUEL LEGRAND

LONDON—MTV Networks Europe has adopted a new management structure that will allow its president, Brent Hansen, to spend more time developing content for all of the group’s existing and future platforms. Toward that end, Hansen has turned to his longtime deputy Simon Guild to take up the day-to-day reins.

Hansen, who also has the role of MTV Networks International president of creative, says he plans to focus on the digital field and in building original production, as well as leveraging talent and content throughout the network.

“My immediate agenda is to put as much energy as possible to develop content for digital applications,” he says. “We’ve been very active in building the company’s content, and I want to make sure we can be equally good in the digital space.”

Hansen sees the development of mobile handsets as one future area of growth for the company. MTV, he says, is in a position to deliver such compelling content for mobile operators as music video, streaming audio, downloads, news and other TV programs.

“We will concentrate on the fundamentals of what MTV is about,” Hansen says, “and music will continue to play a key part in what we are. We will keep the attitude and at the same time build lots of content.”

Label executives are taking notice of Hansen’s evolving responsibilities. “What Brent is trying to do in the digital space is extremely interesting,” London-based Warner Music International national executive VP of marketing John Reid says. “The whole wireless experience is changing. The technology may not be there yet, but it is not difficult to see handsets becoming some sort of TV sets. MTV has been leveraging its brand very well, and we’ll be watching with much interest their moves in the digital arena.”

To devote more time to his international creative role, Hansen has promoted Guild to the position of MTNE chief executive, effective immediately. Both are based in London.

“As the president of the region I’m the ultimate decision-maker, and I’m still involved, but Simon takes control of the day-to-day business,” says Hansen, who calls Guild his “business partner.” Guild was most recently MTNE deputy chief executive and executive VP.

Working together since 1993, both men have spearheaded MTV’s development in Europe, dominated by the creation of companies in every major country and the localization of content since 1997. MTNE’s portfolio now comprises 41 Web sites and 47 TV channels reaching 120 million homes.

“It is a far more complicated and bigger business than 10 years ago,” Guild says. “This structure broadly formalizes our day-to-day way of working.”

Guild continues to report to Hansen, who in turn maintains his reporting line to MTN global president Bill Roedy. MTNE’s four regional business heads will now report to Guild.

Guild sees areas for expansion in Germany, Spain, Italy and France as well as to its members, which it says exceeds any other performing right organization worldwide.

ASCAP CEO John LoFrumento attributed the revenue increase in part to last year’s $1.7 billion broadcast licensing agreement. “We negotiated a new contract with radio, which gives our members certainty that they will see a growth in revenue from radio each year for the next five years.”

The only downside to the radio and other licensing deals, LoFrumento says, was “extraordinarily” increased one-time litigation expenses. But he adds that all other expenses declined.

That included employee costs. LoFrumento says ASCAP reduced staff by approximately 5% last year primarily through attrition. Total staff

AGs Want To Know What ‘No Means’

BY BILL KIMNIS

LOS ANGELES—Thirty-six state attorneys general are now investigating whether Blockbuster’s new “no late fees” policy deceives consumers.

The investigations center on whether the policy’s restocking fee is actually a late fee in disguise and whether franchise locations are uniformly adhering to the chain-wide program.

Among the attorneys general participating in the investigation are Florida’s Charlie Crist, California’s Bill Lockyer, Arkansas’ Mike Beebe and Delaware’s M. Jane Brady.

Representatives for Idaho’s Lawrence Wasden, Alabama’s Troy King and Arizona’s Terry Goddard could neither confirm nor deny their involvement. The National Assn. of Attorneys General would neither confirm nor deny that investigations are occurring.

It is believed that investigations began earlier this month. Blockbuster confirmed to Billboard last week that there have been inquiries regarding the policy (Billboard, Feb. 19).

The company stands by its

Snocap’s Fanning Signs On
Joins Billboard Music & Money Symposium Lineup

Snocap founder and chief strategy officer Shawn Fanning is the latest addition to the stellar lineup for the upcoming Billboard Music & Money Symposium.

Music, which will take place March 3 at the St. Regis Hotel in New York, will attract more than 200 top-level executives, entrepreneurs and analysts from the worlds of music and finance.

Napster creator Fanning will talk about Snocap, the new copyright management and filtering system designed to guide peer-to-peer network users toward licensed content and block the distribution of unauthorized files.

Also scheduled is a panel on one-on-one conversations between Sony BMG Music Entertainment CEO Andreack Lued and Loeb & Loeb co-chairman David Goldberger.

The day will begin with an executive view of the state of the industry. The digital-music leaders comprising the panel are Napster president Brad Duva, Yahoo VP/GM of music Dave Goldberg and Bearingspoint managing director of entertainment Shahid Khan.

Dealmaking and asset valuation will be discussed in an all-star session featuring EMI Music Publishing chairman/CEO Martin Bandier, Music Analytics CEO John Rudolph, KPMG national industry director of media and entertainment practice Terri Santisi, attorney Michael Sukin and Vogel Capital Management president Harold Vogel.

Other sessions will focus on such crucial topics as brand marketing, new business models and mobile music.

Additional panelists include RED Music Distribution president John Antonelli; Verizon Wireless associate director of programming Alex Bloom; Universal Mobile Music U.S. VP/GM Rio Caracci; Michael Elkin, partner in The Helen Reid & Priest; Violator Management/Violator Records CEO Chris Lighty; Kenny Meiselas, partner in GRubman Ins- dursky; business manager John Menelli; Or Music CEO Larry Miller; Apax Partners principal Alan Peyrat; Nokia VP of multimedia Nigel Rundstrom; Dimensional Associates managing director Greg Scholl; Translation Consultation & Brand Imaging chairman/chief creative officer Steve Wozn; and Moma chief marketing officer Robert Tercek.

For a complete schedule of events, go to billboardevents.com. For registration information, contact Kelly Peppers at 646-654-4643 or e-mail bbevents@billboard.com.
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Napster Denies Hacking
Users Claim They Can Copy Subscription Files

BY BRIAN GARRITY

Hackers are claiming to have discovered a way to copy music from Napster's new portable subscription service, Napster To Go. Users of the Winamp digital music jukebox have been reporting on peer-to-peer advocacy sites like boycott-riaa.com that they can capture Napster To Go subscription files and burn the tracks to CDs by installing plug-in software for ripping radio streams called "Output Stacker."

Napster To Go utilizes Microsoft's new Janus technology, a Windows Media Audio solution that is designed to allow for secure transfer of subscription content to portable devices. The service allows subscribers to transfer an unlimited number of songs from the Napster library of 1 million tracks to a Janus-compatible device for a monthly fee of $14.95.

Napster chief technology officer William Pence said in a statement on Napster's Web site that the technique pirates are employing does not represent an infringement of its digital-rights management. "Neither Napster To Go, Napster nor Windows Media DRM have been hacked," he said.

According to Pence, Napster tracks are being copied using software that rips music from the sound card of a computer as the music is being sent through the speakers—a method most commonly used in recording Internet radio and other online audio streams. However, it can be used to capture virtually any audio.

Security of subscription and radio content is emerging as a new issue on the digital piracy front as a growing number of consumers gravitate to on-demand music services and Internet radio.

Motorola's iRadio Service Offers Online Music To Go

BY ANTONY BRUNO

Motorola has introduced a new wireless music solution designed to extend the reach of Internet radio stations and personal music collections into subscribers' car and home audio systems using mobile phones as the hub.

The company took the wraps off its iRadio service at this year's DEMO technology showcase conference, held Feb. 13-15 in Scottsdale, Ariz. For 15 years the conference has invited companies to demonstrate their new technologies to past companies that have used the conference as a launching pad include Handspring, Tivo and U.S. Robotics.

The service records 16 hours of streamed Internet radio content from participating providers or stored digital tracks, then transfers the music to an enabled Motorola handset when the device is charged through a PC-connected base. Users may then stream music stored on the phone to either car stereos or home entertainment systems equipped with a Bluetooth adapter kit or play the music directly from the phone.

iRadio requires the participation of Internet-based streaming radio companies, which must agree to port their content through Motorola servers. Thus will record the content. Users may then use a PC interface to set up preferences that tell the iRadio servers which channels and tracks to transfer to their phones.

Content is refreshed daily through random... (Continued on page 72)

Sammi Smith Dies
Singer Won Grammy for 'Help Me Make It Through The Night'

BY PHYLLIS STARK

NASHVILLE—The Grammy Award-winning voice of the 1970 hit "Help Me Make It Through the Night" has been silenced.

Country singer-songwriter Sammi Smith died Feb. 12 in Oklahoma City after an extended illness. She was 61.

Smith took the Kris Kristofferson-penned "Help Me Make It Through the Night" to No. 1 on the Billboard country singles chart, the song also became a crossover pop hit. It earned Smith a Grammy for best country vocal performance, female, and was named Country Music Assn.'s single of the year in 1971.

Smith's 1970 album of the same name went to No. 1 on the Billboard Country Albums chart, where it remained for three weeks. It was the most successful of the nine titles she placed on that chart.

The Kristofferson classic was one of 37 singles Smith landed on the Billboard country chart between 1968 and 1986 on such labels as Columbia, Mega, Elektra, Special and Sound Factory. Her other top 10 hits were "Then You Walk In" (1972) and "Today I Started Loving You Again" (1975).

Smith began her career singing in clubs at age 11. As a songwriter, her compositions were recorded by artists including Waylon Jennings, who had a top 15 hit with her "Cedartown, Georgia" in 1971.

Smith's son, Waylon Payne, is a country performer who records for Republic/Universal. In addition to Payne, Smith is survived by her brother Robert and children Lesley White, Snow White of Fort Smith, Ark., and sons Alfred and Robert of Baltimore, Mo.

Donations may be made in her memory to the Recording Academy's Possibilities Foundation, 1960 Water Street N.W., Nashville, Tenn. 37202.

The House of Representatives passed a modified Broadcast Decency Enforcement Act, H.R. 310, by a vote of 399-38. It now goes to the Senate, where a companion bill is expected to be approved.

The House bill, sponsored by Rep. Fred Upton, R-Mich., allows for fines against performers and broadcast licensees of up to $500,000. Repeat violations by a broadcast company would result in a Federal Communications Commission license-revocation review.

An amendment to the Upton bill addressing performer fines requires the FCC to hand out a fine only if a performer "willingly" and "intentionally" utters indecent or profane language and to take into account the "financial impact" on a performer who is fined. After the House vote, artists' groups such as the American Federation of Television and Radio Artists and the Recording Artists' Coalition got language in the bill's "general guidance" conference report that would exempt recording artists from liability for previously recorded performances and individuals for "excited or reflexive utterances."

BILLY HOLLAND

Former TBA Entertainment president Greg Janese has joined Monterey Peninsula Artists as an agent specializing in the corporate and private event marketplace. Janese recently left TBA last fall to pursue other opportunities in the wake of the company's acquisition by an Irving Azoff-led group.

Janese will focus on looking Monterey artists for corporate shows and special events. Though based in Nashville, he will represent the entire MPA roster, which includes acts such as Toby Keith, Aerosmith, Dave Matthews, Bob Dylan and Trey Anastasio.

RAY WADDELL

Kanye West, Mark McGrath and Earth, Wind & Fire were among the acts participating in the Recording Academy's What's the Download anti-piracy educational initiative interactive advisory board, which held a round table the day before the 47th annual Grammy Awards.

Joining them was a dozen-18- to 24-year-olds hand-picked by the academy to interact with music industry representatives and foster dialogue between the industry and digital music users.

The recent meeting focused on file-swapping and online piracy. The academy says it hopes to include music labels and other industry representatives in future round tables.

ANTONY BRUNO

INFINITY Broadcasting has promoted Rob Barnett to president of programming. Barnett replaces Steve Rivers, who remains at Infinity as a consultant. All three executives are based in New York and report to Infinity chairman/CEO Joel Hollander.

Barnett joined the company last year as senior VP of original programming. He will continue to oversee programming at Infinity's radio stations, as well as lead the development of talent and integration of Infinity content with emerging technologies.

Goodman was executive VP of marketing, a position he held since joining Infinity in 2002.

CAROL HAY

Veteran Philadelphia promoter Larry Magid is in final negotiations for a new long-term contract with Clear Channel Entertainment. Magid will continue as president of CCE's Philadelphia operation, Electric Factory Concerts. He says CCE initiatives under new president of global music Michael Rapinoe sparked his decision.

In addition to his duties in Philadelphia, Magid co-produced Billy Crystal's recent Broadway run "700 Sundays" at the Broadhurst Theatre, and he will produce a Kaleidoscope of his art to benefit the House of Children's Hospital. The show was presented with Special Thanks to Bette Midler, the House of Blues and the New York Port Authority.

RAY WADDELL

The Harry Fox Agency says its 2004 royalty collections came to $421 million, an increase of 6.2% from the previous year.

HFA says it processed 2.3 million mechanical licenses during 2004, bringing the total number of administrators to almost 8 million. Looking forward, the organization says its first quarter will reflect the decrease in album sales seen in fourth-quarter 2004 compared with fourth-quarter 2003. HFA expects almost 250,000 music publishers.

CAROLYN MORWITZ

Will I Am of Grammy Award-winning group the Black Eyed Peas, who is known for his eclectic outfits, has launched an apparel line. His I Am clothing debuted Feb. 15 at the MAGIC apparel trade show in Las Vegas.

Will I Am attended the Los Angeles Fashion Institute of Design and Merchandising. He has been working on the clothing line—which includes blazers, shirts, skirts, pants and scarves—since 2001. Ashlee Simpson, Kelly Osbourne and members of Coldplay are early fans.

REAGAN JOHNSON

For the latest breaking news, go to billboard.biz.
Thanks to all those who thought we deserved the 2005 Technical GRAMMY.

JBL Professional is the proud recipient of the 2005 Technical GRAMMY Award for lasting contributions to music. We appreciate our fans in the stands and the industry.
A Home Studio Is Only One Stop In The Recording Process
Pros Retain Vital Role

At a time when home studios have proliferated and continue to offer artists easy access to new tools, the professional recording studio may seem irrelevant. In fact, audio professionals on both coasts are mourning the recent closure of two major facilities: the Hit Factory in New York and Cello Studios in Hollywood. Despite these events, the value of using a professional studio has not diminished. Used smartly and efficiently, professional studios can work in concert with home-studio technology to provide the high-quality product professionals demand.

By collaborating on recording projects, artists get to concentrate on what they do best—the creative side—while professional studios apply the technical expertise needed to deliver a polished finished product.

The home-studio market is blanketed by an array of low-cost products that have opened up a wealth of creative possibilities as well as creating a false sense of economy. When artists factor in the cost of the infrastructure and technical support needed to efficiently manufacture a top-caliber product in their studios, they may experience sticker shock.

Digital audio workstations and laptops are great tools for nurturing creative ideas at home or on the road, but only in a collaboratively professional environment can artists get a true idea of what might or might not be sonically possible. Well-trained engineers know how to listen for things others may not pick up, like distortion, tonal balance, booming and hyper-high-end sounds.

Investing in a Stradivarius does not make a person a violinist. Buying a DAW does not make the purchaser a recording engineer.

Professional studios also offer artists the kind of asset management that is impossible to replicate in home studios. When artists routinely recorded in professional studios, the recording industry developed, implemented and maintained consistent guidelines for master tapes and their contents. As artists began to embrace DAWs as their primary tools, they accumulated stacks of hard drives and CDs, DAT tapes and DVDs—few of them labeled correctly. It is not unusual for artists to deliver purported master recordings to their record label only to discover that they are blank drives or that significant material is missing.

Music is in the music business the most valuable assets of any record label. Professional studios safeguard artists’ creative endeavors by tracking and managing the myriad files that go into making a recording as well as archiving them so they can be played back in five to 10 years or more.

Asset management at a professional studio is a seamless process guaranteed to relieve headaches today and to protect product for tomorrow. It’s a creative resource professionals have at their disposal to help artists work more efficiently and cost-effectively. What could be more relevant than that?

The music industry continues to evolve, collaboration among the artist, distributor, marketer and recording professional will continue to evolve as well. No matter what these relationships become, it remains important to let all those involved do what they do best.

David Aplmen is president of Sound on Sound Recording in New York.

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Give The Kids A Chance

Jam Master Jay Foundation Puts New Spin On Public School Music Programs

By DARRYL MCDANIELS

Jam Master Jay’s impact is felt everywhere you hear a hot beat, a killer sample or the scratching of a record. He helped precipitate a musical revolution. Words don’t do his musical legacy justice, but music comes a little closer.

Jay was playing drums at the age of 5. He became a DJ while he moved to Hollis, Queens, at age 13.

Jay’s place in musical history started in Hollis as he attended Andrew Jackson High School.

I know that Jay’s experience with music growing up led to his success as a DJ and ultimately a pioneer in hip-hop. He would have wanted other kids to have the chance to experience music as he did.

This is the mission Jay’s wife, Terri Corley-Mizell, created the Jam Master Jay Foundation for Music. It is a way to keep Jay’s legacy alive and provide funding and resources to support public school music education programs. This is what Jay would have wanted.

The foundation is personal to me because I’ll never forget the overwhelming support showed by the fans and the music industry after Jay’s passing.

On Feb. 25, Adidas and the Jam Master Jay Foundation for Music will honor the life of Jam Master Jay. It will be hip-hop’s biggest night of the year, including performances and appearances by some of the biggest names in the game. We are going to make history, and everyone in the room will be changed forever. I guarantee it.

I want to inspire people to help preserve music in our schools like never before. I’m going to challenge people to continue to support the Jam Master Jay Foundation after the lights go down and the last record is played. This support will take place in the streets and in our culture with an emphasis on education. After all, Jay’s music allowed everyone’s music to have a chance.

As I write this, I feel we should all contribute by sharing our culture, our talent and money to make a difference.

As budget cuts have been sweeping the country, urban, suburban and rural school walls alike, music education has been severely affected. What are you going to do to make a difference?

I can’t wait to see everyone on Feb. 25. Feel free to wear your shoe tops or an Adidas track suit, but please also bring your commitment to supporting music in our schools. With your help we’re going to impact lives for generations to come.

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Starbucks Brews Hancock Duets Set

So how does Starbucks, which partnered with Concord on Ray Charles’ Grammy Award-winning “Genius Loves Company,” follow up an artist is Academy Award and Grammy winner Herbie Hancock. Among the performers already on tape with the keyboardist are Sting, Annie Lennox, John Mayer, Carlos Santana, Trey Anastasio and Damien Rice, with more high-wattage names to come.

The album arrives Sept. 13 on Nashville-based Vector Records. “Starbucks is our partner in the record, it’s Starbucks’ next big push,” Vector principal Ken Levitan confirms. “Like ‘Genius,’ the CD will be available at traditional retail and in Starbucks outlets.

For Hancock, working with the various artists has been very rewarding. “The kind of energy and magic that they are bringing to the project is fantastic,” he says. “So often artists are put into a pigeonhole and expected to stay there, and I never liked that. Coming from jazz, we like to try new things . . . and I know there’s a lot more to artists than that which they’re kind of forced to do, in a sense.

Some artists brought finished songs to the project, some wrote tunes specifically for the record. In Mayer’s case, he brought in a few notes that they crafted into a song in the studio. “The tune is like 15 minutes long, but the actual song is only four or five minutes long,” Mayer says. “The rest is Herbie going around and around on my chord progression, and every time he tags home, he puts on 50 more pounds of weight and starts lift.”

(Continued on page 16)

Edwards Is ‘Back’ With New Album

Rounder Looks To Widen Canadian Artist’s Audience

BY LARRY LeBLANC

TORONTO—On her sophomore album “Back to Me,” 26-year-old Canadian singer/songwriter Kathleen Edwards boldly declares her prowess at seduction.

On the title track, she warns, “I’ve got ways to make you sing my songs/Onces I ain’t written yet/I’ve got lights you’ve never seen/I’ve got moves I’ve never used/I’ve got ways to make you come/Back to me.”

It’ll be hard, in fact, to resist the infectious “Back to Me,” out March 1 on Zoe/Rounder Records in the United States and on MapleMusic Recordings in Canada. The album will be issued via Rounder March 7 in Europe and Australia. “Kathleen has made a brilliant record.” Rounder GM Paul Foley says. “The challenge now is to widen her audience.”

Edwards’ country-tinged debut, “Failed,” was issued by MapleMusic in September 2002 in Canada and by Rounder in January 2003 in the United States. Featuring such striking songs as “Six O’Clock News” and “Hockey Skates,” it created
The Beat
Continued from page 15

ing that. It's incredible.
Ken Lombard, president of Starbucks Entertainment, says, "We've already heard some of the first tracks; it's going to be a tremendous CD of great music." He adds, "We're working on a number of [other] projects."

BABS AND BARRY, PART 2: Speaking of famous duos, it seems that Barbara Streisand and Barry Gibb are back in the studio working on a possible successor to "Guilty" to herald the 25th anniversary of that fruitful collaboration.

The album, which has been certified quintuple-platinum by the Recording Industry Assn. of America, counts as one of Streisand's top sellers, as well as one of Columbia Records' best movers. It spent three weeks atop The Billboard 200.

"They're collaborating and writing," a source says. "We don't know where it's going to lead yet, but we're optimistic."


Springsteen is also planning a new tour.

GO, DAD, GO: Fathers will get their due with the April 26 release of "Golden Slumbers: A Father's Love." The album is the second in the "Golden Slumbers" series heralding the father/child bond from Rendezvous Entertainment, the label run by saxophonist Dave Koz.

``We're working on a number of [other] projects."

The first album, "Golden Slumbers: A Father's Lullaby," released in 2002 through Rendezvous/Warner Bros., featured instrumentals by such smooth jazz heavyweights as Koz, Rick Braun, David Benoit and Brian Culbertson. The set received a Grammy Award nomination for Koz and brother Jeff Koz's rendition of "Blackbird."

The second edition, released on RED-distributed Rendezvous, features vocals from such proud pops as Michael McDonald, Smokey Robinson, Phil Collins, Dave Matthews, Jon Secada, Solomon Burke and Loudon Wainwright III. All but two of the 13 tunes were recorded specifically for the project.

"It's really interesting from the standpoint of the philosophy behind it," Koz says. "It's our way of saying that because when artists are recording songs that they wrote for their children, there's a vulnerability to these tracks," says Dave Koz, who plays on four songs. "It has a sensitivity that I think will make this album special for all parents."

The idea for the series was born out of necessity: Jeff Koz and wife Unique were looking for music to soothe their newborn at bedtime and found that most children's music was too upbeat for that purpose, hence, the first collection was compiled. It has sold 45,000 copies, according to Nielsen SoundScan.

SUGAR FOR SUMMER: Sugar Ray will release a greatest-hits album in June on Atlantic with two new songs.

Despite his activities as co-host of "Extra," frontman Mark McGrath says "music is my passion." Following the best-of set, McGrath says Sugar Ray, which has been together for 16 years, will regroup—literally and figuratively. "We're wrapping up phase one. I don't know what phase two is. Musically we're a sponge. We have to see what's our post-TRL stage."

SHOOT-OUT: Los Angeles punk rock act BANG Sugar BANG won the Independent Music World Series West showcase held Feb. 3 at 12 Galaxies in San Francisco. As the grand-prize winner, the band takes home more than $35,000 in prizes including recording and DJ equipment, instruments and CD manufacturing services.

Independent A&R company TAXI narrowed the field of more than 1,000 submissions to 100 finalists. Then Billboard editors selected six finalists: ALO Wake & Alert, the Grommes, T.O.S.A, ZanZan and BANG Sugar BANG.

IMWS showcases are held in each of four regions throughout the country (West, Midwest, Southeast and Northeast). The competition, produced by CD manufacturer Disc Makers, is open to musicians of all genres who are not signed to a major record label.

Additional reporting by Gail Mitchell in Los Angeles and Christopher Walsh in New York.
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Edwards
Continued from page 15

a critical buzz. According to Nielsen SoundScan, the album has scanned 76,000 units in the United States and 20,000 in Canada.

"Failer" was made with few expectations. It started as an indie project in 2000 after Edwards moved to a farmhouse near Wakefield, Quebec, and enlisted friends to help her record the album. She independently released it a year prior to MapleMusic putting it out.

EXCEEDING EXPECTATIONS
Edwards never imagined she would perform 200 shows in 18 months in North America and Europe supporting the album, open for Bob Dylan, Nickelcreek and Guster; or appear on "Late Night With David Letterman."

Or that she would perform last summer at the Molson Canadian Rocks for Toronto event, alongside the looting Stones and AC/DC, that drew more than 400,000 fans.

"My objective with 'Failer' was to play a couple of folk festivals and get a booking agent," she recalls. "'Failer' received modest U.S. radio airplay, but several American retailers championed it, particularly Borders Books & Music and Barnes & Noble. "We had great support from retailers the first time around," Foley says. "They're back this time."

Radio now shows signs of embracing Edwards. Rounder has already snagged significant U.S. airplay for the new album's title track on such triple-A stations as KCRW Santa Monica, Calif.; WXRT Chicago; WXPN Philadelphia; WYUR Boston; WRLT Nashville; and WFUV New York. "We got over 40 stations the first week and 12 the following week," Foley says.

"We didn't have U.S. radio like this last time," observes Edwards' Toronto-based manager Patrick Sambrook of Eggplant Entertainment. "We also hardly had any radio in Canada."

Toronto-based MapleMusic has serviced the title track to country, adult top 40 and rock formats in Canada, providing each genre with its own mix. "We've got a toe-hold developing at [adult top 40] and rock with six secondary stations in each format," MapleMusic's GM Kim Cooke says. "Country has been slow."

Edwards, who penned the cheeky "One More Song That Radio Won't Like" on her debut, remains unsure that Canadian radio will embrace her. "I'm not going to hold my breath," she says. "Why don't we have triple-A radio in Canada? Look at how many people go to folk festivals."

She adds, "Frankly, I canceled a show in Toronto last year because nobody bought tickets. I want to play in Canada, but I play to twice as many people in the United States."

On street date Edwards will launch "Back to Me" with another "Letterman" appearance. In Canada, Bravo will air her TV special "Live at the Rehearsal Hall" March 15. A showcase at the South by Southwest Music Festival March 17 in Austin will follow.

Edwards recently toured the United Kingdom and Ireland and will return for dates in Europe in April followed by touring in North America.

The Agency Group books Edwards in North America, while London-based Helter Skelter handles her in Europe. "We will first work the international markets we have established: Ireland, the U.K., Holland, Belgium and Scandinavia," Sambrook says. "We'll also try to expand into Germany and Australia."

"Back to Me" was recorded at Reaction Studio in Toronto with Edwards' touring band and her husband of six months, Colin Cripps, producing. Cripps, formerly of Crash Vegas, has co-writing credits with Edwards on "Back to Me" and "Summerlong." Edwards says, "Colin knew where I wanted to go and how to make the album better than the last time."

While the album's selections are all stylistically different—ranging from '60s folk rock to traditional country—an overall theme of displacement is evident, especially on the wistful track "Away," which is about feeling road-weary from touring.

"I should have called the album 'I Miss Ottawa,"' jokes Edwards, the daughter of a Canadian diplomat who spent part of her teen years in Korea and Switzerland. "My childhood was filled with me wanting to be in one place and going out at night with my buddies. I finally got that in Wakefield. Then I had the opportunity [as an artist] to do something I've always wanted to do. It made such a huge change in my life. Now I live in Toronto. It doesn't really feel like home."
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DISC MAKERS®
50 Cent
Continued from page 1

says Jim Stella, urban music buyer for Trans World. "It wouldn't surprise me if it did 1.2 million in its first week."

SEISMIC SALES

Two years ago 50 Cent triggered a seismic surge in R&B-hip-hop popularity with "Get Rich or Die Tryin'." His first album not only entered at No. 1 on The Billboard 200 but also notched the largest opening week for a major-label debut (872,000 units).

The album spent six weeks at No. 1 on The Billboard 200 and eight weeks atop the Top R&B/Hip-Hop Albums chart. Among its singles were the mega-hits "In Da Club" and "21 Questions.

"Get Rich or Die Tryin'" stands at 7.1 million units, according to Nielsen SoundScan.

Those are formidable numbers for anyone to wrap his head around. Even 50 Cent. Despite his tough guy persona, the rapper admits he felt the attendant pressure to produce a worthy follow-up.

"I can usually create a direction without the music and just start making songs," he recalls of making songs, "and I had no idea.

Closing himself in the studio for three days of non-stop recording yielded 11 songs—and a return to form.

"It only takes me 25-30 minutes to do a record when I'm in a zone," 50 Cent says. "After doing seven or eight songs I was confident in, I found myself back in a comfort zone. Once the pressure was off, I started having fun.

50 Cent says the difference between "Get Rich" and "The Massacre" boils down to one song in particular: "Baltimore Love Thing." Addressing heroin addiction, 50 Cent gives the drug human characteristics in the song to portray the love/hate relationship an addict has with the drug.

"I wanted songs that represented growth from the last album to this one," 50 Cent says. "On "Get Rich or Die Tryin'," I would have written that song like I was selling heroin. But on "The Massacre," I'm dealing with deeper issues. The way I choose to express myself is new. I picked up the pieces I missed on the first album.

Among those pieces is the Dr. Dre-produced first single "Candy Shop." The midtempo erotic concoction picks up where 50 Cent'ssuggestive "Magic Stick" with Lil' Kim left off. But this time there's a new duet partner, freshman G-Unit clique member Olivia. "Candy Shop" is sexy without overdoing it, without being obscene or disrespectful," 50 Cent says. "BET did chop me to pieces though on the video," he adds.

"Candy Shop" is No. 2 on The Billboard Hot 100 and No. 8 on the Hot R&B/Hip-Hop Singles & Tracks chart.

Another song, "Piggy Bank," discusses the rapper's ongoing beefs with several rivals, most notably Ja Rule. "Hip-hop is competitive," he says. "Everyone wants to go after you. I was subjected to a lot of things said about me after the success of my first album.

"Generally, people love trouble; they will sink their teeth into these kinds of tracks. If I don't address it, it may encourage [rivals] to be more disrespectful."

In addition to Dr. Dre, "The Massacre" features production by Scott Storch and Hi-Tek, among others. Guest artists include Jamie Foxx.

IN THE MIX

Originally slated to bow Feb. 15, the album was first titled "St. Valentine's Day Massacre." It was shortened to "The Massacre" when the date was pushed back to March 8, to allow more time for setup. The album will come out the same day around the globe.

To get the promotional ball rolling after his two-year album break, 50 Cent taped the same mix-tape underground that helped build the groundwork for "Get Rich or Die Tryin'."

Preceding the formal release of "Candy Shop" by several weeks, 50 Cent leaked club jam "Disco Inferno." Currently No. 6 on the Hot 100, the track, like "Candy Shop," is from the mix tape "G-Unit Radio, Part 10: 2005 (Before the Massacre)." The song will also be included on "The Massacre."

"Mix tapes are important," the rapper says, adding that the "G-Unit Radio" mix tape—helmed by DJ Whoo Kid—is "10 albums' worth of material in two years. It's an opportunity to establish myself, build consistency as a writer and try out new material."

It also helped build anticipation for "The Massacre" as did his guest stints labelmate the Game's "How We Do" and his latest single "Hate It or Love It." 50 Cent is managed by Chris Lighty of Violator Management and published by 50 Cent Music, administered by Universal Music Publishing (ASCAP).

Reflecting the anticipation, tight security has been enforced to prevent leaks. Interscope hopes to avoid the "Get Rich" scenario of pushing up the street date to minimize piracy.

"Security is foremost in our minds," says Steve Berman, head of sales and marketing at Interscope Geffen A&M. "We've gone to great measures to hold the master to the last possible second before we begin the manufacturing process.

Currently being manufactured is a run of 250,000 limited edition packages. The set will come in a Digipak with a CD key that unlocks special content, including one bonus track, a trailer for upcoming 50 Cent videogame "Bulletproof," game-themed wallpaper and uncensored photos.

The limited edition also offers a chance to win the Ultimate G-Unit Soldier contest. Ten of the sets will contain a winner's confirmation. The 10 lucky consumers will receive a G-Unit clothing and footwear as well as a G-Unit dog tag designed by Jacob the Jeweler. They will also receive the rapper's grape-flavored vitamin drink, Formula 50, and an autographed picture.

Both the deluxe set, priced at $21.98, and the $13.98 standard CD are tied into a Reebok cross-promotion available at most retailers.

Reebok, which distributes the G-Unit Collection, is offering a $20 coupon toward a $100 purchase of Reebok merchandise at Foot Locker.

Add to that the visibility factor afforded by 50 Cent's appearances on "Saturday Night Live" (Feb. 19) and "The Simpsons" (Feb. 13).

50 Cent will tour with Eminem this summer. He is booked by Jeremiah Younossi of Enamel Communications and Cara Lewis at the William Morris Agency, both in New York. Eminem works in affiliation with Violator Management.

FILM DEBUT PLANNED

The rapper is branching out into acting with a role in the film "Hustler's Ambitions." It begins shooting in New York in April before moving to Toronto for 2 1/2 months.

There's also a just-launched women's clothing line and the forthcoming videogame.

Still, 50 Cent says, "the only thing better than [these projects] is music." He says G-Unit is back recording a new album, while member Tony Yayo's solo outing is due in the second quarter. Another project under his purview as head of the G-Unit label is singer Olivia. The former J Records artist is slated to make her debut as the first female member of the G-Unit family in May.

"I understand exactly what she went through; they didn't know what to do with her," 50 Cent says, alluding to his own pre-Interscope stint at Columbia. "For me, it's a big opportunity to be diverse, to do something so different from the aggressive music we do."
Tate Aims At New Targets With Management Firm

For those of you wondering what Shawn Tate has been up to since he left Arrow Records, the industry vet is spearheading Tate and Associates, a Nashville-based artist management and entertainment consulting firm. Always an executive with an eye for great talent, Tate is working with newcomers Malcolm Williams & Great Faith. Tate and the group are preparing for a live recording slated for Feb. 19 at God’s House of All Nations in Chicago, where Williams and his 40-voice choir are based. Williams says he signed with Tate because he “has been a staple in the music community for more than 10 years. His insight and experience have been invaluable.” Tate is equally enthusiastic about working with Williams. “He represents the type of person and artist that really does connect with people,” says Tate, who plans to shop Williams’ new project. “I’ve known Malcolm for a long time. He has always had this bright, warm personality, and he’s a wonderful songwriter and [an] awesome director.”

Williams has released two independent albums, including “Renew Me,” which produced the singles “Live Holy,” “All in His Hands” and the title track. He has performed with Lyle Lovett, BeBe Winans, Yolanda Adams, Donald Lawrence and Teddy Pendergrass. He is also a highly sought-after songwriter. Dottie Peoples recently recorded two of Williams’ tunes, and he has had cuts recorded by Dorinda Clark-Cole, the GMWA Mass Choir and Rodney Bryant.

Tate’s other management clients include Elicia Brown, Paula Payden-Champion and Denise Conley. Payden-Champion, a former background vocalist with Gerald Levert, and Brown, whose credits include performing with Walt Disney World’s Voices of Liberty, are also working on new albums.

Tate and Associates’ consulting division has been involved in some interesting projects. Tate worked with Nashville-based Vector Management coordinating choirs for Lovett’s 50-date My Baby Don’t Tolerate tour. Vector’s Kathi Whitley says: “Tate and Associates helped us locate some of the finest choirs in the country.”

MIGHTY CHOIR: Look for the Mississippi Mass Choir’s 15th-anniversary recording, “Not by Might, Nor by Power,” to bow Feb. 22 on Malaco Records. The project was produced by the Rev. Milton Biggham and includes three songs penned by the veteran writer/producer.

The new release is the latest chapter in the illustrious history of the choir. Founded by Frank Williams, the choir has performed extensively in the United States and all over the globe including Greece, Italy, the Bahamas, Spain and Japan. They sang at President Bill Clinton’s inauguration and for Pope John Paul II. The recording of the choir’s CD was filmed by BET for a behind-the-scenes segment on “Lift Every Voice,” which will air this month.

Additionally, the Word Network has assembled a 30-minute TV special culled from the “Not by Might, Nor by Power” tapings. The show is slated to air repeatedly this month.

NEWS NOTES: Ricky Dillard’s Grammy Award-nominated CD “Unplugged...The Way Church Used to Be” will be released on DVD by Crystal Rose Records.

The project was taped at Chicago’s Apostolic Pentecostal Church of Morgan Park. Crystal Rose is also issuing Dillard’s 1996 album “Worked It Out” and two releases by Donald Lawrence & the Tri-City Singers: the 1995 set “Bible Stories,” which was previously available only on VHIS, and the 1993 CD “A Songwriter’s Point of View,” which includes performances by R&B veterans Stephanie Mills, Peabo Bryson, Brenda Waters and Rodney Posey.

Provident-Integrity Distribution is celebrating Black History Month with “Making History Today: A Celebration of Black History Month.” The gospel-focused promotion hit Christian retail Jan. 25 and will continue through Feb. 28. The promotion features an endcap kit that showcases more than 30 current gospel titles priced as low as $9.97. Participating acts include CeCe Winans, Kirk Franklin, Mary Mary, J Moss, T.D. Jakes and LaShell Griffin.
Beyoncé Booked For Big Night At The Oscars

Beyoncé may not be nominated for any Academy Awards, but she will be the main musical attraction at this year’s Oscars ceremony, as she will perform three of the five tunes nominated for best original song.

Josh Groban and Beyoncé will perform “Believe” at the 77th annual ceremony, set for Feb. 27 at the Kodak Theatre in Los Angeles (billboard.com, Feb. 8). “Believe,” written by Glen Ballard and Alan Silvestri, is from the film “The Polar Express.” It was performed by Groban on the movie’s soundtrack.

Beyoncé will step in for Minnie Driver to sing “Learn to Be Lonely,” the Andrew Lloyd Webber/Charles Hart tune from “The Phantom of the Opera.” Driver performed the song on the film’s soundtrack. Accompanied by the American Boychoir, Beyoncé will also sing “Look to Your Path (Vois Sur Ton Chemin)” from “The Chorus” (Les Choristes).

Counting Crosses will do their song “Accidentally in Love” from “Shrek 2.” Rounding out the lineup, Carlos Santana and Enrique Iglesias will perform “A Otra Lado del Rio” from “The Motorcycle Diaries.”

MORE MUSICALS AND BIOPICS:

Award-winning director Julie Taymor (“Frida,” Broadway’s “The Lion King”) is in discussions to direct Revolution Pictures’ “All You Need Is Love,” which will feature several Beatles songs. The movie musical, which is yet to be cast, will be a love story set in 1960s London. The film’s producers include Matt Gross, Suzanne Todd and Jennifer Todd. Music-video director/photographer Anton Corbijn will direct ClaraFlora Productions’ “Touching From a Distance,” a biopic about the late Ian Curtis, the Joy Division lead singer who committed suicide in 1980. Tony Wilson, the band’s former manager and founder of Factory Records, will be one of the producers, along with Curtis’ widow, Deborah Curtis. Wilson is no stranger to biopics. He was the subject of the 2002 film “24 Hour Party People.”

Guitarist Hank Garland will be the subject of Favorited Nations’ “Crazy,” directed by Rick Bieber and starring Waylon Payne as Garland. (Payne also has a supporting role as Jerry Lee Lewis in 20th Century Fox’s Johnny Cash biopic, “Walk the Line.”)

Garland, who died last year at the age of 74, was a jazz performer whose early career involved session work for such acts as Elvis Presley, the Everly Brothers, Roy Orbison and Patsy Cline. Grammy Award-winning guitarist Steve Vai and Guitar Center owner Ray Scherr are the film’s executive producers.

Alicia Keys is negotiating to star as piano prodigy Philippa Schuyler in an as-yet-untitled movie to be co-produced by Halle Berry.

‘ROBOTS’ MUSIC: 20th Century Fox’s animated film “Robots” will have two soundtracks.

A compilation soundtrack, due March 1 on Virgin Records, will feature new songs from Ricky Fante and Fountains of Wayne. Then, on March 15, Varése SARABANDE RECORDS will release the film’s score, composed by Blue Man Group with John Powell.

The movie opens March 11 in U.S. theaters as a regular release and as an IMAX film. Blue Man Group will perform March 6 at the film’s Los Angeles premiere.

CASTING NEWS: Ludacris will co-star in the MTV Films/Paramount Pictures comedy “Skip Day,” in which he plays a high-school student who plans a day for students to skip class. Ludacris will also contribute to the film’s soundtrack, whose record label and release date are to be announced. Ludacris was also cast in the Crunk Pictures/New Deal Productions drama “Throttle & Flux,” about a pimp who decides to become a rapper. The film screened last month at the Sundance Film Festival.

Ashlee Simpson will make her feature-film debut in “Wannabe,” a Lions Gate Films Lakeshore Entertainment romantic comedy about an aspiring model and musician...

André 3000 of OutKast and Tyrese have signed on to play brothers in an untitled Paramount drama ... Coolio has a supporting role as a rapper in the Corner Stone Pictures comedy “Retirement,” about a group of senior citizens on a road trip.

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Emerson Quartet Finds The Perfect Partner: Itself

During its 27-year-history, the Emerson String Quartet has produced a reel of essential albums for Deutsche Grammophon, including complete cycles of the quartets by Bartok, Beethoven, Haydn and Shostakovich.

The Grammy Award-winning group's latest project, released Jan. 11, is a four-CD set of all seven of Mendelssohn's string quartets, four self-standing movements and the Octet.

In a feat of new technology, the quartet broke ground by recording all eight parts of the Octet itself, using techniques similar to pop studio projects.

Violinist Philip Setzer emphasizes, however, that the quartet's fundamental intention is to illuminate Mendelssohn's often-neglected chamber music.

"Mendelssohn, unfortunately, has gotten a bad rap over the centuries as being well-crafted but superficial," Setzer says. "That's not to mention the anti-Semitism that was directed at him, starting with attacks from Wagner. That's such an injustice. These are really wonderful works. This is very important music that deserves to be heard."

For the quartet, Mendelssohn's slow movements were a particularly rich rediscovery. "We tend to think of Mendelssohn as a composer of great energy, with fantastic scherzi," Setzer reflects. "But, for example, the Adagio in the Quartet in F minor, op. 80, which was written after the sudden death of his beloved sister Fanny—there's very little music that touches me more deeply."

The idea to record the Octet came later. "The Octet, of course, is something we've played since our beginning, in collaborations with colleagues," Setzer says. "When time came for this recording project, we had a lot of discussions about whom to record it with—maybe an older group, maybe a younger group, maybe a quartet who has studied with us."

"Our fantastic producer, Da-Hong Seetoo, said, 'Well, why don't you do all of it?'" Setzer says with a laugh. "So, maybe, instead of insulting people by choosing one group over the other, we've insulted everyone by choosing to play alongside ourselves!"

"Many artistic considerations that might have happened with another group after long rehearsals—stuff like matching vibratos or bow strokes—came very easily when it was just the four of us."

The players ensured contrasting timbres by playing two instruments: one old Italian, one new.

The technological issues involved in recording the Octet were much more demanding. "Da-Hong actually designed a computer to make this recording," Setzer reveals, "one that could handle the huge amount of data coming from 28 separate microphone lines that we used."

"The Mendelssohn set includes a documentary chronicling this unique recording process."

The group recorded the Octet in two layers, sometimes even switching roles in the process of creating each layer. "It was a lot of fun to go back into the studio once we finished recording and edited the first layer," Setzer recalls. "The second layer was a ride in Disneyland, trying to keep up with ourselves in the fast movements."

"The irony is that we used a huge amount of technology to make a recording that we feel is very natural-sounding."

Setzer cautions that the recording wasn't meant to be a gimmick. "I hope that people listen to it without thinking about what went into it," he emphasizes. "If listeners keep the tech stuff at the forefront of their minds, then our project was not successful."

NOTES FROM ALL OVER: I'm slowly wending my way through Richard Taruskin's epic six-volume work 'The Oxford History of Western Music.' Taruskin's choices of what and whom to emphasize over the narrative courses of centuries are highly individualistic (and, to my mind, inevitable, especially in a single-authored endeavor), but his erudition is deep and greatly appreciated.

The San Francisco Opera has named a new GM, David Gockley, who comes from three decades of serving in the same position at Houston Grand Opera.

Radio host Karl Haas passed away earlier this month at 91. Through his syndicated program 'Adventures in Good Music,' which debuted in 1959, he introduced a lot of very fine music to an audience that cherished him.
A Little Strum For Everyone
As Folk Artists Blur Their Genre's Boundaries, Younger Fans Explore Its Sound

BY TODD MARTENS

At a record shop in Nashville, a customer brings a CD by the Old Crow Medicine Show to the counter. The five-piece acoustic outfit is part jam-band, part folk revivalists. While the act has rock ‘n’ roll undertones, its career has been built on the road, hitting the festivals and theaters that define the folk circuit.

By the time the customer leaves the shop, Grimey’s New & Pre-Loved Music, he has another CD in his hand—the latest from Bright Eyes, “I’m Wide Awake. It’s Morning,” on Saddle Creek Records.

Bright Eyes principal Conor Oberst is the indie rock star of the moment. His cranking voice and high-strung arrangements have won over critics, hipsters and Emmylou Harris, who appears on his album.

But while the Bright Eyes set is pure country-infused folk, Oberst is considering a budding rock star. His music has been known to incorporate the occasional orchestras and electronic effects, and Oberst is not identified with the folk scene.

Music fans, however, are fervently redrawing the borders of the genre.

As the Folk Alliance readies its 17th annual conference, set for Feb. 23-27 in Montreal, one surprising trend is the rock community’s embracing of young singer/songwriters, artists whose music is steeped in traditionalism yet decorated with experimentalism.

In San Francisco, such artists as guitarist Devendra Banhart and harpist Johanna Newsome have become a hit with twenty-something music fans. While Banhart’s delicately acoustic songs would certainly please even the most ardent folk purists, his fan base, like Oberst’s, lives outside the folk world.

The same is true for Michigan-based singer/songwriter Sufjan Stevens. With a soft voice and a banjo, Stevens and his band recently wowed a crowd largely comprising college kids. This was not at a folk event, but the All Tomorrow’s Parties fest in Long Beach, Calif., a gathering that also included Modest Mouse and the Flaming Lips.

And there’s more, from the late-night stream of Iron & Wine to the psychedelic flurry of the Animal Collective. “Right under everyone’s nose is this whole movement of young people being totally into singer/songwriters,” Grimey’s owner Doyle Davis says.

“They are not a lot of kids listening to Steve Earle and Tift Merritt,” he says. “You’ve got to embrace the kids, because this is the future. Iron & Wine is fantastic, and it’s definitely folky, but its appeal reaches way beyond folk.”

Gerald Moss, director of East Coast sales at Koch Entertainment Distribution, sees the trend as a way to tap into a new audience, even for the distributor’s more traditional labels, such as Arhoolie, Red House, Signature Sounds, Revenant and Shanachie.

“With things like Devendra Banhart and Johanna Newsome trickling up, people are going to go back and explore all the crazy offshoots of all the different kinds of folk music,” he says. “It’s not really all that different from Arhoolie and Revenant. Kids will go back and explore.”

Revenant has albums from a diverse crop of artists such as Dock Boggs, Jim O’Rourke and John Palhey, talents who have long held appeal with the indie rock community. On Arhoolie, Moss says a collection of Mexican folk ballads dubbed “The Roots of the Narcocorrido” would appeal to fans of Los Lobos.

Moss says, “The biggest challenge we face with a deep catalog like Arhoolie is picking out things we can put in people’s hands and say, ‘Have you heard this Bongo Joe Coleman record?’ Once someone discovers Dock Boggs, it’s not that far to go and discover Henry Thomas. It’s all interconnected.”

Grimey’s Davis says his shoppers are already starting to make the leap, and not just from the Old Crow Medicine Show to Bright Eyes. He says albums by such ’60s folk acts as the Incredible String Band, Karen Dalton and John Renbourn are consistently strong sellers.

“I have never sold Incredible String Band records like I am now,” Davis observes. “People are definitely doing their research. We’ve seen a huge upsurge in interest in these guys.”

To be sure, director of sales with Drag City, which has released albums from Newsome and avant-garde folk artist Will Oldham, among others, says younger music fans are aching for a simpler sound.

“We’re getting back to things that people perceive as basic,” he says. “You can’t get much further away from a laptop composition than picking up a guitar and playing a song that is derived from several hundreds of years. People who are older will definitely appreciate the music, too.”

To be sure, the more traditional end of the folk genre is holding up quite well. Red House owner Bob Feldman says 2004 was one of the best years in the adult-leaning label’s history, driven by the success of Grammy Award nominees Eliza Gilkyson and Rosalie Sorrels.

This year, the label is expecting big things from Austin favorite Jimmy LaFave, whose elegant arrangements and soulful inflections should appeal to fans of Bob Dylan and Norah Jones. Also due this year is a release from Canadian act the Bills, which incorporates jazz and Brazilian influences.

It’s partly the political climate, Feldman says, that’s inspiring music fans of all ages to seek out acoustic-based music.

“I think it’s the best time in the United States for this kind of music,” he says. “These artists have important things to say, and they have a lot of wisdom in their words. Our artists are doing well on the road, and peo-
New Releases From Noteworthy Artists

BY TODD MARTENS

Here are selected profiles of noteworthy folk music acts with new or upcoming releases.

Sarah Lee Guthrie & Johnny Irion “Exploration” New West Records

New West’s release next month of “Exploration” marks the first album billed to the husband-and-wife team of Sarah Lee Guthrie & Johnny Irion, although they have previously performed on each other’s solo albums. With 11 original tracks and one previously unreleased Pete Seeger song, “Exploration” looks at intimacy in a confused time. "Politicians still don’t have a clue," the couple sing as they long for a vacation in the title track.

Guthrie, daughter of Arlo and granddaughter of Woody, has been steadily touring with her husband since 2001. The two regularly play more than 180 shows per year. For "Exploration," they teamed with the Juthawks’ Gary Louris and Polaha’s Ed Ackerman to create an acoustic-driven album graced with gospel-keyboards and the occasional bluesy lead.

M. Ward “Transistor Radio” Merge Records

M. Ward is perhaps one of the next breakout stars in the folk-pop scene. He sounds as if he’s singing into a lit candle, carefully keeping his voice soft as not to disturb the flame. His delicate fingerpicking polishes the songs with complexity, but it never stops them from swaying, and a piano quietly hovers in the background. Ward has already won over hipsters. He released his first album this month on Merge Records with the help of Giant Sand’s Howe Gelb; Grandaddy’s Jason Lytle also lent a hand. Last year, Ward toured with indie act of the moment Bright Eyes.

The Duhks “The Duhks” Sugar Hill Records

Hailing from Winnipeg, Manitoba, this five-piece act interfaces traditional folk arrangements with worldly influences. The prominence of the fiddle gives the group an Irish bent, but a Latin rhythm or bluesy lead is always around the corner. The Duhks teamed with Sugar Hill Records for the release this month of their 14-track debut, a lively, soulful album, produced by famed banjo player Bela Fleck, that emphasizes finding a groove. Indeed, the album is primed for the festival circuit, with even the darkest tunes having a rhythmic jolt. In addition to Fleck, guests on the album include Paul Brady, Edgar Meyer, Abigail Washburn and Victor Wooten.

Damién Jurado “On My Way to Absence” Secretly Canadian

Representing the folk genre’s younger, college-learning fan base, Damién Jurado performs folk-pop in the vein of Nick Drake. His new album, “On My Way to Absence,” set for release in April, is his second for Secretly Canadian. It cemented his place alongside such like-minded contemporaries as Iron & Wine and Cat Power. The album is full of late-night acoustic strumming, with an occasional keyboard or saxophone. Jurado’s voice bears a similarity to Elliott Smith’s, and there’s a slight abstraction to his lyrics.

Strum

Continued from page 25

Grass had a very successful year, and I think that’s part of it. People want to think of a time less threatening.

Such may have been the appeal with Vanguard’s Mindy Smith. Her debut, “One Moment More,” has spent more than 50 weeks on the Billboard Top Independent Albums chart. The set’s comforting single, “Come to Jesus,” became a surprise hit on triple-A radio, says promoter Sean Cookley of Mt. Kisco, N.Y.-based Songlines.

“Lyrically, this isn’t a Christian format, so a song called ‘Come to Jesus’ took a minute for a lot of program-ners to feel comfortable playing,” he says. “Ultimately, with these types of stations, it’s the listener who decides, and the listeners were overwhelmingly positive.”

New West president Cameron Strong says bringing new folk acts to retail and radio has always been difficult, but the upside of the genre is the number of summer festivals that provide exposure. The label will release the highly anticipated debut from husband-and-wife duo Sarah Lee Guthrie & Johnny Irion in March. “This summer, Sarah and Johnny will play to more people in a couple months than most of our bands play to in 110 dates in clubs,” Strong says.

Reaching the listener in a genre that lies outside of the mainstream is a challenge. Label heads consider exposure on NPR as a sort of holy grail, but Sugar Hill GM Bev Paul says such genre magazines as Dirty Linen, Folk Roots and Sing Out can be just as integral in breaking an artist.

Sugar Hill act the Duhks energetically fuse Celtic, jazz and Latin influences, and Paul expects the young group to have crossover appeal. Yet the label will hit die-hards first. “It’s a very rabid audience that network among themselves,” she says. “It’s not some concocted hype, where you’re seeing these faces on television every day. Plus you’re building a fan base, and any career artist knows the fans will keep coming back, even if the media decides you’re not cool.”
Mellencamp Ready To Rock The U.S.A. Again

BY RAY WADDELL

John Mellencamp is about to put his best foot forward on the road.

On his first North American tour in three years, Mellencamp will play mostly secondary markets beginning March 23 at the Savannah (Ga.) Civic Center.

The tour supports his recent greatest-hits package, "Words & Music." If things go well, a 30-date larger-market tour will follow, and potentially some international dates.

A veteran road warrior, Mellencamp now tours when he wants, rather than following the usual album/tour cycle.

"I try to go out and work for a little bit, then kind of duck back into Indiana for a few years and try to figure out what it is I need to do next," he tells Billboard. "I try to figure out ways to reinvent myself and make things interesting for the audience and myself."

Even so, touring always has a prime place in the Mellencamp portfolio. "Touring gives me the opportunity to keep my name in front of people and to get out and reacquaint myself to fans and the audience," he says. "Basically, this is what I do. I'm a songwriter and a touring, working musician."

What Mellencamp says songwriting is the most rewarding part of his game, he is "very comfortable onstage. I've been onstage since I was 12, 14. I'm actually more comfortable onstage than I am in a crowded room."

The challenge, Mellencamp says, is "trying to come up with ways to present songs that are two and three decades old, keeping them fresh and combining the new songs with them."

NONTRADITIONAL SUPPORT

Donovan will support on all dates for the first leg, but not in the traditional manner. Mellencamp will open the shows with a half-hour set, he says, then will be joined by Donovan for a couple of his songs, followed by a solo Donovan set. Mellencamp will close the show with another 45-minute-plus set.

Mellencamp says he has observed with interest the massive changes in the concert industry during the past several years, including the escalating ticket prices. "That's one of the reasons why I am going out and having ticket prices that are reasonable," he says.

"Quite honestly, I wasn't embarrassed on my last tour about how expensive ticket prices were. I had friends of mine going 'John, it's kind of expensive for us to come out and see you,' " he continues. "And it made me think, 'If my friends are saying that to me, how about the person with a high phone bill and a house payment?'"

For all dates in March and April, the top ticket price is $45, with the average between $25 and $35. But even when taking control of his own ticket destiny, Mellencamp doesn't think artists get a free pass in the ticket price debate. "No, I don't think you can blame the artists for anything. I am an artist, so you're asking the wrong guy," he says with a laugh.

"I think ticket prices rise for the same reason everything else costs more: Promoters, artists and everybody want to make money, but sometimes the corporate side of things becomes a little greedy, and therefore ticket prices escalate to $300-$400 a pop."

The early route on the tour is marked by such cities as Pensacola, Fla.; Oklahoma City, Wichita, Kan.; Moline, Ill.; and Grand Rapids, Mich.

"We were trying to be selective of where we play," Mellencamp says. "I noticed in Savannah, Ga., they haven't had a rock act play in town in probably 18 months. The last time I played Savannah was 1991. So we did some research and found out the only people that go through Savannah anymore are concert promoters. I'm not saying that's telling me something I ought to know, but at the same time I feel like I need to go out and connect with the people who have supported me the last 30 years."

If it sounds as though Mellencamp is heavily involved with his touring, he is. "I try to be hands-on in anything I'm involved with," he says. "The worst thing I could do is sit back at my house here in Indiana and have somebody hand me a tour schedule, then go out and be unhappy. I would only have one person to blame for being so lack-adissical, and that's myself."

Never known for a lot of bells and whistles in production, Mellencamp says the upcoming tour will be even more Spartan than usual: "It's going to be the most sparse production you've seen since Elvis. It's going to look a way that people have not seen a show ever. I'm not going to have any trusses above my head."

Both band and crew are veterans of many Mellencamp tours. "I've got the same crew I've had for the past 20 years," he says. "As a matter of fact, I'm sick of these guys. I'll be shaking hands with no strangers."

Mellencamp is leaving the door open to more dates for the remainder of 2005; the first leg wraps April 17 in Louisville, Ky.

"I like to stick my toes in the water and check the temperature," he says. "We've got 50 shows offered to us this summer if we want to take it. We've got 18 shows in Canada offered to us, we've got shows in Australia, shows in Europe offered to us. If I go out and enjoy this, then I'll continue. If I go out and it's a pain in the ass, I'll go back home."

The spring tour works with a variety of promoters, cutting separate deals in each market. Among those presenting Mellencamp on this run are Jam Productions, C&C Concerts, Fantasia Productions and Clear Channel Entertainment.

With years gone by since he last played international markets, as well as the demand in the United States, Mellencamp knows there is no shortage of top promoters. "If a guy wants to, he could play every night of the week," he says. "I like to make sure that whatever I'm doing is right and the audience is enjoying themselves and I'm enjoying myself as well, and it's not going to be a way, then there's other stuff to do."

Mellencamp is booked by Creative Artists Agency.

NFL Stadiums Look To Fill Their Seats In Summer

BY RAY WADDELL

The Gridiron Network has its first concerts in the works, with an announcement expected in the coming days.

The move will be the opening salvo in an effort to create new revenue streams in the off-season for pro football stadiums. Eleven NFL stadiums joined forces to form the Gridiron, a not-for-profit advocacy group aimed at attracting concerts and other events to stadiums (billboard.biz Jan. 25).

The network's goal is to tap into the summer live event market and, in turn, make money for owners of NFL teams and stadiums.

Veteran facility executive Tom Rooney, president of Rooney Sports & Entertainment Group in Pittsburgh, is the interim point man for the Gridiron while a search for an executive director is conducted. The Gridiron will not negotiate or promote events, but will instead rely on outside promoters or deals cut by the individual stadiums.

The Gridiron comprises Ralph Wilson Stadium, Buffalo, N.Y.; Paul Brown Stadium, Cincinnati; Invesco Field at Mile High, Denver; Ford Field, Detroit; Lambeau Field, Green Bay, Wis.; Reliant Stadium, Houston; Heinz Field, Pittsburgh; FedEx Field, Washington, D.C.; Arrowhead Stadium, Kansas City, Mo.; Qwest Field, Seattle; and Lincoln Financial Field, Philadelphia.

"These are great venues, and everyone felt they should be used more," Rooney says. "They're open in the summertime, and they're flexible." Promoter Bob Roux, president of PACE Concerts in Houston, says he has already met with the Gridiron. "Any trade organization where there is an exchange of ideas and information is a good thing," Roux says. "These guys are all looking for ways to increase revenues, and this way a lot of single ideas can be spread out over a lot of people with similar goals."

One potential problem is a dearth of stadium tours and acts capable or willing to play these largest of venues (Billboard, July 31, 2004). The last big year for stadium tours was 1994, when Phil Collins, George Michael, Stones, the Eagles and the Grateful Dead played stadiums.

"We believe there is no such thing as a stadium act, an arena act or a club act," Rooney says. "It's all in how you package to create a dynamic that will draw 50,000 people. Acts want to go where they can sell tickets, and these are beautiful venues, with plenty of parking, amenities and facilities. We just need to interface with the talent agencies."

Indeed, the most recent successful concert tours have been star-laden, genre-based productions such as Metallica's Summer Sanitarium and the George Strait Country Music Festival in the late 1990s.

The more common trend of late has been stadium tours that could potentially play stadiums, including Madonna, Dave Matthews Band, U2, Paul McCartney and the Rolling Stones, instead playing multiple dates at arenas or amphitheaters, often grossing more than they would have at a stadium.

"That is certainly an issue," Rooney admits. "The Rolling Stones started creating stadium grosses in arenas. But I had a very well-known talent agent recently tell me that football stadiums are the 800-pound sleeping gorilla, and if somebody wakes it up, it could change the business."

On their 2002 Licks tour, the Stones provided a litmus test of sorts for gross potential in this modern venue era. The band played shows at a theater, an arena and a stadium in Boston, pulling in $173,343 from a 2,703-seat sellout at the Orpheum Theatre, $2.7 million from a 14,608-seat sellout at the FleetCenter and $5.2 million from a 53,561-seat sellout at Gillette Stadium.

Certainly, the modern NFL stadium design, with its wide concourses, marketing resources and potential for generating ancillary revenue, is a largely untapped venue for live entertainment.

"No doubt, the stadium has entered into a new era, with all the patron amenities and the knowledge of the staffs running them," Roux says. "It's completely different from 10 years ago."

SEVERAL ONE-OFFS - One-off stadium shows still crop up. "There are some one-off events at stadiums, so perhaps a network like the GSN could figure out a way to homogenize that across several cities and customize it for each market," Roux observes.

Given that Roux's role at Clear Channel Entertainment's PAC division includes running the famed arena amphitheaters, there could be a conflict of interest with steering acts or shows toward stadiums. But Roux doesn't think so.

"I like the idea of having a relationship with this trade organization," he says. "I told them I'd be glad to be in on any conference calls and give my opinions on how to better utilize stadiums as a group or individually."

Member stadiums pay "significant" annual dues to be part of the GSN, Rooney says, and membership is not strictly limited to football stadiums.

"Really, any stadium is a candidate, whether it's private, public or outside of football," Rooney explains. "What we're really looking for is stadiums with the most common denominators, including scheduling, configuration and surfaces that can do motorsports or soccer."

Scheduling and configuration would pretty much eliminate ball parks. "Veteran promoter Tom Rooney has helped Jimmy Buffett and Bruce Springsteen in recent years, and there's a talk of a Buffett concert at Wrigley Field in Chicago this summer."

www.americanradiohistory.com
Remembrance Of A Rowdy Friend

The Boogie King is gone, and Music Row is a vastly less interesting and fun place without him. When moved, songwriters write songs, artists paint pictures, politicians create days of recognition and promoters stage benefits. I'm a Billboard columnist, and I'm writing this column for Merle Kilgore.

Merle died Feb. 6 at age 70 after a rough year of health problems that did nothing to quell a spirit that was bigger than life. During the course of a remarkable career, Merle was the manager and friend of Hank Williams Jr., as well as a singer-songwriter, actor, broadcaster and champion bullshitter.

One time ago when boarding a plane, I passed Merle in first class as I headed toward coach. He quipped, "I'm gonna get there before you do."

Merle touched the lives of a broad array of entertainers. From Hank Jr. and Elvis Presley to Kid Rock and Uncle Kracker, the latter name-checking Merle in his song "Thunderhead Hawks."

Merle wrote some fine songs, "Ring of Fire" and "Wolverton Mountain" among them. He was a better actor than one might expect, easily playing a boisterous personality and an imposing presence on screen large and small. And he was a hell of an onstage entertainer, as anyone who saw him knocking out a version of "Mister Cartoon" can attest.

Always accessible to media and fans, Merle never met a microphone he didn't like. He knew how to get mileage out of a friendship with a journalist, but he never took it for granted, and he never exploited it. I have a stack of thank-you notes from Merle for stories I wrote about him or Hank during the past two decades. Trust me, Merle was the nicest man.

Though I knew of him for years, I first met Merle in 1987, when he was friendly to a rookie writer who was pretty much a no. He liked my redneck friends.

Perhaps the greatest afternoon I've spent as a journalist was in Hank's Paris, Tenn., headquarters. After Hank and I finished our interview for a Billboard spotlight, Hank, Merle and I tore off to Hank's Paradise Lodge for a little post-interview Jim Beam. (At least for Hank and me, a legendary rounder, Merle had been on the wagon for years.) Out there in the woods, amid the deer and turkey, with the tape recorder off, I heard some of the good stories. It was too cool to witness the easy camaraderie between Hank and Merle, their roadshow workhorse, their respect and fondness for a shared history.

Some of those stories I may keep to myself, because I've got plenty of Merle stories to last my lifetime. I just won't be able to tell them as well as he did. I'm gonna miss you, Merle. You got there before I did.
Winans Woos Listeners In Many Formats

BY DEBORAH EVANS PRICE

NASHVILLE—BeBe Winans seems to be everywhere these days—and he’s loving every minute of it.

Winans hosts a syndicated radio show. He also appeared in “The Manchurian Candidate” with Denzel Washington and had a strong-selling holiday album, “My Christmas Prayer.”

Now he is gearing up for the release of his new album, “Dream,” on his own TMG Records in conjunction with Hidden Beach’s inspirational imprint, Still Waters. Epic is distributing the project to the general market, and Integrity Music will handle it for Christian retail.

“It had everything to do with having fun,” Winans says of making the record. “I did it in Nashville, and called a friend of mine, Tom Hemby, who co-produced it with me.

Freedom fuels creativity, and Winans enjoyed not having to answer to anyone. “The album just took on a whole form, very transparent songs, a whole different feel,” he explains. “I think that took place because there weren’t any record companies, agents, managers or A&R people. This record defines who I am and what I’m all about.”

Surprisingly, he admits it may also be one of his last. “I feel there are a couple more albums inside of me, and [then] the chapter of being a recording artist is going to close,” Winans says. He wants to devote more time to acting and to running his company, the Movement Group, which includes TMG Records as well as management and publishing divisions.

“I’m excited about other things that are related to music,” Winans says. “Some doors have been opened because of my music that I’m going to pursue… The fact is, you can’t get to the second chapter until you close chapter one.”

Winans remains busy working on the current chapter. “Dream” includes the sultry duet “Miracle of Love,” with Angie Stone, and the introspective, confessional ballad “Love Me Anyway.”

The powerful track features authorized excerpts from Martin Luther King Jr.’s “I Have a Dream” speech. It was the first song Winans wrote for the album six years ago. He had heard a tribute to King on CNN; afterward a friend sent him the speech.

“It was the first time I read the speech from beginning to end. It blew me away,” says Winans, who is managed by Kerri Brusca and booked by Buddy Lee Attractions. “It caused me to really think. Before I knew it, I was in the piano room; about five minutes later, this song was written. I remember sitting there saying, ‘This is bigger than me,’ and I was willing to be as patient as I needed to be for this song to be presented in a way that I thought it should be presented.”

A yearlong promotion is planned for the song. Numerous stations aired the track to celebrate King’s birthday last month and are doing so now in conjunction with Black History Month. Hidden Beach founder and CEO Steve Mc Keever says the label plans other promotions in April (tying in with the anniversary of King’s assassination). Jane (coinciding with Black Music Month) and on Aug. 28 (the anniversary of King’s delivery of the speech).

“We are trying to spread that message internationally and make it more than just a specialty record that people listen to on a specific day,” McKeever says. “This gift through BeBe introduces these words and emotions to a whole new generation. Everyone should hear this.”

Winans is the first artist to release product on Still Waters. As such, he is engaged in a flurry of activity, including a radio tour, church visits, TV performances and a promo tour. He is also doing a gospel cruise for Radio One.

Tower Records Nashville GM Jon Kerlikowske says Winans’ sister and previous duet partner, CeCe, sold well with her last album “Throne Room,” and he expects the same from BeBe. “CeCe’s last album provided a renaissance for her,” Kerlikowske says. “We are expecting [‘Dream’] to do very well and have ordered accordingly.”

He adds that Winans is featured in the Tuesday at Tower promotion, which spotlights significant new releases.

McKeever says Winans’ Christmas set, sold in Starbucks and touted by Oprah Winfrey as one of her favorite albums, helped boost his visibility. The CD, released in 2003, has sold 177,000 units, according to Nielsen SoundScan; 147,000 of those sales were during the 2004 holiday season. McKeever says that all of the promo material for “My Christmas Prayer” noted that “Dream” was on the way.

Hidden Beach will promote the new album to multiple formats— “Safe From Harm” is a gospel radio, while “Love Me Anyway” is at adult R&B. The label plans to price-and-position “Dream” at retail and to advertise in key retail channels. Consumers can taste the music live when Winans embarks on the Dream tour this spring with Gladys Knight.

Winans has had success in the gospel and mainstream markets. When asked who he sees as the audience for “Dream,” he replies, “The world. My ministry is for the world. God is so much bigger than any marketing plan you can come up with.”

AEC Marks Grammys, Plans

Another Grammy Awards ceremony has come and gone. The usual muttering abounds regarding who won and who didn’t and the stodgy mind-set of Grammy voters.

No offense to R&B icon Ray Charles. But many—including me—thought Usher had a lock on record of the year. And the song of the Grammy-week events kept everyone on the go—from the Recording Academy’s first gospel salute to the second annual Grammy Style Studio. Among the activities was the Artist Empowerment Coalition’s third annual artist celebration and pre-Grammy brunch. Staged at the Beverly Hilton in Los Angeles, the event honored the community commitment and careers of Charles, Kanye West, Anthony Hamilton, Tyra Banks and Danny Glover.

Billboard checked in with the AEC’s co-founder, entertainment lawyer L. Londell McMillan, a few days after the Feb. 12 affair to talk about the coalition’s progress and future plans.

When McMillan launched the AEC in 2002, its focus was artists’ rights (Billboard Bulletin, Oct. 29, 2002). Now, the coalition is broadening its scope to include advocacy and educational initiatives, and it hopes to add chapters beyond New York and Los Angeles.

A few days before the brunch, McMillan, singer Mya and other participants in an art and leadership forum with students at local Dorsey High School.

“Those who can’t sing [or] rap or aren’t interested in acting can hear from people who may inspire them to see careers in law, marketing or financial planning,” McMillan explains.

The industry has become very machine-driven,” he says. “We’re trying to move it from a machine-driven business to more of an art- and creative-driven business. We’re working to convince artists to get together and give back. Our motto is ‘As you give, you receive so much more.’”

The coalition (artistempowerment.com) also needs help building new chapters, McMillan says. The AEC is considering adding chapters in Atlanta, Detroit and Chicago.

A fund- and awareness-raising concert is planned for October in New York.
Perceptionists Set Up 'Dialogue'

This week's column was written by Moira McCormick in Chicago.

The Perceptionists' highest-profile member is Mr. Lif, renowned as one of alternative rap's most politically conscious MCs. His 2002 solo project—the ambitious concept album "I Phantom," also on Definitive Jux—was a commercial and critical success, and its releases have become an annual mainstay of the underground hip-hop landscape.

Definitive Jux, a label known for releasing cutting-edge and socially conscious hip-hop, frequently features Mr. Lif's work on its releases. The Perceptionists, led by Mr. Lif, have been an integral part of the underground hip-hop scene, contributing to the development of the genre with their unique style and socially relevant themes.

The Perceptionists' recent release, "One," is an album that blends their signature sound with new elements, creating a fresh and exciting listening experience for fans of the group. With "One," the Perceptionists continue to push the boundaries of their genre, offering a compelling and thought-provoking musical experience.
Belinda Attracts Audience, Advertisers Alike

BY LEILA COBO

Teen singer Belinda recently put two new feathers in her cap that will serve to strengthen her impact as a product spokeswoman.

First, her self-titled Sony BMG solo debut went platinum in Mexico (200,000 copies). Then, she was honored for establishing a record number of sold-out performances at Mexico’s Auditorio Nacional.

Belinda is probably the single most popular Latin teen singer in the market. And she may become the queen of endorsements in Mexico as well.

Only 15 years old, Belinda has been the face of Office Depot, Hasbro Toys, Kellogg’s and Mexican shoemaker Andrea. Office Depot and Andrea have renewed their contracts with the artist for another year.

The Office Depot deal involves advertising and promotional support, as well as an undisclosed amount of cash. The deal calls for Belinda to be the face of Office Depot’s back-to-school campaign in Mexico and Central America, as she was last year. The company will also use singles from her upcoming album for radio and TV promotion.

“The campaign doesn’t kick off until September, but because Belinda is the spokesperson, they will be supporting the release of her album as well,” says manager Elias Cervantes, who handles Belinda through the Artist Agency, which is part of Mexican concert promoter Oxess Entretenimientos.

Belinda is Office Depot’s first artist spokesperson. Cervantes says previous celebrity representatives were from the sports world. Cervantes adds that last year’s campaign was a success for the retailer. “I can’t say they sold more notebooks because they were associated with Belinda or not, but the fact is, it was Office Depot’s biggest-selling back-to-school season,” he says.

This time, Office Depot will promote not only Belinda’s image but also her music.

“When people see a spot they’ll think, ‘That’s the same song on the radio, performed by Belinda,’” Cervantes says. “And when people hear the song on the radio, they’ll know it’s the Office Depot theme.”

Although companies usually hesitate to sign deals with artists who represent other brands—even if they do not compete with each other—in Belinda’s case, each campaign is so unique that the brands do not feel encroached upon. Andrea, for example, uses Belinda in catalogs and magazine advertising.

Last year, the shoemaker did so well with its Belinda-endorsed products that it extended its contract with the singer for 2005.

APPEALING TO ADVERTISERS

Belinda is young, attractive and a trendsetter. In addition, because she was a soap opera star before launching her solo singing career, she has built a fan base that has been growing up with her.

That appeal hasn’t been lost on Sony BMG. Last year, Hasbro Toys in Mexico asked the label to use one of its artists in a campaign linking entertainment and music. Sony BMG offered Belinda. Hasbro wound up using her in two campaigns for different toys launched for the Christmas season. One was Twisty Moves, a new version of the traditional Twister game. A Belinda sticker came with the game, and the artist participated in promotional events.

The second product was Vídeonow, a personal video player. In this promotion, the player came with a bonus video disc that included an interview with Belinda and three of her videos.

“We didn’t want her to be just a spokesperson,” says Gabriel Richaud, director of strategic alliances and new technology for Sony BMG Mexico. “They liked the idea. And they sold out on the Belinda products.”

Sony is negotiating with Hasbro for a second promotional deal that would tie in with the artist’s new album.

Belinda has so many advantages that it allows us to expand,” says Marie Clare Kobeh, director of international exploitation for Sony BMG Mexico.

“She’s young, she sings, acts. She’s very pretty. She’s a girl that, in Mexico and abroad, is associated with success. So, brands like to associate themselves with her.”

Cervantes, who hopes alliances like the one with Office Depot will further Belinda’s sales, is eyeing branding possibilities in the U.S. marketplace as well.

Chayanne Gets Romantic

Chayanne will soon release a greatest-hits album, but with a twist.

“Desde Siempre,” due March 29 on Sony BMG, is a collection of romantic songs. It is a departure from Chayanne’s last compilation, 2002’s “Grandes Exitos,” which featured a variety of material.

The new set includes tracks from as far back as 15 years ago, all the way to the present, with the brand-new song “Contra Viento y Maras,” penned by Franco de Vita. The track, sent to radio in late February, will be used in an upcoming Envision soap opera.

Chayanne says the notion of an all-romantic compilation came from his label. He embraced the idea, even though he sees himself as a purveyor of romantic and uptempo material.

“Even many years from now, I don’t see myself singing only romantic music,” he says. “I see myself in, perhaps, a soft pop-rock vein. Something like Sting or Elton John.”

But Chayanne’s romantic side has produced plenty of hits, as all of his No. 1 titles on the Hot Latin Tracks chart have been ballads.

“Desde Siempre” will be released in multiple markets, including Latin America and Europe. In Australia, where Chayanne is scheduled to launch a promotional tour in March, a self-titled compilation will be released to introduce him to that market. It will include uptempo and romantic fare. Later this year, he is slated to release a new album.

Chayanne is booked and handled by Patty Vega at Chaf Enterprises in Miami.
## Latino Top Albums

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<th>#</th>
<th>Artist(s)</th>
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<td>Marc Anthony</td>
<td>El Virre Dol Amor</td>
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<td>Jennifer Peña</td>
<td>Super Estrellas Del Pop</td>
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### Greatest Gainer

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### Latin Pop Albums

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### Regional Mexican Albums

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- Chart Workshop: Everything you need to know about Billboard Latin charts.
- What Teens Want: How the influential voice of the Latin music consumer is changing.
- Film Q&A with Fernando Trueba: The Academy Award & Oscar-winning director/producer talks about the intricate marriage of film & music.
- ASCAP Presents: A walk through the art of the Latin charts with Nino Canovi
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Bluegrass Greats Seek Greater Sales

BY JIM BESMAN

One is celebrating his 40th year as an artist, the other a new label deal. Larry Sparks and Doyle Lawson may be veterans, but for them, bluegrass clearly gets better with age.

As Rounder Records GM Paul Foley notes, bluegrass is "still a genre that is respected for the singers and musicians. It's not about what the next new thing is, but the quality of the music."

The most seasoned bluegrass players also remain market-worthy. As Lawson's Monterey Peninsula Artists agent Bobby Cudd observes, "I find that the best bands are the older, more established bands because they've got the best players. Look at a band like Doyle's and their abilities. That's how they compete."

Still, as Rebel Records owner Dave Freeman points out, Sparks and Lawson are "legendary figures [who are not] fully recognized. Both are about the same age and have worked with legends and started their own school of bluegrass with terrific sidemen."

Guitarist Sparks, 57, broke in with the Stanley Brothers, while mandolin whiz Lawson, 60, started out as a sideman for Jimmy Martin.

NEW MILESTONES

Doyle Lawson & Quicksilver's Rounder Records debut, "You Gotta Dig Deeper," comes out March 29, following many bluegrass albums released through Sugar Hill. (Lawson also releases gospel albums via his own label.)

"I'm really honored to have these people with me, and pleased to find out that most have been familiar with my music through the years," says Sparks, the International Bluegrass Music Assn.'s reigning male vocalist of the year.

As producer and fellow bluegrass player Don Riggsby with helping him assemble an album mixing new versions of old Sparks classics like "John Deere Tractor," "Tennessee 1949" and "Sharecropper's Son," the first song he recorded with Ralph Stanley's Clinch Mountain Boys in 1967—with new songs like Paul Williams' "Listening to the Wind" and Marshal Warwick's "City Folks Call Us Poor."

"I've lived long enough to see bluegrass change," Sparks says. "It used to be not too cool a music to play because people looked at it more like hillbilly cornfield music and didn't respect it. But it takes a lot of talent to play this music and play it right, and it's better than it has ever been now and deserves to be out front more than it has been."

For his part, Lawson sees his move to Rounder as a chance to expand his audience. "I was with Sugar Hill a long time and had a good stay, but felt like I probably outlived my purpose for being there," says Lawson, who particularly values Rounder's marketing muscle.

For his label debut, Lawson chose to lead with "a real fast-paced kicker" in first track "Heart Break Number Nine." He also recorded Jim Reeves' monster hit "Four Walls," but with a new spin. "I always heard [it] as a solo [vocal], but I thrive on harmony and putting vocals together, and wanted something people could relate to with a little different twist, so I made a trio out of it," Lawson says.

EXCEEDING PAST SALES

Noting that Doyle Lawson & Quicksilver are four-time IBMA vocal group of the year winners, Foley says, "You Gotta Dig Deeper" will be a priority. "Doyle stays on the road all year, so we'll support his dates," Foley says.

"And with the extra clout Rounder brings to bluegrass marketing, we won't be satisfied with not exceeding his past sales."

Rounder looks to exploit its long-standing relationships in the radio and press communities as well as retail, Foley notes. The album will be serviced to bluegrass, Americana, folk and NPR outlets two weeks before street date. "It's like when we signed Rhonda Vincent and Blue Highway, bringing their music to more people and raising their success level," Foley says.

Over at Rebel, Freeman similarly hopes to further Sparks' growing recognition beyond his peers and core audience.

SERVING EXPOSURE

"We're giving it all we've got because he deserves it," Freeman says. "He's not a household name like Ralph Stanley, but he's a legendary figure to people like Alison Krauss, so we'll try to spend as much money as we can for anything we think will pay off."

Like Foley, Freeman sees potential at not only mass merchants like Wal-Mart but also retailers like Borders Books & Music, where listening posts and other programs are being planned. He also hopes for continued success at indie stores where Sparks has done well in the past.

"He's been under the radar as far as national press goes, but he's in his prime and gets all the work he wants."

Freeman says of the self-booked Sparks.

As to Lawson, Cudd notes that his inventory of dates is "probably 80% done for this year. Right now, we're working on 2006. He says. "The dates I've got left with Doyle. I want to bring the non-bluegrass world to him—or take him to the non-bluegrass world."

To this end, Cudd says, "The artists have open dates. It's always the same old thing. I've been doing this a long time, but plan on doing it a while longer. I don't think there should be an age where they say, 'This is where I'm supposed to quit.' As long as you can be productive and cutting edge, what's age got to do with it?"

CMT Casts A Wide Net For Awards Nominees

The annual CMT Music Awards always net an eclectic assortment of nominees, and this year is no exception. In the preliminary

The nominations reflect the somewhat eclectic nature of CMT's programming itself. The network not only played Nelly's duet with Tim McGraw, "Over and Over," but also the two clips for which Mellencamp is nominated, "That's Alright" and "I Won't Take Your Love." Kenny Chesney and McGraw have the most nominations (five each), followed by Big & Rich, Toby Keith and Gretchen Wilson with four apiece. The most nominated video is Wilson's "Redneck Woman," which landed four nods. The preliminary nominees—which include eight in each category—are determined by a panel of U.S. journalists and CMT staffers. The list will be pared down to four finalists per category by viewers who cast votes on cmt.com. Online voters will also choose the winners.

The final list will be announced March 16, and winners will be honored at a two-hour live show in Nashville at 8 p.m. EST April 11. Performers will include Chesney, Alan Jackson, Keith, Reba McEntire, Wilson and Big & Rich. As previously announced, Jeff Foxworthy will host.

STUART'S PILGRIMAGE: Country music icon, historian and artist Marty Stuart is in the process of signing with Universal South Records in a project development role that may include his own imprint, Billboard has learned. Some of the "first projects" he is expected to develop will be his own works.

Stuart, a member of the Grand Ole Opry, was most recently signed to Columbia Records, where he did two tours of duty interrupted by a long stint at MCA Nashville in the '90s. Among the non-mainstream projects Stuart is developing are a themed record about the Sioux tribe and a gospel CD. Stuart is managed by Marc Dotto, who recently joined the company to head its new management division, Universal South Artists (Billboard, Feb. 5).

BARRELING ON: Cracker Barrel Old Country Store has added four new releases to its Heritage Music Collection series. The Heritage sets, which feature traditional music in a variety of genres, stem from a partnership between retail/restaurant chain Cracker Barrel and the National Council for the Traditional Arts. Each CD is priced at $11.99 and sold exclusively in the 516 Cracker Barrel stores, located in 41 states.


Cracker Barrel released the first 16 recordings on its then-new CB Music label in 2003 (Billboard, Nov. 15, 2003).

SIGNING: Jason Sellers has signed a publishing deal with Magic Mustang Music. He previously recorded two albums for BNA Records in the late 1990s. His songs have been recorded by Kenny Chesney, Brooks & Dunn, Montgomery Gentry, Lee Ann Womack, Lone star and Pam Tillis.
ALBUMS

Edited by Michael Paolletta

NEW & NOTEWORTHY

Tori Amos

The Beekeeper

PRODUCER: Tori Amos

Epic Ek 92800

RELEASE DATE: Feb. 22

With her new album, Tori Amos delivers some of the most accessible music of her career, coupled with beautifully obscure lyrics. More adventurous than in previous albums, it could spin "The Power of Orange Knucklers" or "Cars and Guitars" and finally bring her some much-needed airplay. As a whole, though, "The Beekeeper" doesn't passionately smolder like previous outings, instead shooting off bright sparks ("Original Sinsuality") and dumping the flame ("Ribbons Undone") in equal measure. The grave title cut underscores its theme of death with buzzing noises that sound like a sinister infestation. Lead singer/guitarist of the London Community Gospel Choir accompanies the artist on several tracks, heightening the sensual slink of "Sweet the Sting" and "Hoochie Woman." The producer's death music, the poem closes the proceedings with a poignant goodbye, the ballad "Toast."—CLF

R&B/HIP-HOP

* RAPPER BIG POOH Sleepers

PRODUCERS: various

6 Hole 004

RELEASE DATE: Feb. 8

On the verge of releasing a major-label debut with your indie hip-hop group would be enough for most MCs, but not Rapper Big Pooh. Even though he and Brother cohorts Phonee and 9th Wonder are already hard at work on their Atlantic Records debut, "The Minstrel Show," Pooh found the time to craft his first solo effort, "Sleepers." Like previous Little Brother side projects, Pooh pours the opportunity to establish his identity outside of the trio. The result is a hard-hitting, straightforward effort. Pooh tosses one lyrical jab after another over a head-nodding, synco-pated rhythm. It's hard to believe it's the same Pooh that delivered "Walking Away," "I'm On My" and the atmospheric "I'm In Love." But when he returns to the classicism of the 12th Planet, he's back to his best form. Pooh will have you tapping your foot along.

COUNTRY

* DALLAS WAYNE I'm A Big Fan

PRODUCER: Dallas Wayne

Koch 9843

RELEASE DATE: Feb. 22

The fact that Dallas Wayne, one boda-cious country singer/songwriter, is still laboring in semi-obscenity is a sin. He of the rumbling twang and lethral tremolo has created another killer record, beginning with the slackers two-step "3:30 In The Afternoon." Adept at clever wordplay, Wayne shows off on cuts like the Texas swingin' "Junior Samples" and "Tex-tosterone." Also impressive are the swoon-harp "Downtown Slide," the shuffling "It's All Over, All Over Town" and the rousing "Crank the Hank." A balladeer from the John Anderson school, the Big D nails "She's Good To Go" and the fiddle-drenched "Still Have It To Cry." He's also pretty convincing on spoken-word "Tell It To The Jukebox," which is every bit as cool as it is corny. But the real showstopper is the flashy "Cry," which comes off like Stephen King on moonshine. If you don't get Dallas Wayne, you ain't country.—RH

WORLD

* RACHID TAH Atekol

PRODUCER: Steve Hillage

Wax I 26

RELEASE DATE: Feb. 8

Somewhere in rock'n roll heaven, the Clash's Joe Strummer is diggin' Rachid Tah's terrific cover of "Rock the Casbah." The band's French-Algerian rocker Tah has said that he takes Western music and reads a book a day. The band's latest studio album is surprisingly well for him. His "Ketkito" rocks as hard as any disc out there—albeit with a pronounced North African vibe. Liberal use of the oud (Arabic lute), mandoline (iguitar and oud), bendir (hand drum) and darabuka (hourglass drum) add elements of persussion and exotic melodicism to his sound that are absent from most Western rock. On "Safi," Tah takes that distinctive feel a step farther, backing a rock number with a full Egyptian orchestra. "Tektito" is nothing but great. The band's provocative opening duet with Christian Oliver (the title track) through the final bonus cut, "Volte Face." Tahektina is distributed in the United States by Caroline.—PVV

* ANA MOURA Guarda-me e Nada Na Mao

PRODUCER: Jorge Fernando

World Village 468038

RELEASE DATE: Feb. 8

Lisbon's Ana Mora sings fado, the bluesy torch songs that so richly convey the hitteverness of romantic the Portuguese soul. Guitarist/vocalist Jorge Fernando met Mora while she was performing at Senhor do Vinho—Lisbon's house of fado—and worked with her to craft this noteworthy CD, her soul-stirring debut. Mora is, at this point in her career, quite devoted to the traditional fado, and the two tracks featured here reflect her focus on time-honored material. Her style is a perfect match for the tunes she sings, and her voice has a gentle, melodious quality; she clearly relishes the subtleties of the songs she interprets. Fernando, who produced the album, underwrites her with lean arrangements that allow Mora's heartfied vocals to linger long in the center, knowing the listener will be charmed by this superb young fadista. For an immediate take on the genuine grace of Mora's voice, cue up the final track, "Lavava No Rio Lavava," which she sings a cappella.—PVV

JAZZ

* BOBBY CALDWELL Perfect Island Nights

PRODUCERS: Bobby Caldwell, Richard McDonald

The Music Force Media Group TFM 8965

RELEASE DATE: Feb. 15

Bobby Caldwell's "What You Won't Do For Love" remains an R&B pop radio perennial nearly 30 years after its 1978 debut. His "Open Your Eyes"—"a definite candidate for the Grammy Award-nominated "The Light." That enduring, multifaceted (Continued on next page)
appeal is a testament to the singer/songwriter’s talent of crafting beautiful, emotionally charged songs with finely crafted lyrics. That same formula still works to great effect on “Perfect Island Nights.” Caldwell’s creamy, come-aye-tono perfectly captures the warm mood personified by the title track and the charming opener, “In the Afterlife.” Drawing on his R&B, smooth jazz and pop roots, Caldwell slips comfortably into ballad mode on “I Need Your Love.” But updates on early R&B pop hits—tracks like “Day Will Come” and “Sukiyaki (Forever!)”—don’t work as well as his pairing with a missing-in-action talent, Denice Williams, on the Roberta Flack/Donny Hathaway classic “Where Is the Love.”—GM

CHRISTIAN

► ASHLEY CLEVELAND

Men and Angels Say

by Craig Chester

Readers’ DIGEST 03-33017
RELEASE DATE: Feb. 15
Ashley Cleveland’s voice is one of the most impressive in the genre. On this stunning collection, the two-time Grammy Award winner unleashes those powerful pipes and charges up these much-loved hymns with her own unique spin. In other words, Cleveland does more than pay any Sunday-morning lip service to these classics. She infuses each with a sense of passion and purpose, undoubtedly fueled by life experience. In her hands, “It Is Well With My Soul” sounds like a buoyant confession, “Power in the Blood” reverberates with edgy intensity, and “Precious Lord Take My Hand” has a swampy Delta blues flavor. Baggage serves as an intro to “Christ the Lord Is risen Today,” and those strains give way to a vibrant uptempo rendition of the vintage tune. Other standouts include “Holy, Holy, Holy,” and “What a Friend We Have in Jesus.” There’s nothing faintly pedestrian about this album. It’s an incredibly credible and classic material. Here that union creates an unforgettable testament to faith and art.—DEP

VITAL REISSUES

WILLIE NELSON

Songs

PRODUCERS: various

Last Highway/hip Hop 00002100
RELEASE DATE: Feb. 15
Five one up and pop to top: This is vintage Willie. Nelson is not only one of the best songwriters Nashville has ever seen, but with his behind-the-beat phrasing and jazzy guitar licks, he is also one of the most brilliant purveyors of others’ material. Nothing could demonstrate his greatness better than this collection of classics spanning 40 years. From the Patsy Cline hit “Crazy” (heard here as a 1961 demo) and the oddly affecting “Good Times” to more recent fare like “Mendocino County Line” and the heartbreaking “She’s Gone,” this is powerful stuff. “Yesterday’s Wine” is the album’s fifth greatest song (G的道理) and there’s no doubt that this one is the album’s greatest song ever written. One could also argue that case for such gold nuggets as the wistful “It’s Not Supposed to Hurt,” the wistful “Wiggle (I Ain’t Gonna Let You Hurt Me Like That),” the wistful “I Ain’t Gonna Let You Hurt Me Like That),” the wistful “I Ain’t Gonna Let You Hurt Me Like That)
Borders Group experienced a strong fourth-quarter 2004, allowing it to hit company guidance for the quarter and the year. The chain posted earnings per share of $1.61-$1.62 on sales of $1.37 million for the three months ending Jan. 23.

Despite the good news, music executives were alarmed by a Feb. 9 report I wrote for billboard.biz that said Borders is reducing music in its stores.

In a Feb. 9 conference call with Wall Street analysts, Borders chairman and president/CEO Gregory P. Josefowicz said music sales declined in the fourth quarter and all of last year. The chain finished 2004 behind the overall music market, a situation that Josefowicz attributed to "the kind of music we sell."

The decline in music was more than offset by a 20% comparable-store increase in DVD sales. And Josefowicz added that he was encouraged by a roughly 2% comparable-store increase in book sales for the quarter—better than the overall book market, which he termed "flatish."

Borders plans to remodel 80-100 superstores this year. It expects to open 15-20 superstores and 10-12 international stores. It also will convert 75-100 Waldenbooks locations to Borders Express stores. All of that will cost $145 million-$155 million in capital expenditures, according to senior VP/CFO Edward W. Wilhelm.

He added, "We will continue to reduce the space dedicated to music in our stores, particularly as we continue to see the trends that we expected. And as we go through the remodel process, we will accelerate that reduction, which is driving a lot of the sales mix changes."

These changes involve adding an in-store cafe featuring Seattle's Best Coffee and stocking products from Paperchase, a U.K.-based high-end stationery retailer. In July, Borders acquired a 97% interest in Paperchase.

Although the 40 superstores Borders refurbished last year have yet to realize an expected 5% increase in sales, Josefowicz said the company continues to anticipate gains in sales and gross profit from the Seattle's Best Coffee and Paperchase additions. They were among the factors that "gave us faith to double the remodel program," Josefowicz said.

Despite the diminished music space, Borders VP of multimedia Peter Faricy says the number of music SKUs will remain the same. He says the reduced space contains new fixtures that have a smaller footprint but are taller.

"The old fixtures were inefficient," Faricy explains. "We are matching the percent of sales to the percent of space. But we are still committed to being a broader-servicing retailer."

Faricy feels that an extensive music catalog has helped make Borders unique. "There are few retailers that carry a broad assortment," he notes. "We still believe a broad assortment is essential to carrying music."

This year, Borders expects $1.68-$1.69 in earnings per share on sales of $3.68 billion, including a noncash charge of 2 cents per share resulting from a change in the way the company accounts for the depreciation of leases. In comparison, last year it recorded $1.54 in earnings per share on sales of $3.7 billion.

While Borders did not announce overall comparable-store sales, it reported that superstores increased 0.8% for the quarter and 0.6% for the year, while Waldenbooks same store sales declined 1.8% for the quarter and 2% for the year.

International operations proved to be a bright spot for the year. That division generated sales of $510.7 million, up 25.3% from the $407.5 million it generated in 2003. Waldenbooks, however, experienced a 5% decline in sales, to $786 million, because of store closings.

In other Borders news, the company announced that it will continue the stock buyback program it initiated last year. With share purchases totaling $177 million for 2004, Borders will expand its outlay to $250 million this year.

At the end of 2004, Borders operated 462 U.S. superstores and 37 international outlets, 683 Waldenbooks units, 37 international Books Etc. stores and 70 Paperchase outlets.

After news of its financial results, Borders shares closed at $26.48. The stock stood at $25.95 Feb. 16.

MAKING TRACKS: Mark Cope, a familiar face to retail, has signed on with the National Assn. of Recording Merchandisers as sales and marketing representative for its InSights & Sounds '05 convention. The annual event will be held Aug. 11-14 in San Diego.

MY MISTAKE: The Feb. 12 Retail Track about Sony BMG Music Entertainment Sales' new business terms should have said that they eliminate the company's returns disincentive penalty.

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3. Troy (Pan & Scan) - Universal Home Video
4. Mulan 2 - Touchstone Home Video
5. Shall We Dance (Pan & Scan) - Buena Vista Home Entertainment
6. Ray (Widescreen) - Standard Edition
7. Aliens vs. Predator (Widescreen) - Columbia TriStar Home Entertainment
8. Mir. 3000 (Pan & Scan) - MGM Home Entertainment
9. Ray vs. Predator (Pan & Scan) - Universal Home Video
10. Napoleon Dynamite - Standard Edition
11. Friday Night Lights (Widescreen) - Universal Home Video
12. Ray (Limited Edition) - Universal Home Video
13. Going On 30 (Special Edition) - Columbia TriStar Home Entertainment
14. So First Dates (Pan & Scan Special Edition) - Columbia TriStar Home Entertainment
15. The Forgotten - Standard Edition
16. Sky Captain & the World of Tomorrow (Widescreen) - Paramount Home Entertainment
17. Friday Night Lights (Pan & Scan) - Universal Home Video
18. A Cinderella Story (Pan & Scan) - Sony Pictures Home Entertainment
19. The Karate Kid Collection - Standard Edition
20. Under the Tuscan Sun (Pan & Scan) - DreamWorks Home Entertainment
21. Miracle (Pan & Scan) - Lions Gate Entertainment
22. Aladdin II & III Collection - Standard Edition
23. Vanity Fair (Widescreen) - Warner Bros. Home Entertainment
24. Troy (2 Disc Pan & Scan Edition) - Warner Bros. Home Entertainment
25. Celluloid - Standard Edition
26. Sky Captain & the World of Tomorrow (Pan & Scan) - Warner Bros. Home Entertainment
27. Fancy Friday - Standard Edition
29. The Village (Widescreen) - Universal Home Video
30. Troy (2 Disc Pan & Scan Edition) - Warner Bros. Home Entertainment
31. First Daughter - Standard Edition
32. The Village (Pan & Scan) - Standard Edition
33. The Girl Next Door (Unrated Version) - Universal Home Video
34. Big Fish - Columbia TriStar Home Entertainment
36. The Sound of Music - Standard Edition
37. SEALAB 2021: The Complete Second Season - Animet Cord
**Downloading Opens Doors To World Music**

**BY ANTONY BRUNO**

Amid a sea of intellectual-property concerns and incompatible file formats, one of the success stories of digital distribution has been its ability to bring international music to U.S. shores. Before the digital revolution, the cross-border import of indigenous music was inefficient, cost-prohibitive and logistically challenging. The market for some content was too small for major labels to justify importing it through the usual channels, so the music generally could be found only in specialty stores—which are not always opposed to selling pirated material.

However, legitimate online music services are beginning to feature larger selections of world music. Most recently, Universal Music's Southeast Asia division agreed to license more than 1,000 Chinese-language pop tracks to Apple Computer's iTunes. It is the first time the Orchard, which distributes such a large chunk of foreign catalog online beyond its core local market. The move is indicative of a much larger online effort by independent music aggregators to capitalize on this niche opportunity.

Greg Scholl is CEO/managing director of Dimensional Associates, the parent company of independent downloadable service eMusic and digital distributor/aggregator the Orchard. He says digital technologies overcome the barriers that kept foreign content localized.

"It shows the real promise of digital music," Scholl says. "Content largely has been landlocked, so we're really making available indigenous content to Western markets for the first time."

In the digital world, he says, there are no inventory issues or shipping costs. Also, the medium is particularly suited for discovering new music, in that users may easily sample and purchase low-cost individual tracks in a risk-free environment.

But to be successful, Scholl says, the content must be appropriately packaged and merchandised. The Orchard maintains relationships with more than 100 digital retail channels, including iTunes, and creates custom merchandising packages for various music themes.

"If you bring them programs they can wrap their heads around, they will continue to make it available to their customers," Scholl says.

He points to the Orchard's partnership with Indian record company Saregama as proof of the potential for digital world music in the United States. The Orchard distributes and markets Saregama's catalog via iTunes and its own eMusic, targeting the 3 million-strong Indian population in the States. In fourth-quarter 2004, more than 1 million Saregama tracks were downloaded, the company says.

While this figure represents a fraction of the total download activity, the Universal deal indicates that the major labels are taking an interest in world music as they look to maximize every revenue opportunity, Scholl says.

"It's going from nothing to something, and that's material," he says. "It shows the local offices are making some headway."

World music is extending into the U.S. mobile space as well. Mobile operators Cingular, MetroPCS, U.S. Cellular and Verizon Wireless all feature an Indian-themed ringtone service from eMusic called Maxtones. At MIDEM, Dimensional Associates launched a global platform, Dimensional Mobile Entertainment, to exploit its content through mobile channels.

"I think there's absolutely an opportunity there with an artist like a Ravi Shankar," Scholl says. In certain circles, he adds, a Shankar ringtone would be "the equivalent of a Rolling Stones hook."

![Image of music artist](image1)

With digital distribution allowing international music, ringtones by Zakir Hussain, left, and Ravi Shankar are the next step.

**NEWTECH**

For those who prefer their portable entertainment up close and personal, Oriscape's CyberMan video eyewear line is the ultimate cinema experience. The personal video player uses advanced microdisplay technology to provide viewers with a virtual image equivalent to a 35- to 48-inch TV screen from six feet away, depending on the model.

Shenzhen, China-based Oriscape is developing a new version of the line, due this summer, that will feature a higher-resolution VGA microdisplay from Kopin. The new player will have imaging capability equivalent to a 34-inch flat-panel screen from nine feet away.

The Cyberman also features built-in 2.1-track Dolby surround-sound stereo earphones for total audio immersion. The lithium battery can last for eight consecutive hours. An AV terminal interface and cable/wireless adapter allow it to function as a display for various multimedia peripherals, including portable DVD players, TV receivers and all videogame consoles.

The Cyberman's lightweight design allows for easy portability, but Oriscape also plans to market it for stationary use in Internet cafes and videogame arcades. Current models are available for about $500. Pricing for the new model is not yet available.

**ANTONY BRUNO**

No. 3: Jesse McCartney, star of the WB series 'Summerland,' is making waves on the AOL audio streams chart with his debut single, 'Beautiful Soul.'
BY HOWELL LLEWELLYN

MADRID — Music executives and the government in Spain are recognizing the necessity of tackling piracy in all its forms, following the publication of a report showing its impact on the country’s music business.

Spanish music sales have slumped 32% since 2000. According to the PricewaterhouseCoopers report —commissioned by labels’ body Promusicae (formerly AFYVE)—Spanish piracy is to blame.

“We are living a moment of national emergency,” Promusicae president Antonio Guisasola says. “It’s time for a deep reflection on our main problem — piracy.”

Following the presentation of the report at the end of January, Culture Minister Carmen Calvo made a personal commitment to the industry: “I will in 2005 take a new intellectual-property law to Parliament for debate, to harmonize Spanish and European legislation in this area. I will make a new Spanish [intellectual-property] law a question of state.”

Calvo pointed out that her ministry had presented a draft anti-piracy act to the industry and cited the national plan being drawn up to drive home to the public that “music piracy is a crime” (Billboard, Jan. 22). The report covers the 2000-2003 period, but preliminary data for 2004 suggests a 12.6% drop in sales from the previous year, to 464 million euros ($603 million).

The report reveals that there are 9,000 street vendors selling illegal CDs in Spain. Last year, one in four CDs sold in the country was pirated; in Madrid, the figure is more than 40%. Some 20 million pirated CDs were sold last year, worth 47 million euros ($61 million), or 9% of the legal market.

“The figures are chilling,” Guisasola says, adding that there is an urgent need for new legislation to tackle digital piracy.

Current figures on online piracy in Spain are not available, but authors’ and publishers’ society SGAE estimates that 200 million songs were downloaded illegally in 2003. Spain has low Internet penetration, with only 12 million users connected among a total population of 42.5 million, according to telecoms operator Telefonica. Of those 12 million people, 2.6 million use broadband connections. Promusicae says some 80% of broadband users are downloading music and movies.

Universal Music Spain president Marcelo Castello Branco, a Promusicae management committee member, says labels must encourage new players, both traditional and digital, to enter the business. “The traditional sound-carrier market must be kept alive and well, and we must stimulate the online market,” he says.

Branco is of the opinion that Spain’s active broadband community could be the foundation for developing a strong legitimate online music market. “The rapid growth of broadband in Spain in the past few months makes us think 2005 will be very active and positive, with legitimate online offers having a big impact,” he says.

Guisasola says the entire Spanish industry has been hit hard in recent years. Some 53,000 people are currently employed in the industry, 20% fewer than in 2000, as dozens of small labels and stores have closed. Also, label investment in marketing dropped 33% between 2000 and 2003, and new releases in 2004 were down 10% from the previous year.

The report says collections by authors’ rights societies fell 35% between 2000 and 2003, and artists’ royalties dropped 37% because of the sales slump.

“And the bad news is that it has only just begun,” SGAE executive president Teddy Bautista says. “He advocates better education and public-administration involvement to highlight the importance of music in society.

Bautista explains that the PricewaterhouseCoopers report “is not a diagnosis, but it provides us with the ammunition to elaborate a diagnosis. It shows that the Spanish music industry has suffered an abrupt impoverishment.”
## Japan

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<td>Hatsukoi Reessa</td>
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<td>Pride</td>
<td>Shun</td>
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## United Kingdom

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<td>Soldier</td>
<td>Fine Young Cannibals</td>
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<td>The CURE</td>
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<td>My Bloody Valentine</td>
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<td>The Charlatans</td>
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<td>Et Puis La Terre</td>
<td>Archie &amp; The Viper</td>
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<td>Je Viens du Sud</td>
<td>Fiacre</td>
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<td>Call on Me</td>
<td>Haddaway</td>
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<td>What You Waiting For?</td>
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<td>It's True It's Not</td>
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<td>Bye Bye Gentlemen</td>
<td>The Stooges</td>
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<td>The Chemical Brothers</td>
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<td>Hommes, Femmes</td>
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## Germany

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## Album

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<td>Elusive</td>
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## Canada

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<td>Virgin</td>
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<tr>
<td>2</td>
<td>My Boo</td>
<td>Jamie Foxx</td>
<td>Arista</td>
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<td>3</td>
<td>Paper Rain</td>
<td>Vasco</td>
<td>Sony Music</td>
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<td>4</td>
<td>Awake In A Dream</td>
<td>Imani</td>
<td>Virgin</td>
</tr>
<tr>
<td>5</td>
<td>Party For Two</td>
<td>The White Stripes</td>
<td>Virgin</td>
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<tr>
<td>6</td>
<td>Yeal</td>
<td>Vibe - Pharoahe Monch</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>7</td>
<td>Verrigo (3 Track Single)</td>
<td>Vibe - Pharoahe Monch</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>8</td>
<td>Let's Get It Started</td>
<td>The Black Eyed Peas</td>
<td>Interscope</td>
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## Italy

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<tr>
<th>#</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Calempotia</td>
<td>Sinergie</td>
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<tr>
<td>2</td>
<td>Galvanize</td>
<td>The Chemical Brothers</td>
<td>Virgin</td>
</tr>
<tr>
<td>3</td>
<td>What Happens Tomorrow</td>
<td>The Chemical Brothers</td>
<td>Virgin</td>
</tr>
<tr>
<td>4</td>
<td>Raggio Di Sole</td>
<td>Eros Ramazzotti</td>
<td>Universal</td>
</tr>
<tr>
<td>5</td>
<td>What You Waiting For?</td>
<td>Lenny Kravitz</td>
<td>Virgin</td>
</tr>
<tr>
<td>6</td>
<td>Lose My Breath</td>
<td>Latin Dream</td>
<td>Virgin</td>
</tr>
<tr>
<td>7</td>
<td>Gold Drake</td>
<td>DJ Hells</td>
<td>Virgin</td>
</tr>
<tr>
<td>8</td>
<td>Verrigo (2 Track Single)</td>
<td>DJ Hells</td>
<td>Virgin</td>
</tr>
<tr>
<td>9</td>
<td>California</td>
<td>The Chemical Brothers</td>
<td>Virgin</td>
</tr>
<tr>
<td>10</td>
<td>Curtain Falls</td>
<td>The Chemical Brothers</td>
<td>Virgin</td>
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## Spain

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<th>Title</th>
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<tr>
<td>1</td>
<td>Nuncacha Verla</td>
<td>Rubén Blades</td>
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<td>2</td>
<td>Prima Hora P hardship</td>
<td>Alejandro Sanz</td>
<td>Universal</td>
</tr>
<tr>
<td>3</td>
<td>Vertigo</td>
<td>Alejandro Sanz</td>
<td>Universal</td>
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<tr>
<td>4</td>
<td>Galvanize</td>
<td>The Chemical Brothers</td>
<td>Virgin</td>
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<td>5</td>
<td>La Otra Orilla</td>
<td>Alejandro Sanz</td>
<td>Universal</td>
</tr>
<tr>
<td>6</td>
<td>Diras Que Este Loco</td>
<td>Alejandro Sanz</td>
<td>Universal</td>
</tr>
<tr>
<td>7</td>
<td>Just Let Me</td>
<td>Alejandro Sanz</td>
<td>Universal</td>
</tr>
<tr>
<td>8</td>
<td>I Belive In You</td>
<td>Alejandro Sanz</td>
<td>Universal</td>
</tr>
<tr>
<td>9</td>
<td>Get Down On It</td>
<td>Special K</td>
<td>Virgin</td>
</tr>
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<td>10</td>
<td>Enjoy the Silence '94</td>
<td>Peter Gabriel</td>
<td>Virgin</td>
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## Australia

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<tr>
<td>1</td>
<td>Over And Over</td>
<td>Missy Elliot</td>
<td>Virgin</td>
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<td>2</td>
<td>Nasty Girl</td>
<td>Missy Elliot</td>
<td>Virgin</td>
</tr>
<tr>
<td>3</td>
<td>Soldier</td>
<td>Timbaland</td>
<td>Virgin</td>
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<tr>
<td>4</td>
<td>Sold Out</td>
<td>Timbaland</td>
<td>Virgin</td>
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<tr>
<td>5</td>
<td>Since You've Been Gone</td>
<td>Timbaland</td>
<td>Virgin</td>
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<tr>
<td>6</td>
<td>The Prayer</td>
<td>Timbaland</td>
<td>Virgin</td>
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<tr>
<td>7</td>
<td>Numb/Encore</td>
<td>Timbaland</td>
<td>Virgin</td>
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<tr>
<td>8</td>
<td>Like Toy Soldiers</td>
<td>The Who</td>
<td>Universal</td>
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<td>9</td>
<td>Underwear Goes Inside The Pants</td>
<td>Timbaland</td>
<td>Virgin</td>
</tr>
<tr>
<td>10</td>
<td>Like Toy Soldiers</td>
<td>The Who</td>
<td>Universal</td>
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## Netherlands

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<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Michael Buble</td>
<td>Michael Buble</td>
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<tr>
<td>2</td>
<td>It's Time (Remix)</td>
<td>Michael Buble</td>
<td>Virgin</td>
</tr>
<tr>
<td>3</td>
<td>L.A. Doll (Remix)</td>
<td>Michael Buble</td>
<td>Virgin</td>
</tr>
<tr>
<td>4</td>
<td>Love Is Blind</td>
<td>Michael Buble</td>
<td>Virgin</td>
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<tr>
<td>5</td>
<td>Love Is Blind</td>
<td>Michael Buble</td>
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<tr>
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<td>Love Is Blind</td>
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<td>10</td>
<td>Love Is Blind</td>
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## Sweden

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<tr>
<td>1</td>
<td>Money For Nothing</td>
<td>Dire Straits</td>
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<td>2</td>
<td>Boulevard Of Broken Dreams</td>
<td>Bon Jovi</td>
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<tr>
<td>3</td>
<td>Balla Da Li</td>
<td>Roger Sanchez</td>
<td>Virgin</td>
</tr>
<tr>
<td>4</td>
<td>En Midsommarknottorum</td>
<td>Jorgen Skjold</td>
<td>Stockholm</td>
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<tr>
<td>5</td>
<td>NuMbe/Encore</td>
<td>Jorgen Skjold</td>
<td>Stockholm</td>
</tr>
<tr>
<td>6</td>
<td>Like Toy Soldiers</td>
<td>raise</td>
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## Norway

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<tr>
<td>1</td>
<td>Alles Jekt Kan Dø</td>
<td>Sondre Soleman</td>
<td>Universal</td>
</tr>
<tr>
<td>2</td>
<td>Sienelo</td>
<td>Sondre Soleman</td>
<td>Universal</td>
</tr>
<tr>
<td>3</td>
<td>I've Just Lost Someone</td>
<td>Sondre Soleman</td>
<td>Universal</td>
</tr>
<tr>
<td>4</td>
<td>U2</td>
<td>Sondre Soleman</td>
<td>Universal</td>
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## Switzerland

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<th>#</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Eine Brille</td>
<td>DJ Bobo</td>
<td>Sony Music</td>
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<td>Sony Music</td>
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<tr>
<td>3</td>
<td>Eine Brille</td>
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<td>10</td>
<td>Eine Brille</td>
<td>DJ Bobo</td>
<td>Sony Music</td>
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*Hits of the World is compiled at Billboard/London.*
Athlete Is No Tourist
In British Charts

British melodic rock outfit Athlete scored fairly modest success with its Parlophone/EMI debut, 2003's "Vehicles & Animals." The set has shipped 210,000 copies in the United Kingdom, according to the label, despite failing to produce a top 20 single.

"Signs of Life," produced by the band, is released in Finland by Playground Music Scandinavia. Band manager Sami Peura from the Helsinki-based SAM agency says he is fielding offers from abroad.

JONATHAN MANOR

JUST KAAS: Since her debut in 1987, chanteuse Patricia Kaas has been a fixture atop the French charts with several studio albums. She has also been one of France's most consistent music exports.

Last week, her fourth live album, "Toute la Musique" (Columbia), debuts at No. 1 in this week's chart. The release documents her current world tour, which started in June 2004. The singer from the Alsace region, near the German border, had to cancel the two weeks of gigs in France and Switzerland in early February because of pneumonia. The tour will resume at the end of the month.

Kaas will hit Eastern Europe and Asia in the spring, including two dates in China. The tour will wrap Aug. 29 at Olympia Hall in Paris.

EMMANUEL LEGRAND

NEW WAY, BOSÉ: Miguel Bosé is an established Spanish singer/actor with a famous upbringing: His late father was legendary Spanish rocker Luis Miguel Dominguin, his mother, Lucia Bosé, is an Italian actress, and his godfather was Pablo Picasso.

Bosé's releases regularly go platinum in Spain, shipping more than 100,000 units, and he has a solid fan base in Latin America as well.

In the last year, he has completed two albums. "Por Vos Muero," recorded with a symphony orchestra, was released nine months ago. Now comes the electronic/dance set "Veltvera." The Warner Music Spain album debuted atop the Spanish charts last week. It also came out Feb. 7 across Latin America and Feb. 8 in the United States.

Warner is promoting the 13-track "Veltvera" as the first CD by a Spanish artist for which a video was shot for every song.

"The videos are an option," Bosé says. "What counts is the album, and this is a dance album which takes me back to the '70s.

HOWELL LLEWELLYN
Vice President for Finance and Institutional Advancement

McNally Smith College of Music is a private college of contemporary music with a student population of 450 students located in Saint Paul, Minnesota and Lbeck, Germany. It is one of the few colleges of music specializing in all aspects of contemporary music, with degrees in Music Performance, Music Business and Technology. Founded in 1985, the college has a reputation as a leader in the field of popular music education.

McNally Smith is soliciting applications for Vice President of Finance and Institutional Advancement. The position will work closely with the President’s Council. Responsibilities include finance, general business, and institutional advancement for the US and European campuses.

Applicants must be proven leaders with excellent communication skills. The candidate will possess a graduate degree, entrepreneurial spirit, and a minimum of five years experience as a progressively responsible senior-level administrator and financial manager. Experience in the music business is a plus.

Compensation is commensurate with experience. Applications will be accepted through February 28, 2005.

McNally Smith College of Music (formerly Musitech College)

19 E. Exchange Street, St. Paul, MN 55101.

No phone calls please.

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**DVD**

Continued from page 45

with a major event happening in the series. For example, BVHE released the second season of “Alias” as season three was kicking off. Such a strategy allows for joint advertising with the network, MacPherson notes.

Todd Rowan, VP of marketing for Twentieth Century Fox Home Entertainment, says studios are challenged by marketing budgets for the TV on DVD category. He says the goal is to “figure out how to use less marketing dollars smarter.”

Upcoming Fox titles include the first season of “Dynasty” and the final season of “Angel.”

Rowan says it is even tougher when marketing a show “that suffers from age or lack of awareness. You have to work harder and hope your investment will pay off in the future.” He notes that studios should expect some TV releases to be “slow builds” that will perform almost like direct-to-DVD films.

Mega-promotions like WHY’s, which will include on-air elements and extensive advertising, help the industry as a whole, says Sally Adams, VP of acquisitions and development for Ventura Distribution.

“Titles that might seem marginal a few years ago are coming out now,” she says. “There are many ways to slice this particular pie.”

**The Indies**

Continued from page 45

Gillard told those attending his Saturday keynote that when he wanted to release a solo effort, he went straight to Redeye Distribution in Hove River, N.C. He had designs on Redeye-affiliated Yep Roc Records, but balked when he was asked if he thought his solo effort would sell 5,000 copies in two weeks. Redeye pointed him in the direction of Pink Frost Records, the new label headed by Big Takeover’s Jack Rapid.

Gillard’s response elicited some chatter among the crowd, as most of the conference attendees would likely be happy to sell 5,000 albums in a year, let alone two weeks.

Yet by the end of Saturday’s festivities, the story leading conversations was that of young Chicago-based singer/songwriter Kat Stevens. The artist financed her sophomore effort, “No Will Power,” by raising about $14,000 from her fans. She sold everything from autographed copies (for $20 to executive-producer credits and lunches ($1,000). Your fans, Stevens said, “can become your business team.”

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**DVD**

Continued from page 45

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At last fall’s National Assn. of Broadcasters Radio Show, terrestrial broadcasters decided they had enough bad press. Entercom CEO David Field and other group execs embarked on a mission to tout the medium’s virtues. The group decided to exploit music star power to extol broadcast radio’s strengths.

Billboard Radio Monitor’s Paul Heine checks in on the campaigns to right radio’s image.

Dennis Wharton, NAB VP of corporate communications, tells Heine, “We thought the best people to tell the story are the artists themselves, vouching for the fact that they would not be where they are without the benefit of local radio airplay.”

New York-based advertising agency DeVito/Verdi produced the “Radio— you hear it here first” campaign. The unprecedented effort began Jan. 11 with spots targeting 18- to 29-year-olds, voiced by marquee names from hip-hop and rock, Nelly, Ludacris, Avril Lavigne, Ashanti, Alicia Keys, Hoobastank and others.

Two weeks later, a second flight of ads voiced by LeAnn Rimes, Brad Paisley and Lee Ann Womack were made available to country stations (Nashville Scene, Billboard, Feb. 12). You’re going to continue to see waves of superstar artists, and artists that have recently been broken by radio and are getting airplay in their local communities around the country, joining the campaign and talking about how terrific this medium is,” Field promises.

Virtually every major radio group—including ABC, Beasley, Clear Channel, Radio One and Susquehanna—has volunteered to air the commercials several times per day for two months, valuing the initial commitment north of $28 million. “You’re seeing the industry band together again and really step up the efforts to position ourselves against other media,” new Infinity president/CEO Joel Hollander says.

The multimedia campaign will expand to include online elements and print, including ads slated to run in Entertainment Weekly, Vibe, Spin and other music-related titles.

Stations initially committed to running the spots in January and February, but Field says there is no end date for the campaign and that it’s likely to run well beyond the first of March.

“The truth is that, historically, we have not been an industry of self-promoters,” Field says. “There’s a disconnect between the perception of radio and the reality of radio. When I see what our program directors at stations like KQMT the Mountain in Denver (KKDN) the End in Seattle, KRKR in Portland, Ore., WAAF in Boston and at many other stations are doing to break local music, discover new, unsigned artists and to provide the most compelling music—local, national and international—to their audiences, candidly I think many of the critics just don’t get that. And it’s a shame, because they misrepresent and distort what this medium is all about.”

Although Field, Hollander and Wharton insist the ads have nothing to do with the growth of satellite radio, feeling is apparently not shared by XM Satellite Radio, which reacted to the campaign one week after it was announced.

Mounting a parallel publicity push on its Web site, XM retorted: “Hear it here first: 100% commercial-free!”

The site further foused mud in the eye of terrestrial radio by featuring pictures of the very artists featured in the NAB’s campaign, whipping it up in the XM studios. Quotes are also offered from the likes of Keys, Willie Nelson, Moby and Melissa Etheridge declaring XM “a revolution.”

Additional reporting by Chuck Taylor in New York.
Digital Music Forum is the premier event for music industry decision-makers focused on business models and legal issues impacting music. The annual event brings together decision-makers from record labels, music publishers, producers and distributors, technology companies, wireless companies, rights organizations, industry bodies, radio, advertising, attorneys, artists investors and venture capitalists to examine the role of digital technologies in the future of music.

**KEYNOTES + FEATURED INTERVIEWS**

- **SHAWN FANNING**
  Co-Founder, Snocap
  Wired Editor-In-Chief Chris Anderson chats with the Napster founder about his new venture and the future of music

- **TERRY MCBR DE**
  CEO, Internet Providers
  Learn from the master - an age and promoter of such artists as Avril Lavigne, Sarah McLachlan, Barenaked Ladies, DL-3 and Coldplay

- **DAVID GOLDBERG**
  VP & GM, Music, Yahoo!
  Yahoo's Music GM discusses the company's move to help music fans connect with artists and discover new music through a variety of interactive mediums

- **MIKE CONTE**
  General Manager, MSN Music
  Music Ally's Paul Brindley chats with MSN's Mike Conte about the company's efforts in the music space.

**PANELISTS**

- **CRAIG PALMER**
  President & CEO, 3Reach
- **BFAD DUEA**
  President & Norders
- **JEFFREY BRONIKOWSKI**
  VP, Bus. Dev., Label, Universal Music Group
- **TED COHEN**
  SVP, Digital Development & Distribution, BMG Music
- **THOMAS GEWECKE**
  SVP, Digital Business Group, Sony/EMI
- **MIKE GAUMOND**
  VP & General Manager, Atlantic Music Solutions
- **BRIAN GARRETT**
  Senior Editor, Billboard
- **SHAHID KHAN**
  Managing Director, Altera Europe
- **DAVID KUSEK**
  VP, Radio.com, Berklee College of Music
- **GERD LEONHARDT**
  Founder & CEO, ThingThink
- **PHIL CORWIN**
  Partner, Button & Associates
- **MARTIN J. ELGISON**
  Partner, Intellectual Property, Alber & Eid
- **MARK LEVY**
  Vice President, Content, International Music
- **STEVE MARKS**
  General Counsel, NAA
- **JONATHAN POTTER**
  Executive Director, Digital Media Association
- **ROBERT ACKER**
  VP, Research & Music Services, Two-Teeth
- **GARY COHEN**
  President, MusicNow
- **PETER DIEMER**
  VP, Sales & Marketing, Mastercard
- **DAVID CARD**
  VP & Senior Analyst, JupiterResearch
- **JOHN KILCULLEN**
  President & Publisher, Billboard
- **NEAL SHERMAN**
  CEO, Digital Music Pro
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  GM, Wireless Music & Personalization, Sprint
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- **THE MOBILE MUSIC MARKET**
  What Does the Future Hold for this Booming Market?

For agenda, registration and event details, please visit www.digitalmusicforum.com

**DETAILS**

- **WHEN:** March 2, 2005, 8:30am - 8:00pm
- **WHERE:** The French Institute, 55 E. 59th St., New York, NY 10022
- **REGISTER:** Online at www.digitalmusicforum.com or by phone: 323-822-0936.
- **REGISTRATION FEE:** $395
- **INQUIRIES:** Tinzar Ther, Sherman, VP, Marketing & Events, tinzar@digitalmediawire.com

**WWW.DIGITALMUSICFORUM.COM**
Down Is Up . . .
And No. 1

Although music stores and record companies wander into the valleys of inevitable comparison and letdown, 3 Doors Down enjoys the best sales week of the band’s five-year career and its first No. 1 on The Billboard 200.

Starting at 321,000 copies, 3 Doors Down’s new “Seventeen Days” beats its own previous best week by 2,000 units and leads chart-runnable the Game by more than 73,000. The band’s prior best Nielsen SoundScan week was during Christmastime 2000, when first album “The Better Life” rang 229,000. That title has sold 5.2 million units since it hit stores in February of that year and eventually peaked at No. 7.

Neither of the next two sets that followed, “Away From The Sun” in 2002 and the EP “Another 700 Miles,” sold as much or charted as high as that first one.

The ramp-up to the new album’s launch included America’s Future Rocks Today in January, a concert event that the daughters of President George W. Bush staged during the same week that 3DO played the inaugural ball thrown by the Recording Industry Assn. of America.

Lead track “Let Me Go” did better at modern rock stations than the last three tracks preceding it. But at core format active rock, where the band has had three No. 1s, the song has been a modest success by 300’s standards, peaking at No. 8. Release-week appearances on “Late Night With David Letterman” and Fox’s broadcast of the Budweiser Shootout, which opened NASCAR’s racing season, helped pick up radio’s slack.

THE SHADOW OF EXPECTATION: While 3 Doors Down deserves to celebrate its best sales week, the band’s opening salvo is practically a drop in the bucket compared with the new releases that arrived during either the sixth sales week, or the Valentine’s Day frame, of 2004.

The sixth stanza of that year, which ended Feb. 8, found Kenny Chesney realizing his sales pinnacle, as “When the Sun Goes Down” rang The Billboard 200’s bell with 551,000 copies. In the Valentine week that ended Feb. 15, the top two albums moved more than 1.1 million copies: Norah Jones’ “Feels Like Home” earned a million-plus start, followed by a No. 2 bow for Kanye West’s “The College Dropout.”

Although this issue’s album volume stands 2.6% ahead of that sold last year when Chesney reigned, the current top 10 is lighter than that frame’s by 35%, with each of the first (Continued on page 60)

Four Score
Highest Bows

Four acts—one rock, one R&B, one country and one AC—score their highest-charting albums on The Billboard 200. The fourth chart entry is the sweetest for 3 Doors Down as the band’s “Seventeen Days” (Republic/Universal) enters at No. 1 (see Over the Counter, this page).

A star sign is a bright move for Brian McKnight, whose “Gemini” (Motown) bows at No. 4. That finally breaks the three-way tie among the three McKnight albums that all peaked at No. 7 and were his highest-charting sets until this issue. “Back at One” in October 1999, “Superhero” in September 2001 and “I’ll Turn” in April 2003 all debuted and peaked at that lucky number. You have to wonder if McKnight made a bet that he would roll another seven with “Gemini.”

On Top R&B/Hi-Hop Albums, “Gemini” hounds onto the chart at No. 2. That ties “Back at One” as McKnight’s second-best performance. His “Anytime” CD spent three weeks at No. 1 in February 1998.

Michael Bublé rolled the seven this time, as his “It’s Time” (143/Reprise) becomes the highest-charting album of his career. A self-titled release reached No. 47 in December 2003, the same month that his holiday-themed EP “Let It Snow!” went to No. 36. In April 2004, the “Come Fly With Me” CD flew to No. 55.

Even the massive hit “I Hope You Dance” couldn’t push Lee Ann Womack’s album of the same name higher than No. 16 in May 2001. The follow-up, “Something Worth Leaving Behind,” also peaked at that position. Now, “There’s More Where That Came From” (MCA) leaves both albums behind as it debuts at a new career peak, No. 12.

On Top Country Albums, “More” sails onto the chart at No. 3. On this survey, “I Hope You Dance” is Womack’s best effort, with a week at No. 1, “Something Worth Leaving Behind” and a greatest-hits collection peaked at No. 2.

‘THAT GIRL’: It’s Like That” (Island) takes a 12-10 jump on Rhythm Top 40, giving Mariah Carey her 18th top 10 hit on this chart. That throws Carey into a three-way tie with Janet Jackson and Ludacris for second place among artists with the most Rhythm top 10 hits.

Carey, Jackson and Ludacris need one more top 10 hit each to match the leader, R. Kelly, who has 16 such hits to date.

GOD FROM BILLY: Howard Dean isn’t the only Dean making a comeback in 2005. The new head of the Democratic National Committee must share the honors with Billy Dean, whose “Let Them Be Little” (Curb) glides 12-10 on Hot Country Singles & Tracks. This is Dean’s first top 15 hit on his own since October 1996, when “That Girl’s Been Spin’ On Me” worked its way to No. 4. In May 2001, Dean spent one week in pole position as a featured artist with Allison Krauss on Kenny Rogers’ “Buy Me a Rose.” Ironically, Dean’s eighth year, four-month gap between top 10 hits is the longest since the 10½-year gap between Rogers’ “The Vows Go Unbroken” and “Buy Me a Rose.”
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<td>Los Lonely Boys</td>
<td>All My Life: Their Greatest Hits</td>
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<td>C &amp; Jo</td>
<td>Boyz N The Hood (Interstate 10)</td>
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<td>Ashlee Simpson</td>
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<td>Josh Groban</td>
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<td>Kenny Chesney</td>
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Greatest Gainer:

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<td>Crookednice</td>
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<td>Ray (Soundtrack)</td>
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<td>Nov. 17</td>
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<td>REACTION 205/SPOTLIGHT</td>
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<td>RYAN BANDEROS</td>
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<td>The Voice</td>
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<td>114</td>
<td>Platinum</td>
<td>Live Performance</td>
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**Notes:**
- **RIAA Certification:**
  - **Diamond:** 10 million units
  - **Platinum:** 1 million units
  - **Gold:** 500,000 units
  - **Multi-Platinum:** Any combination of above certifications (e.g., Gold/Diamond)
  - **Double Albums:** Two or more albums on the chart

- **Artist Type:**
  - **Live Performance:** Live performance of a song on a different album
  - **Compilation:** Compilation album
  - **Box Set:** Box set album

- **Certification for other types:**
  - **Diamond:** 10 million units
  - **Platinum:** 1 million units
  - **Gold:** 500,000 units
  - **Double Albums:** Two or more albums on the chart

- **Net Sales:**
  - **Diamond:** 10 million units
  - **Platinum:** 1 million units
  - **Gold:** 500,000 units
  - **Double Albums:** Two or more albums on the chart

- **Certification for net shipments:**
  - **Diamond:** 10 million units
  - **Platinum:** 1 million units
  - **Gold:** 500,000 units
  - **Double Albums:** Two or more albums on the chart

- **Net Sales for box sets:**
  - **Diamond:** 10 million units
  - **Platinum:** 1 million units
  - **Gold:** 500,000 units
  - **Double Albums:** Two or more albums on the chart

- **Certification for net shipments for box sets:**
  - **Diamond:** 10 million units
  - **Platinum:** 1 million units
  - **Gold:** 500,000 units
  - **Double Albums:** Two or more albums on the chart
seven albums selling less than their counterparts from the comparative 2004 week.

Stand this issue against last year's zesty Valentine's week, when an earlier broadcast date for the Grammy Awards and the release of the new Jones and West releases drove even more traffic, and album volume trails by 24%.

That said, it won't be fair to compare results until we see how much business the 2005 Grammys, which aired Feb. 13, drum up for next issue's charts. But nothing from either this year's Feb. or Feb. 15 will match the heat that Jones and West provided a year ago.

GRAMMY GRANDEUR: Although its ratings were ruffled by ABC's hot Sunday lineup, it is absolutely no-brainer that performers and on-camera winners like Green Day and Kanye West will enjoy spikes next issue from exposure on CBS' Grammy Awards telecast.

In December, each of those acts saw gains exceeding 80% when Green Day went on Fox's Billboard Music Awards happened in the same week that their multiple Grammy nominations were announced.

With two of the night's big honors and momentum already in play from the recent DVD release of "Ray," Ray Charles' posthumous "Genius Loves Company" will also be a winner at the cash register.

In fact, Green Day's "American Idiot" and the Charles album are in battle to lead next issue's Billboard 200.

Chart watchers project the former will double its sales to edge "Idiot," but "Genius" up 45% seems on course to triple this week's tally. Both could touch 400,000, and some put Green Day in reach of 245,000.

But, even though some close to the Charles album give the edge to "Idiot," don't underestimate Brother Ray's ability to catch up later in the week. A few weeks ago, early numbers prompted some prognosticators to suggest that Motley Crue would win The Billboard 200's Hot Shot Debut, but Tina Turner—with assists from "Today" and "The Oprah Winfrey Show"—sold better by week's end and came up with a much bigger number than the reunited band did.

In the meantime, some Grammy-related albums—including the three previously mentioned—are already accelerating on this issue's chart, thanks to ad-related discounts that kick in prior to the awards show, with a 73% increase for "Genius" earning the big chart's Greatest Gainer. Green Day bulleted at No. 3 (up 20%), and West rides 125-99 (up 65%). We are especially curious to see how such artists as John Legend, Gretchen Wilson, Melissa Etheridge, Keith Urban and Joss Stone fare next week, as each took part in high-profile Grammy moments, but by performing repertoire other than their own.

IT'S A LOVE BEAT: Although it was inevitable that Valentine's Day week would pale next to last year's boom, sales are up over the prior week—enough so that we raised bullet criteria on The Billboard 200 to 25% from the standard 10%.

Not surprisingly, Cupid delivered many of this issue's faster-moving albums. Adult-leaning sets on the big chart that appear to benefit from Valentine shopping include Josh Groban (64-54, up 44%), Queen Latifah (98-71, up 66%), Kenny G (111-86, up 57%) Chicago (103-90, up 45%), and Taylor Swift (130-117, up 27%) and Elvis Presley (151-120, up 39%). Each were discounted in circulars at one or more of the price-driven chains.

Figure, too, that release dates for ballads master Brian McKnight (No. 4) and crooner Michael Bublé (No. 7) were slated with that traffic in mind, a strategy that yields career-best chart ranks for both (see Chart Beat, page 57).

The Billboard 200 A-Z (Listed by ARTISTS)

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<tr>
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<th>HOMETOWN OR NUMBER DISTRIBUTING LABEL</th>
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<td>The Black Eyed Peas</td>
<td>Los Angeles, CA</td>
<td>The E.N.D.</td>
<td>9</td>
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Over The Counter

Continued from page 57

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### Billboard Top Blues Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>February 20, 2005</td>
<td>GEORGE THROUGOD &amp; THE DESTROYERS</td>
<td>Session's For Robert J</td>
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<tr>
<td>February 20, 2005</td>
<td>ERIC CLAPTON</td>
<td>Hoochie Cootchie Man</td>
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<td>February 20, 2005</td>
<td>SONNY LANDRETH</td>
<td>Street Game</td>
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<td>February 20, 2005</td>
<td>AEROSMITH</td>
<td>Honkin' On Bibbo</td>
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<td>February 20, 2005</td>
<td>ERIC CLAPTON</td>
<td>Me And Mr Johnson</td>
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<td>February 20, 2005</td>
<td>TOMMY CASTRO</td>
<td>Soo Shaker</td>
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<tr>
<td>February 20, 2005</td>
<td>SUSAN TEDESCHI</td>
<td>Live From Austin TX</td>
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<tr>
<td>February 20, 2005</td>
<td>HUBERT SUMLIN</td>
<td>About Them Shovels</td>
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<tr>
<td>February 20, 2005</td>
<td>BOBBY BROWN</td>
<td>Standing Room Only</td>
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<tr>
<td>February 20, 2005</td>
<td>KEB' MO'</td>
<td>Peace: Back By Popular Demand</td>
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<tr>
<td>February 20, 2005</td>
<td>KEITH JAMES PHILIPS</td>
<td>Top The Red Cane Whirlwind</td>
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<tr>
<td>February 20, 2005</td>
<td>KEB' MO'</td>
<td>Keep It Simple</td>
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<td>February 20, 2005</td>
<td>NORTH MISSISSIPPI ALLSTARS</td>
<td>Will Country Revue</td>
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### Billboard Top Gospel Albums

<table>
<thead>
<tr>
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<th>Title</th>
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<tbody>
<tr>
<td>February 20, 2005</td>
<td>VARIOUS ARTISTS</td>
<td>BROTHERS OF THE IN THE CLOTH (Medley)</td>
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<tr>
<td>February 20, 2005</td>
<td>SOUNDTRACK</td>
<td>50 First Dates</td>
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<td>February 20, 2005</td>
<td>EL DEE</td>
<td>El Que Habla Con Las Manos</td>
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<tr>
<td>February 20, 2005</td>
<td>BRUCE SPRINGSTEEN</td>
<td>The Boss Revisited: Live In New Jersey</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>JEROME CAMPBELL</td>
<td>The Last Don: Live, Vol. 1</td>
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<tr>
<td>February 20, 2005</td>
<td>DON OMAR</td>
<td>The Last Don</td>
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<tr>
<td>February 20, 2005</td>
<td>IVY QUEEN</td>
<td>Real</td>
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<tr>
<td>February 20, 2005</td>
<td>KEVIN LYTHE</td>
<td>Kevin Lythe</td>
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<tr>
<td>February 20, 2005</td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>The Best Of Bob Marley</td>
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<tr>
<td>February 20, 2005</td>
<td>DJ NELSON</td>
<td>Fino La Descoceta</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>VARIOUS ARTISTS</td>
<td>Strictly The Best 32</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>THE SOUTHEASTERN GOSPEL CHOIR</td>
<td>Voices From Heaven</td>
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### Billboard Top Reggae Albums

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<tr>
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<tr>
<td>February 20, 2005</td>
<td>VARIOUS ARTISTS</td>
<td>Reggae Super Hits</td>
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<tr>
<td>February 20, 2005</td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>Gold</td>
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<tr>
<td>February 20, 2005</td>
<td>HECTOR &quot;EL BAMBINO&quot;</td>
<td>Hector &quot;El Bambino&quot; Presenta Las Anomalas</td>
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<td>February 20, 2005</td>
<td>BEENIE MAN</td>
<td>Kingston To Kings Of Dancehall: A Collection Of Dancehall Favorites</td>
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<tr>
<td>February 20, 2005</td>
<td>DON OMAR</td>
<td>The Last Don: Live, Vol. 1</td>
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<tr>
<td>February 20, 2005</td>
<td>IVY QUEEN</td>
<td>Real</td>
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<tr>
<td>February 20, 2005</td>
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<tr>
<td>February 20, 2005</td>
<td>THE SOUTHEASTERN GOSPEL CHOIR</td>
<td>Voices From Heaven</td>
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### Billboard Top World Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>February 20, 2005</td>
<td>RUBEN STUDDARD</td>
<td>No Angel</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>MARTHA MUNIZZI</td>
<td>Nothing Without You</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>J MOSS</td>
<td>The J Moss Project</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>VARIOUS ARTISTS</td>
<td>ABSOLUTE MODERN REGGAE</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>BILL &amp; GLORIA GAITHER &amp; THEIR HOMEFOLDS</td>
<td>Peacemakers</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>DONNA TRAVIS</td>
<td>Passing Through</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>FRED HAMMOND</td>
<td>Absolute Modern Reggae</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>AMY GRANT</td>
<td>Somethin' Bout Love</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>VARIOUS ARTISTS</td>
<td>.guild's Greatest Trance Hits Vol. 2</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>VARIOUS ARTISTS</td>
<td>Songs A Worshiper Would Sing</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>CECE WINANS</td>
<td>Peaceful Journey: The Best Of Cece Winans</td>
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<tr>
<td>February 20, 2005</td>
<td>DEJERICK HADD .SONG</td>
<td>Peaceful Journey: The Best Of Cece Winans</td>
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<tr>
<td>February 20, 2005</td>
<td>ROYAL C. MULLEN</td>
<td>Everyday People</td>
</tr>
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</table>

### Billboard Top Christian Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>February 20, 2005</td>
<td>RUBEN STUDDARD</td>
<td>No Angel</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>MARTHA MUNIZZI</td>
<td>Nothing Without You</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>J MOSS</td>
<td>The J Moss Project</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>VARIOUS ARTISTS</td>
<td>ABSOLUTE MODERN REGGAE</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>BILL &amp; GLORIA GAITHER &amp; THEIR HOMEFOLDS</td>
<td>Peacemakers</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>DONNA TRAVIS</td>
<td>Passing Through</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>FRED HAMMOND</td>
<td>Absolute Modern Reggae</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>AMY GRANT</td>
<td>Somethin' Bout Love</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>VARIOUS ARTISTS</td>
<td>.guild's Greatest Trance Hits Vol. 2</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>VARIOUS ARTISTS</td>
<td>Songs A Worshiper Would Sing</td>
</tr>
<tr>
<td>February 20, 2005</td>
<td>CECE WINANS</td>
<td>Peaceful Journey: The Best Of Cece Winans</td>
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<tr>
<td>February 20, 2005</td>
<td>DEJERICK HADD .SONG</td>
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<tr>
<td>February 20, 2005</td>
<td>ROYAL C. MULLEN</td>
<td>Everyday People</td>
</tr>
</tbody>
</table>
Six of those nine compete in the chart's upper half, which usually indicates a higher level of success and popularity.

From the story, we can see that the chart is a reflection of the music industry's performance, with tracks from various artists and genres rising and falling according to their popularity and sales. The chart is a snapshot of the music landscape, showing trends and shifts in listener preferences.

This text provides valuable insights into the music industry, highlighting the competitive nature of the charts and the significance of radio airplay in determining a track's success. It also touches on the themes and lyrics of the songs, offering a glimpse into the narratives and emotions they convey to their listeners.

Overall, the text is informative and engaging, providing a detailed look at the Billboard Hot 100 chart and the music industry's dynamics.
Announcing This Month’s Recipients of BDSCertified Spin Awards

<table>
<thead>
<tr>
<th>BDSCertified Spin Awards January 2005 Recipients:</th>
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<tbody>
<tr>
<td>500,000 SPINS</td>
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<tr>
<td>The Reason/ Hoobastank /ISLAND</td>
</tr>
<tr>
<td>400,000 SPINS</td>
</tr>
<tr>
<td>Crazy In Love/ Beyonce /COLUMBIA/SONY URBAN</td>
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<tr>
<td>Get The Party Started/ Pink /LAFACE/ZOMBA</td>
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<tr>
<td>Your Body Is A Wonderland/ John Mayer /AWARE/COLUMBIA</td>
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<tr>
<td>300,000 SPINS</td>
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<tr>
<td>One Thing/ Finger Eleven /WIND-UP</td>
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<tr>
<td>Goodies/ Ciara Feat. Petey Pablo /LAFACE/ZOMBA</td>
</tr>
<tr>
<td>She Will Be Loved/ Maroon 5 /OCTONE /RECORDS</td>
</tr>
<tr>
<td>My Boo/ Usher And Alicia Keys /LAFACE/ZOMBA</td>
</tr>
<tr>
<td>200,000 SPINS</td>
</tr>
<tr>
<td>Drop It Like It’s Hot/ Snoop Dogg Feat. Pharrell /DOGGYSTYLE /GFEFFEN</td>
</tr>
<tr>
<td>Over And Over/ Nelly Feat. Tim McGraw /DERRTY /FO REAL/CURB/UNIVERSAL</td>
</tr>
<tr>
<td>Breakaway/ Kelly Clarkson /WALT DISNEY</td>
</tr>
<tr>
<td>Let Me Love You/ Mario /RECORDS</td>
</tr>
<tr>
<td>Lose My Breath/ Destiny’s Child /COLUMBIA/SONY URBAN</td>
</tr>
<tr>
<td>Remember When/ Alan Jackson /ARISTA</td>
</tr>
<tr>
<td>Turn Me On/ Kevin Lyttle /ATLANTIC</td>
</tr>
<tr>
<td>Dirt Off Your Shoulder/ Jay-Z /ROC- A-FELLA /DEF JAM /IDJMG</td>
</tr>
<tr>
<td>You’ll Think Of Me/ Keith Urban /CAPITOL</td>
</tr>
<tr>
<td>Salt Shaker/ Ying Yang Twins Feat. Lil’ Jon &amp; The East Side Boys /TVT</td>
</tr>
<tr>
<td>Fant/ Linkin Park /WARNER BROS.</td>
</tr>
<tr>
<td>Young/ Kenny Chesney /BNA</td>
</tr>
</tbody>
</table>

**100,000 SPINS**

- Soldier/ Destiny’s Child /COLUMBIA /SONY URBAN
- Boulevard Of Broken Dreams/ Green Day /REPRISE
- Lovers & Friends/ Lil’ Jon & The East Side Boys /TVT
- Wonderful/ Ja Rule Feat. R Kelly & Ashanti /THE INC /DEF JAM /IDJMG
- Daughters/ John Mayer /COLUMBIA
- That’s What It’s All About/ Brooks & Dunn /ARISTA
- Some Beach/ Blake Shelton /WARNER BROS.
- How Am I Doin’/ Dierks Bentley /CAPITOL
- Desperately/ George Strait /MCA
- Why/ Jadakiss Feat. Anthony Hamilton /RUFF RYDERS
- Here For The Party/ Gretchen Wilson /EPIC
- Loco/ David Lee Murphy /AUDIUM
- Behind Blue Eyes/ Limp Bizkit /INTERSCOPE
- Nothing In This World/ Keke Wyatt Feat. Avant /MCA
- Like A Pimp/ David Banner /SRC /UNIVERSAL

**50,000 SPINS**

- Get Back/ Ludacris /DEF JAM /SOUTH
- Only U/ Ashanti /THE INC /DEF JAM /IDJMG
- Disco Inferno/ 50 Cent /SHADY /AFTERMATH /INTERSCOPE
- How We Do/ Game Feat. 50 Cent /AFTERMATH /G-UNIT /INTERSCOPE
- Mud On The Tires/ Brad Paisley /ARISTA
- Beautiful Soul/ Jesse McCartney /HOLLYWOOD
- Give A Little Bit/ Goo Goo Dolls /WARNER BROS.
- Monday Morning Church/ Alan Jackson /ARISTA
- When I Think About Cheatin’/ Gretchen Wilson /EPIC
- Nobody’s Home/ Avril Lavigne /ARISTA
- What U Gon’ Do/ Lil’ Jon & The East Side Boys /TVT
- He Gets That From Me/ Reba McEntire /MCA
- True/ Ryan Cabrera /E. VILLA /ATLANTIC
- You’re My Better Half/ Keith Urban /CAPITOL
- Karma/ Lloyd Banks /G-UNIT
- Look What You’ve Done/ Jet /ELEKTRA /ATLANTIC
- Great Light Of The World/ Bebo Norman /ESSENTIAL /PLG
- World On Fire/ Sarah McLachlan /ARISTA /RMG
- Since U Been Gone/ Kelly Clarkson /RCA
- Humba/ Encore/ Jay-Z /Linkin Park /WARNER BROS.
- Bless The Broken Road/ Rascal Flatts /LYRIC STREET
- Holy Water/ Big & Rich /WARNER BROS.
- Encore/ Eminem /AFTERMATH /INTERSCOPE
- Let Me Out/ Future Leaders Of The World /EPIC
- Call My Name/ Prince /NPG /COLUMBIA /SONY URBAN
- Nomas Por Tu Culpa/ Los Huracanes Del Norte /UNIVISION
- What You Waiting For/ Gwen Stefani /INTERSCOPE
- There’s More To Me Than You/ Jessica Andrews /DREAMWORKS
- Sunrise/ Norah Jones /BLUE NOTE /EMC
- Disappears/ Hoobastank /ISLAND
- Only One/ Yellowcard /CAPITOL
- Bring Em’ Out/ T.I. /ATLANTIC

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BMG Label Group U.S. chairman/CEO Clive Davis, right, congratulated Usher and Diana Ross following their appearance at Davis' annual pre-Grammy shindig, held Feb. 12 at the Beverly Hills Hotel. (Photo: Kevin Mazur/WireImage.com)

Concord and Starbucks exec heralded the eight Grammy wins for Ray Charles' "Genius Loves Company" at a party at Spago in Beverly Hills. From left are Starbucks Entertainment VP Don MacKinnon and president Ken Lombard, Concord executive VP/senior VP of A&R John Burk, Isaac Hayes, Concord GM Gene Rumsey and Concord president Glen Barros.

Alison Krauss, Green Day's Billie Joe Armstrong and Norah Jones were just a few of the artists who participated in a tribute for tsunami relief. The performers sang the Beatles' "Across the Universe," which was immediately available for download on iTunes. (Photo: Michael Caulfield/WireImage.com)

Jerry Lee Lewis, third from left, had a whole lotta shaking goin' on at the Universal Music Group party, surrounded by UMG Nashville co-chairman Luke Lewis, UMG chairman/CEO Doug Morris and CBS CEO Les Moonves.

Multiple winner Kanye West delivered a stirring rendition of "Jesus Walks," complete with wings and a choir. (Photo: Michael Caulfield/WireImage.com)

EMI Group chairman Eric Niccol, Joss Stone, EMI North America executive VP Phil Quartararo and EMI Music senior VP of global marketing Mathieu Lauriot-Prevost celebrate at the EMI post-Grammy party at the Beverly Hills Hotel. (Photo: Jeff Vespa/WireImage.com)


Concord Records executive VP/senior VP of A&R John Burk, Billy Preston, Ray Charles' manager Joe Adams and Warner Strategic Marketing/Rhino VP of A&R James Austin gathered at a pre-Grammy brunch to unveil Charles' 12 newly restored Grammys at his historic RPM studios in Los Angeles. (Photo: Dan Steinberg/BE Images)

Even John Mayer seemed shocked, yet delighted, when his tune "Daughters" took home song of the year honors. (Photo: Michael Caulfield/WireImage.com)


The Garza Brothers, better known as Los Lonely Boys, snapped up the award for best performance by a duo or group with vocal for their breakthrough hit, “Heaven.” (Photo: Steve Granitz/WireImage.com)

Brian Wilson, honored Feb. 11 as MusiCares’ person of the year, preferred performing to speech-giving after he received his award. (Photo: Lester Cohen/WireImage.com)

Grammy host Queen Latifah ruled with a medley of standards “Lush Life” and “Baby Get Lost.” (Photo: Michael Caulfield/WireImage.com)

Bono got “Vertigo,” collecting three trophies for his group U2, which also performed “Sometimes You Can’t Make It on Your Own.” (Photo: Michael Caulfield/WireImage.com)

Melissa Etheridge was electrifying as she performed Janis Joplin’s “Piece of My Heart” in her first appearance after undergoing chemotherapy for breast cancer. (Photo: Kevin Mazur/WireImage.com)

James Brown, right, showed Usher how it’s done during a dazzling performance. (Photo: Kevin Mazur/WireImage.com)

Billboard staffers Todd Martens, Gail Mitchell and Melanie Neumann offer a behind-the-scenes look at the Grammy Awards, held Feb. 13 at the Staples Center in Los Angeles.

**THE ANNUAL MUSICARES DINNER**

held Feb. 11 at the Palladium, drew a host of acts eager to pay homage to this year’s honorees, Brian Wilson. Among those performing songs were Red Hot Chili Peppers (“I Get Around”), Shelby Lynne (“Surfer Girl”), Jeff Beck (“Surfin’ USA”), Neil Young (“In My Room”) and Darlene Love (“Shitty Luck or Be Nice”). Wilson told *Billboard* he couldn’t pick a favorite, saying, “The whole night was my highlight.” But when pressed, he added that among the standouts for him were “Michael McDonald (‘Don’t Worry Baby’), Backstreet Boys (“When I Grow Up To Be A Man”) and Jamie Cullum, who performed “Sail On Sailor” backed by Fred Martin and the Levi Camp choir.

**TWO NIGHTS LATER**, Brian Wilson picked up his first Grammy, winning best rock instrumental performance for “Mrs. O’Leary’s Cow” from *SMILE*, an award he said was worth the 42-year wait. “Good Vibrations” lost, but “Mrs. O’Leary’s Cow” won,” he said. “We were taking a lot of drugs at the time (we composed it) and got a little out of our minds, so we had to shelve [SMILE] for 39 years.” He added that he’s planning a Christmas album and will tour again in October or November.

**AHMET ERTEGUN** humbly accepted the Recording Academy’s first Industry Icon Award in a ceremony immediately following the Grammy telecast. “I’ve had the amazing luck to be honored to work with and be associated with humane, good people. As much trouble as some artists may have been at some point, they were all good people.” Many of the artists from Atlantic’s past and present came to support Ertegun, including Jimmy Page, Kid Rock and Rob Thomas. Ertegun then praised the team currently running Atlantic, adding, “We’re going to have some wonderful years ahead of us.”

**GIVEN KANYE WEST’S** 10 nominations, it seemed the singer/songwriter/producer was in contention just about everything under the sun. But ironically, the industry’s hottest go-to guy wasn’t nominated for producer of the year. “I didn’t understand that,” West said. “That was in the back of my mind. But I had so many nominations that it seemed out of place for me to say anything.” He joked that his label marked him down “for everything, even album packaging.”

**LORETTA LYNN** said working with Jack White forced her to record at a brisker pace than usual. “Nobody believes me when I tell them that once Jack got the music down, he let me sing the song one time,” she said. “If that wasn’t good enough, it was too bad. It was just that one time.”

Lynn took home two Grammys, including song of the year, for the White-produced “Van Lear Rose” (*Interescope*). White said he would clear his schedule at once to work with Lynn again. “If I have the opportunity to work with someone like a Loretta Lynn, everything else goes on hold—sleeping, eating, everything.”

**JOHN MAYER**, who took home two statuettes, including song of the year for “Daughters,” said, “I’m making myself take the year off, as much as I want to keep playing. If I do go on the road, it’s going to be on the road, it’s going to be with a trio, just playing blues tunes or something like that.”

He adds that with “Daughters,” which he did not want to be a single, “I put my name and a certain amount of my credibility on the line to sing something that was important. Now I got to go work double time for a year and a half to get people to see that I’m not a wuss, just so I could deliver that message.”

**STEVE EARLE** picked up his first Grammy for his Artemis set “The Revolution Starts . . . Now.” From the podium and back stage, he dedicated his trophy to Artemis founder Danny Goldberg, who recently stepped down from his post as CEO. “I was one of the first artists signed to the label, and it’s probably one of the few places I could have made this record and ‘Jerusalem,’ which are pretty political records, and I made at a time when artists were censoring themselves . . . Danny is a great friend of mine, and I’ll be working with him in some capacity.”

**IN ADDITION TO SHARING** his check list of career achievements—“Hard work, rippin’, runnin’, kickin’ down stooils, having a ball and loving up some of the most beautiful women in the world”—Jerry Lee Lewis provided tidbits about his forthcoming duets album. According to Lewis’ manager, Jimmy Ripp, the album is slated for release by DreamWorks (Nashville) in late May/early June. The who’s who of partners includes B.B. King, Bruce Springsteen, Mick Jagger, Neil Young, Toby Keith, Keith Richards, Robbie Robertson, Kid Rock, Rod Stewart, Eric Clapton, Little Richard, Buddy Guy, Don Henley and Kris Kristofferson.

“IT was 20 of the easiest phone calls I ever had to make,” Ripp said. “Everyone wanted to play with the Killer.”

**STEVEN CURTIS CHAPMAN** whose album “All Things New” snugged him the Grammy for best pop/contemporary gospel album, said the title should be taken literally. “I made most of my records back in Nashville, but this was my 14th album, the first that was written to a set list [to Los Angeles] and do things new and different creatively. Music and music albums are living organisms; they represent the season of life. There’s a lot of thinking going on reflected in this record. I have three new daughters, adopted from China. We have six kids in all.”

**MARIA SCHNEIDER** took home a best large jazz ensemble Grammy for her “Concert in the Garden,” an album that was available only through her Web site. She raised money for the ArtistsShare album via online auctions and by soliciting money from fans, offering different perks for different price points. “For the first time, I’ve not broken even but have made a profit.”

**BEN HARPER** felt no shame holding up his two Grammys, one for best pop instrumental performance for “11th Commandment” and another for his collaboration with the Blind Boys of Alabama on Virgin’s “There Will Be A Light.” “I think award shows are absolutely disgusting, and I think they’re completely self indulgent, and I couldn’t be happier about winning.”

**SCOTT WEILAND**, frontman of Grammy-winning band Velvet Revolver, said he got chills performing next to Stevie Wonder during the all-star rendition of the Beatles’ “Across the Universe.” But that wasn’t the only Grammy moment that had him talking backstage, as he gushed over Melissa Etheridge’s tribute to Janis Joplin. “She’s very beautiful said, ‘A lot more beautiful than I would be. Being a woman and having cancer and losing her hair and in this business, where there’s so much vanity, for her to be onstage at the Grammys and bare herself, it showed that she was human.”
say that Charles and his Concord album "Genius Loves Company" will enjoy the biggest sales benefit. But at least one distribution executive predicts that, based on Feb. 14 sales at the major accounts, Green Day’s "American Idol" (Reprise/Warner Bros.) will hit No. 1 with about 245,000 units and "Genius Loves Company" will land at No. 2 with about 230,000.

In fact, some merchants expect Charles’ album to pick up momentum throughout the week, because the late artist has an older audience, which might take its time in buying the album (see Over the Counter, page 57).

At the Super D, one-stop in Anaheim, Calif., VP of purchasing Thuy Satterfield says, "Ray Charles is probably the biggest story." David Riesenberg, music marketing manager at Hastings Entertainment in Amarillo, Texas, adds, "We are definitely seeing some lifts," with Charles getting the "most" one.

Amazon.com reports that "Genius" increased from No. 3 to No. 1 in its top-sellers list, while "Ray Charles Sings for America" soared from No. 875 to No. 246.

OTHER SALES SPIKES

Some accounts cite Green Day as enjoying a big sales gain. But its album has been a steady seller since it blew up again in mid-December, so while "American Idol" almost doubled its sales at Newbury Comedy before the Grammys, buyer Carl Mello notes that the album was already "huge." He adds that Joss Stone’s "Mind Body & Soul" and John Mayer’s "Heaven" albums tripled in sales in the first three days after the telecast.

"Carole King’s" (see story) and the "Grammy Nominees 2005" CD are also expected to have large gains, with units projected to increase by 80%-90%, according to one veteran sales handicapper.

Most merchants say that sales are stronger this year in the wholesale, independent, mass merchandiser and music store channels than they were in 2004.

"Ray Charles was the voice for several generations," Nancy Wilson adds, "I think [bids] will go higher in the Grammys, which were closed. People [at the awards] will think that Ray was a better artist than the living artists before them. But Jerre Kaminer, divisional merchandiser for music at Trans World Entertainment in Albany, N.Y., says there was a built-in sales boost anyway because of Valentine’s Day.

Kaminer expresses concern about the drop-off in viewership for this year’s Grammys. According to Nielsen Media Research, the latest edition drew its lowest total viewership in a decade and the second-lowest in the history of Nielsen’s tracking.

Still, Kaminer thinks the show was wonderful and suggests that its producers rethink the marketing of the broadcast. "It was a 3½-hour spec-
tacular, filled with live performance showing the best of what the music industry has to offer in all genres," he says.

Instead of an awards show, he suggests, maybe it should be marketed as a show with performances from the biggest stars in the business.

In Houston, Alex D’ath, information systems manager at the eight-unit Soundwaves chain, says the sales boost the Grammy broadcast provides usually comes from the older demographic. "They're always up to what's going on," D’ath says. "But the crowd of 35-year-olds to 60-year-olds who are not hip to what’s current, after watching the Grammy show [they] will come in and pick something up.

Virgin’s Alder says his chain benefited by the "return of the rock artist" performing at the show. With a high profile for rock at the Grammys this year, the show saw increases in albums by Maroon5, Green Day, Franz Ferdinand, U2 and the Lonely Boys. Green Day scored the best-selling title for the chart ending the previous week.

Amazon.com also reports that Alicia Keys, another performer from the event, jumped 536 on the online store’s top-sellers list with the "Diary of Alicia Keys." Other big post-Grammy album sellers for the merchant include Kanye West ("The College Dropout," 108-26), "Los Lonely Boys" (its debut spiked 51-7) and Mayer (43-15).

The merchant says that Stone’s album jumped 277-52, thanks to her duet with Melissa Etheridge that paid tribute to Janis Joplin. Even Joplin’s "Greatest Hits" album got a boost, jumping from No. 1,189 to No. 90 on Amazon’s sales list.

**Concord**

**Continued from page 1**

fret too much. I’m not going to do anything to hurt you."

Charles’ final album, “Genius Loves Company,” was released posthumously in late July as a Grammy nominee, with money from record label and the estate. Propelled by a strong Grammy tailwind, "Genius Loves Company" snagged eight Grammys, including the coveted album of the year, and the Grammy for Male R&B Vocal Performance of the Year.

Co-producer Phil Ramone, left, and Concord’s John Burk hold on to some of the eight Grammys awarded to Ray Charles.

**Farewell Ray’s Genius**

The following are comments about the genius of Ray Charles from his fellow musicians:

"When I was asked to work with Ray Charles, I was like, ‘What? Are you sure?’ He’s the best singer in the history of the universe. He was very demanding and put me at ease, even though I was terrified. I worship him, his piano playing. Just the way he made a song sound like him and no one else." — Norah Jones

"Ray Charles influenced all of us. Any time I’m writing a blues song, I’ll be thinking of how Ray Charles might put chords to it or the information he might use. Just the way he wrote and used chord structure was amazing." — Dickey Betts

"Ray Charles was the voice for several generations." — Nancy Wilson

"I started as an assistant and the genius of Ray Charles’ was the first album I worked on. It’s come full circle, Ray was just as vital on [‘Genius Loves Company’] and also put the right people to work extremely effectively. He always knew what was going on and had amazing sensitivity." — Phil Ramone

Compiled by Todd Martin, Carl Mitchell and Melissa Newman.

"He was one of the greatest God-given talents who’s ever lived. I loved him like a brother. Every time I saw him, he’d say, ‘You’re looking good.’" — Jerry Lee Lewis

"He was the only performer that could get away with singing a gospel song on a pop album and blend it into the universe." — Paul Simon

"We’re gonna miss him. But we want to keep his music alive." — Dolly Parton

"I think there are a lot of people who just found out about the album for the first time and I hope they’ll find out how big his Ray is. His ‘Cressations’ and his beautiful voice are what Charles was in rare company. The record’s eight wins tied it with Santana’s ‘Supernatural’ and Michael Jackson’s ‘Thriller’ for the most for any title in one year."

"Russey says the label and its distributor, Universal Music & Video Distribution, had the marketplace well filled in the event of a Charles sweep. However, based on calls received the first two days after the Grammy broadcast than they were in 2004.

"We are having a better week so far this week than last year, and the Grammys are a large factor," says Dave Alder, executive VP at Los Angeles-based Virgin Entertainment Group North America. "Week on week and year on year, we are feeling it quite strongly this year."

But Jerre Kaminer, divisional merchandiser for music at Trans World Entertainment in Albany, N.Y., increased our inventory prior to the weekend." He added that the chain was also seeing a jump in Charles catalog. Similarly, amazon.com experienced an instant bump in sales for "Genius Loves Company," which moved from No. 3 to No. 1 in its Music Top Sellers list. Catalog title "Ray Charles Sings for America" leapt from No. 875 to No. 246.

Concord released its Grammy campaign in the United States Feb. 16. The 30-second spot focuses on the Norah Jones duet, record of the year winner "Here We Go Again." Concord plans to take the song to radio as soon as it and Jones’ label, Blue Note, can strike a deal for singles rights.

The $350,000 ad buy focuses on morning shows and even syndicated shows and targets a younger, more male audience than the initial ad’s run surrounding the album’s launch last August. "The first 24 seconds is just the music and the feeling of the Grammy win," Russey says. "We’re just trying to attract the ears of the consumers as they’re getting ready for work.

The commercials will run through the Academy Awards, as a tie-in with "Ray," the multiple Oscar-nominated film starring Jamie Foxx as Charles. Recently released on DVD, the ads will be renewed for Easter, Mother’s Day and Father’s Day. "Then we kind of want to give it a rest," Russey says.

Outside the United States, Charles Grammy celebrations are expected to reignite already hefty sales for "Genius Loves Company," according to EMI UK’s Lee Rogers, which licensed the set outside North America and Japan. The album has moved more than 1 million units outside the States.

EMI UK and Ireland chairman CEO Tony Wood notes, "With the original songs, the non-genres are so galvanized with what just happened at the Grammys." He adds that more than 15 territories will run TV ad campaigns for the set, and that the current release of the movie "Ray" throughout Europe should push sales.

**BANG FOR YOUR STARBUCKS**

When Concord first approached Charles’ estate a few years ago, D’ath knew that it had to come up with a nontraditional tactic. "I told Ray, ‘We have to do an event record because in recent years, no one’s paying attention to what you’re doing.’" Concord

(Continued on page 73)
The Nokia-Louisey system enables the mobile operators’ subscribers to browse, search and listen before selecting content to download to their cell phones and computers. 

Additionally, the platform features a music locker that allows users to store their music collections for access anytime and anywhere.

The services, which are compatible with third-generation phones and networks, feature full-track downloads, master ringtones and other music-related content.

The importance of the interoperability is not lost on record labels. “Multiplatform delivery is a great value proposition,” says Jay Durigan, senior VP of business development and strategic partnerships at London-based Warner Music International. He has the “firmly held belief that our content has value and that consumers also attach value to convenience and flexibility around usage.”

However, Durigan cautions that such services should have restrictions. “I am totally in favor of one purchase for one consumer to all their possible players, as long as the ownership remains with that one person, [and] the music is not permanently transferred free of charge to even one friend.”

Ed Gorton of Louisey’s London-based GM for Europe, says a strength of the new service is its ubiquity. “It is one of the first-ever own-label platforms for operators,” he explains, “which will be available in North and South America, Europe, Asia and Australia. Wherever mobile and 3G are available will drive the uptake.”

Compatible handsets are not restricted to those made by Nokia, but to any that support AAC codecs (compressed files).

The deal represents the first international mobile foray for Seattle-based Louisey. The company operates more than 70 online music stores worldwide, but so far its mobile activities have been limited to the United States.

Louisey, which has digital rights to more than 750,000 songs, will manage the licensing of the content to operators.

Nokia, which says more than 50% of the mobile phones it distributes this year will have music playback capabilities just want to move it around.”

According to several Motorola phone models supporting the iRadio service are available, with additional models to be introduced throughout the year in anticipation of the fall launch.

One such device is the much-anticipated iToons-compatible phone. Motorola gave a sneak peek of it at the 3GSM conference this month in Cannes.

Motorola said it plans to use Apple Computer’s iTunes as the flagship format for its music-optimized devices. The company said it intends to remain technology-agnostic, however, and will always support RealNetworks’ RealPlayer and Microsoft’s Windows Media Audio technologies.

As the digital music market continues to evolve, consumer electronics manufacturers are battling over which device will control the digital music experience. Motorola is betting that consumers will want to use their mobile phones as remote controls of a sort, to direct where and when their music can be played. With more than 1 billion mobile phones in use worldwide, wireless devices far outweigh virtually any other consumer electronics category.

“We think it will be the phone,” Unger says. “This puts control in the hands of the customer and out of the hands of the hardware manufacturers or the carriers.”

However, the iRadio service hinges on consumers adopting various Bluetooth-enabled components before their phones can share stored music on those other products. Motorola is working with several car stereo manufacturers to develop head units with Bluetooth functionality.

Until then, users must buy an iRadio Bluetooth adapter kit. On the service side, Motorola is relying on participating wireless carriers and Internet radio stations to carry consumer marketing and pricing activities in support of the service.

Grammy Foundation’s Entertainment Law Initiative luncheon and scholarship presentation Feb. 11 here. Bronfman noted to the 460 attorneys and executives in attendance the importance of forging new ways to create and deal in music.

“We must employ our creative imagination—and we must resist the temptation to treat music as we always have—by experimenting with new approaches, new structures and new relationships, so that we can more quickly and appropriately respond to the ever-changing marketplace,” he said.

Bronfman explained that the WMG investors believe the music industry is in an “inflection period” similar to that of the film industry in the early and mid-1980s. Before then, he said, film and TV revenue was limited by the scarcity of viable outlets: movie theaters, network TV and syndication.

With the appearance of cable, satellite, videocassettes and DVDs, film entertainment took giant leaps forward, he said. “If you compare the value of the film and television library in the 1980s to today, the contrast is astonishingly great.”

In the same way, music distribution has been limited to thousands of record retailers, he noted. However, new distribution points are emerging, especially through wire-free communications.

To emphasize the point, Bronfman related a conversation he had with the managing director of WMG’s Italian affiliate. Bronfman was told that WMG records are sold through 1,600 retailers in Italy, but there are 60 million mobile phone subscribers in the country.

“Remember, tens of billions of dollars are invested in these wireless networks all over the world, and these operators exact a toll for every piece of data that goes over or through them,” Bronfman said. “If you factor computers into the mobile-phone equation and add the explosive growth of portable music players such as iPod, you have an almost unfathomable increase in distribution platforms for music.”

He believes the massive increase in distribution points will trigger meaningful growth in the music industry. This will also expand the availability of music to a “virtual world where all music ever recorded becomes available digitally, in any possible combination, almost anywhere,” he said.

For WMG’s part, Bronfman hopes to contribute to the transformation of the music business through its new groups and labels. Their sole priority, he said, is to “turn the conventional record deal and general business approach upside down, to think beyond just the recorded master album with X-number of songs.”

Bronfman emphasized, however, the importance of moving aggressively to capitalize on these new opportunities. To do so, he urged attorneys to bring a new level of creativity to the deals they forge.

“Your willingness to join us is critical to the success of our industry,” he explained.

“We can see the future being framed by threats or opportunities—behind every threat lies a world of opportunity.”

Full coverage of the Entertainment Law Initiative event is available to Entertainment Law Weekly subscribers at entertainmentlawweekly.com.

advertising. “While our ‘no late fee’ policy may seem too good to be true, it is true,” Blockbuster spokesman Randy Hargrove says. “Blockbuster has eliminated late fees. Our customers understand the program, and we are happy to explain it to anyone else who is interested. Blockbuster has received tremendous feedback from both its customers and employees in response to the company’s elimination of late fees.”

The “no late fees” program launched Jan. 1 at Blockbuster’s 4,500-plus stores in the United States. Dallas-based Blockbuster is the nation’s top video rental chain.

Under the terms of the new policy, customers get a weeklong grace period to return movies or games after their due dates. But their accounts are automatically charged the full retail price of the title (minus the initial rental fee) if they keep the item for more than a month. If customers return the title within 30 days after the grace period, they are charged a restocking fee of $1.25.

Although the investigations focus on that restocking fee, automatic account charges may also be of concern.

India Smith, a partner in law firm O’Melveny & Myers in Los Angeles, says the automatic-purchase part of the policy is more likely to lead to potential civil class actions.

“The question that attorneys general have to consider is whether the consumers have enough information to understand what the terms are,” she says. “I don’t think there is sufficient disclosure to the average consumer.”

Customers are called by the store and sent a card in the mail if they have kept a title for more than a week. The notices inform them that their account will be charged the retail price of the item if it is not returned within 30 days.

A brochure explaining the policy is also in stores.

Smith says Blockbuster’s decision to eliminate late fees is a wise move, given the dissatisfaction the fees cause consumers, but the company does need some sort of enforcement mechanism to keep stock available.

Thus far, it is unknown whether the 36 states will band together in their investigations or who exactly is bringing complaints to the attorneys general.

“We don’t know if there will be a multistate action, or if we will be doing this on our own,” says Janice Fitzmorris, public information officer for Delaware Attorney General Brandy. 

Smith notes, “Some of the state AGs like to go it alone and make the big splash and won’t be likely to cooperate with others. It does occur to me, are these complaints being generated from consumers or is some of this coming from the independent video retailers?” Frankly, it is hard for the mom-and-pops to make a living against the giants.

Ringsongs

Continued from page 5

Motorola

Continued from page 10

Late Fees

Continued from page 6

Hollywood Rebuffs Blockbuster

In a statement, Hollywood says that “Blockbuster’s offer raises significant antitrust issues that cause substantial uncertainty as to whether the transaction would be allowed to proceed by the Federal Trade Commission.”

The FTC has already approved Movie Gallery’s $1.2 billion bid for Hollywood for $13.25 per share.

JILL KIPNIS
Winners
Continued from page 71

executive VP/Senior VP of A&R John Burk says. Burk oversees production on the various TV series that Charles is a part of. "I think about one artist’s song at a time. When it became clear that’s how he was comfortable, that’s how we worked.

Concord also knew it needed a strong strategic partner. "We said to Ray. We think the key is in the partnership with Starbucks. If you’re on that counter, played in the store, you’ll remind a lot of people out there what a great recording artist you are."

Barros says Starday’s contribution cannot be underestimated. According to Nielsen SoundScan, Starbucks is selling for eligible 335,494 units of "Genius Loves Company" through its 4,500 domestic stores. That, in turn, translates to 23% of the project’s total U.S. sales of 2.1 million units. But Stemcy says that goes beyond what’s necessary. "It’s just another 10-15% through its marketing campaign, which included exposure through its XM Satellite Radio shows.

The title, which has been in Starbucks stores continuously since its release, has seen a big sales spikes since the awards, says Ken Lombard, president of Starday Entertainment.

Lombard says the chain is incorporating additional signage about the Grammy wins. Complementing that are print ads in such publications as The New York Times and Entertainment Weekly.

"As much as anything, our customers are just coming in and asking for the album," Lombard says. "We’re doing everything we possibly can to continue to provide customers with access to this album."

Bider
Continued from page 5

turned a $30-million-per-year operation into a half-billion-dollar business while he oversaw the publisher’s worldwide operations.

Wagner/Chappell controls publishing for more than 1 million copyrights, including the songs of Cole Porter, the Gershwins and a roster of other artists as Madonna, Dr. Dre and Sheryl Crow.

Bider joined Warner Bros. Music as CFO in 1981 after running his own accounting firm for nearly six years, representing an extensive range of entertainment industry clientele.

Attorney Ira Selsky of Dreier LLP in New York has known Bider since his CPA days. "Les really knows how to choose creative people and let them make their own decisions," Selsky says.

"He’s a master at structuring deals and making songwriters—veterans and newcomers—feel creative within a business environment."

In addition to signing a significant deal with Elton John and Bernie Taupin, Bider engineered the acquisition of Chappell Music and others.

"It’s been an incredible run," Bider says. "But I am president. Bill Shoemaker is executive VP/GM Jay Morgernstein."

MTV
Continued from page 6

as well as in Russia, where the TV market is growing. He says organic growth will be the priority, with the development of kids’ channel Nickelodeon but also other such TV formats as comedy.

"We always look at acquisitions," Guild says. "For example, German group Viva was a good one, and we are always interested when opportunities arise."

"It remains to be seen how long the ‘MTV’ in MTV is losing its significance with so many ventures outside the music field, Gulder counters. "We do see music as the core of MTV."

He adds that having access to a wider range of channels gives MTV more programming flexibility. "That is the case in the United Kingdom, where we have more channels, therefore we can provide more non-music content, but audiences are coming to us because we are music channels."
‘On TV, It Appears A Lot Easier Than What It Is To Become A Superstar’

BY CARLA HAY

Even among multitalented artists, Missy Elliott stands out for her varied accomplishments.

She has achieved success as a recording artist, producer, songwriter, record label owner, music video director, actress, fashion entrepreneur and reality-TV star.

Elliott has earned several consecutive platinum albums, three Grammy Awards and numerous accolades from MTV, BET and “Soul Train.”

And with nearly 6 million albums sold to date in the United States (according to Nielsen SoundScan), Elliott is the most commercially successful solo female rap artist of all time.

The Portsmouth, Va., native is also one of the few artists who can boast multiplatinum success as a record company entrepreneur. Elliott’s Gold Mind label (which is affiliated with Warner Music Group) not only releases her records but had an instant hit with Tweet’s 2002 debut album, “Southern Hummingbird.”

This year, Gold Mind will issue Elliott’s still-unreleased sixth album (tentatively scheduled for a May release) and the first record from the winner of Elliott’s new UPN reality-show talent contest, “The Road to Stardom With Missy Elliott.”

Elliott stars in the show and serves as a judge and co-executive producer.

Collaboration could be Elliott’s middle name. A list of acts she has worked with includes Jay-Z, Christina Aguilera, Lil’Kim, Mya, Pink, Dr. Dre, Ludacris, Ginuwine, Monica, 702, Tweet, Aaliyah, Wyclef Jean, Total, Ciara and longtime producing and songwriting partner Timbaland.

One of the most in-demand artists with advertisers, Elliott has participated in campaigns for Adidas, Gap, Virgin Mobile, Vanilla Coke and M.A.C Cosmetics. She also has landed acting roles in the movies “Poetic Tang” and “Honey.”

Elliott has displayed her socially conscious side as spokeswoman and fund raiser for Break the Cycle, an organization dedicated to helping young people stop domestic abuse.

Among Elliott’s current projects is the development of all-female group Wicked (she would not reveal the style of Wicked’s music but hinted to Billboard that it could be rap). Last year she launched Respect Me, her fashion line with Adidas. A portion of Respect Me’s proceeds go to Break the Cycle.

Elliott is represented by Violator Management and Creative Artists Agency. Her songs are published by Mass Confusion Music/WB Corp (ASCAP).

Violator co-founder Mona Scott says, “It has been exciting and rewarding both personally and professionally to work with an artist with the sometimes wacky yet always brilliant vision and creativity that Missy has. Missy is more than just a client to me; she is a partner in the true sense. We complement one another, each constantly pushing the other to realize the full potential of [our] talents.”

After weathering a shakeup last year at her longtime label, Elektra Entertainment (which was folded into WMG’s Atlantic Records), Elliott says she has bounced back and is eagerly anticipating the release of her next album.

Q: What were the biggest surprises in doing your reality show?

A: The biggest surprises were how emotional it got. I’m an artist and I know everyone is human, but once you’re on TV, to everyone else you look like this superstar and it’s almost like you can never cry or have problems. Just looking at [the contestants] made me remember problems with my family and financial issues.

These [contestants] are like anyone else trying to hustle; they have that drive, and it reminded me of what I went through to get where I am now. A lot of them went through very emotional stuff, and that got to me.

Q: What can you reveal about your next album?

A: I really do think this is my best album. I was in a really great space with this album, I wasn’t in a great space with some of the other albums I’ve done. I played Lil’ Kim the album the other day, and she told me it was incredible and that there was not one song on it that she didn’t like.

Q: What do you think about the trend of entertainers doing their own reality shows?

A: It makes sense, but you don’t want the value of these shows to go down when everyone starts doing it. When it’s just a show about the artists brushing their teeth and getting their hair done, then it doesn’t make sense.

Q: What are the biggest changes you’ve experienced in the music industry?

A: When I first started in the music industry, it was about artist development. It wasn’t about putting your first record out and seeing how many units you would move to find out if the record company would be behind you. Now, I think the music industry is so gimmicky. Record labels are more caught up in trying to get clones of successful artists instead of looking for something unique.

Q: How do you think reality-show talent contests like yours are affecting the music industry, in either a good or bad way?

A: I don’t think it’s damaging to the music industry. There’s a lot of great talent, but a lot of times these people can’t see a CEO and get their music out there. But when it’s on TV, it appears a lot easier than what it is to become a superstar. In the real world, you have to earn it.

Even when you’re elevated to better things along the way, it’s still not to the degree that people see on TV. People like with just one record out who stand in front of their Bentleys. These kids don’t know that they probably have to take that Bentley back in six hours."

“American Idol” opened doors. On my show, [the contestants] have to display their writing skills, not just their vocal skills. There may be another show after mine that may display another side to the industry.

Q: What do you think about this trend of entertainers doing their own reality shows?

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in a friend's basement
or at a café
someone will stop
point toward the speaker and say
"Who is this?"
They'll never have heard the moniker
"The Genius"
only the music, only the voice
and it will remind the rest of us
that we haven't heard the last
of Ray Charles.

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