

**Folk Music
Special Report**
Begins On P. 25



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HOT SPOTS



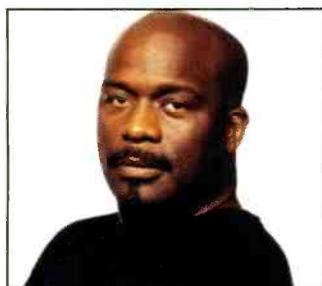
6 Innovating MTVNE

MTV Networks Europe president Brent Hansen spearheads the company's thrust toward the digital space.



15 Get 'Back'

Canadian singer/songwriter Kathleen Edwards beckons U.S. fans with her second album, 'Back to Me.'



29 Busy BeBe

Bebe Winans keeps a busy schedule in anticipation of his new 'Dream' release.

Breaking news
around the clock:
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Can 50 Cent Do It Again?

Rapper Feels The Pressure After Smash Debut

BY GAIL MITCHELL

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

Considering the rapper (born Curtis Jackson) survived nine bullet wounds in 2000, the rumor didn't sound too far-fetched.

Thankfully, 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."

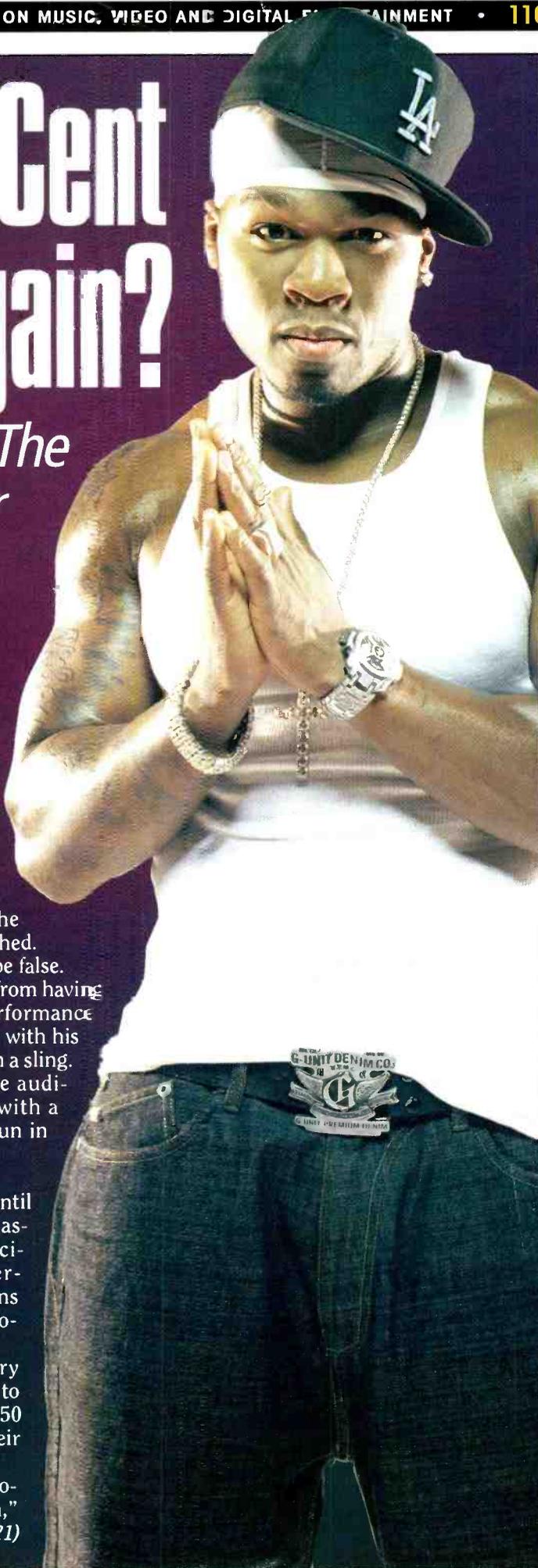
And the fun is just starting.

Fans are counting the days until March 8. That's when "The Massacre," 50 Cent's highly anticipated Shady/Aftermath/Interscope sophomore album, begins turning 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)

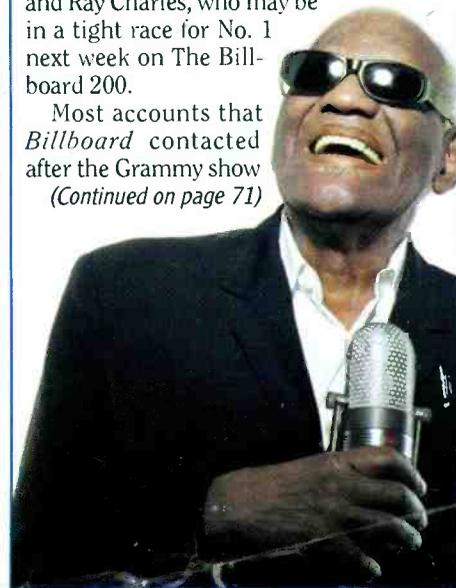
Winners Stay Hot At Retail

BY ED CHRISTMAN

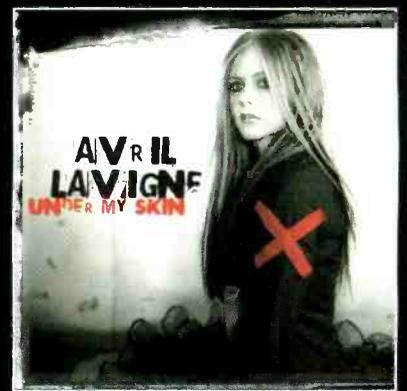
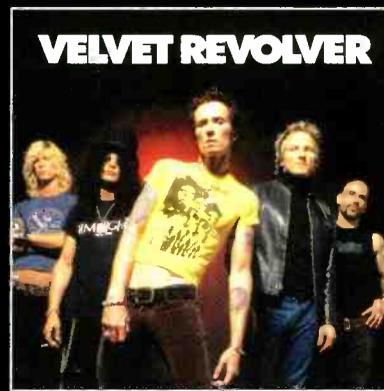
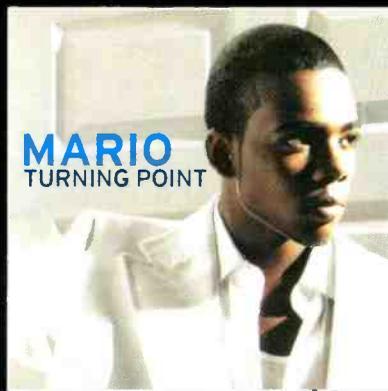
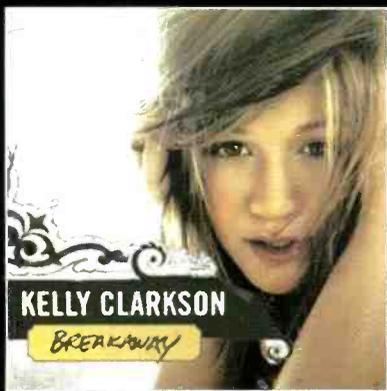
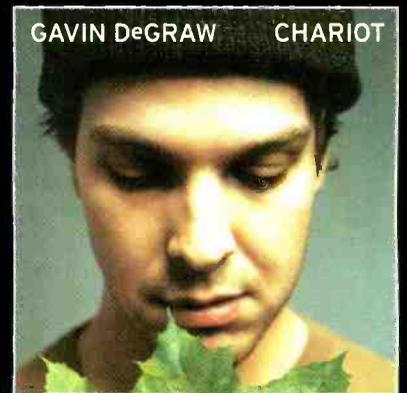
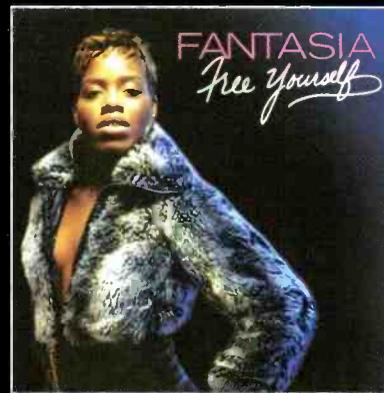
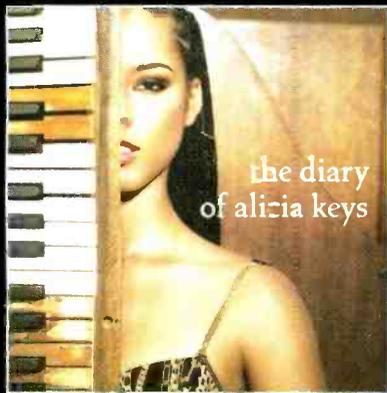
NEW YORK—While some in the music industry may be disappointed by the weak ratings for the Feb. 13 Grammy Awards telecast, merchants say the event is producing a nice pop in sales, with some winners' and performers' albums enjoying as much as a 300% lift.

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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THE NEW ARTIST SUCCESS STORIES
JUST KEEP BUILDING!**



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Top Albums

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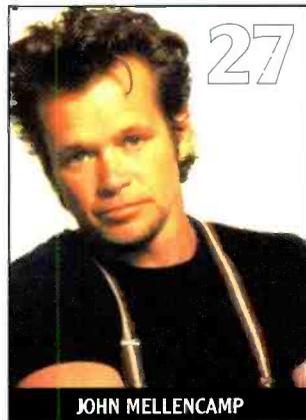
ARTIST	TITLE
CLASSICAL	
THE 5 BROWNS	The 5 Browns
CLASSICAL CROSSOVER	
JOSH GROBAN	Closer
JAZZ	
MICHAEL BUBLE	It's Time
JAZZ/CONTEMPORARY	
KENNY G	At Last... The Duets Album
KID AUDIO	
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NEW AGE	
MANNHEIM STEAMROLLER	Romantic Themes
RINGTONES	
LIL JON & THE EAST SIDE BOYZ	Lovers And Friends

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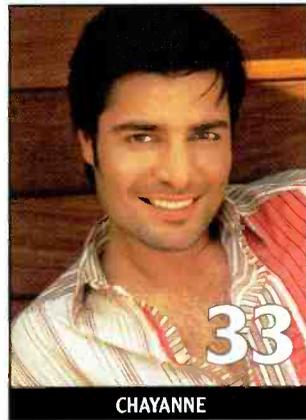
5 Nissan's Xterra TV campaign taps three up-and-coming bands for its music.
6 Thirty-six state attorneys general are investigating Blockbuster's "no late fees" policy.

Music

15 The Beat: Starbucks is readying another star-studded duets album, this time putting Herbie Hancock in the spotlight.
22 In The Spirit: Former Arrow exec Shawn Tate helps his own artist and management consulting firm.
23 Movies & Music: Beyoncé will perform three of the nominated songs at this year's Academy Awards ceremony.
24 Classical Score: The Emerson String Quartet uses technology to help take on Mendelssohn's Octet.
27 Touring: John Mellencamp makes sure that secondary markets and reasonable tickets are part of his North American tour.



JOHN MELLENCAMP



CHAYANNE

29 R&B: BeBe Winans' new "Dream" is one of several music projects that are keeping him busy.
30 Beats & Rhymes: Perceptionists' national tour and upcoming "Black Dialogue" album are sparking conversation.
33 Latin Notas: Chayanne is taking a romantic turn on "Desde Siempre."
37 Beat Box: Basement Jaxx's Grammy win should aid the U.K. duo in finding a new U.S. label.
39 Country: Veteran bluegrass artists remain a vibrant part of the genre's market.
44 Songwriters & Publishers: The U.S. and Europe will celebrate Harold Arlen's centennial anniversary for the next 18 months.

44 Studio Monitor: The Grammy Awards give viewers a first-class surround sound listening experience.
45 Retailers expand shelf space for TV series on DVDs as large-scale promos and timely releases boost sales.
45 The Indies: Labels and distributors become more anxious about Best Buy's new vendor management system.
46 Retail Track: The Borders Group pushes to reduce music space in its stores since the product's sales have declined.
48 Digital Entertainment: Digital distribution allows online

music services to offer larger selections of world music, presenting a niche opportunity.

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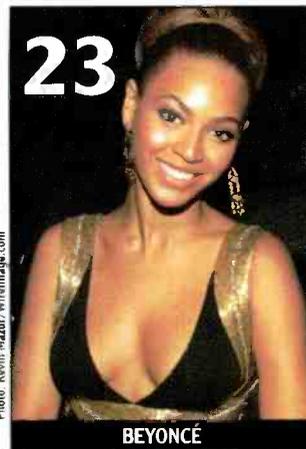
49 Canada's Duhks migrate to U.S. stores with a prerelease awareness campaign for their self-titled Sugar Hill debut.
51 Global Pulse: Athlete's hit radio single, "Wires," helps propel its "Tourists" up the British album chart.

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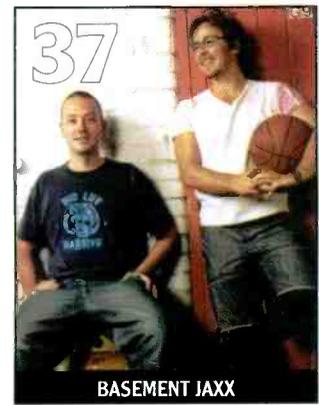


BEYONCÉ

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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BASEMENT JAXX

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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

billboardevents.com

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—LA TIMES

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—Vibe

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—Rolling Stone

"Legend's extraordinary voice and piano playing are equaled 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:

2005 GRAMMYS®

2004 MTV VMAS

JAY LENO

ELLEN

THE VIEW

HIGHLIGHTS:

MTV BUZZWORTHY

TOP 5 IN SCANDINAVIA

"USED TO LOVE U" TOP 20 JAPAN,
BREAKING OUT IN THE U.K, HOLLAND,
SWITZERLAND & FRANCE

TOP 10 SINCE RELEASE ON BILLBOARD TOP 200 CHART

#1 ON R&B/HIP-HOP CHART FOR THREE WEEKS

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Upfront



TOP OF THE NEWS

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 Ming + 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



Professional driver. Closed course. All market snow tires shown.

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 state-side 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)



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



How does Nissan get the extreme-sports loving 25-35 demographic interested in its Tierra model? Cool alternative rock bands. Obscurity no obstacle. Acts hope the ads will make them obscure no more.

Bider Bids Warner Farewell

BY SUSAN BUTLER

NEW YORK—Music publishing veteran Les Bider is stepping down from his position as Warner/Chappell Music chairman/CEO, Warner Music Group announced Feb. 17.

LATE NEWS

Bider's decision to not extend his contract, which expires at the end of the year, was a deeply personal one, sources say. He plans to work with his successor.

(Continued on page 73)

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)

Bronfman: Revise The Biz Model

BY SUSAN BUTLER

BEVERLY HILLS, Calif.—Edgar Bronfman Jr. raised eyebrows in the investment community last year when he and a group of private investors acquired Warner Music Group while other companies were aggressively exiting the music industry. Now, the WMG chairman/CEO is focusing on re-creating the industry's business models and is calling on music attorneys and artists to develop a new mind-set about their deals.

During his keynote speech at the

(Continued on page 72)

Managing MTVNE

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.

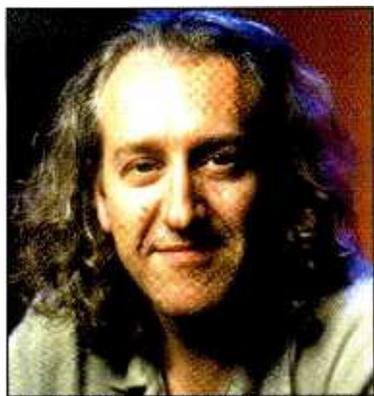
"My immediate agenda is to put as much energy as possible to develop content for digital applications," he says. "We've been very active in building the company in Europe, and I want to make sure we can be equally good in the digital space."

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 Inter-



HANSEN: DIGITAL WILL BE PART OF FOCUS

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 MTVNE 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 MTVNE 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. MTVNE'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 MTVNI president Bill Roedy. MTVNE's four regional business heads will now report to Guild.

Guild sees areas for expansion in Germany, Spain, Italy and France as
(Continued on page 73)



AGs Want To Know What 'No' Means

BY JILL KIPNIS

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
(Continued on page 72)

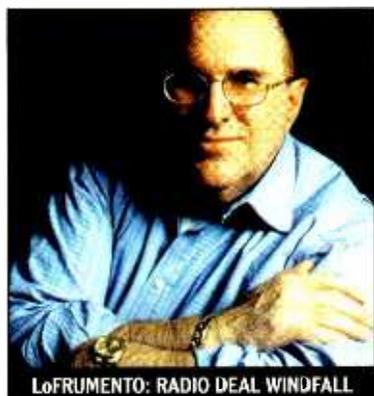
ASCAP Claims Payout Record

BY MELINDA NEWMAN

LOS ANGELES—Citing more favorable licensing agreements, increased foreign distribution and streamlined operating costs, ASCAP says member distribution reached a record \$610 million in 2004.

The tally, announced Feb. 15 here, marked a 14.9% royalty payment increase over 2003 to the society's 200,000 songwriter, composer and publisher members. Domestic distributions totaled \$432.7 million, up 13.4% over 2003, while foreign distributions rose 18.5% to \$177.3 million. Total monies collected in 2004 rose to \$699 million, with 13.5% going to operating costs and the rest split among the members.

During the past four years, ASCAP has distributed \$2.2 billion



LOFRUMENTO: RADIO DEAL WINDFALL

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
(Continued on page 73)

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 & Money, 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 candid one-on-one conversation between Sony BMG Music Entertainment CEO Andrew Lack and Loeb & Loeb co-chairman John Frankenheimer.

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 Duea, Yahoo VP/GM of music Dave Goldberg and BearingPoint 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.



FANNING: WILL DISCUSS NEW VENTURE

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

Additional panelists include RED Music Distribution president Ken Antonelli; Verizon Wireless associate director of programming Alex Bloom; Universal Mobile Music U.S. VP/GM Rio Caraff; Michael Elkin, partner in Thelen Reid & Priest; Violator Management/Violator Records CEO Chris Lighty; Kenny Meiselas, partner in Grubman Indursky; business manager John Meneilly; 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 Stoute; and Mforma 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.





“My first priority?
Enhancing his phenomenal capabilities”

TONY VISCONTI
David Bowie’s producer

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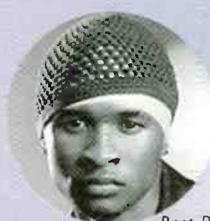
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Best R&B Performance By A Duo Or Group With Vocals
Best Contemporary R&B Album
Best Rap/Sung Collaboration



U2 (PRS)

Best Rock Song
Best Sport Form Music Video
Best Rock Performance By A Duo Or Group With Vocal



Ben Harper

Best Pop Instrumental Performance
Best Traditional Soul Gospel Album



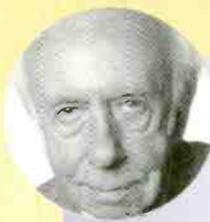
Alicia Keys

Best Female R&B Vocal Performance
Best R&B Performance By A Duo Or Group With Vocals
Best R&B Song
Best R&B Album



Prince

Best Male R&B Vocal Performance
Best Traditional R&B Vocal Performance



Morton Gould

Lifetime Achievement Award

Album Of The Year
Phil Ramone

Song Of The Year
John Mayer

Best New Artist
Maroon 5

Best Male Pop Vocal Performance
John Mayer

Best Pop Instrumental Performance
Ben Harper

Best Dance Recording
Avant (STIM)
Bloodshy (STIM)

Best Traditional Pop Vocal Album
Rod Stewart (PRS)

Best Solo Rock Vocal Performance
Bruce Springsteen

Best Rock Performance By A Duo Or Group With Vocal
U2 (PRS)

Best Hard Rock Performance
Velvet Revolver

Best Rock Song
U2 (PRS)

Best Rock Album
Green Day

Best Female R&B Vocal Performance
Alicia Keys

Best Male R&B Vocal Performance
Prince

Best R&B Performance By A Duo Or Group With Vocals
Usher & Alicia Keys

Best Traditional R&B Vocal Performance
Prince

Best Urban/Alternative Performance
Jill Scott

Best R&B Song
Alicia Keys

Best R&B Album
Alicia Keys

Best Contemporary R&B Album
Usher

Best Rap Solo Performance
Jay-Z

Best Rap/Sung Collaboration
Usher Featuring Ludacris

Best Rap Song
Che Smith

Best Female Country Vocal Performance
Gretchen Wilson

Best Country Performance By A Duo Or Group With Vocal
Dixie Chicks

Best Country Instrumental Performance
Nitty Gritty Dirt Band featuring Vassar Clements

Best Country Song
Craig Wiseman

Best Bluegrass Album
Ricky Skaggs & Kentucky Thunder



Janis Joplin

Lifetime Achievement Award



Dr. Billy Taylor

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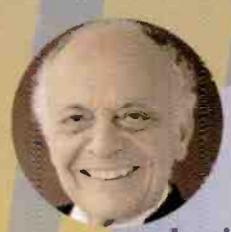
Howard Shore

Best Score Soundtrack Album For A Motion Picture, Television Or Other Visual Media
Best Song Written For A Motion Picture, Television Or Other Visual



John Mayer

Song Of The Year
Best Male Pop Vocal Performance



Lorin Maazel

Best Classical Album
Best Orchestral Performance



Phil Ramone

Album Of The Year
Best Surround Sound Album
Technical GRAMMY® Award



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Academy Trustees Award

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Maria Schneider Orchestra
- Best Gospel Performance**
Gladys Knight
- Best Rock Gospel Album**
Third Day
- Best Southern, Country, or Bluegrass Gospel Album**
Randy Travis
- Best Traditional Soul Gospel Album**
Ben Harper
- Best Contemporary Soul Gospel Album**
Smokie Norful
- Best Gospel Choir Or Chorus Album**
Carol Cymbala, The Brooklyn Tabernacle Choir
- Best Latin Pop Album**
Marc Anthony
- Best Salsa/Merengue Album**
Ruben Blades Featured on *Across 110th Street*
- Best Contemporary Folk Album**
Steve Earle
- Best Hawaiian Music Album**
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- Best Traditional World Music Album**
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- Best Musical Album For Children**
Cathy Fink
Marcy Marxer
- Best Spoken Word Album For Children**
Tom Chapin

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Stephen Schwartz
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Howard Shore
- Best Song Written For A Motion Picture, Television Or Other Visual Media**
Annie Lennox (PRS)
Fran Walsh (APRA)
Howard Shore
- Best Instrumental Arrangement Accompanying Vocalist(s)**
Victor Vanacore
- Producer Of The Year, Non-Classical**
John Shanks
- Best Remixed Recording, Non Classical**
Jacques Lu Cont (PRS)
- Best Surround Sound Album**
Phil Ramone
- Best Instrumental Soloist(s) Performance (with Orchestra)**
André Previn
- Best Classical Album**
Lorin Maazel
- Best Orchestral Performance**
Lorin Maazel
- Best Short Form Music Video**
U2 (PRS)



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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 Pemce said in a statement on Napster's Web site that the technique pirates are employing does not represent an infiltration of its digital-rights management. "Neither Napster to Go, Napster nor Windows Media DRM have been

hacked," he said.

According to Pemce, 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.

NEWSLINE

THE WEEK IN BRIEF

The House of Representatives on Feb. 16 passed a modified Broadcast Decency Enforcement Act, H.R. 310, by a vote of 389-38. 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."

BILL HOLLAND

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

Janese will focus on booking Monterey artists for corporate shows and special events. Though based in Nashville, he will represent the entire MPA roster, which includes such acts as Toby Keith, Aerosmith, Dave Matthews Band 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 were 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 and David Goodman to president of marketing. 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 recruitment 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.

CARLA 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 Rapino 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 Bette Midler's Kiss My Brass tour.

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 it administers 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 represents almost 28,000 music publishers.

CAROLYN HORWITZ

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.

RAEGAN JOHNSON

For the latest breaking news, go to billboard.biz.

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 the public. Past companies that have used the confab as a launching pad include Handspring, TiVo and U.S. Robotics.

The service records 10 hours of streamed Internet radio content from participating



Motorola's E1060 is one of many music-optimized devices the company is introducing this year.

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 that 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 the 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* Top 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, Zodiac and Sound Factory. Her other top 10 hits were "Then You Walk In" (1971) 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 sons Robert and Bobby White and daughter Snow White of Fort Smith, Ark., and sons Alfred and Albert Keay of Globe, Ariz.

Donations may be made in her memory to the Recording Academy's MusiCares Foundation, 1904 Wedgewood Ave., Nashville, Tenn. 37212.



Photo: Jimmy Case Productions

SAMMI SMITH

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A Home Studio Is Only One Stop In The Recording Process

Pros Retain Vital Role

At a time when home studios have proliferated and technology continues 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 closures 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 record labels demand.

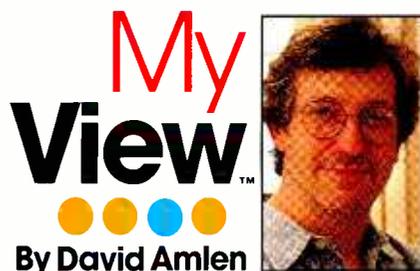
By collaborating on recording projects, artists get to concentrate on what they do best—the creative side—while professional studios apply the technical expertise needed to deliver a polished finished product.

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 collab-

orative 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, boominess 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.

Master recordings are 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 another resource professional studios have at their disposal to help artists work more efficiently and cost-effectively. What could be more relevant than that?

As 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 Amlen 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 much justice, but music comes a little closer.

Jay was playing drums at the age of 5. He discovered DJ'ing when 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 reason Jay's wife, Teri 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.

You cannot be in the music business without giving back. As an artist, I feel we should all contribute by sharing our time, money and talent toward the greater good.

As budget cuts have been sweeping the country in urban, suburban and rural regions 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 shell 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.

Jam Master Jay: "He's the greatest of the great, get it straight he's great/Playing fame 'cause his name is known in every state/His name is Jay to see him play will make you say/Goddamn, that DJ made my day!"

For more information, check out jmfoundationformusic.org or call 212-228-5558.

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93	Stolichnaya Gold Vodka
92	Staraya Moskva Premium
91	Van Hoo Vodka
91	Stolichnaya Vodka
90	Tanqueray Sterling Vodka
90	Rain 1995 Harvest Vodka
89	Ketel One Vodka
88	Wyborowa Vodka
87	Kremlyovskaya Vodka
86	Finlandia Vodka of Finland
86	Alps French Vodka
85	Sky Vodka
82	Original Polish Vodka
82	Glenmore Special
82	Fleischmann's Royal Vodka
81	Mr. Boston Vodka
80	Pole Star Vodka
80	Lukasowa Potato Vodka
80	Absolut Vodka
78	Cardinal Vodka
78	Barton Vodka
78	Bardley's Vodka
78	Ancient Vodka
76	Skol Vodka
74	Smirnoff Vodka
74	Crystal Palace Vodka
74	Belvedere
72	Schenley
69	Mr. Boston's Riva Vodka

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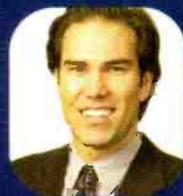
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15-year-old Latin singer Belinda rakes in album sales and product endorsements

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Starbucks Brews Hancock Duets Set

So how does Starbucks, which partnered with Concord on Ray Charles' Grammy Award-sweeping "Genius Loves Company," follow up

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 is 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)

The Beat

By Melinda Newman
mnewman@billboard.com



that phenomenally successful album? By taking another legendary artist and pairing him with a stellar array of acts for what promises to be another strong duets album.

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HANCOCK: PAIRING WITH OTHER STARS

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/Ones 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 Zöe/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, "Faller," 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

(Continued on page 18)

Kathleen Edwards is gaining traction at U.S. radio with the title track from her new album, "Back to Me."



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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 **Barbra 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."

THE DEVIL AND THE BOSS: **Bruce Springsteen's** 19th album, "Devils & Dust," will bow April 26 on **Columbia Records**.

Brendan O'Brien, who produced Springsteen's 2002 album "The Rising," recorded the 12-track set at

Thrill Hill Recording Studios in Los Angeles and New Jersey.

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**.

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 papas as **Michael McDonald**, **Smokeo 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 performances 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 48,000 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 semifinalists. Then *Billboard* editors selected six finalists: **ALO**, **Awake & Alert**, **the Grannies**, **T.O.S.A.**, **ZunZun** 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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NBA All-Star Dikembe Mutombo and U-2's Bono show solidarity for their humanitarian causes.



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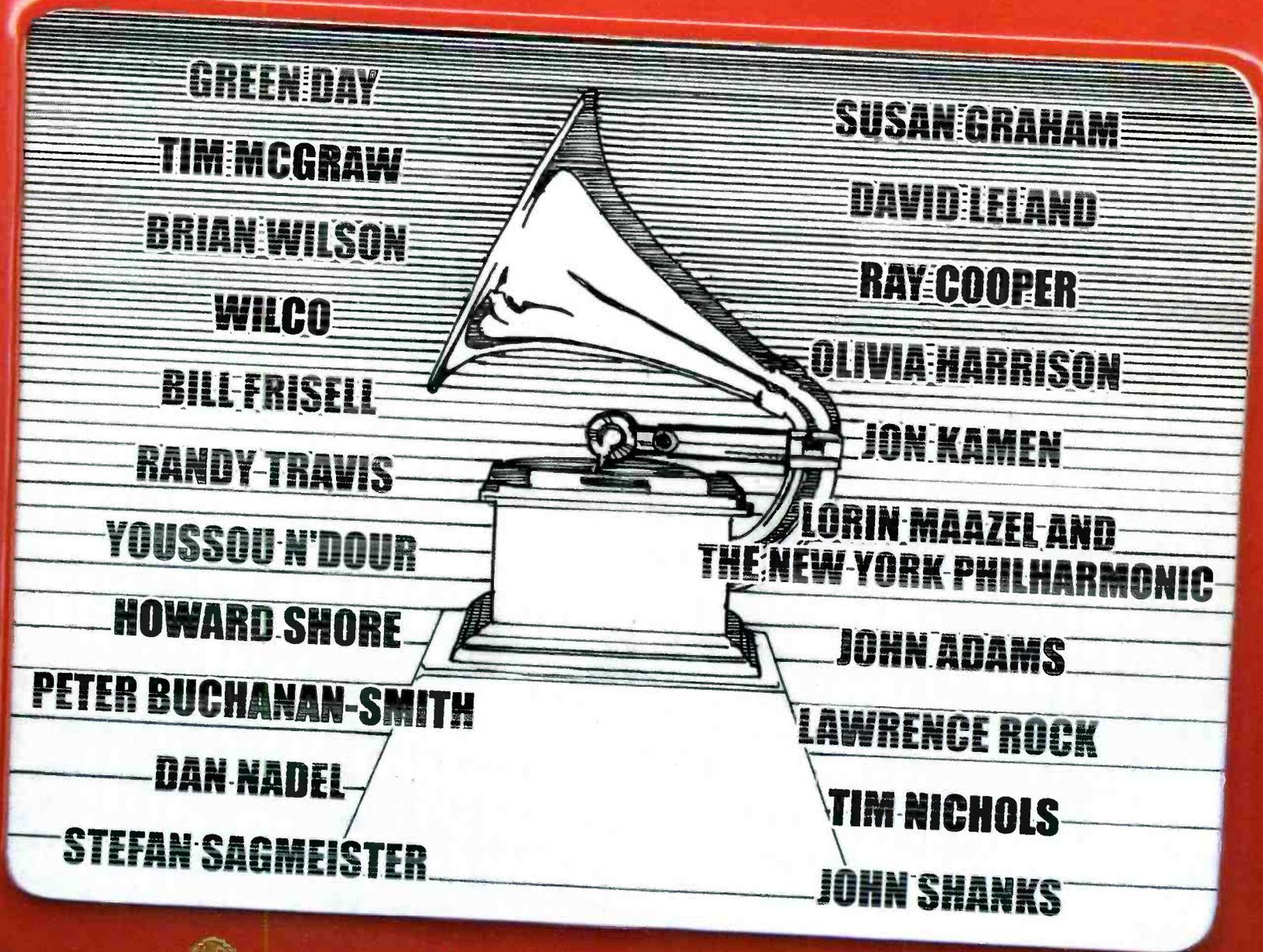


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Edwards

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 Rolling Stones and AC/DC, that drew more than 490,000 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; WXPX Philadelphia; WXRW 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 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 Heltter 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 nightly 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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Rich Creamy Paint,
Grand Prize Winner, Southeast IMWS



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Orbert Davis,
Grand Prize Winner, Midwest IMWS



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Patrock (Dirty Power),
Grand Prize Winner, West IMWS



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 going back into the studio. "This time 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's suggestive "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," dis-courses on the rapper's ongoing



50 CENT: I WANTED SONGS THAT REPRESENTED GROWTH FROM THE LAST ALBUM

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 tapped the same mix-tape underground that helped build the groundswell 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: 2050 (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 on 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 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 Emmel Communications and Cara Lewis at the William Morris Agency, both in New York. Emmel works in affiliation with Violator Management.

FILM DEBUT PLANNED

The rapper is branching out into acting with a role in the film "Hustler's Ambition." It begins shooting in New York in April before moving to Toronto for 2½ 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."

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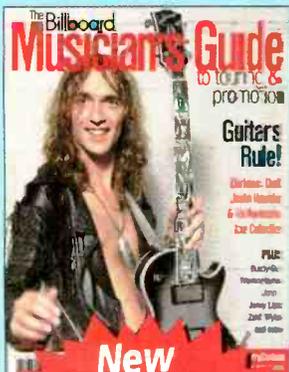
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BDMG2004

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** 16th-anniversary recording, "Not by Might, Nor by Power," to bow Feb. 22 on **Malaco Records**. The project was produced by the Rev. **Milton Biggum** 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**.

In The Spirit™

By **Deborah Evans Price**
dprice@billboard.com



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 VHS, and the 1993 CD "A Songwriter's Point of View," which

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Celebrate Women's History Month

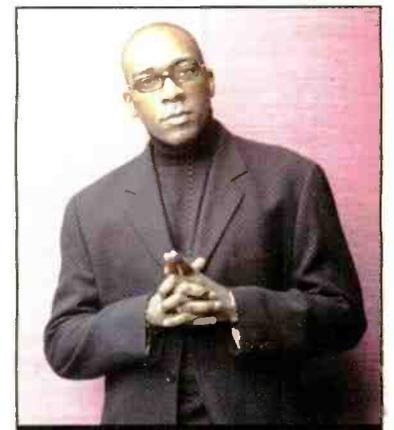
For the entire month of March, every **Jazz Central** and **Profiles At Wolftrap** program will air unforgettable performances from female Jazz greats in honor of Women's History Month.

Dozens of artists will be featured including **Nnenna Freelon**, **Diana Krall**, **Keiko Matsui**, **Carmen McRae**, **Dianne Reeves**, **Vanessa Rubin**, **Brenda Russell**, **Diane Schuur**, and more.



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TATE: WORKING WITH MALCOLM WILLIAMS

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 Bal-

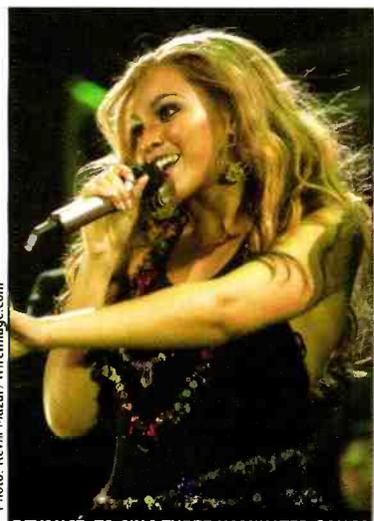


Photo: Kevin Mazur/WireImage.com

BEYONCÉ: TO SING THREE NOMINATED SONGS

lard 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 Boyschoir, Beyoncé will also sing "Look to Your Path (Vois Sur Ton Chemin)" from "The Chorus (Les Choristes)."

Counting Crows will do their song "Accidentally in Love" from "Shrek 2." Rounding out the lineup, Carlos Santana and Enrique Iglesias will perform "Al Otro 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 Rev-

olution 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

Movies & Music

By Carla Hay
chay@billboard.com



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 Favored 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 Phillipa 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 Fanté and Fountains of Wayne. Then, on March 15, Varèse 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.

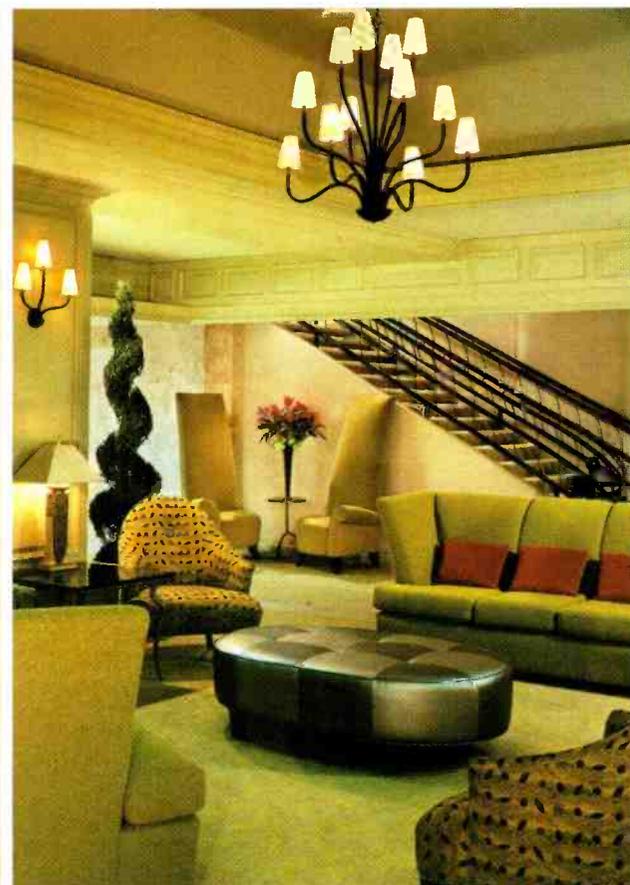
Ludacris was also cast in the Crunk Pictures/New Deal Productions drama "Hustle & Flow," about a pimp who decides to become a rapper. The film screened last month at the Sundance Film Festival.

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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Music

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.

**Classical
Score**
By Anastasia Tsioulcas
atsioulcas@billboard.com



"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 each 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 micro-

phone 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 like 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 course 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.



EMERSON QUARTET: SEEING DOUBLE TO RECORD MENDELSSOHN'S OCTET

Folk Music

A BILLBOARD SPECIAL REPORT

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 crackling 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 considered 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.



The Duhks

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 Dvendra 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 strum 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.

"There 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 folksy, 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 Dvendra 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

Fact File: International Folk Alliance Conference

What: The annual event heads north to Canada in its 17th year for its most international-focused conference. This year, the Folk Alliance is teaming with the European Forum of Worldwide Music Festivals, giving the affair a heavy world music bent. In addition to an exhibit hall with workshops and forums, the Folk Alliance will present acoustic-driven concerts at four nightclubs.

Where: Montreal

When: Feb. 23-27

Who: Attendees include those involved in the business and preservation of roots, world and folk music, such as label executives, venue owners, artists, radio promoters, booking agents and nonprofits.

Web: folkalliance.com

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 Fahey, 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 label 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."

Rian Murphy, director of sales with Drag City, which has released albums from Newsome and avant-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-



Jimmy LaFave

ple are seeing these artists in tough economic times."

Ken Irwin, co-founder of Rounder Records, agrees. The label is readying releases from folk veteran Cheryl Wheeler and pop-leaning newcomer Martha Wainwright, daughter of Loudon Wainwright and Kate McGarrigle.

"It may have more to do with people getting away from the troubles they read and see," he says. "People want to go back to a time and place where life was more simple. Blue-

(Continued on page 26)



Bev Paul

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 Jayhawks' Gary Louris and Polara's Ed Ackerson to create an acoustic-driven album graced with gospel key-

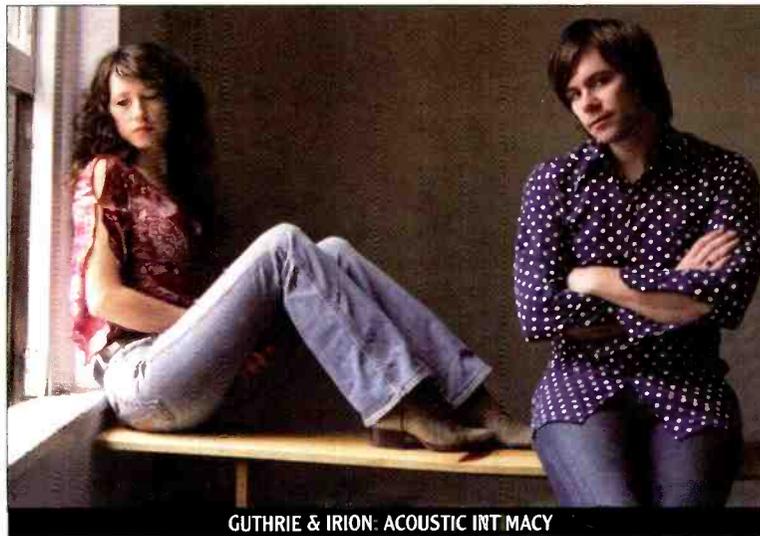
boards and the occasional blues lick.

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 so 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; Granddaddy'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 interlaces traditional folk arrangements with worldly influences. The prominence of the fiddle gives the group an Irish bent, but a Latin



GUTHRIE & IRION. ACOUSTIC INT MACY

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 Béla 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.

Damien Jurado "On My Way to Absence" Secretly Canadian

Representing the folk genre's younger, college-leaning fan base, Damien 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 cements 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.

Jimmy LaFave "Blue Nightfall" Red House Records

With his mixture of originals and popular takes on Bob Dylan and Woody Guthrie songs, Texas-born singer/songwriter Jimmy LaFave has become a staple on the Austin music scene. His debut for Red House, set for release next month, is his first album in four years, and it finds LaFave at his most soulful—pristine twilight ballads and the occasional piano-led toe-tapper. His voice has never sounded more pliable. It comforts as it falls upon his elegant arrangements, which range from late-night strums to bluesy strolls. LaFave, who helped organize a Guthrie tribute tour, will spend the year trekking across North America.

Woven Hand "Consider the Birds" Sounds Familyre

As the leader of Denver band 16 Horsepower, David Eugene Edwards has steered that act through Southern Americana, touching on folk, gospel and country. For his new project, he's driving straight into the apocalypse, as "Consider the Birds" is a tension-filled album that portrays Christianity at its most vengeful. "Judgment is not avoided by your unbelief," Edwards sings, his voice quivering in fear as the rhythm circles around him like a flock of vultures. With echoes of Johnny Cash and Nick Cave, Edwards has crafted a striking record drenched in haunting acoustic atmospheres.

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18TH ANNUAL FOLK ALLIANCE CONFERENCE FEBRUARY 16-19, 2006 IN AUSTIN, TEXAS

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 Coakley 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 programmers 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 Strang 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 doing 110 dates in clubs," Strang says.

Reaching the listener in a genre that lives 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 five-piece to have crossover appeal. Yet the label will hit die-hards first.

"It's a very rabid audience that networks among themselves," she says. "It's not some concocted hype, where you're seeing these bands 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 50-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 the songs alive, to go 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."

While 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 an hourlong 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 40-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 was embarrassed on my last tour how expensive tickets 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 big 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

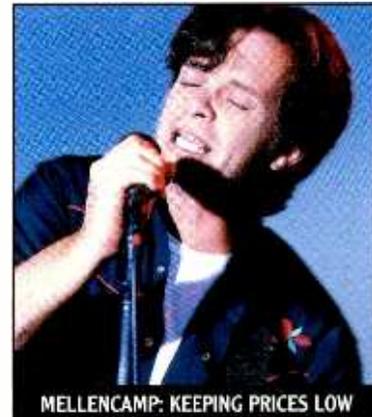
when taking control of his own ticket destiny, Mellencamp doesn't think artists get a free pass in the ticket price debate. "No, I don't think you can blame the artists for anything. I am an artist, so you're asking the wrong guy," he says with a laugh.

"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 country people. Now, maybe 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



MELLEN CAMP: KEEPING PRICES LOW

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 lackadaisical, 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 look. 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 I 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, Fantasma 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 opportunities. "If a guy wants to, he could play every night of the week," he says. "I like to make sure that what I'm doing is right and the audience is enjoying themselves and I'm enjoying myself. If it's not going to be that 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 Stadium 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 GSN, 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 GSN while a search for an executive director is conducted. The GSN will not negotiate or promote events, but will instead rely on outside promoters or deals cut by the individual stadiums.

The GSN 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



ROONEY: 'IT'S ALL IN HOW YOU PACKAGE'

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 GSN. "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 Pink Floyd, the Rolling Stones, the Eagles and the Grateful Dead all 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 stadium tours have been star-laden, genre-based packages, such as Metallica's Summer Sanitarium in 2003 and the George Strait Country Music Festival in the late 1990s.

The more common trend of late has been superstar acts that could potentially play stadiums, including Madonna, Dave Matthews Band, U2, Paul McCartney and the Rolling Stones, instead playing multiple dates at arenas or amphitheatres, 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 \$137,343 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 PACE division includes programming several amphitheatres, 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 opinion 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 ballparks, Rooney says. Fenway Park in Boston has hosted Jimmy Buffett and Bruce Springsteen in recent years, and there's talk of a Buffett concert at Wrigley Field in Chicago this summer.

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**.

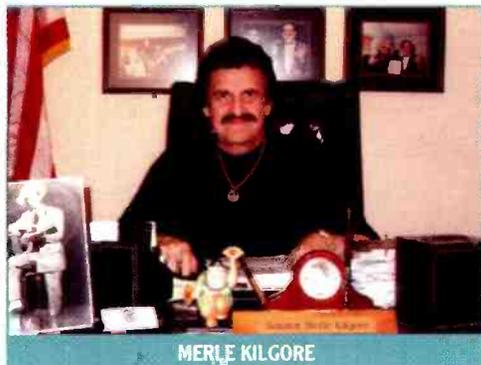
Merle died Feb. 6 at age 70 after a rough year of health problems that did nothing to quell a spirit that was bigger than life. During the course of a remarkable career,

Merle was the manager and friend of **Hank Williams Jr.**, as well as a singer, songwriter, actor, broadcaster and champion bullshitter.

One time years 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 Hawkins."

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



MERLE KILGORE

Merle opened shows for Hank for more than 20 years, whipping crowds into a frenzy with a booming "Bocephus-ah is hee-ahh!" When Hank was recuperating from a near-fatal mountain fall in the mid-1970s, Merle picked up a gig at **George Jones'** Nashville nightspot *Possum Holler* as the singing host. When Hank went back on the road, Merle went with him. He was Hank's hype man before the term existed.

But Merle may be best-known in music circles for his captivating and often ribald stories of his time in the "music bizness." Merle name-dropped

with casual aplomb, giving firsthand accounts of time spent with **Elvis, Colonel Tom Parker, Faron Young, Jerry Lee Lewis, Johnny Cash, Janis Joplin, Toy Caldwell, Waylon Jennings, Willie Nelson,** Jones and **Charley Pride**, along with countless promoters, record execs, politicians and other miscreants. Name somebody, and Merle probably had a story about them. And once Merle trusted you, the stories got a lot better.

On The Road
By Ray Waddell
rwaddell@billboard.com



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, the pleasure was all mine.

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 in awe. He liked my red-neck friends. Later, I married his former stepdaughter, a move he greeted enthusiastically. I've spent time with

Merle backstage at concerts, in hotel lobbies, in the studio, on tour buses, at airports and in his office, where the door was always open.

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 road-hewn worldview, 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.

FEBRUARY 26
2005

Billboard

BOXSCORE
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ROD STEWART	Westpac Centre, Christchurch, New Zealand Feb. 9-10	\$1,476,893 (\$2,114,257 New Zealand) \$122.24/\$97.80/\$73.35	14,190 14,996 two shows	Frontier Touring Co.
HILARY DUFF, DJ WIZE	Air Canada Centre, Toronto Jan. 14, 20	\$1,269,635 (\$1,525,600 Canadian) \$42.65	30,512 two sellouts	House of Blues Canada
CHER, VILLAGE PEOPLE	MGM Grand Garden, Las Vegas Jan. 29	\$1,124,231 \$131.26/\$52.51	13,162 sellout	Clear Channel Entertainment
HILARY DUFF, DJ WIZE	Corel Centre, Ottawa Jan. 15, 19	\$970,222 (\$1,179,300 Canadian) \$42.78	23,586 two sellouts	House of Blues Canada
JOSH GROBAN, CHRIS BOTTI	Office Depot Center, Sunrise, Fla. Jan. 29	\$737,925 \$66.50/\$36.50	12,956 sellout	Clear Channel Entertainment, in-house
JOSH GROBAN, CHRIS BOTTI	Philips Arena, Atlanta Feb. 1	\$691,345 \$67/\$32	13,012 sellout	Clear Channel Entertainment
JOSH GROBAN, CHRIS BOTTI	TD Waterhouse Centre, Orlando Jan. 31	\$639,255 \$67.50/\$42.50	10,786 sellout	Clear Channel Entertainment
CHER, VILLAGE PEOPLE	Delta Center, Salt Lake City, Utah Jan. 31	\$584,474 \$79.75/\$39.75	9,981 13,018	Clear Channel Entertainment, in-house
HILARY DUFF, DJ WIZE	Copps Coliseum, Hamilton, Ontario Jan. 21	\$512,248 (\$631,500 Canadian) \$41.77	12,630 sellout	House of Blues Canada
JOSH GROBAN, CHRIS BOTTI	RBC Center, Raleigh, N.C. Feb. 4	\$492,060 \$65/\$35	9,710 sellout	Clear Channel Entertainment
MARILYN MANSON, PAPA ROACH	Sports Palace, Mexico City Feb. 9	\$461,365 (\$5,164,193 pesos) \$44.64/\$17.86	15,033 17,745	OCESA Presents
CHER, VILLAGE PEOPLE	Kay Yeager Coliseum, Wichita Falls, Texas Feb. 4	\$451,859 \$69.75/\$49.75	6,995 sellout	Clear Channel Entertainment
CHER, VILLAGE PEOPLE	World Arena, Colorado Springs, Colo. Feb. 2	\$442,551 \$100/\$54.50	6,683 7,055	Clear Channel Entertainment, KSE
FRANCO DE VITA	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Feb. 12	\$404,985 \$85/\$45	6,533 7,429	Dueño Palmer Concerts
BROOKS & DUNN	Turning Stone Casino Event Center, Verona, N.Y. Feb. 12	\$338,185 \$100/\$35	4,600 5,000	in-house
MÖTLEY CRÛE	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Feb. 14	\$336,055 \$82.50/\$42.50	6,212 sellout	Dueño Palmer Concerts, Jack Uttsick Presents
HILARY DUFF	Wachovia Arena, Wilkes-Barre, Pa. Jan. 29	\$325,158 \$42.50/\$37.50	7,932 sellout	Clear Channel Entertainment
HANK WILLIAMS JR., BIG & RICH	Ford Amphitheatre, Tampa, Fla. Jan. 29	\$314,214 \$42.50/\$19.50	11,188 19,438	Clear Channel Entertainment
JAZZ FESTIVAL: DIANA KRALL, MIKE STERN, CHUCHO VALDES	Auditorio Nacional, Mexico City Feb. 7	\$308,681 (\$3,444,883 pesos) \$71.68/\$22.40	9,468 sellout	OCESA Presents
DURAN DURAN	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Feb. 8	\$308,318 \$95/\$35	5,291 6,262	Dueño Palmer Concerts, Jack Uttsick Presents
HILARY DUFF, DJ WIZE	Memorial Auditorium, Kitchener, Ontario Jan. 13	\$230,237 (\$276,309 Canadian) \$43.12	5,582 sellout	House of Blues Canada
SLIPKNOT, KILLSWITCH ENGAGE, UNEARTH, DAMN 13	Arrow Hall, Mississauga, Ontario Jan. 9	\$223,187 (\$274,854 Canadian) \$32.07	6,941 sellout	House of Blues Canada
KIRI TE KANAWA	Christchurch Town Hall, Christchurch, New Zealand Jan. 29	\$193,603 (\$271,830 New Zealand) \$106.83/\$85.47	2,066 2,442	Canterbury Opera
SONGWRITERS: LYLE LOVETT, JOHN HIATT, JOE ELY, GUY CLARK	Chicago Theatre, Chicago Feb. 11	\$179,579 \$63/\$47.50/\$33	3,421 sellout	Jam Productions
JAZZ FESTIVAL: WAYNE SHORTER, MARIA RITA, YELLOWJACKETS	Auditorio Nacional, Mexico City Feb. 5	\$173,330 (\$1,934,367 pesos) \$71.68/\$22.40	5,963 7,825	OCESA Presents
SIMPLE PLAN	Salon 21, Mexico City Jan. 26-27	\$165,078 (\$1,898,400 pesos) \$26.09	6,328 two sellouts	OCESA Presents
QUEENSRYCHE	Beacon Theatre, New York Feb. 3	\$160,710 \$65/\$45	3,154 sellout	Clear Channel Entertainment
TOTO, SAGA	Coliseo de Puerto Rico José Miguel Agrelot, Hato Rey, P.R. Feb. 11	\$159,973 \$85/\$65/\$45	2,590 4,542	Dueño Palmer Concerts
BERNADETTE PETERS	Broward Center, Fort Lauderdale, Fla. Jan. 30	\$155,555 \$95/\$75/\$65/\$35	2,279 2,664	in-house
LONG BEACH SYMPHONY ORCHESTRA POPS WITH RANDY NEWMAN	Long Beach Arena, Long Beach, Calif. Feb. 12	\$145,905 \$99/\$12	3,968 6,015	Long Beach Symphony Assn.
STEVEN CURTIS CHAPMAN, CHRIS TOMLIN, CASTING CROWNS	Mabee Center, Tulsa, Okla. Feb. 11	\$145,643 \$35.50/\$20.50	4,615 6,028	Outback Concerts
FRANKIE VALLI & THE FOUR SEASONS, DION	Broward Center, Fort Lauderdale, Fla. Jan. 19	\$136,385 \$79.50/\$69.50/\$59.50/\$39.50	2,491 2,664	in-house, Starline Entertainment
HI-5	Christchurch Town Hall, Christchurch, New Zealand Jan. 14-15	\$136,201 (\$193,275 New Zealand) \$16.56	8,436 8,688 four shows	ThemeStar
STEVEN CURTIS CHAPMAN, CHRIS TOMLIN, CASTING CROWNS	Ford Center, Oklahoma City Feb. 10	\$132,797 \$35.50/\$18.50	4,533 6,716	Rush Concerts, Outback Concerts
ALISON KRAUSS + UNION STATION, JERRY DOUGLAS	BJCC Concert Hall, Birmingham, Ala. Feb. 8	\$118,939 \$41.50	2,866 sellout	A.C. Entertainment, Outback Concerts

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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 Recordings. 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

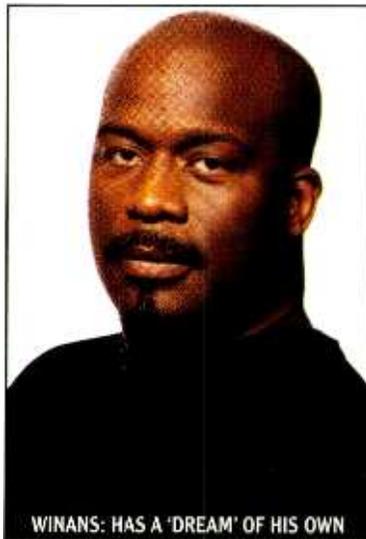
or A&R people. This record defines who I am and what I'm all about."

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 very 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 title 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 McKeever says the label plans other promotions in April (tying in with the anniversary of King's assassination), June (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 at 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 circulars. 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."

FEBRUARY 26, 2005 Billboard HOT RAP TRACKS™		
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL Artist
1	1	LOVERS AND FRIENDS Lil Jon & The East Side Boyz Featuring Usher & Ludacris NUMBER 1 7 Weeks At Number 1
2	2	HOW WE DO The Game Featuring 50 Cent
3	3	DISCO INFERNO 50 Cent
4	6	CANDY SHOP 50 Cent Featuring Olivia
5	4	BRING EM OUT T.I.
6	5	DROP IT LIKE IT'S HOT Snoop Dogg Featuring Pharrell
7	8	SOME CUT Trillville Featuring Cutty
8	7	KARMA Lloyd Banks Featuring Avant
9	9	GET BACK Ludacris
10	11	U DON'T KNOW ME T.I.
11	12	MOCKINGBIRD Eminem
12	14	LET'S GET BLOWN Snoop Dogg
13	10	GASOLINA Daddy Yankee
14	13	WHAT U GON' DO Lil Jon & The East Side Boyz Featuring Lil Scrappy
15	17	SUGAR (GIMME SOME) Trick Daddy Featuring Ludacris, Lil' Kim & Cee-Lo
16	21	HATE IT OR LOVE IT The Game Featuring 50 Cent
17	19	BABY Fabolous Featuring Mike Shorey
18	18	HOPE Twista Featuring Faith Evans
19	16	LEAN BACK Terror Squad
20	15	WONDERFUL Ja Rule Featuring R. Kelly & Ashanti
21	17	I'M A HUSTLA Cassidy
22	18	WAIT (THE WHISPER SONG) Ying Yang Twins
23	19	BABY I'M BACK Baby Bash Featuring Akon
24	20	DOWN AND OUT Cam'ron Featuring Kanye West & Syleena Johnson
25	21	U MAKE ME WANNA Jadakiss Featuring Mariah Carey

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 90 R&B/Hip-Hop and 61 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Video clip availability. © 2005, VNU Business Media, Inc. All rights reserved.

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 year category, won by John Mayer, was another surprise.

Head-scratchers and kudos aside (a shout-out to Jill Scott on her first Grammy and to the telecast's Alicia Keys and gospel segments), a slew of 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.

The day before the brunch, McMillan, singer Mya and others participated 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.



Before his Grammy win, Kanye West, center, celebrated his AEC award with presenter Common, left, and AEC co-founder L. Londell McMillan.

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 (artempowerment.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.

Underground hip-hop supergroup the Perceptionists may not be underground much longer.

The Boston-based trio, composed of MCs Mr. Lif and Akrobatik plus DJ Fakts One, doesn't drop its first full-length album, "Black Dialogue," until March 22 on high-profile New York indie label Definitive Jux. However, the group is playing to sold-out houses on a 40-plus-date national tour.

Label manager Jesse Ferguson says he expects "Black Dialogue" to be one of Definitive Jux's top sellers. He notes that for the first time in the label's history, mainstream record chains account for a bigger chunk of sales than independent retailers.

"Our sales started out much heavier on the indie side," Ferguson says, "but now chains like Best Buy, Musicland, Tower Records and Virgin make up 60% of our sales volume."

Sonya Askew, director of urban products for the Musicland Group, says "Black Dialogue" definitely "has a chance to cross over to the mainstream," comparing it to the Koch release "Diplomatic Immunity" by the Diplomats. "That surprised a lot of retailers last year. 'Black Dialogue' is a good, solid album; all it needs is word-of-mouth," Askew says.



THE PERCEPTIONISTS: LABEL SUPERGROUP

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—led that year's acclaimed underground hip-hop releases.

Akrobatik is a rising rapper with a number of releases to his credit, including a Rawkus Records single, "Internet MCs," and the full-length "Balance" on Coup d'Etat.

Fakts One has provided beats for Mr. Lif, Grayskul and other alt-rap luminaries. His own full-length, "Long Range," is due next fall.

Fakts One says the current tour, which includes a handful of support dates for such acts as jam band Sound Tribe Sector 9, is expanding the Perceptionists' fan base.

Reaching out beyond indie hip-hop

fans was also the rationale for the label's January release of the trio's single "The Razor," a tribute to the New England Patriots, who recently won their third Super Bowl in four years.

"Our song predicted that win—we felt like prophets," Akrobatik says with a laugh. The CD single, available exclusively at the 25-unit Northeast chain Newbury Comics, includes a remix by the Mars Volta's Ikey Owens.

Beats & Rhymes

"The idea was to use the single as an awareness builder for the coming album," Ferguson says. He adds that Newbury Comics has been a major supporter of Mr. Lif and other Definitive Jux artists, including Aesop Rock, RJD2 and label co-founder E-I-P.

In fact, according to Ferguson, the label is planning a promotion with Newbury Comics: The first 500 purchasers of "Black Dialogue" on March 22 will receive tickets for the release party at Boston club Avalon.

Mr. Lif feels "Black Dialogue" sports a sleeker and more "refined" sound than his darker, rawer solo work. He adds that his rhymes—a number of which ruminate on the vicissitudes of love—may surprise fans who are expecting mostly searing sociopolitical commentary along the lines of "I Phantom."

"I'm also a student of love and relationships," Mr. Lif says. "That's a part of me that hasn't been embraced by the media. I'm not just the guy who watches CNN all day."

BEAT BITS: Reggae star Buju Banton's label, Gargamel Music, has signed a deal with hip-hop distributor Fat Beats Distribution. The first release under the distribution agreement will be an exclusive 7-inch vinyl single, "Magic City," due early next month. It's the lead single from Banton's upcoming album, "Rasta Got Soul."

RZA of Wu-Tang Clan has issued his long-awaited history of that groundbreaking collective (billboard.biz, Feb. 8). Publisher Riverhead Freestyle describes "The Wu-Tang Manual" as the "first written introduction to the philosophy and history of the Wu-Tang Clan." The book explores the multilayered Wu-Tang cosmology in four sections: the group's history, Asian-myth influences, lyrical interpretations and approach to hip-hop. It carries a \$16 list price.

Billboard® HOT R&B/HIP-HOP AIRPLAY™

FEBRUARY 26 2005			FEBRUARY 26 2005			FEBRUARY 26 2005		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Lovers And Friends LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆ 1 WK At No. 1	27	10	Hope TWISTA FEAT. FAITH EVANS (CAPITOL) ☆	51	41	Lean Back TERROR SQUAD (SRC/UNIVERSAL/UMRG) ☆
2	1	Let Me Love You MARIO (3RD STREET/J/RMG) ☆	27	22	What U Gon' Do LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆	52	51	Number One Spot LUDACRIS (OTD/DEF JAM SOUTH/IDJMG) ☆
3	3	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE) ☆	28	28	Baby Mama FANTASIA (J/RMG)	53	36	Gasolina DADDY YANKEE (EL CARTEL/VI) ☆
4	5	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆	29	32	Diary ALICIA KEYS (J/RMG)	54	53	Ghetto AKON (SRC/UNIVERSAL/UMRG)
5	8	Truth Is FANTASIA (J/RMG) ☆	30	31	I'm A Hustla CASSIDY (FULL SURFACE/J/RMG)	55	58	Thugs Get Lonely Too 2PAC FEAT. NATE DOGG (AMARU/INTERSCOPE)
6	6	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)	31	24	My Boo USHER AND ALICIA KEYS (LAFACE/ZOMBA) ☆	56	57	Everytime You Go Away BRIAN MCKNIGHT (MOTOWN/UMRG)
7	11	Candy Shop 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE) ☆	32	34	In The Kitchen R KELLY (JIVE/ZOMBA) ☆	57	67	Oh CIARA (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA) ☆
8	9	Some Cut TRILLVILLE FEAT. CUTTY (BME/REPRISE/WARNER BROS.)	33	56	U Already Know 112 (DEF SOUL/IDJMG) ☆	58	66	Guess Who Loves You More BAHEEM DEVAUGHN (JIVE/ZOMBA)
9	4	Soldier DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM) ☆	34	35	Country Boy TYRA (GG&L)	59	63	Give Me That WEBBIE FEATURING BUN B (TRILL)
10	12	Ordinary People JOHN LEGEND (GODD MUSIC/COLUMBIA/SUM) ☆	35	44	Sugar (Gimme Some) TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	60	—	So Much More FAT JOE (TERROR SQUAD/ATLANTIC)
11	7	1, 2 Step CIARA (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA) ☆	36	30	Down And Out CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	61	—	Again FAITH EVANS (CAPITOL)
12	10	Drop It Like It's Hot SNOOP DOGG FEAT. PHARRELL (DODGYSTYLE/GEFFEN/INTERSCOPE) ☆	37	54	Throwback USHER (LAFACE/ZOMBA)	62	60	Spoiled JESS STONE (S-CURVE/VIRGIN)
13	14	0 DMARION (IT.U.G./EPIC/SUM) ☆	38	49	Slow Down BOBBY VALENTINO (OTD/DEF JAM/IDJMG)	63	65	I Can't Stop Loving You KEM (MOTOWN/UMRG)
14	13	Karma LLOYD BANKS FEAT. AVANT (G-UNIT/INTERSCOPE)	39	33	Wonderful JIA RULE (THE INC./DEF JAM/IDJMG)	64	62	Hold You Down THE ALCHEMIST (ALCKOCHI)
15	16	U Don't Know Me T.I. (GRAND HUSTLE/ATLANTIC) ☆	40	59	Wait (The Whisper Song) YING YANG TWINS (COLLIPARK/TVT)	65	71	Shyne On BABY FEAT. LIL WAYNE (CASH MONEY/UMRG)
16	15	Caught Up USHER (LAFACE/ZOMBA) ☆	41	38	Get Right JENNIFER LOPEZ (EPIC/SUM)	66	—	So What (If You Got A Baby) GERALD LEVERT (ATLANTIC)
17	17	It's Like That MARIAM CAREY (ISLAND/IDJMG) ☆	42	29	Only U ASHANTI (THE INC./DEF JAM/IDJMG)	67	70	One Million Times GERALD LEVERT (ATLANTIC)
18	25	1 Thing AMERIC (R/S&C/COLUMBIA/SUM)	43	45	U Make Me Wanna JADAKISS FEAT. MARIAM CAREY (RUFF RyDE/DEF JAM/IDJMG) ☆	68	69	Mockingbird EMINEM (SHADY/AFTERMATH/INTERSCOPE)
19	21	Let's Get Blown SNOOP DOGG (DODGYSTYLE/GEFFEN/INTERSCOPE)	44	46	Forever, For Always, For Love LALAH HATHAWAY (GRP/VERVE)	69	—	Free Yourself FANTASIA (J/RMG)
20	20	Karma ALICIA KEYS (J/RMG) ☆	45	42	Whatever JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	70	68	That's What It's Made For USHER (LAFACE/ZOMBA) ☆
21	19	Get Back LUDACRIS (OTD/DEF JAM SOUTH/IDJMG) ☆	46	37	Go D.J. LIL WAYNE (CASH MONEY/UMRG) ☆	71	52	New York JIA RULE (THE INC./DEF JAM/IDJMG) ☆
22	26	Baby FABOLOUS (DESERT STORM/ATLANTIC) ☆	47	55	Girlfight BROOKE VALENTINE (VIRGIN) ☆	72	—	Motivation T.I. (GRAND HUSTLE/ATLANTIC)
23	23	Okay NIVEA (JIVE/ZOMBA)	48	50	Still Tippin' MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)	73	—	Can't Satisfy Her LWAYNE (VP)
24	39	Hate It Or Love It THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE) ☆	49	40	How Does It Feel? ANITA BAKER (BLUE NOTE/VIRGIN)	74	—	Pretty Girl NB RIDAZ (NASTYBOY/UPSTAIRS)
25	18	Charlene ANTHONY HAMILTON (50 SE0 DEF ZOMBA) ☆	50	61	Turn Da Lights Off TWEET FEAT. MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	75	73	Wobble & Shake It TANGD (VINTAGE SOUND/VIRGIN)

Records with the greatest impressions increase. © 2005, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 139 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. ☆ indicates title earned HitPredictor status in research data provided by Promosquad.

FEBRUARY 26 2005			FEBRUARY 26 2005		
Billboard® R&B/HIP-HOP SINGLES SALES™			Billboard® RHYTHMIC AIRPLAY™		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	24	Soldier DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM) 1 WK At No. 1	1	3	Lovers And Friends LIL JON & THE EAST SIDE BOYZ (BME/TVT) 1 WK At No. 1
2	1	Gotta Go Solo PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	2	1	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆
3	4	Disco Inferno 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	3	4	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
4	2	Lose My Breath DESTINY'S CHILD (COLUMBIA/SUM)	4	2	Let Me Love You MARIO (3RD STREET/J/RMG) ☆
5	12	How We Do THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	5	5	1, 2 Step CIARA (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA) ☆
6	6	Let Me Love You MARIO (3RD STREET/J/RMG)	6	6	Soldier DESTINY'S CHILD (COLUMBIA/SUM) ☆
7	3	I Changed My Mind KEYSHIA COLE FEAT. SHYNE (A&M/INTERSCOPE)	7	9	Candy Shop 50 CENT (SHADY/AFTERMATH/INTERSCOPE) ☆
8	7	What U Gon' Do LIL JON & THE EAST SIDE BOYZ (BME/TVT)	8	8	Obsession (No Es Amor) FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM) ☆
9	13	Down And Out CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	9	7	Mockingbird EMINEM (SHADY/AFTERMATH/INTERSCOPE) ☆
10	11	1, 2 Step CIARA (SHO NUFF-MUSIC/LINE/LAFACE/ZOMBA)	10	12	It's Like That MARIAM CAREY (ISLAND/IDJMG) ☆
11	9	Baby FABOLOUS (DESERT STORM/ATLANTIC)	11	11	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)
12	5	Oye Mi Canto N.D.R.E. (ROC-A-FELLA/DEF JAM/IDJMG)	12	13	Caught Up USHER (LAFACE/ZOMBA) ☆
13	15	Caught Up USHER (LAFACE/ZOMBA)	13	15	Goin' Crazy NATALIE (LATIUM/UNIVERSAL/UMRG)
14	8	Bring Em Out T.I. (GRAND HUSTLE/ATLANTIC)	14	10	Drop It Like It's Hot SNOOP DOGG (DODGYSTYLE/GEFFEN/INTERSCOPE) ☆
15	21	Feel It In The Air BEANIE SIGEL (ROC-A-FELLA/DEF JAM/IDJMG)	15	20	Sugar (Gimme Some) TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
16	23	Sugar (Gimme Some) TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	16	18	Baby I'm Back BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
17	—	Hold You Down THE ALCHEMIST (ALCKOCHI)	17	17	Get Right JENNIFER LOPEZ (EPIC/SUM)
18	32	Girlfight BROOKE VALENTINE (VIRGIN)	18	16	Get Back LUDACRIS (OTD/DEF JAM SOUTH/IDJMG) ☆
19	17	Okay NIVEA (JIVE/ZOMBA)	19	14	Gasolina DADDY YANKEE (EL CARTEL/VI)
20	10	Drop It Like It's Hot SNOOP DOGG FEAT. PHARRELL (DODGYSTYLE/GEFFEN/INTERSCOPE)	20	21	Don't Cha TORI ALAMAZE (ROCKHILL/UNIVERSAL/UMRG)
21	19	Only U ASHANTI (THE INC./DEF JAM/IDJMG)			
22	16	Tempted To Touch RUPEE (ATLANTIC)			
23	—	Ordinary People JOHN LEGEND (GODD MUSIC/COLUMBIA)			
24	26	Shorty Wanna Ride YOUNG BUCK (G-UNIT/INTERSCOPE)			
25	20	Like A Boss SLIM THUG (STAR TRAK/GEFFEN/INTERSCOPE)			

Records with the greatest sales gains. © 2005, VNU Business Media, Inc. and Nielsen SoundScan. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Nielsen Broadcast Data Systems

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 61 rhythmic airplay stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ☆ Songs showing an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. The rhythmic airplay chart runs at a deeper length in Arplay Monitor, Billboard Information Network, and bboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2005, VNU Business Media, Inc. All rights reserved.

HitPredictor
DATA PROVIDED BY
RadioMonitor promosquad™

R&B/HIP-HOP

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ★ R. KELLY
In The Kitchen ZOMBA
- ★ JENNIFER LOPEZ
Hold You Down SUM

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- BROOKE VALENTINE
Girlfight VIRGIN
- 112
U Already Know IDJMG
- THE GAME
Hate It Or Love It INTERSCOPE
- LIL JON & THE EAST SIDE BOYZ
Roll Call TVT
- LUDACRIS
Number One Spot IDJMG
- MARQUES HOUSTON
All Because Of You T.U.G.
- CIARA
Oh ZOMBA
- USHER
That's What It's Made For ZOMBA
- EMINEM
Like Toy Soldiers INTERSCOPE

RHYTHMIC

NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL

- ★ JENNIFER LOPEZ
Hold You Down SUM
- ★ JESSE MCCARTNEY
Beautiful Soul HOLLYWOOD
- ★ MARIO
How Could You RMG

RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL

- DMARION
0 SUM
- NIVEA
Okay ZOMBA
- CHINGY
Don't Worry CAPITOL
- NELLY
N Dey Say UMRG
- BROOKE VALENTINE
Girlfight VIRGIN
- FANTASIA
Truth Is RMG
- JOHN LEGEND
Ordinary People SUM
- LUDACRIS
Number One Spot IDJMG
- 112
U Already Know IDJMG
- LIL JON & THE EAST SIDE BOYZ
Roll Call TVT

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 Ocesa Entretenimiento.

Belinda is Office Depot's first artist spokesperson, Cervantes says. Previous celebrity representatives were from the sports world.

Cervantes adds that last year's cam-

paigned 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], 'There's that 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



BELINDA: 15-YEAR-OLD SPOKESWOMAN

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 two different toys launched

for the Christmas season. One was Twister 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 Videonow, a personal video player. In this promotion, the player came with a bonus videodisc 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 boost 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 Vientos y Mareas," penned by Franco de Vita. The track, sent to radio in late February, will be used in an upcoming Univision 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 an album of new material.

Chayanne is booked and handled by Patty Vega at Chaf Enterprises in Miami.

REGGAETÓN BUS DRIVES SALES: For the past two months, an unusual tour has been making stops at large and small retailers on the East Coast.

The Chosen Few Bus Tour was designed by independent distributor Urban Box Office and its fully owned label, Latin Flava, to promote "Chosen Few, El Documental." Released last December, the 25-track reggaetón compilation provides a

speak) promotion.

Artists board a "Chosen Few"-branded bus and travel from city to city, doing in-stores at various retailers. Each stop is supported by radio promotion and a show.

"The idea was the bus would visit all the centers of Latin pop here in the U.S., and it would bring reggaetón to the masses," UBO president/CEO Adam Kidron says. The promotion is based on what Kidron calls the "freedom model" and "freedom pricing," where UBO-distributed music is taken to consumers and offered at an affordable price.

In this case, the artists featured on the tour rotated their time on the bus, with Don Omar, for example, joining for only a couple of days.

Kidron says the tour was successful, with the album peaking at No. 2 on the *Billboard* Top Latin Albums chart in early February. (It's No. 6 this issue.) A major win came when Wal-Mart hosted the tour in Kissimmee, Fla. Now, some 16 Wal-Mart stores are lined up as tour stops.

But Kidron stresses that nontraditional retailers like bodegas continue to be an important part of UBO's business. In New York alone, 60% of sales come from such retailers.

Kidron is vague on how he managed to secure appearances by the artists featured on the album and the tour. But he says labels "understand this is an opportunity for their artists to get different exposure. We're in fact marketing their artist, and they're not having to pay their marketing cost."

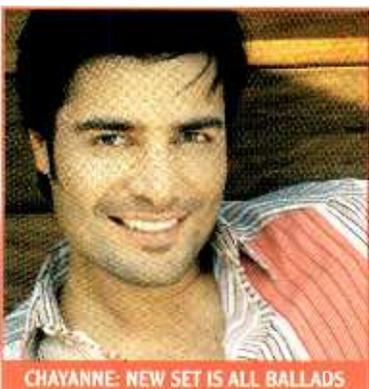
Lately, though, labels have expressed concern that reggaetón acts are overexposing themselves when they appear on multiple compilations, thereby diluting sales of their solo albums.

Latin
Notas[™]
By Leila Cobo
lcobo@billboard.com



history of the genre by mixing and matching established and up-and-coming acts, including Don Omar, Valtio and Vico C. The package, which retails for \$9.98, includes a DVD documentary.

What's unique about "Chosen Few," however, is its rolling (so to



CHAYANNE: NEW SET IS ALL BALLADS

Alvaro Torres
interpreta a
JUAN GABRIEL
en
Bolero



Sel # 8051971402

Alvaro Torres returns with his new album "Interpreta a Juan Gabriel en Bolero" This album contains 10 of Juan Gabriel's legendary hits such as "Querida" & "hasta que te conoci". The gifted voice of Alvaro Torres is bound to make this one of this spring's hottest sellers!

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Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL								IMPRINT & NUMBER/DISTRIBUTING LABEL			
				NUMBER 1		2 Weeks At Number 1		49	NEW	1		INDUSTRIA DEL AMOR		30 Recuerdos	49
1	1	—	2	GRUPO MONTEZ DE DURANGO		Y Sigue La Mata Dando	1	50	52	42	5	LIBERACION		Lo Mas Romantico De Liberacion	24
2	3	1	31	DADDY YANKEE		Barrio Fino	1	51	41	43	5	RIGO TOVAR		30 Recuerdos	41
3	2	—	2	CONJUNTO PRIMAVERA		Hoy Como Ayer	2	52	47	40	6	EL COYOTE Y SU BANDA TIERRA SANTA		Momentos De Coleccion	31
4	4	2	1	BRONCO/LOS BUKIS		Cronica De Dos Grandes: Recuerdos Con Amor	2	53	63	51	29	MARC ANTHONY		Valio La Pena	1
				GREATEST GAINER				54	64	67	48	LOS BUKIS		25 Joyas Musicales	3
5	7	5	20	JUANES		Mi Sangre	1	55	56	41	3	FEY		La Fuerza Del Destino	41
6	5	4	10	VARIOUS ARTISTS		Chosen Few: El Documental	2	56	60	36	3	BANDA MACHOS/BANDA MAGUEY		Las Dos Grandes Bandas De Jalisco	36
7	6	—	2	VARIOUS ARTISTS		El Movimiento De Hip Hop En Espanol Vol. 2	6	57	45	—	5	VARIOUS ARTISTS		Historia Grupera	45
8	10	7	14	LUIS MIGUEL		Mexico En La Piel	1	58	49	—	2	LOS TUCANES DE TIJUANA		Tesoros De Coleccion: Puros Corridos De Los Buenos	49
9	8	6	5	VARIOUS ARTISTS		15 Duranguenses De Corazon	2	59	59	54	20	LOS BUKIS		Lo Mejor De Nosotros 1972 - 1986	6
10	9	3	3	ELIEL		El Que Habla Con Las Manos	3	60	57	53	37	DON OMAR		The Last Don: Live, Vol. 1	2
11	15	11	21	LOS TEMERARIOS		La Mejor... Coleccion	2	61	51	37	10	LOS TUCANES DE TIJUANA		El Virus Del Amor	20
12	13	10	35	GRUPO CLIMAX		Za Za Za	1	62	53	33	15	DON FRANCISCO		Mi Homenaje Gigante A La Musica Nortena	7
13	18	13	15	MARCO ANTONIO SOLIS		Razon De Sobra	1	63	65	70	80	DON OMAR		The Last Don	2
14	14	9	19	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS		Fuego	2	64	55	48	13	IVY QUEEN		Real	25
15	20	12	12	RICARDO ARJONA		Solo	5	65	62	49	33	LOS TEMERARIOS		Veintisiete	1
16	11	—	2	CONJUNTO ATARDECER		En Vivo	11	66	66	50	29	BANDA ARKANGEL R-15		Tesoros De Coleccion	15
17	16	—	2	VARIOUS ARTISTS		Los Megartistas Del Ano 2005	16	67	RE-ENTRY	2		GERARDO REYES		Serie Max	67
18	19	16	17	K-PAZ DE LA SIERRA		Pensando En Ti	3	68	70	71	36	MARC ANTHONY		Amar Sin Mentiras	1
19	23	17	16	LOS TEMERARIOS		Regalo De Amor	2	69	61	60	26	VARIOUS ARTISTS		El Movimiento De Hip Hop En Espanol	8
20	25	23	17	MONCHY & ALEXANDRA		Hasta El Fin	7	70	RE-ENTRY	26		VARIOUS ARTISTS		70's Y 80's - Dos Decadas De Amor	37
				PACESETTER				71	71	61	7	CHALINO SANCHEZ		Coleccion De Oro	61
21	42	46	3	JOSE JOSE		20 Inolvidables	21	72	72	52	35	LA OREJA DE VAN GOGH		La Oreja De Van Gogh En Directo	22
22	22	18	10	VARIOUS ARTISTS		Reggaeton Super Hits	16	73	68	57	37	JOSE ALFREDO JIMENEZ		Tesoros Musicales	24
23	21	21	3	VARIOUS ARTISTS		Super Estrellas Del Pop	21	74	RE-ENTRY	67		SIN BANDERA		De Viaje	6
				HOT SHOT DEBUT				75	67	47	15	JENNIFER PENA		Houston: Rodeo Live	10
24	NEW	1		LOS ANGELES DE CHARLY/AROMA		Greatest Hits	24								
25	24	20	5	GRUPO EXTERMINADOR		30 Recuerdos	17								
26	29	26	34	LUNYTUNES		La Trayectoria	7								
27	26	15	3	VARIOUS ARTISTS		20 Sencillos Nortenos	15								
28	30	27	36	RAMON AYALA Y SUS BRAVOS DEL NORTE		Antologia De Un Rey	16								
29	35	30	35	VICENTE FERNANDEZ		Tesoros De Coleccion	8								
30	32	—	2	VARIOUS ARTISTS		Historias De Amor Para Toda La Vida	30								
31	17	8	5	VARIOUS ARTISTS		Parranda Tequilera 2005	5								
32	28	—	2	LOS RIELEROS DEL NORTE		En Concierto	28								
33	46	—	11	CHRISTIAN CASTRO		Hoy Quiero Sonar	13								
34	39	28	24	JAVIER SOLIS		Tesoros De Coleccion	21								
35	36	25	27	LOS CAMINANTES		Tesoros De Coleccion: Puras Rancheras	14								
36	31	14	13	VARIOUS ARTISTS		Las Mas Bailables Del Pasito Duranguense	3								
37	27	19	13	ADAN CHALINO SANCHEZ		Mi Historia	19								
38	38	22	8	HECTOR "EL BAMBINO"		Hector "El Bambino" Presenta Los Anormales	4								
39	37	29	13	INTOCABLE		Momentos De Coleccion	26								
40	43	31	19	LOS TIGRES DEL NORTE		20 Nortenas Famosas	4								
41	44	35	24	JUAN LUIS GUERRA		Para Ti	2								
42	58	62	35	JULIETA VENEGAS		Si	36								
43	33	24	5	CARDENALES DE NUEVO LEON		La Mejor... Coleccion	18								
44	34	32	13	GLORIA TREVI		Como Nace El Universo	4								
45	50	38	23	ALEJANDRO FERNANDEZ		A Corazon Abierto	2								
46	12	56	3	MDO		Otra Vez	12								
47	40	34	5	LOS YONIC'S		30 Recuerdos	34								
48	48	39	40	VARIOUS ARTISTS		Los 20 Sencillos Del Ano Y Sus Videos	5								

LATIN POP ALBUMS			TROPICAL ALBUMS			REGIONAL MEXICAN ALBUMS		
1	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)	1	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI)	1	GRUPO MONTEZ DE DURANGO	Y SIGUE LA MATA DANDO (DISA)
2	MARCO ANTONIO SOLIS	RAZON DE SOBRA (FONOVISA/UG)	2	VARIOUS ARTISTS	CHOSEN FEW EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)	2	CONJUNTO PRIMAVERA	HOY COMO AYER (FONOVISA/UG)
3	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	FUEGO (EMI LATIN)	3	ELIEL	EL QUE HABLA CON LAS MANOS (VI)	3	BRONCO/LOS BUKIS	CRONICA DE DOS GRANDES: RECUERDOS CON AMOR (FONOVISA/UG)
4	RICARDO ARJONA	SOLO (SONY DISCOS)	4	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY DISCOS)	4	VARIOUS ARTISTS	EL MOVIMIENTO DE HIP HOP EN ESPANOL VOL. 2 (UNIVISION/UG)
5	JOSE JOSE	20 INOLVIDABLES (UNIVISION/UG)	5	VARIOUS ARTISTS	REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)	5	LUIS MIGUEL	MEXICO EN LA PIEL (WARNER LATINA)
6	VARIOUS ARTISTS	SUPER ESTRELLAS DEL POP (UNIVISION/UG)	6	LUNYTUNES	LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)	6	VARIOUS ARTISTS	15 DURANGUENSES DE CORAZON (DISA)
7	CHRISTIAN CASTRO	HOY QUIERO SONAR (ARIOLA/BMG LATIN)	7	HECTOR "EL BAMBINO"	HECTOR "EL BAMBINO" PRESENTA LOS ANORMALES (GOLD STAR/UNIVERSAL LATINO)	7	LOS TEMERARIOS	LA MEJOR... COLECCION (DISA)
8	JULIETA VENEGAS	SI (ARIOLA/BMG LATIN)	8	JUAN LUIS GUERRA	PARA TI (VENE/UNIVERSAL LATINO)	8	GRUPO CLIMAX	ZAZAZA (MUSART/BALBOA)
9	GLORIA TREVI	COMO NACE EL UNIVERSO (SONY DISCOS)	9	MARC ANTHONY	VALIO LA PENA (SONY DISCOS)	9	CONJUNTO ATARDECER	EN VIVO (MUSICMEX/UNIVERSAL LATINO)
10	ALEJANDRO FERNANDEZ	A CORAZON ABIERTO (SONY DISCOS)	10	DON OMAR	THE LAST DON: LIVE, VOL. 1 (VI)	10	VARIOUS ARTISTS	LOS MEGARTISTAS DEL ANO 2005 (FONOVISA/UG)
11	MDO	OTRA VEZ (OLE)	11	DON OMAR	THE LAST DON (VI)	11	K-PAZ DE LA SIERRA	PENSANDO EN TI (UNIVISION/UG)
12	FEY	LA FUERZA DEL DESTINO (EMI LATIN)	12	IVY QUEEN	REAL (PERFECT IMAGE/UNIVERSAL LATINO)	12	LOS TEMERARIOS	REGALO DE AMOR (FONOVISA/UG)
13	MARC ANTHONY	AMAR SIN MENTIRAS (SONY DISCOS)	13	DJ NELSON	FLOW LA DISCOTEKA (FLOW/UNIVERSAL LATINO)	13	LOS ANGELES DE CHARLY/AROMA	GREATEST HITS (FONOVISA/UG)
14	LA OREJA DE VAN GOGH	LA OREJA DE VAN GOGH EN DIRECTO (SONY DISCOS)	14	GILBERTO SANTA ROSA	AUTENTICO (SONY DISCOS)	14	GRUPO EXTERMINADOR	30 RECUERDOS (FONOVISA/UG)
15	SIN BANDERA	DE VIAJE (SONY DISCOS)	15	NICKY JAM	VIAJE ESCANTE (PINA/UNIVERSAL LATINO)	15	VARIOUS ARTISTS	20 SENCILLOS NORTENOS (DISA)
16	JENNIFER PENA	HOUSTON: RODEO LIVE (UNIVISION/UG)	16	VARIOUS ARTISTS	DESAFIO (VI)	16	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
17	MANNY MANUEL	NOSTALGIA (UNIVISION LATINO)	17	VARIOUS ARTISTS	BACHATAHITS 2005 (J&N/SONY DISCOS)	17	VICENTE FERNANDEZ	TESOROS DE COLECCION (SONY DISCOS)
18	LA OREJA DE VAN GOGH	LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	18	CARLOS VIVES	EL ROCK DE MI PUEBLO (EMI LATIN)	18	VARIOUS ARTISTS	HISTORIAS DE AMOR PARA TODA LA VIDA (FONOVISA/UG)
19	OBIE BERMUDEZ	TODO EL ANO (EMI LATIN)	19	VARIOUS ARTISTS	REGGAETONHITS 2005 (J&N/SONY DISCOS)	19	VARIOUS ARTISTS	PARRANDA TEQUILERA 2005 (UNIVISION/UG)
20	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA (FONOVISA/UG)	20	VARIOUS ARTISTS	LUNYTUNES PRESENTA LA MISION 4: THE TAKEOVER (MAS FLOW/UNIVERSAL LATINO)	20	LOS RIELEROS DEL NORTE	EN CONCIERTO (FONOVISA/UG)

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Gold). △ Certification of 200,000 units (Platinum). ◆ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker: Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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panel topics

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- **Digital Days:** Who is making money online with music downloads? What's next?
- **Production Workshop:** A.B. Quintanilla and Cruz Martínez of the Kumbia Kings lead a live production session turning hook into song.
- **Chart Workshop:** Everything you need to know about Billboard Latin charts.
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- **Film Q&A with Fernando Trueba:** Grammy & Oscar-winning director/producer talks about the intricate marriage of film & music.
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Bluegrass Greats Seek Greater Sales

BY JIM BESSMAN

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."

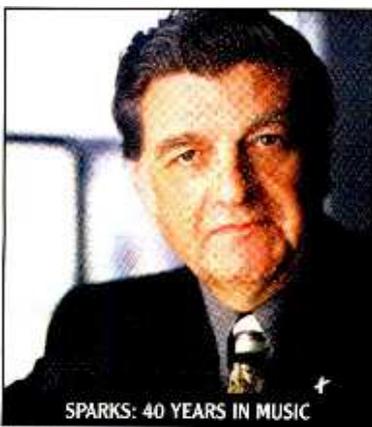
Still, as Rebel Records owner Dave Freeman points out, Sparks and Lawson are "legendary figures [who are not] fully recognized. Both are about the same age and have worked with legends and started their own school of bluegrass with terrific sidemen."

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.)

Sparks' "40," which Rebel issues March 1, commemorates the milestone of the self-proclaimed "youngest of the old-timers," with a stellar cast of relative youngsters including Vince Gill, Alison Krauss, Dan Tyminski and Ricky Skaggs, as well as elder statesman Tom T. Hall.



SPARKS: 40 YEARS IN MUSIC

"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.

He credits 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.

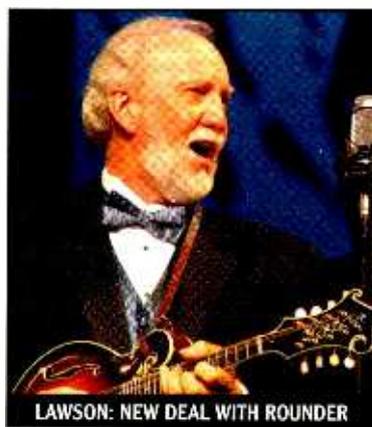
EXCEEDING PAST SALES

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 longstanding relationships in the radio and press communities as well as retail, Foley notes. The album will



LAWSON: NEW DEAL WITH ROUNDER

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.

DESERVING 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.

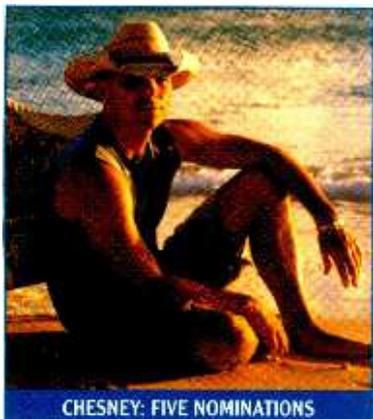
"He has been under the radar as far as national press goes, but he's in his prime and gets all the work he wants," Freeman says of the self-booked Sparks.

As for Lawson, Cudd notes that his inventory of dates is "probably 89% done" for this year. "Right now I'm 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 is seeking nontraditional venues like jam band festivals and performing arts centers.

Lawson says, "Everything's wide open now, and it's a wonderful time. 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



CHESNEY: FIVE NOMINATIONS

round of nominations, R&B artist Nelly lands two, as does rocker John Mellencamp.

Uncle Kracker is on the list, as are actors Rick Schroder and Adrian Pasdar. The latter two each earned nods as directors of country videos.

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, "What Say You" (with Travis Tritt) and "Walk Tall."

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 Dotore, who recently joined the company to head its new management

Nashville Scene
By Phyllis Stark
pstark@billboard.com



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.

The new titles are Doyle Lawson's "Standing on the Rock," Ralph Stanley's "Mountain Gospel," Yllie & the Wild West's "Cowboy Ballads and Dance Songs" and Eddie Blazenczyk's *Versatones* "Masters of the New American Polka."

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

SIGNINGS: 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, Lonestar and Pam Tillis.

ALBUMS

Edited by Michael Paoletta

NEW & NOTEWORTHY

LCD SOUNDSYSTEM

LCD Soundsystem
PRODUCER: the DFA
DFA/Capitol 7243 8 63947
RELEASE DATE: Feb. 15

There's about 11 extraneous minutes on LCD Soundsystem's self-titled debut, and they're all in the final track. But LCD braintrust James Murphy gives fair warning with the title: "Yeah (Pretentious Version)." He is half of the DFA, the production duo that jump-started a post-punk revival three years ago with the Rapture's dancefloor smash, "House of Jealous Lovers." On this double-CD, he continues to make the indie kids dance, pilfering from Talking Heads' art-school funk ("Too Much Love") and even '80s ephemera like Tones on Tail ("Daft Punk Is Playing at My House"). LCD Soundsystem hit the underground running a couple of years ago with several vinyl singles, included here on a second disc. The best of these ("Losing My Edge," "Beat Connection") exemplify Murphy's aging-hipster sensibility; he's that older brother with the cool record collection. Music nerds will no doubt parse every line and dissect every in-joke. But you'll have a better time if you just dance to the beat.—*JM*

POP

★ **ALANA DAVIS**
Surrender Dorothy
PRODUCER: Alana Davis
Tigress 85508
RELEASE DATE: Feb. 22

Alana Davis has been plying her musical wares since 1998, when she released her debut album, "Blame It on Me." Another project on Elektra followed before the singer/songwriter parted ways with the label. Columbia then stepped in to release her anthemic cover of Crosby, Stills, Nash & Young's empowering "Carry On," which appeared in a TV spot for Sony Electronics during the 2003 Super Bowl. For "Surrender Dorothy," Davis has set up her own label (Tigress)—with a little manufacturing and distribution help from Telarc International. Infused with blues, folk, jazz, pop, rock and reggae sensibilities, the self-produced disc finds Davis working with guitarist Adam Rogers (Norah Jones), drummer Nir Z. (John Mayer) and bassist Jack Daley (Joss Stone). The somewhat-unplugged setting provides the just-right backdrop for Davis' tales of love and life, which are steeped in reality. The lead single, the buoyant "Wide Open," continues to gain spins at triple-A radio. Other highlights include "The Benefit," "Create," "Right There" and a cover of Blue Öyster Cult's "(Don't Fear) The Reaper." Consider this one jaw-droppingly gorgeous disc.—*MP*

ESSENTIAL REVIEWS



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 top 40 PDs could spin "The Power of Orange Knickers" or "Cars and Guitars" and finally bring her some much-deserved airtime. As a whole, though, "The Beekeeper" doesn't passionately smolder like previous outings, instead shooting off bright sparks ("Original Sinsuality") and damping 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. The London Community Gospel Choir accompanies the artist on several tracks, heightening the sensual slink of "Sweet the Sting" and "Hoochie Woman." Per tradition, Amos closes the proceedings with a poignant goodbye, the ballad "Toast."—*CLT*

THIEVERY CORPORATION
The Cosmic Game
PRODUCERS: Rob Garza, Eric Hilton
ESL Music es1081
RELEASE DATE: Feb. 22

Electronic duo Thievery Corporation takes listeners on a celestial trip with "The Cosmic Game." Although some songs reference disturbing subjects ("Warning Shots," "Wires and Watchtowers"), their compositions stimulate the body while soothing the soul. Throbbing bass beats and snappy drums anchor such tracks as "Holographic Universe," which keeps with the cosmic vibe by incorporat-



ing wah-wah effects and shimmering synth beds. There are also muted horns ("The Time We Lost Our Way"), threads from the Middle East ("The Supreme Illusion") and several guests (including David Byrne and the Flaming Lips). "Sol Tapado," featuring Patrick de Santos, and the aforementioned "Time," featuring Loulou, are less-produced affairs. "A Gentle Dissolve" lets the album drift to a close with gurgling organs and a shining harp.—*CLT*



MICHAEL BUBLÉ
It's Time
PRODUCERS: David Foster, Humberto Gatica, Tommy Lipuma
143/Reprise 48946
RELEASE DATE: Feb. 8

In two short years, Vancouver native Michael BublÉ has released one studio album (a self-titled debut), a holiday-themed EP ("Let It Snow") and a live CD/DVD set ("Come Fly With Me"). All have done quite well on The Billboard 200. With this second studio full-length, BublÉ appears to be coming into his own as a song stylist and crooner. (Which might explain the album's title.) Still, there are moments when his channeling of Frank Sinatra is too apparent. But don't let that stop you from relishing such shiny gems as BublÉ's big band takes on George & Ira Gershwin's "A Foggy Day (In London Town)" and Lennon & McCartney's "Can't Buy Me Love." Also appealing is BublÉ's stylish reworking of "Feeling Good," a track usually associated with Nina Simone. A duet with Nelly Furtado ("Quando, Quando, Quando") falls flat, but a cover of Stevie Wonder's "You and I" stands tall.—*MP*

R&B/HIP-HOP

► **BRIAN MCKNIGHT**
Gemini
PRODUCERS: Brian McKnight, Toke & Pone, Don Curry
Motown/Universal B0003317
RELEASE DATE: Feb. 8

Brian McKnight's eighth studio album already has a head start, having spun off two adult R&B hits: the Grammy Award-nominated "What We Do Here" and "Everytime You Go Away." But he is bent on showing here that he can be more than just an AC fixture. That's apparent right from the start of "Gemini," which opens with McKnight doo-woppin' with himself on the cappella "Stay With Him." He then punches up the proceedings with the energetic groove "Grown Man Business," channels his inner Prince with a piano-and-falsetto turn on "Everything I Do" and taps into his jazz alter ego for the delicious "Stay." For the most part, McKnight succeeds in his quest to stretch beyond his love ballad persona. However, his pairing up, once again, with rappers—Talib Kweli and Juvenile—still doesn't feel like it fits.—*GM*

★ **RAPPER BIG POOH**
Sleepers
PRODUCERS: various
6 Hole 004
RELEASE DATE: Feb. 8

Being 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 Little Brother cohorts Phonte 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, gives Pooh the opportunity to establish his identity outside of the trio. The result is a hard-hitting, straight-forward effort. Pooh tosses one lyrical jab after another over a head-nodding, syncopated rhythm courtesy of Big Dho, Nicolay and Khrysis. Highlights include the melodic "On My Mind" (featuring O-Dash and Darien Brockington), "Heart of the City" and the thought-provoking "The Jungle." For true Little Brother fans, "Every Block," featuring Phonte and produced by 9th Wonder, is a taste of what's in store from the group. This is one solo debut not to be "slept" on.—*RH*

COUNTRY

★ **DALLAS WAYNE**
I'm Your Biggest Fan
PRODUCER: Dallas Wayne
Koch 9843
RELEASE DATE: Feb. 22

The fact that Dallas Wayne, one bodacious country singer/songwriter, is still laboring in semi-obscure is a sin. He of the rumbling twang and lethal tremelo has created another killer record, beginning with the slacker's 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 swamp-honk "Downhill 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 Know How to Cry." He's also pretty convincing on spoken-word weeper "Tell It to the Jukebox," which is every bit as cool as it is corny. But the real showstopper is the freaky title cut, which comes off like Stephen King on moonshine. If you don't get Dallas Wayne, you ain't country.—*RW*

WORLD

★ **RACHID TAHA**
Tékitoi
PRODUCER: Steve Hillage
Wrasse 126X
RELEASE DATE: Feb. 8

Somewhere in rock'n'roll heaven, the Clash's Joe Strummer is diggin' Rachid Taha's ferocious cover of "Rock the Casbah" (titled "Rock el Casbah"). French-Algerian rocker Taha has said that he takes Western music and reads it "right to left," and it has worked surprisingly well for him. His "Tékitoi" rocks as hard as any disc out there—albeit with a pronounced North African vibe. Liberal use of the oud (Arabic lute), mandolite (guitar and oud), *bendir* (hand drum) and *darbuka* (hourglass drum) add elements of percussion and exotic melodicism to his sound that are absent from most Western rock. On "Safi," Taha takes that distinctive feel a step farther, backing a rock number with a full Egyptian orchestra. "Tékitoi" is nothing but great, from the provocative opening duet with Christian Olivier (the title track) through the final bonus cut, "Voila Voila." Distributed in the United States by Caroline.—*PVV*

★ **ANA MOURA**
Guarda-me a Nida Na Mão
PRODUCER: Jorge Fernando
World Village 468038
RELEASE DATE: Feb. 8

Lisbon's Ana Moura sings fado, the bluesy torch songs that so richly convey the bittersweet romance of the Portuguese heart. Guitarist/arranger Jorge Fernando met Moura 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. Moura is, at this point in her career, quite devoted to the traditional fado, and the 15 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 Moura's heartfelt vocals to linger front and center, knowing the listener will be charmed by this superb young fadista. For an immediate take on the genuine grace of Moura'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 McIntosh
The Music Force Media Group TMF 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" was sampled in rapper Common's Grammy Award-nominated "The Light." That enduring, multifaceted

(Continued on next page)

CONTRIBUTORS: Leila Cobo, Deborah Evans Price, Rashaun Hall, Barry A. Jeckell, Jackie McCarthy, Gail Mitchell, Michael Paoletta, Chuck Taylor, Bram Teitelman, Christa L. Titus, Philip van Vleck, Ray Waddell. **ESSENTIALS:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. **PICKS** (►): New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES** (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies and singles review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

appeal is a testament to the singer/songwriter's talent of crafting beautifully structured songs with time-tested lyrics. That same formula still works to great effect on "Perfect Island Nights." Caldwell's silky, take-me-away tenor 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 two early R&B/pop hits—"Our Day Will Come" and "Sukiyaki (Forever)"—don't work as well as his pairing with a missing-in-action talent, Deniece Williams, on the Roberta Flack/Donny Hathaway classic "Where Is the Love."—**GM**

CHRISTIAN

► **ASHLEY CLEVELAND**
Men and Angels Say
PRODUCER: Kenny Greenberg
Rambler WD2A-343003
RELEASE DATE: Feb. 15

Ashley Cleveland's voice is one glorious instrument. And on this stunning collection, the two-time Grammy Award winner unleashes those powerful pipes and charges up these much-loved hymns with new life. In other words, Cleveland does more than pay 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. Bagpipes serve 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 like the marriage of an incredible voice and classic material. Here that union creates an unforgettable testament to faith and art.—**DEP**

VITAL REISSUES

WILLIE NELSON
Songs
PRODUCERS: various
Lost Highway/Hip-O B0002300
RELEASE DATE: Feb. 15

Fire one up and pop a 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 a brilliant interpreter 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 quite simply one of the greatest country songs ever written. One could also argue that case for such gold nuggets as the wistful "It's Not Supposed to Be That Way," the world-weary "Ain't It Funny How Time Slips Away" or the subtle genius of "Blue Eyes Cryin' in the Rain." A live "Good

Hearted Woman" (with Waylon Jennings) would liven any party, and "Always on My Mind" has helped many a man get out of trouble. Other classics include "Pancho and Lefty" and "On the Road Again."—**RW**

LUIZ BONFÁ
Solo in Rio 1959
PRODUCERS: various
SFW CD 40483

RELEASE DATE: Feb. 22
Brazilian guitarist Luiz Bonfá left a legacy of some of the most memorable songs in popular music, from "Manha de Carnaval" to "Luzes Do Rio." This breathtaking reissue of the original 1959 recording—plus 30 minutes of previously unreleased material—shows cases his playing solo, a rarity. The starkness of the recording only highlights its loveliness and swing. Although Bonfá had the technique, this is not a technical album, but a purely musical one, where the nuances of the guitar are always at the service of the complex demands of his music. Every note can be heard with surprising clarity for music that thrives on harmonic surprise. While we yearn to hear "Manha," tracks like "Quebra Mar," played with firm gentleness and aching longing, or "Luzes," performed with dazzling virtuosity, are above par. The only glitch is the self-indulgent "A Brazilian in New York." Still, Bonfá deserves such indulgences.—**LC**

DVD

THEY MIGHT BE GIANTS
Here Come the ABCs
Disney Sound 500 861 203
RELEASE DATE: Feb. 15

With its "Here Come the ABCs," veteran modern rock duo They Might Be Giants expands its edutainment quest with a project that is fun for children and mercifully not nauseating for their parents. While the PC portion of the 2002 audio disc "No!" was limited to interactive vignettes, here there are full-length animated, puppet and live-action videos for more than 20 tracks spotlighting single letters of the alphabet ("Flying V," "C Is for Conifers") and combinations ("QU," "LMNO"), as well as such bigger concepts as "Alphabet of Nations," "Alphabet Lost and Found" and "Who Put the Alphabet in Alphabetical Order?" The catchy and memorable songs—also released on a separate audio CD—run from pop-rock and ballads to appropriately silly fare. The visuals (including intro segments with adorable sock puppets of TMBG's John Flansburgh and John Linnell) are engaging enough for toddlers not yet grasping language, as well as preschoolers grappling with more advanced learning. Bonuses include videos for the "No!" track "Clap Your Hands" and the theme to the Disney Channel's "Higglytown Heroes."—**BAJ**

Billboard.com

- Iron & Wine, "Woman King" (Sub Pop)
- Monty Alexander Trio, "Live at the Iridium" (Telarc)
- Antony & the Johnsons, "I Am a Bird Now" (Secretly Canadian)

SINGLES

Edited by Michael Paoletta

R&B/HIP-HOP

► **FAITH EVANS** Again (3:23)
PRODUCERS: Ivan "Orthodox" Barias, Carvin "Ransum" Haggins, Faith Evans
WRITERS: various
PUBLISHERS: various
Capitol 19138 (CD promo)

Faith Evans has weathered her share of drama. Her first husband, the Notorious B.I.G., was murdered. She exited long-time label Bad Boy. And last year she and husband/manager Todd Russaw were arrested for drug possession. Evans unflinchingly draws on this baggage as she belts out this pick-yourself-up-dust-yourself-off-and-start-all-over-again anthem. A commanding vocal presence ever since her 1995 debut, the newly svelte Evans sings with even more exuberant conviction here (the first single from her upcoming Capitol debut, "The First Lady"). The song's retro/contemporary mix perfectly accompanies its direct-hit lyrics: "And the media tried to say/I had a habit I couldn't manage/And I'm throwing my life away/But everything ain't what it seems/Just because it's on TV/Cause they speculate and exaggerate for a better story." One of contemporary R&B's vital voices makes a triumphant return.—**GM**

POP

► **LIFEHOUSE** You and Me (3:15)
PRODUCER: John Alagia
WRITERS: J. Wade, J. Cole
PUBLISHER: not listed
Geffen GEF9-26177 (CD promo)

Lifehouse has been gone for a while, but by the looks of several *Billboard* charts, it is far from forgotten. The last we heard from the band since its 2001 crossover smash, "Hanging By a Moment," was its modest adult top 40 hit "Take Me Away" in May 2003. No matter: New offering "You and Me" shot up The *Billboard* Hot 100, the Pop 100 and the Hot Digital Songs lists last week, along with debuting on the Adult Top 40 chart. The ultra-romantic ballad—about being head-over-heels in love—is tailor-made to warm the heart during this unpredictable winter. Co-songwriter Jason Wade sings of how he can't get his words out right, that there's "something about you now/I can't quite figure out/Everything she does is beautiful." Although a string section accompanies the gentle rock arrangement, the light production retains the song's sweet melody and straightforward appeal.—**CLT**

LISA MARIE PRESLEY Dirty Laundry (4:03)
PRODUCER: Eric Rosse
WRITERS: D. Henley, D. Kortchmar
PUBLISHER: not listed
Capitol 7087 (CD promo)

Why? A scruffy, down-low cover of Don Henley's "Dirty Laundry" to preview Lisa Marie Presley's forthcoming second album? While it's true that radio is often a sucker for familiarity, this is one cover that is utterly ill-conceived and unconvincing—and at times painful—along the lines of Britney Spears' "My Prerogative." Presley's vocal is annoyingly affected, and the

ESSENTIAL REVIEWS



Photo: Mark Seifger

ROB THOMAS Lonely No More (3:46)
PRODUCER: Matt Serletic
WRITER: R. Thomas
PUBLISHER: not listed
Melisma/Atlantic 301687 (CD promo)

There are few sure things in the music world today, but "Lonely No More," the solo bow for Matchbox Twenty frontman Rob Thomas, is as obvious a hit as chocolate cake at a kid's birthday party. While Thomas again relies on trusty producer Matt Serletic, the nervous, frenetic beats, anthemic chorus and call-outs of "whoa-oa" showcase the advent of a wholly enterprising approach. It's just damn fun to sing along to this record. Add to that a reimagined Thomas—ultra-fit with a crew cut—and the fixings of a bona fide solo pop star are all neatly arranged. "Lonely" is a one-listen track with the potential to burst the doors open not only at adult top 40 but at mainstream radio as well. Once again, the imminently talented Thomas proves to be the ultimate "smooth" operator. "Lonely No More" is a fine sneak peek into his full-length, "Something to Be," due April 19.—**CT**



BROOKE VALENTINE FEATURING BIG BOI AND LIL JON Girlfight (3:36)
PRODUCER: Lil Jon
WRITERS: various
PUBLISHERS: various
Virgin 19024 (CD promo)

There's no denying this track's incessant, booty-bumpin' beats. There's also no way of ignoring its in-your-face, Chris Robinson-lensed video, which is all over MTV—and which introduces the ultra-photogenic, 19-year-old Brooke Valentine to the masses. The song is hypnotizing, one of those jams that immediately embeds itself in your brain. And Valentine, who comes across like a one-woman Destiny's Child, asserts herself with tough-talking sass. "There she goes talkin' her mess/All around town/Making me stress/I need to get this off my chest/And if her friend want some then she'll be next/It really ain't that complicated," she sings in the first verse. Don't be surprised if, by the end of the second verse, you find yourself stopped dead in your tracks. Yes, Valentine means business. Trust. Her debut album, "Chain Letter," is due March 15.—**MP**

growing production seems better-suited to the faux rock persona of Lindsay Lohan than the daughter of Elvis. Presley's debut "Lights Out" from a couple years ago was inventive with its confessional lyric and loose, spirited vocal. But this "Dirty Laundry" retreat is just plain stinky.—**CT**

MODERN ROCK

► **MUDVAYNE** Happy? (3:40)
PRODUCER: Dave Fortman
WRITERS: M. McDonough, G. Tribbett, R. Martinie, C. Gray
PUBLISHERS: Zomba Enterprises/Mudvayne Music (ASCAP)
Epic ESK51495 (CD promo)

Mudvayne burst onto the metal scene in 2000, adorned in makeup and masks that earned it instant comparisons to Slipknot. However, the band's musicianship, favoring complex rhythms along the lines of Tool and frantic bass work, distinguished the group from its nu-metal brethren. Second album "The End of All Things to Come" (2002) was more melodic and garnered two top 15 active rock singles, "Not Falling" and "World So Cold." For its forthcoming third album, "Lost and Found," Mudvayne has washed off the face paint and dropped the stage names, standing on its own and letting the music speak for itself. The debut of "Happy?" at No. 26 on the active rock chart proves that the act's gambit has paid off. This is one of

Mudvayne's most straightforward pieces of work and has the makings to be its most successful song yet.—**BT**

COUNTRY

► **BOBBY PINSON** Don't Ask Me How I Know (3:50)
PRODUCERS: Joe Scaife, Bobby Pinson
WRITERS: B. Pinson, B. Butler, B. Jones
PUBLISHERS: Mosaic Music; Bobby's Song and Salvage; Bill Butler Music (BMI); JonesBone Music (ASCAP)
RCA 82876-68167 (CD promo)

Newcomer Bobby Pinson and co-writers Bart Butler and Brett Jones pack a lot of heartfelt, poignant wisdom into less than four minutes on this immensely listenable single. But lest one think they are in for a mushy treatise on how to live life, this isn't one of those records. It's a lot more personal and earthy. Pinson's gritty, weathered vocals infuse the lyric with a straight-ahead honesty; it feels like he has lived every word. When he sings lines like "Don't lose the girl you love at home for a night in Panama City/Don't rush off the phone when your momma calls/You ain't that busy," you know this Texan is speaking from experience. And doesn't real life spawn the best country songs? This catchy tune is filled with plenty of memorable lines and gives Pinson a vehicle for an impressive debut that radio and its listeners will certainly embrace.—**DEP**

Borders Trims Music Space, Not SKU Count

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 billion 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 "flattish."

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 antici-

pate 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

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 \$3.88 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 1.6% 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 \$780 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.

Retail Track™

By Ed Christman
echristman@billboard.com



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-serving retailer."

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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 a major label has distributed 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 download 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 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, Metro PCS, U.S. Cellular and Verizon Wireless all feature an Indian-themed ringtone service from eMbiance called Masttones. At MIDEM, Dimensional Associates launched a global distribution platform, Dimensional Mobile Entertainment, to exploit its content through mobile channels.

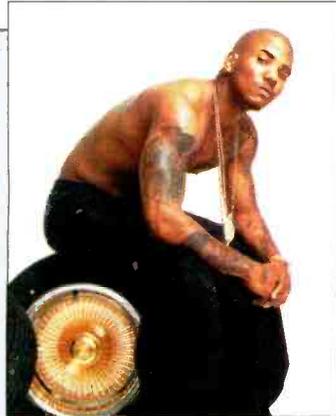
"I think there's absolutely an opportunity there with an artist like a Ravi Shankar," Scholl says. In certain circles, he adds, a Shankar ringtone would be "the equivalent of a Rolling Stones hook."



With digital distribution allowing unprecedented access to international music, ringtones by the likes of Zakir Hussain, left, or Ravi Shankar are the next step.



Photo: Kevin Mazur/WireImage.com



Nos. 3, 10: The Game climbs both AOL lists with the help of pal 50 Cent on 'How We Do,' from his major-label bow, 'The Documentary.'

AOL Music: Total Monthly Streams

TOP AUDIO

1	CIARA	1,861,251
	1, 2 Step ZOMBA	
2	JENNIFER LOPEZ	1,497,454
	Get Right EPIC	
3	JESSE McCARTNEY	1,495,042
	Beautiful Soul *** HOLLYWOOD	
4	GREEN DAY	1,315,861
	Boulevard of Broken Dreams *** WARNER	
5	KELLY CLARKSON	1,231,045
	Since U Been Gone 1, *** RCA	
6	EMINEM	1,111,033
	Like Toy Soldiers INTERSCOPE	
7	LINDSAY LOHAN	1,049,761
	Over *** CASABLANCA	
8	MARIO	839,234
	Let Me Love You *** J RECORDS	
9	BRITNEY SPEARS	746,968
	Do Something JIVE	
10	THE GAME FEAT. 50 CENT	688,921
	How We Do ** INTERSCOPE	

TOP VIDEO

1	LIL JON & THE EAST SIDE BOYZ FEAT. USHER & LUDACRIS	2,072,828
	Lovers & Friends TVT	
2	50 CENT	1,901,427
	Candy Shop INTERSCOPE	
3	THE GAME FEAT. 50 CENT	1,778,480
	How We Do ** INTERSCOPE	
4	MARIO	1,524,523
	Let Me Love You J RECORDS	
5	JENNIFER LOPEZ	1,503,905
	Get Right ** EPIC	
6	50 CENT	1,340,409
	Disco Inferno INTERSCOPE	
7	GREEN DAY	1,143,588
	Boulevard of Broken Dreams *** WARNER	
8	EMINEM	797,440
	Mockingbird INTERSCOPE	
9	ROB THOMAS	629,822
	Lonely No More ** ATLANTIC	
10	NELLY FEAT. TIM MCGRAW	608,214
	Over & Over UNIVERSAL	

* First Listen/First View ** AOL Music Live
 † Artist of the Month ** Breaker Artist *** Sessions@AOL
 Source: AOL Music for four weeks ending Feb. 10



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.'

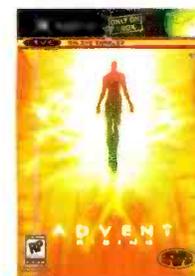


XM Takes Flight

AirTran Airways is the first airline to offer satellite radio as part of its in-flight entertainment. Passengers on select AirTran flights will get free access to XM Satellite Radio programming.

AirTran has three planes outfitted with XM Radio and says it will expand the service to an additional 20 jets by the end of this month, with more installations planned throughout the summer.

To commemorate the rollout, AirTran has decked out more than 20 Boeing 717s with a custom design featuring the XM logo and XM spokesman Elton John. In addition, the airline contributed \$50,000 to the Elton John AIDS Foundation.



'Advent' Of Originals

Emmy Award-winning conductor Mark Watters and Grammy Award-winning mixing engineer Armin Steiner have teamed to create an original soundtrack for the videogame "Advent Rising," under development by Majesco Games. RCA artist Charlotte Martin co-wrote and performed lead vocals and piano for the soundtrack's featured song, "Greater Lights." Other tracks are being recorded by a 70-piece Hollywood union orchestra.

Due this May, the game is the first in a planned trilogy of sci-fi-oriented action/adventure games for Xbox and PC. The soundtrack will be issued on CD to coincide with the game's release.



Classic Radio Rings

Samples from classic radio programs of yesteryear are making their way to a wireless phone near you in the form of unique ringtones and ringbacks.

MediaBay, a marketing company specializing in audiobook and classic-radio distribution, has announced plans to license its catalog of more than 50,000 hours of radio programs for wireless use. Expected are clips from such memorable shows as "Dimension X," "Duffy's Tavern," "The Great Gildersleeve," "The Green Hornet," "Lights Out" and "Sorry, Wrong Number."

NEWTECH

For those who prefer their portable entertainment up close and personal, Oriscap'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 Oriscap 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 54-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 Oriscap also plans to market it for stationary use in Internet cafes and videogame arcades.

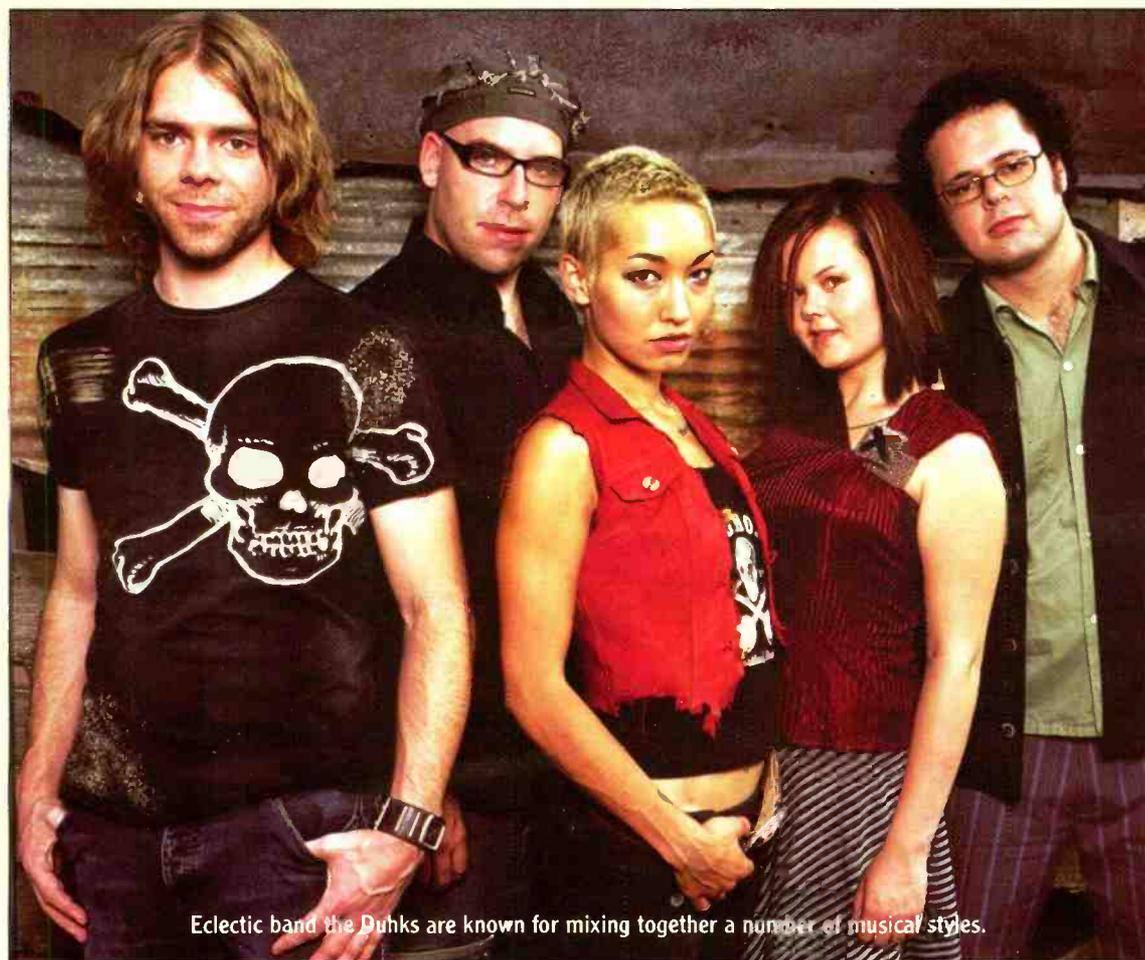
Current models are available for about \$500. Pricing for the new model is not yet available. ANTONY BRUNO

Videogame 'Max Payne' equals pleasure for Finnish rock act Poets of the Fall



Domenic Carosa of Destra sees growth of online music sales as a long-term plan

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



Eclectic band the Duhks are known for mixing together a number of musical styles.

Canadian Duhks Head South

BY LARRY LeBLANC

TORONTO—The members of Canadian contemporary acoustic group the Duhks are ecstatic about their first U.S. release, their self-titled debut for Sugar Hill Records. The album came out Feb. 8 in North America.

"It was so surreal being in Tower Records in Philadelphia and seeing our CD on the 'must have' rack," exclaims the Duhks' leader, singer/banjo player Leonard Podolak. The Winnipeg, Manitoba, band also includes singer Jessica Havey, fiddler Tania Elizabeth, guitarist Jordan McConnell and percussionist Scott Senior.

Durham, N.C.-based Sugar Hill launched the album in the United States with a prerelease awareness campaign that consisted of "The Duhks Are Coming" postcards and stickers to media and retail. This was followed by a radio and retail promotional blitz that began last month. The Duhks (pro-

nounced "ducks") played at the head offices of U.S. retailers Borders Books & Music, Trans World, Musicland and Amazon, and taped performances for the syndicated radio programs "Acoustic Café" and "World Café."

"We've done a lot to put our ducks in a row for this release," Sugar Hill marketing manager Holly Lowman jokes.

Sugar Hill, which is part of Welk Music Group, is distributed in Canada by Montreal-based Fusion III Distribution.

The Duhks are also featured on "Beautiful Dreamer: The Songs of Stephen Foster," which just won a Grammy Award for best traditional folk album. The 2004 set, the debut release from American Roots Publishing and Emergent Music Marketing, includes appearances by Mavis Staples, John Prine, Beth Nielsen Chapman and Alison Krauss with Yo-Yo Ma, Edgar Meyer
(Continued on page 52)

Spanish Biz, Government United Against Piracy

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)—piracy is almost entirely 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

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 dig-

ital, 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

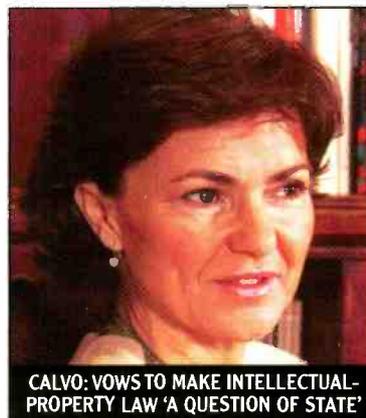
a big impact," he says.

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' right 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."



CALVO: VOWS TO MAKE INTELLECTUAL-PROPERTY LAW 'A QUESTION OF STATE'



GUISASOLA: 'THIS IS A MOMENT OF NATIONAL EMERGENCY'

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

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



Main table with columns for JAPAN, UNITED KINGDOM, FRANCE, GERMANY, CANADA, ITALY, SPAIN, AUSTRALIA, THE NETHERLANDS, SWEDEN, NORWAY, and SWITZERLAND. Each column contains charts for Singles and Albums with artist names, song titles, and chart positions.

AUSTRIA
SINGLES
1 DAS KLEINE KROKODIL SCHNAPPI
2 CHIPZ IN BLACK (WHO YOU GONNA CALL)
3 NUMB/ENCORE
ALBUMS
1 GREEN DAY
2 SOHNE MANNHEIMS
3 AUSTRIA FOR ASIA

BELGIUM/FLANDERS
SINGLES
1 GEEF EENTEKEN
2 DAS KLEINE KROKODIL SCHNAPPI
3 GIRL
ALBUMS
1 U2
2 ANOUK
3 MONZA

Billboard EUROCHARTS
SINGLES SALES
1 LIKE TOY SOLDIERS
2 NUMB/ENCORE
3 DAS KLEINE KROKODIL SCHNAPPI
ALBUM SALES
1 GREEN DAY
2 U2
3 MICHAEL BUBLE

DENMARK
SINGLES
1 HVOR SMA VI ER
2 WHAT YOU WAITING FOR?
3 DROP IT LIKE IT'S HOT
ALBUMS
1 BIKSTOK ROGSYSTEM
2 BIG FAT SNAKE
3 KATIE MELUA

PORTUGAL
ALBUMS
1 HUMANOS
2 SEAL
3 KEANE
4 ROBERTO CARLOS
5 BLUE

SINGLES SALES (continued)
7 GALVANIZE
8 ET PUIS LA TERRE
9 CALL ON ME
10 JE VIENS DU SUD
11 WOODEN HEART
12 UNWENN EIN LIED

IRELAND
SINGLES
1 ALMOST HERE
2 POISON/I BELIEVE
3 NUMB/ENCORE
ALBUMS
1 THE KILLERS
2 DAMIEN RICE
3 GREEN DAY

FINLAND
SINGLES
1 TAIVAS IYO TULTA
2 DARK SIDE UNTIL YOU'RE MINE
3 BRIGHT SIDE - ABOUT MY SORROW
ALBUMS
1 POETS OF THE FALL
2 ELLA & ALEKSI

ALBUM SALES (continued)
4 MICHAEL BUBLE
5 KEANE
6 THE CHEMICAL BROTHERS
7 MAROON 5
8 SOHNE MANNHEIMS

HUNGARY
SINGLES
1 A KORBEN
2 FEMME LIKE U
3 BACK FOR MY LIFE
ALBUMS
1 IRIGY HONALJIRIGY
2 ZSEDENYI ADRIENN

POLAND
ALBUMS
1 KRZYSZTOF KILJANSKI
2 VARIOUS ARTISTS
3 VARIOUS ARTISTS
4 PAT METHENY GROUP

RADIO AIRPLAY
1 BOULEVARD OF BROKEN DREAMS
2 SHE WILL BE LOVED
3 WHAT YOU WAITING FOR?
4 UNWRITTEN

COMMON CURRENCY
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

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.'

'Signs of Life,' produced by the band, is released in Finland by Play-ground Music Scandinavia.



ATHLETE: FIRST-WEEK U.K. SALES OF 83,370

JUST KAAS: Since her debut in 1987, chanteuse Patricia Kaas has been a fixture atop the French charts with her seven studio albums.

In contrast, the band's sophomore set, 'Tourist,' raced straight to No. 1 in Britain last week with first-week sales of 83,370 units, according to the Official U.K. Charts Co.

Last week, her fourth live album, 'Toute la Musique' (Columbia), debuted at No. 10 on the SNEP chart.

The difference this time around, Parlophone product manager Katherine Parrott says, was the early delivery of a hit radio and commercial single, 'Wires,' and strong press and online campaigns.

NEW WAY, BOSÉ: Miguel Bosé is an established Spanish singer/actor with a famous upbringing: His late father was legendary Spanish torero Luis Miguel Dominguín;

Global Pulse logo and photo of Tom Ferguson, Editor.

Parrott says the single and album have already reached 'an awful lot of people who didn't know them before.'

An international release date for 'Tourist' is being determined; the album will come out on EMI in Europe and Astralwerks in the United States. BOULEVARD OF BROKEN DREAMS...

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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 WHV'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 Haw 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 (\$20) to executive-producer credits and lunches (\$1,000).

Your fans, Stevens said, "can become your business team."

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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 MCBRIDE
CEO, Nettwerk Productions



Hear from the master manager and promoter of such acts as Avril Lavigne, Sarah McLachlan, Barenaked Ladies, Dido and Coldplay

DAVID GOLDBERG
VP & GM, Music, Yahoo!



Yahoo's Music GM discusses the company's vision to help music fans connect with artists and discover new music through a variety of interactive mediums

MIKE CONTE
General Manager, MSN Music



MusicAlly's Paul Brindley chats with MSN's Mike Conte about the company's efforts in the music space.

PANELISTS

- CRAIG PALMER** President & CEO, Gracenote
- BRAD DUEA** President, Napster
- JEFFREY BRONIKOWSKI** VP, Bus. Dev., eLabs, Universal Music Group
- TED COHEN** SVP, Digital Development & Distribution, EM Music
- THOMAS GEWECKE** SVP, Digital Business Group, Sony BMG
- MIKE GAUMOND** VP & General Manager, Motorola Media Solutions
- BRIAN GARRITY** Senior Editor, Billboard
- SHAHID KHAN** Managing Director, BearingPoint
- DAVID KUSEK** VP, Berne Media, Berklee College of Music
- GERD LEONHARD** Founder & CEO, ThinkAndLink.biz
- PHIL CORWIN** Partner, Butera & Andrews
- MARTIN J. ELGISON** Partner, Intellectual Property, Alsop & Eird
- MARK LEVY** Vice President, Content, InfoSpace Mobile
- STEVE MARKS** General Counsel, RIAA
- JONATHAN POTTER** Executive Director, Digital Media Association
- ROBERT ACKER** VP, RealPlayer & Music Services, Real Networks
- GARY COHEN** President, MusicNow
- PETER DIEMER** VP Sales & Marketing, MusicCopy.com
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- PAUL BRINDLEY** Managing Director, MusicAlly

PANELS ON CUTTING-EDGE TOPICS

THE STATE OF THE DIGITAL UNION

The Outlook for Online & Mobile Music Markets

LAWYERS, GEEKS & MONEY:

The Clash Between Technology & Copyright Law

THE ONLINE MUSIC MARKET:

Competition, Business Models & Courting Consumers in a Crowded Market

THE MOBILE MUSIC MARKET:

What Does the Future Hold for this Booming Market?

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Classical act the 5 Browns ride TV shows to No. 1 on Heatseekers



Photo: Debra MacFarlane

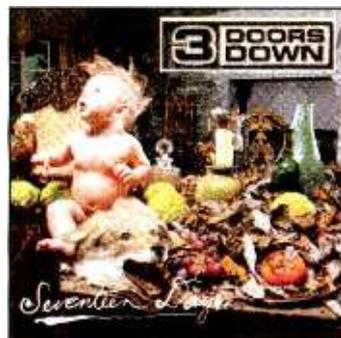
In Singles Minded: Alan Jackson adds to country's somber tone



SALES / AIRPLAY / TRENDS / ANALYSIS

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 231,000 copies, 3 Doors' new "Seventeen Days" beats its own previous best week by 2,000 units and leads chart runner-up **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 3DD played the inaugural ball thrown by the Recording Industry Assn. of America.

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



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 3DD'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 1.4 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."

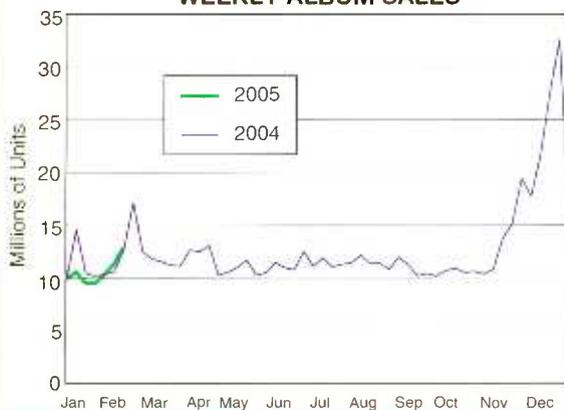
Although this issue's album volume stands 2.6% ahead of that sold last year when Chesney reigned, the current top 10 is lighter than that frame's by 35%, with each of the first

(Continued on page 60)

Market Watch

A Weekly National Music Sales Report

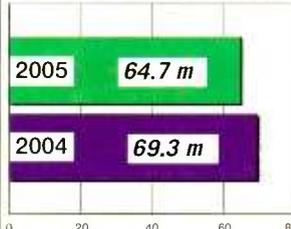
WEEKLY ALBUM SALES



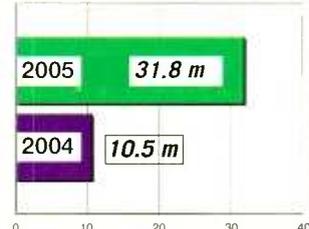
WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	13,033,000	95,000	5,653,000
Last Week	11,439,000	78,000	5,538,000
Change	↗ 13.9%	↗ 21.8%	↘ 2.1%
This Week 2004	12,707,000	164,000	1,975,000
Change	↘ 2.6%	↘ 42.1%	↘ 180.4%

YEAR-TO-DATE ALBUM SALES (mil.)



YEAR-TO-DATE DIGITAL TRACK SALES (mil.)



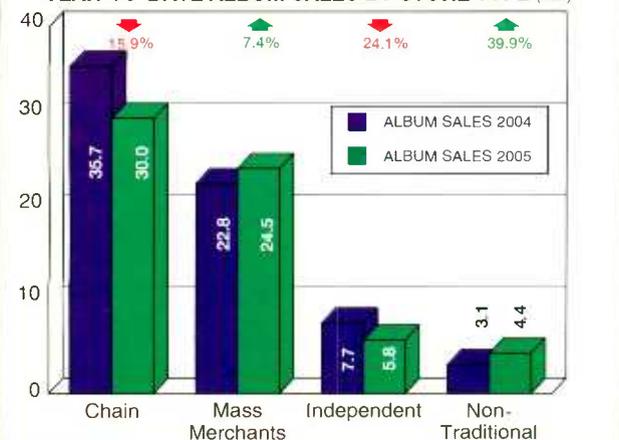
YEAR-TO-DATE OVERALL UNIT SALES

	2004	2005	Change
Total	82,948,000	91,404,000	↘ 10.2%
Albums	69,335,000	64,736,000	↘ 6.6%
Store Singles	957,000	488,000	↘ 49.0%
Digital Tracks	10,540,000	31,833,000	↘ 148.4%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2004	2005	Change
CD	67,226,000	62,793,000	↘ 6.6%
Cassette	1,550,000	468,000	↘ 69.8%
Other	559,000	1,475,000	↘ 163.9%

YEAR-TO-DATE ALBUM SALES BY STORE TYPE (mil.)



For week ending 2/13/05. Rounded figures.

Compiled from a national sample of retail store and rack sales reports collected and provided by



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 "U 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/Hip-Hop Albums, "Gemini" bounds 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. 56. In April 2004, the "Come Fly With Me" CD flew to No. 55.

Chart Beat

By Fred Bronson
fbronson@billboard.com



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 Rhythmic Top 40, giving **Mariah Carey** her 15th 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 Rhythmic 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.

ODE 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 10 hit on his own since October 1996, when "That Girl's Been Spyn' On Me" worked its way to No. 4.

In May 2001, Dean spent one week in pole position as a featured artist with **Alison Krauss** on **Kenny Rogers'** "Buy Me a Rose."

Ironically, Dean's eight-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."

Billboard THE BILLBOARD 200

Sales data compiled by
Nielsen
SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
														1
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1										
				3 DOORS DOWN	Seventeen Days	1	67	69	17		ROD STEWART ▲	Stardust... The Great American Songbook Vol. III	1	
				THE GAME	The Documentary	1	38	36	9		2PAC ▲	Loyal To The Game	1	
				GREEN DAY ▲ ²	American Idiot	1	54	50	31		LOS LONELY BOYS ▲	Los Lonely Boys	9	
				BRIAN MCKNIGHT	Gemini	4	52	47	30		K-CI & JOJO	All My Life: Their Greatest Hits	52	
				VARIOUS ARTISTS	Totally Country Vol. 4	5	64	67	16		ASHLEE SIMPSON ▲ ³	Autobiography	1	
				JOHN LEGEND ▲	Get Lifted	4	55	50	44		JOSH GROBAN ▲ ⁴	Closer	1	
				MICHAEL BUBLE	It's Time	7	56	49	46		KENNY CHESNEY ▲ ³	When The Sun Goes Down	1	
				KENNY CHESNEY	Be As You Are: Songs From An Old Blue Chair	1	57	59	53		CREED ▲	Greatest Hits	15	
				TINA TURNER	All The Best	2	58	46	—		AVRIL LAVIGNE ▲ ²	Under My Skin	1	
				USHER ▲ ⁸	Confessions	1	59	53	52		RAY CHARLES	Ray: More Music From (Soundtrack)	46	
				EMINEM ▲ ⁴	Encore	1	60	37	10		BRAD PAISLEY ▲ ²	Mud On The Tires	8	
				LEE ANN WOMACK	There's More Where That Came From	12	61	NEW	1		BRIGHT EYES	I'm Wide Awake, It's Morning	10	
				KELLY CLARKSON ▲	Breakaway	3	62	56	54		TRACY BYRD	Greatest Hits	61	
				VARIOUS ARTISTS	Grammy Nominees 2005	8	63	34	—		SIMPLE PLAN ▲	Still Not Getting Any...	3	
				GREATEST GAINER								GRUPO MONTEZ DE DURANGO	Y Sigue La Mata Dando	34
				RAY CHARLES ▲ ³	Genius Loves Company	2	64	41	29		VARIOUS ARTISTS	WOW Gospel 2005	29	
				FANTASIA ▲	Free Yourself	8	65	88	86		BLACK EYED PEAS ▲ ²	Elephunk	14	
				LIL JON & THE EAST SIDE BOYZ ▲ ²	Crunk Juice	3	66	71	71		RYAN CABRERA ●	Take It All Away	8	
				RAY CHARLES ▲	Ray (Soundtrack)	9	67	47	40		ASHANTI ▲	Concrete Rose	7	
				SHANIA TWAIN ▲ ³	Greatest Hits	2	68	57	56		CROSSFADE ●	Crossfade	56	
				RASCAL FLATTS ▲	Feels Like Today	1	69	NEW	1		KRAYZIE BONE	Gemini: Good Vs. Evil	69	
				CIARA ▲	Goodies	3	70	63	62		DADDY YANKEE ●	Barrio Fino	52	
				MAROONS ▲ ³	Songs About Jane	6	71	98	104		QUEEN LATIFAH ●	The Dana Owens Album	16	
				DESTINY'S CHILD ▲ ³	Destiny Fulfilled	2	72	81	84		NORAH JONES ▲ ⁴	Feels Like Home	1	
				VARIOUS ARTISTS ▲ ³	Now 17	1	73	82	88		MARTINA MCBRIDE ▲	Martina	7	
				GWEN STEFANI ▲	Love. Angel. Music. Baby.	7	74	79	70		VELVET REVOLVER ▲	Contraband	1	
				GRETCHEN WILSON ▲ ³	Here For The Party	2	75	107	100		ANDREA BOCELLI	Andrea	16	
				THE KILLERS ▲	Hot Fuss	14	76	78	61		ALISON KRAUSS + UNION STATION ●	Lonely Runs Both Ways	29	
				LUDACRIS ▲	The Red Light District	1	77	45	19		GETO BOYS	The Foundation	19	
				MARIO ▲	Turning Point	13	78	70	74		TRICK DADDY ●	Thug Matrimony: Married To The Streets	2	
				NELLY ▲ ²	Suit	1	79	65	92		NAS ●	Street's Disciple	5	
				MOTLEY CRUE	Red, White & Crue	6	80	74	63		SWITCHFOOT ▲ ²	The Beautiful Letdown	16	
				SOUNDTRACK ●	The Phantom Of The Opera	16	81	72	77		VARIOUS ARTISTS	WOW Hits 2005	39	
				JESSE MCCARTNEY	Beautiful Soul	32	82	76	95		CHRIS BOTTI	When I Fall In Love	37	
				U2 ▲ ³	How To Dismantle An Atomic Bomb	1	83	69	55		LINDSAY LOHAN ▲	Speak	4	
				SNOOP DOGG ▲	R&G (Rhythm & Gangsta): The Masterpiece	6	84	73	64		GOOD CHARLOTTE ▲	The Chronicles Of Life And Death	3	
				TOBY KEITH ▲ ²	Greatest Hits 2	3	85	90	103		JOSS STONE ●	Mind Body & Soul	11	
				JAY-Z/LINKIN PARK	MTV Ultimate Mash-Ups Presents: Collision Course	1	86	111	107		KENNY G ●	At Last... The Duets Album	40	
				GEORGE STRAIT ▲ ⁵	50 Number Ones	1	87	75	58		KORN ●	Greatest Hits Vol. I	4	
				TIM MCGRAW ▲ ³	Live Like You Were Dying	1	88	80	78		PAPA ROACH	Getting Away With Murder	17	
				LEANN RIMES	This Woman	3	89	66	41		NAT KING COLE	The World Of Nat King Cole	41	
				T.I. ●	Urban Legend	7	90	105	57		CHICAGO	Love Songs	57	
				JOHN MAYER ▲ ²	Heavier Things	1	91	62	45		SOUNDTRACK	Coach Carter	25	
				SOUNDTRACK ●	Garden State	20	92	55	15		BRIGHT EYES	Digital Ash In A Digital Urn	15	
				BIG & RICH ▲ ²	Horse Of A Different Color	6	93	77	72		MY CHEMICAL ROMANCE	Three Cheers For Sweet Revenge	48	
				PACESETTER								CONJUNTO PRIMAVERA	Hoy Como Ayer	58
				KEANE ●	Hopes And Fears	45	94	58	—		KEITH URBAN ▲	Be Here	3	
				GUNS N' ROSES ▲	Greatest Hits	3	95	103	94		BREAKING BENJAMIN ●	We Are Not Alone	20	
				ALICIA KEYS ▲ ³	The Diary Of Alicia Keys	1	96	83	82		SOUNDTRACK	One Tree Hill	51	
				VARIOUS ARTISTS	Fired Up! 2	48	97	109	51		BEE GEES	Number Ones	23	
							98	85	65		KANYE WEST ▲ ²	The College Dropout	2	

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	84	68	15	MODEST MOUSE ▲	Good News For People Who Love Bad News	18	151	119	115	14	FABOLOUS ●	Real Talk	6
101	40	—	1	DO OR DIE	D.O.D.	40	152	102	79	3	BLAINE LARSEN	Off To Join The World	79
102	89	73	15	CELINE DION ▲	Miracle	4	153	147	137	23	ALAN JACKSON ▲	What I Do	1
103	95	90	7	SOUNDTRACK	The Phantom Of The Opera (Special Edition)	71	154	134	118	15	EVANESCENCE ●	Anywhere But Home	39
104	51	—	2	UNWRITTEN LAW	Here's To The Mourning	51	155	108	66	3	ANNE MURRAY	All Of Me	66
105	96	87	20	HILARY DUFF ▲	Hilary Duff	2	156	160	172	15	JOSH GRACIN	Josh Gracin	11
106	RE-ENTRY	12	12	SOUNDTRACK	Shark Tale	31	157	136	106	13	PEARL JAM ●	rearviewmirror: Greatest Hits 1991-2003	16
107	91	83	14	BRITNEY SPEARS ▲	Greatest Hits: My Prerogative	4	158	123	136	33	LIL WAYNE ●	Tha Carter	5
108	106	102	7	JET ▲	Get Born	26	159	148	124	23	CHELLE ●	This Type Of Thinking (Could Do Us In)	8
109	97	110	12	EVANESCENCE ▲ ⁶	Fallen	3	160	173	153	31	JIMMY BUFFETT ▲	License To Chill	1
110	92	76	14	JOJO ▲	JoJo	4	161	113	105	14	JA RULE ●	R.U.L.E.	7
111	104	97	17	BROOKS & DUNN ●	The Greatest Hits Collection II	7	162	162	170	24	JILL SCOTT ●	Beautifully Human: Words And Sounds Vol. 2	3
112	99	98	7	LINKIN PARK ▲ ⁴	Meteora	1	163	125	117	24	YOUNG BUCK ▲	Straight Outta Ca\$hville	3
113	86	85	10	CAM'RON ●	Purple Haze	20	164	RE-ENTRY	15	15	JUANES △	Mi Sangre	33
114	93	91	22	NELLY ▲	Sweat	2	165	163	143	15	A PERFECT CIRCLE ●	eMOTIVE	2
115	110	108	45	SHINEDOWN ●	Leave A Whisper	53	166	186	186	38	MONTGOMERY GENTRY ●	You Do Your Thing	10
116	87	101	14	BEYONCE ▲ ⁴	Dangerously In Love	1	167	143	116	13	NEIL YOUNG	Greatest Hits	27
117	130	121	36	ROD STEWART ▲ ²	As Time Goes By ... The Great American Songbook Vol. II	2	168	157	148	22	BOWLING FOR SOUP	A Hangover You Don't Deserve	37
118	NEW	1	1	VARIOUS ARTISTS	Universal Smash Hits 3	118	169	174	177	71	NICKELBACK ▲ ²	The Long Road	6
119	94	89	8	VARIOUS ARTISTS	The Source Presents Hip-Hop Hits Volume 9	75	170	133	169	11	GERALD LEVERT	Do I Speak For The World	29
120	151	144	3	ELVIS PRESLEY	Love, Elvis	120	171	RE-ENTRY	12	12	LORETTA LYNN	Van Lear Rose	24
121	131	145	40	CASTING CROWNS ▲	Casting Crowns	59	172	NEW	1	1	MANNHEIM STEAMROLLER	Romantic Themes	172
122	NEW	1	1	THE 5 BROWNS	The 5 Browns	122	173	158	180	9	LYFE JENNINGS	Lyfe 268-192	158
123	112	113	12	RUBEN STUDDARD	I Need An Angel	20	174	177	163	5	MADELEINE PEYROUX	Careless Love	124
124	101	96	4	CHINGY ●	Powerballin'	10	175	150	147	18	SUM 41	Chuck	10
125	114	109	15	VARIOUS ARTISTS ▲ ³	Now 16	1	176	141	128	26	MARILYN MANSON	Lest We Forget: The Best Of	9
126	61	—	2	JOE COCKER	Heart & Soul	61	77	153	157	38	SLIPKNOT ●	Vol. 3: (The Subliminal Verses)	2
127	126	119	10	THE BEACH BOYS ▲	The Very Best Of The Beach Boys: Sounds Of Summer	16	78	180	191	13	JEREMY CAMP	Restored	45
128	115	112	10	THE USED	In Love And Death	6	79	175	189	40	ALAN JACKSON ▲ ³	Greatest Hits Volume II	19
129	121	114	20	GAVIN DEGRAW ▲	Chariot - Stripped	56	180	149	141	25	SNOW PATROL	Final Straw	91
130	118	131	16	LIL SCRAPPY/TRILLVILLE ●	The King Of Crunk & BME Recordings Present	12	181	176	140	17	JOHN ELLEN CAMP ▲	Words & Music: John Mellencamp's Greatest Hits	13
131	187	—	8	SOUNDTRACK	Shall We Dance?	116	182	146	129	33	LLOYD BANKS ●	The Hunger For More	1
132	156	152	11	HOWIE DAY	Stop All The World Now	46	183	164	126	79	YELLOWCARD ▲	Ocean Avenue	23
133	129	111	47	FRANZ FERDINAND ●	Franz Ferdinand	32	184	NEW	1	1	VARIOUS ARTISTS	VH1 Classic Presents Metal Mania: Stripped!	184
134	132	130	14	SEAL	Best: 1991 - 2004	47	185	189	—	19	ANITA BAKER ●	My Everything	4
135	140	122	42	HOOBASTANK ▲ ²	The Reason	3	186	161	173	8	BONE THUGS-N-HARMONY	Greatest Hits	142
136	159	183	67	SHERYL CROW ▲ ³	The Very Best Of Sheryl Crow	2	187	190	166	37	DEAN MARTIN ●	Dino: The Essential Dean Martin	28
137	120	132	3	BRONCO/LOS BUKIS	Cronica De Dos Grandes: Recuerdos Con Amor	120	188	122	162	26	MICHAEL JACKSON ●	Number Ones	13
138	167	176	16	MICHAEL McDONALD ●	Motown Two	9	189	NEW	1	1	EISLEY	Room Noises	189
139	142	127	24	MUSE	Absolution	107	190	188	167	33	LENNY KRAVITZ ●	Baptism	14
140	166	168	4	SUGARLAND	Twice The Speed Of Life	140	191	181	158	28	THE POSTAL SERVICE	Give Up	114
141	124	125	22	ANTHONY HAMILTON ▲	Comin' From Where I'm From	33	192	172	165	21	PITBULL	M.I.A.M.I. (Money Is A Major Issue)	14
142	100	49	7	ANI DIFRANCO	Knuckle Down	49	193	116	59	3	THE CHEMICAL BROTHERS	Push The Button	59
143	145	179	33	MAROONS ●	1.22.03.Acoustic (EP)	42	194	184	175	12	INTERPOL	Antics	15
144	135	123	18	BLAKE SHELTON	Blake Shelton's Barn & Grill	20	195	198	164	8	HAWTHORNE HEIGHTS	The Silence In Black And White	120
145	137	120	17	JIMMY EAT WORLD	Futures	6	196	178	156	40	SOUNDTRACK ●	Shrek 2	8
146	127	142	33	AKON ●	Trouble	38	197	200	188	26	TERRI CLARK ●	Greatest Hits 1994-2004	14
147	138	135	7	THREE DAYS GRACE ▲	Three Days Grace	69	98	185	146	28	SOUNDTRACK ●	The Princess Diaries 2: Royal Engagement	15
148	152	138	25	THE ROLLING STONES	The Best Of The Rolling Stones: Jump Back '71-'93	30	199	170	178	15	YING YANG TWINS	My Brother & Me	12
149	154	133	11	JOSH GROBAN	Live At The Greek	24	200	165	184	4	VARIOUS ARTISTS	Chosen Few: El Documental	129
150	194	171	12	SOUNDTRACK	Blue Collar Comedy Tour Rides Again	50							

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbols indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS	It's Time	7
2	2	THE 5 BROWNS RCA RED SEAL 66007/BMG CLASSICS [M]	The 5 Browns	122
3	3	TINA TURNER CAPITOL 63536	All The Best	9
4	4	VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 67287/RLG	Totally Country Vol. 4	5
5	3	GREEN DAY ▲ ² REPRISE 48777/WARNER BROS	American Idiot	3
6	4	SOUNDTRACK ● FOX/EPIC 92843/SONY MUSIC	Garden State	43
7	1	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC	The Phantom Of The Opera (Special Edition)	103
8	5	U2 ▲ ³ INTERSCOPE 003613	How To Dismantle An Atomic Bomb	34
9	17	THE ACADEMY IS... FUELED BY RAMEN 071 [M]	Almost Here	-
10	17	RAY CHARLES ▲ WMG SOUNDTRACKS/ATLANTIC 76540/RHINO	Ray (Soundtrack)	18
11	10	RAY CHARLES ▲ ³ HEAR 2248/CONCORD	Genius Loves Company	15
12	2	BRIGHT EYES SADDLE CREEK 0072*	I'm Wide Awake, It's Morning	60
13	3	3 DOORS DOWN REPUBLIC/UNIVERSAL 004018/UMRG	Seventeen Days	1
14	1	JOHN MAYER ▲ ² AWARE/COLUMBIA 86185/SONY MUSIC	Heavier Things	42
15	1	MAROONS ▲ ² OCTONE/J 50001*BMG [M]	Songs About Jane	22
16	7	EISLEY REPRISE 48990/WARNER BROS. [M]	Room Noises	189
17	15	EMINEM ▲ ⁴ SHADY/AFTERMATH 003771*/INTERSCOPE	Encore	11
18	13	MADELEINE PEYROUX ROUNDER 613192 [M]	Careless Love	174
19	14	THE KILLERS ▲ ISLAND 002468*/JMJMG	Hot Fuss	27
20	2	PARIS COMBO ORG 8483/KOCH	Motifs	-
21	1	KEANE ● INTERSCOPE 002507 [M]	Hopes And Fears	45
22	19	NORAH JONES ▲ ⁹ BLUE NOTE 32088* [M]	Come Away With Me	-
23	12	TIM MCGRAW ▲ ³ CURB 78858	Live Like You Were Dying	39
24	6	KENNY CHESNEY BNA 61530/RLG	Be As You Are: Songs From An Old Blue Chair	8
25	20	ALISON KRAUSS + UNION STATION ● ROUNDER 610525	Lonely Runs Both Ways	76

Billboard TOP SOUNDTRACKS™

Sales data compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	RAY (RAY CHARLES) ▲	WMG SOUNDTRACKS/ATLANTIC 76540/RHINO
2	2	THE PHANTOM OF THE OPERA	REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC
3	3	GARDEN STATE ●	FOX/EPIC 92843/SONY MUSIC
4	4	RAY: MORE MUSIC FROM (RAY CHARLES)	WMG SOUNDTRACKS/ATLANTIC/RHINO
5	5	COACH CARTER	CAPITOL 63164*
6	7	ONE TREE HILL	WARNER SUNSET/MAVERICK 48981/WARNER BROS
7	6	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	REALLY USEFUL/SONY CLASSICAL 93522/SONY MUSIC
8	20	SHARK TALE	DREAMWORKS/GEFFEN 003468/INTERSCOPE
9	10	SHALL WE DANCE?	CASABLANCA/UNIVERSAL 003494/UMRG
10	12	BLUE COLLAR COMEDY TOUR RIDES AGAIN	JACK/WARNER BROS. (NASHVILLE) 48930/WRN
11	8	SHREK 2 ●	GEFFEN/DREAMWORKS 002557/INTERSCOPE
12	9	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT ●	WALT DISNEY 861099
13	11	DE-LOVELY	COLUMBIA 90640/SONY MUSIC
14	14	HITCH	COLUMBIA 93667/SONY MUSIC
15	14	NAPOLEON DYNAMITE	LAKESHORE 33810
16	13	THE SPONGEBOB SQUAREPANTS MOVIE	NICK 48888/SIRE
17	17	O BROTHER, WHERE ART THOU? ▲¹	LOST HIGHWAY/MERCURY 170069/DJMG
18	16	DORA THE EXPLORER	NICK 64435/BMG STRATEGIC MARKETING GROUP
19	19	50 FIRST DATES	MAVERICK 48675/WARNER BROS
20	25	BLUE COLLAR COMEDY TOUR: THE MOVIE ●	WARNER BROS. (NASHVILLE) 48424/WRN
21	21	A CINDERELLA STORY ●	HOLLYWOOD 162453
22	15	THE LIFE AQUATIC WITH STEVE ZISSOU	HOLLYWOOD 162494
23	18	BEYOND THE SEA (KEVIN SPACEY)	ATCD 78444/RHINO
24	24	THE NOTEBOOK	NEW LINE 39031
25	25	13 GOING ON 30	HOLLYWOOD 162454

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

2Pac 50	Cam'ron 113	Eminem 11	JoJo 110	Marilyn Manson 176	Pitbull 192	The Princess Diaries 2: Royal Engagement 198	Chosen Few: El Documental 200
3 Doors Down 1	Casting Crowns 121	Evanescence 109, 154	Norah Jones 72	Mario 29	The Postal Service 191	Shall We Dance? 131	Fired Up! 2 48
The 5 Browns 122	Ray Charles 15, 18, 58	Fabulous 151	Juanes 164	Maroon 5 22, 143	Elvis Presley 120	Shark Tale 106	Grammy Nominees 2005 14
Akon 146	The Chemical Brothers 193	Fantasia 16	K-Ci & JoJo 52	Dean Martin 187	Queen Latifah 71	Shrek 2 196	Now 16 125
Ashanti 67	Kenny Chesney 8, 55	Franz Ferdinand 133	Keane 45	John Mayer 42	Rascal Flatts 20	Shrek 2 196	Now 17 24
Anita Baker 185	Chevelle 159	Kenny G 86	Toby Keith 36	Martina McBride 73	LeAnn Rimes 40	Shrek 2 196	The Source Presents Hip-Hop Hits Volume 9 119
Lloyd Banks 182	Chicago 90	The Game 2	Alicia Keys 47	Jesse McCartney 33	LeAnn Rimes 40	Shrek 2 196	Total Country Vol. 4 5
The Beach Boys 127	Chingy 124	Geto Boys 77	The Killers 27	Michael McDonald 138	The Rolling Stones 148	Shrek 2 196	Universal Smash Hits 3 118
Bee Gees 98	Ciara 21	Good Charlotte 84	Korn 87	Tim McGraw 39	Seal 134	Shrek 2 196	VH-1 Classic Presents Metal Mania: Stripped! 184
Beyonce 116	Kelly Clarkson 13	Good Charlotte 84	Korn 87	Brian McKnight 4	Blake Shelton 144	Shrek 2 196	WOW Gospel 2005 64
Big & Rich 44	Terri Clark 197	Green Day 3	Blaine Larsen 152	John Mellencamp 181	Shinedown 115	Shrek 2 196	WOW Hits 2005 81
Black Eyed Peas 65	Joe Cocker 89	Josh Groban 54, 149	Avril Lavigne 57	Modest Mouse 100	Simple Plan 62	Shrek 2 196	Velvet Revolver 74
Andrea Bocelli 75	Nat King Cole 86	Guns N' Roses 46	John Legend 6	Grupo Montez De Durango 63	Ashlee Simpson 53	Shrek 2 196	Yellowcard 183
Bone Thugs-N-Harmony 186	Conjunto Primavera 94	Anthony Hamilton 141	Gerald Levert 170	Montgomery Gentry 166	Snoop Dogg 35	Shrek 2 196	Young Buck 163
Chris Botti 82	Creed 56	Hawthorne Heights 195	Lil Jon & The East Side Boyz 17	Mötley Crüe 31	Snow Patrol 180	Shrek 2 196	
Bowling For Soup 168	Crossfade 68	Hoobastank 135	Lil Scrappy/Triiiville 130	Anne Murray 155	SOUNDTRACK	Shrek 2 196	
Breaking Benjamin 96	Sheryl Crow 136	Interpol 194	Lil Wayne 158	Muse 139	Blue Collar Comedy Tour Rides Again 150	Shrek 2 196	
Bright Eyes 60, 92	Daddy Yankee 70	Alan Jackson 153, 179	Linkin Park 112	My Chemical Romance 93	Coach Carter 91	Shrek 2 196	
Bronco/Los Bukis 137	Howie Day 132	Michael Jackson 188	Lindsay Lohan 83	Nas 79	Garden State 43	Shrek 2 196	
Brooks & Dunn 111	Gavin DeGraw 129	Ja Rule 161	Los Lonely Boys 51	Nelly 30, 114	One Tree Hill 97	Shrek 2 196	
Michael Buble 160	Destiny's Child 23	Jay-Z/Linkin Park 37	Ludacris 28	Nickelback 169	The Phantom Of The Opera 32	Shrek 2 196	
Jimmy Buffett 160	Ani DiFranco 142	Lyle Jennings 173	Hilary Duff 105	Brad Paisley 59	A Perfect Circle 165	Shrek 2 196	
Tracy Byrd 61	Celine Dion 102	Jet 108	Eisley 189	Papa Roach 88	Madeline Peyroux 174	Shrek 2 196	
Ryan Cabrera 66	Do Or Die 101	Mannheim Steamroller 172		Pearl Jam 157		Shrek 2 196	
Jeremy Camp 178	Hilary Duff 105			A Perfect Circle 165		Shrek 2 196	

Over The Counter

Continued from page 57

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 arrival 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. 8 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 a 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 face time 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 trophies 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 a battle to lead next issue's Billboard 200.

Chart watchers project the



former will double its sales to edge out "Genius," which seems on course to triple this week's tally. Both could touch 240,000, 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 **Mötley Crüe** 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 kicked in prior to the awards show, with a 73% increase for "Genius" earning the big chart's Greatest Gainer. Green Day bullets at No. 3 (up 20%), and West rides 128-99 (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** (105-90, up 45%), **Rod Stewart** (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 ballad 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).

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).

1, 2 STEP (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noonlight Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 4; RBH 11

1, 2 STEP (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noonlight Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 4; RBH 11

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ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenniferere, BMI/Hard Workin Black Folks, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 85; RBH 95

ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenniferere, BMI/Hard Workin Black Folks, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 85; RBH 95

ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenniferere, BMI/Hard Workin Black Folks, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 85; RBH 95

ENCORE (Eight Mile Style, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jenniferere, BMI/Hard Workin Black Folks, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 85; RBH 95

JERSEY SHORE Music, BMI) H100 89

JERSEY SHORE Music, BMI) H100 89

JERSEY SHORE Music, BMI) H100 89

JERSEY SHORE Music, BMI) H100 89

NOTHIN' BUT COWBOY BOOTS (Wrensong, ASCAP/Lugraccia, ASCAP/Mosaic Music, BMI/Hold Jack, BMI) CS 40

NOTHIN' BUT COWBOY BOOTS (Wrensong, ASCAP/Lugraccia, ASCAP/Mosaic Music, BMI/Hold Jack, BMI) CS 40

NOTHIN' BUT COWBOY BOOTS (Wrensong, ASCAP/Lugraccia, ASCAP/Mosaic Music, BMI/Hold Jack, BMI) CS 40

NOTHIN' BUT COWBOY BOOTS (Wrensong, ASCAP/Lugraccia, ASCAP/Mosaic Music, BMI/Hold Jack, BMI) CS 40

SESAC/Warner, SESAC/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL/WBM, RBH 86

SESAC/Warner, SESAC/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL/WBM, RBH 86

SESAC/Warner, SESAC/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL/WBM, RBH 86

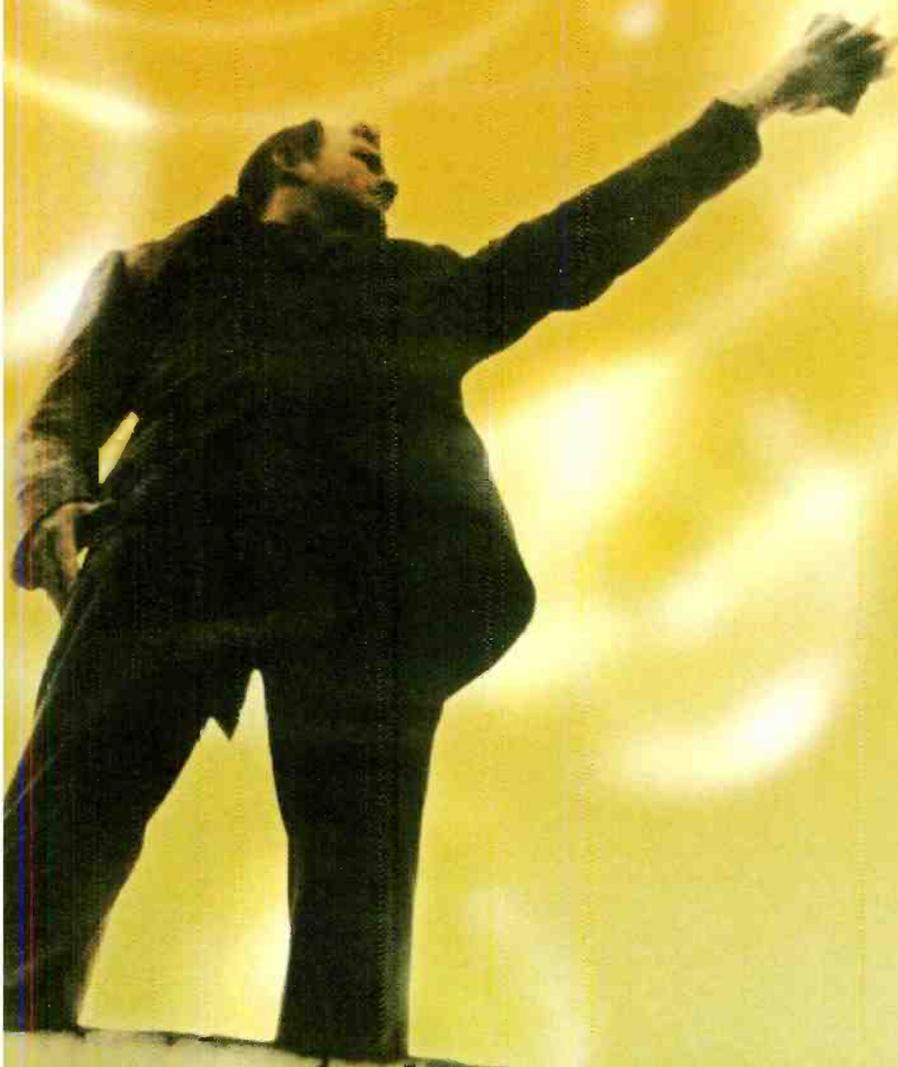
SESAC/Warner, SESAC/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL/WBM, RBH 86

BROADCAST DATA SYSTEMS

Announcing This Month's Recipients of

BDS Certified

SPIN AWARDS



TO EVERY SPIN AWARD WINNER
CONGRATULATIONS

BDS Certified Spin Awards January 2005 Recipients:

500,000 SPINS

The Reason/ **Hoobastank** /ISLAND

400,000 SPINS

Crazy In Love/ **Beyonce** /COLUMBIA/SONY URBAN
Get The Party Started/ **Pink** /LAFACE/ZOMBA
Your Body Is A Wonderland/ **John Mayer** /AWARE/COLUMBIA

300,000 SPINS

One Thing/ **Finger Eleven** /WIND-UP
Goodies/ **Ciara Feat. Petey Pablo** /LAFACE/ZOMBA
She Will Be Loved/ **Maroon 5** /OCTONE/J RECORDS
My Boo/ **Usher And Alicia Keys** /LAFACE/ZOMBA

200,000 SPINS

Drop It Like It's Hot/ **Snoop Dogg Feat. Pharrell** /DOGGYSTYLE/GEFFEN
Over And Over/ **Nelly Feat. Tim McGraw** /DERRY/FO REAL/CURB/UNIVERSAL
Breakaway/ **Kelly Clarkson** /WALT DISNEY
Let Me Love You/ **Mario** /J RECORDS
Lose My Breath/ **Destiny's Child** /COLUMBIA/SONY URBAN
Remember When/ **Alan Jackson** /ARISTA
Turn Me On/ **Kevin Lyttle** /ATLANTIC
Dirt Off Your Shoulder/ **Jay-Z** /ROC-A-FELLA/DEF JAM/IDJMG
You'll Think Of Me/ **Keith Urban** /CAPITOL
Salt Shaker/ **Ying Yang Twins Feat. Lil' Jon & The East Side Boys** /TVT
Faint/ **Linkin Park** /WARNER BROS.
Young/ **Kenny Chesney** /BNA

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
Oye Mi Canto/ **N.O.R.E. Feat. Nina Sky** /ROC-A-FELLA/DEF JAM/IDJMG
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.V.L.A./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
Numb/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
Nomás 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
Disappear/ **Hoobastank** /ISLAND
Only One/ **Yellowcard** /CAPITOL
Bring Em' Out/ **T.I.** /ATLANTIC



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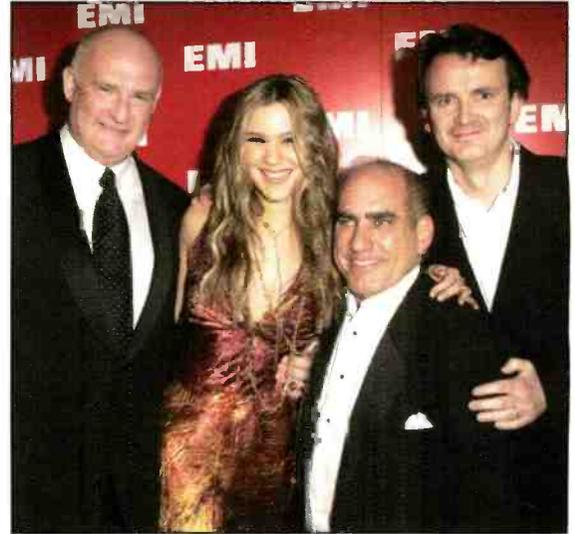
Billboard Goes To The Grammys



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)



Tim McGraw, left, and Gretchen Wilson flank Dickey Betts and members of Lynyrd Skynyrd during a tribute to Southern rock. (Photo: Michael Caulfield/WireImage.com)



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



Concord and Starbucks execs 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.



Alicia Keys accepts one of the four trophies she collected during the night. (Photo: Michael Caulfield/WireImage.com)



Loretta Lynn and Jack White collaborated on the country album of the year, "Van Lear Rose." (Photo: Michael Caulfield/WireImage.com)



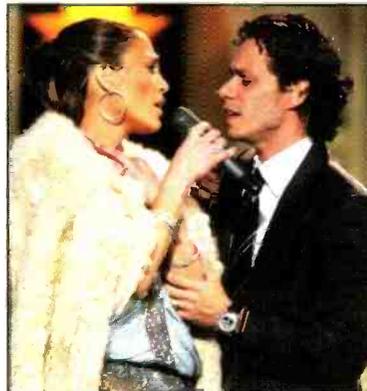
Relaxing at Warner Music Group's after-party are Faith Hill; her husband, Grammy winner Tim McGraw; Keith Urban; Grammy winners Mike Dirnt and Billie Joe Armstrong from Green Day; "American Idiot" producer Rob Cavallo; Armstrong's wife, Adrienne Nesser; Warner Music Group chairman/CEO Edgar Bronfman Jr.; and Warner Bros. Records chairman/CEO Tom Whalley.



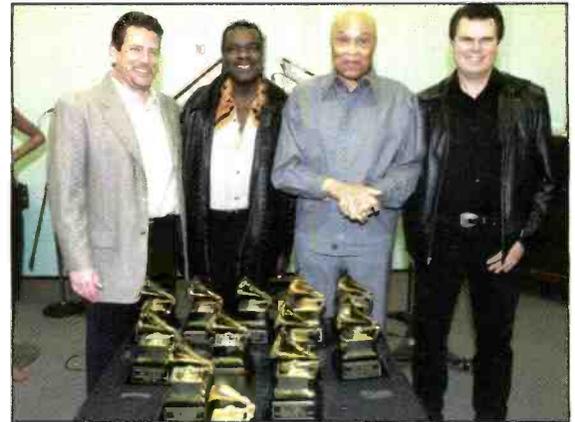
Alison Krauss, Green Day's Billie Joe Armstrong and Norah Jones were just a few of the artists who participated in a tribute for tsunami relief. The performers sang the Beatles' "Across the Universe," which was immediately available for download on iTunes. (Photo: Michael Caulfield/WireImage.com)



A snappily attired Adam Levine accepted the best new artist trophy for his group Maroon 5. (Photo: Michael Caulfield/WireImage.com)



Marc Anthony and Jennifer Lopez performed publicly for the first time since their marriage, singing the song "Escápemonos." (Photo: Michael Caulfield/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)



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)



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



Warner Music Group chairman/CEO of U.S. Recorded Music Lyor Cohen, right, and Led Zeppelin's Jimmy Page, center, congratulated Atlantic Records founding chairman Ahmet Ertegun on receiving the Recording Academy's first Industry Icon Award.



Sony BMG held its first Grammy soiree since the two companies merged last year. From left at the Roosevelt Hotel gala are Sony Corp. of America chairman Howard Stringer, Columbia Records Group chairman Will Botwin, Sony Music Label Group U.S. COO Michele Anthony, Sony Music Label Group U.S. president/CEO Don Ienner, BMG Label Group U.S. chairman/CEO Clive Davis, BMG Label Group U.S. president/COO Charles Goldstuck, Sony BMG Music Entertainment CEO Andrew Lack and board of directors' chairman Rolf Schmidt-Holtz, Epic Records president Steve Barnett and Zomba president/CEO Barry Weiss.



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)



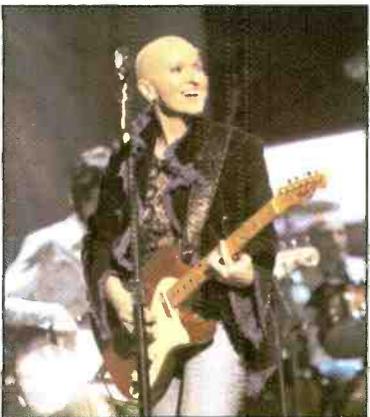
James Brown, right, showed Usher how it's done during a sizzling performance. (Photo: Kevin Mazur/WireImage.com)



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)



Grammy host Queen Latifah ruled with a medley of standards "Lush Life" and "Baby Get Lost." (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)

Backstage Banter

Artists Discuss Grammy Highlights And Beyond

Billboard staffers *Todd Martens, Gail Mitchell and Melinda Newman* 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 honoree, **Brian Wilson**. Among those paying props in song were **Red Hot Chili Peppers** ("I Get Around"), **Shelby Lynne** ("Surfer Girl"), **Jeff Beck** ("Surfin' USA"), **Neil Young** ("In My Room") and **Darlene Love** ("Wouldn't It 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 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 for 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 best country album for the White-produced "Van Lear Rose" (**Interscope**). 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 will probably 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 backstage, 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 were 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 checklist of career achievements—"Hard work, rippin', runnin', kickin' down stools, 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 list 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" snagged 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, and I decided to come out [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 things 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 **ArtistShare** album via online auctions and by soliciting money from fans, offering different perks for different price points. "For the first time, I've not only 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 brave," he said. "A lot more brave 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."

Retail

Continued from page 1

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 Idiot" (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 through 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 "best" 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 Idiot" almost doubled its sales at Newbury Comics after the Grammys, buyer Carl Mello notes

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 nominated for 10 Grammys. "I still was worried as hell the night before the Grammys," Barros says. "But I thought if anyone has divine intervention power, it's Ray."

Indeed, Charles, who died June 10, 2004, was certainly smiling down on the Beverly Hills, Calif.-based label Feb. 13 as "Genius Loves Company" snagged eight Grammys, including the coveted album and record of the year statuettes.

Propelled by a strong Grammy tailwind, "Genius Loves Company" could double its sales tally to 6 million units before it runs out of steam, Concord execs believe.

Not bad for a little label whose previous top sellers from the Rippingtons (via a deal with Peak), Barry Manilow and Peter Cincotti had all notched sales of around 175,000 units.

For Concord, Grammy night signaled

Remembering 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 charming 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

"Everyone who wants to or does make soul music has to spend at least two years listening to Ray Charles. His style was a unique brand and blend of the musics I love—folk, country, blues, gospel—and he turned it into his own voice. There's soul music, and there's Ray Charles."

Ben Harper



CHARLES: THE VOICE OF GENERATIONS

"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

"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 intonation 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 expected people to work extremely effectively. He always knew what was going on and had amazing sensitivity."

Phil Ramone

Compiled by Todd Martens, Gail Mitchell and Melinda Newman.

that the album was already "huge." He adds that Joss Stone's "Mind Body & Soul" and John Mayer's "Heavier Things" albums tripled in sales in the first three days after the telecast.

Usher's "Confessions" 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 week follow-

ing 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 Jerry Kamiler, divisional merchandise manager for music at Trans World Entertainment in Albany, N.Y.,

says there was a built-in sales boost anyway because of Valentine's Day.

Kamiler 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, Kamiler thinks the show was wonderful and suggests that its producers rethink the marketing of the broadcast. "It was a 3½-hour spec-



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

Grammys, they have rush-manufactured another quarter-million copies.

"Genius" sold 74,000 for the week ending Feb. 13, according to Nielsen SoundScan. "I think we'll do around 230,000 this week," Rumsey says. "That eats up half of what we already had in stores and we got additional orders of 250,000 in two days."

In fact, at Virgin Entertainment Group's 20 Megastores, Charles was the top seller on Valentine's Day, according to chain senior VP Dave Alder. "We had anticipated the interest in Ray and

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 on its Music Top Sellers list. Catalog title "Ray Charles Sings for America" leapt from No. 875 to No. 246.

Concord relaunched its TV 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 evening 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 flashing chyrons about the Grammy wins," Rumsey 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

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'eath, information systems manager at the eight-unit Soundwaves chain, says the sales boost the Grammy broadcast provides usually comes from the older demographics. "The kids are always hip to what's going on," D'eath 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 chain saw increases in albums by Maroon5, Green Day, Franz Ferdinand, U2 and Los Lonely Boys. Green Day scored the best-selling title for the chain in the post-Grammy days.

Amazon.com also reports that Alicia Keys, another performer from the event, jumped 53-6 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.

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," Rumsey says.

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

EMI U.K. and Ireland chairman/CEO Tony Wadsworth says, "A lot of territories 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 a few years ago, the label 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)

Ringsongs

Continued from page 5

The Nokia-Loudeye system enables the mobile operators' subscribers to browse, search and listen before selecting songs 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 Durgan, 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, Durgan cautions that such services should have restrictions. "I am totally in favor of one purchase for one consumer to all their possible players,

so long as the ownership remains with that one person, [and] the music is not permanently transferred free of charge to even one friend."

Ed Averdieck, Loudeye'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 Loudeye. The company operates more than 70 online music stores worldwide, but so far its mobile activities have been limited to the United States.

Loudeye, 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 capabil-

ities, will integrate the platform with the operators' respective networks.

"We're collaborating to make the best of both worlds," Geust says. "We at Nokia realized that we couldn't build the mobile experience and forget what's happening in the online world. We think it's important to interact with what's happening in the online world as well."

In a separate deal with Nokia, Microsoft has agreed to make its Windows Media Player compatible with cell phones' AAC codec and with songs protected by digital-rights management

based on the Open Mobile Alliance version 1.0.

Eventually, the player will support the more flexible OMA version 2.0, which permits mobile users to share songs under certain conditions.

"With the Microsoft deal, we're enabling the PC to understand the mobile device and enabling Windows Media Player to understand the OMA and the AAC codec," Geust explains.

Such interoperability, Averdieck adds, "takes away one of the big constraints affecting the development of the mobile-music market."

Motorola

Continued from page 10

selection based on channel and genre usage patterns. Motorola said it is negotiating with several Internet radio services and plans to begin customer trials in April ahead of an expected October launch.

"We're trying to solve this music problem by giving you the music you want, where you want it," says Dave Ulmer, director of marketing for Motorola's Media Solutions Group. "We're kind of the FedEx of music. We

just want to move it around."

According to Ulmer, 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 iTunes-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 also

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," Ulmer 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 built-in 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 out consumer marketing and pricing activities in support of the service.

Bronfman

Continued from page 5

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 conduct business 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 pretty astonishing."

In the same way, music distribution has been limited to thousands

of record retailers, he noted. However, new distribution points are emerging, especially through wireless 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 with 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.

Late Fees

Continued from page 6

advertising. "While our 'no late fee' policy may seem too good to some 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, consumers 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 consumers return the title within 30 days after the grace period, they are charged a restocking fee of \$1.25.

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

Linda 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

Hollywood Rebuffs Blockbuster

Hollywood Entertainment's board of directors has rejected Blockbuster's acquisition bid and recommended that shareholders vote in favor of a merger with rental chain Movie Gallery.

Blockbuster's unsolicited \$1.3 billion offer involved the purchase of all of Hollywood's outstanding shares for \$14.50 each.

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

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."

Consumers 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 Fitzsimons, public information officer for Delaware Attorney General Brady.

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 is coming from the independent video retailers? Frankly, it is hard for the mom-and-pops to make a living against the big boxes."

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Nissan

Continued from page 5

Eaton notes.

Span's "Stay As You Are" is from the band's 2004 Island U.K. album "Mass Distraction."

The BellRays' "Revolution Get Down" appears on the band's new album, "The Red, White & Black," which Alternative Tentacles Records released last month.

ANY EXPOSURE WELCOME

"High as the Ceiling" is culled from Stereophonics' last album, "You Gotta Go There to Come



Back," which V2 issued two years ago. The band's new album, "Language. Sex. Violence. Other?," arrives March 29.

In the case of Stereophonics,

even though the licensed track is from the act's previous album—and not the one the label is actively promoting—the added exposure is greeted with open arms.

"It all helps to spread the word about the band," V2 marketing director Debbie Chertock explains. "Having your music showcased in TV ads or shows has become one more avenue in which to get your music heard."

TBWA assistant producer Kyle Wright puts it another way: "There is a big difference between the number of people watching TV commercials and those that know about these bands. Like radio and iTunes, TV ads are another 'channel' to learn about new music."

Indeed, Nissan will do its part to help people connect the dots between the music heard in the ads and the bands themselves.

Beginning in March, Nissan's Web site (nissanusa.com) will offer information about each band, including bios, tour dates and retail links.

Links to each band's official Web site are also part of the plan.

"It does the band no good if they remain a best-kept secret," Yagi says. "This way, people logging on to Nissan's site learn about them."

In this way, V2's Chertock notes, Nissan is offering labels marketing value.

"People see the ad and go to Nissan's site to find out about the car and the music," she says. "Once there, they'll find links to the labels and artists—and vice versa. This is synergy at work."

Winners

Continued from page 71

executive VP/senior VP of A&R John Burk says. Burk oversaw production on the record, but he stresses that Charles kept a firm hand.

"I would say, 'Why don't we block out this week and line up four or five duets?'" Burk says. "He wanted to 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 Starbucks' contribution cannot be overestimated. According to Nielsen SoundScan, Starbucks is responsible for selling 535,494 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 Rumsey believes Starbucks helped move up to another 15% through its marketing campaign, which included exposure through its XM Satellite Radio channel and online.

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

"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."

The experience with Charles set the template for future projects. The company isn't look to compete, as Burk says, with Beyoncé or Usher.

"There are a lot of great talents who have been forgotten by the business and disconnected from their audience," Burk says. "Our greatest opportunity is taking those artists and marketing them alternatively to the mainstream."

Next is an album featuring the music of Earth, Wind & Fire's Maurice White, tentatively titled "Interpretations." "We want to find real interpretive artists to take their favorite Maurice White compositions and bring something new to them," Burk says.

As for its further association with Charles, Rumsey says Concord is in tentative talks with Charles' estate about a CD of previously unreleased material to commemorate what would have been Charles' 75th birthday, Sept. 24.

"There's a ton of unreleased material," Rumsey says, "but we don't have anything in our vaults." Charles' long-time manager Joe Adams acknowledges there is material in the vaults "that we're going to use and put out shortly." However, he stops shy of mentioning what label will release these projects.

In the meantime, the Charles estate is developing plans to turn the late artist's Los Angeles studio, RPM Inter-

national, into a working museum. The studio was declared a Los Angeles historical landmark last April.

OTHER POST-GRAMMY HIGHS

Charles wasn't the only multiple Grammy celebrant at the 47th annual awards ceremony at the Staples Center Los Angeles. Alicia Keys took home four awards from her eight nominations, including best R&B album for "The Diary of Alicia Keys."

Top nominees Kanye West and Usher, who claimed 10 and eight nominations, respectively, both picked up three awards, as did U2. (For a complete winners list, see page 70.)

Performance highlights ranged

from a rousing gospel segment featuring Mavis Staples, West, John Legend and the Blind Boys of Alabama; Usher trading dance steps with a still-agile James Brown; a moving duet of Janis Joplin tunes by newcomer Joss Stone and Melissa Etheridge, who's recovering from cancer; and an all-star performance of the Beatles' "Across the Universe." Benefiting tsunami relief efforts, the song is available for download via the iTunes Music Store.

However, the standout performances weren't enough to keep the TV event from posting its lowest viewer turnout since 1995. The show drew 18.8 million U.S. viewers and an 11.6 rating/18 share, according to Nielsen Media Research.

Additional reporting by Carla Hay in New York and Emmanuel LeGrand in London.

Bider

Continued from page 5

son—not yet named—during a transition period.

Bider has helmed WMG's publishing division since its formation in 1987 after the merger of Warner Bros. Music with Chappell Music.

WMG chairman/CEO Edgar Bronfman Jr., whom Bider calls a "class act," said in a statement that Bider

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

Warner/Chappell controls publishing for more than 1 million copyrights, including the songs of Cole Porter, the Gershwins and a roster of such 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.

Other executives with Warner/Chappell are president Rick Shoemaker and executive VP/GM Jay Morgenstern.

ASCAP

Continued from page 6

now numbers approximately 600.

The growth in ASCAP's Mediaguide tracking system also fueled increased revenue: The system added 600 radio stations in 2004—up to 2,500 nationwide—and includes fingerprints for 3.5 million songs.

LoFrumento says the increased foreign distribution is especially significant.

"It's a growth fueled by the foreign exchange, but it has an equal component in volume," he says. "In local currency we've seen a significant growth, and it's important to realize that American [repertoire] is so very popular" worldwide.

Plans for the next year include the introduction of PREP, a new distribution system that will allow members with a valid password instant access to all of their data via the Web. "This will make [ASCAP] even more transparent," LoFrumento says.

He also expects increased activity

regarding digital distribution, as publishers and labels duke it out over payments.

"The Internet is going to be very telling over the next few years and what role the performing-rights societies will play," LoFrumento says. "I obviously feel we should have as big a role as we have with terrestrial broadcasting. That will be very critical over the next few years from a litigation, legislative and member point of view. The world is going to change, and we believe we should be at the leading edge of change."

MTV

Continued from page 6

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

Asked if the "M" in MTV is losing its significance with so many ventures outside the music field, Guild 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 come primarily to us because we are music channels."



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'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-untitled 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 "Pootie 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?



The Last Word



A Q&A With Missy Elliott

Missy Elliott: Career Highlights

1997: Debut "Supa Dupa Fly" on her Gold Mind label is the first of several Elliott albums to be certified platinum by the Recording Industry Assn. of America.

1999: "Hot Boyz" becomes Elliott's first top 10 hit on The Billboard Hot 100 as a lead artist.

2001: Co-produces "Moulin Rouge" soundtrack remake of "Lady Marmalade," which hits No. 1 in several countries

2002: Wins best rap solo performance Grammy Award for "Get Ur Freak On"

2003: Her single "Work It" reaches No. 2 on the Hot 100, and the album "Under Construction" sells 2.1 million copies, according to Nielsen SoundScan. She goes on to win Grammys for best female rap solo performance for "Scream a.k.a. Itchin'" and for "Work It" the following year.

2004: Wins BET Award for female hip-hop artist of the year; Respect Me fashion line launched

2005: "The Road to Stardom With Missy Elliott" debuts on UPN.

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: Last year, when Warner Music Group restructured and Sylvia Rhone left her post as Elektra Entertainment chairman/CEO, you said you didn't want to stay with the company if she wasn't there. Why did you change your mind?

A: I love Sylvia. I feel like she's my mother. Sylvia understands me, but I feel that [Warner Music Group] understands me, too. [After the restructuring], at first I felt like a foster kid moving from house to house. So I expressed my concerns. I respect [WMG chairman/CEO of U.S. recorded music] Lyor Cohen. He has got so many artists he has helped grow and sell millions of records. I don't feel like I'm walking into a bad situation. They're willing to allow me to do whatever, because they respect what I've done. This is my last album [for WMG]. I think Lyor is smart and he won't allow this project to fail.

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. Like people 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?

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.

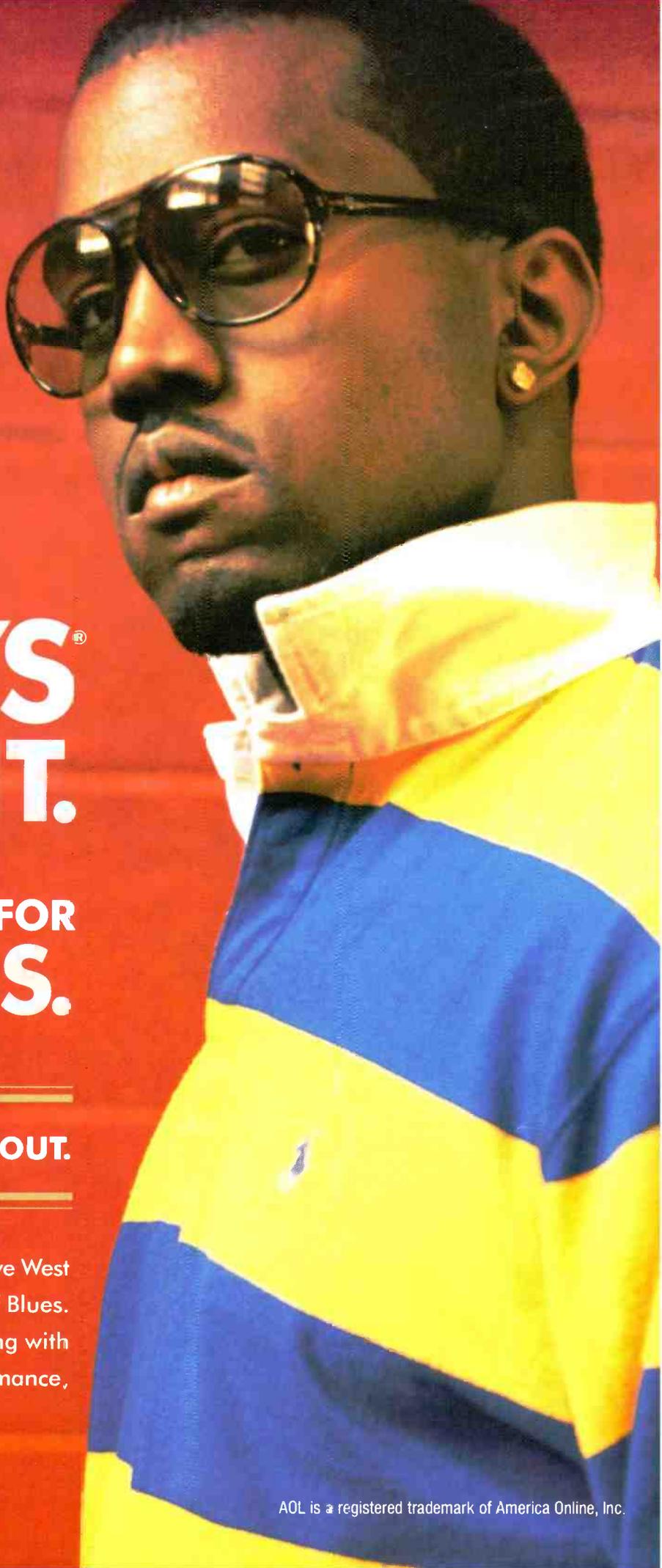
Now, I think the music industry is so gimmicky. Record labels are more caught up in trying to get [clones] of successful artists instead of looking for something unique.

Q: What do you want to accomplish that you haven't yet?

A: I'm doing a movie about my life. Paramount is interested in doing the movie, and right now I'm looking at writers for it. I don't want to star in the movie. People see only famous artists as having superstar status. But people want to know about the struggles. I'm sure that's what made Eminem's "8 Mile" a success, because people wanted to know what his house and mom were like before he started in the music business. People can't even imagine what I've been through.

Q: What are your thoughts on Timbaland saying that he wants to leave the music business soon?

A: I think we all say that at some point. But I think he'll be like Michael Jordan or Jay-Z. When you have the love for the business, you come back.



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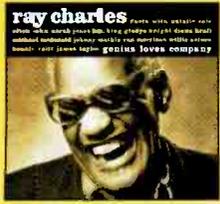
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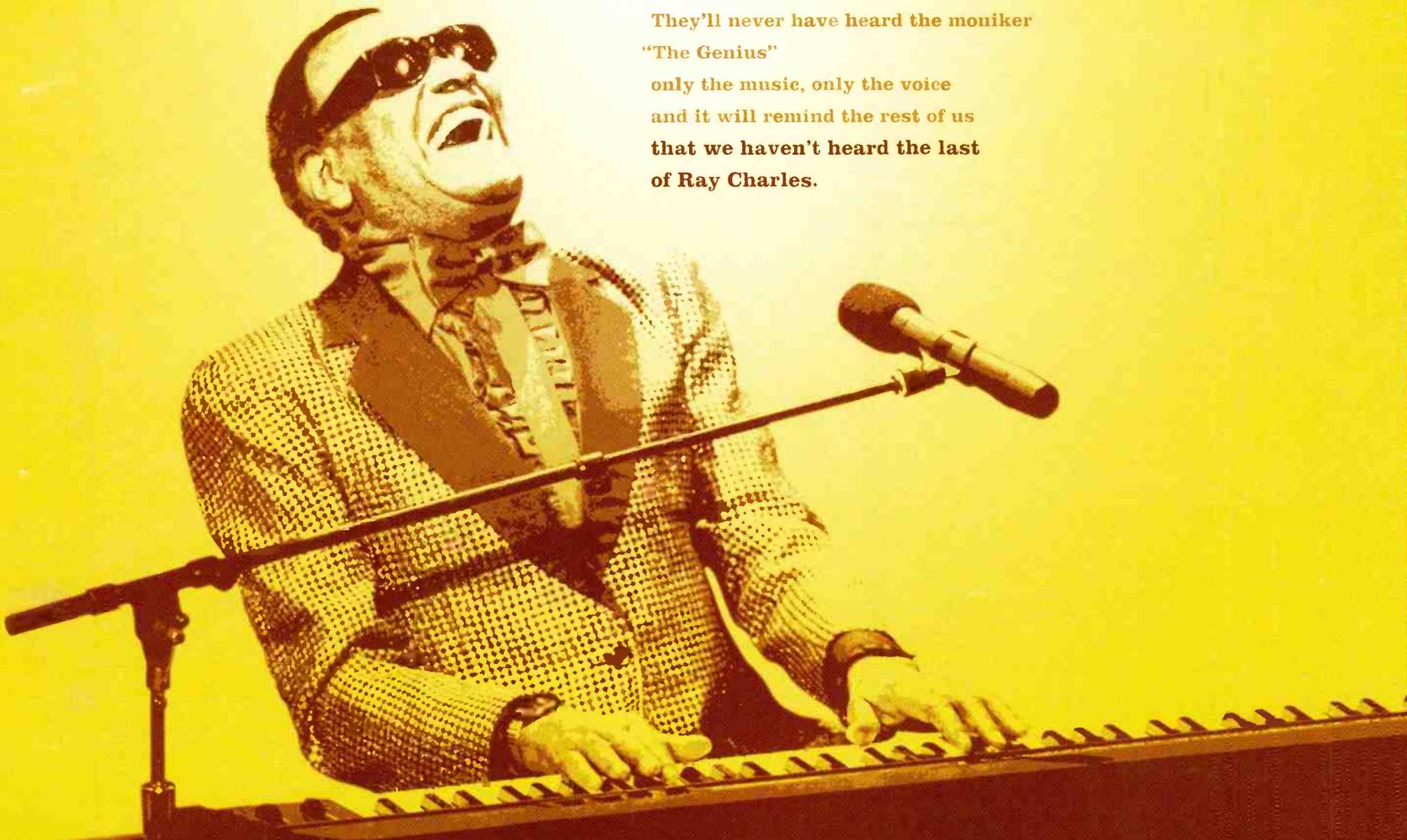


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