

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • JANUARY 10, 2004

TOURING
MONTHLY

Begins On Page 17

HOT SPOTS



37 Cell-A-Vision

A new service enables Sprint cellular subscribers to watch live TV, including music video channels, on cell phones.



38 Portrait of Success

Artist Thomas Kinkadee's name and imagery shines a spotlight on Madacy's Music of Light imprint.



70 NARAS Matters

President of the National Academy of Recording Arts and Sciences Neil Portnow on what NARAS is and will be.

Who's Got The Best Album?

Hip-Hop Artists Shine Among Grammy Nods

BY MICHAEL PAOLETTA

The nominees for this year's Grammy Award for album of the year are a diverse group that closely reflects the current landscape of popular music.

It's tough to predict a winner from such a strong field of contenders, but experts contacted by *Billboard* all seem to lean toward OutKast's two-disc Arista set, "Speakerboxxx/The Love Below."

For numerous industry players, though, there is one obvious omission in this category: "Get Rich or Die Tryin'" by 50 Cent.

"There was so much interesting music released this year that to narrow it down to five is difficult," MTV/MTV2 executive VP of music and talent programming Tom Calderone says. "But all five albums deserve the nomination."

Los Angeles-based New York Times cultural correspondent/pop critic Neil Strauss concurs, adding, "It looks like what critics do with their annual top 10 lists: It covers all the genres."

Strauss also believes the five nominations "feel safe—in a good way."

Hip-hop's other hot contender is Missy Elliott's "Under Construction" (the Gold Mind/Elektra).

R&B-infused pop is represented by Justin Timberlake's "Justified" (Jive), Evanescence weighs in from the world of gothic hard rock with "Fallen" (Wind-up Entertainment)

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Will Missy Elliott win for album of the year?

Tix \$\$ Raise Fan Ire

Concert Industry Frets, But No Price Cuts Seen

BY RAY WADDELL

While the rapid rise in ticket prices during the past decade has finally slowed, many in the concert industry say that a downward trend is doubtful.

"That train has left the station," promoter Louis Messina of TMG/AEG Live says.

Even so, promoters, artists, agents and managers all profess concern about ticket prices, which can soar far beyond \$100 for top acts.

"High ticket prices hurt us as an industry," says Don Law, co-CEO of Clear Channel Entertainment's music division. "We really have

(Continued on page 68)

Piracy's Next Victim: Video Biz

BY JILL KIPNIS

LOS ANGELES—Arnold Schwarzenegger had an especially noteworthy November.

Not only was the actor-turned-politician inaugurated as governor of California, but his latest film, "Terminator 3—Rise of the Machines" (Warner Bros.), was the most prevalent movie on the Internet. More than 62,827 copies were available for downloading, according to BayTSP, a firm that monitors file sharing.

Unfortunately, all of those copies were unauthorized, and many preceded the title's Nov. 11 home video release.

"This is our industry's greatest current threat," says Bo Anderson (Continued on page 68)



TEMPEL: FILLING A NEED

Dance Follows Own Beat In Online Music Revolution

BY MICHAEL PAOLETTA

Digital download services are hot, but many high-profile players in dance music are discovering that mass-market digital sites are often cool to small labels.

So dance/electronic DJs and enthusiasts—and the independent

labels they revere—are taking matters into their own hands. This month alone, several sites dedicated to dance have launched.

"We are doing what needs to be done," says Jonas Tempel, president of Beatport. "We are one with the club community. Whereas iTunes

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Top Albums

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SEAN PAUL	Dutty Rock
WORLD MUSIC	
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LUCIANA SOUZA

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PINK



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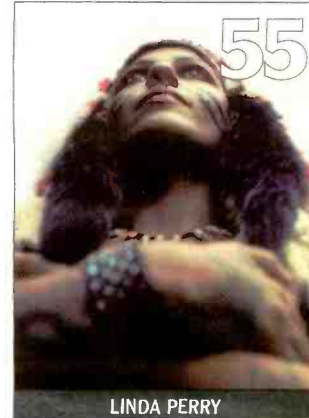
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LINDA PERRY

QUOTE OF THE WEEK

“I'm all about Johnny Cash and the 'legend,' but June Carter Cash for female country vocal performance confuses me.”

RETAILER BRIAN SMITH ON THE COUNTRY GRAMMY NOMINATIONS
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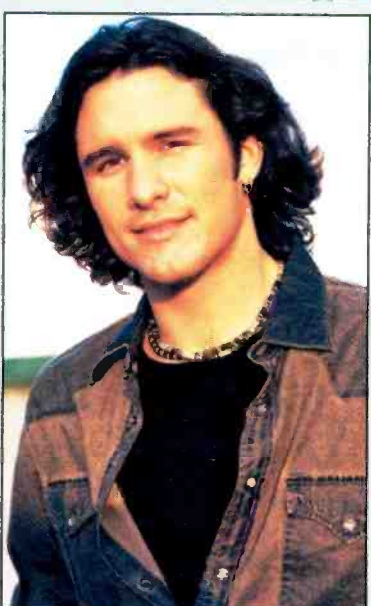
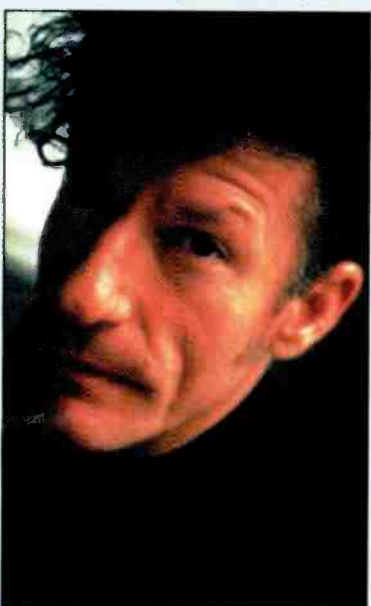
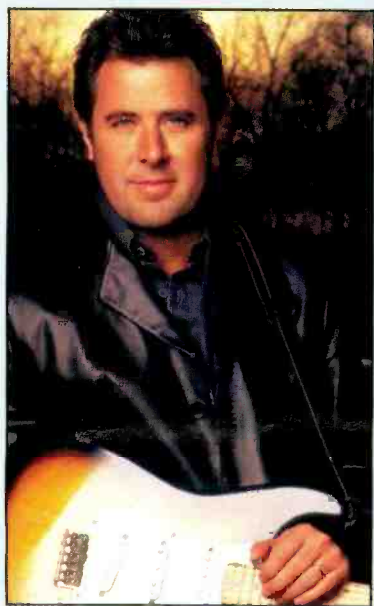
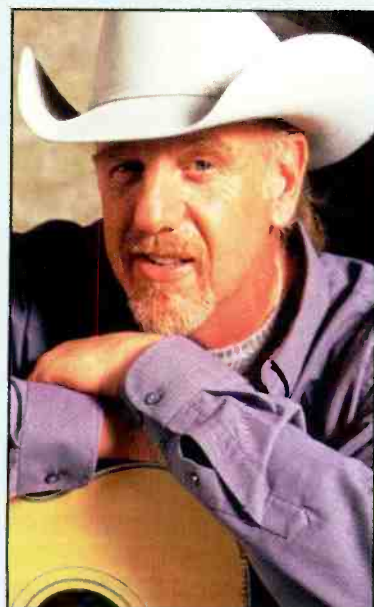
DJ Jason Nevins teams with Coors for its Fine Light Beer campaign



Upfront

TOP OF THE NEWS

Vestal Goodman will be remembered as the 'Queen of Gospel'



Clockwise from top left, Ray Benson, Randy Travis, Tim McGraw, Joe Nichols, Lyle Lovett and Vince Gill

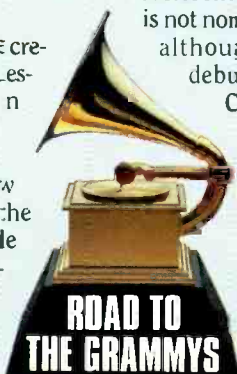
Country Noms Seldom Mirror Popular Tastes

BY DEBORAH EVANS PRICE

NASHVILLE—Should industry awards celebrate creativity or recognize commercial success? That question always seems to be asked most frequently in the weeks preceding the Grammy Awards.

Nominations for the forthcoming show have stirred the perennial debate on Music Row as to how accurately the Grammys reflect the country marketplace. The nominees include numerous acts that receive virtually no country radio or video airplay. Ricky Skaggs, Ray Benson, Lyle Lovett, June Carter Cash and the Oak Ridge Boys are among them.

Many of the genre's top hitmakers were



ROAD TO THE GRAMMYS

overlooked in key categories. Toby Keith, for example, is not nominated for male country vocal performance, although his current album, "Shock'n Y'All," debuted atop The Billboard 200 and the Top Country Albums chart.

But Keith's "Beer for My Horses," his duet with Willie Nelson, did earn two nominations, for best country song and best country collaboration with vocals. Such omissions raise questions about how meaningful an award is if the top-selling artists aren't among the competitors. "I don't think they reflect the marketplace at all," RCA Label Group chairman

(Continued on page 31)

Industry Upbeat About 2004

Bainwol: 'We're At A Terribly Important Juncture'

BY BILL HOLLAND

WASHINGTON, D.C.—The government-relations arm of the record industry sees 2004 as a year of positive change—if the dice roll right.

"The industry—and the broader music community—is at a terribly important juncture in our history," says Mitch Bainwol, chairman/CEO of the Recording Industry Assn. of America.

"Over the course of the next six months, we're going to see lots of factors become clearer," he says. "By late spring or summer, we're going to be in a world that may look quite different."

Bainwol says the RIAA is analyzing

four primary factors that will determine the 2004 industry agenda in Washington, D.C.



BAINWOL: 'IT'S GOING TO BE FASCINATING TO WATCH'

"There's the [peer-to-peer] litigation [with Internet service providers], which you obviously won't see go to the Supreme Court [yet], but we're going to see court of appeals markers with them," he says.

There will be further lawsuits against infringing downloaders, he predicts. "We'll be watching carefully to see how our deterrent and education campaign continues to

move forward."

Bainwol also forecasts "an explosion of competition on the online side." The

(Continued on page 9)

Holiday Week Made Retailers' Spirits Bright

BY ED CHRISTMAN

NEW YORK—Retailers say that an explosive Christmas week saved the holiday selling season, but the more encouraging news is that profit margins stayed strong throughout.

For some merchants, Christmas week turned a decent selling season into a good one.

"It was more last-minute than ever," says John Marmaduke, chairman/CEO of the 144-unit Amarillo, Texas-based Hastings Entertainment chain.

"We had the greatest percentage of sales on Christmas Eve day and the day after Christmas than we have ever had," he adds.

Rob Perkins, president of the 70-

unit, Atlanta-based Value Central Entertainment, agrees.

"The last week was exceptionally strong," Perkins says. As a result, he expects his chain to finish the season with same-store sales increasing in the "high single digits."



ROB PERKINS: NEW PRODUCT HELPED PROFIT MARGIN

SCATTERED SUCCESS

Others reported slightly different results.

Mike Dreese, CEO of the 24-unit Newbury Comics chain in Brighton, Mass., notes that the week was so busy that it turned a

weak holiday selling season into one in which the chain was only down about 1%.

"It's clear that everyone is shopping

(Continued on page 54)

Verizon Win Won't Stop Suits

Despite Court Ruling, RIAA Vows To Continue

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America says that an appeals court decision has made it harder for copyright infringers to settle out of court.

In a Dec. 19 ruling, the court found that the trade group has no authority to compel Internet service providers to reveal the identities of subscribers who use peer-to-peer file-sharing services.

The trade group vows to continue with its lawsuits against consumers who infringe copyrights.

The decision by the three-judge panel of the U.S. Court of Appeals for the District of Columbia sides with Verizon, which had challenged a January 2003 district court ruling in favor of the RIAA.

The trade group has been serving Verizon and other ISPs with subpoenas seeking the identities of subscribers it suspects of infringing copyrights. More than 382 individuals have been sued by the RIAA for copyright infringement.

"This is a disappointing procedural decision, but it only changes the process by which we will file lawsuits against online infringers," RIAA president Cary Sherman said in a statement.

"It unfortunately means we can no longer notify illegal file sharers before we file lawsuits against them to offer the opportunity to settle outside of litigation," he said. "Verizon is solely responsible for a legal process that will now be less sensitive to the interests of its subscribers who engage in illegal activity."

The RIAA says it will now have to file "John Doe" lawsuits based on e-mail addresses of suspected infringers, a much slower process that requires significant judicial oversight.

While the court said it sympathized with the music industry's plight, it ruled that the RIAA's argument that ISPs are liable as "mere conduits" to disclose the identities of its subscribers "borders upon the silly."

The ruling also said that the 1998 Digital Millennium Copyright Act, upon which the RIAA had based its



BOUCHER: 'A VICTORY FOR PRIVACY RIGHTS'

argument, does not explore the thorny issue of file sharing, which at the time was not popular.

The court said that only the legislature can fix "the loophole in Congress' effort to prevent copyright infringement on the Internet."

Rep. Rick Boucher, D-Va., a pro-Internet champion, applauded the ruling. "Today's federal appeals court decision is a victory for the privacy rights of Internet users," he said in a statement.

"I encourage the recording industry to direct its efforts toward the establishment of lawful Web sites, which contain the complete inventories of its member companies," he said. Making copyrighted content widely available "for a reasonable price in a user-friendly format" will see sales "dramatically expand."

DJ Nevins Spins Coors Deal

BY MICHAEL PAOLETTA

DJ/producer/remixer Jason Nevins is aware that it takes more than the dancefloor to get his music heard. Earlier this year, he inked a deal with Coors Brewing Co. (Beat Box, *Billboard*, Sept. 13).

On Jan. 9, Coors will commence the advertising campaign for its Fine Light Beer in the U.K. with an ad created for TV and cinemas.

The 60-second spot features the sounds of "I'm the Main Man," created and produced by Nevins. The track includes a sample from T. Rex's "Telegram Sam."

The TV and cinema campaigns are part of the £19 million (\$33.5 million) launch of Coors Fine Light Beer.

"You can't rely solely on dancefloors anymore," says Nevins, who signed with BMG Music Publishing nearly two years ago—and whose music has been licensed to films, videogames and TV commercials. "In today's economy, to thrive, survive and gain notoriety, you must mass-market yourself."

Nevins also notes that "I'm the Main Man" was not signed to a label when Coors licensed it. So, he says, "the gross revenue comes to my production company [Nevco Productions] rather than a label. For once, the money is coming directly to me."

Earlier this year, Nevins scored a top 10 hit in the U.K. with "I'm in Heaven" by Jason Nevins Presents U.K.N.Y. Featuring Holly James.

For Coors, the goal of the Fine Light Beer "Snowstorm" spot—an outdoor rave shot in the Rocky Mountains in

Canada—was simple enough: target young adults.

Enter Dave Bartram, head of U.K. media and marketing at BMG Music Publishing, who sent several potential tracks to the production company (Mustard London) and ad agency (the Leith Agency in Edinburgh, Scotland) working on the project.

Within one week, Bartram says both firms, along with Coors, called, raving about the Nevins track.

According to Coors marketing director David Preston, the brewery wanted high-energy music that had a classic feel with contemporary appeal.

"At first, we thought the T. Rex sample might be polarizing," Preston notes. "But the opposite appears to be true. There is a real fascination with Rex and [the band's founder] Marc Bolan."

In the U.K., BMG Music Publishing controls 50% of Nevins' and Bolan's publishing. The latter is solely for synch licensing and goes through Wizard Bahamas.

Because of the recognizable sample coupled with Nevins' contemporary beats, Bartram believes the Jeremy Haccoun-lensed ad, which he likens to a pop music video, will reach far beyond its core audience. "Don't be surprised if this ad reaches a good cross-section of the market."

Bartram says he is currently shopping other Nevins tracks to several clients, including Coca-Cola and Ford.

At press time, Nevins' manager, Gary Salzman of Big Management in New York, said a verbal agreement had been reached with Gut Records in the U.K. to release "I'm the Main Man."



NEVINS: MASS-MARKETING TO SURVIVE

MILEPOSTS

MARRIAGES

Gwyneth Paltrow to Chris Martin, Dec. 5 in Santa Barbara, Calif. Bride is an actress. Groom is the lead singer of Coldplay.

Mary J. Blige to Kendu Isaacs, Dec. 7 in Bergen County, N.J. Bride is a recording artist. Groom is a music producer.

DEATHS

Ellen E. Moraskie, 45, of cancer, Dec. 13 in Miami. Moraskie most recently held the position

of senior VP of Warner/Chappell Music in Miami, where she was instrumental in signing and developing the writing careers of such prominent Latin songwriters as Franco De Vita, Sergio George and Robi Rosa. Prior to her time at Warner/Chappell, she established Sony Music Publishing's U.S. Latin division, where she served as Latin American regional director. Moraskie is survived by both parents, two sons and three siblings.

AT&T Wireless Offers Latin Mobile Content

BY LEILA COBO

Wireless costumers nationwide are getting a wide array of Latin mobile entertainment content, thanks to a series of new deals.

Most recently, San Francisco-based Faith West and Miami-based Wireless Latin Entertainment (Wilaen) have agreed to provide AT&T Wireless with Latin ring tones and graphics that can be purchased through a downloadable application called Latin Garage.

According to Wilaen CEO Luis Samra, Latin Garage has a catalog of more than 600 Latin songs in a variety of genres, including pop, regional Mexican, alternative and Tejano. The catalog comprises works from such publishers as EMI, Warner/Chappell, Sony and Peermusic, as well as a host of smaller publishing houses.

Wilaen created Latin Garage, which was launched last November. It is available to Verizon Wireless, U.S. Cellular and Alltel users. Although the application offers crossover songs, its focus is Latin-specific content.

"The type of music we're offering wasn't there before," Samra says. "There are companies that offer Latin ring tones as part of their catalog, but [they are] not this specifically focused."

Latin Garage's specialist content was a factor in its alliance with Faith West. Although Faith West usually licenses catalog and then provides it to carriers, it has a partnership in place with Wilaen.

"We consider it a full partner-

ship, and we consider them experts in Latin music," Faith West president Carolynne Schloeder says.

She adds that more carriers are adding Latin music to their offerings as they realize the importance of providing service to the Hispanic community.

Faith West first tested Latin ring tones by offering a limited number through Modtones earlier last year. The response was positive, despite the initially small offering. "It convinced the carriers that there was a potential," Schloeder says.

Following the deal with AT&T, Faith West and Wilaen are preparing to launch their service in Latin America, and conversations are under way with several major carriers there.

Although the ring-tone market has established itself in several countries, such as Japan, it is only now taking off in other markets, including Latin America, where the technology is just being introduced. Thus, the potential for Latin ring tones in that specific region is strong.

"If we market it properly and reach this target market through the right channels, we should be able to grow this [Latin] segment within the overall industry," Schloeder says. In the U.S. alone, she adds, the ring-tone market will probably double in 2004.

In the meantime, Latin Garage continues to work in expanding its catalog. It is currently negotiating with additional publishers, including Univision.

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- THE BILLBOARD HOT 100
- HEALTH & FITNESS
- RECREATIONAL SPORTS DVD
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- TOP VHS SALES

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Fox Runs Afoul Of FCC

Complaints Over Potty-Talk At Billboard Awards

BY BILL HOLLAND

WASHINGTON, D.C.—Federal lawmakers and Federal Communications Commission officials say the Fox Network might have stepped in the same doo-doo that “Simple Life” TV star Nicole Richie referenced in her award presentation comments on the 2003 Billboard Music Awards, broadcast live Dec. 10.

Washington policy-makers and agency officials say they have received many complaints about the potty-talk, which Fox producers failed to bleep even with a five-second delay facility.

In the presentation spot, Richie was cautioned by her “Simple Life” co-star Paris Hilton that the show was live and to “watch the bad language.”

Richie responded by joking about the reality show of city party girls infiltrating a rural town: “Why do they even call it the ‘Simple Life’? Have you ever tried to get cow shit out of a Prada purse? It’s not so fucking simple.”

The barnyard joke didn’t get a big laugh from Rep. Lamar S. Smith, R-Texas, chairman of the House Subcommittee on Courts, the Internet and Intellectual Property. Smith is the co-author of a bill to ban such words from broadcast TV.

“Yes, I’ve received complaints about it,” he says. “I think the vast majority of the American public would consider such words objectionable, particularly to children, and the use of the words [on a TV show] would be contrary to accepted community standards.”

ANOTHER FOX FAUX PAS

Fox released an apology for the technical goof-up, but Brent Brezell, president of the Parents Television Council, doesn’t buy it.

“These ‘apologies’ from Fox are wearing thin,” he says. “Fox certainly had the ability to block the indecent language that aired Wednesday night during the Billboard Awards.”

Brezell says it is “becoming obvious that Fox wants this indecent language on the air as a way of shocking audiences and scoring

cheap ratings points.”

Richie’s remarks became the third time in a year that Fox included the word “fuck” in a network broadcast. “In fact it was the 2002 Fox broadcast of the exact same program that contained Cher’s use of the F-word,” Brezell says.

On Oct. 6, the FCC’s Enforcement Bureau rejected complaints by the Par-



‘I think the vast majority of the public would consider such words objectionable, particularly to children.’

—LAMAR S. SMITH, R-TEXAS

ents Television Council and others that Bono’s use of the phrase “this is really, really fucking brilliant” on a Golden Globe awards broadcast in January 2003 failed to meet the test for indecency. The bureau ruled that Bono’s indiscretion was so “fleeting and isolated,” as an adjectival expletive that was not uttered in a sexual context, that it did not break the rules.

The bill Smith co-sponsors with Rep. Doug Ose, R-Cal.—H.R. 3687—spells out in detail what is forbidden on radio and TV. It doesn’t pull punch-

es, but it might confuse the grammar-challenged. It reads:

“As used in this section, the term ‘profane,’ used with respect to language, includes the words ‘shit,’ ‘piss,’ ‘fuck,’ ‘cunt,’ ‘asshole’ and the phrases ‘cock sucker,’ ‘mother fucker,’ and ‘asshole,’ compound use (including hyphenated compounds) of such words and phrases with each other or with other words or phrases, and other grammatical forms of such words and phrases (including verb, adjective, gerund, participle, and infinitive forms).”

SPLITTING HAIRS

Of the FCC’s Bono decision, Smith says the commission “is being disingenuous to outlaw a verb but not an adjective. That’s splitting hairs a little too closely.”

Sen. Jeff Sessions, R-Ala., also introduced a late-session resolution condemning the FCC’s decision regarding Bono’s remarks and calling for stiffer, per-incident indecency station fines. The resolution has 11 co-sponsors.

Staffers for several FCC commissioners also tell *Billboard* they have received complaints about the unbleeped comments on the BMAs. These follow other complaints ranging from the earlier Cher and Bono expletives on TV as well as full-blown sex talk on morning talk radio, such as on WKRK Detroit in 2003.

Retiring Sen. Ernest Hollings, D-S.C., also authored an amendment to the FCC authorization bill in June to increase indecency fines following the WKRK incident, making the fines per-incident rather than per-program. The bill is still pending.

Democrat FCC commissioner Michael Copps has also suggested that broadcasters would pay more attention to current rules if the commission pulled a few licenses rather than slapping them with “cost of business” fines.

In a letter to the Parents Television Council after the Bono ruling, FCC chairman Michael Powell wrote: “Personally, I find the use of the ‘F-word’ on programming accessible to children reprehensible.”

BIG Gets New Ad Director

Suzanne Lang has joined Billboard Information Group as advertising sales director, corporate accounts.

Lang, an avid music fan, will develop the non-endemic advertising category, a rapidly expanding segment for *Billboard*.

Lang previously was advertising director of Blender magazine.

Before that, she was corporate accounts director at Spin magazine and entertainment manager for Gear magazine.

Lang is a graduate of the University of California at Berkeley. Based in New York, she reports to John Kilcullen, president and publisher of Billboard Information Group.



LANG: PREVIOUSLY WITH BLENDER

NEWSLINE

THE WEEK IN BRIEF

An Oslo appeals court cleared Norwegian teenager Jon Johansen of piracy charges Dec. 22. Johansen was charged with unscrambling DVDs using a program he wrote called DeCSS upon a request from the Motion Picture Assn. of America. The illegal activity allegedly occurred in 1999, when Johansen was 15. He was initially acquitted last January (*Billboard*, Jan. 18, 2003), but the studios appealed the ruling, citing evidentiary issues.

JILL KIPNIS

The Dutch Supreme Court on Dec. 19 dismissed a long-running challenge to shut down Internet peer-to-peer service Kazaa. The Supreme Court, the highest European court to deal with peer-to-peer piracy, rejected demands from Dutch copyright organization Buma-Stemra that Kazaa stop offering unauthorized downloads. Under the ruling, software developers cannot be held responsible for how individuals use the program. It affirms a March 2002 ruling by the Amsterdam Court of Appeal. Kazaa founders Niklas Zennström and Janus Friis call the decision a “historic victory for the evolution of the Internet and for consumers.” The International Federation of the Phonographic Industry is downplaying what it describes as a “flawed judgment.” In a statement, the trade group says the ruling will “almost certainly be overtaken by future decisions based on a full airing of the facts.” Meanwhile, in the U.S., a separate case filed against Kazaa parent Sharman Networks by the film and recording industries continues.

LARS BRANDLE

Gibson Creates Digital Jukebox

BY CHRISTOPHER WALSH

Gibson Audio, launched by the Gibson Guitar Corp. in May 2003, will introduce the Wurlitzer Digital Jukebox at the Consumer Electronics Show, to be held Jan. 8-11 in Las Vegas.

Two of the three Wurlitzer Digital Jukebox models—a floor-standing, all-in-one design featuring a Klipsch speaker system and a component version designed for integration into existing home entertainment equipment—enable users to store 1,000 CDs as Windows Media files and feature a wireless touchscreen remote control. Both will be priced for less than \$2,000.

The third, which will sell for less than \$1,000, is a tabletop model with a built-in touchscreen interface that stores up to 500 CDs.

When a CD is inserted, the jukebox captures and stores such information as the artist’s name, album and song titles and cover art.

Users can build personal playlists, create mix CDs, export songs to an MP3 player or distribute music to other Wurlitzer receivers in the home.

The Wurlitzer Digital Jukebox is expected to ship in late summer 2004. It provides access to the Wurlitzer Music Service, developed by Loudeye, which offers 100 channels



JUSZKIEWICZ: ‘IT’S ABOUT THE CUSTOMER’

of digital radio and a download store. “From a functional perspective, I would say it’s light years ahead of anything on the market,” says Kris Carter, president of Gibson Audio.

Carter says a unique feature is the product’s interface. The wireless remote, about the size of a PDA, has a rich, graphical touchscreen interface, he notes.

“It basically gives you all the types of functionality that you could have on an iTunes or Musicmatch jukebox on a computer, except it puts it in a small device in your hand where you can sit in your normal entertainment space, as opposed to [at] a computer,” Carter says. “We’re big believers in ‘Music belongs where music belongs,’ which is in your living room.”

(Continued on page 9)

'Gospel Queen' Dies

Vestal Goodman Found Fame In The '50s

BY DEBORAH EVANS PRICE

NASHVILLE—Vestal Goodman, the beloved "Queen of Gospel Music," died Dec. 27 in Celebration, Fla., near Orlando.

Goodman, who turned 74 Dec. 17, had been vacationing with family for the Christmas holidays. She died of complications from the flu.

Born Vestal Freeman, she grew up in Fyffe, Ala., in a church-going family. Early on she dreamed of a career as an opera singer.

That changed when she met Howard "Happy" Goodman at a church revival. The two were married Nov. 7, 1949, and were nearly inseparable until his death in November 2002 at 81.

During the '50s, Vestal rose to prominence performing with her husband and his brothers, Rusty and Sam, as the Happy Goodman Family.

The Happy Goodmans were inducted into the Gospel Music Hall of Fame in 1998. Goodman had recently learned she was going to be inducted into the Gospel Music Hall of Fame as a solo artist this spring.

Goodman was the recipient in 1969

of the Gospel Music Assn.'s first Dove Award for female vocalist of the year.

During her career, she won numerous Grammy and Dove awards and was known for such hits as "I Wouldn't Take Nothing for My Journey Now."

Goodman also authored three books: her 1998 autobiography, "Vestal," and two cookbooks. She and Howard also established and pastored the Life Temple Church in Madisonville, Ky., for several years.

"I loved Vestal. But who didn't?" says singer/comedian Mark Lowry, recalling Goodman's generous spirit. "She would pray for you at the drop of a hat."

Legendary gospel singer/songwriter Dottie Rambo says, "For over 50 years, she stood with me and shared her tears, joy and prayers with me as I have with her. Before the days of concerts, TV shows and all the success, Vestal and I shared \$12 offerings from small country churches. A friendship like ours will never be replaced. The world may have lost a great singer, but I lost my best friend and big sister."

In addition to her work with the Happy Goodman Family, Vestal



GOODMAN

enjoyed a successful solo career.

She was acclaimed by her peers in the gospel community and loved and respected in contemporary Christian and country music circles.

When her husband passed away, someone asked if Goodman would retire. She replied, "You do not retire from a calling."

Known for her vibrant stage clothes and for waving her trademark white handkerchief while performing, Goodman was slated to sing at the annual New Year's Jubilate event in Charlotte, N.C.

"Her voice was strong. Her smile was bright. And she looked like she'd live to be 100," Lowry says.

She is survived by a son and daughter, Rick and Vicki, four grandchildren and three great-grandchildren.

Truckers' Champ Dudley Dies At 75

BY DEBORAH EVANS PRICE

NASHVILLE—Dave Dudley, whose signature song "Six Days on the Road" became an anthem for American truckers, died Dec. 22 of a heart attack in Danbury, Wis. He was 75.

Dudley was born David Pedruska in Spencer, Wis. In addition to his recording career, he also worked as a DJ at several radio stations, including WTWT in Wausau, Wis.; KBOK in Waterloo, Wis.; and KEVE in Minneapolis, Minn.

Dudley's former manager, Jack Key, describes him as a man who enjoyed life. "You couldn't be around Dave and not have a good time," he says. "He loved people, and he loved country music."

Key says truckers appreciated the way Dudley celebrated their way of life in his songs. "Six Days on the Road" spent two weeks at No. 2 on

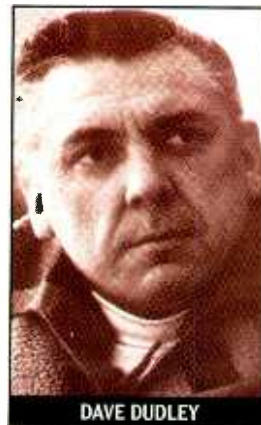
Billboard's Country Singles chart in 1963 and also received airplay on top 40 stations.

Dudley charted a total of 41 singles, including "Truck Drivin' Son-of-a-Gun," "Trucker's Prayer" and the No. 1 single "The Pool Shark."

Dudley's signature song, "Six Days on the Road," was also covered by several other artists through the years, including Johnny Cash, Steve Earle, Gram Parsons, George Jones and Taj Mahal.

Before embarking on a country music career, Dudley also spent time in the Navy and enjoyed a stint as a minor-league baseball pitcher until an injury ended his career.

Dudley continued to tour in his later years and was especially active in Europe. His last recording, titled "You Ain't Gonna Truck With Us," was a response to the Sept. 11, 2001, terrorist attacks.



DAVE DUDLEY

Industry Upbeat

Continued from page 5

legitimate online marketplace, he says, "will grow even more dynamic in the next few months with the [Pepsi-iTunes] Super Bowl launch and Microsoft coming into this. It's going to be fascinating to watch and terribly important for us."

He says the RIAA will also "be watching how the P2P [network] players move forward with their statement that they want to get

more legitimate."

In a hearing last fall, Bainwol suggested that P2P companies demonstrate more social responsibility to inform their customers of the dangers of file sharing, such as copyright-infringement liability and identity theft.

"We're going to continue to press that," he says. "And if they become legitimate, then clearly there's a road they can follow, a road that the members of Congress are going to be watching."

The presidential and congressional elections add another wrinkle. "What that means for Congress is a shortened calendar," Bainwol says. A short session means less time for debate on controversial bills. "So you've got to have a legislative strat-

egy that is capable of broad bipartisan support."

The RIAA hired Bainwol because he is a veteran Republican political operative and has access to top Republican leadership. Even before congressional elections, the decision looks like a good one.

The Dec. 16 announcement by Sen. John B. Breaux, D-La., that he will not run for re-election furthers the chances of Republican gains in the Senate, already controlled by the GOP. Breaux is the fifth Democratic senator to announce his retirement this year.

Of the five, Breaux and Ernest Hollings of North Carolina are members of the Commerce Committee. John R. Edwards of North Carolina sits on the Judiciary Com-

mittee. Both panels oversee industry issues.

Artists groups say their agenda for next year will include pressing Congress to continue with still-pending bills probing pay-for-play, payola and the bullying tactics that media giants like Clear Channel Communications allegedly employ with artists.

"If there is one issue that is becoming increasingly important to recording artists, it is media consolidation," says Jay Rosenthal, Washington, D.C., counsel for the Recording Artists' Coalition.

Ann Chaitovitz, director of the American Federation of Television and Radio Artists' recording artists division, says, "We also want to work on negotiations with foreign per-

forming-rights groups to allow payments of [overseas] royalties to U.S. recording artists." BMI senior VP of government relations Fred Cannon says he will continue to press for stronger anti-piracy tools.

"It's most important to make Congress aware that intellectual property piracy could ruin not just our industry but the fabric of our economic society," he says.

"Manufacturing's gone; service industries have moved to Asia. If intellectual property goes, we're cooked," Cannon says. "It's up to BMI and ASCAP, the [National Music Publishers' Assn.] and the Harry Fox Agency as well as the RIAA to fight this. The patent and trademark industries must also be prepared to do the same."

Gibson

Continued from page 8

Gibson Guitar Corp. chairman/CEO Henry Juskiewicz says the Wurlitzer Digital Jukebox is a result of Gibson's longstanding interest and investment in technology.

Indeed, Gibson's digital guitar employs a Gibson Labs-developed Ethernet media delivery system called MaGIC (Media-Accelerated

Global Information Carrier).

"What brought us into the consumer market was an outgrowth of that technology and the implication it has for the consumer in the home," Juskiewicz says. "While this jukebox product does not initially have that technology, it will in future generations."

TARGETING THE AFFLUENT

Pricing for the optional Wurlitzer Music Service has not been finalized, but it will be subscription-based at \$10 to \$25 per month. A



THE WURLITZER DIGITAL JUKEBOX

broadband Internet connection is required for the service.

"That's controversial, because virtually everyone else has accommodated modem," Juskiewicz says. "To us, it's about the customer."

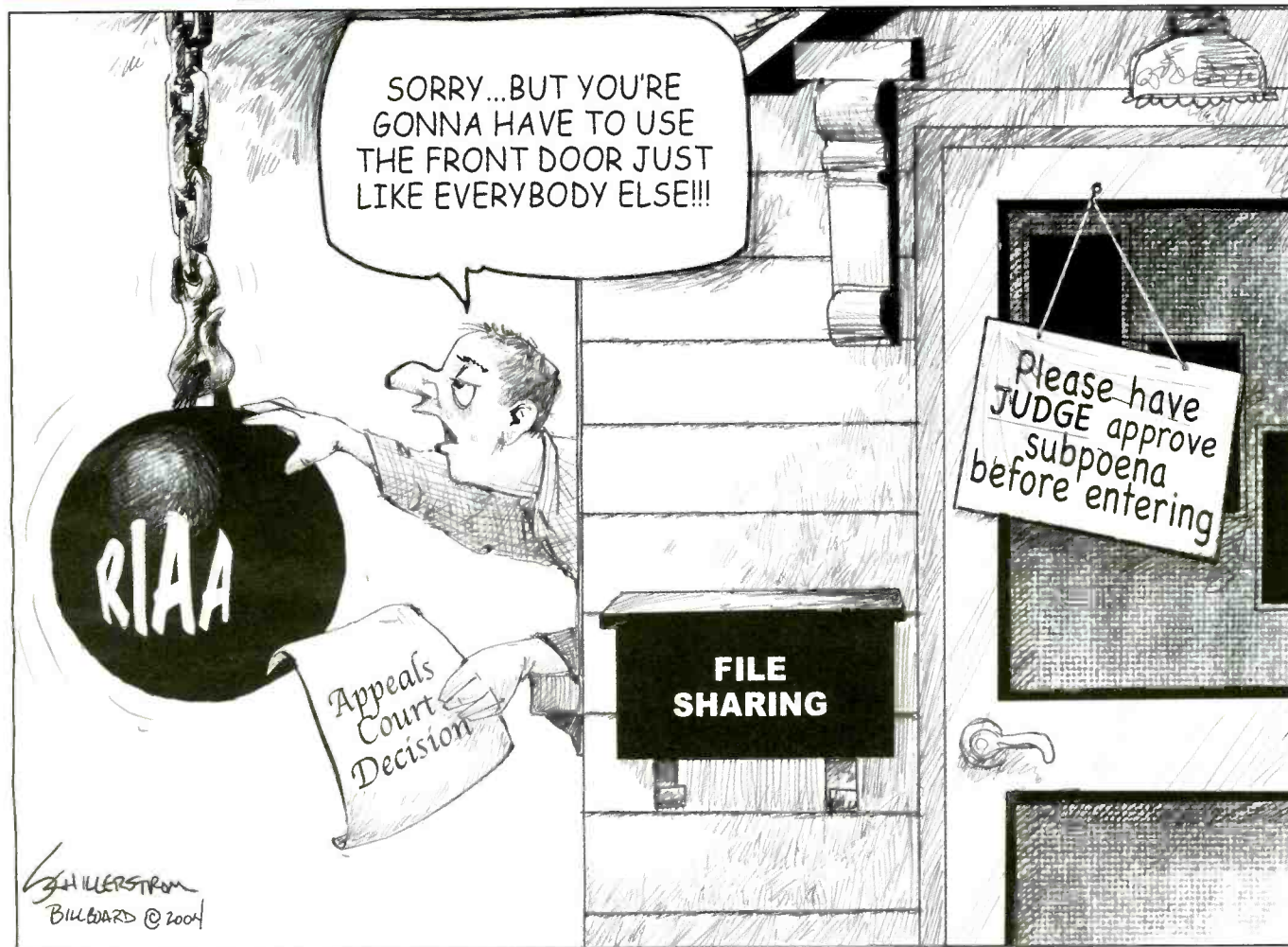
"Your No. 1 customer, particularly in a slightly more expensive consumer electronics item, is going to be an affluent individual. Dealing with modem access makes it a much more difficult and less simple experience," he notes.

Because there are currently 22 million households that have broad-

band, "we'll have a pretty rich market to draw from," Juskiewicz points out.

Meanwhile, Carter underscores the "everyman" appeal of the product.

"We're going after Baby Boomers, Gen X'ers who are familiar with digital music and what it can do. We're trying to give them a package that is simple enough that anybody can use it and priced low enough that it can be available to them from regular big box-type retail channels," he says.



Congress Must Step Up

Humpty Dumpty was way ahead of his time when he scolded Alice in Lewis Carroll's "Through the Looking Glass."

"When I use a word," he said, "it means just what I choose it to mean—neither more nor less."

In effect, the irascible egghead was illustrating an eternal conundrum posed by the question: "What did he mean by that?"

More often than not, especially in highly contested disputes, both sides attempt to use the Humpty Dumpty rule to their advantage.

That's why we have courts of law.

In its recent file-sharing ruling, the U.S. Court of Appeals in Washington, D.C., reminded us, once again, that Humpty Dumpty notwithstanding, words mean what they mean—nothing more, nothing less.

The court narrowly and literally interpreted the Digital Millennium Copyright Act in reaching its decision in the Verizon case, and it was right to do so.

But rest assured, the verdict was no great victory for illegal file sharers, nor was it a compelling setback for the

Recording Industry Assn. of America.

The court merely stated that the writers of the law did not anticipate the current state of affairs involving illegal file sharing. No matter how much sympathy one might have for copyright holders—and the court appeared to express a great deal of sympathy for them—laws should not be stretched to fit circumstances they do not address.

Laws should not be stretched to fit circumstances they do not address.

In this case, technology simply out-raced the law. When the act was written, Napster was the standard for file sharing, and the technology was based on storing files on a central server.

When the industry filed suit to shut down Napster, the case was a slam-dunk. But now, the software used by the most popular service, Kazaa, merely provides a means for file sharers to find each other on the Internet. They retain files on, and

swap them from, their own computers.

Of course, one could argue that Congress' intent was clear; the act was meant to prevent violations of copyright law on the Internet, which Kazaa aids and abets.

Still, the law is very specific in outlining the circumstances under which its subpoena power can be used. Now you know why finding loopholes is such a big business.

The blessing of the ruling is that it puts the ball back squarely where it belongs—in Congress.

The perennial problem with the pols on Capitol Hill is that they would rather follow than lead. And, invariably, they avoid hard choices like the plague.

But now, the ruling makes clear that there is no escaping what needs to be done. It's time for lawmakers to step up and resolve this issue with legislation.

The current state of affairs is intolerable. An industry is being ravaged, artists are being robbed of their creative endeavors—and thousands have lost their jobs. What's more, U.S. copyright law is fast becoming a joke.

The Internet isn't the Wild West. Property rights need to be respected.

Billboard

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NARAS honors Sting as the MusiCares 2004 Person of the Year



MUSIC



Janet Jackson is the featured performer at the AOL Super Bowl XXXVIII Halftime Show

POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING

Portnow Ready For Second Awards Show

BY CHRIS MORRIS

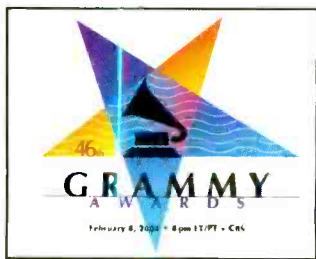
LOS ANGELES—The usual panoply of nominated stars and a few new wrinkles are surfacing for the 46th Annual Grammy Awards.

On Feb. 8, the 2004 ceremony will return to the Staples Center in Los Angeles following a one-year sojourn at Radio City Music Hall in New York.

For the second year in a row, the Grammys will take place on a Sunday evening, rather than on a week night as they have in the past.

"Last year, Sunday was good on every possible level," says Neil Portnow, president of the National Academy of Recording Arts and Sciences, which presents the Grammys. "Of course, we look to our network partners at CBS in those situations for their guidance and input, because they're in the business of television 24-7.

"My take from them is that they're very pleased with us being on a Sunday. I would expect it'll be good for us again this year, and I wouldn't see any reason in the immediate future that we would change that."



'GRAMMY MOMENTS'

Artists who will appear on the Pierre Cossette-produced show are still being determined. But Portnow foresees a broadcast that will feature what he likes to call "Grammy moments."

He says, "That would be either the special segments that resonate in one way or another—based on something special that happened during the year or related to our nominations process—or special musical combinations that you won't see anywhere else, that only we have been able to do successfully. Examples [from 2003] are Coldplay with the New York Philharmonic or James Taylor with Vanessa Carlton and John Mayer or the Joe Strummer tribute."



PORTNOW: EXPECTS 'A BALANCED SHOW'

Portnow does not believe that this year's heavy weighting of top nominees in the R&B and hip-hop categories will diminish the show's appeal to fans of music outside that genre.

"I actually think the nominations are pretty broad," he says. "I do think that you've got a stronger representation of R&B and hip-hop than you may have seen in the past, but if you look through the list, there's quite a bit of variety. I'm not feeling [that] we're challenged in terms of coming up with a balanced show."

Portnow—who made his first Grammy appearance as NARAS president at last year's awards show—is unsure whether he will appear onstage again this year. But he says it's a possibility, since NARAS is mounting a new consumer-awareness campaign (see The Last Word, page 74).

This year, the pretelecast awards ceremony—an afternoon event previously held in the main awards-show venue, at which the majority of the Grammys are handed out—will be handled differently.

(Continued on page 13)

For Artists, Grammys Have A Special Place

There are more award ceremonies honoring musicians than ever before, but the Grammy Awards are still considered the gold standard by the music industry. As

Pink, who is nominated for two statues this year, says, "It's the only awards show I get really nervous about."

Billboard talked to a number of artists up for awards at the Feb. 8 event at the Staples Center in Los Angeles.

Doubt's Tony Kanal say their fathers figure prominently in their Grammy Awards plans.

Kanal's father already has the

The Beat



By Melinda Newman
mnewman@billboard.com



EXTRA-SPECIAL AWARDS:

Past winner **Shania Twain** admits the thrill doesn't wear off. Nominated for five awards this year, she says that the Grammys "are kind of special. We just all grow up watching the Grammys and hope one day to get one, so to have more than one already and to still be nominated is an honor."

While she'll happily accept any Grammy, she does hold the ones awarded for songwriting especially dear. "Those mean the most, because that's the heart of my artistry, if you will. The performance side of things is a bit of a show in a sense. Somehow, it's just not as deep as songwriting. It comes from a different place."

GIVE IT UP FOR DAD: Both Amy Lee of **Evanescence** and No

2002 trophy that No Doubt won for best vocal performance by a duo or group with vocals.

"Winning was such a big deal, because since I was a little kid, since I was 15 and started playing bass, my dad said, 'You're going to win a Grammy,'" Kanal recalls. "I was like, 'Dad, come on. I don't want a Grammy. I want to be cool,' and all that stuff."



ROAD TO THE GRAMMYS

"Then when we won, it was the biggest thing for me, and I gave it to my dad, and he has it in his office. Now I really think Grammys are cool. I'll take as many as they'll give me."

And if he wins this year? "I'll give it to my dad." Kanal says, before a little more reflection. "Actually, maybe I'll keep that one in my house. Then I'll

(Continued on page 14)

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Sting's Good Works Earn NARAS Honor

Elton John, Others Will Pay Tribute At Gala Fundraiser

BY MELINDA NEWMAN

LOS ANGELES—Tony Bennett, Elvis Costello, Elton John and Dave Matthews are among the artists who will pay tribute to Sting when the National Academy of Recording Arts and Sciences honors him Feb. 6 as the MusiCares 2004 Person of the Year.

The gala will be held at Sony Pictures Studios in Culver City, Calif.

Other acts paying tribute will include Charles Aznavour, Black Eyed Peas, Dido, Diana Krall, k.d. lang, John Mayer, Rufus Wainwright and Wynonna. Each artist will sing either a Police or Sting tune.

Money raised from the evening goes to the MusiCares financial assistance program, which aids people in the music industry financially and medically. Past events have raised more than \$1 million.

Previous honorees include John, Bennett, Bono, Billy Joel, Paul Simon, Bonnie Raitt, Quincy Jones, Phil Collins and Stevie Wonder.

"With the Person of the Year, we've got a fortunate history of some phenomenal honorees," NARAS president Neil Portnow says. At last year's dinner, "we honored Bono, and it was one of those incredible nights. I said, 'Great. What are we going to do next year to top this?' We felt that, for the benefit of MusiCares, [we should] seek out an individual of great stature, of great respect, but also someone who

filled the bill—someone who's not only a great artist but also humanitarian and philanthropic.

"As you begin to look at the artist community for that, some folks just stand out," Portnow continues. "Sting certainly did, and we've had him on our radar for a few years. We always thought he would be a great honoree, and this was the right time for all of us to do this, and he graciously accepted. We're absolutely thrilled."

For Sting—who was recently honored with the Billboard Century Award—lending his name to the cause was an easy decision.

"MusiCares looks after musicians who are less fortunate than people like myself: people who are on hard times who have given their services to the industry and have fallen foul of circumstances, people on the street or with drug problems or whatever," Sting says. "You call MusiCares up and they say, 'Well, what do you

need? Your rent paid? Your rehabilitation program?' I think it's important work. So I'm the figurehead this year, and I'm very proud to do that."

The MusiCares board of directors, key staff and senior NARAS management select the annual honoree.

"It's pretty much internal and staff-driven," Portnow says. "MusiCares has its own board of directors, separate and independent of the Recording Academy. Ultimately, between the board's suggestions and the staff's considerations,



STING: PROUD TO BE HONORED

and then I get to put my two cents in, we've come up with our decision."

In addition to MusiCares, Sting has a long history of supporting causes. He and his wife, Trudie Styler, co-founded the Rainforest Foundation. Among the

other organizations he has endorsed are Amnesty International, Live Aid and the Juvenile Diabetes' Carousel of Hope.

Additional reporting by Chris Morris in Los Angeles.



Grammys' Event Week

BY MARGO WHITMIRE

LOS ANGELES—As the Feb. 8 Grammy Awards ceremony draws near, the National Academy of Recording Arts and Sciences plans to celebrate the musical community here with a weeklong array of events.

While past years have featured events throughout the month of February, this year NARAS contracted the activities to seven days.

"[We] decided to take a more direct role in designing and hosting programs surrounding the Grammy Awards," NARAS president Neil Portnow says.

Featuring concerts, workshops and educational seminars, Grammy Week pays tribute to different musical genres, tackles entertainment law issues and honors artistic contributions.

The following is a complete list of Grammy Week events. All activities will be held in the Los Angeles area. Events open to the public have the location listed. All other events are by invitation only.



GALWAY: CLASSICAL HONOREE

- The Gibson/Baldwin Grammy High School Jazz Ensembles will perform Feb. 3 with special guest Kurt Elling at the Catalina Bar & Grill on Sunset Boulevard. The event is open to the public.

- A Salute to the Art of the Grammys will honor 3-D artist Charles Fazzino's contributions to this year's awards Feb. 3.

- Jazz artists Clark Terry and Gerald Wilson will perform live Feb. 4 in tribute to the American music form at the Salute to Jazz.

- Irish flutist Sir James Galway is to be honored Feb. 5 at the Salute to Classical Music.

(Continued on page 14)

Grammys Great For Radio Promotion

BY MARC SCHIFFMAN

Packaging a promotion around the Grammys is gold for a radio station.

It's especially effective for top 40 stations, since the format plays many of the major nominees, Infinity VP of programming Jon Zellner says.

Zellner's KMXV Kansas City, Mo., will be knee-deep in Grammy coverage. The morning show will broadcast live from the event in Los Angeles. Contest winners will also make the trip, allowing Zellner's station to promote a one-of-a-kind opportunity.

"You can't buy these tickets anywhere," Zellner says. "It's

not like a flyaway to see a regular concert."

Adding to the value of the promotion, Zellner gets sound bites from nominated artists telling listeners to phone in to win the trip. They are used as production elements on the air.

"We have the nominees do the soliciting themselves," Zellner says. "Any time radio associates itself with superstars, we're doing a good job of selling the music message."

Zellner admits that he has had his qualms with the event in the past. "Up until last year, I'd lost faith. The Grammys were becoming less and less mass appeal in recent years . . . Last year with Simon & Gar-



ZELLNER: AWARDS GOOD FOR TOP 40

BMG Takes Its Turn As Grammy Disc Distributor

BY MARGO WHITMIRE

LOS ANGELES—Ranging from the infectious buoyancy of hip-hop duo OutKast to the heartfelt rock of Warren Zevon, the National Academy of Recording Arts and Sciences presents an eclectic array of nominated artists on its annual Grammy Awards CD compilation.

With what NARAS president Neil Portnow calls “one of the most complicated contracts in the industry,” the organization rotates distribution of the project each year among the five majors. This year’s disc will be out Jan. 20.

BMG Strategic Marketing Group takes its turn this year, and executive VP Joe DiMuro says the group is “thrilled to be joining forces with the Recording Academy to bring together the best music of the year.”

He adds that “every music fan can find something to like about this collection, with the amazing range of artists and songs.”

BMG International will handle distribution outside the U.S. The 21-track set features songs by multiple nominees Beyoncé, Jay-Z, Missy Elliott, Evanescence, Justin Timberlake, Eminem and Luther Vandross, among many others.

Portnow explains that because the process of licensing the

tracks cannot begin until after the nominations are announced, it is always a challenge to bring the compilation to the market prior to the Grammy telecast.

“We typically begin with the album, record and song of the year and best new artist categories and add other categories and repertoire as we feel is creatively and musically appropriate,” he says.

During the late '90s, NARAS released genre-specific compilations but returned to the single-compilation format in 2002.

The top-seller remains its 2000 collection, with 866,000 units sold, according to Nielsen SoundScan. Last year’s compilation beat out its 2002 predecessor with total sales of 552,000 units, according to Nielsen SoundScan.

“We had one of the best years we’ve had in a long time, especially given the climate, sales being what they are,” Portnow says of the new CD. “Part of this has to do with, in any given year, what the nominations are like and what you’re given to work with. We obviously have no control over that—our voters tell us who they need to be.”

As with past compilations, the 2004 edition will deliver a portion of the proceeds to NARAS’ MusiCares and the Grammy Foundation.

Portnow is optimistic of this year’s project, saying, “This is going to be a very solid record that has a lot of depth, a lot of variety and a lot of appeal to a pretty broad base of music consumers.”



+Latin Grammys Grow In Stature But Mainstream Show Maintains Importance

BY LEILA COBO

When members of the National Academy of Recording Arts and Sciences received the list of titles to be considered for the first round of voting for the Grammy Awards, they might have been surprised by the blending of the salsa and merengue categories into one. That happened because there were too few entries in the merengue category.

Noticeably absent were submissions from Miami-based label J&N, which specializes in merengue, *bachata* and other tropical music.

J&N president Juan Hidalgo explains that the lack of entries was an oversight because of confusion from label staff, which had sent titles to the Latin Grammys for consideration just a few months before.

While J&N says it will again submit its product next year, its absence this time around underscores the Latin Grammys’ growing importance, even in the face of the venerability and awe generated by its older, more established cousin.

“There’s definitely a change from three years ago,” says Tony Moreno, president of indie MP Records, referring to when the Latin Grammys were first staged. “However, the American [mainstream] Grammys are definitely important—even if we’re a small part of it.”

When the Latin Grammys debuted in 2000, many were openly skeptical about their future. The Latin Grammys, some said, would merely be a poor relation to the “real” Grammys, and winning one would never be as prestigious as receiving a mainstream Grammy.

But, especially in the past two years, Latin labels are attributing increasing importance to the Latin Grammys, an awards show that grants their artists assured visibility.

This year, there were fewer entries for some of the Latin categories for the mainstream Grammys than there were for parallel categories in the Latin Grammys. The difference was palpable, even taking into account that the Latin Grammys are open to product released not only in the U.S. but also in any Latin territory.

“They are two different things,” Moreno acknowledges.

“It’s important that we be considered for the Grammys, but up to a certain point, what’s Latin is Latin. Labels register more product for the Latin awards than the American awards, and they pay more attention.”

A primary reason for this is exposure.

Having more than one Latin act perform on the mainstream Grammy Awards is rare, as is the on-air presentation of one of the Latin awards. And performances, more than nominations or even wins, are usually what generate sales.

At press time, performers and presenters had not yet been announced for the 2004 Grammy ceremony, so it is unknown whether a Latin act will be performing.

Conversely, the Latin Grammys are seen by fewer people—but they do air in prime time, and their entire focus is Latin acts and performances.

“More than anything, it’s the pure mass,” one executive says. “How much of an opportunity is there for Latin music in the Grammys and how much in the Latin Grammys? It’s completely natural that interest be stronger for the Latin Grammys.

But I don’t think it has taken away from the mainstream Grammys.”

‘The American Grammys are definitely important—even if we’re a small part of it.’

—TONY MORENO, MP RECORDS

NOMS CREATE A BUZZ

Indeed, the Grammy nominations generated a publicity blitz from all Latin-nominated labels and artists.

For up-and-coming acts in particular, a Grammy nomination automatically gives credibility and sales potential to an album that might have otherwise gone unnoticed by the mainstream.

“One of the most important things for an artist in winning any kind of nomination [for the Grammys or Latin Grammys] is to use it on the press release,” says Marya Meyer, VP of Latin corporate and external affairs for the Latin Academy of Recording Arts and Sciences. “Getting a Latin Grammy nomination or a Grammy nomination is something you carry around the rest of your life.”

And getting a Grammy can be a powerful tool. Take
(Continued on page 14)

Awards Show

Continued from page 11

“We are producing and mounting the pretelecast awards at the L.A. Convention Center, right next to the Staples Center,” Portnow says. “It’ll be a little bit earlier than it has been. We’ll have a cocktail reception, and we’re going to build a separate stage and try to create a little bit more of an event out of that part of the process than we have in the past.”

“We really believe that people who win those Grammys are just as important as people who are on the actual telecast. We want to show that respect and build this into more of a franchise. Eventually, who knows? This may have some television viability on its own in the future.”

For now, Portnow says the show will probably continue to alternate between New York and Los Angeles.

Portnow says, “When you think of two very critical factors—A, our membership and where they’re located, and B, our industry partners and where they’re located—between the East Coast and the West Coast you have the most fair access to the greatest number of people in both those communities. At some point, we always want to be sure people have the convenience of location.”

“Beyond that,” he continues, “it gets down to business issues and considerations. Both New York and L.A. are always very aggressive with us from a business standpoint. It means tens of millions of dollars in revenue. We listen very objectively and openly to proposals and ideas that come in and ultimately make a decision.”

However, Portnow does not discount moving the awards to another locale in the future.

“I don’t think we’re officially locked into any formula here,” he says.

Grammy Ratings Share

Nielsen Media Research has monitored the Grammy Awards telecast since 1974. Following are some Grammy ratings milestones.

The highest-rated show, in terms of ratings and share, was the 1974 telecast, which garnered a 30.3 rating/52 share. Nielsen does not have the number of viewers available for that telecast, but the show was seen in 20 million U.S. households. Stevie Wonder and Roberta Flack were among the big winners that year.

The 1984 telecast registers as the most-watched ceremony. According to Nielsen, 52 million viewers tuned in to see Michael Jackson be the top winner that year.

The lowest-rated Grammy Awards was the 1995 show, which received an 11.8 rating/19 share, or 17 million U.S. viewers. The big winners that year included Sheryl Crow, Bruce Springsteen and Tony Bennett.

The highest-rated Grammy show of the 1990s was the 1993 telecast, which got a 19.9 rating/31 share, or 30 million U.S. viewers. Eric Clapton reigned that year.

So far, the highest-rated Grammy show of the new century is the 2000 telecast, which scored a 17.3 rating/27 share, or 28 million viewers. The big winner was Santana.

CARLA HAY

Crabb Clan Relishes Grammy Nod

In the life of every act, there are those landmark moments that define a career. **The Crabb Family** enjoyed more than its share of those in 2003.

Who could forget its performance at last spring's Gospel Music Assn. Dove Awards? When the five siblings took the stage to deliver a scorching rendition of "Through the Fire," electricity swept the venue. They won more fans at the Christian music community's annual gathering in Estes Park, Colo., in August, and they became favorites at the Grand Ole Opry.

2004 looks to be another good year, as the group is nominated for a Grammy Award in the best Southern, country or bluegrass gospel album category for "The Walk." **Jason Crabb** remembers telling a friend it would be wonderful to someday be nominated, then he got on the bus to head to the next gig and heard the good news.

"I just sat there numb for about 30 minutes. I couldn't believe it," the soulful 26-year-old vocalist says. "I'd never dreamed in a million years for this."

Kelly, who performs along with brothers **Adam**, **Jason** and **Aaron** (sis-

ter **Terah** left the group last summer to spend more time with her husband) says, "I'm just still in shock. It's beyond my wildest dreams."

"The Walk," issued in April 2003 on Daywind Records, marked a new era for the Crabb Family as parents **Gerald** and **Kathy** handed the reins to their offspring.

"They worked so hard for 11 years straight. They were just ready for some time at home," Kelly says of her parents, who still manage the group. "Dad wanted to concentrate on his songwriting, and my dad is an evangelist as well. There was more opportunity for him to do that. And I think they finally felt like we were old and mature enough to handle it."

Powered by Gerald's great songs and the siblings' incredible vocals, "The Walk" was embraced by not only the Crabb Family's Southern gospel base but also a broader audience.



Higher Ground

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



"They began in the Southern market, and that core fan base is extremely important to them," Daywind director of marketing **Susan Puckett** says. "But if you listen to their music, even from the beginning, it's Crabb music. Some of their songs have black gospel leanings, the ballads are inspo [inspirational] and a few are AC. They do bluegrass, country and Southern [gospel]. It's all over the place but easily identifiable as Crabb music."

A new, live Crabb album arrives Feb. 10. A studio set will follow in June and will feature new songs from **Gerald** and a special live recording with the **Brooklyn Tabernacle Choir**.

"We want it to go to all genres of music," Jason says. "I really don't know what God has in store for us. Wherever he wants us, that's where we want to go."

Legacy Plays Role In New Sets

Legacy will be more reality than theme in gospel with this year's crop of new releases. The debuts of such artists as **Kierra Sheard** and **Tye Tribbett** are highly anticipated, and their building buzz will likely help them explode on the charts.

EMI Gospel is banking on the spring debut of Sheard, the 16-year-old daughter of **Karen Clark-Sheard** and an heir to one of the biggest dynasties in gospel, the famed **Clark Sisters**. Sony is backing Tribbett, the son of gospel-radio power player **Neicy Tribbett**.

With such artists, there is little need for perfect timing, as in the case of last year's up-and-coming gospel group **Rizen**. Instead, the industry will be watching, and

from early indications, it won't be disappointed.

Others sure to strike a chord include **R.J. Helton**, an "American Idol" runner-up who had a strong following before he was signed; Bishop **Eddie Long**, the latest acclaimed pastor to throw his hat into the gospel ring; and new-style choir **New Direction**, which backed **Shirley Caesar** on her 2003 entry, "Shirley Caesar and Friends."

All will be hoping for the kind of success that fueled **Smokie Norful's** rise to the gospel forefront in 2003. But 2004 is also sure to be dominated by gospel's growing list of heavy hitters—**Yolanda Adams**, **Donnie McClurkin**, **Kirk Franklin**, **BeBe Winans**, **CeCe Winans**, **Kurt Carr**, **Melvin Williams**, **Tramaine Hawkins**, **Vickie Winans**, **Bobby Jones**, **Fred Hammond** and **Richard Smallwood**—all of whom have new releases due this year. Even R&B legend **Smokey Robinson** is releasing his first gospel set, due in March from **Liquid 8 Records**.

In The Spirit

By **Lisa Collins**
eye4gospel@aol.com



The short-list of what you can expect kicks off with the Jan. 27 bow of "WOW Gospel 2004," the genre's most successful compilation. The seventh and current installment of the series includes titles from **Norful**, **Donald Lawrence & the Tri-City Singers**, **the Blind Boys of Alabama** and **Deitrick Haddon** as well as gospel mainstays **Bishop T.D. Jakes**, **CeCe Winans**, **Harvey Watkins Jr.**, **Hammond** and **McClurkin**.

Also on tap is the long-awaited sophomore release from **Kim Burrell**, due from **Shanachie Records**; the sophomore set of **Michelle Williams** (Jan. 13); **Ramayah's** self-titled debut (Jan. 6); and the late-January release of **Dream**, from **BeBe Winans's** new label, the **Movement Group**.

The Beat

Continued from page 11

have one, and he'll have one."

Lee is still reeling from her group's five nominations, which include the coveted album of the year and best new artist slots. Should she leave the Staples Center with a Grammy in tow, she says, "I'll send it to my dad for sure. My dad is a musician; he's living vicariously through me. I let him do all the fun stuff like collect the awards."

WHERE DO YOU KEEP YOURS? Give **Audioslave's Tom Morello** credit for being multidimensional. This year Audioslave is nominated for two Grammy Awards. While they are the band's first nods, Morello has a pair of trophies from his days in **Rage Against the Machine**.

So where are those statues? "Mine are in a trophy case between some of Secretariat's hair from his mane and a tooth from a prehistoric shark."

"I was excited by the nomination," he says. "When I was a kid, the bands I liked the most never really got nominated for Grammys. [But] the Grammys have come a long way, and now many of the CDs that have been nominated are ones that I'm proud to have in my iPod."

REALLY, JUST TO BE NOMINATED
... With a number of Grammy

Awards already in his possession for **Nirvana** and **Foo Fighters**, **Dave Grohl** can afford to be gracious about being happy just to have again made the prestigious short-list of nominees.

"It doesn't really even matter that you win. It's just the fact that you've been nominated," he says. "I've got enough of these things. Spread the love. Winning is great, but it's just being there. I fly my family in, we go to the parties afterward. It's really about being recognized that we worked hard on this thing."

Newcomer **Kelly Clarkson** agrees that the nomination is enough and calls her nod in the best female pop vocal performance category the highlight of 2003.

But Clarkson admits that she's a dark horse. "To be perfectly honest, I don't expect to win," she says. "It would be really cool if I did, but I'm up against a lot of great artists. I'm happy to be there. If I win, that will be cool, and you're going to see a big old freak onstage, because I'm going to flip out if I win."

SET YOUR TIMER: Should **Black Eyed Peas** win any of the three awards they are up for, don't expect **will.i.am** to stop his speech when his time is up.

"I was thinking, 'Dang, we've been doing this ever since 1992. If we win one, we got a lot of people to thank who are responsible for us being here,'" he says. "If we win, we're putting them up on eBay—we can get a lot."

Events

Continued from page 12

- Featuring live performances and surprise guests, **Soul to Soul: A Grammy Salute to Musical Masters** will unveil the restored original 1971 music documentary "Soul to Soul" Feb. 5.

- The **Gibson/Baldwin Grammy High School Jazz Ensembles** will perform Feb. 5 at the Knitting Factory in Hollywood. The event is open to the public.

- On Feb. 6, Southern California high-school students will get an inside look at various music careers from top music professionals with the University of Southern California Thornton School of Music-sponsored Grammy in the Schools.

- Sony Music chairman/CEO **Andrew Lack** will keynote the Feb. 6 Entertainment Law Initiative, which will examine the relationship between the legal profession and the recording community.

- The **MusiCares 2004 Person of the Year Celebration Gala** will honor **Sting** Feb. 6 for his artistic and social contributions to the musical

community (see story, page 16).

- The **Gibson/Baldwin Grammy High School Jazz Ensembles** will perform Feb. 7 with **Eric Marienthal** and **Mindi Abair** aboard the **Endless Dreams Yacht** at the **Rainbow Harbor** in Long Beach.

- The **46th Annual Grammy Nominee Reception** will toast the nominees Feb. 7.

Latin

Continued from page 13

Miami-based **Bacilos**, which last year was the surprise winner of the Grammy for best Latin pop album with "Caraluna" (Warner). The win and ensuing publicity boosted the group's sales in the U.S. and increased its standing abroad, especially in Mexico, according to the label.

Gabriella Martínez, VP of marketing for Warner Music for the Latin region, says both awards are equally important, noting, "We put the same emphasis and same resources in promoting our nominees for the Grammys and Latin Grammys."



Verizon Ruling Misses Forest For Trees, Industry Says

The new year has barely begun, and record companies already have their backs up, thanks to a stunning new court decision.

Using a razor-sharp interpretation of the Digital Millennium Copyright Act (DMCA), the U.S. Court of Appeals for the D.C. Circuit on Dec. 19 dismissed the recording industry's subpoenas for file-sharers' identities.

The case, Recording Industry Assn. of America vs. Verizon, is now being hailed as a victory for privacy rights.

With the latest ruling, the appellate court reversed two orders of the D.C. federal district court that had directed Verizon to identify a file sharer who was allegedly infringing copyrights on 800 songs.

The RIAA filed 3,000 subpoenas in Washington, D.C., as a prelude to lawsuits against 382 individual users. The appeals court has ruled that those subpoenas are not authorized by the DMCA.

"Internet users are the winners in

request a notification identifying the copyrighted works alleged to be infringed.

The notification of the infringement must include six categories of information. One is the "identification of the material that is claimed to be infringing . . . and that is to be removed . . . and information reasonably sufficient to permit the service provider to locate the material."

Verizon argued that with peer-to-peer file sharing, there is no material for the ISP to locate or remove.

Therefore, by definition, a copyright owner seeking a subpoena to identify a P2P file sharer cannot satisfy the statutory requirements because they cannot provide that category of information.

The appeals court agreed with the literal interpretation of the statute and concluded that the DMCA does not authorize such subpoenas.

In response, the RIAA has vowed it will continue to pursue individual copyright infringers.

"This is a disappointing procedural decision, but it only changes the process by which we will file lawsuits against online infringers," RIAA president **Cary Sherman** said in a statement.

"This decision in no way changes our right to sue or the fact that those who upload or download copyrighted music without authorization are engaging in illegal activity. We can and will continue to file copyright infringement lawsuits against illegal file sharers," Sherman stressed.

A major shift is that the RIAA can no longer notify illegal file sharers before filing lawsuits against them to offer them the opportunity to settle outside of litigation.

The RIAA will now have to file "John Doe" lawsuits based on e-mail addresses of suspected infringers, a tedious process that requires significant judicial oversight.



SHERMAN: RIAA WILL CONTINUE FILING SUITS

the Verizon case," says **Wendy Seltzer**, an attorney with Electronic Frontier Foundation (EFF).

"The effect of the decision is that we do not lose our privacy simply by connecting to the Internet. The ruling stops the record labels from taking our free speech rights as collateral damage in the campaign against the American music fan," Seltzer adds.

The EFF filed an amicus brief supporting Verizon on behalf of 45 consumer, privacy and Internet industry groups.

But the ruling has some legal experts baffled.

"Although the court was certainly justified in performing a highly technical analysis of the statute, its result seems to miss the forest for the trees," says **Jay Handlin**, a partner with Howrey Simon Arnold & White in Los Angeles.

According to Section 512(h) of the DMCA, a copyright owner may "request the clerk of any United States district court to issue a subpoena to [an Internet service provider] for identification of an alleged infringer."

To get the subpoena, the copyright owner must include with the



SELTZER: INTERNET USERS WON THIS CASE

Legal Matters
By Samantha Chang
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Critics contend the appeals court never confronts a simple question. "Why isn't the notification of infringement sufficient if, in response

to the request for identification of material 'to be removed or access to which is to be disabled,' the copyright owner simply answers 'None?'" Handlin asks.

After all, the purpose of the subpoena provision is to enable copyright owners to identify and pursue legal remedies against infringers.

Let's assume a case where an ISP did have infringing material stored on one of its servers.

If for some reason a copyright owner wanted to obtain the infringer's identity but did not want to ask the ISP to delete the offending files, surely that choice would be up

to the copyright owner.

The fact that a copyright owner chose not to ask the ISP to delete files should not negate the owner's ability to subpoena information that they will use to pursue the infringer, Handlin reasons.

The point of Section 512(h) is to let copyright owners discover the information they need to pursue and prosecute infringers.

Members of the record industry are asking why should that purpose be thwarted just because they do not—or, in the case of P2P file sharing, cannot—tell the ISP to delete anything? Good question.

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Indies: Survival Of The Fittest

There may well be some truth to the old adage "what doesn't kill you will make you stronger," at least as far as independent promoters are concerned.

After the independent promoter ranks were thinned and turned

upside down in the wake of industry consolidation, surviving indies actually fared pretty well in 2003, with most reporting increases in business over the previous year.

"There are not many of us [independents] left, and I can tell you the last few years have been very difficult," says **Fred Frank**, who with his brother **Larry**, operates Frank Productions out of Madison, Wis. "Due to some relationships and very hard work, we've been able to make it through some tough times, and every day is getting better and better for us."

Frank says he is finding artists, agents and managers, after a few years of chasing the money, now more receptive to offers from independents. Dates on **Metallica's** Summer Sanitarium stadium tour and **Shania Twain** helped boost Frank Productions into the top 25 promoters of 2003, according to Billboard Boxscore.

"A number of agents and managers seem to want to get back to grassroots promotion and not leaving any rock unturned, and that's what we do best," Frank says. "We are having incredible success, and we're building on that, I guarantee it."

Likewise, Chicago-based independent Jam Productions turned in a very successful year in 2003, citing "more and better shows," according to co-president **Jerry Mickelson**.

"We had higher-grossing shows and more attendance," says Mickelson, adding that more artists seemed to be open to promoting dates on a market-by-market basis as opposed to going with one promoter coast to coast. "Basically, there were more acts that did not sell their [entire] tours to national promoters."

Mickelson names a slew of acts with which Jam did well in 2003. They include **David Gray**, the **Pre-tenders**, **Bon Jovi**, **Disturbed**, **Def Leppard**, **Annie Lennox**, **Elton John/Billy Joel**, **Dave Matthews Band**, **Tim McGraw**, **Dixie Chicks**, **Avril Lavigne**, **Pearl Jam**, **Red Hot Chili Peppers**, **Matchbox Twenty**, **Jack Johnson/Ben Harper**, **Coldplay**, **Tom Petty**, the **White Stripes**, **Foo Fighters**, **John Mayer**, the **Dead**, **Bruce Springsteen**, **Hall & Oates** with **Kenny Loggins**, **Steely Dan**, **Good Charlotte**, **Eagles**, **Twain**,

Simon & Garfunkel and **Amy Grant** and **Vince Gill**.

"I think more people are realizing that they'll sell more tickets and make more money with local or regional promoters as opposed to a national tour promoter," Mickelson

On The Road
By Ray Waddell
rwaddell@billboard.com



says. "At least that's what I've been told. Acts can do better with those of us that are really promoters and live and die by how well our shows do."

MISS JACKSON TO TOUR? R&B queen **Janet Jackson** will be the featured performer during the AOL Super Bowl XXXVIII Halftime Show, produced by MTV. Super Bowl XXXVIII will be held Feb. 1 at



JACKSON: SUPER BOWL XXXVIII FEATURED PERFORMER

Reliant Stadium in Houston and will air on CBS.

Now we can't help but observe that there has been a trend of acts that play the Super Bowl and then embark on major tours in the following months, including such artists as **Paul McCartney** and **Tina Turner**. If Jackson does tour, the prospects for success are very good: Her last time out, in 2001, she grossed \$41 million.

CBS and MTV are owned by Viacom. This marks the second time MTV will produce a Super Bowl Halftime Show for the NFL; MTV produced the show for Super Bowl XXXV in 2001 when the Baltimore Ravens beat the New York Giants. That show featured **Aerosmith** and 'N Sync, along with special guests **Britney Spears**, **Nelly** and **Mary J. Blige**.

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
SIMON & GARFUNKEL, THE EVERLY BROTHERS	Staples Center, Los Angeles Nov. 17-18	\$3,786,055 \$250/\$55	30,952 two sellouts	Niederlander Organization, AEG Live
SIMON & GARFUNKEL, THE EVERLY BROTHERS	MCI Center, Washington, D.C. Dec. 14-15	\$3,663,140 \$228/\$128/\$83/\$53	32,773 two sellouts	I.M.P.
SIMON & GARFUNKEL, THE EVERLY BROTHERS	Arrowhead Pond, Anaheim, Calif. Nov. 19, 23	\$2,963,420 \$250/\$55	23,081 26,325 two shows one sellout	Niederlander Organization
SHANIA TWAIN, EMERSON DRIVE	Pacific Coliseum, Vancouver Dec. 7-8	\$2,350,228 (\$3,065,181 Canadian) \$88.18/\$68.62/\$49.46	33,396 two sellouts	House of Blues Canada
DAVID BOWIE, DANDY WARHOLS	National Exhibition Centre, Birmingham, England Nov. 19-20	\$1,759,705 (\$1,033,540) \$78.32/\$61.29	23,604 two sellouts	Clear Channel Entertainment, Solo
DAVID BOWIE, DANDY WARHOLS	Wembley Arena, London Nov. 25-26	\$1,717,549 (\$1,012,885) \$78/\$30.52	23,048 two sellouts	Clear Channel Entertainment, Solo
NIGHT OF THE PROMS: TOTO, EN VOGUE, HUEY LEWIS, GALILEO, JOHN MILES BAND, IL NOVECENTO ORCHESTRA	Olympiahalle, Munich Dec. 11-14	\$1,629,680 (\$1,333,835) \$61.09/\$54.98/\$45.21/\$28.10	35,291 37,868 four shows	PSE Germany
SIMON & GARFUNKEL, THE EVERLY BROTHERS	Atlantic City Boardwalk Hall, Atlantic City, N.J. Nov. 28	\$1,570,780 \$225/\$125/\$85/\$50	12,726 sellout	Park Place Entertainment, Concerts West
BETTE MIDLER	United Center, Chicago Dec. 10	\$1,221,306 \$200/\$39.50	11,648 13,927	Clear Channel Entertainment
SHANIA TWAIN, EMERSON DRIVE	Pengrowth Saddledome, Calgary, Alberta Dec. 4	\$1,204,909 (\$1,565,427 Canadian) \$88.52/\$68.89/\$49.65	16,869 sellout	House of Blues Canada
DAVID BOWIE, DANDY WARHOLS	The Point, Dublin Nov. 22-23	\$1,142,076 (\$958,278) \$72.70/\$66.74	17,000 two sellouts	Clear Channel Entertainment, MCD
SHANIA TWAIN, EMERSON DRIVE	Rexall Place, Edmonton, Alberta Dec. 5	\$1,139,349 (\$1,494,719 Canadian) \$87.85/\$68.41/\$49.36	16,375 sellout	House of Blues Canada
NIGHT OF THE PROMS: TOTO, EN VOGUE, HUEY LEWIS, GALILEO, JOHN MILES BAND, IL NOVECENTO ORCHESTRA	Köln Arena, Köln, Germany Dec. 20-21	\$1,135,890 (\$917,372) \$61.91/\$52/\$39.62/\$28.48	23,807 24,500 two shows	PSE Germany
DAVID BOWIE, MACY GRAY	Madison Square Garden, New York Dec. 15	\$1,108,711 \$126/\$46.50	13,752 sellout	Clear Channel Entertainment
DAVID BOWIE, DANDY WARHOLS	Manchester Evening News Arena, Manchester, England Nov. 17	\$1,094,747 (\$648,470) \$77.66/\$60.78	14,827 sellout	Clear Channel Entertainment, Solo
SHANIA TWAIN, EMERSON DRIVE	Arrowhead Pond, Anaheim, Calif. Dec. 16	\$948,985 \$80/\$35	15,279 sellout	Niederlander Organization, Clear Channel Entertainment
NIGHT OF THE PROMS: TOTO, EN VOGUE, HUEY LEWIS, GALILEO, JOHN MILES BAND, IL NOVECENTO ORCHESTRA	Westfalenhalle, Dortmund, Germany Dec. 18-19	\$923,767 (\$744,613) \$62.03/\$49.62/\$39.70/\$28.53	18,549 20,100 two shows	PSE Germany
SHANIA TWAIN, EMERSON DRIVE	Rose Garden, Portland, Ore. Dec. 11	\$882,455 \$80/\$65/\$45/\$20	14,091 16,697	House of Blues Concerts
AEROSMITH & KISS	Freedom Hall Coliseum, Louisville, Ky. Dec. 8	\$831,294 \$115/\$55	10,950 14,036	Clear Channel Entertainment
IRON MAIDEN	Earls Court, London Dec. 10	\$814,274 (\$466,125) \$48.04	16,950 17,023	Clear Channel Entertainment-U.K.
NIGHT OF THE PROMS: TOTO, EN VOGUE, HUEY LEWIS, GALILEO, JOHN MILES BAND, IL NOVECENTO ORCHESTRA	Color Line Arena, Hamburg Dec. 4-5	\$809,725 (\$668,255) \$60.59/\$54.53/\$44.83/\$38.77	16,213 20,632 two shows	PSE Germany
ELTON JOHN	The Arena at Gwinnett Center, Duluth, Ga. Nov. 19	\$787,583 \$71.50/\$61.50	12,321 sellout	House of Blues Concerts
DAVID BOWIE, DANDY WARHOLS	Scottish Exhibition & Conference Centre, Glasgow, Scotland Nov. 28	\$768,886 (\$448,618) \$78.84/\$61.70	10,103 sellout	Clear Channel Entertainment, Solo
DAVID BOWIE, DANDY WARHOLS	Halle Tony Garnier, Lyon, France Nov. 15	\$753,371 (\$639,317) \$58.92/\$41.24	17,000 sellout	Clear Channel Entertainment, Canal Productions
AEROSMITH & KISS	The Mark of the Quad Cities, Moline, Ill. Dec. 12	\$736,917 \$123.50/\$83.50/\$53.50	9,188 10,469	Clear Channel Entertainment
DAVID BOWIE, DANDY WARHOLS	Sportpaleis, Antwerp, Belgium Nov. 5	\$690,217 (\$600,554) \$47.12/\$35.63	16,113 sellout	Clear Channel Entertainment
SHANIA TWAIN, EMERSON DRIVE	Cox Arena, San Diego Dec. 17	\$686,840 \$80/\$25	10,267 11,471	House of Blues Concerts
KROQ ACOUSTIC CHRISTMAS: LINKIN PARK, KORN, JANE'S ADDICTION, BLINK-182, THE OFFSPRING, STAINED, P.O.D. & OTHERS	Universal Amphitheatre, Universal City, Calif. Dec. 13-14	\$633,600 \$64	9,900 two sellouts	House of Blues Concerts, KROQ 106.7 FM
DAVE MATTHEWS, TIM REYNOLDS, TREY ANASTASIO, EMMYLOU HARRIS	Blue Cross Arena, Rochester, N.Y. Dec. 20	\$615,562 \$52.50	11,725 sellout	Magic City Productions
NIGHT OF THE PROMS: TOTO, EN VOGUE, HUEY LEWIS, GALILEO, JOHN MILES BAND, IL NOVECENTO ORCHESTRA	Festhalle, Frankfurt Dec. 16-17	\$610,317 (\$495,709) \$61.56/\$55.40/\$45.55/\$28.32	16,554 17,592 two shows	PSE Germany
NIGHT OF THE PROMS: TOTO, EN VOGUE, HUEY LEWIS, GALILEO, JOHN MILES BAND, IL NOVECENTO ORCHESTRA	König-Pilsener Arena, Oberhausen, Germany Dec. 7-8	\$601,046 (\$494,607) \$60.76/\$48.61/\$27.95	15,310 20,940 two shows	PSE Germany
DAVE MATTHEWS, TIM REYNOLDS, TREY ANASTASIO, EMMYLOU HARRIS	Bryce Jordan Center, University Park, Pa. Dec. 12	\$597,572 \$46.50	13,005 sellout	Clear Channel Entertainment
BETTE MIDLER	Nationwide Arena, Columbus, Ohio Dec. 13	\$590,639 \$150/\$39.50	9,662 13,540	Clear Channel Entertainment
SANTANA, LOS MOCOSOS	General Motors Place, Vancouver Nov. 14	\$531,869 (\$691,107 Canadian) \$53.49/\$45.79/\$22.70	10,987 13,619	House of Blues Canada
DAVID BOWIE, DANDY WARHOLS	Max Schmeling Halle, Berlin Nov. 3	\$512,787 (\$442,248) \$69.57/\$46.38	10,693 sellout	Clear Channel Entertainment, Peter Rieger Konzertagentur

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Touring

Billboard

Stadium Concerts Bring Challenges To Promoters

BY RAY WADDELL

Stadium tours, once a superstar staple of the open-air concert season, are routed less often nowadays. There are two main reasons why: Expenses can be up to five times greater than those for an arena or amphitheater show, and fewer acts can sell 30,000 or more tickets for each date coast to coast.

In 2003, the only acts playing stadiums were Bruce Springsteen and the Rolling Stones, and neither put together an entire 50-plus-market route of strictly stadium shows.

As the box-office power of those acts attest, stadiums are still a key component of the touring industry.

The International Assn. of Assembly Managers (IAAM) will hold its second annual international Stadium and Management Conference Jan. 8-10 in Houston (see story, page 22).

But a decade has passed since the heyday of stadium treks. In 1994, fans flocked to stadiums to see Pink Floyd, the Rolling Stones, Billy Joel/Elton John, the Eagles and the Grateful Dead.

MUCH MONEY NEEDED

Put simply, stadium shows cost more to produce—a lot more. A tour that carries 10 to 12 trucks of production into arenas will double that number for a stadium show just in sound and staging.

“You’re talking about creating a one-day infrastructure to accommodate 30,000 to 50,000 people, and that gets to be an expensive proposition,” says Brad Wavra, touring VP for Clear Channel Entertainment.

CCE concert production executive Steve Lawler adds: “When you get down to it, you’re talking about \$500,000 in extra expenses.”

Wavra says, “The staging alone is \$100,000 to \$150,000, and that’s a totally extra expense. Your catering goes from \$8,000 to \$40,000, and your staffing goes way up, as do sound, lighting and security. At a [stadium] festival show that lasts all day, it could cost 10 times as much as a regular show.”

Field covers, chairs, portable restrooms, security fencing and other nontypical show expenses also run up the tab.

“One of the biggest problems you face is when [there is] natural grass and you have to put in that

Terraplas field cover,” says Louis Messina, VP with AEG Live and president of the Messina Group. He has produced such stadium concerts as Ozzfest and the George Strait Country Music Festival. “That can be close to \$100,000 just for rental.”

And with acts routing fewer stadium shows, the lack of experience with such events among stadium staff is an issue as well.

“The main challenge is going into a place where they don’t normally do concerts; a lot of times, except for a few markets, the [stadium] staff has never done a concert,” Lawler says. “Not only do you have to educate them, you have to bring in more of your own staff.”

POSTPONEMENTS ALSO COST

The margin of error for a stadium show is quite slim. For example, Kiss/Aerosmith with Ted Nugent
(Continued on page 20)



HARD TICKETS: YESTERDAY'S CHOICE

Online Ticketing Wins More Fans

BY SUSANNE AULT

The rising importance and popularity of online ticket sales has not gone unnoticed by venue executives, and they are modifying their methods of selling tickets accordingly.

The topic will surely grab the attention of attendees at the annual conference of the International Ticketing Assn. (INTIX), which takes place Jan. 13-16 in Philadelphia.

About half of all event tickets are now sold via the Internet, according to Ticketmaster. So, many venues are increasingly embracing print-at-home ticketing software services.

Ticketmaster first rolled out this option in October 2000 for an NEA Clippers game at Los Angeles Staples Center. Now most major ticketing providers, including tickets.com and Paciolta, offer this option. Buyers print bar-coded paper tickets from their home computers, and bar-code readers scan them for venue entry.

Since its launch, Ticketmaster's ticketFast print-at-home software has gone live at a rate of 15 venues per week. So far, 1,000 Ticketmaster venues offer the service, and more than 8.5 million ticketFast tickets have been delivered to consumers.

“One of the things we’ve seen is rapid adoption of print-at-home. Any fears that [patrons] may have had early on seems to have gone away,” says David Goldberg, Ticketmaster executive VP of strategy and business development.

Goldberg says that ticket buyers needed to come to trust that their home computers would produce valid tickets.

(Continued on page 18)



NEW JERSEY'S GIANTS STADIUM HOSTED BRUCE SPRINGSTEEN'S RECORD-SETTING ENGAGEMENT IN 2003

Ticketing

Continued from page 17

He explains that patrons often asked if the tickets would really permit them access to shows. "It resulted in a lot of customer service and handholding. But people are finding out how easy it is."

POSSIBLE PROBLEMS

A number of venues—including the Denver Center for the Performing Arts in Denver and the Keswick Theatre in Glenside, Pa.—are investigating upgrading their ticketing systems to use print-at-home technology. But building executives are concerned about potential abuse of the service.

Multiple tickets can be printed from one at-home purchase. Venue scanners will accept the first ticket, but all other tickets holding that same bar code are invalid once the first one is scanned. This feature financially protects buildings from counterfeiters. But box-office executives empathize with patrons who unknowingly buy duplicated print-at-home tickets from scalpers.

"You see more and more people wanting instant gratification," says Judith Herbst, Keswick Theatre's business manager and programming subcommittee chair at INTIX 2004. "I foresee that [more venues, including Keswick] will have print-at-home as soon as people figure out how to do it safely."

But don't expect the physical box office to disappear any time soon.

"We've just had to become more efficient," Herbst says. "Our box office doesn't just sell tickets. We give directions, take care of the Web site and [address] complaints. Box offices are being asked more and more to think outside of the box."

SECONDARY-MARKET OPPORTUNITIES

Maureen Andersen, director of ticket sales at the Denver Center for the Performing Arts and an INTIX board member, is considering a print-at-home option for her building's patrons because she wants to build an accurate database of their event preferences. Before patrons print their tickets, the venue can ask them to provide information about their likes and dislikes.

"We can find out about their buying habits," Andersen explains.

The secondary ticketing business—separate from such primary venue ticket-provider operations as Ticketmaster—has also flourished because of the widespread consumer use of the Internet. Concertgoers can now shop for tickets to sold-out shows from such ticket resellers as online auctioneer eBay.

Tickets.com executive VP of sales



and marketing Carl Thomas notes that "eBay ticketing volume is growing dramatically, and that lends credibility to the secondary market. There are connotations that [reselling tickets is] a dark netherworld of bad-guy brokers, but it's part of the economy."

Because of this growing market, INTIX 2004 will feature a session detailing eBay's rise and its strategies for future growth.

Collectively, secondary ticketing companies are scooping up tens of millions of dollars by reselling tickets (*Billboard*, May 24, 2003). This high-stakes operation has alerted primary ticket providers that they need to explore new pricing strategies if they want to reduce reselling activity.

In October 2003, Ticketmaster launched its first concert auction—where tickets were priced according to consumers' bids—for a Sting charity show. The effort sought to funnel all revenue to the artist and

patrons and help [venues] grow their business," Goldberg observes.

Tickets.com's Thomas believes the touring industry will gradually start using new ticketing tools that try to cap secondary-market activity. But at the time of the Sting auction, several music executives expressed concern that holding auctions would give the appearance of gouging consumers on prices (*Billboard*, Oct. 4, 2003).

But Thomas says, "If the music folks continue to be slow to the dance, they run the risk of having what happened to them in the digital download space. We have all these changes in the way music is consumed, [including] the ticketing industry. The ultimate payoff is getting patrons in seats."

MORE IN-HOUSE RESPONSIBILITIES

The online ticketing boom is also fueling a movement among event facilities to shift from a full-service ticketing provider to a venue-managed, in-house system.

As patrons increasingly purchase tickets through the Internet, building executives say that in the future, venues may not require the staff-laden phone centers or box offices of full-service ticket companies.

Managers say that if venues can attract consumers to their self-managed ticketing Web sites, they can benefit from ticket transaction surcharges. A full-service operation like Ticketmaster—still by far the most dominant provider in the industry—earns those fees for delivering services to its clients.

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STING: BACKED FIRST TICKET AUCTION BY TICKETMASTER

reduce the chance of brokers profiting from the secondary market. Paciolan and tickets.com are also developing similar auction services.

"I think the real benefit is that you are keeping money with the artist," Ticketmaster's Goldberg says. "Our role is to try to continue to innovate and provide new services. [Auctions] are a way of appropriating the value brokers are making and [giving] it back to the rightful owners."

He adds that auctions should gain acceptance because the result will be more tickets sold. If premier, front-of-house tickets are priced more correctly with demand, then back-of-house seats can be reduced accordingly.

"There are ways to reach new

"You are starting to see [venues] decide to take stuff onto themselves," Denver Center's Andersen says. "You can do that more with online sales—[you] have more control over your destiny."

Venues will see a cost in time and staff if they convert to a self-ticketing business, notes Jane Kleinberger, chair of Paciolan, which provides in-house ticketing software. But her company is attempting to show to venues the lucrative upside in making that switch.

She explains that for a venue that sells 300,000 tickets per year, "we've been able to show that it could make an extra \$600,000 to \$1.8 million. A year ago, about 20% of [the country's] arenas were aware of the self-enable-

(Continued on page 20)

Thank You!

The Spirit of America Tour

The Spirit of America Tour extends our great appreciation to these members of the Entertainment Industry whose patriotism has led them to contribute their time and talent to bring headline entertainment to America's Military Bases. We commend their willingness to volunteer to assist in lifting the morale of the Armed Forces of the United States.

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MARTY STUART
TRAVIS TRITT
RHONDA VINCENT
SCOTT WHITEHEAD



Charlie Daniels entertains 11,000 sailors at Navy Training Center, Great Lakes, Illinois

The Spirit of America Tour also extends our sincere gratitude to the following people and businesses whose help was essential to the success of the 2003 tour:

Kathy Allmand
Ginger Anderson
Stan Barnett
Sandy Brokaw
Jimmy Burton
Dana Burwell
Brooks Collier
David Corlew
Tony Conway
Duke Cooper
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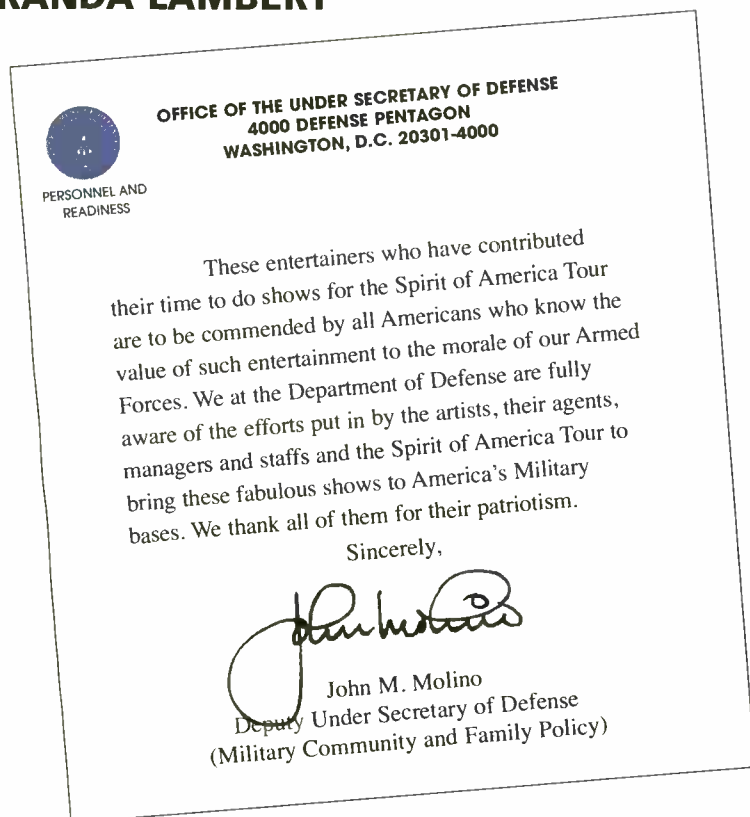
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Jo Dee Messina receives the appreciation of the men and women stationed at Fort Leonard Wood, Missouri.



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Stadiums

Continued from page 17

at Detroit's Comerica Park was the lone stadium date on that tour. Originally scheduled for Aug. 15, the show was lost because of the blackout that struck the Northeastern U.S.

The event, which sold out to the tune of \$3.3 million and 40,000 tickets, was rescheduled for Sept. 7. But that rescheduling cost \$500,000, according to Bruce Kapp, the CCE VP spearheading that tour.

"That half-million became a show cost for the next show," Kapp said at the time. "We—promoter and band—walked away with a half-million less. But it's still a very successful show."

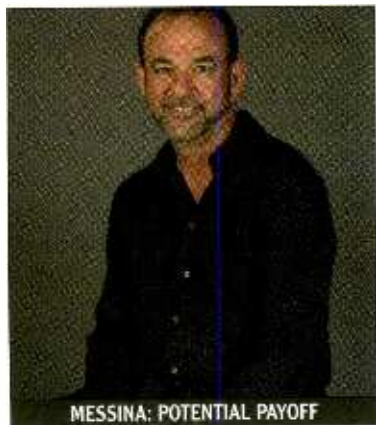
Often, Kapp says, costs associated with postponing a show are limited to "advertising a little bit more to let everyone know when it is." But in Detroit, with stadium staging and production already in place, "everyone ate money on the show."

Wavra says total production costs for an elaborate stadium show can be as high as \$750,000 to \$900,000, counting everything from staging and catering to field covers, phone lines and extra staffing.

"You need to be ultimately con-

fidant in your client's ability to sell tickets before you undertake a challenge like that," he says. Wavra was point man for CCE on the 2001 'N Sync stadium tour that grossed \$90 million.

Lawler notes that back in the heyday of stadium tours, bands often played arenas and stadiums.



MESSINA: POTENTIAL PAYOFF

"In that case, they would have a normal indoor package, and when they played stadiums, they would just add outdoor sound," he says. "Then when they went back indoors they would just leave the [added] sound behind."

Today, many acts are finding they can make almost as much money playing arenas or amphitheaters as they once did at stadiums, without

nearly as much risk.

"The beauty of an amphitheater is you have capacities that can exceed arenas because the entire audience is located in front of the stage," Wavra says. "In most cases, amphitheaters are designed to accommodate a one-time crowd of 20,000 to 25,000 people. Sometimes an act can make more money from 20,000 people in a shed than 45,000 in a stadium."

Messina agrees, citing arenas with their more valuable seat "real estate" as an important consideration for top acts. "In today's world, with the kind of ticket prices acts like Paul McCartney and the Stones are getting, they can make just as much playing arenas as they used to make playing stadiums," he says.

But when a stadium tour works, it works big. The top grossing date on McCartney's 2002 tour was \$14.4 million from the Tokyo Dome in Japan, and Bruce Springsteen & the E Street Band set a world record last summer with 10 Giants Stadium shows in East Rutherford, N.J., that grossed some \$38 million and drew 550,000 people.

"Without a doubt, the potential is there to make more money at a stadium," Messina says. "It's about hitting the long ball. There's no singles or doubles at stadiums, it's all about hitting the home run."

Stadium Managers Trade Strategies

BY SUSANNE AULT

In its second year, the International Stadium Managers Conference (ISMC) is solidifying its importance in the world of performance venues.

Presented by the International Assn. of Assembly Managers, the conference, which is set for Jan. 8-10 in Houston, will address current challenges facing stadium executives.

"Last year was the birth of



PALMER: CONFERENCE GROWING

[ISMC], and IAAM planned to grow it," says Anne Palmer, GM of the Spartans Stadium in San Jose, Calif., and chair of the IAAM stadiums committee. "We had very positive feedback from attendees and basically took that feedback and built the program from that. This year will be even better."

INCREASING REVENUE

Helping stadium managers bolster profits through more diverse bookings is among the topics set for discussion, says Marc McCullerf, GM of the Columbus Crew Stadium in Columbus, Ohio.

"One of our goals is to reduce the number of dark days at the building," says McCullerf, who will participate in a panel titled "Putting the 'Multi' in Multi-Use Stadiums." He adds: "I want to look at how other people have generated revenue."

During the session "Learning From New Facilities," Lee Zeidman, senior VP of AEG facilities, will explain that the success of Home Depot Center in Carson, Calif., can be credited to its focus on a varied slate of events during 2003, its debut year.

"I want to talk about the whole concept of a complex. This is not just a stand-alone stadium," Zeidman says.

"We put together a 125-acre complex that infuses lots of [events] at one time. We had the San Diego Chargers training for football, had

the JP Morgan Chase tennis tournament and a Dave Matthews Band concert—all within a month-long period [this summer]."

He says that fresh attractions that Home Depot will launch next year include a string of motocross dates. Also on deck at AEG is the likely construction of two or three new soccer facilities.

Zeidman points out that at ISMC 2004 he wants to learn more about new techniques in managing turf. Participants will address this subject in the session titled "Turf, It's What's for Dinner." The discussion will include such panelists as Jon Strantz, sports field and grounds manager at Reliant Stadium in Houston.

"When you have a natural playing surface, and you're trying to do lots of things at the facility, your turf is going to take a beating. We'll be looking for any new innovative ways to protect the turf," Zeidman says.

GREAT LOCATION

Palmer also notes that the location of ISMC 2004 should be a hit with attendees. Currently, the conference is tracking healthy registration numbers, and its sponsorship funds are expected to exceed the amount earned last year.



ZEIDMAN: BOOKING COMPLEXES

Reliant Stadium will be the site of Super Bowl XXXVIII, and ISMC attendees will be able to tour the building during the conference just a few weeks before the game, Palmer notes.

Super Bowl XXXVIII takes place Feb. 1.

In the works for future ISMC gatherings is a possible European meeting in 2006 in Germany, which will host the World Cup that year.

Turning the ISMC into "an event that's recognized globally," McCullerf adds, "would make it a truly valuable resource that people would look forward to."

Ticketing

Continued from page 18

ment model. Now 80% are aware."

Las Vegas' Thomas & Mack Center switched to an in-house ticketing operation two years ago, and director Daren Libonati says the decision has been a boon to the venue's bottom line.

With per-ticket surcharges averaging \$5.25, "we are putting our arms around the lion's share of that revenue," Libonati says. "Ticketing is allowing us to accomplish a lot of goals we couldn't before. It's such a tough world for all arena managers, we need to start finding ways of creating [new] revenue."

Beyond raking in ticket fee revenue, Libonati adds that Thomas & Mack can attract more sponsorship funds through maintaining a branded ticketing site. In addition to typical signage throughout the arena, Thomas & Mack can provide sponsors advertising space on its Web site.

Crediting the Internet explosion for enabling his in-house business, Libonati adds that a "new generation of people have become so much more involved [with] computers. Our future generation is comfortable with this mode of operation."

Ticketmaster's Goldberg says interest in the self-ticketing model is spurring the full-service pro-

vider to work that much harder to win over clients.

"Technology allows new competitors to compete in different ways," he says. "That tells us we need to be better at what we do."

PAPERLESS TICKETS

The next wave of the online ticketing revolution will be the paper-



THOMAS & MACK CENTER: REAPING REVENUE FROM ITS IN-HOUSE TICKETING SERVICE

less ticket, executives say. As people increasingly check into airports with their credit cards—where boarding passes emerge from kiosks—concert patrons may use a magnetic-stripe card to enter venues. At present, Paciolan offers a digital venue entry card for its clients.

Participating buildings, includ-

ing Thomas & Mack, electronically store ticket bar codes that patrons buy online. The buyers then swipe their venue card—which uniquely identifies them like a credit card and matches them with their tickets—through bar-code scanners for entry.

Tickets.com will have its own mag-stripe venue-branded cards in

late 2004. Ticketmaster is also exploring this technology.

"Paperless tickets are [a] reality. We're investigating all ticketing alternatives," Goldberg says. "The concept of stored value cards—where you carry it like a credit card—is in order to continue to listen to clients for the best [ticketing] solution."

Grammys Acknowledge Work Of Souza, Corea

While it is not her first Grammy Award nomination, **Luciana Souza** finds her second nod in the jazz vocal album category for "North and South" (Sunnyside) just as "surprising and beautiful." She was also nominated last year for Sunnyside's "Brazilian Duos."

"That was baffling, especially since it wasn't characteristic of a jazz vocals record," she says. "It was sung in Portuguese and was all duos. Plus, it was released on a small label. Now that says something. It's tremendous for me and music in general. It shows that people are listening to albums other than those the major labels release."

"North and South" mixes Souza's Brazilian roots with American songbook jazz and includes originals that bridge both worlds. "I feel like a complete hybrid," Souza says. "I'm totally Brazilian, and I became a U.S. citizen in December."

Souza has just finished recording her next Sunnyside project. In celebration of Chilean poet **Pablo Neruda's** birthday centennial, "Neruda" features 10 of his poems to which Souza wrote music. It streets in April.

Being nominated is old hat for pianist **Chick Corea**. Three nominations this year for "Rendezvous in New York" (Stretch) brings his total to 47 (with 11 trophies won). He's up for a trio of bests: jazz instrumental album, individual or group; jazz instrumental solo; and instrumental arrangement accompanying vocalist (**Bobby McFerrin**).

Is it still exciting for him to be nominated? "Without a doubt," he says. "These nominations communicate your good works to the world."

Corea singles out the best jazz album nomination as the most important acknowledgement. "This double-CD of two hours of music represented three weeks of performances," he says of the sessions recorded live at New York's Blue Note on his 60th birthday. "A lot of care and devotion went into choosing the tracks and mixing."

Slated for a late-spring release is "To the Stars," a new work by Corea's **Elektric Band**, which reunited last summer for a European tour after a 10-year hiatus. "It's a wonderful project that I passionately devoted myself to all year," Corea says.

SNEAK PREVIEWS: The new year brings a flurry of new discs. Guitarist **John Scofield** makes a grand showing with two CDs: "Scorched" (Deutsche Grammophon), a classical-jazz collaboration with British composer **Mark-Anthony Turnage** (Jan. 13), and a live trio date on Verve with bassist **Steve Swallow** and drummer **Bill Stewart** (due in May).

Likewise, guitarist **Russell Malone** has a fine pair ready to roll: His "Playground" disc will open Max-Jazz's new Strings Series (March 16), and he re-ups with pianist **Benny Green** for their sophomore Telarc duet (June).

Also on Telarc, chanteuse **Tierney Sutton** pays tribute to **Frank Sinatra** on "Dancing in the Dark" (February), and vocalist/guitarist **John Pizzarelli** delivers "Bossa Nova," produced by **Russ Titelman** (April).

Additional noteworthy vocal discs in the hopper include **Harry Connick Jr.'s** "Only You" (Columbia, Feb. 3), veteran guitarist **George Benson's** "Irreplaceable" (Verve, Feb. 10),

24-year-old U.K. sensation **Jamie Cullum's** "Twentysomething" (Verve, March 16) and **Kitty Margolis's** "Heart and Soul: Live in San Francisco" (Mad-Kat Records, February).

Other significant leaders delivering the first-quarter goods are alto saxist **Miguel Zenón** ("Ceremonial" on Marsalis Music, Jan. 13), guitarist **Mike Stern** ("These Times" on ESC Records, Jan. 13), trumpeter **Dave Douglas** ("Strange Liberation" with guest **Bill Frisell** on Bluebird, Jan. 27), young Japanese pianist **Takashi**

Matsunaga ("Storm Zone" on Blue Note, Feb. 10), drummer **Ted Sirota's Rebel Souls** ("Breeding Resistance" on Delmark, Feb. 24), master drummer **Roy Haynes** (his live "Fountains of Youth" on Dreyfus, Feb. 24) and steel pan player **Andy**

Feb. 3), and two eagerly anticipated contemporary jazz discs on Heads Up by **Pieces of a Dream** (April) and **Spyro Gyra** (May).

Two intriguing live blasts from the past that have never been officially released are due from Dreyfus and Blue Note, respectively. "Dreyfus Night in Paris" (Jan. 20) is an exhilarating 1994 date by pianist **Michel Petrucciani**, saxophonist **Kenny Garrett**, guitarist **Bireli Lagrene**, bassist **Marcus Miller** and drummer **Lenny White**. And for **Miles Davis** fans who yearn for the trumpeter's fiery bebop days, there's "Birdland 1951" (Jan. 27), three sets of sonically restored radio broadcasts with a supporting cast that includes tenor saxophonist **Sonny Rollins** and drummer **Art Blakey**.

Just in time for Valentine's Day, Narada Jazz will issue "The Love Project" (Jan. 27), a contemporary jazz compilation of romantic new standards performed by **David Benoit**, **Jeff Lorber**, **Joyce Cooling**, **Walter Beasley** and others.

THREE DOT LOUNGE: When it settles into the Ethiopian Music Festival in Addis Ababa (Jan. 12-24), the 10-

piece **Either/Orchestra** will be the first large jazz ensemble to play in Ethiopia since **Duke Ellington's** orchestra in 1973... The next time you head to the center of the jazz universe on holiday, don't leave home without author **Steve Dollar's** excellent new book, "Jazz Guide New York City" (Little Bookroom, distributed by Publishers Group West), a smartly written, insightful and comprehensive view of the city's past and present jazz venues.

Jazz Notes
By Dan Ouellette
douellette@billboard.com



Narell ("The Passage" on Heads Up in March).

Fresh band projects include "Give" from the **Bad Plus** (Columbia, March 9). It's the follow-up to last year's breakout "These Are the Vistas." Also coming are the self-titled album by **Mylab**, featuring the Seattle-based duo of drummer **Tucker Martine** and keyboardist **Wayne Horwitz** (Terminus Records,



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Industry Outlook Still Positive

BY RASHAUN HALL
and GAIL MITCHELL

Opportunity is the watchword for 2004. At least that's the forecast from several players in the black music industry.

Hidden Beach Recordings president/CEO Steve McKeever downplays last year's doom-and-gloom climate. Looking ahead to new releases by Jill Scott, Mike Phillips and rock newcomer Peter Dinklage plus projects through newly launched subsidiary Still Waters (*Billboard*, "Rhythm & Blues," Aug. 23, 2003), McKeever is optimistic about the coming year for his Sony Urban Music-distributed label and music overall.

"The numbers don't lie," McKeever says. "There's no question that the economy and downloading have had an effect. But I don't see this as the end. I see it as a new beginning. This is a really extraordinary time. With the uncertainty comes huge opportunity, especially for players like us, smaller independents who can be pretty nimble in terms of adapting."

McKeever says he is enthusiastic about Internet opportunities.

"It's about getting music to our consumers. The economics of the digital world are going to make prices a lot more palatable to people," he says. "Musically, I'm hearing more and more incredible things,



McKEEVER: ENTHUSIASTIC ABOUT TECHNOLOGY'S POSSIBILITIES

partly because people don't need a record deal anymore to get into a studio. It's becoming more affordable. And people are taking more risks. A lot of the effects of some of the downsizing will maybe make us see opportunities that we wouldn't otherwise," McKeever notes.

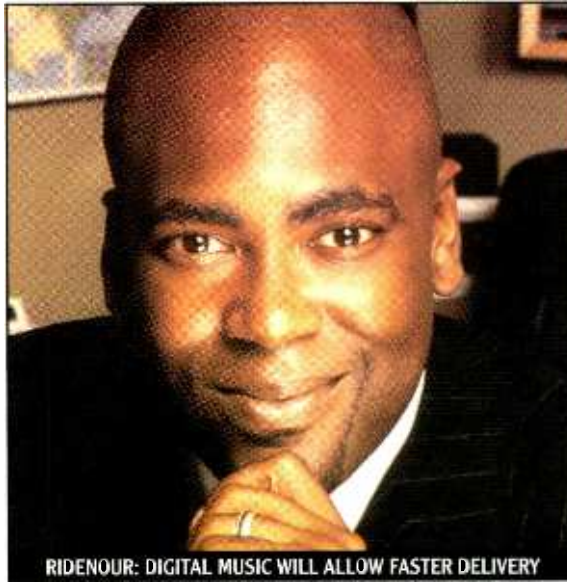
CREATIVITY IS KEY

Creativity is a theme that fellow indie label founder Beni B of ABB Records heartily espouses. He believes that music is becoming more regional again and that the industry has to

concentrate on that aspect. Hot spots of innovation to keep an eye on: the West Coast and Chicago. Among acts to keep an ear on: Little Brother, Goapele and Dilated Peoples.

"Artists are going to have to go back and rethink their art with respect to creativity, songwriting and production," Beni B adds. "That's what's going to shine through. Good music and live performances are also going to be key. With all else being equal, the live performance is really what's going to transcend everything."

And he also notes that the over-



RIDENOUR: DIGITAL MUSIC WILL ALLOW FASTER DELIVERY

used term "neo-soul" needs to be "thrown out with the 2003 calendar. It's going back to songwriting and looking for artists who can have careers. It's not about having an artist do 16 different tracks by 16 different producers.

"Look for more artist-produced albums. That's the advantage the indies have. You're able to get in there on the ground floor."

Also pointing a finger at the West Coast for musical inspiration is Virgin Records executive VP Lionel Ridenour.

"We will see West Coast hip-hop reignite in popularity," he predicts. "You'll also see good reggae music continuing to grow in exposure with real soul and R&B surging and pushing its way into the mainstream."

With projects coming from established artists Janet Jackson and D'Angelo as well as such newcomers as Jin and J-1, Ridenour is targeting more innovative ways to expose music to consumers.

"Digital music will allow us to get the music out there faster and help us take advantage of more promotional opportunities outside basic radio and video," he says.

So what does this digital revolution ultimately mean for retail?

"I think top acts and their management will force EMI, BMG and Warner Music Group to follow Universal and Sony with a price reduction for CDs," says Rico Brooks, Atlanta district manager for Peppermint Music. "Reducing the CD price is just the logical way to proceed. There will be more stores closing, with most taking place during the first quarter and leveling off after that."

However, Brooks believes these closings "will provide opportunities for some independents to come in and fill voids. I also look for retailers to continue to expand their product lines with DVDs, games, magazines, books and clothing."

Wonder, Kelly Observe R&B Scene

Another Grammy season is quickly approaching—faster this time around thanks to the accelerated date for the 46th annual awards show (Feb. 8).

The good news: R&B and hip-hop are well-represented in the top general field categories covering record of the year, album of the year, song of the year and best new artist. Plus, the Funk Brothers are among the National Academy of Recording Arts and Sciences' 2004 lifetime achievement award honorees. The veteran studio band behind Motown's instrumental magic received long-overdue recognition last year by taking home two Grammys—the first in its 40-year history.

However, as usual, there are still quibbles regarding who did and who didn't get the Grammy nod. Kudos to such R&B/hip-hop nominees as 50 Cent, Eminem, Beyoncé, Heather Headley and the venerable Luther Vandross.



But after perusing the list, several thoughts immediately come to mind: Where are Jaheim and Lil Jon & the East Side Boyz in the nomination mix? What do the female rap solo nominations say about the future status of female rappers? With no offense to those nominated, just who is in the

wings to pick up the baton wielded by formidable predecessors Missy Elliott, MC Lyte and Queen Latifah? Multiple Grammy winner Stevie Wonder embraces what's happening on the contemporary R&B/hip-hop front. But he cautions that artists need to bear in mind the concept of doing something different.

"The R&B scene is good," Wonder notes. "It's another time [from his and his peers' era], but a great time. [Grammy nominee] Anthony Hamilton is today's version of Bill Withers. Alicia Keys is also talented.

"India.Arie is an amazing song-

writer, while my favorite CD now is OutKast's 'Speakerboxxx/The Love Below.' And I like Jay-Z. But artists need to take some steps to do something different in these times.

They have to talk about more than just kissing a woman all over her body—although that's a wonderful thing. But we have to kiss life all over the place. Be real. We're all part of the united human family."

LaBelle 'UP' FOR GRAMMY: "Way Up There" is the title of the song sung by Patti LaBelle whose performance netted a nomination for best traditional R&B vocal. Written and produced by Tena Clark, this track harbors an interesting story.

It's the only original song on Clark's CD/CD-ROM package, "Church: Songs of Soul & Inspi-

ration," released last year (*Billboard*, May 24, 2003) through DMI Records/UTV. It pairs church-bred R&B female singers with classic R&B and pop songs

Rhythm
& Blues™
By Gail Mitchell
gmitchell@billboard.com



given a gospel flavor.

But the initial gestation of "Way" was as a specially commissioned theme song for NASA. Noted songwriter/producer Clark was still mourning the death of her mom (a songwriter in the big-band era) two months earlier when she received a phone call from NASA requesting her services. On a New York-to-Los Angeles plane ride,

inspiration struck.

"It was one of those moments: boom," Clark recalls. "I'd had too much Starbucks and was trying to go to sleep. And the title came to me at 30,000 feet. Such a universal, childlike look at the heavens."

NASA wanted to unveil the song last March for its shuttle launch and also added another caveat. Officials wanted to use the song to commemorate another special event: the centennial of flight honoring the Wright Brothers.

At the same time Clark chose LaBelle to sing the pop/AC/R&B composition, the producer was in the midst of preparing "Church." Since the song was to be included in that latter project, it became the first track cut for "Church" when LaBelle recorded both versions last December.

Then tragedy occurred when the shuttle exploded in February 2003. So instead the song debuted internationally on CNN when LaBelle performed "Way" during the shuttle memorial service at Washington,

(Continued on page 24)

JANUARY 10
2004

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL				
				NUMBER 1			3 Weeks At Number 1										
1	4	3	9	MARCO ANTONIO SOLIS			La Historia Continua...	1	51	52	66	60	SHAKIRA			Grandes Exitos	1
2	3	2	10	A.B. QUINTANILLA III & KUMBIA KINGS			La Historia	1	52	70	75	40	ALEXANDRE PIRES			Estrella Guia	12
3	2	5	84	JUANES			Un Dia Normal	1	53	50	42	28	LOS CADETES DE LINARES			30 Inolvidables	5
4	1	1	5	LOS TEMERARIOS			Tributo Al Amor	1	54	47	62	14	OZOMATLI			Coming Up (EP)	14
5	5	4	6	MANA			Eclipse	2	55	53	57	13	FITO OLIVARES			30 Exitos Inolvidables	20
6	6	7	13	LUIS MIGUEL				33	56	66	72	88	CHAYANNE			Grandes Exitos	1
7	7	6	11	VICENTE Y ALEJANDRO FERNANDEZ			En Vivo: Juntos Por Ultima Vez	4	57	64	58	6	LOS ANGELES AZULES/LOS ANGELES DE CHARLY			Encuentros De Angeles Vol. 2	28
8	8	10	10	SIN BANDERA			De Viaje	6	58	62	—	—	RICARDO ARJONA			Lados B	58
9	10	8	13	GRUPO MONTEZ DE DURANGO			De Durango A Chicago	2	59	RE-ENTRY	2	PLACIDO DOMINGO	Bravo! Domingo: The Best Of Placido Domingo			59	
10	12	15	18	CHAYANNE			Sincero	1	60	61	55	7	GRUPO MONTEZ DE DURANGO/CONJUNTO ATARDECER			El Pasito De Durango	44
11	9	9	6	LOS TIGRES DEL NORTE			Herencia Musical: 20 Boleros Romanticos	5	61	60	47	15	JAE-P			Ni De Aqui Ni De Alla	25
12	13	13	8	PEPE AGUILAR			Con Orgullo Por Herencia	7	62	73	56	19	LOS ACOSTA			En Vivo Vol. 1	13
13	11	12	6	EDNITA NAZARIO			Por Ti	1	63	54	59	35	CUIJILLOS			Las Romanticas De Cuijillos	16
14	14	14	5	MANNY MANUEL			Serenata	9	64	71	—	57	SELENA			Ones	4
15	17	19	17	ALEJANDRO SANZ			No Es Lo Mismo	2	65	RE-ENTRY	11	LOS ORIGINALES DE SAN JUAN	La Historia			12	
16	22	20	33	DAVID BISBAL			Corazon Latino	16	66	59	67	27	DON OMAR			The Last Don	2
17	15	22	22	CELIA CRUZ			Exitos Eternos	2	67	RE-ENTRY	10	LOS RIELEEROS DEL NORTE	Abriendo Caminos			7	
18	20	30	27	LA OREJA DE VAN GOGH			Lo Que Te Conte Mientras Te Hacias La Dormida	18	68	RE-ENTRY	18	CONTROL	La Historia			9	
19	21	31	23	CELIA CRUZ			Regalo Del Alma	1	69	65	64	25	GILBERTO SANTA ROSA			Solo Bolero	40
20	16	18	8	JULIO IGLESIAS			Divorcio	16	70	68	—	10	TEGO CALDERON			El Abayarde	60
21	25	26	13	CRISTIAN			Amar Es	4	71	57	51	25	ALEJANDRO FERNANDEZ			Nina Amada Mia	22
22	24	32	53	CELIA CRUZ			Hits Mix	2	72	RE-ENTRY	12	EL CHICHICUILOTE	Yo Soy La Banda			21	
23	26	21	26	JOAN SEBASTIAN			Coleccion De Oro	14	73	67	69	3	VARIOUS ARTISTS			2004 Ano De Exitos: Reggaeton	67
24	29	33	71	MANA			Revolucion De Amor	1	74	RE-ENTRY	11	SOUNDTRACK	Once Upon A Time In Mexico			3	
25	23	25	6	MANA			Luna	13	75	RE-ENTRY	51	RICARDO ARJONA	Santo Pecado			3	
26	19	24	6	MANA			Sol	16					LATIN POP ALBUMS				
27	30	28	21	LOS BUKIS			25 Joyas Musicales	3					TROPICAL ALBUMS				
28	27	23	9	LUIS FONSI			Abrazar La Vida	3					REGIONAL MEXICAN ALBUMS				
29	28	16	3	VARIOUS ARTISTS			Historia Musical Del Pasito Duranguense	16									
30	32	27	29	AKWID			Proyecto Akwid	7									
31	18	11	3	GARGOLAS			The Return	11									
32	35	49	32	RICKY MARTIN			Almas Del Silencio	1									
33	37	34	19	CONJUNTO PRIMAVERA			Decide Tu	3									
34	42	46	10	JUAN GABRIEL			Inocente De Ti	21									
35	36	35	26	LOS TIGRES DEL NORTE			Herencia Musical: 20 Corridos Inolvidables	1									
36	41	43	44	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS				4									
37	34	29	60	PANCHE BARRAZA			Las Romanticas De Pancho Barraza	12									
38	49	50	29	PEPE AGUILAR			Coleccion De Oro	30									
39	43	37	18	OBIE BERMUDEZ			Confesiones	29									
40	44	48	6	ANA GABRIEL			Dulce Y Salado	27									
41	31	17	8	VICO C			En Honor A La Verdad	5									
42	51	40	7	LUPILLO RIVERA			Live	26									
43	40	—	31	RY CODDER MANUEL GALBAN			Mambo Sinuendo	1									
44	38	39	5	VARIOUS ARTISTS			Bachatahits 2004	38									
45	45	38	9	CONJUNTO PRIMAVERA/PESADO			Dos Romanticos De Corazon	16									
46	39	54	37	SOUNDTRACK			Frida	4									
47	33	61	19	INTOCABLE			Nuestro Destino Estaba Escrito	1									
48	46	52	10	JERRY RIVERA			Canto A Mi Idolo...Frankie Ruiz	33									
49	56	44	10	BANDA EL RECODO			Por Ti	7									
				PACESETTER													
50	74	—	33	MARCO ANTONIO SOLIS			Tu Amor O Tu Desprecio	1									

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: C Certification for net shipment of 100,000 units (Oro). Δ Certification of 200,000 units (Platino). Δ² 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. © 2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Dance Grammy Noms Reflect Genre's Diversity

Each year, with the arrival of the Grammy nominations for the two dance categories (best dance recording and best remixed recording, non-classical), we brace ourselves for the worst: a never-ending stream of bewildered phone messages and e-mails.

musik's "Breathe."

For best remixed recording, non-classical—a remixer's award—the nominees are **Peter Rauhofer** (for his mix of **Christina Aguilera's** "Beautiful"), **Maurice Joshua (Beyoncé Featuring Jay-Z's** "Crazy in Love"), **Martin Buttrich & Timo Maas (Tori Amos' "Don't Make Me Come to Vegas")**, **Bill Hamel (Seal's "Get It Together")** and **Masters at Work (the Latin Project's "Lei Lo Lai")**.

"For the first time, I am not embarrassed by any of the nominees in the two categories," says **Ron Slomowicz**, a Nashville-based DJ/VJ and the guide of dancemusic.about.com. "It's as if those doing the voting actually know what's going on in dance music."

Indeed, the nominations in both categories represent the (musically segregated) diversity that exists in clubland, from pure pop and soulful house to electro and progressive sounds.

Of course, a soulful house jam like "Easy," crafted by an electronic duo and featuring R&B singer **Sunshine Anderson**, effortlessly appeals to electronic purists and house heads.

For mainstream America, there are Cher and Madonna.

Still, there are still those who find the nominations less than satisfactory.

"There is still real work to be done, par-

ticularly in the best dance recording category," says **Jason Bentley**, a globe-trotting club DJ who also hosts radio shows on KCRW and KROQ Los Angeles. "You still find some old stalwarts there."

That said, Bentley is enthusiastic about the Télépopmusik and Groove Armada nods. (FYI: Bentley, in one of the many hats he wears in the music industry, helped place "Breathe" in the Mitsubishi TV commercial last year.)

In the best remixed recording, non-classical, category, Bentley and others speak highly of the work done by Masters at Work and Buttrich & Maas.

While many ponder whether or not "Crazy in Love" actually needed a remix, others wonder if Hamel, a newcomer to remixing, deserved to be nominated.

"Seal is a timeless artist, and 'Get It Together' is a great song," Bentley says. "But you can't help but think that Bill may have a little way to go before being nominated for a Grammy."

Needless to say, Orlando, Fla.-based Hamel (who founded Sunkissed Records in 1996) is certainly moved by the nomination.

"Being nominated for a Grammy is something you may dream about but never actually imagine happening," Hamel says. "To be recognized in this



HAMEL: 'TO BE RECOGNIZED IS AMAZING'

manner is amazing."

Hamel does have one question, though: Why wasn't **BT's** "Simply Being Loved (Somnambulist)" nominated in the best dance recording category?

For that matter, where is the nomination for **Benny Benassi Presents the Biz's** "Satisfaction" in the same category? And why is **Paul Oakenfold's** remix of **Justin Timberlake's** "Rock Your Body" not part of the remixed category? Hmmmm . . .

As for our predictions, "Die Another Day" will win best dance recording, while Rauhofer takes home the Grammy for best non-classical remixed recording.



Beat Box™
By Michael Paoletta
mpaoletta@billboard.com



Well, this year was definitely different. The 46th Annual Grammy Awards dance-related nominations, which were announced Dec. 4, set off no red flags.

For many, the 10 nominations mark the first time that the Grammys got it right in the dance department—or, at the very least, came very close. (Independent labels remain in the minority.)

The nominees in the best dance recording category are **Cher's** "Love One Another," **Groove Armada's** "Easy," **Madonna's** "Die Another Day," **Kylie Minogue's** "Come Into My World" and **Télépop-**

Digital

Continued from page 3

showcases Jennifer Lopez, we highlight Full Intention."

FOLLOWING THE BEAT

Tempel says that dance/electronic labels are enamored of Apple's iTunes store, particularly its user-friendly forum and sexy imaging.

"But it's unlikely," he says, "that Apple will market to the nightclub market any time soon." Thus, the sudden explosion of new dance/electronic digital download sites.

They include, among others, traxsource.com, digitaljaymusic.com, dancetracksdigital.com, nufonix.com, djxpress.com and beatport.com.

On average, the new digital download sites are selling individual tracks for 99 cents to \$1.99, with out-of-print recordings at the higher end. Full albums hover around the \$9.99 mark.

But like their mass-market counterparts, the specialized services are still working out a business model.

West End Records, for example, launched its digital download service last year. In the months since, label president Kevin Hedge has been in a quandary over one major downside: transaction fees.

Credit card clearance companies (Paypal, Miva, Payment Tech and

others) charge a 25- to 30-cent fee per transaction, with credit card companies taking anywhere from 2.39% to 4%.

"This helps to explain why some sites encourage 'bundles' or 'multi-packs,'" Hedge says. "It's difficult to make money on one 99-cent download."

Hedge and others say a new "clearance model" is needed. "Perhaps new companies will come along to deal with such micro payments," he says. "Until then, we have no choice but to do business in a somewhat lopsided playing field."

To broaden its audience, some services, like Beatport and DanceTracks-Digital, embrace a wide variety of beats and rhythms, including house, techno, drum'n'bass and leftfield. Others—Traxsource (house music) and Nufonix (Detroit techno)—are dedicated to a particular sound.

DJXpress also spotlights a variety of sounds. But unlike the other sites, its entire focus is on the DJ. To that end, the service will sell each track as a download "MixPac" consisting of any three remixes or versions of one song for \$2.79. Each additional version of the same track costs 99 cents.

SPECIALIZATION IS KEY

Tommy Boy Records president Tom Silverman and DJ software developer Visiosonic president Joe Vangieri founded DJXpress, which offers dance labels higher profits, with no new out-of-pocket costs and no returns.

"In a market with ever-declining 12-inch vinyl sales, this distribution model makes perfect sense," he says.

Silverman maintains that DJXpress is a professional site for DJs, who often desire more than one version (or mix) of a track. Additionally, he



McDANIELS: WORKING WITH ARTISTS, LABELS

says labels will make 10% to 25% more on a "three-pack" than on one 12-inch vinyl single (which usually includes at least three versions).

With this model, DJXpress is keeping the 12-inch vinyl single alive—in the digital format.

Still, many question the actual need for the "triple pack."

"It is not as if DJs are playing every remix of a track," a New York-based club DJ says. "Usually, you find the one remix you like and stick with it."

In today's club scene, a DJ that spe-

cializes in house music is unlikely to play a techno or trance mix of a song—and vice versa.

"The scene has become too musically segregated," a DJ in Los Angeles adds. "I'm not saying it's right, but that's how it is."

Beatport director of label sales Shawn Sabo believes this way of thinking could be altered through education. "We see our site as a big town hall meeting," he notes.

Visitors to the Beatport site can access discussion groups; top 10 lists from DJs, clubs and labels; digital promotional services; and a "set designer," which creates a playlist based on musical genre(s), beats-per-minute or length of set.

"This is what we as artists need," says Amber, who has scored numerous chart-topping club hits, including "The Need to Be Naked" and "Sexual (Li Da Di)."

She continues. "People need to be educated about the different types of music available. The musical landscape is so rich. Why limit yourself?"

This is the philosophy behind ingrooves.com. Unlike other sites, it aggregates content.

INGrooves focuses on placing music with digital download sites and licensing music for use in TV ads and films. It also has a label imprint, INGrooves Records, for unsigned artists.

"INGrooves creates multiple revenue streams for us," says Dean Capone of electronic trio 3kStatic.

Since signing with INgrooves Records one year ago, 3kStatic has placed tracks in three TV commercials as well as on six episodes of MTV's "Real World."

"This is where it's critical for us," Capone continues. "INGrooves has contacts that we don't. This includes licensing our music and getting it on to sites like Apple's iTunes Music Store."

In addition to Apple's iTunes Music Store, INgrooves has signed content agreements with Rhapsody, Music Match and Napster, among others, according to CEO Robb McDaniels.

At the same time, INgrooves gives artists and labels the opportunity to showcase their music on its streaming subscription service, Thump Radio.

And artists signed directly to INgrooves Records can generate extra revenue through the company's digital downloading service, Trakster.

"We want to work with artists and labels to exploit their content," McDaniels says. "Everyone makes money this way."

Still, the halcyon days of the music industry may never return, cautions Stefan Prescott, owner of Dance Tracks, a dance specialty store in New York, and its digital offshoot, DanceTracksDigital.

"Three months ago, we thought we'd get rich quick," Prescott says, referring to the digital download site. "Now, I see it as a way to keep feeding my family."

Billboard® **HOT DANCE SINGLES SALES**™

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON, TITLE, IMPRINT & NUMBER/DISTRIBUTING LABEL, Artist. Top entry: ME AGAINST THE MUSIC by Britney Spears Featuring Madonna.

Billboard® **HOT DANCE RADIO AIRPLAY**™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, IMPRINT & PROMOTION LABEL, Artist. Top entry: SOMETHING HAPPENED ON THE WAY TO HEAVEN by Deborah Cox.

Billboard® **TOP ELECTRONIC ALBUMS**™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Top entry: SARAH McLACHLAN Remixed.

Dance Airplay titles show an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service.

Billboard® **HOT DANCE CLUB PLAY**™

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON, TITLE, IMPRINT & NUMBER/PROMOTION LABEL, Artist. Top entry: ARE YOU READY FOR LOVE by Elton John.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON, TITLE, IMPRINT & NUMBER/DISTRIBUTING LABEL, Artist. Top entry: SLOW by Kylie Minogue.

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20.

One-Off Project Earns Grammy Nod

As chairman/CEO of Universal Music Group, **Doug Morris** says he has a job in which it sometimes feels as if his primary function is "cost reductions."

It's no wonder, then, that he likes to get back into the studio every now and then to keep his hand in the creative end of the business by producing records.

It's a reminder of Morris' early



MORRIS: KEEPS CREATIVE JUICES FLOWING

music career, in which he began as a songwriter/producer. Among his credits as a writer is **the Chiffons'** 1966 top 10 hit "Sweet Talkin' Guy." As a producer, his best-known song is **Brownsville Station's** 1973 hit "Smokin' in the Boys Room."

Now primarily known for his skills as an executive, Morris nonetheless was part of the success of one of the tunes vying for best country song for this year's Grammy Awards. He produced the single version of **Pat Green's** top five country hit "Wave on Wave" with Universal South senior partner **Tony Brown**, himself a noted producer.

"Wave on Wave" is a dark horse in a category that includes songs by **Shania Twain** and **Brad Paisley**, a **Toby Keith/Willie Nelson** duet and an **Alan Jackson/Jimmy Buffett** pairing.

Morris heard the original version of "Wave on Wave" and says he "had an idea how to adapt the song differently," specifically by adding a guitar part not found on the album version.

"I called up [Pat] and said, 'Would you mind if I take a shot at this?' I think he was shocked," Morris recalls. But Green agreed and met Morris and Brown in a

Nashville studio for an eight-hour session that Morris calls "the most fun I had [in 2003]."

Morris insists it wasn't like Green couldn't have shot him down. "I would have had no problem if he said no," he says. "I would never impose myself on anyone."

But Morris laughs when he thinks about what the casually cool Green's initial reaction must have been when the label chief showed up at the studio in "a blue blazer

and a pair of slacks. He thought, 'What the f--- is this?' I think they were terrified."

In the end, though, Green was happy with the result, according to

self one project per year. In 2002, he worked on a tribute to songwriter **Bert Berns**. The previous year, it was Latin pop artist **Paulina Rubio**.

While producing is its own reward for Morris, this year's Grammy nomination for Green was icing on the cake. He admits, "I got a thrill out of it."

ON THE ROW: **Keith Greer** joins Audium/



Koch Records as Southwest regional promotion director. He previously held a similar position for Curb Records and, more recently, Asylum/Curb. Also, Audium/Koch has retained independent publicity firm Bozeman Media to handle publicity for the label.

Nashville Scene™
By Phyllis Stark
pstark@billboard.com

Morris, who says Green has already enlisted him and Brown to work on another project together next year.

Morris and Brown also produced Green's next single, "Guy Like Me," during that Nashville session.

To keep his production skills sharp, Morris says he gives him-

Popular Tastes

Continued from page 5

Joe Galante says. "I'm not saying [the nominees] aren't deserving of nominations or that their music doesn't represent part of this format, but if you look at the male category this year, you are missing most of the top males."

The contenders for best male country vocal performance are Benson, Lovett, Vince Gill, Tim McGraw, Joe Nichols and Randy Travis.

"Year after year, I'm absolutely shocked at what comes out of this," Galante says. "I don't think it represents what is popular. Of course, the Grammys have always said it's not necessarily what is popular, it's about what the [National Academy of Recording Arts and Sciences] thinks is worthy, and it is their organization."

But Galante thinks it doesn't do country much good in the long term when NARAS is "not really on top of what's really happening in this format."

NARAS VP of regional management, member services, Nancy Shapiro defends the nomination process.

"We are a peer award," she says. "It's not about airplay or chart position or what's commercial. It's about the excellence of the recording and what their peers think is great music."

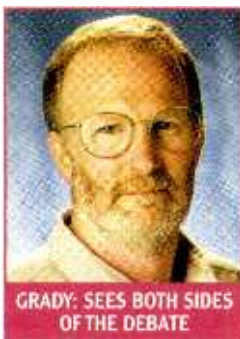
According to NARAS president/CEO Neil Portnow, "the voting process varies based on genre." He says the country nominees are submissions received from managers, record labels, artists, publishers and booking agents. The NARAS staff verifies eligibility, and then they are placed on the initial round of ballots.

"The country nominations are determined by the general membership vote," Portnow explains.

Portnow says he has not personally received

any complaints about the country nominations. But he encourages those who aren't happy with them to "recruit and make sure the voting membership is strong, relevant and up to date. That ultimately is the best way to ensure your voting process reflects the best in the marketplace in any given year. The ultimate solution to any issue any community has about nominations is to mobilize a strong voting membership."

Not every label president is bothered by the nominations. Sony Music Nashville president John Grady, who formerly ran the more eclectic DMZ Records, is one of them.



GRADY: SEES BOTH SIDES OF THE DEBATE

"I've been on both sides of the fence. I have fed from the trough before," Grady says. "I represented Ralph Stanley when he was winning male vocalist." (Stanley won for "O Death," a little-played tune from the hit "O Brother, Where Art Thou?" soundtrack, which won the 2001

album of the year Grammy.)

"I'm not about to say that any of the people in question don't deserve their nomination," Grady adds. "Part of the beauty of this is the purity of it."

ARE THEY BUYING IT?

Many radio programmers and retailers agree with Galante's concerns. Country WPOC Baltimore PD/operations manager Scott Lindy says the Grammys have not been in touch with what country radio listeners love for years.

"This is an industry award largely voted on by music business insiders," Lindy says. "I think it's great that artists like Lyle Lovett and Ray Benson get their due from the Grammys, but it certainly does not reflect what the majority of country fans are attracted to."

Country WCOS Columbia, S.C., PD Ron

Brooks notes that "some of the nominated acts this year did not have music that was consumed in any substantial quantity through radio, TV, movies, the Internet, touring or retail sales. So how is their nomination justified?"

"Unfortunately for those of us in country music and radio, the Grammy program probably doesn't do much to further the spread of our art to the masses," Brooks adds.

CONFUSING CHOICES

Retailer Brian Smith, VP of store operations for Marietta, Ga.-based Value Central Entertainment,

agrees with Brooks.

"I'm somewhat perplexed at this year's nominees in the country genre," Smith says. "The nominations overall certainly seem to reflect the sales trends we are seeing in all genres except country."

"I'm all about Johnny Cash and the 'legend,' but June Carter



SHAPIRO: THE AWARD IS ABOUT EXCELLENCE

Cash for female country vocal performance confuses me, given the wealth of talent exhibited this voting year," Smith continues. "I'm also surprised by the multiple nominations for Ray Benson, although I enjoyed the record. This proves that the underdog on an indie label can get exposure, and this should do wonders for his record's exposure, even without the help of radio."

Even Nick Hunter, president of Benson's label home Koch/Audium Records, admits he can understand the controversy.

"Ray Benson has received 24 Grammy nominations [in his career]. He's very popular with NARAS," Hunter says. "People say [the nomination process] needs to be revamped. I wouldn't argue that point. Ray Benson deserves the country male vocalist nomination as much as Johnny Cash deserved the single award in the [Country Music Assn. Awards]. That's no disre-

spect for Johnny. He was a great artist, but that record shouldn't have even been there."

Hunter says Keith's absence from the male vocalist category doesn't seem right. "I'm not particularly a Toby Keith fan, but he sells a lot of records. I think his success should be [recognized] by a Grammy, or at least a nomination."

Smith says he's shocked to see Nelson with two of the six nominations in the best country album category.

"Universal Music all but owns the album category [with five nominations]. With [its] runaway success at radio and on the charts I'm very surprised to not see any RCA [Label Group] acts involved in the album category."

Grady is thrilled to see Sony artist Patty Loveless nominated for female vocal performance, but he is also happy about June Carter Cash's nod. "I am totally taken with that record," he says.

RPM Management president Scott Siman takes a philosophical approach to the Grammy nominations.

"It's like we say on the golf course: 'Every shot makes somebody happy, either your opponent or you,'" he says. "There's no perfect system. The Grammys have had a history of always recognizing something that is a little eclectic and a little unusual."

"Given the way we're set up, we're as close to being the best possible way to evaluate these things of any organization or any awards process. It'll never be perfect. It'll never make everybody happy," Portnow says. "We never purport to be the barometer of the biggest sellers or just the most popular. As a matter of fact, that's something that we're proud to say we don't represent. We represent what we believe our votes identify as the most important artist in any given year. That's not necessarily going to be the biggest-selling record."

Additional reporting by Phyllis Stark in Nashville.

JANUARY 10
2004

Billboard

TOP COUNTRY ALBUMS

TM

Sales data compiled by Nielsen
SoundScan

Table with 2 columns showing album rankings, artist names, titles, and peak positions for the week of January 10, 2004. Includes 'GREATEST GAINER' and 'PACESETTER' callouts.

Albums with the greatest sales gains this week... Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold).

JANUARY 10
2004

Billboard

TOP COUNTRY CATALOG ALBUMS

TM

Sales data compiled by Nielsen
SoundScan

Table with 2 columns showing album rankings, artist names, titles, and total chart weeks for the week of January 10, 2004.

Albums with the greatest sales gains this week... Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums.

ALBUMS

Edited by Michael Paoletta

POP

EARL SLICK

Zig Zag
PRODUCER: Mark Plati
Sanctuary 06076-84671
RELEASE DATE: Dec. 9, 2003

The guest-filled "Zig Zag" is the official announcement that renowned guitarist Earl Slick's career is fully back on track. It comes after three years of playing with longtime collaborator David Bowie, which were preceded by a seven-year stint in Lake Tahoe, where a burnt-out and bored Slick completely stopped playing. He is razor-sharp here, especially on "Believe," a shimmering and addictive collaboration with the Cure's Robert Smith. He's piercing on the airy, wonderfully melodic, Joe Satriani-like leadoff cut "Dancing With Eleanor." Bowie's soaring vocals slay on "Isn't It Evening (The Revolutionary)," a track that could have given the singer's current "Reality" disc a needed boost. Not all the album's guests come through: Def Leppard's Joe Elliott sounds passionless on "Psycho Twang." Yet Slick's playing is almost always interesting, if not gripping.—**WO**

R&B/HIP-HOP

► BRAVEHEARTS

Bravehearted
PRODUCERS: various
III Will/Columbia CK086712
RELEASE DATE: Dec. 23, 2003

These days, every rapper has a crew. Nas has Bravehearts. The group made its first appearance in "Oochie Wally" on the "QB's Finest" compilation. Since then, the trio has become a duo—consisting of Wiz and Jungle. With help from Nas, the pair now makes it full-length debut. Lead single "Quick to Back Down," produced by and featuring Lil Jon (not to mention Nas), effortlessly mixes hardcore East Coast lyrics with Jon's signature crunk sounds. Similarly, the album's title track thumps with an old-school appeal reminiscent of Gang Starr. Conversely, tracks like "Sensations" and "I Wanna" come off like testosterone-filled sexual romps void of any musical or lyrical depth. "Realize," a tale of ghetto life, is simply too derivative. Unfortunately, throughout this set, the misses outweigh the hits.—**RH**

► AVANT

Private Room
PRODUCERS: Avant, Steve "Stone" Huff, Warryn Campbell
Magic Johnson Music/Geffen/Interscope 02498 61200
RELEASE DATE: Dec. 9, 2003

He was initially touted as the first artist signed by Magic Johnson Music. Avant, however, proved his musical mettle on his 2000 platinum debut, "My Thoughts," featuring the hits "Separated" and "My First Love." But 2002 follow-up "Ecstasy" was an uneven effort that came off forced and contrived. "Private Room" spot-

ESSENTIAL REVIEWS



DIZZEE RASCAL

Boy in Da Corner
PRODUCER: Dizzee Rascal
XL Recordings/Matador OLE600
RELEASE DATE: Jan. 20

The critically lauded debut from Britain's great hip-hop hope Dizzee Rascal—winner of the 2003 Panasonic Mercury Music Prize—is not going to be confused on this side of the Atlantic with the likes of Jay-Z, 50 Cent or DMX. Nor is this complex work likely to be embraced by those who appreciate those artists' music. Rascal's uncompromising brand of gritty alt-rap—much like that of fellow Brit MC the Streets—is devoid of the ghetto fabulousness that makes the slickly produced gangsta anthems of his American counterparts staples at radio. Instead, "Boy in Da Corner" is filled with menacing street tales of crime and poverty urgently told over icy electro beats, thuggish dancehall rhythms and trashy U.K. garage. It is a bold, radical statement. Adventurous listeners are in for a treat. Trust. But buzz lemmings expecting a soundtrack for mindless booty shaking are advised to look elsewhere. Again, trust.—**BG**

lights a more relaxed and mature Avant. The tenor still mines the sensual, sexual territory covered by such soulsters as Teddy Pendergrass, Keith Sweat and R. Kelly. This is clearly evident on the chart-climbing ballad "Read Your Mind" and the torchy "Don't Take Your Love Away," collaborations with longtime partner Steve "Stone" Huff. Avant grooves up the proceedings by also teaming with Warryn Campbell (Luther Vandross, Mary Mary) on "Heaven" and the intriguingly syncopated "Have Some Fun." A lyrically stronger and vocally confident Avant clicks on more cylinders this time around.—**GM**

DANCE/ELECTRONIC

► SARAH McLACHLAN

Remixed
PRODUCERS: Pierre Marchand, Delerium
Arista 58763
RELEASE DATE: Dec. 16, 2003

In an about-face from her measured, introspective "Afterglow," Sarah McLachlan lets her hair down on the trance-flavored "Remixed." While most tracks fall into a relaxed electronic rhythm, it is hard not to move your

KATE RUSBY

Underneath the Stars
PRODUCER: John McCusker
Compass 74370
RELEASE DATE: Jan. 13

A true-blooded, unadulterated folk singer, Kate Rusby delivers her fifth album of regenerated traditional tunes and original compositions that complement the rootsy sensibility of the story-based songs from her childhood. The 1999 Panasonic Mercury Music Prize winner sings with a light, airy, honeyed allure on 12 lyrical beauties, rich with crisp-sounding acoustic guitar, banjo, mandolin



and fiddle. Added to the mix are pennywhistles and diatonic accordion. Rusby balances the collection with sprightly numbers (the whimsical "The Good Man") and emotive lamentations ("The Daughter of Megan"). While she covers a Nic Jones tune and brings sweet voice to a number she learned from her parents, Rusby shines strongest on her own songs, including "Young James" and the gently drawn title track that movingly ends the album.—**DO**

feet to such BT-mixed tunes as "I Love You" and "Hold On." McLachlan's chilling voice suits BT's gradual layering of sharp pops and lasers of sound. DJ Tiësto also adds new life to the McLachlan standard "Sweet Surrender" with his dark, hypnotic interpretation. Some songs blend together too tightly, where it is tough to discern when one melody ends and another begins. In that sense, the album will likely appeal more to dance/electronic fans than McLachlan loyalists. Yet, by reinterpreting songs that were strong to begin with, it is tough for "Remixed" to make too many missteps.—**SA**

★ QED

Mobius
PRODUCERS: Valentin, Tom Salta
Siren 4805002
RELEASE DATE: Jan. 13

This is an infectious first effort by QED, the duo of Valentin and Kristine Hendricks. Best-known for remixing tunes by such notables as Christina Aguilera ("Beautiful") and Deborah Cox ("Something Happened on the Way to Heaven"), Valentin wrote, produced and even played on a majority of "Mobius." And aside from the oddball rock-tinged "Epilogue," he has



JOE

And Then . . .
PRODUCERS: various
Live 82876 53707
RELEASE DATE: Dec. 16, 2003

Singer/songwriter Joe is quite familiar with the makings of sensual pop/R&B/hip-hop hits: "Stutter," "I Wanna Know" and "All the Things (Your Man Won't Do)." This, his fifth album, has spun off the top 15 midtempo charmer "More & More" (one of two cuts penned and produced by R. Kelly). Enlisting Kelly and other guest producers, Joe undercuts the consistency critique leveled at last year's "Better Days." There are still a few formulaic and trite bumps along the way. "Jeep" and "You Dropped Your Dime" offer up such been-there, done-that phrases as "we can freak in my jeep" and "maybe we can wine and dine before we bump and grind." Those missteps are outpaced by several noteworthy tracks, including the Kevin "She'kspere" Briggs-produced groover "Bedroom," Kelly's guitar-flavored "Make You My Baby" and the Underdogs ballad "Priceless." Old schoolers will enjoy "Sweeter Than Sugar," which tastefully samples Curtis Mayfield's "The Makings of You."—**GM**

come up with quite a catchy collection of songs—the bulk of which will surely get you moving with their uplifting and energetic beats. One such gem is the high-energy remake of Def Leppard's "Love Bites." Overall, Valentin's rich production and Hendricks' soaring vocals make a great team, one that is sure to have people running to the dancefloor.—**KK**

LATIN

★ JOSELITO PARRANDERO

Que Siga la Parranda
PRODUCER: Victor Gutiérrez
Discos Fuentes 11210
RELEASE DATE: Dec. 16, 2003

On this disc, Joselito Parrandero—a band consisting of José Alex y Los Tro-tamundos—does not play the Colombian music most people are accustomed to hearing; neither hardcore salsa, *vallenato* nor traditional *cumbia*. Instead, it blends traditional Colombian styles—*cumbia*, *música de carrilera*—with contemporary dance swing. Making music that is strictly designed to be endlessly danced to has made Joselito Parrandero one of the most popular bands in Colombia today.

To be sure, this is not sophisticated fare, but it is irresistible, and increasingly more so the more irrelevant the music gets. While there are slow, evocative cumbias like "La Negra Llorona," the majority of the album's cuts are fast-clipped tracks full of double-entendres, including "El Computador," "El Ratón" and the country-tinged "El Hijo E' Su." "Que Siga la Parranda" is a nice, light introduction to a variety of Colombian rhythms—unpretentious but extremely well-executed. This didactic approach is appealing.—**LC**

★ SALSA FEVER

Distinto y Diferente
PRODUCER: Julio "Gunda" Merced
MP 6391

RELEASE DATE: Dec. 9, 2003
 "Yo Se Que Volverás a Mí" opens "Distinto y Diferente," its hard-hitting bang dissolving into a romantic salsa song. This is a truly exciting and different sound, especially when compared with other music emanating from Puerto Rico of late. Rich in sound, "Distinto" features deliciously rich arrangements, full of trombone punch, flute and touches of electric guitar. This is the second incarnation of Salsa Fever, originally created by producer/arranger/composer Julio Merced several years ago. This time around, the blend of styles is seamless and fun. "Tu Eres lo Que Quiero," for example, is best described as salsa boogie-woogie; "El Amor" has discreet touches of classical; and "Si Tu No Estás" arrives in a Salsa Tex Mix. The execution—including singer Alejandro Villegas' vocals—is distinctive and ear-catching. A real treat.—**LC**

WORLD

★ ABYSSINIA INFINITE

Zion Roots
PRODUCERS: Ejigayehu "Gigi" Shibabaw, Bill Laswell
Network 24.971

RELEASE DATE: Dec. 9, 2003
 Ejigayehu Shibabaw—Gigi to world music fans—is the principle creative force behind this mesmerizing album. Since the release of her self-titled Palm Pictures debut CD in 2001, Gigi has been a major force in the Western rediscovery of Ethiopian music. For "Zion Roots," Gigi has assembled a fabulous crew of Ethiopian players, augmented by percussionist Karsh Kale and constant collaborator Bill Laswell. The tunes are enchanting, mainly acoustic interpretations of the devotional and liturgical church modes of singing that Gigi grew up performing. "Zion Roots" has as much groove ("Embe Ashafergne," "Gole") as it does dreamy, exotic melodicism ("Aba Alem Lemenea," "Bati Bati," "Alesema"). Best of all, these songs do not sound like anything else out there. The instrumentation combines ancient Ethiopian instruments like the *kirar* with tenor sax and talking drums. The vocals, sung in Amharic and, occasionally, Agewña (a language older than Amharic), cast a spell as old as Nubia itself. Distributed in the U.S. by Harmonia Mundi.—**PVV**

(Continued on next page)

CONTRIBUTORS: Susanne Ault, Leila Cobo, Deborah Evans Price, Brian Garrity, Rashaun Hall, Katy Kroll, Gail Mitchell, Chris Morris, Wes Orshoski, Dan Ouellette, Chuck Taylor, Anastasia Tsioulcas, Philip van Vleck. 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 U.S. are eligible. Send album review copies to Michael Paoletta and singles review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



PUBLISHING: ASCAP promotes **Bob Candela** to senior VP/CFO and **Alexandra Lioutikoff** to senior VP of Latin membership in New York. They were, respectively, VP/CFO and VP of Latin membership. ASCAP also promotes **Jeanie Weems** to senior VP of rhythm and soul membership and **Tom DeSavia** to senior VP of pop/rock membership in Los Angeles. They were, respectively, VP of rhythm and soul membership and VP of pop/rock membership.

RECORD COMPANIES: V2 Records promotes **Karen Durkot** to national promotion director in New York and **Ted Hoekstra** to national promotion director in Chicago. They were, respectively, Northeast promotion representative and Midwest promotion director.

V2 Records also names **Kristie Vogel** West Coast promotion director in Los Angeles and **Aimee Saiger** Southeast promotion director in Atlanta. They were, respectively, Los Angeles promotion representative for RCA Records and Northeast regional director of promotions for Artist Direct.

Robert "Sandy" Gunn is named

senior VP of human resources for EMI Music North America in New York. He was senior VP of human resources for Vivendi Universal Games.

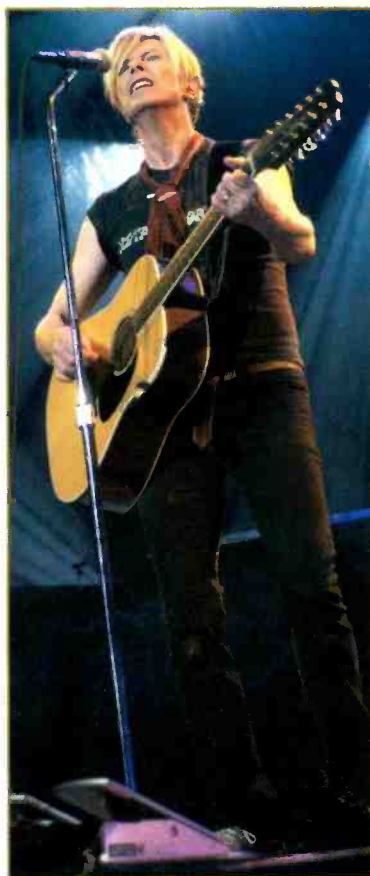
Arista Records names **Joe McEwen** VP of A&R and **Ann Latora** VP of finance and administration in New York. They were, respectively, senior VP of A&R for Warner Bros. Music and CFO of Metropolitan Talent/Hybrid Recordings.

MUSIC VIDEO: **Jeffrey Keyton** is named senior VP of on-air design and off-air creative for MTV and MTV2 in New York. He was VP of on-air design and off-air creative.

RETAIL: **Greg Batusic** is named chief sales officer/senior VP of global sales for Gibson Guitar in Nashville. He was co-founder of the Promotional, L.L.C.

BROADCASTING: **Mark Lieber** is named West Coast VP/managing director of Infinity Solutions & Beyond in Los Angeles. He was president of Lieber Entertainment.

Raquel Bruno is promoted to director of talent for MTV Radio in New York. She was manager of talent.



Reality Reaches The Garden

David Bowie, left, launched the U.S. leg of his first world tour in some eight years with a sold-out show at New York's Madison Square Garden. The concert came after a two-month tour of Europe and the U.K. Backstage, from left, are **Lenny Kravitz**, **Meg White** of the **White Stripes**, Bowie and actor **Jude Law**. The tour, dubbed A Reality Tour (after Bowie's current ISO/Columbia set, "Reality"), will hit 17 countries. (Photos: Kevin Mazur/WireImage.com)

Now, Hear This ... AVENGED SEVENFOLD Artists to Watch

Orange County, Calif.'s **Avenged Sevenfold** stands at a crossroads. In one direction is the present and future: the current punk/metal hybrid known as "screamo." In the other, the past: influences of such punk bands as **NOFX** and **Bad Religion**; the '80s-metal dynamic of **Judas Priest**, **Iron Maiden** and **Metallica**; and a touch of goth. The five-piece band combines the past and future flawlessly on its sophomore full-length, "Waking the Fallen" (Hopeless). While vocalist **M. Shadows** can scream with the best of them, his powerful voice is also more than capable of melody. And guitarists **Zacky Vengeance** and **Synyster Gates'** solos and dual harmonies are equaled by the memorable riffs that they craft. The Vans Warped tour veterans, newly signed to Warner Bros., have just finished a video for the song "Unholy Confessions" and will be on the road in support of "Waking the Fallen" for the foreseeable future.

BRAM TEITELMAN



New To Manhattan

Manhattan Records bosses **Arif Mardin** and **Ian Ralfini** recently signed newcomer **Keri Noble** to the label. The singer/songwriter's first full-length album will arrive March 9. Pictured at the signing, from left, are Manhattan VP/co-GM Mardin; **Miki Nord**, Noble's Manager; Noble; and VP/co-GM Ralfini.



Remembering Joey

Fans of punk icons the **Ramones** gathered near the entrance to fabled downtown New York venue CBGB, where the corner of East Second Street and the Bowery was dedicated to band's late frontman, **Joey Ramone**. Members of the singer's family, friends and former Ramones drummer **Marky Ramone**, pictured above, were among those who turned out for the unveiling of the new street sign, which reads Joey Ramone Place. Ramone died in April 15, 2001, of lymphatic cancer not long before the band was inducted into the Rock and Roll Hall of Fame. (Photos: Dan O'Connell)



Hello Tokyo! **Sting** made a special guest appearance at Universal Music Japan's annual convention at the Tokyo International Forum. Pictured backstage, from left, are UMI president/CEO **Kei Ishizaka**, Universal Music International chairman/CEO **Jorgen Larsen**, Sting and UMI senior VP of marketing and A&R **Max Hole**. The convention drew 1,200 attendees from retail, media and other music industry sectors. **Busted**, **Hayley Westenra**, **Lene** and **Hibari** were among other Universal acts who performed.



MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION

Coming Soon To Your Cell Phone: Just About Everything

BY ED CHRISTMAN

NEW YORK—While consumers are still trying to get used to the idea of cell phones with cameras, Idetic has launched a service that enables Sprint cellular subscribers to watch live TV, including three music video channels, through their mobile phones.

What's more, the Berkeley, Calif.-based company is already working on an e-commerce solution that will allow viewers tuned in to the music video channels to buy the video, ring tones or music from streamed videos, says Dr. Phillip Alvelda, CEO of Idetic.

NEXT STAGE OF MUSIC DISTRIBUTION

"Using a cell phone, people will be able to watch a video streamed from a live broadcast, and buy it or a ring tone of it, or be able to order and have things like albums and music videos sent to their house," Alvelda says. "We see this kind of distribution medium as the next stage for distribution of music content. We will establish a new [e-commerce] beachhead."

He says the company is still experimenting to see what works and looking for other suitable applications, while finalizing deals to make that vision a reality. But eventually, the company will "have a broad infrastructure to support a wide range of e-commerce activities," he says.

In the meantime, Idetic is still building its part-

ner base among cell phone services and TV channels. Sprint is the first to offer MobiTV, which provides the broadcast stream of a number of TV and cable channels, including the California Music Channel; CMC Beat Lounge, which broadcasts R&B music videos; CMC-USA, which features country music; and Independent Music Network, which carries international music videos from independent artists. MobiTV also carries MSNBC, CNET, CSTV (College Sports Television) and the Discovery Channel, including Discovery Kids and Discovery Espanol.

Initially, the MobiTV service is being marketed as part of the Sprint premium offer, PCS Vision, which costs Sprint subscribers \$15 per month on top of their cellular service. PCS Vision, which claims 2.7 million subscribers, also allows customers to take and receive pictures from select PCS phones, browse the Internet, check e-mail and download ring tones, videogames and screen savers, according to Idetic. The \$15 monthly charge includes an all-you-can-eat of MobiTV broadcasts.

Idetic says it is in talks with all the major carriers and services to provide a turnkey solution so they can offer cellular phone subscribers the ability to watch TV through their cell phones, providing the phones have the necessary technology.

The company is also negotiating to add offerings to its MobiTV cable lineup. "We are in discussion with all the major broadcasters," Alvelda says. "It's not clear that we need 150 channels for the phone. We are selective about who we choose," looking for channels that make sense to have available through cell phones.

There are two broad categories of channels that
(Continued on page 38)

Downloading's Bottom Line Looking Up?

BY SUSANNE AULT and JILL KIPNIS

LOS ANGELES—Legitimate downloading services have just begun generating revenue, but many executives are betting that digital business models will soon impact the music industry's bottom line.

Launching educational campaigns, exploring different payment methods and expanding into wireless delivery are all on the drawing board to bolster business.

"It's no secret that margins for selling individual songs [online] are razor thin," said Scott Kauffman, CEO of for-pay downloading service MusicNow.

Kauffman spoke at "The Download on

Downloads" session at the Music 2.0 conference, held Dec. 8-9 here. Organized by iHollywoodForum, the gathering explored how to incorporate digital strategies into the music world.

Credit card transactions—a popular way to pay for online music—for a single, 99 cent download (the going rate for Apple iTunes and Napster), cost the online retailer 25 cents, some panelists noted. Once labels, artists and publishers are paid their shares, there is little left for the seller.

BOOSTING AWARENESS

However, "we believe that despite the low margins, there is money to be made with

higher volume," said Peter Csathy, president of the MusicMatch service, during the "Download" session.

To increase the number of downloads, boosting public awareness of the services is critical, according to many conference participants.

For example, Napster combines discovery with acquisition in the branding of its product, said Brad Dueda, VP of worldwide business development at Roxio/Napster. Dueda spoke at the "Digital Marketing Strategies for Music" session.

If people can learn about new music through searchable user databases, then they will be encouraged to buy, Dueda said.

"We have community aspects—where you can find users with similar tastes, see if they

have similar collections and be able to acquire [songs from them]," Dueda said.

Don Teague, executive VP of sales and marketing at Payment One, says the downloading industry should experiment with more non-credit card-based transaction methods.

"The target market is 15-28, so credit card penetration is going to be less than 50% there. We need to look at alternative payments," Teague said. "Maybe bill it to a [user's] phone bill."

DEBATING PRICE ISSUES

Industry insiders are optimistic about potential revenue gains from labels and
(Continued on page 39)

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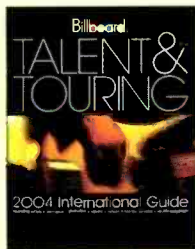


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Retail

Kinkade Series Is Latest Licensing Coup For Madacy

Students of the *Billboard* Top Independent Albums chart may have noticed that several albums bearing a well-known, nonmusical name reaped major sales just before Christmas.

Montreal-based Madacy Entertainment scored with four titles on the Music of Light imprint bearing the name and imagery of painter **Thomas Kinkade**.

The two-CD Kinkade package "Treasury of Christmas," priced at \$18.98 and featuring Yuletide classics licensed from EMI and Universal, climbed into

In the case of Kinkade, Madacy enlisted a name that can cut through the marketplace static with consumers.

Known as "the Painter of Light," the artist has aggressively marketed his work—both original oils and print reproductions—in his own chain of retail galleries. He claims to be "America's most-collected artist."

While critics have said that Kinkade's twilight-dappled landscapes are nothing more than kitsch, he is an immediately recognizable name with an immediately recognizable style.

"He's a very, very active licensor of his brand," Sterling says. "There are probably 20 or 30 licensees. He has four or five booths with his artwork at licensing trade shows. It's a big entity."

Kinkade markets a few of his own CD and home video titles at his galleries and on his Web site (thomaskinkade.com).

During the past two years, Madacy has released several Music of Light packages bearing Kinkade's artwork, including "30 Best Loved Hymns," the patriotic set "God Bless America" (released after the Sept. 11, 2001, attacks) and the seasonal sets "Winter," "Spring," "Summer" and "Fall." But the label has enjoyed its biggest hits with the Christmas packages.

"The pictures and imagery he paints become the CD covers," Sterling says. "We've created a slipcase where you can pull out his picture... It becomes a collectible piece."

While the Kinkade/Music of Light line—which will continue with new titles this year—may be Madacy's most unusual and lucrative current releases, the company has forged a number of other brand licensing deals.

At year's end, a **Countdown Kids** "Crayola Kids Christmas Carols" title

had also hit the Top Independent Albums chart. The set is the product of a deal with the crayon manufacturer.

The Crayola releases are examples of the kind of value-added packages

The
Indies™
By Chris Morris
cmorris@billboard.com



STERLING: MARKETING 'BRANDS WITH MEANING'

the top 10 on the indie albums chart just before the holidays. Three other single-disc, budget-priced collections comprising proprietary seasonal music by **the 101 Strings** and others also notched strong sales.

Madacy executive VP **Harris Sterling** explains, "An integral part of our business is finding strong, powerful brands that mean something across America. Today people have about two seconds to decide what to buy. We want to have a strong image to capture that two seconds."

Cell Phone

Continued from page 37

have a place for those viewing TV through their phones, according to Alvelda. "The first is real-time breaking news," he says. "We saw large spikes for the news about Michael Jackson and Saddam [Hussein]." Also, there is a demand for time-critical news from the sports and financial worlds, he adds.

Secondly, "there is a lot of demand for short entertainment,

such as while people are waiting in airports to board a plane or waiting on the checkout line at the supermarket."

While some are skeptical that people will want to watch TV on the small screens available on cell phones, Alvelda says the technology is still improving.

He notes that the company has already passed the first hurdle. "The trick was to solve all the technology issues, including managing the limitations of the handset screen, and to set up the infrastructure to get the broadcast and send it through the crowded airwaves.

"Now, the frame rate is not currently as fast" as people would like. But Alvelda points out that phones get better every month, as will the wireless technology.

Besides, he adds, other Web browser services can only show short video clips and can't provide the content level that MobiTV does.

In addition, Idetic has developed monitoring tools that will allow the company to measure how much each channel is being watched through MobiTV. When it all comes together, Alvelda says, "we can extend brands, and sales opportunities into new markets."

Relatively Speaking, Retail Is Rebounding

Let me begin by welcoming everyone back from the holiday break and wishing all my readers a prosperous new year.

Now, let's roll up our sleeves and get down to work, because the industry has another tough year ahead of it. The good news is that there might be a light at the end of the tunnel. But along the way, there is still going to be some pain.

Before we get to that, I want to remind everyone how far the industry has come. Fortunately, I don't have to begin this year's first column the way I did last year. Then, I was predicting that the industry would lose 500 stores in the first half of the year. What's worse, my prediction was low. It now appears we lost more than 1,000 music specialty stores last year.

Will there be store closings this year? Sure, but not on the magnitude of last year. In fact, other than the usual portfolio pruning, as we head toward what some distribution financial executives have come to think of as the witching hour, also known as Jan. 10, there is only one known question mark on the account side. That question

mark is Tower Records, and most executives at the majors still believe that an acquisition will occur and save the day.

Of course, Jan. 10—when payment is due in order to get the early payment discount from those majors that still offer it on inventory bought for the holiday season—has also been known to spring the occasional surprise or two.

By surprise I mean accounts that are in trouble but no one has a clue until they miss making the early payment. But those surprises have been known to occur even in the best of times.

So we head into the new year with the account base stronger than we have seen in a couple of years. Hey, and don't forget sales have been up 12 out of the past 14 weeks of 2003, the Christmas season was pretty strong and we finished the entire year with album sales down only 4.5%. It looks safe to say the industry hit the bottom of the barrel, and we are now on the way back up.

Unfortunately, the major record labels will still suffer the throes of pain inflicted by the rehabilitation that music retailers had to undergo in order for that sector to get better.

As I have been known to occa-



sionally point out, the health of the labels is dependent on the health of the account base, and while retailers are reaping the benefits of all the store closures, the majors still are taking a beating from it.

The new year begins with almost \$500 million in cost reductions happening at the majors due to the BMG/Sony merger and the

Edgar Bronfman Jr.-led buyout of the Warner Music Group. After those cutbacks occur, if the Recording Industry Assn. of America can keep up the heat on unauthorized file sharing, the rest of the year could see the industry continue its climb back up. Sure, we will all be working harder than ever before, but who isn't?

WIZZING AROUND: A founder of the defunct Wiz chain, **Marvin Jemal** is back in retail. He has opened two New York stores under the banner "the Zone." Like the Wiz, the stores—located in midtown Manhattan and Brooklyn—stock electronics, music and video. The chain is expected to grow to about six outlets by the end of next year.

Jemal exited the Wiz, once one of the largest R&B retailers, when it filed for Chapter 11 protection and was sold to CableVision in 1998. CableVision shut the Wiz down earlier this year.

Jay Rosenberg now has his own business, Jacel Marketing, and is working as a consultant to the startup. Rosenberg once upon a

time headed up the music and video department for the Wiz.

TRANS WORLD MOVES: Trans World Entertainment is retaining key Wherehouse personnel in California. The buying and marketing executives will oversee the 113 Wherehouse stores that Trans World acquired last October (Billboard Bulletin, Sept. 30, 2003).

Kevin Milligan, who had headed up purchasing for Wherehouse, has been named VP of West Coast operations for Trans World. **Violet Brown**, Wherehouse's R&B buying guru, will handle that genre as well as rock in the new Trans World setup.

Isabelle Salazar, who was Latin buyer for Wherehouse, will take that role for the West Coast stores. Milligan reports to Trans World executive VP **Fred Fox**.

In other news, Trans World has acquired the last Harmony House outlet, the superstore in Berkley, Mich. It was one of two Harmony House stores that owner **Bill Thom** kept open after liquidating the chain in 2002. The other store, a classical outlet, closed last year.

Downloading

Continued from page 37

retailers aligning themselves with mobile-phone content providers.

"We get feedback that people think 99 cents is too expensive for music. But people are willing to pay £3 [\$5.30] for 30 seconds of a song [for their mobile phone] that they think is too expensive at 99 cents for the whole song," noted David Hughes, VP of technology strategies and electronic music distribution at Sony Music. Hughes spoke at the "Digital Busi-

ness Challenges Facing the Music Industry" session.

Thomas Gewecke, senior VP of business development for Sony Music Digital Services, predicted that "there will be a 2 billion cell-phone-installed base in 2007. That's how many CD players there are in the world."

Some say consumers are likely to pay more for certain mobile features.

"Your ring tone is a reflection of your personality," said Lucy McQuilken, president of mobile content provider Chaoticom.

"Mobile content is also worth more because consumers can get it wherever they are," she added.



Attending last month's Music 2.0 conference are, from left, Ipsh president Nihal Mehta, Zingy CEO Fabrice Grinda, Chaoticom president Lucy McQuilken, BMI VP of marketing and business development Richard Conlon, Sony Musical Digital Services senior VP of business development Thomas Gewecke, AT&T Wireless senior director of business development Jon Vlassopoulos and Mobileway VP of sales/East Coast Mark Spellin.

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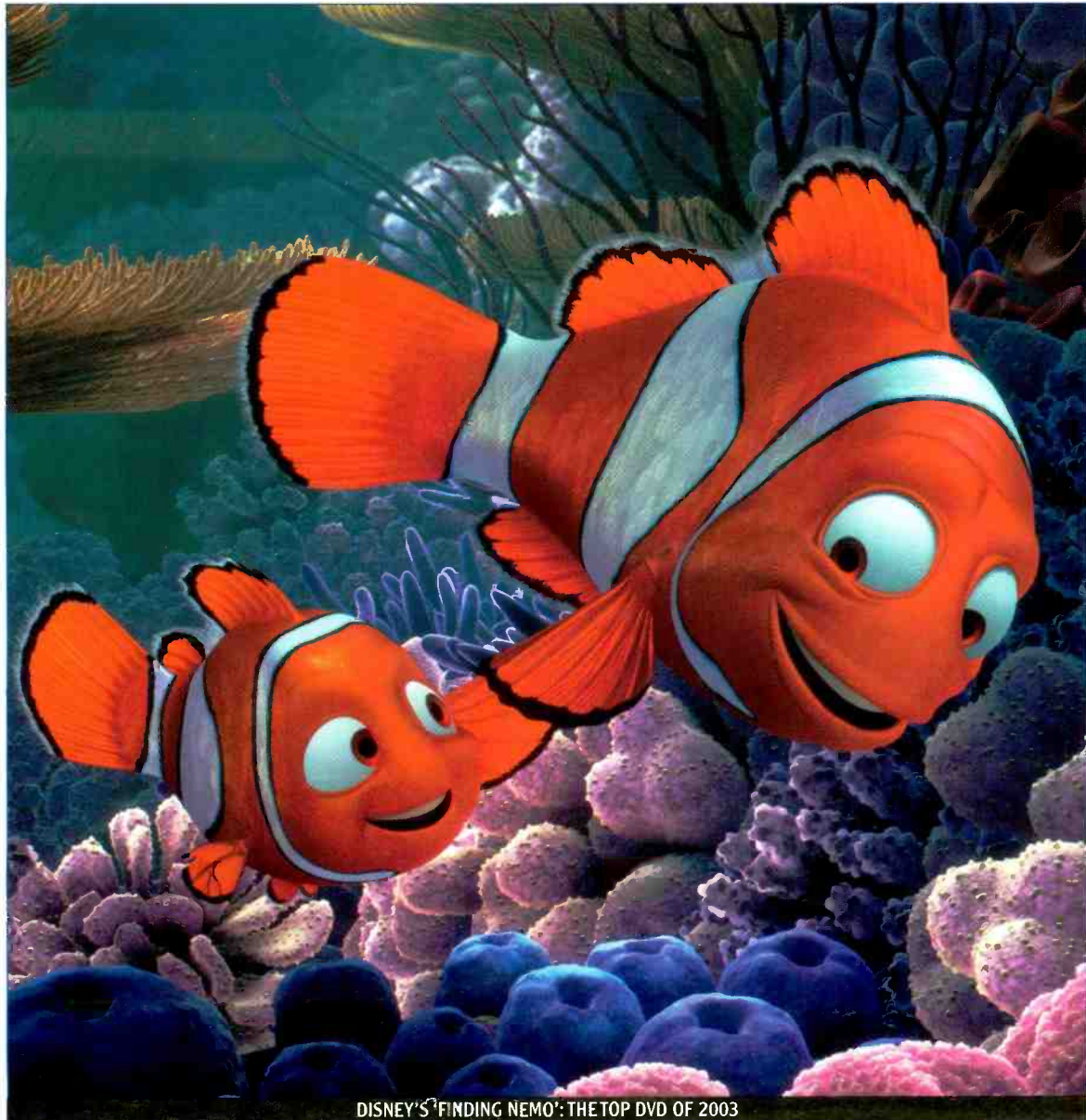
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DISNEY'S FINDING NEMO: THE TOP DVD OF 2003

DVD, New Tech Continued Climb

Disney Leads Year-End Recaps

BY JILL KIPNIS

In a year when DVD sales continued to soar, video executives spoke as often about emerging technologies as they did about best-selling titles. Among the industry catchwords of 2003 were "high-definition" (HD), "EZ-Ds" and "video-on-demand" (VOD).

THE YEAR IN VIDEO

The industry was also abuzz over the numerous executive changeovers that took place at such companies as Warner Home Video (WHV), Paramount Home Entertainment and Twentieth Century Fox Home Entertainment. And the year-end merging of the two largest independents, Lions Gate Home Entertainment and Artisan Home Entertainment, may create a new industry powerhouse in 2004.

Mass merchants continued to reap sales rewards in 2003, while specialty chains had to grapple with ways to compete against lowball DVD prices at the large chains. All retailers faced a ban on advance screening copies of DVDs imposed by Universal Studios Home Video in an effort to fight piracy.

They also contended with purchasing and promotional issues that arose as the window between theatrical and home video release dates became ever smaller.

BANNER YEAR

The past year also brought increased hardware and software sales and several notable milestones.

Titles from Walt Disney Home Entertainment, and its distributing label, Buena Vista Home Entertainment, dominated the 2003 video charts. "Finding Nemo" is No. 1 on the Top DVD Sales chart, "Lilo & Stitch" leads Top VHS Sales and "101 Dalmatians II: Patch's London Adventure" is No. 1 on the Top Kid Video recap.

"When I think of the past year, I think of how strong and vibrant this industry is," says Bo Andersen, president of the Video Software Dealers Assn. (VSDA). "The video industry is Hollywood's cash cow and its biggest driver."

Bob Chapek, president of Buena Vista Home Entertainment and the Digital Entertainment Group (DEG), adds, "This year has been a pinnacle one for the home entertainment

(Continued on page 45)

Music, Games Tightened Their Commercial Bond

BY STEVE TRAIMAN

Games are serious business for the nation's retailers. Software sales for the console, computer and portable game market will likely top \$8.5 billion for 2003, while software and hardware sales will reach more than \$10 billion, according to an estimate from the NPD Group, based on sales through October.

THE YEAR IN GAMES

And during 2003, the ties between the music and game industries became stronger than ever. Not only are the two sectors seeking the same buyers, but new videogames increasingly feature original and licensed music.

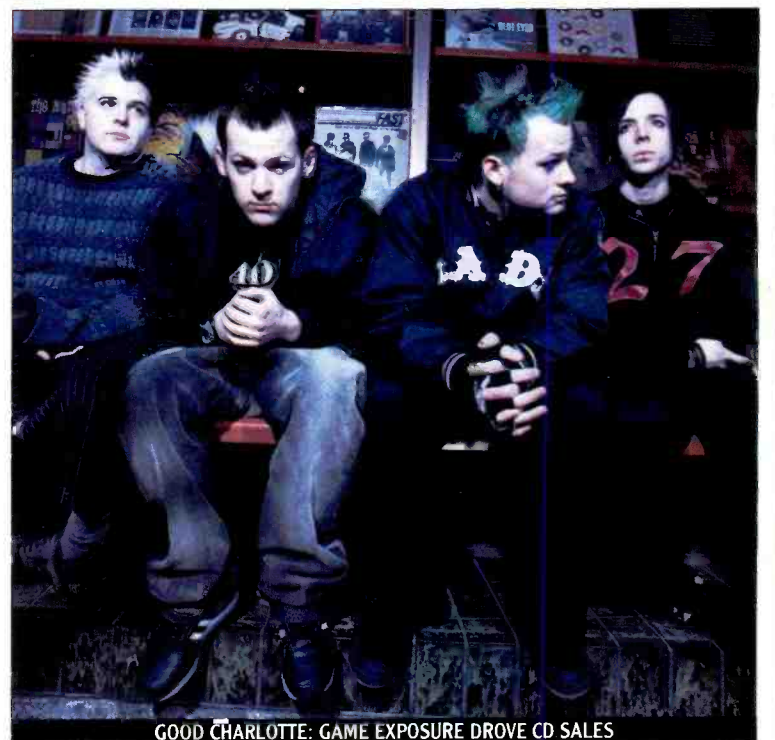
Electronic Arts, the top independent game publisher, has taken the lead in that trend, launching EA Trax in August 2002 with "Madden NFL 2003."

"Since then we've been acknowledged as having an impact on CD sales by bands such as Good Charlotte, Nappy Roots, Fabolous, Jet, Yellowcard, Blink-182 and Queens of the Stone Age," notes Steve Schnur, EA worldwide executive of music and audio.

In 2003, for the first time, a videogame soundtrack earned platinum certification from the Recording Industry Assn. of America. The game, "NBA Live 2003," was creatively packaged with its companion soundtrack, "NBA Livestyle."

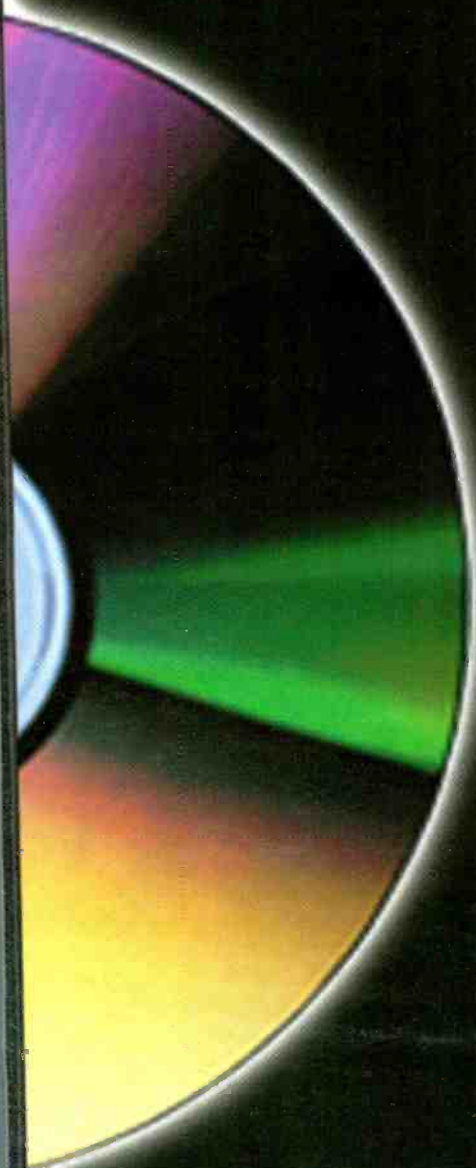
The EA game "Def Jam Vendetta" features a dozen artists who helped promote the game with subsequent album releases; it sold more than 500,000 copies as an exclusive title in the PlayStation2 format. EA's "Medal of Honor: Rising Sun" features a soundtrack from the Hollywood Studio Symphony Orchestra, the first project under a landmark videogame agreement with the

(Continued on page 46)



GOOD CHARLOTTE: GAME EXPOSURE DROVE CD SALES

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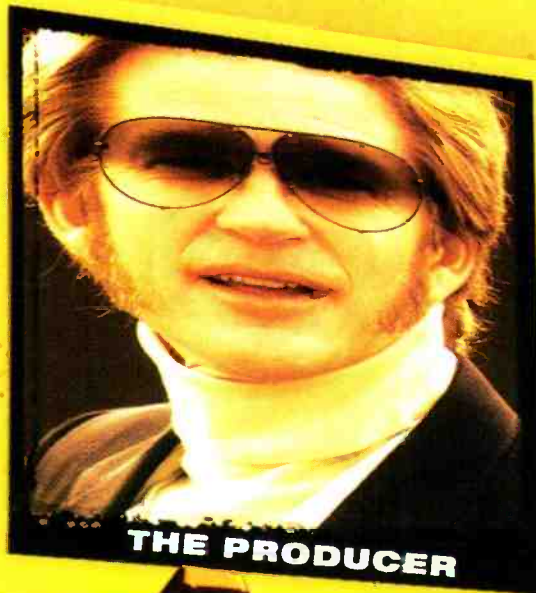
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Charting The Year

The chart recaps for the Year in Video Spotlight reflect cumulative performance on the *Billboard* weekly video charts for the 2003 chart year. The chart year began with the Dec. 7, 2002, issue and ran through the Nov. 29, 2003, issue.

This year's recap menu sees the addition of the Top DVD Rentals list. That information is based on the period from the Jan. 18, 2003, issue through the Nov. 29, 2003, issue.

All charts—except for Top VHS Rentals, Top DVD Rentals and Top Music Video—are based on point-of-sale data as compiled by Nielsen VideoScan. Recaps for Top Music Video are based on information compiled by Nielsen SoundScan. In each case, the recaps reflect accumulated units sold for each week titles appeared on the pertinent chart.

The Top VHS Rentals and Top DVD Rentals recaps use information from Home Video Essentials as compiled and provided by Rentrak. The title recaps for these lists are based on actual rental transactions compiled from 12,000 stores for most of the chart year and projected from a sample of 3,300-5,000 stores from August through the end of the tracking period. The label and distributing label recaps for these two charts are formulated by *Billboard*, based on an inverse point system that gives titles points for each week they appeared on Home Video Essentials' charts.

Although some charts are only published in *Billboard* every other week, all charts are compiled weekly. Points for all chart weeks, including unpublished weeks, count toward these recaps.

Anthony Colombo compiled the recaps with assistance from video charts manager Patrick McGowan.

Top DVD Sales

Pos. TITLE—Label/Distributing Label

- 1 **FINDING NEMO**—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 2 **ICE AGE**—FoxVideo
- 3 **MY BIG FAT GREEK WEDDING**—HBO Home Video/Warner Home Video
- 4 **LILO & STITCH**—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 5 **THE LION KING (PLATINUM EDITION)**—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 6 **STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN)**—FoxVideo
- 7 **THE LORD OF THE RINGS: THE TWO TOWERS (PAN & SCAN)**—New Line Home Entertainment/Warner Home Video

- 8 **THE LORD OF THE RINGS: THE TWO TOWERS (WIDESCREEN)**—New Line Home Entertainment/Warner Home Video

- 9 **SIGNS (WIDESCREEN)**—Touchstone Home Video/Buena Vista Home Entertainment
- 10 **HARRY POTTER AND THE CHAMBER OF SECRETS (PAN & SCAN)**—Warner Home Video

Top DVD Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 **WALT DISNEY HOME ENTERTAINMENT** (43)
- 2 **WARNER HOME VIDEO** (82)
- 3 **COLUMBIA TRISTAR HOME ENTERTAINMENT** (60)
- 4 **FOXVIDEO** (48)
- 5 **UNIVERSAL STUDIOS HOME VIDEO** (70)

Top DVD Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 **BUENA VISTA HOME ENTERTAINMENT** (97)
- 2 **WARNER HOME VIDEO** (117)
- 3 **UNIVERSAL STUDIOS HOME VIDEO** (71)
- 4 **COLUMBIA TRISTAR HOME ENTERTAINMENT** (61)
- 5 **FOXVIDEO** (49)

Top VHS Sales

Pos. TITLE—Label/Distributing Label

- 1 **LILO & STITCH**—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 2 **ICE AGE**—FoxVideo
- 3 **SPIRIT: STALLION OF THE CIMARRON**—DreamWorks Home Entertainment
- 4 **HARRY POTTER AND THE CHAMBER OF SECRETS**—Warner Home Video
- 5 **MY BIG FAT GREEK WEDDING**—HBO Home Video/Warner Home Video
- 6 **FINDING NEMO**—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 7 **SPIDER-MAN**—Columbia TriStar Home Entertainment
- 8 **STAR WARS: EPISODE II-ATTACK OF THE CLONES**—FoxVideo
- 9 **STUART LITTLE 2**—Columbia TriStar Home Entertainment
- 10 **MONSTERS, INC.**—Walt Disney Home Entertainment/Buena Vista Home Entertainment

Top VHS Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 **WALT DISNEY HOME ENTERTAINMENT** (37)
- 2 **FOXVIDEO** (13)
- 3 **WARNER HOME VIDEO** (29)
- 4 **COLUMBIA TRISTAR HOME ENTERTAINMENT** (5)
- 5 **TOUCHSTONE HOME VIDEO** (8)

Top VHS Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 **BUENA VISTA HOME ENTERTAINMENT** (54)
- 2 **WARNER HOME VIDEO** (41)
- 3 **FOXVIDEO** (15)
- 4 **COLUMBIA TRISTAR HOME ENTERTAINMENT** (5)
- 5 **PARAMOUNT HOME ENTERTAINMENT** (32)

Top DVD Rentals

Pos. TITLE—Artist—Label/Distributing Label

- 1 **THE BOURNE IDENTITY**—Universal Studios Home Video
- 2 **CATCH ME IF YOU CAN**—DreamWorks Home Entertainment
- 3 **MINORITY REPORT**—DreamWorks Home Entertainment/Universal Studios Home Video
- 4 **SIGNS**—Touchstone Home Video/Buena Vista Home Entertainment
- 5 **THE RING**—DreamWorks Home Entertainment

Top DVD Rental Labels

Pos. LABEL (No. of Charted Titles)

- 1 **COLUMBIA TRISTAR HOME ENTERTAINMENT** (21)
- 2 **WARNER HOME VIDEO** (19)
- 3 **FOXVIDEO** (13)
- 4 **UNIVERSAL STUDIOS HOME VIDEO** (14)
- 5 **DREAMWORKS HOME ENTERTAINMENT** (7)

Top DVD Rental Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 **COLUMBIA TRISTAR HOME ENTERTAINMENT** (21)
- 2 **WARNER HOME VIDEO** (23)
- 3 **BUENA VISTA HOME ENTERTAINMENT** (17)
- 4 **UNIVERSAL STUDIOS HOME VIDEO** (16)
- 5 **FOXVIDEO** (13)

Top VHS Rentals

Pos. TITLE—Artist—Label/Distributing Label

- 1 **SWEET HOME ALABAMA**—Touchstone Home Video/Buena Vista Home Entertainment
- 2 **MY BIG FAT GREEK WEDDING**—HBO Home Video/Warner Home Video
- 3 **SIGNS**—Touchstone Home Video/Buena Vista Home Entertainment
- 4 **THE BOURNE IDENTITY**—Universal Studios Home Video
- 5 **MINORITY REPORT**—DreamWorks Home Entertainment/Universal Studios Home Video

Top VHS Rental Labels

Pos. LABEL (No. of Charted Titles)

- 1 **COLUMBIA TRISTAR HOME ENTERTAINMENT** (25)
- 2 **WARNER HOME VIDEO** (25)
- 3 **FOXVIDEO** (18)
- 4 **TOUCHSTONE HOME VIDEO** (8)
- 5 **UNIVERSAL STUDIOS HOME VIDEO** (17)

Top VHS Rental Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 **COLUMBIA TRISTAR HOME ENTERTAINMENT** (25)
- 2 **WARNER HOME VIDEO** (29)
- 3 **BUENA VISTA HOME ENTERTAINMENT** (21)
- 4 **FOXVIDEO** (18)
- 5 **UNIVERSAL STUDIOS HOME VIDEO** (19)

Top Music Video Sales

Pos. TITLE—Artist—Imprint/Label

- 1 **THE NEW BREED**—50 Cent—Interscope Video/Universal Music & Video Dist.
- 2 **JOSH GROBAN IN CONCERT**—Josh Groban—143/Reprise Music Video/Warner Music Video
- 3 **LED ZEPPELIN**—Led Zeppelin—Atlantic Video
- 4 **BACK IN THE U.S. LIVE 2002**—Paul McCartney—Capitol Video
- 5 **PAST, PRESENT & FUTURE**—Rob Zombie—Geffen Home Video
- 6 **THE BEATLES ANTHOLOGY**—The Beatles—Capitol Video
- 7 **LIVE IN NEW ORLEANS**—Norah Jones—Blue Note/EMM Home Video
- 8 **AN EVENING WITH THE DIXIE CHICKS**—Dixie Chicks—Columbia Music Video/Sony Music Entertainment
- 9 **HELL FREEZES OVER**—Eagles—Geffen Home Video/Universal Music & Video Dist.
- 10 **COLDPLAY LIVE 2003**—Coldplay—Capitol Video

Top Music Video Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 **INTERSCOPE VIDEO** (7)
- 2 **CAPITOL VIDEO** (9)
- 3 **143/REPRISE MUSIC VIDEO** (1)
- 4 **ATLANTIC VIDEO** (4)
- 5 **EPIC MUSIC VIDEO** (19)

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Video

Continued from page 41

industry, with DVD really coming of age. We have seen tremendous market growth with DVD penetration and record sales in astronomical numbers. Consumers have fully embraced the DVD format and have become sophisticated enthusiasts appreciating the value-added materials technology allows us to create."

Indeed, in fourth-quarter 2003, Disney/Pixar's feature-laden "Finding Nemo" set a first-day, first-week and overall DVD sales record, according to Buena Vista. The title sold 8 million combined units on its first day, 17 million combined units in its first week and a total of 15 million DVDs in its first 12 days on sale, breaking a raft of industry records.

WHV's "The Matrix Reloaded" sold about 4 million combined units on its first day on sale, according to retailers. Universal's "2 Fast 2 Furious" sold more than 4 million combined units in its first week, and "Scarface—Anniversary Edition" sold more than 2 million DVD units in its first week, according to the studio.

Sales of theatrical catalog product and TV series on DVD were particularly noteworthy.

"'Scarface' is now the [biggest-selling] R-rated catalog title on DVD," says Craig Kornblau, president of Universal's home video arm. "That is spectacular when you consider it is a 20-year-old title."

WHV executive VP/GM Ron Sanders says that consumers are buying DVD catalog at the same rates that they were in 2002 and 2001, when DVD penetration was lower.

"That is a major headline for the industry," he notes. "There's [also] been explosive growth with TV [series] on DVD. We have had very strong success with titles like 'Smallville,' 'The West Wing' and 'Friends.'"

STRONG FROM THE START

From the beginning of the year, software and hardware numbers were impressive. In first-quarter 2003, a record 232 million DVDs shipped to retail—a 93% increase over first-quarter 2002, according to the DEG.

The first quarter also experienced a 24% increase in hardware player sales, compared with first-quarter 2002, with 4.4 million sold, according to the Consumer Electronics Assn. More than 43 million households had a DVD player by the end of the first quarter.

In the third quarter, 215 million DVDs shipped to retail, which the DEG reported was a 40% increase over 2002's third quarter. Additionally, the

CEA says that more than 6.4 million DVD players were sold in the third quarter, an increase of about 37% over third-quarter 2002. The DEG estimated that more than half of U.S. homes would have a DVD player by year's end.

Rentals continued to flourish. In the first quarter, the VSDA reported record rental revenue, attributing it to the DVD format. Combined spending on

"VHS inventories are going to be a big issue going forward."

—STEVE BEEKS,
ARTISAN HOME ENTERTAINMENT

VHS and DVD rentals totaled \$2.34 billion, an 8% increase over first-quarter 2002. The previous first-quarter record occurred in 2001, when \$2.26 billion in rental revenue was generated.

The DVD format accounted for 49% of rental revenue in the first quarter, compared with 26% of rental revenue in first-quarter 2002. Total spending on DVD rentals increased 83% over first-quarter 2002. Spending on VHS rentals dropped 23% compared with the same quarter in the previous year.

The VSDA further reported that

DVD rental units overtook VHS rentals for the first time in the week ended June 15. Consumers rented 27.7 million DVDs that week, compared with 27.3 million VHS cassettes.

"This was the year in which DVD became the predominant medium in the market," says Steve Beeks, president of Artisan Home Entertainment. "Every studio is going to be trying to project when we are going to get to the point where DVD is 90% of the market. VHS inventories are going to be a big issue going forward."

Many studios, however, are continuing to support VHS in particular categories.

"VHS is and will remain viable for some time in the children's and fitness categories," says Dan Gurlitz, VP of video and GM for Koch Vision and Koch Lorber. "One of the interesting things that happened in 2003 was to watch the deterioration of VHS rental pricing. I think that that actually is going to keep VHS alive a little longer."

ON TO THE NEXT GENERATION

Despite consumers' obvious love for videos and DVDs in particular, industry executives spoke often about the next generation of video technology.

Throughout the year, the five different options for HD DVDs were debated. The two blue-laser formats are Blu-ray—backed by 10 manufacturers,

including Sony, Panasonic and Pioneer—and the advanced optical disc (backed by Toshiba and NEC). Red-laser options include MPEG 4, Microsoft's Windows Media 9 and Pixonics' backward-compatible solution.

Columbia TriStar Home Entertainment, for example, is backing Blu-ray. Artisan Home Entertainment released "Standing in the Shadows of Motown" and "Terminator 2—Extreme DVD" with a Windows Media 9 HD option.

"We have always seen ourselves as one of the leaders in promoting new technology," Artisan's Beeks says. "We believe that Windows Media 9 is a healthy competitor to any high-definition medium."

Other studios are not throwing their hats into the HD ring quite yet.

"There seems to be a lot of confusion as the formats and standards get ironed out," WHV's Sanders says. "The fear is that too much talk about these issues may hurt the sale of standard DVD."

Many studios are starting to determine when they introduce HD into the marketplace. Estimates ranged from as early as 2005 to the more realistic 2007. Launching a studio-wide program, like with the concerted introduction of DVD, was another topic of discussion.

"The strategic issue is, When is it necessary for us to introduce high-def to the marketplace in order to key in current

(Continued on page 46)

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Games

Continued from page 41

American Federation of Musicians. Music-driven games abounded in 2003: Eidos tapped the London Symphony Orchestra for the soundtrack to "Lara Croft Tomb Raider: Angel of Darkness." Namco licensed Marilyn Manson's track "Use Your Fist, Not Your Mouth" on the game "Spawn Armageddon."

MUSIC FROM ALL GENRES

Sony Computer Entertainment American released "Amplitude" on PS2 with music from 25 acts, including P.O.D., Weezer, David Bowie, Run-D.M.C., Pink, Blink-182 and Herbie Hancock. In turn, P.O.D. included a bonus PS2 DVD with a custom videogame track with the first 1 million copies of its latest Atlantic album, "Payable on Death."

"American Idol" from Codemasters includes 43 tracks from 33 acts, ranging from the Beatles' "Twist and Shout" and Otis Redding's "Sitting on the Dock of the Bay" to Madonna's "Like a Virgin" and Britney Spears' "Oops... I Did It Again." Activision's "True Crime: Streets of L.A." features a soundtrack from L.A.'s Vybe Squad, including West Side Connection (Ice Cube, Mac 10 and WC), E40, KAM, Caviar, Eazy-E Jr. and Jay-O-Felony.

Midway Games' "SpyHunter 2" for PS2 and Xbox offers an original theme track, "Dark Carnival," composed and performed by Vanessa Carlton.

Wind-up act Caution provided "Choke" as the theme track for Nintendo's "1080 Avalanche," the game manufacturer's first major licensed music deal. Malaco released three CDs of hip-hop, alternative rock and electronic tracks that appear on the Microsoft Xbox game "Project Gotham Racing 2."

The trend is creating new opportunities for veteran musicians and producers. Nile Rodgers was a consultant for the Xbox "Music Mixer," a game accessory that, among other features, allows game players to download photos, music and movies from a PC to an Xbox for customized presentation. More than 40 acts are featured on the product.

Video

Continued from page 45

consumers engaged in our product instead of looking at other options?" asks Stephen Einhorn, president/COO of New Line Home Entertainment.

Last year, Buena Vista tested the market for limited-play DVDs, called EZ-Ds. The discs, created by Flexplay Technologies, are playable for only 48 hours once they are removed from their packaging. EZ-Ds gradually turn from red to black and become unreadable by DVD players. Used EZ-Ds are recyclable.

Buena Vista offered EZ-D versions of eight of its video releases in select test markets in August. They were touted as a convenient alternative to renting DVDs, though most retailers believe that the rental process is sound and that EZ-Ds will only confuse consumers while the DVD format is still growing.

Some have also said that the discs revisited the failed concept of Divx, limited-play DVD discs that were introduced in the late '90s.

VIDEO ON DEMAND GETS NOTICED

Video-on-demand services drew more studio interest in 2003. The leading online service, Movielink, launched in November 2002 as a joint venture among MGM, Paramount, Sony, Universal and Warner.

Disney's Moviebeam VOD service launched in October. Unlike online sites, this service allows users to download movies to a set-top box.

Though majors strongly support VOD, many think it is only a side option for consumers right now. "It is so early for video-on-demand," Sanders says.

At the studios, the beginning of 2003 brought flux in the executive suites. At WHV, its veteran president, Warren Lieberfarb, known as "the father of DVD," was let go at the end of 2002 and replaced in January by one of the company's executive VPs, James Cardwell.

Twenty-year veteran Eric Doctorow also left his position as president of Paramount's home video division. Former WHV executive Tom Lesinski was appointed head of the company's worldwide division, while Meagan

Burrows was promoted to the new position of domestic president.

Fox president Patricia Wyatt stepped down in December to pursue other interests. The company's former executive VP of sales and marketing, Mike Dunn, was named as her replacement.

In other major studio news of 2003, Lions Gate and Artisan, the two largest independents, announced a merger. Though the impact of this deal was unknown by year's end, as it closed in mid-December, it was expected to have a positive effect on both companies' current and future video releases.

RETAIL: SUCCESS & STRUGGLES

In 2003, retailers reaped the rewards of top video sales, though they were grappling with numerous issues of their own.

Lowball pricing by such mass-merchant chains as Best Buy, Target and Wal-Mart drove business away from specialty retailers.

The studios' strategy of shortening the theatrical-to-video release-window made it more difficult for retailers to order and promote video product. Films used to arrive on video about six months after their theatrical release. Now a three- to five-month window is standard. With these smaller windows, studios hope to take more advantage of theatrical marketing dollars and of higher consumer awareness.

In November, Universal became the first home video company to completely ban DVD screeners for retailers in an effort to thwart piracy. Retailers, surprised that they were targeted as potential pirates by the studio, countered that this could affect how they order Universal product.

The major retail stories of 2003 included the continued success of online rental company Netflix and the launch of Wal-Mart's competitive online service.

In June, New Jersey company Multi-Format sent retailers and studios numerous letters claiming that they now need a license to continue making and selling DVDs. Multi-Format says it holds the patent on this process. Studios and retailers are still unsure about the legitimacy of the claim.

In a competitive rental market, Blockbuster faced a \$120 million lawsuit from Buena Vista regarding VHS

revenue-sharing payments. The day after Buena Vista filed the suit, the retailer displayed Buena Vista's "Signs" four days before the title's street date. At the time, Blockbuster said there was no correlation between the events and that it was responding to other retail street-date violators.

An antitrust lawsuit against Blockbuster and five major studios was dismissed in February. A group of independent retailers had filed the suit, alleging that it had been excluded from revenue-sharing agreements. The suit was thrown out because of insufficient evidence.

Top Music Video Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 UNIVERSAL MUSIC & VIDEO DIST. (43)
- 2 SONY MUSIC ENTERTAINMENT (41)
- 3 WARNER MUSIC VIDEO (10)
- 4 BMG VIDEO (36)
- 5 CAPITOL VIDEO (9)

Top Kid Video

Pos. TITLE—Label/Distributing Label

- 1 101 DALMATIANS II: PATCH'S LONDON ADVENTURE—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 2 STITCH! THE MOVIE—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 3 JUNGLE BOOK 2—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 4 THE LAND BEFORE TIME: JOURNEY TO BIG WATER—Universal Studios Home Video
- 5 RAPUNZEL—Artisan Home Entertainment
- 6 A VERY MERRY POOH YEAR—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 7 PIGLET'S BIG MOVIE—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 8 BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 9 MARY-KATE & ASHLEY: WHEN IN ROME—Dualstar Video/Warner Home Video
- 10 SPONGEBOB SQUAREBANTS: SEA STORIES—Nickelodeon Video/Paramount Home Entertainment

Top Kid Video Labels

Pos. LABEL (No. of Charted Titles)

- 1 WALT DISNEY HOME ENTERTAINMENT (27)
- 2 NICKELODEON VIDEO (26)
- 3 PARAMOUNT HOME ENTERTAINMENT (15)
- 4 ARTISAN HOME ENTERTAINMENT (4)
- 5 HIT ENTERTAINMENT (17)

Top Kid Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 BUENA VISTA HOME ENTERTAINMENT (32)

- 2 PARAMOUNT HOME ENTERTAINMENT (41)
- 3 WARNER HOME VIDEO (19)
- 4 HIT ENTERTAINMENT (18)
- 5 ARTISAN HOME ENTERTAINMENT (4)

Top Recreational Sports DVD Sales

Pos. TITLE—Program Supplier

- 1 ULTIMATE X—Touchstone Home Video/Buena Vista Home Entertainment
- 2 WWE: FROM THE VAULT - SHAWN MICHAELS—Sony Music Video/Sony Music Entertainment
- 3 CKY4—Ventura Distribution
- 4 AND1 MIX TAPE VOLUME 6—Ventura Distribution
- 5 WWE: WRESTLEMANIA XIX (2003)—Sony Music Video/Sony Music Entertainment

Top Recreational Sports DVD Program Suppliers

Pos. PROGRAM SUPPLIER (No. of Charted Titles)

- 1 SONY MUSIC ENTERTAINMENT (52)
- 2 VENTURA DISTRIBUTION (26)
- 3 BUENA VISTA HOME ENTERTAINMENT (3)
- 4 WARNER HOME VIDEO (8)
- 5 REDLINE ENTERTAINMENT (10)

Top Health & Fitness Videos

Pos. TITLE—Program Supplier

- 1 PILATES FOR DUMMIES—Anchor Bay Entertainment
- 2 THE METHOD PILATES: TARGET SPECIFICS—Current Wellness
- 3 DARRIN'S DANCE GROOVES—Ventura Distribution
- 4 LESLIE SANSONE: HIGH CALORIE BURN—GoodTimes Home Video
- 5 LESLIE SANSONE: SUPER FAT BURNING—GoodTimes Home Video

Top Health & Fitness Videos Program Suppliers

Pos. PROGRAM SUPPLIER (No. of Charted Titles)

- 1 GOODTIMES HOME VIDEO (16)
- 2 ANCHOR BAY ENTERTAINMENT (11)
- 3 CURRENT WELLNESS (3)
- 4 VENTURA DISTRIBUTION (4)
- 5 ARTISAN HOME ENTERTAINMENT (5)



Behind Every Business Decision

TOP 10 VIDEOGAME SOFTWARE TITLES

Year-To-Date Through November 2003

Rank	Platform	Title	Publisher	Intro Date	Average Selling Price
1	PS2	"Madden NFL 2004"	Electronic Arts	Aug. 2003	\$49
2	GBA	"Pokémon Ruby"	Nintendo of America	March 2003	\$31
3	GCN	"Pokémon Sapphire"	Nintendo of America	March 2003	\$31
4	PS2	"Zelda: The Wind Waker"	Nintendo of America	March 2003	\$47
5	PS2	"Grand Theft Auto: Vice"	Rockstar Games (Take 2)	Oct. 2002	\$43
6	PS2	"Enter the Matrix"	Atari	May 2003	\$47
7	PS2	"The Getaway"	Sony Computer Ent. (Sony)	Jan. 2003	\$40
8	PS2	"NCAA Football 2004"	Electronic Arts	July 2003	\$50
9	PS2	"NBA Street Vol. 2"	Electronic Arts	April 2003	\$48
10	PS2	"Grand Theft Auto 3"	Rockstar Games (Take 2)	Oct. 2001	\$21

Chart provided to Billboard by NPD FunworldSMTRSTS® Video Games service. It is based on point-of-sale data from a panel of 23 chains, which represent 60% of the U.S. market, with units projected to represent 100% of the nation's sales. This list represents sales from January-November 2003. Platforms listed above include PlayStation 2 (PS2), Game Boy Advance (GBA) and GameCube (GCN).

Canadian Jeff Danna reaches new audience with 'The Gospel of John'



Global



EMI Spain GM Simone Bosé wants to reverse label's domestic decline

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

Air Unclear On Future

EMI Readies New Album As Act Mulls Contract

BY JAMES MARTIN

PARIS—EMI Music is fully committed to making the long-awaited third album from French electronica act Air an international success, even though the release marks the end of Air's current contract with EMI's Virgin France subsidiary.

Air is among a small number of contemporary French acts to acquire an international audience. According to EMI, the duo has sold 3.2 million albums to date, with 1998 debut "Moon Safari"; its 2001 follow-up, "10,000Hz Legend"; and the soundtrack album to the 1999 movie "The Virgin Suicides," which came out between the two "official" studio albums.

EMI will release the new album, "Talkie Walkie," Jan. 26 to most international markets on Virgin France imprint Source. The Japanese release date is Jan. 21; in France it will arrive Jan. 27. In the U.S., "Talkie Walkie" will appear Jan. 27 on EMI's Astralwerks label.

'STANDARD CONTRACT' SOUGHT

However, Air members Nicolas Godin and Jean-Benoit Dunckel had not decided at press time whether to re-sign with Virgin France. Godin says that the pair is seeking "a standard, fair contract."

London-based EMI Recorded Music Continental Europe pres-
(Continued on page 51)

Air's new album, 'Talkie Walkie,' arrives this month.



SANGIORGI: LAUNCHED MEI



VACCARO: INDIES SHARE 'MOOD OF ENTHUSIASM'



BUTTINELLI: INDIES ARE 'AN ACT OF OPTIMISM'

Italian Indies In Upbeat Mood

BY MARK WORDEN

FAENZA, Italy—Industry insiders feeling gloomy about the future of the music business would have done well to spend some time late last year at MEI, the annual Italian independent labels gathering.

The seventh edition of MEI was held Nov. 29-30 in this central Italian city. Some 20,000 people attended, the event's organizers estimate, up 30% from 2002.

MEI was launched by a local music impresario, Giordano Sangiorgi, who still heads the organization. "I never expected it to become the 'New Italian Music Fair' that it now is," he says.

"When we opened for business in 1997, there were some 30 or so exhibitors," he says, "and we probably represented 2% or 3% of the Italian market. In 2003, there were 200 exhibitors, and the market share must be 15%."

MEI combines various elements, including a trade fair, seminars and

debates, live showcases and an indie-sector awards ceremony.

The mood at the 2003 event was "one of enthusiasm rather than optimism," says Edel Italy marketing manager Max Vaccaro, one of the professionals who attended.

"There was a very noticeable desire to see music as some thing that can overcome the crises and problems of recent years," Vaccaro adds. The event lacked the pessimism that has become a feature of more traditional industry gatherings in recent times, he notes.

Roster containment has become a big problem for the majors, says Claudio Ferrante, managing director of Milan-based, Warner-distributed Carosello. "That leaves the job of discovering new talent to us," he says. "The indie structure is far better equipped to deal with the current [industry] crisis."

Indie-sector executives concede that piracy and high sales-tax levels continue to hurt them just as they do the majors.

(Continued on page 51)

Europe's Festivals Expected To Boom Again In 2004

BY JULIANA KORANTENG

LONDON—In business terms, 2003 was the loudest year yet for Europe's leading music festivals. Now the continent's major promoters want to pump up the volume this year.

The open-air rock and pop festivals occupy most of the annual music calendar from late spring to late fall in Europe. Organizers of many of the region's leading events say the majority saw an increase in spectators and profits in 2003, prompting forecasts

of another triumphant year in 2004.

Live music powerhouse Clear Channel Entertainment Europe opted to begin investing in festivals across the continent in 2001. Its 2003 results indicate that the investment is paying off.

"2003 was a record year for CCE festivals," says London-based Michael Rapino, CEO of CCE Europe's music division.

The company launched six new events in 2003. "We made a profit on the new festivals," Rapino says, "which

is unheard-of in start-ups."

The six new festivals were the U.K.-based digital-music-themed Download Festival; Stockholm Calling, in Sweden; three Dutch events (Fields of Rock, Waldrock and Arrow Classic Rock); and an open-air version of previously indoor Belgian dance festival I Love Techno.

With ambitions to become Europe's biggest concert promoter, CCE already owns, has a stake in or manages 33 European festivals, attracting an annual audience of about 2 million.

CCE's outdoor interests in 2003 included the fully-owned Rock Werchter in Belgium, the U.K.'s Isle of Wight Festival, the majority-owned Lowland and the half-owned North Sea Jazz festival (the Netherlands) and Pukkelpop (Belgium).

It also has a minority share in Germany's Rock am Ring and Rock im Park festivals and manages such events as the Party in the Park at London's Hyde Park.

Rapino says the company will continue to invest in the infrastructure

and staffing of some 33 festivals in 2004. "We will definitely bring back [the] Download [festival]," he adds, "and look to roll that [format] out in other markets."

EUROPEAN EXPANSION

London-based Mean Fiddler Music Group also had a profitable year on the U.K. festival front in 2003.

"Live music was in a stratosphere of its own," MFMG managing director Melvin Benn says. He notes that
(Continued on page 50)



Charts for Japan, United Kingdom, France, and Germany. Columns include 'THIS WEEK' and 'LAST WEEK' with song titles, artists, and chart positions.

Charts for Canada, Italy, Spain, and Australia. Columns include 'THIS WEEK' and 'LAST WEEK' with song titles, artists, and chart positions.

Charts for The Netherlands, Sweden, Norway, and Switzerland. Columns include 'THIS WEEK' and 'LAST WEEK' with song titles, artists, and chart positions.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

The Dutch Supreme Court dismissed a long-running legal challenge Dec. 19 to shut down peer-to-peer service Kazaa. The court rejected demands from Dutch music copyright organization Buma-Stemra that Kazaa stop offering unauthorized downloads and that future versions of the software be modified so that copyrighted materials cannot be exchanged over the network. The Dutch decision means that the developers of the software cannot be held responsible for how individuals use it. It confirms a March 2002 ruling by the Amsterdam Court of Appeal (Billboard Bulletin, March 29, 2002). Kazaa founders Niklas Zennstrom and Janus Friis called the latest ruling a "historic victory for the evolution of the Internet and for consumers." In a statement, the International Federation of the Phonographic Industry said the ruling will "almost certainly be overtaken by future decisions based on a full airing of the facts." **LARS BRANDLE**

Israel's first all-Israeli music cable and satellite channel launched its first full broadcast schedule Dec. 21. Music 24 launched a limited schedule of round-the-clock videoclips in July 2003 to approximately 1.4 million cable and satellite TV subscribers. The daily schedule has now been completed by seven new evening shows, all produced in-house by its owner, the Israel Music Group. **SASHA LEVY**

EMI Music Denmark has confirmed that president Michael Ritto is to exit (Billboard Bulletin, Nov. 11, 2003). He will be succeeded by Lars Toft, who has been named managing director, effective March 1. Toft, currently an executive at Danish furniture company Fritz Hansen, will report to Thomas Hedstrom, CEO of EMI Music Continental Europe. Ritto has been with EMI since 1992, when Capitol Records Denmark merged with Medley Records, of which he was joint partner. **CHARLES FERRO**

Police seized counterfeit music, video and software product worth an estimated £10 million (\$17.4 million) Dec. 14, during a major anti-piracy operation at Ingliston market near Edinburgh Airport in Scotland. Eighteen people were arrested in the operation, which was supported by the British Phonographic Industry, the Federation Against Copyright Theft and gaming trade body ELSPA. More than 100 police officers took part in the raid, in which CDs, DVDs plus business and game software were confiscated. **LARS BRANDLE**

Indies

Continued from page 47

"Even though our structures are more flexible, the fact that we don't have catalog and publishing to fall back on means that we're more vulnerable than the majors," says Milan-based Stefano Senardi, CEO of Edeldistributed NuN Entertainment.

Senardi predicts that the next 12 months will be tough for all sectors of the record industry. Now more than ever, the independent sector must start pooling its resources for distribution, promotion or even live work, he says.

MARKET SHARE GROWING

Nar International GM Mario Limongelli is a VP of local International Federation of the Phonographic Industry affiliate FIMI. He says that overall, "the indies' share of the Italian market must be over 20%."

Limongelli is credited within the industry for helping lead a gradual exodus of independent labels into the organization from older rival AFI and elsewhere.

Sangiorgi estimates that there are

currently 400 to 500 indie labels in Italy. "Of those, 115 are members of FIMI, and 150 or so are with AFI," he explains. Others are affiliated with a more "grassroots" group, AudioCoop.

New labels are adding to the numbers on the thriving Italian indie scene. Milan-based indie Sk-eye, for example, launched early in 2003 and has already enjoyed chart success here with model-turned-singer/songwriter Carla Bruni (licensed from French indie Naïve).

"Sure, this is a risky time to go into business," GM Marco Alboni says, "but it's also one that presents great opportunities."

Mauro Buttinelli, founder of Edeldistributed Rai Trade, calls launching an indie label an act of optimism, comparing it to the beginning of a love affair.

"Coming to Faenza," Buttinelli says, "and seeing the success stories helps the smaller and younger labels understand that you can build something that will last."

MEI has contributed to the indies' growth, Sangiorgi says, by encouraging the smaller Italian labels to think and act like entrepreneurs. "Seven or eight years ago, they would have been considered losers," he says.

EMI Spain Takes Aim

New GM Bosé Targets Reversing Market-Share Decline

BY HOWELL LLEWELLYN

MADRID—The new GM of EMI Music Spain has been put in charge of reversing an almost-50% decline in market share during the past two years.

Simone Bosé, who was named GM of EMI Spain's front-line operations in November, says his long-term aim is to "reposition EMI Spain to European levels."

The company currently has a market share of around 9% in Spain, Bosé says. "To be in line with other European EMI operations, we should have a 14% or 15% market share. In 2001, EMI Spain had a 17% market share," he adds.

Bosé was appointed to his newly created post by Emmanuel de Buretel, London-based EMI Music Continental Europe chairman/CEO, in a shake-up of the Spanish company's operations.

REORGANIZING THE ROSTER

To revive EMI Spain's fortunes, Bosé wants to bring more urban and pop music to its roster.

"We need hip-hop, modern blues, R&B and contemporary pop-rock, plus a certain return to pop acts like [successful 1980s Spanish act] Mecano," he says. "We don't have [pop] artists like [U.K. acts] Blue and Atomic Kitten—there is too much prefabricated music [in Spain] at the moment."

Bosé most recently headed his



BOSE: WANTS TO BRING MORE POP, URBAN TO EMI SPAIN

own label, Bajamusic. He has worked in the music industry since 1985, with spells at BMG Ariola, Sony Music Spain, Capitol EMI Music Group and PolyGram/Universal. In his new role, he oversees EMI Spain's marketing, A&R, sales and business affairs operations.

Bosé reports to EMI Spain president Chacho Ruiz, who moved to Spain in early 2001 after a spell as president of the company's Argentina affiliate. Both are based in EMI Spain's headquarters about 12 miles outside Madrid.

The de Buretel-led restructuring includes the integration of the company's Capitol and Virgin marketing divisions, although the labels have

retained separate A&R structures and artist rosters.

After the restructuring, Javier Liñan remained as head of Virgin A&R, and Diego Torán kept the same post at Capitol.

Bosé says that for now, the ongoing integration of Capitol and Virgin does not mean job losses. "The front office has a sufficient dimension now," he says, "although the back office may need some adjustment."

The shake-up saw two former Virgin Spain executives taking overall responsibility for marketing at EMI Spain.

Virgin director of local marketing María Cruz Laguna and director of international marketing Celia Carrillo were named to the same roles at EMI Spain. Both report to Bosé, as does Jorge Maldonado, who moved from Capitol local marketing director to EMI Spain promotion director.

"EMI Spain has suffered too many interruptions recently and needs time to mark out its objectives so that all the company works in the same direction," Bosé says.

The company also aims to develop new business in multimedia, online, mobile-phone operations and DVD, he adds.

Capitol's leading domestic artists in Spain are Camela, Luz Casal and Enrique Bunbury. Virgin's main domestic artists are Amaral, Enrique Morente and his daughter, Estrella Morente.

Air

Continued from page 47

ident/CEO Emmanuel de Buretel says the company anticipates selling around 1 million copies of the new album worldwide.

Reflecting on the contract situation, he says EMI is "going to launch this record big time, there's no question of that. But business is tough, so I need people to say 'I'm with you.' With Air, we're investing a lot, doing a huge tour, so it's only natural that I know [whether] I have three more albums to develop."

Dunckel claims the act has lost its "affinity" with Virgin. "You shouldn't work an album differently just because it's the end of a contract," he says. "We thought our record company would have a more long-term vision of things."

Nonetheless, Godin says, "If we can negotiate good terms, we'll stay."

"Talkie Walkie" contains three instrumentals and seven vocal tracks. Each of the latter feature Godin and Dunckel singing, rather than the guest vocalists featured on the ear-

er albums. Radiohead producer Nigel Godrich helmed the new album, and Air credits him for stripping the songs down to their simplest pop elements in postproduction.

"Our first two albums were the thesis and the antithesis," Godin says. "From that point onwards, we could do whatever we wanted. We wanted to stop being cynical and distant about what we do."

"We wanted to embody the music, make it more human and position ourselves as artists rather than just 'producers.' Before, we'd release a product. Now, we release 'ourselves.'"

GOOD COMMERCIAL POTENTIAL

This new accessibility suggests that the new album "can sell as many as 'Moon Safari' [which is 1.8 million copies]," says Air's Paris-based co-manager Marc Teissier du Cros. He manages the band with partner Stephane Elfassi; the two also run Air's own independent label, Record Makers, along with the act.

EMI France's export division is coordinating the international marketing plan, which will target existing Air fans and attempt to reach a new audience.

The campaign will be heavily

media-led: The duo has been giving interviews since early November 2003 to the music press, lifestyle magazines and national press. Internet initiatives will also tie in with the album's release. In addition, the first 250,000 copies of "Talkie Walkie" worldwide will include a live DVD.

The album's lead single, "Cherry Blossom Girl," will arrive in continental Europe and Canada Jan. 19; in the U.K., it will be available only as a download. A second single, "Surfing on a Rocket," will be released worldwide in April.

In Europe, the aim is to get the two singles onto major radio playlists, but the U.S. focus will be on college radio. "The singles market [in the U.S.] is very difficult," Virgin France export manager Thomas Lorain concedes.

Air will tour extensively around the album's release. After January dates in Japan, it plays Europe in February/March, then the U.S. in April, ending up at the May 1-2 Coachella festival in Los Angeles.

The act is booked internationally by Clive Underhill Smith at London-based agency Coda and in the U.S. by Marlene Tsuchi-Dalton at Los Angeles-based ArtistDirect.

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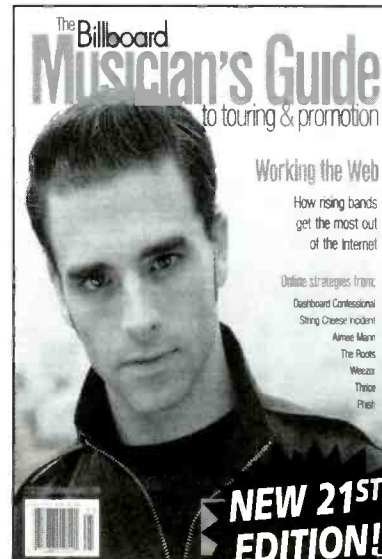
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BDBG425

Holiday Week

Continued from page 5

later and later," he says.

Ayers, who owns the three-unit Sonic Boom chain in Seattle, says the holiday selling season does not usually start for independents until mid-December. He called Monday, Dec. 15, the "best Monday we ever had."

Joe Nardone, VP of the Gallery of Sound in Wilkes Barre, Pa., says that while complete results have not yet been tallied, the 11-unit chain is "probably up a little, but not a huge percentage. But it's better than being down."

In Nashville, Scott "Perk" Perkins, VP of retail at the 24-unit Music City Record Distributors, says that for the week of Christmas, the chain eked out a single-digit, same-store sales gain. But for the season, it will post a decline.

Meanwhile, Rick Galusha, president of the four-unit Homer's in

VP of purchasing.

For Christmas week, album sales totaled 31.3 million versus 26 million last year, meaning sales were up a whopping 20.6% over the same week last year—although this year, Christmas fell a day later. For the five-week period beginning Nov. 24 and ending Dec. 28, U.S. album sales were 127.3 million this year versus the 123.6 million scanned last year in the corresponding period, an increase of 3%.

Music experienced a comeback at some chains. The Hastings Entertainment chain posted positive numbers for the season.



And for the first time in years, "music was a contributor," Marmaduke says. "We are more optimistic about music than we have been in a while."

On the subject of music sales, retailers are divided. Some say it was a catalog Christmas, while others say it was a hit-driven holiday season.

But the latter category of merchants could not point to a single dominant title. "There wasn't one



MARMADUKE: A LOT OF LAST-MINUTE SALES

'There wasn't one title blowing anything out of the water, but across the top, there was a pretty good mix.'

—JOE NARDONE,
GALLERY OF SOUND

title blowing anything out of the water," Nardone says, "but across the top, there was a pretty good mix."

If there was one surprise title, the OutKast album was cited by a number of merchants, though they all stopped short of proclaiming it a huge hit.

David Massry, president of the 38-unit Ritmo Latino chain based in Tinton Falls, N.J., says that in the Latin music area, "it was more a catalog Christmas."

But he adds that preliminary

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computations indicate that the chain finished up on a same-store basis for the season.

Bryan Everitt, director of music at Hastings Entertainment, says that boxed-set and music-DVD sales were extremely brisk and that Christmas music had a "great year."

While overall, music was stronger than expected, product diversification really paid off, retailers say.

While all merchants say that the DVD category fulfilled high sales expectations, Hastings' Hicks adds that book sales surprised the chain.

"Books came out of nowhere and led our increases relative to where they were earlier in the year," Hicks says. "DVD was extremely strong, but [it] had been all year."

And Rob Perkins says profit margin improvements at the Value Central chain were driven by product mix changes. The chain, which recently emerged from Chapter 11 protection, spent the year adding new product lines.

In trend merchandise, the hottest items were licensed from the Orange County Choppers' reality TV show, which follows the goings-on at a motorcycle shop in Rock Tavern, N.Y.

Another hot item was the Happy Bunny, a cute rabbit that utters sarcastic comments.

DVD boxed sets were also extremely popular. Merchants who ran out of stock early in the season were out of luck. The manufacturing and assemblage of boxed sets' elaborate packaging prevented the pipeline from being replenished in time for



DREESE: HAD BUSY WEEK

the late Christmas rush.

Music distributors are also said to have had the same problem with boxed sets. But in a new twist, some independent distributors say they experienced reorders later in the holiday season than they ever have before.

"I am pleasantly surprised with the high volume of orders still being sent in from accounts this late in December," says Rob Scarcello, VP of sales and marketing at Koch Entertainment Distribution.

Retailers expect continued strong holiday sales during New Year's week.

Rob Perkins says, "We still have another week for sales to grow. [Christmas week] benefited from the way the calendar worked. You should have a similar effect [New Year's week]."

Surround Sound Gaining In Popularity

BY CHRISTOPHER WALSH

Although multichannel music has not registered with consumers as much as proponents had hoped, the year 2003 ended with more promising signs for its future.

Many classic albums were released on the DVD-Audio and Super Audio CD (SACD) formats, while the home theater phenomenon continued, fueled by DVD-Video's continued extraordinary success and the emergence of 5.1-channel broadcasting, exemplified by the 45th Grammy Awards telecast (*Billboard*, Studio Monitor, Dec. 27, 2003).

Last month, the Surround Music Awards were announced at the Beverly Hilton Hotel in Los Angeles during the fifth annual Surround Professional Conference. In addition to the late Frank Zappa and Led Zeppelin being honored as surround pioneer and sur-

round artist of the year, respectively, a number of DVD-A and SACD titles competed in various categories.

As demonstrated by the abundance of competing recordings—mixed or remixed in surround sound for DVD-A or SACD—more engineers, producers and artists have explored the realm “beyond stereo,” achieving a new and more compelling listening experience.

Most adventurous mix went to DTS Entertainment's DVD-A of “The Wraith: Shangri-La” by Insane Clown Posse, mixed by Nathaniel Kunkel and Mike Puwal.

In a tie, best mix, non-orchestral went to “The Game” by Queen—also a DVD-A from DTS Entertainment, mixed in 5.1 by Justin Shirley-Smith—and Alison Krauss + Union Station's “Live” (Rounder), an SACD recorded and mixed by Gary Paczosa.

Steely Dan's DVD-A of “Everything Must Go,” mixed by Elliot Scheiner,

won best made-for-surround title, while Dutch rockers Kane won horizon artist of the year with the SACD “So Glad You Made It,” mixed by Ronald Prent.

Not surprisingly, “The Dark Side of the Moon” by Pink Floyd, remixed by James Guthrie and released on SACD in 2003, took several honors, including best multichannel reissue and best of show.

A MORE NATURAL SOUND

The confluence of veteran and up-and-coming audio professionals, and of remixed classics and recordings made with surround sound in mind, bodes well for multichannel music. The latter group was exemplified by composer/remixer BT, who delivered the conference's keynote address.

“It was film that actually got me motivated to mix a record in surround sound,” says BT, whose score for the

upcoming film “Monster” was conceived in 5.1-channel sound. “But I



BT: MOVIES INSPIRED HIM TO WORK IN SURROUND SOUND

was interested in it prior to that. All of my favorite composers have been masters of setting, of setting a space for a piece of music. It's much more akin to

a physical place than song. Be it Wagner, Stravinsky or Cocteau Twins, or [Robert] Fripp and [Brian] Eno, all my favorite composers have been trying to make something that sounds like this, except coming out of two speakers.

“Modern recorded music,” BT continues, “is the only way that we've ever approached by a sound source from one direction. It's hyper-unnatural; we're used to it now, because stereo music has been the norm since the late '60s, but it's very unnatural.

“Symphonie Fantastique [by Hector Berlioz] was written in the 1800s and was written for the brass players [to be situated] at the rear of the auditorium. So it has been an idea on composers' minds for literally hundreds of years, but this is the first time you're able to experiment with that sort of thing and reach the public in the way the composer intended. I just find it extraordinarily exciting.”

'Beautiful' Nom Marks Lifelong Goal For Perry

“I knew when I wrote ‘Beautiful’ that this song was going to be special,” Linda Perry says. “It's very exciting, and I feel so blessed.”

Perry, lead vocalist on her group 4 Non Blondes' early-'90s hit “What's

additional tracks on “Stripped”—itself a nominee for best pop vocal album—as well as multiple tracks for Pink (including “Get the Party Started”), Jewel, Angélique Kidjo, Faith Hill, Solange Knowles and Lillix.

More recent sessions will yield upcoming albums by Courtney Love, Gwen Stefani and actress Juliette Lewis.

Perry's production wizardry is revealed, in part, at Enterprise 2 in Burbank, Calif., a spacious tracking

room stocked with Neve preamplifiers, vintage outboard equipment including Fairchild limiters and Pultec EQs, classic Gibson guitars and Vox amplifiers, and analog tape.

“That will make you unique.” It was really disappointing, because I really love that record, but it doesn't matter because I walked away with something so much greater. He taught me everything.”

Perry's transformation from singer to producer has stimulated a profoundly positive, personal change as well, she says, one reflecting the essential collaborative skills inherent in the latter role.

“When I was Linda Perry the singer, I was not open to collaboration at all,” she recalls. “I would say it was out of a threat and insecurity about somebody trying to make something of mine better, that I wasn't doing a good-enough job. I didn't want to have that realization.

“When I became a producer, a whole other freedom came with that. I'm more diplomatic, patient, understanding and open to the person,” she says, “because it's not about me anymore—it's about try-

ing to find the person I'm with. That has been a wonderful growth in my life, because it has changed

my whole perspective on everything. My whole mood towards people is completely different.”

Studio Monitor
By Christopher Walsh
cwalsh@billboard.com



Up,” has transitioned from singer to highly sought producer. That transition notwithstanding, she remains a songwriter, and with “Beautiful”—featured on Christina Aguilera's “Stripped” and a nominee for song of the year for the 46th annual Grammy Awards—a lifelong dream is one step from becoming reality.

“When I was 7 years old, I saw the Grammys for the first time,” Perry recalls. “I don't know what it was, but I was just glued to the TV, completely in awe. The next day, I set a goal for myself: ‘One day, I'm going to win one of those.’”

“Beautiful,” also nominated for best female pop vocal performance, is just one of Perry's recent, notable productions. She wrote and produced three



room stocked with Neve preamplifiers, vintage outboard equipment including Fairchild limiters and Pultec EQs, classic Gibson guitars and Vox amplifiers, and analog tape.

“I also go to Pro Tools,” Perry says, “because I'll listen back and sometimes favor a sound from the Pro Tools, but I love tape.”

Another component is the influence of Bill Bottrell, who produced Perry's solo album, “In Flight.”

Though commercially disappointing, the project held a larger reward.

“His interpretation of music is so unique to me,” Perry says. “He told me, ‘There's no right or wrong. What makes a great producer is you make the sound that you hear, not what everybody else hears.’”



JANUARY 10 2004 Billboard PRODUCTION CREDITS			
BILLBOARD'S NO. 1 SINGLES (JANUARY 3, 2004)			
CATEGORY	HOT 100	R&B	COUNTRY
TITLE Artist/ Producer (Label)	HEY YA! OutKast/ Andre 3000 (Arista)	YOU DON'T KNOW MY NAME Alicia Keys/ A. Keys, K. West (J/RMG)	THERE GOES MY LIFE Kenny Chesney/ B. Cannon, K. Chesney (BNA)
RECORDING STUDIO(S) (Location) Engineer(s)	STANKONIA (Atlanta, GA) TREE SOUND (Norcross, GA) LARRABEE NORTH (Universal City, CA) LARRABEE EAST (West Hollywood, CA) John Frye, Robert Hannon, Pete Novak	QUAD RECORDING (New York) Tony Black	THE TRACKING ROOM @ EMERALD (Nashville, TN) Billy Sherrill
CONSOLE(S)/DAW(S)	SSL 4000 G, SSL 4064 G+, SSL 9000 J, Neve 8078	SSL 9000 J	SSL 9000 J
MULTITRACK RECORDER(S)/PLAYBACK MEDIA	Pro Tools, Pro Tools HD	Pro Tools	Sony 3348
RECORDING MEDIA	Pro Tools, Pro Tools HD, Glyph EZQuest	Pro Tools	Quantegy 467
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) LARRABEE WEST (West Hollywood, CA) Neal Pogue, Kevin “KD” Oavis	LARRABEE NORTH (Universal City, CA) Manny Marroquin	LOUD (Nashville, TN) Kevin Beamish
CONSOLE(S)/DAW(S)	SSL 9000 K, SSL E/G	SSL 9000 J	Sony Oxford OXF-R3
MIXDOWN RECORDER(S)/MEDIA	Ampex ATR 102, Pro Tools	Pro Tools	Pro Tools
MIX DOWN MEDIA	Quantegy 499, Pro Tools Mix Plus, BASF GP9	Pro Tools	Pro Tools
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	HIT FACTORY (New York) Herb Powers, Jr.	MASTERMIX (Nashville, TN) Hank Williams
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG

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TV, Film Synch Deals Boost Exposure, Revenue

BY JIM BESSMAN

The second installment of a two-part Billboard survey.

During the past year, music publishers have been forced to rely more heavily on film and TV placements in the wake of declining mechanical revenue.

Sony/ATV Music Publishing president Richard Rowe reports prominent TV placements, specifically "The Dead Zone," which uses Jeff Buckley's "New Year's Prayer" as its main title, and Sugar Ray's version of Joe Jackson's "Is She Really Going Out With Him?" as the main title of "I'm With Her."

TV commercial usages have been important for Sony of late as well, most notably Alannah Davis' version of Stephen Still's "Carry On" for Sony Electronics, which Sony Music has released as an online single in an example of "true synergy," Rowe says.

As for film placements, he says, "as far as we're concerned it's one of the most important growth areas that we have—now and for the foreseeable future—so it's of the highest priority in making up for the decline in mechanical income."

Recent successes in this area include the Elvis Presley classic "Suspicious Minds," the main title for "Intolerable Cruelty," and Kazzer's

"Pedal to the Metal," which is in "The Italian Job" and was co-written by Sony/ATV writer Brian West.

GREAT FOR CATALOG

Famous Music Publishing VP of film and TV music Stacey Palm notes that the number of soundtrack albums being released has decreased. "However, there has been an increase in the number of song spots in film and television projects," she says, "and we get an opportunity to exploit a good portion of our back catalog as well as our current artist/writers."

She adds that film and TV remain "one of the best ways to gain exposure on our 'yet to be discovered at radio or MTV' acts, especially when the project reaches the artists' target demographic. These licenses can be extremely beneficial to the artists and to our company."

Palm lists "School of Rock," "The Fighting Temptations," "Seabiscuit" and "Bruce Almighty" among notable film usages for Famous in 2003. She adds that songs from the band P.O.D. were used in a number of trailers and films, including "The Matrix Reloaded," "Lara Croft Tomb Raider: The Cradle of Life."

Warner/Chappell Music senior VP of film and TV music Brad Rosenberger takes particular pride in having Led Zeppelin's "Immigrant

Song" in "School of Rock."

"We're very pleased whenever we can get the Zep to say yes," he says, adding that the film's star, Jack Black, taped a personal plea to the band to use the song.

But while Rosenberger notes that Warner/Chappell licensed "tons of stuff" for films during the past quarter, "everybody's concerned with budgets—and



PHOTO: LESTER COHEN

PALM: LICENSES CAN BE VERY BENEFICIAL

soundtrack albums have not really performed that well in the last few years."

But "every movie and TV show still uses a lot of music and inspires a lot of music," Rosenberger hastens to add.

TV especially inspired a lot of blues music licensing, thanks to the PBS series "The Blues." This has proved a boon for blues-heavy Arc Music

Group, copyright/licensing VP Kenneth Higney notes.

"It included songs from our catalog by our writers J.B. Lenoir, Howlin' Wolf, Sonny Boy Williamson, John Lee Hooker, Chuck Berry, Jimmy Rogers, Little Walter, Koko Taylor, Bo Diddley, Etta James and Sister Rosetta Tharp," Higney says.

He adds that the "Godfathers and Sons" episode focused on the whole Chicago blues/Chess Records legacy handed down by Arc owner Marshall Chess' father, Leonard Chess, legendary co-founder of Chess Records.

Arc copyrights also surfaced steadily in "American Dreams," Higney says, "since their stories are our catalog."

Spirit Music Group president Mark Fried hails the usage of such classic catalog. "Perhaps the best news, particularly for resourceful independents, is that music supervisors and the film and television music departments they serve are as open to classic songs and hip new artists as A&R guys used to be," Fried says.

"I would go as far as to call these folks the 'new A&R,' since their creative decisions allow songs and artists exposure to the largest captive audiences available. The obvious upside in all this is that publishers are able to provide their clients both a consistent and meaningful revenue stream and a means to revitalize or

expose their most promising work."

Fried further lauds the trend by music supervisors "tired of turning to a small pool of overused hits" to actively search for "lesser-known gems performed by familiar artists."

Hence, Spirit has recently placed Pure Prairie League's 1980s country-crossover hit "Let Me Love You Tonight" in "How to Deal," Noel Pagan's '80s dance track "Silent Morning" in "American Splendor" and Friends of Distinction's '70s soul classic "Going in Circles" in "Radio."

"It's the first time any of these songs had been synched to wide-release feature films," Fried says. But he adds that "as record companies, major publishers and even management companies continue to consolidate and leave writer/artists limited ways and means to break out, we find that smart synch licensing is the best artist-development tool around."

Here he singles out U.K. act Junk's "Life Is Good" in the "Agent Cody Banks" movie and soundtrack, as well as songs by rock group the Mooney Suzuki in "School of Rock" and TV series "Smallville."

Fried concludes, "These uses, when properly tied to Web sites and publicity machinery, went a long way in establishing a meaningful fan base for the artists."

Posthumous Grammy For Clooney Would Be Her First

The late **Rosemary Clooney** was nominated for a Grammy Award many times during her illustrious career, yet never won—much to her chagrin.

"She always wanted a Grammy," Clooney's longtime manager **Allen Sviridoff** says. "But almost every time she was nominated she was in competition with **Tony Bennett**—and almost every time, Tony took it away."

Clooney died June 29, 2002, but is up for a Grammy once again with her posthumous release "The Last Concert" (Concord), a best

was largely due to fate, Sviridoff asserts.

"The Honolulu Symphony Pops wanted an album deal, so we were doing a test recording to show the record company what they sounded like," Sviridoff says.

The Pops was taping its entire 2001 season to submit a representative sampler to the label. Meanwhile, Sviridoff had booked Clooney on a Hawaiian vacation, at the end of which she agreed to sing a couple of concerts.

"We had no intention of making a [Clooney] record, but it was incredible how beautiful the orchestra played and how beautiful she sang," Sviridoff recounts. "There isn't a fixed vocal because we didn't think to issue it until after she passed—and we realized that we had her last recording."

But "The Last Concert" is special for its content, too.

"What makes it unique is that it's all live and has wonderful dedications like 'The Singer,' a song for one of her favorite people—**Frank Sinatra**—that her drummer [**Joe Cocuzzo**] wrote [with pianist **Vincent Falcone Jr.**, who also worked with Clooney]. And it also has her version of 'God Bless America'—the epitome of beauty and

strength. She sang it a lot, and people always asked her to record it, but she never did, and it's the last song on the album—recorded two months after 9-11."

The rest of the set, Sviridoff continues, "is really a journey of her life," marked by stage patter "that captures her story and humor—for she was one of the funniest women on the stage."

In keeping with tradition, Clooney is again up against Bennett, whose "A Wonderful World" album with **k.d. lang** is nominated, as are **Rod Stewart's** "As Time Goes By . . . The Great

American Songbook: Volume II," **Barbra Streisand's** "The Movie Album" and, most ironically, **Bette Midler's** "Bette Midler Sings the Rosemary Clooney Songbook."

Noting that her career commenced before the Grammy Awards were instituted, Sviridoff recalls Clooney's last Grammy nomination, for her 2001 album "Sentimental Journey," which also featured Big Kahuna & the Copa Cat Pack. It fell to Bennett's "Playin' With My Friends: Tony Bennett Sings the Blues" in the best traditional pop vocal album category. But that wasn't the worst of it.

"She had gotten bit by a mosquito and got encephalitis and was [hospitalized] with a 107-degree fever," Sviridoff says. "She was in a coma, but she came out of it during the Gram-



Words & Music

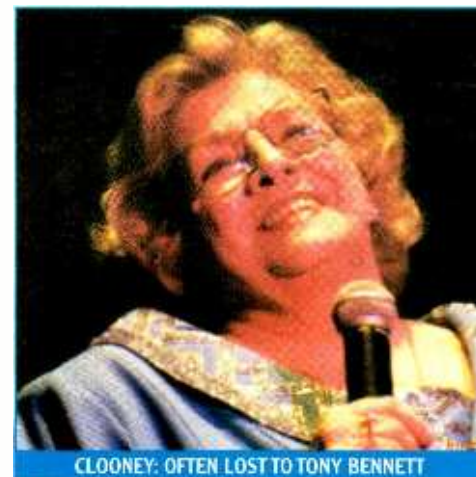
By Jim Bessman
jbessman@billboard.com



traditional pop vocal album nominee.

Recorded Nov. 16, 2001, in Honolulu with the **Honolulu Symphony Pops** and the **Big Kahuna & the Copa Cat Pack** big band, the concert indeed turned out to be Clooney's last major concert performance.

That the album was actually made, though,



CLOONEY: OFTEN LOST TO TONY BENNETT

Twista earns first top 10 on R&B/Hip-Hop Singles & Tracks



Charts

Jive's Three Days Grace returns to No. 1 on Top Heatseekers



SALES / AIRPLAY / TRENDS / ANALYSIS

Year Ends On High Note

Although industry-wide album sales were down from the same weeks of last year in the two stanzas prior to Christmas, an extra gift-shopping day during the holiday frame closed 2003 on an up note.

With the holiday shifting back a day, from Wednesday in 2002 to Thursday, album sales are up a whopping 20.6% over the same week of the prior year (see story, page 5). The final week's splurge more than compensates for the 5.8% deficit seen the week before the Christmas frame or the 0.5% gap of the year's 50th week.

Further, the 31.3 million album units sold during this Christmas also exceeds those of the holiday week in 2001, when Dec. 25 fell on a Tuesday. There were 24.8 million sold that week and 25.9 million tallied during Christmas week 2002.

The strong holiday rally closes the year's album sales down to a gap of just 3.6%, the smallest lag behind prior-year sales that the industry has seen in 24 months.

Over the Counter
By Geoff Mayfield
gmayfield@billboard.com



Add up the last two shopping weeks of 2003, and the 63.4 million album units sold in that period beats the same window of 2002 by 5.6%, when Nielsen SoundScan had the year's final two weeks clocked at 60 million copies.

Although chart-topping **OutKast**, **Alicia Keys** and **Britney Spears** (at Nos. 1, 2 and 10, respectively) are the only acts in the top 10 to show any gain over the prior frame, the last album chart of 2003 is stronger than that which sealed 2002 in every dimension.

There are four albums above 300,000 on the current chart, compared with only one during Christmas week 2002. Each of the current top 10 surpasses 200,000, two more than we had one year ago. The **Billboard 200** also has more members in the 100,000-plus club, with 34, vs. 30 in the 2002 finale.

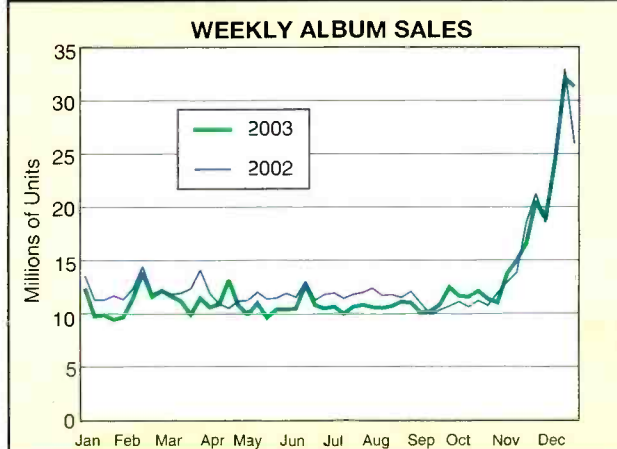
Finally, the No. 200 title stands at 18,000, compared with 13,500 in the last week of 2002. What a difference a day makes—especially when the day in question is an extra one before Christmas.

HIP-HOP'S SEASON: One former chart-topper replaces another on **The Billboard 200**, as a gain of almost 12% pushes **OutKast** past **Alicia Keys**.

BMG Distribution was positioned to win, regardless of which of those two came out on top. And for the second year (Continued on page 60)

Market Watch

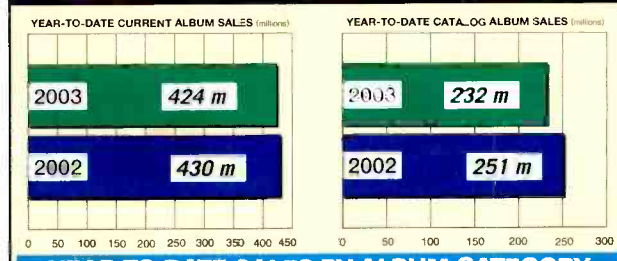
A Weekly National Music Sales Report



ALBUM SALES			
This Week	31,312,000	This Week 2002	25,954,000
Last Week	32,137,000	Change	↔ 20.6%
Change	↔ 2.6%		
SINGLES SALES*			
This Week	280,000	This Week 2002	246,000
Last Week	256,000	Change	↔ 13.8%
Change	↔ 9.4%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	Change
Total	693,112,000	667,943,000	(↔ 3.6%)
Albums	680,960,000	656,296,000	(↔ 3.6%)
Singles	12,152,000	11,647,000	(↔ 4.2%)
YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	Change
CD	649,494,000	636,485,000	(↔ 2.0%)
Cassette	29,806,000	17,949,000	(↔ 39.8%)
Other	1,660,000	1,862,000	(↔ 12.2%)



YEAR-TO-DATE SALES BY ALBUM CATEGORY			
	2002	2003	Change
Current	429,686,000	423,935,000	(↔ 1.3%)
Catalog	251,276,000	232,361,000	(↔ 7.5%)
Deep Catalog	176,847,000	165,889,000	(↔ 6.2%)

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of **The Billboard 200**, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.
For week ending 12/28/03. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

Another First For Elton

Is it possible to chart new ground 34 years after first appearing on a *Billboard* chart? If you're **Elton John**, yes.

With a career stretching back to "Border Song" in 1970, John has never had a No. 1 hit on the Hot Dance Club Play chart until this issue. Granted, the dance chart was not introduced until 1976.

Ironically, Elton's first No. 1 on this list is "Are You Ready for Love" (Southern Fried/Ultra), from the **Thom Bell** sessions recorded in 1977.

FROZEN DOZEN: The second chart week of 2004 is a slow one, as the top 12 songs on **The Billboard Hot 100** remain in place from the unpublished chart of the week before. It's the biggest freeze at the top of this chart since Aug. 28, 1982, when the top 12 singles all held their positions from the previous issue.

This time around, the first title to show any upward movement is "Get Low" (BME/TVT) by **Lil John & the East Side Boyz Featuring Ying Yang Twins**. The former No. 2 song rebounds 18-13. Back in the summer of 1982, the highest-ranked song to climb the chart was **Kenny Rogers'** "Love Will Turn You Around," which inched up 14-13.

This motionless top 12 won't stand another week, as "Hey Ya!" (Arista) by **OutKast** is likely to yield pole position after five weeks to the other song the duo has in the top two, "The Way You Move."

Chart Beat
By Fred Bronson
fbronson@billboard.com



STELLAR PERFORMANCE: The seventh **Incubus** song to appear on **Modern Rock Tracks** keeps the group's record intact, as all seven have reached the top 10.

"Megalomaniac" (Immortal/Epic) is No. 7 in its second chart week, after debuting at No. 10 on last week's unpublished chart. That is the highest debut of **Incubus'** career on this tally, besting the No. 25 debut of "Wish You Were Here" in the Aug. 25, 2001, issue.

When it comes to top 10 songs, **Incubus** is tied with **Bush** for the second-longest string of top 10 hits counting from the act's first appearance on the chart. Only **Green Day** has performed better, with its first eight chart titles all reaching the top 10.

Of these three acts, only **Incubus** has an unbroken string of top 10 hits. The group kicked off its career in November 1999 with "Pardon Me," which peaked at No. 3 in April 2000.

Next came "Stellar," which went to No. 2 in September 2000. The follow-up was "Drive," which spent eight weeks at No. 1, starting in March 2001, to become **Incubus'** biggest hit to date.

"Wish You Were Here" sailed to No. 2 in October 2001. "Nice to Know You" stalled at No. 9 in March 2002, becoming the first **Incubus** song to miss the top three. "Warning" peaked at No. 3 in July 2002.

'MOUNTAIN' HIGH: "Go Tell It on the Mountain" (Real World/Narada) is in its fourth week at No. 1 on **Top Gospel Albums**. It's not only the first No. 1 album for **the Blind Boys of Alabama**, it's the first appearance on this chart by the septuagenarians. More amazing, the debut comes 64 years after the group's founding.

THIS WEEK	LAST WEEK	ARTIST	Title	Sales data compiled by Nielsen SoundScan
Sales data compiled by Nielsen SoundScan				
		NUMBER 1 7 Weeks At Number 1		
1	1	HARRY CONNICK, JR. COLUMBIA 90959/SONY MUSIC (18.98 CD)	Harry For The Holidays	
2	2	VARIOUS ARTISTS ▲ ² EMI/UNIVERSAL/SONY MUSIC/COLUMBIA 83098/CAPITOL (19.98 CD)	Now That's What I Call Christmas! 2: The Signature Collection	
3	4	MANNHEIM STEAMROLLER ▲ ² AMERICAN GRAMAPHONE 1225 (12.98 CD)	Christmas Extraordinaire	
4	3	TRANS-SIBERIAN ORCHESTRA ▲ LAVA 92736/AG (11.98/17.98)	Christmas Eve And Other Stories	
5	5	VARIOUS ARTISTS ▲ ³ EMI/COLUMBIA/SONY MUSIC/UNIVERSAL 985620/UMRG (19.98 CD)	Now That's What I Call Christmas!	
6	6	KENNY CHESNEY ● BNA 51868/RMG (18.98 CD)	All I Want For Christmas Is A Real Good Tan	
7	8	VARIOUS ARTISTS ● RCA 59424/RMG (18.98 CD)	American Idol: The Great Holiday Classics	
8	10	WHITNEY HOUSTON ARISTA 50996 (18.98 CD)	One Wish: The Holiday Album	
9	11	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)	A Charlie Brown Christmas	
10	7	TRANS-SIBERIAN ORCHESTRA ● LAVA 93145/AG (11.98/17.98)	The Christmas Attic	
11	9	ALAN JACKSON ● ARISTA NASHVILLE 67062/RMG (11.98/18.98)	Let It Be Christmas	
12	12	HILARY DUFF ● BUENA VISTA 860129/WALT DISNEY (12.98 CD)	Santa Claus Lane	
13	23	ASHANTI THE INC./DEF. JAM 001612/DJMG (12.98 CD)	Ashanti's Christmas	
14	13	CELINE DION ▲ ⁴ 550 MUSIC/EPIC 89523/SONY MUSIC (11.98 CD/17.98)	These Are Special Times	
15	15	KENNY G ● ARISTA 14753 (12.98/18.98)	Wishes	
16	19	BING CROSBY MCA SPECIAL PRODUCTS 731143/UMG (2.98/5.98)	White Christmas	
17	20	JIM BRICKMAN WINDHAM HILL 52696/AAL (18.98 CD)	Peace	
18	16	THE BRIAN SETZER ORCHESTRA SUNNYSIDE 44011/WARNER BROS. (18.98 CD)	Boogie Woogie Christmas	
19	17	VARIOUS ARTISTS TIME LIFE 18857 (19.98 CD)	The Time-Life Treasury Of Christmas: Holiday Memories	
20	21	THE BLIND BOYS OF ALABAMA REAL WORLD 50605/NARADA (17.98 CD)	Go Tell It On The Mountain	
21	32	BARRY MANILOW ● CINCORD/COLUMBIA 86876/SONY MUSIC (12.98 CD/18.98)	A Christmas Gift Of Love	
22	14	MICHAEL BUBLE 143/REPRISE 48599/WARNER BROS. (8.98 CD)	Let It Snow! (EP)	
23	24	HARRY CONNICK, JR. ▲ ² COLUMBIA 97550/SONY MUSIC (11.98 CD/17.98)	When My Heart Finds Christmas	
24	22	VARIOUS ARTISTS ● WBRO-CURB/EMI CMG/PROVIDENT 86078/WARNER BROS. (21.98 CD)	WOW Christmas	
25	46	CHARLOTTE CHURCH ▲ SONY CLASSICAL 89453/SONY MUSIC (12.98 CD/18.98)	Dream A Dream	
26	—	BARBRA STREISAND ▲ COLUMBIA 89920/SONY MUSIC (12.98 CD/18.98)	Christmas Memories	
27	29	NAT KING COLE ● CAPITOL 21251 (10.98/17.98)	The Christmas Song	
28	26	ELVIS PRESLEY ▲ RCA SPECIAL PRODUCTS 44931 (6.98 CD)	It's Christmas Time	
29	18	KIDZ BOP KIDS RAZOR & TIE 83056 (7.98/11.98)	Kidz Bop Christmas	
30	33	VARIOUS ARTISTS SMCMG 18950/TIME LIFE (18.98 CD)	Treasury Of Christmas: Evergreen	
31	25	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR CAPITOL 42210 (12.98/17.98)	Christmas With The Rat Pack	
32	41	LUTHER VANDROSS ▲ LV/EPIC 57795/SONY MUSIC (9.98 CD/18.98)	This Is Christmas	
33	30	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1984 (15.98 CD)	Christmas	
34	39	VARIOUS ARTISTS RHINO 73958 (18.98 CD)	Heavenly Christmas	
35	27	MARIAH CAREY ▲ ³ COLUMBIA 64222/SONY MUSIC (11.98 CD/17.98)	Merry Christmas	
36	28	CHICAGO RHINO 73892 (18.98 CD)	Christmas: What's It Gonna Be, Santa?	
37	31	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1989 (15.98 CD)	A Fresh Aire Christmas	
38	—	ANDY GRIFFITH SPARRROW 51815 (18.98 CD)	The Christmas Guest: Stories And Songs Of Christmas	
39	36	IRISH TENORS RAZOR & TIE 82897 (10.98/17.98)	We Three Kings	
40	45	SOUNDTRACK NEW LINE 39028 (16.98 CD)	Elf	
41	48	CARRERAS-DOMINGO-PAVAROTTI (MERCURIO) ● SONY CLASSICAL 89131/SONY MUSIC (12.98 CD/18.98)	The Three Tenors Christmas	
42	—	JOHNNY MATHIS COLUMBIA 86814/SONY MUSIC (12.98 CD/18.98)	The Christmas Album	
43	35	VARIOUS ARTISTS LDS1 HIGHWAY 001038/UMGN (18.98 CD)	A Very Special Acoustic Christmas	
44	40	ELVIS PRESLEY RCA 52393/BMG STRATEGIC MARKETING GROUP (25.98 CD)	Elvis: Christmas Peace	
45	43	MANNHEIM STEAMROLLER ▲ ⁴ AMERICAN GRAMAPHONE 1995 (15.98 CD)	Christmas In The Aire	
46	38	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67854/RMG (10.98/16.98)	White Christmas	
47	34	VARIOUS ARTISTS UNITED AUDIO 19801 (11.98 CD)	Happy Holidays	
48	—	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1997 (10.98/15.98)	Christmas Live	
49	—	ANNE MURRAY STRAIGHTWAY 20335 (19.98 CD)	What A Wonderful Christmas	
50	—	VARIOUS ARTISTS INTEGRITY/EPIC 90655/SONY MUSIC (19.98 CD/DVD)	iWorsh!p Christmas: A Total Worship Experience	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. IN CH.	ARTIST	Title	Sales data compiled by Nielsen SoundScan
Sales data compiled by Nielsen SoundScan						
				NUMBER 1 / GREATEST GAINER 3 Weeks At Number 1		
1	2	3	3	THREE DAYS GRACE JIVE 53479/ZOMBA (12.98 CD)	Three Days Grace	
2	1	2	1	JOSH TURNER MCA NASHVILLE 000974/UMGN (4.98/9.98)	Long Black Train	
3	5	8	1	THE DARKNESS ATLANTIC 60817/AG (12.98 CD)	Permission To Land	
4	3	4	2	FOUNTAINS OF WAYNE S-CURVE 90875 (18.98 CD)	Welcome Interstate Managers	
5	4	1	3	FEFE DOBSON ISLAND 001244/DJMG (12.98 CD)	Fefe Dobson	
6	8	10	15	STORY OF THE YEAR MAVERICK 48438/WARNER BROS. (12.98 CD)	Page Avenue	
7	6	5	19	JOSS STONE S-CURVE 42234 (9.98 CD)	The Soul Sessions (EP)	
8	7	6	13	CASTING CROWNS BEACH STREET 10733/REUNION (18.98 CD)	Casting Crowns	
9	12	14	8	JUANES ● SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal	
10	13	16	2	DAMIEN RICE DRIVE/THRU 48507/WARNER BROS. (18.98 CD)	O	
11	11	11	20	LILLIX MAVERICK 48323/WARNER BROS. (12.98 CD)	Falling Uphill	
12	17	23	5	TAKING BACK SUNDAY VICTORY 176 (12.98 CD)	Tell All Your Friends	
13	9	7	15	ZOEGIRL SPARRROW 80666 (18.98 CD)	Different Kind Of Free	
14	19	29	2	THE POSTAL SERVICE SUB POP 595 (14.98 CD)	Give Up	
15	14	17	24	JEREMY CAMP BEC 40456 (16.98 CD)	Stay	
16	18	18	11	VICENTE Y ALEJANDRO FERNANDEZ SONY DISCOS 91088 (17.98 CD)	En Vivo: Juntos Por Ultima Vez	
17	10	—	2	DSGB DOWN SOUTH GEORGIA BOYS UNIVERSAL 001541/UMRG (12.98 CD)	'Til Death Do Us Part	
18	31	40	3	THE STARTING LINE DRIVE/THRU 060063/MCA (12.98 CD)	Say It Like You Mean It	
19	23	20	2	JOSH KELLEY HOLLYWOOD 16237 (12.98 CD)	For The Ride Home	
20	15	12	13	DAVE KOZ CAPITOL 34226 (18.98 CD)	Saxophonic	
21	36	46	8	HIM JIMMY FRANKS/UNIVERSAL 001429/UMRG (12.98 CD)	Razorblade Romance	
22	26	27	8	KIDS PICKS SINGERS STRAIGHTWAY 91729 (16.98 CD)	Kids Picks-Hit Mix	
23	27	31	2	GAVIN DEGRAW J 20058/RMG (11.98 CD)	Chariot	
24	16	13	9	BOB & TOM FRIGGEMALL 5071 (27.98 CD)	Camel Toe	
25	32	26	10	SIN BANDERA SONY DISCOS 70633 (16.98 CD)	De Viaje	
26	28	32	12	LOS LONELY BOYS DR 80305 (13.98 CD)	Los Lonely Boys	
27	49	—	36	HOT HOT HEAT SUB POP 70599* (12.98 CD)	Make Up The Breakdown	
28	22	38	3	RON WHITE PARALLEL/EPIC 001582/UMG (12.98 CD)	Drunk In Public	
29	21	19	20	SHERIE AUSTIN BROKEN BOW 75872 (18.98 CD)	Streets Of Heaven	
30	41	—	3	DANE COOK COMEDY CENTRAL 30017 (16.98 CD/DVD)	Harmful If Swallowed	
31	RE-ENTRY	6	6	THE RAPTURE STRUMMER/DFA 001263/UMRG (12.98 CD)	Echoes	
32	45	44	8	PEPE AGUILAR UNIVISION 310167/UG (9.98/13.98)	Con Orgullo Por Herencia	
33	40	39	5	THE STARTING LINE DRIVE/THRU/GEFFEN 001596/INTERSCOPE (16.98 CD)	The Make Yourself At Home (EP)	
34	25	30	8	JOSHUA BELL SONY CLASSICAL 87894/SONY MUSIC (18.98 CD)	Romance Of The Violin	
35	34	35	6	SKILLET ARSDNT 72522 (18.98 CD)	Collide	
36	RE-ENTRY	3	3	FINGER ELEVEN WIND-UP 13056 (16.98 CD)	Finger Eleven	
37	20	15	5	BOB GUINEY WIND-UP 13090 (18.98 CD)	3 Sides	
38	33	25	13	CHRIS BOTTI COLUMBIA 90535/SONY MUSIC (18.98 CD)	A Thousand Kisses Deep	
39	RE-ENTRY	32	3	SENSES FAIL DRIVE/THRU 000155/MCA (7.98 CD)	From The Depths Of Dreams (EP)	
40	RE-ENTRY	16	16	ROBERT RANDOLPH & THE FAMILY BAND DARE 48472/WARNER BROS. (18.98 CD)	Unclassified	
41	44	—	10	MY MORNING JACKET ATO/RCA 52979/RMG (12.98 CD)	It Still Moves	
42	RE-ENTRY	13	13	SHINEDOWN ATLANTIC 83566/AG (12.98 CD)	Leave A Whisper	
43	RE-ENTRY	11	11	THE EARLY NOVEMBER DRIVE/THRU/GEFFEN 001480/INTERSCOPE (12.98 CD)	The Room's Too Cold	
44	46	22	32	DWELE VIRGIN 80919* (9.98 CD)	Subject	
45	24	21	6	THE WIGGLES KOCH 8626 (11.98 CD)	Yummy Yummy	
46	29	9	3	KEALI' REICHEL PUNAJELE 11229 (16.98 CD)	Ke'alaokamaile	
47	37	36	6	EDNITA NAZARIO SONY DISCOS 70618 (15.98 CD)	Por Ti	
48	38	45	10	BIG DADDY WEAVER PERVINT 30040 (18.98 CD)	Fields Of Grace	
49	RE-ENTRY	4	4	MANNY MARCHAND UNIVERSAL LATINO 001626 (11.98 CD)	Serenata	
50	RE-ENTRY	19	19	ROONEY GHEFFEN 000242/INTERSCOPE (9.98 CD)	Rooney	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. IN CH.	ARTIST	Title	Sales data compiled by Nielsen SoundScan
Sales data compiled by Nielsen SoundScan						
				NUMBER 1 / GREATEST GAINER 29 Weeks At Number 1		
1	1	1	32	LIL JON & THE EAST SIDE BOYZ ▲ BME 23707/TVT (13.98/17.98)	Kings Of Crunk	
2	2	2	4	LIL JON & THE EAST SIDE BOYZ BME 23708/TVT (11.98 CD/DVD)	Part II	
3	3	3	15	YING YANG TWINS COLLIPARK 2480/TVT (17.98 CD)	Me & My Brother	
4	4	4	20	DASHBOARD CONFESSIONAL ● VAGRANT 0385 (18.98 CD)	A Mark, A Mission, A Brand, A Scar	
5	5	7	12	WARREN ZEVON ARTEMIS 51156 (18.98 CD)	The Wind	
6	8	9	17	MICHAEL BOLTON PMG 73973 (19.98 CD)	Vintage	
7	11	13	12	2PAC DEATH ROW 9530*/KOCH (18.98 CD)	Nu-Mixx Klazzics	
8	6	5	8	VARIOUS ARTISTS TVT 2500 (17.98 CD)	Crunk And Disorderly	
9	7	8	11	VARIOUS ARTISTS SUGAR HILL 3980 (17.98 CD)	Just Because I'm A Woman: Songs Of Dolly Parton	
10	12	11	5	DEFAULT TVT 6000 (15.98 CD)	Elocation	
11	13	17	12	SEVENDUST TVT 5993 (17.98 CD)	Seasons	
12	18	27	46	TAKING BACK SUNDAY VICTORY 176 (12.98 CD)	Tell All Your Friends	
13	14	19	10	THE SHINS SUB POP 70625* (15.98 CD)	Chutes Too Narrow	
14	26	31	12	COHEED AND CAMBRIA EQUAL VISION 87 (18.98 CD)	In Keeping Secrets Of Silent Earth: 3	
15	9	10	7	SOUNDTRACK NEW LINE 39028 (16.98 CD)	Elf	
16	21	32	45	THE POSTAL SERVICE SUB POP 595 (14.98 CD)	Give Up	
17	19	29	18	DEATH CAB FOR CUTIE BARSUK 32 (16.98 CD)	Transatlanticism	
18	16	24	25	THE PETER MALICK GROUP FEATURING NORAH JONES KOCH 8678 (13.98 CD)	New York City	
19	20	22	8	LOUIE DEVITO DEE VEE 0008/MUSICRAMA (18.98 CD)	N.Y.C. Underground Party 6	
20	10	—	3	VARIOUS ARTISTS PSYCHOPATHIC 4022 (19.98 CD)	Psychopaths From Outer Space Part 2!	
21	22	28	7	NICKEL CREEK ● SUGAR HILL 3941 (18.98 CD)	This Side	
22	17	14	9	BOB & TOM FRIGGEMALL 5071 (27.98 CD)	Camel Toe	
23	28	33	11	LOS LONELY BOYS DR 80305 (13.98 CD)	Los Lonely Boys	
24	41	44	4	HOT HOT HEAT SUB POP 70599* (12.98 CD)	Make Up The Breakdown	
25	40	49	16	ATMOSPHERE RHYMEZ/EMERGENCY INC. (18.98 CD)	Seven's Travels	
26	36	41	10	VARIOUS ARTISTS SIDE ONE DUMMYS 71237 (18.98 CD)	Vans Warped Tour 2003 Compilation	
27	24	26	18	SIMPLY RED SIMPLYRED COM 0001/RED INC. (18.98 CD)	Home	
28	23	23	28	SHERIE AUSTIN BROKEN BOW 75872 (18.98 CD)	Streets Of Heaven	
29	37	45	11	DANE COOK COMEDY CENTRAL 30017 (16.98 CD/DVD)	Harmful If Swallowed	
30	46	—	12	SAVES THE DAY VAGRANT 001115*/DREAMWORKS (15.98 CD)	In Reverie	
31	39	42	18	JOE STRUMMER & THE MESCALEROS HELLCAT 90454/EPITAPH (18.98 CD)	Streetcore	
32	35	39	19	EVA CASSIDY BLIX STREET 10079 (17.98 CD)	American Tune	
33	25	25	13	THE WIGGLES KOCH 8626 (11.98 CD)	Yummy Yummy	
34	29	12	3	KEALI' REICHEL PUNAJELE 11229 (16.98 CD)	Ke'alaokamaile	
35	RE-ENTRY	6	6	LIL JON & THE EAST SIDE BOYZ MIRROR IMAGE 01037/CHIBAN (12.98 CD)	Certified Crunk</	

JANUARY 10 2004 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	9	HARRY CONNICK, JR.	COLUMBIA 98550/SONY MUSIC	Harry For The Holidays
2	2	65	DIANA KRALL	VERVE 065109/VEG	Live In Paris
3	6	19	VINCE GUARALDI	BLLIEBIRD 53900/AAL	The Charlie Brown Suite & Other Favorites
4	4	14	ELVIS COSTELLO	DEUTSCHE GRAMMOPHON 000996/UNIVERSAL CLASSICS GROUP	North
5	7	12	CASSANDRA WILSON	BLUE NOTE 81860/[M]	Glamour
6	3	9	STEVE TYRELL	COLUMBIA 89238/SONY MUSIC [M]	This Guy's In Love
7	9	24	HARRY CONNICK, JR.	MARSALIS 613304/ROUNDER	Other Hours: Connick On Piano 1
8	RE-ENTRY		VARIOUS ARTISTS	CAPITOL 92819	The Definitive American Songbook A - I Vol. 1
9	RE-ENTRY		VARIOUS ARTISTS	CAPITOL 92820	The Definitive American Songbook J - K Vol. 2
10	8	43	PETER CINCOTTI	CONCORD 2159/[M]	Peter Cincotti
11	5	40	TONY BENNETT & K.D. LANG	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
12	12	16	AARON NEVILLE	VERVE 069533/VEG	Nature Boy: The Standards Album
13	11	30	DAVID SANBORN	VERVE 065578/VEG	timeagain
14	13	31	PAT METHENY	WARNER BROS. 48473	One Quiet Night
15	10	7	LOUIS ARMSTRONG & FRIENDS	HIP-O 0006970/UMI	20th Century Masters: The Best Of...The Christmas Collection
16	14	19	DIANNE REEVES	BLUE NOTE 80252	A Little Moonlight
17	RE-ENTRY		VARIOUS ARTISTS	CAPITOL 90738	Lady Sings The Blues
18	17	14	THE MANHATTAN TRANSFER	TELARC 83586	Couldn't Be Hotter
19	16	14	LOU RAWLS	SAVOY JAZZ 17284	Rawls Sings Sinatra
20	20	3	JANE MONHEIT	N-CODED 4249/WARLOCK	Live At The Rainbow Room
21	22	15	PONCHO SANCHEZ	CONCORD PICANTE 1031/CONCORD	Out Of Sight
22	23	35	VARIOUS ARTISTS	PLAYBOY JAZZ 7507/CONCORD	Jazz After Dark
23	21	3	GLENN MILLER	VICTOR 6401/AAL	Platinum Glenn Miller
24	18	34	BOZ SCAGGS	GRAY CAT 4000/MAILBOAT	But Beautiful: Standards Volume 1
25	19	14	STACEY KENT	CANDIDO 73797	The Boy Next Door

JANUARY 10 2004 **Billboard** TOP CONTEMPORARY JAZZ™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	96	NORAH JONES	BLUE NOTE 32088/[M]	Come Away With Me
2	2	49	KENNY G	BMG HERITAGE 50997/ARISTA	Ultimate Kenny G
3	4	11	WILL DOWNING	GRP 000529/VEG	Emotions
4	3	12	DAVE KOZ	CAPITOL 34226/[M]	Saxophonic
5	6	13	CHRIS BOTTI	COLUMBIA 90539/SONY MUSIC [M]	A Thousand Kisses Deep
6	5	24	BERNIE WILLIAMS	GRP 000725/VEG [M]	The Journey Within
7	7	16	VARIOUS ARTISTS	VERVE 000598/VEG	Verve//Remixed2
8	8	13	NAJEE	N-CODED 4246/WARLOCK	Embrace
9	10	20	PRAFUL	N-CODED 4244/RENDEZVOUS	One Day Deep
10	13	60	KENNY G	ARISTA 14738	Paradise
11	9	44	MINDI ABAIR	GRP 06529/VEG	It Just Happens That Way
12	17	16	BELA FLECK & THE FLECKTONES	COLUMBIA 86353/SONY MUSIC [M]	Little Worlds
13	11	8	VARIOUS ARTISTS	KKSF 995	KKSF 103.7 FM Sampler For AIDS Relief, Vol. 14
14	16	11	MARC ANTOINE	RENDEZVOUS 9101	Mediterraneo
15	14	11	DAVID BENOIT	GRP 000597/VEG	Right Here, Right Now
16	18	25	GEORGE BENSON	WARNER BROS. 78284/RHINO	The Greatest Hits Of All
17	19	18	RICK BRAUN	WARNER BROS. 49280	Esperanto
18	21	33	LIZZIE WRIGHT	VERVE 589533/VEG [M]	Salt
19	12	9	VARIOUS ARTISTS	WNVA 9553	WNVA — Smooth Jazz Sampler 16
20	15	4	VARIOUS ARTISTS	WJJZ 106.1: Smooth Jazz Sampler, Vol. 10 - Tenth Anniversary	WJJZ 2003
21	24	21	THE JAZZMASTERS	TRIPPIN' N' RHYTHM/HARDCASTLE 90513/V2	The Jazzmasters 4
22	23	14	VARIOUS ARTISTS	GRP 000115/VEG	A Twist Of Motown
23	24	11	KEIKO MATSUI	NARADA 93666	White Owl
24	RE-ENTRY		GALACTIC	SANCTUARY 84643/[M]	Ruckus
25	25	12	INCOGNITO	NARADA JAZZ 91627/NARADA	Who Needs Love

JANUARY 10 2004 **Billboard** TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	ANDREA BOCELLI	PHILIPS 001275/UNIVERSAL CLASSICS GROUP	Sacred Arias: Special Edition
2	2	7	SOUNDTRACK	DECCA 001574/UNIVERSAL CLASSICS GROUP	Master And Commander
3	4	65	ANDREA BOCELLI	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
4	3	9	JOSHUA BELL	SONY CLASSICAL 87894/SONY MUSIC [M]	Romance Of The Violin
5	5	12	ANDRE RIEU	DENON 17293/[M]	Live In Dublin
6	8	13	CECILIA BARTOLI	DECCA 001097/UNIVERSAL CLASSICS GROUP	The Salieri Album
7	6	15	RENEE FLEMING	DECCA 001024/UNIVERSAL CLASSICS GROUP	By Request
8	7	8	ANONYMOUS 4	HARMONIA MUNOJ 907325	Volcum Yule
9	10	24	LANG LANG	DG 060866/UNIVERSAL CLASSICS GROUP	Tchaikovsky/Mendelssohn: Piano Concertos
10	12	82	JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739/SONY MUSIC	The Pianist (Soundtrack)
11	9	14	ANNA NETREBKO	DG 000990/UNIVERSAL CLASSICS GROUP	Opera Arias
12	11	16	HILARY HAHN	DG 000986/UNIVERSAL CLASSICS GROUP	Bach: Violin Concertos
13	13	74	CARRERAS-DOMINGO-PAVAROTTI	DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
14	RE-ENTRY		JUSSI BJORLING		Bjorling Rediscovered - Carnegie Hall Recital September 1955
15	15	12	VLADIMIR HOROWITZ	SONY CLASSICAL 93023/SONY MUSIC	Live & Unedited: Historic 1965 Return Concert

JANUARY 10 2004 **Billboard** TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	8	JOSH GROBAN	143/REPRISE 48450/WARNER BROS.	Closer
2	3	22	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
3	4	36	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
4	2	9	IRISH TENSORS	RAZOR & TIE 82897	We Three Kings
5	5	58	JOSH GROBAN	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
6	6	14	LUCIANO PAVAROTTI	DECCA 001096/UNIVERSAL CLASSICS GROUP	Ti Adoro
7	7	57	CHARLOTTE CHURCH	COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church
8	8	7	VARIOUS ARTISTS	DECCA 001310/UNIVERSAL CLASSICS GROUP	The Incredible Christmas Album
9	11	15	BOND	MBG/DECCA 001117/UNIVERSAL CLASSICS GROUP	Bond: Remixed
10	10	11	RUSSELL WATSON	DECCA 001178/UNIVERSAL CLASSICS GROUP	Reprise
11	12	11	VARIOUS ARTISTS	DECCA 000901/UNIVERSAL CLASSICS GROUP	Pure Classics
12	RE-ENTRY		PLACIDO DOMINGO	EMI LATIN/EMI CLASSICS 57581/ANGEL	Bravo! Domingo: The Best Of Placido Domingo
13	13	4	SOUNDTRACK	NONE SUCH 79837/AG	Angels In America
14	14	63	BOND	MBG/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
15	9	4	THE CAMBRIDGE SINGERS	COLLEGIUM 512	The Cambridge Singers Christmas Album

JANUARY 10 2004 **Billboard** TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	14	JIM BRICKMAN	WINDHAM HILL 52896/AAL	Peace
2	2	11	VARIOUS ARTISTS	WINDHAM HILL 53901/AAL	Windham Hill Christmas II
3	3	49	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
4	4	32	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit
5	5	46	YANNI	VIRGIN 81516	Ethnicity
6	7	48	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 214	Romantic Melodies
7	6	7	MEDIAEVAL BABES	NETTWERK 30392	Mistletoe And Wine: A Seasonal Collection
8	8	15	VARIOUS ARTISTS	WINDHAM HILL 54344/AAL	Prayer: A Windham Hill Collection
9	9	71	JIM BRICKMAN	WINDHAM HILL/VICTOR 11547/AAL	Love Songs & Lullabies
10	14	27	DELERIUM	NETTWERK 30305/[M]	Chimera
11	15	16	STEVEN ANDERSON	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
12	NEW		VARIOUS ARTISTS	WINDHAM HILL 57668/AAL	Windham Hill Chill 2
13	10	14	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 1031	Halloween
14	11	43	GEORGE WINSTON	WINDHAM HILL/VICTOR 11649/AAL	Night Divides The Day: The Music Of The Doors
15	RE-ENTRY		JESSE COOK	NARADA WORLD 90797/VIRGIN	Nomad

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

JANUARY 10 2004 **Billboard** TOP CLASSICAL BUDGET

1	NUTCRACKER HIGHLIGHTS	PETER WOHLERT/BERLIN SYMPHONY ORCHESTRA LASERLIGHT
2	CHRISTMAS WITH PAVAROTTI	LUCIANO PAVAROTTI LASERLIGHT
3	THE MOST RELAXING CLASSICAL MUSIC	VARIOUS ARTISTS MADACY
4	VIENNA WALTZES	VARIOUS ARTISTS MADACY
5	CHRISTMAS FAVORITES	BOSTON POPS ORCHESTRA (FEOLER) RCA SPECIAL PRODUCTS/BMG CLASSICS
6	GREAT TENORS	PRIME CUTS
7	25 PIANO FAVORITES	VARIOUS ARTISTS MADACY
8	HANDEL: THE MESSIAH	LONDON PHILHARMONIC ORCHESTRA ST. CLAIR
9	BEETHOVEN: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS MADACY
10	CLASSICS FOR RELAXATION	VARIOUS ARTISTS MADACY
11	25 GOLDEN CLASSICS	VARIOUS ARTISTS MADACY
12	HANDEL'S MESSIAH	LONDON PHILHARMONIC ORCHESTRA MADACY
13	CLASSICAL PIANO	VARIOUS ARTISTS MADACY
14	25 CLASSICAL FAVORITES	VARIOUS ARTISTS MADACY
15	RELAXING CLASSICS	VARIOUS ARTISTS MADACY

JANUARY 10 2004 **Billboard** TOP CLASSICAL MIDLINE

1	PACHELBEL'S GREATEST HITS: THE ULTIMATE CANON	VARIOUS ARTISTS VICTOR/BMG CLASSICS
2	BABY MOZART	VARIOUS ARTISTS WALT DISNEY
3	THE MOST RELAXING PIANO ALBUM IN THE WORLD...EVER!	VARIOUS ARTISTS EMI CLASSICS/ANGEL
4	A TENOR'S CHRISTMAS	CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL/SONY MUSIC
5	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS WALT DISNEY
6	CHRISTMAS ADAGIOS	VARIOUS ARTISTS DECCA/UNIVERSAL CLASSICS GROUP
7	MORE OF MOST RELAXING CLASSICAL MUSIC IN UNIVERSE	VARIOUS ARTISTS VICTOR/BMG CLASSICS
8	CHRISTMAS FESTIVAL	BOSTON POPS ORCHESTRA (FEOLER) PHILIPS/UNIVERSAL CLASSICS GROUP
9	TCHAIKOVSKY: NUTCRACKER/BEAUTY	ANTAL DORATI PHILIPS/UNIVERSAL CLASSICS GROUP
10	THE #1 OPERA ALBUM	VARIOUS ARTISTS DECCA/UNIVERSAL CLASSICS GROUP
11	ULTIMATE CLASSICAL CHRISTMAS	VARIOUS ARTISTS SONY CLASSICAL/SONY MUSIC
12	THE JOY OF CHRISTMAS	SONY CLASSICAL/SONY MUSIC
13	HYMNS TRIUMPHANT: VOLS. 1 & 2	LONDON PHILHARMONIC ORCHESTRA SPARROW
14	BABY BACH	VARIOUS ARTISTS VICTOR/BMG CLASSICS
15	SIMPLY CHRISTMAS	VARIOUS ARTISTS DECCA/UNIVERSAL CLASSICS GROUP

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

JANUARY 10 2004 **Billboard** TOP KID AUDIO

1	THE CHEETAH GIRLS	THE CHEETAH GIRLS (EP) WALT DISNEY 860126
2	KIDZ BOP KIDS	KIDZ BOP 4 RAZOR & TIE 89074
3	HILARY DUFF	BUENA VISTA 860129/WALT DISNEY SANTA CLAUSE LANE
4	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL.6 WALT DISNEY 860068
5	LIZZIE MCGUIRE	DISNEY'S KARAOKE SERIES: LIZZIE MCGUIRE WALT DISNEY 861011
6	KIDZ BOP KIDS	KIDZ BOP 3 RAZOR & TIE 89060
7	KIDZ BOP KIDS	KIDZ BOP CHRISTMAS RAZOR & TIE 89056
8	LIZZIE MCGUIRE	LIZZIE MCGUIRE BUENA VISTA 860791/WALT DISNEY
9	KIM POSSIBLE	DISNEY'S KIM POSSIBLE WALT DISNEY 860097
10	VARIOUS ARTISTS	DISNEY PIXAR: FINDING NEMO: OCEAN FAVORITES WALT DISNEY 861022
11	KIDZ BOP KIDS	KIDZ BOP RAZOR & TIE 89042
12	KIDZ BOP KIDS	KIDZ BOP 2 RAZOR & TIE 89055
13	KIDS PICKS SINGERS	KIDS PICKS-HIT MIX STRAIGHTWAY 91729
14	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL.5 WALT DISNEY 860787
15	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY WALT DISNEY 860785
16	SUPERSTAR KIDZ	SUPERSTAR KIDZ WALT DISNEY 860087
17	VARIOUS ARTISTS	DISNEY'S KARAOKE SERIES: THE LION KING WALT DISNEY 861010
18	VARIOUS ARTISTS	CHILDREN SING FOR CHILDREN 25 CHRISTMAS SONGS UNITED AUDIO 10991/UNITED MULTIMEDIA
19	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL.1 WALT DISNEY 860693
20	READ-ALONG	FINDING NEMO WALT DISNEY 860588
21	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL.2 WALT DISNEY 860694
22	VARIOUS ARTISTS	SONGS 4 WORSHIP KIDS: CHRISTMAS INTEGRITY 18952/TIME LIFE
23	THE WIGGLES	YUMMY YUMMY DCH 8626
24	READ-ALONG	DISNEY'S BROTHER BEAR WALT DISNEY 861023
25	VARIOUS ARTISTS	KID'S DANCE PARTY BMG SPECIAL PRODUCTS 44570

Children's recordings, original motion picture soundtracks excluded.

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). 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). ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Heatseeker impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2004, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles). TITLE (Publisher - Licensing Drg.) Sheet Music Dist. Chart Position.

-A-

ADICTO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Metropolitan, ASCAP) LT 23
ALL I WANT FOR CHRISTMAS IS A REAL GOOD TAN (Scarlett Moon, BMI) CS 30
ALONE (EMI Blackwood, BMI/Be's Songs, NV/A&S Productions, BVBA), HL, H100 99
AMERICAN SOLDIER (Tokeco Tunes, BMI/Wacissa River, BMI/BPI, BMI), HL, CS 12; H100 58
AMOR DESCARADO (Flamingo, BMI/Nuevo Mundo, BMI/Telemundo, BMI) LT 31
ANOTHER POSTCARD (CHIMPS) (Treat Baker, SOCAN/WB, ASCAP), WBM, H100 98
EL ANO VIEJO (Universal Music, ASCAP/Prodemus, ASCAP) LT 12
ANTES (EMI April, ASCAP) LT 7
AQUI EN CORTITO (Esmogon, ASCAP) LT 40
ARE YOU GONNA BE MY GIRL (Copyright Control) H100 66
AVE CAUTIVA (Seg Son, BMI) LT 5
AWAY FROM ME (WB, ASCAP/Jordan Rocks Music, ASCAP), WBM, H100 72

-B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Black Owned Musik, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 14; RBH 32
BACK FOR MORE (Universal, ASCAP/Dirty Dre, ASCAP/PoohBZ, ASCAP/WB, ASCAP/Sounds From The Soul, ASCAP/Warner Chappell, SOCAN/One Man Music, ASCAP), WBM, RBH 76
BACK IN THE DAY (PUFF) (Divine, BMI/Tribes Of Kedar, ASCAP/Jajapo, ASCAP/LI-N-I Vibrations, ASCAP/Sadiyah's, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jobete, ASCAP), HL, RBH 62
BACKTIGHT (Hood Classics, ASCAP/E-Ballad, ASCAP/WB, ASCAP/Young Beggah, BMI/Mother Drake, ASCAP/Jasane Drama, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 63
BAD BOOM (Notting Hill, SESAC/Put It Down, SESAC/T. Scott Style, SESAC/Milo Stokes, ASCAP/EMI April, ASCAP/No Question Ent., ASCAP/I. Brasco, ASCAP/Lady Pegasus, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, H100 59; RBH 29
BAD BOY THIS BAD BOY THAT (Tony Dofat, BMI/Router, BMI/Irving, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Frederick Watson, ASCAP/Rodney Hill, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Lloyd Mathis, BMI/Lynese Wiley, BMI), HL, RBH 82
BANG BANG BOOM (Feels, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Swiss Beatz, ASCAP/Far Out, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 98
BE EASY (Domani And Ya Majesty's Music, ASCAP/Toompston, BMI) RBH 80
BIGGER THAN MY BODY (Specific Harm, ASCAP/Sony/ATV Tunes, ASCAP), CLM, H100 96
BREATHE (I'm Still With The Band, BMI/Warner-Tamerlane, BMI/Dylan Jackson, ASCAP/WB, ASCAP), WBM, H100 54
BRIGHT LIGHTS (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 36

-C-

CAUSAME LA MUERTE (TN Ediciones, BMI/Los Compositores, BMI) LT 44
CERCA DE TI (Thaly Songs, BMI/Peermusic III, BMI/Warner-Tamerlane, BMI/Million Dollar Steve, BMI/Gerina Di Marco, BMI) LT 27
CHANGE CLOTHES (EMI April, ASCAP/Carter Boys, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL, H100 17; RBH 9
CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 13; H100 86
CLAP BACK (Slavery, BMI/Songs Of Universal, BMI/Scott Storch, ASCAP/D. Ivy, BMI/Ensign, BMI), HL/WBM, RBH 59
CLUBBIN' (R.Kelly, BMI/Zomba Songs, BMI/Jo Buden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, H100 67; RBH 28
COME GET SOME (Lil Jon 00017 Music, BMI/Grunge Girl, ASCAP/EMI April, ASCAP/Rotzron, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/C'Amore, BMI/Drugstore, ASCAP), HL, RBH 81
COME OVER (Naked Under My Clothes, ASCAP/Chrystals, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI/WBM, SESAC), WBM, RBH 41
COOL TO BE A FOOL (Foray, SESAC/MR2, SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nance, BMI/ICG, BMI) CS 24
CORAZON DE PAPEL (2000 Amor, ASCAP/Sony/ATV Discos, ASCAP/Rafa, ASCAP/Miranda Songs, ASCAP) LT 48
COWBOYS LIKE US (Almo, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 10; H100 74
CRANK IT UP (EMI April, ASCAP/Black Fountain, ASCAP/N Da Trunk, ASCAP/Crump Tight, ASCAP/Herbillionics, ASCAP), HL, RBH 92
CUIDARTE EL ALMA (Songs Of Castillo, BMI/WB, ASCAP/Universal-Musica Unica, BMI) LT 17

-D-

DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 15; RBH 10
DAYS OF OUR LIVES (Songs Of Universal, BMI/You Scream, BMI/Ottomati Hit, BMI/Almo, ASCAP/Jill's Mad Money, ASCAP/Universal, ASCAP), HL/WBM, CS 35
DIAMOND IN DA RUFF (Invisible, BMI/Niahlist, BMI/Divine Mill, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahque Joins, SESAC/Universal Tunes, SESAC/Bridgeport), WBM, RBH 64
DIDN'T I (Warner-Tamerlane, BMI/Green Ivy, BMI/Nashville DreamWorks Songs, ASCAP/Brian Nash, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Deston, ASCAP/Sony/ATV Cross Keys, ASCAP), CLM/HL/WBM, CS 51
DIRT OFF YOUR SHOULDER (EMI April, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL, RBH 51
DONDE CORRE LA SANGRE (Not Listed) LT 46
DOWN FOR ME (Next Selection, ASCAP/Donceno, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Harve Pierre, BMI/Shannon Lawrence, SESAC/Featco, SESAC/The Writing Factory, ASCAP), HL, RBH 37
DRINKIN' BONE (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 7; H100 78

DUDE (Mad House, BMI/EMI Blackwood, BMI/Dudaman, ASCAP), HL, RBH 65

-E-

ENAMORADA (Clear Heart, BMI/Ensign, BMI) LT 28
ENCORE (Carter Boys, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL, RBH 66
EN REALIDAD (Maximo Aguirre, BMI) LT 26
ESTOY A PUNTO (Ser-Ca, BMI) LT 41
ESTOY ENAMORADA (Not Listed) LT 45
EVEN SANTA CLAUS GETS THE BLUES (Universal-Songs Of PolyGram, BMI/Marty Party, BMI/Warner-Tamerlane, BMI), WBM, CS 55
EVERY FRIDAY AFTERNOON (Murrach, BMI/Melanie Howard, ASCAP), WBM, CS 28

-F-

FALLEN (Sasqua, BMI/Nieze World Music, BMI/One Dynasty Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Lanard Huggins, ASCAP/Edy Crap, BMI/EMI Blackwood, BMI/Bridges In Babylon Music, BMI), HL, H100 51; RBH 44
FALLEN (Sony/ATV Songs, BMI/Tyde, BMI/Sony/ATV Canada, SOCAN), HL, H100 47
THE FIRST CUT IS THE DEEPEST (Mainstay, BMI/Salafa, ASCAP/Universal-MCA, ASCAP), WBM, CS 39; H100 29
FK IT (I DON'T WANT YOU BACK)** (Hot Butter Milk, ASCAP/Bat Radar, ASCAP/Top Billin', ASCAP) H100 39; RBH 84
FORTHENIGHT (Universal, ASCAP/Tetragrammaton, ASCAP/Soutchild, ASCAP/Nivrac Tyke, ASCAP), WBM, H100 63; RBH 22
FRECK-A-LEEK (Zomba, ASCAP/Kumbaya, ASCAP/Watch My Music, ASCAP/Lil Jon 00017 Music, BMI), WBM, H100 93; RBH 54
A FUEGO LENTO (Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 24

-G-

GAL YUH AH LEAD (X.C.A.R.R., ASCAP/Massive Sounds, ASCAP/STB, ASCAP) RBH 79
GANGSTA GIRL (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 85; RBH 38
GANGSTA NATION (Gangsta Boogie, ASCAP/Hoo Bangin' Music, ASCAP/DreamWorks Songs, ASCAP/Bass Pipe, ASCAP/Karam's Kid, ASCAP/Nate Dogg, BMI/Universal, ASCAP/Cherry Lane, ASCAP), CLM/WBM, H100 38; RBH 26
GET IT ON THE FLOOR (Boomer X, ASCAP/Universal, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Swiss Beatz, ASCAP), HL, RBH 91
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/EWC, BMI/EMI Blackwood, BMI), HL, H100 13; RBH 23
GIGOLO (Zomba Songs, BMI/R.Kelly, BMI/Nick-elodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP), HL/WBM, H100 24; RBH 21
GOOD LITTLE GIRLS (Mike Curb, BMI/Kiss My Cash, BMI/Ensign, BMI/Fuzzy Dice, BMI), HL/WBM, CS 27
A GUY LIKE ME (Greenhouse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI), HL, CS 43

-H-

HANDPRINTS ON THE WALL (White Car, BMI/Scott P. Innes, BMI/Bug, BMI/Early Bird, BMI) CS 41
HARDER TO BREATHE (BMG Songs, ASCAP/Valentine Valentine, ASCAP/Careers-BMG, BMI/February Twenty Second, BMI), HL, H100 49
HEAD BUSSA (Headbussa, ASCAP/Swole, ASCAP/G. I. Joe, BMI) RBH 73
HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 25
HEAVEN (Loco De Amor, BMI/Audible Sun, BMI), WBM, H100 97
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL/WBM, CS 15; H100 79
HERE WITHOUT YOU (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 8
HEY YA! (Gnat Booty, ASCAP/Chrystals, ASCAP), WBM, H100 1; RBH 11
HIT THAT (Underachiever, BMI/King, Purlich, Homes, Paterno & Berlinger, BMI), HL, H100 64
HOLIDAE IN (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 16; RBH 20
HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 4; H100 65
HOTEL (Larsiny, BMI/EMI April, ASCAP/R.Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane, BMI/Sony/ATV Songs, BMI/EMI Blackwood, BMI/Dead Game, ASCAP/Bernard's Other, BMI), HL/WBM, H100 46; RBH 33
HOT MAMA (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 14
HOT & WET (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/Ludacris, ASCAP), HL, RBH 99
HOY (Estepan, ASCAP) LT 20
HYPHY (Cyphercliff, ASCAP/Momma Dot Muzik, ASCAP/Your Momma Looks Like A Man, ASCAP/Yellow Twankie, ASCAP/EMI April, ASCAP/E-40, BMI/Zomba Songs, BMI), HL/WBM, RBH 88

-I-

I AM THE HIGHWAY (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 71
I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) CS 59
I CAN'T SLEEP (Espirtu de Leon, BMI/Songs Of Universal, BMI/My Mulligan, BMI), WBM, CS 37
(I HATE) EVERYTHING ABOUT YOU (3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN), HL, H100 55
ILL BE AROUND (God Given, BMI/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 53
I LOVE THIS BAR (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 5; H100 56
I LOVE YOU THIS MUCH (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 17
I'M GONNA TAKE THAT MOUNTAIN (Foray, SESAC/Sy Lee Keeper, SESAC/Chatava, ASCAP) CS 47
I'M STILL IN LOVE WITH YOU (Sparta Florida, PRS/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 82; RBH 48
INDIAN FLUTE (Virginia Beach, ASCAP/WB, ASCAP/Surrounded By Idiots Music, ASCAP/75, ASCAP/Mahaveer, BMI), WBM, RBH 83
I NEED A VACATION (EMI April, ASCAP/Rebecca Lynn Howard, ASCAP/Sony/ATV Cross Keys, ASCAP/Satcher

Songs, ASCAP), HL, CS 58
IN MY DAUGHTER'S EYES (Songs Of Nashville Dream-Works, BMI/Diversion, BMI/Cherry River, BMI), CLM, CS 16
IN MY LIFE (Money Mack, BMI) H100 83; RBH 36
INOCENTE DE TI (BMG Songs, ASCAP/Almo, ASCAP) LT 25
INVISIBLE (Desmundo, ASCAP/Deston, ASCAP/Andreas Carlsson, STIM/WB, ASCAP/Warner Chappell, PRS), HL/WBM, H100 44
IT'S MY LIFE (Universal-Songs Of PolyGram International, BMI/Zomba, ASCAP), WBM, H100 11
I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BPI, BMI/Mike Curb, BMI), HL/WBM, CS 6; H100 61
I WISH (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, CS 19
IZ U (Jackie Frost, ASCAP/BMG Songs, ASCAP/Associated Production, ASCAP/KPM, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/EMI April, ASCAP), HL, RBH 87

-J-

JINGLE BELLS (BMG Songs, ASCAP) CS 49
JUST A DOG (Ottanowear, BMI) RBH 86
JUST PUT A RIBBON IN YOUR HAIR (Corydon, BMI/Hoss And Hoss, ASCAP) CS 56

-K-

KNOCK KNOCK (Mass Confusion, ASCAP/WB, ASCAP/Yes World Music, ASCAP/Universal-Duchess, BMI/EMI April, ASCAP/DreamWorks Songs, ASCAP/Craig-man, ASCAP), CLM/HL/WBM, H100 95; RBH 46

-L-

LAGRIMAS DE CRISTAL (Zomba, ASCAP) LT 8
LA PAGA (Peermusic III, BMI/Camaleon, BMI) LT 11
LEARN CHINESE (A Shot Of Gin, SESAC/Dead Game, ASCAP/EMI April, ASCAP/Huss Zwings, ASCAP/Sony/ATV Cross Keys, ASCAP/Te-Bass, BMI/EMI Blackwood, BMI/Donna-Dijon, BMI/MGM Music, BMI/Dynatone, BMI), HL, RBH 85
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 11; H100 69
LOCA CONMIGO (Premium Latin, ASCAP) LT 49
LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 21
LOVE ANGEL (Zomba Songs, BMI/R.Kelly, BMI) RBH 61
LOVE CALLS (Kem, BMI) RBH 49
LOVE YOU MORE (Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP/Casino Room, ASCAP/Hutspa, ASCAP/Chutzpah, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 92; RBH 35

-M-

MAS QUE TU AMIGO (Crisma, SESAC) LT 6
MAS TERCO QUE UNA MULIA (Edimonsa, ASCAP) LT 35
MAYBERRY (Good Ol' Delta Boy, SESAC) CS 50
ME AGAINST THE MUSIC (Zomba Songs, BMI/Webo Girl, ASCAP/WB, ASCAP/Blitney Spears, BMI/Songs Of Peer, ASCAP/Marchninth, ASCAP/Hitco South, ASCAP/Tabulous, ASCAP/7 Syllables, ASCAP/Morningsidetrail, ASCAP/T. Youngdell's Art, ASCAP), HL/WBM, H100 91
ME CANSE DE MORIR POR TU AMOR (Zomba Golden Sands, ASCAP) LT 39
ME CANSE DE TI (F.I.P.P., BMI/EMI April, ASCAP) LT 3
MEGALOMANIA (EMI April, ASCAP/Hunglikayora, ASCAP), HL, H100 75
ME, MYSELF AND I (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/TVT, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/Black Owned Musik, ASCAP/Notting Dale, ASCAP), WBM, H100 10; RBH 8
ME VOY A IR (Arpa, BMI) LT 37
MIENTES TAN BIEN (Sony/ATV Discos, ASCAP) LT 1
MI FUNERAL (Universal Music, ASCAP/Sony/ATV Discos, ASCAP) LT 34
MI GENTE (Iron Tigga, BMI/Ozomatli, ASCAP/DHG, BMI/Linker, BMI/Universal-Musica Unica, BMI/King Of Bling, BMI/EMI Blackwood, BMI) LT 33
MI LIBERTAD (Universal Musica, ASCAP) LT 38
MILKSHAKE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Raychaser, BMI/Careers-BMG, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 3; RBH 5
A MILLION WAYS (Zomba, ASCAP/563, ASCAP), WBM, RBH 67
MORE & MORE (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 57; RBH 18
MY BABY (OKBYME, ASCAP/Shago, ASCAP/Chrystals, ASCAP/Naked Under My Clothes, ASCAP/Multi Muzik, ASCAP), WBM, H100 42; RBH 47
MY IMMORTAL (Zombies At My Publishing, BMI/Forthfallen, BMI/Dwyght Frye, BMI) H100 70
MY LAST NAME (Coburn, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 29

-N-

NEVA EVA (Swole, ASCAP) H100 94; RBH 45
NO BETTER LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI/Copyright Control), HL, RBH 60
NO HACE FALTA (F.I.P.P., BMI/Estepan, ASCAP) LT 36
NOMAS POR TU CULPA (EMI April, ASCAP) LT 2
NO, NO, NO (Jae Millz, BMI/Embassy, BMI/Katrina, BMI/ARC, BMI) RBH 89
NO REGRETS YET (Make Me Smile, ASCAP/Right Bank, ASCAP/Brand New Sky, ASCAP) CS 39
NOT TODAY (Universal-MCA, ASCAP/Mary J. Blige, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/WB, ASCAP/CWAB, SESAC/Ain't Nuthin' Goin' On But Funking, ASCAP/Fremstrar, ASCAP/Music Of Windswept, ASCAP/Evis Mamba, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Zomba, ASCAP), WBM, H100 41; RBH 25
NUMB (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 21

-O-

ONE CALL AWAY (Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/EMI Blackwood, BMI/Ching One, BMI), HL, RBH 69
ONE MORE CHANCE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 50
ON YOUR WAY HOME (Songs Of Bud Dog, ASCAP/Songs Of Universal, BMI/Hannberg, BMI), WBM, CS 36

-P-

PAINT ME A BIRMINGHAM (Songs Of DreamWorks,

BMI/Princetta, BMI/Mama's House, BMI/Cherry River, BMI), HL, CS 34
PAPER ANGELS (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 40
PARA MORIR IGUALES (Peer Int'l, BMI) LT 47
PARTY TO DAMASCUS (Sony/ATV Tunes, ASCAP/Huss Zwings, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Mass Confusion, ASCAP/WB, ASCAP), HL/WBM, RBH 100
PASS THAT DUTCH (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 89; RBH 43
PERFECT (Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL/WBM, CS 20
PERFECT WORK (ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/Warner Chappell, SOCAN), WBM, H100 32
A PIERNA SUELTA (Ser-Ca, BMI) LT 42
PLEASE COME HOME FOR CHRISTMAS (Trio, BMI/Fort Knox, BMI), HL/WBM, CS 53
POP THAT BOOTY (Notting Hill, SESAC/Put It Down, SESAC/T. Scott Style, SESAC) H100 76; RBH 34
PRETTY PAPER (Sony/ATV Tree, BMI/Willie Nelson, BMI), HL, CS 45

-Q-

QUE TE RUEGUE QUIEN TE QUIERA (LGA, BMI) LT 10
QUICK TO BACK DOWN (Zomba, ASCAP/HL Will, ASCAP/Lil Jon 00017 Music, BMI), WBM, RBH 52
QUIEN TE DIJO ES? (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 4
QUIERO PERDERME EN TU CUERPO (Kike Santander, BMI/Ensign, BMI) LT 16

-R-

RAIN ON ME (Pookietools, ASCAP/Baeva, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/D. Ivy, BMI/Colgems-EMI, ASCAP/Irving Lorenzo, ASCAP), HL/WBM, H100 81; RBH 39
READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI), RBH 6
REGALAME LA SILLA DONDE TE ESPERE (WB, ASCAP/Gazul, ASCAP) LT 29
REMEMBER WHEN (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 2; H100 35
RIGHT HERE FOR U (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP), HL, RBH 72
RIGHT THURR (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI), HL, RBH 42
ROSAS (Sony/ATV Discos, ASCAP) LT 14
RUBBER BAND MAN (Domani And Ya Majesty's Music, ASCAP/Crump Tight, ASCAP) H100 77; RBH 30
RUNNIN' (DYING TO LIVE) (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/EMI Longitude, BMI/Bee Mo Easy, ASCAP/Universal, ASCAP), HL, H100 20; RBH 15

-S-

SALT SHAKER (TVT, BMI/Collipark, BMI/EWC, BMI/Da Crippler, BMI/C'Amore, BMI/Me & Marq, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 26; RBH 16
SAY HOW I FEEL (DKG, BMI) RBH 97
SENTIMENTAL (Edimusa, ASCAP) LT 43
THE SET UP (Obie Trice, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Evis Mamba, ASCAP/Nate Dogg, BMI), WBM, H100 73; RBH 40
SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 00017 Music, BMI), WBM, H100 87
SHAKE YA TAILFEATHER (Jackie Frost, ASCAP/BMG Songs, ASCAP/Bubo, ASCAP/That's What's Up, ASCAP/Young Duce, ASCAP/Universal, ASCAP/Jason Bridges, ASCAP/Hitco South, ASCAP), HL/WBM, H100 40
SHES IS (Phoenix Eye, ASCAP/Eddie Serrano, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Below The Surface, ASCAP) RBH 77
SHES'NOT JUST A PRETTY FACE (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 9; H100 68
SIGNAL DE PLANE (Greensleeves, PRS/EMI, PRS), HL, RBH 68
SILENT NIGHT (Public Domain), CS 57
SILVER BELLS (Paramount, ASCAP) CS 54
SIMPLE LIFE (Nashville DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI), CLM/HL/WBM, CS 31
SI NO ME AMAS (Brantunes, ASCAP/Maximo Aguirre, BMI/Fonsi, ASCAP) LT 19
SLOW JAMZ (Slayin High, ASCAP/Konnam Entertainment, ASCAP/Roc Da World, ASCAP/Diplomat, ASCAP/Yes World Music, ASCAP/EMI April, ASCAP), HL, H100 99; RBH 4
SMILE (50 Cent, ASCAP/Lloyd Banks, ASCAP/Universal, ASCAP/No I.D., BMI/Jobete, ASCAP) RBH 77
SO FAR AWAY (Greenfund, ASCAP/i.r.no.body, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 30
SOLO LOS TONTOS (Not Listed) LT 50
SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 12
SONGS ABOUT RAIN (Sony/ATV Timber, SESAC/Hills-boro Valley, SESAC/Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI), HL, CS 26
SORRY 2004 (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Einor, ASCAP/Antonio Dixon's Muzik, ASCAP/E.D. Duz-It, BMI), HL, H100 50; RBH 19
SOY UN NOVATO (Ser-Ca, BMI) LT 21
SPEND MY TIME (Blackened, BMI), WBM, CS 23
SPLASH WATERFALLS (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control/Aludry, ASCAP/Almo, ASCAP), HL, H100 60; RBH 27
STACY'S MOM (Monkey Demon, BMI/Vaguely Familiar, ASCAP) H100 84
STAND UP (Ludacris, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL, H100 55; RBH 12
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 19; RBH 7
STILL FRAME (WBM, SESAC/Traptism, SESAC), WBM, H100 80
STUNT 101 (50 Cent, ASCAP/EMI April, ASCAP/Derby Works, ASCAP/Universal, ASCAP), HL/WBM, H100 27; RBH 14
SUGA SUGA (Latino Velvet, BMI/SoulSick Muzik, BMI/Amaya-Sophia, BMI/Jumping Bean, BMI/Songs Of Universal, BMI) H100 7
SWEET SOUTHERN COMFORT (Warner-Tamerlane, BMI/Writers Xtreme, BMI/EMI April, ASCAP/Brad To The Bone, ASCAP), HL/WBM, CS 22

-T-

TE LLAME (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 9
TE LLEVARE AL CIELO (EMI April, ASCAP/Yelapa

Songs, ASCAP) LT 15
TE NECESITO (Karen, BMI/Elyon, BMI) LT 13
TE RETO A QUE ME OLVIDES (Arpa, BMI) LT 30
TEXAS PLATES (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Only, BMI), HL/WBM, CS 32
THANK GOD FOR KIDS (Sony/ATV Milene, ASCAP/RavenSong, ASCAP), HL, CS 60
THAT'S A WOMAN (Sony/ATV Cross Keys, ASCAP/Joiesin' For You, ASCAP/Universal, ASCAP/Mem-phisto, ASCAP), HL/WBM, CS 42
THEM JEANS (One Up, BMI) RBH 55
THERE GOES MY LIFE (Warner-Tamerlane, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP), WBM, CS 1; H100 34
(THERE'S GOTTA BE) MORE TO LIFE (Diesel Liesal, BMI/Warner-Tamerlane, BMI/Slowguy Songs, ASCAP/Songtower, ASCAP/WB, ASCAP/Litix Minx Music, ASCAP/Chrystals, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL/WBM, H100 52
THINK ABOUT YOU (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Ghost Manor, BMI), HL, RBH 56
THIS IS HOW WE DO (Money Mack, BMI) RBH 94
THIS LOVE (Angel Pie, BMI/Mike Curb, BMI/Sony/ATV Tree, BMI/Only, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 44
THROUGH THE WIRE (Ye World Music, ASCAP/Dyad, BMI/Warner-Tamerlane, BMI/Nerobub, BMI/EMI April, ASCAP), HL/WBM, H100 31; RBH 13
THUG LUV (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Scott Storch, ASCAP/TVT, ASCAP/Feels So Good Music, ASCAP), WBM, RBH 66
TIPSY (Jerrrell Jones, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP) RBH 70
TOUCHED A DREAM (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 58

-U-

U GOT THAT LOVE (CALL IT A NIGHT) (Divided, BMI/Universal-Songs Of PolyGram, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH 47
UN SIGLO SIN TI (Muziekuitgeverij B.V. BUMA, ASCAP/WB, ASCAP) LT 18
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 37
UP AGAINST ALL ODDS (Universal, BMI/Zollia, BMI/Dawson's Creek, ASCAP/Sony/ATV Cross Keys, ASCAP/Cori Tiffani, BMI/Sony/ATV Tree, BMI), HL, RBH 95

-V-

THE VOICE WITHIN (Xtina, BMI/Aerostation, ASCAP/Universal-MCA, ASCAP/Universal, ASCAP), HL/WBM, H100 33

-W-

WALKED OUTTA HEAVEN (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/EMI April, ASCAP/Black Baby, SESAC/Them Damn Twins, ASCAP/Air Control, ASCAP), HL/WBM, H100 6; RBH 3
WALKING IN MEMPHIS (Famous, ASCAP), HL, H100 100
WANNA GET 2 KNOW U (50 Cent, ASCAP/Lloyd Banks, ASCAP/Mouth Full O' Gold, ASCAP/Universal, ASCAP/Webstyle, BMI/Better-half, ASCAP/Leon Ware, ASCAP) RBH 57
WATCH THE WIND BLOW BY (Universal-Songs Of PolyGram International, BMI/Slowborne, BMI/Hope-N-Cat, BMI), HL/WBM, CS 8; H100 62
WAT DA HOOK GON BE (Shaniah Cymone, ASCAP/EMI April, ASCAP/Young Duce, ASCAP/Universal, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL/WBM, H100 28; RBH 24
WAVE ON WAVE (Greenhouse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI/Justin Pollard, SESAC), HL, H100 88
THE WAY I AM (Knoo-Turn'Al, ASCAP/Million Dollar Game Ain't Free, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 78
THE WAY YOU MOVE (Gnat Booty, ASCAP/Chrystals, BMI/Carl Mo, BMI/Organized Noise, BMI/Hitco, BMI), WBM, H100 2; RBH 2
WEAK AND POWERLESS (Transfixed Music, ASCAP/Harry Merkin, ASCAP/EMI April, ASCAP), HL, H100 90
WHAT MORE CAN I SAY

Charts Reflect Return To Non-Holiday Programming

For the fourth consecutive year, the multitude of adult contemporary stations that switched to all-holiday mode has led to a Christmas song topping the AC chart. In last week's unpublished issue, **Jim Brickman** with **Kristy Starling's** "Sending You a Little Christmas" jumped to No. 1 and this week dives to No. 12, as the current tracking period includes only a portion of the holiday week.

"Sending" is Brickman's second No.



BRICKMAN: "SENDING" CHRISTMAS CHEER

1 on the AC chart; the other, "Simple Things," hit No. 1 thanks to a special holiday mix during the 2001 Christmas season. Other holiday No. 1s of the past few years include "The Christmas Shoes" by **NewSong** in 2000 and last season's "O Holy Night" by **Josh Groban**, which is the only song of the bunch to stay at No. 1 for two weeks. On this week's AC chart, the par-

tial-week return to normalcy results in some unusual moves, as non-holiday songs find their way back into rotation.

Songs with more than 20 weeks on the chart are awarded bullets only if they were building in the weeks prior to the all-holiday station exodus in late November. Therefore, **Uncle Kracker Featuring Dobie Gray's** return to No. 1 with "Drift Away" for a 26th week from the No. 4 slot does not merit a bullet, while **Train's** "Calling All Angels," which was growing before seasonal sounds invaded, does merit a bullet, as it holds at No. 3.

"Drift" posts 857 detections for the week, which ties it with the No. 2-ranked song, **Matchbox Twenty's** "Unwell." Since both songs gained in spins over the prior week, the tiebreaker in this case was total stations playing the tracks, which favored "Drift" by an 89-85 margin.

The last tie atop the AC chart occurred in the Sept. 1, 2001, issue, when **Dido's** "Thank You" edged out "There You'll Be" by **Faith Hill** on a tiebreaker.

SLOW BUT STEADY: **Twista**, who earned his first top 10 with "Slow Jamz" on both Hot R&B/Hip-Hop Singles & Tracks and The Billboard Hot 100 during our unpublished week, moves 6-4 on the R&B list while holding at No. 9 on the Hot 100.

The Chicago native, who was once named the world's fastest rapper by

"The Guinness Book of World Records," is joined on the track by **Kanye West** and **Jamie Foxx**.

"Jamz" marks the return of actor **Foxx** on Hot R&B/Hip-Hop Singles & Tracks for the first time in nearly 10 years. He had previously charted with two tracks, "Infatuation" and "Experiment," from his 1994 release, "Peep This."

West, who produced "Slow Jamz" and the current No. 1, "You Don't Know My Name"

by **Alicia Keys**, moves 14-13 on R&B/Hip-Hop Singles & Tracks with his own "Through the Wire." **Twista's** set, "Kamikaze," hits retail Jan. 27, while **West's** "College Dropout" drops Feb. 3.

'HEY' NOW: **OutKast's** "Hey Ya!" holds at No. 1 on The Billboard Hot 100 for a fifth week while maintaining its perch atop Hot Digital Tracks for a 13th week.

Don't know if you can categorize downloading tracks as holiday shopping, but this week was pretty voluminous, as "Hey Ya!" sets a high for a title with 16,000 downloads while total volume for digital tracks sets a new one-week standard of 1.7 million paid downloads.

CHANGING LANES: One of the changes to hit our charts in 2003 was a significant reduction in the size of our country radio panel. Responding to a near-unanimous plea from label readers, we trimmed 18 stations from our panel of 147 country stations monitored by Nielsen Broadcast Data Systems (BDS).

Country label executives began lobbying us to trim the size of our panel as far back as 2002, citing a lack

of return on the investment of promotional dollars, compounded by what most of them saw as a slow chart that they believed impaired the breaking of new artists.

We'd have preferred a long-term label promotion strategy that addresses the plodding pace at which many country programmers utilize new music rather than simply tinkering with chart methodology. However, we acknowledged that reviving a shrinking and consolidated record industry is key to maintaining the vitality of the radio community. So we employed a gradual and sensible approach to addressing the size and composition of our radio panel by revising an important current music policy.

In 1998, we established a minimum acceptable level of current music for stations to contribute to our country chart. At that time, stations were required to program at least one-third of their 30 most-played titles with new songs. Effective with the Oct. 18, 2003, issue, that policy was revised to require stations to consistently populate their 30 most-played titles with 60% current songs. It was this elevated minimum percentage that resulted in the smaller panel, which now numbers 128 stations, with one other station's defection from the format.

All country stations monitored by BDS will be evaluated in this manner on a quarterly basis to maintain or earn reporting status.

As a complement to that policy change, we will amend our rule for removing descending titles from the chart in the next issue. Dropping titles will now be moved to recurrent status after 20 weeks when they fall below No. 15. Previously, such titles became recurrent after 20 weeks when they fell below No. 20.

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TO OUR READERS

Hitpredictor will return next week.

JANUARY 10 2004 MAINSTREAM Billboard® TOP 40™				
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	Hey Ya!	OUTKAST (ARISTA) NUMBER 1 5 Wks At No. 1
2	3	15	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
3	2	24	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
4	4	13	Someday	NICKELBACK (ROADRUNNER/IDJMG)
5	7	5	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA) ☆
6	5	10	It's My Life	NO DOUBT (INTERSCOPE)
7	6	12	Perfect	SIMPLE PLAN (LAVA) ☆
8	11	5	Milkshake	KELIS (STAR TRAK/ARISTA) ☆
9	9	10	Stand Up	LUDACRIS FEAT. SHAWNNA (DEF JAM SOUTHWIDJMG)
10	8	19	Headstrong	TRAPT (WARNER BROS.) ☆
11	10	19	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA) ☆
12	12	8	The Voice Within	CHRISTINA AGUILERA (RCA/RMG) ☆
13	13	8	Holidae In	CHINGY (DISTURBING THA PEACE/CAPITOL)
14	17	7	With You	JESSICA SIMPSON (COLUMBIA) ☆
15	14	7	Invisible	CLAY AIKEN (RCA/RMG) ☆
16	18	17	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT) ☆
17	15	22	(There's Gotta Be) More To Life	STACIE ORNICO (FOREFRONT/VIRGIN) ☆
18	22	6	Numb	LINKIN PARK (WARNER BROS.) ☆
19	19	25	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)
20	20	14	So Far Away	STAINED (FLIP/ELEKTRA/EEG)

JANUARY 10 2004 RHYTHMIC Billboard® TOP 40™				
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	Milkshake	KELIS (STAR TRAK/ARISTA) NUMBER 1 3 Wks At No. 1
2	2	15	Hey Ya!	OUTKAST (ARISTA)
3	3	17	Stand Up	LUDACRIS FEAT. SHAWNNA (DEF JAM SOUTHWIDJMG)
4	4	7	The Way You Move	OUTKAST FEAT. SLEEPY BROWN (ARISTA)
5	5	19	Walked Outta Heaven	CHINGY (DISTURBING THA PEACE/CAPITOL) ☆
6	6	15	Holidae In	CHINGY (DISTURBING THA PEACE/CAPITOL) ☆
7	8	1	Gigolo	NICK CANNON FEAT. R. KELLY (NICK/JIVE)
8	14	5	Slow Jamz	TWISTA FEAT. KANYE WEST & JAMIE FOXX (ATLANTIC) ☆
9	7	23	Damn!	YOUNGBLOODZ FEAT. LIL JON ISO 50 DEF/ARISTA
10	10	29	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
11	9	30	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
12	11	10	Runnin' (Dying To Live)	TUPAC FEAT. THE NOTORIOUS B.I.G. (AMARU/INTERSCOPE) ☆
13	13	9	Gangsta Nation	WESTSIDE CONNECTION FEAT. NATE DOGG (HOOD-BANG/CAPI/TVT)
14	15	6	Salt Shaker	YING YANG TWINS (COLLIPARK/TVT)
15	12	19	Wat Da Hook Gon Be	MURPHY LEE FEAT. JERMAINE DUPRI (FO/REEL/UMRG)
16	19	4	You Don't Know My Name	ALICIA KEYS (J/RMG) ☆
17	16	10	Stunt 101	G-UNIT (G-UNIT/SHADY/INTERSCOPE)
18	18	22	Baby Boy	BEYONCE FEAT. SEAN PAUL (COLUMBIA) ☆
19	21	9	Hotel	CASSIDY FEAT. R. KELLY (FULL SURFACE/J/RMG)
20	17	8	Change Clothes	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)

JANUARY 10 2004 ADULT Billboard® TOP 40™				
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	22	Here Without You	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) NUMBER 1 5 Wks At No. 1
2	2	22	Bright Lights	MATCHBOX TWENTY (ATLANTIC) ☆
3	3	30	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)
4	4	4	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ☆
5	5	5	White Flag	DIDO (ARISTA) ☆
6	6	19	Fallen	SARAH MCCLACHLAN (ARISTA) ☆
7	7	3	It's My Life	NO DOUBT (INTERSCOPE) ☆
8	8	2	Someday	NICKELBACK (ROADRUNNER/IDJMG) ☆
9	9	11	When I Look To The Sky	TRAIN (COLUMBIA) ☆
10	11	41	Unwell	MATCHBOX TWENTY (ATLANTIC) ☆
11	10	17	Another Postcard (Chimps)	BARENAKED LADIES (REPRISE)
12	12	49	Calling All Angels	TRAIN (COLUMBIA) ☆
13	13	35	Breathe	MICHELLE BRANCH (MAVERICK/WARNER BROS.) ☆
14	15	7	100 Years	FIVE FOR FIGHTING (AWARE/COLUMBIA)
15	14	35	Heaven	LIVE (RADIOACTIVE/GEFFEN) ☆
16	16	30	So Far Away	STAINED (FLIP/ELEKTRA/EEG) ☆
17	17	1	You And I Both	JASON MRAZ (ELEKTRA/EEG) ☆
18	19	7	My Immortal	EVANESCENCE (WIND-UP) ☆
19	18	7	Bigger Than My Body	JOHN MAYER (WARNER BROS.)
20	21	9	She Don't Want Nobody Near	COUNTING CROWS (GEFFEN) ☆

JANUARY 10 2004 ADULT Billboard® CONTEMPORARY™				
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	4	43	Drift Away	UNCLE KRACKER FEAT. DOBIE GRAY (LAVA) NUMBER 1 28 Wks At No. 1
2	2	34	Unwell	MATCHBOX TWENTY (ATLANTIC)
3	3	30	Calling All Angels	TRAIN (COLUMBIA)
4	5	35	Forever And For Always	SHANIA TWAIN (MERCURY/IDJMG)
5	10	35	Big Yellow Taxi	COUNTING CROWS FEAT. VANESSA CARLTON (GEFFEN/INTERSCOPE)
6	13	29	Sunrise	SIMPLY RED (SIMPLYRED.COM/RED INK)
7	12	1	Look Through My Eyes	PHIL COLLINS (WALT DISNEY/HOLLYWOOD)
8	8	1	Invisible	CLAY AIKEN (RCA/RMG) ☆
9	7	31	The First Cut Is The Deepest	SHERYL CROW (A&M/INTERSCOPE) ☆
10	6	1	White Flag	DIDO (ARISTA) ☆
11	18	1	You Raise Me Up	JOSH GROBAN (143/REPRISE)
12	1	8	Sending You A Little Christmas	JIM BRICKMAN WITH KRISTY STARLING (WINDHAM HILL/REPRISE)
13	17	1	Fallen	SARAH MCCLACHLAN (ARISTA) ☆
14	9	5	The First Noel	CLAY AIKEN (RCA/RMG)
15	28	1	Tiny Dancer	TIM MCGRAW (CURB)
16	11	9	The Christmas Song	MICHAEL BUBLE (143/REPRISE)
17	19	5	My Grown Up Christmas List	NICKELBACK (ROADRUNNER/IDJMG)
18	16	3	Silver Bells	CLAY AIKEN & KIMBERLEY LOCKE (RCA/RMG)
19	14	5	O Holy Night	THE VOICES (CURB)
20	23	6	There's Something About The Way You Move	CHRISTINA AGUILERA (RCA/RMG) ☆

JANUARY 10 2004 MODERN Billboard® ROCK™				
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	Numb	LINKIN PARK (WARNER BROS.) NUMBER 1 9 Wks At No. 1
2	2	9	Hit That	THE OFFSPRING (COLUMBIA) ☆
3	4	18	Are You Gonna Be My Girl	JET (ELEKTRA/EEG) ☆
4	3	26	(I Hate) Everything About You	THREE OAYS GRACE (JIVE) ☆
5	6	23	Meant To Live	SWITCHFOOT (RED INK/COLUMBIA)
6	5	12	Feeling This	BLINK-182 (GEFFEN)
7	10	23	Megalomaniac	INCUBUS (IMMORTAL/EPIC)
8	7	27	Away From Me	PUDDLE OF NOTHING (GEFFEN)
9	8	13	I Am The Highway	AUDIOSLAVE (INTERSCOPE/EPIC) ☆
10	9	3	Fortune Faded	RED HOT CHILI PEPPERS (WARNER BROS.)
11	12	26	Still Frame	TRAPT (WARNER BROS.) ☆
12	13	26	Closure	CHEVELLE (EPIC) ☆
13	11	11	Out Of Control	HOBBASTANK (ISLAND/DJMG)
14	17	8	Figured You Out	NICKELBACK (ROADRUNNER/IDJMG) ☆
15	16	1	How About You	STAINED (FLIP/ELEKTRA/EEG) ☆
16	14	35	Faint	LINKIN PARK (WARNER BROS.) ☆
17	15	29	So Far Away	STAINED (FLIP/ELEKTRA/EEG)
18	20	3	Last Train Home	LOSTPROPHETS (COLUMBIA)
19	22	6	One Thing	FINGER ELEVEN (WIND-UP)
20	21	1	Until The Day I Die	STORY OF THE YEAR (MAVERICK/REPRISE)

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 118 mainstream top 40, 57 rhythmic top 40, 88 adult top 40, 90 adult contemporary and 88 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase in detections over the previous week are bulleted 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. Songs below the top 15 on Adult Top 40 and Adult Contemporary are removed from the chart after 26 weeks. All five radio charts run at deeper lengths in Airplay Monitor, Billboard Information Network, and billboard.com. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2004, VNU Business Media, Inc. All rights reserved.

JANUARY 10 2004 Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are those clips with six or more plays for the first time in the chart week.

For week ending
DECEMBER 28, 2004

BET		CMT		MTV		VH1							
1234 W Street, NE, Washington, D.C. 20018		330 Commerce Street, Nashville, TN 37201		1515 Broadway, New York, NY 10036		1515 Broadway, New York, NY 10036							
<p>G UNIT, STUNT 101</p> <p>ALICIA KEYS, YOU DON'T KNOW MY NAME</p> <p>JAY-Z, CHANGE CLOTHES</p> <p>OUTKAST, THE WAY YOU MOVE</p> <p>YING YANG TWINS, SALT SHAKER</p> <p>BK, 80/20</p> <p>WESTSIDE CONNECTION, GANGSTA NATION</p> <p>BOY WOH, MY BABY</p> <p>LUDACRIS, STAND UP</p> <p>KELIS, MILKSHAKE</p> <p>JUVENILE, IN MY LIFE</p> <p>R. KELLY, STEP IN THE NAME OF LOVE</p> <p>TRILLVILLE, NEVA EVA</p> <p>KANYE WEST, THROUGH THE WIRE</p> <p>BEYONCE, ME MYSELF AND I</p> <p>ASHANTI, HEY SANTA</p> <p>MARQUEE HOUSTON, POP THAT BOOTY</p> <p>P DIDDY, LENNY KRAVITZ, SHOW ME YOUR SOUL</p> <p>JAGGED EDGE, WALKED OUTTA HEAVEN</p> <p>AVANT, READ YOUR MIND</p> <p>MUSIQ, FOR THE NIGHT</p> <p>RUN-DM.C, CHRISTMAS IN HOLLIS</p> <p>JAY-Z, ENCORE</p> <p>LUTHER VANDROSS, EVERY YEAR, EVERY CHRISTMAS</p> <p>CHINGY, HOLIDAE IN</p> <p>TWISTA, SLOW JAMZ</p> <p>NELLY, IZ U</p> <p>SNIPPO DOGG, SAKA CLAVIS GOES STRAIGHT TO THE GHETTO</p> <p>BOYZ II MEN, LET IT SHOW</p> <p>CARL THOMAS, SHE IS</p> <p>NICK CANNON, GIGOLO</p> <p>MISSY ELLIOTT, PASS THAT DUTCH</p> <p>MARY J. BLIGE, NOT TODAY</p> <p>DESTINY'S CHILD, 8 DAYS OF CHRISTMAS</p> <p>SEAN PAUL, I'M STILL IN LOVE WITH YOU</p> <p>BIG TYMERS, GANGSTA GIRL</p> <p>MYA, FALLEN</p> <p>MURPHY LEE, WHAT DA HOOK GON BE</p> <p>DMX, GET IT ON THE FLOOR</p> <p>TLC, SLEIGH RIDE</p>		<p>TOBY KEITH, AMERICAN SOLDIER</p> <p>BRAD PAISLEY, LITTLE MOMENTS</p> <p>BROOKS & DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL</p> <p>ALAN JACKSON, REMEMBER WHEN</p> <p>SARA EVANS, PERFECT</p> <p>REBA MCKENTRE, MY GONNA TAKE THAT MOUNTAIN</p> <p>KENNY CHESNEY, THERE GOES MY LIFE</p> <p>SHERYL CROW, THE FIRST CUT IS THE DEEPEST</p> <p>SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE</p> <p>TRACE ADKINS, HOT MAMA</p> <p>CHRIS CAGLE, CHICKS DIG IT</p> <p>MONTGOMERY GENTRY, HELL YEAH</p> <p>GARY ALLAN, SONGS ABOUT RAIN</p> <p>ALISON KRAUSS & UNION STATION, EVERYTIME YOU SAY GOODBYE</p> <p>TOBY KEITH, I LOVE THIS BAR</p> <p>BUDDY JEWELL, SWEET SOUTHERN COMFORT</p> <p>TIM MCGRAW, REAL GOOD MAN</p> <p>ROONEY CROWELL, EARTHDOWN</p> <p>JOE NICHOLS, COOL TO BE A FOOL</p> <p>JOSH TURNER, LONG BLACK TRAIN</p> <p>KEITH URBAN, WHO WOULDN'T WANNA BE ME</p> <p>GARY ALLAN, TOUGH LITTLE BOYS</p> <p>CLINT BLACK, SPEND MY TIME</p> <p>ALAN JACKSON & JIMMY BUEFF, IT'S FIVE O'CLOCK SOMEWHERE</p> <p>CLEODUS T. JUDD, CHRISTMAS</p> <p>MARTY STUART/MERLE HAGGARD, FARMER'S BLUES</p> <p>RASCAL FLATTS, I WELT</p> <p>JIMMY WAYNE, I LOVE YOU THIS MUCH</p> <p>DIERS BENTLEY, WHAT WAS I THINKIN'</p> <p>VINCE GILL, BLUE CHRISTMAS</p> <p>ROBIN ELLA & THE CC STRING BAND, MAN OVERBOARD</p> <p>JUNE CARTER CASH, KEEP ON THE SUNNY SIDE</p> <p>TERRI CLARK, I WANNA DO IT ALL</p> <p>WYNNONNA, HEAVEN HELP ME</p> <p>SHANIA TWAIN, I'M GONNA GET 'CHA GOOD!</p> <p>KEITH URBAN, SOMEBODY LIKE YOU</p> <p>BROOKS & DUNN, IT WON'T BE CHRISTMAS WITHOUT YOU</p> <p>BRIAN MCCOMBS, YOU'RE IN MY HEAD</p> <p>JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU</p>		<p>TUPAC, RUNNIN'</p> <p>GOOD CHARLOTTE, HOLD ON</p> <p>KELIS, MILKSHAKE</p> <p>NO DOUBT, IT'S MY LIFE</p> <p>JAY-Z, CHANGE CLOTHES</p> <p>OUTKAST, THE WAY YOU MOVE</p> <p>CHRISTINA AGUILERA, THE VOICE WITHIN</p> <p>BLINK-182, FEELING THIS</p> <p>SIMPLE PLAN, PERFECT</p> <p>TRIUMPH THE INSULT CO., I KEEED</p> <p>LINKIN PARK, NUMB</p> <p>OUTKAST, HEY YA</p> <p>KANYE WEST, THROUGH THE WIRE</p> <p>ALICIA KEYS, YOU DON'T KNOW MY NAME</p> <p>DARKNESS, I BELIEVE IN A THING CALLED LOVE</p> <p>BEYONCE, ME MYSELF AND I</p> <p>LUDACRIS, STAND UP</p> <p>JAY-Z, ARE YOU GONNA BE MY GIRL</p> <p>HOBBASTANK, OUT OF CONTROL</p> <p>CLAY AIKEN, INVISIBLE</p> <p>G UNIT, STUNT 101</p> <p>MISSY ELLIOTT, PASS THAT DUTCH</p> <p>THE OFFSPRING, HIT THAT</p> <p>TWISTA, SLOW JAMZ</p> <p>CHINGY, HOLIDAE IN</p> <p>MYA, FALLEN</p> <p>YING YANG TWINS, SALT SHAKER</p> <p>WESTSIDE CONNECTION, GANGSTA NATION</p> <p>JAGGED EDGE, WALKED OUTTA HEAVEN</p> <p>MISSY ELLIOTT, GOSSIP FOLKS</p> <p>50 CENT, I'M DA CLUB</p> <p>TRUMAN, GIRL WITH A PEARL</p> <p>NICK CANNON, GIGOLO</p> <p>BABY BASH, SUGA SUGA</p> <p>JESSICA SIMPSON, WITH YOU</p> <p>NICKELBACK, SOMEDAY</p> <p>LIL JON & THE EAST SIDE BOYZ, GET LOW</p> <p>50 CENT, 21 QUESTIONS</p> <p>BEYONCE, CRAZY IN LOVE</p> <p>HILARY DUFF, SO YESTERDAY</p>		<p>NEW ONS</p> <p>TRILLVILLE, NEVA EVA</p> <p>JAY-Z, ENCORE</p>		<p>NEW ONS</p> <p>GARY ALLAN, SONGS ABOUT RAIN</p>		<p>NEW ONS</p> <p>TRUMAN, GIRL WITH A PEARL</p>		<p>NEW ONS</p> <p>NO NEW ONS THIS WEEK</p>	
fuse		G.A.C. GREAT AMERICAN COUNTRY		MTV2		MUCHMUSIC CANADA							
200 Jericho Quadrangle, Jericho, NY 11753		9697 E. Mineral Ave., Englewood, CO 80112		1515 Broadway, New York, NY 10036		299 Queen St West, Toronto, Ontario M5V2Z5							
<p>GOOD CHARLOTTE, HOLD ON</p> <p>A.E.I., SILVER AND COLO</p> <p>OUTKAST, HEY YA</p> <p>SIMPLE PLAN, PERFECT</p> <p>JAY-Z, ARE YOU GONNA BE MY GIRL</p> <p>BRAND NEW, SIX TRANSIT GLORIA, GLORY FADES</p> <p>THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU</p> <p>STORY OF THE YEAR, UNTIL THE DAY I DIE</p> <p>CHEVELLE, CLOSURE</p> <p>PUDDLE OF MUDD, AWAY FROM ME</p> <p>FUEL, FALLS ON ME</p> <p>LINKIN PARK, FAINT</p> <p>3 DOORS DOWN, HERE WITHOUT YOU</p> <p>THRICE, STARE AT THE SUN</p> <p>THE OFFSPRING, HIT THAT</p> <p>RED HOT CHILI PEPPERS, FORTUNE FADED</p> <p>SWITCHFOOT, MEANT TO LIVE</p> <p>SOMETHING CORPORATE, SPACE</p> <p>STAND, SO FAR AWAY</p> <p>HOBBASTANK, OUT OF CONTROL</p> <p>A PERFECT CIRCLE, WEAK AND POWERLESS</p> <p>NO DOUBT, IT'S MY LIFE</p> <p>THE STROKES, 1251</p> <p>TRAPT, STILL FRAME</p> <p>EVANESCENCE, MY IMMORTAL</p> <p>SIMPLE PLAN, ADDICTED</p> <p>ATARIAS, THE SADDEST SONG</p> <p>RUSTLERS, PRAY FOR THE BLOOD</p> <p>LINKIN PARK, SOMEBODY I BELONG TO</p> <p>THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON</p>		<p>ALAN JACKSON, REMEMBER WHEN</p> <p>KENNY CHESNEY, THERE GOES MY LIFE</p> <p>TOBY KEITH, AMERICAN SOLDIER</p> <p>SHANIA TWAIN, SHE'S NOT JUST A PRETTY FACE</p> <p>BROOKS & DUNN, YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL</p> <p>BRAD PAISLEY, LITTLE MOMENTS</p> <p>RODNEY ATKINS, HONESTY</p> <p>CHRIS CAGLE, CHICKS DIG IT</p> <p>REBA MCKENTRE, MY GONNA TAKE THAT MOUNTAIN</p> <p>DIERS BENTLEY, MY LAST NAME</p> <p>WYNNONNA, HEAVEN HELP ME</p> <p>JOSH TURNER, LONG BLACK TRAIN</p> <p>JOE NICHOLS, COOL TO BE A FOOL</p> <p>TOBY KEITH, I LOVE THIS BAR</p> <p>RUSHLOW, I CAN'T BE YOUR FRIEND</p> <p>TRACE ADKINS, HOT MAMA</p> <p>SARA EVANS, PERFECT</p> <p>DIKE CHICKS, SIX MORE TOP OF THE WORLD LIVE!</p> <p>MONTGOMERY GENTRY, HELL YEAH</p> <p>BUDDY JEWELL, SWEET SOUTHERN COMFORT</p> <p>FAITH HILL, WHERE ARE YOU CHRISTMAS?</p> <p>AARON TIPPIN, JINGLE BELL ROCK</p> <p>RHONDA VINCENT, IF HEARTACHES HAD WINGS</p> <p>CLINT BLACK, SPEND MY TIME</p> <p>JIMMY WAYNE, I LOVE YOU THIS MUCH</p> <p>STEVE WARNER, I'M ALREADY TAKEN</p> <p>PATTY LOVELESS, ON YOUR WAY HOME</p> <p>JOE DUFFIE, LEROY THE REDNECK RENDEER</p> <p>JAMES TAYLOR & ALISON KRAUSS, HOW'S THE WORLD TREATING YOU</p> <p>KENNY ROGERS & DOLLY PARTON, CHRISTMAS WITHOUT YOU</p>		<p>OUTKAST, THE WAY YOU MOVE</p> <p>MISSY ELLIOTT, GOSSIP FOLKS</p> <p>OUTKAST, HEY YA</p> <p>LUDACRIS, STAND UP</p> <p>EMINEM, LOSE YOURSELF</p> <p>50 CENT, I'M DA CLUB</p> <p>LINKIN PARK, NUMB</p> <p>DARKNESS, I BELIEVE IN A THING CALLED LOVE</p> <p>JAY-Z, CHANGE CLOTHES</p> <p>JAY-Z, ARE YOU GONNA BE MY GIRL</p> <p>CHINGY, RIGHT THURR</p> <p>BEYONCE, CRAZY IN LOVE</p> <p>STORY OF THE YEAR, UNTIL THE DAY I DIE</p> <p>R. KELLY, IGNITION</p> <p>SNIPPO DOGG, BEAUTIFUL</p> <p>TAKING BACK SUNDAY, YOU'RE SO LAST SUMMER</p> <p>THE OFFSPRING, HIT THAT</p> <p>TUPAC, RUNNIN'</p> <p>ATMOSPHERE, TRYING TO FIND A BALANCE</p> <p>KANYE WEST, THROUGH THE WIRE</p> <p>ALICIA KEYS, YOU DON'T KNOW MY NAME</p> <p>50 CENT, 21 QUESTIONS</p> <p>PHARRELL, FRONTIN'</p> <p>SEAN PAUL, GET BUSY</p> <p>BLINK-182, FEELING THIS</p> <p>SEAN PAUL, I'M STILL IN LOVE WITH YOU</p> <p>ROOTS, THE SEED</p> <p>50 CENT, WANKSTA</p> <p>LIL JON & THE EAST SIDE BOYZ, GET LOW</p> <p>BEYONCE, BABY BOY</p>		<p>BRITNEY, ME AGAINST THE MUSIC</p> <p>NELLY FURTADO, POWERLESS (SAY WHAT YOU WANT)</p> <p>NICKELBACK, SOMEDAY</p> <p>SWOLLEN MEMBERS, WATCH THIS</p> <p>FIN-GER ELEVEN, ONE THING</p> <p>BEYONCE, CRAZY IN LOVE</p> <p>50 CENT, I'M DA CLUB</p> <p>THREE DAYS GRACE, JUST LIKE YOU</p> <p>BEYONCE, ME MYSELF AND I</p> <p>JUSTIN TIMBERLAKE, CRY ME A RIVER</p> <p>DEFAULT, TAKING MY LIFE AWAY</p> <p>SAM ROBERTS, HARD ROAD</p> <p>OBIE TRICE, GOT SOME TEETH</p> <p>SWOLLEN MEMBERS, BREATH</p> <p>LUDACRIS, STAND UP</p> <p>PINK, TROUBLE</p> <p>BLINK-182, FEELING THIS</p> <p>MISSY ELLIOTT, GOSSIP FOLKS</p> <p>CHINGY, RIGHT THURR</p> <p>NELLY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER</p> <p>HILARY DUFF, SO YESTERDAY</p> <p>OBIE TRICE, GOT SOME TEETH</p> <p>BIG BLACK LINCOLN, PIMPIN LIFE</p> <p>HAWKLEY WORKMAN, WE WILL STILL NEED A SONG</p> <p>PLATE, INTO YOUR HIDEOUT</p> <p>OLTKAST, HEY YA</p> <p>IGGY POP, LITTLE KNOW IT ALL</p> <p>SHAWN DESMAN, SPREAD MY WINGS</p> <p>GOOD CHARLOTTE, GIRLS & BOYS</p> <p>SEAN PAUL, GET BUSY</p>							
NEW ONS		NEW ONS		NEW ONS		NEW ONS							
NO NEW ONS THIS WEEK		NO NEW ONS THIS WEEK		NO NEW ONS THIS WEEK		NO NEW ONS THIS WEEK							

THE CLIP LIST

h	MTV EUROPE	MTV LATIN AMERICA	VIVA
Continuous programming 404 Washington Ave., Miami Beach, FL 33139	Continuous programming Havley Crescent, London NW18TT	Continuous programming 1111 Lincoln Rd., Miami Beach, FL 33139	VIVA Continuous programming Im Media Park 2, 50670 Köln, Germany
<p>LA OREJA DE VAN GOGH, ROSAS</p> <p>DAVID BISBAL, LLORARE LAS PENAS</p> <p>SIN BANDERA, MIENTES TAN BIEN</p> <p>CHAYANNE, UN SIGLO SIN TI</p> <p>RICARDO ARJONA, MINUTOS</p> <p>TIZIANO FERRO, PERVERSO</p> <p>GLORIA ESTEFAN, HOY</p> <p>EROS RAMAZZOTTI, EMOCION PARA SIEMPRE</p> <p>CABAS, CADERONA</p> <p>CRISTIAN, NO HACE FALTA</p> <p>JUANES, LA PAGA</p> <p>JUANES, FOTOGRAFIA</p> <p>CHRISTINA AGUILERA, CAN'T HOLD US DOWN</p> <p>ANDRES CEPEDA, CANCION ROTA</p> <p>LA MOSCA, LOS AMORES SE VAN</p> <p>JUSTIN TIMBERLAKE, SENORITA</p> <p>HECTOR Y TITO, FELINA</p> <p>LUIS FONSÍ, QUIEN TE DIJO ESO?</p> <p>ENRIQUE IGLESIAS, ADDICTED</p> <p>OBIE BERMUDEZ, ANTES</p> <p>RICKY MARTIN, TAL VEZ</p>	<p>BLINK-182, FEELING THIS</p> <p>BURR BIZKIT, BEHIND BLUE EYES</p> <p>BEYONCE, BABY BOY</p> <p>KYLIE MINOGUE, SLOW</p> <p>RED HOT CHILI PEPPERS, FORTUNE FADED</p> <p>DIDDY, WHITE FLAG</p> <p>THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON</p> <p>BLU CANTRELL, BREATHE</p> <p>BRITNEY SPEARS, ME AGAINST THE MUSIC</p> <p>LINKIN PARK, FROM THE INSIDE</p> <p>OUTKAST, HEY YA!</p> <p>PINK, TROUBLE</p> <p>NO DOUBT, IT'S MY LIFE</p> <p>ESKOBAR, LOVE STRIKES</p> <p>THE RASMUS, IN THE SHADOWS</p> <p>TRAVIS, BEAUTIFUL OCCUPATION</p> <p>LINKIN PARK, NUMB</p> <p>JAY-Z, CHANGE CLOTHES</p> <p>MISSY ELLIOTT, PASS THAT DUTCH</p>	<p>BLINK-182, FEELING THIS</p> <p>BRITNEY SPEARS, ME AGAINST THE MUSIC</p> <p>BEYONCE, BABY BOY</p> <p>SIMPLE PLAN, PERFECT</p> <p>THE STROKES, 1251</p> <p>SEAN PAUL, GET BUSY</p> <p>NO DOUBT, IT'S MY LIFE</p> <p>DIDDY, LIFE FOR RENT</p> <p>LINKIN PARK, NUMB</p> <p>OBIE TRICE, GOT SOME TEETH</p> <p>EVANESCENCE, MY IMMORTAL</p> <p>OUTKAST, HEY YA!</p> <p>CHRISTINA AGUILERA, THE VOICE WITHIN</p> <p>JULIETA VENEGAS, ANDAR CONMIGO</p> <p>THE WHITE STRIPES, THE HARDEST BUTTON TO BUTTON</p> <p>BLACK EYED PEAS, SHUT UP</p> <p>MOLOTOV, HIT ME</p> <p>JUSTIN TIMBERLAKE, SENORITA</p> <p>JAY-Z, ARE YOU GONNA BE MY GIRL</p> <p>RED HOT CHILI PEPPERS, FORTUNE FADED</p>	<p>OVERGROUND, SCHICK MIR NEN ENGEL</p> <p>SARAH CONNOR, MUSIC IS THE KEY</p> <p>ALEXANDER, FREE LIKE THE WIND</p> <p>BLACK EYED PEAS, SHUT UP</p> <p>TI ALLSTARS, DO THEY KNOW IT'S CHRISTMAS</p> <p>PFEUDERS, EVERYDAY GIRL</p> <p>SALVADORE, LOVE S DIVINE</p> <p>DAS BO, SEID IHR BEREIT FÜR DAS BO</p> <p>MADONNA, LOVE PROFUSSION</p> <p>MUSE, HYSTERIA</p>

Ehrlich Brings Grammys To Life

Grammy producer/writer **Ken Ehrlich** has been part of the Grammy Awards telecast since 1980, and if there is one thing he has learned through the years, it is that regardless

of the economic state of the music business, compelling artist stories often make the best Grammy shows. Whether it be career-defining performances or an awards sweep by an artist, Ehrlich says he remains inspired

Due in part to holiday programming, VH1 ran no video clips during the tracking week.

Tuned In: The Tube

By Carla Hay
chay@billboard.com



of the economic state of the music business, compelling artist stories often make the best Grammy shows.

Whether it be career-defining performances or an awards sweep by an artist, Ehrlich says he remains inspired by those amazing Grammy moments that millions will see on TV and remember for years to come.

Ehrlich is part of the team behind the telecast of the 46th annual Grammy Awards, which will take place Feb. 8 at the Staples Center in Los Angeles. CBS will air the U.S. telecast of the show.

Pierre Cossette of Cossette Productions is executive producer, **Walter Miller** is producer/director, **John Cossette** is supervising producer and **Tisha Fein** is coordinating producer. The Grammy Awards TV production team also works with a TV committee from the National Academy of Recording Arts and Sciences, the organization behind Grammy Award rules and voting.

Ehrlich says he feels more pressure from the music industry than the TV industry in booking artists to appear on the show.

"The pressure comes from the record labels, managers and artists themselves," he explains. "We deal with it as best as we can, but our ultimate responsibility is to the viewers by putting on the best show possible. CBS and [CBS chairman/CEO] **Les Moonves** have been amaz-

ingly supportive: CBS doesn't [dictate] to us what to do or not to do." Ehrlich says it is not a requirement that artists who perform at the Grammys must be nominated for an

award. Nor does being one of the top-selling artists of the year guarantee a performing slot. "We may opt for an act that is a charismatic live performer over a less charismatic act that has sold more records."

The Grammy Awards is currently the highest-rated music awards show on U.S. TV. Last year the show's ratings went up to a 14.7 rating/23 share (25 million U.S. viewers), compared

with the 2002 Grammy Awards, which had an 11.9 rating/19 share (19 million U.S. viewers). The telecast is an important marketing tool, as several artists usually receive huge increases in record sales after being on the show. But be-

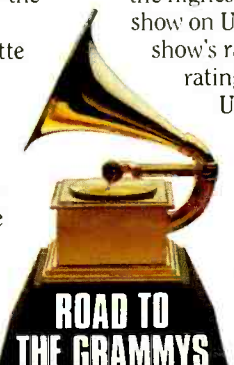
yond record sales, Ehrlich says he always hopes for the career-defining moments that make for memorable TV.

For example, he names captivating awards sweeps (**Michael Jackson** in 1984, **Norah Jones** in 2003), Grammy performances that raise the artist to a new level of popularity (**Ricky Martin** in 1999, **Coldplay** in 2003) and unlikely collaborations (**Elton John** and **Eminem** in 2001, the **Simon & Garfunkel** reunion in 2003).

And what was Ehrlich's most nerve-racking Grammy show? He says it was the 1998 Grammy Awards, which was hit by last-minute cancellations from **Luciano Pavarotti** and **Barbra Streisand**. not to mention a guy who crashed the stage during **Bob Dylan's** performance.

Ehrlich says he can't reveal yet who will perform at the 2004 Grammys. But the element of surprise, he says, will remain a Grammy constant.

"We don't know who wins until they open that envelope and announce it onstage."



ROAD TO THE GRAMMYS

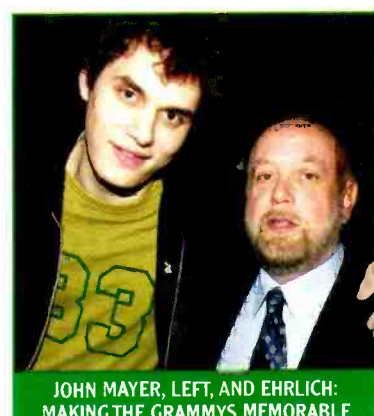


PHOTO: KEVIN MAZUR/WIREIMAGE.COM

JOHN MAYER, LEFT, AND EHRLICH: MAKING THE GRAMMYS MEMORABLE

Tickets

Continued from page 3

plateaued—and the consumer has responded negatively.”

SETTING A TREND

The Eagles are often credited with changing the paradigm for rock concert prices with their Hell Freezes Over reunion tour in 1994.

Still others consider promoter consolidation in the late 1990s as the catalyst for higher ticket prices.

“I point to 1997, when the consolidation of promoters began with SFX,” says Jerry Mickelson, co-president of Jam Productions, the Chicago-based independent concert promoter.

“They paid higher guarantees to control the business, and that led to higher ticket prices. Ticket prices went up 60% from 1997 to 2002.”

But three years before that, the Eagles prompted sticker shock across the land by asking \$100 or more per ticket in most markets. Despite the high price, the tour was a virtual sellout.

Actually, Barbra Streisand had shattered the \$100 price ceiling one year earlier. But in 1994, Rolling Stones tickets still topped out at \$50, and Pink Floyd was getting \$75.

Eagles manager Irving Azoff offered no apologies then, and he remains unrepentant now.

“The only people that complained were the people that were getting in for free,” he says. “If we had known all the flak we were going to catch, we would’ve probably gone higher.”

Azoff points out that the Eagles’ ticket price then was “all-in,” including facility fees, credit card and service charges. “We were the best bargain on the road that year.”

Consumers did not balk. So, if nothing else, the Eagles showed the world what the concert market could bear, at least at the superstar level.

In the years since, \$100 tickets have become commonplace. What’s more, tickets priced \$250 to \$350 for “special” concerts like Paul McCartney or the Rolling Stones and VIP packages for \$1,000 and more are increasingly becoming commonplace.

“Now we’re way down the pack,” Azoff says of the Eagles. “We haven’t moved much.”

FOR THE RECORD

In “The Last Word” (*Billboard*, Dec. 20, 2003), Phil Ramone should have been listed as the producer of the cast recording for “The Boy From Oz.”

Contrary to the In the Spirit column that ran in the issue dated Dec. 27, 2003, the Tri-City Singers are not negotiating a record deal. The North Carolina-based choir has an album slated for release from EMI Gospel later this year and remains under contract. Donald Lawrence is currently negotiating for a record contract.

At the same time, service charges, parking and facility fees have been tacked on, to the point where a \$35 ticket can easily hit \$50.

In comparison, concert tickets in 1993 for such big name acts as McCartney, Bruce Springsteen and Grateful Dead ranged from \$26 for the Dead to a high of \$32.50 for McCartney.

If adjusted simply to account for inflation, those tickets today would cost about \$33 and \$42, respectively—a far cry from the astronomical rise in prices that’s taken place.

A CULTURAL SHIFT

Whomever is to blame, some think high ticket prices have eliminated the adventurous concert-going culture of past decades. Today’s fans typically only see their favorite acts, sources suggest.

“You don’t experiment for \$50,” Mickelson says.

Numbers back that up: Average concert attendance is decreasing, down more than 32% from four years ago, according to figures reported to *Billboard* Boxscore.

The 2003 average of 3,895 per show was an 8% decline from 2002 (*Billboard*, Dec. 27, 2003).

“That [decrease] is directly attributable to ticket prices,” Mickelson says. “If bands, managers and agents started being more real and looking at that trend, they’d see that the key to the future is more reasonable ticket prices.”

CCE chairman/CEO Brian Becker says his company has taken several initiatives to address prices. The Summer of Live campaign, for example, included a \$10 lawn ticket.

“We have done a lot of things to try to accomplish [lowering] ticket prices,” he says. “Some of it worked, some of it didn’t, but we’re going to keep trying.”

Messina says that if box-office reports were more accurate, the downturn in average attendance would appear even worse.

“A lot of those reports are inflated,”

Average Ticket Prices

1993

Tour/Event	Price
Paul McCartney	\$32.50
Lollapalooza	30
Bruce Springsteen	28.50
Jimmy Buffett	27.50
Grateful Dead*	26

2003

Tour/Event	Price
The Rolling Stones*	\$200
Eagles	116
Billy Joel/Elton John	110
Fleetwood Mac	95
Kiss/Aerosmith	81.50
Cher	80
Metallica’s Summer Sanitarium	80
Ozzfest	69
Bruce Springsteen	65
Jimmy Buffett	55.50
Dixie Chicks	52.50
Lollapalooza	51.50
Rock the Mic	47.50
Dave Matthews Band	47
James Taylor	44
Tim McGraw	40
Neon Circus	39.50

*Top-grossing concert act of year.

he says. “They don’t take into consideration all the discounts, freebies, comps and everything else, or it would look worse. Those aren’t real numbers, particularly at the sheds. I know, because I used to report them.”

THE TOP TICKETS

Generally speaking, ticket prices for the average tour have doubled in a decade, while the price for the tour-

ing elite has gone through the roof (see chart, left).

So when does price resistance begin to kick in?

“It seems that the consumer is drawing the line at \$50,” Jam’s Mickelson says. “Once the price gets over \$50, it becomes a much tougher sale.”

In other cases, fans will pay \$50 or more to see their favorite artist, then skip another concert they may have been on the fence about.

If a hard rock kid wanted to see Ozzfest, Lollapalooza and Summer Sanitarium, “he couldn’t afford to,” Mickelson says. “But if they were less than \$50, he could go to all three.”

Some say concert pricing was due for a restructuring a decade ago, when ticket prices fell far below what premier sporting and Broadway events were charging. In many instances, this is still the case.

Other industry sources say the higher prices enable acts and venues to reap the benefits that often go to scalpers, who for years have charged several times the face value for tickets while contributing nothing to the process.

But decreased per-show attendance, many argue, is clear evidence that fans are voting with their pocketbooks, particularly when touring traffic is high and consumer confidence is low.

“You can’t go out and charge \$150 to \$200 a ticket in a region that has been negatively impacted by the economy,” CCE’s Law says.

Messina says when he looks at what the National Basketball Assn. is charging for courtside seats, concert ticket prices don’t seem so high. “But part of me wants to take [concert prices] back down to a level where people can go to more shows each year. I still believe in that.”

Others agree. “What happened to the old adage of putting asses in seats?” Mickelson asks. “That turned into ‘How large is the guarantee?’”

Promoters have long held that tick-

et prices are a direct function of artist guarantees.

“The promoters are trying to get to a point of break-even with high [artist] prices, and the artists are trying to one-up each other [and] simply get paid the most that the market will bear,” says Alex Hodges, executive VP at House of Blues Concerts.

“When you see the shows at arenas with red ink [and] huge losses, you quickly see that the guarantee drove the ticket price up, and then everyone loses: Artist, fan and the promoter pays the tab.”

Hodges says, “The prices are too high, or a more accurate statement is that there are often too many tickets priced at the higher prices.”

MULTIPLE PRICE POINTS

Tiered ticket pricing or multiple price points have become a rallying cry during the past few years, especially among corporate promoters.

“We are using ‘flex zones’ and multiple-price houses and an increased price on the day of the show to manage the inventory,” Hodges says. “We are also using targeted e-mail marketing to offer short-term discounts early.”

Likewise, CCE’s Becker believes in creative pricing strategies. “Having multi-tiered prices that allow anyone to come into the building who can afford to do so and who wants to see the show at the various price levels is important.”

But, Becker adds, “I don’t think there’s anything wrong with charging more for things that include special value, such as better [seat] locations or the opportunity to do or see something special—meeting the band or whatever.”

Hodges says consumers are responding to price promotions. “Discounting early for a day, for example for Father’s Day, or sponsored by a radio station for a Tuesday discount only, really keeps the fans alert,” he says.

Piracy

Continued from page 3

sen, president of the Video Software Dealers Assn.

Disney/Pixar’s “Finding Nemo” also distinguished itself in an ocean of unauthorized online movie files in November as the second-most-available film download, at 57,801 copies, BayTSP reports.

In October, prior to its Nov. 4 video debut, the title was No. 1, with 45,632 copies available for unauthorized downloading.

“Our industry must not find itself in decline five years from now because it has given a generation of youths empty reasons to justify the file sharing of movies,” Andersen says.

Indeed, in the August 2003 report “From Discs to Downloads,” the Cambridge, Mass.-based Forrester Research predicted that DVD and VHS sales will peak in 2006 and experience a 10% drop in 2008 because of downloading.

“Studios can’t compete with a free model. That’s the bottom line,” BayTSP CEO Mark Ishikawa says.

Anti-piracy experts say the studios have stepped up their efforts to stem the piracy tide in the past two years using three main weapons: Internet policing of file-sharing sites, the development of legitimate download alternatives and the continued use of DVD anti-copying technology.

Still, home video executives are tight-lipped about these efforts. In fact, many believe the piracy battle is the responsibility of their studio and corporate bosses.

One top executive says, “Downloading is not a home video problem. Those things are dealt with by the chairmen.”

STITCH IN TIME SAVES NINE

Forrester Research estimates that movie piracy is three years behind what has happened in music—although the numbers indicate the problem is growing rapidly.

The Motion Picture Assn. of America (MPAA) says that 163,000 Web sites offered pirated movies in 2002; the 2003 year-end figure was expected to near 200,000 sites.

Forrester’s report says that 48% of active file sharers were sharing video files by June 2003, compared with

fewer than 20% in June 2002. While the majority of those video files by June 2003 were pornography (42%) or music videos (10%), 9% were TV shows and 7% were feature films.

The numbers are low for films and TV shows because it can take hours to download the large files. “Time is money for consumers, as much as it is for business,” Andersen says. “This cost can make rental and sell-through still look awfully attractive to consumers.”

But the time deterrent will start to dwindle soon. By the end of 2004, more than 30 million consumers will have broadband connections, according to Forrester, speeding the time it takes to download.

DOWNLOADING POLICE

Some studios are trying to catch pirates by hiring such Internet policing companies as Los Gatos, Calif.-based BayTSP. (TSP stands for “tracking security protection.”) Other firms providing similar services include San Diego-based Ranger Online and New York-based MediaSentry.

Through a proprietary method, BayTSP identifies the Internet protocol address of someone who has posted film, music or software illegally on

peer-to-peer (P2P) networks like Kazaa, Morpheus and eDonkey. (Each time anyone logs on to the Internet, they can be identified by a new IP address.)

When an illegal file is identified, BayTSP turns the information over to its clients, who can then send an e-mail to that IP address or notify the user’s Internet service provider.

According to BayTSP, 75% to 85% of those who receive a takedown notice stop sharing their movie files.

BayTSP’s Ishikawa would not identify his record company or film studio clients, although he says the company has done work for at least three of the seven major studios since it launched in 1999.

“We find between 1½ and 3 million infringements a day across movies, music and software,” Ishikawa says.

According to Ishikawa, the most prevalent source for downloads are unauthorized copies that are made by shooting movie theater screens with camcorders.

Some pirates are even getting into theater projection booths and plugging directly into soundjacks to create near-perfect “telesync” pirated films, he adds.

DVDs, including advance screener (Continued on page 69)

Best Album

Continued from page 3

ment) and blues-based alternative rock is represented by "Elephant" by the White Stripes (Third Man/V2).

"The five nominations in this category are a snapshot of MTV and MTV2," Calderone says. "These are the most-played artists on our network."

The 46th Annual Grammy Awards will be presented Feb. 8 at the Staples Center in Los Angeles and broadcast live by CBS. (A preview of the show appears this issue on pages 11-14; further analysis of the nominations appears throughout this special Grammy-focused issue.)

VETERAN LINEUP

With the exception of Evanescence, the artists and musicians in this category have been in the limelight for several years.

"Under Construction" is Elliott's fourth studio album. It has sold 2 million copies, according to Nielsen SoundScan, and has spent more than six months on The Billboard 200,



OUTKAST: PUSHES BOUNDARIES



EVANESCENCE: REPRESENTING ROCK

thanks to the support of four hit singles.

The biggest of those hits, "Work It," peaked at No. 2 on The Billboard Hot 100 (Elliott's highest-charting pop single ever) and No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"Gossip Folks" and "P***ycat" charted on the Hot 100, with the former reaching the top 10. Fatboy Slim remixes of "Gossip Folks" also reached the summit of the Hot Dance Club Play chart.

Another track, "Back in the Day" featuring Jay-Z, dented the R&B/hip-hop chart as well.

Rock band Evanescence, fronted by singer Amy Lee and guitarist Ben Moody, debuted with "Fallen."

The disc spent 26 weeks in the top 10 of The Billboard 200; it has yet to fall out of the chart's top 40 since its March release.

"Fallen" was initially fueled by the success of the single "Bring Me to Life," which climbed to No. 5 on the Hot 100. The track spent eight months on the chart. Additionally, it held sway atop the Top 40 Mainstream airplay chart for two weeks.

The disc also spawned a top five hit on the Modern Rock Tracks chart with "Going Under." To date, the album has sold 3 million copies.

By the end of 2003, OutKast's "Hey Ya!" and "The Way You Move" had claimed the top two spots on the Hot 100. In this issue, the duo of André "3000" Benjamin and Antwon "Big Boi" Patton maintain their No. 1 and No. 2 positions on the chart.

"Hey Ya!" is the act's second pop No. 1 hit, following the breakout success of "Ms. Jackson" in 2001. In slightly more than three months, "Speakerboxxx/The Love Below" has sold more than 2.2 million units.

Timberlake, long recognized as the frontman of boy band 'N Sync, came into his own with the release of "Justified," his solo debut.

The album spawned four top 30 singles on the Hot 100: "Like I Love You" (which peaked at No. 11), "Cry Me a River" (No. 3), "Rock Your Body" (No. 5) and "Señorita" (No. 27).

All four tracks also hit the top five on the Top 40 Mainstream Airplay chart. And remixes of "Like I Love You" and "Rock Your Body" topped the Hot Dance Club Play chart, while remixes of "Cry Me a River" reached No. 2.

"Justified" has remained on The Billboard 200 since its Nov. 5, 2002, release. Opening at No. 2 on the chart, the disc has amassed sales of 3.2 million units.

With fourth album "Elephant," the Detroit-based White Stripes entered the mainstream. The album gave the pair a career-high debut at No. 6 on The Billboard 200 in the April 19, 2003, issue. The debut stanza also marked the White Stripes' highest sales week ever at 126,000 copies.

The White Stripes, consisting of



TIMBERLAKE: SOLD THE MOST ALBUMS

drummer Meg White and singer/guitarist Jack White, also saw the single "Seven Nation Army" become their first Hot 100 entry. The track also spent three weeks at No. 1 on the Modern Rock Tracks chart.

Easily the duo's best-selling album, "Elephant" has shifted more than 1.2 million units.

PICKING A WINNER

Though the White Stripes are certainly critics' darlings, that may not be enough for the act to take home the best album trophy.

Strauss does not consider the duo popular enough among older Grammy voters to walk away with the prize. But, he is quick to add, "in recent years, the Grammys are favoring critical taste more and more."

As for Evanescence, the group certainly had one of the biggest songs of the year, says Jason Bentley, who hosts radio shows on Los Angeles stations KCRW and KROQ.

But Bentley wonders if this is one of those cases where the Grammys have rushed to embrace an act too soon. He asks, "Is this group really worthy of a Grammy yet—or is it still emerging?"

If the Grammy Awards were based on sales figures alone, Timberlake's

"Justified" would win. Industry observers, however, believe his boy-band association will have an adverse affect on Grammy voters.

"Justin is a household name, and he made a great record," Strauss says. "But older Grammy voters still associate him with teen pop—not quality music."

To that end, will older Grammy voters wholly embrace Elliott or OutKast? Or will they perceive them as being "too out there?"—as Strauss wonders.

Indeed, Elliott and OutKast create genre-blurring recordings. Neither is afraid to push the boundaries of what is considered acceptable in the R&B/hip-hop world.

"Elliott is so consistent," Bentley says. "She continues to defy the odds—she's not your conventional superstar, which is good for music."

With OutKast, which created the most innovative hip-hop record this year, Strauss says.

Calderone also favors OutKast.

"They truly change with each album," Calderone says of the duo. "They have the most non-obvious hits. Plus, momentum for them is at an all-time high right now."

For a complete list of Grammy Award nominees, visit grammy.com.



THE WHITE STRIPES: CRITICAL DARLINGS

Piracy

Continued from page 68

copies, can also be used as source material for pirates, but most include copy protection that is tough to crack.

In addition to targeting online pirates, the industry is supporting several new Internet and cable video-on-demand (VOD) services as legal alternatives to file sharing.

Forrester Research says that 22 million households will have access to VOD movies in the next two years. Beyond 2010, Forrester predicts that all of the extras featured on DVDs will be available on cable and Internet VOD.

Studios have shown increasing support for such online VOD services as Movielink—a joint venture among MGM, Paramount, Sony, Warner Bros. and Universal—and CinemaNow,

which counts Lions Gate Entertainment as a major investor.

CinemaNow was founded in 1999, and Movielink launched in November 2002. Both services offer encrypted movie files that can be unlocked by subscribers. Movielink currently offers about 450 films for download; CinemaNow has 3,000.

Another service, Disney's Moviebeam, was introduced in October. Moviebeam enables users to download movies to a special set-top box and watch them on their TVs.

Thus far, movies have been released to VOD services long after their theatrical and home video debuts. CinemaNow CEO Curt Marvis acknowledges that piracy usually occurs "a lot earlier in the food chain" than the VOD run.

But that could be changing. VOD windows may be shortened dramatically, Forrester principal analyst Josh Bernoff says. "Home video and video-on-demand will get movies in the

same release window," he predicts. "This will be a more efficient use of studios' marketing dollars."

DVD RECORDERS PROLIFERATE

While many focus on online P2P services as the most obvious factor in video piracy, others cite the proliferation of DVD recorders as a larger area of concern.

"There is very little broadband in the home yet. In my opinion, the greatest threat to the studios currently is DVD recorders," says Carol Flaherty, senior VP of sales for copy-protection company Macrovision. "If a DVD is not copy-protected, a recorder will make a near-perfect copy."

In the first half of 2003, 58,000 DVD recorders were sold in the U.S., an increase of 550% from the same period in 2002, according to the New York research firm NPD Group.

NPD Group also reports that DVD recorders were priced, on average, at

more than \$500 in the first half of the year. This past holiday season, they were being advertised at less than \$300.

Universal Pictures has been focusing much of its anti-piracy attention on physical copying of DVDs. It signed a multi-year deal in October with San Diego-based Verance to provide watermarks for its films and videos. Digital watermarking embeds a "forensic" component onto DVDs that can trace copies back to a particular entity; the technology also has a traditional copy-control feature.

Other copy protection options include Macrovision's Analog Copy Protection—which prevents the copying of discs with DVD recorders and also protects VOD and pay-per-view programs—and the studios' Content Scrambling System, which stops the copying of DVDs through PCs.

Universal has been the most vocal of the studios in its concerns regarding DVD copying. In November, the studio

said it would no longer send DVD screeners to retailers (*Billboard*, Nov. 22, 2003).

That announcement came soon after the MPAA's decision to stop releasing DVD screeners of films that were contenders for Academy Awards. A temporary injunction on the screener ban was issued in early December.

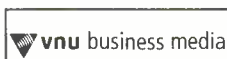
Virgin Entertainment Group senior VP of product and marketing Dave Alder questions the wisdom of withholding screeners. He says the music industry has suffered by not sending out album preview copies.

"The risk to the retailer and supplier is that the wrong allocation of funds will be tied up in the wrong product and will be followed by potentially heavy returns," Alder says.

Clearly, there are no simple solutions. As New Line Home Entertainment president/COO Stephen Einhorn says, "You can never bet against technology, and technology enhances the opportunities for piracy always."



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'We Have To Be Sure We Are Relevant On Every Level'

BY CHRIS MORRIS

On Dec. 2, 2003—two days before the announcement of nominees for the 46th annual Grammy Awards—Neil Portnow marked the end of his first year as president of the National Academy of Recording Arts and Sciences.

Long active in NARAS, Portnow took the Recording Academy's helm following the April 2002 resignation of Michael Greene. He brought to the job diverse music-business experience in production, publishing and label operations.

Phil Ramone, chairman of the producer and engineer wing of NARAS, sees Portnow as an executive with unique personal and professional skills.

"Neil Portnow is a quiet, patient and persuasive man," Ramone says. "He is well liked. His standards are high, and he understands the diversity of the academy."

With the 46th annual Grammy presentation set for Feb. 8 in Los Angeles (see story, page 13), Portnow discussed the Recording Academy's activities in a *Billboard* interview at NARAS headquarters in Santa Monica, Calif.

Q: You have identified the "four pillars" of NARAS as membership and awards; education; philanthropy and charity; and advocacy. Let's start with the last of these. Has NARAS taken any new steps in the realm of industry advocacy?

A: We created the Grammy Cultural Policy Initiative, based out of our Washington, D.C., office. We've promoted Daryl Friedman as director of Washington operations. In this expanded role, he's taking advantage of expanding that presence. The policy initiative is designed to be a number of things. One, to create some dialogue about issues, whether it be on an interpersonal, behind-closed-doors level or in a public forum. At the moment we'll be rolling out what we'll call "Grammy town-hall meetings," which will be discussions of relevant issues that have advocacy-based agendas. We're going to host meetings of that nature starting early next year.

The academy is going to be coming with a campaign that will educate consumers with respect to the digital world that we live in. We'll start rolling with this campaign during Grammy week with public service announcements for television and radio, and aiming people at a Web site, which has educational materials helping consumers to make informed, educated, hopefully ethical and respectful decisions about how they get their music.

Q: Many believe that the NARAS membership has always skewed older. What's the status of membership right now?

A: In the Grammy nominations, the past two years, there's been great recognition of the fact that there are new and younger artists out there. You look at some of the younger new acts that are in major categories this year, and it tells us that we're addressing that.

From an academy point of view, it's not just about numbers, it's about quality of membership. The member services department is about to roll out a new initiative, to try and identify, in each of the chapter cities, the 100 most recognized and significant folks in the music industry from a creative standpoint who could potentially be members. It's about being not reactive, but proactive.

Q: What was the motivation for bringing MusiCares and the Grammy Foundation closer together within the organization?

A: My feeling was that we owed it to the organizations to have a more senior management staff. Although the missions are different and some of the activities are different, there is a lot of common ground in what they both do.

I appointed a senior vice president who has responsibility for



The Last Word

A Q&A With Neil Portnow

Neil Portnow: Career Highlights

- 2002: Named president, NARAS
- 1997: Senior VP of West Coast operations, the Zomba Group
- 1989: VP, the Zomba Group
- 1985: VP of A&R, EMI America Records
- 1982: VP of A&R, West Coast, Arista Records
- 1979: Senior VP, 20th Century Fox Records
- 1977: Executive producer, RCA Records
- 1972: Manager of talent acquisitions and development, Screen Gems Publishing Group
- 1971: President, Portnow-Miller, a music promotion, marketing, publishing, production and creative services company

both MusiCares and the Grammy Foundation. That's Kristen Madsen, who was our long-term vice president of member services. She's hired a vice president of operations to work under her, and we've hired one individual to do the fund-raising programming, and that's Dana Tamarkin. She still is the managing director of the MusiCares Person of the Year dinner. We're going to develop a signature event for the Grammy Foundation: she and her staff will produce that event.

Q: What fresh strides have been taken in the realms of caregiving and education?

A: On the MusiCares side, we have a great mechanism to do

that through the grants and assistance program that we offer. We're proud that over 1,200 people were helped, and we gave out over \$1.2 million last year in aid to those folks. The question going forward is, How do we expand on something that obviously works very well?

From a fund-raising standpoint, we've got a lot of work to do for the Grammy Foundation, because we depend on that fund-raising to grow.

Q: Is that more critical in the light of federal cutbacks?

A: Absolutely. In an environment where the priorities are more about finding things to do with mass destruction, instead of dealing with mass education and development of cultural policy, we have to take a responsibility to fill in those holes.

Q: When you came into office, you promised to "re-evaluate and reassess everything." How has this extended into staffing?

A: I found that in certain cases we didn't have the right people in the right chairs. In certain cases, we had great people in the organization who, maybe, could be in better seats than they were. In certain cases we were lacking altogether in expertise.

I found that we did not have, in my opinion, a proper marketing focus. I recruited our vice president of marketing, Evan Greene. Evan spent his last 10 years at Disney on the features side and Columbia Pictures. He's an expert in brand management. We have what I think is arguably the best-known and most respected trademark in music in the world, which is the Grammy. The question is, How do we take advantage of that?

I also realized that although we are experts at archiving and preservation of our own assets, they are not really up to par. We have these broadcasts that we own, that we've been putting on for over 40 years. We have phenomenal photography and artwork. We have events that we've put on nationally and in the chapters that have been videotaped. We have a "living histories" program.

These are assets that really must be available, whether it be on an educational basis or a commercial basis. So we created a position, vice president of asset management, with Doug Gore, who comes from the awards department and will be taking that over. We're going to take a look at those 1,000 boxes of goodies that we have, make sure we know what we have, get the clearances and then, we'll be coming with those materials in the future.

In the member services area, we promoted Angelia Bibbs-Sanders to be head of the member services department, but we also recruited Nancy Shapiro. She is going to get day-to-day responsibility for managing the 12 chapter staffs and their activities. That's going to give us a duo approach to a job that's huge.

Q: What's your biggest challenge for the future?

A: In an industry that is going through such dramatic and rapid evolution, we have to be sure that we are relevant on every level. We have to be not only open-minded but forward-thinking in how we approach the new world as that evolves. That may have to do with our voting process: the qualifications for the kind of records that are eligible, because that landscape is changing; the members that we want and are willing to have, because those qualifications could change.

Then we're also dealing with a business environment where the landscape is changing dramatically, and we're dealing with fewer and fewer large corporate entities and more independent ones. We have to be open-minded and smart and ahead of the curve on those things.

Certainly we rely on the industry for a lot of the projects that we like to do, from fund-raising activities. We have to find ways to get around those issues.

JANUARY 10
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Billboard THE BILLBOARD TOP 20

				Sales data compiled by Nielsen SoundScan									
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	4	6	14	OUTKAST ▲ ⁶	Speakerboxxx/The Love Below	1	11	15	24	7	G-UNIT ▲² *G-UNIT 001593*/INTERSCOPE (8.98/12.98)	Beg For Mercy	2
2	1	2	4	ALICIA KEYS	The Diary of Alicia Keys	1	12	18	23	7	JAY-Z	The Black Album	1
3	2	4	8	TOBY KEITH ▲² DREAMWORKS (NASHVILLE) 450435/INTERSCOPE (12.98/18.98)	Shock'n Y'all	1	13	12	14	8	SARAH MCLACHLAN	Afterglow	2
4	3	3	8	VARIOUS ARTISTS ▲	Now 14	3	14	16	19	6	BLINK-182 GEFFEN 001334/INTERSCOPE (12.98 CD)	Blink-182	3
5	7	9	8	SHERYL CROW ▲ A&M 00152/INTERSCOPE (12.98 CD)	Very Best of Sheryl Crow	4	15	11	11	11	CLAY AIKEN ▲ ⁶	Measure Of A Man	1
6	5	5	7	JOSH GROBAN ▲ ⁶	Closer	3	16	19	25	43	EVANESCENCE ▲ ²	Fallen	3
7	6	8	18	HILLARY DUFF ▲ ⁶	Metamorphosis	1	17	21	31	27	BEYONCE ▲ ⁶	Dangerously In Love	1
8	9	12	5	NO DOUBT INTERSCOPE 001495 (12.98 CD)	The Singles 1992-2003	2	18	10	7	10	ROD STEWART ▲	As Time Goes By... The Greatest American Songbook Vol. II	2
9	8	1	3	RUBEN STUDDARD	Soulful	1	19	25	29	7	SOUNDTRACK ▲ *AMARU 10533*/INTERSCOPE (12.98 CD)	TUPAC: RESURRECTION	2
10	13	10	6	BRITNEY SPEARS ▲ ²	In The Zone	1	20	28	35	12	LUDACRIS ▲	Chicken 'N' Beer	1

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