Crisis Control
With Album Coming, Janet Plots Return To The Spotlight
BY GAIL MITCHELL

Will Janet Jackson's career forever be defined by a momentary "wardrobe malfunction"? To a large degree, the answer will be found in the consumer response to Jackson's new Virgin album, "Damita Jo," which arrives domestically March 29 and internationally March 20.

It has been nearly two months since Jackson's infamous boob tube-stunt with Justin Timberlake during the Super Bowl.

(Continued on page 72)

Vintage T's Fit The Bill
Retro Rock Garb Bags Big Bucks For Fashion Firm
BY CARLA HAY

They say everything old is new again. That is certainly true for Trunk Ltd. The Santa Monica, Calif.-based fashion company is making a name for itself by reissuing vintage rock T-shirts.

Launched in December, Trunk is projected to do more than $5 million in sales this year, according to parent company Cinq Group.

EXCLUSIVE

What sets Trunk apart from many other fashion brands selling vintage T-shirts is that Trunk has been able to get the licensing rights for such top acts as The Beatles, the Doors, Madonna, Ozzy Osbourne, Kiss and Bruce Springsteen.

Unlike most music merchandising companies, which tend to focus on the

(Continued on page 72)
song of the year
"perdóname mi amor"
published by - seg-sun music, inc.

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### Top of the News

- **Gibson wins its trademark-infringement lawsuit against rival manufacturer Paul Reed Smith.**
- **Revenue from ring tones exceeded that of physical CD sales last year in Korea, spurring changes in the local music industry.**

### Music

- **In The Spirit:** "American Idol" finalist R.J. Helton's "Real Life" debut mixes styles and subjects.
- **Movies & Music:** New documentary "Mayor of Sunset Strip" chronicles Rodney Bingenheimer's impact on artists from David Bowie to Coldplay.
- **Classical Score:** Armenian composer Tigran Mansurian finds a home on the ECM label, with help from violinist Kim Kashkashian.
- **Touring:** Hip-hop dominates radio and retail but has less of a presence on the road.
- **R&B:** Nearly a year after its planned release date, Tamia's third album is relaunched.

#### Hayley Westenra

Quote of the Week:

"If it's an adults show, game on, but not if there's kids in the audience. I'd love to whip my apples out onstage, my baby bird. But there are kids watching."  
**TRICK PONY'S IRA DEAN**

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New Era Dawns At BMG Distribution

BY ED CHRISTMAN

NEW YORK—The appointment of Jordan Katz as executive VP/GM of BMG Distribution reflects the final changing of the guard for U.S. music distribution.

Katz was an intern in the Arista sales department in 1987, the year that Pete Jones was picked to lead BMG Distribution. Jones, who is retiring March 31, was the sole head of distribution still holding sway from the bygone era when the “Big Six” distribution presidents dominated the sales side of the music industry.

“I am inheriting a fantastic team from Pete Jones, who built the most respected sales and marketing team in the industry,” says Katz, who has served as senior VP of sales at Arista since 1999.

“With all the challenges facing the industry, it’s a great time to meet them head-on and help bring the [BMG Distribution] organization into the future,” Katz says.

Retailers praised Jones’ replacement, even as they lamented his departure.

Gibson Wins Suit

Guitar Maker Defends Its Les Paul Trademark

BY RAY WADDELL and CHRISTOPHER WALSH

Nashville-based Gibson Guitar has manufactured guitars and other musical instruments for more than 100 years, and its premier product, the Les Paul guitar, has been sold continuously since 1952. The Gibson Les Paul is named after the recording artist of the same name, who has been the leading proponent of the electric solid body guitar since the early 1940s.

Les Paul, the artist, and Gibson Guitar have a longstanding relationship. Gibson Guitar also sells lower-priced versions of its Les Paul guitar under the Epiphone brand. Gibson’s Les Paul single cutaway guitar is traditionally shaped with a portion removed from the body of the guitar where the lower section of the fingerboard meets the body of the guitar.

(Continued on page 59)


**Menudo Returns Hunt For New Members Begins**

**BY LEILA COBO**

MIAMI—Boy bands haven’t gotten much respect since the heyday of the Backstreet Boys and ’N Sync. But a group of investors is banking on a Menudo revival to reawaken the preteen market.

Menudo Entertainment LLC plans to launch a series of open calls in the United States, Puerto Rico and Latin America this summer to look for the next incarnation of Latin pop’s most successful boy band.

“It will be cutting-edge music with live flair,” says Jeff Weiner, principal of Menudo Entertainment. “There’s been a void in the preteen market for that kind of music. We’re looking to go to that niche market that we feel has been untapped for the past 10 to 15 years.”

Weiner, who was formerly Tito Puente’s business partner, joined Barry Solomon (formerly with NBC) and promoter/marketer Jerry Brenner in Menudo Entertainment. The new Menudo, Weiner says, will be a bilingual, cultural hand made up of five members, 10 to 14 years old. As with the original Menudo, members will be steadily rotated to maintain a youthful age range. Weiner adds that he hopes some solo stars will also emerge from the mix.

(Continued on page 73)

**Onda Expands Production Role Beyond TV, Fashion**

**BY MICHAEL PAOLETTA**

Onda Productions fully understands the synergy between the worlds of fashion and music. In four short years, the production and music supervision firm has built a business creating and remixing music for TV ads and fashion shows.

Its client roster includes Gucci, Diane Von Furstenberg, Hugo Boss, John Varvatos, Old Navy, Cotton Inc. and Iva.

Now the New York-based company is extending its reach with the formation of Onda Entertainment. This new division will sign artists to production deals and bring them to the record industry.

“Onda Entertainment will handle it all, from music production and management to getting the artist placed with a label,” says Rene Arsenault, Onda Productions co-founder.

Tom Sarig, former VP of A&R at MCA, joins the Onda Entertainment team, which consists of co-founders and production partners Michaelangelo L’Acqua, Gregoire Line and Arsenault.

“We see Onda Entertainment as the next logical step,” Arsenault adds. “Onda Productions gave us the opportunity to make a real foray into the music industry.”

“We have worked with Onda for years,” says RRPR, RRPR, Inc. producer of PR Jennifer Tailbot. “They understand that Diane’s personality and the collection’s theme must come through in the music. With Onda, we get music that is fresh and modern.”

Daniel Chu, creative director/senior copywriter of advertising agency TBWA/Chiat Day, concurs. “Unlike traditional music production houses, Onda does not create generic, jingly sounding music,” he says. “They understand new genres of music,” he continues. “And they know how to make it accessible to the world.”

This key is for such Chu clients as Kmart and Embassy Suites, which have used Onda-created music in recent TV ads.

Onda, the recording trio, has licensed original tracks to such labels as Hed Kandi, Wave and Naked Music/Artaworks for dance/electronic compilations.

Recently, Onda executive-producer, a Los Angeles attorney remix collection, “Takin’ It to the Next Phase,” for Epic/Legacy.

(Continued on page 73)

**Study: Events Unsafe**

**BY JULIANA KORANTENG**

LONDON—A new survey of concert-goers concludes that a paucity of crowd-management skills threatens the U.K. touring business.

The report, presented at the International Live Music Conference (ILMC) March 12-14 in London, warned touring professionals that massive improvements are needed across the board to ensure public safety at venues.

According to the report, the industry needs to re-evaluate the management of large field sites for

(Continued on page 73)

**Blixir Street Sues Eva Cassidy Parents**

**BY CHRIS MORRIS**

Blixir Street Records has sued the parents of late vocalist Eva Cassidy and a film producer, alleging that they breached rights to the singer’s recordings held by the label.

In the suit, filed March 15 in California Superior Court in Los Angeles, Blixir Street alleges that Hugh and Barbara Cassidy have violated a 1997 agreement with the label. That agreement gives the label exclusive rights to release all recordings by their daughter, who died of melanoma in November 1996.

“Thanks to extensive radio and TV coverage, Blixir Street’s 1998 Cassidy album "Songbird" became a major international hit,” the label claims in the suit that Cassidy’s posthumous recordings have sold more than 6 million units worldwide and that the Cassidys have received more than $5 million from Blixir Street.

The suit claims that after meeting with a man named Allen Gelbard, who wanted to produce a film about Cassidy’s life, Blixir Street decided to grant synchronization licenses for the film soundtrack. Nonetheless, the Cassidys partnered with Gelbard to produce the film.

Thereafter, the suit alleges, the Cassidys, Gelbard and their company, Eva Cassidy Partners LLC, tried to breach Blixir Street’s contract. In one purported instance, the Cassidys insisted that the owners of a group of recordings by the act Method Actor (which featured Eva Cassidy) be allowed to grant sync licenses for the film, in violation of Blixir Street’s rights.

The suit claims that the defendants threatened to sue another third party to circumvent Blixir Street’s rights and undertook “a campaign of harassment” against the label. It also alleges that the Cassidys have denied the exclusive nature of their contract with the label.

The suit seeks compensatory, exemplary and punitive damages to be determined; a judicial determination of Blixir Street’s exclusive rights to the Cassidy recordings; and a right to refuse the granting of sync rights for the proposed feature film.

Neil Fischer, a Los Angeles attorney who represents the Cassidys, said he had not seen a copy of the action.

(Continued on page 73)
Korea Rings In Cash

Cell Tunes Make More Money Than Recorded-Music Sales

BY MARK RUSSELL

SEOUL—South Korea is making phones ring to the tune of cash registers. In 2003, revenue from mobile-phone music services outstripped sales of recorded music, according to industry sources.

The Korea Assn. of Phonograph Producers (KAPP) says total revenue from mobile-related music services was close to 400 billion won ($326 million) last year. In contrast, labels body the Recording Industry Assn. of Korea (RIAK) says that recorded-music sales totaled 188 billion won ($158 million) in 2003, down 52% from 2002.

KAPP statistics indicate that music revenue from mobile use reached about 110 billion won ($92 million) in 2002 and 29 billion won ($24 million) in 2001. KAPP is a “digital content music association” comprising many of the same members as the RIAK.

The huge and rapidly growing ring-tone and ring-tone markets have caused the ailing music industry here to reconsider its business model earlier than anticipated.

Sony Music Entertainment Korea managing director Yang Broom-joon describes the emerging trend to a digital economy as “difficult” but notes that ultimately, consumers determine the market’s direction.

“The music industry must change to meet our customers’ behavior,” Yang says. “All the money being made from mobile services may not compensate for all the Internet piracy, but it will help us to see a new opportunity.”

Government regulatory authorities have grouped revenue generated by mobile-phone services with Internet services. After much lobbying by KAPP, the RIAK, authors body the Korean Music Copyright Assn., and other industry organizations, the Ministry of Culture and Tourism assigned responsibility for collecting and distributing mobile royalties to KAPP beginning July 1, 2003.

Ring tones cost 200 won to 600 won (16 cents-50 cents per clip), while “color rings” (the local name for ring tones) cost 700 to 1,200 won per clip. Users also pay a monthly 900-won subscription fee to their telecom provider.

A wide array of ring tones is available for downloading, from the latest pop hits to favorites of the past. Korean music dominates the mobile-music market, with more than 90% of repertoire being local, far above the 60% level in the recorded-music market.

In addition to ring tones and ring tunes, music streaming and downloading background music that plays during conversations and streaming video services are also available to mobile phone users.

South Korea has one of the world’s highest mobile usage rates: As of October 2003, 33 million mobile phones were in use in a country of 45 million people.

(Continued on page 59)

UME Gets Hip To Web Sales

BY CHRIS MORRIS

LOS ANGELES—Perceiving a Web-based opportunity in the shrinking retail universe, Universal Music Enterprises is launching an Internet-only catalog imprint, Hip-D Select.

The collector-oriented label will offer limited-edition packages that might not be able to find a home in the racks. It is similar in inspiration and intent to Warner Music Group’s 5-year-old Rhino Handmade.

UME president Bruce Resnikoff notes, “There is still a yearning for physical product in a world where the business is shifting from a physical world to a downloading world . . . There’s been a huge transition from the traditional retailer to the big-box stores. There has been a big squeeze on product. It’s leaving more and more product that has nowhere to go.”

UME senior VP Pat Resnikoff continues. “What we’re trying to do is not see that product get lost.”

(Continued on page 59)
An Indecent Proposal

W

hen it comes to American politics, Marx had it nailed. No, not Karl Marx, who penned the Communist Manifesto; Groucho Marx, the king of wisecracks.

“Politics,” he said, “is the art of looking for trouble, finding it anywhere, diagnosing it incorrectly, and applying the wrong remedies.”

Leave it to Congress to prove the truth in that truism.

The Full House last week voted to hike the maximum fine for indecency over the airwaves to $500,000 from $27,500 and to extend the reach of the indecency law to “nonlicensees.” That would include guests and callers who may have no connection with the broadcast outlet.

The Senate Commerce Committee has passed similar legislation, and now the full Senate is scheduled to take up the measure. President Bush, meanwhile, is urging Capitol Hill to act quickly on the measure. There’s an election going on, you know.

And therein lies the problem. Politics is once again overruling reason in the midst of a heated election campaign.

No matter how you examine this issue, constitutionally or from a simple policy point of view, it adds up to bad lawmaking.

As former Supreme Court Justice Thurgood Marshall once said: “If the First Amendment means anything, it means that a state has no business telling a man, sitting alone in his house, what books he may read or what films he may watch.”

Politics is once again overruling reason in the midst of a heated election campaign.

Add to that: what radio program he may listen to or what television show he may watch.

This kind of legislation represents the ultimate in government intrusiveness. It is clearly an affront to the First Amendment.

But what makes this measure truly annoying is that the administration and the Republican-controlled Congress are so rapidly pushing it.

Beginning with the Reagan administration in the late ’80s, the GOP has been a champion of less government and fewer regulations. The Bush administration has exhibited no qualms about gutting clean air standards or deregulating the airwaves to allow an unprecedented tide of corporate consolidation. Yet on issues that pander to its political base, the standards seem to be different.

Unbelievably, House lawmakers are blaming media consolidation for the rise of indecency. Their bill contains a provision declaring a moratorium on the Federal Communications Commission’s plan to loosen the rules even more. But here’s the final, frightening irony. What began as a political outcry over singer Janet Jackson’s breast-baring episode has now turned into a real threat against free speech.

Let’s hope cooler heads prevail in the Senate and put an end to this blatant political grandstanding. Then, and only then, will we be able to rest assured that Courtney Love will stop baring her breasts. That surely merits bipartisan support.

Does something make you jump and shout? Write a letter to the Editor! Mail to Keith Girard, Editor-in-Chief, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. Names can be withheld, if requested, at the discretion of the editor. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or in part, for publication.
Roomful Of Jazz
Steve Tyrell Teams With Furniture Maker

BY MARGO WHITMIRE

With musical acts affiliating themselves with everything from soda to wireless devices, it was probably only a matter of time before an artist would inspire a furniture line.

That artist is Grammy Award-winning jazzman Steve Tyrell. He has made a career of interpreting jazz standards for a modern audience. Now, Pennsylvania House is looking to "take classic shapes and reinvent them for a younger consumer," says the furniture retailer's VP of marketing, Ron Fuhrman.

And the deal will offer Tyrell new exposure for his work.

When executives for the retailer heard Tyrell crooning in the background at a cocktail party, "a light went on," Fuhrman says, and New Standards: The Steve Tyrell Collection was launched in February.

"I kind of went, 'Wow, a furniture line,' " Tyrell says. "I couldn't believe someone was doing this."

Columbia Records VP of jazz marketing Mark Feldman says the deal was exciting because "getting radio to play jazz standards is hard, so we're always looking at other outlets."

Showrooms feature displays of Tyrell's latest album, "This Guy's In Love," along the line of more than 75 18th-century-inspired pieces.

The campaign leans heavily on the title (Continued on page 12)

Strong Interest Precedes New Michael Album

BY PAUL SEXTON

George Michael is beginning to find out whether "Patience" is a virtue.

The title of the English singer-songwriter's new album—released March 15 internationally on Aegian/Sony Music—could be Michael's wish for his longtime fans, who have bided their time for nearly eight years since his last studio set of new songs, the 1996 release "Cider."

Early signs suggest the waiting will be worthwhile for both parties.

"There has been a really strong vibe around this album for months now," says Mark Noonan, head of music at HNW U.K. and Ireland.

Indeed, the single "Amazing" debuted March 7 on the U.K. singles chart at No. 4, with opening sales of 41,000 units.

That is 10,000 more than the total British sales of Michael's last single, "Shoot the Dog," which was indifferently received in 2002 as the second of two releases in a singles deal with Polydor.

(Continued on page 12)

Michael's first album of new songs in eight years will make its U.S. bow in June on Epic.

"Where the stars buy their cars."
All prices Plus Tax, Lic, and Doc Fees. Vehicles subject to prior sale.
Helton Jumps From ‘Idol’ Finalist To ‘Real Life’

With “American Idol” as a launch pad, singer/songwriter R.J. Helton is preparing for the March 23 multi-format release of his B-Rite Music debut, “Real Life.”

The album is getting a full-throttle push from three companies: B-Rite, the label’s Christian market distributor; Provident Distribution; and Jive/BMG, which is handling distribution and promotion to mainstream radio and retail.

“I wanted to make something that different types of people would listen to. I love every type of music, from country to rock to rap to R&B to hip-hop,” says Helton, who co-wrote eight of the album’s 12 cuts. “I wanted all of that in one CD. Because I do love every type of music, it’s going to be fun for me to go to different markets.”

Helton started gaining a fan base when he won a wild-card spot on the debut season of “American Idol” and became one of the final five contestants. In 2002, he was a featured performer on the “American Idol” tour. Such opportunities have been much-anticipated by Helton, who has long wanted a career in music.

Currently an Atlanta resident, Helton grew up all over the country, as his father’s job as a VP with Popeye’s Chicken spurred numerous moves. At 16, Helton was recruited for the Reader’s Digest Gospel choir tour of schools that had been an early vehicle for Paula Abdul and Backstreet Boys. After graduation, he toured with Soul Focus, but when the group disband, Helton began looking for other options and subsequently landed on the talent-contest show.

The 22-year-old describes “American Idol” as a “boot camp” that boosted his confidence. “I’m very strong now, much more outspoken than I used to be and I’ve learned a lot about patience. I’ve learned God’s timing is perfect.”

TRG Marketing president Linda Kisselman, who is working Helton’s debut, says his experience gives him a head start on other new acts.

“He came to B-Rite so well-prepared as an artist,” she says. “From the Reader’s Digest tour to the training at ‘American Idol’ and then having a fan base from the platform they provided has been an amazing asset. New artists don’t usually have that.”

You have to start from scratch, but “American Idol” gave us a running start.”

“Even II” is the first single going to mainstream AC, Christian AC and top 40 radio. Within the next month, B-Rite will also work an as-yet-untitled single to gospel radio. The album will receive prime pricing and positioning at retail.

Helton gained additional exposure last fall on the “Gotta Have Gospel” compilation CD released by Integrity Music with the song “My Devotion,” which became a hit in the United Kingdom and is being played in clubs in the United States. Helton has also had major media visibility through appearances on “Today,” “Good Morning America,” and CNN and MTV’s “Total Request Live.”

Gospo Centric/B-Rite president Vicki Mack-Latallada says Helton’s debut, “Real Life,” has any place to rock, and reach more people. “If you are going to do God, do God.” But in meeting with B-Rite, it let them know his goals and visions, and they were behind him 100%. They allowed me to be myself. Not many new artists get to write as much as I got to. It’s a very honest record and completely from my heart.”

In The Spirit

By Deborah Evans Price
dprice@billboard.com

Helton’s album is called “Real Life.” His first single, “My Devotion,” won him a hit in the U.K. He has also had major media visibility through appearances on “Today,” “Good Morning America,” and CNN and MTV’s “Total Request Live.”

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Michael

Continued from page 9

"Amazing" opened at No. 1 in Italy, No. 2 in Denmark and Spain and No. 4 in Ireland. That helped it enter the cumulative Eurochart Hot 100 Singles list at No. 4. It also bowed on the Australian chart at No. 8.

"Patience"—To be released in June on Epic in the United States—also represents a dramatic rapprochement for Michael and Sony Music.

Michael started his career in the early '80s as a CBS and later Sony artist in hit duo Wham! and stayed with the company for the launch of his solo career with the hugely successful album "Faith" in 1987.

But in 1992, Michael famously and unsuccessfully sued Sony over creative ownership. He left the company in 1995 and signed with DreamWorks for North America and Virgin elsewhere.

Then, last November, in a dramatic twist, Michael re-signed for the world with Sony's U.K. division (Billboard, Nov. 19, 2003).

"George was interested in two things," Sony U.K. chairman/CEO Rob Stringer says. What mattered was that "he felt comfortable here and that the deal was good. Both those things got sorted out."

Stringer points out that he and several members of his team have close associations to Michael and his manager Andy Stringer and worked on the 1998 Sony compilation "Ladies and Gentlemen—The Best of George Michael." That release sold 9 million copies worldwide, according to Stringer.

"There weren't fences [to mend] with me, it wasn't like George hadn't worked on a successful project with us," he says. "The fences to be built were in America. [Sony U.S. president] Don Lenner was very positive about the whole project, met with George and discussed all the issues that needed to be discussed."

"We definitely had to do that before we could do the signing. It's driven from the United Kingdom, but Don and George got on very well this time and had an honest conversation." As for terms of the deal, Stringer says only. "It's not the deal he signed as an 18-year-old. This is a very different time for the industry with many different people involved at Sony, and the relationship so far feels incredibly comfortable."

Stringer says tracks from the new set were played for all five majors before Michael returned to Sony. Based on reaction to the material, he and Michael "made our mind up pretty much there and then who we wanted to be with," Stringersays.

"On top of that, Sony offered us an excellent deal that works for all of us," Michael is undertaking press and radio interviews in European markets.

He performed three songs from the new album March 13 on the influential "Parkinson" BBC1 TV show.

The 40-year-old singer has been quoted in more than one U.K. interview as saying this album would be his last major-label endeavor.

But Stringer says Sony is already planning its next release by Michael. That project will be a duets record featuring four new collaborations to be cut "over the next year," according to Stringer, plus archive hits with Elton John, Queen, Whitney Houston and others.

STRONG RETAIL VIBE

Expectations for "Patience" are running high at U.K. retail. HMV's Noonan describes the album as "a real return to form."

Noonan compares the album with earlier Michael albums such as "Older" and the 1990 Sony release "Listen Without Prejudice.

"it should appeal to George's existing fan base and a whole new audience," says Noonan, who predicts strong sales all the way through around the album's release in June. The artist's U.S. album sales total in the Nielsen SoundScan era (beginning in 1991), including those with Wham!, stands at 4.9 million. But total Recording Industry Assn. of America certifications for all albums by Michael and Wham! show U.S. shipments of 21 million, led by "Faith," which is certified 10-times platinum.

Sony has claimed global sales of more than 75 million units during Michael's career with the company.

Michael's most recent album, a collection of covers titled "Songs From the Last Century," was released in 1999 by Virgin and scanned 147,000 units in the United States.

The pairing makes sense, according to Feldman, because "the typical jazz consumer has a good amount of disposable income, and you're spending a few hundred dollars for these pieces."

As long as the collection continues to do well and to resonate with consumers, Fuhrman says the deal will remain.

"We're looking for a long-term relationship with Steve," he says. Tyrell continues to tour in promotion of his latest release and is due to appear the week of March 29 on NBC's "Today."

The serendipitous creation of his new furniture line doesn't surprise Tyrell. "All my standard albums have sort of gone on their way to find their own level of things."

TO OUR READERS

The Beat is on vacation. It will return next week.
Tastemaker Bingenheimer Profiled In ‘Mayor’ Film

Rodney Bingenheimer has been a radio DJ, musician, record-company employee, nightclub entrepreneur, music journalist and one of the most influential music-industry tastemakers since the 1960s. And now he can add “movie star” to that list.

Bingenheimer is the subject of the First Look Pictures documentary “Mayor of the Sunset Strip,” which opens March 26 in Los Angeles, April 2 in New York and expands to theaters in select U.S. cities April 9.

The movie’s title comes from Bingenheimer’s nickname as one of the leading scenesters in L.A.

A longtime DJ at Los Angeles modern rock station KROQ, Bingenheimer has been credited with helping launch the careers of such acts as David Bowie, the Ramones, Blondie, Van Halen, Beck, Oasis, No Doubt and Coldplay. Bingenheimer was one of the first prominent DJs to give airplay to many of these acts, and his far-reaching influence can still be felt in today’s music scene.

The critically acclaimed “Mayor of the Sunset Strip” received an Independent Spirit Award nomination this year for best documentary. Filmed over a six-year period, Bingenheimer opens up about his personal life, including his sometimes volatile relationships with family members.

Bingenheimer considers himself a private person, but he tells Billboard he was convinced to do the documentary because of an idea inspired by a meeting between his friend Chris Carter (one of the film’s producers) and Rolling Stones guitarist Ron Wood.

“Ron Wood was having an art exhibit,” Bingenheimer recalls. “And Chris went there to interview him about a possible book about me. Then Chris had the idea that Ron’s inter-view should be filmed.”

And when Emmy Award-winning director George Hickenlooper came on board as director of the film, that sealed the deal for Bingenheimer.

Hickenlooper tells Billboard, “I had the same relationship with Rodney that I had with Francis Ford Coppola in my documentary ‘Hearts of Darkness.’ I had to be candid and honest. Rodney was very courageous in allowing me to have access to his life in that way.”

What comes through loud and clear in the film is that unlike many other well-known DJs, Bingenheimer has not been motivated by fame and fortune. His passion for music is unquestionable, and his reward comes from helping artists he thinks deserve to be heard.

The film’s soundtrack, released March 16 on Shout Factory, is a collection of songs that exemplify Bingenheimer’s history. It features tracks from Brian Wilson, the Byrds, T. Rex, the Ramones, X, Hole. Chris Martin of Coldplay and Bingenheimer, under the name Rodney & the Tube Tops.

Carter, Bingenheimer, Charles Raggio and Shawn Amos were the soundtrack’s producers. Carter says, Bingenheimer says that the hardest song to get for the film was “I’m Into Something Good” by Herman’s Hermits, which is also in the movie but not on the soundtrack.

The “Mayor” film and soundtrack album include an exclusive track from Bowie—a live recording of “All the Madmen.”

Bingenheimer explains the story behind the song: “We had a party for Bowie [in 1971], and he got to meet Gene Vincent. Bowie was playing guitar on the waterbed, and one of the songs he did was ‘All the Madmen.’”

The documentary is raising Bingenheimer’s profile. He is fielding TV offers and has not ruled out the possibility of writing a book about his life. Currently in development is a big-screen feature film about Bingenheimer. The biopic is being produced in part by Andrew Lazar of Mad Chance Productions. Warner Bros. Pictures is attached to the project.

Even with all the corporate changes in the music industry, Bingenheimer says he still loves being in the business and will continue to be a radio DJ as long as possible.

“I try to block out all that corporate stuff out of my mind and do my own thing.”

I want to be treated like a star, even if I’m not one... yet.
In Armenia, Discovering The Past And The Present

Armenian composer Tigran Mansurian is a man of passion and intensity. Whether discussing his friendship with Dmitri Shostakovich, describing his childhood in Beirut, Lebanon, or recounting the influence of William Faulkner’s writings on his work, Mansurian punctuates his reflections with sweeping hand motions and piercing glances.

Yet the 65-year-old’s own music exemplifies the power and pungency of the small and subtle gesture. Renowned violist Kim Kashkashian—herself Armenian-American—explains the appeal of Mansurian’s music this way: “His writing is very distilled, very concentrated. The intensity is extreme.”

Mansurian says his music is steeped not just in Armenian music and history but is also influenced by a Japanese artist he observed some 30 years ago. “I saw an ikbana artist creating a composition from flowers,” he says, “and the theory behind this art is to reveal beauty through simplicity. When they cut off leaves, you can see the childhood of the plant. From that emptiness, you imagine and create life yourself.”

Despite his renown at home and his friendships with such colleagues as Arvo Pärt, Alfred Schnittke, Sofia Gubaidulina, Valentin Silvestrov and others, Mansurian is not well-known internationally. However, that is rapidly changing.

Since their first meeting several years ago, Kashkashian has become a champion of Mansurian’s work, and the composer has written several works for her. Kashkashian’s advocacy has blossomed into a long-term commitment to Mansurian from producer/ECM label head Manfred Eicher.

The first fruit of that relationship arrived last July, when the Munich-based ECM released “Hayren,” a disc that included Mansurian’s piece “Hayren” as well as songs by the revered Armenian composer/ethnomusicologist Komitas (1869-1935), arranged by Mansurian.

On March 30, ECM continues to explore Mansurian’s exceptional work with a two-CD set titled “Monodia.” Two compositions on the new disc were written expressly for Kashkashian: the 1995 viola concerto “And Then I Was In Time Again . . .” and “Confessing With Faith,” for viola and voices (in which Kashkashian is joined by the Hilliard Ensemble).

“Lachrymae,” a piece for viola and saxophone, is played here by its dedicatees, Kashkashian and Jan Garbarek (who makes his instrument sound remarkably like the traditional Armenian duduk). Rounding out the collection is 1981’s Violin Concerto, played by Leonidas Kavakos.

WHO’S FIT TO BE ARIADNE? The brouhaha stemming from Covent Garden’s decision to drop Deborah Voigt from this June’s production of Strauss’ Ariadne auf Naxos because of her weight shows no signs of abating, despite the outpouring of support for Voigt.

You know the opera-sized wars have hit the big time when the fury elicits outraged comment from The New York Times’ editorial board, as it did March 10. A suggestion for the beleaguered Voigt: Perhaps a suitable venue in London would be pleased to present you in a solo recital on the same night that Ariadne opens?
Platinum Stars

Hayley Westenra

Kiwi Star Impress The World

BY PAUL SEXTON and CHRISTIE ELIEZER

Jill and Gerard Westenra's daughter is making them proud. Not only for selling 1 million albums at 16 years of age, but also for managing to fly around the world while keeping her feet on the ground. Hayley Westenra's voice, as pure as the title of her hit album, is a jewel discovered and developed in her native New Zealand and now reaching audiences worldwide.

On April 6, "Pure" will arrive in North America on Decca Records, after selling more than 1 million copies worldwide, according to the Decca Music Group. The album has received platinum certification in Australia, with sales of 70,000-plus units; multi-platinum recognition in New Zealand, with sales topping 152,000 units; and double platinum recognition in the United Kingdom, with sales of more than 700,000 units.

Westenra is the first artist to receive recognition in the Billboard Platinum Stars series based on international platinum status. This series of reports profiles selected new artists that have achieved platinum sales for the first time, as well as established platinum artists who are releasing new albums.

"Pure" shows Westenra's fluency in classical, operatic and pop repertoire. It gained its international breakthrough through the Decca Music Group, which is part of Universal Classics and Jazz and headquartered in London. Costa Pilavachi, president of the Decca Music Group, reports to Chris Roberts, chairman of Universal Classics Group (UCG).

(Continued on page 16)

In Hailing Distance Of U.S. Debut

BY ANASTASIA TSIOULCAS

Nine months will have passed between the release of Hayley Westenra's album "Pure" in her native New Zealand and its April 6 North America bow. The extended build-up has allowed Decca Records to create a very broad campaign for the 16-year-old singer.

For the launch of "Pure" in the United States, Westenra and her family are moving to New York for at least six months, according to Marc Johnston, senior VP/GM for the Universal Classics Group, which includes Decca.

"Hayley is absolutely dedicated to the U.S. full-time," Johnston says. Media exposure around the release will come from an appearance by Hayley on "Good Morning America," coverage in teen magazines and heavy advertising by such high-profile shows as "Oprah," "Dr. Phil" and "Live With Regis and Kelly."

Decca also will turn to several tried-and-true methods of promoting a classical crossover artist.

Mike Lee, classical music buyer at Borders Books and Music, notes that Decca has supplied the store with free Westenra samplers to give away. "April is classical music month, and Hayley will be a centerpiece of our positioning," Lee says.

In addition, following in the footsteps of such megastars as Andrea Bocelli and Josh Groban, Westenra is about to tape her first PBS special, a "Great Performances" program scheduled to air in fourth-quarter 2004.

"Her singing is so gorgeous," says David Horn, the program's producer. "It's reminiscent of the great boy-soprano sound of Anglican church choirs."

But while Decca will target its traditional crossover audience of adult women, the label is employing a new tactic: aggressively promoting Westenra to kids and teens. During April and May, the young singer will appear on a national Radio Disney music education tour for middle-school students.

Robin Jones, VP of programming, for Radio Disney, admits that Westenra is a departure. "She doesn't typify the Radio Disney sound," Jones says, "but presenting her exposes kids to a new level of music. And since she's so young herself, kids can really relate to her."

Glenn Lajeski, Disney's executive VP of music creative and marketing, agrees. "Unlike with Charlotte Church for example, there's a priority to expose Hayley to a younger audience," he says. To that end, Westenra's first Disney project is her appearance on the soundtrack for the direct-to-video "Mulan 2," slated for release in February 2005.

Another major and innovative aspect of Westenra's U.S. debut is Decca's effort to gain attention for her from the TV and film industries.

"We hired an independent consultant, Robin Kaye, who's been an amazing member of our team," Johnston notes. "She has showcased Hayley at most of the major studios. I believe that this is the first time anyone's done that systematically.

(Continued on page 16)
Westenra

Continued from page 15

Following its release by Decca Sept. 15 in the United Kingdom, "Pure" became the fastest-selling album in the history of the U.K. classical charts and hit the pop top 10, snuggling up next to mainstream giants like Daniel Bedingfield and David Bowie.

"It's unbelievable [to hit] a million after just a few months," Pilavachi says. "We're sure we haven't fully penetrated the United Kingdom yet, and we haven't even started in the U.S., Canada or Continental Europe."

Bill Holland, divisional director of Universal Classics and Jazz U.K. and a 40-year industry veteran, remarks: "In some ways, it's the most phenomenal result I've ever seen for an artist."

Roberts, who is chairman of the Universal Classics Group in the United States and president of Universal Classics and Jazz for Universal Music International, acknowledges the extended lead-time for the release of "Pure" in the United States and Canada. "The timeline for her has been a bit elastic," he says. "We needed to be patient in developing an album that we wanted, in which the style, voice, key and tone were right for us."

Carol Wright, VP of international marketing at Decca Music Group, praises Westenra's professionalism. "She acts like a veteran, and she's got a strong sense of self," Wright says. "The easiest thing about this project is you have 100% belief in the artist. You know she's the real thing, and she's not going away."

As for Westenra herself, "These sales figures still haven't sunk in," she says. "I'd be singing regardless of sales, but it's humbling that so many people appreciate it."

NATIONAL PRIDE

Few artists from New Zealand receive awards from their prime minister. But Feb. 20, the 16-year-old Westenra was acknowledged by Prime Minister Helen Clark as the first New Zealand artist to receive an award for tenfold platinum status in their home market. The album also holds the record for most weeks—18—at No. 1 by a New Zealand artist.

"There can be no better promotion for New Zealand than our artistic excellence," Clark said at the event, "and the success Hayley has forged will open new doors for other New Zealand musicians."

Adam Holt, managing director of Universal Music New Zealand, agrees. "It's well beyond any of our wildest dreams," Holt says. "Her music doesn't fit many radio formats here, but there is a huge pride in New Zealand about her. She's a genuine superstar."

The young singer has been getting used to mixing with musical royalty. Last year, her idol Andrea Bocelli told her, "You have the voice of an angel." Andrew Lloyd Webber is writing a song for her. And she lived in London while recording "Pure" with producer Giles Martin, who co-wrote "Beat of Your Heart" with his father, George Martin. The venerable producer also adapted "Amazing Grace" for the album.

Giles Martin says, "I think her success is up to her, as opposed to me or the record company. She and I worked one-on-one for six weeks. When I met her, the first thing she asked was if she could make me a cup of tea, and I thought, 'This is going to be easy.'"

A continental European release of "Pure" is planned for autumn, depending on her U.S. progress.

"Right now, her positioning varies from market to market," Roberts says. "In New Zealand and Australia, she's adjusting to life as a real superstar. In Japan, she's being marketed as a classical artist, although she's not really a classical singer. The image [there] of her as a pure, innocent teenager is very important."

"THE LITTLEST STAR"

Westenra took her first steps onstage a decade ago. At age six, a teacher noticed her perfect pitch when she took the title role in a school Christmas play, "The Littlest Star." Encouraged by her teacher to learn the violin, she soon added piano and recorder. By the time she was seven, she was reading music, and she had made some 40 musical-theater appearances by age 11.

A year later, Westenra recorded a personal souvenir of her fledgling talents. After completing this self-recorded disc, she went "bumping" street entertaining—as she often did with sister Sophie and brother Isaac in their hometown of Christchurch.

At one point, the crowd that gathered to watch the trio included a local TV journalist. That led to a TV appearance, the attention of concert promoter Greg Bartlett and, eventually, a deal (Continued on page 18)

Hayley Westenra

"A ton of star quality" (Newsweek)

- More than 1 million albums sold already...
- 10 x Platinum – New Zealand
- 2 x Platinum – UK
- Platinum – Australia
- Gold – Hong Kong, Singapore
- 'Amazing Grace' – Best-selling International Single 2003, Japan
- Classical Album of the Year 2003, Japan
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The album 'Pure' out now on Decca

Pure

Platinum

Introducing the fastest selling debut classical artist of all time...

The Pure story continues...

U.S. Debut

Continued from page 15

and the response has been fantastic."

While singing is Westenra's main focus right now, Johnston adds that her L.A. showcases had a bonus result. "When she was out there, people were giving her scripts to read, and she had a few rather impromptu auditions. So some film and TV roles are currently in the works."

One exec who responded to Kaye's initiative was Greg Sill, music supervisor for the NBC drama "American Dreams." "Kaye brought her to visit the set and perform for Jonathan Prince, the series' executive producer, and myself. We just flipped over the sound of her voice—it's so angelic," Sill says. Westenra has been booked to appear on one of next season's episodes of the show.

"We are also very aggressively pursuing marketing deals," Johnston says. The label has already entered into a partnership with Doritos: Between now and December, Westenra will be featured on 20 million bags of chips, appearing alongside the artist Raven and Nick Lachey, former 98° singer and "Newlyweds" star.
Hayley Westenra

Pure

The next classical crossover sensation is here.

US release - April 6

“The voice of an angel takes flight.”
- The New York Times

- Good Morning America April
- Fox and Friends April
- NBC’s American Dreams Fall
- Disney’s Mulan 2 September
- PBS TV Special November & December
- Doritos® will feature Hayley on 20 million bags March-December
- Radio Disney school tour April-May
- e-single available on iTunes March

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Hayley Westenra

"PURE"

Westenra

Continued from page 16

with Universal Music New Zealand. The family used the proceeds from busking to make an independent record," remembers George Ash, then managing director of Universal Music New Zealand. They manufactured [the record] themselves and sold it to stores (achieving sales of about 1,000). They sent out copies to record companies, and that's when Universal got involved.

FAMILY MEETING

When Pilavachi learned of the excitement surrounding Westenra in New Zealand, he flew from London to Wellington to see the teenager sing in front of 100 people during a corporate function at a rural racecourse. "I thought I should pop down to New Zealand and meet her," he says. "I was blown away by her charm and her family.

"Christchurch is very far from London and New York, and I thought if she and her family were really serious about having a major international career, it was important they know who they were dealing with," Pilavachi says of his meeting with Westenra and her parents.

Jill and Gerald Westenra

"I wanted them to audition me just as much as I wanted to see her in action. And, frankly, I wanted to meet the family," he continues. "There've been so many horror stories of young protégés with manipulative parents. I'd hate to be part of an exploitation like that. But they're lovely people. I was really impressed with the whole environment [she] came from."

A three album deal with Decca followed, which the company reported is worth £3 million ($2 million).

Westenra says of Pilavachi, "He gave me more than the opportunity to be released internationally; he's part of my family."

In Asia, "Pure" has shipped close to 20,000 in Hong Kong, Singapore and Taiwan combined, according to Universal Music International. But it is in the United Kingdom that Westenra has proved her global sales potential. The campaign there included "tin-kering" with the track listing of "Pure" to reduce the perceived pop content and ensure the album was eligible for the classical chart, according to Dickon Stainer, marketing director for Universal Classics & Jazz U.K.

"Pure" sold 19,068 copies in its first week to debut atop the U.K. classical chart and at No. 8 on the pop chart. Stainer says that while the first phase of the campaign had been "fan-based," this new success gave the label a story that attracted major media.

"What really drove Hayley's success [in the United Kingdom] was that she was able to be here for a long time," Holland notes. By early 2004, sales had soared beyond 700,000 in the United Kingdom; Stainer says the label is now targeting 1 million in sales.

To hit this target, on March 29, Decca will release Westenra's version of Kate Bush's 1978 No. 1 hit "Wuthering Heights," rerecorded from "Pure," as a U.K. single.

"My mum had Kate's version in her record collection and suggested it when we were choosing songs for the album," Westenra says.

Westenra will immerse herself in her U.S. launch just as she did in the United Kingdom. "I'm going to be living in New York with my family for at least six months," she says. "It's a big challenge because there's so much area to cover, but I'm fine with it."

George Ash in New Zealand believes Westenra's innate adaptability will help the young singer embrace the U.S. market, and vice versa. "She's as at ease singing pop as she is classical, which means she can do Oprah one day, the Disney channel the next and PBS the next with no problem."

Additional reporting by Anastasia Tsioulcas in New York.

10 x Platinum in New Zealand, 2 x Platinum in the UK, Platinum in Australia, and “Pure” is still to be released in 80% of the World! With such natural talent, a voice that is heaven sent, and a hardworking, selfless and ego free personality, Hayley is a dream artist. Yes, I am the manager, and I might be biased, but for once it’s all truth!

Hayley Westenra

A BIG THANK YOU to the Decca Music Group and Universal Music Group for all your dedication and support.

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Slim Tour Pickings For Hip-Hop Fans

Several Big Acts Choose To Stay Off The Road

BY RAY WADDELL

It's a familiar rap in the world of hip-hop touring: ticket sales lag miles behind the music's success in other areas of the business. Though dominant at radio and retail, rap placed only one artist among the top 25 tours of 2003, at 50 Cent rang up nearly $23 million in ticket sales, much of it co-headlining with Jay-Z on the Roc-the-Mic tour.

And, even if certain superstars confirm tours, little improvement is expected this year.

“I think this year, in terms of hip-hop touring, will be only slightly better than 2003—mediocre,” says Phil Casey, who heads up the Los Angeles office for International Creative Management (ICM). “There’ll be more shows this year, but Roc-the-Mic was an event.”

That said, in terms of packaging, the combination of Beyoncé, Elliott, Alicia Keys and Timbaland on the Verizon Ladies First tour is certainly star-studded, if tilted somewhat toward R&B. Sources say the Ladies First tour is notching sellout business in major markets, and ticketing is moving slower but satisfactorily in smaller markets.

Some established hip-hop artists opt to tour with acts from other genres, like Snoop Dogg on Project Revolution with the Used, Korn and Linkin Park. Cypress Hill with Blink-182; or Chingy with Christina Aguilera.

A Kanye West/Diluted Peoples tour goes out this spring, and other packages will doubtless surface. In addition to Usher, Ashanti and Joe, Casey and ICM are putting together a Dirty South Crunk package featuring Lil Jon, the Ying Yang Twins and others.

“This is the one area of hip-hop right now that seems to be selling through across the board,” Casey says of southern rap. “The key is to keep all these acts off the road until we’re ready to do a real tour.”

‘A lot of acts want to go out and chase the money, and we’re out there trying to build careers.’

—STEPHANIE MAHLER, MONTEREY PENINSULA ARTISTS

Touring Music

Pixies Reunion
Is Just The Ticket

BY JONATHAN COHEN

By the time internal tensions splintered the Pixies in 1993, their influence on such acts as Nirvana and Radiohead—and on alternative rock in general—had already been cemented.

And while the group’s upcoming reunion tour shocked fans familiar with the band’s famously feuding past, the demand for tickets comes as no surprise to those involved with the tour.

“I don’t want to come off as cocky, but I expected it,” says the group’s agent, Marc Geiger. “I firmly thought that, like a fine wine, the Pixies only appreciated in terms of value.”

Reunion tour plans began to come together after the group agreed to appear on the first day of the Coachella Valley Music & Arts Festival, set for May 2-1 in Indio, Calif.

“They wanted to do warm-up dates,” says Geiger, who is senior VP at William Morris Agency. “In order to allow Coachella to be the first meaningful U.S. play, we’re playing out-of-the-way, nowhere places on purpose. This is a low pressure, warm-up tour.”

Indeed, the 14 pre-Coachella club dates, which begin with an April 13 show at the Fine Line Music Café in Minneapolis, take in such off-the-beaten-path locations as Washington, D.C.; Chicago; Los Angeles; the Georgia, Tennessee and Mississippi theater scenes, as well as the Eugene, Ore. performance venues. This is a sold-out, warm-up tour.

In all, according to the group’s manager, there are 25 dates on the itinerary, with 16 of those being club dates.

Meanwhile, a “major-market North American tour throughout the whole fall into December” is being discussed, Geiger reveals. “The size of the venue is going to vary from quite small 2,500 to 10,000, depending on the market. It is an embarrassment of choices.”

Asked what fans can expect from the shows, for which the Pixies have been rehearsing in secret in southern California, Geiger says, “It’s huge—bigger than I thought. The band is playing well together. They’re going to play all the hits.”

The Pixies, comprising vocalist/guitarist Black Francis, bassist Kim Deal, guitarist Joey Santiago and drummer David Lovering, are managed by Ken Goe at Anything Goes Management.
Buffett Likely Artist At Fenway Concert

Although Red Sox officials couldn’t confirm the artist, they did tell The Record on the plans were moving forward for Sept. 10 and 12 concerts at Boston’s Fenway Park, and it’s no secret that the planned performer will be Jimmy Buffett & the Coral Reefer Band.

BUFFETT SAILING INTO FENWAY?

"On the record I can tell you that we have applied to have a concert Sept. 10 and 12, and things are moving forward," says Larry Cancro, senior VP of Fenway affairs for the Red Sox, owners of the beloved downtown ballpark. The historic stadium hosted its first concerts ever last fall, when Bruce Springsteen & the E Street Band grossed $5.2 million from two extremely well-received sellouts Sept. 6-7. Cancro says officials have always said bringing another show in was a possibility.

"When we do go with a concert, we try to go with a group whose crowd behaves a lot like ours," Cancro explains. So Parrotheads would be welcome at area water holes like the Cask ‘N Flagon.

"Surrounding business did very well with the Springsteen show," Cancro says. "With [the upcoming concerts], the Sunday [Sept. 12] show might end a little early, around 11 p.m."

Community meetings to air concerns are scheduled, and a licensing hearing will be held March 22. The only major issues are noise-related, Cancro says, "and beyond that we don’t foresee anything that could be a stumbling block."

Like the Springsteen show, the Buffett concert at Fenway would be produced by Clear Channel Entertainment Boston, where CEO Colin Law holds court.

AIN’T LIFE GRAND? The Grand Ole

Buffett will take its well-known brand into a live format with the Grand Ole Opry American Road Show 2004, featuring Opry members Vince Gill, Patsy Loveless, the Del McCoury Band and frequent Opry guest Rebecca Lynn Howard, newly signed to Arista Nashville. Also on the bill are Grand Ole Opry announcer Eddie Stubbs and special guest appearances by other Opry performers.

The tour begins April 23 at the Mohegan Sun Casino in Uncasville, Conn., and will play a combination of arenas, amphitheaters, fairs and festivals into October. Stops include such large venues as the Ohio State Fair in Columbus (Aug. 14), the Michigan State Fair in Detroit (Aug. 17) and the Arizona State Fair in Phoenix (Oct. 16). Production includes a tour version of the Opry’s signature barn backdrop and microphone stands.

The tour is produced by Terry Elam of Fitzgerald Harley and booked by Paul Moore at the William Morris Agency.

PARTICLE OF TRUTH: Guns ‘N Roses guitarist Buckethead will tour for the first time as a solo artist, opening a series of 15 dates for Particle, beginning March 31 in Milwaukee at the Eagles Ballroom and continuing through April 15 at the Variety Play-
A quarter-century has passed since Joe Jackson first burst onto the scene from Britain with “Look Sharp!” It is an album that, after 25 years, still bristles with punk energy and new-wave melodicism.

Back then, and even now, critics grouped Jackson with both new-wavers and punks. But with a career spanning two-and-a-half decades, Jackson has proved impossible to pigeonhole.

In 1978, his biting song “Sunday Papers” appeared alongside such new-wave entries as the Police and Squeeze on the A&M Records compilation “No Wave.” In 2003, Jackson’s “Is She Really Going Out With Him?” took its place along with tracks by the Clash and the Damned on “No Thanks! The ’70s Punk Rebellion.” Chronologically, including Jackson on those compilations certainly makes sense, but the musician argues that he was never part of either scene.

“Never felt a part of any movement,” Jackson says. “It seems pretty obvious to me that even my very early stuff is not punk. I was influenced by punk because of the time, but I guess people have different perspectives. I was over-qualified for punk,” he continues. “I was over-qualified for punk, too accomplished to be a punk, the excitement of that scene led to his signing. David Kershenbaum, then-VP of A&R for A&M Records, recalls discovering Jackson.

“Never felt a part of any movement,” Jackson says. “It seems pretty obvious to me that even my very early stuff is not punk. I was influenced by punk because of the time, but I guess people have different perspectives.

“I was over-qualified for punk,” he continues. “I had already learned to play. I already became a musician before punk happened. I could have saved so much trouble if I had known that you didn’t need to know how to play. No, actually, I’m fortunate that I grew up in this very provincial, ignorant situation where I really learned music. I learned to read music when I was 11 years old. I learned a lot before I found out it wasn’t hip to do that, and I was better off because of it.”

On March 16, Rykodisc released “Aftermath,” a 13-track album recorded during the 2003 reunion tour of the Joe Jackson Band. That tour, and the anniversary of the 1979 release of “Look Sharp,” have prompted many fans to look back.

While Jackson may have been too accomplished to be a punk, the excitement of that scene led to his signing. David Kershenbaum, then-VP of A&R for A&M Records, recalls discovering Jackson.

“I was over in London during the summer of 1978 looking for this new wave of

(Continued on page 24)
‘It’s Just Been A Series Of High Points’

Joe Jackson Talks Of Reunions, Recording And The Road Ahead

BY CRAIG ROSEN

As his new album “Afterlife” arrives in stores, and in light of the 25th anniversary of the release of “Look Sharp!” Joe Jackson sat down with Billboard to discuss the recent reunion of the original Joe Jackson Band, his career highlights and his future plans.

Did you ever think you would be playing with the same guys 25 years later?

No, we’re more surprised than anyone. But that’s one of the things that made it great. It was something that was never supposed to happen, but it turned out to be great fun.

You recently played at the Sundance Film Festival. Are you planning to work on more film projects?

I have a couple of possibilities for later this year. It would be nice, because I haven’t done one for a while. I just had a bad luck on that front for quite a few years. I had a few offers, but they’ve always come up when I’m in the studio or on tour.

Through the years, several artists have covered your songs. You have probably heard Sugar Ray’s version of “Is She Really Going Out With Him?” What did you think of that?

I’m always flattered if someone does one of my songs. What I say is, “Thanks . . . for the royalties.” I’m still flattered, even if the version sucks. And that one didn’t really. I thought it was OK.

It seems that the reunion project has revitalized you. Would you agree?

No. It was not like I was in a coma before. [He laughs.] Jesus Christ. “Night and Day II” I think is my best album. I really do. And the tour on that was tremendous. Great band, probably the best I’ve ever had on tour. We had a great time, and I’m really proud of that project.

And now here comes the original Joe Jackson Band; it gives you guys something to write about. It gives you an angle, and then you start saying things like, “Oh, he’s revitalized.”

You said the Joe Jackson Band reunion was a “one-off.” Was the original idea just to record a new album or play a single date?

No, the idea was to do a new album and a tour. That was that, and we’re not continuing. We did a big tour. We played 104 shows and went to a lot of places we never played 25 years ago. This band never went to Australia and New Zealand before. The first American show was in New Orleans, where we had never played.

When you got the guys back together, did you have any doubts?

Well, I thought that for like 20 years. [He laughs.] The whole point was to make a new album, and that was the only that I became interested. I had about a half-dozen songs that I thought would suit the band, and I started to get excited about the idea of doing something new. The idea was not just to do an exercise in nostalgia. There’s an element of that, but it’s a new album with new songs, we wouldn’t have done it otherwise. It just shows other facets of what this band could have done if we had stayed together. This is our fourth album, the album we would have made if we stayed together longer and matured. [We would have] bounced back from the third album, which is not so great. But “Volume 4” is the best album we’ve done together, in terms of the songs and the playing and everything. I’m really proud of it. I think it’s a much better album than “Look Sharp!” but there’s no way I’m going to be able to convince anyone of that. There’s always that nostalgia element. Something is considered important because of when it came out.

On “Volume 4,” the song “Thugs ‘R Us” takes aim at hip-hop. What do you think of the genre?

I’m so bored with it, I’m over it. It’s like this huge monster that just grinds on year after year to suburban white kids. That’s what that song is about, it’s just making fun. It’s not an angry song or anything like that—some people have misinterpreted it a bit—it’s supposed to be funny.

I thought some of the early hip-hop was kind of interesting, but most of it leaves me cold. I’m a fan of Duke Ellington, Aretha Franklin, Ray Charles and Stevie Wonder, and sometimes look at someone like Snoop Dogg and wonder if this is the best that black America has to offer. I don’t think it’s very fashionable to say that.

Why did you decide to break up the Joe Jackson Band in the first place?

It was very simple. The drummer, Dave Houghton, left. He wanted to get off the road for personal reasons. And I just felt like he was such an [important] part of the band. There’s a dynamic and a balance of personalities in every band.

He’s just such a great guy, it was almost impossible to imagine continuing without him. So I thought, “Maybe it’s a time for a change.” I decided that rather than replace him. I’d take some time off and do something a little different. I wanted to do something featuring keyboards more, because I am a keyboard player. That turned out to be “Night and Day,” which has no guitars.

I don’t think any of my music has ever been very guitar-oriented. Even the stuff that has guitar is quite often not your typical guitar stuff, because I’m not a guitar player.

When “Night and Day” came out, it was certainly different from almost anything else in the marketplace. That was a time when NTU and Bon Jovi were big. I remember being very nervous about “Night and Day,” I thought it would be a commercial disaster. But I thought, “You know what? I’m going to do it anyway.”

Looking back, I’m still surprised how successful that album was. A lot of it has to do with behind-the-scenes stuff—record-company politics, timing and all kinds of things. It’s probably the only album I’ve ever made where a record company that was very strong at the time decided they wanted it to be a hit.

(Continued on page 26)
We are proud to be a part of the Joe Jackson Family for over 20 years

The RZO Companies
Dear Joe,

25: more than half of FORTY YEARS – Congratulations!

It's been a PRECIOUS TIME and we're STILL ALIVE! Unfortunately we're not NINETEEN FOREVER, but NIGHT AND DAY you're THE MAN with all BODY AND SOUL, always STEPPIN' OUT into the BIG WORLD and LOOK SHARP!

Sometimes, it's been STRANGER THAN FICTION, but we GOT THE TIME and had lots of SUMMERs IN THE CITY, not only in MEMPHIS or DOWN TO LONDON.

I hope there will always be ONE MORE TIME a HAPPY ENDING!

Looking forward to the future giving THE BEST THAT I CAN DO – let's GO FOR IT!

Sincerely, PETER RIEGER

and all at PRK

PETER RIEGER KONZERTAGENTUR: THE SERIOUS ART OF PROMOTION

PRINZTOD: Part of the MEQUA MUSIC GROUP

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**Spotlight**

Jackson

Continued from page 21

talent that I saw breaking out of there with Elvis Costello and a couple of others," he says. Kershenaum met Jackson through John Teller, then a music publisher who later became Jackson's manager.

On a Friday, Kershenaum received a four-song demo tape with "Look Sharp!", "Sunday Papers", "Is She Really Going Out With Him?" and "Got the Time," by the following Monday, A&M had signed Jackson to a recording contract.

"Within a few days, we were in Eden Studios," Kershenaum recalls. "We recorded the album in two weeks in the mornings while Elvis Costello was recording 'Armed Forces' in the afternoons. [The studio arrangement was ironic,] particularly because of the comparisons."

**MULTIFACETED TALENT**

On his debut, Jackson's musicality has been evident to all his fans, but a mere three years later, with the release of "Night and Day"—the best-selling and most acclaimed album of his career—Jackson made it clear that his talent transcends the music fan.

Ever since that first release, Jackson has dabbled in everything from reggae-influenced sounds and swing to jump blues and film music. He even won a Grammy Award for his 1999 Sony Classical release, "Symphony No. 1." He has had the kind of career that keeps fans guessing by genre-hopping and following his muse, drawing inspiration from such legends as Costello, Neil Young and David Bowie.

**GOING WITH THE FLOW**

The man himself might argue that any of his musical moves were premeditated.

"I don’t feel like I ever really changed directions," Jackson says. "And if I did, I certainly didn’t do it consciously or deliberately. I didn’t have an agenda. I don’t think any true artist has an agenda. You don’t make this kind of record because of this, this and this. It just doesn’t work that way. It’s a much more intuitive process and a lot of it is a mystery to me, quite frankly."

Jackson attributes some of his earliest musical swings to whims and external forces. For example, he says that "Joe Jackson's Jumpin' Live," his 1981 tour into big band and swing, was "just supposed to be a little vacation, just for a bit of fun. 'Let's play someone else's music for a change.' It started out as, 'Let's do a few pub gigs for the fun of it,' and it kind of snowballed into an album. There was no agenda there at all."

His subsequent album, 1982's "Night and Day," which reached No. 4 on The Billboard 200 and spawned the hit singles "Steppin' Out" and "Breaking Us in Two," was an indirect result of drummer Dave Houghton leaving the band. Houghton's departure inspired Jackson to drop the rock quartet format in favor of showcasing his piano playing and Latin rhythms.

Jackson continued to confound fans during the next two decades, with moves that included a live album recorded directly to two-track that consisted of entirely new material (1986's "Big World"), film scores (1983's "Mike's Murder" and 1988's "Tucker: The Man and His Dream"), albums influenced by jazz (1984's "Body and Soul") and classical (1987's "Will Power" and 1999's "Symphony No. 1").

However, his latest career move may have been the most astounding of all. Jackson, never one to wallow in nostalgia, decided to regroup the original Joe Jackson Band—drummer Houghton, bassist Graham Maby and guitarist Gary Sanfield—for 2003's "Volume 4," the group's fourth album.

Like "Volume 4," the new live album "Aftermath" is on Rykodisc. For Rykodisc president Joe Regis, signing Jackson was a "no-brainer."

In the fall of 2002, Regis traveled to Jackson's hometown of Portsmouth, England, to catch a performance and make his pitch. "I said, 'Rykos the right place for an artist like Joe. He's classy, 'A Cure for Gravity,' Jackson says his plans are much more modest. "I'm going to take some time off and try to get into some film scoring," he says, before adding, "and I'm available if anyone wants a piano player."

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**Joe Jackson's Top Album Chart Action**

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Compiled by Gordon Murray

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BILLBOARD MARCH 27, 2004

www.americanradiohistory.com
The original Joe Jackson Band has reunited after 23 years to bring you **AFTERLIFE**, a collection of live tracks which includes classic Joe Jackson hits as well as four tracks from **Volume 4**, Joe's latest original album. **AFTERLIFE** documents a stunning live comeback for one of the classic bands of the post-punk era.

Featuring the tracks:
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- One More Time
- Take It Like A Man
- Awkward Age
- Look Sharp
- Down To London
- Beat Crazy
- Fools In Love
- Love At First Light
- Fairy Dust
- Sunday Papers
- Don't Wanna Be Like That
- Got The Time

Also available: **Volume 4**

**Risko congrats Joe on 25 years of great music!**
Congratulations on 25 years of great music!

-Bob Epstein

Epstein, Levinsohn, Bodine, Hurwitz & Weinstein, LLP
Joe,
Congratulations on 25 years in the music business.
It has been a privilege and pleasure to work with you for the last 10 years.
We wish you continued success and happiness.

Andy Woolliscroft
and everyone at Primary Talent International

Primary Talent International Ltd, 2-12 Pentonville Road, London N1 9PL.
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After Setbacks, Tamia Tries Again

BY GAIL MITCHELL

It is possible to regain the momentum and buzz that may have been lost when an album has been pushed back? That’s the question facing Elektra Entertainment and R&B singer Tamia. Aided by a massive Verizon Wireless TV campaign, Elektra reupped the marketing wheels for Tamia’s third album, “Still,” last April (Billboard, July 26, 2003). One year later, the album—originally slated for Aug. 19, 2003—is due out April 6.

“Many acts can never regain what they lost in terms of momentum and buzz” when an album is pushed back, says Rico Brooks, Atlanta district manager for the Peppermint music chain. “Other times, pushing an album back is the right thing to do.”

The latter scenario holds true in Tamia’s case. First single “Officially Missing You” was released to piggyback the success of her pairing with rapper Fabolous on the hit “Into You.” But the album was experiencing fatigue and a numb leg, which led to a troubling diagnosis: multiple sclerosis.

“I’m glad the album didn’t come out then,” Tamia says. “I wasn’t healthy enough to support it.

“I can’t put into words how tired I was. I was working a lot when I was diagnosed, and fatigue just ached in my bones. It’s a chronic illness but treatable. Since the diagnosis and ensuing treatment, a lot has happened. Most important, the larger of two nodules on her spine that made doctors nervous has disappeared; a ‘very small one’ remains.

The album also underwent a few changes. Renamed “More,” it was retitled to include songs by producers the Trackmasters and R. Kelly, whose “Questions” is the project’s second single. After six weeks, it is No. 45 on the Hot R&B/Hip-Hop Singles & Tracks chart.

Then another potential setback occurred. The sale of Warner Music Group spurred a round of executive exits and departmental restructuring (Billboard, March 13). Among those departing: Elektra chairman/CEO Sylvia Rhone.

WMG’s ongoing consolidation of the Elektra and Atlantic operations has not slowed Tamia’s promotional campaign. She is criss-crossing the country, the last leg as part of the Verizon Ladies First tour. Featuring Beyoncé, Alicia Keys and labelmate Missy Elliott, the tour kicked off March 12 in Fort Lauderdale, Fla., and wraps April 21 in Anaheim, Calif.

“DIVINE TIMING”

High-profile appearances with Fabolous on BET and MTV2, a monthlong radio promotion tour and a custom voice-ringer deal with Sprint helped spread the word about Tamia’s album last year. As April 6 approaches, Elektra has launched several other attention-getting strategies to reinforce the new release date.

An adverto feature with Sunglass Hut will appear in the Rolling Stone issue hitting stands March 26. The singer also appears on the cover of Smooth magazine. An exclusive Tamia single, “No Way,” is available through Apple’s iTunes store.

A major TV ad buy runs March 22 through April 17. That includes one week on UPN. Other recent and upcoming TV appearances include the NBA All-Star game (singing the Canadian national anthem), “Soul Train” and five episodes of BET’s “The Center.”

Now that her Darren Grant-directed “Questions” video has premiered on Launch, a major online campaign is being developed, as are possible AOL tie-ins.

The label has already staged several listening parties and dinners with major retail buyers, according to Michelle Murray Gee, VP of marketing and artist development. “We’re also doing a lot of listening posts. Many people are going into stores trying to figure out when the record is available.”

For her part, Tamia just wants to keep moving forward after all the ups and downs.

“I went from ‘What’s going on?’ and being upset six months ago to Wow,” she observes. “These events have put things into perspective. Now I believe more in divine timing.

“People have put a lot of time and energy into this project.” she says. “The best tribute I can give to all those people who were let go is to ride this out.”

Stars To Salute The Apollo

Natalie Cole Among Those Confirmed For An Anniversary Show

BY GAIL MITCHELL

In Memoriam: The Jacksons weren’t the only family act charting hits in the ’70s. There were also the Sylvers, whose lead singer, James, made his name in the band, an all-female vocal group that scored nine top 10 R&B singles. The group was most successful in the early ’70s, scoring hits with songs like “Let’s Do It (Let’s Do It Right)”, “One Step Closer”, and “You’ve Got Me Dancing”. The Sylvers were also recorded for Casablanca before Edmund released a solo album on the label in 1980, “Have You Heard”. He was 11 years old, and was also released on the label in 1980.

“Never Have I Ever”

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**Notes:**
- Nielsen SoundScan provides sales data from a national subset of core retail outlets.
- Data is compiled from retail sales at physical and digital outlets.
- Sales figures are based on Nielsen SoundScan’s national retail panel.
- Sales data includes physical album sales, digital album sales, and streaming data.
- Sales figures are rounded to the nearest whole number.

**Explanations:**
- **Weeks At Number 1:** The number of weeks a title has spent at the top of the Billboard chart.
- **PNG:** Percentage of Nielsen SoundScan's retail panel.

**Charts:**
- **Billboard Top R&B/Hip-Hop Albums:** Tracks and artists featured in the Billboard Top R&B/Hip-Hop Albums chart.
- **Billboard Top R&B/Hip-Hop Catalog Albums:** Catalog albums and artists featured in the Billboard Top R&B/Hip-Hop Catalog Albums chart.

**Sources:**
- Nielsen SoundScan
- Billboard Magazine

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Cee-Lo... Reaches For A Wider Audience

Before OutKast blessed music fans with its double dose of "Speakerbox/The Love Below," Cee-Lo was blending a wide array of musical styles. The MC/singer made his solo debut in 2002 with the critically acclaimed "Cee-Lo Green and His Perfect Imperfections." Cee-Lo recently returned with Arista sophomore set "Cee-Lo Green... Is the Soul Machine.

Released March 2, the album showcases the former Goodie Mob member in all his soulfulness. "I had the option of going with a single from 'Perfected Imperfections' or starting another album," Cee-Lo says. "I chose to start another album, because I love to create. My album just came out, and now it's done. I don't ever look back. I am better now than I was yesterday. I'm ready now to do more music. I'm always ready to do music." Although "Soul Machine" is a continuation of "Perfect Imperfections," Cee-Lo is quick to note the subtle differences.
### LATIN TOP ALBUMS

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<td>OSE BERMUDEZ</td>
<td>Con Orgullo Por Mi Herencia</td>
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*Note: All prices are in U.S. dollars. Prices are derived from SoundScan data.*
In Colombia: Popular Colombian vallenato band Los Diablos (the Little Devils) is changing its name. Band leader Omar Geles became a born-again Christian several years ago. Now a devout evangelist, he is uncomfortable leading a band with a satanic name. Ironically, Los Diablos takes its name from Geles' nickname; he has long been known as "El Diablito" in its native Atlantic Coast. The band's new name will be determined by popular vote. Los Diablos' upcoming album, "Una Canción Diferente" (Codicis), will include a request for fans to suggest names for the group. The chosen name will be announced during the upcoming Vallenato Legend Festival, the most important vallenato gathering in the country.

GUSTAVO GOMEZ

In Panama: In the midst of Panama's presidential campaign, many acts have recorded politically minded songs. One is "La Doña," performed by publicist Pedro Altamiranda, who alleges that authorities have asked radio stations not to play his anti-government song. Panamanian star Ruben Blades has penned and recorded "Si Se Puede," a song supporting presidential candidate Martin Torrijos, son of late general Omar Torrijos. Finally, district attorney Augusto "Yuto" Herrera recorded the song "2 de Mayo" (May 2), whose title refers to election day in Panama. The song criticizes politicians. Most local radio stations have embraced the tracks, except for "La Doña," which is absent from several stations.

ANAESTACIO PUERTAS CAICEDO

In Mexico: Televisa, the largest entertainment company in Latin America, has launched a new film division based in Los Angeles. Televisa Cine plans to produce and distribute Hispanic films in the United States. The company will be headed by CEO Echenhardt Von Dam and director Mike Doban, who say they will release three films in 2004. The first, "Un Dia Sin Mexicanos," is due May 14. In 2005, Televisa Cine plans to release eight films.

TERESA AGUILERA

In Puerto Rico: Puerto Rican balladeer Edna Nazario celebrated the success of her new album, "Por Ti" (Sony Norte), with four sold-out shows at Roberto Clemente Coliseum March 13-15, including two March 14 performances. The singer was supported by 15 back-up musicians. Although Nazario could have easily filled a couple more nights, the National Basketball League had already booked the venue. As a result, Nazario will perform a fifth show May 22, opening the new José Miguel Agrelot Coliseum, which has a capacity of nearly 20,000. Before then, Nazario will tour Mexico, Miami; Los Angeles; New York; Orlando, Fla.; and Panama.

RANDY LUNA

In Spain: Mexican supergroup Maná placed a half-page ad in the Spanish national press March 13 to express its grief over the train bombings that left more than 200 people dead and 1,600 injured in Madrid. The rock group, which has toured Spain several times and sold nearly 3 million CDs in its third-largest market after Mexico and the United States, wrote: "From Mexico we share your grief. We condemn violence, especially terrorism. We repudiate the cowardly murderers who planted the bombs. Spain is in our hearts always. For the pain that today swamps us, we are certain that the solidarity and kind actions of others will impel us... and justice will be the result."

HOWELL LLEWELLYN

Despite Downturn, Tejano Awards Remain Upbeat

BY RAMIRO BURR

SAN ANTONIO—Despite a continuing downturn in the Tejano music market, spirits were high at the 2004 Tejano Music Awards.

The familiar faces of Jimmy Gonzalez y Maze, Ray Perez and Shelly Lares dominated the awards, held March 11 at Graham Central Station nightclub.

Gonzalez won for best song with "Te Llevo en Mi Alma" and best album for "Live en el Valle." He won a Grammy Award last month for best Tejano album for "Si Me Faltas Tu" (Freddie Records).

Perez won male entertainer, male vocalist and crossover song for "Together" and vocal duo honors for his duet with Ramiro Herrera, "No Me Volvere Enamorar."

"Just to be recognized and to be nominated is a pleasure," Perez said. "San Antonio is still the capital of Tejano music, and the greatest bands in the world are here."

As the Tejano market continues its steady decline, nightclubs have closed, CD sales are down and Tejano radio stations have switched to other formats.

This year, for the first time, the awards were held at a nightclub. In its heyday, the ceremony was held at the Alamodome. As part of the 2004 TMA festivities, the TMA Fantair was held March 12-14 at Market Square. More than 100 bands performed on six stages.

The mood of the event was upbeat, despite the current market's malaise. "That there are still 100 bands playing at the Fantair means there is hope for the future," MLK Marketing president Mark Lambert said. "At least with the showcases full, means there's young bands out there that want to get into the business."

Bobby Esquivel, headliner of Top 40/Tejano group Liberty Band, was also sanguine. "In this smaller space, now you can see all the artists and mingle with the people," Esquivel said. "At the dome, all the artists were always backstage, and you couldn't see them walking around like you do here."

Other honorees were Los Desesperados, which won best conjunto album for "Lucy." Michael Salgado for best conjunto norteno album for "Tu Musica Sin Fronteras" and Marcos Orozco for most promising artist.

"I want to thank God for all the blessings and especially my group, which has been with me in the lows and the highs," Orozco said.

Dannii Minogue that did not make it onto her "Neon Nights" album just might see the light of day on his own set—with vocals re-cut by Minogue.

Sanchez says his new album is heavily influenced by rock and soul music. "It showcases my musical evolution," he explains. "My last album ['First Contact'] was a reflection of my life up to that point. The new one focuses on where I'm currently at and where I'm headed."

FINALLY: Days after returning from Miami, we find ourselves pondering the "whiteness" of the DanceStar Awards ceremony (billboard.biz, March 10).

No disrespect to any of the performers—who included the Crystal Method, JC Chasez, Audio Bullys, Moby, Paul Van Dyk and Perry Farrell—but the powerful black female vocalist as live performer was missing in action.

Grammy-winning DJ/producer Frankie Knuckles, among others, concurs. "That element was definitely missing," he says. "The show was a bit homogenized, focusing more on the commercial and mainstream side of dance music."

Let's hope this situation will be corrected next year. For a complete list of DanceStar winners, visit dancestar.com.
### HOT DANCE SINGLES SALE

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week at Number 1</th>
</tr>
</thead>
</table>
| ME AGAINST THE MUSIC | Britney Spears Featuring Madonna | 13
| SAVE MY SOUL | Kristen W. | 4
| YOU PROMISED ME (I TO E.S. FOUTOU) | In-Grid | 3
| NOTHING FAILS/NOBODY KNOWS ME | Madonna | 6
| LOVES DIVINE (DEEPSY, MUK & PASSENGER MIXES) | Seal | 5
| CHERRY BLOSSOM GIRL | Air | 8
| THE DISTRICT SLEEPS ALONE TONIGHT | The Postal Service | 4
| SYMPHONY FOR THE DEVIL (REMIXES) | The Rolling Stones | 9
| THERE'S GONNA BE MORE TO LIFE THAN THIS | Stacie Orrico | 6
| BREATHE (REMIXES) | Michelle Branch | 12
| TOXIC (REMIXES) | Britney Spears | 13
| OFFICIALLY MISSING YOU (REMIXES) | Tania Majorino | 10
| BORN TO SLOW | Amie Leon | 14
| TRULY (REMIX) | Delerium Featuring Neneh Cherry | 17
| THROUGH THE RAIN (DEEPSY/DEEPSY FEATURING VAUGHAN REMIX) | Mariah Carey | 15
| GIVE ME (GIVE ME MORE) (REMIXES) | Jennifer Lopez | 16
| ROCK YOUR BODY, ROCK | Ferry Corsten | 19
| HOLLYWOOD (REMIXES) | Madonna | 18
| LIVING THINGS | A-rabian | 24
| PAVEMENT CRACKS (REMIXES) | Amie Leon | 18
| A TOAST TO MEN (P.T.K. MEND) | Will.i.am Featuring Miley Cyrus | 20
| TIME OF OUR LIVES (CONNECTED REMIXES) | Sia | 22
| NORTH WIND | Arctic Sunrise | 21
| FREE (I.A.F. & NEMO MIXES) | Vito Helmuth & P-Money | 9
| BORN TOO SLOW (I.MORRIS, DEEPSY, & NIBBLE MIXES) | Simply Red | 6
| WHERE LOVE IS | Common Kings | 6
| SIMPLY BEING LOVED (SOMNAMBULIST) | BT
| FACE TO FACE (UK POP PROMO) | DnB Priest | 2
| BURNING | RaMCiBn & Arrive feat. Suzan Brandis | 11
| LOVES DIVINE (DEEPSY, MUK & PASSENGER MIXES) | Easy Life | 11
| ALL THINGS (JUST KEEP GETTING BETTER) (KITTO REMIXES) | Widelife With Simo Amisy | 13
| SIGNED, SEALED, DELIVERED (LAUFLER FRIEND) | Calvin Ford And Pepper Mashay | 3
| GOOD BOYS | Scooter | 23
| SLIPPIN' AWAY (NOTORIOUS B.I.G. REMIX) | Notorious B.I.G. | 8
| POWERLESS SAY WHAT YOU WANT (WILDEFLYER, JUNIOR, & CHAB MIXES) | WILDEFLYER | 15
| IT'S MY LIFE (REMIXES) | Inxs | 17
| WHERE DID LOVE GO (REMASTERED) | Sun | 13
| AMAZING (FULL INTENTION MIXES) | Tony MK | 27
| MAKE ME DANCE ALL NIGHT | Made By Mok and Featuring M. Farao | 18
| FRIDAY MARSHALLWOW! | Samba La Casa | 28
| HOLE IN THE HEAD (FULL INTENTION & GRAVITYX MIXES) | Harmony & Daddy Mix | 32
| HARU (WILDEFLYER, J. VASQUEZ & REMIXES) | Haru | 12

### HOT DANCE RADIO AIRPLAY

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Week at Number 1</th>
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</table>
| AS THE RUSH COMES | Motorcycle | 3
| LOVE ME RIGHT (ON SELA) | Angel City Featuring Mara McAller | 7
| NEVER (PAST TENSE) | The Rec Project Featuring Tina Arena | 4
| THE WAY YOU MOVE | OutKast Featuring Sleepy Brown | 7
| IT'S MY LIFE | OutKast | 1
| SOMEWHERE (I FEEL LOVED) | LAURIE KNOTT | 12
| I FEEL LOVE | Blue Min Group Featuring Von Hor | 9
| LOVE'S DIVINE | Seal | 14
| DEEP BLUE | Kasey Chambers | 11
| DEJA VU (IT'S HARD TO BELIEVE) | The Rec Project Featuring Tina Arena | 10
| SLOW | Madonna | 20
| ALL THINGS (JUST KEEP GETTING BETTER) | Vindalo With Sinead O'Connor | 23
| CRUISE | N 99 Vs. Denis The Menace Featuring Alex Prince | 18
| JUST A LITTLE MORE LOVE | David Guetta Featuring Chris Willis | 24
| SIMPLY BEING LOVED (SOMNAMBULIST) | BT
| WHITE FLAG | Done | 23

### TOP ELECTRONIC ALBUMS

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Week at Number 1</th>
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</thead>
</table>
| ELECTRICITY | Krafty Kuts Featuring DJ Jiggy J | 32
| STRAIGHT AHEAD | Tobe & Berger Featuring Christi Hynes | 34
| SLOW | campground | 32
| FIND MYSELF | Stan Walker | 38
| SEX BOMB (THE REMIXES) | Deegan Houseplay | 28
| ME, MYSELF AND I (JUNIOR MIXES) | Euphonics | 21
| NEVER LET ME DOWN | System Of A Down | 34
| BROKEN WINGS (REMIX) | Manic Street Preachers | 30
| GET YOURSELF HIGH | The Chemical Brothers Featuring K-OS | 23

### HOT SHOT DEBUT

<table>
<thead>
<tr>
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| YOU MAKE ME FEEL BRAND NEW (REMIX) | Simply Red | NEW

**Note:** The data is a screenshot of Billboard magazine's Hot Dance Club Play chart from March 27, 2004, featuring entries ranked by dance radio airplay. It includes information on artists, titles, and release dates.
Time-Life Launches Civil War Contender

BY JIM BESSMAN

The Civil War has inspired its fair share of contemporary song sets, such as Frank Wildhorn’s Broadway musical “The Civil War” and the 1978 country disc “White Mansions.” But “America Will Always Stand” is poised to outperform previous attempts at fashioning new material from America’s epic and enduring struggle.

The 14-track Time-Life Music album is the first original music release from a company known for its heavily TV-promoted, genre-themed song compilations. It is available through the label’s Web site and will be released to retail June 22. It will also spawn Time-Life’s first radio single.

Michael Curtis and Michael Pyle primarily produced and co-wrote “America Will Always Stand” under the historical guidance of “Gods and Generals” and “Gettysburg” filmmaker Ron Maxwell.

The title comes from Randy Travis’ post-Sept. 11, 2001, single. It is the album’s closing cut and is a song that was not specifically written for the set.

Ricky Skaggs, Darryl Worley, The Whites, Lee Ann Womack and Collin Raye are some of the established acts that sing the remaining songs. Newcomers Josh Turner, the Wilsons and the Michaels (Curtis and Pyle) also turn in performances.

The songs are frequently fact-based and almost always relevant for today’s listeners.

Maxwell points to “All the Daddies,” which his daughter Olivia Maxwell co-wrote with Curtis and sings on “America Will Always Stand.”

The song is based on a real conversation that occurred between Stonewell Jackson and a 5-year-old girl who asked the general when all the daddies were coming home. “Gods and Generals” depicts the exchange in one of its scenes.

“It’s an evocative song that has resonance today, because we want all the daddies to come home from Iraq and Afghanistan,” Maxwell says. “It’s representative of the whole album [in that] while it’s anchored in the Civil War, it speaks to today as well.”

The album title was chosen because of the kinship between Civil War-era Americans who “survived that great ordeal” and the current generation, which Maxwell says “have come together to withstand international terrorism.”

SIMILAR CONNECTION

As for the title track, Travis clearly sensed a similar connection when he co-wrote the song with Curtis.

“I had to stop and think about the Civil War as opposed to us being attacked by kinetics, which is what the song was written about,” Travis says. “But when you think about the patriotic feeling that we experienced [after Sept. 11], that in itself would hold true in either case. So a lot of lyrics in the song worked for this particular project.”

Curtis conceived the idea for the album shortly after completing the song with Travis. He was then introduced to Maxwell, who had wanted to compile an album from the diverse songs that had been written and considered for his Civil War films.

“I was really well-written and incredibly performed—and really moving,” Zacharewicz says. “They were all almost perfectly timed.”

Zacharewicz singles out “One Letter,” sung by Alabama-based singer Terri Clark. “It knocked me off my feet,” he says, “so we’re going to see if we can break it as a single to the country format.”

Maxwell notes that the song brings to mind any number of scenes in Civil War films—or Ken Burns’ landmark “The Civil War” TV series—where an anguished wife is clutching the one letter her husband sent her.

COURTING RADIO

Curtis feels that radio programmers won’t see “One Letter” as a major-label single for what it is, which is representative of “the mood of the masses. It can bring healing and hope for families who are waiting for the return of loved ones.”

Bob Moody, VP of programming for radio chain Regent Communications, lauds “America Will Always Stand” as a “masterful album [that] for those of us interested in this history is a must-have and the best album of its type.”

Moody adds, “The guys who wrote the songs did a spectacular job, and some of the artists’ performances equal anything they’ve ever done. But whether you can take them out of the album’s context and put them on radio is the question.”

CRS Discusses Indecency Onstage, On Air

With all the talk about indecency and broadcasting, it was a surprise that the recent Country Radio Seminar in Nashville only devoted one panel to the subject. And ironically, the March 4 “How Far Is Too Far” panel got a bit raw itself, thanks to Tricia Penry’s Iron Dean, who chose to repeatedly use a sophomoric slang word for her favorite female body part.

During a discussion about pushing the envelope at live shows and on the air, Dean unleashed his most memorable line. While he said he’s “all about show value” in this live show, Dean noted that he is more cautious when younger fans are present. “If it’s an adults show, game on,” he said. “But not if there’s kids in the audience. I’d love to whip my apples out onstage, my baby bird.”

But there are kids watching.

On the radio side, WDFK Nashville morning host Eddie Fox said that if you know your audience, you know what you can get away with on the air. “The soccer mom driving to work

doesn’t want to hear a couple having sex in a church,” he said. Fox’s reference was to the infamous stunt that got former WNEW New York morning hosts Opie & Anthony fired.

As for the music, moderator Ed Hill, who is PD of KUBL Salt Lake City, thinks country has become almost too sterile. “We need songs

with real adult human longing [and] slightly sexually overt content,” he said. “We lack sex appeal.”

Dean agreed, noting that he has “quit listening to country radio. It sounds like bad Richard Marx records. We sound like we’re making music for 13-year-olds.”

SIGNINGS: Former Mercury artist Jamie O’Neal has signed a new recording contract with Capitol Records. She is in the studio finishing her first album for the label with producer Keith Stegall.

The album is due in early 2005, with a single expected in mid-to-late summer of this year. O’Neal’s gold-certified debut album, “Shiver,” arrived in 2000 and peaked at No. 14 on the Billboard Top Country Albums chart.

Her first two singles, “There Is Nothin’ I Can Do” and “When I Think About Angels,” hit No. 1, but her four subsequent singles were all mid-charters. Mercury released her last year.

Songwriter Craig Wiseman has inked an exclusive deal with Nashville-based Universal Management. Universal SoundBank head Upper Management.

Little Big Town and Kevin Fowler join the Equity Records roster, which also includes previously announced acts George Strait, Shania Twain, Rodney Atkins and Carolina Rain.

Big Al has formed an alliance with Nashville-based independent label Lofoton Creek Records, which will promote Harter’s new album, “Unexpected Change.” Select-O-Hits will distribute it.

With ASCAP and BMI hosting competing country awards on the same night Nov. 9 (Nashville Scene, Billboard, March 20), SESAC has selected Wednesday, Nov. 10, for its annual awards soirée.
<table>
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<th>Number 1</th>
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<th>Radio Airplay Weeks (Weeks at Number)</th>
<th>Total Chart Weeks</th>
<th>AIRPLAY CHART WEEKS</th>
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<td>77</td>
<td>72-33</td>
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<td>33</td>
<td>GEORGE STRAIT</td>
<td>The Best Of George Strait: 20th Century Masters The Millennium Collection</td>
<td>8</td>
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<td>34</td>
<td>WARE &amp; FRIENDS</td>
<td>Save A Horse, I'm In Love</td>
<td>2</td>
<td>78</td>
<td>72-33</td>
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**Notes:**
- Albums with the greatest gains per week.
- Tracks with the greatest gains per week.
- Billboard Hot 100 is a chart that ranks the top-performing songs in the United States. It is published by Billboard, a media company that specializes in music. The chart is based on various radio airplay data from subscribing stations, as well as sales data from record stores. It is compiled and distributed by Nielsen Music. The chart is published weekly and is one of the most popular and widely followed music charts in the world. The chart is updated each week and is based on data collected from subscribing radio stations, as well as sales and streaming data from retailers. The chart is used to rank the most popular songs in the United States and is widely followed by the music industry and the media. It is also used to determine the most popular songs on radio stations and in retail stores.
**TOP BLUEGRASS ALBUMS**

**Title**

1. AL-SON KRAUSS + UNION STATION
2. VARIOUS ARTISTS
3. MICKLE CHEER
4. OLD CROW MEDICINE SHOW
5. VARIOUS ARTISTS
6. RHODA VINCENT
7. VARIOUS ARTISTS
8. TROY LEE
9. VARIOUS ARTISTS
10. TROY LEE

**Artist**

1. MICKLE CHEER
2. AL-SON KRAUSS + UNION STATION
3. VARIOUS ARTISTS
4. OLD CROW MEDICINE SHOW
5. VARIOUS ARTISTS
6. RHODA VINCENT
7. VARIOUS ARTISTS
8. TROY LEE
9. VARIOUS ARTISTS
10. TROY LEE

---

**Top Bluegrass Albums Sales**

**Title**

1. AL-SON KRAUSS + UNION STATION
2. VARIOUS ARTISTS
3. MICKLE CHEER
4. OLD CROW MEDICINE SHOW
5. VARIOUS ARTISTS
6. RHODA VINCENT
7. VARIOUS ARTISTS
8. TROY LEE
9. VARIOUS ARTISTS
10. TROY LEE

**Artist**

1. AL-SON KRAUSS + UNION STATION
2. VARIOUS ARTISTS
3. MICKLE CHEER
4. OLD CROW MEDICINE SHOW
5. VARIOUS ARTISTS
6. RHODA VINCENT
7. VARIOUS ARTISTS
8. TROY LEE
9. VARIOUS ARTISTS
10. TROY LEE

---

**HOT COUNTRY SINGLES TRACKS**

**Title**

1. "ONLY HORRIS WHEN I'M BREATHING"
2. "LAST ONE STANDING"
3. "GUYS LIKE ME"
4. "REDNECK WOMAN"
5. "I GOT A FEELIN'"
6. "FLIES ON THE BUTTER (YOU CAN'T GOM HOME AGAIN)"
7. "Tougher Than Nails"
8. "The WRONG GIRL"
9. "MEN DON'T CHANGE"
10. "She Thinks She Needs Me"

**Artist**

1. Shania Twain
2. Emerson Drive
3. Pat Green
4. Gretchen Wilson
5. Billy Currington
6. Wynonna With Naomi Judd
7. Joe Dilla
8. Lee Ann Womack
9. Andy Griggs
10. Andy Griggs

---

**HOT COUNTRY SINGLES SALES**

**Title**

1. "HURT"
2. "WILD WEST SHOW"
3. "I CAN'T TAKE YOU ANYWHERE"
4. "PICTURE"
5. "IF HEARTACHES HAD WINGS"
6. "THE IMPOSSIBLE"
7. "STAY GONE"
8. "YOU'RE STILL HERE"

**Artist**

1. Johnny Cash
2. Big & Rich
3. Scotty Emerick With Toby Keith
4. Kid Rock Featuring Allison Moorer
5. Rhonda Vincent
6. Joe Nichols
7. Jimmy Wayne
8. Faith Hill

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**Notes:** Shown are exclusive increases in sales between the previous week, regardless of store remerchandising. Compiled from a national sample of stores supplied by Nielsen Broadcast Data Systems’ retail service. 127 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of broadcasts. Airplay data is skewed roughly in the top 35 but the BDS Airplay and Audience Charts for the first time are no exceptions in both directions and audience. There are no official airplay charts. All data is based on the Nielsen Broadcast Data Systems’ Airplay and Audience Charts. CHARTS compiled weekly, ranked by Nielsen Broadcast Data Systems. Copyright © 2004, VNU Business Media, Inc. All rights reserved.
ALBUMS

POP

BRIDES OF DESTRUCTION

Here Come the Brides

PRODUCER: Steve Bruno

Sanctuary/SANSP-84674-2

RELEASE DATE: March 9

What a Bridal Shower for Misery Crue

bassist Nikki Sixx and L.A. Guns guitarrist Traci Guns have hooked up with drummer Scot Coogan ([Neat O’Con-

nu)] and vocalist Lou Dorchak to form LeGrand in his first big-time gig. It’s a messy punk-metal marriage married by uneven commercial ambitions that beg the question: How long can it last? To be fair, “Shut the F**k Up” gives good rant, and individually, each band stands on its own. Godsmack has enough of a garage groovel to wail with these cats. But then there is “Natural Born Killers.” A title that brutal fans may not have an amusing, but too “na na na na na na” chorus like this one does. As for “I Got a Gun,” it would be perfect if it weren’t for the fact that the song takes the songform of “I Got a Gun” in the verse.

—CLT

FRANZ FERDINAND

Franz Ferdinand

PRODUCERS: Tore Johnsson, Franz Ferdinand

Domino Recording

0927

RELEASE DATE: March 9

The latest product of the UK, hypermachine, Franz Ferdinand’s self-titled debut fuses virtually every indie rock trend of recent years. The New York post-punk sound popularized by the strokes is here, complete with Julian Casablancas-esque vocals from frontman Alex Kapranos; so, too, is the A Certain Ratio-inspired dance-rock-influence popularized by the Rapture, !!! and Radio 4. Throw in the fact that the members are Glaswegian art students who took their own venue/art-space scene called “The Chateau” and it becomes tempting to dismiss the band as too precious for its own good. But don’t hate before hearing. Breathless buzz aside, Franz Ferdinand actually delivers the goods. The album is quick, breezy, and charming. The herky-jerky rhythms on such tracks as “Take Me Out,” “4:10” and “Michael” make for hip-shaking, head-nodding winners.

—BG

KERI NOBLE

Feather

PRODUCERS: Jeff Arndel, Bob Arthur

Manhattan 7243 5 95829 0 0

RELEASE DATE: March 9

Not so fast. True, this is a sparkling, beautifully recorded debut by a young pianist/singer/songwriter. True, Arif Mardin serves as co-executive producer and arranges and conduc-
ting strings. But from there the artists diverge. Noble’s recordings are unerringly smooth, organic and mel-
low. Noble mixes sounds and delivery. She supplements her fine piano skills with drum loops on three of

the album’s 12 songs, for example. She’s also unafraid—this is “Fear-
less.” After all—let it be known, as the rocker “Let It Rain.” Here, as else-
where, Noble delivers an angrier, throaty approach more akin to Joan Osbourne. But this book laden album is also full of sweeter moments: the lap steel lading in and out of the written arrangements. There is another standout and is by itself worth repeated listens. Fortunately, there are many such moments on this impressive debut.

—CW

ESSENTIAL REVIEWS

GODSMACK

The Other Side

PRODUCERS: Erna

Republic/Universal 00001539

RELEASE DATE: March 16

The title of Godsmack’s latest release refers to the fact that it is an acoustic recording. That’s no surprise, given Godsmack’s open worship of Alice in Chains, a band that never shied away from acoustic settings. Three out of seven songs here are new, including first single “Running Blind.” The track’s vocal harmonies and layers of guitar deliver the most from God-

smack’s formula, but not that far from Alice’s. “Touches” features a col-

aboration with Doro, the first signing to singer Sully Erna’s label. Hardcore fans will appreciate the acoustic renditions of classic Godsmack songs like “Red Alert,” “Awake” (here retitled “Asleep”). Unfortunately, stripping down the guitars and drums has the tendency to draw attention to Erna’s often dull lyrics. While an acoustic collection might break the band’s platinum streak, this spring’s tour with Metallica should keep God-

smack top of mind.

—BT

USHER

Confessions

PRODUCERS: various

Arista 822765 52114

RELEASE DATE: March 23

Usher is on a roll. His 2001 multi-

platinum album “8701” spawned three major hits. Now he’s poised to repeat that feat with “Confessions.” The set’s lead single, “Yeah,” has already topped several billboard charts, and its equally strong follow-up, “Burn,” is on the rise. “Confessions” finds Usher, once again, working with an all-star cast of producers—Jimmy Jam & Terry Lewis, Lil Jon,

Jermaine Dupri, Rich Harrison (Beyonce) and Dre & Vidal (Alicia Keys), among others. On display is a more emotionally raw Usher, who gets personal on the title track, “Superstar” and “Truth Hurts.” Still, he knows how to get booties bumpin’ (”Red Light, Bad Girl”). And he is not afraid to intertwine elements of R&B/hip-hop, crank, pop and rock. Like “7th,” “Confes-

sions” will surely be around for quite some time.

—GM

THE VINES

Winning Days

PRODUCER: Rob Schnapf

Capitol 04338

RELEASE DATE: March 23

On this follow-up to their well-

received 2002 debut, “Highly Evolved,” the Vines have lost absolutely no momentum. The Australian rockers effectively alternate between ignoring, being out of sync and furious, punchy power chords. This results in an intoxicating mix. “Ride” is pure, pounding, retro garage funk, while cute like “Animal Machine” offer a false sense of secu-

rity before delivering a sucker punch. Tripper face like “TV Prs,” the hypnotic “Amnesia” and “Autumn Shade 2” showcase the band’s more melodic side, with gitar-

t Craig Nicholls and bassist Patrick Matthews harmonizing well. “She’s Got Something to Say to Me” recalls the edgy power-pop of the Smithereens, while acoustic guitar drives well-rendered ballads “Rain-

fall” and “Sunchild.” The Vines wrap things up with the visceral “Fuck the World,” an intense ode to a diverse and highly enjoyable ride.

—RW

JAMES MCMURTRY AND RAYE DANCE/ELECTRONIC

McMurtry and Rye

PRODUCER: James McMurtry

Capriod 925682

RELEASE DATE: March 23

On this third full-length, Texas-based singer/songwriter James McMurtry comes off as a sort of country folkie with a barely contained mean streak. But onstage, with his scruffy Heartless Bastards, the junkyard dog tendencies take center stage, as on the pulsing, purely “Red Dress.” This band mightily behind McMurtry’s droll vocals, giving such finely drawn songs as “Saint Mary of the Woods,” “Fraulein O” and panoramic “Level-

land” a framework they deserve. As a songwriter, McMurtry has a knack for conveying sentiments both great and small. Witness the rollicking “I’m Not From Here” and the wry “Out Here In the Middle.” Ultimately, it’s the band that’s surprisingly steal-defiant as E.P.’s, whether it’s on the rowdy commodo-

ny “50 Acres,” a swaggering take on “Mud” or the hilarious version of “Too Long in the Wasteland.” In all, “Live” is a perfect showcase for an impressive catalog of material.

—RW

(Continued on next page)

CONTRIBUTORS:


BILLBOARD March 27, 2004
SINGLES
Edited by Michael Paolletta
NEW & NOTEWORTHY

LUTHER VANDROSS Buy Me a Rose (3:48)
PRODUCER: Shep Crawford
WRITERS: P. Thavasoo, J. Funk
PUBLISHERS: Rex Benson Music/Stone Forest Music/Trip Tunes, Blue Plate Music Publishing, BMI
Records: JUDI-95197-2 (CD promo)
Velvet-voiced Luther Vandross has never met a ballad he couldn't make his own. "Buy Me a Rose" is no exception. With a touch of Shai's "To Believe" in its balladry, Vandross' rich vocal takes the ballad to new heights.

SINGERS continued

ALISON KRAUSS Whiskey Lullaby (3:48)
PRODUCERS: Frank Rogers
WRITERS: B. Thisis, J. Randall
Arista 2887660134-2 (CD promo)

COUNTRY

BRAD PAISLEY FEATURING ALISON KRAUSS Whiskey Lullaby (3:48)
PRODUCER: Frank Rogers
WRITERS: B. Thisis, J. Randall

BILBOARDS

Billboard Picks Music

ESSENTIAL REVIEWS

TEENIE MARIE Still in Love (4:17)
PRODUCERS: Manny Fresh, Teenie Marie
WRITERS: T. Marie, B. Thomas, A. Green
PUBLISHERS: All-4-One/Kojomusic, Music/Al Green Music, BMI
Cash Money Classics/Universal UNIR 21178-2 (CD promo)
It has been 15 years since Teenie Marie appeared on the Billboard Hot R&B/Hip-Hop Singles & Tracks chart. In that time, much has changed in the sonic landscape of the chart. Hip-hop tracks have replaced R&B songs. But the tide appears to be changing, with new school artists like Alicia Keys repaving the way for veterans like Marie to emerge (again). The sterling "Still in Love" marks Marie's Cash Money Classics debut. Co-produced by the artist and Cash Money in-house producer Manny Fresh, "Still in Love" recalls "Toms in the Fire"—era Marie yet maintains a freshness that is very 2004. Without question, this single increases a voice that has been missing-in-action for way too long. Fortunately, a new album, "Da Life," is being readied for a late-summer release. Ooh la la la—MP

DANCE/ELECTRONIC

ZERO 7 Home (3:32)
PRODUCER: Zero 7
WRITERS: H. Blens, S. Hardaker, T. Dickow, D. Madden
PUBLISHERS: Kojam Music, Universal Music Elektra 1978 (CD promo)
An absolute high point from Zero 7’s sophomore disc ("When It Falls"). "Home" featuring the sublime vocals of newcomer Tina Dico, who sounds a lot like "Lady of the Canyon"—era Joni Mitchell—is aural nourishment for the mind, body and soul. Wonderfully laid-back in its original version, "Home" is given sonic makeovers by Stereolab and Everything but the Girl’s Ben Watt, who inject the track with, respectively, twitchy electro beats and soul-moored house rhythms.—MP
**EXECUTIVE TURNTABLE**

**RECORD COMPANIES:** Compendia Music Group in Nashville promotes Ric Pepin to VP/GM. He was VP of marketing and promotions.

Other at Compendia, Jeff Loper is named director of business development. He was head of specialty marketing at Light Records.

**PUBLISHING:** Harry Fox Agency in New York promotes R. Wayne Martin to VP of index and client relations. He was senior director of index and client relations.

**RADIO:** Infinity Broadcasting in New York appoints Peggy Panosh senior VP of marketing. She was senior VP of marketing and communications at Westwood One.

ENTERCOM Communications Corp. in Bala Cynwyd, Pa., names Bill Pasha VP of programming. He was VP of research and audience measurement at Infinity Broadcasting.

Univision Radio in Los Angeles names Brian Reed VP/director of sales for its L.A. radio cluster. He was VP of sales and marketing for Univision Television Group.

**Univision Television Group.** Adult top 40 KBIG in Los Angeles appoints Dave "Chachi" Denes PD. He adds those duties to his title of KBIG operations manager.

**MUSIC VIDEO:** MTV Networks in New York appoints Carolyn Everson mtvU director of advertising sales. She was VP of classified sales at Primedia.

**PRO AUDIO:** Community Professional Loudspeakers in Glasgow, Scotland, names Stuart Thomson regional market manager. He was a sales executive at Tannoy Ltd.

**HOME VIDEO:** Miramax Home Entertainment in Los Angeles appoints Jeffrey Fink senior executive VP. He was president of sales and marketing at Artisan Home Entertainment.

**RELATED FIELDS:** Macrophonics Corp. in Santa Clara, Calif., names Jim Wickett executive VP of corporate development. He was an independent consultant.

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**Image Boost**

Adding another award to her growing collection, Beyoncé accepts the price of entertainer of the year at the 35th annual NAACP Image Awards. The awards show took place March 6 at the Universal Amphitheatre in Universal City, Calif., and Fox aired the program March 11. Other honorees at the NAACP Image Awards were Luther Vandross (who won four awards), OutKast, Alicia Keys, Ramsey Lewis, Ruben Studdard, Donnie McClurkin, T.D. Jakes, Queen Latifah, the Dave Matthews Band and hall of fame inductee Ray Charles.

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**Now, Hear This ... MINDY SMITH Artists to Watch**

Vanguard Records’ new, Americana artist Mindy Smith has already made her mark on Billboard’s charts: Her debut album, “One Moment More,” released Jan. 27, bowed in the Feb. 14 issue at No. 6 on the Top Independent Albums chart and at No. 143 on The Billboard 200. The New York-born, Nashville-based singer/songwriter was featured on Vanguard’s all-star 2003 Dolly Parton tribute album, “Just Because I’m a Woman.” After opening for John Hiatt in early March, Smith made a Welsh Music Group showcase appearance at the South by Southwest Music Conference in Austin, Texas. Smith opens several major-market shows in March and April for Sugar Hill Records bluegrass act Nickel Creek, with concurrent in-store appearances along the tour route. The video for her cover of Porter’s classic “Jolene” hit the top 20 countdown on CMT. Next up for Smith is a video for “Come to Jesus,” directed by Sophie Muller. Smith has also logged feature coverage in the magazines No Depression, Paste and Tracks, and she was named one of Esquire’s best new acts of 2004.

**Billboard Honors Sting**

When Sting performed March 3 at New York’s Beacon Theatre, he was presented with a commemorative plaque as the recipient of the 2003 Billboard Century Award. Sting accepted the award—Billboard’s highest honor for distinguished career achievement—at December at the 13th annual Billboard Music Awards. Pictured backstage at the Beacon Theatre, from left are, Billboard editor-in-chief Keith Girard, Sting and Billboard president/publisher John Kilcullen.

**Hef’s Smooth Jazz Moves**

Playboy magazine founder Hugh Hefner, center, greets jazz artists Gerald Wilson, left, and Herbie Hancock March 3 at the Playboy Mansion in Los Angeles to announce the artist lineup for the 26th annual Playboy Jazz Festival, for which Hefner serves as executive producer. The festival, to be held June 19-20 at the Hollywood Bowl in Los Angeles, will include performances from Hancock, Wilson, Wayne Shorter, the Wynton Marsalis Septet, Etta James & the Roots Band, Bela Fleck & the Flecktones and Robert Randolph & the Family Band. (Photo: Leroy Hamilton)
Backbeat

Hall Of Fame Inducts New Class

Prince rocked, Traffic reunited and Bruce Springsteen gave one of the best speeches of the night at the 19th annual Rock & Roll Hall of Fame induction ceremony. At the black-tie event, held March 15 at the Waldorf Astoria Hotel in New York, the music industry's elite gathered to honor the Hall of Fame inductees. Jackson Browne, the Dells, George Harrison, Bob Seger, Prince, Traffic, Jann Wenner and ZZ Top received the honor.

Introducing Browne, Springsteen had the crowd roaring with laughter when joking about competing with Browne to attract more women to their concerts. Backstage, Seger said he expects his next studio album to be released later this year. Prince joined Tom Petty, Jeff Lynne and other musicians to play a scorching version of "While My Guitar Gently Weeps" in an emotional tribute to Harrison. And the Dells joined Traffic onstage to perform Traffic's "Feelin' Alright." VH1 will begin airing the Hall of Fame show March 21. (All photos by Kevin Mazur/Wireimage.com unless otherwise indicated.)

CARLA HAY

Gathered in the audience, from left, are Bruce Springsteen, Sony Music Entertainment (SME) U.S. president Don Lenner, SME executive VP Michele Anthony, Patti Scialfa and Sony Corp. of America chairman/CEO and Sony Corp. vice chairman Howard Stringer.

Prince was on fire during his performance.

Hot Fashion ... OutKast & Alicia Keys

At the Rock & Roll Hall of Fame ceremony, presenters OutKast and Alicia Keys, who all introduced Prince, stayed on the cutting edge of fashion instead of donning stodgy formalwear. OutKast's Big Boi, left, stuck to informal street gear. Keys, center, wore a butterfly-motif gown. And OutKast's André 3000, right, sported a pageboy look. In other music-meets-fashion news, Britney Spears has inked a deal to develop her own line of Elizabeth Arden products, while Jewel has signed on as a spokesmodel for L'Oréal's Feria hair color products.

Bob Seger captivates the house with his songs "Old Time Rock & Roll" and "Turn the Page."

VH1 will begin airing the Hall of Fame show March 21. (All photos by Kevin Mazur/Wireimage.com unless otherwise indicated.)

CARLA HAY
Markowitz Maps Solo Career With Dad As Inspiration

Kate Markowitz has done hundreds of shows in New York, singing backup for the likes of Shawn Colvin and, for 13 years, James Taylor. Still, she was admittedly uptight at her first show as a solo performer in New York recently at the Cutting Room. There, she showcased her new solo debut album, “Map of the World” (Compass Records), on which Colvin and Taylor guest.

But Markowitz was comfortable indeed in joining me at the bar right afterward for an a cappella duet of “The Rebel—Johnny Yuma,” the theme to 1950s TV series “The Rebel” and one of my favorite Johnny Cash songs, and then a solo scatting of the theme to “The Wild, Wild West.” Both themes and music for other shows, including “Hawaii Five-O,” “Barnaby Jones” and “Murder She Wrote,” as well as movie scores like “Cry of Battle” were composed by her late father, Richard Markowitz.

“He always said that when you heard a [background music] version of a song, you could really tell if it was good or not—I thought I found that not always to be true!” Markowitz says of her father, who also served as composer-arranger for the BBC and the Katherine Dunham Ballet Company.

“But still he had a big influence on me. If I played a song or idea, he would stress the importance of melody and song structure. He was also not an easy audience—he was critical of himself and others. Though loving and supportive, he had high standards and taught me a lot about ethics and hard work,” she continues. “So it was hard growing up with a composer whom I admired as a dad. We were incredibly close, but it took a long time to feel that I’d gotten his approval.”

Markowitz remembers being a kid when family friend Johnny Mandel, who “lived up the street in Laurel Canyon,” was writing his classic “The Shadow of Your Smile.” She herself has been writing since she was a teen—“really bad encouraging her to write about her past. One cut, “My L.A.,” resulted from “sitting around the living room and getting inspired by pictures of my father leading a big band in high school at the Hollywood Canteen in the ‘40s before a bunch of G.I.s.”

The album ends with a lovely version of Richard Markowitz’s “Who’s Springing For You” for which her mother, Haru, wrote the lyrics. “He got an honorable discharge at the end of World War II, so he went to Paris to study,” Markowitz recounts. “He played jazz clubs in a trio, and Mother was a painter from London who went to Paris on weekends to see jazz—and met Dad. ‘Who Needs the Spring?’ was never recorded by anybody, as far as I know.” Markowitz’s mother did more than supply the lyrics to her daughter’s album-closing song. She also gave her the name for her Haru Music (ASCAP) publishing company.

SIGNINGS AND RE-SIGNINGS: BMG Songs (the North American division of BMG Music Publishing World-wide) has signed the Nashville-based band Thrice to a worldwide music co-publishing agreement.

Carnival Music, meanwhile, has re-signed Bruce Robison to an exclusive songwriter agreement. The Texas singer/songwriter responsible for such country chart-toppers as “Angry All the Time” by Tim McGraw and Faith Hill and “Travelin’ Soldier” by the Dixie Chicks, most recently penned George Strait’s current hit “Desperately.” He’s also the very first writer ever signed by Carnival, also the Nashville-based publishing home of Phillip Coleman, Sam & Annie Tate, Dan Colehour and Don Schlitz.

“Bruce has been a keystone of the Carnival organization from its inception,” Carnival’s Brad Kennard says. “I couldn’t be more excited about the opportunity to continue working with him as we embark on a new chapter in the chronicle of Carnival Music.”

Also in Nashville, Bluewater Music Services has re-signed Tim Krekel to an exclusive songwriter deal, making this the 12th straight year that the pubber and songwriter have been paired. But Bluewater has also brought singer/songwriter Dean Miller into its fold in the role of creative director. Son of the late, great Roger Miller, he is now charged with responsibility for all creative activities including developing and producing writers and artists.

As on St. Patrick’s Days past, I made sure this year to listen to Van Morrison’s outstanding 1988 collaboration with the Chieftains, “Irish Heartbeat.” Morrison was on my mind for another reason: a recent conversation with engineer/producer Mick Glossop, who has served as recording and mix engineer on 15 of the artist’s albums.

Morrison remains an active, vital artist. Glossop’s extensive involvement with his recording sessions, dating to 1978’s “Wave-length” album, continue with Morrison’s recent Blue Note debut, “What’s Wrong With This Picture?,” and a 5.1-channel mix of the artist’s 2002 Universal release, “Down the Road.”

Glossop created the 5.1-channel mix on the Solid State Logic XL 9072 K Series console in Studio E at Metropolis Studios in London, using the console’s surround processing features and a Lexicon 960 Multichannel Digital Effects System.

“Van Morrison’s albums are very performance-oriented,” Glossop says, “and I wanted to convey a sense of the realism of a group of musicians performing in front of the listener, with a little expansion into the room by bringing the left and right instruments forward along the sides.

“The only exception to this,” Glossop notes, “was the placing of the string-section room microphones entirely in the rear speakers, with their individual source mics across the front. Thus the overall philosophy was to create essentially a stereo image, but with some expansion into the room to create the extra dimensional depth that would be impossible with two-channel stereo.”

Morrison’s 1970 classic, “Moondance,” was also remixed in surround sound. That remix, created by original mix engineer Elliot Scheiner in 2001, is slated for release on the DVD-Audio format, though Warner Music Group has yet set a date.

Morrison generally records to RADAR hard disk multitrack recorders, Glossop says, though his priorities are performance and spontaneity rather than technical issues. Not surprisingly, Glossop, who has also worked with acts including Frank Zappa, Lloyd Cole, Suede and the Saw Doctors, among others, uses Digidesign’s Pro Tools to varying degrees on all current projects.

If Pro Tools has been used for the whole production process, Glossop likes to record the final mix to half-inch analog tape.

“It’s important to go through one analog generation at some point in the recording chain,” he says. “These days, that is usually the medium of the final mix.”

ON A MISSION: San Francisco Bay Area-based mastering engineer Paul Stubblesbine has moved his studio, Paul Stubblesbine Mastering & DVD, to a new, expanded facility. Among the reasons cited for the expansion are the growing acceptance of the DVD-Audio and Super Audio CD formats.

The new facility’s two studios are built to accommodate surround-sound mastering, DVD-related services include video editing and Dolby 5.1 encoding and authoring.

The new studio is located at 1340 Mission St. in San Francisco.
Expanding GameRiot Takes Videogames On The Road

BY SUSANNE AULT

LOS ANGELES—Powered by electronic headlines and information-technology rookies, GameRiot wants to establish itself as the country’s largest traveling videogame festival.

After debuting as a tent at Lollapalooza 2003, GameRiot has morphed into a stand-alone, 36-date club tour. Hitting primary and secondary cities March through May, the fest showcases videogames that attendees can play on state-of-the-art plasma TV screens and PCs.

“Lollapalooza was a great place to launch. A lot of the music promoters who came to the event recommended that this is a fabulous attraction [for other locations]. It is different from anything they have gotten before,” says Matthew Ringel, GameRiot’s executive producer at Game Media Properties. The William Morris Agency is one of Game Media Properties’ investors.

Shows kick off March 13 at the P&N American Center in Las Cruces, N.M., and wrap May 13 at the Avalon in Los Angeles.

Videogames are turning concert organizers’ heads, Ringel says, because “they have been the big story.

INCREASING EDUCATION

“We’ve always known and partnered with music educators,” NAMM president/CEO Joe Lamond says, “but it’s always on very surface levels of agreeing to promote music and music making.

“NAMM has been talking to the music products industry for many years,” Lamond continues. “We hope to educate the general public on music, music making and audio. There’s a real mix of things going on that will energize and allow us to have a voice directly to the real consumer, the end user.”

NAMM’s winter and summer sessions—the latter will be held July 23-25 at the Nashville Convention Center—feature several hundred manufacturer exhibits. Many exhibitors will tailor their presence to the MENC conference.

For Fender Musical Instrument Corp., a smaller, education-specific exhibit will appear in place of the full array of instruments and amplifiers typically displayed at a NAMM show, spokesman Morgan Ringewald says.

“We hope to educate the general public on music, music making and audio. There’s a real mix of things going on.”

—JOE LAMOND, NAMM

Lamond hints that the Music and Sound Expo may incorporate an expanded program of NAMM shows open to the public.

“‘We’re open to the general public on music, music making and audio. There’s a real mix of things going on.’

—JOE LAMOND, NAMM

There are boat shows, auto shows, hunting and fishing shows,” Lamond says. “There’s a template out there that the music products industry has not been thinking about. It really influences demand for products and tends to energize a market, and that’s why those other categories of consumer spending do so well. They take advantage of that; I think we should.”

NAMM holds biennial trade shows. The winter NAMM show, held Jan. 15-18 in Anaheim, Calif., drew 74,236 registrants and 1,340 exhibitors (Billboard, Jan. 31).

The Music and Sound Expo will be open to the public. Conference attendees will have exclusive access to the expo April 16 from noon to 3 p.m. The public can join them April 17 from 3 p.m. to 8 p.m. and 10 a.m. to 6 p.m., as well as 10 a.m. to 5 p.m. on April 18.

Michael McDonald will headline the April 16 Music and Sound Expo Concert, produced by Yamaha and benefiting music-education charities. Edwin McCain will also perform.

The event will continue the first three years, when 12,500 educators from across the country were able to attend and be exposed to new music products and opportunities. In 2003, it was attended by 18,500 people.

NAMM holds fall and spring confabs. The September NAMM show is held in Las Vegas, and the spring is held in Nashville.
New Label Green St. Celebrates Champaign Scene

Plenty of indie labels get started because their operators love their local music scene. However, not many labels get started in a Big Ten university dormitory. “We were in our dorm room one night, thinking up crazy stuff,” says Josh Morton, who co-founded Green St. Records with Jason Drucker, his roommate at the University of Illinois in Champaign-Urbana.

Morton had learned that Boston’s Berklee College of Music had a student-run label. He recalls thinking, “Why can’t we do that here?”

Green St. was set up with 12 volunteer staffers as a registered student organization on the Champaign-Urbana campus. The label’s first release, “Emergence,” is a compilation of 13 campus-based acts.

Unusually enough, the school’s student fund board provided 60% of the financing for “Emergence.” The total cost of the project is about $4,000, Morton says. “They gave us a large amount of the money, and we funded the rest with a couple of benefit concerts.” “Emergence” is being launched with a concert by seven of the album’s featured acts on April 10 at the Illini Union on campus.

But the experience has proved valuable for Green St.’s founders, since the U of I does not have a music-business program. “I was trying to figure out how to start my own major here,” Morton says.

The label partners reviewed submissions from bands. The one proviso for inclusion on the project is that at least one-quarter of a group’s membership must be U of I students.

Green St.’s partners recused themselves from appearing on the compilation. “We made it a rule that if you’re on staff, you’re out in can’t be on the album,” Morton says.

ARTSY: Ryko Distribution has added another let-of-center imprint to its growing list of video lines.

Ryko has picked up North American distribution rights to artsmagicdvd.com, a U.K.-based home-video imprint specializing in eclectic Japanese film.

Ryko will share Canadian distribution with VidCanada.

The deal commences in May with the release of the feature “Full Metal Yakuza” by eccentric Japanese director Takashi Miike (“Dead or Alive,” “Ichi the Killer”). Releases of Mikiie’s films “Sadan,” “Young Thugs 1 & 2” and the “Black Society” trilogy will follow.

WIRING UP: Atlanta-based LiveWire Entertainment Sales & Marketing has established a new sales team, with the addition of several industry vets.

LiveWire principal Alex Kelley has brought on Clay Pasternack, formerly with M.S. Distribution and Action Music Sales; Ron Barnes, previously with M.S. and Southwest Wholesale; and Ric Curtice, an alumnus of MCA who is currently a freelance indie sales rep.

Pasternack is servicing Midwestern and Northeastern accounts, Barnes will handle the major Minneapolis-based chains and Curtice will cover the West Coast. Kelley will function as the Southeastern and Western rep.
With the good news that a Wilmington, Del., bankruptcy court approved Tower Records' reorganization plan March 15, the industry is wondering what comes next.

Will the new ownership structure now in place as part of the reorganization hold on to Tower for a while, or will it sell the chain immediately? That's the key question, and we may get an answer as soon as the emergence is complete.

According to a lawyer who was at the proceedings, "The plan was confirmed, but the effective date for the emergence should come within the next 10 days. The timing is dependent on [Tower's] decision to assume or reject contracts and leases."

That day could have already arrived by the time you read this. But whichever day it turns out to be, it will make Tower's Chapter 11 tenure the shortest for a music company in more than a decade. In a prepackaged plan, Tower filed for Chapter 11 protection Feb. 9.

The last prepackaged Chapter 11 that the home-entertainment software industry witnessed was that of Live Entertainment in the early 1990s. (By the way, I wouldn't mind a phone call from any credit manager who was involved in that process and remembers the details.)

With the plan confirmed, Tower is now 85%-owned by former bondholders, who received $300 million in new notes and had their debentures converted to equity. Tower founder Russ Solomon and his family trust retain a 15% stake in the chain.

While Tower operated under Chapter 11, management noted that the debt-equity conversion would provide the chain with a stronger balance sheet. This would enable the new owners to sell Tower when a better value could be realized instead of at the fire-sale prices that suppliers offered when Greff & Co. was shopping it.

Tower CEO Allen Rodriguez says the judge's confirmation of the Tower reorganization plan reflects "how good our operations are and how solid our capital structure is."

According to Rodriguez, one factor that helped Tower quickly navigate its Chapter 11 filing was the support of suppliers. Another was "the sacrifices that the Solomons made and Russ Solomon's desire to do right by the company and employees."

In an interview with Billboards Retail Track column, Rodriguez says, "We're now in a position to move forward. It's a business decision to not further invest in music retail."

Value Music CEO Rob Perkins says the Marietta, Ga.-based company is acquiring the Charlotte, N.C., and Columbus, S.C., stores. The current staff will remain. Randy Dunn, Manifest's director of store operations, was hired as a regional manager to oversee the two stores.

The acquisition gives Value Music 69 stores. Value Music emerged from Chapter 11 protection last November.

Perkins says that Manifest's closing was big news in the Carolinas, because Singmaster and his staff had built "a tremendous relationship with its customers."

Value Music hopes to capitalize on that relationship by retaining the employees in both stores. They will be augmented by the Value Music Staff—which, in the words of Perkins, "has the same love of music as Singmaster."

Both stores already are profitable, and Perkins says Value Music will boost that by expanding product mix to bring in DVD, videogames and other entertainment-related accessories.

Singmaster previously sold one store, the Music City chain in Nashville, which means he is closing two stores.

In court: A former Handleman Co. employee has been charged with possession of stolen goods and embezzlement, according to the Daily Oakland Press in Michigan.

Jim James, a longtime buyer for Handleman, is facing two felony charges, each carrying 10-year sentences, because each charge involves CDs valued at more than $20,000.

Before the case goes to trial there will be a preliminary hearing, where the prosecutors will have to show probable cause. A date has not yet been set.

The police confiscated 12,000 CDs from James' garage and another 1,005 from the Dixieland Flea Market in Pontiac, Mich., according to chief deputy Oakland County prosecutor Deborah Carley.

"James had a good racket going on there for himself," she says. Carley notes that Handleman hired private detectives to uncover the alleged theft.

Sources say James was fired a month ago. Sales executives say that James regularly requested a bootlot of two or popular titles, claiming he wanted to distribute them to Handleman employees.

"My position is [that] James didn't do anything inappropriate," says James' lawyer, Mitchell Ribitwer of Ribitwer & Sabbota in Bloomfield, Mich. "These items were sent to him for promotional purposes, and he used them for that. In many cases, they were given to people at Handleman, including his supervisors."

Handleman declined to comment.

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**GameRiot Continued from page 46**

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Handleman declined to comment.

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**GameRiot Continued from page 46**

screen]...So what the hell? We'll give [GameRiot] a shot."

Another game bowing at GameRiot is Electronic Arts' “Fight Night 2004." Though not set to hit stores until June, Xbox's "RallySport Challenge 2" will also be available. Players can either test games individually or enter contests where up to 60 people can compete at once.

"Kids would normally have to pay $1,600 to buy all the games [that will be provided]," Ringel says. He adds that each fest-goer will receive a gift bag filled with electronics coupons and T-shirts to increase the event's allure.

**SAMPLING WORKS**

None of the featured games will be on sale at GameRiot, which is envisioned as strictly a publicity campaign. But GameRiot will likely produce tangible sales results, Ringel says.

In polling kids after they left the GameRiot tent at Lollapalooza last year, 74% said they would be "highly likely" to buy a title that they sampled, Ringel says, "The intent was there."

Predicting heavy walk-up buying, he declined to say how many sales are currently tracking. However, during an experimental five-date club tour in New Orleans last fall, GameRiot pulled in 1,000 people per show, which roughly matched club capacities.

Already, Ringel is planning a summer batch of GameRiot shows at state fairs and weekend-long festivals.

"Thinking rosily about the future," Ringel says. "I would love a year or two from now [to have] a Game-apalooza tour, where video-games are on the road and there are a couple of musical acts to accompany them."
Ring Tones Set To Hit High Note

U.S. To Capitalize On Mobile-Music Revenue Potential

BY BRIAN GARRITY

The U.S. wireless music market is poised to take off in the coming year, thanks to more sophisticated cell phone networks and an increase in consumer use of next-generation handsets.

Ring tones topped the list of wireless data service offerings from U.S. carriers last year and promise to play an even bigger role in the coming year, experts say.

The potential for the ring tone business, along with all other aspects of the mobile phone industry, will be discussed at CTIA Wireless 2004, March 22-24 in Atlanta, the annual conference of the Cellular Telecommunications & Internet Association (CTIA).

Consect, a research firm that specializes in tracking wireless music, estimates that ring tone sales totaled more than $110 million last year—double the total for 2002. And the firm is expecting ring tone revenue to double or even triple in the United States in 2004.

The scope of the worldwide market, meanwhile, dwarfs those U.S. numbers. Global ring tone sales totaled an estimated $3 billion last year, according to Consect. However, music- and wireless-industry executives see promise in the U.S. market trends.

"It's just getting off the ground," Consect CEO Mark Frieser says. "It's a very exciting time for everyone in the value chain to take a serious look at the revenue potential for artists and publishers and labels."

Driving much of the excitement in the United States—and catching the attention of the major labels—is the emergence of new high-quality ring tones known as ring tunes, which are original artist recordings adapted to a format that can be used for a mobile phone ringer. (Suppliers also have (Continued on page 50)

Owners of select Sprint phones can already purchase ring tunes from top artists such as, clockwise from top, Black Eyed Peas, Sheryl Crow and Sting.

(Continued on page 50)
Zingy would like to thank all the music publishers, record labels, artists, managers and media companies who have teamed up with us to deliver over 20 million ringtones in the Americas. We are dedicated to creating the best experience for our customers and generating outstanding revenues for our partners in the entertainment industry. All of us at Zingy look forward to developing our current friendships – and to making new ones.
Mobile Market Soars In Europe

BY JULIANA KORANTENG

This year in Europe, as in the United States, business opportunities for wireless music are set to soar. The year 2004 is the turning point for mobile music," says Patrick Parodi, CM of PacketVideo Network Solutions Europe, a subsidiary of handset-maker Alcatel. "Previously, mobile services were seen [solely as a way] to promote music. Now, they are a revenue generator for all the links in the mobile-music value chain.

Major and independent record labels, mobile phone manufacturers and service providers and mobile-entertainment-content companies are increasingly developing business deals together. The latest phone models in Europe can provide access to entertainment content including music streams, downloadable files, ring tones, ring tunes, text messages, multimedia messages, screensavers and more.

The scope of opportunities available in the mobile-music business will be among the key topics discussed at MILA, the 10-year-old international trade market for interactive content business. MILA is now part of MIPTV, the annual television and programming marketplace.

The two events will take place simultaneously March 29-April 2 in Cannes. Vodafone Live, the entertainment arm of Europe's biggest cell-phone operator, will sponsor MILA's flagship conference about the global mobile music business. "We have been talking about convergence at MILA for a decade, and convergence is becoming a reality," MILA executive director Laurine Gandrue says. "It means bringing these different communities [mobile content, interactive TV and broadband delivery] together.

PacketVideo's Parodi, who is also a vice chairman of the Mobile Entertainment Forum Americas (MEF), a global trade group for the mobile-entertainment business, is encouraged by researchers' forecasts. By one estimate from the ARC Group, a research firm based in the United Kingdom, the global mobile-entertainment business will become to $25 billion by 2007 and 3 billion handsets by 2008. "Mobile is just the beginning of the consumption of music; it is about adapting the music experience to what the mobile phone can do for the user," Parodi says.

The decline in global sales of CDs during the past three years has helped spur the development of new mobile-music technologies, as copyright owners seek alternative sources of revenue. At the same time, mobile-phone manufacturers and service providers need entertainment content to drive their business.

MEF chairman Ralph Simon says his organization is helping manufacturers and operators find their way around the new music industry landscape. And the recent addition of EMI Recorded Music and Universal Music International to MEF's membership has added substance to its role.

What MEF has been doing is providing a crystal ball that shows members how to construct revenue-generating pathways," Simon says. "MEF can help unravel the thicket of copy-right confusion."

TOP 20 TONES
Among the projects spearheaded by MEF is Europe's first official ring tones chart in the United Kingdom. Called the MEF U.K. Ringtones Top 20, it is a biweekly chart compiled by consulting company KPMG and scheduled to debut this month.

The data, collected confidentially will be compiled from six of the United Kingdom's largest ring tone suppliers. However, the chart compilers have not identified the specific suppliers participating in the chart.

Simon has also noticed the growing interests of artists' managers. "The difference from last year is that there's been a greater awareness by key managers," he says. "It was no coincidence that Paul McGuinness, U2's manager, was at [MIDEM 2004's] Mobile Forum.

For Cedric Ponsot, CEO of Universal Mobile, a division of Universal Music Group, the future lies in communicating directly with operators and device manufacturers.

"It's a full partnership with the handset manufacturers, the operators and the content owners," he says. "We, the labels, don't want to use a middleman. We need to have this direct dialog with the operators who don't understand the music industry, and vice versa," Ponsot asserts.

As a former director at French mobile network SFR, Ponsot understands both worlds. "My message to both is that we're no longer buying in the recording industry; we are in the music industry," he notes. "Consumers are no longer buying just CDs; they also are buying ring tones. Now artists have to be coached by the labels that, for instance, you can create a buzz with the [ring tone] version of a track before the album is released. We need to make the operator understand this."
Latin Market Set To Boom

BY JILL KIPNIS

LOS ANGELES—For every dollar that consumers in the general U.S. population spend on entertainment, Latinos spend $5.

That assertion by Edward James Olmos, a keynote speaker at the "DVD en Espanol" conference held March 9 at the Wyndham Bel Age Hotel here, highlights the immense financial opportunities awaiting the video industry in the Latino market.

According to the 2000 census, there are 40 million Latinos in the United States. Studio and marketing executives at the event discussed effectively promoting films to that group.

Knowing which types of films appeal to Latinos is key. Data presented by Video Store market research director Judith McCourt revealed that 49% of Latinos say they purchase most on DVD is children's titles, vs. 36% of the general population.

Other participants noted the popularity of action films in the Latino community. Universal Studios Home Video executive VP of marketing Ken Graffeo said that "Mission: Impossible" and "Scarface" were hits. "Films that are undeadly might also do well in this market," he added.

"Bring It On" had a huge Hispanic audience.

Universal conducted research to determine if a video would appeal to the Latino market and will mount separate general-market and Latino marketing campaigns for films if a large Latino audience is expected. The Latino campaign typically includes Spanish-language commercials, as well as local radio ads.

Many participants said radio promotions should be played in Latino-oriented marketing campaigns. "The biggest single obstacle we face is placing Spanish-language product at retail," said Peter Staddon, senior VP of marketing for Twentieth Century Fox Home Entertainment. Getting retailers to test the product is an important foot in the door, he said.

For DVD releases of American films, Staddon said, it is important to include the Spanish audio on separate discs, for example. "...and separate SKUs."

The conference was produced by Video Store in cooperation with Digital Entertainment Group and The Hollywood Reporter.
Newcomer Claims Lion’s Share At Echo Awards

BY WOLFGANG SPAHR
and EMANUEL LEGRAND

BERLIN—German labels are seeing cuttingedge A&R pay off in a country where musical conservatism often appears to be the norm.

When rock act Wir Sind Helden triumphed in three categories at the annual German music industry Echo Awards March 6 in Berlin for its debut Labels/EMI album, “Die Reklamation,” the label saw it as vindication of a risk-taking A&R policy.

“Originality and greatness usually don’t get recognized in Germany,” says Berlin-based Christof Ellinghaus, managing director of the German arm of EMI’s Labels division. Labels specializes in left-of-center repertoire, mostly from indie imprints.

“A&R here is generally driven by the desire to reach the mainstream or TV shows,” Ellinghaus claims. “It is not artist-driven A&R.”

FROM OUTSIDER TO WINNER’S CIRCLE

Wir Sind Helden won in the new talent, national radio and best video (for the single “Vissen Nur Wollen”) categories. Labels/EMI also won the Echo for best marketing campaign for its work on the band. The group was nominated in the best national rock/pop band category but lost to Pur (EMI).

Ellinghaus suggests that Wir Sind Helden stands out because “they are the cool cats who didn’t want to play the mass-media game and conform to the rules of the mainstream.”

Despite such “outsider” status, the album has (Continued on page 56)

Sanremo Future Unclear

Italian Festival Still In Flux After Most Controversial Year Yet

BY MARK WORDEN

MILAN—The two sides involved in the bitter divorce that cast a cloud over the 2004 Sanremo Festival might yet kiss and make up in time for next year’s edition.

For more than 50 years, Sanremo has been the key event in the Italian music industry calendar.

Universal Music Italy president/CEO Piero La Falce says that the major offered “limited cooperation” to the festival organizers this year, despite a boycott by labels body FIMI—of which Universal is a member—after a dispute about outstanding expenses.

“We don’t think it’s in anybody’s interests to bury the festival,” La Falce says, “especially with the market in its current state. I also wanted to keep a line of communication open for the future.”

Veteran Italian singer/songwriter Tony Renis was appointed artistic director of the 2004 event in October 2003. He suggests that the decision to stay away by the majors may yet “boomerang” upon the labels concerned.

“Nevertheless,” Renis says, “I hope the quarrels will end quickly, so that whomever has to organize next year’s festival will have more time to do so.”

Sanremo has regularly made newspaper headlines here in recent years, but the 54th edition (March 2-6) was the most controversial yet. FIMI’s withdrawal was motivated by what it said was for the City of Sanremo’s failure to reimburse labels for expenses from previous years (Billboard, July 19, 2003). FIMI’s members represent an estimated 90% (Continued on page 57)
### HITS OF THE WORLD

#### MARCH 27, 2004

- **JAPAN**
  - **SINGLES**
    - 1. Wonderful Life
    - 2. Cha Cha Slide
    - 3. Baby I Love U
    - 4. Mystery Girl
    - 5. Jupiter
    - 6. Thank You
    - 7. Red Blooded Woman
    - 8. Dreams Come True
    - 9. Soundtrack
    - 10. Every Little Thing
    - 11. Reckless
    - 12. Jackie
    - 13. One Way
    - 14. I'm Gonna Make You Mine
    - 15. New

- **ALBUMS**
  - 1. Queen
  - 2. Meme Les Anges
  - 3. My Immortal
  - 4. The Gospellers
  - 5. Something More
  - 6. Sunrise
  - 7. Baby Boy
  - 8. Sunrise
  - 9. Perfect
  - 10. So Yesterday

- **NEW**
  - 1. Queen
  - 2. Meme Les Anges
  - 3. My Immortal
  - 4. The Gospellers
  - 5. Something More
  - 6. Sunrise
  - 7. Baby Boy
  - 8. Sunrise
  - 9. Perfect
  - 10. So Yesterday

- **UNITED KINGDOM**
  - **SINGLES**
    - 1. Toxic
    - 2. Dragostea Din Tei
    - 3. Amazing
    - 4. You
    - 5. Amazing
    - 6. Turn Me On
    - 7. Toxic
    - 8. Amazing
    - 9. Turn Me On
    - 10. Toxic

- **ALBUMS**
  - 1. Nynja
  - 2. Estopa
  - 3. Mina
  - 4. Norah Jones
  - 5. Various Artists
  - 6. Outkast
  - 7. The Platinum Collection
  - 8. The Platinum Collection
  - 9. The Platinum Collection
  - 10. The Platinum Collection

- **NEW**
  - 1. Nynja
  - 2. Estopa
  - 3. Mina
  - 4. Norah Jones
  - 5. Various Artists
  - 6. Outkast
  - 7. The Platinum Collection
  - 8. The Platinum Collection
  - 9. The Platinum Collection
  - 10. The Platinum Collection

### CANADA

- **SINGLES**
  - 1. Toxic
  - 2. Dragostea Din Tei
  - 3. Amazing
  - 4. You
  - 5. Amazing
  - 6. Turn Me On
  - 7. Toxic
  - 8. Amazing
  - 9. Turn Me On
  - 10. Toxic

- **ALBUMS**
  - 1. Nynja
  - 2. Estopa
  - 3. Mina
  - 4. Norah Jones
  - 5. Various Artists
  - 6. Outkast
  - 7. The Platinum Collection
  - 8. The Platinum Collection
  - 9. The Platinum Collection
  - 10. The Platinum Collection

### ITALY

- **SINGLES**
  - 1. Toxic
  - 2. Dragostea Din Tei
  - 3. Amazing
  - 4. You
  - 5. Amazing
  - 6. Turn Me On
  - 7. Toxic
  - 8. Amazing
  - 9. Turn Me On
  - 10. Toxic

- **ALBUMS**
  - 1. Nynja
  - 2. Estopa
  - 3. Mina
  - 4. Norah Jones
  - 5. Various Artists
  - 6. Outkast
  - 7. The Platinum Collection
  - 8. The Platinum Collection
  - 9. The Platinum Collection
  - 10. The Platinum Collection

### SPAIN

- **SINGLES**
  - 1. Toxic
  - 2. Dragostea Din Tei
  - 3. Amazing
  - 4. You
  - 5. Amazing
  - 6. Turn Me On
  - 7. Toxic
  - 8. Amazing
  - 9. Turn Me On
  - 10. Toxic

- **ALBUMS**
  - 1. Nynja
  - 2. Estopa
  - 3. Mina
  - 4. Norah Jones
  - 5. Various Artists
  - 6. Outkast
  - 7. The Platinum Collection
  - 8. The Platinum Collection
  - 9. The Platinum Collection
  - 10. The Platinum Collection

### AUSTRALIA

- **SINGLES**
  - 1. Toxic
  - 2. Dragostea Din Tei
  - 3. Amazing
  - 4. You
  - 5. Amazing
  - 6. Turn Me On
  - 7. Toxic
  - 8. Amazing
  - 9. Turn Me On
  - 10. Toxic

- **ALBUMS**
  - 1. Nynja
  - 2. Estopa
  - 3. Mina
  - 4. Norah Jones
  - 5. Various Artists
  - 6. Outkast
  - 7. The Platinum Collection
  - 8. The Platinum Collection
  - 9. The Platinum Collection
  - 10. The Platinum Collection

### THE NETHERLANDS

- **SINGLES**
  - 1. Toxic
  - 2. Dragostea Din Tei
  - 3. Amazing
  - 4. You
  - 5. Amazing
  - 6. Turn Me On
  - 7. Toxic
  - 8. Amazing
  - 9. Turn Me On
  - 10. Toxic

- **ALBUMS**
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  - 5. Various Artists
  - 6. Outkast
  - 7. The Platinum Collection
  - 8. The Platinum Collection
  - 9. The Platinum Collection
  - 10. The Platinum Collection

### SWEDEN

- **SINGLES**
  - 1. Toxic
  - 2. Dragostea Din Tei
  - 3. Amazing
  - 4. You
  - 5. Amazing
  - 6. Turn Me On
  - 7. Toxic
  - 8. Amazing
  - 9. Turn Me On
  - 10. Toxic

- **ALBUMS**
  - 1. Nynja
  - 2. Estopa
  - 3. Mina
  - 4. Norah Jones
  - 5. Various Artists
  - 6. Outkast
  - 7. The Platinum Collection
  - 8. The Platinum Collection
  - 9. The Platinum Collection
  - 10. The Platinum Collection

### NORWAY

- **SINGLES**
  - 1. Toxic
  - 2. Dragostea Din Tei
  - 3. Amazing
  - 4. You
  - 5. Amazing
  - 6. Turn Me On
  - 7. Toxic
  - 8. Amazing
  - 9. Turn Me On
  - 10. Toxic

- **ALBUMS**
  - 1. Nynja
  - 2. Estopa
  - 3. Mina
  - 4. Norah Jones
  - 5. Various Artists
  - 6. Outkast
  - 7. The Platinum Collection
  - 8. The Platinum Collection
  - 9. The Platinum Collection
  - 10. The Platinum Collection

### SWITZERLAND

- **SINGLES**
  - 1. Toxic
  - 2. Dragostea Din Tei
  - 3. Amazing
  - 4. You
  - 5. Amazing
  - 6. Turn Me On
  - 7. Toxic
  - 8. Amazing
  - 9. Turn Me On
  - 10. Toxic

- **ALBUMS**
  - 1. Nynja
  - 2. Estopa
  - 3. Mina
  - 4. Norah Jones
  - 5. Various Artists
  - 6. Outkast
  - 7. The Platinum Collection
  - 8. The Platinum Collection
  - 9. The Platinum Collection
  - 10. The Platinum Collection

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

**NEW** = New Entry  **RE** = Re-Entry
Canadian Duo Taima Draws On Inuit, French Culture

BY LARRY LeBLANC

TORONTO—Canadian folk duo Taima wants to share the passion of its culture with a global audience.


“Our goal is to travel all over the world and to present our music to other cultures,” says Auger, 33.

EXCEPTIONAL START

Strikingly, the album—with songs in English, French and Inuktitut—has scanned 3,300 units within two weeks of release, according to Nielsen SoundScan.

Taima was also profiled nationally in a 13-minute documentary on CBC-TV’s “The National” March 12.

“I can’t remember anything quite like this,” Distribution Fusion III president Jim West says. “I’m so happy the group is catching on. It’s a gorgeous album.”

Since 2002, Taima (pronounced “tie-ma”) has performed extensively in Canada and will tour nationally this summer. The duo recently appeared at the Festival des Dérarianes Hivernales de Praology-Le-Vanoise in France. It will perform at the Glastonbury Festival in England in June.

Auger says, “I’m not surprised with what’s happening, because we had such a vision with this album.”

Produced by Michel Périn at Studio Frisson in Montreal, the album was greatly inspired by the atmospheric productions of fellow Canadians Daniel Lanois and Pierre Marchand.

Auger and Isaac wrote all but one of the album’s 11 tracks; celebration ed French Canadian storyteller Fred Pellerin collaborated with them on “Silence.”

The Inuktitut expression from which Isaac and Auger took their name loosely translates as “Enough. It’s over. Let’s move on.” Their song “Inuusivŋa” speaks about the will to live and the revival that spring can bring.

Remaining for Your” conveys a message from a woman to her father on the day he dies, and “Les Voyages,” inspired by the migration of wild geese to the north, reflects Isaac’s own personal explorations.

“Audiences have been touched by our songs,” 27-year-old Isaac says. “Even when they don’t understand the Inuit lyrics, people will cry listening to Iluunut.” (The title translates as “Into your flesh.”)

“IT’s not a roots album. Of course, there’s a touch of folk there,” says Isaac, an admitted fan of Cowboy Junkies’ Margo Timmins.

Isaac and Auger were introduced by a mutual friend at a photo exhibit in 2000. When Auger later heard Isaac’s six-song demo, he realized he had found the singer he had been seeking. Isaac was equally impressed by Auger’s music.

Auger was born in Rouyn-Noranda, in the Abitibi region of northern Quebec.

He moved to Montreal in 1989 to study jazz guitar and Latin percussion. After his studies, he played in various bands, performing in jazz, blues and Latin styles.

He has composed more than a dozen movie scores, as well as music for TV and theatrical productions.

The child of an Inuk mother and a father from Newfoundland, Isaac was adopted at birth by an Inuit family and raised in Sallitut, Nunavik, which is Quebec’s Inuit territory. She left Nunavik in 1999 to study communications in Montreal.

Two years later, she won the National Film Board of Canada’s First Nations Filmmakers’ Award, and she has been honored includ ed a one-year National Film Board internship and a grant of $200,000 Canadian ($150,000).

The opportunity allowed her to direct a documentary film “Si le Temps le Permet,” detailing the difficulties that today’s Inuit face adapting their traditional heritage to modern culture.

EMI Recorded Music Germany is based in Cologne, with Virgin located in Munich. “We had no presence in Berlin,“ de Buretel explains, “and I also needed a structure to develop an alternative to mainstream A&R.”

De Buretel says that the success of Wir Sind Helden proves that “there is creativity in Germany, that there are interesting artists.”

Wir Sind Helden was not the only newcomer to claim an Echo Award; Hamburg-based band Wolfram, signed to Hamburg indie label Indigo, also won the best alternative national group award.

CELEBRATION ‘NECESSARY’

The success of Wir Sind Helden comes amid one of the worst crises ever experienced by the German music industry. According to local estimates, the industry’s revenue has halved in the past four years.

But label executives at the Echo Awards were putting on a brave face.

“Things are looking up again,” International Federation of the Phonographic Industry Germany chairman Gerd Gebhardt said in his opening address. Gebhardt also chairs national labels body BPW and the German Phonographic Academy, which organizes the Echo Awards.

Boris Löhne, managing director of Sony Music Germany’s domestic division in Berlin, agrees with Gebhardt. “It is precisely in times of crisis that it is important and appropriate to celebrate and praise artists’ successes,” Löhne says. “Ultimately, the evening stands and falls with the quality of the artists.”

The Echo gala took place in front of an audience of 4,500 at Berlin’s International Congress Center. The event was broadcast with a delay “as live” on March 6 by commercial TV channel RTL. At its peak, the show attracted 5.8 million viewers, falling short of the previous year’s peak figure of 6.34 million viewers.

Echoes were awarded in 26 categories. Other than some sales-based awards, members of the Phonographic Academy chose the winners. EMI and its acts picked up seven Echoes; BMG and Universal collected five each.

ECHOES

Continued from page 53

shipped more than 300,000 copies in Germany, according to the label.

Having unsuccessfully submitted demo recordings to labels across Germany, the Berlin-based band financed its own EP, “Guten Tag,” in 2002. When that began getting airplay, it drew attention from those who had previously turned the act down.

“I contacted them,” Ellinghaus recalls, “and I think they were interested because I had a different attitude.”

The German arm of Labels launched under Ellinghaus’ supervision in October 2000. He owns Berlin-based indie label City Slang, which is now affiliated with Labels.

EMI Recorded Music Continental Europe president Emmanuel de Bure tel says the launch of the Labels opera tion in Berlin came about because he “came to the conclusion that [EMI] had a problem of structure in Germany.”

Warner Music Benelux has laid off four of the 16 staffers at its Brussels office and seven of its 38 employees at its Hilversum headquarters in the Netherlands. The moves are part of parent Warner Music Group’s global restructuring (Billboard, March 13). Four local Warner signings—Novastar and Gary Hagger from Belgium, plus Dutch acts Krezip and Ilse De Lange—have been dropped in related roster cuts. Hilversum-based managing director Albert Slenderbroek helms Warner Benelux.

ITALIAN DIGITAL MUSIC COMPANY BUONGIORNO VITAMINIC IS aiming to offer the world’s largest digital music catalog by the end of this year.

The company formed in 2003 when financially troubled Vitaminic—an early leader in digital music services—merged with Italian interactive mobile-service provider Buongiorno. The Buongiorno Vitaminic catalog currently contains 400,000 tracks from 1,500 labels, available to consumers through international partnerships with telecom companies and media groups as well as through the company’s own Web sites. CEO Andrea Canalini says Buongiorno Vitaminic aims to add 250,000 more tracks during 2004.

TOWER RECORDS JAPAN is taking over the 30-store Wave music chain in a stock-swap deal with the latter’s Tokyo-based parent, property and retail conglomerate Parco. Effective mid-April, all of Wave’s outstanding debt will be transferred to Tower, which will increase its capital by allocating third-party shares to Parco of the same value as the Wave shares transferred to Tower. In May 2002, Tower Records Japan was sold to Nikko Principal Investments Japan, a wholly owned subsidiary of securities company Nikko Cordial. Nikko says it plans to make a public offering of Tower shares, although no schedule has been set yet.

THE BRITISH PHONOGRAPHIC INDUSTRY has confirmed that director general Andrew Yeates will exit at the end of April.

News of Yeates’ departure emerged last month (billboard.biz, Feb. 17). The London-based labels body says the move is part of “a significant restructuring,” and the director general post will be discontinued. Yeates has held the role since July 2000, after spending one year as the BPI’s legal affairs director. BPI executive chairman Peter Jamieson describes him as “a great force for modernization.” Yeates has yet to announce his future plans but says: “As the industry changes, I believe there will be an ever-sharper focus on the important role played by the BPI.”

Female pop artist Ayumi Hamasaki (Avey) was named domestic artist of the year at the Recording Industry Assn. of Japan’s 18th annual Gold Disc Awards ceremony, held March 10 in Tokyo. The awards are based on net shipments for the period Jan. 1-Dec. 31, 2003. Hamasaki—who won the same award at the 2001 and 2002 Gold Disc ceremonies—won on the strength of shipping 4.5 million units (albums and singles) during that period. Chinese pop/traditional crossover act 12 Girls Band (Platia Entertainment) won the international artist of the year honor. There were 10 winners in the best new domestic artist category and five in the best new international artist category. The latter included Russian female duo Ta.tu. (Universal Music K.K.) and Jamaica’s Sean Paul (Warner Music Japan). The ceremony was broadcast live nationwide on NHK satellite TV.

WARNER MUSIC INTERNATIONAL has entered a deal to sell ring tones through T-Mobile International, the cell-phone arm of German telecommunications giant Deutsche Telekom. WM will make more than 200 ring tones (also known as “real tones” and based on original master recordings) available to T-Mobile’s 44 million customers in the United Kingdom, Germany, the Netherlands and Austria. In the United Kingdom, individual ring tones are being offered for £4 ($7.30) each. Availability in other markets have yet to be finalized, and prices will vary in each country. T-Mobile already has a similar contract in place with Warner Music Group in the United States and has Pan-European agreements with Universal Music International’s wireless unit, Universal Mobile, and Sony Music Entertainment.
Sanremo

Continued from page 53

of annual sales in the Italian industry. The body has also been concerned by the event's failure to act as a major sales booster each March.

The televised show traditionally attracts an average nightly audience of around 10 million viewers during its five-night span and generates substantial revenue for state-owned broadcaster RAI and the city of Sanremo.

However, in recent years the festival has been viewed by the record industry here as doing very little for business at a time of crisis. (According to FIMI, the trade value of recorded music shipments here dropped 7.69% in 2003 compared with 2002.)

RAI and the Sanremo authorities continued discussions with FIMI through 2003, but negotiations broke down in November, when RAI announced it would no longer televise FIMI's Italian Music Awards (Billboard Bulletin, Nov. 4, 2003).

Those awards, scheduled for Nov. 28, eventually took place Dec. 15 and were televised live on national commercial network Italia Uno.

Adding to the pre-festival rancor, the Italian press had questioned Renis' suitability as artistic director, given what it called "undesirable friendships" with certain parties in the United States and with Italian prime minister Silvio Berlusconi.

The ultimate winner of the festival was Marco Masini, signed to indie label MBO. The imprint was the only FIMI-affiliated label competing. In total, 22 artists—many of them unknown—took part in the contest. Winners were chosen by popular vote, polled by phone and text message. Masini won 265,000 votes (of 1.5 million cast) with his song "L'Uomo Volante," published by Mamacote/UVa.

Renis took the Sanremo stage on the festival's final night and attacked the majors and artists that had stayed away. He made an exception of Universal, which sent Lionel Richie as a guest performer and cooperated in the production of a compilation album of the new songs featured at the festival.

The album, released through RAI's publishing division/recording label, RAI Trade, was distributed simultaneously in record shops through distributor Self and through newsstands as a supplement to the Sorrisi & Canzoni magazine. According to RAI Trade, it shipped 180,000 units in two days following its March 4 release. Some 110,000 of those were distributed through newsstands, and 70,000 went to record stores.

Universal's cooperation with the festival was not welcomed by most other FIMI members, however. "It was never our aim to kill the festival," Warner Music Italy president/CEO Massimo Giuliano says, "but to resurrect it as a vehicle for selling records. We're disappointed with Universal. They seemed to change their mind after agreeing to toe the FIMI line, but I guess every label is free to do as it pleases."

FIMI director-general Enzo Mazza insists, "We did the right thing to stay away. It's a waste of time and money. Once again, music took second place to 'entertainment,' and this was reflected in the ratings for the final night (an average of 9.27 million); the worst since 1987." A spokesperson for RAI insists the broadcaster was "satisfied" with the ratings and that the door to reconciliation remains open to the majors.

Renis proclaims himself "very satisfied with the way it went. The compilation has sold very quickly; all the songs are getting plenty of airplay, and the average audience [8.9 million viewers nightly] was 0.1% up on last year.

La Falce says FIMI will "undoubtedly" be back at Sanremo in 2005.

Mazza, however, says, "It's not out of the question, but perhaps RAI and Sanremo could make the first move by paying the money they owe."

SNEP

Continued from page 53

Grandlink has provided French radio stations with repertoire from EMI, Warner and BMG during the past two years, and it has supplied Universal repertoire since June 2003. It now faces virtual exclusion from the market. SNEP members, who include the local affiliates of the five major labels, account for the vast majority of music sales in France.

Yacast, a company that monitors airplay on French radio and provides streaming facilities for the country's main broadcasters, was the third contender for the contract.

"We're surprised by the SNEP's decision," Yacast music department manager Ali Mouhoub says, "because we and Grandlink have already shown that we can provide this service. TITE Live has yet to show anything; it won the contract with a paper dossier."

Mouhoub suggests that SNEP's choice was simply "economic." SNEP would not divulge the size of the Live Network bid, but Mouhoub claims that it was 100,000 euros ($123,000) below Yacast's.

Mazza says, "They've chosen the cheapest option; let's see if the cheapest option works."

TITE Live co-founder and co-GM Stéphane Magnard points out that "the number of titles that can be sent to radio [stations] depends entirely on how much it costs to send them."

Grandlink may have lost a slab of its core business, but Murray says he is already looking at other opportunities. "Our initial client is the record industry," he says, "but we're looking into other fields, such as films and advertising. We're also going international and are well advanced with key players in the United Kingdom."

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Korea

Continued from page 7

There are four major players in South Korea's mobile music market: record labels, phone companies, content providers (CPs) and mobile music agencies. The CPs sell ring tones to the phone companies, as well as directly to consumers. The agencies serve as intermediaries between the labels and the CPs.

Recently, however, it has become more common for labels to bypass the agencies and deal directly with the CPs. The revenue split differs for each service, but in the case of ring tones, they are divided 50-50 between the phone company and the CPs. The CPs pay the publishing and performers' royalties, then split the remaining money with the agencies and the record labels. In total, record label take in 15%-25% of total revenue generated by ring tones.

Han Chung-su, A&R director of Seoul-based independent record label Fluxus, says the labels' mobile-phone-related revenue now exceeds that of CDs. As the average mobile music services user tends to be younger than the average music consumer, Han sees a shift toward artists who appeal to a younger demographic and toward more local product.

"If the payment system for Internet online music succeeds, it will replace CDs," KAPP administration manager Park Ki Yong says. That ambition has Park emphasizing the importance of KAPP's efforts. "We have to succeed as a collection group," he says.

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

Tesh Offers AC 'Radio Intelligence'

Against the backdrop of all the indecency controversy surrounding rival, John Tesh hosts an AC-targeted syndicated radio show that is the antithesis of the Howard Stern generation.

Top AC managing editor of Billboard sister publication Airplay Monitor Chuck Taylor spoke with Tesh about the show. It is a mix of music from the likes of Celine Dion, Paul Davis and Brian McKnight—up to 12 songs per hour—with what the producer tag "intelligence for your life.

That can mean rules of thumb—like wearing red gets you better service in a restaurant—or that women miss kissing most in a mature relationship.

Since its April 2003 launch, the five-hour weekday program has picked up 76 affiliates. Most, but not all, of Tesh's affiliates air his show in the evening. One hundred and fifty outlets already air the weekend edition of the program, which began in 2000.

One of the show's slogans is "If a 9-year-old can't listen to it, you won't hear it on this radio station."

Tesh is considerably passionate about the show's mandate: "You can scream all you want about First Amendment rights, but someone had to pull the reins," he says of recent actions Clear Channel took to sue Bubba the Love Sponge and Stern.

Tesh thanks Clear Channel, adding, "I don't think there's any place for this stuff. I believe in free speech until it goes against what the airwaves were intended for. We've turned our backs on decency. You can be funny without being disgusting and provocative.

It looks like Tesh has tapped into a widely shared ideal. In a number of markets, his show has posted dramatic worst-to-first ratings. At KKDJ (K-Lite) Bakersfield, Calif., the first signed affiliate of the daily version of his show ranked No. 1 in the summer and fall 2003 Arbitron books with women 25-54. That vaulted longtime AC syndicated evening show staple Delilah, according to PD Kenn McCloud.

"It's one of few destination shows," McCloud says. "John's commitment to radio for the family is perfect for us.

Las Vegas affiliate KZMQ became the first station to air Tesh during afternoon drive. WBHH Norfolk, Va., put Tesh in morning drive earlier this month.

"The show has turned into a real gold mine of information," Tesh says. "I really believe that people start tuning in and just get hooked.

"I'm a friendly voice, but this isn't about me. The concept is so strong: We like to say offer "all the information you need to live your life a whole lot better—or just impress your friends at the water cooler."

It was a major goal from the beginning to distinguish the show from relationship-focused competitors. Tesh explains, "We don't want to listen to the crying and whining, where you do nothing about it. We want to help people solve their problems, to give a purpose in their lives and then live that out."

IN OTHER INDECENCY NEWS: Clear Channel continues its indecency-inspired PR assault. Last week, the company announced it had spent more than $500,000 to purchase broadcast-delay equipment for its stations that could air potentially indecent material or broadcast live phone calls.

Lastly, if you read Bill Holland's cover piece last week on the indecency bills Congress is considering, you may have missed this quote from a Senate Commerce Committee spokesperson: "The intent of the bill is not to chill speech."

But the spokesperson goes on to warn that "artists who push the envelope are going to have to rethink what they do."

That sure sounds to me like a textbook definition of chilled speech.
BMG Keeps Four In Top 10

In the week of Pete Jones’ retirement dinner, music consumers delivered an appropriate going-away gift. For the 15th consecutive week, BMG Distribution, the company over which he has presided since 1987, holds four of The Billboard 200’s top 10 albums. BMG’s hand includes Evanescence, charting its 37th week in the top 10 (No. 4); Kenny Chesney, winner of the Greatest Gainer trophy (No. 5); and OutKast, with the album that sold out all others during the fourth quarter.

Sweeping the pot is an exercise in patience. In its 90th week of release and its 44th on the big chart, Maroon5’s debut album advances 11-7.


The ascent of Maroon5’s “Songs About Jane” suggests that artist development remains an industry priority, even if market conditions make that mission a harder goal to attain.

Meanwhile, as Jones turns over BMG’s keys to worthy successor Jordan Katz (see story, page 5), he leaves on a high note. The current 15-week span of four or more top 10 albums is the longest such run in BMG’s history, beating a 12-week run that it managed in the summer of 1999.

This is the longest such streak by any distributor since market leader Universal Music & Video Distribution held court for 22 weeks in early 2002. It is also the longest by a vendor other than UMDV or BMG since Sony Music Distribution assembled a 10-week stretch in 1996.

SoundScans’ “release to date” albums chart shows that BMG sold seven of the 11 best-selling albums since 1991. Jones would rightly credit that feat to BMG’s labels and their artists, but that record suggests that Jones’ team did not squander opportunities — and that nice guys need not finish last.

... AND STILL CHAMPION: Norah Jones makes it look easy, charting up her fifth week at No. 1. She doesn’t get a lot of play from mass-audience radio formats. She had to overcome the onus of the sophomore jinx that has tripped up many a recording artist. And yet, with an album that defies cookie-cutter categorization as much as her (Continued on page 64)

Market Watch
A Weekly National Music Sales Report

Kim A ‘Locke’ On No. 1

It won’t be long before third-season “American Idol” contestants are appearing on Billboard charts, but the second-season folks are still making news. Kimberley Locke becomes the third finalist to have a solo recording reach No. 1 on Hot 100 Singles Sales, as “8th World Wonder (Curb)” sold more copies than any other single in the past seven days.

The first “Idol” competitor to have a No. 1 hit on Hot 100 Singles Sales was Kelly Clarkson. Her “A Moment Like This” debuted at No. 10 the week of Sept. 28, 2002, and shot to No. 1 the following week. Next came Clay Aiken, whose “This Is the Night” opened at No. 19 the week of June 21, 2003, and rocketed to No. 1 the next week.

That makes Locke the first “Idol” singer with a solo hit to debut at No. 1 on the sales chart. She is also the first “Idol” singer to have a No. 1 hit with a song that was not performed on a season finale of the TV series — or performed on the series at all. Locke signed with Curb and recorded “8th World Wonder” after the second season of “Idol” was over.

This is the 25th week that an “American Idol”-related single has topped the sales chart. Clarkson’s “Moment” reigned for five weeks. In May 2003, “God Bless the U.S.A.” by the second-season American Idol Finalists ruled for eight weeks. Then Aiken’s “Nights” was on top for 11 weeks.

Locke finished third on “Idol,” behind winner Ruben Studdard and runner-up Aiken. That puts the second season of “Idol” on par with the first season of “Pop Idol” in the United Kingdom, where the top three finalists — Will Young, Gareth Gates and Darius — all had hit singles.

After competing against each other on “American Idol,” Locke and Aiken moved to Los Angeles and rented a house together. With Aiken certain to debut at No. 1 on Hot 100 Singles Sales next issue with “The Way” (RCA), it should be the first time in this chart’s history that roommates have had consecutive No. 1 titles.

Girls’ POWER: Martina McBride earns her first solo top 10 hit on the Adult Contemporary chart, thanks to the 12-10 move of “This One’s For the Girls” (RCA).

McBride made her AC debut in 1997 as the vocalist on Jim Brickman’s “Valentine.” That song peaked at No. 3.

“Girls” is McBride’s first song to appear on the chart since “There You Are” peaked at No. 15 in September 2000.

‘CUT TO THE CHASE: With an 11-10 move on Mainstream Top 40 for “The First Cut Is The Deepest” (A&M/Interscope), Sheryl Crow collects her first solo top 10 hit since “My Favorite Mistake” peaked at No. 5 in December 1998. Crow last reached the top 10 when she was featured on Kid Rock’s “Picture” in March 2003.

“First Cut” continues to march up the Hot 100, reaching a new peak position of No. 14 this issue. Crow’s version is the most successful of this song composed by Cat Stevens, passing Rod Stewart’s No. 21 peak in 1977.
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**Notes:**
- **#1 HOT SHOT DEBUT**
- **#1 GREATEST GAINER**

**Ratings & Sales Data by Nielsen SoundScan**

**PREVIEW** 5 Weeks At Number 1

**MARCH 27, 2004**

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**Billboard 200**

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- Week of Issue
- according to Nielsen SoundScan
- data correct as of March 27, 2004
- Certification and sales numbers are available at www.nielsenmusic.com
- "Platinum" indicates one million units sold; "Gold" indicates 500,000 units sold; and "Silver" indicates 200,000 units sold. And includes albums released since the beginning of 2004.
- Certifications are based on a combination of sales, streaming, and other consumption activity and are subject to change as coverage and methods evolve.
- Music videos and other forms of visual media are not included in certification calculations.
- Certifications are based on sales figures, which are derived from Nielsen SoundScan data and includes paid downloads from websites.
- Certifications use a sales-based methodology to account for the impact of on-demand audio and video services.
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- Certifications are based on sales figures, which are derived from Nielsen SoundScan data and includes paid downloads from websites.
Over The Counter

Continued from page 61

first one did, “Feels Like Home” has quickly emerged as the best-selling set of this young year. Though it was the top seller just among albums released this year but the top dog of 2004—period. Her new one has been No. 1 a week longer than her first album, and it appears that streak will be extended next issue.

“She’s sold 2.1 million copies so far, according to Nielsen SoundScan. That easily surpasses Kenny Chesney’s “When the Sun Goes Down,” which has done 1.3 million in six weeks, or OutKast’s “Speakerboxx/The Love Below,” which has scanned 1.26 million since the start of 2004.

This comes on the heels of Jones’ first album being the second-best seller in 2003, with 5.1 million sold during those 12 months. “Come Away With Me” was also the best seller last year among mass merchants, doing 2.5 million in those stores during 2003.

With her “Saturday Night Live” appearance and a Target Stores circular impacting the tracking week, the new album only sees a 1.0% decline from prior-week sales on this issue’s big chart. It leads the field by more than a 22% margin.

HAPPY ANNIVERSARY: The Hot Shot Debut On The Billboard 200 and Top R&B/Hip-Hop Albums belongs to the Sean “P. Diddy” Combs-assembled compilation “Bad Boy’s 10th Anniversary... The Hits.” With 149,000 copies sold in its first week, it opens at No. 1 on the R&B list and No. 2 on the big chart. The set’s 13 tracks include cuts from the Notorious B.I.G., 112, Carl Thomas, Craig Mack and, of course, Combs. The package includes a DVD with 11 clips and commentary by Combs.

This is a much faster start than Bad Boy’s first collection scored in 1998 but pales next to the first-week sales the label’s 2002 anthology garnered.

“Bad Boy’s Greatest Hits Volume I” entered The Billboard 200 at No. 51 with a 29,000-unit opener. But the label’s last sampler before it moved from Arista’s camp to Universal Motown Records Group, “We Invented the Remix,” bowed at No. 1 on the big chart with 255,000 sold in its first week.

A LOOK AHEAD: While neither looks to threaten Norah Jones’ hold at the top, next issue’s Billboard 200 will greet two albums that will start in the 100,000-plus club.

First-day numbers cited by retailers suggest that rap rookie Cassidy will open at 110,000 or more with “Split Personality.” A value-priced EP by Godsmack, “The Other Side,” also looks good to cross the century mark. The band’s last full-length album, “Dot to Dot,” bowed at No. 1 last year with a start of 267,000 copies.

LARGE AND SMALL SCREENS: It might be a reach to say that country star Kenny Chesney is a star of TV and film, but both mediums help him earn the biggest unit gain on The Billboard 200 and Top Country Albums. His “When The Sun Goes Down” garners an increase of 6,000 copies (95,000).

The burst follows his performance of A&E’s “Live by Request,” which first ran March 6 and will be repeated March 20. And on March 8, a satellite feed of a Chesney acoustic concert ran in 52 movie theaters that Regal Entertainment Group operates.

DETAILS, DETAILS: With its seventh increase in 10 weeks, the Billboard 200 service climbs 13-10 on Top Heatseekers, gathering that chart’s Greatest Venue Gainer cup. The 17% gain also prompts the act’s first ink on The Billboard 200, almost 13 months after its album’s release... Check the calendar. Tesla, the ’80s rock band that last appeared on The Billboard 200 in 1996, enters at No. 31.
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**Billboard Soundtracks Chart**

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**Billboard Country Chart**

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**Billboard Hip-Hop/R&B Chart**

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**Billboard R&B/Hip-Hop Chart**

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<td>The Essential Steve Ray Vaughan And Double Trouble</td>
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<td>Get The Blues Vol. 2</td>
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<td>WILLIE CLAYTON</td>
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<td>KER’ MO’</td>
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<td>Martin Scorsese Presents The Blues: Ker’ Mo’</td>
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<td>STEVE RAY VAUGHAN</td>
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<td>TYRONE DAVIS</td>
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<td>12</td>
<td>ROBBEN FORD</td>
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<td>BILL GAITHER’S HOLY NIGHT OF HOME &amp; HARMONY</td>
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### Billboard Top Gospel Albums

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### Billboard Top World Albums

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*Note: The above data is compiled by Nielsen SoundScan and represents the Billboard charts as of March 27, 2004.*

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*The charts are based on data from Nielsen SoundScan, a full-service information provider that measures sales of discs and tracks in the United States, providing comprehensive sales information to the music industry and its stakeholders.*
R&B Radio Follows Kanye West's Direction

Dilated Peoples make their second appearance on the Hot R&B/Hip-Hop Singles & Tracks chart, debuting at No. 72 with "This Way." The song, which features vocals by Kanye West, enters higher than the group's previous peak of No. 84 with " Worst Comes to Worst" in February 2002. West is heard on five other tracks on the chart. Only R. Kelly, with seven, has had more entries in a single week this year.

Additionally, West produced or co-produced 10 songs currently residing on Hot R&B/Hip-Hop Singles & Tracks, which is the third-most in the Nielsen Broadcast Data Systems era. Only Kelly (12) and Timbaland (11) have produced more songs on this chart in a single week. The Neptunes also hit with 10 tracks in January and February of 2003.

R&B radio has a tendency to play a particular sound by an artist, an artist's protégés or a producer, if not all of the above. In this week, Kelly, Pharrell Williams and now West have been the flavors dominating the airwaves recently. With R&B and hip-hop stations continuing to pull strong ratings, it appears the audience loves to indulge in the "hot sound"—and these stations are more than happy to oblige.

IMMORTALIZED: After peaking at No. 2 on the Adult Top 40 chart with its debut single, "Bring Me To Life," Evanescence earns its first No. 1 at the format. "Imo Immortal" moves 5-1 and posts the biggest detection gain on the chart (up 204).

The four-place leap is, surprisingly, the biggest jump to No. 1 in the eight-year history of the Adult Top 40 list. Three songs have climbed 4-1 on the chart, the last being Avril Lavigne's "Complicated" in July 2002. "Immortal" marks the third No. 1 on the Adult Top 40 chart in the past three weeks, something that has not occurred on this usually stable chart since June 2001. In that month, Uncle Kracker's "Follow Me," Train's "Calling All Angels" and Lifehouse's "Hanging By a Moment" occupied the No. 1 slot for three successive weeks.

LOCKED UP: Kimberley Locke debuts at No. 1 on Hot 100 Singles Sales with "8th World Wonder," while also entering The Billboard Hot 100 at No. 92. Locke finished as the second runner-up in last season's edition of "American Idol" behind Ruben Studdard and Clay Aiken.

The single scans 4,500 units, which is the lowest total for a No. 1 debut in the history of the chart. Last year, the Rolling Stones' "Sympathy for the Devil (Remixes)" and "Nothing Left" by Madonna were the first titles to debut at No. 1 with less than 10,000 units.

Locke will give way to Aiken atop the sales chart next issue when his single "The Way" chart. Aiken would scan more than 17,000 units of the single, which includes the never-before-released "Solitaire," to have a chance to overtake "Yeah!" by Usher featuring Lil Jon & Ludacris on The Billboard Hot 100. His last single, "This Is the Night," sold 395,000 in its opening week.

2003, issue. This week, Matthew West becomes the first Christian artist to top billboard.com's Hot Christian Adult Contemporary and Hot Christian Singles & Tracks charts with a single issued on a country music label. West's "More" is the lead track from his Universal South debut set "Happy," and EMI Christian Music Group's injection song at Christian radio. Although Universal South's primary business is country music, the label has signed several noncountry artists, including West.

WEATHER REPORT: Tim McGraw's "Watch the Wind Blow By" rides the top wave on Hot Country Singles & Tracks for a second week. But Kenny Chesney & Uncle Kracker's "When the Sun Goes Down" outshines it from No. 1 on the Nielsen Broadcast Data Systems chart movement.

"Watching the Wind Blow By" is up 40-5-1 and "When the Sun Goes Down" is up 204-5-1.

Traffic moves will be on top of the detections chart. Usher featuring Lil Jon & Ludacris on The Billboard Hot 100 sold 395,000 in its opening week. opening seven weeks.

The week's chart movement is 13.7-73.2-71.7. The chart is estimated on 100,000,000 adult contemporary and modern radio stations.

Traffic moves to a total of 100,000,000 available music.

Songs are blind tested online, by Promosquad. The chart is compiled of current songs and Top 10 Hits in Play. For a complete list of current songs and Top 10 Hits in Play, please visit HitPredictor.com. For a complete list of current songs and Top 10 Hits in Play, please visit HitPredictor.com.
P2P
Continued from page 1

of the timetable. ‘I think you’ll see both [reformed P2P networks and new P2P networks] happen. Details are limited on which companies have been making moves on the legitimate market. Nor is it clear what the business model or a legal P2P offering would be.

This much is known: The key to every commercial P2P distribution scenario involves an immunization of content-filtering technology. Filtering will play an integral role, says Vance Ikezoye, CEO of Los Gatos, Calif.-based Audible Magic, a specialist in field filtering technologies. Filtering technologies are intended to keep unlicensed files out of P2P environments, track content consumption on the network and facilitate transactions. The buzz surrounding filtering centers on two companies: Audible Magic and Snocap, a San Francisco startup formed by Napster creator Shawn Fanning. Sony Music chairman/CEO Andrew Lack cited both in a February speech at the National Academy of Recording Arts and Sciences’ Entertainment Law Initiative luncheon in Los Angeles. Ikezoye has been talking the rounds on Capitol Hill with the Recording Industry Assn. of America (RIAA), showcasing a technology designed to identify and block the distribution of files that run afoul of label copyrights. Audible Magic has not yet launched, but the company is quietly demonstrating a similar solution to the major labels and others.

Snocap officials did not return calls for comment.

Sources familiar with Snocap say it also has a transactional engine. That indicates that Snocap would block illegal content on a P2P network but simultaneously give users an opportunity to acquire the content legally. Ikezoye says Audible Magic is also exploring transaction capabilities.

“You can easily envision [using the technology] to sell consumers legitimate content or other services,” he says.

DIFFERENT STROKES Not all potential business models for P2P networks require the consumer to pay for the content installed. Commercial P2P ideas under consideration range from free, sponsored services to more traditional pay-per-download and subscription models, label sources say. But before the labels sign on for any commercial P2P concept, P2P network operators first need to agree to rid their systems of unlicensed content. Major-label sources say they are not interested in allowing their content to be sold through P2P networks unless the operators enforce filtering of unlicensed content and flood their services with commercial files.

P2P operators—emboldened in copyright-infringement lawsuits with the recording industry—have long held that they cannot control the flow of content through their networks. The argument is a key component in their defense.

P2P operators are also balking at suggestions that they build filtering technology themselves. The operators are concerned that such moves are the precursor to a legislatively push by the entertainment industry to require P2P networks to use filtering technologies.

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INTERNATIONAL EFFORT NEEDED In Bombay, Jewell highlighted the need for joint international efforts to tackle piracy and discussed the opportunities and threats facing the global creative community.

"Intellectual property is a global issue, and we will only be able to tackle it by working together," she said.

She also called on creative industries to be better engaged and inform the consumer.

"Piracy threatens the very future of creativity in our world," she said. "Without profits, there can be no investment in new talent. Without copyright income, there is no incentive for new talent to develop..."
Jackson

Continued from page 1
cast of the Super Bowl.

Jackson has kept a low profile since the Super Bowl. "Other than an interview in Ebony, her only public response to date has been a taped apology serviced to TV news outlets. Some observers say that's the right approach. "You make your first statement and move forward with nothing more to say," contends entertainment attorney Orin Snyder, a partner with Los Angeles-based Manatt, Phelps and Phillips. "Scandal in pop is not new, and this album is extremely strong," BET senior VP of music programming Stephen Hill adds. "Jerry Lee Lewis and others have proved that if the music is strong, people will buy."

But not everyone agrees that Jackson has handled the situation correctly.

Image specialist Ann Stephenson says that the incident is not a "career buster" for Jackson but contends "there has been too slow an uptake by her handlers."

"They don't seem to be doing anything proactive [and are] still answering the same questions and trying to explain the incident," adds Stephenson, CEO of New Jersey-based communications and image consulting firm the Stephenson Group. "Janet has to take control and manage her image."

Jackson declined to comment for this story. Her manager, Lindsay Scott of L.A.-based Lindsay Scott Management, referred calls to Jackson's PR representative, Stephen Huvane. The L.A.-based Huvane says his client "always keeps a low profile."

"Personally, she's not comfortable with being Janet in public," he says.

"When she's performing, that's a different thing. We always planned that when the album came out, we would do the proper promotion." Scott says BET's release fast approaching, Jackson is re-emerging. She will be honored March 20 for lifetime achievement at the 18th annual Soul Train Music Awards in Los Angeles. That appearance will be followed March 29 by a guest turn on "Late Show With David Letterman," a March 31 interview and live performance — with a five-second delay — on "Concerts Over America" and an April 10 stint as host-performer on "Saturday Night Live."

Huvane says Jackson and her team have been in talks with these shows for months. "It's all part of the promotion strategy," he says.

He adds that Jackson has not imposed any restrictions on "SNL," in terms of addressing the Super Bowl debacle during her show. "That hasn't been discussed," Huvane says.

ONE MISTAKE ALLOWED

Media and PR professionals concur that a celebrity is generally allowed one error of judgment along the lines of Janet's nationally televised breast-baring. That's especially true if the star's career has been scandal-free.

"Jackson embodies grace, style and integrity," says declaratory B. J. Britto, who manages Nas, the 24-year-old rapper. "She has never been known as a bad person."

Brito, head of New York-based Britto Agency, represents Seal, actress Kim Cattrall and basketball player Latrell Sprewell, among others.

Britto describes Jackson's videotaped apology as "impersonal." "She has never been an impersonal artist, so it made it seem like she was guilty of something she wasn't," says Britto. "I would have had her and Timberlake apolo- gizing side by side from the beginning, since they performed side by side. Otherwise, it made the whole [apology] seem calculated and contrived."

In a cover story for the April issue of Ebony, Jackson says of the apology, "I probably should have done it live. But there was so much going on at the time that I needed to just get it done. It is what it is. And it will pass, and I'm fine with it."

That interview precedes forthcoming appearances on the covers of People and Rolling Stone.

Brito believes Jackson should be even more visible.

"There has been no setup for this album," she says. "If the label is capital- izing on the incident's momentum and the increased attention Jackson is getting, that's smart. But setting up a record the right way is smarter. She should be on the cover of all major music magazines right now."

Jackson is amply displayed on the cover of "Damita Jo." She is bare from the waist up, with her arms strategically covering her chest.

"The cover photo already has drawn substantial media attention, although it is no more provocative than her image on previous albums: 'All For You' and 'Janet.' Beyond all the criticism, the incident has cost Jackson the starring role in ABC's Lena Home biopic.

"I thought the Super Bowl talk would die down by the time the album's release date came," says an industry music buyer at a major retail chain. "But you have the [Federal Communications Commission], Clear Channel, Howard Stern—all going back to that incident. And some people may feel the cover is rubbing people's faces in it."

Huvane points out, however, that the shoot for the cover was done before the controversy erupted.

Jackson can bank on receiving wide- spread coverage through her upcoming TV appearances.

"Going on 'Saturday Night Live', Leno or Letterman is very, very, very, very good," attorney Snyder says. "It helps defy the situation and put it into context against the more important things that are happening in the world. The press wants to make this incident into some- thing more than the fan it isn't."

Courtney Barnes, head of Los Angeles-based PR firm the Courtenay Barnes Group, agrees that Jackson is heading in the right direction.

"But the only people that can show the only two that people can look to on a regular basis and see proven sales value are 'Saturday Night Live' and ["The Oprah Winfrey Show"]."

VIRGIN'S PLAN

As it was not enough to deal with the Super Bowl fallout, Virgin's marketing plans were also affected by Jackson's changes to the new album.

"Because she is the perfectionist, this thing died down to the wire," says executive VP Lionel Ridenour. "So we've built [the campaign] to the set of circumstances we had. For the next 30 days, it's going to be Janet's world in terms of the media."

The campaign got off to an unforeseen start when pop radio jumped on the track "Just a While" immediately after the incident. According to Ridenour, that track "was never intended to be the single. It got leaked, and afterward we couldn't pull pop (radio) of it."

But the song lost momentum and never got past No. 45 on Billboard Hot 100. Part of the problem was the lack of a video for U.S. outlets, although Virgin did release a video in Europe.

"It just didn't strike a chord with the masses," says Rico Brooks, Atlanta district manager for the Peppermint Music chain.

For the second single, Virgin chose to target Jackson's core R&B audience with "I Want You," a track produced by hot R&B/pop commodity Kanye West. "I Want You" has yet to dent the Hot 100, but it has shown strength on the Hot R&B/Hip-Hop Singles & Tracks chart, where it climbs to No. 29 this issue, in its fourth week on the list.

TV PART OF THE PUSH

BET is expected to play a big part in pushing "I Want You" further up the chart. The network premiered a clip for the single March 16 on its "Access Granted" program.

Next, BET will begin airing "About..." a short, 30-second wraparound interview during which Jackson talks only about her music and life inspirations. That will be followed by an appearance March 30 on BET's "Concerts in the Park.""
Stone
Continued from page 6
idea—like an underground, five-dol-
lar thing. It kind of turned into some-
things completely different."
Instead of a big radio single, music
TV channels MTV and VH1 picked up
Stone's version of the White Stripes'
"Fell in Love With a Girl"—renamed
"Fell in Love With a Boy"—last month.
Since being added to video rota-
tion, Stone has sold 31% of her
263,000-unit total in the United
States, according to Nielsen Sound-
Scan. Her label says the record has
shifted $20,000 units.
"It zoomed for us. Sales tripled
during the post-grammy, Valentine's Day
period," says Vince Seydewski, senior
director of product for Virgin Enter-
tainment Group. He adds that the
video airplay has been "phenomenal.
Getting her in front of millions of view-
ers has certainly helped."

Amazon.com group merchandising
manager Jeff Somers says that Stone
jumped from No. 20 to No. 13 on its
top-seller list in one day.
"With MTV and VH1 holding her
presence in the U.S., we're seeing a
resurgence in her popularity," he says.
"For us, she's been popular since her
release in September. Our customers
tend to buy what we don't want to do
that has something unique about them,
and she certainly falls into that category."
The video sparked TV appearances
on "The Tonight Show With Jay Leno,""Last Call With Carson Daly" and a fea-
tured segment on MTV's "Total Request
Live."
Stone also performed with Elton
John at the pop icon's request during
the opening Oscar bash with "In Style"
Feb. 29.

RADIO HEARS A SINGLE
Stone's new aggressively solicit
radio play for "Fell in Love With a Boy."
But that does not matter at triple-A
KMTT Seattle. Music director Shawn
Sawyer says the song has been a big
record for the station since being
added in December.
"It's been in and out of heavy
to medium rotation consistently," she
says. "I don't know what it is about her
voice or her delivery, but it's really
connecting with our audience."
KMTT recently added Stone's
Super Duper Love (Are You Diggin"
Senior VP of creative listener发动,
Stewart says.
Co-produced by soul veteran Betty
White, the release is long for an EP
with 10 tracks. It is a foray into soul
from the '60s and '70s with classics like
the Isley Brothers' "For the Love of You"
and more obscure cuts like "Carlita
Thomas:' 'I've Fallen in Love With You.'"
"We wanted to pick songs that the
bands could really dance from different
as an increased interest in the
original," explains Greenberg, who
recalls that the whole recording pro-
took just four days. "We really
tried not to do a karaoke record."
Though it's not every day that a
teenage ingenue records with veteran
backing like Latimore and Timmy
Thomas, Stone says, "I don't really
know any different. Everyone's saying,"Oh, it must be weird being 16 and
doing this," but I really have no idea
what it's like to be any older."

ALL TERRITORIES ON BOARD
Virgin subsidiary S-Curve is han-
gling matters stateside. However, Lon-
don-based Matthieu Lauriot-Prevost,
Senior VP of digital marketing at
Recorded Music, says the project is a
worldwide priority.
"This is the project," says the
company's representative.
"With a Virgin release, the
record has hit the chart worldwide.
Currently at No. 5 on the European
Top 100 Albums chart, "Sessions"
already has a worldwide total of more
than 1 million units shipped, accor-
ding to Lauriot-Prevost.
"The support of traditional retailers
and such specialized chains as HMV
in the U.K. and FNAC in France has helped
the record overseas. That is now
branching out to mainstream retailers
like hypermarkets and mom-and-pop
stores.

The Pan-European release for "Ses-
sions" was unveiled Feb. 2, while
European territories and Latin America followed
this month.
Stone has performed showcases in
Germany, France and Italy and will
open for Sting at London's Royal
Albert Hall in May.
"We want to go to the audience,"
"Royal Albert Hall is really posh, so it's
going to be funny—a bit of a laugh."
"We want to go to the audience,"
"Stones's "Fell in Love With a Boy"
is also starting to hit mainstream top
stations like BBC Radio 1 in the Uni-
ited Kingdom and Europe 2 in France.
"We know the record, Lauriot-
Prevost says, "it has that kind of
appeal, which generates good press,
and we're getting incredible airplay
tracks. We have a lot of room for action.

Stone's album of original material
is slated to arrive in September.
The singer says she has been writing
the material for it since she was 14.

Additional reporting by Emmanuel
Legrand in London.

Safety
Continued from page 6
super-scale events (as opposed to spec-
ification designd stadia and arenas).
Chris Kemp and Ian Hill from the
United Kingdom's Buckinghamshire
Chilterns University College and Mick
Upton, founder of crowd-management
company Shovesc, compiled the study,
"On Safety Aspects in the Live Music
Industry."
The report is based on 1,800 ques-
tionnaires spectators completed at an
Eminem concert at the National Bowl
in Milton Keynes near London and the
Robbie Williams shows at Knebworth
last summer.
SAFETY: SANITATION ARE ISSUES
Chris Urengs, operations manager
at Cologne-based promoter Peter
Riegier Konzertagentur and an SFG
committee member, said the rock con-
cert business will always involve risk
on the ground.
"We were fired up by the Robbie
Williams concert last year, because
there was no one to complain to," she
did. London-based Metropolis Music
organizes events here.
"Do these super-scale events benefit
fans? We're herded around like cattle
and given no information. We're ex-
pected to put up with sanitary stan-
dards of the super-scale reccep-
ting country," she continued.
Addressing promoters in the audi-
ence, she recommended down sizing
super-scale events.
"This attempt—such as Melvin
Benn, managing director of Mean Fid-
ler Music Group—felt the criticisms
were unnecessarily harsh.
"This is an industry of highly pro-
fessional people who work very hard,
and I always reply to anyone who con-
tacts me about issues they have with
our concerts," he said.

WORKING TOWARDS IMPROVEMENT
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The original Menudo was created
in Puerto Rico in 1977. It targeted
the preteen market, and members
had to exit when they turned 16.
Menudo went on to become an
international phenomenon, selling
more than 20 million albums and
branching out into books, videos
and film. Menudo was renamed MDO in
the 1990s, and the age limit on its mem-
bers was raised.
All told, some 30 kids rotated through
the original Menudo. Although
many attempted solo ca-
reers, the one major success was
Ricky Martin.
Robi Rosa, a Menudo member dur-
ing Martin's tenure, went on to pen
many of Martin's hits and develop as
an alternative act. He's currently promot-
ing an English-language album, "Mad
Love" (Epic).
Weiner says that Menudo Entre-
tainment is reviewing offers from
labels, producers, sponsors and TV
networks for TV specials. An album
is planned for the beginning of next
year.
Although Menudo will remain at
heart a Latin group, "we plan to play
in the general market," Weiner says.
"Menudo had as many Anglo fans as
they had Latin fans when they reached
their height."
Menudo Entertainment is head-
quartered in New York, with offices
in Boston and Miami.
For the latest breaking news, go to
billboard.biz.

Sinfonia
Continued from page 6
During that conflict, producers
planned to use "virtual orchestras" to
replace striking musicians. Pro-
duced symphonic music inevitably
minimizes, arguing that such
requirements resulted in prohibi-
tively high costs associated with
large orchestras.
"This isn't about minimums, and
this isn't about jobs," Lennon con-
tinues, "This is about art versus cor-
porate greed."
Lennon says the machine's sole
purpose is to eliminate live music
by destroying the essence of live perfor-
mance behind the back of profits.
Off-Broadway theaters are not sub-
ject to minimums. One mu-

ирование.

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LOS ANGELES—Peter Grosslight has been immersed in the live-event scene for nearly three decades. As the co-founder of Triad Artists, Grosslight has been senior VP and worldwide head of music for the William Morris Agency since WMA acquired Triad in 1992.

From his office in Los Angeles, Grosslight oversees 63 WMA agents handling an elite roster that includes the Eagles, Eminem, Snoop Dogg, Sheryl Crow, Willie Nelson, Hank Williams Jr., Brooks & Dunn and Simon & Garfunkel.

With Grosslight at the music helm, WMA has maintained its position as arguably the world’s most powerful talent agency—even as the competition has grown. Among Grosslight’s WMA innovations are the opening last year of a Miami office aimed at attracting Latin music talent. Recent wins include top-grossing innovations & agents handling an ensemble.

Clear Channel Entertainment VP of touring Brad Wavra is steadfast in his admiration for Grosslight. “Peter has that delicate balance of being tough, smart and fair. That’s why he’s at the top of the heap,” Wavra says. “When the things [artists] ask for are unreasonable, at the risk of losing the client, Peter will tell them the truth.”

Q: Your agency held its first Grammy Awards party in February. What does this signal to the music industry?

A: I think it adds an element to the music industry that emphasizes the fact that, notwithstanding the woes that are commonplace in the record business, the live-music business is very much alive and vibrant. The audience wants to go to concerts as much or more than ever. That’s been a downturn in record sales has nothing to do with the live experience. We wanted to celebrate that we are a healthy industry.

Q: With touring growing in importance to a musician’s career, are there new responsibilities that agents have for their acts?

A: I think we’ve always had the same responsibilities. I don’t think that part has changed. I think there is probably a heightened attitude in the minds of artists and managers that the bulk of their income in current times is going to come from touring. I do think the agent’s role, while always important, has become even more important in the current climate.

Q: WMA has a reputation for having a strong stable of rock, hip-hop and country acts. Is that shifting in any way?

A: We are expanding. We have a large client roster and a very large music division. And we focus on virtually every area of music—contemporary, adult contemporary, country, urban and Latin [among others]. For example, we are the first agency that opened up an office in Miami. There are 35 million plus Hispanics in the United States, which makes this one of the largest Spanish-language-speaking countries in the world.

Q: As major labels cut their rosters and reduce tour support, will WMA be taking fewer risks in terms of artist development?

A: We have always been in the artist-development business. The agency’s artist-development investment is sweat equity. But we have a very large infrastructure and overhead to book developing artists. We are losing money at that stage. That’s how we invest.

With diminishing tour support, artists are having to make compromises on the road. Some are having a more difficult time getting on the road. But we provide everything we can to make that possible.

Q: How will the market fare this year with the summer concert season?

A: I think it is going to be a healthy market—certainly as good as last year and maybe better. The economy is strong enough, so there’s no general economic conditions that would indicate any negative impact on the concert market. Every concert year depends substantially on which artists tour. Some years are bigger than others. That’s been my experience in nearly 30 years of doing this.

Q: Which WMA acts will go out in 2004?

A: The Eagles; Van Halen; Luis Miguel; Korn; Snoop Dogg; 50 Cent; Simon & Garfunkel; Crosby, Stills & Nash; Ludacris; the Roots; Cypress Hill; a Straw Cats reunion. Whitney Houston will do a few shows in Germany. The Pois reunit will be very exciting. We are [working on] developing a number of new touring properties, in addition to Lollapalooza, which we’ve been involved in since my days at Triad. One is being in business with the Marley family to put on a festival tentatively called Marley Family Presents Roots, Rock, Reggae. Smokin’ Grooves may go out again this year. We’re also working on a children’s package. We’re attempting to develop properties that can be annual events.

Q: Even though Lollapalooza had dates canceled last year, it is returning this summer. Any key changes planned for 2004?

A: There are a couple of key changes in the works, and there are trying to do some things that are very unique. [At press time, Grosslight said details would be announced soon.]

Q: Who is on your wish list to come out on tour?

A: We would love OutKast to tour. That’s No. 1 on the wish list. But I can’t speculate on the possibility of them touring.

Q: High ticket prices are an issue within the industry. Promoters blame high artist guarantees. With agents working to determine guarantees, what do you think of pricing these days?

A: It’s unfair for promoters to say that the only reason for high ticket prices are high guarantees. The general cost of producing a major tour: on the road and the local cost of producing and promoting a show on the promoter’s side also contribute to the escalation of ticket prices. And there’s also surcharges and Ticketmaster convenience fees. All these things have combined to raise ticket prices to record levels.

It is true that we are very sensitive to ticket prices when we are making deals. We certainly advise our clients as to what we think is the appropriate ticket price in the marketplace. Let’s put it this way: Auction outlets like eBay are selling tickets [worth] a quarter of a billion dollars. For the best tickets, consumers are willing to pay substantially over face value.

So, ticket price isn’t the issue—supply and demand is the issue. The artists get a bad rap for being the only cause of high ticket prices when they are only part of the equation.

Q: What other key challenges does the touring industry face?

A: To present a first-class show by a major artist, the actual production costs have skyrocketed. That makes it more difficult to put out as many shows with a first-class production at relatively reasonable ticket prices.

Q: Will that problem be resolved anytime soon?

A: I think it is just a fact of life. Technology increases, and artists want to have the latest and greatest, and the audience wants to see the latest and greatest. And the latest and greatest is expensive. It’s hard to absorb those rising costs. I do think that we’ll see more varying ticket scaling from front to the back of the house. I think possibly that the best tickets will be sold for higher than they currently are, and the less attractive tickets will be less than they are.

Q: What changes do you see in the WMA music department during the next five years?

A: I see an expansion in the role of the agent and the agency into additional areas of service to our clients. I see growth and diversification as the mantra for the future. For example, perhaps managing data on artists’ behalf, helping manage their Web sites. We’re a focal point for a lot of their activities. We have a bigger infrastructure than management companies, so most management companies have to go outside their company to obtain additional services. So why not just come to your agency?
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![Image of a person with a fist raised, wearing sunglasses and a suit, with a background of flames.](image-url)

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