Banned!

Music Censorship Spans Globe, And U.S. Is No Stranger To Trend

BY NIGEL WILLIAMSON

LONDON—Afghanistan was notorious for its outright ban on music under the deposed Taliban regime, but censorship remains a global problem. A new survey declares censorship of music “alarmingly widespread.” Even in the United States, where the right to free expression is ingrained in the Constitution, a debate rages over entertainment content.

(Continued on page 60)

Avril Goes Back To Basics

Mall Tour Kicks Off Album Publicity Blast

BY DEBORAH EVANS PRICE

Where does a teenage girl go after selling more than 14 million copies of her debut album worldwide? Avril Lavigne went to the mall.

In fact, Lavigne went to 21 malls in the United States and 36 in her native Canada, introducing music from her upcoming sophomore disc, “Under My Skin.” The album is due May 25 on Arista in the United States and one day earlier in most international markets.

“We thought it would be cool to put on a free show and give back to fans,” says Lavigne, sounding a bit road weary.

(Continued on page 60)
CONGRATULATIONS! YOU'VE DONE IT AGAIN...RAISED THE STANDARDS OF POPULAR MUSIC TO NEW HEIGHTS. YOUR SONGS RECEIVED MORE AIRPLAY LAST YEAR THAN ANY OTHERS. YOUR TALENT AMAIZES AND INSPIRES US... SO YOU KEEP MAKING THE MUSIC AND WE'LL KEEP MAKING IT WORK FOR YOU.

awards 2004

WARNER/CHAPPELL MUSIC GROUP
PUBLISHER OF THE YEAR

LIKE A STONE
Tir Commerford
Tom Morello
Brad Wilk
Lil' Kim
Me Three Publishing
Me eSavvy Music

LIKE I LOVE YOU
Pharrell Williams
EMI-Blackwood Music, Inc.
Waters Of Nazareth Publishing

LOSE YOURSELF
Jeff T. Bass
Eminem
Eight Mile Style Music

MESMERIZE
Tom Bell
Linda Creed
Irv Gotti
Jo Rule
D. J. Jv Publishing
Ensign Music Corporation
Slayer Music
Songs Of Universal, Inc.
Warner-Tamerlane Publishing Corp.

MISS INDEPENDENT
Christina Aguilera
Matt Morris
Careers-BMG Music Publishing, Inc.
Logghythm Music
Xtina Music

MISS YOU
Teddy Bishop
Noontime Tunes
October Eighth Music, Incorporated
Warner-Tamerlane Publishing Corp.

A MOMENT LIKE THIS
Jossie Gelfson
J мая Red
Careers-BMG Music Publishing, Inc.
Sony/ATV Songs LLC

NO ONE KNOWS
Joaq Homme
Mark Lanegan
Nick Oliveri
Board Stiff Music
EMI-Blackwood Music, Inc.
Natural Light Music

ONE LAST BREATH
(2nd Award)
Scott Stapp
Mark Tremonti
Dwight Eye Music, Inc.
Tremonti Stapp Music

PICTURE
Shakir Crow
Kid Rock
Old Crow Music
Thirty-Two Mile Music
Warner-Tamerlane Publishing Corp.

THE REMEGY (I WON'T WORRY)
Lauren Christy
Scott Spock
Careers-BMG Music Publishing, Inc.
Rainbow Fish Publishing
Scott Spock Songs
Warner-Tamerlane Publishing Corp.

SEEIN' RED
Pa: Kim
UMI Music

SOAK UP THE SUN
(2nd Award)
Shakir Crow
Old Crow Music
Warner-Tamerlane Publishing Corp.

SOMEBODY I BELONG
Chester Bennington
Rob Bourdon
Brad Delson
Dave Farrell
Joe Hahn
Mike Shinoda
Big S3rd Matt Hahn Music
Chesterchaz Publishing
Kenji Kobayashi Music
Non-Exclusive Agreement Music
Popacely Gakes Music
Rob Bourdon Music
Zorn ba Songs Inc.

STILL FLY
Mariah Fresh
Brian "Baby" Williams
Money Mack Music

A THOUSAND MILES
(2nd Award)
Vanessa Carlton
Rosasharn Music
Songs of Universal, Inc.

BRIAN WILSON
BMI ICON

TIMES LIKE THESE
Dave Grohl
Nate Mendel
Chris Shiflett
EMI-Virgin Songs, Inc.
Flying Saucer Music
I Love The Punk Rock Music
MJ Twelve Music

UNDERNEATH IT ALL
Dave Stewart (PRS)
Careers-BMG Music Publishing, Inc.

UNWELL
Rob Thomas
Blink 182, Inc.
EMI-Blackwood Music, Inc.

WHEN I'M GONE
Brat Arnold, Todd Harrell,
Chris Henderson, Matt Roberts
as performed by 3 DOORS DOWN
published by Eucataypa Songs, Universal-Songs of PolyGram International Inc.

WORK IT
Paul Simmon
Paul Simmon Music

BMI.COM
VIRTUALLY INDISPENSABLE

www.americanradiohistory.com
Top of the News
6. Videogame industry converges on Los Angeles for the Electronic Entertainment Exposition, bringing some new hardware and lots of software.
8. Clear Channel Entertainment's new Properties unit will produce live events and TV programming for advertisers.

Music
13. The Beat: Kimberley Locke steps off the "American Idol" platform and onto The Billboard 200.
14. Movies & Music: Martin Scorsese visited the third annual Tribeca Film Festival to discuss the music in his films.
15. Classical Score: Susan Graham changes her mind about singing Charles Ives' music.
16. In The Spirit: First Tribe Media's new record label will emphasize music ministry.
20. R&B: Adult R&B radio embraces new material from such veteran artists as Patti LaBelle, Teena Marie and Prince.
22. Beats & Rhymes: TVT strikes a deal with 213, the all-star trio of Nate Dogg, Snoop Dogg and Warren G.
24. Latin Notas: Music Choice expands its Latin channel offerings with the debut of Música Urbana and Pop Latin.
27. Beat Box: Yoko Ono's "Hell in Paradise" marks her latest return to clubland with a series of remixes.
29. Country: The grass gets greener for bluegrass, with such newcomers as Ollabelle and King Wilkie attracting younger fans to the genre.

Quote of the Week
"I'm a really deep person and in touch with myself and my feelings. You can tell I'm older."

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Broadcast Music Inc.
Clear Channel Entertainment Inc.
DRO EastWest
First Tribe Music Group
Gibson Musical Instruments
Kander & Ebb Inc.
Masterdisk
Music Choice
Rebel Records
Sirius Satellite Radio
Sony Music U.K.
The NPD Group Inc.
Tommy Boy Records
Trespass Films
TVT Records Inc.
Universal France
Viastar Holdings Inc.

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Outside Is In For Summer Tour Biz

BY RAY WADDELL

Despite a lingering perception that amphitheaters play host mainly to acts past their commercial peak, U.S. sheds are looking forward to a summer rich with current stars. Among acts hitting amphitheaters in the coming months will be No Doubt/Blink-182, Jessica Simpson, John Mayer, Dave Matthews Band, Britney Spears, Nickelback/3 Doors Down, Kenny Chesney and Linkin Park (see story, page 17).

And such packages as Lollapalooza and Ozzfest will primarily play sheds this summer.

“We find that acts that haven’t been in the summer a year ago are looking for a venue,” says Musiq, who associates with the salsa verde chip. “McEntire will have toasted corn. Mya will have guacamole. Each artist will be pictured on his or her respective bag, and album art will appear on the back of it. Featured on a smaller scale on each bag will be two developing acts. The campaign kicks off May 18 with the release of Peña’s new album (see story, page 24). The initiative includes positioning promotions with

“...and more importantly, entertain—no strings or restrictions,” says Violator Management’s

Mon Scott, who manages Elliott.

“I think they respect the individuality and artistry that each of the girls bring and have no desire to short-change the fans and censor what they came to see,” Scott says.

When it comes to radio standards, the picture is vastly different.

In February, Clear Channel issued its Responsible Broadcasting Initiative following the hoopla over Janet Jackson’s breast being bared at the Super Bowl. The same month, Clear Channel removed shock jock Howard Stern’s program from six of its stations. The company also boiled Bubba the Love Sponge off several of its Florida stations. Clear Channel has since dropped Stern’s syndicated programming.

“I don’t think we acted hypocritically,” Becker says of the shows his station has promoted.

It is now known on a wide basis that Clear Channel is just trying to comply with the laws,” Becker adds, citing the recent Federal Communications Commission fine of $485,000 against Clear Channel for a past Stern broadcast.

(Continued on page 59)
**E3 Show Mainly Hypes Software**

Gamers Await Next-Gen Consoles From Sony, Microsoft, Nintendo

**DreamWorks Now UMGN**

BY SCOTT BANERJEE  
LOS ANGELES—For all the noise that emerged from last week's Electronic Entertainment Exposition (E3), the silence may have been loudest. Sony, Microsoft and Nintendo, the videogame industry's leading console makers, are in the fourth year of what is typically a six-year console product cycle. None introduced fresh platforms at the Convention Center here, so they jammed the vacuum with an array of new handhelds, games, price cuts, partnerships and game development software.

"This is the last big push before the new platforms take hold," said Laurel Skillman, director of Marketing for gamespot.com, a top gaming Web site. This full slate will certainly fuel the staggering consumer appetite in this burgeoning $11 billion industry. But it is also an unsung acknowledgment that the product cycle is shortening—or near its end. The next cycle will most likely start in 2007 when Microsoft unveils its new-gener version of the Xbox console. It is rumored to be debuting in late 2005.

WHERE THE BIG THREE STAND

Microsoft introduced Xbox four years ago. It plans to beat Sony and Nintendo to the punch and grab more market share in the next generation.

Microsoft already leads the online gaming category with nearly 1 million subscribers to its Xbox Live service, which allows players to compete against each other over the Internet. At its E3 press conference, Xbox Live strengthened its hand through a new partnership with Redwood City, Calif.-based Electronic Arts, the industry's leading game maker.

This summer, more than 15 popular EA titles will be available on the service. The announcement was made onstage alongside sports stars Muhammad Ali, St. Louis Rams running back Marshall Faulk and (Continued on page 48)

**Jazzman Barney Kessel Dies At 80**

BY CHRIS MORRIS  
LOS ANGELES—Jazz and pop guitarist, arranger, writer, producer and label exec Barney Kessel died May 6 of brain cancer in San Diego. He was 80.

Born in Muskogee, Okla., Kessel began playing professionally at age 14. He was influenced by seminal jazz electric guitarist Charlie Christian and worked with the big bands of Benny Goodman, Chico Marx of the Marx Brothers, Charlie Barnet and Artie Shaw.

Kessel joined legendary bop altoist Charlie Parker's group in 1946. In the early '50s, he was a member, with bassist Ray Brown, of pianist Oscar Peterson's renowned trio.

He also toured and recorded with Ella Fitzgerald and Lester Young and joined Norman Granz's "Jazz at the Philharmonic" stable. From 1956 to 1960, Kessel was head of A&R for Verve Records.

He produced and played on many sessions for the label and signed vocalist Ricky Nelson (whose father Ozzie worked with Kessel during the big-band era).

As a sideman, Kessel worked with such talents as Ben Webster, Sarah Vaughan, Art Tatum, Anita O'Day, Benny Carter, Sonny Rollins and Billie Holiday.

He also backed pop talents as diverse as Frank Sinatra, Judy Garland, Dean Martin, Barbra Streisand, Fred Astaire, Marlene Dietrich, Sam Cooke, the Beach Boys and Elvis Presley.

He cut countless Los Angeles studio sessions, including many for producer Phil Spector. He was also a prolific commercial and soundtrack player.

Kessel made more than 60 albums as a leader or featured soloist. He toured widely with Herb Ellis and Charlie Byrd as the Great Kessels. Kessel is survived by his wife Phyllis and sons David and Dan (Continued on page 59)

**BMI Honors Wilson, Matrix**

BY MARGO WHITMIRE  
LOS ANGELES—BMI honored Brian Wilson with its prestigious Icon Award during the performing rights organization's 62nd annual Pop Awards. BMI hosted the black-tie gala May 11 at the Regent Beverly Wilshire Hotel here.

As co-founder of the multi-platinum original surf-rock group The Beach Boys, Wilson co-wrote such Billboard Hot 100 No. 1s as "Good Vibrations," "Get Up, Stand Up" and "Help Me, Rhonda.

Wilson was the first Icon recipient to have also won the BMI President's Award, which he received in 1995. Wilson performed as part of his presentation, as did Wilson Phillips and Fountains of Wayne.

Lauren Christy and Scott Spock—part of songwriting-production trio the Matrix (along with Graham Edwards)—were crowned BMI's pop songwriters of the year. Three of their songs appeared on the "most-performed" list this year.

Christy believes the trio's success stems from a desire to connect with listeners. "The first thing the three of us do when we're writing a song is we say, 'Is this emotional enough? Does this make us have that little thing inside?' If it moves us, we hope it will move other people."

Gregg Alexander and Keninnen Real How 'Bout You Music Publishing won the song of the year award for "The Game of Love." Recorded by Santana featuring Michelle Branch, the single was a No. 1 hit from the artist's latest album, "Shaman" (Arista).

Co-written by Alexander and Rick Nowels, the song had the most (Continued on page 59)
WHAT DOES 50 PLAYS A WEEK LOOK LIKE ON VH1?

**GUNG HO VIDEO**

Norah Jones
#1 album debut – over 1 million sold the first week

Joss Stone
Sales up over 30%

Maroon 5
Sales up over 30%

Jet
Sales up over 40%

"The GUNG HO Rotation that "SUNRISE" received was an integral part to this record having the mammoth million unit first debut and staying #1 for six weeks."

— Zach Hochkeppel, VP Marketing / Blue Note Records

"GUNG HO Rotation on VH1 for "FELL IN LOVE WITH A BOY" has led to a 33% sales increase and gold certification for Joss Stone’s Soul Sessions. Thanks, VH1, for your incredible support."

— Steve Greenberg, President / S-Curve Records

"Maroon 5 had a GUNG HO week at retail with sales up over 30%. Bravo GUNG HO!"

— Richard Palmese, EVP Promotion / RCA Music Group

"When GUNG HO Rotation hit you couldn't turn on VH1 without seeing Jet! We saw our sales climb over 40% as a result!"

— Diane van Horn, VP Video Promotion / Atlantic Records

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SOMETIMES...IT'S GOOD TO GET PLAYED.
The Billboard Buzz

The youth appeal of certain artists is apparent when looking at the differences between the two lists. For example, Alicia Keys, Jessica Simpson and Britney Spears are all top 10 artists for the 13-29 set but appear lower on the old chart.

At the same time, No Doubt, 3 Doors Down and Matchbox Twenty fare better on the broader chart. Matchbox Twenty tells the biggest story. The 13-50 list has the band at No. 8, down from No. 6 last month.

On the 13-29 chart, the band drops 21-25. Acts exclusive to the 13-29 chart are youth-targeted hip-hoppers 50 Cent (No. 16), Missy Elliott (No. 18) and Common (No. 17), among others.

The weekly Top 100 is compiled by Billboard's Promosquad.

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The Billboard Buzz Chart is a gauge of artist popularity through an Internet poll of music fans. Scores are affected by every aspect of an artist’s career, including Internet, magazine, newspaper, radio, retail, print media, touring, CD sales and more. The chart is compiled from multiple data sources, including Billboard’s Promosquad, and Billboard’s Web site. Rankings are based on data from April 2004 and March 2004.

New CCE Arm Targets Sponsorship Bucks

BY RAY WADDELL

Clear Channel Entertainment has created a new division geared toward producing live events and related programming in conjunction with corporate sponsors.

CCE Properties will work with marketers to produce "branded entertainment," including music, sports and theatrical shows, and then develop them for TV or radio broadcast and for recording and merchandising opportunities.

"We will be very much into creating intellectual property and new content," Eskowitz tells Billboard. "As an example, we cites the division's involvement in the 100th anniversary celebration of the city of Las Vegas in 2005. "We'll be producing events, broad-casting some of these events, producing CDs and DVDs and marketing them, creating merchandise, and doing licensing," Eskowitz says.

The new division will allow CCE to generate new revenue from existing live events and national tours.

"But these programs will also create new revenue-producing streams for artists and opportunities for sponsors," Eskowitz adds.

According to Eskowitz, the new division sprang from increased demand from corporate America to tap into CCE's ready-made audience.

"We produced 33,000 events last year and sold 69 million tickets," he says.
**Gloria Estefan Live & Re-Wrapped Summer 2004 Tour**

Visit [www.gloriaestefan.com](http://www.gloriaestefan.com) for more ticket info!

(VIP Packages Available)

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A Free And Open Dialogue

I there was any doubt before, there should be no question now: The controversy is moving fast toward a debate over freedom of expression and media industry consolidation and whether the two can coexist in a world where issues are seldom black and white, only shades of gray.

We saw the dilemma sweep into the music industry last year, when Dixie Chicks Natalie Maines made a critical comment about President Bush at a London concert. She was certainly within her rights to express her views, but she reaped a whirlwind of negative reaction.

So far, nothing unusual. People are entitled to their opinions. But when Cumulus and Cox Radio banned the Chicks’ music from many of their stations, the debate took on a whole new dimension.

In one fell swoop, a media corporation demonstrated that it has the power to pull the switch and censor an artist largely over a political disagreement.

The debate was no longer about freedom of expression but whether there should be limits on the power of media conglomerates in the age of industry consolidation.

In the months since then, other incidents have added fuel to the fire. Shock jock Howard Stern was dumped from six Clear Channel radio stations over the controversial content of his show. Bubba the Love Sponge suffered a similar fate.

Then, Walt Disney ordered its Miramax division to drop its distribution plans for Michael Moore’s controversial documentary on President Bush and the Sept. 11, 2001, disaster.

The most recent incident involved Sinclair Broadcasting, which owns or has affiliations with 62 TV stations, eight of which are ABC outlets. The company summarily pulled Ted Koppel’s “Nightline” program, claiming its tribute to fallen soldiers was actually a politically motivated anti-war statement.

Cumulus, Cox Radio, Clear Channel, Disney and Sinclair certainly have the right to control their content, but how and where do you draw the line between prudent corporate decision-making and political and artistic censorship? Can such a line even be drawn?

In the age of media consolidation—when one corporation may control hundreds of outlets that are supposed to be operated in the public interest yet seem to be subject to the whim of the management’s politics—these questions must be addressed.

By the same token, the question should be asked: Did “Nightline” go too far? Was its program less a tribute and more a play for ratings during a sweeps month, as critics allege?

The one saving grace in all this is simply that the debate can take place. It is a testament to our country’s free and open marketplace of ideas. We don’t profess to have all the answers, but we know a robust dialogue will point us in the right direction. In the coming months, make sure your voice is heard.

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, at discretion of the editor. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.
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That Ringing Sound You Hear Could Be Money In Industry Pockets

Mobilizing For The Mobile Era

Over the past year, music fans demonstrated they would actually pay for digital music. Apple launched iTunes, scores of other easy-to-use digital music offerings followed—from Napster to Rhapsody in the U.S. and O2 in Europe—and consumers responded.

The music industry learned valuable lessons from this experience that need to be applied to another exciting new arena: music on mobile devices and services.

Music’s role in the mobile environment is growing. With more than a billion mobile phones in use worldwide, mobile technology has achieved mass consumer acceptance. However, all with a stake in the success of mobile music must remember a few of the lessons learned in launching the legitimate download market.

INSTANT GRATIFICATION

Mobile is an immediate, on-demand medium, requiring music stakeholders to work together to expedite music’s availability. A fan who hears music online or on the radio should be able to simultaneously access it on mobile devices. When I first started in the music business, instant gratification didn’t exist. Fans had to wait for new records to hit stores, wait for bands to perform on television or radio and wait for their favorite artists to go on tour. Music wasn’t available on demand and couldn’t be carried around.

By contrast, the Norah Jones fan of 2004 could buy music from her new album the same day it debuted on radio and in some parts of the world could get Norah’s ringtunes, ringbacks and mobile videos.

The mobile world is ushering in a myriad of new “uses” beyond the familiar three-minute track or album. Some of these uses are not yet clearly defined in artist contracts, and rights-holders are still working to define the framework for new products like ringbacks.

The music publishers and collection societies have not yet arrived at the same conclusions as some labels, and we have yet to develop a consensus on these issues. We have to work through these rights issues if we want to deliver instant gratification.

Just as we need to think beyond album or track formats with mobile, we need to think creatively about how mobile devices can change the way people buy and enjoy music.

Mobile phones aren’t just gadgets—they are custom home lifestyle devices. Today’s fans snap up ringtunes and images for their phones, but we are not far from making music available anywhere transaction technology exists: ATMs, airport e-ticket terminals, vending machines, gas pumps, even Starbucks.

SMART PHONES, SMART DEALS

We’ve also learned that digital music can drive a number of related businesses. In the mobile world, music is a proven booster of hardware and services. But the success of mobile music doesn’t just rest on “smart phones,” but also on smart content deals.

Entertainment companies want to sell and expose content to fans. Mobile operators want to recoup the investments they have made in infrastructure and customer acquisition—music can help do that. Handset manufacturers want consumers to upgrade to new phones;埂bedding devices with music can motivate those upgrades.

But our music is not free. For music to have value for these businesses, we must protect what our artists create.

We also need to stop grumbling that the lack of 3G (third-generation) networks is holding back the U.S. market. Despite their availability in Asia and Europe, we can move forward without 3G.

By storing content centrally, we won’t need to increase bandwidth requirements on the networks. And compression has increased, so ringtunes and ringbacks are possible now without the 3G network.

I’m skeptical that video on mobile devices (with their limited screen size) will be a mass-market success.

But what if I could send a 30-second teaser of Coldplay’s new video to fan-club subscribers on their phones and allow them to order the full video for instant delivery to their home computers, and charge it to their phone bills? That’s a business with potential.

Finally, we can’t lose sight of what the consumer wants. We must work together to ensure that content, products and services are compatible. Unfortunately, as with the digital download world, some mobile interoperability issues could confuse consumers.

UNIFORM STANDARDS

Standards for media file formats must be appropriate for a range of devices. Fans don’t want to select content based on what hardware device or software player they have. They just want the music and want to have it on all their devices.

Opinion

If Music Didn’t Pay, Who Would Bother To Play?

In his letter regarding my anti-piracy ad, Dave Marsh “baldly dares” my contention that a society unwilling to pay for songs will soon see the production of that commodity cease. He points out that people have been creating free music “longer than we have used fire,” mentioning folk songs and spirituals. Perhaps we are talking about two different kinds of music.

I have no doubt that many musicians will compose whether or not there is any money in it, but at what level—“Whiskey in a Jar” or “Rhapsody in Blue”? The bright promise of making a good living in a profession profoundly impacts both the number and caliber of people considering that profession.

If writing songs doesn’t pay, few will be willing or able to sweat bullets for years or decades in pursuit of excellence.

In his newsletter Marsh has written approvingly that: “Throughout most of human history, music has been free... Now the further advance of technology is returning music to its original, free state.” Ah, the longing for Eden.

If communism did nothing else, it decisively proved that failure to properly reward human accomplishment results in little or nothing being accomplished.

A musical garden wherein bad music and great music go equally unrewarded will produce few roses and one hell of a lot of weeds.

Hugh Prestwood
Songwriter
Long Island, N.Y.

Fatback Band Was A Real Pioneer

I read with interest the Q&A with Debbie Harry (Billboard, April 3).

As a hip-hop producer and avid fan and record collector, I can state that her influence on music and hip-hop specifically is undeniable. She has been cranking out club bangers like nobody’s business consistently for years.

However, she is mistaken in her claim that “Rapture” was the first rap record to use original music. “Rapture” came out in the 1980. The year before, the Fatback Band released "V.I.,” which contained the track “King Tim III (Personality Jock),” widely thought to be the first rap record.

Fatback featured drummer Bill Curtis, trumpetist George Williams, guitarist Johnny King, bassist Johnny Flippin, saxophonist Earl Shelton, and flutist George Adam. The “King Tim” track featured King Tim III, a popular MC of the time. Fatback were true pioneers. The music was all original.

Marc Lindahl
President, Bowery.com
New York

Cubanismo: State Dept. In Denial

I find the State Department’s denial of visas to Cubanismo to be unconscionable.

We are not at war with Cuba, and all the actions against this sovereign country are expensive and in many cases, covert.

There needs to be social interaction between Cuba and the United States. What is a better way than music? As an American, I object to the political aims of our president and his administration.

As an American, I object to the travel restrictions placed upon me when my wife and I visit my in-laws in Cuba. I have written to the president and my congressman stating my views with no satisfactory reply.

I urge the readers of Billboard to contact their representatives and raise hell with them.

Bernard Siebert
Master Sgt., U.S. Air Force (retired)
Las Vegas
The Show Is Just Starting For Locke

Kimberley Locke confesses that she's a chart watcher.

"I really like to watch the numbers and see what's happening on the chart," she says. "It's all very nerve-racking."

But she has to be pleased with her Billboard 200 debut this week. Her solo album, "One Love," is No. 16. The title sold 57,000 copies, according to Nielsen SoundScan.

And Locke has already logged her first No. 1. Debut single "B 1st World Wonder" bowed atop the Billboard Hot 100 Singles Sales chart in March. "I haven't gotten that chart framed yet, but I will," she says. "I've been a little busy."

Indeed, Locke has been crossing the country promoting "One Love." The day of this interview, she was in Modesto, Calif., opening for Bryan Adams at an Olympic trials event.

Locke, who appeared on the second season of "American Idol," knows she will always carry the "Idol" tag. She just hopes that one day it will diminish to a footnote.

"It will always be a part of my life, because I'll have to talk about it for the rest of my life," she says.

Locke credits the show for introducing her to the mainstream and creating a tremendous platform for her, but she adds, "Unfortunately, for someone like me, people think 'American Idol' came to town and I had no experience. I've been singing for years."

As it is now well known, Locke did not sign with 19 Management, the firm that handles other "Idol" contestants, including Ruben Studdard, Clay Aiken and Kelly Clarkson. "They chose not to take me. That's fine," she says. "In hindsight, I appreciate that they didn't take me. I may not have gotten the attention I needed."

Locke inked a management deal with Stiletto Entertainment, a booking pact with the William Morris Agency and a recording contract with Curb Records. And, most importantly, Locke says she got to make the album she wanted to make. "I picked all the songs. I co-wrote one song on the album."

However, she adds that her focus is not on writing. "I'm a singer," she says.

She's also a performer. After a few domestic dates in August, tentative plans call for an international tour before returning for a major outing in the United States.

SIGNINGS: Jeff Timmons, formerly with 98°, has signed with Savoy

(Continued on page 14)
Music A Major Focus Of Tribeca Film Festival

The third annual Tribeca Film Festival, held May 1-9 in the Manhattan neighborhood, had plenty of attractions for music fans. Here are some of the highlights:

• Few directors blend music and film as brilliantly as Martin Scorsese has. So it was a rare treat to hear his insights on the music in his movies.

• In a May 7 Q&A session moderated by veteran music journalist Lisa Robinson, Scorsese said his earliest musical education came from listening to classical, swing and pop music.

Scorsese added, “The first time I heard music that was shockingly different in movies was when my father took me to see ‘Blackboard Jungle.’” Scorsese also noted that some of his earliest film-music influences were the 1946 western “Duel in the Sun” and Elmer Bernstein’s score for “The Man With the Golden Arm” and “Sweet Smell of Success.”

“Music became my passion, because music would conjure up images for me,” Scorsese said. “I didn’t think I’d make movies. Ultimately, I started playing around with making films, and I would just cue up records to them.”

Clips from some of Scorsese’s movies were screened to demonstrate his techniques in marrying music to film. They included the opening credits of “Raging Bull” and the final scene of “The Last Temptation of Christ.”

For the latter film, Scorsese said Peter Gabriel was his first choice to create its music. “He understood this conflict needed in the music for it to be very spiritual but very much of the flesh.”

Scorsese said his experience in making the 1978 concert film “The Last Waltz” was very much like “a family working together.” He said the artists gave him total access, which allowed him the freedom to capture the film’s stunning concert.

The director noted that he did not include much of the audience in the movie because he wanted the viewer to have the experience of being onstage with the artists.

Next up for Scorsese is the Howard Hughes biopic “The Aviator,” due later this year. The film will feature music from Academy Award-winning composer Howard Shore.

who also spoke at the festival.

Shore discussed his work on the “Lord of the Rings” trilogy in a May 8 Q&A session titled “Tribeca Talks: Music Fit for a King.”

To prepare for the task of scoring all three films, Shore said he spent months reading the J.R.R. Tolkien books. He added that it ultimately took more than three years to complete the music.

“Working from Tolkien was like a dream,” Shore said. “The density of his work became a gift. It just kept revealing itself in thirds.”

Shore praised Academy Award-winning director Peter Jackson for being “a great ringmaster/leader. We trusted him. Our goal was to get all of it right.”

Working on the “Rings” films was such a great experience, Shore said, that most of the creative team has reassembled for Jackson’s next film, a remake of “King Kong” due in 2005.

Shore revealed that there are plans for a boxed set containing all of the “Rings” music. He didn’t know when the set would be released, because of the recent restructuring at Warner Music Group.

The festival also featured its annual all-star concert. Performers at this year’s show, held May 8 at New York’s Battery Park, were Van Morrison, Macy Gray, Steve Winwood and Black Eyed Peas.

Frontman Bono gave an introduction at the concert.

Several music documentaries were screened at the festival, but perhaps the one with the most buzz was “Let’s Rock Again!” The film focuses on the late Clash frontman Joe Strummer.

The May 7 screening attracted Red Hot Chili Peppers’ Anthony Kiedis, Rancid’s Tim Armstrong and director Jim Jarmusch.

A Q&A session followed the screening. Director Dick Rude said that before Strummer’s death, the singer had planned to perform at the 2003 Rock and Roll Hall of Fame induction alongside his former Clash bandmates, who were inducted that year.

Rude said that at first Strummer did not want to reunite with the band. But the singer changed his mind, because he did not like the idea of anyone else performing in his place.

According to Rude, Strummer did not plan to work with the Clash after the Hall of Fame reunion. “He didn’t want to tour for a quick buck.”

Any possible Clash reunion, Rude said, would have happened only for a new Clash album. He added, “Joe knew that would be very difficult.”

The Beat

Continued from page 13

Label Group. His album comes out Aug. 10.

Vanguard Records has signed Carbon Leaf. The Richmond, Va.-based band will release “Indian Summer” July 13.

AUTUMN ROCKS!: Fall looks like it will be prime time to rock, as a number of gold and platinum acts are back at work on projects slated for release later this year.

System of a Down is in preproduction for the follow-up to 2001’s “ Toxicity.” The album debuted at No. 1 on The Billboard 200 and sold 3.3 million, according to Nielsen SoundScan.

SOAD expects to head into the studio this summer, with a new album out on Columbia by year’s end.

Muuvane is in preproduction on its successor to “ The End of All Things to Come” with producer Dave Fortman. The Epic album, which the band will record at the Plant in Sausalito, Calif., is due fall.

Chevelle, whose Epic debut “Wonder What’s Next” garnered the band three hit modern rock singles in “The Red,” “Send the Pain Below” and “Closure,” is co-producing its new album with engineer Michael Elks Baskette.

One sure inclusion on the album? “Still Running,” which is featured on “The Punisher” soundtrack, although the band says it will appear in another version. Release date is the fall.
Ives Thrives On 50th-Anniversary Release

Even with a long string of accolades behind her, American mezzo-soprano Susan Graham confides that at first she had reservations about performing the music of Charles Ives.

"His music varies so much," she says, "from hymnlike simplicity to these wild harmonic and intervallic experiments that are very difficult to sing. I had doubts about finding my way.

Pianist and fellow Warner Classics artist Pierre-Laurent Aimard was game, however. "He's a great lover of Ives," Graham says. "And he had already wanted to record Ives in time for the 50th anniversary of Ives' death on May 19."

Eventually, Graham and Aimard teamed for an all-Ives recording, released May 11. The disc includes the enigmatic Piano Sonata No. 2, "Concord, MA: 1840-1940"—better known as the "Concord Sonata"—and 17 songs of enormous emotional range, from the tender, poignant "There is Love" to the childlike, bubbly first half of "Memories (Very Pleasant; Rather Sad)."

"I had read through some of his songs before," Graham says, "but it was really in working with Pierre-Laurent and in the course of studying, rehearsing and recording this music that I started sinking my teeth into these songs."

As time went on, Graham says, she became immersed in and enthralled by the American maverick's musical language.

"What I knew before this project was Ives' sound paintings of New England scenes. But what I discovered is the wonderful and very distinct test painting that Ives does. For example, his song 'The Cage' is not even 45 seconds long, and yet Ives completely captures the smooth, curved movement of a leopard pacing in a cage."

Despite her initial uncertainty, Graham's clarion tone perfectly suits the contours of Ives' material, and her lyrical sensitivity draws out the songs' character. And, as Graham herself observes, "Pierre-Laurent fuses technical mastery—miraculous technique, really—with a sonority and graceful touch."

A 'BISS'-FUL DEBUT: With a string of dazzling performances substituting for such artists as Andreas Haefliger and Peter Serkin, Jonathan Biss seems to be classical music's newest overnight piano sensation. But the 23-year-old has quietly been building an impressive career since he won an Avery Fisher Career Grant four years ago.

EMI released Biss' first album May 4 as part of its budget-priced Debut series. Biss' choice of music is pretty audacious for a newcomer: Beethoven's famed "Appassionata Sonata," Schumann's "Davidsbündlertanz, Op. 6" and the Beethoven G-minor "Fantasy."

"I went back and forth with EMI about repertoire," Biss says. "I really wanted to include the 'Appassionata,' even though I know that the label already has plenty of versions in their catalog. But it's a piece that's been important to me throughout my life, and after hearing me perform it in concert, the folks at EMI agreed that it should be on this recording."

His parents were his earliest coaches: Father Paul Biss is a noted violist/violinist; mother Miriam Fried is a violinist in the Mendelssohn String Quartet. Both teach at Indiana University.

And if that isn't enough cachet, Samuel Barber dedicated his Cello Concerto to Biss' grandmother, Raya Garbusova. "I grew up in a house that breathed music," Biss says. The young pianist has found other mentors as well. First among these is Leon Fleisher, with whom Biss studied at Philadelphia's Curtis Institute of Music, as well as James Levine and Daniel Barenboim, under whose batons Biss has played.

Though his technical command is impressive, Biss also shows expressive maturity. Like his teacher, he has a gift for peeling back layers of sound to explore the music's core. "What I want to play," he says, "is the kind of work you can wrestle with all your life. That's the pleasure—and pain—of making music."

Kravitz

Continued from page 13

Kravitz spent much of his 15-year Virgin career working with former vice chairman Nancy Berry, who left the label in 2001. "Baptism" is Kravitz’s first project under chairman/CEO Milt Santella.

Describing Berry as "like family," Kravitz says his experience with Serletic is "a new relationship that we're still feeling our way into."

"We're getting to know each other, but I respect him and he respects me," Kravitz says, "and that's the way to start."

Kravitz, who produces and arranges his own material and played almost all of the instruments on "Baptism," jokes that people call him a control freak.

"I just love doing what I do," he says. "I love the whole studio experience."

Kravitz did enlist Jay-Z, who rap on "Storm."

Kravitz has two more albums to complete under his Virgin contract. He is not sure what will happen after that.

"There's going to be a new model for how things are happening [in the music industry], and I don't know where things are going to be in that amount of time," he says. "We'll have to see."

In contrast to the success of his 2000 greatest-hits compilation and 1998 studio album "5," Kravitz's most recent release, "Lenny" (2001), had a mediocre reception.

"Lenny" sold 716,000 copies, according to Nielsen SoundScan. The greatest-hits set sold 3.9 million and "5" sold 3 million copies.

Kravitz considers "Lenny" to be the lead-in to "Baptism." "It's all ongoing, we're all a work in progress," he says, "["Lenny"] dealt with the ideals I wanted to achieve, and this album is sort of all coming to fruition."

"We're cautiously optimistic after the last record," says Vince Szylowski, senior director of product for Virgin Entertainment Group retail chain.

"This one seems to be on the right track at radio, but there's still a bit of caution," he adds.

Virgin Records introduced the album with the retro-sounding "Where Are We Runnin'?!" which has gained weekly in spins and radio since its March release. Virgin introduced the song through AOL's "First Listen" program.

It ranks No. 1 at modern rock station WQXK in Albany, N.Y., and No. 2 at Los Angeles’ adult top 40 KYSR.

In this issue, the tune is No. 21 on the Billboard Adult Top 40 chart and No. 33 on the Mainstream Rock chart.

Virgin Records is planning a long-term, multiphase marketing strategy with this album.

"Historically, [that] is what has worked with Lenny," Pontecorvo says. "He has always developed over time, and our goal is keeping the record active and keeping Lenny in the forefront of the consumer's [mind]."

Initial marketing includes appearances on "The Tonight Show With Jay Leno" May 14, "Today" May 20 and the WB's "Pepsi Smash" in May.

In addition to TV, Virgin plans major visibility at retail with circulars, endcaps and listening stations. An imaging campaign with NASCAR is being finalized.

Currently on a European promotional tour that kicked off in Amsterdam, Kravitz returns mid-May for a few radio station festivals, including KIIS-FM's Wango Tango May 17 in Los Angeles.

Virgin will start phase two of its media campaign around the kickoff of Kravitz's American tour, which is slated for sometime in late July or August.

The campaign will focus on additional appearances and working the second single, "California," to radio.

Kravitz also continues to develop his Roxie Records imprint, which Warner Bros. will distribute.

Roxie will release its first project, a set from singer/songwriter Dan Dyer, in late summer. Kravitz has also signed Sarah Killer, whom he described as "a modern-day Nico."

"We just find each other," Kravitz says of his artists. "I don't have an A&R department. I just let things happen. Whoever is supposed to be in my life will come."
First Tribe Launches Label; Crouch Gets Hollywood Star

Veteran publisher/manager Edwin J. Oliver III has launched First Tribe Music Group, a division of his First Tribe Media. The former creative director in Disney's publishing division plans to release product on the new label this summer. Distribution is currently being negotiated.

Oliver has specific goals for First Tribe. "Our true desire here as a label is to place emphasis on music ministry, because, unfortunately, ministry sometimes takes a back seat, and that's kind of disconcerting to me," he says.

Based in Signal Hill, Calif., First Tribe Media is owned by Oliver and his wife, Michele.

Oliver was instrumental in the career of EMI Gospel artist Smokie Norful. He served as executive producer on Norful's "I Need You Now" album. He had also managed Norful early in his career.

First Tribe has signed Ahnje Harris and minister Vernon Chappell. Harris recently appeared on Broadway as Nala in "The Lion King."

"She's only 20 years old, and her desire is to really reach her generation," Oliver says. "She has songs on her album that are very Sunday morning-ish, but she's going to have a very wide-range appeal." Oliver plans to work Harris to the mainstream market as well as the gospel market. He thinks she has the same kind of crossover appeal as an act like Mary Mary. "She appeals to young girls, and the album reflects various styles," he says. "She's a great songwriter as well."

Chappell is currently musical director/worship leader at the River church in Raleigh, N.C. "He's a prolific songwriter," Oliver says. Chappell's album, which was recorded live, will be released this summer.

First Tribe Media includes a management division and a film and TV production company. The management arm represents record producers Logan Reynolds (Norful, Helen Baylor, Sheryl Frazier), Antonio Dixon (Norful, Brian McKnight, Backstreet Boys) and Mano Hanes (André Crouch, Marcus Cole).

"Why does Oliver feel now is a good time to start an independent label?" "We are seeing an environment within most major record companies that is unstable," he says. "There has been a lot of staff and roster cutting like we've never seen before. What it has done is create a veritable boom for independents. You have more and more established artists available, because they are being dropped," he continues. "Both established and striving artists are realizing they don't necessarily need to be signed to a major label to have a successful recording career."

"More artists are realizing that getting signed with the right independent label [could give them] personalized attention they might not get at a major label."

CROUCH JOINS WALK OF FAME: André Crouch will receive a star on the Hollywood Walk of Fame June 4 in Los Angeles. The 61-year-old gospel music patriarch is only the third gospel artist to earn such an honor, following Mahalia Jackson and the Rev. James Cleveland.

In addition to his music career, Crouch is pastor of the New Christ Memorial Church of God in Christ in L.A.

The veteran singer/songwriter is best-known for penning such classics as "To God Be the Glory" and "I've Got Confidence." His songs have been recorded by a variety of artists including Elvis Presley and Pat Boone.

Crouch has had a major influence on the current crop of gospel and contemporary Christian artists. He also has worked with some of the top names in mainstream music, including Michael Jackson, Quincy Jones, Diana Ross, Elton John and Vanessa Williams.

Crouch has also contributed his writing and production skills to numerous TV and film projects. His work has appeared in "The Color Purple," "The Lion King" and "Free Willy."

Crouch was honored with a 1996 multi-artist album, "Tribute: The Songs of André Crouch." The recording netted a Grammy Award for best contemporary gospel album.

His new music project, "Mighty Wind," is slated for release in August. It will feature appearances by his twin sister Sandra, as well as Karen Clark Sheard, Marvin Winans, Fred Hammond, Crystal Lewis, Tanya Vegas, Tanisha Daniel and Daniel Johnson.

BABY LOVE'S FAVORITES: On June 15, the Right Stuff/EMI will release "Wait 'Bab' Love's Gospel Tracks 2." The 15-song compilation features contemporary and traditional gospel songs selected by Love, host of syndicated radio show "Gospel Traxx."

An ordained minister in the African Methodist Episcopal church, Love is best known as a veteran broadcaster with more than 30 years of experience in R&B radio.

Love syndicates four shows out of his Los Angeles studios, including "Gospel Traxx." Executive-produced by Love's wife, Sonya, the weekly three-hour "Gospel Traxx" is heard on more than 200 stations in the United States.

The Blind Boys of Alabama, Darwin Hobbs, Al Green, Dorinda Clark Cole, Smokie Norful, Keith "Wonderboy" Johnson, Paul Porter and Dottie Peoples are among the acts included on the collection.
The Season In The Sheds

Amphitheaters Expect Brisk Biz From Summer's Variety Of Tours

BY SUSANNE AULT

This summer's amphitheater concert season in North America is packed with tours. But promoters are not sweating the competition.

Unlike last summer's focus on mainstream rock, promoters say this year's variety of tours presents little risk of overlapping shows.

Promoters, agents and managers say that in 2003, Ozzfest arguably butted heads with Lollapalooza and the Summer Sanitarium outing. Ozzfest included Korn in its lineup, Jane's Addiction headlined Lollapalooza and Summer Sanitarium featured Metallica and Linkin Park.

But this year, the perennial metal of Ozzfest (July 10-Aug. 4) will not directly compete with Lollapalooza, which Morrissey will headline. And a third major amphitheater tour, Projekt Revolution (July 23-Sept. 5), offers the unique package of Linkin Park, Korn and Snoop Dogg.

"It looks to be a pretty solid year with a lot of different acts," says Neil Jacobsen, executive VP of booking/director of the Northeast region for Clear Channel Entertainment. "It can be tough with programming [in the summer] to keep everything spaced out so you don't cannibalize each other, but this is the best variety I've seen in a while."

Jacobsen books such amphitheaters as the Tweeter Center outside of Boston and the Tweeter Center in Camden, N.J. He is impressed with the sheer number of elite acts hitting the shed circuit, and he believes that slumping album sales are spurring artists to make up the dollar difference by performing for longer periods of time.

(Continued on page 18)
Sheds
Continued from page 17

"Touring has definitely benefited [from] things going on in the music business," he says. Artists that previously avoided the concert circuit or toured only ever other year are playing more shows, Jacobsen observes.

FITTING EVERYBODY IN

Britney Spears (June 22-Aug. 10) is coming off an extensive spring arena tour. Yet her agent at Evolution Talent Agency, David Zedeck, believes that demand will still be high for the singer's summer shows. He specifically routed her to cities that she missed during her arena tour. Those markets include Dallas; Houston; Washington, D.C.; Buffalo, N.Y.; Milwaukee; Columbus, Ohio; Nashville; and New Orleans. Others reporting fast-paced ticketing include Kevin Lyman, creator of the Warped tour, and Peter Katsis, senior VP of music for Linkin Park and Korn's management company, the Firm.

Lyman is predicting a sales splash for Warped's 2004 edition because Internet presales in March increased 30% over last year. The lineup has been the key, he says. Acts booked for the tour were under the radar earlier in the year "are now just bubbling, like Story of the Year and Yellowcard. It was weird being at South by Southwest (in March); all the taxi drivers were talking about was punk," he says. Katsis agrees that "smart packaging" will be the big factor ultimately determining which tours will make or break it this summer.

INTERESTING PAIRINGS

Packaging dates by Chicago with Earth, Wind & Fire and Sting with Annie Lennox also offer powerful combinations, promoters say.

"It looks at it like it's one plus one will equal four. It's going to be so entertaining, it's going to be that kind of equation," says Peter Schivarelli, manager for Chicago. "Earth, Wind & Fire and Chicago, like Billy [Joel] and Elton [John], is an awesome package."

Chicago will perform songs onstage with Earth, Wind & Fire for a good portion of each concert.

Clear Channel's Jacobsen says the Sting/Lennox shows are selling swiftly because of the inspired pairing.

"This is one of the most interesting packages," he says. "Annie doesn't work in the U.S. that much. She just won an Academy Award. So you really have two A-list acts together."

The Firm's Katsis is thankful that "there are less acts out in the rock vein."

He believes the hot selling point for Projekt Revolution is its mix of blue-chip acts for a relatively economic price.

"At $49.50 for the top ticket, [audiences are] getting to see Linkin Park, Korn and Snoop, who have sold millions of records each. I think it will be the best value," Katsis predicts.

He notes that the acts agreed to lower fees to keep a lid on ticket prices.

Ozzfest will be undercovered by the reunion of Judas Priest. It will top out at $75 per ticket in a lot of markets. But its promoter, CCE, has ensured that 100-plus $10 lawn tickets are sold at 75% of the venue.

"The dates are still quite a ways away, but I think it's going to be another strong year," CCE VP of touring Jane Holman says of Ozzfest, which typically lands on the billboard list of the 25 top-grossing treks of the year.

"We were out ahead of the game," Holman adds. "We routed really early. So we have people looking out for us [when planning tours] rather than us having to dodge others."

Lollapalooza confirmed its lineup in late March, so it goes on sale after Ozzfest. But promoters say that a lower ticket price for the event will boost its chances for success. Day passes are $30 to $50 for one show on sale in Northern California.

Summer Visitors

Big-name touring acts on the shed circuit this summer include Sting and Annie Lennox (June 27-Oct. 13), Vans Warped tour (June 25-Aug. 19), Fleetwood Mac (May 8-July 11), Chicago and Earth, Wind & Fire (June 11-Aug. 15), No Doubt and Blink-182 (June 1-July 28), John Mayer (July 2-Aug. 29), Dave Matthews Band (June 17-Sept. 8), Nickelback/Three Doors Down (June 30-July 30) and the Cure (July 24-Aug. 27).

"There does seem to be more balance this summer than there has been the last couple of years," notes Bob Shea, VP of House of Blues Concerts, who books the Blossom Music Center in Cuyahoga Falls, Ohio. "That's good news when you have diversity that goes from Diana Krall [May 2-Aug. 24] to Projekt Revolution. You are appealing to a lot of different folks."

Shea also reports excitement for the Dead (June 12-Aug. 19), which returns to Blossom July 28 for the first time in years, and such traveling country artists as Toby Keith (dates not confirmed) and Tim McGraw (June 11-Aug. 6).

Organizers believe they will be able to add six to eight major acts to this summer's list of tours in the next several weeks. A band not confirmed but likely to add icing to an already large talent cake is the Beastie Boys, sources say.

Top 10 Amphitheaters

No. Facility, City, State

1. Tweeter Center for the Performing Arts, Mansfield, Mass.

Tweeter Center, Mansfield, Mass.

-Number of Shows/Day Capacity

2. 19,900 $25,484,366

25,000 $25,751,618 625,913

3. Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y.

-Number of Shows/Day Capacity

14,000 $109,488,192 407,163 655,290

4. 17,000 $15,128,174 435,995 719,104

5. PMC Bank Arts Center, Holmdel, N.J.

14,000 $15,078,163 472,234


15,274 $16,415,912 833,634

7. 15,274 $1,083,543

8. Shoreline Amphitheatre, Mountain View, Calif.

22,000 $14,157,871 455,288


22,500 $13,991,314 438,877

10. Smirnoff Music Centre, Dallas

20,177 $12,904,176 307,462
The names may change, but for the most part amphitheaters are very much the same from market to market.

In fact, in these days of Tweetervision, Best Buy and the like, sometimes even the names don’t change. The similarity among sheds, of course, is by design.

“The Nederlander sheds are the oldest, then came PACE, then Cellar Door after that,” says Stephen T. Gudis, president of the Production Department in Nashville and a veteran amphitheater producer. “Most of the modern sheds are modeled after what PACE did,” Gudis adds. “Of course, they’re all Clear Channel [venues] now.”

Well, almost. In August 2000, Clear Channel Communications purchased multiple promotion companies and their venues through its $4 billion acquisition of SFX Entertainment.

And House of Blues Enterainment, through its acquisition of Universal Concerts in 2000 for $190 million, also joined the shed game. It now operates eight in North America.

The result: Plenty of state-of-the-art amphitheaters with which to route a major concert tour from coast to coast. With this comes consistency.

“[I’m] a tour manager and I get a route sheet handed to me with 40 amphitheaters dates on it, I’m happy,” says Steve Lawler, production guru for Clear Channel Entertainment and a PACE veteran.

Gudis agrees. “It makes for an easy summer for a tour manager,” he says. “There’s a certain amount of consistency from venue to venue.”

That consistency includes catering, dressing rooms, production offices, limousine parking, loading docks, mixers and production specs. Unlike arenas, sheds are made only for concerts.

“You don’t have to deal with the circus loading out ahead of you or hockey-ice. Lawler says. “Amphiteaters were made to do shows.”

Locations outside urban areas are an advantage, particularly for a mid-morning load-in. Lawler prefers the venues that are well outside of town. “That certainly doesn’t hurt us on the production side,” he says. “For one thing, it lessens your noise problem.”

Lawler says most shed designs follow a similar formula these days.
Radio Bets R&B Vets Still Appeal

BY RASHAUN HALL

The success of recent singles by Patti LaBelle, Teena Marie and Prince on the adult R&B chart proves veteran R&B artists can still get radio attention.

Cash Money Classics released Marie's "La Doña" album May 11. Her previous album was 1994's "Passion Play."

Marie's current single, "Still in Love," is No. 2 on the Adult R&B airplay chart this week. The key to getting airplay was introducing Marie to the market, says Troy Dudley, Universal Records national director of promotions.

"With new material, we know that it's going to take some time," Dudley says. "Our setup was to get it out early and see if it was even a record DC would deal with." And it continues. "We had the whole [promotions] staff play this record for a lot of PDs, mainstream urban as well as urban AC.

Universal has also taken Marie on the road to help promote the single and "La Doña." The label sent her to key cities like Washington D.C., Detroit and New York.

Marie recently appeared at WVAZ (WV103) Chicago's Big Jam Slow Jam, where she "stole the show—hands down," WVAZ operations manager Elroy Smith says.

"Her single was just getting warmed up, "V103," he adds. "To date, Teena Marie sits in a sub-power rotation. Our research shows that Teena Marie's single is still alive."

"Music is going through a transition," he says. "The 'classics' are becoming a bit newer. You have artists like LaBelle and Prince, who still have a lot of fresh music left in them, working with young R&B producers."

"I believe we've found a mainstream," he says. "I'm hoping that once her single does well, the more conservative-leaning mainstream stations will embrace it as well." WWIN (Magic 95.9) Baltimore supported Marie and LaBelle's singles and put Prince's "Musicology" in heavy rotation.

"These are legitimate adult artists that people can relate to," WWIN PD Tim Watts says. "We're dealing with these songs, some have hesitate.

"The basic philosophy for all oldies-based radio stations—and most urban ACs are oldies-based—is that folks love to hear all their favorite songs, and they want to hear them over and over again," says Derrick Brown, PD of WQHT (Hot 97) Miami.

"When these artists come out with new stuff, sometimes it is to their benefit to expose them," he continues. "But most of the time, especially if you're a mostly oldies-based urban AC, you want to stick with the classics.

"However, there comes a time when you do have to give Teena Marie a shot. If she's an oldies core artist for your station, you should at least put it out there to see what the audience's reaction is."

After a shaky start, "Still in Love" became a solid record for WQHT. LaBelle's "A New Day," however, has yet to enter medium rotation.

"Patti LaBelle's a different situation, because she has put out a fair amount of music over the years," Brown says. "Now Teena, this is her first major release in at least 10 years."

WWIN's Watts supported both singles early on, but like Brown, he is reluctant to call this a new trend for the adult R&B format.

"Lots of these artists are still having trouble getting record deals because people aren't buying records like they used to," Watts says. "These artists still want a lot from a record deal and labels are not able to deliver those satisfactory deals.

"That said, an artist like Anita Baker still gets $75,000 to $100,000 a night when she performs. So, to some degree, many of these artists will not be producing a lot of new stuff," he says.

Brown says, "The challenge is to give these records time. While the corporate programming structure that most stations have, they really don't have to leave anything to chance. But there are opportunities to put on these records."

ASCAP Honors Jay-Z, James

Two R&B/hip-hop torchbearers will receive their due June 28. Jay-Z and Rick James are the special honorees for ASCAP's 17th annual Rhythm and Soul Music Awards.

The organization will bestow its Golden Note Award on rap pioneer Jay-Z. Among the songwriters/composers he will join in that hallowed circle are Sean "P. Diddy" Combs, Stevie Wonder and Dolly Parton.

Jay-Z's hip-hop progenitor James will receive the Heritage Award. Past honorees include Earth, Wind & Fire, Chaka Khan and Peabo Bryson.

The ceremony will also honor the songwriter of the year and the songwriters and publishers of the top ASCAP R&B/hip-hop, rap and reggae songs in 2003.

The awards take place at the Beverly Hilton Hotel in Beverly Hills. It kicks off ASCAP's 45th anniversary with a special Apple iTunes Music Store. This year the event will be broadcast live on the network's WWE Network.

"Musicology" in the products he markets, plus his ability to "make money off of fun,"

Reflecting on his conquest of such varied fields as music, movies and apparel, Dash said, "Can you imagine if Michael Jordan was as good at baseball and football as he was at basketball?"

The 31-year-old admitted he still runs into roadblocks. He wanted to start "a U.S. cable network ("I can't watch another reality show"), but "it cost about $30 million I didn't have," he said.

said his extraordinary success is based on "truth" in the products he markets, plus his ability to "make money off of fun."

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Instead, he is trying to launch a TV station in London this fall. He did not provide further details.

Although the conference’s subject was brand building, Dash wore a logoless free T-shirt, bleached jeans and a plain white athletic shoe, plus a New York Yankees cap. Oh, there was that bit of bling on his wrist: a filet mignon-sized, diamond-encased watch, the first in his upcoming Tirex line of high-end timepieces. The watches start at $25,000.

MUSICAL NOTES: Motown marks its 45th anniversary with a special Apple iTunes Music Store. Offering Through May 25, customers can download the first 45 singles the label issued, as well as 45 hard-to-find albums from the Motown vault. The singles date from 1959’s “Let’s Rock,” the 45 albums span 1961 to 1971.

CONDOLENCES... To the family and friends of John Whitehead. The 55-year-old singer/songwriter/producer was killed by two gunmen May 11 in Philadelphia. With his McDannell & Whitehead partner Gene McDannell, Whitehead scored No. 1 R&B hit in 1979 with " Ain’t No Stoppin’ Us Now."

CLARIFICATION: Hollywood Records’ Juvenile featured Interview release "It’s About Time," is a new version of "Dedication Day" that includes all the members of the original Time (Rhythm & Blues, Billboard, May 15).

Additional reporting by Ken Schlager in New York.

Music & R&B/Hip-Hop

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BILBOARD MAY 22, 2004

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Latest TVT Signing As Easy As 2-1-3

Chalk up another key signing for TVT Records. The New York-based indie confirms it has landed West Coast supergroup 213.


NU-MARK SHOWS HIS 'HANDS': DJ Nu-Mark of Jurassic 5 steps out on his own with "Hands On," the label's latest from Sequence Records' Mixtape Sessions series.

Previous Mixtape Sessions include Babu the Dilated Junkie's "Duck Season Vol. 1," Tony Touch's "The Last of the Pro Racins" and the X-ecutioners' "Scratchology.

The opportunity to join the Sequence family came at just the right time for Nu-Mark.

"I was talking to some of the guys in the group and my manager [Dan Dalton] about how I wanted to put out a mix-CD," the DJ/producer says. "I'm always making mixes for friends but I've never released them to the public.

He continues, "Ironically, [Sequence Records president] Patrick Moxey called me to say he wanted to put me on a mix-CD, so what better way to do it?"

In addition to reading "Hands On," Nu-Mark and his partner Pome recently put the finishing touches on "Blind Crafters" for Up Above Records.

"It's basically a beat project that came about from getting beat CDs from people on the street and thinking to myself that these are great as they are—they don't even need an MC," he says.

On the Jurassic 5 front, the group is already three songs deep on their next Interscope set, while members Charlie 2na and Cut Chemist have scored solo deals with Interscope and Warner Bros., respectively.

The group also signed a partnership deal with Marvel Comics creator Stan Lee for his new "Super 7" comic due in 2005. They are still working out the details of the venture.

"That's really cool for us because three out of the six of us collected comics growing up, so we've always wanted to see the merge of hip-hop and comics come into play," Nu-Mark says. "Cut Chemist and I will be doing beats for the cartoon and Charlie 2na might be doing voice for one of the characters."

STRAIGHT, NO CHASER: MTV recently celebrated its fourth annual hip-hop week with "Direct Effect Presents: Straight Up Hip-Hop Week."

Throughout the week, "Direct Effect," the channel's hip-hop show, featured five performances from Method Man, Twista and Kanye West as well as video premieres from Slum Village and Lloyd Banks.

The channel's executive VP of music and talent programming Tom Calleken says the programming was crafted to highlight hip-hop's different styles.

"This is the first time in a while that you have everything from the Roots to the Beastie Boys to D12 all coming out at the same time," he says. "It's just a really cool moment in hip-hop, so we wanted to celebrate that diversity."
### Latin Pop Albums

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Unlikely Star Ubago Hits 2M Sales

BY HOWELL LLEWELLYN

Eyebrows rose last year when Warner Music Spain president Mariano Perez promised to duplicate in Mexico the Spanish success of Alex Ubago’s “Qué Pides Tú?” album. The singer’s debut recording sold close to 1 million copies in his homeland. But reaching that number in Mexico, which is besieged by piracy, seemed impossible—especially since Ubago was unknown outside Spain.

Shy, thin and awkward, the young crooner hardly appeared bound for Latin stardom. “Qué Pides Tú?” shipped just 7,000 copies when Warner imprint DRO East West released it in September 2001. But Ubago and his intimate, romantic music exploded, thanks to nonstop touring and the personal appeal of his well-crafted acoustic albums.

Last month in Madrid, Perez watched Ubago receive a double-diamond disc for sales of 2 million worldwide, including 700,000 copies in Mexico and the United States.

That number includes sales of Ubago’s second album on DRO East West, “Fantasia o Realidad.”

According to the label, it has sold 350,000 copies in Spain since its release last November and 100,000 copies in the States, half of them in the first two weeks of promotion and concerts. The States, Mexico and Central America.

After finishing the tour, he returns to the States in September for more promotion and concerts.

“Dialogue is the idea to lay the groundwork this year and make 2005 the big year in Latin America and the U.S. for Alex Ubago,” says manager Héctor Argomínz, who also handles La Oreja de Van Gogh.

“He’s started well and is shaping up on airplay and sales.”

Like Argomínz and La Oreja, 23-year-old Ubago hails from the Basque city of San Sebastian, near the French border. Having already sampled audiences outside of Spain, he is taking his upcoming shows in stride.

“I did 120 concerts on my first Spanish tour in 2002, and after playing in Mexico and Argentina, I don’t think Ubago, who is heavily involved in his artists’ tours, says Ubago’s simple demeanor translates to the stage. “It is partly the Basque aesthetic—simple and honest.”

 Ubago started a 65-date tour of Spain May 7. He will intersperse the dates in June for two weeks of promotion and concerts in the States, Mexico and Central America.

“Here’s the story: He’s been hankering for a hit in the States,” Perez says with a smile. The single “Aunque No Te Pueda Ver” has propelled sales of “Fantasia” on this side of the Atlantic. It reached No. 4 on the Billboard Hot Latin Tracks chart and headlined airplay lists in Mexico, Argentina and Chile. “It’s a home run,” says the label executive.

“Promoting Worldwide” Ubago also visited Argentina for a week before spending three days in Texas, including an April 30 showcase in Houston.

“Everywhere we worked was nationwide in radio before,” says Gabriela Martinez, VP of marketing for Warner Music Latin America.

Now Ubago is among Warner’s top priorities in the United States, Martinez says. A second single, “Dame Tu Aire,” went to radio in late April.
Bluegrass Spreads Among Younger Fans

BY JIM BESMAN

May is bluegrass month, and contributing to the celebration is the emergence of younger artists in the venerable genre, as well as the younger audience it needs to nourish it.

Not all of the new acts fit in with the purely acoustic country character of bluegrass pioneers Bill Monroe, Lester Flatt & Earl Scruggs and the Stanley Brothers. But the varied likes of Mountain Heart, King Wilkie and Ollabelle have followed the path of Nickel Creek in reinvigorating the format. Small bluegrass labels and major record companies alike are welcoming such acts.

“...There’s a whole wave of new bands,” says Tom Garber, sales and marketing rep at Charlottesville, Va.-based Rebel Records, home of bluegrass patriarch Ralph Stanley and newcomers King Wilkie. (The latter’s new album, “Broke,” arrived last month.) Garber says several other bands are blazing a similar trail.

“Open Road’s another band that’s playing the hardcore bluegrass stuff and helping bring in a younger audience,” he says.

“And there’s the Steep Canyon Rangers from western North Carolina, who lean more toward the market that Del McCoury and Leftover Salmon are getting. And Old Crow Medicine Show is playing bluegrass with a bit of [the old-time string-band style] and getting a lot of older folks watching them with the younger folks.”

Garber notes that while King Wilkie is traditional, the group attracts a younger audience because of its youthful look and a sound that owes as much to Nirvana and the Pixies as it does to the bluegrass pioneers. The group is named after Monroe’s horse.

Peter Kuykendall, the longtime editor of Bluegrass Unlimited magazine, says King Wilkie “reminds me of the Johnson Mountain Boys, a very traditional [1980s] band composed of younger people—which I think the music needs.”

Kuykendall also lauds Pine Mountain Railroad and Chris Stuart among the young, traditional-sounding bluegrass acts.

ROOM AT THE TABLE

Eddie Stubbs, who played fiddle for 18 years with the Johnson Mountain Boys and is now an air personality at country WSM AM Nashville, says groups like King Wilkie are bringing a new audience to bluegrass because its members are in their 20s.

“There’s room for everyone at the table,” Stubbs says of the genre. “One of the greatest things about bluegrass music is it’s very open for people exploring new boundaries without turning their backs on what made the music special in the first place,” he explains. “So you can see Nickel Creek and Ralph Stanley at a festival and people embracing both of them.”

Bluegrass star Ricky Skaggs agrees. Pointing to such acts as Old School Freight Train, Melanie Cannon and Alec Nungester, he says, “There’s all kinds of bluegrass out there now, with new faces and images that I think it needs.”

With its new self-titled album displaying a blend of gospel, blues, bluegrass and country, DMZ/Columbia group Ollabelle represents the furthest progression of the bluegrass bowed string.

The group is on the road as part of the Great High Mountain tour, which stars artists from the “O Brother, Where Art Thou?” and “Cold Mountain” soundtracks including Alisa Knauss & Union Station, Stanley and the Whites.

“We all admire the traditional style, though we don’t play traditional,” Ollabelle vocalist Amy Helm says. “But bluegrass has surely influenced us as much as everything else.”

The New York-based group is drawing a mixed age demographic, Helm notes. Tellingly, its name derives from late bluegrass singer Ola Belle Reed.

Reed is also the focus of New York country/bluegrass act Elena Skye & the Demolition String Band’s new Okra-Tone album, “Where the Wild, Wild Flowers Grow—The Songs of Ola Belle Reed.”

Speaking of the band Ollabelle, Skye says, “I think the record will be really big, because it’s really gentle.”

“Traditional bluegrass will always have its core audience, but the stuff that’s hitting big like Alisa Knauss and Nickel Creek is all very soft and gentle music, whereas traditional bluegrass is so driving. But people really react to the acoustic sound now, since the world’s got so crazy and violent.”

Even four years after its release, the film “O Brother, Where Art Thou?” and its soundtrack are still largely credited for the broadened base for bluegrass-related music.

“There’s been a big change in the demographic that’s spending money on bluegrass or acoustic music,” says Mountain Heart singer/guitarist Steve Guley, whose band’s latest Skaggs Family Records album, “Force of Nature,” was recently released. “There’s a bigger slice of the pie for pure, unchurched music that’s not overly commercialized radio publabum... It’s not a fad.”

Guley notes that bluegrass stars like Skaggs, Krauss and McCoury are drawing a college and jam-band following.

MAKING THE GRASS GROW

Still, there is little radio airplay for these artists outside noncommercial, Americana and bluegrass specialty programming. And Skaggs believes there isn’t enough potential play at country radio outlets to justify the high production cost for clips.

“Thank God for satellite radio,” Skaggs says, citing the dedicated bluegrass channels available on satellite networks Sirius and XM.

Skaggs is also wiring Skaggs Place with an ISDN line with the intention of doing Internet broadcasts. Rebel is using the Internet in promoting King Wilkie at cmt.com.

The Columbia Records group executive VP John Ingissi points to a “three-pronged approach” in support of Ollabelle. The plan calls for extensive touring, intensive media and airplay in noncommercial radio.

“They were a top 10 group on Amazon the week they went on National Public Radio the first time, so we know there’s an audience that wants this music,” Ingissi says.

“Clearly it’s not the traditional, major-record-company kind of plan,” he adds, “but it’s clear to us that there’s an adult audience out there that’s interested in roots and acoustic-oriented music.”

Buffett’s ‘Chill’ Boasts A Cool List Of Guest Stars

Jimmy Buffett is no stranger to the country charts. But he’s preparing to go after mainstream country acceptance in a big way with the July 13 release of his RCA album “License to Chill.”

Nine of the album’s 16 tracks feature Buffett in duets with many of country music’s “A” list artists. Alan Jackson, Buffett’s partner on last year’s eight-week No. 1 hit “It’s Five O’Clock Somewhere,” joins Buffett on “Boats to Build.”

Other artists featured on duets with Buffett are Kenny Chesney, Toby Keith, Martina McBride, George Strait, Clint Black, Bill Withers and Nanci Griffith.

The first single, a cover of Hank Williams’ “Hey Good Lookin’,” features Buffett with a whole bunch of pals: Black, Chesney, Jackson, Keith and Strait. It has just shipped to country radio.

RCA Label Group chairman Joe Galante says Buffett hand-picked all the guest artists.

“It’s about the music for him,” Galante says. “He just likes these folks musically and personally.” He adds that listeners can feel the “artists’ enthusiasm and affection for Jimmy.”

Galante says Buffett approached him with the idea for the project last fall. After hearing some of the tracks Buffett was working on, Galante says, “we decided to move forward. We were very excited about the music.”

In addition to targeting country, Galante says there are tracks that can be worked to triple-A radio and other formats where Buffett “has a history.” But, Galante says, “the primary focus is to get country fans activated about this project... A lot of what his fan base is is what our [country] fan base needs.”

“If you’re a Parrothead, there are songs like ‘Coastal Confessions’ that resonate with the fans,” Galante adds. “And if you’re a country fan, you can’t get much better than Kenny, Toby, Alan, Martina and George Strait.”

Galante calls the album “a record that will introduce [Buffett] to country audiences.”

But Buffett likely needs no introduction. He has charted 11 songs on the Billboard Top Country albums chart and 15 singles on the Hot Country Singles & Tracks chart since 1973

Nashville Scene

BY PHYLIS STARK

Records in 1990 and later moved to sister label Decca. He most recently recorded for Columbia. He has placed 35 singles on the Billboard Hot Country Singles & Tracks chart, including eight No. 1s. He has four platinum albums and one gold one.

Chesnutt is in the studio with producer Jimmy Ritchey working on his Vivaton debut, tentatively slated for a Sept. 1 release.

In other news, Trick Pony has signed with Asylum/Curb Records on the heels of the group’s departure from Warner Bros.

The group’s self-titled debut album is certified gold. Its 2002 follow-up, “On a Mission,” did not fare as well. On the Hot Country Singles & Tracks chart, the group has scored four top 20 hits.

Trick Pony’s first album for Asylum/Curb is due in the fall.

ON THE ROW: J.D. May will exit his position as executive director of the American Music Assn. when he finishes his term at the end of 2004. May is in his fourth year with the trade group. He will become a partner in Nashville-based Echomusic, which provides business services for the entertainment industry. The AMA board will look to find a successor to May.
## Top Country Albums

**Week Ending May 22, 2004**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Week #</th>
<th>Sales</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Kenny Chesney</strong></td>
<td><em>When the Sun Goes Down</em></td>
<td>1</td>
<td><strong>107</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>Lee Ann Womack</strong></td>
<td><em>Days Like This</em></td>
<td>2</td>
<td><strong>52</strong></td>
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</tr>
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<td><em>Van Lear Rose</em></td>
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<tr>
<td><strong>Toby Keith</strong></td>
<td><em>Shock's Vengeance I</em></td>
<td>5</td>
<td><strong>21</strong></td>
<td><strong>2</strong></td>
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<tr>
<td><strong>Alan Jackson</strong></td>
<td><em>Drive (For Daddy Bob)</em></td>
<td>6</td>
<td><strong>16</strong></td>
<td><strong>2</strong></td>
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<tr>
<td><strong>Tracy Lawrence</strong></td>
<td><em>Greatest Hits Volume II</em></td>
<td>7</td>
<td><strong>20</strong></td>
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<td><strong>Mary Chapin Carpenter</strong></td>
<td><em>Between Here and Gone</em></td>
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<td><strong>Martina McBride</strong></td>
<td><em>Letters from Home</em></td>
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<td><strong>Josh Turner</strong></td>
<td><em>Long Black Train</em></td>
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<td><strong>Rascal Flatts</strong></td>
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<tr>
<td><strong>Big &amp; Rich</strong></td>
<td><em>Red Dirt Road</em></td>
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<td>15</td>
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<td><em>Always &amp; Forever</em></td>
<td>16</td>
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<tr>
<td><strong>Gary Allan</strong></td>
<td><em>Get Off the Bus</em></td>
<td>17</td>
<td><strong>22</strong></td>
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<td><strong>George Strait</strong></td>
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<td>18</td>
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<td><strong>6</strong></td>
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<tr>
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<td>21</td>
<td><strong>20</strong></td>
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<td><strong>Alison Krauss &amp; Union Station</strong></td>
<td><em>Live at Billy Bob's Texas</em></td>
<td>22</td>
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<tr>
<td><strong>Willie Nelson</strong></td>
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<td>23</td>
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<td>24</td>
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<td><strong>Various Artists</strong></td>
<td><em>Songs Inspired By The Passion Of The Christ</em></td>
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<td><strong>18</strong></td>
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<tr>
<td><strong>Tim McGraw</strong></td>
<td><em>Only One of Us</em></td>
<td>26</td>
<td><strong>18</strong></td>
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<tr>
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<td>27</td>
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<tr>
<td><strong>Sara Evans</strong></td>
<td><em>Restless</em></td>
<td>28</td>
<td><strong>18</strong></td>
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<tr>
<td><strong>Montgomery Gentry</strong></td>
<td><em>My Town</em></td>
<td>29</td>
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*Weeks at Number: Kenny Chesney's *When the Sun Goes Down* remains at Number One for a 14th week.*

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**Top Country Albums of the Week**

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### Billboard HOT COUNTRY SINGLES & TRACKS

**MAY 20 2004**

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<th>Title</th>
<th>Artist(s)</th>
<th>Producer (Songwriter)</th>
<th>Label</th>
<th>Certification</th>
<th>Units Sold</th>
<th>Market Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BEER MAN</td>
<td>Trent Williams</td>
<td>Tretheweny-Turner-Western</td>
<td>Columbia</td>
<td>(Platinum)</td>
<td>250,000</td>
<td>24%</td>
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<tr>
<td>2</td>
<td>THANK GOD I'M A COUNTRY BOY</td>
<td>Billy Dean</td>
<td>Larry Dale Hawkins</td>
<td>Decca</td>
<td>Gold</td>
<td>220,000</td>
<td>21%</td>
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<tr>
<td>3</td>
<td>MEN DON'T CHANGE</td>
<td>Billy Joe Shaver</td>
<td>Billy Joe Shaver &amp; Jerry B. Miller</td>
<td>MCA</td>
<td>Gold</td>
<td>215,000</td>
<td>21%</td>
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<tr>
<td>4</td>
<td>BREAK DOWN HERE</td>
<td>Julie Roberts</td>
<td>Larry Blackmon &amp; Jerry B. Miller</td>
<td>Sugar Hill</td>
<td>Gold</td>
<td>205,000</td>
<td>20%</td>
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<tr>
<td>5</td>
<td>SAVE A HORSE (RIDE A COWBOY)</td>
<td>Big &amp; Rich</td>
<td>Jimi Westbrook, Mac Wiseman, Larry Gatlin</td>
<td>Warner Bros.</td>
<td>Gold</td>
<td>195,000</td>
<td>19%</td>
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<td>6</td>
<td>WHY CAN'T WE JUST GET A LONG NECK?</td>
<td>Hank Williams Jr.</td>
<td>Pam Tillis, Jerry B. Miller</td>
<td>Curb</td>
<td>Gold</td>
<td>190,000</td>
<td>19%</td>
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<tr>
<td>7</td>
<td>ROUGH &amp; READY</td>
<td>Trace Adkins</td>
<td>Jerry B. Miller, Jimi Westbrook</td>
<td>Capitol</td>
<td>Gold</td>
<td>185,000</td>
<td>18%</td>
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<td>8</td>
<td>BLAME IT ON MAMA</td>
<td>The Jettas</td>
<td>Don Weltraum, Paul Horn</td>
<td>Capitol</td>
<td>Gold</td>
<td>180,000</td>
<td>18%</td>
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<td>9</td>
<td>WHEN SOMEBODY KNOWS YOU THAT WELL</td>
<td>Blake Shelton</td>
<td>Jason Aldean</td>
<td>Warner Bros.</td>
<td>Gold</td>
<td>175,000</td>
<td>17%</td>
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<td>10</td>
<td>BACK OF THE DRAWER</td>
<td>Chely Wright</td>
<td>Michael Shea</td>
<td>Warner Bros.</td>
<td>Gold</td>
<td>170,000</td>
<td>17%</td>
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**NEW**

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<tr>
<td>1</td>
<td>I MEANT TO</td>
<td>Brad Cotter</td>
<td>Jimi Westbrook, Jimi Westbrook</td>
<td>Universal</td>
<td>Gold</td>
<td>180,000</td>
<td>18%</td>
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<tr>
<td>2</td>
<td>YOU ARE</td>
<td>Jimmy Wayne</td>
<td>Jerry B. Miller, Jimi Westbrook</td>
<td>Parallel</td>
<td>Gold</td>
<td>175,000</td>
<td>17%</td>
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<tr>
<td>3</td>
<td>SUDS IN THE BUCKET</td>
<td>SLEazy &amp; 3</td>
<td>Jerry B. Miller, Jimi Westbrook</td>
<td>BNA</td>
<td>Gold</td>
<td>170,000</td>
<td>17%</td>
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<tr>
<td>4</td>
<td>WHAT IT AIN'T</td>
<td>Trisha Yearwood</td>
<td>Paul Worley, Jerry B. Miller</td>
<td>Warner Bros.</td>
<td>Gold</td>
<td>165,000</td>
<td>16%</td>
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<td>LOOK AT US</td>
<td>Craig Morgan</td>
<td>David Crites, Jimi Westbrook</td>
<td>Big Machine</td>
<td>Gold</td>
<td>160,000</td>
<td>16%</td>
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<td>6</td>
<td>SOMEONE TO SHARE IT WITH</td>
<td>Rodney Atkins</td>
<td>John Shrum, Jimi Westbrook</td>
<td>Big Machine</td>
<td>Gold</td>
<td>155,000</td>
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<td>7</td>
<td>THE GIRL'S GONE WILD</td>
<td>Travis Tritt</td>
<td>Bucky Covington, Jimi Westbrook</td>
<td>BNA</td>
<td>Gold</td>
<td>150,000</td>
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<tr>
<td>8</td>
<td>FLYS ON THE BUTTER (YOU CAN'T GO HOME AGAIN)</td>
<td>Wynonna</td>
<td>Jimi Westbrook, Jimi Westbrook</td>
<td>MCA</td>
<td>Gold</td>
<td>145,000</td>
<td>14%</td>
</tr>
<tr>
<td>9</td>
<td>THE BOOGIE MAN</td>
<td>Clint Black</td>
<td>Jerry B. Miller, Jimi Westbrook</td>
<td>Columbia</td>
<td>Gold</td>
<td>140,000</td>
<td>14%</td>
</tr>
<tr>
<td>10</td>
<td>HONESYuckle SWEET</td>
<td>Jessi Alexander</td>
<td>Jerry B. Miller, Jimi Westbrook</td>
<td>Curb</td>
<td>Gold</td>
<td>135,000</td>
<td>13%</td>
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<tr>
<td>11</td>
<td>SMOKIN' GRASS</td>
<td>Shannon Lawson</td>
<td>Jerry B. Miller, Jimi Westbrook</td>
<td>Sugar Hill</td>
<td>Gold</td>
<td>130,000</td>
<td>13%</td>
</tr>
<tr>
<td>12</td>
<td>SICK AND TIRED</td>
<td>Cross Canadian Ragweed</td>
<td>Joe Henry</td>
<td>Sugar Hill</td>
<td>Gold</td>
<td>125,000</td>
<td>12%</td>
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<tr>
<td>13</td>
<td>HOW AM I DOIN'?</td>
<td>Dierks Bentley</td>
<td>Paul Worley, Jimi Westbrook</td>
<td>Warner Bros.</td>
<td>Gold</td>
<td>120,000</td>
<td>12%</td>
</tr>
<tr>
<td>14</td>
<td>ALWAYS WANTING MORE (BREATLESS)</td>
<td>Lane Turner</td>
<td>Jimi Westbrook, Jimi Westbrook</td>
<td>Broken Bow</td>
<td>Gold</td>
<td>115,000</td>
<td>11%</td>
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<tr>
<td>15</td>
<td>LET'S KILL SATURDAY NIGHT</td>
<td>PARMNUT</td>
<td>Jerry B. Miller, Jimi Westbrook</td>
<td>BNA</td>
<td>Gold</td>
<td>110,000</td>
<td>11%</td>
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<tr>
<td>16</td>
<td>PUT YOUR BEST DRESS ON</td>
<td>Steve Holy</td>
<td>Jimi Westbrook, Jimi Westbrook</td>
<td>Warner Bros.</td>
<td>Gold</td>
<td>105,000</td>
<td>10%</td>
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<tr>
<td>17</td>
<td>SON OF A PREACHER MAN</td>
<td>Sherrin Austin</td>
<td>Paul Worley, Jimi Westbrook</td>
<td>Warner Bros.</td>
<td>Gold</td>
<td>100,000</td>
<td>10%</td>
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<tr>
<td>18</td>
<td>SOMEBODY'S SOMEONE</td>
<td>Lanner</td>
<td>Jerry B. Miller, Jimi Westbrook</td>
<td>BNA</td>
<td>Gold</td>
<td>95,000</td>
<td>9%</td>
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### Billboard TOP BLUEGRASS ALBUMS™

**MAY 22 2004**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Certification</th>
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<tbody>
<tr>
<td>1</td>
<td>BE ALL AROUND THIS WORLD</td>
<td>Alison Krauss</td>
<td>Sugar Hill</td>
<td>Gold</td>
</tr>
<tr>
<td>2</td>
<td>JERRY JARIEA &amp; DAVID GRIMSMAN</td>
<td>AC &amp; DC Records</td>
<td>AC &amp; DC Records</td>
<td>Gold</td>
</tr>
<tr>
<td>3</td>
<td>MICHEL CREEK</td>
<td>King Of My World</td>
<td>King Of My World</td>
<td>Gold</td>
</tr>
<tr>
<td>4</td>
<td>OLD CROW MEDICINE SHOW</td>
<td>Old Crow Medicine Show</td>
<td>Old Crow Medicine Show</td>
<td>Gold</td>
</tr>
<tr>
<td>5</td>
<td>BLUEGRASS NUMBER 1'S</td>
<td>Various Artists</td>
<td>Sugar Hill</td>
<td>Gold</td>
</tr>
<tr>
<td>6</td>
<td>BILL GOLTER PRESENTS: A BLUEGRASS HOMECOMING VOL. 1</td>
<td>Various Artists</td>
<td>Sugar Hill</td>
<td>Gold</td>
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<tr>
<td>7</td>
<td>BEST OF BLUEGRASS VOL. 3</td>
<td>Various Artists</td>
<td>Sugar Hill</td>
<td>Gold</td>
</tr>
<tr>
<td>8</td>
<td>THE DEL McCOURY BAND</td>
<td>Pickin' On Toby Keith Volume II</td>
<td>Sugar Hill</td>
<td>Gold</td>
</tr>
<tr>
<td>9</td>
<td>PHOENIX VICTORINA</td>
<td>One Step Ahead</td>
<td>Sugar Hill</td>
<td>Gold</td>
</tr>
</tbody>
</table>

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*Note: The data includes top-performing singles and albums across various genres, with certifications indicating sales achievements.*
**ALBUMS**

**POP**

**GOMEZ**

_Producer:_ Gomez, Chad Blake
_Virgin 98542_

**Release Date:** May 18

_“Stacey’s Mom”_ did for R&B what a charming chameleon, “Split the Difference” shifts from breezy guitars (“These 3 Sins”) to clever mellow (“We, You and Everybody”). Crazily sounding like Eddie Vedder—considering the guy is British—frontman Matt Bellettini puts some fun with wordplay on the latter. Ever so calmly, he sings of holding “a hopelessly memory that you remember me,” Gomez shows off a classic Brit-pop style with “Extra Special Guy,” wherein hoppy instrumentation swiftly suites with a tale of romantic flirtation.—SA

**THE SECRET MACHINES**

_Now Here Is Nowhere_

**Producers:** The Secret Machines, Jeff Blinkensopp
_Reprise 48544_

**Release Date:** May 18

_Imagine the Flaming Lips putting their avant-garde kiss on today’s pop rock scene. The result would be The Secret Machines’ high-octane, major-label debut. Tracks manage to be beautifully spacey and soaringly ethereal all at once. The disc grinds into action with “Sad and Lonely,” where hard-hitting drums perfectly capture the angst-ridden mood of the lyrics. This is followed by the quiet ballad “Leaves Are Gone,” a psychedelic swirl of voices and lush guitar instrumentation. Then, “Road Where It’s Led” delivers such a fun, ego-pumping chorus (“Blowing all the other kids away”) that you won’t mind when it embeds itself in your brain. The Secret Machines are unlikely to be a secret much longer.—SA

**R&B/HIP-HOP**

**TEAANA MARIE**

_La Doña_

**Producers:** various
_Cash Money Classics/Universal B0002552_

**Release Date:** May 11

_Teena Marie_ does her debut album, “Wild and Peaceful,” 25 years ago. Through the years, she has scored numerous hits, including “I Need a Woman Tonight” and “Portuguese Love” and “Lovergirl.” After being away for too long, Marie returns with “La Doña.” Already, the set’s lead single, “I’m Still in Love,” has reintroduced the artist to an audience starving for sophisticated soul. “La Doña” will not disappoint those who have responded to that song’s retro vibe. And hip-hop-themed tracks like “Off the Chain” and “Recycle Hate to Love” may well introduce her to a new, younger fan base. Signature track “Makaveli Never Lied” finds the singer/songwriter keeping it very real. In the process, she pays homage to Stevie Wonder, Fiona Apple, Bob Marley, John Lennon, Chaka Khan and others. Old school? New school? “La Doña” is soul music. Period.—MP

**VARIOUS ARTISTS**

_True Notes Vol. 1*

**Oklahoma/Decon/Ork/DC 001**

**Release Date:** May 18

_Serving as the first offering from the Roots’ recently launched Oklahoma imprint, “True Notes Vol. 1” features a host of like-minded artists, many of whom took part in the recent Okyter Winter Break tour. The result is a collection that will please fans of intelligent hip-hop. The Roots bring their trademark live vibe with “Yall Know Who.” Black Thought’s crafty lyrics fit Leonard Hubbard’s chunky bassline and Questlove’s snapping snare like a glove. Little Brother doubles fans’ pleasure with “On and On” and “Shake It.” “The Young People” hook up with DeFarai for a high-octane anthem. Other highlights include Nicolay & Supastition’s “The Williams” and Blackalicious’ “Just What Can Happen.”—RH

**DANCE/ELECTRONIC**

**AFRO-CELTS SOUND SYSTEM**

_Pod_

**Producers:** Simon Emerson, James McNally, Mass, Martin Russell
_Reel World 7243 597526 0 0_

**Release Date:** May 4

_While the Afro-Celts have wandered to nearly every continent to scoop up sounds for their trademark fusion, the band has always called electronic home. So a disc of remixes by band members and friends (plus a bonus DVD of video and live concert footage) seems inevitable. Joined by such vocalists as Sneaky O’Connor and Peter Gabriel, the band rambles around the world, from the gospel tinged inspirational anthem “Rise Above” and the viscerally propulsive African drum beats of “Full Moon” to the Irish reels of “Whirly 3” and the lushly Bollywood-esque strings of “Jagan.” World music purists won’t be necessarily pleased, but this album isn’t for them: it’s a sleek, sophisticated and very worldly dance record. “Pod” clocks in at 79 minutes, however, which is a bit too long a trip for all but the most committed fans.—AT

**COUNTRY**

**GREGG WILSON**

_Here for the Party_

**Producers:** Mark Wright, Joe Scalfe
_Elektra EK 515402_

**Release Date:** May 18

_This may be Gregg Wilson’s debut CD, but this go-go is no rookie. The band has always called electronic home. So a disc of remixes by band members and friends (plus a bonus DVD of video and live concert footage) seems inevitable. Joined by such vocalists as Sneaky O’Connor and Peter Gabriel, the band rambles around the world, from the gospel tinged inspirational anthem “Rise Above” and the viscerally propulsive African drum beats of “Full Moon” to the Irish reels of “Whirly 3” and the lushly Bollywood-esque strings of “Jagan.” World music purists won’t be necessarily pleased, but this album isn’t for them: it’s a sleek, sophisticated and very worldly dance record. “Pod” clocks in at 79 minutes, however, which is a bit too long a trip for all but the most committed fans.—AT

**CONTRIBUTORS:** Susanne Ault, Keith Caulfield, Jonathan Cohen, Deborah Evans Price, Rashan Hall, Gail Mitchell, Michael Paelotta, Jana Schiowitz, Christa L. Stith, Anastasia Tsioulcas, Philip Van Vleck, Ray Waddell.

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MAY 22, 2004
**JAZZ**

* Joe Lovano
   * I'm All For You: Ballad Songbook
   * PRODUCER: Joe Lovano
   * BLUE Note 724 391690 2 5

**RELEASE DATE:** May 4

Tenor sax wizard Joe Lovano adorns ballads, so it's no surprise he's in great form on a whole album of them. He's joined by polished, inventive sidemen George Mraz (bass), Paul Motian (drums) and Hank Jones (piano). The emphasis is on one memorable solo after another, yet there are some especially elevated moments. The Lovano and Jones solos on “Early Autumn” are wonderfully measured and elegant, the leader's interpretation of Dizzy Gillespie's ballad...not to mention the lovely saxes of living legend Joe Lovano...and the pianist's suavely curving a bit retro. Lead single “Sing-Check It Out” sounds a lot like the group's past efforts. The chorus...is a Match-Check It out...matches pretty closely with “So whatcha whatcha whatcha want” from the trio's 1969 record "Watcha Want.” Jazzy horn inflections coupled with a hefty boopy-your-head baseline make for much fun. Whether or not the trio's familiar trick will stick in fans' heads remains to be seen. Still, with so many hits in their stable, it seems near impossible for the Bestie Boys not to compete with themselves on each successive track...—AT

**VITAL RE ISSUES**

**TARIKA**

10—Beasts, Ghosts & Dancing With the Devil

**PRODUCERS:** various

**TRILLO 82037**

**RELEASE DATE:** April 20

Most world music fans would be hard-pressed to name several bands from Madagascar. But if they know one, it is probably Tarika, one of the hottest world music acts of the last decade and, indeed, natives of Madagascar. This release celebrates Tarika's 10-year success story, featuring 17 songs from past albums, remixes, unreleased tracks, a live performance from WOMAD and a pair of music videos, Tarika offers one of the most distinct sounds in Afrotop: a mix of indigenous and Western instruments. Stepping into a genre that has few rules and a sense of tradition influenced by both African and Asian elements. Tarika has taken Malagasy roots music, introduced it to the world and made it something special. “10” is a prize for fans while being an ideal newcomer's introduction to the Tarika buzz...—P VV

**DVD**

**DURAN DURAN**

Arena (An Absurd Notion) & The Making of DURAN DURAN

**CAPITOL 994335**

**RELEASE DATE:** May 4

While neither DVD is a traditional concert film. “Arena” and “Sing Blue Silver” provide intermittently entertaining or simply mind-boggling takes on Duran Duran's 1984 North American tour. “Sing Blue Silver” is a documentary, splicing together live performances with “behind-the-scenes” elements, while “Arena” is an ambitious one-hour film. “Arena,” directed by Russell Mulcahy, combines an Oakland, Calif., performance with a story involving characters from Duran Duran from the film “Barbarella.” Those desperate for a straight-up concert film will be disappointed by both. But the band does emerge in “The Making of Arena” that it found traditional concert films to be boring, which is why the group took a nontraditional route. Released on DVD for the first time, both titles will appeal largely to the diehard fan...—KC

**SINGLES**

* BEASTIE BOYS Ch-Check It Out

**PRODUCERS:** Beastie Boys

**WRITERS:** Beastie Boys

**PUBLISHER:** not listed

**CAPITOL DPRO 7087 18561 2 5** (CD promo)

It might not sound like that the Beastie Boys were considered the cutting edge of rap. Now, on the eve of dropping their first studio album in six years (“To the 5 Boroughs”), the boys are curiously sounding a bit retro. Lead single “Ch-Check It Out” sounds a lot like the group's past efforts. The chorus...is a MATCH-Check It out...matches pretty closely with “So whatcha whatcha whatcha want” from the trio's 1969 record "Watcha Want.” Jazzy horn inflections coupled with a hefty boopy-your-head baseline make for much fun. Whether or not the trio's familiar trick will stick in fans' heads remains to be seen. Still, with so many hits in their stable, it seems near impossible for the Bestie Boys not to compete with themselves on each successive track...—SA

**MODERN ROCK**

* LACUNA COIL Swamped (3:48)

**PRODUCER:** Waldemar Sorycha

**WRITER:** Lacuna Coil

**PUBLISHER:** Magic Arts Publishing (A)

**CENTURY MEDIA CRM PRO 909** (CD promo)

Lacuna Coil is gaining steady ground in the States. Besides earning radio and video play, the Milan sextet will perform at this year's Ozzfest. Because of this, Century Media is releasing a special double-CD Ozzfest edition of the band's latest album, “Comelines.” Lead track “Swamped” is a less grandiose rocker than earlier singles like “Violetta” and “Amarosa.” But the track’s writing is very strong, crafted with a throbbing rhythm bracketed by keyboard lines. Cristina Scabbia lets her voice soar above the prog-rock beat of guitarists Cristian Migliore and Marco Biazz, while the other singer, Andrea Ferro, gives the lyrics a raspier accent. The bottom end (bassist Marco Corb Zelati and drummer Cristiano Mozzi) keeps the beat securely anchored, adding a propulsive drive that makes the song's packaging is keeping close tabs on this band...—CLT

**POP**

* ANGIE STONE featuring SNOOP DOGG I Wanna Thank Ya (3:47)

**PRODUCER:** Jazze Pha

**WRITERS:** A. Stone, P. Alexander, C. Brown, L. Simmons

**PUBLISHER:** various

**J RECORDS J101-59963-2** (CD promo)

It's a love-struck Angie Stone who greets listeners on the first single from her third album, “Stone Love” (due July 6). The bass-driven, hand-clap-accented arrangement is a perfect feel-swing-into-summer record. The midtempo jam owes its charm to Stone's lifting vocal, as well as its smart lyrical reference to Joyce Sims' late-'80s club hit “Come Into My Life.” A second version of the song features incomparable rapper Snoop Dogg. Such a pairing isn't something that may immediately come to mind. But it works. As Stone proclaims, “Your love is gangsta” (read ‘cool’), Snoop Dogg weights in with his own street-cred ode to finding that right significant other. The song's voice-over intro (“Ladies and gentlemen, this is a Jazz Pha product-shizzle”) may be off-putting to some. Don't let that detract you from the rest of the song's good-time groove...—GM

**COUNTING CROWS Accidentally in Love (3:00)

**PRODUCER:** Brendan O'Brien

**WRITERS:** D. Duritz, D. Vickrey, D. Immergut, M. Malley

**PUBLISHER:** Songs of S&G/EMI Blackwood Music o/b/o itself and Jones Falls Music, BMI

**G war FEPR-1115-2** (CD promo)

By agreeing to write the opening song for anticipated movie sequel “Shrek 2,” Counting Crows likely experienced the good pleasure that their quest to make kids everywhere happy. But the Crows can rest easy...“Accidentally in Love”—the perfect kickoff to summer—will tickle the toes and their parents too. With its simple guitar strokes and symphony, and the pop-rock melody could burn out quickly. Still, everyone needs that light and breezy book—or in this case, a movie—during the peak summer season. When Crows frontman Adam Duritz belts the sunny chorus, “Come on, come on/Turn a little faster...Because everybody's after love,” just try not surrendering...Sure, the song is a little sappy. But it sounds just right...—SA

**COUNTRY**

* BLUE COUNTY That's Cool (3:35)

**PRODUCERS:** Dunn Huff, Doug Johnson

**WRITERS:** A. Benward, S. Reeves, L. T. Miller

**PUBLISHER:** various

**Asbury-Owens-Curb RCBD1888** (CD promo)

Blue County's debut single, “Good Little Girls,” peaked at No. 11 on the Billboard Hot Country Songs & Tracks chart—an impressive bow for a new country act. The group follows that light-hearted uptempo tune with this lovely little number. Blue County’s Aaron Benward and Scott Reeves penned this song with Lee Thomas Miller, and it's got the perfect one-two punch: a great lyric combined with a pretty melody. The song is picturesque, evoking nostalgic memories of baseball cards in bike spokes, teenage curfews and BB guns. It's a tender homage to a a celebration of what’s most important in the present. Succesful careers are built on great songs and potent performances. This song may be a bit tough...—DEP
EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

**RECORD COMPANIES:** Legacy Recordings in New York promotes Steve Berkowitz to senior VP of A&R. He was VP of A&R. Sony Music Licensing in New York appoints Keith D’Arcy senior director of music licensing and integrated marketing. He was director of music resources at EMI Music Publishing.

**PUBLISHING:** Universal Music Publishing Group in Los Angeles names Heather Brown director of marketing and communications. She was account supervisor at Hellkat Entertainment Marketing.

**ASCAP:** in New York promotes Jason Silberman to senior VP of pop/rock membership. He was associate director.

**CONCERT PROMOTION:** House of Blues Concerts in Los Angeles appoints David Hart senior VP of talent. He was a senior agent at the Agency Group.

**RADIO:** XM Satellite Radio in Washington, D.C., promotes Gary Hahn to senior VP of advertising and brand management, Rebecca Hanson to senior VP of business affairs/deputy general counsel and Ann Kotner to senior VP of human resources. They were VPs of their respective departments.

**XM** also promotes John Archer to VP of operations, Doug Goodner to VP of design and product development, Alex Kondracki to VP of marketing and John Kramer to VP of business operations and ad sales. They were directors of their respective departments.

**XM** also appoints Brian Shea to VP of product marketing and distribution. He was director of retail channel.

**Mainstream R&B KBXX and adult R&B KMJQ in Houston promote Tom Calococci to operations manager. He was PD of KBXX.** KMJQ also promotes Sam Choice to PD. She was music director/morning show producer.

**Mainstream rock KEGL in Dallas names John Roberts PD.** He adds those duties to his title of Clear Channel Radio VP of Dallas operations.

**Adult contemporary WLTQ in Milwaukee appoints Jeff Lynn PD.** He adds those duties to his title of PD of oldies WRIT Milwaukee. Modern rock KFMA in Tucson, Ariz., promotes Matt Spry to PD. He was assistant PD/music director.

**Mainstream rock WXMM in Norristown, Pa., names Jay Slater PD.** He was PD of active rock WZZP Clarksville, Tenn. Country WKU in Greensboro, N.C., and oldies WFCM in Burlington, N.C., appoint Howard Nemenz GM. He was VP/GM of Greensboro’s country WTQR and mainstream rock WXRA.

**Mainstream top 40 WABB in Mobile, Ala., appoints Tom Naylor PD/afternoon host.** He was PD of mainstream R&B KDWB Las Vegas.

**Active rock WROQ in Fort Myers, Fla., names Lance Hale PD.** He was PD of modern rock WLRS Louisville, Ky. Modern rock KLEC in Little Rock, Ark., promotes Adroq to PD/music director. He was assistant PD/music director.

**MUSIC VIDEO:** MTV Networks Latin America in Miami promotes Charlie Singer to executive VP of programming, creative and strategic marketing. He was senior VP of programming and production.

**VH1 in New York ups Nigel Cox-Hagan to senior VP of creative group and consumer marketing.** He was senior VP/creative director.

**PRO AUDIO:** Studer USA in Park Ridge, N.J., names Clayton Blick national sales manager. He was a sales executive at Sony Electronics.

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**Inducting The Cure**

Veteran modern rock band The Cure gathered April 30 at Guitar Center in Hollywood to be inducted in Guitar Center’s Hollywood Rockwalk. The Cure recently signed a new recording deal with I Am/Geffen Records, which releases the Cure’s new self-titled album in June. Pictured immortalizing their handprints during the induction ceremony, from left, are drummer Jason Cooper, bassist Simon Gallup, lead singer Robert Smith, keyboardist Roger O’Donnell and guitarist Perry Bamonte. (Photo: Maryann Bilham)

**Jazz Fest 2004**

Macy Gray (pictured above) and Lenny Kravitz (pictured below) were among the performers at the 2004 New Orleans Jazz & Heritage Festival, which took place April 23 to May 2. Other performers at the event included Harry Connick Jr., B.B. King, Etta James, Steve Winwood, Bradford Marsalis, Dr. John, Santana and the Dave Brubeck Quartet. (Photos: Michael Weintrob/ Groovetography.com)

**Now, Hear This ... BLANCHE**

Artists to Watch

Blanche is the latest act to emerge from the birthplace of Motown. The five-piece group follows in the footsteps of Alice Cooper, MC5, Madonna, Kid Rock, Eminem, John Lee Hooker, Donald Byrd, the White Stripes and others who hail from Detroit. The country-sparked modern rock band’s debut album, “If We Can’t Trust the Doctors...,” is equal parts X and Bobbie Gentry. The album came out March 23 on Detroit-based Cass Records, which is distributed by Revolver and Carroll Top. U.K. label Loose Music issued the record one day earlier in Europe. It was preceded last fall by the single “Who’s to Say...?”/“Superstition.” The former features a guitar solo by White Stripes frontman Jack White. (The White Stripes covered “Who’s to Say...” for a European release.) In recent months, Blanche—fronted by husband-and-wife team Dan John and Tracee Mae Miller—has become a favorite on the European tour circuit. In addition to touring with Calexico, the Handsome Family, Wilco, Loretta Lynn and the White Stripes, among others, Blanche recently completed headlining dates in Dublin, London and Paris. The next single, “Do You Trust Me?,” with a video lensed by Kevin Carrico, will arrive at radio and video outlets in the coming weeks. The single’s release coincides with several North American gigs in May.

MICHAEL PAOLETTA
Hot Fashion ... JENNIFER LOPEZ

Jennifer Lopez, center, poses with two of her favorite designers, Stefano Gabbana, left, and Domenico Dolce at the 2004 Costume Institute Gala. Lopez wore a Dolce & Gabanna gown at the high-profile fashion event, which took place April 26 at New York’s Metropolitan Museum of Art. (Photo: Dimitrios Kambouris/Wireimage.com)

RJ Is OK With Billboard

Former “American Idol” finalist RJ Helton stopped by Billboard’s New York headquarters April 2 for a Billboard Cafe performance. Helton sang cuts from “Real Life,” his debut album on B-Rite/Gospo Centric Records. Pictured, from left, are Billboard editor-in-chief Keith Girard, B-Rite/Gospo Centric founder and president Vicki Mack Latailade (in front of Girard), Helton, B-Rite/Gospo Centric CFO Claude Latailade, Billboard president/publsher John Kilcullen and Billboard senior writer Carla Hay. (Photo: Mary Ann Kim/Billboard)

By George, Radio Loves Him

U.K.-based Phonographic Performance Ltd. recently honored George Michael as the most-played artist on British radio in the past 20 years. PPL compiled the data from information collected from more than 600 national and local U.K. radio stations. Michael accepted the award at the Radio Academy’s Music Radio Conference April 28 in London. Pictured, from left, are Michael and PPL chairman/CEO Fran Nevrilka.

2004 SESAC Awards

Bow Wow picked up two trophies at the eighth annual SESAC New York Music Awards, held May 6 at Studio 450 Penthouse in New York. Bow Wow’s “Let’s Get Down” and “My Baby” were among the SESAC songs honored in the R&B/hip-hop category. Other winners included Bryan-Michael Cox (songwriter of the year) and Trapt’s “Headstrong” (song of the year). Pictured, from left, are SESAC VP of writer/publisher relations Trevor Gale, Bow Wow and SESAC co-chairmen Ira Smith and Stephen Swid.

Singing For Sting

A slew of celebrities turned out for the 12th annual Rainforest Foundation Benefit Concert, held April 21 at New York’s Carnegie Hall. The Rainforest Foundation, co-founded by Sting in 1989, supports protecting the ecosystems and people of endangered rainforests. Pictured above, James Taylor performs with Sting. Other artists who performed at the event included Elton John, Billy Joel, India.Arie and Bette Midler. Pictured at left, Sting hangs out with Midler at the show’s after-party, held at the Pierre Hotel. (Photos: Kevin Mazur/Wireimage.com)

Country Honors

The Country Music Hall of Fame in Nashville inducted Carl Smith and Floyd Cramer at its annual Medallion Ceremony, held May 2 at the museum’s Ford Theater. Artists who performed at the event included Kix Brooks, BR549, Chuck Mead, Joe Nichols, Charlie Louvin and Melba Montgomery. Pictured, from left, are Brooks, Smith and Mead.
BMI Hands Out Film, TV Honors

BY MARGO WHITMIRE

LOS ANGELES—Composer/artist Mark Mothersbaugh was the top honoree at BMI’s Film and Television Awards, held here May 12 at the Regent Beverly Wilshire Hotel.

BMI presented the founding member of Devo with the Richard Kirk Award for career achievement for his compositions in film, TV, interactive media and commercials.

Mothersbaugh has translated his innovative approach to music into a diverse résumé of film and TV scores. They include “Thirteen,” “The Royal Tenenbaums,” “Rushmore,” “200 Cigarettes,” “Happy Gilmore,” “The Adventures of Rocky and Bullwinkle,” “The Mind of the Married Man,” “Power Puff Girls,” “Pee Wee’s Playhouse” and “Beakman’s World.”

The composer is working on the upcoming films “Lords of Dogtown” and “The Life Aquatic.” He co-owns the composing and editing company Mutato Musika.

BMI president/CEO Frances W. Preston and BMI VP of film and television relations Doreen Ringer Ross presented the award.

Composer Mike Post collected the most nods of the evening for “Law & Order,” “Law & Order: Special Victims Unit” and “Law & Order: Criminal Intent.”

BDMI honored the winning musical selections based on inclusion in the past year’s top-grossing films, top-rated prime-time network TV series and highest-ranking cable TV shows.

The organization also recognizes composers who contributed to Emmy Award-winning TV shows.

A complete list of award winners follows.

Richard Kirk Award: Mark Mothersbaugh.


(Continued on page 59)

Masterdisk Hooks Itself To Viastar

Viastar, a music film, distribution and production company based in Mesa, Ariz., has acquired New York mastering facility Masterdisk.

For Masterdisk CEO Doug Levine, who has been with the six-studio facility since 1975, the acquisition is a timely shot in the arm as recording and mastering studios look for new sources of revenue.

“I need to be less dependent on being just a service business for the major labels—which I’m not giving up,” Levine explains. “I love to service the major labels, but we all know about the (music industry) consolidation and reduction in artist rosters, so there’s just less work to go around.”

In recent years, commercial recording studios have implemented diverse strategies for keeping rooms booked. These have included the gamut from launching production companies that develop and record artists and offering audio engineering classes to providing replication and graphics design services.

Though not alone, Masterdisk was in the forefront of this effort to diversify with its 1998 expansion into DVD authoring and mastering. Those services have since been supplemented with package design and replication for CD and even vinyl.

“We’re becoming a real one-stop shop,” Levine notes. “An association with the multi-faceted Viastar, he adds, seemed a natural fit.

“When Viastar came along,” Levine recalls, “it became, ‘If you want to be a one-stop, why not add distribution?’—which is what Viastar offers. Besides distribution, they have their own nity to participate in the distribution of content,’” Levine says. “And it brings in more work and more streams of revenue. We’re very excited about it.”

DIGI GOES LIVE: It seemed only a matter of time before Digidesign, manufacturer of the Pro Tools digital audio workstation, entered the realm of sound reinforcement. That time has come: Digidesign has announced its new digital mixing console for the touring, theatrical, corporate and house-of-worship markets. The system will feature a recording and playback pathway to Pro Tools, according to the manufacturer.

The sound reinforcement industry has gradually warmed to digital consoles, though analog consoles remain the norm for large-scale tours.

Digidesign, which has successfully introduced a wide variety of hardware interface products, has recently launched the new Pro Tools MD software and Digi 9 Live hardware mixing console for the recording and post-production industries. Digidesign’s sound reinforcement product line is expected to debut at the annual Professional Lighting and Sound Assn. show, set for Sept. 12-15 at Earl Court in London.

Consolidating Kander & Ebb

Carlin America’s BMI subsidiary Bro’ N Sis Music has entered a five-year exclusive worldwide administration agreement with Kander & Ebb Inc.

Kander & Ebb owns the songs and theater scores that legendary Broadway composer/lyricist team John Kander and Fred Ebb have published since 1981. These include the scores of such musical theater landmarks as “Woman of the Year” and “Kiss of the Spider Woman,” as well as such song classics as “Colored Lights,” “The Grass Is Always Greener” and “Sometimes a Day Goes By.”

Also included is “I Move On,” the 2002 song written for the film version of “Chicago.” The movie was based on the 1975 Kander & Ebb stage classic.

Carlin America continues to rep other Kander & Ebb Inc. holdings, as it has for several decades. These include the television and TV show “Cabinet,” and “Little Shop.

With a ‘Z’; “The Happy Time,” “Zorba” and “Flora, the Red Menace.”

Then there are the numerous show-tune standards, including “Maybe This Time,” “Money, Money,” “A Quiet Thing” and “Sing Happy,” as well as the pop song standard “My Coloring Book.”

“We’re very happy to be signing with Carlin America,” Kander & Ebb said in a joint statement. “This affiliation makes good business sense because we are consolidating our newer catalog with our earlier works. And one of the greatest pleasures of developing our association with [chairman/CEO] Freddy Bienstock is that it feels like coming home again.”

Carlin America marketing VP Bob Golden says, “Both the authors and their works are true American musical treasures, and this deeper relationship with Kander & Ebb gives us an extraordinary opportunity to generate even wider visibility and licensing success for them within the film and television and advertising communities.”

Sweet Honey Too: Our recent note of Sweet Honey in the Rock’s new lineup (Words & Music, Billboard, May 8) should have included Arnée Burton, who with Louise Robinson has joined longtime members Ysaye Barnwell, Maria Barmell, Aisha Khalil, Nitan-bolu Bolade Casel, Carol Maillard and sign-language interpreter Shirley Childress Saxton.

Arnée, who uses just her first name, is a New York cultural historian/organizer, studio session singer, globe-trotting vocal arranger and performing artist. She has also been a Sweet Honey substitute singer for the last 10 years.
Piano Cos. Tune To Flat Sales

BY CHRISTOPHER WALSH

Are you better off than you were four years ago? If you asked acoustic piano manufacturers and retailers, the answer most likely would be no.

Aside from being a musical instrument, the piano is a luxury item and a piece of furniture. Various market conditions affect its retail viability. In recent years, those conditions have challenged well-known piano manufacturers.

The economy obviously influences piano sales. Sales of grand pianos, which can retail for $60,000, are especially vulnerable to dwindling consumer confidence.

More vexing for established manufacturers is the double-digit increase in pianos imported from China and Indonesia last year compared with 2002.

These imports contributed to a 6.8% decrease in dollar volume, according to Music Trades magazine, which compiles statistics for NAMM, the International Music Products Assn.

Also troubling retailers is the increasing quantity of imported used pianos. Distributors of used Asian-made pianos were prohibited from exhibiting at the 2004 Winter NAMM show, held in Anaheim, Calif.

"The piano market is unfortunately not growing like we hoped it would," NAMM president/CEO Joe Lamond says. "There's a number of reasons, including a huge glut of used pianos out there."

"REVAMPING THE LOOK"

Manufacturers are responding to these challenges, however. One approach is to attract and retain artist endorsements, which, as with guitars and drums, can greatly influence brand recognition and sales.

Henry Juszkiewicz's ideas for the 142-year-old Baldwin brand might be considered blasphemous.

Juszkiewicz is CEO of Gibson Musical Instruments, which bought Baldwin out of bankruptcy in 2001--when U.S. acoustic piano sales had dropped 16% below the previous year.

Juszkiewicz doesn't feel bound by (Continued on page 38)

Online Gaming Rises As Broadband Expands

Videogame players are becoming increasingly entangled in the Web.

The number of people playing games online is rising as game companies introduce new products to boost the trend and broadband Internet access spreads.

Broadband access reached 23 million U.S. households by the end of 2003, according to the Yankee Group research firm. Of the 186.4 million console games sold in the U.S. last year, more than 23 million were Web-enabled for online playing, according to the Entertainment Software Assn. and the NPD Group.

"Broadband has created a better environment for primarily sports-driven, multiplayer console games," notes Richard Ow, senior analyst with the NPD Group. "At the same time, most computer games are by their nature Web-enabled for online play."

Sony Computer Entertainment America shipped its latest PlayStation (March 23 with a 40-gigabyte hard drive, pre-loaded with "Final Fantasy XI." The game can be played online with other PS2 or PC users. The new PS2 console sells for a suggested retail price of $499.

"We've brought an astounding 10% of our installed base online," Sony executive VP Andrew House says. That represents some 2.6 million PS2 players, a 239% increase in the past year, he notes.

Individual game manufacturers set subscription fees for their online games. More than 60 PS2 games can be played online, and the number will likely reach 100 by year's end.

Microsoft marketing director Bill Nielsen reports that more than 70 Xbox Live games are available for online playing, and the company expects the number to rise to 100 this summer.

Since the launch of Xbox Live in November 2002 through last December, the number of paid subscribers had grown to nearly 750,000. Microsoft aims for 1 million subscribers by June.

STEVE TRAUMAN
The Indies rang up Tom Silverman, chairman of Tommy Boy Records, for an update on efforts to organize a new American indie trade group (Billboard, April 17)

Silverman is one of the point men for the proposed organization, which is trying to fashion itself along the lines of the U.K.'s highly active Assn. of Independent Music.

Silverman says about 20 representatives of high-profile indie labels attended a groundwork-laying meeting April 26 at Soho House in New York.

Names of attendees are being kept confidential. But sources indicate that representatives from at least two companies that also operate distributors—Koch Entertainment and Rykodisc—were present.

“We’re trying to get the most substantial labels,” Silverman says.

“Basically, there’s a core group of 20 to 25 that represent five to six points of market share.

“It was pretty much an exploratory meeting, but there was a lot of interest,” he continues. “No decisions were made, but there was a very good turnout.”

Silverman says the trade group plans to be label-based, though there will be associate memberships for distributors, manufacturers and other independent operators.

The group will define “independent” on the basis of ownership, so free-standing major-distributed companies would be eligible for membership.

(Billboard defines an independent label as one not handled directly by any of the five majors, although it does recognize as indies those labels moved through major-owned distributors like RED.)

With the groundwork in place, the organizers plan to hold another closed meeting in June. “At the next meeting, we expect an even better turnout,” Silverman says.

DEEDS, NOT WORDS: A couple of indie labels have put their money where their mouths are on the charitable side.

Sub City Records, the charity arm of Van Nuys, Calif.-based Hopeless Records, raised $57,000 for South Central Los Angeles youth center A Place Called Home.

The funds derive from sales of the band Thrice’s album “The Illusion of Safety.”

A Place Called Home has established the Sub City/Thrice Scholarship, which will provide six students from the center with a year of professional music theory and performance lessons.

Red House Records in St. Paul, Minn., raised more than $50,000 for the Breast Cancer Fund through sales of the album “Going Drizzles: An Artist’s Tribute to Greg Brown.”

The 2002 set features such performers as Lucinda Williams, Ani DiFranco, Shawn Colvin, Gillian Welch and Iris Dement covering songs by longtime Red House artist Brown.

Brown requested the album’s proceeds be donated to the Breast Cancer Fund in memory of his friend Widdle Hall, who died from the disease.

A HAVEN FOR HAVENS: Ryko-distributed MRR has signed a distribution agreement with singer Richie Havens’ label Stormy Farms Productions.

The deal kicks off with the July 20 release of Havens’ new album, “Grace of the Sun.” MRR and Stormy Farms are also discussing representation of the label’s catalog.

Navare handled the vocalist’s last release, “Evangelists.”

SPANNING THE GLOBE: New York-based Globe Star Media & Entertainment has signed an exclusive North American distribution agreement with Navare in New Hope, Minn.

Globe Star’s focus is Cuban and world music. The company distributes all releases from London-based DM Ahora, including recordings by Juan de Marcos González, musical director of Buena Vista Social Club and Afro-Cuban All Stars.

The first release under the agreement will be the All Stars’ “Live in Japan,” out June 22.

The Indies Build Label Group With ‘Substantial’ Base

While I think black is a beautiful color,” Juszkiewicz adds, “there’s a huge spectrum of possibilities, particularly in the grand piano area. I want to introduce modern styling into the business.”

As part of that strategy, Baldwin’s custom division allows buyers to choose from colors like “Jubilee Red” and “Beale Street Blue,” along with other bright options.

Baldwin also makes the Gibson Studio, an upright piano featuring the cherry sunburst finish of a Les Paul electric guitar; and the Elvin Signature model, featuring the gates of Graceland etched into the upper frame.

“They have a great selection,” says singer/songwriter Keri Noble. She sits at a red Baldwin grand piano in a picture from her Manhattan Records debut, “Fearless.”

“They’re revamping their look. There are options to have a happer color and all kinds of things. It’s a fun company, and a fun piano to play.”

Amy Lee of Evanescence is another fan. “Baldwin is just a great, standard classical playing piano,” she says. “We do rock music, but what I really like is bringing the classical influence to it.”

SERVING ARTISTS

Yamaha, the largest musical instrument manufacturer in the world, maintains its roster of high-profile artists with a comprehensive artist-support network.

(Continued on page 39)
Suit Against Big Boxes, Majors Moves Ahead

Things are getting interesting in that Los Angeles courtroom where David is taking on Goliath.

A federal district court judge has denied the motion by several big boxes and the five majors to dismiss a lawsuit against them. The amended class-action suit alleges that they engage in unfair business practices.

“The next step will be to move to certify the class,” says attorney Max Blecher of L.A.-based Blecher & Collins.

Blecher’s firm filed the lawsuit Aug. 6, 2003, in the U.S. District Court for the Central District of California, Western Division, on behalf of California retailers Mad Rhino, Boo Boo Records, Lou’s Records, Dimple Records and Rand Foster of Fingertips.

The suit initially alleged that Best Buy’s business practices violate federal and California state law. It was amended Jan. 26 to include Target, Wal-Mart, Circuit City and the five majors.

Blecher says the suit also broadened into a class action to include independent retailers from other parts of the country. Among these are Twist & Shout in Denver, Ear X-tacy in Louisville, Ky., and Music Millennium in Portland, Ore.

The suit alleges that the majors give big boxes preferential pricing through promotional allowances, kickbacks and/or rebates that are not provided to independent merchants.

According to the plaintiffs, these “secret payments” allow the big boxes to sell superstar product at a significantly reduced price, if not below cost, thereby diverting business from competitors.

The complaint charges that these practices violate the Robinson-Patman Act and Section 17043-17045 of the California Business and Professions Code.

The amended suit seeks only injunctive relief, not damages, Blecher says. Such an injunction would prohibit the defendants from engaging in the aforementioned conduct.

Pianos

Continued from page 38

The manufacturer will open its third Yamaha Artist Services location this month in midtown Manhattan. The facilities serve resident and visiting artists who use Yamaha pianos and band and orchestral instruments. They also support performing arts organizations.

“We support our artists very well,” says Paul Calvin, GM of the piano division of Yamaha Corp. of America. “If they have a problem when they’re on the road, we take care of them. The sensitivity of the touch, the sound, the overall performance, [and] knowing they’re not going to have problems in the middle of a concert—that’s what we offer them, top-quality products and services.”

Yamaha’s impressive roster includes Ray Charles, Norah Jones, Michael McDonald, Sarah McLachlan, Chick Corea and Elton John.

An artist endorsement “speaks to the product quality and prestige of the product,” Calvin says. “If you know somebody like Elton John or Chick Corea is playing a Yamaha, [you think], ‘It must be good enough for me.’ ”

“I am exceptionally happy with the Yamaha pianos that I play on tour and in the studio,” John says. “The long-term relationship with Yamaha has been fantastic. I even give [the pianos] appropriate nicknames.”

Yamaha made a nine-foot concert grand piano for John’s Las Vegas show at Caesars Palace, “The Red Piano.”

“She’s [called] Mikita, by the way,” he says.

“Yamaha makes a beautiful acoustic piano,” Michael McDonald says. “It’s a real world-class instrument. We’ve found that they have continued to research all the different things that make an acoustic piano sound beautiful.”

For Steinway & Sons, which recently marked its 150th anniversary, inexpensive imported pianos are not affecting sales. Nor, says senior director of communications Leo Spellman, is anything else.

“None of that is relevant to Steinway,” Spellman says. “Our sales have been up for the last two years. We’re not competing with Japanese or Korean or Chinese piano product— they’re competing amongst themselves. We work with a different audience.”

“It is a vast majority of the orchestras use Steinway pianos. Steinway’s impressive artist roster also includes Billy Joel, Diana Krall, McCoy Tyner and Randy Newman.”

SPEAKING OF AWARDS: Target named EMI Music Marketing its music vendor of the year and EMM major account manager Alan Navarette its sales representative of the year, an EMI executive reports.

All of which reminds me that I never reported Trans World Entertainment’s vendor awards.

Pianos

Continued from page 38

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Indeed, a vast majority of the orchestras use Steinway pianos. Steinway’s impressive artist roster also includes Billy Joel, Diana Krall, McCoy Tyner and Randy Newman.
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**Note:** Prices are suggested retail prices at the time of publication. For the latest information, please visit the respective websites or contact the companies directly.
Sirius Satellite Radio has turned to a veteran film executive to lead its programming and marketing.

Scott Greenstein was named president of entertainment and sports in May.

Greenstein had already been working with Sirius on a consulting basis before the appointment. He had helped the service cut a deal with the National Football League to carry games and had brought "Little Steven" Van Zandt—and his focus on garage bands—to the company.

Prior to his work with Sirius, Greenstein was an executive with such major film outlets as Miramax, USA Films and October Films. He worked on such movies as "The English Patient," "Traffic" and "The Apostle."

Speaking with Billboard a day after the announcement of his hire, Greenstein says his background gives him the ability to work with talent and writers and help develop new ideas for the programming and marketing of Sirius.

But he allows that parts of his resume simply do not apply to the radio world. "I'm here to look at everything fresh," Greenstein says.

The Sirius programming department already has a fresh perspective itself, following a series of shake-ups and channel changes during the past year.

Greenstein likes the team he has inherited, with executive VP of programming Jay Clark and VP of music programming Steve Blatter reporting to him.

He touts his industry relationships, citing strong ties to talent and major-label executives that will allow him to develop new programming ideas and connect those people with Sirius.

Van Zandt’s involvement with Sirius is an example of that.

Greenstein envisions getting more of that kind of talent in the door to "hand over to an extraordinary programming department so they can make great radio."

He adds, "I intend to make this a very artist-friendly place."

And he acknowledges that elements of that were already in place before he took the helm.

"Meg Griffin here has relationships with any artists that have ever played a guitar," he says, citing just one of several examples among the staff.

Sirius’ national reach allows it to offer the same kind of niche programming that consumers have in their homes through cable. Greenstein says that "is the kind of thing that grew cable television."
Will Morrissey's U.K. Sales Stick?

By Paul Sexton

Few observers doubt Morrissey will return to the U.K. album chart top 10 with his new set, "You Are the Quarry." But his chart position the week after its May 17 release could be a better reflection of his fan support.

From his seminal work with the Smiths onward, Morrissey's records have been first-week favorites in the United Kingdom.

Two Smiths releases, 1985's "Meat Is Murder" (Rough Trade) and 1989's "Best . . . I" (WEA), were instant U.K. No. 1s. The singer's fan base ensured similar results for his 1988 solo debut, "Viva Hate" (HMV/EMI), and 1994's "Vauxhall and I" (Parlophone/EMI).

Morrissey's new label, Sanctuary, is attempting to secure prominent opening sales for "Quarry." The label has been "working closely" with its European distribution network through BMG, says Julian Wall, Sanctuary Records Group VP of international marketing and promotion.

The Attack imprint will release "Quarry" in the United Kingdom and internationally May 17. The U.S. release date is May 18.

Executives will be watching what happens after Sanctuary fulfills core fans' immediate demand.

"The initial signs are encouraging," HMV U.K. rock and pop manager Gary Rolfe says. "Whether it crosses to a more mainstream audience to sell consistently over the year will depend as much on continuing levels of media promotion as it will on word-of-mouth."

Morrissey's last studio album, 1997's "Maladjusted" (Island), debuted at No. 8 in the United Kingdom but (Continued on page 46)

French Downloaders Beware

SNEP Ads Threaten Legal Action Against Illicit P2P Sharing

By James Martin

Paris—French labels are set to make this a hot summer for music consumers who download illegally.

Local International Federation of the Phonographic Industry affiliate SNIP says it will follow the Recording Industry Assn. of America's lead and take individual downloaders to court this summer.

A 1 million euro ($1.21 million) press campaign already under way will precede any legal action. "We don't like the idea of suing our consumers," Universal France CEO Pascal Négre says. "As we respect them, we want to inform them of the risks of piracy first. Then we'll take legal action."

The national and local press campaign's tag line is "Free music: There is a price to pay." The ads began running May 7.

The ads also spell out the possible penalties facing those who download illegally: a maximum of three years' imprisonment and a 300,000 euro ($363,000) fine under French intellectual property laws.

SNIP launched the campaign shortly after announcing that French music shipments fell 21.4% in value, to 223 million euros ($269.8 million), in first-quarter 2004. Album sales were down 21% to 21.9 million units sold, representing the format's lowest volume in 10 years.

"It's an extremely tense situation for us," says Gilles Bressand, SNIP president and CEO of French independent music group XIII Biz. "We're told the drop in sales must be our fault, but you have to be blind not to see the similarities between the rise in broadband connections and the decrease in music sales in France."

The arrival this year of a number of paid download services in France will offer online music consumers viable alternatives to (Continued on page 46)
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<tr>
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<th>UNITED KINGDOM</th>
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*Hits of the World is compiled by Billboard/London.*
Charlatans Regroup
For Eighth Album

Few British rock acts have survived—and thrived—against the odds like the Charlatans. The band has overcome everything from jail time to tragedy (keyboardist Rob Collins died in a car accident) during a 14-year career that encompasses six U.K. chart-topping albums. The band also endured living thousands of miles apart.

Prior to 2000, the Charlatans had been one of the defining acts of the British underground scene, sharing support slots with the Stone Roses and emerging as one of the most popular bands of the mid-1990s. Despite initial chart success, the band struggled with a change in lineup and a new record label. By 2000, they were a major force in the British music scene.

After the release of their seventh album, the Charlatans disbanded. However, they reunited in 2003 to celebrate a new album, "The Sentamen." The album was a critical and commercial success, and the Charlatans went on to release their eighth album, "The Charlatans They're Still Here," in 2004.

The Charlatans' story is one of perseverance and musical integrity, demonstrating that even in an era of chart-driven music, bands like the Charlatans can still find success and independent-minded fans who appreciate their unique sound and style.

CHARLES FERRO

OVER BARREL: Erno Avitalita is a huge pop star in Italy. On the international stage he has worked with Tina Turner and James Brown. But on his new album, “Salvamii Manno,” fans will hear him as they never have before. Avitalita combines the traditional drumming of group Bottari, which hails from rural Campania in southern Italy, with contributions from such world music stars as Ahmet, Mans Dibango, Amina and Hugh Masekela to create an album that fuses Mediterranean sounds with Arabic and African influences. Bottari's drums are fashioned from huqouq barrels and are beaten with rustic form implements in a centuries-old tradition, but they generate a surprisingly funky and contemporary rhythm. "I wanted to create a sound"
NEW DELHI, India—Indian record labels are lashing Apple Computer’s decision to serve a cease-and-desist notice to an Indian Web portal. The portal, sarovar.org, had been offering free downloads of the PlayFair program. PlayFair enables users to convert music files downloaded from Apple’s iTunes Web site into unencrypted files, allowing them to be played and distributed without restrictions.

Apple served the cease-and-desist notice April 15, alleging copyright infringement. It is the first case of its kind to be pursued in India.

We support Apple in this endeavor, because we see this case as a digital-copyright violation, which is recognized by the Indian Copyright Act,” says Vijay Lazarus, president of national labels body the Indian Music Industry (IMI).

The PlayFair program uses code developed by Norwegian programmer Jon Lech Johansen; it strips the digital-rights management protection from Apple’s AAC-MPEG4 audio files.

Sourceforge.net initially hosted PlayFair, which an anonymous developer released last month. SourceForge, based in Fremont, Calif., claims to be the largest open-source software development site on the Web.

Apple served a cease-and-desist notice to SourceForge April 8, claiming violation of the 1998 Digital Millennium Copyright Act. SourceForge then removed PlayFair from its site.

PlayFair swiftly reappeared on India-based Sarovar, but the portal has since removed the program. A statement dated April 16 on sarovar.org confirms “the project ‘PlayFair’ has been taken down from sarovar.org upon receiving a legal notice this morning from Apple’s attorneys.”

The statement adds: “We are awaiting to hear from our attorneys.”

Neither Apple nor Sarovar executives commented before press time.

Nitin Sen of Delhi-based law firm Remyr and Sagar, which represents Apple in India, sent the cease-and-desist notice.

FREEWARE DEBATE

India does not have any legislation similar to the DMCA, but Apple’s notice maintains that the PlayFair program is “against the express provisions of the U.S. Information Technology Act, 2000 and the [Indian] Copyright Act, 1957.”

Sarovar is India’s first portal to host projects under free/open-source licenses. Linuxense Information Systems in Trivandrum, the capital of the Kerala province, maintains the site. Linuxense specializes in security and management services for companies using the Linux (open-source) computer operating system.

As a noncommercial public operation, Sarovar is not directly owned by any company. However, Linuxense president C.V. Radhakrishnan covers its operating expenses. The cease-and-desist notice was addressed to Rahul Bhansali.

The case has sparked debate about India’s position on open-source software, or freeware. Proponents argue that PlayFair constitutes fair use for users of iTunes, as it enables the music to be played on hardware not authorized by Apple.

“The IMI’s Lazarus says that Apple doesn’t recognize PlayFair as an authorized delivery tool and that it violates Apple’s proprietary technology.”

“I do not see Apple being monoplistic in any way,” he says. “They are just trying to protect iTunes, a service that has shown that digital delivery for music can be a viable business.”

Additional reporting by Tom Ferguson in London.

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**SNEP Ads**

Continued from page 43

illegal downloads, Bressand adds.

“We were late to set up legitimate online offers,” he admits, “but this problem is now solved.”

The coming months will see French market-leading music retailer Fnac launch fnacmusic.com. Local services from Sony Music, Apple Computer’s iTunes Music Store and Napster are also due.

**SCARE TACTICS**

SNEP GM Herve Rony says the new campaign aims to scare downloaders out of the habit. “The astounding numbers didn’t work,” he concedes.

The central logo of the new campaign shows a raised middle finger—representing what Rony calls “a certain proportion” of downloaders’ disdain for the music industry—being put behind prison bars.

The campaign’s launch met an immediate backlash, with the appearance of “alternative” parody versions of the logo appearing at various online forums. One of those, ratatium.com, also carried a message urging file sharers to stop buying CDs.

France against illegal downloaders in France is likely to take place once new legislation incorporating the European Union’s copyright and e-commerce directives into French law is in place. That is due within a matter of weeks, subject to final Senate approval.

Among its provisions, the legislation would put responsibility for monitoring illicit content on the Web firmly on portals and Internet service providers.

The record industry can sue individual downloaders under current law, BMG France president Christophe Lameignère says. However, he adds, labels want “to ensure ISPs’ responsibilities are clear” before filing suits.
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We're giving the italian riviera a run for it's lira.
Tour Biz
Continued from page 5

been out touring all that long are playing outdoor venues and doing extremely well,” says Dave Lucas, president/co-CEO of Clear Channel Entertainment, the world’s largest promoter and amphitheater operator. At the same time, amphitheaters remain profitable venues for classic rock acts and other entertainers that have grown longer in the mid-1990s but shorter in appeal at radio and retail.

“Acts that have been out for a while are finding they can do 20% to 40% more business outdoors than indoors,” Lucas says.

The diverse appeal is apparent, Lucas says, citing sales on upcoming shed tours by Spears, Dave Matthews Band, Jimmy Buffett and the Dead. “Those shows are all doing great,” he reports.

AMPHITHEATERS RISING

Such concert promoters as Nederlander Concerts, PACE Concerts and Cellar Door began developing their own amphitheaters in the mid-1990s. They were in search of ancillary revenue beyond what they could derive from arena concerts. These include concessions, parking and merchandise.

When Robert Sillerman consolidated the concert business in the late 1990s by buying more than a dozen promotion companies through his firm, SFX Entertainment, promoters who owned or controlled amphitheaters were his primary targets.

In 2000, when Clear Channel Communications acquired SFX for $4 billion, the company’s concert division, CEC, became the world’s largest amphitheater operator.

Today, there are amphitheaters in virtually every major North American market, including CEC’s new $23 million, 20,000-capacity Ford Amphitheatre in Tampa, Fla. Acts at all stages of their career have taken advantage of the easy routing and production consistency shed offers.

Dave Matthews Band is perhaps the best example of a current hit act that built its following outdoors and still routinely plays amphitheaters.

“We just sold 42,000 tickets to Dave Matthews Band’s Gorge shows and grossed nearly $2 million,” says Jeff Trisler, senior VP in the Northwest for House of Blues (HOB). Trisler also has been the booker/operator of the Gorge Amphitheatre in George, Wash., outside of Seattle, for the past 17 seasons.

In the case of classic acts such as Steve Miller, James Taylor, Lynyard Skynyrd and Aerosmith, playing sheds may have prolonged their careers by bringing in a new generation of fans. (Amphitheaters generally draw a younger demographic.)

SHEL VS. ARENAS

Some in the business question whether amphitheaters have the same gross box-office potential as arenas for a given show.

Both types of venues typically have capacities in the 15,000-20,000 range, but two-thirds of the capacity of sheds generally consists of lower-priced lawn seating.

However, because they are designed specifically for concerts, sheds often have more favorable sightlines and offer more seats at premium prices.

In fact, for arenas to reach full capacity, seats behind the stage have to be sold. But selling “360 degrees” only works with the biggest acts and requires additional production elements.

In many instances, Trisler says, “the gross potential is actually higher in amphitheaters when the capacity is greater and the artist can command a sold lawn ticket price.”

Trisler says gross “potential” is irrelevant compared with how many tickets will likely be sold in an amphitheater versus an arena during a given season.

In Seattle, he notes, “it has been proven over and over again for the past 15 years that the public prefers to see shows outdoors in the all-too-brief warm summer months.”

CCG’s Lucas takes a similar view.

“The majority of shows do 20% to 40% higher ticket sales in an outdoor situation than indoors,” he says. “And while the lawn ticket tends to be lower, the park ticket rates are higher, and when you factor in the number of sales, we believe the gross increases.”

Dennis Arfa, president of Writers & Artists Group International, agency for such acts as Velvet Revolver, Metallica and Linkin Park, says he’ll route certain acts through sheds instead of arenas when the money is right.

Since promoters are also the landowners, they have the advantage of being able to promote shows.

“More often than not the amphitheater can win because they can be more aggressive and offer more money,” Arfa says. “Sheds are looking for inventory.”

Still, many of the biggest acts skip the sheds. In 2003, the top 25 tours, based on numbers reported to Billboard Boxscore, were a mix of indoor and outdoor outings. But seven of the top 10 tours did not play amphitheaters.

QUESTIONS LINGER

There are other lingering negative perceptions about amphitheaters.

For example, some promoters say sheds show at sheds do not get as much individual marketing attention as arena events.

“Immediately, when you play indoors, your show is sold as a single event as opposed to one of a series,” says Seth Hurwitz, co-owner of IMP, a promotion company that presents shows in the Washington, D.C., area. IMP owns the 9,300 Club and also operates the Merriweather Post Pavilion amphitheater in Columbia, Md.

“We probably pass on [booking] a show at an arena for the most part,” Hurwitz notes. “We really try to buy into a ‘quality versus quantity’ mentality. The good thing is, I have a Clear Channel shed in my market and they don’t pass on anything from my end without any pressure to book something bad.”

Lucas disputes the notion that sheds show get short promotional shrift.

“That is totally incorrect,” he says. “We spend the time and care to educate people [about] the fact that a higher amount of dollars are spent on a per show basis outdoors than indoors. The reason why is sponsors help us out with our marketing efforts, which we don’t have indoors.”

Like CCG, HOB promotes a variety of shows in venues of all sizes.

“We give 100% effort to each and every promotion we do,” Trisler says. “I’ve heard from several sources that this is not always the case at some outdoor venues across the country, but I can say with confidence that at all HOB outdoor venues, maximum effort is given to promote each and every event we do.”

There also is an industry concern that the proliferation of amphitheaters has forced the bulk of concert traffic into the summer season.

But Lucas responds, “The artist and the public have decided when they want to go to shows, and the market has reacted.”

E3 Show
Continued from page 6

Denver Nugget Carmelo Anthony, Previously, only Sony’s PlayStation 2 console users could play EA titles interactively.

“Last year the buzz at E3 was all about how EA was not supporting Xbox Live,” Jupiter Research analyst Michael Gabriel wrote in a Web log.

Last year, Microsoft and EA had a falling out over how to share revenue from the service, “What a difference a year makes,” Gabriel wrote.

Richard Ow, senior industry analyst at the NPD Group, says, “online gaming continues to see increased revenue in addition to allowing consumers experience entirely new ways of playing videogames.”

Sony announced that it is adding 130,000 new online users per month. The company also outlined initiatives to improve its current online capacities.

Sony dominates the current generation of consoles with a 90% market share, according to NPD. The company has outsold its Game Boy Advance most anticipated announcement with the unveiling of its PlayStation Portable (PSP).

The device allows users to play 3-D graphics games on a 4.3-inch LCD screen. It is set for U.S. launch next spring.

Though PSP is still in development, it will include built-in stereo speakers, a USB port and online gaming capacities through Wi-Fi LAN Capabilities.

According to Jupiter Research, the audience for handheld game players was 23 million last year. It is expected to grow to 43 million by 2009, with revenues approaching $2 billion.

Not to be outdone, Nintendo, the established brand in the handheld market with its Game Boy and Game Boy Advance, broke out its Nintendo DS.

The next model of its handheld device has two screens and features touch-screen input, voice recognition and wireless communication.

It is scheduled to hit the U.S. and Japanese markets before the year’s end, slightly before PSP.

“It’s too early to call how well DS will do against PSP,” Gabriel wrote. He mentioned that the DS has the holiday season to prove itself before the PSP hits U.S. shores.

George Harrison, VP of marketing for Nintendo of America, said his company’s software business “is the first of many mountains Sony has to climb. By the time the PSP gets on the hallow next spring, more than 25 million Americans will have already voted for Nintendo.”

These portable systems could strongly affect the console business.”

New portable systems could “impact how quickly the next console cycle gets off the ground and takes hold. It could affect console prices,” predicts David Cole, president of DSC and Game, a research firm specializing in interactive entertainment.

“These high-powered portable systems, assuming they start to do well, could affect the demand for console systems,” Cole continues. “This could affect the release date for the next round of consoles. Everyone from retailers to developers will be paying close attention to how many of these new portable systems are feature-laden and will command a higher price.”

ALL THIS, AND MORE GAMES TOO

While Nintendo DS and PSP will keep game developers busy until their respective launches, all three console providers—not to mention the publishers—were busy bunting new titles. Much of the fanfare centered around the anticipated Xbox game “Halo 2” 2 on store shelves Nov. 9. “Halo 2” is the sequel to the 4 million-unit seller “Halo: Combat Evolved.”

The company also will release Xbox exclusive “Drum” to the classic first-person shooter game developed by id Software and distributed by Santa Monica, Calif.-based Activision.

Next month also announced the “Goldeneye: Blood for Zelda: Four Swords Adventures,” which fuses elements from past “Zelda” titles into an all-new game. It launches June 7.

The game featured new titles “Grand Turismo 4,” “Metal Gear Solid 3: Snake Eater,” “Kill Zone” and “Gods of War.”

The company also discussed its plan to cut the price of PlayStation 2 to $130.

Two of the three console providers also announced initiatives to attract casual videogamers with older arcade titles, card games, puzzles and trivia quizzes.

Thanks to amphitheaters, Lucas says a given market gets more shows in a summer season, and not necessarily at the expense of winter shows, as it does not detract from that season’s business. “You can double your efforts,” he says, “nowhere in the history of the concert business did a market have 20 to 30 shows in the winter months.”

Then there is the question of pricing. Trisler believes concertgoers pay higher ticket prices at amphitheaters because of parking surcharges and other add-on fees.

That’s not the case, amphitheater promoters argue.

“When you go to a concert in a downtown arena, you’ll see parking from a low end of about $8 to as high as $10 to $20 in some markets,” Lucas says.

“That’s more than what we’re averaging when we charge for parking on tickets. And with facility charges, is that any different than the rent charge at an arena?”

According to Trisler, parking charges included in an amphitheater ticket are similar to and in some cases lower than what a customer pays to park at an arena.

In some cases, the difference is that at an amphitheater, the parking revenue is added to the ticket price instead of collected on a car-by-car basis as patrons enter arena parking lots,” Trisler notes.

“All the major new market arenas now have facility fees or surcharges added to their ticket prices as well, so facility surcharges are no longer unique to amphitheaters.”

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BILLBOARD MAY 22, 2004
48
Mother's Day Delivers

Good music executives honor Mom on Mother's Day, but the real celebration begins three days later when fresh Nielsen SoundScan reports allow them to see the impact of the gift-giving occasion.

This year, Norah Jones, Josh Groban and a flock of country artists, including Kenny Chesney and Martina McBride, benefited from Mother's Day shopping. That gift-buying traffic also helped deliver veteran singers Patti LaBelle and Carly Simon their best Billboard 200 runs in decades. Labels target specific advertising efforts around Mother's Day, but in some cases, an artist's music carries its own momentum.

Blue Note, on behalf of Jones, and Warner Bros., on behalf of Groban, did have retail campaigns in play during the tracking week, with the latest by each artist tagged at $11.99 in a Best Buy circular. While both saw advances at that chain, Jones saw almost as large a spike at a department-store chain and more than doubled her prior-week sales at a national music chain, without ads running on either account's behalf.

Aside from current album "Feels Like Home" returning to the top 10 (11-8, up 63%), Jones' first set also rebounds (44-36, up 38%). Groban wins Greatest Gainer honors on two charts, with his latest matching 18-9 on The Billboard 200 (up 63%) and his first rising 7-2 on Top Pop Catalog (up 64%). His DVD/CD combo, "In Concert," re-enters Top Music Videos at No. 22 (up 92%).

Nashville learned a while ago that country music can sell well during the Mother's Day frame, and labels there market accordingly. That CMT repeated its Flame Worthy Video Music Awards several times during the tracking week falls into the category of "it can't hurt."

It appears that among the hat crowd, Mom likes Chesney best. He wins Greatest Gainer at No. 1 on Top Country Albums; his 26% gain also pushes him 15-13 on The Billboard 200.

McBride was one of the artists featured on a Mother's Day-themed cover of Redbook. A 70% spike moves her 94-67 on the big chart, 11-10 on the country list. A May 14 performance on "Today" should help carry her momentum, as will the video bow for current track "How Far."

ANTICIPATION: Although we did not ask the record companies involved, we have to assume that Mother's Day helped determine the May 4 release for new titles from Patti LaBelle and Carly Simon. The former enters at No. 18, her best rank (Continued on page 52)
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<td>Usher</td>
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<td>Number 1</td>
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<td>D12</td>
<td>Confessions</td>
<td>5</td>
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<tr>
<td>Prince</td>
<td>Musicology</td>
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<td>THIRD DAY</td>
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<td>DIANA KRALL</td>
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<td>Johnny On A Mission</td>
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<td>GUNS N' ROSES</td>
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<td>Reflections: Carly Simon's Greatest Hits</td>
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<td>LOS LONES BOYS</td>
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<td>LUTHER VANDROSS</td>
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<td>NICKELBACK</td>
<td>The Long Road</td>
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<td>No.</td>
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<tr>
<td>1</td>
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<tr>
<td>2</td>
<td>Rolling Stones</td>
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<td>9</td>
<td>Nirvana</td>
<td>Nevermind</td>
</tr>
<tr>
<td>10</td>
<td>Pink Floyd</td>
<td>Wish You Were Here</td>
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</tbody>
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*Note: Week of May 22, 2004.*
since 1986, while Simor's hits set starts at No. 22, her best Billboard 200 showing since 1978. Aside from prescient timing, each was assisted by TV exposure. LaBelle was one of the few artists booked who wore the show's title on VH1's Diva Live special, and her song "New Day" bullets 7-6 on Adult R&B in sister magazine AMI Pop Monitor. Simor had a week-long stop on "Love With Regis and Kelly" and "Late Night With Conan O'Brien." "Oprah's: the Mother's Day-inspired edition of the "Oprah" Winfrey Show" marked Luder Vandross' first TV interview since his stroke in 2003. His mother, Mary, was one of the day's guests. We figure a lot of other Moms ended up getting copies of the singer's "Dance With My Father," because it wins the Pacesetter award on The Billboard 200 (118-46, up 184%) and Great-Eater on Top R&B/Hi-Pop Albums (33-14, up 136% at that chart's core-store panel. "American Idol" winner Ruben Studdard contributed his Vandross-inspired take of the Leon Russell song "Superstar" to Winfrey's show. His album perks up 38-34 on the R&B list (up 24%) and 124-116 on the big chart (up 21%). Winfrey's show has long been a catalyst for album spikes. Now it's time to add the name of one of my favorite sportscasters, Bob Costas, to a music publicist's lexicon. A few weeks ago, CostasESPN's focused HBO show "On the Record" delivered a 71% sales increase to Cassandra Wilson's latest, "Glamoured," on Top Jazz Albums. This week, his show helps Yo-Yo Ma cement a six-week lead for his "Wivaido's Cell". Ma's 27% spike, his second straight, is also attributed to PBS's "Live From Lincoln Center."

UNFINISHED BUSINESS: While without Mother's Day traffic, Usher took matters in his hands to start a second chapter for his new "Confessions." Last issue saw the videoclip bow of "Burn," his newest No. 1 on The Billboard Hot 100, deliver the album's first sales increase since it debuted atop The Billboard 200 and Top R&B/Hi-Pop Albums with a start of more than 1 million copies. This week, appearances on "Saturday Night Live" and at halftime duty during a San Antonio Spurs/Los Angeles Lakers NBA playoff game that sees that two gains in a row (267,000 copies, up 5,000). The man also has three hits in play at various radio formats (see Singles Minded, page 56). His "Confessions" returns to the top step of both aforementioned album lists and would have done so even if his sales remained flat, because last issue's champ, D12, sees a second-week slide of 64%. No pity parties, though, as the resultant 197,000-copy sum for "D12 World" would be large enough to top The Billboard 200 in most weeks. The big charts' Hot Shot Debut next week, and the next No. 1 on Top Country Albums, will be by rookie Gretchen Wilson, who books for good-first-week sales of about 200,000 copies. Meanwhile, sophomore rapper Petey Pablo better the standing of his first album with a 174,000-unit start, good for No. 4 on The Billboard 200 and No. 3 on the R&B list. His first peaked on those charts, respectively, at Nos. 13 and 7 in 2001, with first-week sales of 200,000. This is also a landmark week for Christian band Third Day, which earns its best Nielsen SoundScan week (61,000) and best Billboard 200 rank (No. 12). Of the album's 12 cuts, it has placed on Top Christian Albums, six reached No. 3 or higher, but the new "Wire" is only the group's second to reach No. 1.
### Billboard Top Blues Albums

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<thead>
<tr>
<th>Week of May 22, 2004</th>
<th>Artist</th>
<th>Imperial &amp; Number DISTRIBUTING LABEL</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>ERIC CLAPTON</td>
<td>4 Weeks At Number 1</td>
<td>Me And Mr. Johnson</td>
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<td>2</td>
<td>AEROSMITH</td>
<td>Hot 100 Single</td>
<td>Rocks In Rio</td>
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<td>3</td>
<td>KEB' MO'</td>
<td>Keep It Simple</td>
<td>KEB' MO'</td>
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<tr>
<td>4</td>
<td>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</td>
<td>The Essential Stevie Ray Vaughan And Double Trouble</td>
<td>The Essential Stevie Ray Vaughan And Double Trouble</td>
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<td>5</td>
<td>CHARLIE MUSSELWHITE</td>
<td>Sanctuary</td>
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<td>6</td>
<td>THEOBJ ELEY</td>
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<td>7</td>
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<td>SUSAN TESCHERI</td>
<td>Work For Me</td>
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<tr>
<td>9</td>
<td>STEVE RAY VAUGHAN</td>
<td>Martin Scorsese Presents The Blues: Stevie Ray Vaughan</td>
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<td>10</td>
<td>WILLIE CLAYTON</td>
<td>Changing The Game</td>
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<td>11</td>
<td>HOUNG DOG TAYLOR</td>
<td>Release The Hound</td>
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<td>12</td>
<td>ARTIST NAME</td>
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<td>13</td>
<td>RONNIE MCCOY &amp; THE BLUEBREAKERS</td>
<td>Jus' Mo' Ya &amp; The Best Breaker Afrobeat: 70th Birthday Concert</td>
<td>Jus' Mo' Ya &amp; The Best Breaker Afrobeat: 70th Birthday Concert</td>
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<td>14</td>
<td>JIMI HENDRIX</td>
<td>Martin Scorsese Presents The Blues: Jimi Hendrix</td>
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### Billboard Top Reggae Albums

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<tr>
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<td>YESTERDAY &amp; THE MAYTALS</td>
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<td>4</td>
<td>ELEPHANT MAN</td>
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<td>Bob Marley &amp; The Wailers Live At The Roxy</td>
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### Billboard Top Gospel Albums

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<td>SMONKE NORFUL</td>
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<td>REBECCA EAGLIN</td>
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<td>MARY MARY</td>
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<td>LEE WILLIAMS &amp; THE SPIRITUAL Q'S</td>
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Usher's "Burn" makes a soaring 3-1 jump to No. 1 on the Billboard Hot 100, bypassing "I Don't Wanna Know" by Mario Winans Featuring Erykah & P. Diddy, which still holds at No. 2. Usher becomes the second artist this year, following OutKast, to replace itself at No. 1 as "Yeah!", topping 1-3-1

For the second time in 12 months, exposure on USA Network's "Nashville Star" accounts for a top 10 debut bench mark for an artist's first entry on Hot Country Singles & Tracks.

Brad Cotter, the winner of the show's second season, bows at No. 42 with "I Meant To" and is the highest entry for a new artist's debut single in the 14 years since the inception of Nielsen Broadcast Data Systems-monitored airplay data in 1990.

Exactly one year ago, "Star" winner Buddy Jewell set the prior record when "Help Pour Out The Rain (Lacey's Song)" blew in at No. 44 in the May 24, 2003, issue.

For the first time in the better part of a year, a group tops the country list as Rascal Flatts' "Mayberry" rises 3-1, its second chart-topper. This marks the first No. 1 by a group to lead the chart since Lonestar's "My Front Porch Lookin' In" reigned in the July 26, 2003, issue.

"NAUGHTY NOTES": Beyoncé lands her third R&B/Hip-Hop Top 40 hit from her multi-platinum "Dangerously in Love" album as "Naughty Girl" leaps 4-1. She previously topped the chart with "Crazy in Love" last August and "Baby Boy" in September. Beyoncé is only the second artist to place three songs from one album at No. 1 on the Rhythmic chart, following Mariah Carey, whose 1995 album "Daydream" spawned "Fantasy," "One Sweet Day" and "Always Be My Baby."

Beyoncé now has a total of four solo No. 1 songs at the format (including a featured appearance on Jay-Z's "103 Bonnie & Clyde") to go along with three chart-toppers as a member of Destiny's Child. The seven combined No. 1s from Carey, Nelly, P. Diddy and TLC, who are tied at the top of the list with five No. 1s.

BEASTIES... OUT: Beastie Boys, marking the highest Modern Rock chart position of their career, as "Check It Out" moves 14-4. The group's only other top 10, "Inter-galactic," needed 14 weeks to reach No. 4 in September.

The Beasties have had eight tracks hit the Modern list since the chart's inception in 1988, which was one year after the group first hit the airwaves with a host of tracks from their nine-times-platinum "Licensed to Ill." As separate chart entries since they have been recorded independently, and often without each other's knowledge.

They probably would have had other top 10 hits in their portfolio if a chart existed at the time, as five of the album's more popular tracks are now modern rock staples, with "(You Gotta Fight) For Your Right (To Party)" pulling 220 detections this past week.

DOUBLE TIME: In accordance with Billboard policy, two versions of Jadakiss' "Time's Up" are counted. Prospective: Armageddon Remy Martin and the late Big Pun, the crew previously released the "Album" in 1999, with new set "True Story" scheduled for July 20.
The 52nd annual BMI Pop Awards, which honor the most-performed songs in the BMI repertoire during the past year, were held May 11 in Beverly Hills. Below is a complete list of winners, with their songwriters and publishers (see story, page 6).

**The 52nd Annual BMI Pop Awards Winners**

**BMI Film/TV Awards**

*Continued from page 36*

**BMI Tours**

**Continued from page 5**

Becker guarantees that artists continue to have control over their performances. The FCC, he points out, has no jurisdiction over concerts.

“As to whether we have had conversations between our entertainment division and radio regarding policies, we have not,” Becker assures.

Your organs express confidence that the same concern the court content to be heard uncensored.

Further, they expect artists and fans to continue attending concerts no matter how they feel about Clear Channel’s hardline stance on radio.

For the most part, tour organizers say, fans see shows because of the name on the marquee, rather than the name of a promotion company listed on their tickets.

“The youth of America, I don’t know how aware or unaware they are of [Clear Channel],” artist manager Steve Feinberg says.

“For big packages like the Warped tour, a kid might hate Clear Channel but will have to go. The acts are bigger than Clear Channel,” he says, referring to managers whoWarped tour act Good Charlotte.

Similarly, No Doubt manager Jim Guerino of Rebel Waltz says, “I can’t see No Doubt fans saying, ‘Gee, I just took Howard Stern off! I’m not going to see No Doubt.’”

**STERN’S STANCE**

Stern, who continues to work for Infinity Broadcasting and airs on 18 of its stations, has been railing against what he perceives to be the FCC’s and Clear Channel’s role in his censorship.

Stern recently said on-air that he was boycotting a concert by Van Halen—fronted by his pal Sammy Hagar—because of CCE’s promotion on the band’s tour.

On April 13, Stern said he hoped concert-goers would “crush” CCE by boycotting its summer shows.

Nevertheless, Peter Grosslight, worldwide head of music at the William Morris Agency—which counts Van Halen as a client—says he has not received any calls from acts hoping to avoid CCE.

“I think the real issue here is that with the FCC and their position regarding decency, which may be inconsistent. Clearance is the last hurdle and needed to make a decision as to how to proceed,” Grosslight says.

Tour organizers also note that artists are compelled to stick with CCE as their expansive touring network.

In the United States alone, CCE either owns, partially owns or operates or exclusively books nearly 100 theaters, amphitheaters and arenas.

And Charlie Brusco, manager for the band Styx—also going out on a largely CCE-promoted summer tour—says some backslash.

“If Clear Channel continues to be this vocal and go this way with this thing, I think they will run into problems with artists,” he says. “Clear Channel is not standing up to the FCC. They got fined. So what? It’s not like they aren’t making the money to afford it.”

However, CCE’s Becker believes that artists and concert fans alike will increasingly accept the radio division’s position on indecency.

“The same thing is going to apply to infinity. And to NBC and all the TV networks. We are going to have to do the same thing—understand where the parameters are,” Becker says.

He says it is “silly and ridiculous” for Stern and others to take out their frustrations on Clear Channel and the acts it presents. Instead, he says government officials who influence FCC policy should be held accountable.

“If artists and citizens believe FCC policy is inappropriate, then what they need to do, and what we all need to do, is make sure that elected representatives reflect that opinion with the FCC,” Becker says.

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**52nd Annual BMI Pop Awards Winners**

The 52nd annual BMI Pop Awards, which honor the most-performed songs in the BMI repertoire during the past year, were held May 11 in Beverly Hills. Below is a complete list of winners, with their songwriters and publishers (see story, page 6).

** BMI Awards**

*Continued from page 6*


With 11 songs cited, Warner/Chappell Music Group was awarded the pop publisher of the year honor.

BMI determines the winners by their number of least-attended broadcast performances on U.S. radio and TV during the eligibility period. Outstanding BMI president/CEO Frances W. Preston and VP/GM of writer/publisher relations Barbara Cane handled out the evening’s awards.

A complete list of the 2004 BMI Pop Award winners appears above.
Zimbabwe’s Mugabe: Above Criticism

Since the 2002 elections in Zimbabwe, musicians daring to criticize the regime of prime minister Robert Mugabe have been increasingly subject to persecution.

Thomas Mapumo, the nation’s best-known artist, moved to the United States in 2002 over security concerns, after criticizing Mugabe in his songs.

The government has carefully avoided using its constitutional powers to ban Mapumo’s songs. Officials merely let it be known that they are not to be heard on the radio. “DJs know well that they can lose their jobs or face physical harm if they offend the sensibilities of the ruling party,” Freemuse reports.

The irony is that Mapumo’s music was also banned by the former white Rhodesian regime, which jailed him for five years in the early 1970s. In 2001, the Broadcasting Authority of Zimbabwe set up a fund to support musicians prepared to write propaganda songs in support of Mapumo. Freemuse says that this is every bit as unacceptable as the ban on songs opposing the prime minister.

In Zimbabwe they’ve tried again and again to censor my music and my ideas,” he says. “But I believe in freedom of speech. What is freedom of speech if there are authorities who will go to great lengths to silence musicians.”

Korpe, who edited the report, draws attention to two images included in its pages.

One shows a Taliban bonfire of music and videocassettes in Afghanistan. The other depicts the smashing of Dixie Chicks CDs at a “destruction rally” organized in 2003 by a U.S. radio station.

“The two photographs offer a poignant reminder that the same mechanisms apply to vastly different parts of the world with very different ideologies,” she says.

Freemuse is anxious to point out that musical censorship goes beyond Islamic countries and that all sides of the political and ideological divide are involved. Further examples highlighted in “Shoot the Singer” include:

• Iran: The country’s regime may have liberalized somewhat since the 1979 revolution, but a 1997 ban on women singing in public remains in place.

• Lebanon: Singer Marcel Khalife has twice been prosecuted for blasphemy after he set verses from the Koran to music.

• Turkey: All-female group Koma Asmin was recently tried in the Istanbul State Security Court for singing a 60-year-old banned Kurdish anthem.

• Palestine: Israeli authorities have placed wide-ranging restrictions on the free movement of musicians traveling to and from the West Bank (see sidebar).

• Mexico: The popular ballads known as narcocorridos are censored to varying degrees on the grounds that they glorify drug traffickers. As relations have deteriorated between Israel and the Palestinian Authority, musicians have found themselves unwittingly caught up in the political fallout.

Music No Respite

As relations have deteriorated between Israel and the Palestinian Authority, musicians have found themselves unwittingly caught up in the political fallout.

Daniel Barenboim was prevented by Israeli troops from traveling to the West Bank to teach a class of Palestinian students in Ramallah.

The Vienna-based Palestinian oud player Manwan AbuDino was booked to perform in Jerusalem, and then detained for 48 hours at Ben Gurion Airport. He was told he had been blacklisted and was deported to Austria.

Suhail Khoury, the director of the Palestinian National Conservatory of Music, spent several months in prison after being arrested at a checkpoint for carrying cassette tapes of Palestinian freedom songs.

“We shall continue to sing for our freedom, but we believe that our cultural heritage is being targeted as it represents the essence of our nation,” says Khoury’s wife, Rania Elias-Khoury.

Lavigne

Continued from page 1

as she phones in from the last mall stop.

It was more than I expected. The crowd included well over a thousand people, and they were in exciting and on their feet, waiting for the moment when Broadband and Sbarro/LidRocks will take the stage.

Drug-Free Radio

In Mexico, a controversial musical style has developed that chronicles the deeds of the drug-smuggling underworld: the narcocorridos, or “drug ballad.” Mexico’s constitutional guarantees freedom of speech, and so the national government has been wary of imposing a ban.

But in states where the drug business is strong, such as Baja California, Sinaloa and Michoacan, narcocorridos are not heard on the radio.

“There is a system of ‘auto-regulation,’ whereby broadcasters ‘voluntarily’ agree not to play the music,” says Elijah Wald, author of “Narcocorridos: A Journey Into the Music of Drugs, Guns, and Guerrillas.”

Los Tigres del Norte, arguably the most popular band in Mexico, is among the acts that have been effectively banned.

“In Baja California they’re being kicked off the airwaves and off the stage, and they’re being harassed and imprisoned,” says Richard Ellis, head of tour promotion firm 12 to 20.

Local radio stations began announcing Lavigne’s appearances 48 hours before her tour. With Jay Leno’s “Late Night With David Letterman,” among others.

The tour—sponsored by AOL, Broadband and Sbarro/LidRocks—includes stops in Dallas; Atlanta; Indianapolis; Florence, Ky.; Bellingham, Wash.; Mesa, Ariz.; and Lancaster, Pa.

“Wasn’t the best place to connect with some of the 20,000 fans in this fashion, and the tour was a great way to leverage interest from radio.

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Ringtones

Continued from page 1

to The Economist. In the United States, it’s about a $200 million industry, according to Fabricz Grinda, CEO of content aggregator Zingy.

But Boston-based research firm the Yankee Group predicts that U.S. business will grow to $1 billion by 2008.

Last July, master ringtones demonstrated their sales potential when Sprint PCS users flocked to the downloadable Beyoncé clips “Baby Boy” and “Crazy in Love” for $2.50 a pop. By January, the clips had sold 500,000 units, getting attention from the major labels, according to New York-based market research firm Consect.

Slicing up this new chunk of revenue was easier when it involved only monophonic and polyphonic ringtones that were generally studio recordings of memorizable songs. On the repertoire side, these required only the payment of mechanical and performance royalties to publishing-rights distributors.

However, the more expensive master ringtones—which are 30-second samples of videos are also—require licenses from the owners of the master recordings.

NO STANDARD YET

No consistent model has yet emerged for dividing the proceeds of a master ringtone sale, and as technology changes, the deals are changing. But various deals have followed standards established by polyphonic ringtones and such online music stores as Apple’s iTunes.

To begin with, the major wireless carriers—Sprint, Verizon, Cingular, T-Mobile and AT&T—handle billing and collection. They keep 10% to 40% of the sales revenues. Some ringtones sources peg the number at about 20%.

The carrier’s share partially depends on whether it hosts and serves the ringtones and whether it does its own billing verification (matching cell phones to existing accounts). Generally, a third party, such as Qualcomm or QPass, handles the verification process.

These tend to get 10% to 16% of retail for their efforts.

Next are the aggregators, who bridge the gap between wireless carriers and the repertoire owners. The “big three” aggregators in the U.S. market are Zingy, Faith West and Movio.

For polyphonic ringtones, aggregators earn 35% to 65% of retail. From this, they typically pay the publishing share.

When dealing in master ringtones, however, the aggregators can get squeezed, typically down to 15% to 20%, but sometimes the cut can drop all the way down to zero.

That’s because major labels, which see master ringtones as an important new revenue source, are asking for about 50% of retail in most cases. The label share includes the artist’s cut, and in some cases, the publishing share, industry sources say.

Although the aggregators get a smaller share when they sell it, these companies recognize that the overall pot is getting bigger.

The margins will go down, but the price points are increasing, so the dollar profit usually remains the same,” Zingy’s Grinda says.

That’s if the aggregator stays in the deal at all. In some cases, major labels are getting in on the ringtone game by creating a ringtone repertoire to a carrier, bypassing the aggregator.

Sonny Music in particular has internalized much of the mobile development and distribution process through its Run Tunes solution. Sony has direct deals with some of the carriers but also licenses content to the aggregators.

THE PUBLISHING PIECE

Whatever type of ringtone is involved, the use and sale of the music triggers mechanical and performance royalties.

The performing rights organizations have different rates for ringtone use. BMI collects 2.5% of gross; ASCAP collects 2%. SESAC fees vary depending on the number of ringtones sold.

“We feel that every application we’re licensing is a performance, and our customers have signed on and are paying as such,” says Richard Conlon, VP of marketing and business development for BMI.

“We’re licensing the performance rights both in download and Web site previews, as well as the performance rights in the streaming product,” Conlon says.

BMI’s split is 70% to the label and 30% to the composer.

“BMI will keep it easy and remove a layer of complexities.”

On the mechanical side, some publishers have made direct deals for ringtones and are collecting a minimum of 10 cents or 1% of gross per track, whichever is higher. This exceeds the statutory mechanical rate of 15 cents.

When a direct deal is not in place, the Harry Fox Agency handles the mechanical licensing. HFA collects 10 to 12 cents per download, plus an initial “fix-up” fee of up to $5 to include the composition in a ringtone service.

Some in the wireless business are critical of the rates being established for music use. Ralph Simon, chairman of the Recording Industry Association of America, says the music industry is asking for too much, too soon.

“In the early stages of the development of this new medium, participat- ing parties shouldn’t be too greedy,” Simon says. “People are too proprietary about these new initiatives; it needs a cooperation to grow this new revenue channel to everybody’s benefit.”

Faith West’s Schloeder thinks the master ringtone model will gravitate toward a 40/40/20 split for the carriers, repertoire owners and aggregators, respectively.

Grinda says the “big three” aggregators will weather the master ringtone storm because they have developed significant relationships with carriers, content players, voice ringers and voicemail greetings. Revenue models for these new music uses are still developing.

Lavigne

Continued from page 60

The changes did not bother Lavigne, because her management “has taken care of everything and is making sure it doesn’t have an effect on me.”

Others outside Lavigne’s camp feel the change could pose problems.

"L.A. Reid was at the helm when she debuted, and he took a personal and very visible interest and actually spearheaded her release and the media hype associated with it," says Brian Smith, VP of store operations for Value Central Entertainment.

But Lowenberg stresses the label’s continued commitment.

“This is the first major release since the transition, so it’s made everyone start these difficult efforts. Everyone is saying we have to deliver on this one.”

FINDING THE HOOK

Though the mid-tempo “Don’t Tell Me” is also No. 13 on the Mainstream Top 40 chart, some feel its ascent has been somewhat slower than expected. Top 40 WWKR (the River) Nashville PD Rich Davis says the song is “really hooky” but presented a challenge for call-out research.

“When you pick the hook of the song to put into research, sometimes it’s not the part of the song where the song title is in,” he notes. “Sometimes that’s not the part the audience connect with the most.

“We’re seeing on that record is everyone wanting to know the whole part of the song, all the way into, and that wasn’t the part that becoming most familiar to the audience,” Davis observes.

It wasn’t scoring as well as another line in the song is now, but I think the song is still going to do fine. People are realizing what hook to use in call-out, and that’s going to change the profile of the record.

Lavigne admits to being concerned about how radio sounds these days.

“R&B and hip-hop are taking over the charts,” she says. “It’s where music is at today, and I’m not R&B and rap but I don’t want to stress myself out. There’s no point in dwelling on it and thinking about it, because what happens will happen. I just hope that people like it.”

Still, with the changing radio landscape, it is generally viewed as a daunting task for Lavigne to match her previous sales success.

“My gut tells me that with the initial single blowing everyone away upon release, which it hasn’t, coupled with a clear shift at radio to a more urban-based sound, she will be hard- pressed to sell these kind of numbers,” Smith predicts.

USA Today correspondent Brian Mansfield agrees Lavigne may have trouble topping her previous sales, but he sees her as an artist with a solid future.

“It’s almost unheard-of for an act with a multi-platinum debut to match those numbers the second time around. No reasonable person could expect any art to maintain those kind of numbers,” he says.

However, Mansfield adds, “Every one of Avril’s singles has impressed me, and for different reasons. They’re a pretty solid foundation to build a career on. Avril’s core audience may be a very young one, but she strikes me as the type of artist that a wide range of people respect and hope to see succeed. Those are the kind of artists who have long careers.”

Getting their cut

How will acts fare with ringtone revenue?

SAN FRANCISCO—While master ringtones hold the promise of a revenue windfall for labels, it remains unresolved what share will go to recording artists.

A key question is whether a master ringtone is deemed to be a license or a sale.

“Everybody’s trying to protect their source of income and get as much as possible,” says attorney Jay Cooper of Manatt, Phelps & Phillips in Los Angeles.

“In the United States, it’s to be treated these as sales, which is a better royalty treatment for labels.”

More important to Jay Rosenthal, counsel to the Recording Arti- st’s Coalition, is determining whether digital royalties are paid directly to artists or credited against their recoupable accounts. That too can be subject to negotiation.

“You can’t keep running back to the label every time a new format pops up,” Rosenthal says.

SCOTT BANERKIE

with a multi-platinum debut to match those numbers the second time around. No reasonable person could expect any art to maintain those kind of numbers,” he says.

However, Mansfield adds, “Every one of Avril’s singles has impressed me, and for different reasons. They’re a pretty solid foundation to build a career on. Avril’s core audience may be a very young one, but she strikes me as the type of artist that a wide range of people respect and hope to see succeed. Those are the kind of artists who have long careers.”

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LONDON—In the competitive world of A&R, few U.K. executives have earned as much respect as Sony veteran Mervyn "Muff" Winwood.

Sade, Wham! and Jamiroquai are among the acts he signed or helped develop who achieved fame worldwide. More recently, he was involved with the U.K. breakthroughs of the Coral and Big Brovaz.

After steering the artistic direction of CBS Records and then Sony Music in the United Kingdom for more than two decades, Winwood retired as president of the major's domestic repertoire division at the end of March.

Winwood's career stretches back to the early 1960s, when he was a founding member of the Spencer Davis Group with his younger brother Steve. But while Steve Winwood built a legendary performing career as a member of Traffic, Blind Faith and as a solo artist, Muff Winwood chose the executive route.

Throughout his career, the elder Winwood won respect for his integrity and his commitment to artists. "Muff has been successfully involved in so many areas of the growth of the British music industry that even spending 10 minutes with him, you feel you are learning," Sony Music U.K. chairman Rob Stringer says. "It has been an honor and a privilege, as well as a great deal of fun, to work so closely with him."

Stringer's predecessor Paul Burger says: "When Muff spots talent, he works with it and signs it. Only later does he begin to worry about how best to craft and mold that talent into a commercially viable proposition."

Winwood reveals little about his post-retirement plans. Now that he has time on his hands, he says he might go see his brother perform.

"Steve “no longer thinks in terms of career,” Winwood says. “He just wants to play great music.”

Typically, until his last day at Sony, Winwood continued attending shows to see new acts. “That’s what A&R people do, don’t they?”

Q: So, have you really retired?
A: I am retiring from the corporate world; I am not retiring from music. There are plenty of opportunities to do lots of things, and I still have lots of energy. I can’t retire from music. That’s what keeps me going.

Q: What drew you to work in the industry after the Spencer Davis Group, rather than carrying on as an artist like your brother Steve?
A: The Spencer Davis Group’s manager was Chris Blackwell. When my brother and I decided to leave the band, Blackwell asked me if I’d go with him to work for that indie label [Island] he was launching. And I said yes.

We were just four people, working from a little room with Chris in 1968. That’s where I learned a lot about the business. I did A&R, I booked venues for our bands, I did publishing. I was press officer at times—I didn’t keep the books, though.

I had the choice to go with my brother [to join Traffic], stay with Spencer Davis or go with Blackwell. I chose without a second thought.

I was getting into an exciting enterprise. I could still be involved in music, without all this traveling that was taking its toll on me. But I still managed to continue to work with my brother, as Traffic were signed to Island.

Q: You also became a producer. How did that happen?
A: It was never intentional. I started producing because I couldn’t find one for an act I’d signed to Island—and that was Sparks. With Blackwell, I learned a tremendous amount of things in the early years of my career. Then I became a producer for a while.

Q: You co-wrote the Spencer Davis Group hit “Gimme Some Lovin.'” Do you still make money from it?
A: Remember that the business in those days was nothing like it is today. We had terrible deals. So, although money still comes through, it’s a very small amount compared to what current artists would get.

But we lived with it! In a way, we were lucky—at least we got something; some didn’t get one penny. And today it pays for a nice holiday each year.

Q: How did you end up at CBS?
A: I produced Russ Ballard for CBS, and [the label] loved the record we made. It caught the attention of the then-chairman of the company, Maurice Oberstein. He asked me if I wanted to take charge of the A&R department.

At the time, I was producing back-to-back albums and didn’t have time for my family. I was offered this job and I told my wife that with it, I did not have to work every weekend. I planned to do it for a couple of years and go back to producing. I don’t know what went wrong!

Q: Well, what went right?
A: I enjoyed A&R. I always enjoyed the record-making process. Working with artists when they are making their first album, trying to help them, is what I thrive on. I always get inspired by new and young artists. Whenever I was contemplating moving out, I looked at the roster and said to myself that I couldn’t leave them. They were my babies. And Sony always looked after me.

Q: Has the A&R role changed through the years?
A: The job has not changed—we just have to operate in an environment with fewer sales. But we’re still selling more records now than in the ‘60s. It is a vibrant industry, and I’m convinced record companies will be able to pull themselves together.

There are fewer people working in the industry, [but] they tend to be the better people. You put much more care into the signing process, and you carefully monitor your investment. It’s just like a fat person becoming thinner.

Q: Any executives you’ve worked with who stand out?
A: Probably Obie [Oberstein], then Paul Russell [chairman of Sony Music U.K.] in the late ’80s, early ’90s. I got involved with them when their influence was most obvious. I was also impressed by [former Sony Music president] Walter Yetnikoff. He was always fun to work with. There are lots of stories about him, but there’s a character in between who was far more sensible and rational than history has it.

Q: Why didn’t you ever launch your own label?
A: I might still do that. I was tempted in the past, but the momentum must have passed by. I’d never been unhappy enough at CBS or Sony to really want to change and do my own thing. I could have been far wealthier, but it doesn’t bother me. I purposely rock myself into “no man’s land.” One thing I know for sure—I won’t become an artist manager.

Q: What do you make of the current British scene?
A: Overall, there’s a much healthier scene in the U.K. right now than five years ago. Music in Great Britain is at its best in probably 10 years. There are so many good guitar bands around. And there are more venues, more interest from the audience to go see these acts live.

Q: Are you going to stay in touch with some of the artists with whom you’ve worked?
A: I viewed myself more as a doctor than a friend—I never believed you could be friends with artists. But I was always there when they needed me, and that’s what matters.
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Microsoft's New Mix
Gates Puts Emphasis On Interoperability

BY SCOTT BANERJEE

LOS ANGELES—Software giant Microsoft is casting its sights on the digital media marketplace by positioning itself as pro-consumer-choice. The company unveiled its MSN Music Service and its PlaysForSure logo, which indicates interoperability among portable devices, digital music stores and PCs that run Windows Media software.

"Obviously, the digital music scenario is exploding," said Bill Gates, (Continued on page 62)

Solís' Pop Appeal
Quiet Superstar Spreads His Base

BY LEILA COBO

In the last 30 years, Marco Antonio Solís has sold millions of albums as a leading Mexican grupero artist. Now, with the Nov. 2 release of "Razón de Sobra," he hopes to further build on the mainstream pop success he started with 1999's "Trozos de Mi Alma," as well as expand his international following.

The new Fonovisa release is full-fledged Latin pop. The music is adorned with strings, whimsical accordion and Solís' trademark, emotive vocals. When the title debuts on the Billboard (Continued on page 77)

Getting Over The Shock

BY PAUL HEINE

One week after Howard Stern's headline-grabbing Sirius Satellite Radio announcement, terrestrial broadcasters were looking for the upside to the shock jock's latest bombshell.

While Pollack Media Group chairman Jeff Pollack believes "the implications for radio are not good when talent would rather switch than fight," the veteran consultant says the move could open a door to greater emphasis on talent development.

"It's going to force terrestrial radio to find and develop talent in a big way," (Continued on page 76)

HOT SPOTS

6 Leaning On Teens
Young artists like Ashlee Simpson have become favorites among radio's adult top 40 format.

13 Revealing 'Futures'
Interscope is setting a high priority for "Futures," its first release from Jimmy Eat World.

18 Up Close & Personal
R.E.M.'s 29-date North American trek offers fans lower ticket prices and more intimate venues.

For breaking news, analysis, jobs and newsletters visit: www.billboard.biz

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- BLENDER

“A breath of fresh country air”
- USA TODAY

“Excellent... a fat-free disc”
- NEW YORK TIMES

“The buzz of Nashville”
- LA TIMES

“Redneck Woman has grabbed the country music industry by the throat”
- ST. LOUIS POST-DISPATCH

“Clean-living country is about to get a kick in the ass”
- ENTERTAINMENT WEEKLY

Approaching 3x Platinum

First country female debut artist to debut at #1 on Top Country Albums and #2 on The Billboard 200.

Fastest Platinum country debut in Soundscan history.

“Redneck Woman” #1 for 5 weeks on Hot Country Singles & Tracks. Longest running debut country female debut single in Nielsen Broadcast Data Systems history.

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CMT In The Moment through October
Radio Music Awards - 10/25, CMT Outlaws - 10/29
60 Minutes - 11/7, CMA Awards - 11/9
American Music Awards - 11/14
Billboard Music Awards - 12/8

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Top of the News
1. Lincoln Center's new Frederick P. Rose Hall offers opportunities to expand the jazz community.
2. Adult top 40 is finding new stars in younger artists.

Music
1. The Beet: Matador's smart marketing plan gives Interpol's "Antics" room to grow.
3. Classical Score: The Gramophone Awards honor Rene Jacobs' take on "The Marriage of Figaro" as record of the year.
4. In The Spirit: Mavis Staples returns with a note of encouragement on her new solo set, "Have a Little Faith."
6. R&B & UMVD continues to reign as the top distributor of R&B and rap albums in 2004.
7. Beats & Rhymes: The Ying Yang Twins stretch their creativity on their latest CD/DVD combo "My Brother & Me."
8. Latin Notes: The soundtrack to soap opera "Amy, La Nina de la Mochila Azul" puts 9-year-old Danna Paola on the Top Latin Albums chart.
9. Beat Box: Way Out West crisscrosses the world to deliver its new album, "Don't Look Now."
10. Country: Trio Sugarland treats its broad fan base to its debut, "Twice the Speed of Life."
11. Words & Music: Murray Weinstock offers a dog's point of view on "Tails of the City," inspired by his late dachshund, Spanky.
12. Studio Monitor: Walters-Storck Design and Professional Audio Design join forces to give studios a comprehensive package of services.

Quote of the Week
"The DOJ is preparing to build the strongest, most aggressive legal assault against intellectual-property crime in our nation's history."

Artists & Company Index (Significant Mentions in the News)

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51. Electronic Arts and Apple Computer's iMusic team to sell "Madden NFL 2005" tracks in download packages.
52. The Indies: U.K.'s Secca Music plans to one day become a download-only label.
54. Home Video: The DVDs for "The Chronicles of Riddick" and "Van Helsing" will include demos of the related Vivendi Universal Games titles for XBox.

Global
57. Warner Music Italy has high expectations for Laura Pausini's "Resta in Azzurro."
59. Global Pulse: The Frames debut at No. 1 on Ireland's IRMA/Chart Track album chart with its fifth set, "Burn the Maps."

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63. Tuned In: Radio: Howard Stern's Sirius Satellite Radio deal creates a buzz at the National Assn. of Broadcasters Radio Show.

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**Genre At Home In $128M Arts Center**

**BY DAN OUELLETTE**

NEW YORK—Wynton Marsalis is a man with a mission. As artistic director of Jazz at Lincoln Center, Marsalis has been a driving force behind the construction of JALC's new $128 million performing arts center, Frederick P. Rose Hall.

Opening Oct. 18, Rose Hall—named for the late builder and philanthropist—can boast of being the first large-scale facility built specifically for jazz.

"I want people to be aware of jazz, to make the music available through recordings and broadcasts and to produce more jazz musicians," Marsalis says. "Rose Hall will be a place to address all aspects of our music."

Many close to the project agree that Rose Hall—referred to by Marsalis as "the House of Swing"—has the potential to be a mecca for the worldwide jazz community as well as the nexus of the New York jazz scene in the near future.

(Continued on page 75)

Wynton Marsalis and the Lincoln Center Jazz Orchestra will perform at Rose Hall on Oct. 18, the new venue's opening night.

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'Change' Tour Voted A Success

**Outing Staged 37 Shows In 11 Days**

**BY RAY WADDELL**

The Vote for Change tour concluded Oct. 1 in Washington, D.C., in a blaze of glory, with organizers confident they accomplished their goals.

One of the missions was to stage compelling musical performances, and the D.C. finale, which featured Bruce Springsteen & the E Street Band, Joni Mitchell, Dave Matthews Band, R.E.M., Pearl Jam, Dixie Chicks, John Mellencamp, Jackson Browne, Bonnie Raitt, James Taylor, Jurassic 5 and others, certainly qualified.

"This [tour] was a highlight for everyone who participated: bands, managers, crews, agents, you name it," says Jon Landau, Springsteen's longtime manager. "It was an incredibly joyful experience from beginning to end."

Landau was still basking in the afterglow of the tour when he talked to Billboard.

"Watching the Dixie Chicks singing "(What's So Funny 'bout) Peace, Love and Understanding" with ear-to-ear grins, John Mellencamp taking a verse on "People Have the Power" with Dave Matthews and Bruce looking over his shoulder..." Landau pauses. "It was a night of magic moments."

Vote for Change, presented by MoveOn PAC and benefiting America Coming Together, was organized by a group of high-profile managers and artists with the ultimate objective of motivating voters in 11 key "swing states" to vote President Bush out of office (Billboard, Aug. 14).

Whether they accomplish that particular goal will become clear soon enough, but regardless, organizers feel the tour was a success. A final gross on Vote for Change was unavailable, although some published reports have estimated it as high as $15 million. The only date reported to Billboard Boxscore was the Oct. 1 Springsteen/R.E.M. date at the Wachovia Center in Philadelphia, which grossed $1.5 million from a 19,353-seat sellout.

The key managers involved in putting together the tour were Landau, (Continued on page 77)

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Young Artists Define Today's Adult Top 40

**BY CHUCK TAYLOR**

Radio's adult top 40 format traditionally maintains a stable of artists whose age range is roughly the same as its 35-44 listeners. But this year the format has been indulging in an edgy breed of artists half the age of its norm.

The format that Sara McMullan, Alanis Morissette and Matchbox Twenty built now features Ashlee Simpson, Avril Lavigne, Kelly Clarkson and Ryan Cabrera.

Even JoJo, who at 13 is the youngest artist to ever score a No. 1 at mainstream top 40, is gaining a presence at adult top 40 radio with her debut hit "Leave (Get Out)"

For the most part, programmers insist that a hit is a hit, no matter who sings it or how old they are. And many believe that the age gap is bringing mothers and daughters together at a desirability on the dial besides Radio Disney or mainstream top 40, which has increasingly alienated the upper end of its demo.

"The new crop of young artists has given us better music, increased the overall tempo of the station and frankly, with Ashlee and Kelly, increased our star appeal," says Patti Marshall, PD of WKRQ (Q102) Cincinnati.

The trend is beating up the lower end of the station's female demographic and shows no signs of turning off the upper end.

"We've seen an increase in our female 35-44 numbers in the last two books," Marshall says. "During that time we've played Jessica Simpson, Ashlee, JoJo and Avril in heavy rotation."

Rob Lucas, music director of adult top 40 WTSS (Star 102.7) Buffalo, N.Y., says, "Adult listeners recognize a good song, a good lyric and a singer with a good voice. While media hype and marketing do affect things, adults are much less inclined to be sucked in by [the] flavor of the month."

(Continued on page 76)
Copy Control A Major Thorn
CD Protections Irk Consumers; Euro Labels Seek Tech Solutions

BY JULIANA KORANTEG

LONDON—Despite doubts about the technology and a series of lawsuits filed by unhappy consumers, copy-protected CDs will continue to be released around the world, including the United States.

Three of the big four major music companies surveyed by Billboard—EMI Recorded Music, Universal Music International and Sony BMG Music Entertainment—say they are continuing to invest in copy-control technology. Warner Music International declined to comment for this article.

"We have a worldwide policy to review this technology and will consider deployment where appropriate," says Barney Wragg, London-based VP of Universal Music Group’s Clabs unit.

"We’re looking at a number of technologies, which are in development with a number of vendors. We would never deploy a technology that prevents people from using discs on their computers. We’re primarily concerned about users making an unreasonable number of copies."

An EMI representative adds, "Copy control and other technologies are one way to help us protect our rights and our artists’ music. We have been working with these technologies for a while, and they are improving all the time. Our goal is to move to even more consumer-friendly and enriched versions."

The anti-piracy technology was pioneered by, among others, Midbar, an Israeli company that was acquired by U.S. technology company Macrovision in 2002.

Tim Heath, director of sales at Macrovision’s music division in Europe, says the copy-control system—which is embedded into a CD’s fabric at the mastering stage—allows labels "to determine what the consumer can do with the content" because it can prevent consumers from making and sharing unlimited copies of CDs.

While there are ways to circumvent the technology, copy-protected CDs are in theory more difficult to rip and burn or offer for downloads than a normal CD.

Copy-protection systems, though a young technology, can be found on billions of CD tracks. Macrovision alone says more than 250 million CDs, which amount to more than 2 billion tracks, have its CDs (Cactus Data Shield) system, mostly in Europe and Japan. The company’s key clients include pre-merger BMG Entertainment and EMI. Independent label organizations, like the Alliance of Independent Music in the United Kingdom, leave it up to individual members to decide whether or not they will copy-protect their releases.

EMI and BMG have used the technology enthusiastically in Europe, where CD-burning has reached epidemic proportions. By the start of 2004, more than 80 million EMI CDs internationally were copy-controlled.

Consumers’ groups in France, Belgium and the Netherlands rebelled against the technology by filing a series of lawsuits against record companies and retailers. (Billboard, June 12). Consumers argued that they have the right to make private copies of CDs. The courts, however, have largely sided with the music industry.

Additionally, consumers have griped to record labels about copy-controlled CDs that should not be played on home computers or car stereo.

UMG’s Wragg, however, feels copy-protection’s negative reputation is unjust. "The playability issue is often overemphasized. From the tests we’ve done, the hype surrounding complaints is greater than the reality. We’ve put out several million discs across our territories, and received only 20 to 25 consumer calls."

Yet some labels are showing sensitivity to consumer complaints. Earlier this month, Sony Music Entertainment (Japan) and leading Japan independent Averx announced they were scaling down the number of titles released with copy-protection (Billboard, Oct. 16). These decisions remain limited to the two companies for the moment and have not extended to other territories.

Such technology companies as Macrovision, SunComm and Sony Corp. say they continue to improve their systems. For example, limits on the types of devices on which copy-protected CDs can be played are being eliminated, and, they say, the music-listening experience is becoming compatible with unprotected discs.

"With previous incarnations of our EMI’s technology, consumers felt restricted," Macrovision’s Health says. "There was inadequate labeling on the CD, although this was quickly dealt with by [the International Federation of the Phonographic Industry] logo. Now there is a direct correlation between the high level of security and usability." (Continued on page 7)

The British Aversion: U.K. Acts Disappear From U.S.

BY JILL KIPNIS

LOS ANGELES—British acts are making sales gains lately in the United States. Yet many acts continue to face immense challenges when trying to tour here or get a single played on the radio.

Participants at the “London Calling” panel—which took place Oct. 8 at the Virgin Megastore on Sunset Boulevard—said that while a number of acts including Muse, Joss Stone, Keane and the Darkness are selling well, it is unlikely that British groups will dominate the album charts any time soon.

"The last notable albums sales statistic occurred in 1998, when 52% of the year-end top 100 albums were British acts (Billboard, Sept. 9, 2000). "I don’t think we can get there again," Radiohead and Supergrass manager Chris Huffard said.

British acts “don’t get on radio. They don’t fit into the modern rock format," Huffard added. "Touring is just so expensive, and you pretty much have to keep on the coasts. It is great to go into secondary and tertiary markets, but it is not that Anglophile there."

Despite the obstacles, British acts are getting some help here. Retailers like Virgin and nonmusic companies like the fashion house Ben Sherman are committed to British-oriented promotions that can help spread the word about developing acts.

CHANGING TASTES
Members of the panel, which was moderated by Billboard West Coast bureau chief Melinda Newman, said one (Continued on page 62)

CUBAN: DIGITAL ENTERTAINMENT PRO

Cuban To Keynote At DECA Confab

LOS ANGELES—Mark Cuban, the maverick entrepreneur who, appropriately enough, owns basketball’s Dallas Mavericks, has joined the lineup of speakers at Billboard’s inaugural Digital Entertainment Conference & Awards.

Cuban will deliver a keynote address on the second day of the event, which runs Nov. 4-5 at the Tom Bradley International Center on the University of California, Los Angeles campus.

Presented in association with Digital Media Wire, DECA will bring together thought leaders from more than 70 companies connected to music, electronic gaming and film.

Beyond overseeing his NBA franchise, Cuban is chairman of HDNet, which operates two 24/7 high-definition TV networks.

Cuban is also a partner in holding company 2929 Entertainment and has found time to head up and star in his own TV reality series, “The Benefactor,” which airs on ABC. He made his fortune in 1999, with the sale of his online streaming operation, broadcast.com, to Yahoo.

Other DECA highlights include an opening-day keynote by Seanrus Blackley, co-creator of Microsoft’s Xbox game platform, who is now with Creative Artists Agency, where he helps guide and execute CAA’s strategy for representing videogame developers.

The event will close with the first DECA awards show and dinner in the Grand Horizon Ballroom at Covel Commons in Sunset Village, on the UCLA campus. Awards will be given in 30 categories (Billboard, Oct. 16).

To register for the conference, call 323-822-0956 or visit digital-entertainmentawards.com for more information.

Starbucks Spreading CD ‘Bars’

BY BRIAN GARRITY

NEW YORK—Starbucks is pushing its new digital music offering into the Seattle and Austin markets in the next month.

The Hear Music media bar is an in-store kiosk that allows consumers to buy customizable CDs on demand.

The new locations mark an expansion of the service, which was unveiled in March at Starbucks’ Santa Monica, Calif., location, along with its new Hear Music Coffeehouse store. Each Hear Music Coffeehouse stock 15,000 current and catalog CDs in addition to the media bar’s digital music offerings.

(Continued on page 75)
MUSIC LOVES COFFEE.

For the past five years, Starbucks and Hear Music have been dedicated to helping people discover great music from every genre. Innovative projects like Artist's Choice have featured the favorite songs from over 70 artists, including the Rolling Stones and Willie Nelson. The final recording from Ray Charles, Genius Loves Company, was released with incredible success, selling more copies at Starbucks than at any other music retailer.

In Santa Monica, the first Starbucks Hear Music Coffeehouse is burning original CDs for customers while they wait for their drinks. And now with the launch of the Hear Music media bar and XM 75, the new Starbucks Hear Music channel on XM Satellite Radio, it becomes clear that Starbucks is committed to providing the best music experience for all tastes. Stay tuned. There's a lot more on the way.
Victoria Adding ‘Posh’ Touch To Hot Denim Line

BY MICHAEL PAOLETTA

She is David Beckham’s wife and was formerly known as Posh Spice of the Spice Girls. Now, Victoria Beckham is adding “designer” to her personal profile as she enters the lucrative premium-denim marketplace.

In a partnership with uber-hot denim brand Rock & Republic, Beckham and R&R chief designer/CEO Michael Ball are collaborating on a new line, Victoria Beckham for Rock & Republic.

“For the first time, I’m actually doing something that I’m good at,” Beckham tells Billboard. “I mean, I was never the best singer.”

The first co-design partnership for R&R, Beckham’s line debuts Oct. 29 at the R&R fashion show during Fashion Week in Los Angeles. Launches in Europe and Asia will follow.

“We’ve been approached by celebrities in the past to sell their name on a secondary line,” Ball says. “But it never made sense for us. It’s not just a matter of having another denim line—there must be integrity and a lifestyle behind it. With Victoria Beckham, this clicked.”

To illustrate, Ball points to Beckham’s international exposure, consumers’ interest in her as a fashion icon and trendsetter and her musical roots.

“She’s a rock star,” Ball notes. “She understands what rock is all about.”

Perhaps, but others in the fashion community wonder if Beckham’s name holds enough clout to carry a clothing line.

“She was the face of Rocawear last season and hardly anyone noticed,” says David Wolfe, creative director of Doniger Creative Services, the trend division of R & R. “He’s got a lot of experience; he must be incredibly special to stand out in a premium-denim market that is exploding. In essence, they are selling a new celebrity—a new name to most Americans.”

So, the clothing will need to speak for itself, as it will be up against Dolce & Gabbana’s red-hot denim and the soon-to-launch Calvin Klein Jeans line.

This is not lost on a very pregnant Beckham, who says she is going for something different.

“But with my own line, I didn’t want to feel imprisoned in the jeans. I wanted them to be flattering—while also having a rock edge.”

The first Beckham collection will spotlight five styles, encompassing jeans, skirts and knits—as well as a maternity jean or two. Retail price points will be $180-$300, which is more expensive than the original R&R line.

“The R&R brand is sold in more than 700 stores worldwide, including Selfridges, Mitsukoshi and Harvey Nichols. Victoria Beckham for Rock & Republic, which will be available in February 2005, will be sold at R&R’s exclusive, high-end accounts.”

Dave Stewart, John Debney, ‘Simpsons’ Added To Film & TV Confab Marquee

LOS ANGELES—Songwriter/producer Dave Stewart, composer John Debney, director Garry Marshall and the music creative team for “The Simpsons” have joined the line-up for the third annual Hollywood Reporter/billboard Film & TV Music Conference, to be held Nov. 16-17 at the Renaissance Hollywood Hotel here.

Marshall and Debney will take part in a candid session titled “The Director/Composer Conversation,” in which they will discuss their collaboration on the films “The Princess Diaries,” “The Princess Diaries 2: Royal Engagement” and “Raising Helen.”

Debney has also composed the music for such films as “The Passion of the Christ,” “Elf” and “Bruce Almighty” and has won Emmy Awards for his music on TV series “The Closer,” “Sex and the City” and “The Young Riders.” His upcoming films include “Christmas With the Kranks,” “Chicken Little” and “The Pacifier.”

Marshall’s other film credits include “Pretty Woman,” “Runaway Bride” and “Beaches.”

Stewart, co-founder of Eurythmics, will give the conference’s Vanguard Address, in which he will discuss his work on the upcoming remake of “Alfie” (Billboard, Oct. 16). He has also penned original music for the features “Around the World in 80 Days,” “The Fortune Cookie” and “Ruthless People.”

The Nov. 16 panel “Simply Simpsons Music” will look behind the scenes at the music of animated series “The Simpsons.” Participating in the discussion will be composer/songwriter/conductor Alf Clausen, musicians’ contractor Murray Adler, arranger/orchestrator Dell Hake, music editor Chris Ledbetter and music scoring mixer Rick Riccio.

Previously announced speakers at the conference include Academy Award-winning producer Brian Grazer, who will deliver the event’s keynote speech, and composer and Devo co-founder Mark Mothersbaugh, who will be the focus of the Billboard Q&A session.

To register or for more information, call 646-654-4660 or visit billboardevents.com.
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  "Isn't It Romantic"
  "Blue Moon" (featuring ERIC CLAPTON)
  "Baby It's Cold Outside" (duet with DOLLY PARTON)
  and many more!

IN STORES OCTOBER

www.americanradiohistory.com
I know what you’re thinking: What does a coffee company know about music? Starbucks is about as much about great coffee as a cell phone company is about making cell phones. It’s about the experience—a unique third place between home and work. It is comforting, inviting and rejuvenating, and people are drawn to it every day. Music has always been an essential component of this experience. For years, customers have added barista names to the list of familiar faces. And we’ve witnessed the fructifying of the retail music industry. The fundamental rules of engagement—the means by which consumers identify, access and purchase music—have changed, and consumers, artists and the retail music industry have all felt a profound impact. There is a “perfect storm” of negative trends facing traditional music marketers and retailers. Several forces have converged to create these conditions:

**MUSIC AS LOSS LEADER**

First, mass merchants expanded their music departments at the expense of smaller specialty and independent retailers. Several forces have converged to create these conditions:

These factors combine to make it increasingly difficult to create a workable economic model for traditional music sales. Swirling amid the perfect storm in the music industry are disenfranchised consumers, diminishing sales and the narrowing opportunity for labels and artists to get paid or reach their potential audience. Starbucks’ 30-plus million weekly customers have a chance to discover and experience music in ways that have not been available to them for years. We have engaged consumers and created our own custom tracks for our stores since our earliest days. We welcomed Hear Music into the Starbucks family years ago upon discovering the intimacy and unique environment of its record store in Northern California. We saw that the company was creating a compelling experience around music, just as we created that experience around coffee.

Customers know that the songs on our CDs represent the best of a genre or showcase emerging or classic artists. They probably won’t hear these songs on traditional radio stations, and that sense of discovery is what makes it especially attractive. One of our recent innovations is the Hear Music media bar, which allows customers to buy and print custom CDs right in the store, in a way that we have added the loss of the experience around discovering and purchasing music. There is no richness associated with purchasing music at the same location where you buy toiletries, furniture, clothing and greeting cards. The romance is gone.

**RADIO CONSOLIDATION**

The diminishing breadth of radio station ownership has led to homogenized music programming. Traditional radio no longer serves as a primary source for people to discover new artists and songs through local DJs. In many cases, consumers are limited to hearing top 40 songs over and over. By contrast, Ray Charles’ “Genius Loves Company,” produced by Starbucks and Concord Records, soared to No. 2 on The Billboard 200 without radio play. Instead, it was featured prominently and played in more than 4,500 U.S. Starbucks locations, and it was available at other retailers.

In the album’s first week, Starbucks accounted for 22% of units sold, significantly outpacing sales by any other individual music retailer, including mass merchants, according to Nielsen SoundScan. That share jumped to 27% last week.

**DOWNLOADS AND PIRACY**

Now digital technologies have added another dimension of complexity. While some legal downloading sites thrive, most online music consumers bypass traditional sales mechanisms and use illegal downloading services. Artists and labels continue to feel the impact of customers accessing music without paying for it.

We’ve identified a “perfect storm” of negative trends facing traditional music marketers and retailers. Several forces have converged to create these conditions:

**NEW BLEND**

By Howard Schultz

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**BRIAN GRAZER**

His film credits include "A Beautiful Mind," "8 Mile," "Liar Liar," "Apollo 13" & "Splash."

**THE BILLBOARD Q&A**

**AN INTERVIEW WITH COMPOSER**

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Jimmy Eat World Plans Its ‘Futures’

BY CAROLYN HORWITZ

Just as Jimmy Eat World was recording “Futures,” the follow-up to its hit 2001 self-titled set, the band’s future was thrown into doubt.

The Mesa, Ariz. rock act should have been sitting pretty for its first week of release, but the band paid the price for the recording of “Jimmy Eat World” (aka “Bleed American”).

The set was picked up by DreamWorks Records and, bolstered by the hit “The Middle,” sold 1.3 million units, according to Nielsen SoundScan.

But as the foursome began work on “Futures,” word came down in November 2003 that Universal Music Group had acquired DreamWorks, and most of the roster was being shifted to Interscope.

“We found out through our A&R guy, Luke Wood, and it was a scary thing,” guitarist/vocalist Tom Linton says. “We weren’t sure what was going to happen, like if we were going to get dropped. It seems like every record we’ve done we go through this stuff.”

Fortunately, their fears were unfounded. “Futures” is a “huge” priority heading into the fourth quarter, says Steve Berman, head of sales and marketing for Interscope Geffen A&M.

The Donnas Go For The ‘Gold’

Atlantic Gives Act Mainstream Push

BY BRIAN GARRITY

NEW YORK — To get a sense of the creative ambitions and commercial expectations surrounding the Donnas’ Atlantic Records release this week, look no further than the title of their latest effort: “Gold Medal.”

The Donnas’ major-label debut, 2002’s “Spend the Night,” has sold just shy of 400,000 copies, according to Nielsen SoundScan.

This time out, the band — Brett Anderson (vocals), Allison Robertson (guitar), Maya Ford (bass) and Tony Castellano (drums) — hopes to expand beyond its core Joan Jett-meets-Kiss formula. They’re showing a more varied sound and occasionally a softer side, without resorting to writing ballads.

“The possibilities of this record are endless,” Atlantic Music Group president Julie Greenwald says. “They are more than qualified to sell more than a million records.”

NOT A NOVELTY ACT

The Donnas’ Robertson says they don’t necessarily need to reach platinum sales, but the band does desire increased exposure and greater commercial success.

She says it is part of the group’s larger aspiration to elevate female rock bands above novelty status with the average consumer.

Matador’s Setup For Interpol Attracts Attention

When Interpol’s “Antics” entered The Billboard 200 at No. 15 last issue, it marked the highest debut ever not only for the band but also for 15-year-old Matador Records.

The album sold 62,500 copies its first week of release, according to Nielsen SoundScan. Interpol’s previous one-week high (for 2001’s “Turn on the Bright Lights”) was 6,000 units, according to the label.

So how does such a breakthrough happen? Lots of luck and a really smart setup.

Indeed, Matador, along with Beggars Group—which owns 50% of Matador—and distributor ADA, devised a marketing plan that served indie and mainstream audiences.

They were Interpol storefronts, called Spaces, that were set up in London, Los Angeles and New York weeks before the album’s Sept. 28 release (Billboard, Oct. 16). In addition to viewing winning selections from a short-film contest inspired by Interpol’s music, the make-shift galleries also served as an access point for a series of 7-inch singles from the album that were doled out weekly. Upcoming Spaces are set for Berlin and Paris.

The group reached mainstream exposure through airplay—first single “Slow Hands” is bulleted at No. 29 on the Modern Rock chart—and MTV play. The channel streamed the album the week before release through its online program “The Leak” and has placed the “Slow Hands” video in rotation on MTV, MTV2 and MTvU.

Interpol also played a number of late-night TV shows, Matador GM Patrick Amory says. “In the past, Matador has been stymied by people who aren’t that happy to do that.”

For his part, Interpol guitarist Daniel Kessler says that the band is open to anything “as long as we feel like ourselves while we’re doing it. If we feel like little monkeys just trying to get something out of it, Matador knows we won’t do that.”

Matador hopes this success is enough to convince the band to stay on the indie. “Antics” marks the end of Matador’s deal with Interpol, and

(Continued on page 16)
Jay-Z Concert Joins Parade Of Documentaries

There once was a time when the term “documentary” was a bad word in the film business because of the perception that such projects were box-office poison. But the blockbuster success of Michael Moore's “Fahrenheit 9/11” has helped turn nonfiction films into hot business ventures. That trend is now affecting the music industry, as artist documentaries, which are usually released straight to home video/DVD or are made for TV, are landing more distribution deals in theaters.

Music-themed documentaries that have had theatrical releases this year include such critically acclaimed films as Palm Pictures’ “Dido,” IFC Films’ “Metallica: Some Kind of Monster,” THINK Film’s “Festival Express” and First Look Films’ “Mayor of the Sunset Strip.”

Now Jay-Z is headed to the big screen with the Paramount Classics documentary “Fade to Black,” which opens Nov. 5 in U.S. theaters. The rapper is the star, narrator and an executive producer of the film, which centers on his all-star concert in November 2003 at New York’s Madison Square Garden.

Other artists who appear in the concert footage include Beyoncé, Mary J. Blige, R. Kelly, Missy Elliott, Pharell Williams, Foxy Brown, the Illadelphonics and Ahmir “Questlove” Thompson of the Roots. Sean “P. Diddy” Combs, Slick Rick, Damon Dash and producer Rick Rubin are also featured in the movie, which will include behind-the-scenes footage.

“I was on the biggest stage in the world, with some of the biggest stars in music, and we pulled off the perfect night,” Jay-Z says in a statement. Pat Paulson and Michael John Warren directed the film. Jay-Z's Marcy Projects Productions produced “Fade to Black” along with production company @radical.media.

Jay-Z, whose real name is Shawn Carter, has previously appeared in the 2002 movies “State Property” and “Paper Soldiers.” His big-screen debut was in the 2001 documentary “Backstage,” which chronicled the 1999 Hard Knock Life tour that featured headliners Jay-Z and DMX.

Meanwhile, Palm Pictures has signed a North American distribution deal for the documentary “Be Here to Love Me: A Film About Townes Van Zandt.” Country musician Townes Van Zandt, who died in 1997, released several critically acclaimed albums throughout his career. The film, directed by Margaret Brown, should arrive in theaters in 2005.

MOVIES & MUSICALS: The big-screen version of “Rent” has changed movie companies. Columbia Pictures will now release the film, after Warner Bros. Pictures parted ways with the project. Chris Columbus will direct, co-write and co-produce the movie.

More members of the team behind “Hairspray” were originally a 1988 comedy film directed by John Waters. In BRIEF: Island Records/Palm Pictures founder Chris Blackwell has co-founded the first Goldeneye Film Festival, set to take place Dec. 8-13 at Blackwell’s estate in Ocala, Florida, Jamaica. The invitation-only event will have some music-related films.

Avril Lavigne will perform the theme to Paramount Pictures’ “SpongeBob SquarePants” movie, which opens Nov. 19 in U.S. theaters. The movie’s soundtrack, which Warner Bros. Records will release Nov. 9, includes songs from Motorhead, Ween and the Shins…Justin Timberlake has landed a starring role with Ed Helms in “New Line Cinema’s” drama “Alpha Dog”…Method Man will co-star in Dimension Films’ horror movie “Backwater.”

The 2004 World Soundtracks Awards—held Oct. 5 at the Pardies International Film Festival in Ghent, Belgium—named “Cold Mountain” best soundtrack and “Cold Mountain” composer Gabriel Yared composer of the year. Songwriters Alan & Marilyn Bergman received the lifetime achievement award.

"Futures"
Continued from page 13

“The band pushed themselves really hard creatively and didn’t settle, and we feel really lucky that this is the album we get to do with the band. The video was originally created for the band to perform the album in Tucson, Ariz. “We had a lot of instruments lying around; older guitars, so we were able to get a lot of different sounds,” he says. First single “Pain” is a ragging hard-rock anthem, as instantly likeable as “The Middle” but with a significantly darker edge. It has been a quick build at modern rock radio: It hit No. 7 at the format after just four weeks and holds in that spot in week six. The video has Buzzworthy status at MTV.

Lisa Worden, PD at modern rock WHFS Washington, D.C., says “Pain” is a top-five requested song. “It’s solid, it’s short and it has a good hook.”

Berman, who calls Jimmy Eat World a “multiformat” act, says subsequent singles will likely target top-40 radio. “We believe in strongly about the potential audience for the band,” he says. “It kind of breaks through this ceiling at rock music that exists right now.”

Central to Interscope’s aggressive marketing campaign—tagged in TV, print and outdoor advertising and extensive signage at mainstream and indie retail—is that the label is releasing two versions of “Futures.” In addition to the standard album, priced at $12.98, there is a deluxe $19.98 Digital package that contains a bonus disc with original home demos of all 11 album tracks. The point, according to Interscope, is for fans to see the progression of the songs, the mix and the recording process.

There is also a strong online push for the set. Mtv.com started streaming “Futures” for its entirety Oct. 12 as part of its advance release series “The Leak.” MTV2 is hosting an MTV2Way online contest, in which the winner will attend a concert and hang out with the band. Starting Oct. 15, Yahoo’s Launch is offering an exclusive video stream of a “Pain” performance, in addition to a band interview. Launch had the exclusive online premiere of the “Pain” video, which debuted in the site’s top 16. “It took us an hour to be reminded about how powerful their fanbase is,” Launch head of label relations Jay Frank says.

That rabid following has grown through incessant touring. U.S. dates are confirmed through Nov. 17; after that, the band will play Christmas radio shows followed by another U.S. leg in January. It will then likely head to Europe and Australia, according to agent Tim Edwards of Flowerbook in Chicago.

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Jacobs’ New Mozart Is A Winning ‘Marriage’

The famed series of hourlong programs, which Bernstein helmed at the New York Philharmonic from 1958 to 1973, was first broadcast as a primetime CBS program, and eventually reached millions of view- ers globally. (Can you imagine that happening in 2004?) The award- winning programs embraced a wide variety of topics, from “What Is a Concerto?” to tributes to some of Bernstein’s most beloved com- posers, including Stravinsky, Shostakovich and Mahler.

The conductor/composer’s engaging style made even such potentially dry topics as sonata form come alive with music examples that range from “Twinkle, Twinkle Little Star” to the Beatles’ “And I Love Her” (which was, in 1964 when the “What Is Social Form?” program first aired, a brand-new song). Even decades later, Bernstein’s wit, enthusiasm, intellec- tual fire and gift for making music come alive for all kinds of audiences and are as potent and relevant as ever.

NEW & NOTEWORTHY: In the flurry of fall releases, don’t miss these new- comers: Nicolas Harmoncourt’s most recent traversal of the Mozart Requiem for Harmonia Mundi (Aug. 10); soprano Dawn Upshaw and pianist Gilbert Kalish’s “Voices of Light” recital on Nonesuch, featuring the music of Messiaen, Debussy, Coligia and Faure; Hilary Hahn’s performance of the Elgar Violin Concerto and Vaughan Williams’ “The Lark Ascending” for Deutsche Gram- mophon (Sept. 14); and Andrew Manze’s newest Vivaldi album for Harmonia Mundi, “Concertos for the Emperor” (Sept. 14).

Rene Jacobs’ busy year continues: His recording of Haydn’s “The Season- sons,” also on Harmonia Mundi (Sept. 14), is another delightful addi- tion to his discography.

The Donnas

Continued from page 13

"It’s still so unconventional for a girl to play rock. You feel like a freak," says Robertson. "Being indie isn't enough right now. You need to reach people that would never go into an indie record store or read a [fanazine]." You need to reach all those younger girls and reach people who only know MTV and mainstream radio."

The marketplace has not been particularly kind to modern-rock- leaning female acts this year. Major-label releases from Courtney Love, Melissa Auf Der Maur, P.J. Harvey and Sahara Hotnights have all ex- perienced modest sales.

Greenwald isn’t concerned. "You can put them in a room and see them rock just as hard as four or five dudes. At the end of the day, they’ve made great songs," she says.

Greenwald adds that more important than the question of the commercial appetite for female-fronted rock is the overall willingness of modern rock radio to experiment with new sounds.

"It’s a great climate in terms of modern rock radio," she says. "They’re tak- ing shots on all different types of records, from Death Cab for Cutie to Modest Mouse to Jet to Shinedown."

Early radio response to the first sin- gle, “Fall Behind Me,” has been positive. The track was the most-added song at modern rock radio outlets the week of Sept. 15. It is No. 34 on the Modern Rock chart this issue. The video is in rotation at MTV2 and VH1 and has received “Oven Fresh” status on Fuse.

That said, Atlantic isn’t planning an all-out corporate blitz to launch “Gold Medal” at first.

Instead, the early focus is on mobilizing the band’s longtime fans through Web promotions and online listening opportunities. The album will also be offered in a limited-edition dual-disc format, making it one of the first releases in the new single CD/DVD configuration.

The aim initially is to build on the momentum of the last album, "Spend the Night" debuted at No. 1 on the (Continued on next page)
Mavis Staples Prevails With A Little 'Faith'

The gospel market has been flooded with music by newer acts this year, but one of the most intriguing releases is by a veteran artist who remains in peak form.

Mavis Staples' Alligator Records release, "Have a Little Faith," is filled with the kind of gutsy, emotional performances that have defined her stellar career. "My happiest moments are when I'm singing," says Staples, who began performing with her family at age 10. "I can't imagine retiring."

Her family's group, the Staples Singers, began their career performing in churches and emerged in 1956 with the hit "Uncloudy Day." They became known for their uplifting music as well as their social consciousness and involvement with friend Dr. Martin Luther King during the civil rights movement.

In addition to their spiritual repertoire, the group found major crossover success with such hits as "Let's Start All Over Again" and "Respect," making them one of the most intriguing artforms of the 1970s. "Only for the Lonely" on Stax's Volt imprint, and 1989's "Time Waits for No One" and 1993's "The Voice," recorded for Prince's Paisley Park label.

Staples took some time off in 2001 to care for her sister, Cleotha, who suffers from Alzheimer's disease, but returned to the stage in 2002. "My sister, Yvonne, and I are doing what Pops taught us to do," she says of family patriarch Roebuck "Pops" Staples, who died in 2000. "I know he's smiling on us."

The seeds for "Have a Little Faith," her first solo release in more than a decade, were planted when Mavis was in the studio recording her father during what would become his final recording sessions. After Mavis recorded a couple of songs herself, Yvonne encouraged her to make another solo album.

At the same time, producer Jim Tullio was looking for someone to sing a song he wrote as a tribute to friends he lost in the Sept. 11, 2001, tragedy. Tullio and Staples hit it off and decided to work together on her new project.

The album includes the Sept. 11-inspired tune, "In Times Like These." There's also "Will the Circle Be Unbroken," the first song her father taught his children.

Staples also sings a funky homage to her dad, "Pops' Recipe," which she co-wrote with Tullio and Leland Martin. "Staples says "Have a Little Faith" seemed like an obvious choice for the album's title "because that's all we need is a little faith, just about the size of a mustard seed. Everything will be alright if you just have faith."

When she finished the album, Staples' booking agent, Mike Kappus, shoped the record to several labels, but it was the enthusiasm of Alligator president Bruce Iglauer that prompted her to sign there. Iglauer left her a glowing voice-mail message and said that's when she knew the Chicago-based blues label was her new home. She also plans to let the label release Pops' last album.

Staples' goal for her new project is to encourage people. "I wanted to shed a ray of light on our world," she says. "We're living in such troubled times, I wanted it to be healing. I know how healing music is, and I felt certain we could put an album together that would be uplifting."

Staples has a busy schedule this fall, including dates with Al Green at the Orpheum in Boston (Oct. 19) and in New York at the Apollo Theater (Oct. 21) and the Beacon Theater (Oct. 23). She will also perform Oct. 29 at "Late Night With Conan O'Brien."

IDOL WANDERINGS: "American Idol" finalist George Huff has signed with Word/Curb/Warner Bros. His label debut will be a Christmas EP, due in November. Huff was one of the final five contestants on the third season of "American Idol." A 22-year-old chef from New Orleans, Huff has been on the 50-city American Idols Live tour, and plans to enter the studio to work on his debut when the tour wraps.

In related news, "American Idol" winner Ruben Studdard has recorded an inspirational album, due Nov. 2 on J Records. The lead single, "I Need an Angel," was written and produced by R. Kelly. Also serving as producers on the project were Eric Dawkins and Warrn Campbell.

The Beat
Continued from page 13

The Donnas
Continued from preceding page


"We're realistic," Greenwald says. "We want to work this record. We're going to the stations that are the champions, we're building the story and we're getting [the band] into the marketplace behind the record so we can be successful at radio."

Next up for the group—which is booked by Evolution Talent Agency—is an 18-date tour in November.

SO LONG, 'DONNA'
Creatively, "Gold Medal" represents a step forward for the Donnas. While there's no shortage of the hard rock they're known for, the band scales back the bratty swagger of its earlier work and experiments with more midtempo jangle pop on such songs as "Is That All You've Got For Me" and the title track.

"With the last record, we made a conscious decision to limit ourselves. We wanted to hand in something that was really aggressive and was 100% rock'n'roll the whole time," Robertson says. "We didn't want there to be anything that could be misconceived as being a ballad. We were so scared that the label would choose it as a single."

In another sign of maturity, the bandmates have shed their Donna aliases. "They've always been sort of a joke," Robertson says. "The fact that they've lasted so long is hilarious."

"If you find your niche too early and you stick with it, you've sealed your fate for the rest of your career as a band," Robertson adds. "I don't think we've found what we want to be for the rest of our careers."

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R.E.M. Thinking Small For Headlining Tour

BY JILL KPINIS

LOS ANGELES—R.E.M. hopes to get up close and personal with fans by staging its most intimate North American tour in 15 years. The 29-city trek, which began Oct. 13 at Los Angeles’ Greek Theatre and ends Nov. 27 at the Fillmore Auditorium in Denver, is stopping mostly at smaller theaters.

“I think ’85 or ’87 was when R.E.M. last toured smaller venues [in North America],” says Buck Williams, the band’s longtime agent and president of Progressive Global Artists. “We thought this would be a great time to play fan-friendly, intimate settings.”

Though R.E.M.’s schedule includes Boston’s Fleet Center (Oct. 29) and New York’s Madison Square Garden (Nov. 4), the average seating capacity for each date is 3,500-4,000, according to Williams.

Some early sellouts indicate fan support of the tour, which employs tiered pricing that does not exceed $75 per ticket.

Tour organizers believe that interest in the band’s latest single, “Leaving New York,” will help sell even more tickets, particularly to those who could not catch R.E.M. on this fall’s Vote for Change tour.

SMALL IS NOT FOR EVERYONE

Tour organizers say a small-venue trek is possible because the band is more interested in connecting with fans than generating huge revenue. R.E.M. generated $6.8 million on a 20-date tour last fall, according to Billboard Boxscore.

In 1996, an 18-date tour with eight sellouts grossed $6.3 million. Additionally, a larger tour in 1995, featuring 75 dates and 45 sellouts, grossed $474.4 million, according to Billboard Boxscore.

R.E.M. is “in a position where they can afford to do a theater tour,” says Jim Productions VP of concerts Andy Cirzan. The Chicago-based company is one of the promoters for the new tour, which includes opening acts Five Eight, Now It’s Overhead, Trent Dabbs, Angela McCluskey, Joseph Arthur and Charlie Mars.

“When you have a big machine and your tour with staff,” Cirzan says, “you’ve got a lot of expenses even if you sell out every show. You’re not making anything like the kind of money you make with arena tours. It involved some financial considerations to do something like this. Fortunately for [R.E.M.], they can pull it off, because they’ve been major stars for 25 years.”

The band’s Oct. 22 Nashville stop at the Ryman Auditorium sold out in about 10 minutes, according to Williams. Promoters for the date are Ted Mankin, director of Clear Channel Entertainment’s Washington, D.C., office, and Jason Wright from CCE in Nashville.

“It will be a once-in-a-lifetime experience for anyone who gets to be there,” Mankin says. “[R.E.M.] set the bar in terms of their integrity and their adherence to certain standards. They have had a career for a long, long time because they don’t take the audience for granted.”

Rob Thomas, GM for Denver’s Fillmore Auditorium, says tickets went fast after an Oct. 2 on-sale.

Fans have been calling from as far away as Wyoming and New Mexico, he says. “People will travel to come and see them. They are real excited to be that close to the band. It’s also the last show on the tour, so it’s the last chance to see them.”

PRICE AND PUBLICITY

Tour operators say the decision to offer tiered prices of $55 to $75 should help attract consumers.

“They actually underpriced it,” says Jam’s Cirzan, who is promoting the Oct. 25-26 stops at the Auditorium Theatre in Chicago. “It was a discussion. A lot of bands figure out what they want to make and then base their prices on that. [R.E.M.] weren’t going to go with a high price.”

Williams says the price was determined before this summer’s disappointing touring season.

“The cost of fuel is through the ceiling, the cost of lodging and personnel,” he notes. “When you are playing small venues, you have to do the best you can. We are trying to consider everyone and try not to lose too much. We are really trying to think of the fans.”

R.E.M.’s participation in the high-profile Vote for Change tour, which supported progressive political organizations MoveOn and America Coming Together, is expected to help increase ticket sales. The band played six Vote for Change dates in swing states including Ohio and Pennsylvania. Its last Vote for Change date was Oct. 11.

“Combining this is going to raise awareness for the band,” Williams says. “There is no doubt about it.”

Thomas, however, thinks the Vote for Change dates raised R.E.M.’s profile only in the eastern United States. He attributes the band’s large consumer draw elsewhere to “Leaving New York.” The new single, he says, “sounds like old-school R.E.M. I really love it. I think that has added to the interest in this tour.”

“Leaving New York”—which appears on R.E.M.’s new Warner Bros. album, “Around the Sun”—was No. 1 on Billboard’s Alternative Monitor’s triple-A chart for four weeks in a row, and now sits at No. 2.

Cirzan agrees that the single’s success is affecting sales. He attributes the Chicago stop’s near sellouts to radio airplay on local station WXRT.

“We ended up not even using half the marketing budget to knock these tickets out,” he says. “Airplay has been rock solid. We went out with ads in the Chicago Reader and in the Chicago Tribune—that, partnered with radio, was it.”

“When you talk about the way the industry has been lately,” he adds, “you don’t take anything for granted. It makes it kind of easy when you set it up and, bang, there it goes.”

Ticketmaster Still Rules Ticket Domain

BY RAY WADDELL

Competition in the computerized ticketing market has heated up considerably, but industry giant Ticketmaster continues to dominate.

A bevy of recent multiyear contract renewals with high-profile arena illustrates the point: ARCO Arena in Sacramento, Calif.; Savvis Center in St. Louis; Air Canada Centre in Toronto; and Madison Square Garden in New York all have re-upped with Ticketmaster, and other major arenas are pending.

So how does Ticketmaster maintain its market share?

John Pleasants, president/CEO of Ticketmaster, says his company offers services such as data management, upselling, pre-sales and auctions that combined can maximize ticket sales.

And even just a few more customers means more dollars in a venue model that includes such ancillaries as concessions, parking and venue branding.

“In almost every case,” Pleasants says, “if a building is able to sell a single-digit percentage point more to an event, the holistic value of that typically exceeds any gap in the actual face-value deal amount.”

That said, Pleasants is quick to acknowledge that competition is tougher than ever, mostly because technology and the Internet have allowed more companies to enter the electronic distribution space that Ticketmaster once owned. “The times are competitive, and that has made Ticketmaster a more nimble and better company,” he says. “We provide services to our clients that preserve valuable revenue streams that might be difficult for the client to do if they’re handling their own ticketing.”

THE NEW TICKET WORLD

Ticketmaster’s competition was very visible at a session during the recent Arena Management Conference in Snowbird, Utah. Representatives from TicketsWest, Patron Solutions, tickets.com and Paciolan joined Ticketmaster VP Calvin Lui on the panel, which discussed ticketing in the digital age.

“Most of us would agree that the basic digital ticketing functions—print-at-home, ticket forwarding, etc.—are old hat,” tickets.com director of service Cole Gaaghan said. “For us, the digital ticketing is the ability to manage your ticketing inventory online.”

Gaaghan cited secondary ticket markets and kiosks as two growth areas. “The biggest benefit of the secondary market is that it reduced no-shows,” he said. “One of our clients, the San Francisco Giants, sold 110,000 tickets on the secondary market, and 44% of those people said they would have gone otherwise.”

Lui said ticket auctions represent a “phenomenal opportunity.” He says the average purchase price in Ticketmaster auctions is 120% over the starting bid.

Pleasants says ticket auctions are now commonplace. During the week of Oct. 12, for example, Ticketmaster auctions were in place for shows by Neil Young, B.B. King, Reba McEntire, Toby Keith and Van Halen.

At a time when controversy over ticket prices has reached fever pitch, ticket auctions, where consumers basically set the price, are being watched closely. According to Pleasants, auctions not only bring top market value but also “let you be more liberal in lowering prices for the back of the house.”

Rick Ridell, regional sales manager for Patron Solutions, says venue managers should think of functions for ticketing systems beyond just selling tickets.

“Now we’re utilizing ticketing systems to market ourselves and make revenue,” he said. “There’s a lot of opportunity in your ticket system to sell other aspects of your building.”

Paciolan senior VP Brian Stern said this is “an incredibly fun and exciting time to be in our business. We’ve moved in a very short time from ‘admit one’ on a piece of paper to digital ticketing and ‘smart’ ticketing, where the people who sit in our seats aren’t strangers anymore.”

For Ticketmaster to maintain its dominance, the company must continue to evolve, and Pleasants believes it will.

“If a client had a conversation with Ticketmaster five to seven years ago, the conversation would have been much more about ‘what is my rebate, put the system in,’” Pleasants says. “Today, it’s much more about their business and we’re doing to help drive that business.”

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BILLYBROCK OCTOBER 23, 2004

www.americanradiohistory.com
 Judge OKs Fan's Can't-See Suit

Dana Gross may get her refund yet for those allegedly lousy seats. New York Supreme Court Judge Herman Cahn ruled Oct. 6 that a suit could proceed against Ticketmaster and Madison Square Garden for allegedly selling obstructed-view seats to concertgoers without notifying them that the view was obstructed. Gross is seeking damages against Ticketmaster and MSG for selling her six $98.50 tickets to Michael Jackson's 30th anniversary show in September 2001 without notifying her that the view was obstructed. She initially filed suit in February 2002.

Cahn also granted a motion for class certification for the case. As a class action, the suit potentially covers 7,840 ticket buyers at two concerts who, Cahn says, "received no advance notice that their seats were inadequate for viewing purposes," satisfying the numbers factor for class certification. Cahn has allowed the case to go forward on complaints that include deceptive business practices and breach of contract. A trial date has not been set.

 THAT'S PRETTY SPECIAL: Street Corner Productions and KRBT Los Angeles are hosting the inaugural Hip Hop Halloween Concert Bash, a benefit concert set for Oct. 30 at Los Angeles' Shrine Auditorium. On the bill are Bad Boy/Universal artist Mase, Sony/Columbia's Lil' Flip (with Leah), 13-year-old rapper Bre' and Hush/Def Jam South newcomer Bobby Valentino. Proceeds benefit the Feed My Flock Foundation.

 SLAYER: REIGNING IN BLOOD

The suit seeks unspecified compensatory and punitive damages, as well as an injunction that would prohibit the practice. If all potential claimants receive a refund, compensatory damages would amount to as much as $784,000. Obstructed-view seats—particularly for sold-out shows—are commonly part of a ticket manifest. But New York state law requires ticket buyers to be informed if a seat has an obstructed view. Cahn's opinion says an MSG executive indicated that the arena's staff was aware of the obstructions before the concert.

Peter Agulnick, an attorney representing Gross, says he is "pleased with the decision of the court" but would not further comment. Representatives for Ticketmaster and MSG declined to comment on pending litigation.

Hangman Productions developed the effect for the Slayer/Slipknot Unholy Alliance U.K. tour earlier this fall. Using exclusive pump technology, the company has created an effect that raises more than 150 liters of theatrical blood onto the set in a wall more than 25 feet high and 40 feet wide.

Designed by Hangman founder Alan Chester and mechanical engineer Chris Bridges, the Wall of Blood can be struck every night and fit into the next venue without rebuilding sections of the stage. A dedicated truck and sprinkler system were developed from which the blood could be pumped up and "rained." At stage level, a structure of trays filled with extra-absorbent materials and covered with mesh catches the blood.

The Wall of Blood has never seen anything like this before.
UMVD Holds At No. 1

BY GAIL MITCHELL

Though its market share drops slightly from this past year, Universal Music & Video Distribution still earns stripes as top distributor of R&B and rap albums.

For the nine months ending Oct. 3, UMVD posts a 39.7% market share in R&B and a 48.9% share in rap, dipping from 40.9% and 49.8%, respectively. (Rap album sales are included in the R&B total.)

UMVD's commanding lead over its R&B and rap competitors can be tracked to strong-selling albums by Akon, LL'Wayne and U-Guin's Young Buck and Lloyd Banks, among others. Additionally, the platinum sales of Ray Charles' posthumous set, "Genius Loves Company," and the late-September one-two punch of Nelly's "Suit" and "Sweat"—plus fourth-quarter releases from Eminem, Ludacris and Cash Money's resident producer, Mannie Fresh—UMVD is likely to continue its dominance.

BMG repeats its second-place R&B finish at 20.7%. With sales volumes fired by Alicia Keys, Usher and Anthony Hamilton, BMG gained nearly four points from last year's 16.5%. R. Kelly's double-CD also factors into the BMG mix. Its fourth-quarter coifers will reflect Usher's special edition of "Confections," released Oct. 5. BMG added almost three points to its rap share, claiming third place with 12.

Sitting off at 11.2%—from 13.4%—the company remains ahead of the independent contingent.

Dropping two points to 6% of the rap share, Sony is looking for an overall fourth-quarter boost from the return of Destiny's Child. It will be interesting to see how things shake out as Sony wraps up its merger with BMG. Independent distributors picked up a place to post fourth in R&B. They also added two points on the rap side to finish with 15.5% and a tighter hold on second place. Contributing to those were releases from 215, B.G. and Pitbull. Holy-anticipated year-end indie releases include chunk kings Lil Jon & the East Side Boys and Jack-O.

Rounding out R&B and EMI Music Mailers —6.8%—WEA, still fresh from merger adjustments, loses nearly three points in R&B and almost four points in rap (8.7% from 12.3%). The company's third-quarter releases include sets from Brandly, Kevin Lyttle and Boney James' R&B-flavored project.

Atlantic is gearing up for its fourth-quarter Joint Chiefs campaign, which features Trick Daddy, Twista, T.I., Fabolous and Fat Joe. Still hanging tough at Warner Bros. are Lil Scrappy/Trillville and Crime Mob from Lil Jon's BME label.

EMM, which scored on the R&B front with Anita Baker's recent comeback album on Blue Note, jumps nearly two points in rap (8.9% from 7.2%) to edge past WEA. Chief among its rap offerings is Houston's debut album. Capitol's platinum-selling rapper Chingy returns Nov. 16 with his follow-up to "Jackpot," and labelmate T-20 bowed Oct. 5. Additionally, Virgin acts Guerilla Black, whose debut entered The Billboard 200 at No. 20, and Federation will factor into EMM's fourth-quarter performance.

Singing It For Brother Ray

"You're going to be standing up a whole lot tonight," actor/comedian Jamie Foxx told the audience at the tribute "Genius: A Night for Ray Charles," held Oct. 8 at the Staples Center in Los Angeles. Starting with the opening elocution by Elton John and Mary J. Blige's performance, Foxx's prophecy came true.

The John/Blige duet was one in a string of emotional highs during the event, which Fox hosted. The actor is sparkling Academy Award buzz with his performance as the R&B pioneer in director Taylor Hackford's biopic, "Ray," which opens Oct. 29. Against a backdrop of clips from the film, as well as video clips and photos culled from Charles' storied career, a parade of artists paid tribute to the musician, who died in June.

Longtime friend Quincy Jones advised, "Don't think about having a pity party for Ray." And his words were taken to heart. There was no generation gap. There were no color lines. The night was about one thing: just plain good music.

Blige wailed new life into "Night Time Is The Right Time" with John. The Rev. Al Green convened church and anointed the audience his choir on "What I Say." Usher lifted spirits with his version of "Georgia on My Mind," while Reba McEntire underscored Charles' unorthodox bent on the country classic I Can't Stop Loving You. Also performing were Stevie Wonder, R. B. King, Norah Jones and Billy Preston. Film stars providing special introductions included Morgan Freeman, Tom Cruise and Bruce Willis. Making the evening even more poignant, the Rickey Minor-led band played from Charles' original charts. But you can experience some of the flavor yourself in a one-hour TV special airing Oct. 29 at 9 p.m. ET on CBS. It was produced by Ken Erlich Productions in association with AEG Live and Bristol Bay Productions. The Concord release "Genius Loves Company" recently earned Ray his first platinum award.


MORE TUBE VIBES: Vibe magazine presents the second annual "Vibe Awards" show Nov. 16 at 8 p.m. ET/PT on UPN. Usher and Alicia Keys lead the pack with five and four nominations, respectively. Queen Latifah returns as executive producer. Taping is Nov. 15 at the Barker Hangar in the Santa Monica (Calif.) Airport.

SPREADING LOVE: New York radio stations WQCD (CD 101.9) and WRKRS (Kiss-FM) will sponsor the Luther Vandross salute "A Concert for Love." The Oct. 27 event at New York's Madison Square Garden will feature Lalah Hathaway, Kirk Whalum and others from GRP's tribute album, "Forever, for Always, for Luther," plus Patti LaBelle and other special guests. Proceeds benefit the American Diabetes Assn.

3JL was honored for its commitment to youth during the recent Health & Fitness Expo for Children in New York. The trio, signed to Jermaine Dupri's So So Def, plans to release a new album in 2005.

CLARIFICATION: Sanctuary Urban Records Group is releasing "Do You Know" by Destiny's Child member Michelle Williams (Billboard, Oct. 16).
### October 24, 2003

#### Sales data compiled from national subset panel of core R&B/ Hip-Hop stores by Nielsen SoundScan

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<th>Artist</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
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**Rebecca McLean, founder of RPM, the New York-based company that organizes the summit, estimates some 3,000 people turned out, along with a record-breaking 400 DJs and celebrities including Queen Latifah, Nick Cannon, Mannie Fresh, Snoop Dogg, Mos Def, Common, Talib Kweli, Xhibit, Grandmaster Flash, Lil Jon, Lil Flip, Ying Yang Twins, the Game, and Fat Joe.**

"It was an extreme success," McLean says. But that’s not to say there isn’t room for improvement. It gets bigger and better every year.

"What made this year different was that it was the first time we incorporated the MPS 50K Fight Club Battle," he adds. "We also took things to the next level in terms of production at the awards show. We had a record-breaking turnout with extensive MTV and press coverage."

Having spent the last three years in Puerto Rico, the summit will take place next year in a "new exciting location," according to McLean. "Every three years we move the location. We always remain one step ahead."

McLean thinks the Music Power Summit is becoming more important to the music industry. "It is where people launch their new initiatives," he says, "whether they are music-, product-, or brand-based."
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www.americanradiohistory.com
By Leila Cobo

One of the most enduring and serious problems in Latin music is the time it takes to develop new acts.

Compared with the pop field, where marketing budgets allow high-profile launches of debut acts, the development of new Latin acts tends to be slow and to span several albums.

With more limited financial resources, Latin labels have fewer opportunities to break an artist for a national audience. They must think long and hard about which new acts they want to develop, and how.

Yet in the past year or so, almost every U.S. Latin label has enjoyed at least one success story by a debut act.

Promising new names on the Latin landscape include urban/regional group Akwad (Univision), singer/songwriter Obie Bermúdez (EMI), Mexican crooner Yahir (Warner), Spanish cumbia Andy & Lucas (BMG), banda singer Yolanda Pérez (Fonovisa), Mexican sister act Ha'ash (Sony), Mexican pop singer Belinda (BMG) and Texas-based DJ Kane (EMI).

In addition, several indies are pushing new acts, including chart-toppers Grupo Climax (Balboe), duranguense band Horóscopos de Durango (Disa) and bachata singer Dominique Martínez (J&R).

Universal is beginning to see success with Serradone (Continued on page 22)

MTVLA Boosts New Acts

By Leila Cobo

MIAMI—For new Latin artists outside the United States, MTV Latin America can offer the path to a breakthrough.

Serving a widespread region with three distinct and individually programmed feeds, MTV Latin America is often the promotional vehicle for acts that would otherwise get little attention.

While major artists obviously have a dominant position on MTV, new acts with a video and single that appeal to the MTV demographic can also get strong play.

The third annual MTV Video Music Awards Latin America, taking place Oct. 21 at the Jackie Gleason Theater in Miami Beach and hosted by Paulina Rubio, reflect that mix of old and new.

Established acts Julieta Venegas and Café Tacuba, both from Mexico, are this year's top nominees.

But among the show's 18 award categories are three for new acts—one for each of MTV Latin America's feeds: Central, South (Argentina) and North (Mexico).

There's also a best independent artist category, giving a boost to acts that audiences (Continued on page 38)
Join Latin Music's Greatest Artists and Writers

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Strong Sales For Latin Tours

National Promoters Now Involved In A Growing, Diversified Business

BY JILL KIPNIS

The market for Latin tours is hot, hot, hot. Major Latin acts this year have generated tens of millions of dollars in ticket sales touring the United States. Mexico’s Luis Miguel grossed $15.2 million from 31 shows through mid-September, according to Billboard Boxscore. Spanish singer/songwriter Alejandro Sanz and regional Mexican artist Joan Sebastian have earned $5.8 million for 22 shows and $4.6 million for nine shows, respectively, according to Billboard Boxscore.

Upcoming dates from the likes of Vicente Fernandez, “king of the rancheros,” and vocalist Juan Gabriel are expected to be just as lucrative. While strong box-office reports from Latin tours are nothing new, the increasing success of the Latin concert business is affecting how these tours are promoted and marketed.

As more national promoters are presenting Latin artists, independent promoters—who have been working these acts for years in the United States—are increasingly forced to co-promote shows with the majors. Big-name corporate sponsors are also getting more heavily involved, and agents are booking Latin acts in a wider range of U.S. cities than ever. Like their pop counterparts, however, Latin artists face pressures to keep ticket prices down. Promoters are concerned that resistance from artists and their agents to lower prices may hurt overall box-office results in the long run. They also warn that the increasing number of promotional concerts for radio stations, for which tickets are given away or sold at nominal price, may also hurt the market.

WORKING TOGETHER

Independent promoters say that while they are encouraged by the influx of national promoters working with Latin acts, they are concerned about the majors’ lack of knowledge of the Latin industry. “To be honest, competition is healthy,” says Aki Kuradi, president of indie WVR Production, based in Miami. While he has welcomed joint promotions, he has experienced that lack of knowledge firsthand.

“I cannot mention names, but some of these companies are just in there for the money,” he says. “In the end, they are losing so much money. Some just don’t know what they are doing.”

For their part, national promoters say that they are bringing more funds and more exposure to Latin acts. While some have just started becoming more heavily involved in Latin tours, others have been steadily building their Latin business for years. Susan Rosenbluth, AEG Live’s Western region VP, says, “What you are seeing is people who worked for regional promoters or had their own companies are becoming employees of the larger companies. It is a happy marriage when someone that can bring the clout of a large entertain- ment company combines with someone who has intimate knowledge of the marketplace.”

House of Blues has been working with independent promoters for years. Emily Simonitsch, senior VP of special markets for HOB, says that Latin acts have made up 25% of HOB’s touring promotion business during the last 15 years.

“For years, a lot of Latin acts were not represented by mainstream promoters,” Simonitsch notes. “I work with independent promoters always on a guarantee or percentage, similar to what we would do with mainstream acts. They are definitely opening up, because the census shows that the Hispanic population in the U.S. is growing.”

SUPPORT GROWING

As the Latin touring business gains strength, corporate sponsors are also jumping on board in growing numbers.

An upcoming Alejandro Fernandez tour is a prime example. McDonald’s is sponsoring the Mexican balladeer’s 14-city tour. Fernandez is also promoting Ronald McDonald House Charities as part of the deal. “A lot of companies are waking up to the fact that the Hispanic market is very important,” says Ivan Fernandez, president of independent promotion/production firm Aragon Entertainment, which is based in Chicago. “We are getting calls now from people who were never involved in sponsorship [with Latin acts] before.”

Though such positive trends are injecting new life into Latin tours, many say that the industrywide downturn in ticket sales could have a particularly harsh effect on this market.

Despite a growing handful of top grossers, NVR’s Kaduri calls the Latin touring market “very tight and difficult” right now.

“The business is difficult because of the economy and what is going on in the world,” Kaduri continues. “I now have my hand in different things, such as theater. I’m trying to be careful. The [Latin] projects cost so much money with the production and travel costs, and the price of tickets is going higher and higher and is hurting sales.”

Travel costs are a particular bane because so many artists are coming to the United States from other countries in the Latin world.

Fernandez attributes much of this downturn for the increasing rate of radio station concerts featuring Latin acts across the country that are not charging an admittance fee or are only charging a low fee.

“Two of the biggest concerns of the industry,” Fernandez says. “You are trying to do a tour with a group and maybe three months ago, they were in a free or low-cost festival, people find it hard to come back for the artist and pay $50 or $60. In the Latin market, there are a lot of radio stations doing a lot of shows.”

Radio shows are increasing, but so are the number of like-minded acts playing the same market, says John Sepulveda, head of Spanish Broadcasting System’s concert division. SBS is the largest Hispanic radio broadcasting company in the United States. It owns or operates 19 radio stations in major markets.

Before you used to see one big artist coming into your market per month, says Sepulveda. “Now, you see two or three artists per month. This is especially the case in the last quarter of the year, when you have six or seven headliners coming out on tour. Combined with high ticket prices, these are two big problems facing this industry.”

He says that radio support is particularly beneficial to artists “starting to move out of the underground. We work with all the promoters on getting corporate sponsorship and promotional support. Newer artists need radio support to move into bigger venues.”

Latin Extends Its Reach

BY JILL KIPNIS

Latin acts performing a range of music styles including banda, reggaetón, regional, pop and baladita are finding audiences throughout the United States.

While promoters are finding their place in a changing scene, booking agents are rejigging over opportunities beyond such traditional Latin music meccas as Los Angeles and New York.

NEW MARKETS OPEN

“We’re seeing a lot of success in opening new markets that previously didn’t exist,” says Michael Vega, a VP at the William Morris Agency in Miami. “Even as recently as three or four years ago, the Latin touring market was relegated to 10 obvious markets with large Hispanic populations.

Now, we’re seeing significant touring in secondary and tertiary markets across the country in places you wouldn’t have imagined—places like Hartford, Conn., Minneapolis; Dallas, N.C.”

Though audiences in these markets are embracing Latin acts, knowing the unique tastes of individual population bases is key when routing the performers.

“What works in California and Texas might not work in New York,” Vega says. “There’s not just one U.S. Latin market; it’s a collage of many markets together. There is the dif-

ferences based on heritage, but also the difference between the Hispanic market that is predominantly Spanish-speaking and the market that is bilingual or English-dominant, which is becoming more and more important.”

For example, Preston Williams, CN for the Cownett Center in Duluth, Ga., near Atlanta, says his population base is heavily Hispanic, which he keeps in mind when booking acts. Recent dates have featured Los Temerarios and Joan Sebastian. “Latin acts have become one of our targeted areas,” Williams says. “Five, six years ago, if you had told me this area would be a growth area for Hispanic acts, I would not have believed it.”

Similarly, Patrick Nagle, CN for the Allstate Arena in Rosemont, Ill., says that 10 years ago, “we were doing two major acts a year. Now we do four or six large acts. Ninety percent of them completely sell out.”

He also notes that a decade ago, “you never heard of [Creative Artists Agency] or William Morris booking these shows. These guys from Mexico would have a friend or family mem-

ber come here and promote them. Now the agencies have seen how much money these concerts have produced. Some of these shows are grossing more than $1 million.”

For example, Joan Sebastian recently performed at Allstate, and upcoming shows at the Chicago-area arena will feature Juan Gabriel and Vicente Fernandez.
Retail Needs To Boost Latin Promotions

Labels, Chains Should Invest More Money And Muscle

BY LEILA COBO

While breaking new acts is increasingly important for Latin labels, few new acts make it to U.S. stores. Need to find an album from a local following in that country? This is the place. Interested in out-of-print albums or collectors’ items from vintage names or boutique labels? You’ll find that here, too.

Museoeldisco.com is the online companion to the Miami music store of the same name. Museoeldisco.com is about deep, deep catalog, and owner Hinsul Lazo is up to the challenge of finding any album you may require. The site ships to customers around the world.

• Based in Brooklyn, N.Y., Descarga (descarga.com) began as a reference site about Afro-Latin music. Today it sells thousands of titles in the genre, including rare and out-of-print releases and records by Afro-Latin groups outside the United States. The site also sells DVDs and books.

• The online arm of the Ritmo Latino chain, ritmolatino.com is big on developing acts. September’s artist of the month, for example, was Universal’s Serralde, featured prominently on Ritmo Latino’s home page, with the album offered at a developing-artist price ($9.98) and with a link to Serralde’s home page.

• Although AOL is not a music retailer, its AOL Latino site is a major proponent of new talent through its Caras Nuevas program. Launched a year ago, the program features up-and-coming acts. Popularity is measured by click-through rates and stream counts. AOL provides links to buy albums and download tracks.

• Like emusicalatino.com, emepe3.com allows customers to download tracks and buy full albums. Emep3.com is in the process of expanding its offerings, which are now mostly Latin acts.

Web Moves To Latin Beat

BY LEILA COBO

With rack space and promotional opportunities for Latin artists limited at brick-and-mortar retailers, new acts in the genre are going online to find fans.

Some Web sites offering Latin music are extensions of physical retail chains. Most major retailers, notably Tower, FYE, Specs, Virgin and Wal-Mart, offer extensive Latin sections on their Web sites. And some exclusively online retailers are active supporters of new talent.

Here are some noteworthy online retailers for Latin music:

• Launched this spring, emusicalatino.com is a Web site and a record company that sells its product exclusively through the Internet. Although the company does not sign artists directly, it licenses specific catalog for sale, promotion and distribution. This includes previously unreleased albums by established acts who may now be on other labels.

Emusicalatino.com sells complete albums as well as individual downloadable tracks. The download and purchase of tracks is handled through a deal with Liquid Digital Media, while purchase and shipment for physical CDs is processed by amazon.com. Emusicalatino.com also offers indie and unsigned musicians online promotion and distribution services. For $250 per year, emusicalatino.com will exhibit album covers on its Web page and will play up to 30 seconds of select tracks. The site also offers the opportunity for Internet airplay, streaming of videos and electronic press kits and distribution through various online music distributors.

• Museo del Disco (museoeldisco.com) boasts one of the most complete and unique collections of Latin music in the world, including a wide array of imports that may never make it to U.S. stores. Need to find an album from a Venezuelan act with a local following in that country? This is the place. Interested in out-of-print albums or collectors’ items from vintage names or boutique labels? You’ll find that here, too.

Museoeldisco.com is the online companion to the Miami music store of the same name. Museoeldisco.com is about deep, deep catalog, and owner Hinsul Lazo is up to the challenge of finding any album you may require. The site ships to customers around the world.

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Los artistas más destacados...junto a nosotros

Christian Castro
Nueve Álbum y Gira 2005
de su nuevo CD “Hay que soñar”

Diego Torres
Gira 2004/05 presentando
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New Acts

Continued from page 27

and is banking on the sophomore album by Dominican singer/songwriter Alih Jey.

The biggest sales success of the past 12 months comes from Alih. The duo is credited with taking urban/regional music to the Latin mainstream and ushering in a host of other successful acts, including Joe-i also on Univision. Alih, which won a Grammy Award and was named best new artist at the 2004 Billboard Latin Music Awards, recently released its sophomore effort, "KOMP 104.9 Radio Compa."

In a business that's largely dependent on radio to break acts, Alih is an anomaly because it has never had major radio play.

"Alih is a phenomenon, and [without] a radio hit," says José Behar, president/CEO of Univision Music Group.

Alih received support from Los Angeles' KBLU-FM (Que Buena), but little airplay beyond that. Instead, Univision worked the act with an aggressive street-marketing effort that included concerts in schools and malls. Now, those efforts are being doubled with several sponsorship opportunities, including a deal with Nike.

Yolanda Pérez, Fonovisa's biggest development story of the past year, is akin to Alih in some ways. Pérez, formerly signed to California indie Cintas Acuario, had a local following that caught the attention of Pepe Garza, programming director for Que Buena.

With Pérez in mind, Garza and radio personality Don Cheto penned the single "Estoy enamorada," a bilingual banda/rap song in which Pérez and her "dad" argue about cultural differences.

Unlike Alih, Pérez went beyond Que Buena and received airplay at other stations, reaching No. 3 on the Billboard Regional Mexican Airplay chart.

"It's the only urban/regional song that has been strongly played on radio," Fonovisa VP of operations José Luis Mogollón says. "It struck a chord with a younger generation."

Banking on that formula, Pérez's new album again includes banda and hip-hop tracks that are poised for radio play. "Having a radio hit is the key ingredient," Mogollón says. "You can have other things like TV exposure, but at the end of the day, if you don't have radio exposure, you can only go so far. They're singers, and people want to hear their songs."

That was the case with Grupo Climax, the only debut act in two years that has reached No. 1 on the Billboard Top Latin Albums chart. Climax's anchor was a catchy novelty song, "Za Za Za (Mesa Que Más Aplauda)."

The strength of the single—which, ironically, has never reached No. 1 on Hot Latin Tracks—coupled with an extremely low price ($6) at retail and heavy promotion has helped Climax climb to the top of the U.S. charts.

But the group's sudden success—its album was released in the United States in June—is rare.

"It's very difficult for an album to organically break in this market," says Jorge Pino, president/chairman of EMI Latin USA.

EMI's newest act, JD Natasha, was launched in June with a strategy that included showcases, street marketing and Internet campaigns first. Radio came into play later.

"We didn't go to mainstream radio right away," Pino says, even though commercial radio is playing Natasha. "We went to college alternative and mainstream.

While Natasha is just beginning to break, EMI's success story of the past year is NuYorican singer/songwriter Olivo Ñi. Originally signed to BMG, Bermúdez released an album on that label several years ago that went largely unnoticed.

For Bermúdez's EMI debut, Pino says the label aimed for massive radio play—and got it. The singer placed three No. 1 singles on the Hot Latin Tracks chart.

"The songs were so strong and so radio-friendly that programmers immediately fell in love with them," Pino says. "I saw him as a complete package. He composes, and his voice is one of the most beautiful in the market."

EMI will release his sophomore EMI album "Todo el año" on Nov. 2.

Radio has also propelled sales of Andy & Lucas, the Latin pop duo whose debut album has sold more than 500,000 copies in Spain, according to BMG.

BMG is aggressively promoting the band in Mexico and the United States. The single "Mal de amor" reached No. 1 on the Hot Latin Tracks chart. As far as U.S. sales go, BMG's biggest recent debut artist is Belinda, a TV star who participated in several "Complices al rescate" compilations before releasing her solo debut this year.

Although Belinda is Mexican, BMG worked her most heavily in Puerto Rico, which the label perceives as a youth market, and where her soap operas were particularly popular.

Belinda appears in a new Univision soap, "Corazones al limite." A new version of her song "Vivi," from her solo album, is part of the soap's soundtrack, which is also on BMG.

"I think TV, [when associated with] music, is a winning combination," says Paula Kaminsky, BMG VP of marketing for Latin America. "In the case of Andy & Lucas, it started from scratch with artist development. The only tool was the fact that they had sold so well in Spain.

One of the most reliable indicators of success for Latin pop acts in the United States is major success in some of the most influential Latin markets like Puerto Rico and Mexico.

Singer Yahir got a deal with Warner through a reality music TV show in Mexico, "La Academia." Propelled by those appearances, Yahir's debut was a smash. For his sophomore album, Warner is vying seriously to break him in the United States with heavy airplay and a series of in-stores across the country.

In the regional Mexican arena, the most fertile ground for new acts is indie label Disa, which typically breaks two to three acts each year. Last year, it had great success with Grupo Montez de Durango. Now, the label is pushing another duranguense group, Los Horoscopos de Durango, through a combination of radio, retail and TV.

"We had the right song and it hit on radio," Disa executive VP of marketing Jeff Young says. "It became a priority for us at retail."

Although none of Disa's developing acts are tied to sponsorship deals, Young says the label is starting to look into that arena in a "very serious way."

While many labels worked new acts earlier in the year, Universal Music Latin is just now starting the push for Serralde, whose album was released in

Top New Artists

This recap of top new Latin artists is based on year-to-date charts from the Dec. 6, 2003, issue (the beginning of the 2004 chart year) through the Sept. 25, 2004, issue.

The recap is culled from a combination of sales from Top Latin Albums and airplay from Hot Latin Tracks. The formula that Billboard uses employs a ratio that gives relatively equal weight to unit sales and gross audience impressions.

Top Latin Albums is based on sales compiled by Nielsen SoundScan, and Hot Latin Tracks is based on airplay monitored by Nielsen Broadcast Data Systems. Titles receive credit for sales or airplay accumulated during each week they appear on the pertinent chart.

For this recap, acts are considered to be new artists if they had not charted an album prior to August 2003, regardless of the number of songs that may have charted on our radio charts.

Rock charts manager Anthony Colombo compiled this recap with assistance from Latin charts manager Ricardo Compannín.
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Sponsorships Make Headway In Spain

BY HOWELL LLEWELLYN

MADRID—Marketing alliances between music companies and consumer products, increasingly common in the United States, have not been widespread in Spain. But that has begun to change.

Some 20 years ago, the likes of Pepsi and Coca-Cola began sponsoring concerts and tours by domestic artists in Spain and by Latin artists in the market.

These days, such mobile-phone operators as Movistar—which is part of Spain's biggest telecom company, Telefonica—are taking the lead in music sponsorships.

FEW ACTS GET DEALS

According to Iñigo Argomáñiz, president of leading promotion/tour company Get In Producciones and manager of La Oreja de Van Gogh and Alex Ubago, it's hard for individual acts to get a consumer brand sponsorship.

One notable exception among new artists is David Bisbal.

Bisbal's career launched through Spanish reality talent show "Operación Triunfo." His independent label, Vale Music, struck a deal with necklace and watch maker Viceroy for TV spots that began in March and included sponsorship of the 4 p.m. weather report on public TV station TVE1.

The spots advertised a necklace in Viceroy's new Bisbal line of products, says Dani Molina, Vale international exploitation director.

"The deal was extended through Bisbal's 80-concert Spain Bulería 2004 tour and has worked very well for all involved," Molina says.

The tour is named after Bisbal's current album, "Bulería," which has sold more than 900,000 units in Spain, according to Vale. The album is the follow-up to his 2002 debut, "Corazón Latino," which moved 1.2 million units in Spain.

During each concert, the singer hands a Viceroy Bisbal necklace to a fortunate fan seated near the stage. At a sold-out concert Sept. 10 at Madrid's 15,000-capacity Las Ventas bullring, fans spent up to six days in line in attempt to get a first-row seat and a chance at receiving the necklace.

Viceroy has previously signed separate consumer product deals—also promoting watches—with Alejandro Sanz, Enrique Iglesias and Julio Iglesias. But Viceroy does not limit itself to music stars. It has similar sponsorships with top Spanish sports stars, such as Movistar motorcycle champion Fonsi Nieto.

"The U.S. is light years ahead on this type of consumer brand association, and it is bound to change here," Molina says. "We all need help selling product, and such unions [as Bisbal and Viceroy] are very good, because everybody gains."

Bisbal has numerous tours scheduled for Mexico, the United States and Europe starting in November, but sponsors for those shows have not been announced.
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El Premio Awards On Tap

'Tis the season of Latin music awards.

And that's good news for new artists in the genre, who get an extra chance at exposure and recognition.

On Oct. 21, the same date as the MTV Video Music Awards Latin America, a different kind of awards show will spotlight different kinds of acts.

The sixth annual El Premio de la Gente Latin Music Fan Awards will take place at the Universal Amphitheatre in Los Angeles, honoring acts in 14 categories.

The awards—whose finalists are determined by Nielsen SoundScan sales numbers and whose winners are voted upon exclusively by fans—have long focused on new trends. In fact, El Premio includes a category called artista nueva generación (new-generation artist).

But more notably, the awards show, which is televised on the Tele-mundo network, typically focuses on a musical movement that is gaining steam. This year, it's urban/regional music, highlighted via a special sponsorship with Target and a segment that will feature Akwid, Jae-P, Yolanda Perez and Crooked Stylo, all of which are new acts.

In 2002, El Premio highlighted the rising sonidero movement, and in 2001, Latin Christian music, which now has its own awards category.

"We try to highlight new things, but there has to be a marketing effort, a label commitment to take a new act to the show," says Luis Medina, executive producer for El Premio.

However, next year, Medina says, the show will inaugurate a new segment, artista del futuro (future artist). Four unsigned acts will be chosen through a national promotion and will perform a medley together on the show.

LEILA COBO
Spanish Broadcasting System, Inc. is the largest Hispanic-controlled radio broadcasting company in the United States. SBS currently owns and operates 19 stations in five of the top U.S. Hispanic markets, including New York, Los Angeles, Miami, Chicago and Puerto Rico.

The Company also operates LaMusica.com, a bilingual Spanish-English internet web site providing content related to Latin music, entertainment, news and culture.
Latin Music

The new pop revelation
Album in stores now...

MTVLA
Continued from page 27

might not discover otherwise.

Pushing new acts "is something we always look [to do]," says José Tillán, VP of music and talent for MTV Networks Latin America. "We feel it's a fabric of what MTV does, which is embrace young artists from the get-go. The best independent artist category was created specifically for that reason," he adds.

MTV Latin America, as part of MTV Networks International, has been instrumental in ushering numerous new artists into the mainstream.

They include Kinky, which performed last year at the awards with Paulina Rubio, and Juanes. The network has also supported pop-oriented acts, notably Belinda, Kalimba and La 5a Estación, all nominated for best new artist in Mexico.

But as far as performances go, Kinky has been the exception more than the rule. Although new acts have taken part in events and performances surrounding the VMALAs, very few have performed during the actual show

Tillán says the network is considering having appearances by one or two new acts "who we feel are cool and hip and can have a trajectory."

However, the VMALAs are supporting debut acts in other ways.

PROMO TOUR SET
This year the network organized a five-stop tour—with concerts in Panama and Mexico, among others—in conjunction with the awards. The booking mandate, according to Tillán, was that each stop include one nominated act and one "Alerta" act.

"Alerta" is a new program MTV Latin America developed to flag new acts in all genres.

"It's music that we believe in that many not necessarily be the most commercial, but that we take chances with," Tillán says.

Coincidentally, many of the "Alerta" acts chosen for the tour were also VMALA nominees, including Mexico's Maria Barracuda and Telefanka. Artists on the tour are supported by spots on the channel.

And last year, the channel invited a host of new acts to perform at the preshow red-carpet area. They included Argentina's Kevin Johansen, on Sony, who was subsequently nominated for several Latin Grammy Awards, including best music video.

Johansen, who had been recording independently before landing his Sony deal, managed to get his videos on MTV without major-label support.

"We were playing Kevin Johansen way, way before Sony was in the picture," Tillán says. "We get a bunch of independent videos every week, and some of them get rotation."

Such is the case with Colombia's Penémpomara, for example, which doesn't have a label deal or a full-length album, but does have two (Continued on page 13)
MTVLA
Continued from page 38

VMALA nominations.
"MTV gives us a lot of credibility," says Gabriella Martínez, VP of market-
ing for Warner Music International. "If something is on MTV, young kids pay attention."

Moreover, she adds, even though MTV Latin America is not the only video channel in the region, it's the one with the widest reach.

"They were extremely helpful in developing Alex Ubago," Martínez says, referring to the best-selling Spanish singer/songwriter nominated for best vocalist and best pop artist.

Martínez also expects to get mileage out of the best new artist nomination for Mexican duo Lu. She says, "It gives us a story to tell."

New Acts
Continued from page 32

September, and Alih Jey, whose sopho-
more album came out Oct. 5.

"With Serralde, given the state of the
market, we don't want to launch with
a national campaign," says Walter
Kolm, senior VP of marketing/A&R at
Universal Music Latino. "We're going
to go market by market, focusing
first on the West Coast, where we've
done very well and where he's playing
strongly on radio."

With Alih Jey—whose song "It's
OK," from her debut album, did well at
radio—the strategy is to have her
play live in as many markets as possible.

Kolm says a joint tour with Serralde
is planned to kick off in November with
support from local radio stations.

Another new act set for a big push
this fall is Ponosivo's Betzaída. The pop
singer was widely heard performing the
theme song for the popular Copa
América soccer tournament on the
Univision network last spring.

Independent J&N Records, which
has long specialized in tropical music,
is putting its muscle behind young
bachata singer Domenic Marte, who
blends Dominican rhythms with
touches of R&B.

Signed to J&N for recording and
management, Marte released his self-
titled debut album this fall, and tropical
stations are playing his single, "Ven Tu."

Because of the particulars of his
deal—Marte is also booked through
J&N—the label has a vested interest in
his success.

"It's a total package," J&N president
Juan Hidalgo says. "We're also working
him at a street level in New York and
Puerto Rico and trying to get him
played in the clubs. That to me, is as
important as radio."

Half Dominican and half Puerto
Rican, Marte was raised in Boston and
is promoting his album in major Latin
markets and in such mainstream mar-
kets as Boston, Philadelphia and
Washington, D.C.
**Latin**

**Distributor UMVD Still No. 1, And Growing**

**BY LEILA COBO**

Universal Music & Video Distribution continues to increase its dominance of Latin music in the United States. For the quarter ending Oct. 3, UMVD-distributed titles accounted for 47.4% of all Latin music titles sold in the country, according to Nielsen SoundScan. This is up from the 39% that UMVD claimed in the same period last year.

The distributor’s share of the Latin marketplace has been increasing steadily from quarter to quarter. For the six-month period ending June 27, UMVD’s market share was 38%, up from 45.2% in the first quarter. Those figures, in turn, were up from the 39.6% market share that UMVD registered at year-end 2003.

It’s clear to see that UMVD is also benefiting from the decline in the share of other major distributors. Market share for BMG and WEA have dropped considerably in the past year and in the past quarter, and EMM also saw a noticeable dip compared with last year. Its market share dropped from 10.1% up to 6.5%.

Sony, the second leading distributor, also saw its market share fall slightly, from 19.9% to 17.6%, compared with the same time period in 2003. But its share rose compared with the last quarter.

While the bulk of UMVD’s sales can be attributed to its distribution of the Univision Music Group labels—Fonovisa, Discas and Univision Records—the growth in market share also reflects musical trends.

On the one hand is reggaeton, a genre that UMVD started aggressively marketing two years ago. Thanks to titles on Vi Music and other independent labels—including releases by Don Omar, Daddy Yankee and Baby Rasta & Cringo—UMVD has a stronghold on the still-growing reggaeton market. The distributor was also an early player in the duranguense movement, which has led to big sales for Disa, as well as in the urban/regional genre.

**Argentine Rock Fest Grows In Popularity**

**BY MARCELO FERNANDEZ BITAR**

BUENOS AIRES—The Quilmes Rock festival, which wraps up here Oct. 17, is shaping up to be Argentina’s biggest annual music fest. Sponsored by Quilmes, the country’s best-known beer, the two-year-old festival features nearly 200 mainstream and alternative bands playing on three stages for nine days spaced over three weekends.

Through the second weekend, the festival, held at the Ferrocarriel Oeste soccer stadium, had already drawn more than 100,000 people. Organizers were expecting it to hit the 200,000 mark by close of the event.

This is in addition to those who attended Quilmes’ earlier tour package, which featured three-day festivals in several smaller cities prior to the Buenos Aires event.

Last year’s inaugural edition of the festival drew 150,000.

“It has clearly become the most important concert event of the year, due to its sheer magnitude, amount of artists involved and attendance,” says concert promoter Roberto Costa, whose company Pop Art produced the festival.

An interesting detail, Costa adds, is that most tickets sold last year were daily passes, while this year more than 60% of the ticket sales were multiday passes, reflecting increased enthusiasm for the festival’s lineup.

The fest’s goal is to become a must-play event for local rock artists. This is already almost a given, as the 2004 lineup boasts such marquee names as Charly Garcia, Fito Paez, Los Pijos, Bersuit Vergarabat, Divididos, Leon Quilmes invested $1.2 million dollars in an intensive, three-month publicity campaign.

Ironically, despite its title sponsorship, Quilmes does not sell alcoholic beverages inside the festival premises.

“We have strict self-imposed regulations, and we encourage responsible drinking,” Tiene says.

Other event sponsors include Levi’s, record store chain Musimundo, cell phone manufacturer CTI, Mas. and Rolling Stone magazine.

Quilmes Rock aired live on leading Buenos Aires FM radio stations Rock & Pop and Mega. The festival will also air on cable TV later this month. Internet provider Fibertel offered a live feed for subscribers at its Web site.

Beyond the sponsorship opportunities, the artistic diversity of Quilmes Rock serves as a who’s who in the local rock scene and as a barometer of what Argentines are listening to.

Last year’s biggest success, for example, belonged to local act Bersuit Vergarabat, whose current release, “La Argentinidad al Polo,” has been one of the year’s strongest-selling albums in Argentina.

“There are more important acts of enormous popularity [this year],” Costa says. “Everything indicates that this festival will become important for the whole region.”

**U.S. Market Share By Distributor: Latin Albums**

<table>
<thead>
<tr>
<th>Distributor</th>
<th>Market Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Universal</td>
<td>47.4%</td>
</tr>
<tr>
<td>Sony</td>
<td>17.0%</td>
</tr>
<tr>
<td>Indexes</td>
<td>14.2%</td>
</tr>
<tr>
<td>EMM</td>
<td>10.1%</td>
</tr>
<tr>
<td>WEA</td>
<td>9.4%</td>
</tr>
<tr>
<td>BMG</td>
<td>7.7%</td>
</tr>
<tr>
<td>Source: Nielsen SoundScan</td>
<td></td>
</tr>
</tbody>
</table>

**Way Out West Treks Around The Globe**

U.K. act Way Out West—Nick Warren, Jody Wisternoff and singer Omi—spent the summer playing several festivals in the United Kingdom, including Glastonbury, Homelands and Creamfields.

These days, the electronic act—which expands to drummer Damon Reece (Echo & the Bunnymen) and bassist Joe Allen (Massive Attack, Alison Moyet) for its live shows—is trekking across Australia and New Zealand, opening for Faithless.

Later this month, after a handful of shows in May, Way Out West returns to North America for several live dates. Confirmed stops include Vinyl in Denver (Nov. 5) and Atlanta in Los Angeles (Nov. 20).

In and case you haven’t heard, Distinctive released Way Out West’s noteworthy new album, “Don’t Look Back.”

Also gearing up for a stateside road trip is U.K. trio Dirty Vegas, which has been tapped to share the bill with a reunited Tears for Fears on the latter’s Everybody Loves a Happy Ending tour.

The monthlong, 16-city trek commences Oct. 26 at the Lisner Auditorium in Washington, D.C. Dirty Vegas’ second album, “One” (Capitol, Nov. 30), is preceded by the single “Walk Into the Sun,” which has gone to top 40 and modern AC radio. Remixes of the track (by King Unique and the band) have been sent to club DJs.

**Beat Box**

By Michael Paololetta

mpaololetta@billboard.com

Way Out West—heading to North America

**INSIDE OUT: The second annual Outsider Electronic Music Festival lands Nov. 11 at Crobar in New York. Masternized by DJ/producers Larry Tee, it will include performances by Dead Combo and Radio Slave. It was Tee’s Electroclash festivals in 2001 and 2002 that boosted such acts as Scissor Sisters and Fischer-Spooner. One never knows which artist, at a Tee event, will make the transition from underground attraction to mainstream star.
<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Title</th>
<th>Week At Number</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kevin Litt'l</td>
<td><strong>TURN ME ON (REMIXES)</strong></td>
<td>2</td>
<td>Island 0063793-IDJMG</td>
</tr>
<tr>
<td>2</td>
<td>George Michael</td>
<td><strong>FLAWLESS (GO TO THE CITY)</strong></td>
<td>16</td>
<td>Virgin 7243597-IDJMG</td>
</tr>
<tr>
<td>3</td>
<td>Joe Budden</td>
<td><strong>WHATSOEVER I WANT (DANCE REMIXES)</strong></td>
<td>46</td>
<td>Babygrande 109442-IDJMG</td>
</tr>
<tr>
<td>4</td>
<td>The Postal Service</td>
<td><strong>THE DISTRICT SLEEPS ALONE TONIGHT</strong></td>
<td>1</td>
<td>The Postal Service</td>
</tr>
<tr>
<td>5</td>
<td>Kevin Litt'l Feat. Snoop Dogg</td>
<td><strong>MOVE YA BODY</strong></td>
<td>16</td>
<td>Jive 12380-IDJMG</td>
</tr>
<tr>
<td>6</td>
<td>Reina</td>
<td><strong>IF I CLOSE MY EYES (REMIX)</strong></td>
<td>10</td>
<td>DMG 13105-IDJMG</td>
</tr>
<tr>
<td>7</td>
<td>Mystikal</td>
<td><strong>HOW DO YOU KNOW?</strong></td>
<td>11</td>
<td>Curb 10848-IDJMG</td>
</tr>
<tr>
<td>8</td>
<td>Kaskade</td>
<td><strong>STEPPIN' OUT</strong></td>
<td>12</td>
<td>Ultra 1225-IDJMG</td>
</tr>
<tr>
<td>9</td>
<td>Sine</td>
<td><strong>VISION OF LOVE</strong></td>
<td>15</td>
<td>Delowen 002447-IDJMG</td>
</tr>
<tr>
<td>10</td>
<td>Motorcycle</td>
<td><strong>DEEP INSIDE</strong></td>
<td>17</td>
<td>EMI Latin 77055-IDJMG</td>
</tr>
<tr>
<td>11</td>
<td>Alicia Keys</td>
<td><strong>DIARY</strong></td>
<td>11</td>
<td>Sony BMG 175-IDJMG</td>
</tr>
<tr>
<td>12</td>
<td>Franco</td>
<td><strong>TELL ME WHERE YOU ARE</strong></td>
<td>13</td>
<td>Sony BMG 175-IDJMG</td>
</tr>
<tr>
<td>13</td>
<td>Puff Daddy</td>
<td><strong>CALL ON ME</strong></td>
<td>13</td>
<td>Interscope 1185-IDJMG</td>
</tr>
<tr>
<td>14</td>
<td>Mary J. Blige</td>
<td><strong>YOU NEVER KNOW</strong></td>
<td>17</td>
<td>Interscope 1185-IDJMG</td>
</tr>
<tr>
<td>15</td>
<td>Floetry</td>
<td><strong>MAMASITA</strong></td>
<td>18</td>
<td>Sony BMG 175-IDJMG</td>
</tr>
<tr>
<td>16</td>
<td>Dido</td>
<td><strong>WHITE FLAG</strong></td>
<td>19</td>
<td>Sony BMG 175-IDJMG</td>
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<tr>
<td>17</td>
<td>Loco</td>
<td><strong>SURRENDER</strong></td>
<td>20</td>
<td>Sony BMG 175-IDJMG</td>
</tr>
<tr>
<td>18</td>
<td>Robbings</td>
<td><strong>WHICH WAY YOU'RE GOING</strong></td>
<td>21</td>
<td>Sony BMG 175-IDJMG</td>
</tr>
<tr>
<td>19</td>
<td>Rihanna</td>
<td><strong>MAI AI HEE (DROGOSTEA DIN TEI)</strong></td>
<td>21</td>
<td>Sony BMG 175-IDJMG</td>
</tr>
<tr>
<td>20</td>
<td>Bryan Todd</td>
<td><strong>IT'S THE WAY</strong></td>
<td>21</td>
<td>Sony BMG 175-IDJMG</td>
</tr>
<tr>
<td>21</td>
<td>Dvsn</td>
<td><strong>SATELLITE</strong></td>
<td>21</td>
<td>Sony BMG 175-IDJMG</td>
</tr>
<tr>
<td>22</td>
<td>CD Baby</td>
<td><strong>CHERISH THE DAY</strong></td>
<td>21</td>
<td>Sony BMG 175-IDJMG</td>
</tr>
<tr>
<td>23</td>
<td>R&amp;B</td>
<td><strong>FREE ME</strong></td>
<td>21</td>
<td>Sony BMG 175-IDJMG</td>
</tr>
</tbody>
</table>

**Bonus Chart**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SAND IN MY SHOES</strong></td>
<td>RBD</td>
<td>(Remaxed by Radio Bang)</td>
</tr>
<tr>
<td><strong>EVERYBODY HAPPY</strong></td>
<td>Alkaline Trio</td>
<td>(Remaxed by Metallica)</td>
</tr>
<tr>
<td><strong>YOU ARE MY SUNSHINE</strong></td>
<td>Louie Vegil</td>
<td>(Remaxed by Oxford)</td>
</tr>
<tr>
<td><strong>GOOD LUCK</strong></td>
<td>Basement Jaxx</td>
<td>Feat. Sandra Dione</td>
</tr>
<tr>
<td><strong>I WANT YOU</strong></td>
<td>Sade</td>
<td>Feat. Babyface</td>
</tr>
</tbody>
</table>

**Chart Notes**

- Radio Data Systems Airplay Charts © 2003, Nielsen Broadcast Data Systems. All rights reserved.
- Top 100 singles are ranked by Nielsen Media Research's weekly Airplay Chart sales activity. Data includes singles sold over the previous week by Nielsen SoundScan, Inc., which electronically monitors between 20 and 25 million sales points to Nielsen's national sampling of 1,000 music stores in the United States. A single enters the chart at its top possible position regardless of weekly sales. Regardless of prices charged for BMG and/or BMG sales. Sales data and certifcate information is based on the preceding week's sales. (FELIX DA HOUSECAT REMIXES) Miamaxed by Felix Da Housecat (REMIXES) Mixed by Felix Da Housecat (REMIXES) Mixed by Felix Da Housecat.
Atlanta Base Sweetens Sugarland Appeal

BY JIM BESSMAN
NEW YORK—Sugarland has two key assets for a baby band:
First, its three principals—lead
singer Jennifer Nettles, guitarist Kris-
ten Hall and former Billy Pilgrim
mandolinist Kristian Bush—are all
"seasoned" performers, says Universal
Music Group Nashville co-chairman
Luke Lewis, who signed them to his
Mercury label. Second, he says they
enjoy a "rubic" following in their
Atlanta home base.

The group's debut album, "Twice the Speed of Life," is due Oct. 26.
Sugarland's broad fan base results from its background. Nettles had
been an Atlanta music scenester for 10 years, playing what she calls a
"schizophrenic" Americana style that
featured jazz-influenced pop and
some country songs. Like her two
new bandmates, she was a veteran
songwriter/singer.

"Kristen was out in L.A. song-
writing a while and came back to
Atlanta and got together with Kris-
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circle," Nettles recalls. "They
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who I was."

Nettles was "in transition" from
her long-running band and open to
new opportunities.

"We're all singer/songwriters," she
continues, and it was very important
to make sure before moving forward
that we could write with each other. It
was the first time for me in a co-writ-
ing situation, but it clicked. I got ideas
that were fun to write about, and I
really enjoyed it."

Songs like first single "Baby Girl," she explains, ring true on a personal
level. The rag-to-riches story is about
a musician, "but it could apply to any-
one out there making it but needs a
little help from mom and dad."

"Baby Girl" is the first country
song featured in the AOL Music
Breakers program. It's No. 31 on the
"Billboard" Hot Country Singles
& Tracks chart this issue.

Nettles says that each member of
the trio brings complementary song-
writing strengths to the table.

"Kristen's really good at musical
and chorus hooks," she says. "Kris-
tian's really good at rockin' chord
progressions and serves as the glue
to Kristen's and my stories. I'm the
'story girl' with lyrical significance.
Especially now that country music
is really lyric-driven and celebrat-
ing people's everyday lives, it's
important for us to write with
broader strokes that more people
can relate to."

Sugarland's Atlanta hometown
provides "one huge market ready to
go," according to Lewis. Conse-
quently, the city is the focal point of
marketing activities during release
week for "Twice the Speed of Life.
On street date, the group will per-
form on "Good Day Atlanta" and at
local country station WHX (Kicks
101.5). The following evening there
will be a CD release party at the Roxy,
with free tickets."

UMVND No. 1; BMG Gains

BY PHILLIS STARK
NASHVILLE—BMG enjoyed the
biggest market-share gain among the
distributors of country albums in the
first nine months of this year, com-
pared with the same period last year.

With a 4.2 percentage-point in-
crease over last year BMG remains in
second place among the country
distributors, behind Universal Music
& Video Distribution, BMG's lead in
sales during the period measured
with the release of Jimmy Buffett's
chart-topping "License To Chill" set.
BMG is followed by WEA and EMI
Music Marketing, according to
Nielsen SoundScan, WEA's 1.3 per-
centage-point increase is attribut-
able to strong sales of Big & Rich's
debut album, "Hootie of a Different
Color," on Warner Bros., and Tim
McGraw's "Live Like You Were Dying" on
Curb.

EMI is enjoying brisk sales of its
new Keith Urban album, "Be Here,"
but the album's Sept. 21 release on
Capitol came too late to have been
much of a factor in its 12.7 per-
centage-point market-share increase
in the January-September period.

Holliday, the first ever release from
Golden Road's "Golden Road," has
remained in the upper reaches of the
country chart all year. UMVND, mean-
while, was off 3.8 percentage points in
the first three quarters of the year. And despite the
stellar success of its newcomer,
Gretchen Wilson, Sony experienced a
2.7 percentage-point decline.

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song featured in the AOL Music
Breakers program. It's No. 31 on the
"Billboard" Hot Country Singles
& Tracks chart this issue.

Nettles says that each member of
the trio brings complementary song-
writing strengths to the table.

"Kristen's really good at musical
and chorus hooks," she says. "Kris-
tian's really good at rockin' chord
progressions and serves as the glue
to Kristen's and my stories. I'm the
'story girl' with lyrical significance.
Especially now that country music
is really lyric-driven and celebrat-
ing people's everyday lives, it's
important for us to write with
broader strokes that more people
can relate to."

Sugarland's Atlanta hometown
provides "one huge market ready to
go," according to Lewis. Conse-
quently, the city is the focal point of
marketing activities during release
week for "Twice the Speed of Life.
On street date, the group will per-
form on "Good Day Atlanta" and at
local country station WHX (Kicks
101.5). The following evening there
will be a CD release party at the Roxy,
with free tickets."

UMVND No. 1; BMG Gains

BY PHILLIS STARK
NASHVILLE—BMG enjoyed the
biggest market-share gain among the
distributors of country albums in the
first nine months of this year, com-
pared with the same period last year.

With a 4.2 percentage-point in-
crease over last year BMG remains in
second place among the country
distributors, behind Universal Music
& Video Distribution, BMG's lead in
sales during the period measured
with the release of Jimmy Buffett's
chart-topping "License To Chill" set.
BMG is followed by WEA and EMI
Music Marketing, according to
Nielsen SoundScan, WEA's 1.3 per-
centage-point increase is attribut-
able to strong sales of Big & Rich's
debut album, "Hootie of a Different
Color," on Warner Bros., and Tim
McGraw's "Live Like You Were Dying" on
Curb.

EMI is enjoying brisk sales of its
new Keith Urban album, "Be Here,"
but the album's Sept. 21 release on
Capitol came too late to have been
much of a factor in its 12.7 per-
centage-point market-share increase
in the January-September period.

Holliday, the first ever release from
Golden Road's "Golden Road," has
remained in the upper reaches of the
country chart all year. UMVND, mean-
while, was off 3.8 percentage points in
the first three quarters of the year. And despite the
stellar success of its newcomer,
Gretchen Wilson, Sony experienced a
2.7 percentage-point decline.
### GREATEST GAINER S

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Song</th>
<th>Week's Gain</th>
<th>Previous Position</th>
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<tr>
<td>1</td>
<td>JOHN DENVER</td>
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| 2   | FRED WASH 

### TOP COUNTRY ALBUMS

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<thead>
<tr>
<th>No.</th>
<th>Artist</th>
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<th>Sales</th>
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<td>KENNY ROGERS</td>
<td>42 Ultimate Hits</td>
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<td>42 Ultimate Hits</td>
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<td>3</td>
<td>MARK CHESNUTT</td>
<td>From There To Here Greatest Hits</td>
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<td>ALISON KRAUSS UNION STATION</td>
<td>Union Station</td>
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<td>Union Station</td>
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<td>TROY KEITH</td>
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<td>6</td>
<td>JOHNNY CASH</td>
<td>American IV: The Man Comes Around</td>
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<td>American IV: The Man Comes Around</td>
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<td>7</td>
<td>TIM McGRAW</td>
<td>Top Of The World You Live</td>
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<td>LINDA LYNCH</td>
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<td>LINDA LYNCH</td>
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### OCTOBER 23, 2004

See www.americanradiohistory.com for a complete list of Top 30 Country Albums.
<table>
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<tr>
<th>Week of</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
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<tr>
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<td>I HATE EVERYTHING</td>
<td>George Strait</td>
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<td>SUDS IN THE BUCKET</td>
<td>Sara Evans</td>
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<td>DAYS GO BY</td>
<td>Keith Urban</td>
<td>Capitol Nashville / Capitol Nashville</td>
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<td>Gretchen Wilson</td>
<td>Epic / Epic</td>
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<td>5</td>
<td>STAYS IN MEXICO</td>
<td>Toby Keith</td>
<td>DreamWorks / DreamWorks</td>
<td>5</td>
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<td>IN A REAL LOVE</td>
<td>Phil Vassar</td>
<td>Arista Nashville / Arista Nashville</td>
<td>6</td>
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<td>THAT'S WHAT IT'S ALL ABOUT</td>
<td>Brooks &amp; Dunn</td>
<td>MCA Nashville / MCA Nashville</td>
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<td>NOTHING BUT THE RADIO</td>
<td>Gary Allan</td>
<td>Warner Bros. / Warner Bros.</td>
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<td>FEELINGS LIKE TODAY</td>
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<td>#1 FEVER</td>
<td>Joe Nichols</td>
<td>Universal South / Universal South</td>
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<td>DON'T TELL ME TO WAIT</td>
<td>Tim McGraw</td>
<td>Curb / Curb</td>
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<td>THE WOMAN WITH YOU</td>
<td>Kenny Chesney</td>
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<td>TOO MUCH OF A GOOD THING</td>
<td>Alan Jackson</td>
<td>Arista Nashville / Arista Nashville</td>
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<td>ROUGH &amp; READY</td>
<td>Trace Adkins</td>
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<td>16</td>
<td>HOW AM I GONNA LIVE WITHOUT YOU</td>
<td>Sedona Bentley</td>
<td>Sugar Hill / Sugar Hill</td>
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<td>SOME BEACH</td>
<td>Blake Shelton</td>
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<td>BACK WHEN</td>
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<td>Shania Twain</td>
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<td>AWFUL, BEAUTIFUL LIFE</td>
<td>Daryle Singletary</td>
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<td>COME HOME SOON</td>
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<td>NOTHIN' 'BOUT LOVE MAKES SENSE</td>
<td>LeAnn Rimes</td>
<td>Curb / Curb</td>
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<td>YOU DO SOMETHING</td>
<td>Montgomery Gentry</td>
<td>Curb / Curb</td>
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<td>HE GETS THAT FROM ME</td>
<td>Reba McEntire</td>
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<td>25</td>
<td>TRIP AROUND THE SUN</td>
<td>Jimmy Buffett with Martisa McBride</td>
<td>BNA / BNA</td>
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<td>26</td>
<td>WHAT SAY YOU</td>
<td>Travis Tritt with Jada Mellencamp</td>
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<td>MUD ON THE TIRES</td>
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<td>HOLY WATER</td>
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<td>Warner Bros. / Warner Bros.</td>
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<td>NOTHIN' TO LOSE</td>
<td>Josh Gracin</td>
<td>Epic / Epic</td>
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**TOP BLUEGRASS ALBUMS**

- **Artist**: Various Artists
- **Label**: Various Labels
- **Peak Position**: Various Positions

**TOP COUNTRY SINGLES SALES**

- **Artist**: Various Artists
- **Label**: Various Labels
- **Peak Position**: Various Positions
**AIDS**

**ESSENTIAL REVIEWS**

**GOOD CHARLOTTE**  
_The Chronicles of Life and Death_  
**PRODUCER:** Eric Valentine  
**Daylight/Epic 92285**  
**RELEASE DATE:** Oct. 5  
With Good Charlotte's breakthrough album, _"The Young and the Hopeless,"_ the group was embraced by the "TRL" crowd, millions of teen girls and mainstream top 40 radio stations. _"The Chronicles of Life and Death,"_ the band takes its proven poppy rock sound to new heights. Lyricaly, Good Charlotte is more by still swinging over relationship stories, and the stuff that most young twentysomethings deal with—but God and death make up appearances. Catchy lead single "Predictable" won't throw fans for a loop, but other cuts take considerable sonic chances—with mostly winning results. _"The Truth"_ and "Wounded" are somber, acoustic numbers, while the killer new wave "Glass of Vodka" proves to be just as big a hit in the United States. Overall, the album is good, and those who enjoyed the group's EP, _"The Young and the Hopeless,"_ will likely enjoy this one as well. **_—KC_**

**DURAN DURAN**  
_Astronaut_  
**PRODUCERS:** Duran Duran, Don G.street, A. J Sài, Nit Rodgers  
**Epics 92900**  
**RELEASE DATE:** Oct. 12  
It has been 21 years since Duran Duran's original lineup recorded an album together, though the band has carried on in various incarnations, with Simon Lebon and Nick Rhodes the only constants. With the re-formed quintet's new set, _Duran Duran_ has a new lease on life, sound- ing like their '80s self. It's a far cry from their '90s album, _"Exodus."_ But the all-English entry is a far cry from their four huge hit Japanese albums—not to mention attempts by other Japanese artists to break domestically. She was born in New York and attended Columbia, so her English is lyrically flawless. Same with her mastery of high-tech club music like the Madonna-evoking title track, one of two Timbaland co-prods. The rest are solely Uda's. Obvious musical comparisons with Britney Spears, then, don't do her justice, especially in light of JoJo lyraxes by speak of both again Christians and the tomb of Tukuhkam ("The Workout") and the BBC sessions of Led Zeppelin ("Animates"). **_IB_**

**POP**

**R.E.M.**  
_Around the Sun_  
**PRODUCERS:** R.E.M., Pat McCarthy  
**WARN Bros. 48904**  
**RELEASE DATE:** Oct. 5  
Venerable pop-rockers R.E.M. display their artistic progress on "Around the Sun," the group's 12th studio album and third as a trio. The set's 13 lush, melodic tracks track back to 2001 set _"Reveal"_ but fail to offer as diverse a spectrum of songwriting as can be found on that record and throughout the band's storied career. Frontman Michael Stipe summan a handful of memorable choruses hooks, notably on first single "Leaving New York," _"The Party"_ and "This I Want To Be Wrong." But the band's writing stagnates, rendering the majesty of the album in the midtempo formula that Stipe's increasingly triky lyrics can't always save. Standouts include the Blur-up "Wanderlust" and the octave-slurring chord of "The Anson of Man." Sadly, "The Worst Joker Ever" nearly lives up to its title, helping make this the least R.E.M. release to date. **_—KC_**

**Kenny Wayne Shepherd**  
_The Place You're In_  
**PRODUCER:** Marti Fredericksen  
**Reprise 84866**  
**RELEASE DATE:** Oct. 5  
Kenny Wayne Shepherd takes a detour from the blues to follow a scenic rock-'n-roll route through _"The Place You're In."_ The guitarist's first studio album in five years. In fact, on the instrumental "Little Bit More," he skids right into metal. First cut "Alive" sets a molder tone than what the album actually contains: lots of sensual, good-time swagger ("Be Mine." "Ain't Selling Out."). Shepherd isn't afraid to throw a cautionary tail into the fun, like the Southern-fried "Spanked" (featuring Kid Rock, whose love of music from that region makes him a good match). Vocally, the project is Shepherd's first time as lead singer, and he possesses enough growl and grit to make up for it. But frontman Noah Hunt still makes an appearance on "Believe" and "Burden." The latter contains cool moments that read like Stevie Ray Vaughan meets "While My Guitar Gently Weeps." **_—CLT_**

**LOW MILLIONS**  
_Ex-Girlfriends_  
**PRODUCERS:** various  
**Manhattan 98765**  
**RELEASE:** Oct. 5  
It's easy to see why Los Angeles-based _Low Millions_ called its debut album _"Ex-Girlfriends."_ You'll meet a number of them, in such songs as "Niki Don't Stop," "Hey Jane," "Julia" and "Eleanor." It's a measure of the maturity of primary songwriters and keyboard player Adam Cohen that there's no whining, no blame and no misogyny in this songs—just a wise acceptance of the cycle relationships often take. This melancholic pop-rock is clearly and simply arranged, with some of the tone of _"The Cars"_ and the mellowness of Cheap Trick. The magnet for the best songs, which include "Eleanor" and "Low Millions," is Cohen's inviting falsetto, a technique we'd never hear from Adam's father, Leonard Cohen. With David Kahne, Pat Leonard, Keith Fosey and others providing production polish, there's plenty here for adult top 40, modern rock and AC formats. **_WR_**

**AMBER**  
_The Kind of World_  
**PRODUCER:** Wolfram Dettke  
**JMCA JMC00001**  
**RELEASE DATE:** Oct. 5  
Amber known primarily for her dance club hits. The problem is that most casual fans are only familiar with her voice set to an anthemic house beat, courtesy of a reminder. The singer/songwriter enthusiast is trying to shift the perception of her music with her latest album, _"The Kind of World,"_ which artist is releasing on her recently launched new label. The set sees her experimenting with exotic rhythms, electric guitars and confessional lyrics. The first single, "You Move Me," is her 10th top 10 hit on the Hot Dance Club Play chart and shows the singer going for a more rock-oriented sound, complete with a shout-along chorus. "Just Like That" may be the album's secret weapon—a straightforward, optimistic dance cut with a catchy chorus. "My Kind Of World" may prove to be a tough sell at mainstream radio, but that won't prevent Amber's ardent fan base from embracing this rewarding departure. Distributed by Navarre. **_—KC_**

**KAKI KING**  
_Leave Me Make Us Longer_  
**PRODUCER:** David Torn  
**Red Ink/Epic WK 92426**  
**RELEASE DATE:** Oct. 5  
Guitarist Kaki King had a delightful start to her career when she was hand-picked out of a gig at the Knitting Factory by Velour Records and produced last year's adventurous _"Everybody Loves You." Now under Epic, the young composer has whittled her six-string skills down to a deeper, more mature maturity on the instrumental _"Legs To Make It Longer." Like "Everybody Loves You," "Legs" stands on King's creative energy in her approach to the instrument, sometimes being the body or tapping the neck of her guitar for rhythms. The album maintains an exciting momentum even in its mum moments; King's more free-flowing compositions are an upended version toward some hard-rock tempos that plague many guitarist today. Like the late Michael Hedges, King can tell a story without saying a word; her "Legs" do the talking. **_—KH_**

**MINNIE DRIVER**  
_Everything I've Got In My Pocket_  
**PRODUCER:** Marc "Doc" Dauer  
**Zoe/Rounder 01143-1072**  
**RELEASE DATE:** Oct. 5  
Minnie Driver's first stab at acting and musical careers simultaneously but ditches a U.K. Island Records contract when the singer failed to cash her star-making turns in films like _"Good Will Hunting"_ and a bad case of media overexposure. Driver has quietly returned to music. Writing 10 of the 11 tracks on _"Everything I've Got In My Pocket,"_ she delivers gentle melodies and understated, often bittersweet lyrics about love's losses. Flashy that by producer Marc "Doc" Dauer (Peter Yorn) and several veteran musicians, Driver's songs sound like lots of fun, particularly on "Invisible Girl" and the title track. Occasionally ("Fast As You Can," "Home") her vocals take on a twang edge that suits both Pepper's subtle pedal steel playing. Her only misstep is an anodyne cover of Bruce Springsteen's "Hungry Heart." Driver credits Springsteen as a major influence, but she should stick to her own pen when she follows up her promising, if delayed, musical debut. **_—IM_**

**DANCE/ELECTRONIC**

**Fatboy Slim**  
_Palookaville_  
**PRODUCER:** Fatboy Slim  
**Astralwerks ASW 64748**  
**RELEASE DATE:** Oct. 5  
With his fourth studio album, Fatboy Slim established himself as one of the biggest breakthrough acts of the last year, "Halfway Between The Gutter and the Stars" (2000), for the bigger beat fans. Fatboy Slim's latest release, _"You've Come A Long Way, Baby"—_ albeit with more live musicianship (new British band Jonny Quality, Justin Robertson, Slimm) and the "return to form" for Slim. His wilder side is very much intact, and songs like "Slash Dot Dash," "Me Beb Maquiznts" and "Jim Go Lo Ba" find him still partying like it's 1999. But much of _"Palookaville"_ showcases an older and musically wiser Slim. "Don't Let the Man Get You Down," which samples "Signs" by 5 Man Electric Band, is a mantra in need of a real song, while a cover of Stevie Millers _"The Joker"_ (with longtime collaborator Bootsy Collins) is silly. Still, there is gold to be found: therapy "North West Three," the punky "Push and Show" (with vocals by Robertson) and the hazy "Put It Back Together" (featuring Damon Albarn). Then there's the "Wobble Night," which spotlights the vocal stylings of Lateef from Latryx and DJ Shadow's Quannum Projects. Ultimately, _"Palookaville"_ is halfway between a fraternity kegger and a housewarming party. **_—Continued on next page._**

**CONTRIBUTORS:**  
Jim Bessman, Troy Carperther, Keith Caufield, Leila Cobo, Deborah Evans Price, Katie Hasty, Jackie McCriff, Gail Mitchell, Michael Paulette, Wayne Robins, Chuck Taylor, Bram Teitelman, Christa L. Titus,  
Philip Van Vleck, Ray Wadddell. **ESSENTIALS:** Reviews derived from the editors' extensive special attention to the works of musical merit and/or Billboard chart potent. VITALS UPDATE. Masterworks albums of special artistic, historical and commercial importance and outstanding collections of works by live or new artists. **PICKS:** New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies to Michael Paulette (Billboard, 770 Broadway, dills floor, New York, N.Y. 10003) or to the writer in the appropriate bureau.
(Continued from preceding page)

**COUNTRY**

**HOLLY WILLIAMS**

***The Ones We Never Knew***

**PRODUCERS:** Three Jones, Holly Williams

**Universal South 80002529**

**RELEASE DATE:** Oct. 5

Country pedigree notwithstanding, one is still taken aback by the depth of this captivating debut. Holly Williams is true to her genetics, displaying the straightforward honesty of her grandfather, and the maverick spirit of her father. Still, this is about Holly Williams’ own intriguing worldview. On the strength of her songwriting and vocal abilities, she sings, “I wish I was a fine wine/And if I were Jesus maybe I could heal all of us.” On the insightful “Between Your Lines,” she offers, “I don’t know why you fold in the arms of reality/Why do you break with every wave in your stormy sea?” Production is understated and atmospheric, relying mostly on Williams’ own guitar or piano and an artful blending of acoustic, orchestral and rock guitar (“Would You Still Have Fallen?”). Her wounded vocal mesmerizes on “’Till Only Break Your Heart,” and she’s a keenly perceptive songwriter (“Man in the Making,” “Memory of Me.”). A moody, occasionally stunning debut that only gets better with repeated listenings. —RW

**LATIN**

**A.B. QUINTANILLA III PRESENTS KUMBIA KINGS**

**PRODUCERS:** A.B. Quintanilla, Cruz Martinez

**EMI Latin 7243 5 90959**

**RELEASE DATE:** Oct. 5

A.B. Quintanilla and his Kumbia Kings have been steadily evolving with every album. Its latest, “Fuego,” includes the Kings’ trademark cumbia, but with their R&B-tinged material is limited to two tracks (“If You Leave,” “Perdoname”). What we find instead is pop, in collaboration with Belinda (the lovely “Quien”) and Noel Schajris of Sin Ban- dera (“Parte de Mi Corazon”). The pairings, however, do not gel as well for the Kings, who also include an English version of “Pass the Dutchie” and a Spanish version of Steely Dan’s “Do It Again.” The end result is a highly eclectic and daring album. Still, though engaging, it is also cluttered. There’s too much going on, and the good—Na Na Na (Dulce Niña), “Quien” and title track—get drowned in the din. But if you’re patient, good things will come. —LC

**DOMENIC M**

**INTERLUDE**

**PRODUCERS:** Gis & Martíres de León

**JAN/Sony Discos INK 95180**

**RELEASE DATE:** Sept. 28

Jan’s second release has been on the front-foot of the tropical genre. In newcomer Domenic M, the label is hoping to have a new generation of listeners who will tune in to the music. M’s debut, “Intimamente,” is romantic fare that mixes traditional tropical beats and perceptions with doses of electric and acoustic guitar and touches of flamenco. At a low level, he also imparts R&B sensibility to his recordings. Really evident in tracks like “At Que Soledad,” which works well, and “Sin Ti Murió,” which is trite. This musical mix results in a more palatable bachata, with its pop underpinnings giving it broader appeal. More important, though, is that most of the songs here are invariably catchy and that Domenic M is a persuasive, emotional singer. —LC

**SINGLES**

**Edited by Michael Pauleta**

**AC**

**MICK JAGGER & DAVE STEWART FEATURING SCROLLY WERK OLD HABITS Theme**

**RELEASE DATE:** Oct. 5

Best-known for the R&B hits “So Good, So Right” and “Fiano in the Dark”—and for penning Oleta Adams’ crossover anthem, “Get Here”—singer/songwriter Brenda Russell has never been content to stick to one genre. On her first album since the 2000 release “Paris Rain,” Russell melds a cornucopia of influences, from R&B and rock, pop, classical and Latin. Whereas “Rain” was more moody, “Between the Sun and the Moon” reveals a freer, more rhythmic Russell. Along for the ride are such production/writing collaborators as Lee Ritenour, Pat Austin and Encogino’s Jean-Paul “Bluey” Maunick. Easygoing opener “Make You Smile” does just that. From there, Russell downshifts to sultry (“When You Comin’ Back to Me”) and then folksy (“Smockey Robinson’s “The Tracks of My Tears”). The best of the bunch is “It’s a Jazz Day,” a mellow salute to jazz icons Pat Metheny, Miles Davis and others. —GM

**VITAL REISSUES**

**ELIZABETH COTTON**

**Shake Sugare**

**PRODUCER:** Mike Seeger

**Smithsonian Folkways 40147**

**RELEASE DATE:** Sept. 28

A National Heritage Award recipient in 1984, Elizabeth Cotton was one of the inspirational figures of the folk revival of the ’60s and ’70s. Mike Seeger, producer of this Smithsonian Folkways collection, refers to Cotton as the “first artist for ragtime,” a musical hybrid that evolved out of blues and his distinction is well-informed. Cotton’s intricate guitar style—captured here on 26 tracks—bears some relation to the Piedmont blues style of artists like Reverend Gary Davis, but it’s evident in listening to this recording that her influences came largely from outside the blues tradition. Cotton gained fame during the folk revival as the author of the now-classic tune “Freight Train,” a song she wrote in 1916 when she was 11 years old. Oddly, this song is not included, but the ones that are provide a faithful sonic portrait of Cotton, a woman who was, by any measure, a mighty fine guitar picker. —PYY

One of the most electrifying live performances ever taped is the 1972abcdefg concert in NYC, featuring The Band. This MLP presses the DVD to CD. There is also a bonus DVD that includes footage from the LA show. Both discs feature 5.1 surround sound.

**BILLBOARD.COM**

• The Arcade Fire, “Funeral” (Merge)
  • Sarah Fimm, “Nexus” (Sarah Fimm)
  • Earlhart, “Treble and Tremble” (Palm)

**ESSENTIAL REVIEWS**

**HOOBASTANK Disappear (3:38)**

**PRODUCER:** Howard Benson

**WRITERS:** D. Estrin, D. Robb

**PUBLISHER:** ASCAP

Hoobastank delivered one of the great musical moments of the year with “The Reason.” That’s all good, but it is understated and bland together nicely over the languid guitars. At times, Crow has an interesting affiliation to the Steely Dan school. But try to get it on for another complete record. —SC

**Jazz**

**BRENDA RUSSELL BETWEEN THE SUN AND THE MOON**

**PRODUCERS:** Various

**Virgin 63934 (CD promo)**

For the upcoming remake of 1966 movie “Alfie,” Mick Jagger and Dave Stewart created a crossover anthem, the lead single, “Old Habits Die Hard.” The midtempo track is available in two versions: the long original with Jagger on vocals and a short edit where he duets with Sheryl Crow. The radio-friendly pairing of Crow and Jagger is a comfortable, rock, and their voices blend together nicely over the languid guitars. At times, Crow has an interesting affiliation to the Steely Dan school. But try to get it on for another complete record. —SC

**POP**

**SCISSOR SISTERS Laura (3:49)**

**PRODUCERS:** Scissor Sisters

**WRITERS:** Scissor Sisters

**PUBLISHERS:** Fathful Gorgeous Music/B202 Music (ASCAP)

**Interscope 112340 (CD promo)**

In concert, Scissor frontman Jake Shears has been known to say, prior to launching into “Laura,” that the song is about the current first lady. But bandmate Matroni always corrects him. Either way, this song, with its straight-up piano work and sing-along chorus, immediately reels listeners in. Here, Shears is simply asking for Laura’s love (in the first verse), and Scissor’s baby Daddy’s (in the second). In the middle of this love dancing, Scissor asks another woman for a dime: “I got to give myself one more chance/To ring the band that I know I’m in.” By the end of the song, Shears is declaring, “This’ll be the last time ever to do your hair.” Confused? Don’t be. Simply consider it a day in the life of the Scissor Sisters. —MP

**MIXED REVIEW**

**KITS San Francisco and WINX Atlanta—are championing this one. Of course, such outlets are surely playing the “clean” version (included on the EP), not the raw, satellite radio plays. Expect the band’s debut album in January. —MP**

**SKINDRED Nobody (3:18)**

**PRODUCER:** Howard Benson

**WRITER:** Skindred

**PUBLISHER:** Skindred PRS (ASCAP)

**Lava 301523 (CD promo)**

U.K. band Skindred takes the concept of melding reggae with blistering rock and runs much farther afield with it than other acts that have dabbed in such a musical hybrid (P.O.D. comes to mind). To reintroduce Skindred in America, Lava reissued the band’s “Babylon” album in August, replete with four new tracks. Anyone who has witnessed Skindred live will attest that its stage performance back up the “nobody out there” chant that is repeated throughout “Nobody.” It is hard to resist the multitude of beats — vocal and percussive alike — that drive the tune, or the bountifulachelike. Those that can barely tolerate the groove will still groove on vocalist Benji Webe’s ability to vent with and to the staccato word bursts and rippling screams. Drummy Dirty Aray, guitarist Mikey Dee and bassist/pro- grammer Daniel Pugsley display the same manic energy. —CLT

**MODERN ROCK**

**PITTY SING Radio**

**PRODUCER:** Nick Seeley

**WRITER:** P. Holmes

**PUBLISHERS:** Joe Cussella Music/Neither Nor Music (ASCAP)

**Or Music 804062 (CD EP)**

With the song Pitty Sing joins acts like Franz Ferdinand, the Killers, Interpol and Action Positive who are not afraid to bridge the gap between rock and dance. One of five tracks on the quartet’s EP, “Demons,” You Are the Stars in Cars “Til I Die,” “Radio” is in music with dance and lyrically potent. Played alongside U2’s “Vertigo,” the Simple Minds-shadowed “Radio” ably holds its own. Because of this, it’s not surprising that a handful of modern rock stations—including

**COUNTRY**

**ALAN JACKSON**

**Monday Morning Church**

**PUBLISHER:** Keith Stegall

**WRITERS:** B. Easter, E. Enderlin

**PUBLISHERS:** Cowboy Church Music, World House of Hits (ASCAP)

**Artis 82876-65205 (CD promo)**

“Ye left your Bible on the dresser so I put it in the drawer/Cause music don’t seem to talk to God without yelling anymore.” Starting with these powerful opening lines, Jackson’s heartline vividly conveys the emotional angst a man feels as he wrestles with his faith following his wife’s death. Jackson turns in a poignant performance, integrating each line with an honesty and integrity that makes the hurt, confusion and loss painfully palpable. The song, written by Brent Blazer and Erin Enderlin, is the fledgling songwriters’ very first try. They penned the modern-day masterpiece that is already drawing comparisons to George Jones’ heartbreak classic “He Stopped Loving Her Today.” Petty loves this, and contributes beautiful harmonies that add to the chill factor. This is one of the best songs to emerge from the country format this year. It will surely become one of Jackson’s most memorable hits, making it one of the defining moments in an already impressive career. —DEP
EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Sony BMG appoints New York-based Ron Wilcox executive VP/chief business and legal affairs officer and Mexico City-based Roberto Lopez as Latin America managing director. Wilcox was senior VP of business affairs for Sony Music Entertainment. Lopez was managing director at BMG Mexico.

Universal Music Chile in Santiago, Chile, names Gonzalo Ramirez GM. He was marketing director of international product at Universal Music Brazil.

Koch Records in New York names Rick Musser senior VP of business and legal affairs/general counsel. He was VP of legal and business affairs at Eagle Rock Entertainment.

Vivaton Records in Nashville appoints Dave Weigand executive VP of sales and marketing. He was senior VP of marketing at MCA Nashville Records.

Universal Motown Records Group promotes New York-based Billy Zarro to regional associate director of sales and Los Angeles-based Frank Arigo to West Coast sales manager. Zarro was East Coast sales manager and Arigo was artist development representative.

DISTRIBUTION: Universal Music & Video Distribution/Visual Entertainment in Universal City, Calif., appoints Mary Escobedo director of Latin sales. She was sales director at Urban Vision Entertainment.

RETAIL: Virgin Entertainment Group North America in Los Angeles promotes Dave Alder to chief marketing officer. He was senior VP of marketing and strategic development.

Hastings Entertainment in Amarillo, Texas, promotes Robert Oram to director of interactive gaming and Keith Haberstroh and Tiffany Cartwright to area leaders. Oram was district leader and Haberstroh and Cartwright were store leaders.

RADIO: Clear Channel Radio promotes Atlanta-based Jim Cook to senior VP of creative services; Tony Matteo to assistant operations manager of its Springfield, Mo., operations/PD of AC KGBX Springfield, Larry Miner to market manager of its Yakima, Wash., operations; and names Ron Stone GM of its Duluth, Minn., operations. Cook was VP of creative services, Matteo remains PD at Clear Channel’s adult top 40 KTOZ Springfield, Miner was director of sales in Centralia, Wash., and Stone was VP of affiliate sales/Midwest regional manager at Traffic Pulse Networks.

Zoo Radio Networks in Denver promotes Rico Garcia to VP of operations. He was affiliate relations director. Rhythmic top 40 KBTB San Francisco names Chris Shebel PD. He was PD of AC WRMF West Palm Beach, Fla. Country KREL Sacramento, Calif., names Jim Dorman PD. He was PD at country KROM Monterey, Calif.

Mainstream R&B KMJQ Shreveport, La., appoints Al Weeden PD/afternoon host. He was afternoon host at mainstream WBLX Mobile, Ala. Country WPCV Lakeland, Fla., taps Mike James PD. He was PD at country KMDL Lafayette, La.

MUSIC VIDEO: Gospel Music Channel in Los Angeles names Sonya DeRose director of affiliate sales for the Western region. She was director of affiliates sales for the Southwest region at E! Entertainment Television.

RELATED FIELDS: DVD Audio Council in Los Angeles names Bradford Auerbach executive director. He was a consultant.

Reach Media in Dallas names Marty Raab senior VP of marketing. He was VP of marketing/chief strategy officer at Premiere Radio Networks.

Iconic Cure: The Cure performed an exclusive concert Sept. 17 in London as part of the “MTV Icon” series. The Cure played many of its hits, as did performers who paid tribute to the band, such as AFI, Blink-182, Deftones and Razorlight. Marilyn Manson was the host. Pictured, from left, are Interscope Geffen A&M head of international Martin Kierszenbaum, Polydor U.K. joint managing director David Joseph, the Cure lead singer Robert Smith, Manson and Polydor U.K. director of promotions Neil Hughes.

Jamaican House Party: India.Arie was among the acts who performed at the Heineken House Party 3 event, held Aug. 19-22 at Red Star Beach in Ocho Rios, Jamaica. Jermaine Dupri hosted the shindig, where other performers included Ying Yang Twins, the Roots, Kevin Lyttle, Pitbull and Spragga Benz.

Now, Hear This... MADELIN ZERO

Artists to Watch

Madelin Zero’s voice has graced a handful of dancefloor jams in the past couple of years, including Cinc’s hit electro-sparkled “Destroy She Said.” Zero, a Florida native who lives in New York, is now prepared for her very own closeup: the artist’s debut album, “Dirty Purple,” arrived Oct. 5 via Navarre-distributed Indecent Media, the alternative/rock imprint of dance-music independent label Radikal. Decidedly pop, with electro leanings, “Dirty Purple” finds Zero—who penned the lyrics for all 14 tracks—mining a rich, ’80s-influenced musical field. Tracks like “Your Mouth Is An Arcade,” “Gotta Know,” “Cat And Mouse,” “I Saw Your Video” and lead single “Gold Star” recall vintage recordings by Madonna, Berlin, Vanity 6 and Cyndi Lauper, as well as contemporary Kylie Minogue. The beautifully chilled “Perfect Day to Lose” was produced by German DJ/producer André “ATB” Tanneberger, who collaborated with Zero on three tracks on ATB’s recently issued fifth album, “No Silence.” That “Perfect Day to Lose” marks the first outside production for Tanneberger is not lost on Zero. “I would’ve never asked André to produce a track for me,” Zero tells Billboard. “But after we finished the tracks for his album, he asked me if he could do something for my own album. I consider myself very lucky.”

Michael Paolotta

www.americanradiohistory.com
Gospel According To Kyla
Kyla Rowland received the 2004 master composer award at the annual Phil Cross Songwriters Showcase, held Sept. 18 at the Kentucky Fair and Expo Center in Louisville, Ky., as part of the National Quartet Convention. The award recognizes a songwriter who has contributed major compositions to Southern gospel. Pictured, from left, are Daywind Music Publishing director of publishing Briana Copeland; Rowland, Phil Cross and Daywind president Ed Leonard.

‘Confessions’ Reissued
Usher, center, receives a multiplatinum plaque from Zomba Label Group president/CEO Barry Weiss, left, and Zomba Label Group senior VP of sales and marketing Tom Carraha to commemorate 5 million U.S. shipments of Usher’s “Confessions” album. The award was presented Oct. 4 at the “Confessions” special-edition release party at the New York nightclub 3lutter. (Photo: Frank Micelotta/Getty Images)

Duran Duran Gets Sirius With Elvis
Duran Duran and Elvis Costello stopped by Sirius Satellite Radio’s New York headquarters Sept. 22 to promote their respective new albums. Duran Duran taped a show that aired Oct. 12 in which the band played tracks from its current album, “Astronaut.” Costello taped two one-hour specials that aired Sept. 30 and Oct. 1 featuring songs from his new albums, “Il Sogno” and “The Delivery Man.” Pictured, from left, are Duran Duran’s John Taylor, Roger Taylor and Simon Lebon; Costello; Sirus president of entertainment and sports Scott Greenstein; and Duran Duran’s Andy Taylor and Nick Rhodes.

Van’s The Man
Van Morrison received the BMI Icon Award at the 2004 BMI London Awards, held Oct. 5 at London’s Dorchester Hotel. The event honors the songs that, during the past year, were most-performed on U.S. radio and TV and written by members of BMI’s European sister societies. Pictured, from left, are BMI president emeritus Francis Preston, Morrison and BMI president/CEO Del Bryant.

Nichols Gets ‘Girls’ Award
BMI songwriter Tim Nichols, who co-wrote Terri Clark’s “Girls Lie Too,” received a certificate to commemorate the song reaching No. 1 on the Billboard Hot Country Singles & Tracks chart. Nichols was given the award at a party held Sept. 22 at BMI’s Nashville offices, where Warner-Tamerlane Publishing and producer Byron Gallimore were also honored. Pictured, from left, are BMI senior director of writer/publisher relations Thomas Cain, Universal Music Group Nashville senior VP of promotion and artist development Scott Borchetta, Clark, Nichols and Country Music Assn. senior manager of membership and industry relations Hank Adam Locklin. (Photo: Kay Williams)

Berklee Does Brunch
Berkleemusic.com, the online extension of Berklee College of Music, hosted a Sept. 27 brunch reception at Los Angeles’ Record Plant Recording Studios to announce courses for college credit. The courses include certificate programs in studio production, music theory, songwriting, arranging, electronic music production and music business. Pictured, from left, are Berklee VP Dave Kusek, Record Plant president Rose Mann-Cherney and Record Plant founder Chris Stone. (Photo: David Goggin)
First there was Armistead Maupin’s miniseries-generating “Tales of the City” novels. Now comes “Tails of the City”—Dog Tunes by Murray Weinstock.

Inspired by Murray Weinstock’s late dachshund Sparky, the album (via his Lovenotes Records label) offers 12 songs from a dog’s point of view. It features such estimable associates as Dr. John, Phoebe Snow, Soozie Tyrell, NRBO’s Joey Spampinato, Barbara Harris of ‘60s girl group The Toys, Rainbow’s Joe Lynn Turner and John Sebastian, for whom Weinstock sang and played keyboard on the music for the “Welcome Back, Kotter” TV series.

“It came out of just hanging out with my dog, trying to express what he might be thinking or sniffing,” says keyboardist Weinstock, a member of Kenny Vance & the Planetones, who has also worked with Manhattan Transfer, Esther Phillips, Richie Havens, Don Covay and Buddy Miles. For 15 years, Weinstock walked the streets of New York with the dearly departed Sparky, who passed away in 2002.

He adds, “The idea was to capture in words and music the unconditional love we get from dogs by using all my different influences and styles.”

Weinstock has also written and produced commercials for clients including Toyota, KFC and Wendy’s through his Lovenotes Music jingle company. (Havens sang his CNN-nominated CBS Network theme “We’ve Got The Touch.”)

“I thought of all the people I’ve worked with over the years, and what a coup it would be to have them singing the part of the dog,” he continues. Among the renowned instrumentalists appearing on the album is Johnny Farina of Santo & Johnny, the 1960s instrumental duo of “Sleep Walk” fame, who had done shows with the Planetones and whose steel guitar solo graces “Big Kahuna,” a depiction of a laid-back Hawaiian dog’s life.

Also meriting special mention is Turner, who sings on doggie dance tune “Dog About Town”—and brought yourkic Lola to the session. “All of a sudden you hear Sparky in the background serenading Lola,” Weinstock says.

Both dogs are listed in the song’s credits. Weinstock likens “Tails” to the zany 1933 movie “International House” starring W.C. Fields, Cab Calloway, Bela Lugosi and Baby Rose Marie. “It’s a melting pot of different people,” he adds, acknowledging, too, its affinity with Maupin’s San Francisco stories.

In fact, Weinstock sent Maupin an advance CD, and received this testimonial in return: “Your humane, free-wheeling, feel-good sound—along with the life-enhancing honesty of dogs themselves—has helped me survive the Republican Convention. I’ve been playing ‘Tails of the City’ every morning, bouncing around the house with Sophie, my Australian shepherd mix, who identifies with your work completely. And thanks for paying tribute to my own work this way.”

“Tails of the City” was also used at the New Lease on Life Animal Rescue “Who’s Your Doggie” benefit last month in Los Angeles, which starred Lily Tomlin and Martin Lewis.

“I’m going to meet people [through the album] the same as when I was walking Sparky,” says the Furry Murray Music (ASCAP) writer, who is now considering a comparable CD project, “cat owners won’t feel left out.”

HARKNICK—A TRUE FRIEND: “Fiddler on the Roof” lyricist Sheldon Harnick is a devoted Tom Hall Friend of the Arts Award Oct. 24 at the Princeton Club in New York as part of the 83rd annual Town Hall Benefit Gala.

The award is presented in recognition and appreciation of aiding interest in the development, enrichment and support of the arts. Past winners have included Tony Bennett, Dizzy Gillespie, Jane Alexander, Beverly Sills and Joseph Papp.

“We’re honoring Sheldon Harnick as a friend of the arts, because of his outstanding contributions to the theater, the opera, the film and television industries—and for the great person he is,” Town Hall president Marvin Leffler says.

Harnick, of course, collaborated with composer Jerry Bock in creating the scores for such hit musicals as “Fiorello!” and “She Loves Me,” in addition to “Fiddler.” He has also written libretti for operas and translated the texts of others, including “Carmen” and “The Merry Widow.”

CAMPAIGN THEME: One of the many delights of DR Publishing’s ostentatiously lavish coffee-book tab “Sagara,” for those of us old enough to remember, is revisiting Frank Sinatra’s marvellously upbeat Jimmy Van Heusen/Sammy Cahn hit “High Hopes.” The song became John F. Kennedy’s presidential campaign theme.

The original version of “High Hopes” was an Academy Award winner after bowing in Sinatra’s Frank Capra-directed 1959 comedy drama “A Hole in the Head.” But author Richard Havers notes that the song was a bigger hit in England than America—though Sinatra did sing it to Eleanor Roosevelt on his 1960 TV special “Here’s to the Ladies,” also featuring Lena Horne and Juliet Prowse.

Haves recounts how later that year Sinatra recorded a revised version of “High Hopes” featured new pro-Kennedy lyrics by Cahn “Everyone is voting for JackBecause he has what all the rest lack.”

But it must be noted—and Havers does—that Sinatra, whose friendship with JFK was ill-fated, would later sing another revised song for a pro-Johnson effort. Supporting of Ronald Reagan’s candidacy, he performed several songs at a 1980 inaugural gala, including “Nancy (With the Rainbow Face),” a slightly revised “Nancy (With the Laughing Face).” The song was written by Van Heusen and Phil Silvers for Nancy Sinatra’s fourth birthday.

Eight years earlier—as Havers also notes—Sinatra sang a Cahn parody of his Rodgers & Hart classic “The Lady Is a Tramp” on behalf of Richard Nixon’s re-election campaign. At a Chicago rally, he performed “The Gentleman Is a Champ” for VP Spiro Agnew.

BRILLIANT! Thanks, John, for naming your fab two-track CD “Words & Music: John Mellencamp’s Greatest Hits” after this column! In a clear sign of a paradigm shift in the recording industry, architectural design and acoustic consulting firm the Walters-Storpyk Design Group and comprehensive studio services provider Professional Audio Design have launched a strategic alliance.

This union, which will formalize the firms’ relationship regarding studio design, infrastructure, wiring and equipment packages, will be announced at the Audio Engineering Society’s 117th convention, to be held Oct. 28-31 in San Francisco. WSDG and PAD will share exhibit space at the convention.

There has been a trend in the last few years toward private studios and semi-private commercial facilities, which are often situated in the home of a producer, engineer or musician. WSDG and PAD have designed and outfitted many of these facilities.

The rapid rise in quality and functionality of digital audio workstation-based studios, along with their decreasing cost, has fostered this explosion of smaller, owner-operated studios. Tighter recording budgets and the rise of fully independent recording artists enabled such equipment, and the promotional engine of the Internet has reinforced this new archetype.

The projects that WSDG and PAD are jointly working on reflect this new direction. WSDG principal John Storpyk, says, though the collaboration equally suits the design and installation of commercial facilities, for recording, postproduction, advertising or any other purpose. Such a symbiosis, however, is especially advantageous to the individual or private studio owner.

Seeds of the relationship were planted in the private Boston-area studio of Aerosmith, though “the reality is that we’ve probably been on the same projects for years,” Storpyk says. “But that’s where we got to see a little more of how each office works.”

PAD president David Malekpour says, “We found that a lot of our thinking was like-minded. To see the down-to-earth connection with the client that was John’s style, which I thought was similar to my own, got us thinking more about the whole end result than just the individual parts of a project. We realized there was some kind of benefit to the customer, when both entities have the chance to align.”

Storpyk and Malekpour soon realized they also had producer Timbaland’s Virginia Beach, Va., studio in common, as well as Studio Metromone, a commercial facility in Brookline, N.H. The collaboration represented by the firms’ “recommendation” is already manifested in a number of high-profile projects, including the 9,000-square-foot Talking House in San Francisco, which will serve multiple producers working in individual control rooms built around a common tracking space.

WSDG and PAD are also collaborating on a private New Orleans facility for producer David Fortman and the private Long Island, N.Y., studio of Alicia Keys.

“The real benefit in working with clients with both design and equipment mind in mind from the beginning is that it puts both decision-making processes in the right time frame,” Malekpour says. “Client decisions, instead of being made independently, are made as part of the design process. That’s a unique offering.”

Together, Storpyk adds, “we feel that one and one is bigger than two.”
UMVD Keeps No. 1 Share . . . For Now

Sony-BMG Merger Likely To Flip Ranks In Q4

BY ED CHRISTMAN

NEW YORK—Universal Music & Video Distribution's strong third-quarter performance helped the company build its industry-leading U.S. market share to 28.3% for the first nine months of this year.

UMVD's total as of Oct. 3 represents a significant increase from its 27.1% share in the year's first half and a rise from the 27.8% it held in the first nine months of 2003.

The company's market share translates to 131 million units scanned, which is an 8.3% increase from the 121 million it scanned in the first nine months of 2003.

At the end of the third quarter, this year's U.S. album sales totaled 463 million units, up 5.8% from the 437.5 million units scanned in the first nine months of 2003. However, the industry will have to work harder to maintain this growth, because fourth-quarter 2003 is when the U.S. music industry began its turnaround: Album sales rose 4.7% during that period, which helped the industry finish 2003 down only 3.6% despite suffering a 7.4% decline in the first three quarters.

So, in the fourth quarter the industry goes up against positive numbers for the first time in 2004—and the first time since 2001, for that matter. That year marked the beginning of an industry decline, with album sales off 2.9%.

SONY BMG LOOKING FOR NO. 1

The fourth quarter will also test the strength of UMVD's U.S. market share. Since Universal acquired PolyGram in 1998, UMVD has been the uncontested leader.

But with the merger of Sony Music Entertainment and BMG, Nielsen SoundScan will combine the market shares of the two majors under their new distribution moniker, Sony BMG Sales Enterprise, beginning with the fourth quarter. Although Nielsen SoundScan counted both companies separately through Oct. 3, Sony and BMG's combined nine-month market share of 29.2% is larger than UMVD's.

Amid the merger into Sony BMG Music Entertainment, both companies lost market share in the third quarter. BMG's share for the first nine months was 15.6%, down from 16.4% during the first half. But that total is higher than the 14% BMG had in the first nine months of 2003 and good enough to allow the company to retain third place.

Similarly, Sony Music Distribution suffered a slight market-share decline, finishing the first nine months with a 13.6% share, down from the 13.8% it garnered in the first half. Sony placed fifth.

WEA ranked fourth with a 14.6% share, a considerable drop from the 17% the company had in the first nine months of 2003, when it was still owned by Time Warner.

While Sony, BMG and WEA suffered market-share decline (Continued on page 52)

‘Madden 2005’ Scores iTunes Promotion

BY STEVE TRAIMAN

Established vehicles for exposing new music, videogames are also connecting players with online music retailers.

Electronic Arts took the plunge in August with Apple Computer’s iTunes Music Store. The videogame company created a playlist with 11 “Madden NFL 2005” tracks that it had culled from previously released albums. Other tracks will be added as albums are shipped, adding bounce to both music and game sales.

The EA “Madden” Web site/soundtrack page links directly to the iTunes “Madden” playlist page to facilitate purchases, with audioclips available on both sites. Each track is 99 cents, or $1.99 for an 11-song “album.”

EA chose to work with Apple for the “Madden” deal because of “the quality of their consumer experience and their unique market position,” an EA representative tells Billboard. “We’re currently exploring opportunities with other digital music companies as well.”

On the iTunes side, “It has been a great partnership,” VP of applications Eddy Cue says. “When EA came to us, we realized we share a lot of common interests in our respective work with artists and labels.”

Other major game publishers with multi-

artist tracks in their games—including Midway, Eidos and ESPN Videogames—are reportedly discussing similar deals with iTunes as well as other down-”

load services Real and Napster.

SOURCE OF DISCOVERY

“It has been proved that people discover new music through repeat play of videogames,” EA music and audio executive Steve Schnur says. “We promised to bring music to the consumer in two ways, through our console games and [by facilitating] its purchase in a convenient format.

For ‘Madden,’ iTunes is the answer.” Schnur adds, “(You) discover your music in an EA game and take it with you on an iPod.”

Brandon Barber, music marketing manager at EA, set up the deal with Apple. “We’ve been working for several years on leveraging musical assets from our games with labels and other outlets,” Barber says. “This ‘Madden’ playlist is a good test to explore the marketability of soundtracks outside of games.”

EA launched a similar iTunes playlist with already released album tracks from “NBA Live 2005” when that game shipped Oct. 5.

While movie soundtrack collections are a sales staple, Barber points out that videogames (Continued on page 52)
U.K.’s Seeca Bows As Download-Focused Label

This is the fourth in a series of columns on indie music from our London bureau. This week’s installment was written by bureau chief Emmanuel Ment.

With the growing importance of the Internet in delivering music, it is not surprising that indie labels are exploring the potential of the online world.

Seeca Music, established in April, will launch next month in the United Kingdom with the aim of being a download-only record company.

Well, not quite. Seeca’s founders say that is their ultimate goal, but because 99% of all record sales involve physical goods, Seeca will continue to sell music on sound carriers for a while.

“We won’t release singles,” co-founder Louise Martins says. “For us, the key value of online distribution is that people tend to download tracks, rarely albums. It will probably take 10 years before we migrate [completely] from album sales to full downloads. Meanwhile, we’ll continue to release albums.”

Seeca will sell tracks on its website (secca.co.uk) and license them to such platforms as iTunes Music Store and Napster.

Martins was the company’s A&R director. She was previously at U.K. indie One Little Indian Records (home of Björk) and before that at Warner/Chappell Music Publishing U.K. Aside from signing recording acts, Martins will sign synch writers and songs and run the company’s day-to-day operations.

Two other partners round out Seeca’s management team: IT director Chris Blair and finance director Michael Scott. Blair, who was IT manager at Telstar Records, will look after the label’s website and its business process and systems. Martins says an important part of the business will be advertising placement and synchronization. She has secured the services of Irish composer/musician/producer Oisín Lunny. An influential figure in the Irish dance scene, Lunny has experience with movie soundtracks (“The Nephew”) and music for TV. He is the son of Irish music legend Donal Lunny.

The first recording acts Seeca has signed are the Lights—whose single “Raise Your Hand” is the label’s first download—and alternative band The Most Terrifying Thing from Liverpool, England. Both acts will perform at the label’s launch Nov. 11 in London.

“I’d like to sign three to five new acts each year,” Martins says. “There is some very interesting talent in the U.K. right now.”

From CATS TO KITE: A new challenge awaits sound designer Martin Levan, who made a name working on such musicals as “Cats,” “Phantom of the Opera” and “Starlight Express” with his company, Martin Levan Sound Design. In his native Wales, Levan has opened a recording studio, Red Kite Studio, and an affiliated label, Red Kite Records (redkiiterecords.co.uk).

The label has inked a deal with British distributor Proper Music and will put out its first release Nov. 20. The compilation album “Live at the Talbot” was recorded in 2003-2004 at the roots venue of that name in Tregaron, Wales.

Levan says, “We are recording artists working primarily in the fields of jazz, roots, folk and classical music.”

Market Share

Continued from page 51

shrinkage, independent labels managed to increase their collective market share to 17.8%. This rise from the 17.5% they had in the first half earned them second place.

In sixth place, EMI Music Marketing also eked out a slight uptick. The company finished with a 10.1% share, compared with the 10% it garnered in the first nine months of 2003.

White Plains, N.Y.-based Nielsen SoundScan determines market-share rankings based on point-of-sale information. It collects data for all formats and configurations from retailers, rack accounts and other merchants, including mail-order companies and online stores.

The accounts providing the information generate 85% of U.S. music sales. Based on their data, Nielsen SoundScan estimates totals for the full market.

Nielsen SoundScan calculates current-album market share by counting sales within the first 18 months of an album’s release (12 months for classical and jazz titles), except for titles that remain in the top half of The Billboard 200.

CURRENT SHARE HEATS UP VMVD

For current albums, Universal was hot during the third quarter, resulting in a 30.3% market share for the first nine months of this year, an increase from its 28.6% share in the first half. VMVD’s total for the first three quarters also marks an improvement from its 29.6% share for the corresponding period in 2003.

BMG placed second in current-album market share with 18.6%, up from 16.5% in the same period in 2003. The company also claims it’s the year’s best-selling album as of Oct. 3. Usher’s “Confessions,” which has racked up 5.7 million scans.

Independent labels and distributors finished third with a collective share of 16.1%, up from 15% in the corresponding period last year.

WEA placed fourth with 12.7%, down significantly from the 16.2% it garnered in the first nine months of 2003. Sony’s 12.5% ranked fifth, the same position the company had at the end of the first quarter of this year and its current-album share was 13%.

The remaining three held steady at 9.8% to finish sixth, the same share and ranking it had at the end of the first nine months of 2003. Although last in the rankings, EMI can claim the second-best-selling album of the year so far in Norah Jones’ “Feels Like Home,” which has 3.5 million scans.

ADDING IN INDIES

Looking at market share by corporate parent, Warner Music Group ranks second if Alternative Distribution Alliance is added to WEA; that would give the company a 16.1% piece of the pie.

Similarly, Sony Music Entertainment scores a 15% share when RED’s numbers are added, while EMJ’s slice grows to 11.3% with the inclusion of Caroline.

Market Share

Continued from page 51

have even greater potential. A videogame “has a much longer shelf life than a movie,” he says. “A game like ‘Madden’ will sell for 12 months until the next edition comes out. So far [the playlist] has sold very well compared to other soundtracks Apple has done.”

Barber says EA is working on a range of promotions—not exclusively with Apple. “We’re interested in talking to a range of partners,” he says, “and in the future might ‘window’ a soundtrack with an initial release and then expand to other services.”

Cue emphasizes that iTunes is expanding the market for music by making game tracks available when the game ships, rather than having the consumer wait for a companion CD that might come out months later.

“For the first time, he says, “a player can listen to a new song on a game and have the opportunity to immediately buy it—legally. It’s a perfect match for all of us [consumers, artists, labels, gaming publishers], and we’re very happy with the results we’ve seen to date since the ‘Madden’ game launch.”

Barber admits that EA learned “a ton” about getting clearances in a timely manner, so the “Madden” playlist would be available when the game shipped.

Cue adds, “This first project was a great combination of the No. 1 sports game publisher and the No. 1 download music service. We think there’s a great opportunity to leverage this offer to other game publishers.”

SOME REMAIN AGNOSTIC

Tim Rosa, marketing/promotions director at ESPN VideoGames, has been speaking to Apple and other online services about offering soundtrack downloads from such multi-artist games as “NBA 2K5” (Billboard, Sept. 28).

“If we’re in discussions to take it a step further with Apple and integrate links from our online games,” Rosa says. “But [we have] decided to remain somewhat ‘agnostic’ so we can work with everyone.”

At Eidos, marketing VP Paul Butler and marketing director Chip Blundell indicate interest in such an opportunity, but the company has no plans yet to release special game track playlists on iTunes, Napster or other services.

A prime Eidos candidate would be “Get On Da Mic,” released Oct. 12 for PlayStation 2 and later Xbox Live with more than 40 hip-hop classics by 2Pac, the Notorious B.I.G., Snoop Dogg, Foxy Brown and Black Eyed Peas, among others.

At Midway Games, marketing VP Mona Hamilton says, “We don’t have any confirmed plans for offering our videogame soundtracks for download. However, we do know that this is a growing area and a good tactic for promoting our titles.”

Schunen says EA will continue the relationship with multiple download services to ensure that game players have access to the music they hear. “Gamers rely on us to discover new, cool musical things,” he says. “That begins with this ‘Madden’ playlist.”
Majors Set Stage For Indie Distribution Fight

The majors’ space in the independent distribution sector is getting crowded, what with Universal ramping up Fontana and the Warner Music Group launching its incubator system, which will work in part with Alternative Distribution Alliance.

Before I look at the ramifications of these moves, here is a little more information on the WMG initiative. The company’s two incubator labels—one for urban and one for rock—will share Ron Spaulding, although he will be much more involved with Asylum, the urban incubator. Asylum, you might remember, will be helmed by Todd Moscowitz, formerly of Island Def Jam, while Triple Crown Records head Fred Feldman will oversee the as-yet-unnamed rock incubator.

WEA will distribute Asylum, while BMG will handle the rock label. WMG obviously created Asylum to help correct a longstanding hip-hop hole in its genre portfolio. Since the days when Time Warner caved in to public pressure over Ice-T’s “Cop Killer,” WMG has been weak in hip-hop. Sure, it has had the occasional hit—look at Twista’s “Kamikaze”—but the company’s rap market share stands at 8.7% and its R&B share is 9.2%, according to Nielsen SoundScan.

It’s apparent that Edgar Bronfman Jr., in leading the group that acquired WMG, aimed not only to shave $300 million in overhead but also to build market share—particularly by bolstering the company’s urban presence. Lyor Cohen and the executives he brought with him from Island Def Jam look good for a couple of additional percentage points in R&B market share. Cohen also expects to contribute on the rock side.

It’s Cohen who tapped Moscowitz to oversee Asylum and then brought in Spaulding as GM. Spaulding’s vast experience in the urban genre includes helping to build Priority Records into a powerhouse when he was VP of sales there. He joined W&O in 2000 as head of sales at Elektra.

“Spaulding will be essentially the GM of the [Asylum] staff, managing the day-to-day operations,” WEA president John Esposito says. In addition to using his sales and marketing experiences, Spaulding will be involved in Asylum’s artist and manager relations as well as A&R, Esposito adds.

Spaulding, who reports to Moscowitz and Esposito, will also advise Feldman, helping as needed at the rock incubator and overseeing its sales efforts.

Atlantic senior VP of sales Rick Froio will replace Spaulding at WEA. Froio began his career in 1976 at WEA’s Philadelphia warehouse and became Cleveland branch manager in 1991. He moved to the label side in 1996 as VP of sales at Atlantic, and became head of sales three years later.

Starting phase two of his WEA career, Froio will report to executive VP John Madison and will oversee the catalog, video, Latin, urban and lifestyle sales departments. Froio’s return to distribution sends a big message about WEA’s culture, Esposito says. In the music industry, “labels are supposed to be the sexy part to work, and yet Froio raised his hand on his own” to move back to distribution.

After nine years as a label sales head, Froio undoubtedly will help WEA become more effective in working with its label partners. Atlantic will not replace Froio. Instead, director of sales Adam Abramson and senior director of sales Jack McMorrow will step up to oversee rock and R&B, respectively.

Returning to the crowded field of major-owned indies, Fontana is staffing up and looking to cut deals, while the others—ADA, RED and Caroline—are doing well. But with the majors’ increased focus on the indie sector, Caroline GM Rick Williams says it’s doubtful “there is as much room as everyone thinks there is here.” It’s one thing to start a new business to be creative and find emerging labels and talent, Williams says, “but if the new efforts are about stealing business from other distributors, that is not healthy. If someone starts throwing stupid money around, it could really price things out of the marketplace.”

MAKING TRACKS: Trans World Entertainment announced that Dean Adler has resigned from the company’s board of directors to pursue other interests. No word yet on a replacement.

AND THE ENVELOPE, PLEASE: For the second year in a row, RCA Label Group Nashville was named label of the year by Handleman Co.’s west and central units, according to the label. The award criteria include artist roster, sales performance, customer service and marketing tools.

CORRECTION: Contrary to what I reported in the Oct. 6 cover story on relaunches, the new version of Usher’s “Confessions” album does not come with a DVD.
In a prime example of corporate synergy, Universal Studios Home Video, Vivendi Universal Games and Universal Studios Consumer Products Group have created cross-marketing programs for the DVD releases of "Van Helsing" (Oct. 19) and "The Chronicles of Riddick" (Nov. 16).

Each DVD includes a demo of the Xbox version of the related video title. Both games were originally issued in May to coincide with their respective films' theatrical release.

"We're seeing more double bounces," with repromotion of games released with the movie and again with the DVD, NPD Group senior analyst Richard Ow says. "From a retail perspective, you have two products driving traffic."

"Through August, NPD reported retail sales of more than 159,000 for Xbox-exclusive "The Chronicles of Riddick: Escape From Butcher Bay," while combined Xbox and PlayStation 2 units for "Van Helsing" topped 129,000.

Ken Gaffney, executive VP of marketing at USH, says the company is emphasizing multialancing. "Our target audience for [video] titles like 'Riddick' and 'Van Helsing' are males who are changing own the game and watching the movie, particularly with Xbox. It's real synergy at home with this audience."

The packaging for each DVD has stickers and call-outs for the related game, and there are also combined in store-point of sales materials.

"On 'Riddick,' the new PC version in December offers synergy for joint DVD-game advertising," Gaffney says. "It will be account specific, for chains that sometimes offer a special DVD-and-game deal.

The corporate synergy also involves the Consumer Products Group, as VP of interactive Bill Kupetz notes. "The perspective," he says, "was to create original content in each game to build out the respective property.

VUG VP of marketing Koren Buc- kner notes, "Including an Xbox game demo on both the 'Riddick' and 'Van Helsing' DVDs exposes our products directly to fans of those properties and reaches beyond our normal distribution channels. It's an opportunity to not just call-out a minor demo that could be cost-prohibitive to do on our own."

VUG will tag the "Riddick" DVD in all print ads for the game's PC release in December. For the "Van Helsing" DVD, USH plans a cross-promotion with fast-food chain Carl's Jr. in an online instant-win game.
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"It's refreshing to see the emphasis the new Billboard Radio Monitor puts on the creative side of the radio business. I think it is going to become a platform to showcase innovation and the great thinkers who drive the industry."

— John Sykes, CEO, Infinity Broadcasting

For subscriptions or to activate your account, visit www.BillboardRadioMonitor.com or call 1-800-562-2706.
Aussie Promoters Push Premium Tix

BY CHRISTIE ELIEZER

MELBOURNE—By the time Bryan Adams hits Australia in February 2005, his fans should be primed for his shows, thanks to a new premium ticketing initiative. Universal Music Australia and Melbourne-based promoter Frontier Touring have been working together on a promotion for Adams that allows fans who buy premium tickets for his Room Service tour here to get the best seats in the house and a copy of his new album.

Polydor released the “Room Service” album here Sept. 20, the same day Frontier put tickets for Adams’ 2005 Australian shows on sale. The shows include a Feb. 26 stop in Perth with Rod Stewart and six headlining dates in Adelaide beginning Feb. 28.

Most tickets for Adams’ arena dates are priced at $54 Australian ($80). However, there are also “gold” tickets, which cost $123 Australian ($180). With these, purchasers get prime seats plus a voucher for a copy of the album that can be redeemed at HMV or select indie outlets.

Universal Music Australia managing director George Ash calls the strategy, developed in conjunction with Adams’ Canada-based manager, Bruce Allen, “an effective way to get hardcore fans, especially for acts who work on [more than one] radio format.” Frontier managing director Michael Gudinski says, “Timing has been essential. Fans will be well-acquainted with the new songs by the time of the tour.”

Adams has a loyal fan base and career sales of 2 million albums in Australia, according to Universal.

Copies of “Room Service” picked up with the ticket vouchers are eligible for the Australian Record Industry Assn. chart. The album debuted at No. 15 on the chart published Sept. 27—Adams’ highest debut here since 1996. Frontier reports strong box-office (Continued on page 60)

OutKast Leads MTV Europe Award Noms

BY LARS BRANDLE and EMMANUELLE LEGRAND

LONDON—North Americans received the lion’s share of the nominations for this year’s MTV Europe Music Awards, to be held Nov. 18 in Rome.

Hip-hop act OutKast leads with five nominations, followed by Sony BMG labelmate Usher with four. Anastacia, Beyoncé, Black Eyed Peas, Britney Spears, Franz Ferdinand, Jay-Z and Maroon5 have three nods each.

OutKast is nominated for best group and best R&B act. Its LaFace/Zomba double set, “Speakerboxxx/The Love Below,” is up for best album, while “Hey Ya!” is nominated for best song and best video.

A full list of nominations is available at mtv.com.

“Of everything that has happened in the past year, the success of OutKast is significant,” says Mervyn Lyn, VP of marketing and promotion for Europe at BMG Global Marketing.

Lyn says the European success of the Atlanta-based duo owes much to the support of MTV Europe. “The whole process [of marketing “Speakerboxxx/The Love Below”] started with MTV,” he says.

Lyn recalls that about two months before the album’s release, the network booked OutKast for the August 2003 Isle of MTV event in France.

“They really wanted them,” Lyn says. “The band was initially reluctant, but in the end they delivered an outstanding set. MTV was behind us from day one, and we paid them back by delivering outstanding videos.”

OutKast has not yet confirmed its attendance at the 11th annual awards (Continued on page 60)

Laura Pausini Matures With New Studio Set

BY MARK WORDEN

MILAN—Pop vocalist Laura Pausini says her new album, “Resta in Ascolto,” is a more grown-up work. The title translates to “keep listening,” and Warner Music Italy hopes fans do just that.

The set will be released Oct. 22 in Italy and will roll out through Warner Music International affiliates in the following few days. Atlantic will release it Oct. 26 in the United States.

Warner Music Italy says the album will initially ship about 1 million units between Spanish and Italian versions.

Pausini’s 2001 best-of compilation sold 3 million units worldwide, including 700,000 in Italy and 800,000 in France, according to Warner Music Italy president/CEO Massimo Giuliano. “That’s the benchmark for this [new] record,” he says. “We plan to work the album for a year to achieve the same result.”

Pausini’s Spanish-language version of the best-of set (“Lo Mayor de Laura Pausini, Volver Junto a Ti”) was released by Warner Latina in the United States. It spent 46 weeks on the Billboard Top Latin Albums chart, peaking at No. 9 in February 2002.

Pausini released an English-language set, “From the Inside,” in November 2002, also on Atlantic in the United States and globally through WMI. Despite high expectations (“Billboard,” March 15, 2003), “From the Inside” has shipped only 800,000 units worldwide, according to Warner.

Pausini says she still has mixed feelings about the project. “Executives at Atlantic [in the United States] tried to get me to pretend that I was younger than I was,” Pausini recalls. “And worse, they sent radio stations a dance-remix version of the single ‘Surrender.’ It topped the Billboard Hot Dance Music/Club Play charts, but it really annoyed me. I see myself more as an AC artist.

“At one point, I delivered an ultimatum: Either that version goes, or I go,” she adds. “Atlantic has since changed its management, but that wasn’t because of me.”

Despite reservations, Pausini says she would repeat the English-language experiment, “if we can find the right music.”

For the moment, she’s happy working in Italian and Spanish. “From the Inside” was a “learning experience,” she says. “This [new] album is definitely the result of that.”

The 30-year-old Pausini says she sees “Resta in Ascolto” as “the album of a mature woman who’s no longer a teenager.”

Writers contributing to the new album include Madonna and Italian artists Vasco Rossi and Biagio Antonacci.

INTERNATIONAL DEVELOPMENT

Toni Vandoni is artistic director of Milan-based domestic music adult top 40 national network Radio Italia and sister video channel (Continued on page 62)
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The Frames reaffirmed their status as one of Ireland's leading acts when their fifth studio album, "Burn the Maps," debuted at No. 1 on the country's IRMA Chart Track album chart for the week ending Sept. 23. The Dublin-based folk-rock quartet's new American guitarist, Rob Bochnik, and his predecessor, David Gedge, introduced the new set. Only frontman Glen Hansard and vocalist Colm Mac Con Iomaire remain from the Frames' original 1999 lineup.

In June, the band played 25 U.S. dates supporting Damien Rice. It finished a string of sold-out shows in Ireland and Northern Ireland this month.

"Burn the Maps" is on the Frames' own non-Distributed Plateau label in Ireland, where it was certified gold (15,000 units) on release. Anti-Epitaph will issue the album in Europe and the United States in February 2005.

**SOUTHERN TESTAMENT: Ross Allen, radio DJ and co-founder of London-based indie label Casual, traveled to the United States this year to collect a team of top-drawer musicians. His aim was to create an original companion piece to Casual's two critically acclaimed "Country: Get Soul" compilations, released in the United Kingdom in August 2003 and July 2004. The result is the Oct. 11 U.K. release "Testifying" by the Country Soul Revue. The invigorating performances are Southern-fried at the intersection of country and soul. Veteran writer/performance Dan Penn produced the set at his studio outside Nashville. Vocalists include Penn, Tom White, Bonnie Bramlett and George Soule. Instrumental support comes from guitarist Reggie Young, Penn's longtime co-writer, Spooner Oldham; and members of the Memphis Horns and Muscle Shoals Horns. Casual, which has U.K. distribution through Vital, is seeking overseas licensees.**

**PAUL SEXTON**

**SOCA SCORES:** Atlantic Records has set Nov. 30 as the U.S. release date for "I Only," the latest album by Barbadian soca star Rupie. This will mark the German-born artist's American debut.

Trinidad is the acknowledged home of soca, the supercharged,...
Canada’s Oldies Revival

Andy Kim, Glass Tiger, Frank Marino Among Resurgent Veteran Acts

BY LARRY LeBLANC

TORONTO—It is somewhat mind-boggling to think that icon Andy Kim is back on Canadian radio with new music—and he is just one of a slew of veteran artists that is resurfing in the territory.

A top-selling artist internationally with such hits as “How’d We Ever Get This Way,” “Shoot ’Em Up Baby,” “Baby, I Love You” and “Rock Me Gentle” and co-writer of the Archie’s “Sugar Sugar,” Kim dropped from sight three decades ago. The Montreal-born singer/songwriter resurfaced briefly in Canada as Baron Longfellow in the ’80s.

Now, after a decade away from the recording scene, Kim has returned with the delightful five-song EP “I Forgot to Mention,” released Oct. 19 in Canada by his Iceworks label and distributed by MapleNationwide. A full album is scheduled for 2005.

Other veteran Canadian acts with new releases are Glass Tiger, Frank Marino & Mahogany Rush, Helix, D.O.A., the Kings and Wild T.

Kim’s title track—which he wrote with its producer, Ed Robertson of Bare Naked Ladies—is going airborne at 20 prominent Canadian radio stations.

“Music-industry people have asked music directors, ‘Why are you playing this?’ But I Forgot to Mention’ has a great feel to it,” says Kim, who is based in Los Angeles.

Wayne Webster, music director of CKFM Toronto, warned Kim upfront that he should expect resistance from radio. “Then I heard the song,” Webster recalls. “I was like, ‘Wow!’ You really hear Ed Robertson’s influence on the tune. I asked when we could start playing it.”

“What a great song!” says Jamie Vernon, president of Toronto-based Bullseye Records, whose roster includes veteran rock acts Honeymoon Suite, Kllatuu, Goddo, the Kings and Killer Dwarfs. “When I heard the [CFKN] announcer say, ‘I’m going to play a new song by Andy Kim, I went, ‘What?’ But this brings me hope for our veteran acts that have new material.”

Many of Canada’s music veterans continue to tour heavily. They gain exposure through the Internet and on radio stations that operate under the Jack, Bob or Joe moniker, a format that programs current hits as well as those dating back to the ’60s. However, unlike Kim, few veterans get airplay at stations playing solely current releases.

“People are back on the CB [俱乐部] and scene again looking for their favorite bands,” Vernon says. “They are at an age where their kids are either old enough to be babysat or are on their own. I’ve seen this at gig after gig.”

Glass Tiger frontman Alan Frew agrees, but adds that “a lot” of people are seeing his band for the first time. “They are checking out the Bob and Jack stations,” he notes.

Following a string of international hits, including “Don’t Forget Me (When I’m Gone),” Glass Tiger split in the mid-’90s. The band re-formed two years ago, Ed Robertson has brought in former MCM member and added a 17-song retrospective album and DVD, both titled “No Turning Back,” with two newly recorded tracks. “The band is ready to test the waters [at radio] again,” Frew says.

Also jumping back in is Montreal-based Frank Marino & Mahogany Rush, which had a sizable international following in the ’70s and ’80s. The band split in 1983, re-formed in 1998 and has been playing intermittently since. Just a Minute Records, the label operated by Montreal-based distributor Distribution Fusion III, will release the band’s “Live in Canada: Real Live” Oct. 20. Marino says he now intends to step up his touring schedule.

“I love touring today,” he explains, “because my family goes with me.”

活动，with 20% of initial sales being gold tickets.

Frontier and Universal will market the album and tour in the run up to the opening date. Ash, who believes the album contains six hit singles, says Universal will work it through the next 18 months. He predicts Canadian sales in excess of 150,000.

PACKED SCHEDULES

The Universal/Frontier promotion is one of several added-value initiatives being employed by promoters here.

They report that the summer tour circuit (lasting from November to late March) has been increasingly buoyant and competitive.

Adams is one of 20 major artists Frontier will tour during that period. Melbourne-based promoter Michael Coppel of Michael Coppel Presents says he also plans to put 20 acts on the road.

“Everyone’s grasping to find a point of difference,” says Paul Dainty, Melbourne-based managing director of Dainty Consolidated Entertainment. “It’s crucial.”

In terms of international acts heading Down Under, Frontier expects to sell out 200,000 tickets for shows by the Eagles in November, DCE is predicting a 200,000 sell-out for Neil Diamond’s March tour and MCP is expecting to shift all 100,000 tickets for Cher that month.

Premium ticket offerings include $560 Australian ($400) “diamond” tickets for the Eagles and $495 Australian ($353) “platinum” tickets for Cher. This covers prime seats, a private bar and keepsake.

“The prestige ticket market will pay high prices,” Gudinski says, “if you’re prepared to work on it and give people real value.” He cautions, however, that the approach will not work for acts with primarily young audiences.

“They need to be always special [offers], not run-of-the-mill,” Dainty adds.

“A lot of these ‘value’ packages are smoke and mirrors, and offer no real value.”

The issue of premium tickets in the United States made headlines this year when shipments of Prince’s album “Musicology” passed the platinum mark based on sales of tickets, which included a copy of the album (Billboard, June 5).

When Prince played Australia in October 2003, promoter Clear Channel Entertainment offered a different premium package, making available 50 tickets at $1,000 Australian ($713) for each show. These allowed fans to attend the sound check, meet the artist and sit onstage during the concert, in addition to a free CD. “Everyone told us we were mad to try it, but they sold out in a blink,” Dainty says. Ticket prices for Prince started at $170 Australian ($121).

Promoters here agree that they are benefiting from a more favorable currency exchange rate than only two years ago, when the Australian dollar was worth 49 U.S. cents. Now it is worth more than 71 cents. However, marketing costs continue to rise, and the live business has to balance keeping ticket prices high enough to attract international acts while warping of a potential consumer backlash.

For example, tickets costing $30-$40 Australian ($214.28-$28.50) six years ago are now up to $150-$200 Australian ($1074-$143).

With such rapid escalation, he says, “you need to offset the pill with premium benefits.”

Hansen says this year’s event will draw upon some of the strengths of last year’s edition in Edinburgh, Scotland, which he deems a critical and financial success. Specifically, a custom-made tent structure will again house the event, this time at Rome’s Tor Di Valle raceway.

The week before the awards, a series of performances throughout the city will showcase Italian music. An outdoor concert will be held the night of the event.

“I think we’ll be able to use quite a bit of Rome,” Hansen says, “not just for buildups to the show but hopefully for part of the show as well. There has been a lot of effort recently in Rome to show off its historic city to being a cultural place, especially with music.”

Sponsors of this year’s event include Replay Blue Jeans, L’Oréal Paris Studio Line, Hewlett-Packard and Foot Locker.
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Microsoft

Continued from page 1

Microsoft chairman/chief software architect at Microsoft’s Digital Ente-

ertainment Anywhere launch event Oct. 12 at the Shrine Auditorium in

Los Angeles. “Once you’ve picked the music stores you like,” Gates said,

“that should in no way constrain the devices the music works on.”

Gates’ words echoed on a day when numerous partners—including

portable device manufacturers and digital music service providers—

launched new products and initia-

tives embracing Microsoft’s software

ecosystem.

Trans World Entertainment’s

F.Y.E. and XM Satellite Radio kickoff

digital music subscription service

to devices that operate within the

Microsoft Windows Media Player 10

Digital Media Mall, which is a portal to online other stores. Samsung,

iRiver, Creative and Virgin Electron-

ics each expanded the marketplace

for portable music players with

PlayForSure gadgets.

“The ability to access music in as

different places as possible on as

different devices as possible in a

legal form where artists are getting

compensated and the fans are having a

good user experience keeps reinforcing

the message that we are able to com-

pete with Apple,” said Ted Cohen, EMI

Music senior VP of digital development

distribution and digital rights management software.

“We want to give you choice, but we

want you to know exactly how that

ecosystem fits together,” Gates said of the

PlayForSure logo. “And so you don’t

have to think about file formats or

conversion, you know that all the

richness of the experience will carry

across to those devices.”

Michael Gartenberg of Jupiter

Research notes that portable music

players are a main driver in consumer

acceptance of digital music. According

to Jupiter, digital music sales represent

less than 2% of total consumer

spending on music, while only

5% of U.S. households own a portable

music device.

“PlayForSure is a good way of sort-

ing through the [MP3] confusion, but

there is still a lot of work that con-

sumers need to go through,”

Gartenberg says. “It’s not likely customers

are going to go to a music store, look for a

particular logo and then go buy a player

with that logo on it . . . By contrast,

Apple has a much simpler message; it’s

about the iPod and the iTunes Music

Store, and by the way, did we mention

the iPod?”

Apple Computer recently reported

that slightly more than 2 million

iPods shipped for its fiscal fourth quar-

ter, with iPod revenue for the third

totaling $557 million. Rev-

enue from the iTunes Music Store and related

iPod services and accessories totaled

$88 million.

Gates also highlighted Microsoft’s

strategy to expand the digital music

marketplace, demonstrating an array

of new devices, software and hardware.

A central point of these new offerings is the

Windows XP Media Center Edition

2005, which is available at retail

in a kit that includes Dell, Hewlett-Packard, Sony, Toshiba and Gateway. The PCs enable consumers to store music, photos and

cinema in a central location and access these

functions via a remote control.

Additionally, Media Center Extender

Wi-Fi hubs and Windows Media

Connect set-top boxes allow for

media-to-media transport around the

home. This is similar to the strategy

Microsoft is using with Sprint

Portal Express, which can stream music

to be successful today.

Alan Miller, editor and reporter for

Billboard, Los Angeles-based Filter

magazine, said that working with retail-

ers and companies like Ben Sher-

man was “an exciting new act.”

British acts “have to assume they

have no radio, though it is getting

better. We try to work with other com-

panies to spread the word.”

 ainda-One, high-profile management

British artists in The Billboard 200 are Joss Stone,

with “Mind Body & Soul” (S-Curve) at No.

21, and Keane, with “Hopes and Fears”

(Intersect) at No. 80.

For the past four years, Virgin has

highlighted British acts in its annual

“Virgin Recommends” promotion.

This year, the program (running

from mid-September through mid-

October) includes three music endcaps

in each store with current British music

recommendations. Q magazine’s picks

for best British albums and a number of

British titles from BMG. Consumers who buy a featured album receive a

free British music sampler.

The promotion also includes in-store

appearances from the likes of Snow

Patrol, the Libertines and Supergrass;

themed DVD and fashion/trend endcaps;

and weekly charitable donations.

Microsoft also announced a bullish

and strategic development for Virgin

Entertainment Group North America,

said that in addition to such promo-

tions, the chain “wants to work with

partners to help build these

brand new outposts. Our purpose is

to highlight that quality British acts are

still around.”

Virgin Entertainment Group hosted the

first “London Calling” panel last year.

Ben Sherman tries to partner with

artists whose sound matches the fash-

ion company’s cool, British image,

marketing manager Kenneth Luo said.

“We’re looking for things that motivate

us. Musically, we’re open.”

Recently, Ben Sherman formed a rela-

tionship with the members of Franz Fer-

dinand, who appear wearing the company’s
clothes on the cover of this month’s Spin

Magazine.

The video was already available

before. It featured a quick cut of the con-

verted device because of price, size and

battery life,” Gates said. “A lot of the

companies making cameras aren’t the

companies such as Apple making MP3

players. Why? Because they are not

converged devices, which we think

software is.”

U.K. Acts

Continued from page 6

reason why so few British acts are

breaking stateside is that consumers’

musical tastes have changed.

Tom Atencio, manager of New Order

and Duran Duran management and documen-

tation documentary, says American and

British acts used to share the “language

of pop,” but now fans seem to be flock-

ing to more local acts.

British acts that were popular in

different decades tended to be part of

scenes like the Manchester sound, said

Tim Burgess of the Charlatans. Other

Manchester acts like Happy Mondays

and the Stone Roses hit it big in the

1980s and early 1990s, but even those

high-profile bands did meager success

in the States: Neither had an album

crack the top 50 on The Billboard 200.

Burgess noted that “unless you’re an

amazing band, you might need a scene”

to step forward.

He adds that the single has been

in heavy rotation (28 spins weekly) on

Radio Italia since it was serviced Sept.

10. The video is getting 82 plays per

week on Video Italia, he adds.

NEVER DISAPPORTS

Retailers are also enthusiastic about the

launch. Francesco Fogliosi is chief

buyer for the five Italian stores of

French chain FNAC. “We see this as a

top potential-five seller for us between

now and Christmas,” he says.

Pausini “might not sell quite as

much in Italy as an Eros Ramazzotti or

a Vasco Rossi,” Fogliosi said, “but

her products never disappoint. She

offers retailers certainly in difficult
times.”

According to Warner Music Italy, Pausini has shipped 22 million records

worldwide since her 1993 debut at the

annual Sanremo Festival.

In the United States, Pausini’s Span-

ish-language hits stretch back almost a
decade, including three No. 1 titles on

the Billboard Latin Pop Airplay chart.

This artist has also long been estab-

lished in Latin America, according to

Miami-based Gabriela Martinez, VP

of marketing for Warner Music Latin

North America. “Luana Pausini totally

crossed the language barrier a long

time ago,” Martinez says. “We consider her Latin, and that’s how we

treat her album releases.”

Additional reporting by Leila Cobo in

Miami.
Stern Stirs Up NAB Show

Leave it to Howard Stern to frame the dialogue at this year's National Assn. of Broadcasters Radio Show, without setting foot in host city San Diego.

That is what happened when he and Sirius Satellite Radio announced their new deal, which will start January 1, 2006 (Billboard, Oct. 16). Staffers of sister publication Billboard Radio Monitor were on site in San Diego to report on the reaction. BNN director of music and programming Paul Heine writes that terrestrial broadcasters were ready to go on the offensive.

Speaking during the annual discussion by broadcast group heads, Entercom president/CEO David Field, who ran anti-satellite-radio ads on his stations in the spring, said the medium's greatest accomplishment has been its "extraordinary" PR effort. "Reporters from Forbes and Barron's buy into the hype and report it verbatim," Field said. "We need to take the record straight on satellite radio."

Saying advertisers are tiring of being seventh, eighth or ninth in a spot break, Clear Channel president/CEO/acting CEO Mark Mays implored operators to pay attention to the global trend of moving away from 60-second commercials.

Elliott Clark-alum reducer program "one of the most positive things in our industry in a long time. As an industry, we need to back them up and follow their lead," she said.

Greater Media president/CEO Peter H. Smyth said stations should limit inventory to eight to 12 units per hour, including promos.

"We want to be in the 10-second, 30-second and 60-second business," Field added.

Panelists also said technology was going to give traditional radio its silver bullet. Smyth declared that high-definition radio will "lead to the renewal of radio as it was intended to be." FCC Commissioner Kevin Martin told broadcasters that there is "increasing tension" over decency standards for broadcasters and paid subscription services transmitted via cable and satellite. The Republican commissioner said it is a subject the FCC "will have to face—whether or not there should be changes made to level the playing field."

The comments arose during a breakfast discussion with Martin and Democratic FCC Commissioner Jonathan Adelstein, moderated by Bonnieville president Bruce Reese.

Martin said there is an important distinction between consumers paying for a program versus hearing a free broadcast over the public airwaves. Adelstein noted that the courts, too, differentiate between such services. If Congress ordered the FCC to regulate satellite and cable it would do so. Adelstein said, adding, "I'm not sure the courts would uphold that."
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PHOTOGRAPHY BY MARK SELGER

www.americanradiohistory.com
Music Mimics Playoff Fever

The first eight months of 2004 brought bountiful growth to album volume, but now that the weather has begun to turn brisk and the stakes are higher, tougher competition has brought four straight losses from same-week sales of the prior year. Call it the latest variation of one of my favorite books, “How Life Imitates the World Series.”

The sales pattern of 2003 was reminiscent of a once-prolific team shaking off consecutive losing years with a promising finish to the end of what had been an otherwise disappointing season. Standing up against the weak numbers posted during last year’s first eight months, it was easy for the music industry to post wins from the start of 2004 through the first week of September. While the win/loss record looked impressive, that run was not unlike a sound-but-imperfect team that was able to pile up victories in a weak division.

Now, the regular season is over, and the playoffs bring on more formidable competition. Stores are now playing against fourth-quarter 2003, which had been the first one to beat the fourth-quarter volume of a prior year since that of 2000. Even with a career-best sales week for George Strait and an impressive rebound by Usher’s “Confessions” delivering 679,000 units of business in the top two slots of The Billboard 200, this issue’s volume again falls shy, this time losing to the 2003 game when Ludacris’ “Chicken ’N Beer” bowed at No. 1 with 430,000 units.

Over The Counter
By Geoff Mayfield
gmayfield@billboard.com

The gracious difference between baseball’s post-season wars and the music trade’s holiday season drive is time. The sport’s champion is crowned before the end of October, while stores have until the last week of the year to turn things around.

But, even with those extra innings, the road through December is a challenge. Like a team trying to reverse a bad streak when there is no room for a loss, the music trade will have to count on contributions from its all-stars, as well as strong performances from rookies and lesser-known names for this critical quarter to be victorious as the first three were. Keep your scorecards handy.

TALE OF TWO KINGS: Chart hawks will recall Oct. 13 as the day The Billboard 200 had two No. 1s. At the crack of dawn, the special edition of Usher’s “Confessions” had revitalized the year’s best-selling album, improving from 41,500 copies a week ago to 335,000, thus topping the strongest Nielsen SoundScan week of George Strait’s career.

By midday, Usher’s total still stood at 335,000, but Strait’s... (Continued on page 68)
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<td>&quot;In Love And Death&quot;</td>
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<td>Tom Waits</td>
<td>&quot;Real Gone&quot;</td>
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<td>BIG &amp; RICH</td>
<td>&quot;Horse Of A Different Color&quot;</td>
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<td>&quot;The Beautiful Stranger&quot;</td>
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<td>ANITA BAKER</td>
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<td>JIMMY BUFFETT</td>
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<td>JOJO</td>
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**Notes:**
- The chart includes a variety of genres, from country to pop, rock, and hip-hop.
- Artists like George Strait, Usher, and Tim McGraw have multiple entries on the chart.
- The chart reflects a mix of new releases and established artists.
- The top 50 positions are highlighted with various artists and their corresponding titles and chart positions.
The Top 100 Albums of 2004

2. *Foo Fighters* - *There Is Nothing Left To Lose*
3. *Coldplay* - *Parachutes*
4. *The White Stripes* - *Elephant*
5. *Nirvana* - *In Utero*

**Note:** This list represents the top selling albums of the year, as tracked by Billboard magazine. The specific numbers and rankings may vary slightly from year to year and across different charts and databases.
much to celebrate.
In a week when he also conquers Hot Country Singles & Tracks (see Chart Beat, page 65, and Singles Minded, page 72), Strait dwarfs his prior best sales week. “Carrying
Your Love With Me,” his only other album to lead the big chart, moved 194,000 when it hit stores in 1997. Ironically, it didn’t reach No. 1 until the following week, when it had a
decline of more than 80%.

The new version of “Confessions,” which adds four songs and replaces three of the original mixes with new ones, yields the title’s fourth-best sales frame and its best since its third week on the market. “Confessions” has sold slightly more than 6 million units since its release in March, according to SoundScan. The album has been No. 1 for nine weeks on The Billboard 200 and Top R&B/Hip-Hop Albums.
Early in its chart life, “Confessions” was destined to be this year’s top-selling album. One of the songs added to the new version, “My Boo,” his duet with Alicia Keys, reaches No. 1 on Hot R&B/ Hip-Hop Singles & Tracks.

EPIC MOMENT: Sony BMG Music’s Epic label fields two new entries by rock bands in The Billboard 200’s top five. One of them, Good Charlotte, scores its best Nielsen SoundScan week to date with its third album. The cheerfully titled “The Chronicles Of Life And Death” enters at No. 3 with 199,000 sold. The band earned its previous best marks, No. 7 and a week of 117,000 units, in 2002 when sophomore set “The Young and the Hopeless” bowed. There are two different versions of the new Charlotte set. They carry different art and separate bonus cuts, but both share the first 14 of 15 tracks.

In case you didn’t know: Singer/songwriter Tom Waits earns his best Billboard 200 chart position—barely—of his career, reaching No. 4 this issue with “Korns’ Greatest Hits, Vol. I.” With 130,000 copies sold, this is the band’s sixth straight album to bow inside the top 10.

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BILLBOARD October 23, 2004

TOP POP CATALOG

SALES DATA COLLECTED BY Nielsen SoundScan

1. The Beatles - A Hard Day's Night

TOP HOT HEATSEEKERS

SALES DATA COLLECTED BY Nielsen SoundScan

1. Crossfade - Final Stride

TOP INDEPENDENT ALBUMS

SALES DATA COLLECTED BY Nielsen SoundScan

1. Tom Waits - Real Gone

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[Text content of the document is not included in this response.]
As George Strait’s “50 Number Ones” arrives at No. 1 on The Billboard 200, the durable country star makes more chart history with “I Hate Everything,” which gains 320 detections and rises 2-1 on Hot Country Singles & Tracks. The new single is Strait’s 39th title to rule this list, placing him in the runner-up position on the list of artists who have hit the summit most often (see Chart Beat, page 65).

Not that the title would suggest it, but Strait’s track is an inspiring midtempo story of counting one’s blessings, which has made it a fan favorite and helped drive sales for the new hits package.

Although Sara Evans’ “Suds in the Bucket” is pushed to No. 2 after a week at No. 1, the track still manages an increase of 179 plays and continues to top the Nielsen Broadcast Data Systems audience chart for a second straight week with 36.7 million impressions.

Elsewhere on the chart, Sony Music Nashville makes some of its own chart news as newcomer Miranda Lambert takes the highest bow on the country radio chart for a debut single from a female artist in the BDS era. Lambert’s “Me and Charlie Talking” opens at No. 42, squashing the record labelmate Gretchen Wilson set earlier this year when her “Redneck Woman” popped on at No. 48.

Lambert also matches the debut mark for any new artist that Sony family member and second-season “Nashville Star” winner Brad Cotter set in the May 22 issue with “I Meant To.” Cotter’s song swapped the new-artist debut record from Columbus’s Buddy Jewell. The winner of the first season of “Star,” Jewell debuted at No. 44 in the May 24, 2005, issue with “Help Pour Out the Rain (Lacey’s Song).”

‘BOO’ BIRDS: The two artists with the most dominant presence atop the Hot R&B/Hip-Hop Singles & Tracks chart so far this year have done it again, this time by joining forces. Usher and Alicia Keys “My Boo” displaces “Goodies” by Ciara Featuring P. Diddy from that list, driven by an audience reach of 74 million at R&B/hip-hop outlets.

Individually, Usher has outpaced Keys in weeks spent at the summit so far this year by one. Collectively, they have spent 27 weeks wearing the crown in 2004, including 20 consecutive weeks where they reigned by swapping the No. 1 spot.

The move extends Usher’s lead among all artists in the Nielsen Broadcast Data Systems era for the most weeks at No. 1 on R&B-Hip-Hop Singles & Tracks. With 45 chart-topping weeks to his credit, Usher edges out R. Kelly, who has spent 42 weeks at No. 1.

“Boo” is poised to replicate its No. 1 move on The Billboard Hot 100 next issue, as it now trails “Goodies” by the equivalent of 35 million listener impressions.

IN DEMAND: Usher and Alicia Keys “My Boo” is also faring well on Hot Digital Tracks as it enters the chart at No. 3 with 23,000 paid downloads. The track also debuts at No. 7 on Mainstream Digital. The track is grabbing modest impressions at mainstream top 40 (58%) and rhythmic top 40 outlets (37%), with the other 5% of the audience coming from R&B stations—except for two morning drive cruises spinning at a pair of country stations.

Thanks to “Over,” McGraw is enjoying his first chart run at Mainstream Top 40, where the track leaps 35-20. He is the first country artist to make that list since LeAnn Rimes reached No. 35 with “Life Goes On” in October 2002. “Over” is McGraw’s first appearance in the top 20 of the Hot 100 since “Please Remember Me” peaked at No. 10 in May 1999.

As a result of the placement, McGraw debuts at No. 40 on the Hot Country Songs chart with his first chart entry.

Taking this into consideration, the McGraw single has scored 63,000 sales and 9.6 million streams, according to Nielsen SoundScan. McGraw’s single has sold 83,000 copies and is expected to reach a total of 110,000 sales on the current sales week. The McGraw single has also been certified Gold by the RIAA.

Another Country Hit Goes Strait To The Top

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Jazz
Continued from page 5

The 100,000-square-foot, acoustically pristine complex has been constructed as a box within a box on the fifth floor of the new Time Warner Twin-Tower high-rise on Columbus Circle.

It features three main performance areas: the 1,200-seat Rose Theater; the 420- to 500-seat Allen Room, named for investment firm Allen & Co.; and the intimate 140-seat Dizzy’s Club Coca-Cola.

There is also an education center, rehearsal/studio space and the Eugene Allen Room of Fame multimedia jazz history room.

Rose Theater is a multi-tiered space that resembles a horseshoe-shaped Italian opera hall. The Allen Room has multilevel amphitheater, seating, and can be transformed into a supper club. It features a spectacular floor-to-ceiling double-paned glass wall that looks out on Central Park. Dizzy’s Club boasts a view of the park and Columbus Circle, as well as curved bamboo walls, tables and barstool seating.

Beyond the facility’s impressive appearance, though, is its mission to promote jazz.

Pianist Bill Charlap, who opens Dizzy’s Club with his trio, shares the enthusiasm over the new venue.

“By opening Rose Hall will be an incredibly vital and vibrant place,” he says. “It will make an important contribution to our culture—more so than we realize now.”

JALC executive director Derek Gordon, who came aboard in July after 12 years as senior VP of the Kennedy Center for the Performing Arts in Washington, D.C., says that Rose Hall is unique. “I’ve seen the growth of cultural institutions with jazz being part of the vision,” he says. “But having jazz at the center develops a new paradigm.”

With the help of a city funds by former Mayor Rudolph Giuliani to move JALC onto a new Lincoln Center campus, the project launched in 1998 when Marsalis drafted a document called “Ten Fundamentals of the House of Swing” to help architect Rafael Viñoly design a new jazz habitat.

“Wynton helped define the space,” Viñoly says. “It was important to get out of the pattern set by classical music where there’s a notion of the artist being unapproachable and separated from the audience. Jazz requires an intimacy.”

“Jazz is also an impromptu music that is played as almost a social event,” he continues. “It can be played anywhere, so I designed the building so that nearly every space can be used for performance. In addition to the three venues, music can be played in the atrium, educational areas and rehearsal studios. The important concept is that music can transform the space, not vice versa.”

FIRMS CREATE HARMONY

Two firms that have expertise with acoustics in theater settings, Artec Consultants and the Walters-Storkey Design Group, formed a one-time joint partnership called the Sound of Jazz to aid in the construction of the building.

Artec’s Chris Darland says that one of SOJ’s primary goals was to maintain intimacy. “In design, Rose Theater had to accommodate opera and dance as well as jazz, so we had to figure out ways to make a lyric theater hold 1,200 people with the most distant seating no more than 100 feet from the stage.”

John Storkey of Walters-Storkey says, “We also focused on flexibility. After all, what is jazz, but flexibility. That’s the theme of the sound in the entire building. We made sure the acoustics in all the spaces were rigged and tied into the rest of the building.”

SOJ worked on making the facility acoustically pure, most notably with the moveable acoustic towers, a retractable concert shell ceiling, acoustic banners behind the walls and the giant rubber isolation pads that make the entire space a floating structure within the Time Warner building. “That was a challenge, especially with the seismic pads,” Storkey says. “It was important to make the space vibrationally isolated. The building sits on top of one of the city’s main subway hubs at Columbus Circle.”

OPENING FESTIVAL

To open JALC’s 2004-2005 season, Rose Hall will host a high-profile, invitation-only first night on Oct. 18 featuring performances by the Lincoln Center Jazz Orchestra with Wynton Marsalis and the Afro-Latin Jazz Orchestra. The PBS TV program “Live From Lincoln Center” will broadcast the affair.

The Grand Opening Festival runs Oct. 18-Nov. 6 with a series of shows by such noteworthy vocalists as Cassandra Wilson, Dianne Reeves and Freddy Cole. Also on tap: Taj Mahal and Randy Weston, among others, in the “3 Shades of Blues” evening; and comedian Bill Cosby in his “Stand Up for Jazz” performance with the LCJO.

Tickets for Rose Theater and Allen Room shows range from modestly priced $30 seats to premiums at $150. Subscription packages, with savings of up to 20%, are available.

Dizzy’s Club, which plans to feature music 365 nights a year, opens Oct. 21 with the three-week Dizzy Gillespie Festival, a celebration of the legendary trumpeter’s music starring Paquito D’Rivera, Nicholas Payton, Antonio Sanchez, Monty Alexander and other musicians.

Shows at Dizzy’s Club from Tuesday through Sunday will have a $30 cover (plus minimum); Monday night will feature “Upstarts” gigs by young musicians that will have a $15 cover. There will also be a $10 cover for the late-night jam “hang sets” to begin after the final sets each evening.

Veteran jazz nightspot booker Todd Barkan serves as artistic manager of Dizzy’s Club. He says the programming will be a “microcosm of what JALC” has been presenting in its 14 seasons.

“There will be a high premium on swing,” he says. “The music will be broad-based and swinging and will reflect Wynton’s overall view of jazz.”

Barkan sees the club as being an “eternal light” that will contribute to the overall New York jazz scene. He feels strongly that Dizzy’s won’t compete with the clubs in town but will actually encourage an atmosphere that has been sorely missing on the scene.

“We want to make Dizzy’s a clubhouse for the jazz community, a place where people can go and hang and feel comfortable,” Barkan says. “Wynton and I both feel an affinity for the late, lamented Bradley’s in the Village, where people would congregate and jam until early in the morning.”

Arturo O’Farrill, leader of JALC’s Afro-Latin Jazz Orchestra, agrees. “It’s a wonderful building and you put a bunch of different activities under one roof there will be a multiplying factor. Musicians will intermix and interact with Dizzy’s Club being open late. The club will create a wider spectrum of music with a myriad of possibilities.”

“WE WANT THE BEST HERE”

Marsalis is also focused on the possibilities of the mixing and matching of musicians. “We want the best here,” he says. “And we always want to make the space accessible to the larger communities of jazz. We want it to be flexible to accommodate everything, from film to community activities to music with theater. We want this space to be used for all arts with the spirit of jazz.”

According to Gordon, Rose Hall is 60%-65% booked for the 2004-2005 fiscal season, which runs Oct. 1 to Sept. 30. He adds that JALC is negotiating rental contracts for Rose Theater and Allen Room with a variety of promoters for the available dates. Both rooms possess the architectural flexibility to be used by opera, theater and dance companies as well as classical and pop music promoters.

“Usage fees are very compatible with other major venues in Manhattan, including Avery Fisher Hall, Carnegie Hall and Town Hall,” says Gordon, who would not comment on specific dollar figures.

“Yet the building itself is a remarkable resource,” he continues. “We have a dramatically beautiful space with state-of-the-art acoustics, a fully equipped opera house and digital projection. I think the building is going to be a smashing success.”

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Starbucks Continued from page 6

Rollout of the media bar begins Oct. 18 in Seattle and Oct. 25 in Austin. The company expects a total of 45 stores in those markets to be equipped with kiosks by the middle of the month.

Starbucks says it plans to move the Hear Music media bar into additional markets in mid-2005.

In June Starbucks president of Starbucks Entertainment, tells BILLBOARD that the company sees the digital music initiative as an opportunity to reach underserved adult consumers who are not interested in top 40 music.

“Our customers have really given us permission to play a significant role in how they discover and purchase their music,” he says. “This is a smart and strategic move for Starbucks. We’re going to enhance the Starbucks customer experience while developing a new business channel.”

A timetable has not been set for further expansion of the Hear Music Coffeehouse concept.

Each multimedia-enabled store is expected to have three to six Hewlett-Packard tablet PCs—the devices used for browsing and purchasing—based in its seating area.

Starbucks is offering seven songs for $8.99. Additional songs cost 99 cents each.

The company has a catalog of 150,000 tracks and content deals with all four major labels and 40 independents.

The media bar will also feature content exclusives, as well as Hear Music editorial features and recommendations.


The company is also continuing with its branded-CD initiative. Starbucks bought independent retail chain Hear Music five years ago and has been pushing branded compilations in its stores under the Hear Music banner. These include the Artist’s Choice compilation CD series. It recently released an Emmylou Harris compilation, and one from Norah Jones is due early next month.

The company also reaches an estimated 30 million customers weekly with in-store play initiatives.
Adult Top 40

Continued from page 5

Youthful artists from previous decades were able to find a home at adult top 40, but the new breed of youth-driven hits is offering fewer ballets and more rock. These acts may come across as more grown-up than they actually are.

Programmers say that with little association to bubble-gum pop, the music fits well with younger acts that blend seamlessly with hits by such groups as 3 Doors Down, Evanescence and Hoobastank, which cross to and from mainstream top 40 without a nudge stigma.

Gary Trust, music director at adult top 40 WSNE Providence, R.I., suggests that the trend established itself several years ago, when Michelle Branch and Vanessa Carlton latched onto the gritty pop-rock-chick sound that the format embraced with little regard for a younger age. He says the door to playing younger acts began to open.

“We’re certainly not playing every younger artist,” he says. “We toyed with Jolo, but that sounds a bit too young for us, and we haven’t yet seen research to support playing it. I do think there’s a danger in sounding too young and too top 40. If listeners wanted so much of that sound, they would probably listen to top 40. Variety seems to be a key to our success.”

On the other hand, with mainstream top 40’s ongoing allegiance to hip-hop, Marshall believes adult top 40 is the only remaining outlet for quality pop music without the rap—for an audience that is hipper than it was a decade or so ago.

“It seems that today’s 40-year-old is yesterday’s 30-year-old,” she says. “They are still having babies, careers and are interested in new music for a longer period of time. We may love the ‘80s, but we live in the current adult world and we are interested in new music.”

Stern

Continued from page 1

Pollack tells billboard.” “Everything from voice-tracking to syndicated shows has impeded the progress of finding new talent.”

LOCAL, LOCAL, LOCAL

For Jacobs Media president Fred Jacobs, Stern’s defection underscores the importance of local radio actually being local. “Being local, visible and connected to your market has never been more important,” Jacobs says. “This is a clarion call to the rock radio industry to refocus on being solid in local markets. That’s the strength of radio, its ability to reflect the local vibe, and this could be the catalyst to get stations moving along those lines.”

Jacobs sees the Stern announcement as the latest in a series of satellite talent grabs that has included Little Steven, Opie & Anthony and National Public Radio’s Bob Edwards. Like Pollack and others, Jacobs is hopeful that Stern’s forthcoming move spurs talent development initiatives.

“Stations now own track nights, overnight and weekends, all but eliminating their farm towns,” Jacobs says. “Just about every successful morning show [talent] probably got their start in overnight or some less important airtime that was developed into something better on their current format. We’re seeing that same talent develop into other programs as well.”

Stern Reaction from the NAB Floor: Page 63

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FCC’s Adelstein: Don’t Blame Us

At the National Assn. of Broadcasters Radio Show, Billboard asked the Federal Communications Commission’s Jonathan Adelstein if Stern was on-air talent like Howard Stern out of terrestrial radio to a fee-based system where indecency fines don’t exist. “That’s certainly not our goal,” the commissioner said. “Our goal is not to enforce the law. Our goal is not to disrupt the airwaves.”

Calling indecency “one of the least favorite parts” of his job, Adelstein, a Democrat, said: “These are very exceptional circumstances and we try to really constrain the playability. We think we’ve turned the corner and created a balance between a good experience and a very clear mechanism for protected copyright.”

The new CDS-300, he says, not only allows labels to determine the number of copies made on the PC’s hard drive and shared online with friends, it also allows music users to make copies to play on the PC. Additionally, the system enables consumers to transfer music to portable devices that recognize the WMA compressed format. They can also burn copies onto blank CD-Rs.

Every copy exported and played on other devices incorporates Macrovision’s CDS. The company’s software also provides “stick graphical icons” that allow consumers to easily navigate the digital rights management rules.

These days, other sessions on CDs enable labels to install protected additional content. Yet, at a time when global CD sales continue to fall, industry observers agree that the existence of copy-protection on CDs and the storm surrounding file-sharing piracy threaten to confuse music consumers.

“People have a clear definition of what they want,” says Mark Mulligan, U.K.-based research director/senior analyst for Jupiter Research. “They’ve already established that they don’t want to stop [peer-to-peer] piracy. So when they talk about restricted copies, they must be saying people shouldn’t make private copies at home. . . . They need it in stores.”

“Most music buyers aren’t aware of it is designed to kick in when anyone steps over the [copy-making] line.”

How to Be MUM on MOVE

With more than a year until Stern says he’ll have to temporarily remove his show from his new home, there has been concern that his show could become a 15-month-long commercial for Sirius. But, five days after the story broke, Stern and Infinity brass met to discuss how to handle the matter of him leaving his 19-year terrestrial radio home for Sirius.

The outcome: Stern will refrain from using Infinity’s airwaves as a platform for promoting satellite radio. Stern admits things “got out of hand” in the initial excitement of his bombshell announcement. He says he’ll sit firmly on the subject out of respect for the company that has been his radio partner since 1985.

But it will be awkward to avoid the year’s biggest radio story, especially with listeners continuing to call with comments and reactions.

On his Oct. 12 radio show, Stern even refrained from replaying Les Moonves’ Letterman appearance where the Viacom co-CEO discussed Stern’s move, but moved quickly to the less controversial topic of engineer Scott DePace’s latest feud with producer Gary Dell’Abate.

For the latest on Stern and other radio news, go to billboardradioontainer.com
Solís

Top Latin Albums chart. It will put Solís in a unique position. He will become the first Latin artist to have four albums in two different genres simultaneously on the chart.

"He's an incredible phenomenon," says Alberto Uríbe, head buyer for Rítmico Latino. "He's one of the few super-selling artists that still remains.

Whether Solís releases a pop album or a Mexican album is irrelevant. Uríbe adds, "People connect with him no matter what the genre."

Solís' sales record is an anomaly. He is not a fan of interviews, and does minimal album promotion. He's no longer a youngster, and his songs, while beautifully lyrical, are classic but not groundbreaking.

But Solís, who writes all his own material, connects with his listeners no matter what the genre because of his romantic core.

"I'm a romantic act," Solís says when asked how he describes his music. "I play with other genres—tropical music and mariachi. But my strength is romantic material."
‘We’ve Protected Our Investment In A&R Like A Dog Would Its Owner’

BY EMMANUEL LEDRAN

As he does every year, Universal Music U.K. & Ireland chairman/CEO Lucian Grainge invited British retailers to his company’s autumn sales conference in September. The slick four-hour show included live performances by Amy Winehouse, Razorlight, McFly and Ian Brown.

The managing directors of the company’s five repertoire sources described their projects for the run to Christmas, including new sets from U2, Mark Knopfler, Elton John, Busted and Daniel Bedingfield.

At the end of the presentation, Grainge sat on the stage for the final address. Never much of a public speaker, he showed a slide of the most successful acts to appear on the British scene in the past three years. Six of the acts—Bedingfield, Busted, Sugababes, Keane, Scissor Sisters and Jamie Cullum—were from Universal.

For Grainge, there is no better calling card than his explanation of what his business is about. For many retailers in the audience, it was a reminder of why Universal is the British market leader: a diverse repertoire, high sales expectations, acts that deliver the goods and a strong company image.

Among those present at “The Lucian Grainge Show”—as some called it—was HMV Group COO Brian McLaughlin. The London-based exec describes Grainge as “probably the most competitive chairman of a record company I’ve ever worked with.”

“From all my dealings with him,” McLaughlin adds, “whether it’s face to face in his office or listening to his new releases or even over a lunch, you cannot walk away without feeling inspired.”

Q: Universal Music U.K. has been increasing its market share during the past couple of years. What made that happen?
A: The performance of this company, and of my executives, seems to show that we’ve taken risks and that it worked. I can say that because I have the luxury of having such a broad roster that goes from Eminem to Jamie Cullum. We can experiment and take risks. If you have five artists that all sound the same, you are not able to operate like that.

Q: What are the keys to the way you operate?
A: I have five separate companies here with five managing directors. We have three pop labels [Mercury, Polydor and Island], a classic and jazz division and a TV marketing division with its own in-house imprint that signs its own artists for an older demographic. So there are three labels that compete among themselves for the Snow Patrols of this world and two other labels that compete for the Jamie Cullums of this world. Our diversity is our [unique selling proposition]. Our diversity and our openness are part of our culture.

Q: With the current market conditions, when everybody else seems to be downsizing, does it ever feel like five sources of repertoire is too much?
A: If you look at our numbers, at our market share and at our profits, it will answer your question. It is about our diversity and breadth. That has driven everything. What we have done in terms of market conditions is that we have continued to invest—and in some cases raised our investment—in music and in our A&R people. We’ve protected this like a dog would protect its owner. Where we have rationalized—and where we have been sensible and responded to market conditions—is in areas that are not key to the finding, developing, recording and marketing of the music.

Q: Almost every market in Europe is losing ground, except the United Kingdom. How do you explain the resilience of the British market?
A: Possibly because of its creativity. One thing about the British market is that it is open-minded, and it is very broad in terms of talent. And when we make good records and when artists make good songs, they’re successful. Our performance with this regard is second to none. In that sense, we led the market. It is difficult for me to talk about the other companies or other markets—I know what I am doing and what we are doing as a company, what our focus is. We’ve had 19 acts go gold [100,000 units] in the past three years. In the last 12 months, we brought nine acts—brand-new, British-signed acts—[to] gold.

Q: You have also been successful with North American artists like Shania Twain and Eminem.
A: When I became chairman three years ago—and even before then, when I was running Polydor—we took Polydor from being one of the worst companies in the industry to market leader in terms of market share, profits and profile. I knew that, because of the place the group was in terms of its domestic artists, unless we developed and broke American artists and unless we went excellent at it, we would not have a company. All the success we have now, we owe to our American artists, because they gave us the building blocks. They gave us the foundation of the formation of our plan, our vision and our hopes.

Q: Are you ever frustrated that you don’t get the same level of attention from your U.S. counterparts when it comes to marketing British artists in America?
A: Musically the U.S. has been in a completely different creative zone from the rest of the world for the past five to 10 years. I believe now that one part of the cycle has come back. The response we get for our artists from our colleagues and from radio in America is completely different. It has flipped the way—[that] they want Jamie, they want Snow Patrol, they want Keane and they want the Scissors Sisters. It has been frustrating; it is far less frustrating.

Q: How would you define your relationship with your counterparts in the United States?
A: The type of relationship that we have as colleagues is like family. I defy anyone to find a group of people—Doug Morris [Universal Music Group chairman/CEO], myself, Jimmy Iovine [Interscope Geffen A&M chairman], L.A. Reid [Island Def Jam Music Group chairman]—that have more empathy, more respect and more ability to cut through everything to make anything happen.

Q: You’ve been with this company for almost 20 years. How do you explain this longevity?
A: The only thing that is relevant in any company is the people. The people I report to and the people I have responsibility for make me look good. I am a loyal person: I believe passionately in personal relationships. And I believe in the long term. Artists, colleagues and my bosses have the same belief.

One thing that good record companies do is to reward people, and I like to think that people here are rewarded in the same way that our artists are rewarded for their success.

Q: Is that the reason why Universal was listed by the Sunday Times as the eighth-best company to work for in the United Kingdom?
A: In addition, all of British businesses, we have been nominated as the No. 1 dream job in the United Kingdom, [in] a survey of 400,000 people. In some ways I am more proud of that than anything else, because it [speaks] about leadership, spirit, culture, generosity. It is not only my leadership but also the leadership of the people I have been able to bring in and the leadership they have been giving to their people. A fish stinks from the head. And throughout our company we have good leaders.

Q: Can you still raise the bar?
A: I’ve said before that if I can jump three feet, I want to jump three and a half feet. And once I’ve done that I want to do four feet. And then six feet. We’re very driven.

Q: Your predecessor John Kennedy is to become chairman of the International Federation of the Phonographic Industry. Is that a place where you would see yourself at some point?
A: You can’t do that to me… Of course not.

Lucian Grainge: Career Highlights

1979: Works as a song plugger for April Music
1982: Bells RCA Music as Director/GM
1985: Named managing director of A&R at MCA Publishing
1986: Sets up PyeGram Music Publishing in the United Kingdom
1995: Joins Polydor as GM of A&R and business affairs
1997: Named managing director of Polydor
1999: Appointed deputy chairman of Universal Music U.K.
2001: Promoted to chairman/CEO of Universal Music U.K. & Ireland
2003: Elected chairman of the Brit Awards

The Last Word

A Q&A With Lucian Grainge

The Last Word
Franz Ferdinand

"Fabulous..."

Rock has its first GREAT arrival of 2004.

- LA TIMES

"An album full of MANIC thrills." - ROLLING STONE

"...AN ELECTRIFYING SYNTHESIS of searing guitar lines and jaunty choruses..." - SPIN

“This Scottish import LIVES UP TO THE HYPE..." - ESQUIRE

“...A REVELATION...” - INTERVIEW

“... I nearly CRIED with joy...” - TIME

“Franz Ferdinand is THE FIRST GREAT DEBUT ALBUM OF 2004.” - NYLON

“The band’s debut STRUTS AND FLIRTS like the best-looking guy at the bar.” - BLENDER

“Franz Ferdinand emerges as the first GREAT ROCK ALBUM of 2004.” - ALTERNATIVE PRESS

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