Inside Bronfman’s Deal For WMG
Confidential Buyout Details Surface

BY ED CHRISTMAN

Edgar Bronfman Jr. sold Wall Street on his vision for Warner Music Group at a time when the label was struggling with large losses in a dismal market. Exactly how he pulled off the biggest music industry deal of the new century is largely untold. But Billboard has been able to piece it together.

Brands Rush To Sell With Online Music

BY SCOTT BANERJEE

Although Pepsi stumbled with its online music promotion, major brands still view download stores as a sweet spot to sell products. Nearly every major store—from Apple Computer’s iTunes, Real’s RealPlayer and Sony Connect to Napster and MusicMatch—is forming a strategic marketing partnership with an everyday consumer brand.

The Advantage of Member-Ownership...

Who’s tops in Pop? Find out inside.
The ASCAP 2004 Pop Music Award Winners.

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WINNING SONGS
"03 Bonnie & Clyde"
Written by: Darrell "D" Harper
Prince
Tupac Shakur
Trenton Turner
Published by: Controversy Music
Sugar Publishing
Universal Music Publishing Group
Warner/Chappell Music, Inc.

"21 Questions"
Written by: 50 Cent
Jimmi Lee Camerson
Valia Maria Camerson
Published by: 50 Cent Music
Ye-Gangish Music Inc.
Universal Music Publishing Group

"All I Have"
Written by: William Jeffery
LL Cool J
Lisa Peters
Makeba Riddick
Published by: Adorable Songs Collection
EMI Music Publishing
Fifth Floor Music Inc.
Jaffa Music C
Justin Combz Publishing
LL Cool J Music

"Are You Happy Now"
Written by: John Shanks
Published by: Dylan Jackson Music
Warner/Chappell Music, Inc.

"Beautiful"
Written by: Linda Perry
Published by: Famous Music Corp.
Stuck In The Heat

"Big Yellow Tan"
Written by: Jord Mitchell
Published by: Stalozen Publishing

"Bump Bump Bump"
Written by: Varick "Smiley" Smith
Published by: Ruby Music
That's What's Up Publishing

"Calling All Angels"
Written by: Charlie Collins
Pat Monahan
Jimmy Stafford
Scott Underwood
Published by: Blue Lamp Music
EMI Music Publishing

"Can't Let You Go"
Written by: Fabolous
Just Blaze
Lil Mo
Published by: EMI Music Publishing
FOB Music Publishing
J. Breeze
Mg Loving Music

"Circles"
Written by: Guy Berryman
Jon Buckland
Will Champion
Chris Martin
Published by: BMG Songs, Inc.

"Complicated"
Written by: Graham Edwards
Jarl Lavigne (vocals)
Published by: Almo Music Corp.

"Crazy In Love"
Written by: Beyoncé
Jay-Z
Published by: Beyoncé Publishing
Cartier Boys Publishing
EMI Music Publishing
Hitco South

"Cry Me A Ryer"
Written by: Scott Storch
Timbaland
Justin Timberlake
Published by: Scott Storch Music
Traxman Tones
TVT Music Inc.
Virginia Beach Music
Warner/Chappell Music, Inc.

"December"
Written by: Antoine Macan
Nelly
Published by: BMG Songs, Inc.
EMI Music Publishing

"Don't Make Me Wait For My Man"
Written by: Brandon Casey
Brian Casey
Published by: A2 Control Music Inc.
EMI Music Publishing

"Don't Feel Like Makin' Love"
Written by: Nick Jagger (vocals)
Published by: Jagged Music
Warner/Chappell Music, Inc.

"Dont Navigator"
Written by: Master Williams
Published by: Air Music Corp.

"Drops of Jupiter"
Written by: Charlie Collins
Robert Holmes Jr.
Pat Monahan
Jimmy Stafford
Scott Underwood
Published by: Blue Lamp Music
EMI Music Publishing

"The Game Of Love"
Written by: Rick Neils
Published by: EMI Music Publishing
Future Furniture

"Get Busy"
Written by: Sean Paul Henriques
Steven "Len" Marsden (vocals)
Published by: EMI Music Publishing
Tafani Music Inc.

"Heaven"
Written by: Jim Vallance
Published by: Almo Music Corp.

"Hot In Here"
Written by: Nelly
Published by: BMG Songs, Inc.

"How You Gonna Act Like That"
Written by: Harvey Mason Jr.
Damon Thomas
Published by: BMG Songs, Inc.

"I Know What You Want"
Written by: Rond Richie
Published by: Cyphercliff Music Publishing

"I Need A Girl (Part 2)"
Written by: Chauncey Hawkins
Published by: LOBAM

"I'll Be There"
Written by: Frank Zamparelli
Tourian A. Shropshire
Published by:

"I Wanna"
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Dido

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EVE > YING YANG TWINS > TWISTA > BRANDY > CEDRIC THE ENTERTAINER
BOW WOW > ICE CUBE > NELLY

Sucker Free Sundays
IF IT'S HIP HOP, IT'S ON MTV2
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QUOTE OF THE WEEK
"My album cover is the piece of land in Kauai that was my retirement land that I sold to fund this record. I was giving up terra firma for something more ephemeral."

Sophie B. Hawkins
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www.billboard.com  •  www.billboard.biz  BILLY BOARD MAY 29, 2004
Sugar for L’Oréal dazzles as
BY DEBORAH EVANS PRICE
NASHVILLE—A hot tour, a sponsorship deal with Chevrolet and a viral marketing campaign are driving sales of Third Day’s new Essential Records album, “Wire.”

Third Day Connects With New Set, ‘Wire’

Third Day is gearing up for its May 4 release, according to Nielsen SoundScan. It debuted at No. 1 on the Billboard Top Christian Albums chart and No. 12 on The Billboard 200. This issue, “Wire” again tops the Christian album chart and is No. 30 on The Billboard 200. Essential shipped 300,000 copies of “Wire” and is already getting reorders.

“All bands mature over time,” says Terry (Continued on page 62).

The Quiet Olympics

Athens: Security Issues Top Musical Concerns
BY SUSANNEault

The Athens Olympic Games may take first place among this year’s live events, but it is unlikely that many international touring acts will be bringing home the gold.

That is because, aside from the athletes, heightened security—not entertainment—will take center stage at Athens 2004.

“There are two issues: security and budget,” promoter Mary Telemanou of Athens-based Half Note Productions says. “When the games are the most important thing, the first things to go are the cultural events.”

Greece’s proximity to the volatile Middle East has led to fear of terrorist attacks by Islamic radicals at the Aug. 13-29 games.

The May 5 bombing of an Athens police station heightened this fear, though a local political crisis heightened security and budget,” Telemachou says.

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“In fact, the second Soundproof project features Azoff management client Christina Aguilera in TV and radio spots for a European-based brand. The ads, which will run only in Europe, have Aguilera performing a new song that may be released in the United States as a single.

(Continued on page 77)
L’Oreal Sweet On Chante
As New Celeb Spokesperson

BY KATY KROLL

Chante Moore has signed a two-year deal with L’Oreal USA as spokeswoman for Brown Sugar, a new, professional ethnic hair color line by L’Oreal division Mizani.

The deal marks the first time Mizani has utilized a celebrity for its campaign.

“Until now, we really stayed away from having a celebrity spokesperson,” says Mizani VP/GM Clarissa Wilson, who met Moore through a mutual friend.

“Mizani’s image is about balance,” says Wilson. “Mizani means ‘balance’ in Swahili. Chante Moore is a wife, a mother, and an entertainer, and that takes a lot of balancing. She embodies the brand spirit.”

FITTING THE IMAGE

DavidCraiggs, president of the L’Oreal USA professional division, agrees. “Chante Moore’s image and personality are completely synergistic with the values of Mizani,” he says.

The ad campaign featuring Moore will hit print and billboards in August, when the new products will become available to salons. The campaign will target African-American stylists and their clients.

Although Moore is Mizani’s first famous spokeswoman, she joins a long list of artists who have promoted parent company L’Oreal’s wide array of hair/body care product lines. Mary J. Blige has represented Soft Sheen Carson, and Beyonce currently works with L’Oreal Feria.

Even though Brown Sugar will only be available in salons, consumer advertising for the brand is a top priority. Wilson says, “One thing we never forget is that stylists are consumers,” she says.

Moore, who recently signed to Jive Records, is working on a new album. She says, “This is a great opportunity for me to create something with a quality product. There’s a lot of integrity involved, and I try to represent that as a person and in my music.”

Wilson notes that the company is exploring cross promotions with Moore’s upcoming release.

In the ever-evolving music industry, pairings like this are prevalent because they offer the artist and the brand a higher level of exposure.

“It just makes so much sense,” says Jack Feuer, national news editor at Adweek. “These days, the music industry is very proactive about pursuing such partnerships. It is a strategic part of building a performer’s image and brand. And artists—particularly R&B and hip-hop artists—are trend leaders.”

19 Records Debuting With Tammyra Gray

BY ED CHRISTMAN

NEW YORK—In launching 19 Recordings’ Billboard charts, April 17, Simon Fuller and his 19 Entertainment juggernaut are moving to increase the brand’s power in the United States.

Tom Ennis, VP of 19 Entertainment, heads the new label. It bows in the States May 25 with the solo debut from Tammyra Gray, the first artist to be signed to Fuller’s “American Idol” creation (see Rhythm & Blues, page 32).

“The first release in a multi-year distribution agreement with Universal Music & Video Distribution that could see as many as five titles hitting stores in 19 Recordings’ first year.”

The label “is a logical extension of everything that 19 Entertainment is trying to do here in America,” Ennis says. “We are a brand in film, music, television, publishing, touring and music management, but we have not had this type of presence here.”

Fuller created the “Pop Idol” TV property, which is the model for “American Idol.” Both 19 Entertainment and BMG have an option for one month to sign any of the artists that appear on the show.

In addition to competing for “American Idol” performers, as other labels do once BMG passes on them, 19 Recordings will issue albums from artists under management by 19 Entertainment, Ennis says.

In fact, the label’s second album is expected to be from Emma Bunton, aka Baby Spice from the Spice Girls. According to Ennis, Bunton “has a wonderful record with good chart success in the UK.”

To work the records in the States, Ennis will hire a small staff and source some functions.

Ennis predicts 19 Recordings will be profitable in its first year. “The idea is to grow slowly and intelligently.”

‘New’ Lennon Guitars


BY CHRISTOPHER WALSH

When Epiphone created the limited-edition John Lennon “1965” and “Revolution” Casino guitars in 1999, the manufacturer announced that 1,965 of the instruments would be built.

What Epiphone, a division of Gibson Musical Instruments, didn’t reveal was that a small quantity of low-serial-number pairs would remain at its Nashville factory.

To commemorate the 40th anniversary of the Beatles’ arrival in the United States, Epiphone plans to make those instruments available, appropriately 15 of each model.

The John Lennon Epiphone Casinos carry a $2,995 list price. While distribution of the low-serial-number guitars has not been determined, their limited production and significance to collectors will likely push prices higher.

The Epiphone John Lennon Revolution Casino with its stripped finish.

John Lennon Casinos carry a $2,999.99 price tag on online retail outlet retailer musicianfriend.com.

“We want to make sure that those guitars are represented worldwide,” Gibson CEO Henry Juszkiewicz says. “One dealer could easily buy them. We’re going to have to allocate them so that a lot of people have access.”

A portion of proceeds from the sale of John Lennon Casinos is donated to the BMI Foundation for the John Lennon Scholarship Fund, which supports music education. Lennon’s widow, Yoko Ono, and BMI president/CEO Marc Nevin established the fund in 1997.

Lennon, George Harrison and Paul McCartney purchased sunburst-finish Casinos in the mid-1960s; the instruments are prominent on many Beatles recordings.

Lennon Harrison and McCartney, Lennon painted several of his guitars, including his Casino, in 1967. In 1968, however, he stripped the finish from it.

While Harrison used several guitars during the latter years of the Beatles’ existence, the Casino remained Lennon’s primary instrument. He is pictured playing it in the 1968 “Revolution” promotional video and in the “Let It Be” documentary filmed in 1969.

Almost 30 years later, Epiphone executives Jim Rosenberg, Dave Berryman, Joe Bogetti and Kent Allen visited Lennon and Ono’s New York home at the Dakota apartment building, where Lennon’s Casino is in storage.

FLANKING ASCAP PRESIDENT/CHAIRMAN MARILYN BERGMAN ARE AWARD WINNERS GRAHAM EDWARDS, LEFT, AND JACKSON BROWNE

ASCAP Honors Jackson Browne

BY MARGO WHITMORE

LOS ANGELES—Recent Rock and Roll Hall of Fame inductee Jackson Browne took home the highest honor of the evening during ASCAP’s 21st annual Pop Awards.

ASCAP president/chairman Marilyn Bergman presented Browne with the organization’s Founders Award in recognition of the singer/songwriter’s contributions to the music industry.

The event was held May 18 at the Beverly Hilton Hotel here.

Besides the top 10 singles “Doctor My Eyes” and “Somebody’s Baby,” Browne has written and recorded such hits as “Running on Empty,” “The Pretender,” “LSU in Love” and “Runner in the Night.” His songs have been recorded by such acts as the Eagles, Linda Ronstadt, the Byrds, Gregg Allman, Tom Rush and Nico.

(Continued on page 60)

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Ukraine Wins Eurovision

Artist Ruslana Wants To Give Her Country ‘A Positive Image’

BY FRED BRONSON

ISTANBUL, Turkey—A Ukrainian artist is making history for her country. Ruslana won the 49th annual Eurovision Song Contest, held May 15 at the Abdi Ipekci arena here. It was the first Eurovision victory for Ukraine after four previous attempts.

She sings the winning track, “Wild Dances,” in Ukrainian and English. It combines modern beats with ancient rhythms from the Hutsuls, the highlanders of Ukraine’s Carpathian Mountains.

The runner-up was “Lace Mejo,” an ethnic folk song by Zeljko Joksimovic & His Orchestra from Serbia. In third place was “Shake It!” by Sakis Rouvas from Greece.

This is the fourth straight year with a first-time Eurovision winner. Estonia, Latvia and Turkey won in 2001, 2002 and 2003, respectively.

The Ukrainian win came a few days after the United States trade department left the country on its Priority Foreign Country list and labeled it one of the worst violators of intellectual property rights.

Ruslana says she wants to give “a positive image of Ukraine.” She is an EMI artist, signed to local licensee Comp Music since December 2002. Alexander Kasparov, EMI Continental Europe VP of international marketing for Eastern Europe, inked that deal. Kasparov has been fielding numerous phone calls from affiliate labels and concert promoters since Ruslana’s triumph.

Ruslana’s “Wild Dances” album turned platinum, with Ukraine shipments of 100,000, at the end of 2003. Shipments have now reached 170,000. Oddly, the song “Wild Dances” does not appear on the CD.

“I put it aside, because I didn’t believe I could do it myself,” Ruslana says. Oleksandr Ksenofontov wrote the lyrics; Ruslana, the music. “I wanted [another] arranger,” she says. “Then I realized I had to do it myself. The arrangement changed three times.”

The winning song will appear on Ruslana’s first English-language album, which should be ready by the end of June. She is planning a short concert tour of the United States in July.

The European Broadcasting Union organizes the Eurovision contest. The 49th edition was the largest ever, with 36 countries participating, 10 more than last year’s record-setting 26. It had an estimated audience of 100 million.

Next year’s Eurovision competition will be held in Ukraine’s capital, Kiev.

Jazz Drummer Elvin Jones Dies

BY BILL HOLLAND

Elvin Ray Jones will be remembered as one of the most influential drummers of the post-bop jazz era. The jazz great died May 18 of congestive heart failure in Englewood, N.J. He was 76.

Jones achieved his reputation early as the driving force in the John Coltrane Quartet, the most-lauded jazz group of the 1960s.

The unit revolutionized small-group jazz, freeing up improvisatory players from confining rhythmic accompaniment and paring down the restrictive “chord changes” architecture of previous decades.

The Coltrane group with Jones also brought an intense searching, spiritual aspect to jazz playing at a time of social unrest in the United States.

The self-taught Jones extended the ’40s and ’50s modern-jazz innovations of Max Roach and Art Blakey. He introduced a textural style, replacing the high-hat “beep” approach with a dense, polyrhythmic pulse, often playing several metrical contrasting rhythms simultaneously.

Jones was the youngest of the “Boys” from Pontiac, Mich., which included his brothers, pianist Hank and trumpeter/handleader Thad, also popular jazz artists. After making waves in Detroit, they hit the New York scene with a splash in the mid-’50s.

Jones soon found success playing with established stars like Charles Mingus, Bud Powell, J.J. Johnson, Miles Davis, Sonny Rollins and others. He joined Coltrane’s group in 1960 and commanded the drum throne for six years.

A musician with a large palette, he set aside his avant-garde style after leaving Coltrane and played in Duke Ellington’s Orchestra.

Since the ’70s, he led and recorded with his own ensembles. The most recent of which, the Elvin Jones Jazz Machine, featured saxophonists Sonny Fortune and Rasul Cooke.

Jones’ influence extends beyond the jazz world.

Rock drummer David Mattacks recalls that Jimi Hendrix’s longtime drummer, Mitch Mitchell, “was one of the young players in the ’60s who ‘got’ Elvin right away. He incorporated some of it in his playing. The rest of us back then felt we were listening to a thunderstorm: exciting, overwhelming and for long while unapproachable.”

Nearly all of Jones’ work with Coltrane is in print, available on Atlantic Records and Impulse Records. His seminal live date with Sonny Rollins, “At a Night at the Village Vanguard,” is on Blue Note. A 1995 live performance of the Elvin Jones Machine is available on Video D.

Guitars

Continued from page 10

The team photographed and measured the guitar to create exact replicas. The “1965” Casino reproduces the guitar in its original form, while the “Revolution” model conforms to the modifications Lennon made in 1968.

“When he stripped it down, he left off the pick guard and changed the machine heads, so we do that,” Rosenberg says. “It came with original Kluson machine heads. He took them off and put on Grover machine heads. There are holes and outlines of the original Klusons in the wood in the back, and we actually put on the Klusons, take them off and then put the Grovers on. So the actual marks and holes are exactly the same.”

Interestingly, the two models parallel the Beatles’ music. As their music reflected the psychedelic era, their instruments were decorated accordingly. When they returned to their rock’n’roll and R&B roots in 1968, the instruments also reverted to original state.

“I remember dearly the love John had for his Epiphone and Gibson guitars,” Ono says.

“When we stripped naked for [the collaborative 1968] ‘Two Virgins’ album, I feel he also wanted these guitars to match us and be stripped down to the bare wood. John’s reasoning was that it sounded better without the additional paint job, but it was really wanting the guitars to start a new life with him.”

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* Co-managed in the U.K. by Stephen Budd

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Aceromith lead singer Steven Tyler knows well how drug use can quickly lead to a deadly downward spiral.

Regarding his struggle with addiction, Tyler often says he went from being a musician who used drugs to being a drug addict who played music. The effect on his career—and his life—was ruinous.

But Tyler is nothing if not a survivor. He escaped the end that faces many drug addicts—serious impairment or death from an overdose—by entering rehab and getting clean.

He is far from the first artist to take that path. But Tyler entered rehab in the mid-1980s, during an epidemic of drug use in the music industry, and he was one of the few artists who was willing to talk about it. He basically made it cool to be clean.

Since then, dozens of other artists—from Eric Clapton, Boy George and Bonnie Raitt to James Taylor and Elton John—have talked openly about their struggles with addiction and their desire to get clean and stay clean.

As Billboard senior writer Michael Pauletti notes in his insightful article “Rock & Rehab” in this week’s issue, the drug-infused 1980s are long gone, but drug and/or alcohol addiction still persists in the music business.

Because of the public’s fascination with celebrity, the problems many big-name artists struggle with are often not played out in the tabloid press and on prying “entertainment” TV shows.

Thousands of artists struggle with the pressures that can lead to addiction.

That makes it doubly hard for them, not only to find the privacy necessary to deal with their problems, but also to escape the pressures that often fuel substance abuse. But thousands of artists do not rise to that level of fame also struggle with many of the same pressures that can lead to addiction.

Fortunately, there is one big difference between the early days of rock-'n’roll and now: A number of programs exist to help artists get clean and stay clean. In addition, many top-flight facilities offer substance abuse treatment that can help put artists on the road to sobriety.

MusiCares is one of those programs. Established in 1989 by the National Academy of Recording Arts and Sciences, MusiCares provides a “safety net of critical assistance for music people in times of need,” according to its Web site. It has the ability to address financial, medical and personal emergencies.

Road Recovery, another group, maintains a sober road crew database to help artists on the road.

Many artists, such as Eric Clapton, have donated generously to other programs. As Warner Bros. senior VP Liz Rosenberg told Pauletti: “It’s now considered hip for artists to take care of themselves. In previous years, drugs were more like a status symbol. Now, a healthy lifestyle is cooler than it used to be.”

Thanks go to Tyler and everyone else who took those first steps to sobriety and made it stick.
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No Dillydallying
For 3 Doors Down

Brad Arnold likes to plan ahead. The 3 Doors Down frontman already knows that Feb. 8, 2005, is the release date for the group’s next Republic/Universal album.

“Nevermind that there’s a summer tour with Nickelback (see story, page 30) and the small matter of recording the album still to come.

“We’re going to do a really big push with Wal-Mart and some other retailers, and that’s when we promised it,” Arnold says.

Of course, if the material isn’t there, he adds, the release date will be pushed back. “If it’s not what we believe in, it won’t be there, but I really think we can do it. It’s always better when you have a goal and you don’t get in there and dillydally around.”

BMI honored the band May 13 when its “When I’m Gone” was named college song of the year.

Arnold admits that he was surprised—given the song’s mainstream appeal—that “When I’m Gone” found a college following.

“College radio is definitely a little more underground, so we were just thrilled,” he says. “When we write, we just try really, really hard not to rule anybody out. We don’t try to go for any little niche.”

RUFF GOES POP: Ruff Ryder Records, the hip-hop label that has had success with such artists as DMX, Eve and Jadakiss, has started a pop imprint.

Ruff Popp’s first signing is LT, a 23-year-old singer/songwriter from Arizona. Her first single—the poppy, uptempo “This Is Not About You”—went to radio in early May. The label is eyeing a third-quarter release date for her album.

“We’re testing the waters,” label co-CEO Waah Dean says. “Maybe we’ll sign a male group next or a metal band.”

Though LT’s single has already gone to radio, Dean says the pop label will utilize tactics that have proved successful on the hip-hop side.

“When hip-hop, I build from the streets up and build credibility for the artist. You hit the mom-and-pop stores and the mix shows, and then go to radio,” Dean says. “Here, we started at radio, but we’ll do the other stuff too.”

HAWKINS: SIGNED HER RETIREMENT PROPERTY TO FUND NEW ALBUM

CH-CHANGES: “American Idol” second-season runner-up Clay Aiken has switched management companies from 19 Entertainment to the Firm. Jeff Rabhan and Simon Renshaw are his key managers at the Los Angeles-based company, which will now rep him for music, film and TV.

Aiken is on tour through Sept. 19. His RCA debut, “Measure of a Man,” has sold 2.5 million copies since its release last fall, according to Nielsen SoundScan.

A representative for 19 Entertainment says, “19’s relationship with Clay is as strong as ever. Nothing contractually has changed. Clay will be taking on additional personal management.”

FINA’L ‘SMILE’: Nearly 40 years after its original planned release, Brian Wilson’s “Smile” will finally come out. Nonesuch Records will release the project—a collaboration between Wilson and lyricist Van Dyke Parks—Sept. 28.

(Continued on page 22)

BY MELINDA NEWMAN

Pop Acts Forge Path
On Self-Release Road

When a pop artist leaves the shelter of a major-label nest, the stark reality of being on one’s own can be a sobering experience.

But learning to fly solo can also bring tremendous rewards.

Although many rock artists have self-released their music after leaving the major-label fold, most pop artists are so dependent on radio play that they have often sought the deep pockets of another major or a large indie label to foot the bill.

But several acts—including Evan & Jaron, Sophie B. Hawkins and Alana Davis—are forging their own path.

Former Columbia duo Evan & Jaron released “Half Dozen” April 13 on its label Twelve Between Us, while fellow Columbia vet Hawkins put out “Wilderness” one week later on her Trumpet Swan imprint. Ex-Elektro artista Davis is wrapping up her new album and hopes to release it early next year.

These artists all say they had the opportunity to sign with other labels, either major or indie, but decided against it.

“I had the option to go with different independent labels,” Hawkins says. “That made me feel secure for about 10 hours, but then I felt if you weren’t performing to their expectations within certain time limits, they would stop working you.”

Davis decided to start Tigress Records so she could control her destiny.

“I used to throw ideas at [Elektro], and they would smile at me and say, ‘You do the music, and we’ll do the marketing.’ They were following their own visions, but I have enough faith in my vision now to do it myself.”

Jaron Lowenstein of Evan & Jaron stresses that the decision to self-release is not a rebuke of the major-label system.

“A lot of people think we’re angry at the labels, but let me just tell you this: We have the awareness and the brand, and the only reason we have that is because of Columbia.”

(Continued on page 25)
A highlight of this year's Gospel Music Assn. awards show was the behind-the-scenes action hosted by Rebecca St. James. The ForeFront artist served as host for the special screening of the show at Regal Cinema theaters across the country.

St. James interviewed artists backstage during the program's commercial breaks. She displayed the professionalism, poise and warm personality that have made her one of the Christian community's most successful performers—and one of the busiest.

During the past year, St. James has had a starring stage role in "Hero! The Rock Opera" as Maggie, a modern-day Mary Magdalene. She also voiced the character Hope the Angel in the Veggie Tales cartoon "An Easter Carol." St. James has performed with the Newsboys and Jeremy Camp on the Adoration tour, led a Bible study at the White House and issued one of the year's best praise and worship albums, "Live! Worship: Blessed Be Your Name."

The 26-year-old artist is working on her fourth book, "SHE," which will be published by Tyndale House in October. The title is an acronym for "safe, healthy and empowered." It will be followed next spring by "SHE for Teens."

St. James says the books are about "becoming a safe, healthy, empowered woman of God. We look at subjects we struggle with as women today, [including] beauty in our culture, and we talk about boundaries, because a lot of women are juggling so much that they don't know where to start. They are overwhelmed. We talk about mentoring—women speaking into the lives of younger women."

"We see it as promoting the new feminism," she continues. "The old feminism was about gender equality, and this is about gender quality. The old feminism was about freedom for women, and this is about freedom in God for us to be all that we were created to be in him. So we are kind of redefining feminism."

The Grammy Award-winning artist seems to thrive on opportunities to share the gospel. But how does she juggle so many responsibilities?

"Having my time with God each day is definitely something that keeps me filled up and able to have something to give. If I didn't have that, I feel like I would go crazy," says St. James, an Australian who now lives outside Nashville.

St. James credits her family for providing support, and she says she has benefited from having a mentor help guide her for the past two years. That mentor is Evie Torqujist, who was the contemporary Christian music scene's poster girl in the late 70s/early 80s before Amy Grant.

In addition to her musical accomplishments, St. James has become well-known for her views on abstinence and sexual purity. Her book on the subject, "Wait for Me," topped the Christian Bookellers Assn. chart.

At a time when pop stars like Janet Jackson and Britney Spears continue to push the boundaries of propriety, St. James' stance has earned her respect and international media attention.

"When I went to Norway when we were doing a European tour, I got two major newspaper interviews there," she says. "The reason why they were so interested in me was not because I was this U.S. artist coming to Norway and a rock musician, but because I was speaking about virginity and waiting."

St. James returns to Europe this month for another tour. This summer, she'll play festivals in the United States and begin working on her next album, which she says will be a mixture of celebration and challenge.

"I'm really still in a place where God's kind of birthing my heart the new messages that will be in this album," she says. "I've come to a place in my life of contentment and joy and fulfillment. I went on sabbatical a couple of years ago, and there has been a rebirth in my heart since then."

"It's a celebration and a challenge, because I'm enjoying this season of life... but I want to be moving and growing and going deeper in my work with God and deeper as an artist. I want to evolve quite a bit on this album. I want to go back more to my rock roots and kind of push the boundaries a little bit musically on this album. I'm very excited about where it's going to go."

NEWS NOTES: Margaret Becker has partnered with relief agency World Vision to launch the Orange Fund, a nonprofit fund that will focus on taking HIV/AIDS resources to a specific region of the world each year.

The Sparrow Foundation provided the first donation to the fund. It donated proceeds from the Sparrow Records album "In the Name of Love: Artists United for Africa" released earlier this year.

Becker conceived the idea for the fund two years ago.

"I approached World Vision about creating a flexible fund that could address the HIV/AIDS issue," she says. "The Orange Fund is the culmination of that initial idea."

"In this time, when everyone is pulling back, cutting budgets, doing the safe thing, I believe we are to demonstrate the character of Christ by doing the unexpected, giving the extra bit."

The first country to receive assistance from the fund is Swaziland, located in southern Africa.
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THEIR OWN DEEP POCKETS

These acts paid to record and market their records themselves, often making substantial sacrifices to do so. “Wilderness” is all my life’s savings,” Hawkins says. “The cover of the album is the piece of land in Kauai that was my retirement land that I sold to fund this record. I was giving up terra firma for something more ephemeral.”

Hawkins says she spent $150,000 making the record and will spend another $150,000 promoting and marketing it. She estimates she has to sell 80,000 copies to break even.

Davis has so far spent $80,000, but she is prepared to spend up to $100,000 to record her album.

Evan & Jaron made a second album for Columbia, which the label handed back on a contract stipulation.

“They gave us this $600,000 record back,” Lowenstein says. “He estimates that the brothers have already invested another $100,000 of their own money in getting the record out.”

“She had a lot of money to get the record out,” Lowenstein says. “We are not just looking for a profit, we want to make sure the record is successful.”

These expectations are far below what these acts have shown they are capable of selling.

Hawkings’ best-selling album is 1999’s “Tongues & Tails,” which sold 20,000 copies. “Wilderness” has been promoted heavily on radio and has sold over 30,000 copies since its release.

While there are plenty of costs the acts must absorb, they have found that fans are often more than willing to help. “One fan printed all my flats and posters for me for nothing,” Hawkins says. “That should have been $30,000, I can’t repay her.”

Fans help run Web sites for Evan & Jaron and Davis. And all acts utilize street teams—some with members numbering in the thousands—and e-mail blasts.

“At shows, I asked [fans] for e-mails and for them to put a star by their name if they would help when the new record comes out. About 70% said ‘I’ll do anything they can,’” Davis says, adding that Beleta gave her a database of more than 14,000 names.

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1967's "Ice" and 1974's "Wilderness" are among the most popular songs of the past three decades in the United States, having sold millions of copies and become household names.

Radio airplay is a key component in the success of these artists and their records. However, without proper promotion and marketing strategies, success in the music industry can be elusive.

In order to achieve success, artists must focus on creating a strong brand identity and maintaining a dedicated fan base. This can be achieved through various tactics such as social media, large-scale tours, and interviews in popular media outlets.

Music

Pop Acts

Continued from page 17

They did a tremendous job of getting us out there.”

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Hawaii O-Four: So Far, So Good
Exporting Traditional Sounds, Working Retail

BY JOHN BERGER

HONOLULU—Music executives in Hawaii may work in an idyllic setting miles from their mainland counterparts, but the challenges they confront are familiar: illegal downloads, CD piracy and restrictive radio playlists. They face the additional challenge of a long-stagnant local economy.


In advance of Hawaii’s annual Na Hoku Hanahano Awards May 24, the island’s music executives offered their strategies for strengthening sales in a difficult economic climate.

“We’re trying to give the consumer more for their money—more liner notes, more information about the artist and the music,” Mountain Apple president/CEO Jon de Mello says.

“Our online sales are growing very rapidly because more and more information is available on our sites,” he notes.

“We have the commerce site, and an online radio station that has five hours of continuous music.” Jim Linkner, producer and co-manager of Punahele Productions, led the local industry in offering CDs with value-added enhancements such as video clips. But he also expects his artists to do their part in taking their music beyond “the reef.”

“I’ve pretty much told them that if you’re not willing to go out and promote your album, there’s no point in releasing it,” Linkner says. “It used to be that your CD sold your concerts; now your concerts sell your CD.”

GOING GLOBAL

Warren Wyatt, president/CEO of Seattle-based WorldSound, works with Linkner to take top island artists to markets around the world. The two companies’ nine-city Aloha Live tour last fall was so successful, Wyatt says, that they will expand it this year to 22 cities, including Chicago and New York.

“We’re going to bring Hawaiian music [to Europe also] in a major way, and then we’re going to take the artists over to support the market,” he says.

“We’re taking Na Leo to Europe for the first time, and to Japan in a bigger way than they have [been] in the past five or six years,” he adds. “We’re also taking Amy & Willie to Europe, and looking at Europe for Keali’i Reichel and Makana. They’re fantastic artists, and they’re willing to work hard to build a new market.”

Hawaiian labels and distributors also work with retailers to schedule artists for in-store sales opportunities.

Sharlene Aoki Oshiro of Aloha Music International, a Honolulu-based record distributor, says there is no question that island expatriates crave artists from their home state.

“There were 400 people at Keola Beamer’s in-store at Borders in Sacramento, and they sold more than 100 CDs,” she says.

(Continued on page 26)
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Costs High, Tours Up

BY SUSANNE AULT

Despite their distance from the mainland and the higher costs of playing their market, promoters and venue managers in Hawaii confidently offer a big "aloha" to major touring artists.

Acts typically play Hawaii only if they are en route to Asia or Australia. The expense of shipping equipment doesn't make sense for those on mainland U.S. tours.

The downturn in international travel following Sept. 11, 2001, and the SARS outbreak in Asia also sliced into bookings.

But Hawaiian tour organizers say acts once again are booking tours around the Pacific Rim and in Australia. Many will stopover on the island.

"There's more activity; this year has been good," says Tom Moffatt, president of A Tom Moffatt Production. His company promoted the state's biggest-ever concerts: Michael Jackson's two-night sold-out stand at Honolulu's Aloha Stadium in 1997.

Moffatt has presented Bonnie Raitt and Chicago this year while these acts were traveling across the Pacific for dates in Australia. Raitt played the Maui Arts and Cultural Center in Kahului. Chicago teamed with the band America at Honolulu's Blaisdell Center.

"If they can extend their tours to Australia or Japan, they can do a stop here and treat people to a vacation," Moffatt says. "It can be a bonus to the crew."

Producing a show in Hawaii is 30% to 40% more expensive than on the mainland.

Producing a show in Hawaii is 30% to 40% more expensive than on the mainland, say tour organizers. Yet longtime Hawaii visitor Jimmy Buffett did two one-off shows in February at the Blaisdell Center's Waikiki Shell and Maui Arts Center—both of which Moffatt promoted.

Elton John is also fond of the state's surf and sand. He has played a number of one-off shows there in recent years. "Hawaii is a lot of work for not a lot of return," says Paul Tollett, co-president of Goldenvoice Concerts in Los Angeles. "But it's fun."

Some 13 years ago, Goldenvoice co-president Rick Van Santen, who died last year, saw potential in the Hawaii market "and really put it on the map for us," Tollett says.

Now one of the most active Hawaii promoters, AEG-owned Goldenvoice is promoting two Blink-182 shows at the Blaisdell Center in August.

FINDING CONCERT FANS

Besides confronting extra production expenses, tour organizers must market to the state's diverse audience.

Vacationers from the U.S. mainland prefer to do things that are unique to Hawaii rather than things they do at home—like go to concerts.

"It's hard to drag visiting people into the shows. Most of the time, they are there for the Hawaii experience," says Rick Schneider, CEO of Events International, which markets and produces Hawaii music events.

The local population presents a marketing challenge as well.

(Continued on page 28)

Award Shows Compete

BY JOHN BERGER

Hawaii has dueling regional music awards honoring success in the recording arts.

The older and better-known are the Na Hoku Hanohano Awards, taking place May 24 at the Hilton Hawaiian Village Hotel in Waikiki. But Johnny Kai's Hawaii Music Awards, staged this year at the same hotel on April 4, is building its reputation.

The Hokus, as the Na Hoku Hanohano Awards are known, were created in 1978 as a radio station promotion. The Hawaii Academy of Recording Arts (HARA) has administered them since 1982.

The Hokus are usually described as Hawaii's equivalent to the Grammy Awards, since most of the winners are determined solely by HARA members.

Meanwhile, voting for the Hawaii Music Awards is open to the public through e-mail.

Long-standing grievances over alleged elitism and exclusionary policies by HARA's board of governors led Kai to create the Hawaii Music Awards in 1995.

The mainstream local music industry initially saw Kai's awards as a feel-good exercise for disgruntled artists and record producers who could not win a Hoku. But the Hawaii Music Awards have slowly become more credible.

And perhaps another sign of the changing times is that a growing number of artists who have won Hawaii Music Awards are now also Hoku Award winners.

Chart Leaders

The chart recaps in the Hawaii Spotlight are based on the 52-week period starting with the May 10, 2003, issue and concluding with the May 1, 2004, issue.

These recaps are culled from Top World Music Albums and are based on sales data that Nielsen SoundScan collected. Titles receive credit for sales accumulated during each week they appear on the chart.

Anthony Colombo compiled the recaps with assistance from World Music chart manager Gordon Murray.

Top Hawaiian Imprints

Pos. IMPRINT (No. of Charted Titles)
1 PUNAHELE (7) 2 BIG BOY (1) 3 KOOPZ2 (1) 4 MOUNTAIN APPLE (2) 5 NAVARRE HAWAIIAN (1)

Top Hawaiian Labels

Pos. LABEL (No. of Charted Titles)
1 PUNAHELE (2) 2 MOUNTAIN APPLE (3) 3 KOOPZ2 (1) 4 NAVARRE (1) 5 OHANA (1)

Top Hawaiian Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label
1 KEALII RECEIHEL (1) Punahele 2 ISRAEL KAMAKAWIWO'OLE (1) Big Boy/Mountain Apple 3 NA PALAPALAI (1) Koopz2 (2) Navarre Hawaiian/Navarre 4 MARK HO'OMALU KEALII (1) Mountain Apple 5 NA LED (1) Mountain Apple

Top Hawaiian Albums

Pos. TITLE—Artist—Imprint/Label
1 KE'ALOA KAMELE—Keali'i Rei—Punahele 2 ALONE IN IZ WORLD—Israel Kamakawiwo'ole—Big Boy/Mountain Apple 3 KE'LUA BEAUTY—Na Palapalai—Koopz2 4 CALL IT WHAT YOU LIKE—Mark Ho'omaluhia Keali'i—Mountain Apple 5 LOVE IS,—Na Leo—Mountain Apple
"There is joy in the voice of love" - Rechel Ke'alohamea

Almost 200 new CD titles arrived in the Hawaiian market last year from companies ranging from full-service labels—Hula Records, Mountain Apple and Punahele Productions—to one-man operations. But executives with Hawaii's largest music companies see the proliferation of what they consider unprofessional one-man projects as problematic.

"The standard of quality has gone way down, and these people don't even realize it," Linkner says. "Some of these people are not even seasoned musicians, let alone seasoned producers, and they're releasing a much lower quality. They think that because they have something that sounds similar to something else, they have a quality product, when actually it's just an exercise in how you use your computer."

De Mello agrees. "There's more music being produced locally than (Continued on page 27)"

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Hawaii O-Four

Continued from page 23

says. "We're showing stores in these untapped markets that if they stock Hawaiian music and promote it, people will show up."

Mainland concerts also provide material for new albums. "Amy & Willie Live" is a collection of high-lights from the Aloha Live tour. The album has not only helped promote the reunion of Amy Hanaiali'i Gilliom and Willie K but has also been nominated for four Na Hoku Hanahano Awards, including group of the year and album of the year.

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De Mello agrees. "There's more music being produced locally than (Continued on page 27)"

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Studio Waves

Although professional-quality home recording is on the rise in Hawaii as it is elsewhere, the market also offers full-service, world-class facilities that local and international artists use. Among them are:

- Audio Resource (worldstudio.com/studios/audioresource)
- Avex Honolulu Studios (avexhonolulustudios.com)
- Sea-West Hawaii (seaweststudios.com)

Other major players are Mountain Apple and Bob St. John's Neos Productions label, which have in-house studios. St. John's facilities are available for outside projects as well.

Pierre Grill of Rendezvous Studios and Hoku Award-winning engineer/producer Dave Tucciarone are also high-profile figures.

JOHN BERGER
ever before, but the quality has dropped a notch or two in the last few years," he says.
A larger problem for leading local labels is that Honolulu radio stations that play Hawaiian music are trimming their playlists and programming less new music.
Donald P. "Flip" McDiarmid III is president of Kona-Kai Distributors and Huia Records, a label with roots almost 50 years deep in traditional Hawaiian music. He says that maintaining relationships with retail stores, online radio and music critics is essential in promoting new releases without support from Honolulu radio stations.
"If you're a new artist playing middle-of-the-road or traditional Hawaiian music, you're not getting anywhere because you can't get radio exposure," McDiarmid says.
One way new artists can get airplay on some Honolulu radio stations is to buy advertising packages.
RETAIL 'SAVES US'
"We just don't have the solid support of creating a hit with radio anymore," McDiarmid says. "What saves us is having listening centers in music stores."
McDiarmid credits Borders with carrying an abundance of Hawaiian music in all its U.S. stores. And Tower has been aggressively developing ad programs for Hawaiian acts. "More exposure at the retail level is our only chance," he says.
Some labels and artists hire promotion companies to represent them on the mainland. The Honolulu Jazz Quartet has seen results from this approach. MC Productions handles the quartet's promotion and has secured airplay for its debut album, "Sounds of the City," on a number of jazz stations.
Meanwhile, the posthumous popularity of Israel "IZ" Kamakawiwo'ole continues to help open new markets. Kamakawiwo'ole had been popular in Hawaii for years, but his visibility outside of the state increased in 1998 when his version of "Over the Rainbow" was heard during the closing credits of the movie "Meet Joe Black."
Since then, Mountain Apple has gotten "thousands of e-mails a week" from listeners wanting to know more about IZ and his albums. "One song, "Over the Rainbow," has stimulated a tremendous amount of knowledge of his catalog," de Mello says. "Now [listeners are] discovering other songs."
The interest in IZ has had a ripple effect. Matthew Koenig, retail director for Tower Records/Hawaii, says the release of an anticipated title like Keali'i Reichel's "Ke'Alaoka-maile" brings in people who buy at least one other title while they are in the store.
"We are ethnically and culturally diverse," Schneider says. "We have Filipinos, Japanese, Hawaiians. There is not just one view.

In recent years, however, Hawaii has supported a burgeoning local music scene. Events International has flourished, Schneider says, by producing shows geared toward fans of the "Hawaiian" sound, the island's mix of reggae and traditional styles.

The genre is so popular, Schneider adds, that two Hawaiian radio stations, KCOR (100 FM) and KIDN (Island Rhythms 98.5), recently switched formats from traditional Hawaiian to Hawaiian.

'BODACIOUS' MARKETING

Managers at Honolulu's Hawaii Convention Center and Blaisdell Center are optimistic about bookings. Both have kicked off splashy marketing campaigns this year.

Joe Davis, GN of the convention center, says companies sometimes dismiss Hawaii as a trade-show site because bottom-liners view the island's sun and fun "as a business boondoggle."

But convention organizers often report that attendance increases two- or threefold when they schedule events at Hawaii Convention Center compared with buildings on the mainland, according to Davis.

Davis is currently advertising a "bodacious offer" to trade-show clients, who often bring A-list musicians to perform private shows.

At the Professional Convention Managers Assn. meeting, set for Honolulu in January 2005, Hawaii Convention Center will offer attendees the opportunity to stage their next trade show rent-free between 2005 and 2008.

"I don't think anyone has been this bold in the marketplace," Davis says. "The key to our long-term strategy is to sweeten the deal upfront so they will want to come back. We look at this as an investment in future business."

Similarly, Blaisdell Center events and services manager John Fuhrmann started charging lower rent in March to attract business.

The new rent structure at Blaisdell facilities, including its 8,700-seat arena and 8,400-seat Waikiki Shell, reduces bandleaders' fees as show grosses rise.

Fuhrmann expects to add about eight concerts through the end of 2004.

More high-profile acts like Blink-182 are making the trip to Hawaii thanks to the new rent rates. Fuhrmann says. Additionally, he believes the continued strength of Japanese and Australian currency against the U.S. dollar will bring an increasing number of tours to the island.
Silver Shines Onstage After Four-Year Absence

Horace Silver is back, and that's momentous news. In recent years, the legendary hard bop king was derailed by illness, a reluctance to travel and a seeming lack of record-label belief in his ability to still generate the goods.

But when the 75-year-old pianist/composer settled into the Blue Note in New York in late April and early May, the club sold out every set. The week-long engagement marked Silver's first public appearance in more than four years, and it was obvious that he had been missed. On April 29, Silver performed catchy and distinctive songs from "Rockin' With Rachmaninov," a conceptual album he recorded in 1991 but didn't release until late last year on Bop City Records. He appeared with a makeshift octet that included trombonist Conal Herrig and saxophonist Eric Alexander.

Musical buoyancy prevailed as Silver, smiling throughout, led his cohorts into the rumba-tinged "Rocky Meets the Duke," the New Orleans-vibed "Sunday Mornin' Prayer Meetin' " and the whimsical tunes. "I'm not writing as often these days, but I do have lots of material to work on. It's a travesty that he's currently without a record deal. Here's hoping some label will recognize that Silver still speaks gold."

DON'T FENCE ME IN: George Benson

Benson welcomed working with Thompson, "I wanted to do something new from the ground up, even if it shocked people. Joshua has produced hip-hop hits, and he's a great guitarist. I trusted him." Thompson, who co-wrote material for Benson for the May 25 release, says that his goal was "to maintain the romance and integrity of his artistic history as well as try something more youthful and new."

While it's infused with R&B, "Irreplaceable" also maintains a strong connection to Benson's core contemporary jazz audience drawn to the guitarist's signature soft-toned saxophone sound. This is especially evident on the instrumentals "Take You Out" and "Softly." "We put smooth jazz in the mix," Benson says. "I wanted to include the familiar while we were trying something new."

THREE DOT LOUNGE: Jazz at Lincoln Center (jalc.org) unveiled its 2004-05 season May 12 during a hard-hat press conference at its new Columbus Circle home, the Frederick P. Rose Hall. Artistic director Wynton Marsalis presented an overview of the shows scheduled at the hall's three venues, including the grand opening festival that takes place Oct. 18-Nov. 6. "Heads Up International has signed saxophonist Michael Brecker to an exclusive deal that will result in a new album in 2005... "Contemporary jazz saxophonist Michael Lington recently released "Stay With Me," his fourth CD and debut for Dave Koz's Rendezvous Entertainment label... "ECM Recordings trumpeter Tomasz Stanko will support his new album, "Suspended Night," with an 11-city tour June 9-23, including stops in San Francisco (12), Los Angeles (14), Washington, D.C. (21) and New York (23)."
Hopes High For 3 Doors Down/Nickelback

BY RAY WADDELL

With plenty of big-ticket tours from Van Halen to Madonna dotting the landscape this summer, producers believe concertgoers will see the 3 Doors Down/Nickelback co-headlining trek as a value at under $55.

Early indications are positive. The tour, which begins June 29 at Xcel Energy Center in St. Paul, Minn.—but will play mostly sheds—is strong out of the box, according to promoters.

"Somebody finally figured it out," says Rick Franks, executive VP for Clear Channel Entertainment in Detroit.

"You put a couple of bands together with a dozen major songs played at multiple formats across the country, and you don't make the ticket price too tall, and a bunch of people will come," Franks says. "It ain't brain surgery."

There are 23 dates on the tour, concluding July 31 at One Jackon Place in Jackson, Miss. 3 Doors Down's home town. "We've got a lot of these dates, and they're all doing good," Franks says. "I wish I had 10 more."

The tour was conceived by Ken Fermeglich, agent for 3 Doors Down at the Agency Group, and Steve Kaul, agent for Nickelback, also booked by VC.

"We were looking for a way to come up with a tour that would take both these bands into bigger venues and put them in front of more people," Fermeglich says. "We floated the idea out to people in May—once there was success early in the year, and most of them were cautiously bullish."

3 Doors Down played 3,500- to 8,000-capacity venues on its previous outing as a headliner. Nickelback is relatively fresh in the United States, having recently toured extensively in its native Canada. Both bands were up for the idea of touring together, according to Kaul.

"The guys in Nickelback have been close friends with 3 Doors Down for a long time; in fact, they took Nickelback out initially several years ago when Nickelback was just developing," Kaul says. "We toured together for nine months; 3 Doors Down's Brad Arnold says. 'I've got a couple of good new pranks... We're going to have some fun.'

Management for both bands was receptive as well. Fermeglich says, "It took a little time for the bands to agree on how to split it up... the pie and who closes which shows," he says. "The main criteria we look at is each band's history in a market and their album sales."

STRONG PACKAGE

Also on the tour is Prudle of Mudd, along with Roadrunner act Thornley for the first leg and Wind-up act 12 Stones for the second.

"We feel like we put together a fair deal for the promoters to allow them to make a nice chunk of change," Fermeglich says. "Radio and the audience can really sense the depth of this package. When you hear the radio spot, it's hit after hit after hit."

Scott Gelman, VP of bookings for CCE in Chicago, says his July 10 date at Tweeter Center is already doing very well. "This is one of the surprise shows of the summer," he says. "It was strong out of the box, it continues to sell and it still got a lot of life in it."

"I'm excited, radio is excited and the kids buying tickets are definitely excited about it," Gelman adds. "I think what we have here is solid packaging of two bands still on the rise, and it's a cheap ticket."

Ticket prices are $50-$55 for the 300 to 500 general-admission tickets on sale at each venue. Reserved pavilion seats are $45, and lawn seats are $25-$29.90.

"We felt we could not charge more than $50 to sit on the lawn," Fermeglich says. "This is priced for volume."

Bands will share some production, with all the gear for both headlining acts traveling on seven trucks. Tour managers are Gary Pettus for 3 Doors Down and Chief for Nickelback. Each act will carry its own merchandise, and there will be some co-branded stuff.

All involved with the tour appear happy with initial on-sales. "The counts are really impressive—5,000 to 10,000 in most markets—after only three to five weeks on sale," Fermeglich says. "Most promoters sold out 8,500 to 9,000 to break even, then everybody's making money," he adds.

3 Doors Down and Nickelback will play sets of equal length. "We're hoping at the end of the show they'll be able to get up and jam together," Fermeglich says.

The tour is an example of a booking agency creating content for promoters. "That was by no means our motivating factor, but this tour is a great thing for our company," Fermeglich says.

"If you want to tour in a way to get the most amount of people, I think we need to put together a package," he adds. "The prerequisite is there has to be a musical commonality."

Everyone involved wishes more dates were available. "We probably could've gotten another 25 dates out of this," Fermeglich says. "But 3 Doors Down had to come off the road to work on their upcoming album, which is due in the first quarter of 2005."

Franks adds, "You always hear about one plus one plus one equals 10; well, this is the one time it really does work."

Essence Fest Expects Strong Turnout For 10th Edition

BY SUSANNE AULT

LOS ANGELES—The Essence Music Festival will celebrate its 10th anniversary this year with headliner Prince and will be its largest attendance yet.

Magazine publisher Essence Communications organizes the event, which is billed as the largest gathering of African-American talent worldwide. This year’s installment runs July 2-4 at New Orleans’ Superdome.

Essence Communications CEO Ed Lewis predicts that the festival’s strong lineup could mean record attendance. He says 190,000 tickets were sold for the 2003 event and that sales for this year’s edition are outpacing last year’s by 30%. Tickets range between $35 and $125.

“Now one comes to New Orleans over July Fourth unless there’s a reason,” Lewis says, joking about the city’s summer heat. “I’ve been trying to get Prince for many, many years. We feel very wonderful that he’ll be headlining on July 2.”

The show’s lineup includes Mary J. Blige, Missy Elliott, New Edition (without Bobby Brown) and 10-time Essence performer Gladys Knight.

ECONOMY GETS A BOOST

Lewis says test attendees will contribute about $121 per head to the city’s economy. Including this year’s anticipated revenue, he estimates the event has generated $874 million for New Orleans. The mayor’s office did not return calls to confirm the figure.

“People come, shop, stay in hotels, visit restaurants. They use transportation, see the nightlife on Bourbon Street and Canal Street. That all figures into the impact,” Lewis says.

The chance to boost the economy of New Orleans, which is home to a large African-American community, was a primary reason for the festival’s creation.

The city has some of the poorest neighborhoods in the country, says Susan Taylor, editorial director of Essence magazine.

“This was not just throwing a big party,” Taylor says. “We can party and give back to the community.”

Free motivational seminars are open to anyone regardless of whether they have purchased tickets. The seminars are held each year to allow people of all financial backgrounds to enjoy the festivities, Taylor says. Sessions that mirror much of Essence magazine’s editorial content take place at the Ernest N. Morial Convention Center during the day. Concerts are held in the evening at the nearby Superdome.

“I definitely like to be involved in things that are not just concerts,” Blige says. “It’s the biggest black music festival that lets you do something important. Music is all that a lot of people have in black communities... from the suburbs to the cities to the projects. They learn off of it. Now people can see [the acts] in the flesh.”

Although some attendees may be economically disadvantaged, the steady growth underscores the widespread power of the African-American audience base.

The event, presented this year by Coca-Cola, has increased its advertising sponsors over the years. Bank of America and Sara Lee are 2004 newcomers. Other sponsors this year include Kraft, Southwest Airlines and Chevrolet.

Brian Hammond, product manager for 10-year Essence sponsor Anheuser-Busch, says the beverage company has increased its financial contributions to the fest each year. "It has been a sizable investment," Hammond says, declining to give specific year-to-year increments. "We’re really seen the growth of this. This is a perfect way to hit our consumer base."

Sponsors reach a wide audience at the fest because attendees hail from not only the United States and Canada but also Japan, England, the Caribbean and Germany.

Taylor adds, “The fact that it is the largest gathering of black musical talent in the world [makes] sponsors want to be a part of it. They’ll get traffic of tens of thousands of people.”

FESTIVAL EXPANSION

New Orleans has contracted to host the Essence Festival until 2008. But the concert’s rising profile has led other locales to start clamoring for the event.

“After 2008, who knows?” Washington, D.C., Dallas, Houston, the Carolinas, New York City—they would all like the festival,” Taylor says. “Each city would demand that you would reproduce the fest differently. But it might be fun.”

Even Africa may be on the agenda in coming years, Taylor says. “Taylor is amused by the fact that the festival was initially imagined in 1994 as a one-time event to commemorate the magazine’s 25th anniversary.

“We weren’t sure that people would come. And we were done live entertainment before,” she says. “But we were stunned by the numbers [about 140,000 tickets sold over three days]. People demanded that we keep doing it. And the fest grew in ways that surprised us.”
Slipknot A Potent Mixer With Jäger

Slipknot's return to the road after nearly three years provided some serious firepower to this spring's Jägermeister Music Tour with Fear Factory and Chimaira (Billboard, March 6).

The combination of Jägermeister's branding efforts in hard music for the past decade, along with a demand to see Slipknot, led to a tour that did 90% business at venues ranging from 1,500- to 6,000-seat capacities. The tour wrapped May 14 at Memorial Hall in Sacramento, Calif. "This was the biggest, best-Jäger tour, and it's still building momentum," says Rich Levy, VP of booking, national sales and marketing for Clear Channel Entertainment, which produces the Jägermeister Music Tours. "Every year it becomes a challenge to top the year before."

Bringing Slipknot in to headline seemed to do the trick. "Anticipation for Slipknot was overwhelming [and] a lot more than expected," says Michael Arfin, Slipknot's agent with Writers & Artists Group International. "It's obvious these guys have a devoted, hardcore fan base that will continue to support them, and it will increase even more when the new album comes out."

Levy agrees that Slipknot was a powerful draw.

"Bands like Slipknot are not uncomfortable working with our brand," Zeiler says. To promote Slipknot's return on the tour, Zeiler took out national ads in such publications as PHM, guitar magazines and Billboard. "Jägermeister spent a tremendous amount of money in national ads and local radio advertising," Levy says. "They are continuing to build and invest in this brand year after year, and the results show it."

It appears that Jägermeister has achieved that elusive credibility factor among hard music fans, so much so that the Jägermeister Music tour is a draw in itself.

"Jamey Jasta of Hatebreed noticed last year that a lot of people come just because it's a Jägermeister event," Zeiler says. "I don't know if people would pay $28 to go to a Jägermeister event if the headline wasn't there, but the fact is, we have amazing bands every time."

Promotional giveaways at shows range from compilation CDs and shot glasses to Schecter guitars.

"If you're a fan and you show up at the Jäger tour, you know you're going to leave with something," Zeiler says. The brand works with more than 100 bands. Jägermeister sales are up more than 50% this year, Zeiler says, with more than 1 million cases sold in 2003. "We're really building something very special with our company and special to our bands."

Arfin agrees. "Jäger has built a very strong brand for this type of tour," he says. "They've associated themselves with quality and credible bands, which has been the key to their success."

The Jägermeister Music tour returns in late October for a fall run, with Slayer once again at the helm.

Next up for Slipknot are some dates opening for Metallica in Europe, then a second-stage headlining gig on Ozzfest. Arfin says the band will be out again as a headliner in October and November.
Soul Comps Expose New Voices

BY GAIL MITCHELL

Another compilation is tapping into the underground rumor sphere. And it’s creating quite a buzz. Like its predecessor, Glory Records’ “Neo-Soul United” (Billboard, Nov. 8, 2003), “The Soul Lounge Vol. 1” seeks to expose artists who aren’t on commercial radio’s radar.

The set is also designed to satisfy the cravings of a disenfranchised audience that wants to go beyond standard R&B/neo-soul fare. “The Soul Lounge” is the brainchild of radio veteran Terry Bello, who describes himself as “a PD in an A&R person’s body.”The compilation features such independent acts as Marlon Saunders, Heston, Monét, Eric Roberson, Nuwamba and Urban Ame 31.

Released in February, the project is distributed through Lightyear/WEA. Bello’s radio background includes stints as assistant PD of top 40 WSTR and air personality at urban AC WALR, both in Atlanta.

Bello hosts the two-hour, Super radio-syndicated “Soul Lounge” and operates its in-house talent pool. Bello began compiling a list of artists for the project two years ago. His goal was to create a soul version of the hip-hop mix tape. It would set a tempo and be printed for radio but also have an edge that represented the underground music fan’s lifestyle.

New York retailer Bondy’s Music stocks “The Soul Lounge” and “Neo-Soul United.” Bello’s music buyer, says the store can sell 100 copies of such projects in their first two weeks, at prices from $9.99 to $12.99.

He notes that he sees more compilations for R&B than for soul.

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### Billboard Top R&B/Hip-Hop Albums

**Last Week**

<table>
<thead>
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<th>No.</th>
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<th>Title</th>
<th>Peak Position</th>
<th>Weeks In Top 10</th>
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<td>The Notorious B.I.G.</td>
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<td>Eminem</td>
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<tr>
<td>6</td>
<td>KEM</td>
<td>Love In The Hood</td>
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**Greatest Gain**

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**Notes:**
- Songs data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.
- **Number 1 Hot Shot Debut**: The first week at Number 1.
- **Peak Position**: The highest position reached by the album.
- **Weeks In Top 10**: The number of weeks the album spent in the top 10.

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**Artists & Labels**

- KEM
- Love In The Hood
- Confessions
- The Marshall Mathers LP
- The Chronic
- Dr. Dre
- Usher
- The Notorious B.I.G.
- 2Pac
- Eminem
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**Additional Information**

- **Platinum & Diamond Symbol**: Indicates album's multi-platinum level.
- **Asterisk Symbol**: Indicates the album's certification level.

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**Cover Story**

- Billboard Magazine
- May 29, 2004
The compilation "helped us get Morey's project going," he says. "It's not like we're starting from scratch." "Every time I play it in-store, it generates reaction," says Joe Lambert, proprietor of San Francisco's Creative Music Emporium. "There's an appetite for quality music." Creative Music Emporium sells "The Soul Lounge" for $13.99. "Nowadays, customers with disappearing tastes will take a chance on a compilation because they get more bang for their buck," Lambert adds. "The Soul Lounge" has sold 3,400 copies to date, according to Nielsen SoundScan. "Neo-Soul United" has racked up sales of 2,200. "It's OK if this doesn't sell 50,000 units," says Greg Fliles, Lightyear VP of sales. "That's out of the chute already. The lineup this time includes D'Angelo's Planet, Maceo & Keith Robinson, who is still in our lineup. The "Fat Albert" movie." "Glory Records kicked off the release with a free soul concert in New York Times Square in association with Virgin Megastore." "Is selling "Neo-Soul United, Vol. 2." And both he and Lambert say they'll stock the next edition of "The Soul Lounge." "Soul music is as slinky and good right now," Bello says. "We have to step it up. That's one of the reasons why hip-hop is doing what it is now. It had strong underground support where radio couldn't deny it."
**LATIN HOT TRACKS**

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**Latin Pop Airplay**

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**Tropical Airplay**

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**Regional Mexican Airplay**

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Dutch Treats To Rock Your Body, Rock

BY MICHAEL PAOLETTA


A track from the collection, “Burned With Desire” by Van Buuren (featuring Justine Sussa), remains in the top 10 of the Hot Dance Radio Airplay chart.

In the May 22 issue, DJ Tiësto’s “Love Comes Again” (featuring BT) debuted at No. 4 on the Hot Dance Singles Sales chart, where it remains this issue. The song also debuts at No. 15 on the Hot Dance Radio Airplay chart and climbs from No. 44 to No. 36 on the Hot 100 Singles Sales chart.

In addition to being revered DJ/producers, Corsten, Van Buuren and DJ Tiësto are Dutch. They are leading the way in many areas calling the new wave of Dutch trance music.

TIESTO ONE DJ ON TOP

“What’s happening right now is that one of the biggest names in Dutch dance music has music in the market,” Robbins Entertainment VP of A&R and dance promotion John Parker says. “So, it’s much more noticeable.”

It will become even more apparent in the coming weeks. June 1, Nettwerk America releases DJ Tiësto’s much anticipated second proper artist album, “Just Be.” (It follows his 2003 DJ-mix “Nyana.”)

In addition to BT, the uplifting yet chilled-out album finds DJ Tiësto collaborating with Kirsty Hawkshaw (“Walking On Clouds”) and Nashville songwriters Jo Lloyd and Dan Muckala (“Sweet Misery”).

“Tiësto and others in his crew are delivering fully developed songs, with full-on vocals and memorable hooks and melodies,” explains Lainie Copioccot, president of marketing firm Aurelia Entertainment.

DJ Tiësto credits Dutch dance music’s popularity to its emotional drama and uplifting spirit.

“In the studio, I’m always searching for sounds that fit together—and that form warm layers,” DJ Tiësto tells Billboard. “Once I have that, it then becomes all about the melody.”

According to Copiocco, that’s precisely why this music is crossing over from dancefloors to radio in the U.S.

Dance stations like KKJL Dallas and WPYM Miami have championed numerous tracks by Dutch artists. The current playlist for KKJL includes a handful of Dutch productions, including “Burned With Desire” and “Rock Your Body, Rock.” At the recently held Winter Music Conference in Miami, Dutch DJ/producers were well represented. DJ Tiësto, Van Buuren, Laid-back Luke, Marco V, Sander Kleinenberg, Junkie XL and others spun records at a variety of parties.

SUPPORT FROM HOME

“We wholly support this music,” says Pieter Van Adrichem, PR manager of Dutch author rights organization Conamus. Van Adrichem is also an organizer of the annual Amsterdam Dance Event, “We want it to be heard.”

Dutch dance music has been making inroads into the U.S. and U.K. markets since the early ’90s. Acts like the Goodmen, Fierce Ruling Diva and the Klubheads helped pave the way for today’s artists.

Four years ago, “Who Needs Guitars Anyway?” by Dutch act Alice Deejay peaked at No. 76 on The Billboard 200. The set’s lead single, “Better Off Alone,” peaked at No. 3 and No. 27 on the Hot Dance Club Play and The Billboard Hot 100 charts, respectively. The full-length has since sold 501,000 units, according to Nielsen SoundScan.

Dutch duo Pronti & Kaimani produced “Better Off Alone” and other tracks on “Guitars.” Robbins Entertainment recently released the pair’s latest production, “If I Were You” by Candeey Jay, in the U.S. Robbins licensed the track from Dutch label Flight Music.

For DJ Tiësto, it’s all very cyclical, “In the early 90s, the focus was on the American DJ. By the late 90s, it was the British DJs that were everywhere. Now, perhaps, it is time for Dutch DJs to take over the scene.”

To that end, DJ Tiësto will spend the bulk of June touring North America. “21 dates in 26 days,” he says.

“When Tiësto is DJing, he wholeheartedly with his crowd,” Nettwerk America senior director of marketing Eric Brodsky explains. “No matter what night of the week he’s playing, he brings a Saturday-night party vibe to the club. And clubbers appreciate this.”

Copiottc concurs and adds, “The Dutch are showing the rest of the world how it needs to be done. In the process, we may be experiencing a major changing of the DJ guard in the global dance club scene.”

Lawrence Welk Uncorked

Welk Music is the latest label to revisit its catalog for a remix project. But unlike Verve and Blue Note, which have mined their respective vaults for various artists collaborations, Welk concentrations on its label namesake—Lawrence Welk himself—with “Upstairs at Larry’s: Lawrence Welk Uncorked.”

A postmodern idea?

Absolutely. But that’s what makes the set so charming. This concept should sound weird, but it does—in a very quirky, Playouy Masion pool party way. “Upstairs at Larry’s”—an homage to Yaa’s 1982 album, “Upstairs at Eric’s,” perhaps—arrives Aug. 10.

But already, a handful of tastemaking DJs are championing the feisty house re-rubs of “Caro-van” and “You Are My Sunshine” by Groove Junkies and Joy & the Spider, respectively. Also on board are Rithma (“Champagne Time”), Kaskade (“String of Pearls”), Q-Burns

Abstract Message (“You Can Dance”) and others.

ON THE RADIO: With this issue, the Hot Dance Radio Airplay chart adds the two national satel-

lit services (XM Satellite, Sirius Satellite) and one national cable radio station (Music Choice) to its reporting panel. With these additions, the panel grows to nine outlets.

SKIN DEEP: Nettwerk America will issue the soundtrack to FX Network’s TV show “Nip/Tuck” June 15. Unlike most sound-tracks, this one is a continuous mix (not beat-mixed, mind you), with each track flowing into the next.

Production duo Gabriel & Dresden handle the mixing with Shield recording the pairing of the program’s theme song—“A Perfect Lie” by the Engine Room—it could not be called anything else.

PARTY ON: While there are indeed appearances by Crystal Method’s Rea Jordan and others, James D. “Disco Donnie” Estopinal is the real star of “Rise: The Story of Rave Outlaw Disco Donnie.”

In theaters last year, the documen-

tary about the U.S. rave scene is now available as a DVD from Music Video Distributors.

Since the start of this century, Estopinal has become the unofficial poster child for the “crack house statute,” the RAVE Act (Reducing America’s Vulnerabilities to Ecstasy) and the Illicit Drug Anti-Proliferation Act. File “Rise” under peace-love-unity-respect.

RISE AGAIN: Island U.K. has released British singer/songwriter Gabrielle’s fourth studio album, “Play to Win.” And like its prede-

cessor, “Rise” (1999), it’s an absolute winner.

Tracks like “Ten Years Time,” “Picking Up the Pieces” and lead single “Stay the Same” are clas-
sic Gabrielle. But others—par-

ticularly “You Used to Love Me” and “No Big Deal”—find the artist flirting with the sounds of Tennessee. What’s next, “Gabrielle in Memphis”?

While pondering that possibility, one question remains: Where is Gabrielle’s U.S. label deal?
### Billboard Hot Dance Singles Sales

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<td>(THERE'S Gotta BE) MORE TO LIFE</td>
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### Billboard Hot Dance Radio Airplay

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<td>21</td>
<td>LOVE PROFESSION</td>
<td>Madonna</td>
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<td>22</td>
<td>AMERICAN INDIANA</td>
<td>George Michael</td>
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<td>23</td>
<td>INCREDIBLE</td>
<td>Benjoss Bros. Featuring Sandy</td>
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<td>NO FEAR</td>
<td>Mynt Featuring Kim Sozzi</td>
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<td>25</td>
<td>THE FORCE OF GRAVITY</td>
<td>BT Featuring JC Chase</td>
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<td>26</td>
<td>IT'S MY LIFE</td>
<td>No Doubt</td>
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### Billboard Top Electronic Albums

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<th>#</th>
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<td>2</td>
<td>STRAIGHT AHEAD</td>
<td>Jake Owen</td>
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<td>3</td>
<td>DEJA VU (IT'S HARD TO BELIEVE)</td>
<td>The New Project Featuring Tino Novos</td>
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<td>4</td>
<td>NAUGHTY GIRL</td>
<td>Beyoncé</td>
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<td>5</td>
<td>AS THE RUSH COMES</td>
<td>Motorcycle</td>
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<td>6</td>
<td>RED BLOODED WOMAN</td>
<td>Kylie Minogue</td>
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<td>7</td>
<td>BURNED WITH DESIRE</td>
<td>Anson Van Baaren Featuring Justin Suarez</td>
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<td>8</td>
<td>LOVE ME RIGHT (OH SHELA)</td>
<td>Angel City Featuring Lave McFadden</td>
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<td>9</td>
<td>DIP IT LOW (DANCE REMIXES)</td>
<td>Christina Milione</td>
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<td>10</td>
<td>YEAH!</td>
<td>Usher Featuring Lil Jon &amp; Ludacris</td>
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<td>11</td>
<td>TAKE ME TO THE CLOUDS ABOVE</td>
<td>LMC vs. Ud.</td>
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<td>12</td>
<td>BEAUTIFUL THINGS</td>
<td>Andra</td>
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<td>13</td>
<td>I LOVE YOU (I LOVE YOU)</td>
<td>Solitaire</td>
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<td>TOXIC</td>
<td>Britney Spears</td>
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<td>DON'T LOOK BACK</td>
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<td>LOVE COMES AGAIN</td>
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<td>17</td>
<td>WHEREVER YOU ARE (I FEEL LOVE)</td>
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<td>Hannah Rose</td>
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<td>51</td>
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Making The ‘A’ List

Country Awaits Its Next Superstar Crop

BY DEBORAH EVANS PRICE

For any musical style to grow and thrive, a steady supply of new artists must climb the ladder of success.

During the past few years, country music has seen only Toby Keith and Kenny Chesney reach superstar status, joining such established acts as Alan Jackson, Brooks & Dunn, Faith Hill, Tim McGraw and Shania Twain.

But lately, several new acts are nipping at their heels. They include Capitol's Keith Urban, Arista Nashville's Brad Paisley, Lyric Street's Rascal Flatts and Columbia's Montgomery Gentry.

The savvy selection of singles, strategic touring, increased retail presence and heightened media exposure are among the components necessary to move an act onto the "A list." And boosting artists to that status is essential to country music's growth.

According to Nielsen SoundScan, Rascal Flatts has sold 2 million copies of its latest album "Melt," Urban has moved 1.4 million units of "Golden Road," Montgomery Gentry's "My Town" has sold 800,000 units and Paisley has sold 598,000 copies of "Mud On The Tires."

Joe Galante, chairman of the RCA Label Group, says country needs more big stars. "The strength of the other formats is they have a much deeper bench. They can go without several of their stars releasing product, and the business will still do really, really well. "If we had a year where there was no Toby or no Kenny, it would be a terrible year," Galante continues. "We can't afford that. So we have to keep working on building a bench. We have a lot of acts right now that need to be pushed."

Mike Dungan, president of Capitol Records in Nashville, agrees that country is always hungry for new superstar acts. "Beyond the economics, we need them to keep things fresh," he says.

"Year after year, show after show—whether it's the Academy of Country Music Awards, Country Music Assn. Awards or the [CMT] Flame Worthys—it seems that we put on the same show with the same people," Dungan notes. "And while they're all superstars and deserve a spot on those shows, it has gotten past the point of ridiculous."

The 39th annual Academy of Country Music Awards will take place May 26 in Las Vegas, with familiar faces among the nominees and presenters.

Dungan says there's no easy fix to the situation, because it has become harder to break new acts and harder to move from the "B list" to "A" status.

Not only has radio given new records less exposure in recent years, Dungan says another challenge is that "there are more entertainment opportunities for the fans to delve into. It takes a lot longer for the (Continued on page 42)
‘A’ List

Continued from page 41

message to sink in and for the fans to grab on and participate.”

So what does it take to get an act to the top?

According to Galante, there’s no substitute for time and hard work. He says that Chesney was “obsessed” with his career, and that helped make him a multi-platinum artist.

“He constantly built his show. He constantly moved from one venue [size] to the next. He improved the production. He invested in himself,” Galante says.

HIT AFTER HIT

“The way you are going to succeed is by entertaining the consumer and giving them more than they expect,” Galante continues. “That means investing a lot in the show. Then you have hit after hit, and not just a radio hit but a sales hit.”

As for Paisley’s heightened success, Galante says the artist’s funny, celebrity-packed videos have helped his career gain momentum. Those clips “really went a long way to raise his visibility,” Galante notes.

Meanwhile, Dungan describes Keith Urban as “half an inch from superstardom—that elite category that belongs to Kenny Chesney, Toby Keith, Alan Jackson and Tim McGraw. It’s that place where radio looks at their records as automatic [adds to playlists] and is anxious to play more than one song from that artist on the radio at the same time.”

“But really, what it comes down to is sales,” Dungan adds. “That multi-platinum status is what we strive for, because the economics are such that you need one or two of those on a label just to give it a chance to be healthy. So this is something we’ve been working on for the last two or three years.”

Dungan says part of building Urban’s career was giving potential fans an opportunity to see him live.

“Every time the guy performs, he wins,” Dungan says. “He has had some great performance opportunities throughout the years with Brooks & Dunn, Kenny Chesney and others. He has played in front of a lot of people.”

Capitol showcased Urban this year with a lunch performance during the Country Radio Seminar in Nashville.

“We had a clear mission that day, and that was to take [those] last few steps in placing Keith into that elite group of superstars,” Dungan says.

Live performance has also played a primary role in Rascal Flatts’ career. In the past year, the group has graduated to headlining status.

“They have been out on the road [playing for] 5,500 to 7,500 people a night, hard ticket sales,” Lyric Street president Randy Goodman says, noting that the group has sold more than 2 million copies of its two albums.

Goodman feels it’s the music rather than any marketing gimmick that continued to drive the group’s success this summer. Rascal Flatts will open for Chesney on tour.

“It’s going to be an opportunity to tap into a broader audience base,” Goodman says. “It’s a smart career move. And now that they’ve reached a certain level of consistency of sales, airplay and touring, that will help us kick up the media—TV primarily—and broaden that base.”

(Continued on page 43)

DEBORAH EVANS PRICE

Who’s Hot On Country Charts

The chart recaps in the Country Spotlight are year-to-date from the Dec. 6, 2003, issue through the May 1, 2004, issue. Recaps for Top Country Albums are based on sales data that Nielsen SoundScan compiled, while recaps for Hot Country Singles & Tracks are based on airplay information from Nielsen Broadcast Data Systems. Titles receive credit for sales or airplay accumulated during each week they appear on the relevant chart. Anthony Colombo compiled the recaps with assistance from country charts manager Wade Jesse.
Montgomery Gentry this month releases its new album “You Do Your Thing,” in the wake of its single “If You Ever Stop Loving Me.” The song has gone top ten on the Hot Country Singles & Tracks chart. The act opens a summer tour May 28 in Montgomery, Ala.

One of the biggest success stories of the past few years has been the rise of Keith, the ACM’s reigning entertainer of the year. Already a successful artist during his tenure on Mercury Records, Keith’s career exploded after his move to DreamWorks Records.

“One of the things that was key was letting him record a lot of the songs that he had written,” says James Stroud, co-chairman of Universal Music Group Nashville. “We were trying to just record the music that he and I felt would work for him as an artist and would communicate to the fans who he is.

“The other thing was making sure we kept the fresh sound and stayed ahead of the curve as far as what was happening in Nashville,” Stroud adds.

Keith’s manager, T.K. Kimbrell of TKO Artist Management, attributes the Oklahoma native’s success to the combination of strong songs and exposure.

“Songs that fit Toby’s personality” were crucial, says Kimbrell, who also cites the TV commercials Keith did for the 10-10-220 telephone service.

“They helped people put face, name and music together,” Kimbrell says. “We allowed [10-10-220 to use] ‘How Do You Like Me Now?’ in Toby’s first commercial.”

That TV exposure helped boost Keith’s career, as did a string of hit singles that tapped into America’s post-Sept. 11, 2001, mood. They included “Courtesy of the Red, White and Blue (The Angry American)” and “American Soldier.”

“You can’t stop a hit record,” Stroud says. “[Fans] are going to want to go buy that record, and then they are going to want to go buy a hard ticket and go see that person. The truth is, the cream rises to the top.”

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* ATLANTA  ★  MIAMI  ★  NASHVILLE  ★
### Greatest Gainer

<table>
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<tr>
<th>Album</th>
<th>Gainer</th>
<th>Original Position</th>
<th>New Position</th>
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<tbody>
<tr>
<td><em>What The World Needs Now Is Love</em></td>
<td><em>Loretta Lynn</em></td>
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### Pacesetter

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<td><em>Horse Of A Different Color</em></td>
<td><em>Big &amp; Rich</em></td>
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### Albums

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<td><em>When The Sun Goes Down</em></td>
<td><em>Kenny Chesney</em></td>
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<td><em>Road to Rose</em></td>
<td><em>Keith Urban</em></td>
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<tr>
<td><em>Shack 'n YAll</em></td>
<td><em>Toby Keith</em></td>
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<td>3</td>
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<tr>
<td><em>Van Lear Rose</em></td>
<td><em>Loretta Lynn</em></td>
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### Greatest Hits

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<td><em>Mad On The Tires</em></td>
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<td><em>Martina</em></td>
<td><em>Martina McBride</em></td>
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<td><em>Up!</em></td>
<td><em>Shania Twain</em></td>
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<td><em>Long Black Train</em></td>
<td><em>Josh Turner</em></td>
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<td><em>Letters From Home</em></td>
<td><em>John Michael Montgomery</em></td>
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<td><em>Me!</em></td>
<td><em>Rascal Flatts</em></td>
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<td><em>Red Dirt Road</em></td>
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<td><em>Toby Keith</em></td>
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<td><em>Ron White</em></td>
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<td><em>Alison Krauss</em></td>
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<td><em>My Town</em></td>
<td><em>Sara Evans</em></td>
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<td><em>Marty Allen</em></td>
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<td><em>Restless</em></td>
<td><em>Sara Evans</em></td>
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<td><em>The Great Collection</em></td>
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<td><em>Live At Billy Bob's Texas</em></td>
<td><em>Willie Nelson</em></td>
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<td><em>From There To Here: Greatest Hits</em></td>
<td><em>Longstory</em></td>
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### Greatest Hit Songs

- Dance Songs
- Pop Songs
- Country Songs
- Adult Contemporary Songs
- Rock Songs
- R&B/Soul Songs
- Gospel Songs
- Country Catalog
- Country Classics
- Greatest Hits
- Ultimate Hits
- Millennium Collection

### Greatest Hits of All Time

1. *The Best Of Toby Keith* (20th Century Masters: The Millennium Collection)
2. *Greatest Hits Collection* (Dolly Parton)
3. *Ultimate Dolly* (Dolly Parton)
4. *The Essential* (Toby Keith)

### Greatest Hits of the 90s

- *Top Of The World* (Clay Walker)
- *Dressed To Kill* (Alan Jackson)
- *The Best Of Toby Keith* (20th Century Masters: The Millennium Collection)
- *Greatest Hits Collection* (Dolly Parton)
- *Ultimate Dolly* (Dolly Parton)

### Greatest Hits of the 80s

- *The Best Of Toby Keith* (20th Century Masters: The Millennium Collection)
- *Greatest Hits Collection* (Dolly Parton)
- *Ultimate Dolly* (Dolly Parton)
- *The Essential* (Toby Keith)

### Greatest Hits of the 70s

- *The Best Of Toby Keith* (20th Century Masters: The Millennium Collection)
- *Greatest Hits Collection* (Dolly Parton)
- *Ultimate Dolly* (Dolly Parton)
- *The Essential* (Toby Keith)

### Greatest Hits of the 60s

- *The Best Of Toby Keith* (20th Century Masters: The Millennium Collection)
- *Greatest Hits Collection* (Dolly Parton)
- *Ultimate Dolly* (Dolly Parton)
- *The Essential* (Toby Keith)

### Greatest Hits of the 50s

- *The Best Of Toby Keith* (20th Century Masters: The Millennium Collection)
- *Greatest Hits Collection* (Dolly Parton)
- *Ultimate Dolly* (Dolly Parton)
- *The Essential* (Toby Keith)
**ALBUMS**

**POPS**

<table>
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<tr>
<td>Wilson Phillips</td>
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<td>May 25</td>
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**ESSENTIAL REVIEWS**

**AVRIL LAVIGNE**

*Under My Skin*

**PRODUCER:** Butch Walker, Rainie Raye, Don Gilmore

**RELEASE DATE:** May 25

Whatever you may think of Avril Lavigne, one thing is certain: She has captured some catchy songs on her sophomore set. The Canadian artist co-wrote the album’s 12 tunes, revealing a somewhat quieter and more mature sound. If her 2002 debut, “Let Go,” was for day, consider “Under My Skin” for night. Lending a hand are producers Butch Walker and David McClellan.

**LENNY KRAVITZ**

*Baptism*

**PRODUCER:** Lenny Kravitz

**RELEASE DATE:** May 18

With his seventh album, Lenny Kravitz enthusiastically returns to the rock style with his latest hit lead single, “Where Are We Running?” “Baptism” is a respectable effort. Though the sound has been mostly folk-styled of dynamic early rockers like “Are You Gonna Go My Way?,” the straight-ahead, disjointed guitar heavy “Lady” and funky “Storm” should please fans of the former hits. Interestingly, though, the ballads work best. Again recalling such earlier songs as “It’s Only Rock & Roll—Stood By My Woman,” the reverber-drenched piano that anchors “Calling All Angels” and “The Other Side” reveal the artist in a reflective, melancholy, even remorseful mood. He muses on “The Other Side,” “Could a woman and children be happier than being in a band?” That observation is also evident in “California,” an otherwise jubilant, pop-power workout. “Baptism” is vintage Kravitz, familiar terrain to classic rock fans. **-CW**

**DANCE/ELECTRONIC**

**DIego Torres**

*Mtv Unplugged*

**PRODUCERS:** Albo Verde, Diego Torres

**RELEASE DATE:** May 18

Diego Torres’ “MTV Unplugged” is one of those albums that restores your faith in pop. While it has been fully executed and lovingly crafted, it exudes the enthusiasm of its live recording. But while Torres’ extraordinary voice shines in this setting in a way that has yet to be fully captured in the studio. At 17 tracks, the unplugged set is lengthy but rich in variation. Torres hooks up with Julietta Venegas (and her accordion) for a tropical-sounding “Sorrows” and with Vicentito for a bataque-esque “Usted.” He accompanies himself on piano on “Tal Vez,” which also features a string quartet, and a troupe of child drummers are spotlighted on closing track “Color Esperanza.” BMG hopes to finally break its Argentinian star in the States with a new track, “Cowboy Haris.”

**R&B/HIP-HOP**

**R&B/HIP-HOP**

**BAD 818 & MJG**

*Living Legends*

**PRODUCERS:** various

**BAD Boy/Universal 800002389**

**RELEASE DATE:** May 11

Atlanta may have the lock on crunk music now, but don’t count out Tenn- nessee versions of the R&B/native 818 & MJG have been crafting their own brand of crunk for 11-plus years. The duo makes its Bad Boy debut—for its first album in five years—with the aptly titled “Living Legends.” Lead single “You Don’t Want Drama” is a crunk anthem that perfectly reintroduces the pair to the masses. 818 & MJG even take a crack at playing ‘ladies’ men on “This Is What I Want.” Lead single “U Know” serves as an impressive introduction for the MC. Featuring Kanye West and singer John Legend, the West-produced track offers a soulful backdrop for the two MC’s cravvy verses. White boy shows his “softer” side on “Daddy.” The semi-autobiographical tale, which features Public Announcement’s Fontey, tackles the often sensitive subject of growing up with a father. Other highlights include the R&B-tinged “It’s Alright.”

**INNOVATION**

**MONTGOMERY GENTRY**

*You Do Your Thing*

**PRODUCER:** Blake Chancey, Rivers Rutherford

**Jaimie Cullum**

**Twentysomething**

**PRODUCER:** Stewart Levine

**RELEASE DATE:** May 11

Twenty-four-year-old British singer/pianist Jaimie Cullum’s debut has already

(Continued on page 47)

**LATIN**

**CROOKED STOTO**

*Puro Escándalo*

**PRODUCERS:** Johnny and Victor Lopez

**RELEASE DATE:** May 11

Crooked Stoto—the duo of Salvador-born, Los Angeles-based brothers Johnny and Victor Lopez—is on, first listen, a varia-

**WORLD**

**ARTO LINDSAY**

*Salt*

**PRODUCERS:** Melvin Gibbs, Kassin & Berna Ceppas

**ARIA LINDSAY**

**Baha Ska**

**PRODUCER:** Michael Paoletta, Bram Teitelman, Christa Cobo, Gordon Hall

**RELEASE DATE:** May 11

Lindsay continues his intriguing exploitation of Brazilian and American music with his latest CD, “Salt.” With every record he cuts, his musical sophistication grows exponentially, while his songwriting becomes more subtle. Lindsay’s work with Kassin & Berna Ceppas on “Salt” is really quite wonderful, adding dynamic colors to the writing,elemental beats of “Peregrinato,” “Cumbi-

**JAZZ**

**JAMIE CULLUM**

**Twentysomething**

**PRODUCER:** Stewart Levine

**RELEASE DATE:** May 11

Twenty-four-year-old British singer/pianist Jaimie Cullum’s debut has already

(Continued on page 47)
Another Thing and the Verity

PRODUCERS: (Continued from page 46)

enjoyed crucible in the civil rights movement.

Taking his cue as much from Elton John and Billy Joel as from Norah Jones and Harry Connick Jr., this newcomer and his debut demo tape offer a smooth pop/ country cabaret that has enormous mainstream appeal.—AT

GOSPEL

TONET & THE PECULIAR PEOPLE
Out of the Box

PRODUCERS: T. Bizzy, Marcus Hodges, Steve Russell, Kevin Bond

RELEASE DATE: May 18

On his third release in four years, Tonex fully realizes himself spiritually and artistically. He delivers a powerful two-disc set that—due to its unrelenting innovation and imagination—could ultimately be labeled the “Sgt. Pepper’s Lonely Hearts Club Band” of gospel. An array of dazzling and dizzying effects and arrangements transform an already breathtaking live performance into an amazing concept album. “ Alive” explores with a funk/rock fervor; it is as if Led Zeppelin, George Clinton and Prince had all been on the same West Palm Beach, Fla., stage. Work On Me” is pumped-up, horn-driven New Orleans ragtime. “Games” is a seriously tongue-twisting, traditional gospel foot-stomper, while the live version of the hit “Real With U” remains the gorgeous ballad it’s always been. “Out of the Box” can work for suit-wearing, no-brattin’ emcees, if not for suit-wearin’, ever previously drawn lines between gospel and mainstream.—GE

VITAL REQUISITES

JUDAS PRAETORIUS
Metaphysics

PRODUCERS: various

Collaborative Legacy C4K 67126

RELEASE DATE: May 11

Judas Praise is one of the most influen-
tial metal bands ever. Led by the charismatic, powerful presence of iron-lunged vocalist Rob Halford and the dual guitar attack of Glenn Tipton and R. K. Downing, the band defined the genre in the ’70s and ’80s. During its 30-year career, Judas Praise has inspired numerous rock bands and two films (“Heavy Metal Parking Lot,” “Rock Star,”). With Halford back in the band after a decade-long solo career and the band playing Ozzfest this summer, and a full-length debut reunion is under way. At 65 tracks deep, “Metaphysics” includes the hits (“Leonidas / Midnight,” “You Got Another Thing Coming”) as well as previously unreleased live tracks and demos. Also included is a DVD of a 1989 concert. In keeping with the band’s fashion sense, the set is wrapped in leather, beaded with metal spikes. This is an essential collection for any fan of the band or hard rock in general.—BT

SINGLES

https://www.billboard.com/picks

NEW & NOTEWORTHY

JENNIFER MARKS Live (3:20)

PRODUCERS: Brad Alberti, Cameron Greider, Billy Butler, Ryan Sheehy

WRITERS: J. Marks, M. Ochs

PUBLISHERS: Miss Mayhem Music (BMI),SongSos (ASCAP)

Barnd BAPROUCKe-2 (CD promo)

In need of a new female singer/song-

writer? How about one that creates calm, well-crafted pop songs? Jennifer

marks do yourself a favor and immediately

snag a copy of this hook-laden delight.

The lead single from the guitar-haired artist’s well-titled debut, “Love” has already
drawn champions at several hot AC and adult top 40 stations. And for good reason: Marks’
delivery is lively and fun. But the most

sobering fact is that her “believable” are

unchanged. In other words. Ms. Marks has an extreme case of Mur-

phy’s Law. Still, she remains positively upbeat. “I’m gonna live like I can fly. I’m
gonna laugh until I cry. I’m gonna live like I’ve got money falling from the sky.”

Sings marks in the song’s chorus. With the right video, she could very well find herself on MTV and VH1. Stay tuned.—MP

FEFE DOBSON Don’t Go (Girls & Boys) (3:14)

PRODUCERS: Jay Levine

WRITERS: F. Dobson, J. Levine

PUBLISHERS: Sony ATV, Jay & James Music (SOCAN)

Island ISLR 16085 (CD promo)

With two singles already under

her spiked belt, Fefe Dobson is poised to

deliberately break through with a third,

Don’t Go (Girls & Boys).” Dobson
evolved. scorching submission to the

early 80’s) on the Jay Levine-

produced synth-pop affair. The chorus

and title syncopate and set a pop hook;

Dobson’s spunky vocals.

The result is as nostalgic as it is catchy.

With such an instantly infectious jam, it will be interesting to see how radio

distributors respond. Dobson’s previous singles, “Take Me Away” and “Everything,”

were well-received at video outlets like MTV, but neither made any real dents in

the charts. The former peaked at No.

87 on The Billboard Hot 100, and the

latter failed to reach the top 50. While

Don’t Go doesn’t currently appear on Dobson’s well-titled debut, it will soon

be available as a digital download.—RH

THE BETA BAND Assessment (4:33)

PRODUCER: The Beta Band

WRITERS: S. Mason, I. Maclean, R. Greenstreet, A. Goodhead

PUBLISHER: Chrysalis Music Publishing

Stargazers 49W063 (CD single)

In the weeks leading up to The Beta Band’s new album, “Heroes to Zeros,” made

healthy debuts on the Top Heatseekers and Top Independent Albums charts. Now, along comes the set’s first single, the propulsive “Assessment.” Intensely

pop in a Coldplay “Clocks” kind of way, “Assessment” pushes forward with jang-

ly guitars, lively melodies and dance-

rock beats. If championed by a few tastemakers at radio, this could be the track

that wholly breaks the Scotland-

based band in the States. Producer C-

Swing’s Bootleg Mix only heightens the

song’s dancefloor sensibility. Also

included is the exclusive non-album track, “Shrek,” and the self-directed video for “Assessment.”—MP

LOCATION

DANCE/ELECTRONIC

GOLDFRAPP Strict Machine (3:40)

PRODUCER: Goldfrapp

WRITERS: Goldfrapp, Gregory, Matt 

REMIXERS: various

PUBLISHERS: Warner-Chappell Music; Regent

Mute 9215 (CD single)

Frequent TV viewers and Internet users are well-aware of this track, as it is an

inclusion for Nintendo’s Game Boy Advance SP that is in heavy rotation. Yet

chances are rather good that the majority of these people have no clue about

specifics of the track, such as the title or artist. We hope this will change as more and more club and radio DJs discover and embrace the

ultra-cool “Strict Machine.” One of the

many highlights from the act’s sopho-

more album, “Black Cherry.” “Strict Machine” arrives with worldwide exclusive remixes from Peter

RUSSO

Benny Benassi, Victor Calderone and others. Russo’s NYC Mix is clearly directed, while his U.K. Mix is more bovyant. Benassi’s Stacks Extended Mix will find many

admirers within the electro scene—

particularly those that embraced his

own international hit, “Satisfaction.” Also included is a live version of “Hairy Trees.”—MP

REVIEW

Brad Cotter I Meant To (3:17)

PRODUCERS: Steve Bogard, Rick Giles

WRITERS: B. Cotter, S. Bogard, R. Giles

PUBLISHERS: WB Music (ASCAP); Warner-

Tamerlane Publishing; Epic 1808 (BMI)

Epic ESK 59137 (CD promo)

The power of TV is again evident as Nashville Star” winner Brad Cotter’s debut single quickly leaps up the Hot Country Singles & Tracks chart. It entered at No. 42, the highest debut for a new artist in the Nielsen Broadcast Data Systems era. Like Buddy Jewell, who won during the show’s first season, Cotter has been singing demos and doing session work for years. He parleys that experience into a smooth, self-assured vocal delivery on this ingratiating midtempo

ditty. The importance of living life to the fullest. Cotter’s stellar performance drive the potent (and timely) lyrics home. A new Nashville star has indeed arrived.—DEP

BILLOBOARD MAY 29, 2004 www.billboard.com • www.billboard.biz 47

www.americanradiohistory.com
EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Koch Records in New York promotes John Franck to VP of marketing and Jeff Chenault to VP of creative. Franck was senior director of marketing, and Chenault was senior director of creative.

EMI Latin USA in Miami appoints David Alvarado senior director of marketing and A&R, pop music. He was senior product manager at Universal Music Latino.

SONY Music Nashville promotes Tracy Baskette-Fleaner to senior art director. She was art director.

PUBLISHING: BMI in Nashville elevates Glenda Hart to senior director of special projects. She was director of special projects.

RETAIL: Hastings Entertainment in Amarillo, Texas, promotes Darryl Dixon to senior director of store planning and fixtureing. George Meyer to senior director of inventory management and Aaron Kubitscheck to director of administration and process improvement. Dixon was director of store planning. Meyer was director of inventory and Kubitscheck was director of process management.

RADIO: Infinity Broadcasting in Phoenix names Todd Wallace director of operations. He was an independent consultant.

Classic rock KGB San Diego appoints Mike Thomas PD. He was PD of classic rock WFBQ Indianapolis.

Clear Channel Radio names Susan Karis regional VP for its Arizona stations in Tucson and Yuma. She adds that expanded role to her position as VP/marketing manager for Phoenix.

Jazz KTJW in Los Angeles appoints Dan Weiner VP/GM. He was station manager of sports XTRA-AM San Diego.

Classical hits WSJR Memphis appoints Rich Brother Robbins PD. He was PD of classic hits WGFY Nashville.

Country WROO Jacksonville, Fl., names Casey Carter PD. She was PD of country WNOE New Orleans.

MUSIC MAGAZINES: Blender in New York appoints Eric Simon associate publisher. He was director of business development at Blender parent company Dennis Publishing.

Vibe in New York names Jeff Mazaccano senior corporate accounts manager. He was VP of marketing and advertising for Oneworld magazine.

PRO AUDIO: BSS Audio USA in Denver appoints Dan Lynch applications engineer/product specialist. He was director of engineering at Electromedia.

HOME VIDEO: New Line Home Entertainment appoints Kevin Kasha senior VP of acquisitions and programming. He was executive VP at Miramax Home Entertainment.

RELATED FIELDS: The National Academy of Recording Arts and Sciences in Los Angeles names Lissy Moore regional director of the West region. She was director of corporate relations and special projects at P.S. Arts.

Motion Picture Assn., in Singapore upps Michael C. Ellis to senior VP/regional director, Asia-Pacific. He was VP/regional director, Asia-Pacific.

Sibellius Software USA in Walnut Creek, Calif., appoints Mark Ruch director of marketing, the title he held at Authenex.

BMI Honors BMI held two of its big awards shows on consecutive nights at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif. On May 11, the 52nd annual BMI Pop Music Awards honored several songwriters and publishers, including Lauren Christy and Scott Spock of the Matrix (songwriters of the year), Gregg Alexander, co-writer of "The Game of Love" (song of the year), and publisher of the year Warner/Chappell Music Group. Above, BMI icon award recipient Brian Wilson, right, is pictured with outgoing BMI president/CEO Frances W. Preston, below, Preston poses with Richard Kirk Award recipient Mark Mothersbaugh at the BMI Film & TV Awards, held May 12. The Richard Kirk Award is presented to a BMI composer for outstanding career achievement.

Hanson At Billboard Pop/rock trio Hanson visited Billboard's New York headquarters April 9 for a Billboard Cafe performance. The brothers played songs from their current album, "Underneath," released on Hanson's own indie label, 3CG Records. "Underneath" debuted May 8 at No. 1 on the Billboard Top Independent Albums chart and No. 25 on The Billboard 200. Pictured, from left, are Zac Hanson, Billboard editor-in-chief Keith Girard, Billboard VP of integrated sales Joseph Guerriero, Taylor Hanson, Billboard associate publisher Michael Ellis and Isaac Hanson. (Photo: Mary Ann Kim/Billboard)

Philly Heroes The Philadelphia chapter of the National Academy of Recording Arts and Sciences held its fourth annual Philadelphia Heroes Awards April 26 at the city's Hyatt Regency Penn's Landing. Honorees at the event were songwriters Rob Hyman and Eric Bazillian, the production team of Andre Harris and Vidal Davis, Grammy Award-winning hip-hop group the Roots, Grammy Award-winning producer Allan Slaubert and the nonprofit organization Philadelphia Volunteer Lawyers for the Arts. Pictured, from left, are awards-show presenter Bootsy Collins, NARAS president Neil Portnow, awards-show performer Joan Osborne, Slaubert and Hyman. (Photo: Scott Weiner)

Now, Hear This ... OLLABELLE

Artists to Watch

Gospel, country, bluegrass and blues may seem unlikely sources from which a New York band draws inspiration. Equally improbable is the prospect of such sounds winning acclaim from the cross-section of upscale hipsters and tattooed and pierced punks mingling in the newly gentrified Alphabet City neighborhood in Manhattan. Or then again, maybe not, when one considers the extraordinary success and abiding influence of the soundtrack to the 2000 film "O Brother, Where Art Thou?" With a name derived from traditional country singer Ola Belle Reed, Ollabelle came together during the Sunday-night gospel jam held at nightspot 9C, at the corner of the cty's Ninth Street and Avenue C. Though the sextet's multitalented members hail from such far-flung locations as Woodstock, N.Y. (Amy Helm, daughter of Leon Helm), and Sydney (Fiona Mckean), the group's fight, gorgeous harmonies and traditional-heavy set list instead suggest a fervent congregation in the rural South. Ollabelle's passionate performances caught the attention of producer Steve Rosenthal, who forwarded recordings made at his Magic Shop studio to T Bone Burnett, producer of the "O Brother" soundtrack. Burnett signed the group to his DMZ label, a Columbia Records affiliate. DMZ released Ollabelle's self-titled debut album March 9. The group is currently on the road with the Great High Mountain tour; Ralph Stanley and Alison Krauss + Union Station are part of the tour's lineup.

CHRISTOPHER WALSH
Demo Sites Tell Acts, Industry What's Hot

BY SUSANNE AULT

Highly accessible, online demo critiquing services are attractive to acts looking for their big break. Yet not all are created equal.

Unsigned artists, far from the music industry hubs of Los Angeles and New York, can send their material and quickly get feedback from seasoned professionals. However, the Web sites employ different business models—and bands must decide which one is right for them.

Services like Taxi (taxi.com) charge a fee, while others like Kings of A&R (kingsofar.com) and Demo Diaries (demo diaries.com) are free for artists who wish to have their material critiqued.

Launched in 1992, Taxi is one of the more-established services. It charges acts $299.95 for an annual subscription and $199.95 for each renewal. Acts also pay $5 per song submission.

President Michael Lasko insists subscribers get plenty of bang for their buck. "We're not ripping them off. Some companies have tried to model themselves after Taxi, but [they] were get-rich-quick schemes," Lasko says. "We know how to thrive by taking good care of our members."

Taxi employs 200 screeners, many of whom are ex-A&R executives like former Epic VP Don Grierson and ex-Sire VP Ilad Scoppa. The team selects the best submissions and sends them to labels, film/TV music supervisors and other interested parties.

Lasko points out that Taxi has landed work for such subscribers as Erich Hickenlooper and Jim Funk. The previously unknown songwriters submitted "Boy Me a Rose," which Kenny Rogers and Alison Krauss later recorded. The song peaked at No. 40 on The Billboard Hot 100 in May 2000. Luther Vandross also recorded it, and his version is No. 13 on the Billboard Adult Contemporary chart this issue.

(Continued on page 50)

Dancing Ferret Grows Philly Goth

BY CHRISTA TITUS

PHILADELPHIA—Many entrepreneurs launch music businesses that cater to a particular genre and its listeners' lifestyle. But one Philadelphia-based concert promoter has helped build the scene it serves—in this case, gothic music.

Dancing Ferret Concerts has made an impact with two events that provide a social forum for fans of goth/metal/industrial music.

One is a weekly dance event called Nocturne, which is held at the club Shampoo. The 2001 Philadelphia City Paper Reader's Choice Awards voted it No. 1 weekly party.

The other, Dracula's Ball, is a quarterly vampire-themed party/concert that has gained national popularity since kicking off in 1988. The Sisters of Mercy and Tapping the Vein are among the acts that have performed at the event, which has been held at larger Philly venues like the Trocadero Theatre. Attendance number 1,500, and some travel from as far as Canada.

Dancing Ferret owner Patrick Rodgers began promoting concerts almost 10 years ago because, he says, no one was bringing the music he liked to the Philly market.

Now, he says, "as the mainstream culture has found goth, the scene has grown" locally and nationally.

Rodgers believes Philadelphia has the largest goth community in the country, trailed by New York and Los Angeles.

SPV Records president Gunter Ford agrees that the Philly scene is big. "I think Patrick has a lot to do with that," he says.

With Dracula's Ball, Rodgers wanted to create an event where "it didn't matter what the music was, [people] knew it would be a good party." He could put whomever he wanted onstage—whether it was a little-known band from Europe, a local act or an artist signed to Rodgers' label, Dancing Ferret Discs—and know they would play before a good-sized audience.

The next ball, on May 29 at

(Continued on page 51)
**HITS OF THE WORLD**

**JAPAN**

<table>
<thead>
<tr>
<th>SINGLES</th>
<th>ALBUMS</th>
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</table>
| 1. DAREKAN NAGAIKA KANAKORO (SHASHICOLO) | 1. KETSUMEISHI TOY'S BLUE |}
| 2. HITOMI O TOSITE | 2. BLITZ BEAT DAffenSTIFT |}
| 3. AYA AJA | 3. MIKIC |}
| 4. TOMOYOSHI | 4. MR. SHIFUKU |}
| 5. YAMASHITA TITSUJI | 5. SHOYU/INTERSCOPE/UNIVERSAL |}
| 6. Tatemori TETSUYA | 6. TOSHIBA/EMI |}
| 7. SHASHIN | 7. ROCK STAR |}
| 8. DOKUHITOMI | 8. UNIVERSAL |}
| 9. EZO | 9. A'S THE ORISHA |}
| 10. MAGA MASAMUKE | 10. ITALO BRASIL |}

**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>SINGLES</th>
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</table>
| 1. F.L.B. (IF YOU RIGHT BACK) | 1. NEW NEW NEW |}
| 2. CALIFORNIA DONT WANT YOU BACK | 2. NEW NEW NEW |}
| 3. BLOOD, ENGULF MEASUREMENT | 3. NEW NEW NEW |}
| 4. DONT TELL ME | 4. NEW NEW NEW |}
| 5. DONT TOUCH ME | 5. NEW NEW NEW |}
| 6. DONT TOUCH ME | 6. NEW NEW NEW |}
| 7. ITM | 7. NEW NEW NEW |}
| 8. ITM | 8. NEW NEW NEW |}
| 9. WAR交错 | 9. NEW NEW NEW |}
| 10. WAR交错 | 10. NEW NEW NEW |}

**FRANCE**

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| 1. NEW ANASTACIA | 1. NEW ANASTACIA |}
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| 3. NEW ANASTACIA | 3. NEW ANASTACIA |}
| 4. NEW ANASTACIA | 4. NEW ANASTACIA |}
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**GERMANY**

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**ITALY**

<table>
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<tr>
<th>SINGLES</th>
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| 1. YEAH! | 1. YEAH! |}
| 2. SOUTAIRE/THE WAY | 2. SOUTAIRE/THE WAY |}
| 3. EVERYTHING | 3. EVERYTHING |}
| 4. MY IMMORTAL/NO MORE | 4. MY IMMORTAL/NO MORE |}
| 5. MY BAND | 5. MY BAND |}
| 6. DO NOT DROP YOUR HEAD | 6. DO NOT DROP YOUR HEAD |}
| 7. TO COME CLEAN | 7. TO COME CLEAN |}
| 8. NEW | 8. NEW |}
| 9. NAUGHTY GIRL | 9. NAUGHTY GIRL |}
| 10. I QPixmap | 10. IPixmap |}

**SPAIN**

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| 1. QUE TENGAS | 1. QUE TENGAS |}
| 2. SUMMER SUNSHINE | 2. SUMMER SUNSHINE |}
| 3. DROGOSTA DE TAI | 3. DROGOSTA DE TAI |}
| 4. PARA LLANAREM DE TI | 4. PARA LLANAREM DE TI |}
| 5. ANGEL | 5. ANGEL |}
| 6. MALO | 6. MALO |}
| 7. NEW | 7. NEW |}
| 8. LO NUEVO | 8. LO NUEVO |}
| 9. NEW | 9. NEW |}
| 10. NEW | 10. NEW |}

**AUSTRALIA**

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<tr>
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| 1. THE ONLY MANDER FROM THE OTHER ROOM | 1. THE ONLY MANDER FROM THE OTHER ROOM |}
| 2. PING DANILO | 2. PING DANILO |}
| 3. MIKIC | 3. MIKIC |}
| 4. SUNRISE | 4. SUNRISE |}
| 5. SPACE | 5. SPACE |}
| 6. NEW | 6. NEW |}
| 7. NAUGHTY GIRL | 7. NAUGHTY GIRL |}
| 8. EUNIE | 8. EUNIE |}
| 9. HOOBASTANK | 9. HOOBASTANK |}
| 10. NEW | 10. NEW |}

**THE NETHERLANDS**

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<th>SINGLES</th>
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| 1. WHEN YOU THINK OF ME | 1. WHEN YOU THINK OF ME |}
| 2. CAUGHT IN A DREAM | 2. CAUGHT IN A DREAM |}
| 3. BLOOD, ENGULF MEASUREMENT | 3. BLOOD, ENGULF MEASUREMENT |}
| 4. DONT TELL ME | 4. DONT TELL ME |}
| 5. DONT TELL ME | 5. DONT TELL ME |}
| 6. DONT TELL ME | 6. DONT TELL ME |}
| 7. ITM | 7. ITM |}
| 8. ITM | 8. ITM |}
| 9. WAR交错 | 9. WAR交错 |}
| 10. WAR交错 | 10. WAR交错 |}

**SWEDEN**

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| 1. TEENY WEENY STRING BIKINI | 1. TEENY WEENY STRING BIKINI |}
| 2. PROMISED | 2. PROMISED |}
| 3. PROMISED | 3. PROMISED |}
| 4. PROMISED | 4. PROMISED |}
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**SWITZERLAND**

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| 1. WHEN YOU THINK OF ME | 1. WHEN YOU THINK OF ME |}
| 2. CAUGHT IN A DREAM | 2. CAUGHT IN A DREAM |}
| 3. BLOOD, ENGULF MEASUREMENT | 3. BLOOD, ENGULF MEASUREMENT |}
| 4. DONT TELL ME | 4. DONT TELL ME |}
| 5. DONT TELL ME | 5. DONT TELL ME |}
| 6. DONT TELL ME | 6. DONT TELL ME |}
| 7. ITM | 7. ITM |}
| 8. ITM | 8. ITM |}
| 9. WAR交错 | 9. WAR交错 |}
| 10. WAR交错 | 10. WAR交错 |}
Eclectic Daniele’s Neapolitan Charm

Pino Daniele’s “Passi d’Autore” (BMG Ricordi) entered the Italian album chart at No. 1 one week after its April 23 release. The Naples guitarist with the distinctive falsetto is in typically eclectic form on the album, credited to the Pino Daniele Project (with the Peter Erskine Trio).

Previous album “Medina” (BMG Ricordi, 2001) was Arabic/Mediterranean-themed, while Daniele’s recent album chart range from the “gypsy jazz” of Django Reinhardt to madrigals. The subject matter swings from Italian politics to troubled Argentine soccer legend Diego Maradona. The success of “Pigro,” a radio/download-only single, has boosted sales. “Singles tend to be for fans of younger artists,” BMG Ricordi president/CEO Adrian Berwick says, “so we did a deal for the track to be downloaded from [Telecom Italia-owned portal] WooCommerce digital shop.”

Underlining his star status, he has a sponsorship deal with the Greek arm of cell phone giant Vodafone and appears in its domestic advertising. “Shake It” entered the Greek singles chart April 30 at No. 2 and hit the top spot one week later.

MARIA PARAVANTE

BOUNCING BABIES: The up-tempo hip-hop style of German songwriter Sarah Connor comes to the fore on “Bounce,” which peaked at No. 54 in April on the Billboard Hot 100. “Bounce” originally appeared on her 2002 X-Cell/Epic sophomore album, “Unbelievable.” Connor first broke in Germany with pop/dance hit “Let’s Go to Bed—Boy!” in 2001, but her slower-paced material has had the biggest impact on the local singles chart since. She has hit No. 1 three times with ballads: “From Sarah With Love” (2001), “Music Is the Key” (2003) and “Just One Last Dance” (this March). Connor’s third album, “Key to My Soul,” peaked at No. 8 in Germany in late 2003 and went gold, shipping 150,000 units domestically. Connor is on the promotional trail in the United Kingdom after giving birth Feb. 2 to daughter Tyler. “Bounce” will be released in the United Kingdom May 24.

ELLIE WEINERT

RAINY MUNDY: A local hero to Ireland’s singer/songwriter community, Mundy looks set to consolidate his popularity with his third album, “Raining Down Arrows.” He released May 14 on his own Camcor label, RMG is distributing it in Ireland. No wider release has been announced. Radio-only single “By Her Side” was recently serviced to Irish stations. An upbeat number, its country flavor betrays the singer’s admiration for Texan roots artist Townes Van Zandt and Steve Earle. Appropriately, Mundy recorded “Raining Down Arrows” in Austin. Following Irish headlining dates in May and June, booked by the Headline Agency in Dublin, Mundy supports Bob Dylan at Stormont Castle in Belfast (June 26) and Pearse Stadium in Galway (June 27).

NICK KELLY

This page was last updated May 25, 2004.
China's youth are embracing a digital lifestyle.

—BYRON CONSTABLE, MADEFORCHINA

BY STEVEN SCHWANKERT

BEIJING—A new report on MP3 use in China is giving Asian music industry executives food for thought as they develop alternatives to illegal downloading.

Billboard exclusively obtained the survey—the first of its kind conducted in China—April 20, Beijing-based online marketing firm Madeforchina conducted the study of 1,470 subscribers to its electronic newsletters by e-mail.

The survey indicated that almost 82% of respondents preferred to get their recorded music in the form of MP3 files over any other music media. Unlike radio and prerecorded CDs they preferred listening medium.

More disturbingly for the music industry, 62% indicated they would not pay for MP3 files. An additional 21% said they would pay no more than 0.20 yuan (2 cents) per song.

Madeforchina co-founder and president Byron Constable says the survey underscores the fact that “China’s youth are embracing a digital lifestyle, whether it’s using e-mail for communication and commerce or listening to music.”

DENEKAMP: WE NEED LEGAL DOWNLOADS

The workplace was the most popular venue for listening to music online (40% of respondents). According to the survey, MP3 players also edged digital cameras (by 36% to 34%) as the most preferred added feature on a mobile phone.

China has the second-largest Internet community in the world, behind the United States, according to the China Internet Network Information Center. The center operates under the control of China’s Ministry of Information. It claims there were 79.5 million users in the country at the end of 2003.

“The MP3 format is popular, but that’s not unique to China,” Sony Music Asia president Richard Denekamp says.

Hong Kong-based Denekamp is also chairman of the Asia Pacific Board of the International Federation of the Phonographic Industry. He notes that the fact that MP3 files are in “an unprotected format” is part of their appeal to online music consumers.

Denekamp emphasizes that labels immediate task is “to crack down on illegal use of music on the Internet” across the Asian region. However, he adds that providing a legal, affordable alternative to illegal downloads is essential if the global industry is to continue to progress in China.

Some 73% of respondents indicated they acquired most of their music from Chinese Web sites.

Sony Music Asia is in discussions with third parties to offer legal downloads in the republic, Denekamp says.

The company is also talking with Singapore-based digital music service provider Soundhawk and with Singapore-based mobile-service provider Starhub about supplying downloads in certain Asian territories.

According to the IFPI’s recent report on world sales, “despite endemic piracy, [China showed] a third consecutive year of growth” in 2003. The estimated retail value of recorded music sales rose 21.7% to $163 million, the IFPI said, “fuelled by the country’s large young population with increased disposable income and continued market development.”

However, the level of bureaucracy in China still causes problems for the physical release of new product.

“There’s so much content that it’s not made available legitimately in China due to censorship and ‘approval lag time,’” one source points out.

The banning or delayed release of desirable new product encourages physical and online piracy, the source adds. “Unless that drastically changes, it’ll be a while before illegal music distribution can be even controlled, never mind eliminated.”

Additional reporting by Tom Ferguson in London.

Spain’s Tax Cut
A Wish, Not A Promise

BY HOWELL LLEWELLYN

MADRID—The Fiesta celebrating the reduction of Spain’s music sales tax barely lasted 24 hours.

Spain’s new culture minister, Carmen Calvo, announced April 29 that the government intended to reduce the sales tax—or value-added tax (VAT)—on sound recordings to 4% from 16%. Labels celebrated a victory in their long campaign to get the VAT on recorded music reduced to that of other cultural goods.

But on April 30, the government backtracked, claiming Calvo had simply expressed a “wish.”

The minister made the assertion during an interview on Spain’s most-listened-to news/talk show on national commercial station Cadena SER. Immediately afterward, Antonio Guisasola, president of Spanish labels’ body APFVE, hailed the statement as “very welcome news.” He told Billboard that a CD retailing at 15 euros ($18) would sell at 13.60 euros ($16.32) after the reduction.

Authors’ society SGAE also welcomed the news but cautioned against “wishful thinking.”

This is a very complex legal issue, and it may not depend on the culture minister in Spain. It is a European Union decision,” SGAE communications director Antonio Alfonse notes.

CONSENSUS NEEDED

The author’s society’s caveat was on the money. Within hours of Calvo’s announcement, EU officials in Brussels were saying that, for the VAT to be cut, all 25 member states must unanimously agree to any reduction.

“A unilateral modification of cultural VAT would produce a distortion in the market,” a spokesman for EU internal market commissioner Frits Bolkestein says.

VAT on recorded music in the EU ranges from 15% to 25%. Such EU-defined “cultural goods” as books or theater tickets draw a VAT between 0% and 5%.

Labels in several European countries—notably France and Italy—have gained their government’s support for bringing recorded music into that lower tax range in recent years (Billboard, July 26, 2003).

The socialist PSOE government had been in office barely a week when Calvo made her announcement. VAT reduction for music was a PSOE election pledge. Yet Deputy Prime Minister Maria Teresa Fernandez de la Vega had to clarify the situation on April 30 regarding what some commentators had prematurely dubbed a historic decision.

Speaking at a weekly cabinet press conference, she said: “The minister’s words were an expression of desire. EU norms do not allow a unilateral VAT reduction. But we are going to fight on to see if we can modify these rules.”

SOLIDARITY BUILDS

Calvo’s support for a music tax reduction drew applause from the Pan-European VAT Coalition, which represents labels, music retailers, publishers and managers on VAT reduction.

“We salute Spain for this initiative,” Frances Moore, the International Federation of the Phonographic Industry’s regional director for Europe, said in a statement May 4. “The fact that another large EU member state has come out in favor of a VAT reduction for sound recordings reinforces the validity of our request.”

APFVE’s Guisasola now adds that “the important thing is that the proposal has been made and the minister will know what to do to achieve her aim.”

Gabriel Wins U.K. Industry Award

BY PAUL SEXTON

LONDON—Peter Gabriel will be honored at one of the British music industry’s most prestigious events this November.

The singer, songwriter, activist, label head and online pioneer is the 12th recipient of the Music Industry Trust (MIT) Award, which is the U.K. business’ unofficial “man of the year” honor. The award goes to an individual deemed to have made a distinctive and enduring contribution to the U.K. industry.

A committee of 36 senior figures from the record, music publishing and media sectors chooses each year’s honoree.

“The artist’s relationship with the music business is a bit like a marriage, with all its perils and pleasures,” Gabriel says. “So it was a very pleasant surprise and honor to have been offered this award.”

The award will be presented to the former Genesis frontman at a Nov. 1 gala in London’s Grosvenor House hotel.

The MIT Award event raises funds for two nominated charities, Nordoff Robbins Music Therapy and the Brit Trust. The latter administers the Brit School for Performing Arts and Technology, which has nurtured such successful artists as DreamWorks’ Nellee Hooper, R&B singer/songwriter Katie Melua.

Ticket sales from MIT Award dinners and related activities have raised more than £2 million ($3.5 million) for the two causes.

Last year’s MIT honoree was former Warner Music U.K. chairman Rob Dickins, now chairman of the indie label Instant Karma.

Elton John and Bernie Taupin shared the 2002 award. HMV Group COO Brian McLaughlin collected it the previous year.

Other recipients include film composer John Barry, late PolyGram executive Maurice Oberstein, Beatles producer Sir George Martin and Atlantic Records co-founder Ahmet Ertegun.

Gabriel’s creative achievements date from 1968, when he and fellow Charterhouse public school student Tony Banks helped form Genesis and the early Spinal Tap. 

(Continued on page 59)
Japan Legals Launch ELN

BY STEVE MCCULRE

TOKYO—In Japan's non-litigious society, contracts traditionally have been concluded orally or with a simple one-page document. But new developments of the global entertainment industry in the digital age are forcing a radical change.

Japan's entertainment industry is increasingly aware of the need to align its practices with international norms to better protect copyright domestically and overseas. This awareness led to the recent formation of the Entertainment Lawyers Network (ELN) to help guide the industry.

Entertainment lawyer Hideaki Kubori is chairman of the 14-member ELN board. RECORING Industry Assn. of Japan chairman Tom Yoda is also chairman of the ELN, which was founded in September.

Yoda says the ELN's launch reflects the growing importance of entertainment content to the Japanese economy. “A great challenge for this content business is the lack of experienced lawyers in the entertainment field,” he says. “This is a great deal for the healthy development of entertainment content business, including music.”

In a statement, the ELN said it aims “to provide a platform in which lawyers and entertainment companies can work together to provide the legal benchmark of the entertainment industry as a whole.”

Some observers are skeptical, however. One Tokyo-based entertainment lawyer says doubts about the ELN points to the strong role played by entertainment industry figures who are not members of the legal profession.

Feldman

Continued from page 55

Feldman is enthusiastic as he recounts the activities of his management roster, including an upcoming album from the eclectically diverse Peter Gabriel and upcoming tours by the Smashing Pumpkins.

“Gabriel and Steven Wilson are really two of the trickiest clients I've had in my career,” Feldman says. “Peter Gabriel went to a place that I didn’t think was possible, and Steven Wilson is a very special talent.”

Feldman’s 20-year tenure as manager of the Chieftains has provided the template for the firm’s current success. Both partners had come from a management world in which their strategy was to get clients on the radio to sell records.

In the 1980s, Feldman had considerable success managing Canadian acts Trooper, the Headpins and Doug & the Slugs. MacKlam successfully piloted the careers of Canadians R.E.M. and Blue Rodeo.

By working with the Chieftains globally, Feldman says he realized there was a significant business with acts that were not dependent on radio airplay.

He explains, “We figured we could get a lot of ‘doubles’ and not worry about radio and do very well. With Norah, for example, radio only came on board after she had sold 18 million records.”

Feldman says managing artists who are “radio-based” must make every territory important. He can’t just focus on North America.
Oh Boy Reissues Kristofferson Discs

Kris Kristofferson’s return last year to recording yielded four new songs on “Broken Freedom Song: Live from San Francisco,” the concert set that Oh Boy Records released (Billboard, July 26, 2003). Kristofferson performed material from both albums on a European solo tour in February. Poorly received when they appeared, songs like “They Killed Him with Their Songs” (from “Highwayman Still rides” of 1986’s “Repossessed.” Both records were grossly overlooked when Mercury Records initially offered them.

“It was a combination of content and lack of promotion, with content figuring in about 80 percent,” Kristofferson says with a hearty laugh. The label thought he was “a country artist, but I’d always written songs about what I was feeling strong about, about those [songs] at that time had to do with the same people who then were terrorizing the Nicaraguans and who, unfortunately, are in power today.” Kristofferson performed material from both albums on a European solo tour in February. Poorly received when they appeared, songs like “They Killed Him with Their Songs” (from “Highwayman Still rides” of 1986’s “Repossessed.” Both records were grossly overlooked when Mercury Records initially offered them.

“That it’s about to me that [Oh Boy president] Al Bunetta had the nerve to put them out,” he continues. “It’s nice to have them available—even if they weren’t hit.” Meanwhile, the new two-disc “Essential Kris Kristofferson” his historic country and pop hits. Kristofferson has focused on his acting career during the past several years. But following the European tour and a performance at the South by Southwest Music Festival, he is being courted by film and television offers with a renewed musical presence.

“I’d never played in Ireland or Scotland without a hand before, Kristofferson says, “but I did three nights in Dublin—5,000 [people] a night. I’d never had that many people paying that close attention to me, and it really gave me the boost to go back out there.

“Something had changed in the time I’d been gone,” he adds, considering the recent deaths of two of his fellow Highwaymen, Waylon Jennings and Johnny Cash. “Maybe it’s the fact that so many of us died, and they think I’m the only one left. But I also think the things I was singing about are being received differently today.”

So Kristofferson is looking forward to another European tour and future U.S. dates. “Performing is on the front burner now—until it wears out,” he says. Probably the reason I didn’t go out on the road or record the last few years was that it wasn’t working. I’d be on the road but not selling any records, and I figured either I was doing something wrong or it’s not my time. Now I’m either doing something right or it’s my time again.”


Kristofferson is also busy with new songs. The Hawaii-based Jody Ray Publishing (BMI) writer has a couple albums’ worth of material concerning “just whatever I’m feeling at this point in my life,” he says. He is working again with Don Was, producer of his brilliant 1995 album “A Moment of Forever.” The new material ranges from broader (“In the News”) to tender (“From Here to Forever”) to humorous (“I Hate Your Ugly Face”,

Much of his new work involves end-of-life revelations and loss, something he shares with contemporary Bob Dylan (who, coincidentally, covered “They Killed Him” on his 1986 “Knocked Out Loaded” album).

“I love listening to Dylan’s last album,” Kristofferson says. “It’s so great that someone is putting down what it’s like to be at this end of the race.”

The 21st Annual ASCAP Pop Awards, which honor the songwriters and publishers of the most-performed songs in the ASCAP repertoire during the past year, were held May 18 in Los Angeles. Below is complete list of winners, with their songwriters and publishers (see story, page 10).


“Beautiful,” Linda Perry; Famous Music, Stuck in the Head.

“Big Yellow Taxi,” Joni Mitchell; Siquam Publishing.

“Bump, Bump, Bump,” Varic “Smitty” Smith; Bub Music, That’s What’s Up Publishing.


“Get Rhythm,” Sean Paul Henriches, Steven “Lenky” Marsden (PRF); EMI Music Publishing.


“Mesmerized,” Chinn Santa; Famous Music, JSM Music, Soldiers Thought of Nothing.

“Miss You,” Jobatha Austin, Ginuwine; Chrysalis Music, Babyidea Music, Music of Windsound, Underpaid Music Publishing.

“No Letting Go,” Steven “Lenky” Marsden (PRF); Talon Music.


“Sign Up the Sun,” Jelt Trott; Cyrsic Song.

“The Middle,” Mike Adkins, Rick Burch, Zach Lindsey;云梦妙 Warrior, DreamWorks Turkey, Sony On Rye Music.

“Tremendous” CLT Owen Stewart; Universal Music Publishing Group, Universal Music Publishing Group, Young Dusk Publishing.

“Where Are You Going?,” Dave Matthews; Colen Grey.


“You’re Body Is a Wonderland,” John Mayer; Sony/ATV Tunes, Specific Harm Music.

Through his 11 years old, and “If I Married a Hooker”). Kristofferson also recorded "Good Morning John," which he wrote and performed for Cash's 1984 sobriety party and "Hall of Angels," which he wrote for the late Eddie Rabbit when his 2-year-old son died after a liver transplant.

ASCAP Continued from page 10

Browne, who just completed a two-month tour, tells Billboard that he is working on a new album. “But I think it will be the rest of the year before I finish writing and start to record,” he says. After a long association, the artist has parted ways with Elektra. His manager, Donald Miller, says Browne may look for another label home when the next project is ready, but he is just as likely to release it himself.

Grammy Award-winning artist Shawn Colvin honored Browne with a performance of "Our Lady of the Well." Multiple Grammy Award-winning metal innovators Metallica received the organization’s inaugural Creative Voice Award.

The band has written such hits as "Enter Sandman" and "Nothing Else Matters," Alice in Chains' Jerry Cantrell and producer Bob Rock presented its members with the award. As part of the Warner Music Group restructuring, Metallica has shifted from Elektra to Warner Bros. (see story, page 3).

Awards were presented to the songwriters and publishers of the most performed songs throughout the survey year, from Oct. 1, 2002, to Sept. 30, 2003. A complete list of 2003 ASCAP pop winners appears at left.
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HIGH ‘WIRE’ ACT

Three Day

Continued from page 9

Hemmings, president/CEO of Essential Records parent Provident Label Group says, "Third Day is hitting their stride."

During the band’s 11-year career, Third Day has won 21 Gospel Music Award and racked up three gold albums and one platinum set.

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VEHICLE FOR EXPOSURE

Third Day has had a regional sponsorship deal with Chevrolet for three years. The car manufacturer provides four support in the Southeast and creates additional awareness for the band through special promotions.

Chevy also sent 300,000 direct-mail fliers offering consumers a free, collectible “Chevrolet Exclusive: Third Day Live” sampler CD when they came in to test-drive a Chevy.

While figures aren’t yet available, Tim Hudgens, regional marketing manager for Chevrolet Southeast, says the response has been strong.

"I went to a Third Day concert and there were parents, kids, middle-aged folks, olders. It was America," Hudgens says, adding that "outside of broadcast TV," it’s hard to find such an avenue to reach Chevy’s target consumers.
Waiting around to see your favorite music videos on TV may become as old-fashioned as trying to catch your favorite songs on the radio when those songs are readily available online.

The digital revolution has hit the music-video world full force with the arrival of My MC, an on-demand digital-cable service that Time Warner Cable and sister company AOL launched this month. My MC, which is available at no additional charge to digital-cable subscribers, allows users to view videos and exclusive AOL footage on demand. The footage includes "Sessions@AOL" performances and select shows from My MC's weekly "Broadband Rocks" concert series.

For years, various companies have tried to launch on-demand music video services on cable and satellite TV. However, My MC has corporate backing and the reach of Time Warner Cable (which has 19.9 million U.S. subscribers, according to the company) to virtually ensure that it will be the first successful on-demand video service.

BMG, Sony Music Entertainment, Universal Music Group and Warner Music Group have all signed on to supply content for My MC. An AOL spokesperson says AOL and Time Warner Cable are in discussions with EMI Music.

My MC is initially offering 100 artist-driven selections as part of its service. More selections will be available in the coming months. Acts that are part of the first batch of My MC menu choices include Britney Spears, Alicia Keys, Hoobastank, the Darkness, Missy Elliott, Michelle Branch, Jett-Ari Lavigne, Dave Matthews Band, Yeah Yeah Yeahs, Lou Reed and Ruben Studdard.

My MC launched the first week of May in fewer than 20 U.S. markets. They include: Abilene, Ohio; Binghamton, N.Y.; Cincinnati; Columbus, Ohio; Dayton; Ohio; Green Bay, Wis.; Kansas City, Mo.; Memphis; Raleigh, N.C.; San Diego; Syracuse, N.Y.; and Waco, Texas.
Wilson Is ‘Party’ Hearty

Call Gretchen Wilson the life of the party. In the same week that her lead single “Redneck Woman” ends a No. 1 drought for female solo artists on Hot Country Singles & Tracks (see Singles Minded, page 72), her album, “Here for the Party,” starts with eye-popping numbers.

Wilson’s “Blue” in 1996 (124,000) also makes a bigger first-week splash on The Billboard 200 than any other country newcomer in chart history topping the Hot Shot Debut at No. 2, just a whisker’s list-leading “Confessions” (228,000). Only a paraplane from her big chart’s crown.

INCOMING: While Usher and Gretchen Wilson play a modern-day turn on “The City Mouse and the Country Mouse,” hip-hop duo 8Ball & MJG and R&B veteran Teena Marie invade The Billboard 200’s top 10. Their respective starts at No. 3 and No. 6 represent career-bests on that chart for each act (see Chart Beat, this page).

There should be even more commotion on next week’s top 10, but probably not enough to jostle Usher from his perch. This is the first time “Confessions” has sold less than 250,000 copies in a week; the last album to do so for each of its first seven frames was Eminem’s “The Eminem Show,” on its way to becoming the best-selling set of 2002.

The battle for next week’s Hot Shot Debut is between rap-

Market Watch
A Weekly National Music Sales Report

WEEKLY ALBUM SALES

WEEKLY UNIT SALES

INCOMING:

By Geoff Mayfield

Over the Counter

By Fred Bronson

Pretender To The Throne

A 5-1 advance on Hot Dance Radio Airplay for “Straight Ahead” (King Brain/Aramis) by Tube & Berger Featuring Chrissie Hynde gives the lead vocalist of the Pretenders her first No. 1 as a solo artist on any Billboard chart.

Hynde’s group has topped another chart, twice. In 1986, “Don’t Get Me Wrong” spent three weeks at No. 1 on Mainstream Rock Tracks. The following year, “My Baby” had a two-week reign on the same chart.

MODERN TALKING; “Lying From You” (Warner Bros.) is the new No. 1 song on Modern Rock Tracks, giving Linkin Park its fifth chart-topper on this survey. “Lying” is the group’s fourth No. 1 in a row. No other act has had four consecutive No. 1 on the Modern tally.

“Lying,” sets another record, as it is the fourth No. 1 from the band’s “Meteora” album. No other act has pulled four No. 1 Modern hits from one album. Three other groups—Red Hot Chili Peppers, U2 and Green Day—have each had three songs from one album reach pole position on the Modern chart.

Linkin Park’s other three No. 1 songs from “Meteora” are “Somewhere I Belong” (five weeks at No. 1 in 2003), “Faint” (six weeks at No. 1 in 2003) and “Numb” (12 weeks at No. 1 in 2003 and 2004).

COME SEE ABOUT HIM: The man who co-wrote 10 No. 1 hits for the Supremes and a couple for the Four Tops is back on Top R&B/Hi-Hop Albums after an absence of almost 13 years. Lamont Dozier’s “Reflections Of...” (Jam Right/Lightyear) enters at No. 74.

It is Dozier’s first appearance on this chart since “Inside Seduction” went to No. 28 in 1981. Dozier made his debut on this list in 1973 with “Out Here On My Own,” which peaked at No. 11.

LADY T: A quarter-century after making her debut on The Billboard 200, Teena Marie earns the highest-debuting and highest-charting album of her career.

“La Doña” (Cash Money Classics) bows at No. 6, bringing the former Motown artist into the top 20 of this list for the first time.

Marie’s previous highest-ranking album was “It Must Be Magic,” at No. 23 in 1981. She made her first appearance with “Wild and Peaceful,” which reached No. 94 in 1979.

On The Billboard Hot 100, Marie debuts at No. 70 with “Still in Love,” featuring Baby, this is Marie’s first Hot 100 appearance since “Ooo La La La” went to No. 85 in 1988.

‘REASON TO BELIEVE: “The Reason” by Hoobastank is the new No. 1 title on the Mainstream Top 40 chart, giving the Island label its first No. 1 in the 11-year history of this tally. Island’s highest-ranked hit before “The Reason” was Daniel Bedingfield’s “Gotta Get Thru This,” which went to No. 3 in September 2002.

On The Billboard Hot 100, “The Reason” is up to No. 5, giving Island its first top five hit since “In My Bed” by Dru Hill went to No. 4 in 1997.
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<td>150</td>
<td>BARRY MANILOW</td>
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<td>Rainbow &amp; Book Of Mahogany</td>
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<td>151</td>
<td>MICHAEL BUBLE</td>
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<td>Wave Of Mutilation: Best Of Pixies</td>
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<td>152</td>
<td>VIC LUGINI &amp; DAVID WAXMAN</td>
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<td>153</td>
<td>SEVENSTEAD</td>
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<td>KORN</td>
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<td>155</td>
<td>GODSMACK</td>
<td>BMG STRATEGIC MARKETING</td>
<td>Faceless</td>
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</table>

**Note:** The above list includes the top 100 entries on the Billboard 200 chart for the week of May 29, 2004. The chart is a ranking of the best-selling albums in the United States, compiled by Billboard magazine. The chart is based on sales data provided by Nielsen SoundScan. The chart includes a variety of formats, including traditional compact discs, digital downloads, and vinyl records. The chart is updated weekly and reflects sales data from the previous week. The chart is widely regarded as a benchmark for the success of albums in the United States.
**THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)**

Over The Counter

Continued from page 65

The per-turned-actor Method Man and rock band New Found Glory, with a slight edge to the former.

One chart hawk says both will have more than 165,000 or better—another thinks retailers’ first-day numbers put New Found Glory more in the neighborhood of 155,000 to 160,000.

Either way, it’s shaping up as Glory’s biggest sales. The band turned heads in 2002 when “Sticks and Stones” bowed at No. 4 with 91,000 copies after an earlier album stalled at No. 107.

Momentum is shifting in the other direction for Method Man, whose sophomore album began at 411,000 copies in 1998, while a subsequent pairing with Redman started with 254,000. He thus has had the latest illustration that it’s hard to stay hip in hip-hop.

Also on the May 18 slate, Alates Morrisette might do 100,000, despite a busy and earnest promotion campaign. A start that light threatens a streak, as each of her three prior studio albums spent at least one week at No. 1.

From that same schedule, titles by country duo Montgomery Gentry and rock vets Morrissey and Lenny Kravitz should each rack 50,000 each, though Montgomery Gentry looks good to rally 60,000 copies, 50,000. Lenny Kravitz should each beat Montgomery Gentry by about 15,000.

Meanwhile, “Music From Another Dimension” by Journey has sold 275,000 copies so far, well behind the initial peak of 300,000, which was 27th on the Billboard 200. Journey was the very first studio album by the band, which reunited without the departing Steve Perry in the late 2000s. The band’s two previous studio albums, 1996’s “Eclipse” and 2001’s “Back on the Road Again,” each sold under 60,000 copies.

**THE BILLBOARD 200**

Sales data compiled by Nielsen SoundScan

**NIELSEN SOUNDSCAN**

Five years after “Music From Another Dimension” by Journey was released, the band’s first studio album in 27 years, the band’s second album, “Vol. 2,” has sold 275,000 copies so far and is at No. 1 on the Billboard 200.

**THE TOP INTERNET ALBUM SALES**

Sales data and internet sales reports compiled by Nielsen SoundScan

**NIELSEN SOUNDSCAN**

Five years after “Music From Another Dimension” by Journey was released, the band’s first studio album in 27 years, the band’s second album, “Vol. 2,” has sold 275,000 copies so far and is at No. 1 on the Billboard 200.

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### Billboard May 29, 2004: Top Pop Catalog

<table>
<thead>
<tr>
<th>No.</th>
<th>Artiste</th>
<th>Title</th>
<th>Label</th>
<th>Weeks At Number 1</th>
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<td>Legend</td>
<td>6 Weeks At Number 1</td>
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<td>3</td>
<td>Kenny Chesney</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>5 Weeks At Number 1</td>
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<td>The Beatles</td>
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<td>Come On Over</td>
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<td>Ultimate Manilow</td>
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<td>Back In Black</td>
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<td>16</td>
<td>Simple Plan</td>
<td>No Pads, No Helmets...Just Balls</td>
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<td>Linkin Park</td>
<td>Hybrid Theory</td>
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<td>Martina McBride</td>
<td>Greatest Hits</td>
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<td>Rod Stewart</td>
<td>The Very Best Of Rod Stewart</td>
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<td>Kid Rock</td>
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<td>ABBA</td>
<td>Gold - Greatest Hits</td>
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<td>23</td>
<td>Tim McGraw</td>
<td>Greatest Hits Volume 1</td>
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<td>24</td>
<td>Frank Sinatra</td>
<td>Classic Sinatra: His Greatest Performances 1950-1960</td>
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<td>25</td>
<td>Kenny Chesney</td>
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<td>26</td>
<td>Queen</td>
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<td>27</td>
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<td>Songs In A Minor</td>
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<td>Jim Hendrix</td>
<td>Electric Ladyland - The Best Of Jimi Hendrix</td>
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<td>System Of A Down</td>
<td>Toxicity</td>
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<td>Celine Dion</td>
<td>All The Way...A Decade Of Song</td>
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<td>Tom Petty &amp; The Heartbreakers</td>
<td>The Best Of Tom Petty &amp; The Heartbreakers</td>
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<td>36</td>
<td>AL Green</td>
<td>Greatest Hits 1971-2002</td>
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<td>37</td>
<td>Coldplay</td>
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<td>Orignal Brothers Cast Recording</td>
<td>Mamma Mia!</td>
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<td>Beastie Boys</td>
<td>Licensed To Ill</td>
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<td>40</td>
<td>Eminem</td>
<td>Relapse</td>
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<td>41</td>
<td>Barry White</td>
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<td>Lenny Kravitz</td>
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<td>Jack Johnson</td>
<td>Brushfire Fairytales</td>
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<td>Def Leppard</td>
<td>Vault - Greatest Hits 1980-1995</td>
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<td>45</td>
<td>Johnny Cash</td>
<td>American Beauty - The 16 Biggest Hits</td>
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### Billboard May 29, 2004: Top Heatseekers

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<td>Contra</td>
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<td>Chariot</td>
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### Billboard May 29, 2004: Top Independent Albums

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<td>1</td>
<td>Lil Jon &amp; The East Side Boyz</td>
<td>Kings Of Crunk</td>
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<tr>
<td>2</td>
<td>Ying Yang Twins</td>
<td>Me &amp; My Brother</td>
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<td>3</td>
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<td>Rock Against Bush Vol 1</td>
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<td>Master P</td>
<td>Good Side Bad Side</td>
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<td>William Hung</td>
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<td>Hans</td>
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<td>7</td>
<td>Fear Factory</td>
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### Billboard May 29, 2004: Top Greatest Hits

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<td>1</td>
<td>Donavan Frankenreiter</td>
<td>Living Pads, Greatest Hits 2000-2002</td>
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<td>2</td>
<td>Mindy Smith</td>
<td>One Moment More</td>
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<td>3</td>
<td>The Gif Of Gab</td>
<td>4 Dimensional Rocktophils Going Up Up And Away</td>
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<td>4</td>
<td>The Band</td>
<td>Heroes To Zeros</td>
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<tr>
<td>5</td>
<td>Passion</td>
<td>Hymns Ancient And Modern</td>
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<tr>
<td>6</td>
<td>Locomo Love</td>
<td>Los Horoscopos De Durango</td>
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<tr>
<td>7</td>
<td>Se Vencere Al Sol</td>
<td>Se Me Hizo Tarde La Vida</td>
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<tr>
<td>8</td>
<td>Van Hum</td>
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<td>9</td>
<td>Baby Rasta &amp; Gringo</td>
<td>Sentenciados</td>
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<td>10</td>
<td>HIM</td>
<td>Razorblade Romance</td>
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<td>American Angels</td>
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<td>La Que Te Curo Mientes Te Vas A La Derrota</td>
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<td>Blondes Duz It Better</td>
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<td>K. Water</td>
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<td>Jeremy Camp</td>
<td>Stay</td>
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<td>In Flames</td>
<td>Take Your Scandalous Life Home</td>
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<td>GARY JULES</td>
<td>Trading Snakeoil For Wolfickets</td>
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<td>Caetano Veloso</td>
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<td>Bethany Dillon</td>
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<td>AKWI</td>
<td>Hug, Hug, Love Forever</td>
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<td>Autoloy</td>
<td>Make A Sound</td>
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<td>Toto Life</td>
<td>Little Things</td>
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<td>AVENGED SEVENFOLD</td>
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<td>DropBox</td>
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<td>32</td>
<td>Patrulla 81</td>
<td>Como Pudo Enamorarme De Ti</td>
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<td>ZERO 7</td>
<td>When It Falls</td>
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<td>34</td>
<td>The Surdudes</td>
<td>Miracle Muse</td>
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For more information, visit www.americanradiohistory.com
### Billboard Top Jazz Albums

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<th>Title</th>
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<td>Diana Krall</td>
<td>The Girl In The Other Room</td>
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<tr>
<td>Harry Connick Jr.</td>
<td>Only You</td>
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<tr>
<td>Diana Krall</td>
<td>Live In Paris</td>
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<tr>
<td>Tony Bennett &amp; K.D. Lang</td>
<td>A Wonderful World</td>
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<tr>
<td>Eliane Elias</td>
<td>Dreamer</td>
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<tr>
<td>John Scofield Trio</td>
<td>EnRoute</td>
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<td>Various Artists</td>
<td>Tetch Songs</td>
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<td>Wynton Marsalis Quartet</td>
<td>Magic Hour</td>
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<td>John Pizzarelli</td>
<td>Bossa Nova</td>
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<td>Danny Aiello</td>
<td>I Just Wanted To Hear The Words</td>
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<td>Bobby Lyle</td>
<td>Straight &amp; Smooth</td>
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<td>Tony Bennett &amp; K.D. Lang</td>
<td>Give</td>
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<tr>
<td>Joe Lovano</td>
<td>I'm All For You</td>
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<td>Various Artists</td>
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### Billboard Top Classical Crossover

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<td>Amici Forever</td>
<td>The Opera Band</td>
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<tr>
<td>Bela Fleck &amp; Edgar Meyer</td>
<td>Music For Two</td>
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<td>Josh Groban</td>
<td>My Heart</td>
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<td>Yo-Yo Ma</td>
<td>Obligado Brazil</td>
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<td>Sarah Brightman</td>
<td>Heritage</td>
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<td>Andre Rieu</td>
<td>At The Movies</td>
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<td>Soundtrack School House Rock!</td>
<td>Kid Audio Label</td>
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<td>Soundtrack Mania</td>
<td>Kid Audio Label</td>
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<td>Various Artists</td>
<td>Machines For Babies: Music To Make Your Baby Smile</td>
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<td>Baby Einstein</td>
<td>Baby Einstein: Lullaby Classics</td>
<td>Kid Audio Label</td>
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<td>Baby Einstein</td>
<td>Baby Einstein: Baby Mozart</td>
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<td>Ab Fab</td>
<td>Ab Fab: Educational - Learning To Read</td>
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### Billboard Top New Age Albums

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<tr>
<th>Artist</th>
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<tr>
<td>Jim Brickman</td>
<td>Pure Meditations: Celestial Celebration</td>
<td>New Age Label</td>
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<td>Various Artists</td>
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<td>Yanni</td>
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<td>Yanni</td>
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<td>Wellness Music: Spiritual Healing</td>
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<td>Various Artists</td>
<td>Wellness Music: Body &amp; Soul</td>
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<td>Various Artists</td>
<td>The Healing Garden Collection</td>
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<td>Various Artists</td>
<td>Wellness Music: Mind &amp; Spirit</td>
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<td>Steven Anderson</td>
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*Note: Titles are clickable links to their respective pages on the Billboard website.*
Wilson Ends Female Drought Atop Country Chart

It’s the headline country chart watchers have spent more than two years waiting for, as a solo female is back atop Hot Country Singles & Tracks. The woman who ends this six-year-old streak is Gretchen Wilson, whose “Redneck Woman” defies Music Charts. While Wilson’s album makes some history of its own this issue (see Over The Counter, page 65), “Redneck” ends a dry spell for chart-topping solo females that began in the April 13, 2002, issue when Martina McBride’s “Blessed” ended a two week stay atop the chart.

With a 12-week chart run to victory, Wilson’s climb is the fastest to No. 1 by a new artist’s debut single since Faith Hill’s “Wild One” took the championship slot 18 weeks to reign in the Jan. 1, 1994, issue. The Nielsen Broadcast Data Systems-era spin record is a nine-week trek to the summit by Billy Ray Cyrus’ “Achy Breaky Heart” in May 1992.

“Redneck” is the first song on the Epic imprint to reach No. 1 in more than five years, since Ty Herndon’s “It Must Be Love” ruled the country radio chart in the Dec. 5, 1998, issue.

Farther down the chart, Jimmy Buffett notches the highest debut on this list in almost a year, as his collaboration with Hank Williams’ evergreen “Hey Good Lookin’” (with Clint Black, Kenny Chesney, Alan Jackson, Toby Keith and George Strait) also comes in at No. 36.

While few would consider Buffett purebred country stock, he’s a popular shirtdail singer who shows up at the family reunions. He has charted 17 times on Hot Country Singles & Tracks since 1973, including “It’s Five O’Clock Somewhere,” his duet with Jackson, which spent eight weeks atop the chart last summer.

Buffett’s No. 36 bow is the chart’s highest since Keith entered at No. 30 with “I Love This Bar” in the Aug. 30, 2003, issue.

PACHER MAN: After spending five years at the pulpit, Harlem, N.Y., rapper Mase returns to the music scene, and Hot R&B/Hip-Hop Singles & Tracks, with “Welcome Back.” The track enters at No. 46 with the Hot Shot Debut designation and is the second-highest debut on “Welcome Back” this year behind Usher’s “Burn,” which bowed at No. 35 in March.

Mase’s past appearance on the Singles & Tracks list was in August 1999 when the No. 50-peaking “Get Ready,” featuring Blackstreet, was winding down its chart run. In the spring of that year, Mase announced his retirement from music to pursue his faith. He has since established S.A.N.E. Ministries in Atlanta, where he served as Pastor Betha and released a book, “Revelations: There’s a Light After the Storm.” “Welcome,” which samples the theme to ‘70s TV series “Welcome Back, Kotter,” is the first single from his forthcoming release, which is reputedly not gospel but rich of profundity.

Despite Mase’s diminishing popularity when left and his lengthy hiatus, Tony Neal, WKKV Milwaukee mix-show director and founding member of the Core DJs, says the positive airplay response to Mase’s return comes from “a combination of curiosity and a lack of competition from artists who imitated his sound while he was away.”

MAIN ‘REASON’: Hoobastash’s “The Reason” rises to No. 5 on The Billboard Hot 100 and to No. 1 on the Mainstream Top 40 chart. It brings the Island imprint back to the upper reaches of both charts for the first time in quite a while (see Chart Beat, page 65).

The Reason,” which topped the Modern Rock chart in its 17th issue, becomes the first track to hit No. 1 on the Modern Rock and Mainstream Top 40 charts since “Bring Me to Life” by Evanescence featuring Paul McCoy did so in June 2003.

An 11-month gap seems like a long time to go without a modern song crossing over to No. 1. But there have been two 15-month droughts this decade with the five Modern Rock No. 1s that similarly peaked at Mainstream Top 40. Evanescence’s “Life” was the first modern Rocker to No. 1 to top the Mainstream Top 40 list, since Linkin Park’s “In the End” in March 2002 and Nickelback’s “How You Remind Me” reached No. 1 in December 2002, 15 months after “Kryptonite” by 3 Doors Down.

DANCE MOVES: New reporters have been added to the Hot Dance Radio Airplay panel (see Beat Box, page 39). The dance list is the only Billboard chart for which noncommercial and nontraditional radio outlets are eligible to report.
Rehab
Continued from page 1

Rolling Stones’ Brian Jones to join Sublime’s Bradley Nowell and Blind Melon’s Shannon Hoon.

RISING AWARENESS
But the culture of drug abuse is undergoing a major transition across the entire musical landscape, according to artists, managers and others in the industry.

“There is a higher degree of awareness,” industry veteran and author Walter O’Brien says. “People know that recreational use can kill you.”

And if it doesn’t kill you, it can be a detriment to your career.

In today’s climate, where the bottom line of the person is accountable—the artists that keep it together are the winners,” Atlantic Records chairman/CEO Jason Flom says.

In recent years, Natalie Cole, Ozzy Osbourne and Joan Jett, with the help of WCBS-FM’s Anthony Kiedis, Michael Jackson and Dr. John, among other artists, have publicly dealt with their addictions. Today, there is a lot more demand for an artist’s time,” says Flom, who has been sober since 1987. “Artists must perform at the top of their game at all times.

For those with addiction issues, being in the public eye relapses are more often the rule than the exception, counselors confirm.

Noneuch Records recently pushed back the release of Wilco’s new album, “A Ghost is Born” from June 23 to June 28. One of the reasons for this was to accommodate singer-songwriter Tweedy’s rehab visit in April.

Artists on drugs can definitely slow down the promotional process,” Warner Bros. senior VP Liz Rosenberg says. “In the public world, this has a very strong impact.”

Yentoff, who has been sober since 1989, chronicles his own substance-induced downfall in his newly published biography, “Howling at the Moon: The Odyssey of a Morfistic Music Mogul in an Age of Excess.”

“I think that drug use was more prevalent, Yentoff notes. “Today, it’s more spotty.”

There are several reasons behind the trend. Artists have gone public with their problems in the past 20 years, including communication about the dangers of addiction has improved and rehab facilities have gotten better and are greater in number.

Today’s rehab centers—Caron Foundation, Hazelden, Crossroads and others (see box, above)—vary in terms of costs and services, which include interventions, detox treatment, inpatient programs and sober living environments.

Working hand in hand with some rehab centers are music industry-based organizations like MusiCares (musicares.com), Musicians’ Assistance Program (map2000.org) and Road Recovery (roadrecovery.com).

In the ever-changing addiction scene, alcohol is a continuing problem. But doctors and counselors say such prescription painkillers as Vicodin and OxyContin have eclipsed street drugs (cocaine, heroin) during the past five years. There is evidence to potentially being arrested at border crossings while on tour,” an artist manager says. “Prescription drugs are legal. Coke and heroin are not.”

In the country artist Joe Dese

Mediterranean Sea. She says she received some flack for “going public” with her alcohol addiction.

“People know why I would exploit the fact that I spent time in rehab,” she offers.

Bill Teutul, director of special projects for rehab center Caron Foundation, says the reaction is understandable.

“‘No one wants to be a poster child for recovery,” he says. “It’s not a role most artists assume on their own.

Also, for the majority of people in recovery, there is minimal celebrity.”

But Messina says she spoke out because she hoped her story “would help others who are dealing with their own addictions.”

Indeed, those inside the music industry—artists, managers, agents, label executives, lawyers and others—can relate (often secretly) to peers who openly acknowledge and deal with their demons, according to industry insiders.

“Be sober,” Warner Bros. Rosenberg, who has worked with numerous superstardom, says that artists are a special breed.

“They’re highs and lows are more extreme,” she says. “Imagine performing in front of 20,000 fans and then going back to your hotel room alone. For some artists, such extremes are not easy to deal with.”

Which is one reason why former Poison frontman Bret Michaels”

From a professional and personal level, the program centers on education and live performance.

“The hook is Bowman,” says. “We were in the position of removing the kids from putting on a live show. Then the kids put on a live show using state-of-the-art gear. It’s about taking action. And music speaks volumes to kids.”

Music also speaks volumes to adults. For artists like DiStefano and Messina, the music creates a cathartic.

But once addicted, always addicted. Messina says, “Today, I’m in control of my drinking and addiction. But I’ll be in recovery until the day I die.”

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EMI
Continued from page 9

many, Switzerland and Austria.

Foster-Key was elevated to COO of the region. He served previously as executive VP of EMI Music Publishing and president of urban operations.

“It’s a restructuring for growth purposes,” Bandier says. “Peter and Terry have specialized talents, which I think is increasingly important in what I see as an age of specializing.”

CHAIN OF COMMAND
In addition to overseeing creative and new business development, Hamberg-based Ende will also handle Continental European A&R strategy and the development of EMI’s publishing catalog.

Peter has really excelled at growing our business in Germany—through ring tones and from other new-media business models—at a time when busi-
In 2002, the company lost $6 billion, including a $4.8 billion non-cash charge because of an accounting change, on sales of $3.5 billion. Its stock, down 1.8% on sales of $3.2 billion in 2001.

But investors aren’t looking back. One financial executive familiar with the company’s numbers says, “They are consistent with the plans going forward and at ebitda earnings before interest, taxes, depreciation and amortization’ after the company’s restructuring, the executive says.”

Ebitda is the profit of operating and non-operating profit, and as such it is an indicator of cash flow. Those numbers are good, that financial executive says.

In fact, one Wall Street analyst suggests that the reconfigured WMG could throw off $600 million in annual cash flow, even with no growth.

That takes into account about $300 million in annualized savings in overhead. That amount of money by combining Atlantic and Elektra, slashing more than 1,000 jobs and pruning the company’s artist portfolio so far by about 50%. The estimate also is based on $314 million in 2003 ebitda from a pro forma set of numbers.

Those pro forma numbers were accurate, Cohan says. "We think that the Time Warner impact and the performance of the manufacturing and distribution assets, which Cigna bought last fall. Last year, ebitda was $188 million, down from $257 million in 2002 but significantly better than the $101 million tallied in 2001.

While some tout the potential for $600 million in cash flow, a financial executive familiar with the situation warns that the company won’t realize anywhere near that this year.

To stay in compliance with the guarantees on its loans, WMG must maintain at least a 2-to-1 ratio of ebitda to debt service.

Annual interest payments on the variable-rate term loan and the fixed-rate bonds will likely range from $85 million to $90 million, Billboard estimates. The range factors in a potential interest rate increase in the coming months.

While that suggests that WMG needs to achieve $170 million to $180 million in ebitda, the company will still be in compliance with its loan and bond covenants as long as any change in its financial ratios is limited to write-downs and losses incurred because of the acquisition.

WMG also identified $310 million in one-time costs because of the acquisition and restructuring of the company; and most of that is expected to be reflected in this year’s results.

A number of sources suggest that the Warner acquisition group hopes to do an initial public offering within one year, based on a $3 billion to $3.5 billion capitalization. The prospectus for the bond offering takes into account that possibility and a potential rate lower.

Time Warner holds warrants that allows it, under certain circumstances, to buy back in if WMG is merged, bought or does a stock offering.

BUILDING A BUSINESS

But Bronfman insists that neither mergers nor an IPO are on WMG’s radar screen.

“We are two-and-a-half months in: we have completed financing, built the management team and restructured,” he says. “Now, we have to focus on the bottom line. We need to make the business sustain itself and be our singular focus for quite some time before we pick up our head and look around.”

In shearing overhead to boost profits, WMG achieved even deeper cuts that the $277 million in annualized savings called for in the restructuring plan, according to a source familiar with the situation.

Meanwhile, Warner Music International chairman CEO Paul- Rene Alberini is cutting 150 of its 600 acts, and sources say other WMG labels are also paring down rosters.

WMG’s other [NASDAQ] labels are also focused on reviewing their rosters,” Cohen says. “But I believe that’s an organic day-to-day part of running a record company.”

The roster cuts appear to be part of a concerted effort to reduce debt so that the company has the resources to properly work every title it releases.

Last year, sources say, WMG issued about $500 million of its $1.2 billion under the prospectus, to be used for general corporate purposes. In addition to mid-tier management taking pay cuts, senior management, at least Bronfman and Cohen—have salaries and bonuses far below what they were in their positions made in the 90s.

For instance, Bronfman and Cohen each have a base salary of $1 million. The former’s performance-based bonus can range from three to six times that, and the latter can range from two and-a-half to five times that.

The new WMG assumed the contracts of other top executives like Warner/Chappell chairman CEO Les Bider, who has a salary of $1 million and is eligible for that amount in bonuses.

Executive VPCPD Helen Murphy has a salary of $750,000 while executive VP/general counsel Dave Johnston has a salary of $700,000. Both are eligible for bonuses equal to the aver-

We are trying to do is create a far more entrepreneurial culture that allows everyone to be productive but doesn’t create the kind of environment that may have been more the norm in the 90s,” Bronfman says.

Overhead savings is just one part of the equation. WMG executives say.

“I know that we have to put our attention to being competitive with our peers in the industry in finding ways to grow the business in the recorded music and publishing operations and to gain market share profitably for our investors and employees,” Cohen says.

“That’s what we will be focusing on the next two months and the years to go forward.”

Right now, growth will be primarily organic, Bronfman says.

But Cohen and the WMG A&R staff are working to do small deals, looking for small up-and-coming labels that it can do deals with, sources say.

“We are looking for super-talented people,” Cohen says. “That is our business, we are there to identify talented people, and it could be executives or artists.”

Or it could be entrepreneurs in the independent sector, running small labels.

“Like the record company, publisher Warner/Chappell also reduced overhead by cutting staffing by about 100 employees and has embraced a more discriminating strategy in paying for talent signings,” Cohen says.

Last year, excluding corporate overhead, the publishing division generated $110 million in ebitda on revenue of $2.6 billion, according to the prospectus.

“Our improvement in the bottom line has to be cognizant of the marketplace,” Bider says. “The economics of what we have to do to select the economics of the marketplace.

Also, after four years of constant chatter that Time Warner would sell its publishing, "the cloud of uncertainty has receded," he says.

“We now have clarity of ownership, leadership and people, and we can focus on doing our business rather than focus on rumors,” Bider says.

FOR THE RECORD

In the May 22 issue, the sidebar titled “Getting Their Cut: How Will Acts Fare With Ringtone Revenue?” should have listed Jay Cooper as working with the Greenberg Traurig law firm in Los Angeles.

Cooper, according to a photo caption that ran in the May 15 issue, Smokie Norful received a gold album during Gospel Music Week for his EMG Gospel album “I Need You Now.”
Olympics

Continued from page 9

cal group claimed responsibility.

That is likely why ticket sales are sluggish compared with the same period before the 2002 Winter Olympics in Salt Lake City and 2000 Summer Olympics in Sydney, as has been widely reported.

Athens’ large venues will be closed to concerts during the games, except for the opening and closing ceremonies, according to Greek promoters and international booking agents.

They want to focus the security on the games,” Telemachou says. “I think that there was a window of opportunity [for concerts]. It’s a shame it’s not happening.”

Music has been prominent at past Olympic gatherings. Salt Lake City sandwiched Dave Matthews Band and Foo Fighters, among others, between competitions.

BOOKING SUMMER

Booking agents recognize Athens’ security risks. But some are still frustrated that acts are restricted from playing during the 2004 games.

International Creative Management (ICM) partner Keith Naishitt was looking to score an Olympic gig for Yes. The band wraps its U.S. arena tour May 15 at The Tsongas Arena in Lowell, Mass.

“Yes really wanted to play,” he says. “They like to do things like play in different parts of the world. But there is a heightened sense of security, and the priority is the Olympic Games.”

Tony Goldberg, VP of international at William Morris Agency (WMA), also wishes he could have booked acts during the games.

“There would be a captive audience. Lots of people [would be] there. It would be a wonderful location to do a show,” Goldberg says. “The timing would be fantastic—there’s a lot of festivals in Europe at that time.”

New York-based Jack Morton Public Events will produce the Athens opening and closing ceremonies. They likely will feature some top-flight musical acts.

For ceremonies during the 2002 Salt Lake City Paralympic Games (for people with disabilities), the company snagged headliners Stevie Wonder, Wynonna and Pati LaBelle, among others.

There has been talk that Lionel Richie will play the Olympics, possibly during the opening or closing ceremonies. No such booking has been confirmed, however.

“Our plans are to keep it a surprise,” an Athens Organizing Committee spokesperson says.

Some of the biggest booking agencies, including WMA, ICM and Writers & Artists Group International, say they are not gunning for gigs during the ceremonies.

Creative Artists Agency has been in discussions to bring talent, but plans have been tented, final.

Money is one sticking point, promoters and agents say. Olympic organizers are putting so much of their resources into proper security that there is little budget for music talent.

Agents also say time is running out to properly route acts to Greece, which is.closing in on a record-setting Travel Ban.

The best way to reach the country by land is a two-day, 1,000-mile trip from Vienna. ICM’s Naishitt says, “Then you’ll take two days to get out,” he adds. “That’s almost five days of travel!”

Each may cost you $30,000.

Greece is not a strong market in terms of ticket price, Naishitt says, “so you might not get a $100,000 [per show] for a gig. You might be losing money.”

Or as Dennis Arfa, president of Writers & Artists Group, puts it: “It’s not as if when Madonna goes to Europe she can’t wait to play Greece. It’s not a build-up market... That’s a strike against it right away.”

A number of theaters that seat less than 5,000 could handle touring acts during the games. But the weaker revenue potential associated with these smaller venues is discouraging agents from considering them.

A handful of musical events are scheduled for before and after the Olympics. Sarah Brightman is slotting her Sounds of The Future tour, to play two sold-out concerts Sept. 3 and 4 at the ancient Herod Atticus theater. Jazz barista Barbara Hendricks is set to play there July 6. Half Note’s Telemachou is promoting both dates.

WMAs Mike Goldberg hopes that Athens 2004 goes off without a hitch and advances the city as a touring market. Following their Olympic-spoiled revamping and construction, Athens’ arenas and stadiums will be in their best shape in years.

“If the Olympics are a huge success, that may stimulate people’s interests about performing in Athens,” Goldberg says. “After the Olympics, there may well be opportunities.”

Online

Continued from page 1

Pepsi, Heineken and United Airlines have traditionally used music to appeal to their consumer base and are also branching into downloadable music.

Now, Energizer, Citibank, Rayovac and McDonald’s are among the products that will employ similar marketing tactics, Target and Ben & Jerry’s have recently done so.

“I think you’ll see this trend continue,” says Christopher Allen, senior VP of marketing and strategic planning at MusicMatch, which has partnerships with Sprite and Rayovac.

“There’s a high degree of interest to marry the offline purchasing behavior to brand reinforcement through online music,” he says.

NEW OPPORTUNITIES

Michael Megalli, partner at Group 1066, a business and brand strategy consultancy in New York, says the online services give marketers new interactive opportunities to associate their brands with music.

“The circle between the brand and customer gets mucieher,” says Greg Sieck, associate partner at Prophet, a brand strategy consultancy in San Francisco.

“Having an association with the music brand that you provide is a powerful marketing tool,” he says.

iTunes and Pepsi were the first to run a promotion of this kind. Pepsi buyers could redeem codes printed inside select issues of Rolling Stone.

But Pepsi product was late reaching some major markets, and consumers discovered they could see them online, but downloading a bottle and reading beneath the cap, thus avoiding paying for a soda that wasn’t a winner. As a result, the redemption rate was 5 million of the 100 million offered.

This prompted such recent partners as Real/Heineken and Napster/Energizer to guarantee that codes for two downloads were on every specially marked package.

Heineken’s director of marketing Andrew Glaser sees his recent promotion as an opportunity to “take the brand” to a younger audience. RealNetworks users are typically in their mid-to-late 20s.

Glaser, who integrates tracks like “Emergo” by Fisherspooker and “Alpha Beta Giga” by Air through his TV, radio and online ad campaigns, says that music is the No. 1 lifestyle activity of this demographic.

Heineken’s marketing campaign includes national print, online screening and on-premise promotion of 7.5 million specially marked 12-packs.

Partnerships aren’t always tailored to hit music charts. Napster’s relationship with Sprint is an opportunity to target the “influencer teen”—a leader of social circles who knows what’s in “style, cool and exciting,” he says.

Since typical subscribers are in their early 30s, it’s an opportunity to tap an even younger user base. “The halo effect is that you’re getting into the elusive youth market,” Megalli says of certain partnerships.

iTunes, which controls 70% of the online market, says its buyers are expanding across all demographics, from radio and TV personalities who favor jazz and classical music.

As a result, Apple is “very selective” about the brands with which it chooses to partner, says Chris Bell, iTunes product manager.

“That association is of a paramount importance,” he says.

Then there’s T-Mobile which has partnered with Target, Pepsi and Ben & Jerry’s, though Bell says iTunes has also started to negotiate bulk song deals for corporate rewards programs.

MARKET LEVERAGE

Sony Connect, which recently launched, partnered with United Airlines to attract its older frequent-fliers. Martin White, senior VP of marketing at United Airlines, says the typical Mileage Plus frequent flier is a male between the ages of 35 to 50 with children and a home computer.

Napster’s partnership with Energizer, which rewards Energizer E2 buyers with two downloads, leverages the actual place of redemption: the home PC.

“We wanted to do something unique for the urban market,” Peiris says of the $30 billion travel market and the challenge of getting an artist to create something for us: the fact that he’s an expert in his field and is prestigious reflected what we wanted in our brand.”

Soundproof claims their clients is a basic fee for putting a deal together, as well as an additional fee for Soundproof’s “creative role in reshaping an existing idea,” Kerns says.

“Soundproof’s formation follows indie label Artemis Records’ joint venture with commercial production facility JSM Music (Billboard, May 8).

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‘As An Industry, More Than 40% Of Our Product Goes Unsold’

BY RAY WADDELL

Greg Trojan has had the blues for almost eight years now. The House of Blues, that is. As president/CEO of House of Blues Entertainment, Trojan heads an operation that includes seven club/restaurants, 10 amphitheaters, a Chicago hotel and a North American concert division.

When he joined HOB from the food industry in August 1996, the Hollywood-based company had only a handful of clubs. Three years later, Trojan engineered the $190 million acquisition of Universal Concerts, putting HOB on the promotion and amphitheater map.

Today HOB Concerts is the third-largest U.S. concert promoter, reporting $220.7 million in box-office grosses in 2003. It trails only Clear Channel Entertainment and AEG Live.

Under Trojan’s leadership, HOB has increased its operating income in an unforgiving post-consolidation concert environment. The company has successfully promoted hundreds of concerts in all types of venues and produced innovative new properties, like the upcoming Maybelline New York Chicks With Attitude tour with Liz Phair.

Having recently completed a $110 million recapitalization (Billboard, March 22), the privately held HOB is poised for further growth, including plans to open a new venue in Cleveland later this year.

“Greg Trojan brings a very interesting, very rare perspective to our industry,” says John Scher, co-CEO of Metropolitan Talent, an entertainment company. “He comes from a different industry, with a different skill-set, but in my view brings some business and financial discipline that the concert industry has probably lacked.

“Now that they’ve finally gotten their financing,” he adds, “HOB should not be ignored in any way, shape or form as the major player a lot of people thought they would become when they purchased Universal Concerts.”

Q: Explain the strategy behind your acquisition of Universal Concerts in 1999.
A: Our strategy from the beginning was to build the leading brand in live music and really associate the brand with a new level of quality of experience in the live music space. So with that as a position going in, what the Concerts acquisition did was accelerate the original mission.

The Concerts acquisition enabled us to take advantage of the relationships from a band and a consumer point of view that we were cultivating at the club level. When those bands grew up to the next level, we were losing touch with them, and with the consumer as well.

Now we’re able to take those same bands that are playing at the Sunset [HOB] venue here in L.A., and the next time around, when they’re playing 5,000- or 6,000-seaters, they’re playing for us at the Universal Amphitheatre.

Q: Rumors were rampant about HOB a couple of years ago, with everybody from Clear Channel to AEG to Fred Rosen supposedly making a run at the company. How difficult was it to operate in that environment?
A: The company having conversations with several strategic buyers was admittedly a distraction, but a necessary one. It’s my job, [being responsible to] our shareholders and employees, to figure out a way to grow the company.

Given the dismal state of the financial markets, my mission was to leave no stone unturned in looking at and evaluating those alternatives. We were approached by several different parties that had an interest in a number of different kinds of transactions. And the board and I decided that [none] were as attractive as continuing to go it alone and grow our business, albeit at a slower rate than we would like, given access to capital.

But I can tell you with certainty that we made the right choice. We were able to weather the storm of a rocky economy and grow the operating income of our business in every single year.

Q: Last year you brought HOB Concerts more directly under the HOB Entertainment umbrella. What impact has that had?
A: The main advantage is bringing the strength of both sides of the business more closely together. More and more, we are looking at our business on a regional basis. We’re under construction with a club in Cleveland, and we already have two great assets in that market with Blossom Music Center and the Scene Pavilion. So the perspective is, how do we maximize our opportunities to serve the music lovers in Cleveland and maximize our profitability as a result in that marketplace?

Q: Can you describe your plan for moving forward with the $110 million in new capital?
A: New club development would be our first priority. The brand is so much bigger than the operating entity at this point. There’s a great opportunity to catch up and put great clubs in significant markets.

We will also look at opportunities to expand the amphitheater footprint. We happen to think that, given the number of amphitheaters and markets out there, there certainly aren’t as many opportunities to do that, but as they arise we’re going to look at them. San Jose is a good example of that.

The third area is hotel and hospitality. We know from our experience in Chicago that marrying our brand and our club property with a hotel property works really, really well.

Last but not least is international development. [Our] brand and club properties have great potential to expand, certainly to Western Europe, parts of Asia and elsewhere, and we are looking for the right operating partners to expand that side of our business.

Q: Will HOB become more involved in national tours?
A: I’d include touring on the opportunity list. We’ve built a lot of great momentum and continue to expand the club touring opportunities. We have not been able to take those tours the next time around and put them into the bigger buildings, and we’ll be able to do that now.

And we’ll also be more aggressive in looking at the right type of touring opportunities, those where we can really differentiate ourselves and add value. Down From the Mountain and partnering with Dolly Parton are great examples. You won’t see us being a major player in going after every mega-tour out there. That’s not our strength or expertise.

Q: You seem to work well with Clear Channel and AEG Live, your biggest corporate competitors. How do you pull that off?
A: I’m glad you mentioned that, because it’s really an integral part of our operating strategy, partly out of necessity. We don’t try to own every tour that moves. As a result, we’re on the phone and working with not just the other national promoters, but regional promoters as well, on a daily basis.

What we rely on is, we have great venues, great expertise and great people, and as a result we’re an attractive entity to work with.

Q: Where do you see the biggest opportunities for growth in the live entertainment business?
A: Touring revenue is a more important part of the pie than ever before, and that has stimulated supply. Bands need to be out on the road, and as an industry we’re more reliant on live music than ever.

The biggest challenge is the age-old issue of escalating ticket prices. I think the impact has been to hold back growth. Average attendance has been flat over the last several years, when it should be double-digit growth. We have great demographic trends in our favor. Older folks like me still want to go to concerts; younger folks still want to go as much as ever.

The solution is to continue to be more innovative as an industry in terms of product and pricing offerings, and we intend to be part of that. We’ve got to offer the consumer the right combination of product variation and price options to drive overall attendance.

I know that sounds simpler to do than it is, but I leave you with one basic thought: As an industry, more than 40% of our product goes unsold for the average event. That’s the single biggest opportunity we have as a business, and I think being more creative about offering consumers that combination of product offerings and pricing will make that number much smaller.
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