GLOBAL WEB
International artists like Ana Johnson are featured on multiple versions of Sony's soundtrack to "Spider-Man 2."

THE OZ CONNECTION
Keith Urban is among the artists from Australia who are making an impact on the U.S. country charts.

SOLV SURVIVOR
With a hit debut album in France, Rwandan singer Cornille looks to conquer other territories.

GETTING OUT THE VOTE
Musicians Finding New Ways To Take Part In Political Process

BY BILL HOLLAND
WASHINGTON, D.C.—Thanks to big-name events and Internet-fueled grassroots efforts, musicians are playing greater role than ever in the U.S. political process during this election year.

Organizers and musicians say concerns over the war in Iraq and the economic and environmental policies of the Bush administration are responsible for the music community's increased involvement.

(Continued on page 68)

BMG, HOT IN '04, REBUILDING ARISTA

BY BRIAN GARRITY
NEW YORK—Reports of the demise of Arista Records have been premature.

The label—which has lost many of its superstar acts to other BMI labels in recent months as part of its integration into the RCA Music Group—is re-emerging with a familiar collection of core artists and fresh A&R leadership, Billboard has learned.

The current Arista roster comprises Dido, Sarah McLachlan, (Continued on page 68)

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www.enya.com
Lollapalooza Cancelled

BY RAY WADDELL

Whether because of an overpromised, a ruthless summer for touring or a combination of both, Lollapalooza has pulled the plug.

After an uneven return in 2003 following a five-year hiatus, the pioneering festival was geared up to go out in a two-day format with a more diverse lineup (Billboard, April 10). The tour had been slated to run July 14-Aug. 25.

But fans apparently found a lineup that included Morrissey, the Flaming Lips, Modest Mouse, the Pixies, Sonic Youth, String Cheese Incident and the Polyphonic Spree less than compelling.

The Lollapalooza Web site announced June 22 that the tour was cancelled because of poor ticket sales.

Early on, some in the industry questioned the judgment of returning with a two-day event after last year was less than a home run. “This year has nothing to do with last year,” Marc Geiger, agent for William Morris Agency, told Billboard in an earlier interview. WMA co-founded Lollapalooza with Jane’s Addiction frontman Perry Farrell in 1991; Farrell was also involved in the fest this year and last.

Some fans apparently were put off by a lineup that seemed to lack cohesion and was presented by a brand name that may have lost cachet. Addi-

(Continued on page 67)

Merger’s Next Step

BY LEO CENDROWICZ and EMMANUEL LEGRAND

BRUSSELS—Sony Music and BMG’s proposed merger will likely face a legal challenge if the European Commission confirms it next month.

However, sources say this should not affect the final outcome of the case.

Several groups opposing the merger have reacted to the June 17 news that European Union competition commissioner Mario Monti planned to recommend letting the proposed merger continue unopposed.

The strongest and boldest reply came from independent labels body Impala. In a letter sent to Monti June 22, Impala said its members “protest fiercely” at reports that he was going to allow the proposed merger to proceed “completely unchecked.”

Impala believes that authorizing the merger “without any conditions” would be a quadruple error—economic, cultural, political and legal.

“By accepting this merger without conditions and without remedies would be to accept and encourage the destruct-

(Continued on page 67)
Loudeye Acquiring OD2
Seattle Company Will Pay About $38M

BY LARS BRANDLE

LONDON—A new Anglo-American power player is set to emerge in the digital music marketplace.

Seattle-based Loudeye is in the final stages of acquiring On Digital Distribution, the pioneering European music download service co-founded by veteran British rock artist Peter Gabriel.

According to a joint statement issued June 22, publicly listed Loudeye will make an initial guaranteed payment in cash and stock of $20.7 million for Bristol, England-based OD2. Loudeye has also agreed to pay an additional $17.5 million over the next 30 months, bringing the total value of the deal to roughly $38.2 million.

“That these types of deals are happening just shows how entities are recognizing the value in the digital media market,” says Wes Hines, director of Brussels-based European Digital Media Assn., the Pan-European trade body that counts OD2 among its members.

The buyout comes as OD2 faces escalating competition in the legitimate European digital download market. Napster and Apple’s iTunes Music Store have recently opened for business, and Sony’s Connect music service is expected to arrive in a matter of weeks.

Since launching in 2000, privately held OD2 has developed into Europe’s leading provider of back-end infrastructure and services to those companies that lack either the inclination or the ability to dedicate those resources themselves. However, the firm hinted at a change in ownership earlier this year when it hired investment bank Broadview International to explore funding options, including a potential sale.

“The identity of the [OD2] partner is a surprise, but the fact that they’ve been bought isn’t. I think that’s always looked relatively likely,” comments Mark Mulligan, an analyst at Jupiter Research.

“What’s important to bear in mind is that this isn’t a desperate move. I think that the OD2 business model is as relevant now as it ever was, whether or not Napster or iTunes in the market,” Mulligan adds.

The combined Loudeye/OD2 says it will supply more than 200 customers in Europe and North America, including blue-chip digital (Continued on page 40)

Sony Card Gives
Music Lovers Credit
Campaign Features Gretchen Wilson, Dido

BY DEBORAH EVANS PRICE

NASHVILLE—Sony and Bank One are launching a marketing campaign for the Sony Card, a credit card offering reward points that consumers can use to purchase Sony products.

The Sony Card has been available since February. Now Sony and Bank One are promoting it through print ads in US Weekly, Rolling Stone and Men’s Health. The ads feature Sony artists Gretchen Wilson, Switchfoot, Los Lonely Boys, Dido and Five for Fighting.

“The Bank One promotion through Sony is a perfect example of Sony using their muscle to create significant opportunities for an emerging artist such as Gretchen,” says Marc Oswald, Wilson’s co-manager at Nashville-based Dale Morris & Associates, regarding Wilson’s added exposure in the print campaign.

Reward points are redeemable toward the purchase of such Sony products as music, movies, games, computers and electronics. Cardholders earn triple points for every dollar in card purchases of Sony products at sonystyle.com, at Sony Style retail outlets and from authorized retailers. They earn one point for every dollar in other card purchases.

“We pride ourselves on working with the world’s leading brands,” Bank One spokesman David Chamberlin says. He cites the company’s involvement with Disney, Amazon, United, Southwest and Starbucks.

“We want to provide cards that people want to use, that fit their lifestyle and reward them for spending in a way that is applicable to their lifestyle.”

As part of the new campaign, Bank One and Sony Card presented the recent Sony Card Entertainment and Technology Experience Like No Other. The two-day event included a June 17 concert in New York’s Bryant Park featuring Dido, Ari Hest, Five for Fighting, Butch Walker and John Mayer and the multimedia exhibit Sony TechPit.

Plans are in the works for the event to tour. Participating artists have not yet been determined.

Business Is Popping For Instant Live

BY RAY WADDELL

Instant Live, Clear Channel Entertainment’s live concert CD program, has signed its first major-label artist. "Billboard" has learned that Atlantic Records artist Jewel will sell live CDs at select dates on her summer tour.

The company also has nailed down a series of dates to record and sell CDs on the summer tours of Kiss, Peter Frampton, the Allman Brothers Band and the Cowboy Junkies.

And on June 29 Instant Live will announce expanded retail availability of a series of concert CDs through an agreement with Newbury Comics’ Toothface Distribution unit.

Participating retail chains include Virgin and FYE. Internet sales sites include newburycomics.com, amazon.com and cdbaby.com.

The company says it is close to announcing a new agreement with a leading online music distributor whereby Instant Live recordings will be available as MP3 files, with a share of the profits from digital downloads passed on to the artists.

“We’re trying to create a new revenue stream for artists and a new way for them to connect with their fan base,” Instant Live director Steve Simon says.

Instant Live creates master stereo recordings of concert performances, burns them at the venue and delivers them on-site minutes after the show ends. Prices range from $10 for a recorded club performance to $20 to $25 for multi-CD DigiPaks.

In basic terms, Instant Live is a new concept in concert merchandise that can add $6 to $8 per unit to an artist’s revenue each night. “Some artists will only want to participate in that aspect of the program,” Simon says.

“But others may want to take advantage of a fully fleshed-out menu that includes after-market, retail, digital download and sponsorship opportunities,” he continues. “This is a full-service proposition with a lot of add-ons, but at its core it’s a new merchandise revenue stream.”

Participation from a major-label act is a mandate for the program. Previous participants either run their own labels or are signed to small indies.

“For the labels, it’s a way to create revenue, with no additional investment, from concert merchandise,” Simon says. “If the label went to Jewel and said, ‘Come see a piece of your T-shirt sales,’ she would say no.”

How so? The pie sliced? “In a general sense, the artist and label combined will make more than we do, and that’s fine,” Simon says.

The Allman Brothers Band participated in a “handful” of shows last year, Simon says, and will increase that number in 2004. He adds that about 15% of ticket buyers purchased concert CDs, and overall merchandise per cap increased by “a factor of two or three.”

“Basically, we more than doubled the overall merch per caps,” Simon says.

Taking Allman Brother concert CDs to retail was a logical extension after seeing Allman Brothers Instant (Continued on page 67)
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### Senate Focuses On P2P

**Legislation, Hearing Target File-Sharing ‘Inducers’**

**BY BILL HOLLAND and SCOTT BANERJEE**

Sen. Orrin G. Hatch, R-Utah, introduced a bill June 22 into the U.S. Senate Judiciary Committee that would allow artists and labels to sue peer-to-peer companies that profit from encouraging minors and others to commit copyright infringement.

The next day, the Senate also held a hearing on the ramifications of P2P technology for consumers and suppliers of digital media content.

Hatch’s bill, known as the Induce Act (S. 2560), states that whoever “intentionally induces” or “intentionally aids, abets, counsels or procures” any violation of copyright “shall be liable as an infringer.”

Hatch removed draft language from the single-page document that would allow copyright-holders to sue lawyers who take on P2P services as clients.

The bill could sidestep the defense against contributory infringement in the Kazaa and Grokster court rulings that says employment of a technology with an infringing use is legal if it also has a non-infringing use.

Co-sponsors include Senate majority leader Bill Frist, R-Tenn.; Senate minority leader Tom Daschle, D-S.D.; and Sens. Patrick Leahy, D-Vt.; Lindsey Graham, R-S.C.; and Barbara Boxer, D-Calif.

“Tragically, some corporations now seem to think that they can legally profit by inducing children to steal,” Hatch said. “Some think they can legally lure children into breaking the law with false promises of ‘free music.’

“This bill places the spotlight squarely on the bad actors who have hijacked a promising technology for illicit means and ignoble profits,” says Mitch Bainwol, chairman/CEO of the Recording Industry Assn. of America.

Under the bill, he says, “legitimate uses of peer-to-peer are upheld, while those who intentionally lure consumers into breaking the law are held to account.”

Artists’ groups support the legislation. The law permits civil enforcement only against parties who would already face criminal liability for intentional inducement, and [it is] technology-neutral,” says Ann Chaitowitz, director of the sound recording division of the American Federation of Television and Radio (Continued on page 67).

### SEA Struggles To Stay Afloat

**BY PHYLLIS STARK**

NASHVILLE—Less than two months after its launch, SEA Records has suspended day-to-day operations and fired key staffers.

A spokesperson for the Nashville-based independent label described the move as “temporary” and calls it an attempt to “restructure and redirect the company.”

After one false start last fall, SEA Records relaunched in May under owner/CEO Tina Corry and former Warner Bros. veteran Bob Saporiti, who served as the new label’s consultant and “adviser.” Saporiti has now left the label along with head of A&R Renee White and head of promotion Skip Stevens.

The label’s only artist, Neal McCoy, has also elected to leave rather than wait out any restructuring. He had already begun recording his first album for SEA, with Matt Rollings producing.

The label had inked a distribution deal with RED but had not yet released any product.

SEA Records had troubles from the beginning. It launched last fall under then-president Lisa Wysocky with first act Wild Horses, both of whom left the label before the end of last year.

In March and again in May, Wysocky filed suit against the company and several of its executives alleging they slandered her reputation in the industry with false charges of embezzlement (Billboard, May 29).

In April, SEA filed a counterclaim against Wysocky. All of those lawsuits are still pending.

For further details on this story, see billboard.biz.

### Minister’s VAT Stand Outrages French Industry

**BY JAMES MARTIN and EMMANUELLE LEGRAND**

PARIS—As the French music industry prepared to celebrate Music Day June 21, France’s minister for industry Patrick Devedjian suggested that the music industry’s ongoing struggle to reduce value-added tax on CDs was a “rear guard fight.”

“The CD is an outdated format. Defending it is tantamount to fighting an already lost battle,” Devedjian said in an interview with daily newspaper Le Parisien.

Devedjian also told the paper he was monitoring CD prices and urged labels to invest in new technologies to distribute their music more cheaply.

Devedjian’s comments struck a blow to the French music industry, which has made reductions in the VAT rate on recorded music a priority. Executives wondered if the comments signaled a change in government policy on the issue.

For several years the French government has led calls for the European Union to reduce the VAT rate on CDs. VAT on sound recordings is set at 15% to 25% in Europe, while other cultural goods carry rates as low as 5%.

However, such a reduction could only occur with unanimous EU approval.

Devedjian’s comments were even more surprising given that his colleague, minister of culture Renaud Donnedieu de Vabres, visited Brussels a few weeks ago to meet with Frits Bolkestein, the European commissioner in charge of the internal market, to discuss the fiscal status of recorded music.

The industry reacted immediately to Devedjian’s comments. Executives at trade organization SNEP are understood to have been on the phone with officials at the prime minister’s office, asking for a clarification of the government position on VAT.

In a statement, SNEP said it was “surprised” at the minister’s declaration, given that French president Jacques Chirac, prime minister Jean-Pierre Raffarin and both the former and current culture ministers—Jean-Jacques Aillagon and Donnedieu de Vabres—had backed the industry’s battle to lower the VAT.

In a statement, independents’ body UPFI expressed dismay at Devedjian’s comments.

“They are fundamentally wrong: we are fighting for the survival of a French music industry and ignore the fact that a VAT drop would help the fight against piracy by making music available to the greatest possible number,” UPFI said.

Later in the day, while taking part in an Internet chat, Devedjian backtracked and announced that “it was not in the intentions of the government to stop campaigning in Brussels for a low VAT rate.”

Sources explain that Devedjian was ill-informed when he made the comments but later understood the extent of the issue.
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–Mike Dreese, CEO Newbury Comics, Inc.
Music’s Small World

There was a time when the music industry could operate in an isolated, artist-centric mode. There were global hits, certainly, but when it came to legal and financial matters, most issues were local. That was just as fine, as long as business was good. It’s all over now.

Call it “globalization.” Call it what you like. But what affects the music marketplace in one location can have repercussions on the livelihoods of artists and industry professionals in unrelated markets.

Just take a look at some recent Billboard stories.

**Item:** The 10 countries that joined the European Union at the beginning of May had adapted diverse sets of royalty rates, raising the levels of intellectual-property protection.

**What affects the music business in one location can have repercussions in unrelated markets.**

Sharron’s lawyers already have invoked court decisions in Los Angeles and the Netherlands in their defense. Industry executives on every continent are anxiously awaiting the outcome of the case.

**Item:** A Brussels appeals court ruled in favor of record companies releasing copy-protected CDs after a Belgian consumer group took action against them.

The development was welcomed in music circles not only in Belgium but also in France, Germany and other countries with similar cases taking place. The case was also closely watched in the United States, where CD copy protection remains a sticky issue.

**Item:** A recent report by the International Federation of the Phonographic Industry documents increased consumer awareness of the risks of illegal downloads. This followed the European music industry’s implementation of a strategy involving legal action against file sharers.

The report seemed to validate the industry’s strategy, which was first deployed in the United States by the Recording Industry Assn. of America.

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The lack of success of the European law to date stands in stark contrast to the U.S. law, which has seen a significant number of downloads. This was only the beginning of the battle, however. The European Union has since adopted a new set of rules to tackle the problem of music piracy.

Although there was much debate about this subject at the time, the explanation for this sea change was really very simple.

First of all, America has seen a diverse and robust music scene that’s very difficult for even our new bands to get noticed and heard.

Second, the country’s mainstream pop music is dominated by hip-hop, which is almost an entirely American art form. That leaves room for imports, no matter what their quality.

Third, some programmers have an issue with the production style of many U.K. acts. But what a difference two years makes.

In a dramatic turnaround, we in America are seeing and hearing some great music from across the Atlantic.

Coldplay’s major success in America as a multifORMAT/sales story was the biggest breakthrough since Oasis a decade ago. And at a time when many are decrying the lack of great U.S. bands (if you gave people the chance to find the Killers and Modest Mouse), the excitement and quality of rock, pop and even hip-hop from the United Kingdom are worth noting. That being said, it is surprising how much of the strong new U.K. music is from rock bands.

**12 RISING STARS**

Here are a dozen reasons why you should pay attention to the new U.K. music. Significantly, most of the acts that have gotten airplay are selling through.

LostProphets—The second U.S. album from this Welsh band has just gone gold. And their new single is even stronger than “Liar/Liar.”

**The Darkness**—Somewhere beneath the parody videos and Queen comparisons, there is a real band with good songs. So far, more than 500,000 believers in the States have bought the CD.

**Miss-Tee**—This London trio has its first U.S. hit with “Scandalous,” currently No. 11 on the Top 40 Mainstream and No. 9 on the Hot 100 Singles Sales chart.

**Fox & Stone**—A great young singer in the neo-soul tradition who knocked them dead on this year’s VH1 “Divas” show. Without a major hit or support from a specific format, her first CD has gone gold.

**Pink Floyd**—The Scottish group’s first single, “Dame Me Out,” includes as good a guitar riff as I’ve heard in years.

**Muse**—An excellent rock band. “Time Is Running Out,” from their third album, is No. 10 on this issue’s Modern Rock Tracks chart.

**Snow Patrol**—“Spitting Games” is the first single from this Scottish/Irish group’s American debut, “Final Straw.”

(Continued on page 67)
Nashville: Lately It's Australian For 'Country'

BY PHYLLIS STARK

NASHVILLE—Could Australia be Nashville's next lucrative A&R source? With its back-to-back platinum albums in the United States, Keith Urban may have opened the door for country artists from Australia. Other successes in recent years include Sherré Austin and Jamie O'Neal. Now, Jedd Hughes is making his bow on MCA Nashville. RCA will introduce Catherine Britt later this summer. And a handful of other artists, including singer/songwriter Kylie Sackley, are waiting in the wings (see story, page 31).

Not since Olivia Newton-John had a string of country hits in the 1970s has the Land Down Under been as well-represented on the U.S. country charts. Capitol Records' Urban hits the charts again this week with his latest single, "Days Go By," which enters Hot Country Singles & Tracks at No. 37. Broken Bow recording artist Austin stands at No. 48 with her remake of "Son of a Preacher Man." And Hughes' debut single, "High Lonesome," is No. 55.

While Australia has a thriving country music scene of its own, most of these artists felt the need to come to Nashville to pursue their careers. Urban, Austin, O'Neal, Hughes and Sackley live in Nashville. Only the 19-year-old Britt continues to live in Australia but comes to America often. In Australia, Britt says, "there is definitely a following, a great fan base that helps us travel and do shows as a country singer. But you're never going to make the amount of money that is going to get you by."

Hughes also says making a living as a country artist in Australia can be tough because it is such a long distance between towns and venues. "It's hard to tour there, and there is just not that many people. A lot of the country artists have day jobs. Pop music is still the big thing down there."

Prior to her move to Nashville 15 months ago, Sackley spent more than five years touring at home. She describes touring as "a lot more expensive" and for an audience of fewer people than an artist could typically draw in the States. "It's not like here where you can do a show in Knoxville [Tenn.] and drive 2½ hours to Nashville [for another show]. There you have to drive nine or 10 hours to the next town."

Nashville entrepreneur Jeff Walker cites lifestyle and geography in his native Australia as two key reasons it has a thriving country music scene. But that same geography, combined with the country's relatively small population of about 20 million, makes it difficult for artists to come here. (Continued on page 16)

Jedd Hughes says of America, 'For me, I felt like it was absolutely necessary to come here.'
 Hammond Feels The Love As Album Shoots To No. 1

For more than two decades, Fred Hammond has been one of the creative forces shaping contemporary gospel music. Each new album is always a highly anticipated event, and he doesn’t disappoint with his new effort, “Somethin’ Bout Love.”

Released June 8 on Verity Records, the 19-song collection bowed at No. 1 on the Billboard Top Gospel Albums chart and Top Christian Albums chart, scanning more than 28,000 units the first week, according to Nielsen SoundScan.

The album’s theme is one that has inspired artists for centuries, but Hammond offers his own unique insights on the subject.

I felt an urge or inspiration to talk about love. That’s what the world is missing,” he says. “Watching the news, that’s what it’s missing. When I look at the war, it’s what it’s missing. When I think about marriage falling, that’s what it’s missing.”

“Somethin’ Bout Love” includes a cover of Stevie Wonder’s “Love’s in Need of Love Today” that features Musiq and Helen Bass Walker’s Love Fellowship Choir.

“He’s a nice guy,” Hammond says of Musiq. “We met officially at a concert in Atlanta, but then we hooked up again at Los Angeles’ Parade of Stars when we were doing an O’ Jays song, ‘Love Train.’ We were talking and singing, and I asked him to be a part of my project.

The current single, “Celebrate (He Loved),” is a vibrant track that’s getting airplay on gospel and mainstream R&B stations. Another album highlight is “Lord, We Need Your Love” with guests Marvin Winans Sr. and Brian McKnight.

“I’d always wanted to work with Pastor Winans on a record,” Hammond says. “He’s a mentor of mine, and he has had a lot of influence over my singing. Brian McKnight is a good friend, and I really wanted him to be a part of this. I was a part of one of his CDs, and I just wanted him to be a part of mine.”

Hammond admits events in his personal life greatly shaped “Somethin’ Bout Love.” After 17 years, he and his wife, Kim, divorced. He says even in the midst of his personal pain, he could feel God’s love.

“There was a lot broken, but even with the broken there was still time for faith and celebration,” Hammond says. “It was a time to find a way” and even out of one of [my] most broken days. I went through a season where I cried every day, it seemed, for four or five months. Then, on one of my worst days, where I didn’t want to ever get out of bed, I had this track and those words came out—how much I love God even in the midst of the worst time in my life. How much I really love him for walking through with me.

“A lot of people blame God. Why did you do this or that? Why, why? But I thank him for being there,” Hammond is hoping this album will minister to others who are going down the same road.

“I just wanted to sing the songs and [say], ‘Through the most hurting times, God is there,’” he says. “It’s got to be enough. So many people in the audience are going through it, but they need to hear from somebody that God is right there with them.

Although some artists in the contemporary Christian industry have seen their careers suffer as a result of divorce, Hammond doesn’t think the gospel community will judge him harshly.

“Idi noticed that on the CCM [contemporary Christian music] side, they are extremely critical. I’ve seen that side, and it’s very scary,” he says of the criticism aimed at Amy Grant, Sandi Patty and other Christian artists who have divorced.

Hammond says that some people think “you can’t be human and make a mistake. But on the gospel side, it’s a culture. It’s like urban and black people are a family and will understand. Some of them will have opinions, but mostly people just kind of understand and walk you through. They forgive and move on.

“It’s just a lot different on the gospel side,” he continues. “I’ve watched both sides, and it would be scary if I thought that the CCM side was my bread and butter.”

Although he spent 12 years as part of Commissioned and has enjoyed success as a solo artist, the Detroit native feels like the best is yet to come in his career.

“From the time I was young, 17 or 18 years old, I started hearing something on the inside [saying] that I was going to do something great for God,” he says. “There was just this knowing that God was going to have me do something. To this day I still fight for it like I haven’t done the great thing yet. I hear it in my heart: ‘You haven’t done the great thing yet,’ not in a condemning way, but to look forward to that, because there is something greater still coming yet. I don’t want to die with this thing inside me. I want to leave it right here on Earth.”

NEWS NOTES: Central South Distribution is postponing this year’s Retail Conference, originally slated for Oct. 6-9. It will be rescheduled for the first week of October 2005.

The decision to postpone the event followed director of distribution Roderick Jemison’s recent departure from the company after four years to take the director of urban marketing post at Word Records. Jemison created the annual Retail Conference to further educate retailers and label executives in retail, radio and marketing.

Central South president Chuck Adams says the company will still work closely with Jemison to coordinate the 2006 conference.

In other news, Integrity Gospel will release “Joe Face Presents—Sunday Morning Service” Aug. 24. Co-produced by Pace and Terry Baker, it is the third installment in the “Joe Face Presents” series of CDs.

The new set follows the critically acclaimed “Joe Face Presents—Let There Be Praise” and “Joe Face Presents—Shave the Foundation.”
In Loving Memory of
Skip Scarborough

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Alexscar Music, Inc.
Behind-The-Scenes Look At Charles Biopic 'Ray'

When Ray Charles passed away June 10, he left more than his music behind in memory of his talent and influence.

The Universal Pictures movie 'Ray' (formerly titled "Unchain My Heart: The Ray Charles Story") will also serve as testament to Charles' legacy. Jamie Fox portrays Charles, and there is already buzz that he may earn an Academy Award nomination for his role. "Ray" opens Oct. 29 in U.S. theaters.

Curt Sobel, music supervisor and music editor for "Ray," gives Billboard an exclusive insider's story about the film.

"Ray Charles OK'd the script, and he was 100% supportive of what we were doing in telling his life story," Sobel says. Although Fox did much of his own singing, Charles' vocals are a huge part of the movie. Sobel worked with the singer to rerecord many of his classic songs.

"If there were [original] recordings that were unavailable, or if they didn't match the script, we had Ray come in and do the songs," says Sobel. "Jamie only sang on the set, not in the studio. We felt that many of the older songs needed to have Ray's vocals. Rhine/Atlantic/Warner Strategic Marketing will release the soundtrack Aug. 24.

Taylor Hackford directed "Ray," which covers Charles' life from 1935 to 1979. James L. White and Hackford wrote the screenplay. "The way the script was written, they told Ray's life through the songs," Sobel says. "You'll hear a song like 'Hit the Road Jack' in a scene when Ray has a fight with his wife Margie." Sobel elaborates on his musical responsibilities for the film.

"I was more like a musical director than anything else," Taylor decided that nothing on the film would happen musically unless it went through me first. "So that meant everything from choosing the pianos to coordinating the dance routines with the Raelettes to working with Jamie Fox on the musical numbers."

As for Fox's portrayal of Charles, Sobel says, "Every scene Jamie is in, he nails the Ray Charles persona and soul. It's a magnificent performance."

Making the film was a labor of love, Sobel adds. The picture was an independent production until Universal signed on in March for distribution, long after filming wrapped last year.

Prior to that, the movie had been in development for 16 years. "We had budgetary constraints," Sobel says. "Everyone took a pay-check cut for this picture." Sobel says his favorite memories of working on the film include his initial meetings with Charles. "I was there the first time Jamie met Ray. Jamie was tongue-tied at first, but Ray was so warm and giving of himself. They ended up sitting at pianos side by side and playing music and telling stories. I happened to bring a digital video camera with me to record these meetings. We made a 'making of' documentary, which will probably end up on the 'Ray' DVD. I deeply regret Ray's passing; it's an incredible loss to the world."

As a music editor, Sobel's credits include "X-Men," "I Am Sam," "La Bamba" and "Risky Business." He has previously worked with Hackford on the films "Proof of Life," "Dolores Claiborne," "Bound by Honor," "Chuck Berry: Hail, Hail, Rock’n'roll," "White Nights," "Against All Odds" and "An Officer and a Gentleman." Sobel says, "Everything Taylor and I worked on before was like practice for 'Ray.' This movie is definitely a highlight of my film career. I feel incredibly fortunate to have worked on this movie."

SCORING FELLOWSHIP: Associated Production Music and the Young Musicians Foundation awarded their first APM/YMF Film and TV Music Business Fellowship to composer Chanda Dancy, who received the award during a June 16 ceremony at the CBS/Radford studio lot in Los Angeles.

APM president Adam Taylor created the fellowship, which gives aspiring composers real-world experience in the business of film and TV music. Dancy has a graduate degree in music scoring for film and TV from the University of Southern California. APM and YMF plan to make the fellowship an annual prize.

Australian	Continued from page 13

hard for country acts to tour and to make a living in that territory alone.

The Australian market is limited as to what you can get in terms of international success," says Walker, noting that it "does provide a great training ground."

As a country artist, "you can appeal to 5% of the market in the U.S. and make a terrific living," says Walker, who owns AristaMedia and Marco Promotions on Music Row. "If you appeal to 5% of the population in Australia you are limited as to where you can go."

A gold-certified album in Australia sells 35,000 copies.

Many Australian country artists get their start playing the festival circuit, including the huge Tamworth Festival in New South Wales in January, which culminates in a nationally televised awards show. Country music is also promoted through trade organizations the Country Music Assn. of Australia and the Contemporary Country Music Coalition, radio, CMT Australia and what Walker describes as "a very aggressive booking infrastructure."

Musically speaking, Austin describes Australia as "a big suburb of Texas." She likens the Australian country music scene to the Nashville institution formerly known as Fan Fair.

"When I went back for the Tamworth Country Awards the first time it was held in a tin shed," she recalls. "There was a sign that said, 'Artist entrance to the right. Livestock to the left.' In a lot of ways it's even more country than it is here. My God, we still have the hay bales [in Australia]."

THE LUKE OF NASHVILLE

For most of these artists, a move to Nashville seemed the next logical step in a country music career, even if it wasn't always a easy one.

Austin notes that "Nashville is the capital of country music. It's like Hollywood—if you want to be an actor you go there."

Hughes came to America in 2000 because he felt it was the best place to hone his singing, songwriting and guitar playing skills and to learn more about engineering. He was "terrified and in shock" when he arrived. "In my first car [ride] I held the door the whole time, because the car was on the other side of the road."

Still, he says, "for me I felt it was absolutely necessary to come here. I spent a year touring in Australia with a country singer and played most of the major venues and covered the bulk of Australia. The musicians at home do that every year. That's what touring is over there. I didn't want to get locked into it." Walker says Australian artists are coming to Nashville because they are "very ambitious and see opportunities here. They come prepared to pay their dues."

Sackley says, "My intention wasn't necessarily to move to Nashville, but I came to visit for a few months and discovered how vibrant Music Row is and how you could make a living as a writer." She is now a staff songwriter for Big Tractor Music.

Austin notes that attitudes have changed in Nashville since she first arrived 10 years ago. "When I was knocking on doors for writing appointments it was 'God save us from Australian country music singers,'" she recalls. "But that changed. It was like the borders opened up a little bit, and it wasn't so taboo not to be from this country and sing country music."

But there are still too many Australian artists in Nashville for any kind of community to have sprung up.

Austin laughs at the idea. "People always say to me, 'You and Keith [Urban] must hang out all the time and put shrimp on the barbie.' I say, 'Yeah, and we throw boomerangs too.'"

A NEW INFUSION

While the styles of the young Australian country artists are diverse, they do tend to bring both an edginess and a more traditional bent to the music.

WFMS Indianapolis PD Bob Roberts cites "a bit of a positive [side] in someone from Australia embracing this music and having such reverence for this music, more so than some artists from America."

Most of these artists say they grew up listening to the classic American country artists in their parents' record collections. It is not surprising then that they are often better-versed in the format's history and legends than many of the young American artists being signed on Music Row.

Britt and Hughes are among the most traditional. Hughes is a student of bluegrass music. Britt has a tattoo on her hip featuring the name of her favorite artist, Hank Williams. Her other heroes include Dolly Parton and Loretta Lynn. At the same time, her forthcoming album features a duet with the decidedly non-country Elton John.

(Continued on page 31)

The Beat

Continued from page 13

CH-CH-CHANGES: Laura Swanson has joined Island Def Jam as senior VP of media and artist relations in New York. Meanwhile, Sheila Richman, VP of media and publicity for Island Def Jam, has left the label.

LONG TIME GONE: Two rock vets are returning after long absences. Helmet will release its first album in seven years Sept. 14. Band leader
Chamber Program, Music Fest Crowd This Couple’s Calendar

Cellist David Finckel of the Emerson String Quartet and pianist Wu Han maintain jam-packed schedules that would make less-energetic artists run for cover.

Now, the husband-and-wife team has added two more platforms to their portfolio: the Chamber Music Society of Lincoln Center, where they have been named joint artistic directors, and Music@Menlo, a festival the New York-based duo founded last summer in the Silicon Valley town of Menlo Park, Calif.

While the two are just starting to shape their vision for CMSLC, which they will begin programming in 2006, the California festival—which takes place July 29-Aug. 15—has already established a unique identity that is tied to the community it serves.

“Silicon Valley is a fascinating place, with a real leadership culture,” Finckel says. “We thought that since some of the brightest, most creative minds in the world live there, why not bring this art form to them?”

The bunch has paid off. Finckel says, “Already our audience is telling us, ‘We want to learn something.’ They’re very intellectually curious, and they’re open to new things.”

With its savvy and adventurous audience in mind, Wu Han and Finckel create cohesive, thematic programs within the larger festival. This year’s program zeroes in on five European musical capitals, including Vienna and Russia.

Alongside the concerts (to be broadcast on Minnesota Public Radio in August and September) will be “Encounters,” full-length evening lectures and discussions designed to create deeper context for the concerts.

The couple has also introduced two innovations at Music@Menlo. One is Audio Notes: When audience members purchase tickets, they are automatically mailed a CD of narrated program notes, musical excerpts and musician interviews.

Through Audio Notes, Finckel says, concertgoers can become familiar with the music well in advance of the performances.

The other breakthrough is the Music@Menlo Live CDs sold at the concerts and on the festival’s Web site (musicatmenlo.org). Last year, the festival’s five concert programs were spun off into 35 thematic compilations ranging from a disc of music for young people to an album of cello works.

Finckel and Wu Han, who also helm the Artist-Led label, created their Music@Menlo Live business model with artists in mind.

“We’re free to couple the performances any way we want, all of the recordings are subject to artist approval, and we have a generous royalty structure,” Finckel says. “We also have a proviso that if the festival ever stops issuing these performances, the rights revert directly to the artists.”

The renowned cellist talks about Music@Menlo with the delight of a new father. “I’ve rarely done anything in my whole life that I’m as proud of as this little festival,” Finckel says.

COMING TOGETHER: The first National Performing Arts Convention was held June 8-13 in Pittsburgh. The groundbreaking event brought together for the first time four major arts conferences: those of the Ameri—

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Ralph Johnson of Earth, Wind and Fire
The Dead Still Live For The Road

BY RAY WADDELL

MANCHESTER, Tenn.—Though there is more than a touch of gray evident these days, the members of the Dead are continuing their long, strange trip on a 34-date tour this summer.

Interviewed on its bus prior to a June 12 Bonnaroo festival appearance that began its tour, the Dead—which comprise the remaining members of the Grateful Dead—appeared healthy, happy and enthusiastic about yet another trek.

Bassist Phil Lesh says the band worked up 162 songs for the tour and rehearsed more than they ever did in the early days of the Grateful Dead.

“The old days we didn’t rehearse, and now we rehearse like crazy,” lead drummer Bill Kreutzmann says.

“We rehearse because it’s as much fun as it is. The other reason is, we want to keep a certain level of professionalism,” Lesh says, adding that his separate band (Phil Lesh & Friends) and guitarist Bob Weir’s band (Ratdog) “don’t do the songs the same way we do in the Dead…We just redefine them.”

Founding fathers of a scene for which they take little credit—a vast, loosely organized community that brought more than 90,000 fans to Bonnaroo—the Dead is still a force on the road.

Booked by Jonathan Levine at Montreux, a group of rock promoters, the band grossed $23 million and drew 500,000 to 33 shows in 2003, according to Billboard Boxscore.

With that kind of payout, rehashing is almost their duty, Kreutzmann believes. “If a person is paying that much money, we owe it to them to do the best we possibly can,” he says.

Still, the tour is a tough ride with hard sells and soft dates, the Dead are one of many acts finding ticket sales a struggle in some markets, though they did notch five big nights at Denver’s Red Rocks Amphitheatre directly after the key looking at Bonnaroo.

But the band historically picks up steam on multiple dates, and it’s heading toward a run of multiples, including two nights at Tweeter Center near Boston July 30 and 31.

“The Tweeter shows are on track to do the great business we forecasted…well over half sold and selling steadily,” says Dave Marsden, senior VP for Clear Channel Entertainment in Boston.

“The band evidently was magnificent. Much of their lineup reunited for turn-of-the-millennium tours as the Other Ones under the Further banner, then took up the name the Dead for the blockbuster 2002 Terrapin Station shows, followed by the 2003 run.

The core Dead lineup of original members Mickey Hart, Lesh, Weir and Kreutzmann this year boasts the addition of jam-band iron man Warren Haynes, who is also a member of Gov’t Mule and the Allman Brothers Band.

Though the Grateful Dead played stadiums in the ‘80s and ‘90s, these appearing promoter Bill Graham would not have sold his company to SFX (which morphed into Clear Channel Entertainment) as others did in the late 1990s.

“He would be in a corner with his knives out, foaming at the mouth, saying, ‘You’ll never take me alive.’” Hart says. “We would go down fighting.”

Now, though, CCC promotes the majority of dates on this year’s Dead tour. “I frankly don’t care who pays for it,” Lesh says. “It’s a business, and we’ve got to play by some rules.”

Hart adds, “We don’t even know who

In Canada, CD Sales At Concerts Making Noise

BY LARRY LEBLANC

TORONTO—Support from music retailers remains paramount in driving CD sales in Canada.

But for many Canadian acts on the country’s sizable tour circuit, CD sales at concerts have grown increasingly important in the past few years.

“What goes on in the sales tents at the folk festival is unbelievable,” says Jack Schuller, president of Vancouver-based Festival Distribution and manager of James Keelaghan and the Waltin Jennys. “Selling 200 to 300 CDs for an artist [at a show] is common, and selling 700 to 1,000 is not out of the norm.”

The amount of sales being done at concerts is gigantically today,” says Bernie Finkelstein, president of True North Records and manager of Bruce Cockburn and Blackie & the Rodeo Kings. “Even at the smallest club somebody is selling.”

Key to CD sales at concerts is the performance. “If people like the show they look at buying the current record or back catalog,” says Richard Mills, director of performing arts touring at S.L. Feldman & Associates here.

And price does not seem to be a factor. “If someone loves a show, it doesn’t matter if the CD is $15 or $25. They will buy it,” says manager Sandy Pandya, who handles Hawksley Workman and Serena Ryder.

Industry executives say the personal touch can make a tremendous difference when it comes to moving units after shows. Vancouver-based manager Paul Whittaker, who oversees the career of Canadian rock veteran Randy Bachman, agrees. “Randy signing CDs make an incredible difference in our offstage sales.”

The growth of offstage sales depends on many CD retailers are tightly controlling their inventories, and music CDs have lost considerable space at retail to DVDs.

“Retail stock on many records isn’t great,” notes Vancouver-based manager Bruce Allen, who handles Bryan Adams, Michael Bublé and Anne Murray. “If an artist isn’t on the radio, retailers don’t know them.”

OLD, NEW AND NICHE

Artists generally pay between $7 and $9 Canadian per copy when purchasing albums from labels, and $2.50 Canadian if they manufacture their own discs. Albums sell for $15 to $20 Canadian, with venues taking a 15% to 20% cut. For many acts, such sales provide cash flow and defray touring costs.

Offstage sales are a superb way for new artists to develop an audience base. For example, EMI Music Canada pop trio Shayne sold 542 copies of its “Bridge” album when it opened two nights for Dido at the 3,000-seat Hummingbird Theatre here, according to Mills.

In Canada, concert sales are also beneficial to veteran artists whose catalogs are too deep for most retailers to stock. Allen says he has seen strong sales for Anne Murray. “What a great deal you can get a much more for a lot of money,” he says.

Concert sales have been a lifeline, says Doug Kirby, an Oakville, Ontario-based manager who handles blues singer/guitarist Rita Chiarelli and jazz pianist Michael Kasehammer. “Their sales run half off the stage and half from traditional distribution.”

CD sales at concerts comes after decades of major label executives encouraging artists from selling on tour. “We try to respect our retail partners,” Finkelstein says. “If we have special promotions with a retailer in a marketplace, we will discourage a record being sold at shows there.”
The Garden Gets Another Facelift

The world's top-grossing arena could be headed for an extreme makeover.

According to a statement issued by Madison Square Garden spokesman Barry Watkins, the venerable arena "has started the process of a major renovation to create a state of the art facility and will do it without taxpayer money." Cablevision, which owns the Garden, has sent out formal requests for Proposals for Renovations (RFP) in its search for a design firm to spearhead the renovation of the 20,697-capacity arena. The project is estimated in some published reports to cost as much as $370 million.

A source who has seen the RFP tells the New York Post that the Garden changes will be a "bang for the buck" and will include new seating and luxury suites. But it is not clear if the Garden will invest the money or if the project will be funded by external investors.

KRALL ON THE ROAD: Diana Krall has booked a 23-date tour of theaters in support of her latest record, Verve Records. The tour will begin in late November and conclude in early February.

BOOKING THE BOB: Scottsdale, Arizona-based Select Artists has been awarded a contract to continue exclusively booking the Bank One Ballpark in Phoenix, home to the Arizona Diamondbacks. The Maricopa County Stadium District extended the Select Artists booking contract until 2008.

MME: Sponsorship/marketing firm Momentum Worldwide launches a new event production division, Momentum Live, in New York.
**Lyttle Turns Public On To Soca**

**BY GAIL MITCHELL**

In the wake of Sean Paul’s multiple singles dancehall success with “Dutty Rock,” another Caribbean import is claiming mainstream love on The Billboard Hot 100.

This time the object of fans’ affection is “Turn Me On.” The soca-flavored single by Atlantic newcomer Kevin Lyttle features reggae veteran Spraggga Benz.

The tune is nestled in the top 20 at No. 16. “Turn Me On” is also No. 84 on the Hot R&B/Hip-Hop Singles & Tracks chart.

“Turn Me On” appears on Lyttle’s self-titled album, which arrives July 27. Collaborating with him on the set were such producers as Scott Storch, Troy Taylor and Salaema Remi.

The 26-year-old Lyttle is a native of the island of St. Vincent. Signed to Atlantic in fall 2003, Lyttle was already earning overseas notoriety with “Turn Me On,” penned in late 2000. Charting in the top five across Europe, the single has since been certified platinum in Australia (70,000 units), gold in Belgium (25,000) and Denmark (5,000) and silver in the United Kingdom (200,000) and France (125,000).

The biggest international soca hit was 1983’s “Hot, Hot, Hot” by Arrow (aka Alphonso Cassell), later covered in the United States by Buster Poindexter.

“The atmosphere is right now for Caribbean music,” Lyttle says.

“Soca has been around forever but hadn’t been done in a crossover manner,” he added. “I am trying to do it like dancehall so people can access it.”

Lyttle describes soca’s general foundation as soul and calypso. In the Caribbean, soca practitioners also use African rhythms, drums and East Indian instruments.

**THE REGGAE REVOLUTION**

“Last year was the year of dancehall. This year looks like the year of reggae/soca,” Atlantic co-chairman Craig Kallman says. “Kevin’s single was coming out of the clubs and building a tremendous following at carnival. It’s an entirely new amalgamation of refreshing sounds.”

Atlantic positioned itself early at the forefront of the current reggae revolution, thanks to its association with VP Records. That label’s roster includes Paul, Wayne Wonder and Elephant Man. Atlantic has since signed Cham (aka Baby Cham).

Cham is among several veteran reggae acts reaping benefits from the mainstream/reggae love affair. His select group were T.O.K. (“Gyal Yah Ah Lead”), Beenie Man (“Dude” featuring Ms. Thing) and Mr. Vegas (“Pull Up”).

Mr. Vegas is promoting second single “Female” and the July 18 release of his latest album, “Pull Up,” on Delicious Vinyl/Geffen.

“There are so many talented artists doing this,” Mr. Vegas says. “That’s why the genre is so strong now. And that’s helping to spread the word about the music.”

The key to growing the genre, Delicious Vinyl owner Mike Ross adds, is taking an old-school, gradual approach that integrates mix-show DJs and touring. That communal support, coupled with reggae’s innovative bent, reminds him of hip-hop’s fertile era of the late 1980s to late 1990s.

“For the last five to seven years there hasn’t been a lot going on in hip-hop that’s really inspiring to me. The hottest beats and innovative production are coming out of Jamaica. But dancehall reminds me of hip-hop in the ’80s. There was a core market then nurturing records and breaking them out of the street.”

Ross performed A&R duties for the Vegas album, working with Jamaican producers like Cordel (“Skatta”) Burrell. He preditors Burrell’s Cooley Dance Dance rhythm, heard on Vegas’ “Pull Up,” will be the hottest rhythm this year.

“It’s like Dwill was last year,” he says. "Now with Cooley, you’ve got all these American &R&G guys trying to concoct fast hits off the rhythms. There was Lummie; now Nina Sky has a hit.

Ross and Kallman have other Caribbean acts ready to make a splash. Kallman is championing Rupee. Meanwhile, Ross has signed Cecile.

**BET Preps Awards CD Comp**

BET jumps into the music compilation game with an A&R Awards ‘04 Nominees.” The June 29 release coincides with the live broadcast of the cable channel’s fourth annual awards show.

Released by Hip-O/TVT Universal Music Enterprises, it sports No. 1 crossover hits “The Way You Move” (Outkast), “Crazy in Love” (Beyoncé Featuing Jay-Z) and “Stand Up” (Ludacris). Other tracks include Kanye West’s “Through the Wire,” R. Kelly’s “Ignition (Remix)” and “Get Low” by Lil Jon & the East Side Boys Featuing Ying Yang Twins.

Lifetime achievement honorees the Isley Brothers are represented with 1973’s “Fight the Power.” BET executives Stephen Hill and Ericka Irish produced with Ron Weiner of Ron Weiner Entertainment.

**COMING HOME:** Bad Boy singer/songwriter Carl Thomas is lead vocalist on a celebrity-studded cover of the 1971 Freda Payne hit “Bring the Boys Home.” Joining Thomas are Morrisey Day, Juvenile, Wyclef Jean, Payne and a children’s chorus.

Payne originally took the song to No. 3 on the Billboard R&B chart and No. 12 on the pop singles chart. The remake benefits children and families affected by the Iraq war.

Recording began at Capitol Records in Hollywood June 17; a second session is set for June 28. Coordinated by Eclipse Entertainment, the project will also span a public service announcement. Proceeds go to the charity Children Uniting Nations.

**A HIGHER CALLING:** Inspirational/positive hip-hop is getting a boost thanks to Kanye West (“Jesus Walks”). And let’s not forget Mason Betha ("Welcome Back"). The rapper formerly known as Mase. Now add another name to the list: Knowledge MC.

The Minneapolis-St. Paul freestyle MC (aka Alfonzo Marcello Greene) opted to craft his street raps to a higher calling four years ago. His debut effort, “The Book of Knowledge,” bows in August.

The three-hour program will air from Hollywood’s Kodak Theatre at 8 p.m. ET. Mo’Nique hosts and will introduce performances by Jay-Z, Janet Jackson and others.

**RHYTHM &BLUES FROM THE MUSIC TRADE**

**ADVERTISING BRIEFS**

**KUDOS:** To Dawn Hill, senior director of corporate marketing at Atlanta Urban Radio Networks. She becomes the first African-American elected president of the New York chapter of American Women in Radio & Television. To Violator Management’s Chris Lighty and Mona Scott, recipients of Vibe magazine’s fourth annual Quincy Jones Achievement Award. Past honorees are Russell Simmons, Mary J. Blige and Motown chief Kedar Massenburg.
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Female Mix DJs: A Rarity At Radio

Women play a pivotal role in R&B radio, from programming to on-air talent. One area, however, lacks female representation—the mix-show format. Female mix-show DJs exist, but they are few and far between compared with their male counterparts.

"You have at least 1,000 mix-show DJs, and if you can come up with 20 female mix-show DJs—that's a lot," says Chris Atlas, VP of urban marketing and promotion at Cornerstone Promotion. He works with mix-show DJs on Cornerstone's mix-tape series.

"I don't think it's a prejudice," Atlas adds. "I'm curious to know how many females are interested in DJ culture. There's an audience out there for the female mix show DJ, and those that are really serious about it pay their dues, just like the guys, and they eventually get their chance."

He points to female mixers like KKBT (the Beat) Los Angeles' Jiji Sweet, WJWZ (97.9 Jamz) Montgomery, ATL's DJ Kaye Dunaway, and WQHT (Hot 97) New York's Jazz Joyce as prime examples.

Joyce, a 20-year veteran, co-hosts WQHT's "Ladies' Night" with LaLa and fellow mixer Cocoa Chanelle.

"There are very few female mixers at mix shows because for some time there were very few female mixers, period," Joyce says. "Over time, the number will increase as people become more accustomed to the idea of female DJs."
**Music Men Hope Success Is Easy As SGZ**

**BY LEILA COBO**

MIAMI—The newest addition to the Latin indie-label scene is SGZ Entertainment, a venture between producer Sergio George and former Warner Music Latin president George Zamora.

SGZ, which stands for Sergio George and Zapata, launched last week and will lean toward “urban music and all its ramifications,” according to Zamora. Zamora is president; George is VP/A&R director.

The Miami-based label will handle its own marketing and promotion. Sony Music will distribute.

“We have known George Zamora and Sergio George for a long time—both are realistic and talented. This venture will bring in interesting new talent as well as industry icons,” says Frank Weltner, chairman/CEO for Latin America at Sony Music International.

“In many ways it is a dream pairing of talents,” adds Kevin Lowrie, president of Sony Norte. “[We’re] very proud to be associated with SGZ going forward.”

Veteran tropical artist Tito Nieves is SGZ’s first signing; he’ll have a new studio album out in August. Nieves was an artist at Warner, where Zamora was president from 1997 to early this year.

The launch of SGZ, which will include production, management and publishing arms, comes at a time when several Latin indie acts have entered the market alongside established imprints as RPE and Alfano.

Alfanro Music—which joint venture between producers Omar Alfano and Universal Music Latino—continues to function, but Alfano has moved to Panama. Although three albums were slated for release during the label’s first year, only one, by Jorge Correa, came out. An album by a second artist, Eddie Thomas, is expected in the coming months.

SGZ, Zamora says, differs from the other indies in the marketplace because it brings together a producer and a label veteran.

“SGZ, unlike other labels, is an independent entity,” explains George Zamora. “We think that this is very much a label, whereas other labels are more of a production vehicle. We focus on the music, and we have real assets.”

The label’s office staff consists of Zamora and George, who are investors, and Ileana Orozo, Zamora’s former assistant at Warner.

There are also two street-level A&R staffers, including New York-based James De Jesus, a former member of urban band DLT.

Having De Jesus on board, George says, is essential.

“While I’m in the studio, someone has to be out there in the clubs every day picking out the next rapper or producer,” George says. “My focus is young talent.”

Zamora predicts SGZ will release five albums by November, including three studio albums by new and established acts.

But SGZ isn’t about size.

“I sign artists that I think have a lot of potential, as musicians and songwriters, and that I think have a lot of talent,” Zamora says. His signings throughout the years include Bacillos, Jerry Rivera and La Mafia.

“I think the days of manufacturing artists are over,” Zamora says. “I’ve been a music man all my life, and I want to make sure we keep our focus and create new artists.”

**Acts Defy Radio Trends**

I admit it. I just love it when artists with limited or no radio play do well on the Billboard Top Latin Albums chart.

This week, it’s celebration time for several debuts—including those by Alwaid, Lila Downs and Spanish Harlem Orchestra—that defy radio trends.

Leading the three acts is Alwaid, which comes in at No. 2 with “ROMP 104.9 Radio Compa.”

The Univision Records duo has spearheaded the urban regional movement, and it was the top-selling new Latin act of 2003, according to Nielsen SoundScan.

Far more surprising, then, are the less spectacular showings, comparatively speaking, of two acts that are marketed largely outside the Latin mainstream.

Downs bows at No. 28 with “One Blood (Una Sangre)” on Narada, and the Spanish Harlem Orchestra is No. 43 with “Across 110th Street,” on indie Libertad Records.

Both acts stand out because they’re on non-Latin labels and they’re not marketed to a traditional Latin audience. The more well-known of the two is Downs, who last year performed at the Academy Awards for her contribution to the “Frida” soundtrack.

The Spanish Harlem Orchestra has not had any comparable exposure.

The act—13 middle-aged men who play traditional salsa and receive virtually no commercial airplay—defies the standards of popularity.

“Across 110th Street” has also benefited from the participation of Rubén Blades, who sings on several tracks. This has given the band some recognition, but as for radio airplay, the act receives spins only on college radio and NPR and PRI stations.

Levinson says the band is marketed toward a world-music audience as much as “fans of tropical music.”

As for working the band to commercial Spanish-language tropical stations, “I would love it if it succeeded, but I think it’s too much of a heretofore,” Levinson says.

“This band embodies another time—when arrangements mattered, when the key a song was sung in mattered.”

“I like to think that Libertad is offering an alternative to the commercial side of tropical music,” he adds. “And we’re going back to building it around orchestras.”

Spanish Harlem Orchestra is managed by Marc Silag and booked by IMN and David Maldonado Entertainment.

IN BRIEF: Regional Mexican band Intocable performed four sold-out concerts for more than 40,000 fans at Mexico City’s Auditorio Nacional. The shows took place June 11–13. Atecipecelados singer Andrea Echeverri released her self-titled solo debut June 20 in Colombia. Echeverri’s solo efforts were first heard at the Putumayo Song Festival, which took place in Putumayo, Colombia. The album was produced by Echeverri’s Atecipecelados partner, Hector Buitrago, and released on the band’s own label, Entrecasa.
### HOT LATIN TRACKS

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### TROPICAL AIRPLAY

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### REGIONAL MEXICAN AIRPLAY

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<td>1. MARC ANTHONY</td>
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<td>2. AKWID</td>
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<td>3. DON OMAR</td>
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<td>4. ANA BARBARA</td>
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**NOTE:** Billboard Latin Pop Albums, Tropical Albums, and Regional Mexican Albums are based on sales and airplay data. The charts reflect the success of artists in the Latin music industry. Billboard is the leading source for entertainment and music business information.
SAO PAULO—Brazilian singer Ivete Sangalo has scored a triple whammy. Her album “MTV Ao Vivo” (Universal), tops Brazil’s best-selling albums list. The current single from the album, “Flor do Reggae,” is the most-played track on Brazilian radio. And the DVD “MTV Ao Vivo” is No. 1 on the country’s chart.

Simply put, Sangalo is, at this moment, Brazil’s most successful artist.

“I’ve never seen something like that before,” Universal Music GM José Eboi says of the success of Sangalo’s DVD, which he believes will become Brazil’s top-selling DVD of all time. Released May 25, it shipped 100,000 copies in its first week. It has sold 125,000 units, according to the label.

“We [showed] the DVD in Salvador [Brazil] simultaneously in 10 movie theatres,” Eboi says. “Just like the release of a blockbuster film. It was a great explosion in sales. We will repeat that same experience in other Brazilian cities. The DVD may even overtake sales of the CD, which would contradict all the characteristics of our market.”

ARTISTS’ ATTRACTION

Sangalo doesn’t sing the sophisticated, understated bossa nova or música popular brasileira that is associated with such acts as Caetano Veloso, Bebel Gilberto or Gilberto Gil.

Instead, she sings axe, a danceable, colorful style from her native Bahia, a state in northern Brazil. Bahia is also home to Daniela Mercury, who performs similar music.

“I don’t remember exactly when I started singing, but I’ve always seen myself doing it,” says Sangalo, who was born into a family of musicians and began playing in small clubs in Salvador as a teen.

Sangalo’s career took a huge leap when she was asked to be lead singer of axe group Banda Eva. She recorded six albums with Banda Eva that sold a total of more than 4 million copies. Although Sangalo was a teenager then, her contagious per-

formances and exotic beauty became known nationwide thanks to several key TV appearances.

“I guess some people may not enjoy the kind of music I sing, but they like my image and behavior,” Sangalo says.

According to sales figures from Brazil’s Assn. of Record Producers, Sangalo’s 1999 self-titled solo debut sold 400,000 copies, while 2000’s “Bele Beleza” sold 200,000 and 2001’s “Festa” sold 350,000.

Sangalo’s sales dipped slightly after that. In 2002, “Eu Não Te Amo,” a compilation of romantic tracks, sold 120,000 copies while 2003’s “Clube Carnavalesco Incentes Em Progresso” sold 150,000 units. But “MTV Ao Vivo” has lifted her sales. The album has sold 250,000 copies, according to the label.

The set was recorded live in December 2003 during a concert at Fonte Nova stadium in Salvador that was attended by more than 80,000 people. Featured guests on the album include Gil, Mercury, Sandy & Junior and Mariangela Menezes. As is often the case with Brazil’s most successful artists who maintain a frequent local tour schedule, Sangalo has had little time to explore options abroad. She averages 13 domestic concerts per month.

But on June 6, Sangalo performed for more than 100,000 people at Rock in Rio in Lisbon, along with Sting, Alicia Keys and Jennifer Lopez. She’s slated to play three more shows in Portugal July 15-17 and also has concerts booked in August in Japan and the United States.

Sangalo’s current concert repertoire includes the song “Chica Chicana Boom Chic,” which is included on the “MTV Ao Vivo” CD and DVD releases. The track was made famous by Brazilian artist Carmen Miranda, who lived in the United States during the first half of the 20th century. Miranda epitomized Latin sensuality through her numerous Hollywood films.

Asked if she intends to repeat Miranda’s success, Sangalo replies, “I would be too pretentious for me to even dream about that parallel.

“But I would like to follow [in] the steps of Tom Jobim and Caetano Veloso. They are Brazilian artists who are respected all around the world. For me, that will be more difficult to achieve, because I want to be known for the kind of music I sing—which doesn’t fit the Brazilian standards foreign audiences are used to. I want people to [respect] my musical style.”

Right now, Larssen is devoting quite a bit of his time and energy to his own trio, Sham Rock. Comprising Larssen, Anne Barrett and John Hamilton, Sham Rock reinterprets traditional Irish and Celtic songs in a dance-pop vein.

The group scored a hit single in 1998 with “Tell Me Ma,” which has remained “one of those bubbling under tracks,” Larssen notes.

Sham Rock’s debut album, “The Album,” was released last month in the United States by Square Biz/Malaco. A U.K. release date is forthcoming.

Sure, Larssen keeps a busy schedule. But he says it’s simply a matter of juggling: “While there can be a lot of overlap, I keep the projects separate so that each one gets my undivided attention. At the end of the day, it’s about maintaining quality control.”
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<th>TITLE</th>
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<td>Andrae</td>
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<td>TWO GO!</td>
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<td>DJ Icey</td>
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<td>LEAVE ME WHERE YOU ARE</td>
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<td>I'M NOT THE ONE</td>
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**Hot Dance Club Airplay**

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**Top Electronic Albums**

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<td>Just Be</td>
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<td>CLAYTON LAWSON</td>
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<td>VARIOUS ARTISTS AGAIN</td>
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<td>A. B. QUINN</td>
<td>5</td>
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<td>BAD BOY JOE</td>
<td>6</td>
<td>Best of NYC Afterhours: Feel the Drum</td>
</tr>
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While you won’t find many Hispanic surnames among the perform- ers of country music, there are plenty among its fans.

John Arthur Martinez aims to appeal to both, and many more with his Dualtone Records album, “Lone Starry Night,” which was released May 4.

“There are many Hispanics who are third-, fourth- and fifth-generation Americans and love country music, but haven’t found somebody they can relate to on the labels,” Martinez says. He is hoping to be that person.

“In [places like] my hometown [Marble Falls, Texas], there are people like my sister and my friends who have as many country albums as they have tijuana albums. I’ve received fan mail from these areas.”

One note came from a man also named Martinez, who told the artist he was “excited to hear a guy named Martinez on country radio.”

Dualtone co-president Scott Robinson says part of the label’s focus for this project is Mexican-Americans. And while he believes Martinez’s heritage affords him substantial opportunities, he also says, “The country format is so conservative. It’s harder for gatekeepers in the Midwest and Northeast to accept an artist like John Arthur [than] it would be a programmer in the South and Southwest.

“It seems the country format is one of the slowest to have change or accept something different,” he adds. Still, Robinson says, “if we can break down some of those barriers, there are some real opportunities for a Mexican-American artist like John Arthur.”

Martinez is best known as the first runner-up in last year’s “Nashville Star” competition on USA Networks. But while first- and third-place finishers Buddy Jewell and Miranda Lambert quickly signed with Sony, Martinez took nearly a year to find a label.

“I had significant [label] interest during the show,” he says. “That gave me at least some confidence to know that the industry had taken notice.”

Martinez chose Dualtone because he says, “I love to do business with people who seem genuinely excited about what I do.”

“I found a label that was genuinely about the music. That was a huge deciding factor.”

Another factor was a comment Dualtone artist Rodney Foster made to Martinez. “He said it’s his first label where he’s seen a royalty check beyond the advance,” Martinez recalls.

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“If you remove the songwriting side of me, you would just have an average performer,” he says.

Martinez says he has written more than 400 songs, about 100 of which he has been playing regularly for years in his Texas clubs. “I released four previous albums by himself, which he says he sold on his Web site and “off the back of the truck.”

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**Australia’s Twang Gang**

The Veterans

Sherré Austin
Label: Broken Bow Records
Aussie roots: Begun traveling to country festivals in her native Australia at 13. Before she was 15 she had opened a series of concerts for Johnny Cash. Moved to Los Angeles as a teenager and later moved to Nashville, where she currently resides.

Stats: Recorded two albums for Arista Nashville and one for indie WE Records. Her current album is “Streets of Heaven.”

Jamie O’Neal
Label: Capitol Records
Aussie roots: Born in Sydney but moved to the United States with her family when she was 2. Returned to Australia as a teenager and toured internationally as a backup vocalist for Aussie pop princess Kylie Minogue for two years. Settled in Nashville in 1996.

Stats: Mercury released her debut album in 2000. That album, which has been certified gold, spawned the No. 1 singles “There Is No Arizona” and “When I Think About Angels.”

**Catherine Britt**
Label: RCA Records
Aussie roots: Grew up in Newcastle, New South Wales. Signed in 1992 with ABC Records Australia, Elton John heard her album and became a fan. He duets with the 19-year-old on a track from her upcoming RCA album. RCA Label Group chairman Joe Galante flew her to Nashville for an audition and signed her to the label promptly. She still lives in Australia.

Stats: Nashville’s Keith Stegall and Australia’s Bill Chambers of the Dead Ringer Band produced her RCA album. Her first U.S. single is due this summer.

Kylie Sackley
Publisher: Big Tractor Music

Stats: Sackley has a cut on the upcoming LeAnn Rimes album.

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**He’s Tex-Mex And Pure Country**

While you won’t find many Hispanic surnames among the performers of country music, there are plenty among its fans.

John Arthur Martinez aims to appeal to both, and many more with his Dualtone Records album, “Lone Starry Night,” which was released May 4.

“There are many Hispanics who are third-, fourth- and fifth-generation Americans and love country music, but haven’t found somebody they can relate to on the labels,” Martinez says. He is hoping to be that person.

“In [places like] my hometown [Marble Falls, Texas], there are people like my sister and my friends who have as many country albums as they have tijuana albums. I’ve received fan mail from these areas.”

One note came from a man also named Martinez, who told the artist he was “excited to hear a guy named Martinez on country radio.”

Dualtone co-president Scott Robinson says part of the label’s focus for this project is Mexican-Americans. And while he believes Martinez’s heritage affords him substantial opportunities, he also says, “The country format is so conservative. It’s harder for gatekeepers in the Midwest and Northeast to accept an artist like John Arthur.”

Martinez is best known as the first runner-up in last year’s “Nashville Star” competition on USA Networks. But while first- and third-place finishers Buddy Jewell and Miranda Lambert quickly signed with Sony, Martinez took nearly a year to find a label.

“I had significant [label] interest during the show,” he says. “That gave me at least some confidence to know that the industry had taken notice.”

Martinez chose Dualtone because he says, “I love to do business with people who seem genuinely excited about what I do.”

“I found a label that was genuinely about the music. That was a huge deciding factor.”

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**Greatest Sales Gains:**

- 10,000
- 20,000
- 30,000
- 40,000
- 50,000
- 60,000
- 70,000
- 80,000
- 90,000
- 100,000

**Platinum Sales:**

- 100,000
- 200,000
- 300,000
- 400,000
- 500,000
- 600,000
- 700,000
- 800,000
- 900,000
- 1,000,000

** :- Sales Certification**

- RIAA certification for sale of 500,000 albums or more.
- RIAA certification for sale of 1,000,000 albums or more.

** Tournament of the Top 50: Best of the Year: **

- 1
- 2
- 3
- 4
- 5

** Tournament of the Top 50: Greatest Hits: **

- 1
- 2
- 3
- 4
- 5

** Tournament of the Top 50: Essential: **

- 1
- 2
- 3
- 4
- 5
ESSENTIAL REVIEWS

ALBUMS

Edited by Michael Paolletta

POP

► OZOMATLI

SINGING PRODUCERS: various
Concord CCD 2200
RELEASE DATE: June 22

This is Ozomatli’s first album, but the group has a long history of collaboration with other artists, including Prince and Sheryl Crow. The album features a mix of rock, hip-hop, and Latin music, with strong, driving rhythms and catchy melodies.

UNCLE KRACKER

Seventy Two & Sunny PRODUCERS: Mike Bradford, Uncle Kracker
Lava 7567-93195
RELEASE DATE: June 29

This album is a collection of songs written by Uncle Kracker, known for his hit single “Follow God.” The album features a mix of rock, country, and pop music, with a focus on storytelling and catchy hooks.

SLUM VILLAGE

Detroit Deli (A Taste of Detroit) PRODUCERS: various
Capitol 7263 5 77626
RELEASE DATE: June 29

This album is a compilation of songs written and produced by Slum Village, a group known for their experimental approach to hip-hop. The album features a mix of electronic beats and hip-hop rhythms, with a focus on storytelling and social commentary.

BRANDY

Afrodisiac PRODUCERS: various
Atlantic 83633
RELEASE DATE: June 29

This is Brandi’s fourth album, and it features a mix of pop, R&B, and dance music, with strong hooks and catchy melodies. The album features a mix of producers, including Dallas Austin and Jermaine Dupri.

WORLD

► MIRIAM MAKEBA

Reflections
PRODUCERS: Ringo Madlingozi, Nelson Lumumba
Heads Up International HUCD 3087
RELEASE DATE: June 22

This album is a collection of songs written by Miriam Makeba, known for her activism and social commentary. The album features a mix of African and Western music, with a focus on storytelling and social commentary.

DANCE/ELECTRONIC

► ARMAND VAN HELDEN

New York: A Mix Odyssey
PRODUCERS: various
Tommy Boy 15811
RELEASE DATE: June 8

This album is a collection of tracks written and produced by Armand Van Helden, known for his experimentation with electronic music. The album features a mix of house, techno, and dance music, with a focus on storytelling and social commentary.

BLUES

► DUKE ROBILLARD

Blues Mood
PRODUCER: Duke Robillard
Shovin Plate 1321
RELEASE DATE: June 1

This album is a blues record written by Duke Robillard, known for his blues and roots music. The album features a mix of blues, soul, and roots music, with a focus on storytelling and social commentary.

CONTRIBUTORS:

Kevin Cashfield, Leila Cobb, Gordon Ely, Deborah Evans Price, Racahall Hall, Jackie McCarthy, Gail Mitchell, Dan Oselette, Michael Paolletta, Wayne Robbins, Jana Schwioltz, Chuck Taylor, Philip van Vleck, Ray Waddell

ESSENTIALS: Releases deemed by the reviewer to be worthy of attention on the basis of musical merit and/or Billboard chart performance (RAW RELEASES). Numerical awards of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PCOM (Chart positions). New releases include all the top ten from the upcoming issue. ORBIT'S CHOICES (M). New releases, regardless of chart positioning, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies and single review copies to Michael Paolletta (Billboard, 710 Broadway, 6th Floor, NYC, NY 10003) or to the writers in the appropriate brochure.

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VITAL REISSUES

DONNY HATHAWAY

These Songs for You, Live!

REISSUE PRODUCERS: David Nathan, Barry Benson

ORIGINAL PRODUCERS: Jerry Wexler, Arif Mardin

Rhino/Atlantic: R2 78075

RELEASE DATE: June 8

When contemporary R&B artists list their influences, they invariably name-check Donny Hathaway. At a time when style frequently trumps substance, Hathaway’s powerful melding of both still enthralled 25 years after his death. The indisputable proof lies in two engaging albums, “Donny Hathaway Live” (1972) and “In Performance” (1980). Once slated for reissue in the United States, the sets remain available only as German imports. “These Songs for You, Live!” fills that breach by culling choice cuts from both releases. Fans will surely revel in the bonus material: a handful of unissued tracks and a rare radio review. The quality of the first two unissued selections, “Flying Easy” and “Valdez in the Country,” is warbling. But “Somebody Will Be All Be Free” is a gem. Covered most recently by Alicia Keys, the song movingly showcases Hathaway’s soaring choir boy tenor, his keyboard prowess and diverse musical influences from gospel to classical. Liner notes writer Scott Galow nails Hathaway’s vibe in three words, “Church: after hours.” Listen and be converted.—GM

DVD

SONIC YOUTH

Corporate Ghost—The Videos: 1990-2002

Universal 800000754

RELEASE DATE: June 8

With the possibly mischievous idea of creating an encyclopedia for every band of their choosing[^10] and then making a film about their chosen bands, Sonic Youth release a video collection of their videos, from 1990-2002, capturing the band’s life through the years.

R&B/HIP-HOP

Van Hunt

Down Here in Hell (With You)

PRODUCER: Van Hunt

PUBLISHER: not listed

Capitol 70878 66969 2 (CD promo)

R&B-radio turned a deaf ear to Van Hunt’s ultra-lush lead single, “Seconds of Pleasure,” from his self-titled full-length. The record was a summertime success, which fans will surely revel in the bonus material: a handful of unissued tracks and a rare radio review. The quality of the first two unissued selections, “Flying Easy” and “Valdez in the Country,” is warbling. But “Somebody Will Be All Be Free” is a gem. Covered most recently by Alicia Keys, the song movingly showcases Hathaway’s soaring choir boy tenor, his keyboard prowess and diverse musical influences from gospel to classical. Liner notes writer Scott Galow nails Hathaway’s vibe in three words, “Church: after hours.” Listen and be converted.—GM

AC

Lara Fabian

The Last Goodbye

PRODUCER: Desmond Child, True North

WRITERS: W. Hector, S. Robson

PUBLISHERS: Rondor/London/Universal-PolyGram (PRS), Almo Music (ASCAP)

Lara Fabian wooed the United States with her remarkable pipes and poise with the hit “Love Horn’’ in 1999. Since then she has recorded a number of albums in her native French and appeared on the occasion soundtrack (including the new “De-Lovely,” in a duet with Mario Frangoulis). Fabian makes her official, entering performance with an anthem that will rip the roof off any unsuspecting structure. While Fabian is more apt for the adult market, “The Last Goodbye” is the sort of over-the-top, arm-throwing love song that always finds its place, among an audience of craves talent—minus the gimmicks or cheap samples. Fabian demonstrates her prowess for quality showmanship, which will make fans of Celine Dion and Josh Groban swoon to the last electric guitar solo. A most welcome second act.—CT

COUNTRY

Ryan Tyler

The Last Thing She Said

PRODUCER: Scott Hendricks

WRITERS: R. Tyler, M.J. Canes, S. Smith

PUBLISHERS: Fat Cactus Music, EMI April Music, ASCAP

Capitol 82876-61590 (CD promo)

As a self-released album (“Half a Mile Away”), “Last Thing She Said” features remixes by Chris Cox, Scotty K and Scotty Anderson (aka Solar City). Cox’s rugged Club Anthems mix—also included as a tagged radio edit—provides the just-right foundation for Howard to work his female, voice, which saddle the rock/soul fence. Also included is the song’s original version, which is equal parts funk and hip-hop. For more info, log on to debbiholiday.com.—MP

ALICIA KEYS FEATURING TONY!

Toni! Toni! Toni! (Diary)

PRODUCER: Alicia Keys

WRITERS: A. Keys, K. Brothers Jr.

PUBLISHERS: Lefse Productions, EMI April Music/Book of Daniel Music, EMI April Music (ASCAP)

J 82876-62690 (CD promo)

Like Usher, Alicia Keys is spinning off a third single from a top-selling album. Also like Usher, the singer/songwriter/actress scored in the top 10 status on the Billboard R&B and pop singles charts. That’s because Keys does not tamper with her highly musical philosophy. She has crafted another deceptively simple love song, this time about unerring loyalty. The tune’s melodic flow is rooted in R&B but punctuated with a contemporary edge. Adding spice to the understated production is a spirited call-and-response with Tony! Toni! Toni! Fans may feel guilty for eavesdropping on the couple’s intimate whispering while their dreams of love are just a few feet away. When Keys sings, “I feel such a connection,—it’s as if she’s crooning directly to listeners.—GM

SINGLES

POP

Fantasia

I Believe

PRODUCER: Louis Biancaniello

WRITERS: T. Griffin, L. Biancaniello

PUBLISHERS: various

J 82876-62664 (CD single)

Fantasia is America’s newest sweetheart, according to the 30 million-plus votes she received on the season finale of the third installment of “American Idol.” With such a vocal response, the North Carolina native gives new meaning to the word “winner.” While “I Believe” is poised to reach the summit of the Billboard Hot 10 Singles Sales chart, there is no guarantee that radio will follow suit. Simply put, radio powers may be experiencing “_idol overload,” in the wake of singles from Kimberly Locke, Clay Aiken, Kelly Clarkson, Josh Groban, Ruben Studdard, Tammya Gray, Diana DeGarmo and Justin Guarini. Still, Fantasia ably delvers on this over-the-top power ballad, complete with soaring strings and a backing choir. Like R. Kelly’s “I Believe I Can Fly,” “I Believe”—co- penned by Gray—offers sympathy for unification for listener’s choices. Also included are two covers: “Chain of Pools” and “Summertime,” which, depending on one’s predilection, will either delight or bewilder.—MP

Country

Ryan Tyler

The Last Thing She Said

PRODUCER: Scott Hendricks

WRITERS: R. Tyler, M.J. Canes, S. Smith

PUBLISHERS: Fat Cactus Music, EMI April Music, ASCAP

Capitol 82876-61590 (CD promo)

Newcomer Ryan Tyler delivers an emotional punch with this poignant story-song. The first verse paints the picture of a terrible accident, followed by a lyric that reveals a despairing argument that did not end in “I love you.” Tyler has a strong, textured voice, and she delivers the lyric convincingly—infusing the song with the right amount of drama. It’s a sen-

Crouching Star, Hollywood Boulevard  Grammy Award-winning singer Andraé Crouch, right, poses with Hollywood Walk of Fame Committee chairman Johnny Grant (the honorary mayor of Hollywood) as Crouch receives his Hollywood Walk of Fame Star June 4. Crouch is the third gospel artist to receive this honor, following Mahalia Jackson and Rev. James Cleveland.

Hot Fashion ... SEAN ‘P. DIDDY’ COMBS  Sean “P Diddy” Combs arrives at the 2004 Council of Fashion Designers of America Awards show, where he won the prize for top men’s wear designer of the year for his Sean John collection. The awards show, held June 7 at the New York Public Library in Manhattan, also attracted such music celebrities as “American Idol” third-season winner Fantasia Barrino (who performed at the event), Beyoncé, Jay-Z, Mandy Moore and Eve. In other music-news-fashion news, Britney Spears’ fragrance with Elizabeth Arden will be called Curious, while Beyoncé’s new fragrance with Tommy Hilfiger Toiletries is called True Star. Both product lines will have a retail launch later this year. (Photo: Dimitrios Kambouris/WireImage.com)

Adventures In Musicland  The Children’s Music Society held its inaugural event, Adventures in Musicland, May 25 at the club Downtown in New York. CMS aims to educate children about the music business. Participants in the program included 50 sixth graders from the Asher Levy Cultural & Linguistics Arts School. Pictured at the event, from left, are MTV/VJ Quddus, Lava/Atlantic artist Cherie and CMS founder/chairman Andrew Justin.

EXECUTIVE TURNTABLE

LEXI LEVY

RECORD COMPANIES: Columbia Records Group in New York promotes Charlie Walk to executive VP of creative marketing and promotion. He was executive VP of promotion.

EMI Music in New York ups Victoria Bassetti to senior VP of worldwide industry and government affairs. She was VP of North America legal and public policy.

Virgin Records in New York elevates Dominic Pandiscia to VP of sales. He was senior national sales director.

Mercury/MCA/DreamWorks Records in Nashville appoints Regina Stephens to director of media and artist relations and Amber Williams to manager of media and artist relations. Stuve was director of media and public relations at Capitol Records Nashville. Williams was a senior publicist at Hallmark Channel.

RADIO: Univision Radio promotes Dallas-based Timothy Ward to VP/CFO and appoints Chicago-based Rex Conklin corporate media director. Ward was VP/treasurer. Conklin was TV and radio manager at Sears Roebuck.

Cumulus Media in Kansas City, Mo., appoints Mike Payne as VP/COO at Waitt Radio.

Clear Channel Radio in Detroit names Til Levesque director of sales. She was general sales manager for mainstream R&B WJLB and adult R&B WMXD Detroit.

Country WUSN Chicago taps Mike Peterson as PD. He was PD at country KSKS Fresno, Calif.

Triple-A WXRV Boston promotes Dana Marshall to PD. She was music director/nighttime host.

Country WMZQ Washington, D.C., names George King as PD. He was PD at country KYKY and classic country KKYX San Antonio.

Simulcast adult contemporaries WCDG and WJCD, both Hampton Roads, Va., appoint Travis Dylan as PD. He was assistant PD at mainstream top 40 WRVQ Richmond, Va.

CONCERT PROMOTION: Jazz at Lincoln Center in New York appoints Derek Gordon executive director. He was senior VP of the John F. Kennedy Center for the Performing Arts.
2004 Songwriters Hall Of Fame

Stevie Wonder, Neil Sedaka and Matchbox Twenty's Rob Thomas were among those honored at the 35th annual Songwriters Hall of Fame ceremony, which took place June 10 at New York's Marriott Marquis Hotel. Pictured above, from left, are award-show performers Jenny Lang, India.Arie, Wonder (winner of the Johnny Mercer Award) and Michael McDonald. Pictured at right, producer/songwriter Jimmy Jam, left, greets Warner/Chappell Music Publishing chairman/CEO Les Bider, recipient of the Abe Olman Publisher Award. This year's Songwriters Hall of Fame inductees were Charles Fox, Al Green, Daryl Hall & John Oates, Don McLean, Barrett Strong and Norman Whitfield. (Photos: Theo Wargo/WireImage.com)

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Now, Hear This ...

Kalimba
Artists to Watch

Kalimba is by no means your typical Latin act. Yes, he's a former member of Mexican teen pop group Onda Vaselina, later known as OV7. And yes, since he is an OV7 spinoff, one cannot help but picture him singing and dancing in teen group gear. But as a solo artist, Kalimba is another story. His solo album, "Aerosoul," is largely a mix of funk and Motown, radically different from anything else in Latin pop. Will it work? In Kalimba's native Mexico, where OV7 was hugely successful, "Aerosoul" has sold about 60,000 copies since its March 30 release, according to label Sony Norte. In the United States, progress has been predictably slower, given that OV7 was stronger in Mexico. Sony Norte, which says Kalimba is a priority, is easing the artist into the mainstream with a traditional bad. "No Me Quiero Enamorar" has fluctuated on the Billboard Hot Latin Tracks chart for the past seven weeks, peaking at No. 37. "I would be lost if I took such a drastic turn (and abandoned pop completely)," Kalimba says, explaining why he included traditional pop in the mix. "In fact, I think I'd lose my credibility as an artist."

Leila Cobo
Celebrations Won’t Stop

The June 10 Songwriters Hall of Fame dinner in New York wasn’t the only major publisher event held in the city that week. Two nights earlier, SHOF celebrated the release of the second CD volume in its New Writers Showcase series. The event took place at the Cutting Room, also the site of a fetes for the year’s Abe Olman scholarship winners. The next day, BMI president/CEO Frances Preston and SHOF chairman/CEO Hal David were among the honorees at the National Music Council’s 2004 American Eagle Awards luncheon at the Players Club.

Clearly, Preston’s impending retirement hadn’t yet sunk in. Composer Maury Yeston proclaimed that the industry superstar was only “pretending to retire,” then chose to “humor her” by scrounging her out of “More and More” from his forthcoming musical, “Death Takes a Holiday.” The show’s libretto is the last Peter Stone completed before his death last year.

Nevertheless, Churgin said Harry Fox was “forced to make some tough decisions last fall,” including increasing its commission rate April 1 to 6.75%, trimming its head count by 11% and instituting a poorly received annual affiliation fee. But thanks to the “great performance” of the agency’s royalty audits and its collection efforts so far this year, the affiliate fee program has ended.

“With a brighter financial picture for 2004, we challenge our clients to continue to be the transition of an over 75-year-old organization to a digital model, without missing a beat on our regular licensing, collections and distribution activities,” Churgin said.

In his address, Murphy invoked late NMPA chairman Sal Chiantia’s remarks from the 1984 NMPA annual meeting. “These are perilous times for music publishers,” Murphy quoted Chiantia, drawing parallels with Williams got a big laugh when he compared the decrease in “value of copyright this year” with the significant height difference between Murphy and himself.

New SHOF inductee Charles Fox paid tribute to Williams by singing the classic “Killing Me Softly,(With His Song),” which Fox wrote with Norman Gimbel. Fox followed with “My Fair Share”—which he and Williams wrote for the soundtrack to “One On One,” the 1980 Bobby Benson movie—and their immortal “Love Boat Theme.”

telling that Tony Bennett just cut his song “Close Enough for Love,” Williams finished with “You and Me Against the World” and “Rainbow Connection.” He wrote both of these hits with Kenny Ascher, who accompanied Williams on piano.

Williams’ krelling continued at the cocktail party. He noted with pride that he and Carole King wrote the title song to Kate Hudson’s new movie, “Raising Helen,” and that Joann Osborne sings it.

He is now writing songs for Gary Marshall’s musical version of “Happy Days” and will appear as Lord Harmony in Marshall’s upcoming movie, “The Princess Diaries 2.” A Williams performance DVD is due soon from AIX Records, and his 1974 cult film “Phantom of the Paradise” is being considered for a Las Vegas stage production. Also over post-NMPA cocktails, Shapiro Bernstein & Co. president Michael Brelanter pointed out that the standout performance at the Hall of Fame dinner was Garth Brooks right off the bat.

“Garth was also the standout entertainer off the stage,” Brelanter observed. “He was one of the last people to leave the room at the end of the dinner and stayed late signing autographs, posing for photos and mingling.”

Shades of Country Music Fan Fair past—and hopes for Brooks’ country music future. For pictures from the event, see BackBeat, page 37.
Banks’ Special Set Hones Indies’ Hunger

In the music industry, sometimes you just can’t win for losing.

G-Uni/Interscope will deliver Lloyd Banks’ highly anticipated album “The Hunger for More” June 29. Observers expect Banks to give D-12 a run for its money in the rap-album-of-the-year sales sweepstakes. Interscope may have already passed the planned initial shipment of 750,000, so the album could be tipping the scales at 1 million units when it hits the street.

Needless to say, “The Hunger for More” has plenty of momentum. But stoking the excitement is a limited-edition Digipak version of the album. In addition to special packaging with completely different artwork, the special edition will contain one extra song and a 25-minute DVD.

Interscope plans to ship about 100,000 units of the limited edition. But before I talk about this effort, a little background.

Once upon a time, there was an outcry against limited editions, because the “limited” component tended to have a double connotation.

Labels created limited editions as collectibles that would drive first-week traffic to stores and boost chart position. They were a win for everybody.

But some labels decided to get extra mileage out of the word “limited” by providing such editions to only one big-box retailer per superstar album. This practice tended to give other retailers agita.

After a retail outcry a couple of years ago at the National Assn. of Recording Merchandisers’ annual convention, Interscope—previously a proponent of giving big-box accounts extra-special versions of albums—rewrote the limited-edition marketing game plan. In June 2002, the label gave away a bonus DVD with every copy of “The Eminem Show” in initial shipment orders.

The tactic proved highly successful, and other labels soon followed.

Of course, the first thing label executives learned when they tried to please every retailer is that, well, you just can’t please every retailer. Making limited editions available to all was an expensive proposition. So labels began to allocate their “limited” supply among all merchants. All of a sudden, the merchants previously left out in the cold developed short-term memory loss about their former predicament and took to complaining loudly about unfair allotments of limited editions. In fact, this was a big issue at the recent Urban Retail Network summit in Los Angeles.

Now, fast forward to Interscope and its planning for the Lloyd Banks album.

(Continued on page 40)

Atreyu Gets Victory Plan
Label Pushing For Breakthrough Of Ozzfest Band

BY ED CHRISTMAN

NEW YORK—Victory Records, getting into the spirit of this summer’s Olympics, is going for the gold.

The first album the label hopes to grab a medal with is “The Curse” from Atreyu, which streets June 29. Victory expects to ship 150,000 to 175,000 units of the album, making Atreyu the largest initial order in the label’s history. But that record is only likely to last until July 27, when the next Taking Back Sunday record, “Where You Want To Be,” is released.

Tony Brummel, leader of the Chicago-based label, says he anticipates shipping 350,000 to 400,000 units of “Where You Want To Be.” He not only wants to go gold with that record, he also hopes the band’s previous album, “Tell All Your Friends,” reaches the same plateau in its wake. “Tell All Your Friends,” released in March 2002, has scanned 375,000 units, according to Nielsen SoundScan.

Other albums that have a long shot at hitting gold are the debut set from Hawthorne Heights, which was started by two former members of Taking Back Sunday; the Reunion Show’s “Don’t Cut Your Fabric to This” and Hawthorne Heights’ “The Silence in Black and White,” which bowed June 1.

But first things first.

“The buzz on Atreyu continues to build,” Brummel says. “The last album ["Suicide Notes & Butterfly Kisses"] came out two years ago, and with the exception of Christmas, we are now seeing the biggest weekly sales on the album since it came out. It’s back up over 2,000 units a week.”

“The Curse” has a suggested list (Continued on page 41)
Interscope printed only 100,000 units of the limited edition. The label knew that if it wanted every merchant to get a taste, it would have to allocate. Its sales staff and senior management at its distributor, Universal Music & Video Distribution, would look at each account's market share on the four previous rap albums and base its allocation on those representative numbers. While all retailers may feel shortchanged by the allocation system, the ones really getting the short end of the stick are independents that don't buy directly from the majors. In addition to being the easiest accounts to shortchange—because labels don't fear independents' retribution as much as they do that of larger accounts—independents' own product-selling habits work against them in allocation equations.

Many indie retailers buy stock from big boxes that sell new superstar albums at loss-leader prices. These purchases inadvertently inflate big-box market share at the expense of independents. So, ironically, independents' allocations suffer.

Second, it's about making money. Independent merchants have many fine qualities, but hitting their tongues when they feel shortchanged isn't one of them. After listening to Indies' complaints at the R&B retail summit, Interscope and UMVD came up with a plan to satiate indie retail's "Hunger for More."

The plan initially called for independent merchants to preorder the album from their one-stops, which would then deliver a list of the ordering merchants to UMVD. This procedure was meant to keep stores from double- or triple-dipping.

What did Interscope and UMVD get for their efforts to go the extra mile for Indies? More complaints. A number of one-stops—apparently those that didn't attend the conference—were indignant about giving up a list of their customers. Providing such lists goes against the grain of one-stop owners, for one thing, but I suspect another unvoiced concern: UMVD could use such a list to discover and punish one-stops that ship product early, enabling streetdate violations.

PROBLEMS WITH THE PLAN
Independent retailers have their own issues with the UMVD plan. "My problem is threefold," one merchant says. "One, rap suffers from being the most heavily counterfeited genre, and the bonus DVDs should be widespread to lure customers into buying legitimate copies of the album. "Two, make the [limited edition] available to everyone, and don't let games with it. You know this record is going to sell. Titles like this only come out so many times a year, and now, when retailers have a chance to make money on a big title, by limiting the special edition you are going to feed us a few crumbs when you can feed us a buffet."

"Three, don't make it so expensive. The extra CD only costs 50 cents more, and the limited edition is [priced] $3 to $4 higher. It should only be $1 or $2 higher."

The special edition will carry a $13.95 boxset price, sources say, while the regular version will go for the everyday JumpStart price of $10.35.

The merchant notes that 90% of shoppers are going to want the bonus version, but only 10% will score it, leaving customers confused when their friends get the limited edition and they don't. "Then you have to sit there and explain what happened," he says. "And even with the explanation, you usually end up losing the sale because the customer returns it and heads out to other stores to look for the limited edition."

Steve Berman, head of sales and marketing at Interscope, says the label is releasing a special edition because it's "important to the artist, who wanted to help create demand and excitement for the album."

Putting together such a project is an "art with a million moving pieces," Berman adds. "Our intention is to be fair to everybody, and if anybody has criticism about this, I'm rolling out the red carpet to take it that into consideration toward the next time."

The gracious Berman leaves unsaid some things that I believe need saying.

UNDERSTANDING LABELS' BUSINESS

At the risk of raising the ire of indie retailers, I would point out that I have often heard store owners complain, and rightly so, that labels don't understand the retail business and that their policies often undermine retailers. In this instance, it is retailers that don't understand labels' business. First, it's just not true that it costs a label only 50 cents more per disc to create the special package. That statement is about as uninformed as those stories in the mainstream press wondering why album prices are so high when it costs 65 cents to manufacture a CD.

It costs money to film the DVD material, as well as to record the extra song for the special edition. And the artwork is completely different—more elaborate and more elaborate than that of the regular version.

Another thing I would point out is that complaints about the almost $4 price difference between the regular and special versions is misplaced. Such complaints give Interscope and UMVD no credit for having the lowest frontline pricing ($10.35) of the majors. If retail would remember that a typical frontline album costs $12.02 to $12.07, then the $13.95 cost of the Banks special edition is only about $2 higher.

So, now that retailers, one-stops, UMVD, Interscope and even Retail Track have finished spinning their wheels every which way over the issue, what happened with the Lloyd Banks allocation? In the end, it turned out to be a nonevent. First, UMVD abandoned its plan of asking one-stops to list the merchants buying the album. And when UMVD did get soliciting the account base, its orders added up to the planned 100,000 manufacturing run on the limited edition.

Meanwhile, indie merchants and one-stops say they are expecting to get their fair share. Of course, the issue could again ignite all over again after Banks' album arrives next Tuesday, and the industry will no doubt run through some kind of fire drill on the next big release with a limited-edition or premium package.

Loudeye Acquiring OD2

According to both firms, the newly merged library will contain 1.3 million tracks—licensed from the five majors and many independents—as integration takes place in the coming months.

The Loudeye/OD2 venture will also seek to branch into mobile and phone download services. OD2 co-founder/CEO Charles Grimsdale says the deal will "enable us to offer a much broader range of new services to our current customers and extend our capabilities into such fast-growing areas as the wireless arena."

As a result of the deal, Gabriel has resigned from the OD2 board and will no longer have any direct involvement with the company. "He may well continue to provide some advice and background," Grimsdale says. Gabriel held a stake of about 15% in OD2. Grimsdale held 15%.

Grimsdale will become president/manager director of the combined companies' international business operations, reporting to Cavin. Cavin says no jobs will be lost through the merger.

"What you will find is that the combined company will be on an expansion path for some time to come," he says. He notes that OD2's senior executives have entered into employment agreements. Loudeye has about 75 full-time staffers; OD2 about 80.

OD2 has offices in London; Paris; Cologne, Germany; Milan and Amsterdam. It generated revenue of $2.5 million in the quarter ended March 31, representing an 80% increase from the previous quarter and a 250% boost from the same period last year.

TO OUR READERS

The Indies column is on hiatus. It will return next issue.
Atreyu

Continued from page 39

price of $14.98, but initial buy-in orders carry a 10% discount on the $19.77 box; cost to retailers. “We have been building on this for two years,” Brummel says.

Carl Groeger Jr., who helps run indie store Looney Tunes in the West Babylon neighborhood of Long Island, N.Y., says he expects the new Atreyu album to blow the band up. “It is one of the most important releases of the summer for our store,” he says.

NO ESCAPING THE CURSE

Brummel says the Victory staff has set up a multimedia, multi-impression campaign to launch “The Curse.”

“Nobody is going to be able to escape this thing,” he says.

In setting up the new album, the Victory street team is leading the way. It has already put out some 50,000 samplers with a couple of tracks from the new disc. It is also distributing 50,000 stickers and posters.

To heighten fan awareness, Victory is running a number of contests in support of “The Curse,” giving away signed guitars and flyaway trips.

Also, on the back end of handling out a two-sided sticker, the street team is touting parking lots at the Van’s Warped and Ozzfest tours.

“If you have the Atreyu sticker on your car, we will leave a note on your car telling you if you are a winner and where to collect your prize, and we will take down the license plate number to validate your claim,” Brummel says.

Since May, Victory has invested in a TV campaign, airing three commercials that include a toll-free number. The Gary Group in Los Angeles is doing the media buy, and the label-created commercials—a 15-second teaser and two 30-second spots—air mainly on MTV2 and Fuse, Brummel reports. Meanwhile, the label has been getting help from the last album. Fuse has aired the video for “Lip Gloss and Black” until recently.

In print, “we have had an overlapping consumer ad campaign that started last February running through the summer in the appropriate music magazines and the alternative press,” touting the last album and new one, Brummel says. Also, the label will service “Right Side of the Bed” to radio, and a video for that song will air on Fuse and MTV2.

At retail, “The Curse” will come with different value adds.

“We have catered all our promotions to each account,” Brummel says. At the chain level, Hot Topic is distributing 300,000 stickers in its 650 stores. It is also running a contest in conjunction with guitar maker ESP that will give away a guitar.

Victory’s No. 1 account, the Best Buy chain, will have an album version with a bonus track and a video, and it will be numbered.

Brummel adds that the label has signed up the album for all the standard price-positioning programs.

VIRAL MARKETING

Online, targeted and viral marketing are key components of the Victory game plan for the album. “We are doing targeted mass e-mails through Amazon,” Brummel says. We have set up a special Web site for the album [at atreyucurse.com].”

The latter site has been designed to project a mysterious ambiance to instill a sense of discovery in fans that visit the site, in an attempt to ramp up Internet viral marketing for the album, Brummel says.

Dean Tabaac, VP of sales at RED, says the viral marketing story is the hardest one to quantify or explain to retail.

“The Internet and viral marketing have now become the word-of-mouth. Its impact is hard to measure; it’s hard to explain. You can’t touch it or smell it,” Tabaac says.

But it is having an impact on sales, and Tabaac adds that sometimes, like Tug McGraw, “you just got to believe” the label when they come with that type of story.

Thanks to that development, there has been a whole new breakthrough in the last year or two in helping bands get out of the box quicker.

“Look at all the bands—Modest Mouse, Thursday, Dashboard Confessional, Killswitch Engage to name a few—that have sold more than anybody expected,” he says. He puts Atreyu on the list.

In fact, RED senior VP of product development Alan Becker points to the recent debut of Killswitch Engage to tell Atreyu’s story.

Both bands released albums in May 2002. Killswitch Engage’s “Alive or Just Breathing” has scanned 114,000 copies, and Atreyu’s “Suicide Notes & Butterfly Kisses” has moved 107,000 units, according to Nielsen SoundScan. Momentum-wise, however, the former album has sold 23,000 units this year, while Atreyu’s has nearly doubled that with 45,000 scans.

That’s why Victory and RED think Atreyu has a shot at least matching Killswitch Engage’s debut-week sales of 38,000 for “The End of Heartache,” Becker says, which bowed May 11.

But even with all that “The Curse” has going for it, Brummel expects the Ozzfest tour to be the real sales driver. The band is on the second stage.

“Every year one band takes off from this tour, and Atreyu has what it takes to be the one this year,” Brummel says. “They rock, absolutely. Atreyu will be that band this year, mark my words.”

Tabaac says the Atreyu album also has an additional ingredient working on its behalf. Victory has successfully branded itself. “The kids trust [Victory],” he says. “Leaving no stone unturned, Victory Records is also working its distributor to ensure the success of the label’s summer releases. In an e-mail to the RED staff, Victory promised that if four of its albums hit gold by the end of the year, the label will pay for a RED convention on an island in the Caribbean.”

AOL Music: Total Monthly Streams

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<td>5. D12 ft. Eminem</td>
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<td>NYC Cut Co-Lords</td>
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* First Listeners/First View * Artist of the Month ** Bigger Artist | ** Sessions/AOL

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Get yours while they last!
DVD Mines Made-For-TV

BY JILL KIPNIS

LOS ANGELES—Major and independent studios are increasingly releasing made-for-TV movies on DVD. And they are counting on healthy sales in the process.

"There could be a TV movie that has as high sales as a theatrical release," says Mary Lou Bono, director of marketing for Ventura Distribution's StudioWorks arm. "DVD has broken all the rules. Look at the success of 'The Simpson's,' we are now interested in looking for more TV movies." Studios say top sales for DVDs of such series as "The Simpsons" (Twentieth Century Fox Home Entertainment) demonstrate consumers' interest in all kinds of TV programming.

Studios released 443 TV series DVD projects in 2003, 75% more than in the previous year, according to the DVD Release Report. "We know that fans like the programs on DVD because they want more than just the experience of what they saw on TV," says Christine Martinez, VP of nontheatrical programming for Warner Home Video.

The increasing number of female DVD buyers (Billboard, June 19) also bodes well for TV films on DVD. "A lot of TV movies are geared toward women," Bono notes.

Studios say broad series recognition is key to marketing TV films on DVD. WHV is distributing Lifetime's original TV films (DVD, May 15). Upcoming titles include "Homeless to Harvard" (Sept, $19.98). "Their movies get such high ratings," Martinez says, "which will translate well for sales on DVD."

Another Ventura Distribution label, UrbanWorks, is finding that its line of BET original movies benefits from brand recognition as well.

"The BET line is one of the top-selling product lines in our catalog," UrbanWorks VP of sales and marketing Quincy Nevell says.

The BET line, which debuted in 2002, includes romance, mystery and drama titles like "Act One." Some BET TV films on DVD are getting the attention of promotional partners. StudioWorks will market its Aug. 3 release of Showtime original film "A Time for Dancing" ($19.99, DVD only) through a partnership with Capezio dancewear.
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P&G Deal Extends ‘Reach’

Tom Joyner’s Reach Media has reached an agreement with Procter & Gamble that is unprecedented in R&B radio.

A number of P&G brands will sponsor promotions and segments on the nationally syndicated “Tom Joyner Morning Show.” The sponsorship includes regular features like “It’s Your World” and “Thursday Morning Show,” as well as annual special events like the Fantastic Voyage Cruise and Tom Joyner’s Family Reunion, among others.

For the next 18 months, P&G will also sponsor Joyner’s Sky Shows—live broadcasts of the radio program from locations throughout the country.

Rashawn Hall, R&B editor of Billboard sister publication Airplay Monitor, spoke to the primary players in the deal.

Reach Media CEO David Kantor says the partnership was born out of P&G’s desire to better target African-American consumers.

P&G invited a number of content providers to pitch their services to the company. “We went up to Cincinnati with Tom, and we did a full overview of Reach,” Kantor says.

“They didn’t just want to buy commercials for Tide,” he adds. “What they really wanted was to be integrated with the program and be viewed as a partner as far as the social aspects.”

P&G’s Terrence Andrews says his company launched a multicultural business development organization four years ago specifically to reach African-American and Hispanic consumers. Andrews is the company’s associate director of multicultural external relations.

“We know that radio targeting African-Americans is an important part of that mix,” Andrews says. “This is about a lot of the other assets that Tom has as a part of Reach Media. We can buy radio spots. [But] this agreement is really about a lot of the sponsorship opportunities in areas that are consistent [with] what matters to us.”

Although P&G is not an exclusive sponsor of Joyner’s show, the company has limited exclusivity in certain product categories. Divisions involved in the campaign include home products (Tide), digestive products (Pepto Bismol) and hair products (Pantene).

“Each product is taking a different direction with the show,” Kantor says. “The hair products are more involved with Fantastic Voyage. The digestive products will be involved with Joyner’s Take a Loved One to the Doctor Day promotion. Some of the traditional consumer products will be more involved with sponsorships and features on the show.”

The ability to partner on so many different levels appeals to Reach Media president Oscar Joyner, Tom Joyner’s son.

The younger Joyner hopes other advertisers look to this deal as a model for customized marketing.

“We’re taking not only a specialized ad to . . . black radio,” he says, “we’re creating a specialized program that allows the consumer to not just hear ads but also [to] take the overall goal of reaching African-American and Hispanic consumers and putting it into the heart of the consumer.”

“When you hear Procter & Gamble associated with the show, you’re hearing Procter & Gamble associated with black colleges. When you hear Procter & Gamble associated with a loved one to the Doctor Day, you’re hearing Procter & Gamble associated with African-American health concerns,” Joyner says.

Kantor and Joyner hope their partnership with P&G will lead to further advertising/marketing alliances for R&B radio as a whole.

“We’re really looking to use this to facilitate a dynamic shift in the way marketers perceive the African-American community,” Joyner says. “We want to be able to show tangible results . . . so when it comes time for the next advertiser and the next company outside of Reach to be able to do a partnership, they don’t have to convince the advertiser not to discount our audience or take us for granted.”
Island U.K. Rebounds Under Gatfield

BY NIGEL WILLIAMSON

LONDON—Island Records, once the most revered of U.K. record labels, is re-emerging as a major player after a lengthy period of underachievement.

“All the signs are that we’re set to enjoy the most successful year in the U.K. label’s history,” Island Records Group managing director Nick Gatfield says.

Given that Universal-owned Island has harbored Bob Marley, Cat Stevens, Traffic, Grace Jones, U2 and countless other heavy hitters, that’s a bold claim. But it reflects the remarkable turnaround in the label’s fortunes since Gatfield took his current role in December 2001.

A one-time member of 1980s U.K. hitmakers Dexy’s Midnight Runners, Gatfield had been consultant and head of A&R at Universal/Island in the United Kingdom. Before that, he was president of PolyGram Publishing and PolyGram Records U.S.

Gatfield now reports to Universal Music U.K. chairman Lucian Grainge.

Of the established Island roster, U2 is due to deliver what will likely be the biggest rock album of 2004 this fall. But Gatfield has principally built the label’s rejuvenation on new acts.

With Busted, the Sugababes and McFly Island has three of the past year’s best-selling pop acts in the United Kingdom.

But its recent signings are not all pop-oriented. “Hopes and Fears,” the debut album by piano-led alternative rock band Keane, entered the Official U.K. Chart Co. listings at No. 1 in May. And Island has shipped more than 200,000 copies of singer/songwriter Amy Winehouse’s “Frank,” a debut initially viewed as a long-term development project.

London-based Steve Gallant is producer of “Crazy Love,” which worked closely with Island on marketing acts like Keane and Winehouse.

“The Island has a fabulous history,” Gallant says, “but the label went into the doldrums after it was taken over by PolyGram in 1989.” Nick took some tough decisions when he came in and slimmed down the old roster so he could start building again from scratch.

Now it’s paying dividends.

The success of his U.K.-based acts gives Gatfield particular satisfaction. “Island was getting by as a clearinghouse for American reper-

toire,” he says. “The mandate when I came in was to turn Island back into an A&R powerhouse for U.K. acts.

“First, we needed revenue,” he continues. “Pop acts break quickly and deliver a fast turnover, so we knew we had to do that. But secondly, we wanted to use that pop success to sign iconic artists of the kind Island has always been associated with—longer-term development projects.”

TAKING THE LONG VIEW

The Sugababes and Busted provided the pop. The signings of Keane, Winehouse, Irish band Bell X1 and electrobeat act Chikinki followed.

Although Keane and Winehouse scored heavily with their debut albums, Gatfield says he was not expecting instant payback.

“At the time, there was nothing you could say was going to fit into any mold with either of them,” he recalls. “You don’t know where such acts are going to go. You just know they’re amazing, and you hope that the record-buying public will get it, too.”

Other signings have not broken on their debuts, but Gatfield is prepared for the long haul. “You need patience,” he says. “You have to be prepared to develop bands like Bell X1 and Chikinki and not necessarily expect them to break on the first album. We’ve got the luxury to do that, because of the quick-win side of what we do with Busted and the Sugababes.

At the core of Island’s revival is the talent-spotting ability of a new A&R team that Gatfield assembled; its members report directly to him.

The marketing and promotions capability were always excellent at Island,” he says. “But there had been no investment in A&R. To me, that should be the heart of any record label.”

As part of his strategy to restore the Island brand to its former prominence, Gatfield even changed the company’s name. He felt the previous Universal/Island moniker downplayed a rich legacy. The name is now simply Island Records Group.

“When you step into the Island building, you are aware of being part of an amazing heritage built up by [label founder] Chris Blackwell,” Gatfield says. “I’m acutely conscious of that, and the artists are too. Without getting too precious about it, we’re trying to live up to that—and I think we’re having a pretty good shot at it.”

Rwandan Corneille Reveals French Soul

BY JAMES MARTIN

PARIS—R&B singer/songwriter Corneille’s sales success in France is the latest chapter in a remarkable story that ranges across three continents and includes a bloody civil war...

The Montreal-based 26-year-old was born Nyungura Corneille in Germany to Rwandan parents. He has become one of the year’s biggest-selling artists in France with his debut album. “Parce Qu’on Vient de Loin” (Wagram).

If personal strength is any indicator, Corneille’s further success is inevitable. At the age of 7, he returned with his family to their homeland, where, in 1994, he witnessed the murder of his parents, brothers and sisters during one of the massacres that characterized the Rwandan civil war. Small wonder he describes his songwriting as “a healing process.”

“I don’t find anger in me,” Corneille says. “I’ve survived the massacre of a million people, and I have a promising career in a business where it’s getting harder and harder even to start.”

Corneille began his music career singing with an R&B group in Rwanda. He left the country after his family was killed and lived in Germany until 1997, when he moved to Canada to attend a university in Montreal.

Corneille formed his R&B group O.N.E in Montreal. The group scored an independently released regional radio hit in 2001 with Corneille’s composition

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Badly Drawn Boy Returns To Roots

Opening his fourth album with the line "Back to being who I was before," Damon Gough—as Badly Drawn Boy—might seem to have had enough of fame. Since his Mercury Music Prize-winning lo-fi debut, "The Hour of the Wilderbeest" (2000), the Twisted Nerve/XL artist has sold out London's 5,000-capacity Royal Albert Hall, scored a hit movie ("About a Boy," 2002) and recorded an album in Los Angeles ("I Have You Fed the Fish?", 2002). The June 21 U.K. release of "One Plus One Is One" sees Gough scaling things down. Recorded near his home in Manchester, England, with longtime producer Andy Votel, it's typical of lo-fi, moody, acoustic sound that expanded out of the expanded sound of "Have You Fed the Fish?" Keeping with the album's low-key style, its U.K. launch incorporated several secret pub gigs. Gough returns to larger stages at British festivals this summer.

STEVE ADAMS

LLOYD LIGHTS UP: "Songwise, it's the best record I've made so far," singer-songwriter Alex Lloyd says of his third album, "Distant Light." EMI released the set in its native Australia in September 2003. Fuelled by the hit "Beautiful," the disc's sales have approached 70,000 copies, according to the label. Capitol will issue "Beautiful" in the United Kingdom mid-July. "Distant Light" follows Aug. '02 with subsequent roll-outs in six European territories. A U.S. release is under discussion. Interest in Lloyd's other EMI albums, "Black the Sun" (1999) and "Watching Angels Men" (2002), has led him to make three European treks in the past five years.

CHRISTIE EILEZER

AFGHANISTAN HITS BACK: Music was banned in Afghanistan until it the 2002 election of the Taliban regime. Now the country has its first weekly pop chart. Kabul radio station Arman FM launched the chart in February, two months before its first birthday. Afghanistan has no recognizable music industry, so Arman compiles its list from listener requests. The commercial broadcaster, one of a handful of stations in Kabul, plays imported CDs and demo recordings by domestic artists, plus international and Asian/Arabic repertoire. Many Afghan stars on the Arman chart remain in exile, including Wahid Qasemi (Canada), Taher Shabab (Germany) and Ehsan Aman (United States). Afghanistan's biggest star, Farhad Darya, recently returned from the States, his "Sakarm Afghanistan" only topped the Arman chart for seven weeks.

NIGEL WILLIAMSON


JAMES MARTIN

POLISH FLOW: Hip-hop crew Jeden Osiem L has shipped more than 50,000 copies of debut album "Widzetecha" in Poland. That represents a remarkable turnaround, according to Warsaw-based distributor Sony Music Poland. In the few weeks following its December 2003 release on indie UNI, "Widzetecha" sold only 300 copies. Things started to change in February, when national Top 40 ESKA picked the single "Jako Zapomniet." By mid-March, the album topped the weekly Zwi Zek Productivne chart. The foursome come from Plock, Poland's oil center. "Their antics sometimes seem a bit odd," Sony Music Poland head of A&R Kris Krzyšak says, "but they know what they're doing."
Number 1 — with a vengeance

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Reviving The Market
Overseas Acts, New Products Boost Japan’s Music Industry

BY STEVE McCLURE

TOKYO—Is the Japanese music market bottoming out?

Industry observers are cautiously optimistic that the steady decline in album sales in the world’s second-largest music market may finally be slowing.

In the first three months of this year, the volume of audio product shipped was unchanged from the same period last year, at 80.9 million units. The wholesale value of those shipments dropped 4%, to 101.1 billion yen ($894.5 million). These figures are compiled from the 24 companies that constitute the Recording Industry Assn. of Japan.

After five years of steadily declining sales, that flat number doesn’t look so discouraging. The grim reality, though, is that Japanese music sales have shrunk to 1989 levels.

STRONG FIRST QUARTER

"It may be too early to say that 2003 was the year we hit bottoms, but we can say that the signs are definitely there," states the 2003 market report from SoundScan Japan.

One encouraging sign: Non-Japanese music has recently been doing well. In first-quarter 2004, RIAJ labels shipped 18.8 million units of foreign product, an increase of 6% year over year. This represents a wholesale value of 25.9 billion yen ($229.1 million), a 4% increase.

In comparison, the labels shipped 62.1 million units of domestic product in the same period, down 1%, with a wholesale value of 75.2 billion yen ($665.2 million), down 6%.

"International acts in Japan have become visible again, and of course this trend was led by acts like Avril Lavigne—basically the acts who were successful everywhere," says Haji Taniguchi, head of international at Avex, Japan’s leading independent record company.

"There’s a new market for international product," Warner Music Japan senior executive VP Toshikazu Kikuno says. "Until recently, the average age of people who bought international product was 22 to 24, but now there’s a new teenage market for foreign music."

Kikuno cites the recent Japanese success of such acts as Lavigne, T.a.t.u., Eminem and Lil-lix. "Young people may be bored with domestic music," he says.

That analysis is borne out by SoundScan Japan, which notes that the 20 top-selling local acts in 2003 sold only half as many units as 1999’s top 20 acts did.

"The failure of big artists to do well has been a major factor in creating the bleak situation in Japanese music today," SoundScan Japan says.

One big local act that bucked that trend last year was male idol group SMAP, whose single "Sekai ni Hitotsu Dake no Hana," released by Victor Entertainment, sold 2 million copies after it was adopted as the theme song of the Japanese movement against the Iraq War.

"Sekai ni Hitotsu Dake no Hana" was the only single—domestic or foreign—to sell more than 1 million copies in 2003. The No. 2 single was "Niji/Himawari/So and ga Subete" by veteran singer/songwriter Masaharu Fukuyama (BMG Funhouse), "Sakura," by vocalist Naotaro Moriyama (Universal), was the No. 3 single. According to SoundScan Japan, those two singles sold 943,310 and 921,310 copies, respectively.

DVDs OFFER HOPE

The strong sales of music DVDs in Japan is one trend offering hope to the country’s beleaguered record industry.

In 2003, the 24 member companies of the RIAJ shipped 29.7 million music DVDs, up 166% from 2002, for a wholesale value of 50.5 billion yen ($472.3 million), a rise of 77%.

Last fall the RIAJ launched a campaign titled "Kiite Miyou! (Let’s See What It Sounds Like!)“ Music DVD,” aimed at popularizing music DVDs as a new product.

For music companies seeking to license rights to Japan, master ringtones (or ringtones) present another key opportunity. Tokyo-based music business consultant Sebastian Mair says.

"There are 100 to 200 companies operating in the Japanese ringtones market," he notes. "And there’s a lot of potential for the use of masters as ringtones outside of traditional contracts — there’s a lot of stuff out there that’s recognizable that could be exploited in the Japanese ring-

(Continued on page 50)

Among Japan’s top domestic acts are, from left, Naotaro Moriyama, SMAP and Masaharu Fukuyama.
Toshihiro Konno, head of Sony Music Online at Sony Music Entertainment Japan's Digital Network Group, sees master ringtones as a potentially important revenue stream for labels. "We also think that we can expect ringtones to help promotions of packaged CDs," he says.

Meanwhile, industry players aren't ready to give up on the conventional CD market just yet.

"In Japan, 50% of the labels are independent, and they are clamoring for foreign product," Mair says. He also says would-be licensors to Japan should make more active use of Japanese publishers in getting deals here.

"Artists must be committed in order to break in Japan," Aye's Taniguchi says. "They need to be ready to spend time and effort for Japan. The chance of succeeding in Japan only by virtue of the influence and buzz from their original territories has become very small."

Mair also notes that a lot of major-label-controlled repertoire "falls through the cracks" and isn't released in Japan by the majors' local affiliates. He says the majors should think about releasing product through independent Japanese labels.

In terms of popular genres, there's now less demand from Japanese licensees for dance music than in the past, while rap and metal remain popular.

SoundScan Japan says a major trend in Japan's foreign-music market is the move away from compilations of catalog material, which were big sellers a couple of years ago, toward new albums by contemporary acts.

Keith Cahoon, president/CEO of Hotwire, a Tokyo-based music publishing/promotion company, says there's no shortage of recent licensing success stories in Japan. He cites power-pop/punk band Sugarcult, from Santa Barbara, Calif., whose records are

(Continued on page 52)
An incredible journey...

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Reviving
Continued from page 50

licensed to Avey; Maria Muldaur and NRBQ, who are licensed to Tokyo-based label Dreamsville; and world-music label Putumayo, whose Japanese licensee, Green Energy, has used grass-roots and retail-oriented campaigns to promote the New York-based label’s product in Japan.

Avey’s Taniguchi says the renewed interest by Japanese music fans in foreign music will help boost overall demand for overseas acts.

But in Japan, “overseas” doesn’t necessarily mean North America and Europe. South Korean acts, for example, are benefiting from Japan’s current “Korea boom.”

“Korean artists have a better chance” of breaking in Japan, Taniguchi notes, “not only because of the trend, but also because of their quality.

Despite its ups and downs, the Japanese market is always receptive to good music from overseas. But industry observers agree that just being good isn’t good enough. The market is both potentially lucrative and often baffling to outsiders. It demands preparation from international business partners.

Mair advises those wanting to license product to Japan to check out the market firsthand.

“If you’re serious about the Japanese market,” he says, “get over here at least once a year and get to know the market.”

Artists
Continued from page 50

album has sold more than 100,000 copies—topping every other jazz album in Japan last year. “Another Mind” was considered a foreign album because Hiromi is signed to Cleveland-based Telarc, which licensed her album to Universal Music in Japan.

Categorizing the music of Pe’z isn’t easy. The group’s horn-driven, high-energy sound effortlessly straddles the boundary between jazz and rock without falling into either camp. The band began its career by playing on the streets of Tokyo’s funky Shibuya district in summer 2000. Word spread quickly, and Pe’z began pulling in large crowds. In the past few years, Pe’z, now signed to Toshiba-EMI, has developed into one of the Japanese music scene’s top live acts. The band received the Recording Industry Assn. of Japan’s best new artist award in March. Pe’z plays original numbers as well as an eclectic selection of covers, including the Rolling Stones’ “Like a Rainbow.”

One of the odder recent success stories on the always-fascinating Japanese pop scene is Tomoko Kawase’s solo project, Tommy February 6. Kawase, lead singer of rock band the Brilliant Green, was born Feb. 6, so she called her solo act Tommy February 6. The first, self-titled Tommy February 6 album arrived last year from Sony’s DefStar Records on—you guessed it—Feb. 6. The second album, "Tommy Airline," was released March 17. In contrast to the Brilliant Green’s sometimes dark rock sound, the Tommy project allows Kawase to indulge her love of synthesizer-driven ‘80s pop. Self-consciously kitschy, Tommy February 6 could well be the next cool pop export from Japan after Puffy AmiYumi.

One of Japan’s most exciting and promising new rock bands is a group with the interesting name Tsukaiya Shijusou (“Camellia Store Quartet”). The band’s name is odd because it has only three members and seems to have noth-

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Celtic Chorale Visits Land That Inspired It

BY LARRY LeBLANC
TORONTO—"Celtic Mass for the Sea," Canada's classical choral celebration of the world's oceans, crosses the Atlantic to Celtic cultural homes in July.

The contemporary work by Canadian composer Scott Macmillan with a libretto by his wife, Jennifeyr Brickenden, will be performed in Edinburgh (July 5), Aberdeen (July 8) and Glasgow (July 11), Scotland, and Drogheda, Ireland (July 14). A send-off concert took place June 22 in Halifax, Nova Scotia. The performances feature choirs and strings with traditional instruments. Halifax choral director Pierre Perron will lead the overseas dates. He has assembled more than 60 choristers from across Canada and the United States to perform on behalf of Canadian Amateur Musicians/Musiciens Amateurs du Canada. Perron has also assembled a group of instrumentalists from Canada and Scotland.

Macmillan and Brickenden will travel to Scotland to introduce their work and speak at the Edinburgh performance. "It's going to be exciting," Macmillan says. "I am sure people will like the work. It is very approachable and easy to listen to."

"Celtic Mass for the Sea" has been a key title for Toronto-based Marquis Records since its 1993 release. "This is an evergreen product," Marquis president John Rosen says. "Sales have been in the 25,000-30,000 unit range."

Pikewick licensed the recording for the United Kingdom a decade ago, but it has been unavailable only as an import for the past six years.

However, under Marquis' 1-year-old distribution pact with Metronome Distribution in Monmouth, Wales, the album is being relaunched in the United Kingdom and Ireland with these performances.

For three decades, conductor/arranger/publisher/guitarist Macmillan has played a pivotal role in Atlantic Canada's cultural life. He has worked with such top-ranked acts as the Rankin Family, Natalie MacMaster, Ashley MacIsaac and Rita MacNeil.

"Celtic Mass for the Sea" has been performed more than 30 times in Canada since its 1991 premiere.

In June 2002, a 56-member choir performed the work at New York's Carnegie Hall.

Producer Markandrew Cardiff of CBC Maritimes in Halifax commissioned the choral work in 1988. The mass celebrates the reverence of ancient people for the sea. Macmillan and Brickenden based it on ancient Celtic sea lore, incantations and chants.

"Markandrew had someone else in mind to put the script together," Macmillan says. "But we couldn't connect. Jennifer then decided to take the ball. She put together a beautiful script, and then I did the music."

Macmillan interprets his original themes into traditional Celtic styles. The text draws on Celtic oral traditions. Among the sources Brickenden used were "Carmina Gadelica," collected by Alexander Carmichael in the mid-19th century, "Songs of the Hebrides," collected by Marjorie Kennedy Fraser (1909); and "From the Farthest Hebrides," collected by Donald Ferguson (1912).

A chance meeting between Macmillan and the manager of Symphony Nova Scotia in Halifax led to the work's premiere at the Rebecca Cohn Theatre in Halifax.

"Nobody who came to the show absolutely loved it and wanted a record," Brickenden recalls.

That record took two years of planning. "We recorded it in five separate sessions, in incredible expense," Macmillan says.

Macmillan attributes the work's popularity to its lyrics. "The words really touch people's emotions," he says. "They are thought-provoking and beautiful. That's why the work keeps coming back."

Additional reporting by Tom Ferguson in London and Larry LeBlanc in Toronto.

Corneille

Continued from page 45

"Zoukin," he left the band that year to concentrate on a solo career.

Heavily influenced by Stevie Wonder and Marvin Gaye, Corneille developed feelings about the R&B category.

"Soul is a much better label for me," he says. "R&B today has nothing to do with soul anymore. I love the idea of having a band—of being an urban artist—but not working with Dr. Dre or the Neptunes."

Corneille signed as a solo artist to Quebec-based indie Level Music, which released "Parce Qu'on Vient de Loi" in September 2002. Level Music, Corneille and his Montreal-based manager, René Dorusel, then formed production company Angel Dust Communications, which struck a licensing deal with France's largest independent distributor, Wagram.

Wagram producer manager Francis Jullien's attention had been drawn to Corneille by his video appearance with O.N.E. The Paris-based company released "Parce Qu'on Vient de Loi" in February 2003 on the Wagram Music imprint. The song was remixed, and only 1,200 copies shipped in the first year of release. Canadian rights to the album were then licensed to DHG Disques in Montreal, which relaunched the album in September 2003 through Distribution Select. Shipments have now passed the gold mark (50,000 units) in Canada, KDKD president Janie Duquette says.

REPACKAGED RESULTS

Encouraged by French shipments of 80,000 units, Wagram repackage the album in October 2003 with a second CD featuring acoustic versions of several of its songs. French audiences had received those renditions warmly during Corneille's live dates.

Wagram released the acoustic version of the album's title track as a single in January. National top 40 broadcaster NRJ, France's most popular music station, added the song to its playlist. Other leading radio networks subsequently picked up the single, which peaked at No. 10 on the Feb. 3 IFO/Tite Live singles sales chart.

With public interest enganged, Corneille's album hit the French top 10. It shipped 240,000 copies in France and 80,000 in Belgium and Switzerland, according to Wagram. The album enjoyed strong retail backing.

"We believed in Corneille from the start," says Rodolphe Buot, head of music at market-leading music retailer Fnac. "So we supported the second version by increasing both the number of records available and the album's listening points in-store."

Wagram and Corneille are now eyeing other markets. Wagram will limit its efforts to Europe for the time being, however. The company plans a German release for the expanded version of "Parce Qu'on Vient de Loi" in September, although it has not yet signed a distribution deal there.

Corneille plans to release a second French-language album in June 2005 and an English-language album later that year. He is fluent in four languages.

The singer has Canadian live dates set for July, but Wagram will wait for the release of his English-language album before launching a concerted push into global markets. The company is seeking international partners to help.

"I'll make my place in Europe first," Corneille says, "and will only go to the U.S. if I'm invited. It would be arrogant to attack the U.S. and the U.K. just because I've sold records in France."

FOR THE RECORD

The article "Bachman Aims to Reclaim 'High' Chart Position" (Billboard, June 26), it should have stated that Setrantal Records only has Canadian rights to Tal Bachman's album "Standing Down the Sun." Also, before signing with Setant, Bachman released the single "Aeroplane" in Canada. It reached No. 20 on Nielsen Broadcast Data Systems' hot AC chart there.
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Bebel Gilberto retains lead on World list, her first No. 1 in Billboard

'Boroughs' Bags No. 1

With the arrival of Beastie Boys' fourth career No. 1 album, four other starts inside the top 15. Father's Day provides a boost for overall album volume, particularly for music that appeals to more mature tastes. That cast includes The Billboard 200's Greatest Gainer Eric Clapton (79-41, up 17,000 copies) and The Beach Boys, who win the Pacesetter (96-45, up 153%).

Warner Bros. and EMI Music Marketing, respectively, lead Father's Day marketing in place for those two acts. Clapton got an additional push from the three-day Crossroads Guitar Festival in Dallas in early June and a related guitar auction, events that both benefit the Crossroads Centre in Antigua. The Beach Boys' hit set is aided by an enhanced version that includes a DVD.

Some of the dad-learning acts who bullet on the sales charts had the added benefit of TV appearances during the tracking week, including Gretchen Wilson (No. 4, up 13,000 units), Diana Krall (36-29, up 20%), Josh Groban (41-33, up 24%) and Dido (117-93, up 44%). (Continued on page 60)

Tenth 'Idol': Fantasia

The "American Idol" count rises to 10, as Fantasia debuts at No. 14 on Hot 100 Singles Sales. The winner of the talent show's third season— who has dropped her last name, Barrino— follows in the path of nine other contestants who have appeared on the Billboard charts.

"I Believe" (U) earns a berth on the sales tally because of streetdate violations. That means the single should easily vault to No. 1 next issue. That would match the chart patterns set by former "Idol" finalists Kelly Clarkson, Ruben Studdard and Clay Aiken.

Clarkson's "A Moment Like This" opened at No. 10 and rose to the top the following week. Studdard's "Flying Without Wings" bowed at No. 22 and soared to No. 2 the next week. Aiken's "This Is the Night" entered at No. 19 and led the list seven days later.

The only "Idol" singer to debut at No. 1 on the sales chart is Kimberly Locke, whose "R'nR World Wonder" entered on top of the week of March 27.

Fantasia is the fifth "Idol" singer to appear on Hot 100 Singles Sales. The other five series participants who have charted elsewhere include Justin Timberlake, Tamyra Gray and R. J. Helton from the first season; Josh Gracin from season two; and William Hung, an early reject from the third season.

Gracin's "I Want to Live" (Street Credit) has been on Hot Country Singles & Tracks For 11 weeks, and this issue it rises to a new peak of No. 14. Gracin is having an exceptional chart week, with "Live" entering The Billboard Hot 100 at No. 76. His self-titled debut album is new on The Billboard 200 at No. 11. On Top Country Albums, he bows at No. 2.

The "Idol" count will rise to 11 within the next two weeks, when third-season runner-up Diana DeGarmo charts with her single "Dreams." "Don't Cry Out Loud" (RCA).

OH, DADDY-O: Just as Mother's Day boosts sales in May, Father's Day provides a boost for overall album volume, particularly for music that appeals to more mature tastes. That cast includes The Billboard 200's Greatest Gainer Eric Clapton (79-41, up 17,000 copies) and The Beach Boys, who win the Pacesetter (96-45, up 153%).

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(Continued on page 60)

HALF-CENTURY MARK: Do you think when Elvis Presley recorded "That's All Right" July 5, 1954, at Sam Phillips' Sun Studios he had any idea the song would be the best-selling single in the country—exactly 50 years later?

On the Hot 100 Singles Sales chart for the week ending July 3, "That's All Right" (BMG Special Markets Group) logs 11.

It's Presley's third song to reach the top of this list and his fourth to chart. "America the Beautiful" peaked at No. 6 the week of Nov. 24, 2001. The remixed "A Little Less Conversation" spent three weeks at No. 1 in July 2002. "Rubberneckin," also in a remixed version, ruled for two weeks starting in September 2003.

RUNAWAY McBRIE: Eight months after "This One's for the Girls" peaked at No. 5 on Hot Country Singles & Tracks, the Martina McBride song takes the lead position on the Adult Contemporary chart.

"Girls" is the first song to go to No. 1 on the AC chart for the Nashville-based RCA Label Group, which includes BNA and Arista Nashville.

McBride is the second country female to top the AC list this year, following Shania Twain's "Forever and for Always."
| Artist | Title | Peak Position | Sales Data by Nielsen SoundScan
|-------|-------|---------------|------------------------------|
| BEASTIE BOYS | To The 5 Boroughs | 1 | Week At Number 1
| USHER | Confessions | 1 | 51
| VELVET REVOLVER | Contraband | 1 | 52
| GRETCHEN WILSON | Here For The Party | 2 | 53
| AVRIL LAVIGNE | Under My Skin | 1 | 54
| PRINCE | Musicology | 3 | 55
| HOOBASTANK | The Reason | 3 | 56
| D12 | D12 World | 1 | 57
| LOS LONELY BOYS | Les Lonely Boys | 1 | 58
| CELINE DION | A New Day...Live In Las Vegas | 10 | 59
| JOSH GRAIN | Josh Gracin | 11 | 60
| SOUNDTRACK | Shenky 2 | 8 | 61
| PHISH | Undermind | 13 | 62
| CHRISTINA MILIAN | It's About Time | 14 | 63
| BIG & RICH | Horse Of A Different Color | 15 | 64
| SLIPKNOT | Vol. 3 (The Subliminal Verses) | 2 | 65
| KENNY CHESNEY | When The Sun Goes Down | 1 | 66
| EVANESCENCE | Fallen | 3 | 67
| NORAH JONES | Feels Like Home | 1 | 68
| MODEST MOUSE | Good News For People Who Love News | 19 | 69
| KANYE WEST | The College Dropout | 2 | 70
| OUTKAST | Speakerboxxx/The Love Below | 1 | 71
| BLACK EYED PEAS | Elephant | 14 | 72
| JESSICA SIMPSON | In This Skin | 2 | 73
| VARIOUS ARTISTS | Greatest Hits '93-'03 | 7 | 75
| VARIOUS ARTISTS | Greatest Hits | 3 | 76
| GUNS N ROSES | Songs About Jane | 7 | 77
| MAROONS | The Girl In The Other Room | 4 | 78
| DIANA KRALL | Tidal: The Prequel | 2 | 79
| ALICE KEYS | Knock 'N' All | 1 | 80
| JOSH GROBAN | Closer | 1 | 81
| 8Ball & MJG | Living Legends | 3 | 82
| GEORGE MICHAEL | Patience | 12 | 83
| DEAN MARTIN | Dino: The Essential Dean Martin | 28 | 84
| NEW FOUND GLORY | Catalyst | 3 | 85
| JUVENILE | Jove The Great | 8 | 86
| FRANZ FERDINAND | Franz Ferdinand | 39 | 87
| JAY-Z | The Black Album | 1 | 88
| ERIC CLAPTON | Me And Mr Johnson | 6 | 89
| PETEY PABLO | Still Writing In My Diary: 2nd Entry | 4 | 90
| JET | Get Born | 26 | 91
| SWITCHFOOT | The Beautiful Letdown | 43 | 92
| THE BEACH BOYS | The Very Best Of The Beach Boys: Sounds Of Summer | 16 | 93
| YELLOWCARD | Ocean Avenue | 23 | 94
| ALANIS MORRISSETTE | So-Called Chaos | 5 | 95
| VARIOUS ARTISTS | Vans Warped Tour 2004 Compilation | 8 | 96

**Shinehday**

**Heatseeker Impact**

**Greater Gainer**

**Pacesetter**
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*Numbers in parentheses indicate chart positions from last week.*
Over The Counter
Continued from page 57

Wilson is one of several country artists who rise in the Father’s Day tide, mirroring the pattern we saw for Mother’s Day. Her pals Big & Rich also Elaine Rose a hit this week with "The N’Tender," and in particular, the recent Dean Martin anthem. The last set rallied a 39% gain to 33,000 copies (50-36), about 300 more than it sold when it bowed two weeks ago.

The gift shopping and the strong June 15 album slate that accompanied the Beatles Boys lifts volume more than 16% over the prior week, which propels Billboard to its highest bullet criteria on most of this issue’s sales charts.

BY JOSH: This issue’s country crescendo includes a new artist who looks familiar. Josh Gracin, a finalist four contender from the second season of "American Idol," tops the Billboard 200 at No. 11 with 57,000 copies sold. That is a few hundred more than fellow "Idol" finalist Kimberly Locke moved when she entered the chart at No. 16 and 10% more than "Nashville Star" winner Buddy Jewell rang last summer the week he bowed at No. 1 on the country list.

With play from radio (16-14 on Hot Country Singles & Tracks), CMT and Great American Country, plus ink from People, USA Today and Country Weekly, the U.S.

Marine mounts country's largest opener for a new male solo act in 12 years. Billy Ray Cyrus was last to top Gracin's start, piling up 90,000 when he bowed in 1992.

To date, albums by the final four from the second "Idol" season have sold just shy of 4.5 million copies, with runner-up Clay Aiken accounting for 2.6 million and winner Ruben Studdard another 1.7 million.

LIVE AND LIVELY: You may be accustomed to seeing Celine Dion start with a number larger than 58,000 units, but please note that her new album is the first live set to reach the top 10 in a year. Led Zeppelin’s "How the West Was Won," which bowed at No. 1, was the last to do so.

Close behind Dion is Phish, in the midst of its farewell tour (No. 13, 56,000) and actress Christina Milian (No. 14, 55,500). The latter first charted as a guest on the Ja

Billboard Top Soundtracks

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, this listing includes non-album tracks.

1. Shrek 2
2. THAT’S SO RAven
3. 50 FIRST Dates
4. THE CHEETAH GIRLS (EP)
5. HARRY POTTER AND THE PRISONER OF AZKABAN
6. O BROTHER, WHERE ART THOU?
7. BLUE COLLAR COMEDY TOUR: THE MOVIE
8. THE PUNISHER: THE ALBUM
9. TUPAC: RESURRECTION
10. LOVE ACTUALLY
11. KILL BILL VOL. 1
12. SHREK 3
13. THE LIZARD SKIN MOVIE
14. COUGBY UGLY
15. THE FIGHTING TEMPTATIONS
16. THE PASSION OF THE CHRIST
17. THE LIZARD SKIN MOVIE
18. FREAKY FRIDAY
19. CHICAGO
20. ZENON
21. PERFECT PIXEL (EP)

www.americanradiohistory.com
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<td>Lord, I Apologize</td>
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<td>Capitol/Def Jam</td>
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<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>Greatest Hits</td>
<td>MCA</td>
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<td>6</td>
<td>RAY CHARLES</td>
<td>The Very Best Of Ray Charles</td>
<td>Columbia</td>
</tr>
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<td>9</td>
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<td>Greatest Hits</td>
<td>EMI-Capitol</td>
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<td>Room For Squares</td>
<td>Capitol</td>
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<td>Almost There</td>
<td>EMI-Capitol</td>
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<td>Experience Hendrix: The Best Of Jimi Hendrix</td>
<td>Castle Music/EMI-Capitol</td>
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<td>AC/DC: The Complete Studio Collection</td>
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<td>Aftermath Entertainment/Interscope Records</td>
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<td>The Emotion Show</td>
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<td>TOM PETTY AND THE HEARTBREAKERS</td>
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<td>Warner Bros.</td>
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<td>CREEDENCE CLEARWATER REVIVAL</td>
<td>Chronicle The 20 Greatest Hits</td>
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<td>41</td>
<td>SIMON &amp; GARFUNKEL</td>
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<td>42</td>
<td>VAN HALEN</td>
<td>Best Of Volume 1</td>
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**Notes:** Top albums on the Billboard 200 are listed based on data from Nielsen SoundScan. The charts reflect sales data from mainstream retail outlets and streaming services. The charts are compiled based on data from Nielsen SoundScan, which aggregates data from over 200 retail outlets across the United States. The charts include physical albums, digital albums, and streaming albums. The charts are updated weekly and reflect the most current sales data available.
### Billboard Top Blues Albums

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<th>#</th>
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<td>1</td>
<td>34</td>
<td>Eric Clapton</td>
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<td>Aerosmith</td>
<td>Done With Mirrors</td>
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<td>3</td>
<td>34</td>
<td>George Thorogood &amp; The Destroyers</td>
<td>Greatest Hits: 30 Years Of Rock</td>
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<td>Bette Midler</td>
<td>Keep Me In Your Heart (Mek)</td>
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<td>Stevie Ray Vaughan &amp; Double Trouble</td>
<td>The Essential Stevie Ray Vaughan &amp; Double Trouble</td>
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<td>6</td>
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<td>Johnny Winter</td>
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### Billboard Top Christian Albums

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<td>2</td>
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<td>Pillar</td>
<td>A Light In The Dark</td>
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<td>3</td>
<td>34</td>
<td>Casting Crowns</td>
<td>Wild Heart</td>
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<tr>
<td>4</td>
<td>34</td>
<td>Third Day</td>
<td>Colors Of改革</td>
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<td>5</td>
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<td>MercyMe</td>
<td>It's Not Over Yet</td>
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<td>6</td>
<td>34</td>
<td>Selah</td>
<td>Hidden Places</td>
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<td>7</td>
<td>34</td>
<td>Underoath</td>
<td>They're Only Chasing Safety</td>
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<td>Bill Gaither</td>
<td>Bill Gaither's All Time Favorite Hymn Singings And Performances Volume 1</td>
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<td>Songs From The Heart Volume</td>
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### Billboard Top Reggae Albums

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<td>34</td>
<td>Don Omar</td>
<td>The Last Don, Love, Vol. 1</td>
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<tr>
<td>3</td>
<td>34</td>
<td>Sean Paul &amp;misc.</td>
<td>Dutty Rock</td>
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<tr>
<td>4</td>
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<td>Elephant Man</td>
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### Billboard Top Gospel Albums

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<td>Live From Another Level</td>
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Montgomery Gentry Finally Stops At No. 1

Montgomery Gentry’s No. 1 achievement with “If You Ever Stop Loving Me” is not just any noteworthy chart feat. This pair is one of only two duos to top Hot Country Singles & Tracks in the past 15 years.

Montgomery Gentry and Brooks & Dunn are the only duos to dominate this chart since the Judds reigned with “Let Me Tell You About Love” in the Sept. 30, 1989, issue. Once a staple of the format, the duo act in modern country music falls squarely in the many-have-tried but few-have-succeeded category.

While Montgomery Gentry quickly became a fan favorite at retail and on the concert trail, it has had a checkered history with radio in the five-plus years since its debut single bowed in 1999. Five of 13 charted titles have peaked inside the top five, including “She Couldn’t Change Me,” which stopped at No. 2 in the July 21, 2001, issue.

Meanwhile, Keith Urban supplies the biggest boost to debut songs inside the top four on the country list so far this year, as “Days Go By” bows at No. 37. That may not sound like much, but there are now already twice as many top 40 debuts than in all of 2005, suggesting that country programmers are becoming less hesitant to make solid airplay commitments earlier in the process.

Even with a spate of superstar releases in late 2005, only Alan Jackson & Jimmy Buffett’s “It’s Five O’Clock Somewhere” and Toby Keith’s “I Love This Bar” opened in the top 40 last year.

This year, Urban’s single was preceded by Kenny Chesney & Uncle Kracker’s “When the Sun Goes Down,” Jimmy Buffett’s “Hey, Good Lookin’” and Tim McGraw’s “Live Like You Were Dying.”

Brooks & Dunn are likely to provide the fifth such lofty opener next issue with “That’s What’s All About,” a new track from their forthcoming “Greatest Hits II,” due in October.

WINNER’S CIRCLE: A quick look at the top of the Hot 100 suggests that Usher is secure at No. 1 for at least one more issue, as “Burn” stays in the lead for a seventh consecutive week just ahead of Harris’ “Confessions Part II.” However, waiting in the wings and preparing to disrupt his Hot 100 dominance is “American Idol” third-season winner Fantasia.

Her debut single, “I Believe,” hits Hot 100 Singles Sales one week early at No. 14 because of streetdate violations and will most certainly rise to No. 1 on that chart, with a solid show occupying the top slot on the Hot 100 as well.

Currently with minimal airplay, “Believe” needs to sell somewhere inside the range of 125,000-140,000 units to interrupt Usher’s reign. First-day sales suggest she will actually beat that mark and open at about 150,000.

First-season “Idol” winner Kelly Clarkson moved 236,000 units of “A Moment Like This” in its initial retail week. Ruben Studdard’s “Flying Without Wings” opened with 288,000 in the same week that final Clay Aiken posted 393,000 units for “This Is the Night/Bridge Over Troubled Water.” Aiken’s last release, “Soulive/The Way,” tallied 100,500 units on its first sales week in April.

BRING IT BACK: Alicia Keys’ “If I Ain’t Got You” resumes the pole position on Hot R&B/Hip-Hop Singles & Tracks after ceding the top spot on the chart for the last month to Usher’s “Burn,” which now drops to No. 3. Keys’ track is the first song to return to No. 1 on the chart since OutKast’s “Ms. Jackson” wounded a lengthy six weeks for a reunion at the top in February 2001.

After falling to No. 3 in the June 5 issue, “If I Ain’t Got You” has now posted three straight weeks of audience improvement to prevent Usher from swapping No. 1, from “Burn” to “Confessions Part II.” The latter track settles into the No. 2 slot at 725,000 audience impressions behind “If I Ain’t Got You.”

ONE IN THE BOOKS: This issue marks the completion of the first year of the Hot Digital Tracks chart in Billboard. The initial 25-position list was printed in the July 12, 2003, issue as a graphic accompaniment to a story announcing Nielsen SoundScan’s tracking of digital downloads and was added as a weekly Billboard chart the following issue. The list expanded to 50 titles in the Feb. 14, 2004, issue. During the past 52 weeks, Nielsen SoundScan has tracked a total of 70.4 million paid downloads. The top song during this time is OutKast’s “Hey Ya!,” which has sold a shade more than 300,000.
Merger
Continued from page 7

lion of the market, the disappearance of the CD, the marginalization of the independents on the physical and online markets, the drastic reduction in consumer choice and even less price competition," Impala writes.

It concludes: “Any decision to approve the merger… would be fatally flawed. That would leave us with no choice but to appeal before the Court of First Instance in Luxembourg.”

Alison Wenham, chairwoman/CEO of British independent labels body AIM, says the move Impala made on behalf of 2,000 European indie labels is meant “to prevent an act of cultural vandalism by the EU.”

Officials say a legal challenge is possible in the very same way, wherein Sony and BMG could challenge the EC in court if the merger is not authorized. A procedure before the court in Luxembourg could take up to 18 months, although there is a special procedure that could see the case brought up within nine months.

Sony and BMG declined comment.

However, a source close to the merger process tells Billboard that Impala’s actions on the wiring was not what they had been saying so far. There’s no doubt that they are going to work the commission until a decision is made. If [the merger] gets approved, they will have to accept this in the very same way that the reverse is true for the two companies merging.”

SLIM CHANCE

The chances of Impala succeeding, however, are considered slim.

“It’s so close to zero that it is effectively zero,” one Brussels-based anti-trust lawyer says. “Impala would be wasting money and time with this appeal.”

The lawyer said that in the unlikely event the decision was overturned, it would then be appealed again at the EU’s highest court, the European Court of Justice. And again, if the ECI ruled against the decision—and the commission then conducted another investigation that found against the merger—Sony and BMG would themselves appeal, starting a new legal process.

“Even if every step went Impala’s way, there would be no resolution for at least eight years—by which time, who knows? No one would be listening to CDs anymore,” the lawyer says.

Since 1990, a handful of merger decisions has been successfully appealed, but only by the parties directly involved. “Why should the commission listen to Impala and now ask for conditions?” the lawyer asks.

“Impala themselves have not provided any evidence that they did not produce four years ago.”

OBJECTION OVERRULED

Many observers were shocked that the merger was cleared in spite of a scathing Statement of Objections (SO) the commission issued in May. The SO accused the music majors of tacit collusion. But the evidence was never convincing, officials concede.

“If we had blocked the merger on the basis of the SO, we would have been taken to court by the parties, and we would probably have lost,” one EU official admits.

The SO was dominated by an analysis of pricing on the European CD market and concluded that there was very little evidence of tacit collusion in Europe. But Monti’s case team eventually accepted that the price studies were made on the basis of price averages that were too broad.

“If the averages cover too much of the market, then obviously it looks like there is little change in the prices,” another official says. “But if you take such a broad average, that could be said on any country and sector.

People familiar with EU procedures say the apparent change of heart between the SO and the decision is less surprising when the commission’s working methods are taken into account. The SO covers all the theories that might apply, but at no point in the Sony-BMG process was there any evidence uncovered that was seen as acceptable proof of collusion, nor was there evidence of tacit collusion on the hearing on the merger, held June 14-15 in Brussels.

Officials say the commission is on solid legal ground in clearing the merger. “If this case were to go to the European Court of Justice, the commission could prove the existence of a new competitor to the majors. But the case is now well into its third phase and Impala are trying to influence decisions with legal threats.”

No labels were specifically named. Weiss defended the non-infringing use of P2P networks, suggesting that proposed changes to P2P software could slow its development as a tool to “enterprises of many kinds: commercial, political, religious, humanitarian, academic and certainly artistic.”

Members of the committee also heard testimony from representatives of the FTC and EMI Music.

John Rose, executive VP at EMI Group, reinforced the importance of distinguishing between behavior and technology when evaluating P2P networks. “It’s how the technology has been used and the business model that has been willfully and ruthlessly built around it,” he said.

Although chart and sales success may be uncertain for some of these artists, each has a uniqueness that could prove decisive in their ability to across over. It’s an exciting time for new music, with the United Kingdom once again making its presence felt in the United States.

Jeff Pollack is chairman/CEO of Pollack Media Group, a Los Angeles-based radio, TV and music consulting company.

Lollapalooza
Continued from page 7

nationally, some of the acts, such as the Pioneers and String Cheese Incident, have their own tours coming up. On the Lollapalooza Web site, Geffen defended the lineup. He wrote, “I am in utter disbelief that a concert of this stature, with the most exciting lineup I’ve seen in years, did not galvanize ticket sales. I’m surprised given the great bands and reduced ticket prices that we didn’t have enough sales to sustain this tour. Concert promoters must figure out the ticket prices once and for all.”

The problem is not with the ticket prices; it’s the number of tickets people are buying. Many summer tours are experiencing weak ticket sales.”

That is true, but many other tours—including Madonna and Prince, along with not-so-smart acts and outfits like Kenny Chesney, Nickelback/3 Doors Down and Vans Warped—are doing well. Bonnaroo, the three-day jam-band fest in Manchester, Tenn., recently drew 90,000 with an eclectic lineup (Billboard, June 26).

“I can’t talk about Lollapalooza because I don’t know the specifics, but there are tours out there that are holding their own,” says Ken Permalagh of the Agency Group, which reps for such acts as 3 Doors Down and Evanescence.

“It can be brutal this summer if you’re not smart about packaging and value," Fermannich adds.

Lollapalooza 2003 did well in most major-market sheds, but high production costs and slow sales led to the cancellation of two shows at four festivals, and a reported price cut of $500,000 made profit margins slim.

The outing ended up grossing $13.7 million from 25 shows reported to Billboard Boxscore.

This year would likely not come near that number, those familiar with the tour say.

How bad was it? “The worst I’ve ever seen,” says one promoter, who asked not to be identified. “I know a market in the Northeast doing two nights that went up with 450 tickets for the second night and 1,100 for the first. Other counts were less than 1,000 for both nights.”

Now tour organizers face eating setup costs, and promoters in each market must absorb advertising costs already incurred. That can be tough to swallow for amplifier manufacturers who have already lost a Britney Spears tour that stood to gross millions, while some other tours are going ahead but doing less-than-starl business.

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Tuning In
Continued from page 12

Keane—A guitar-free trio that is off to a sensational start in the United Kingdom, where it is No. 1 on the charts. With strong songs like “Somewhere Only We Know” and “Everyday’s Change,” this is a band to watch.

Instant Live
Continued from page 8

Live CDs on eBay, Simon says.

“Allmans fans know how to tape, burn and rip, yet these original-issue CD Live three-set CDs were going for $350 on eBay,” he says. “That’s when the light bulb goes off that there’s an after-market for these things.”

Artists participating in the program include m.o., Michael Franti & Spearhead, George Clinton & Parliament Funkadelic, Dickey Betts & Great Southern, Karl Denson’s Tiny Universe, the Smithereens and many others.

DiscLive, the biggest competitor to Instant Live in the concert CD market, counts the Pogues, Billy Idol, Kin Dee, Newsboys and Doors of the 21st Century among its clients. Earlier this year, DiscLive announced a merger with Texas-based tech firm Immediate that makes use of the latter’s NetBurner technology for Internet downloads.

Other bands, including the Dead and the Who, have their own live concert CD programs, “All the more power to them,” Simon says. “Their model is different; they deliver by mail order several weeks after the shows.”

For Kas, no stranger to creative merchandising, Instant Live is working well on the band’s Rock the Nation tour.

“This is something that we’ve never done before, and we don’t know if and when [Kiss] will be back,” Kiss manager Doc McGhee tells Billboard.

McGhee says roughly 20% of Kiss fans are buying CDs at the concerts, but it’s still too early to tell if showgoers are moving dollars from other purchases to buy the CDs. “The jury is still out as to whether it will impact other merch sales,” he says.

Although that has been flatly denied by sources close to the companies. A source at EMI says there are currently “no discussions” with Warner about a possible merger. That would preclude a move to avert the $40 million in profits that might happen in the future. Failed merger discussions with Warner Music in the fall of 2003 cost EMI $7.9 million ($14.4 million) in various fees.

P2P
Continued from page 10

Artists. “It targets behavior, not technology, that already violates the law.”

Fair-use groups and Internet rights groups, however, cite incredible proliferation of the bill as draconian and overly broad; they say it destroys consumer rights.

Sen. Gordon Smith, R-Ore., presided over the P2P ramification hearing, which was heard before the Senate Committee on Commerce, Science and Transportation and the Subcommittee on Competition, Foreign Commerce and Infrastructure.

As alleged evidence of such action, he read a transcription of a voicemail he received from an unnamed Real Networks executive that said, “The labels have blackmailed you guys… Basically what they’re saying is you’ve got to denounce P2P and/or resolve the lawsuit… [Until then], they’re going to keep you on the blacklist.”

During the hearing, Michael Weiss, CEO of StreamCast Networks (Morpheus) called for the Federal Trade Commission to investigate the music industry’s “collusive and anti-competitive conduct.”

Weiss spoke for the nonprofit trade association P2P United, which represents BearShare, Blubster, Grokster, eDonkey and others.

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Vote
Continued from page 1

Many of the activist musicians express opposition to President Bush and in some cases support presumptive Democratic nominee John Kerry. Others are taking part in bipartisan efforts to get out the vote.

"I’ve been thinking about and talking about voting for a long time," says Gil Scott-Heron, Afghan Whigs frontman. "Unlike my anarchist friends, I think it’s a pretty good idea. I think we’ve tried not voting, and that doesn’t work."

Democrats are targeting the so-called "swing states" in which the election may be decided with her upcoming Vote Dammit! tour. She will join forces with the Feminist Majority Foundation’s "Get Out Her Vote" campaign and local organizations at each stop of the tour to encourage audience members to register and vote.

Among other highly visible activists are artists such as Neil Diamond and Willie Nelson, who were to perform June 24 along with Billy Crystal in a Democratic National Campaign Committee fundraiser at the Walt Disney Concert Hall in Los Angeles.

Coming up in July is a DNCC event at Radio City Music Hall in New York with Mary J. Blige, Jon Bon Jovi, Dave Matthews, Billy Joel, Brian McKnight, Yvonne Fair, Wyclef Jean and John Mellencamp. But the campaign activities have not been confined to superstar acts.

Additionally, Jon Bon Jovi hosted a $1,000-per-person Kerry fundraiser June 19 at his New Jersey home. Observers say the Internet has enabled a new generation of music fans to join grassroots efforts and Web-linked communities across the country.

These Internet-savvy musicians have developed a multi-pronged approach to activism, including voter registration drives, fundraising efforts and personal expressions of support for candidates that are much more intense and focused than in previous elections.

"The Internet has made a difference," says Claudette Silver, political issues director of the ill-fated Lolapalooza tour (see story, page 7). "Voter registration for 18- to 25-year-olds wasn’t really working. They care about issues and how those issues affect their lives. We’ve been able to begin connecting popular culture with politics through the Internet."

Silver puts part of the blame for the collapse of this year’s Lolapalooza on the Bush economy. "There’s 44 million people without health insurance. Parents can barely pay their bills, much less come up with extra money for entertainment."

Artists such as DiFranco are providing traditional voter registration booths at concerts and performances.

"While she says plans to vote for Kerry, DiFranco’s registration effort is non-partisan. "The point is to participate, not to talk about who you should vote for," she says. "But if all potential voters were voting, I think we’d see a great swing in the type of leadership in this country.""

ALL JOIN

Musicians of all ages and genres are getting involved in campaign activities and fundraising. The most visible support for the Bush campaign appears to be from the country music community via such artists as Travis Tritt, Charlie Daniels, Third Day and Steven Curtis Chapman.

But Nash has a strong pro-Kerry crowd, too. In fact, a group called Music Row Democrats claims 1,000 members and has staged a series of preparatory "Kerry-cove" fundraisers, featuring such famed warhorses as Emmylou Harris and Pam Tillis.

Meanwhile, the Hip-Hop Summit Action Network claims to have signed up hundreds of thousands of young voters and has partnered with promtx.com’s Youth Registration After-Event to get even more on the ballot in November.

Network political director Alexis McGill says few hip-hop and rap acts have yet embraced Kerry, but Bush support is nonexistent.

"On the jazz front, Grammy Award-winning bassist/composer Charlie Haden, who turns 67 Aug. 6, has reassembled his politically charged Jazz Liberation Orchestra featuring featuring an impressive big band of pianist/composer Carla Bley with the election in mind.

“They’ve all been formed during Republican administrations,” he tells Billboard. "I’ve spent the last 10 years under Nixon. Then the elder Bush in 1982. Now it’s George W.’s time.”

Haden plans to tour with the orchestra and then record its freedom-themed compositions.

Younger stars from Kenny Kravitz to the Beastie Boys have cut anti-Bush songs (Billboard, June 5). And the Fat Wreck Chords label has released two "Rock Against Bush" compilations.

Activity is expected to increase as the clock ticks away to two of the national political conventions this summer.

The democratic convention will take place July 26-29 at Boston’s Fleet Center; the Republican gathering will be Aug. 30-Sept. 3 in New York’s Madison Square Garden.

The Recording Industry Assn. of America plans to hold events featuring mainstream musical talent around both conventions. The RIAA will host a party July 26 at the Avalon in Boston. Two nights later, the trade group will hold another party at the Louis Boston event space with the Creative Coalition.

The RIAAs have created its plans for the Republican convention. But entrepreneur/promoter Andrew Rusie has initiated a "Draft Bruce" movement to lure Bruce Springsteen to perform at the Music Choice all-star concert Sept. 1 at Giants Stadium in New Jersey.

Although more than 10,000 Web surfers have signed the petition, Springsteen’s press spokesperson tells Billboard that the Boss will not be appearing at any campaign-related events.

The Republican National Campaign Committee itself has yet to announce any musical lineup leading up to its Big Apple gathering.

NEW GROUPS EMERGE

Some fundraising efforts are new and novel. MoveOn.org, for example, raised almost $1 million from a Web-driven bake sale at events in communities around the country.

Most grassroots groups say they plan to crank up their activities once the fall college term begins in September.

New groups have emerged to join the pioneering Rock the Vote organization. The new groups are focused on the importance of voting to those who haven’t shown the inclination.

Some, like MoveOn.org, are parti-

san and target young progressive and liberal voters. The group is focused on making "Fire Cheese" TV ad that shows the Statue of Liberty with a hood over its head.

Others, like Music for America, are non-partisan and seek to inform young voters about the importance of going to the polls.

Another group, airtrafficcon-
troltowers.org, is being launched on the Internet as a national bulletin board for music activists wishing to connect with political events in their local communities.

"It serves as a tool for musicians to plug into the good work the Rock the Vote, MFA, moveon.org and others are doing," indie musician-activist Jenny Toomey says. Toomey has taken a four-month break from the Future of Music Coalition to work on connecting musicians with activist organizations spanning political and music participation.

"With the MFA logo and a bridge from the music community to [political activist groups], so the musicians will feel their involvement was gratifying and worthwhile," she says.

"What we’re getting at is a [web sign-up group] Involver are about for us is pushing through the election," says Nick Harmer, bassist for Dead Cat for Cuties.

If ever comes being elected, the point is that they need to listen. Leadership begins to to listen to the people. Our shows become these meeting points, and they can add a human face to this political discourse," Harmer says.

"You can meet someone face to face that you talk to on the Internet through Music for America, and I think that sometimes is really a great way for people to be able to see those hubs of community in all the cities all the time.

A downloadable list of artists and their political activity accompanies this story on billboard.biz.

Billboard staffers in New York, Los Angeles, Nashville and Miami contributed to this report.
Local Acts, Int’l Exposure

Here is a list of “Spider-Man 2” bonus tracks being offered in various markets around the world.

Alan Kuo, “Wake Up”; Dudi, “Expectation” (China, Hong Kong, Taiwan, Singapore)
Edate, “Cry Out” (Indonesia, Malaysia)
Jolnest, “Theme From Spider-Man” (Portugal, Brazil)
Killing Heidi, “I Am” (Australia)

Can the “Spider-Man 2” compilation soundtrack win the sales of its predecessor? “That will happen if there is a big hit from the soundtrack, like the first ‘Spider-Man’ soundtrack had with the song ‘Hero,’” observes Ernesto Saussy, product manager of Tower Records’ 20th Avenue location in San Francisco.

“Commercially the ‘Spider-Man’ movie has professional and ‘Vindicated’ and ‘Train’s “Ordinary” have gained medium-rotation support on MTV and VH1, respectively. ‘Vindicated’ has become a top 15 hit for Nickelodeon, while ‘Ordinary’ has cracked the top 30 of the Billboard Adult Top 40 chart.

Those singles have a long way to go before matching the chart success of ‘Hero’ by Nicklodon’s Ryan Cabrera and ‘Hero’ from frontman Josey Scott. The song hit No. 3 on the Billboard Hot 100 in 2002.


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By Bill Holland

Michael Brooks is a living encyclopedia of pre-1950 pop and jazz recordings.

For 30 years, the music archivist has been the go-to guy at CBS Records and, later, Sony Music. He tracks down dusty acetates and metal parts, then turns them into award-winning heritage releases and boxed sets that are the hallmark of Sony's Legacy division.

Among the historical reissues he has produced are boxed sets of the works of Billie Holiday, Louis Armstrong, Hoagy Carmichael, Lester Young and Bing Crosby.

Legacy personnel stand in awe of Brooks’ acumen and passion. He can toss off the histories of marvelous musicians whose legacies have been clouded by time—and the matrix numbers of their fabulous 78 rpm recordings—like a sportscaster reeling off the batting averages of long-dead baseball giants.

Jeff Jones, senior VP of Columbia Jazz and Legacy, says of Brooks, “We reap the benefits every day from his work on historic collections to finding us lost 78s from his own collection that help fill the holes in our vaults or provide source material for movie soundtracks or TV spots. He is one of a kind.”

Steve Berkowitz, Legacy VP of A&R, adds, “He’s like Merlin the wizard. To try and find an obscure master or acetate, you sometimes go to the vault or try the Internet—or you can just go to Michael. Because he knows this huge network of collectors, he’ll say, ‘Oh, we don’t have it. It got tossed during the war. But I think there’s a chap in Manchester who may have one.’

Q: It’s been well-documented how Columbia Records producer John Hammond discovered Billie Holiday, Count Basie and Bob Dylan, among others. How did he discover you?

A: I used to buy records from [fellow jazz collector] Bob Altshuler, who was then VP of publicity at Columbia. One day he said John Hammond was looking for someone to do a Count Basie retrospective, [and] I would like to do it? I gasped and said yes. This was 1971.

John took me to lunch at the Automat on 57th Street. You know, food in slots? You push a button and out it shoots? I still remember the bill for the two of us was $5.77. With a lordly gesture, Hammond said, “Don’t worry. This is on me.”

Q: Were you familiar with the workings of a recording studio?

A: Oh, no. Didn’t have a clue. Hammond asked me, and I lied and said yes, of course. Luckily, the recording engineer I worked with was extremely supportive. And [producer] Chris Albertson, whom I’d replaced on the Basie project, came up and offered advice and helped me tremendously.

It was a double album called “Super Chief,” and I also wrote the liner notes, and it got nominated for a Grammy. So I was John’s boy after that. I worked for him until he retired in 1976.

Q: What was it like when you moved to the special products division at CBS?

A: After working with John, it was like being thrown into the oyster bed of the ocean. We did about 500 reissue albums a year. I went through fire, but it taught me how to be a professional.

Q: What’s it like listening to and trying to identify mystery recordings?

A: We’re sitting on probably 100,000 metal [parts] masters. There used to be more. We have paperwork on a lot of it, but some of the discs are just numbers.

So, in 1995, I asked if I could bring some of that in and [I] got the OK. We began getting in about 10 or 12 boxes a day—about 100 sides in each daily shipment. A lot of them were negatives, so we had to play them backwards with a special [V-shaped] stylus that rides atop the groove. I was familiar with certain things, but some of it, especially ethnic music, we’d just say, “possibly Hungarian.”

We also found old demos of artists’ unreleased material, like the Earl Hines Band from 1932 doing a song they never recorded. The demo simply said “331/2 Test.” Things like that make the project worthwhile.

Q: You recently handled an ambitious Cuban music project. What special challenges did that present?

A: In 2000, I was allowed to do a reissue called “Cuban Music: 1909-1951.”

I didn’t know much about the idiom, but I really like getting a project in which I am a novice. I played through literally several hundred Cuban titles we have in our vault and selected 25 that I thought were good. We asked a gentleman who’s an expert on Cuban music to do the liner notes. He told me he thought it was a wonderful collection and there was only one title on the set he wouldn’t have selected. I was delighted.

Some of the music didn’t sound Cuban as we know it. In 1928, Columbia went to Cuba with portable equipment and recorded about 300 sides. We still have most of them. Absolute treasures.

There was one that began with bagpipes and went into a beautiful a cappella choral thing. Someone who heard it told us it was the music of a tribe from Galicia in Spain that somehow got to Cuba and went into the hills . . . and never came down again. They might still be there!

We also did a double-CD of Yiddish music called “From Avenue A to the Great White Way.” Again, I knew little about the music, but we worked with a Yiddish scholar—we got along famously—and I found him some things he didn’t think existed. So he was jumping up and down. It also showed how Yiddish music influenced jazz.

Q: Any projects you didn’t enjoy as much?

A: Well, I now have great respect for people I once despised. I did a Liberace CD. I thought, “How awful!” . . . but the guy was good in his way. He was thoroughly professional; he knew his audience.

I did CD compilations of [easy-listening best-sellers] Percy Faith, Ray Conniff, Andre Kostelanetz. And while they’re not my cup of tea, some of those arrangements are extremely complex. This was the sort of the thing that kept the company in business in the ‘50s.

Q: What kind of opportunities do you see for the Internet to bring attention to undiscovered material?

A: My own philosophy is, we should try to expand the catalog rather than shrink it like what’s happened on radio.

Certain record companies seem to reissue the same old thing over and over again. Now, there’s nothing wrong with putting out greatest-hits packages, but there should also be reissues with material the public hasn’t heard yet [that] might pique their interest.

We’re sitting on a vast store of material we own. Most of it was never going to come out on CD form; it wasn’t economically viable. But if it’s available online—people are exploring, people are curious. We can not only generate revenue but educate people in the best way to this music. So much of it is good.

Q: What’s your latest project?

A: We’re finishing up a four-CD boxed set to be called “100 Years of Jazz Guitar” with a lot of other producers. There’ll be leases from other companies. I’m doing the early stuff: Django Reinhardt, Eddie Lang, Charlie Christian and a lot more obscure players.

Michael Brooks: Career Highlights


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