New Acts Fuel Country Sales Surge

By Deborah Evans Price

NASHVILLE—A combination of barnstorming new-comers and surging veterans has spurred country music sales during the first half of 2004, raising hopes that the format is on the verge of a boom comparable to that of the early '90s.

Most agree it is too early to start the celebration. Still, it's hard not to feel good about the format's first-half numbers.

According to Nielsen SoundScan, U.S. country album sales for the half-year are up 14.4% to 32.6 million units from 28.5 million in the same period last year.

That is substantially ahead of the 6.5% growth the U.S. industry at large enjoyed in the first half. What's more, it's country's best midyear performance since 1994, when half-year sales reached 33.1 million units.

Ask anyone in Nashville and they'll tell you the artists are leading the way.

"When you look at artists like Gretchen Wilson and Big & Rich, nobody formed that in a test tube," Sony Music Nashville president John Grady says. "The quality of the music striking a chord with people is the reason we're selling more records."

K.J. Curtis, operations manager at KZLA Los Angeles, also credits the new crop of country artists. "They are different than some of the cookie-cutter, AC-sounding music we've had for the last few years."

Since its release in May, Wilson's Epic Records debut album, "Here for the Party," has sold 973,000 units, powered by the single "Redneck Woman." At a time when female acts have been languishing at country radio, Wilson has been enthusiastically embraced by programmers and consumers (Billboard, June 5).

From top, Gretchen Wilson, Big & Rich and Josh Gracin are among the new acts leading the country music resurgence.

Touring Biz Runs Into Wall

Weak Summer Season Heats Up Pricing Debate

By Ray Waddell

If your name is not Madonna or Prince, the touring landscape could be treacherous this year.

A spate of cancellations and too many half-empty houses are leading some to call the summer of '04 the worst concert season in years.

Additionally, some industry execs are wondering if soaring ticket prices have finally hit a ceiling.

"It's pathetic," says Louis Messina.

(Continued on page 18)

Studies Load Guns Vs. Piracy

By Jill Kipnis

Studies are breaking out new weapons in their battle against DVD piracy as increasing broadband penetration and DVD recorder sales threaten to aid and abet illegal copying.

"It's hugely important that we fight piracy now," says Matt Grossman, director of digital strategy for the Motion Picture Assn. of America. "Only one in 10 films makes its money from theatrical release. Studios need ancil-

(Continued on page 61)
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"The momentum built up by the legitimate online music business so far this year is now unstoppable."

Jay Berman
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Marianne Faithfull

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Buena Vista Sponsoring Aiken Tour

BY JILL KIPNIS

LOS ANGELES—In what is believed to be the first deal of its kind, Buena Vista Home Entertainment is sponsoring Clay Aiken’s debut headlining tour.

The video distributor is underwriting the tour in conjunction with its Oct. 5 special-edition release of “Aladdin” on DVD.

“Once we pull this off, there’s no question that we may add sponsorships like this to our portfolio of DVD marketing strategies,” says Gordon Ho, senior VP of marketing for Buena Vista.

A major aspect of Buena Vista’s title sponsorship revolves around the song “Proud of Your Boy.” The tune was written by Academy Award winners Alan Menken and the late Howard Ashman. The song—

(Continued on page 60)

Pat’s Own Imprint

Green Day Manager Teams With Universal For Label

BY MELINDA NEWMAN

LOS ANGELES—Pat Magnarella, manager of the Goo Goo Dolls and Green Day, has started a label distributed through Universal Records.

The label, aptly named Pat’s Record Company, is a wholly owned subsidiary of Mosaic Media Group, of which Magnarella is a principal.

MMG includes Atlas Entertainment, Atlas/Third Rail Management and talent management group the Gold-Miller Co.

The label’s first signings are alternative rock bands Number One Fan and From Satellite.

Magnarella says an A&R executive approached him about starting a label several months ago.

“He said, ‘You need to have your own label. You do all your marketing, you do everything anyway.’ And I said, ‘You know, I’ve always wanted to have one.’”

Although discussions with his A&R friend dissolved, Steve Rikind, with

(Continued on page 60)

Connect Boosts Euro Market

BY JULIANA KORANTENG

LONDON—With Sony Connect’s early July launch in Europe and the recent arrival of Napster and Apple’s iTunes Music Store, the European music industry has the feeling that the market for music downloads has reached a new critical stage.

“We warmly welcome the launch of Sony Connect music download service—yet further evidence of the rise in popularity of legal online music in Europe,” says Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry. “I’m convinced that the momentum built up by the legitimate online music business so far this year is now unstoppable.”

From a label’s perspective, Peter Jamieson, chairman of British industry body the BPI, says, “This year will be the year when online music begins to generate significant income streams.”

Rebecca Ulp-Jennings, senior analyst at Forrester Research Europe, agrees that France, Germany and the United Kingdom, are catching up with the United States in making legitimate downloads available to consumers.

“We don’t have as many people yet, but we have many iPod and iMac owners that have not been able to buy iTunes, so there’s pent-up demand,” she says. “And while home broadband has taken longer to grow in Europe, it has started to grow rapidly.”

Connect, the online music store operated by Sony Corp.’s Sony Network Services, kicked off with a soft launch in the United Kingdom, France and

(Continued on page 59)
Musicland Bids On Web
Retailer's Online Auction Site Rewards Customer Loyalty

BY SCOTT BARNEJEE

The Musicland Group is sold on the auction business.

Inspired by eBay, Minneapolis-based Musicland has launched a new auction site for the 2 million members of its Replay customer-loyalty program. The site, called Showbidz, follows in the footsteps of Universal Music Store, a venture forged last fall by eBay and Universal Music Group (Billboard, Nov. 1, 2003). Both sites allow users to bid on such items as concert tickets, backstage passes, meet-and-greet sessions, autographed guitars and other limited-edition merchandise.

On Showbidz, Replay members can bid on items using Replay Showbidz Bucks, which they earn by purchasing products from Musicland's Sam Goody, Suncoast or Media Play retail or online stores. Replay director Brian Miller says Showbidz is a means to strengthen Musicland's relationship with members, who visit the retailer's stores twice as often as the average customer.

Mike McGuire, an analyst with Gartner Research, lauds Musicland for linking the online and offline experiences. “We’re still in the middle of the transition to digital music,” McGuire says, “and it’s important for forward-looking retailers to make a place for themselves in the online world.”

(Listed on page 59)
Reciprocal Deals Link SoundExchange, PPL

BY EMMANUEL LEGRAND

LONDON—U.S. digital rights body SoundExchange and British sister rights Phonographic Performance Ltd. recognize collecting overseas royalties as a priority.

The two societies last month signed reciprocal agreements that will see their members—artists and labels—benefit from revenue collected for the usage of their works in each other’s territory.

“We believe our mission is to collect and distribute royalties, and that includes foreign royalties too,” Washington, D.C.-based SoundExchange executive director John L. Simson says. SoundExchange and Phonographic work on behalf of its members for the digital streaming of their works from U.S. webcasters and satellite and cable broadcasters. PPL collects royalties for the public performance in the United Kingdom on behalf of artists and labels.

In the United States, SoundExchange collects only from digital streaming, as terrestrial performances by broadcasters are not subject to artist royalties. PPL chairman/CEO Fran Nevrka says, “It is important to have reached this agreement with SoundExchange because this is about the U.S. market. Historically, performance rights were not in place, but now, with the [the United States’ Digital Millennium Copyright Act], we have for the first time access to a whole new set of rights.”

SoundExchange will pay PPL for all digital royalties earned by artists represented by PPL and its partner societies. SoundExchange has similar arrangements with SENA in the Netherlands and RAAP in Ireland. Simson says SoundExchange has already started to receive payments under the SENA agreement, which will be distributed later this year to its members.

PPL has reciprocal deals with societies in such countries as Germany, Canada, Australia, France and Italy.

SLOW GROWTH

Nevrka says he does not expect a significant revenue stream from the United States in the beginning, but his view is that “income will clearly grow from the U.S. We are just at the beginning. We are convinced foreign revenue will become a significant income stream for us.”

“Fran and I share the philosophy that foreign royalties should be paid to the right owners,” Simson says. “We have a very productive relationship, and our goal is to better serve our members.”

Nevrka agrees. “I like working with John and his team. They are very pragmatic. They like to find solutions to problems, and we like that. There’s a good mind-set. It is a very uncomplicated, friendly, down-to-earth business relationship.”

Nevrka and Simson agree that these agreements are “a starting point” in their relationship. Both executives insist their collaboration should extend beyond simply collecting and distributing royalties.

“We would like to work with our American colleagues in promoting the notion that performance rights should be implemented in all areas,” Nevrka says. “They are way behind Europe with that regard,” (Continued on page 59)

Sena: hantel’s profile

Swindel Joins Gibson

Label Vet Will Lead Entertainment Relations

BY CHRISTOPHER WALSH

Veteran music industry and entertainment executive Jim Swindel has joined Gibson Brand as executive VP of entertainment relations. He will oversee all U.S. entertainment relations offices, which are responsible for artist relations, product placement, and other such distribution and programming. Gibson’s entertainment relations directors in Europe and Asia will report to Swindel.

Gibson’s U.S. entertainment relations offices are located in Nashville; Orlando, Fla.; Austin; San Antonio; New York; and Beverly Hills, Calif. Swindel will be based in Beverly Hills, reporting to Gibson CEO Henry Juszkiewicz.

“Jim Swindel comes to us with an array of entrepreneurial executive experience and a record of success in the music industry,” Juszkiewicz said in a statement. “His background in the recording and entertainment arena and with major artists will further strengthen Gibson’s profile around the world.”

From 2001 until this year, Swindel served as executive VP of marketing and sales for Artist Direct Records in Los Angeles. There, he was responsible for all aspects of product marketing, including creative, packaging, advertising and public relations. From 1999 to 2001, Swindel served as president/chief marketing officer for Amplified Entertainment in New York.

At the majors Swindel held posts as senior VP of sales and joint venture operations at Arista Records and president at Quest Records. He also held management posts with Virgin and Island.

Gibson manufactures musical instruments including the Gibson, Epiphone, Baldwin and Slingerland brands.
BPI Chief Applauds Government Awareness On IP Issues

A U.K. Progress Report

W hat a difference a year makes. Last summer when we laid down the agenda for the British Phonographic Industry, it seemed like we had a mountain to climb. The industry was bruised, and media pundits were preparing obituaries. We were writing the word “transition” rather than “decline,” but the upturn seemed a long way off.

But for the BPI—and the recorded music industry that represents—it has been a period of remarkable progress. And this progress has been most dramatic where it counts: at the government level.

This time last year, we had no up-to-date copyright regulations that allowed us to create music in the Internet age. Today, we have implemented both a European Union copyright directive and an EU enforcement directive.

Just last week, U.K. secretaries of state for trade and industry Patricia Hewitt not only stated her belief in the importance of copyright protection as the backbone for all creative industries, but added that she supported the recorded industry’s “carrot-and-stick” approach to Internet piracy.

That is precisely how the BPI had described its strategy March 25, when it launched its U.K. initiative to government, media, and the wider industry.

The message is getting through.

But the greatest progress of all in government circles has been at the Department for Culture, Media and Sport, the ministry that champions music. It has been an instrumental in setting up the government’s new intellectual property forum, in which EMI Group Chairman Eric Nicoli will represent the music industry.

Because of the changing nature of our business model and the differences in music copyrights, it is vital to our members that their position is crystal-clear in government circles.

MORE WORK TO BE DONE

I have no doubt that this government understands the importance of Britain’s creative industries in general and the music industry in particular. I have no doubt that the government understands the value of intellectual property in extending term of copyright, which in the United Kingdom and Europe still stands at just 50 years.

Our other key priority with government, as it is with media and the wider creative industries, is combating Internet piracy, in particular peer-to-peer file sharing.

Implementing our anti-piracy strategy is a primary duty for the BPI this year.

This is more than just a legal task. It involves communication at every level, from government—three houses of parliament, four relevant ministries and the prime minister’s office—to the wider music industry, other creative industries, the media and consumers.

British filmmakers and British athletes are as vital to the country’s future. Reaching a consensus among the wider industry is difficult when business conditions put extreme pressure on particular sectors.

The government has experienced a sea change in its understanding of the importance of British music, and the vision for the United Kingdom, the losses are magnified globally.

What a difference a year makes.

Peter Jamieson is executive chairman of U.K. music industry trade body the British Phonographic Industry. This is an abbreviated version of his July 7 speech at BPI’s annual general meeting.

With our legal campaigning targeting serial uploaders, we are not seeking to criminalize; we are seeking to educate and to deter.

There are those who dream of an anarchistic world in which all music is available at no cost on the Internet. For the creators, whom we directly represent, the consequences of this free music are dire. For the investors, whom we directly represent, it would mean death by a thousand cuts.

It is the culture of free that our Internet-piracy campaign seeks to challenge, to replace it with one of authorization. Let those who invest and those who create decide together if and where their music can be accessed for free.

At the same time, record companies are faced with enormous challenges in making online distribution of music work.

DARING TO DREAM

Before finishing with government relations, I would like to bring you all an increasingly vital role of the Music Business Forum, co-chaired by the BPI and British Music Rights.

The DCMS can secure a common voice from the music industry and the music council, which would have the ability to use that platform to take forward any legislative issues.

For many years, a music council has been just talk, but the MBF is, I hope, about to do something concrete. If we can make this dream a reality, it will mean significant progress for the U.K. music industry.

This council could further transform the relationship between the industry and government.

Officials must recognize that British musicians compete for their country, in particular against Americans, in the global English-language music market. These musicians bring cultural and economic benefits to the United Kingdom. They should be viewed the same way.

British filmmakers and British athletes are as vital to the country’s future.

‘Let those who invest and those who create decide together if and where their music can be accessed for free.’

Let’s talk about our future as a sea change in its understanding of the importance of British music, and the vision for the United Kingdom, the losses are magnified globally.

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Publishers: John Killcullen
McDonald Says ‘Hey’ To Ray One Last Time

We’ve missed Ray Charles’ music since he died, but never so much as on July 4, when we were bombarded with less-than-stellar renditions of “America the Beautiful,” none of which came close to Charles’ transcendent version.

However, we found comfort in knowing we wouldn’t have to wait long for new music from Brother Ray. On Aug. 31, Concord will release McDonald’s “Hey Sailor.”

McDonald says, “So every time he would see me, he would go, ‘Man, that’s a great song.’ And I’d go, ‘I didn’t write it. Carole King did,’ and he said, ‘No wonder’.”

A few weeks after McDonald’s duet with Charles comes out, his second set of Motown covers will be released on Motown/Universal. McDonald says he is having so much fun visiting the old Detroit label’s classics, that he may just keep going.

“There could be 10 [volumes] actually. That’s a big catalog of songs that’s great. It’s such wonderful music to celebrate.”

WHAT A FLIRT: Michelle Branch has signed on as the first “guest creator” for Flirt, a new cosmetics line launched by BeautyBank, an Estee Lauder subsidiary.

The Maverick recording artist will help create a new line of nail color, that, like all Flirt products, will be available exclusively through Kohl’s department stores. The rollout will begin in October. Each shade will be named after a song from her “Hotel Paper” album.

Twice a year, Flirt will enlist a pop-culture personality to help create a new line. The celebrity can help launch a new color in an existing line or go so far as to develop a new product.

(Continued on page 11)
Word Records once had a substantial presence in the gospel music community with such acts as the Clark Sisters, Al Green, Pastor Shirley Caesar, the Rev. Milton Brunson & the Thompson Community Singers, O’landa Draper, Edwin Hawkins, Mighty Clouds of Joy, Helen Baylor and Rance Allen.

This summer, Word Label Group executives plan to begin rebuilding the roster and pursuing (their share of the gospel market) once again.

“We’re just trying to get Word back into the gospel music business,” WLG president Barry Landis tells Higher Ground in an exclusive interview. “Is there a chance that turns into a label or an imprint of its own? Absolutely. But we really wanted to take this one step at a time.”

“Word is more than 50 years old. It used to be that black gospel was a huge initiative,” adds Mark Lusk, WLG senior VP of marketing and artist development. “In the past decade, it hasn’t been as much on the radar, but Barry has had an incredible passion to get Word back into the gospel business in a big way.”

Landis previously worked at Word in the ’80s when the label had some of its greatest success with the release of various albums that included legendary gospel artists such as the Clark Sisters, Al Green, and Shirley Caesar. The label also had a successful run with the release of albums featuring artists like Edwin Hawkins, and the Mighty Clouds of Joy.

Having recommitted Word to the gospel field, Landis’ first move in that direction was to hire Desmond Pringle to head A&R. Formerly an artist on Tommy Boy Records, Pringle has been scouting for new talent, staging showcases in Chicago, Atlanta and Miami.

The first act to have material released under this new initiative is Generation J, a family group whose members range in age from 18 to 24. The Atlanta-based act’s album, “Secret Place,” was released in July 13.

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“We want to give artists of faith a larger platform for their message and to get them onto the main stage,” he says. “To be absent from gospel music removes a major opportunity to affect culture, particularly if you start looking at what people are responding to on the mainstream side, which is primarily rap and hip-hop music. We want to be a diverse label.”

A NEW HOME?: There’s a petition drive under way to urge Detroit city officials to support plans for a new International Gospel Music Hall of Fame and Museum. The goal is to get 10,000 names on the petition by Aug. 31. The 65,000-square-foot facility would showcase the history of gospel from its earliest roots to today’s current acts. Plans include interactive exhibits, audio and visual galleries, portraits of inductees, a performance hall and educational programs.

The current museum has boxes of vintage sheet music, choir robes, rare recordings, photos and other memorabilia, but it cannot adequately display all the items that have been donated.

Executive board chairman David Gough is urging those interested in supporting the petition to sign it at igmmh.com. Supporters also can buy a commemorative brick to be placed on the new museum grounds or make a pledge to the campaign.

MEGAFEST SUCCESS: Most everyone in the gospel community was in Atlanta June 23-25 for the inaugural MegaFest. The event was a combination of two shows: “C.D. Jakes’” popular ManPower and Woman Thou Art Loosed conferences and the new Youth 3D Experience.

Billed as an event with something for everyone, organizers asked for families to attend, and the event drew an estimated 130,000 participants.

In addition to performances by numerous artists—including Patti LaBelle, Karen Clark-Sheard, Kirk Franklin, Vickie Winans and Vickie Yohe—the event featured several top speakers, among them financial advisor Suza Orman, author Joyce Meyer and pastor Paula White.

The event also featured the UniverSoul Circus. Events were held at the Georgia Dome Georgia World Congress Center, Philips Arena and International Plaza.

SIGNINGS: Gerald Hinton & the New Redemers have signed with Savoy Records. The act’s first single for the label is “You Don’t Know How Blessed You Are,” which is being issued as an enhanced CD that includes a music video. The single went to radio June 20 and will be available at retail July 20.
The 2004 Los Angeles Film Festival, held June 17-26, had a strong lineup of films and events. Here are some of the musical highlights.

Grammy Award-winning composers Thomas Newman and Danny Elfman spoke on a panel titled “Coffee Talks: Composers” held June 20 at the Directors Guild of America in Los Angeles. BMI sponsored the panel, which BMI VP of film/TV relations Doreen Ringer Ross moderated.

Meeting intense deadlines and competing with sound effects are two of the biggest challenges facing today’s film composers, Newman and Elfman said.

“There’s a real blurry line now between where music and sound effects intermingle,” Newman said. “You depend on your director to know how to subtract sound effects and how to value music.”

Elfman added: “Movies are much louder than they used to be. Directors today are forced to have better ears than music producers have had to have in the last quarter century. They’re asked to do a job that involves such critical hearing, and a lot of them aren’t trained for that. My job is to interpret what isn’t making them happy.”

Still, Newman and Elfman said it can be a problem if a director spends too much time trying to analyze a composer’s work. Elfman concluded that composers must remember that their film music “isn’t meant to be an orchestral album. It’s meant to push the film.”

The documentary “Rock School” had its world premiere at the festival. Filmed during a period of 15 months, “Rock School” is about Philadelphia teacher Paul Green and his music school that teaches 14 to 17 year-olds how to play rock music and be in a rock band.

Jack Black’s hit 2003 film “School of Rock” is said to be loosely based on Green’s school.

“Rock School” taps at the heart strings without being overly sentimental, whether it’s showing Green’s passion for his work, the despair of a suicidal misfit student or the students’ elation at winning over the crowd during a Frank Zappa tribute festival.

Guitar virtuoso C.J. Twoniak could be deemed the film’s breakout star. Green has the type of hyperactive energy that is similar to Black’s “School of Rock” character. But “Rock School” also shows Green’s dark side, such as his tendency to throw temper tantrums and belittle his students.

“Rock School” director/producer Don Argott and “Rock School” producer Sheena M. Joyce participated in a Q&A session after a June 21 screening of the film. Argott said that any similarities between “Rock School” and “School of Rock” are purely coincidental. “We filmed this separately from the Jack Black movie. I don’t think they were spying on us.”

Green will take 24 of his students on a U.S. tour, beginning Aug. 7 in Los Angeles. The tour will consist of two types of sets: classic rock or the music of Zappa. The type of set performed will vary by city.

After “Rock School” premiered at the festival, Newmarket Films acquired the distribution rights to the movie. The release date is to be determined.

In “Coffee Talks: Composers,” Newman said: “There’s no way to value music.”

Elfman’s selection of songwriters for his film’s soundtrack is determined. “I Paxi” Oct. 8 in U.S. theaters.

Over the Rainbow from “The Wizard of Oz” is the No. 1 U.S. movie song, according to a survey conducted by the American Film Institute. The songs voted into the top 100 were revealed in a June 22 CBS special, “AFI’s 100 Years...100 Songs: America’s Greatest Music in the Movies.”

The Beat
Continued from page 9

MRAZ LIVES: Elektra/Atlantic will put out a two-disc concert CD/DVD by Jason Mraz Aug. 24. The set, “Tonight, Not Again: Jason Mraz Live at the Eagles Ballroom,” captures Mraz at a Milwaukee concert last October. The DVD includes scenes from Mraz’s world tours and among five previously unreleased songs, his cover of “Rocket Man.”

CH-CH-CHANGES: Sarah Weinstein Dennon exits Razor & Tie to become VP of publicity for J Records. Epic Records Group senior VP of publicity Michele Schweitzer is leaving her post to become a consultant with the company.

WORLD SERIES TIME: The six finalists for the Independent Music World Series Southeast Showcase, a national unsigned-artist competition have been chosen. CD/DVD manufacturer Disc Makers is presenting IMWS in association with “The Billboard Musician’s Guide to Touring & Promotion” and other sponsors. A&R company TAXI selected 100 semifinalists from more than 1,000 submissions. Billboard editors chose the six finalists from that group.

Gordon Vincent, Guta, Jason Feller, Living Better Electrically, Polenicek Pluck and the Swear will compete for $35,000 in music gear and prizes July 22 at 3rd & Lindsley in Nashville.

The IMWS Northeast Showcase will take place Oct. 21 at the Lion’s Den in New York.
WUORINEN: PATRICK TSIOLUCAS TO MUSIC

Children's stories have long been an operatic staple, from Rossini's "La Cenerentola" and Massenet's "Cendrillon" to Humperdinck's "Hansel and Gretel.

But a different kind of fairy tale is making its way to the stage, courtesy of lauded New York-based composer Charles Wuorinen and British poet/librettist James Fen ton: Salmon Rushdie's "Haroun and the Sea of Stories." The tale was penned shortly after Iran's Ayatollah Khomeini issued his infamous fatwa after the publication of Rushdie's novel "The Satanic Verses."

"Haroun," by contrast, is a children's story created for family and to free thought and a meditation upon the bond between fathers and sons.

Wuorinen and Fenton have worked "Haroun" into two separate pieces. "The Haroun Song-book," scored for four singers and piano, was released on disc in May by Albany Records. "The Song-book is not to hold anything back, autonomous piece," Wuorinen says. "About 75% of the opera doesn't appear in the 'Song-book.'"

Even so, it offers a preview of several of the complete opera (titled after the book) that will have its world premiere Oct. 31-Nov. 11 at New York City Opera.

The opera's bow has been a long time in coming. "Third time's the charm," says Wuorinen, who observes that "Haroun" has already been delayed twice at NYCO because of financial constraints.

Wuorinen started work on the opera in 1997. He says the material now has resonances that were unimaginable when he began writing.

"When we were first working on adapting the book," the composer recalls, "Salman included a clause in his contract stipulating that he would be allowed to attend the performances. This was not long after the fatwa was issued, don't forget, and so he had cause to be concerned that for security reasons he would be left out. Now, of course, the whole world has undergone tremendous changes."

One might wonder at first if Wuorinen and Rushdie's aesthetic approaches might clash. Rushdie's writing exhibits an ardent love of words, looping around on top of itself and featuring puns and deftly. The melody is sometimes quite mild. But the pairing is charming: "The Haroun Songbook" is playful, exuberant, with a wide range of bright colors.

Wuorinen says that the "Haroun" text holds up well 14 years after it was originally published. "In a nonheavy-handed way, it stands firm against those who would shake the imagination," the composer says.

AWARDS ALL AROUND: New York's Meet the Composer has announced

1940's winners of its Commissioning Music USA Awards, which this year focuses on interdisciplinary works that run the gamut from opera to dance to hip-hop.

This year's crop includes Edward Balsous, Cooper-Moore, Anthony Davis, Rinde Eckert, Jake Heggie, Stephen Hartke, David Lang, Keeril Makan, Robert Maggio, Christian Marclay, Stephen Merritt, James Pri mosch, Darrin Ross, Bob Telson and Julia Wolfe.

Full details on the winners and information about the 2005 competition are available at meetethecomposer.org.

ASCAP recently held its fifth annual Concert Music Awards at Lincoln Center. The winners were "Love of the Rings" film composer Howard Shore, composer Paul Moravec, new music organization Bang on a Can, Zankel Hall, new music group Ethel and "Symphonyphony" multimedia director David Alan Miller.

ASCAP also presented its Morton Gould Young Composer Award winners; the full list of recipients can be found at ascap.org.

Simpson

Continued from page 9

and No. 4 on Hot Digital Tracks. A commercial single was released June 29.

Simpson, who co-wrote the 12 songs on her album, has also signed a deal with EMI Music Publishing.

In addition, MTV hitched another ride with the Simpsons, launching The Ashlee Simpson Show" in June. The show follows the making of Simpson's album and her dramatic teenage life.

The TV exposure through "7th Heaven" and "The Ashlee Simpson Show" is a fantastic tool, "Any chance you have to make an imprint in someone's mind makes you more memorable," says Robin Jones, VP of programming for Radio Disney.

It also helps that Simpson's persona is wholly convincing to her young target audience, "She's not made up in her appearance, in her delivery and obviously, in her talent," Jones says. "Kids are very keen on seeing around the corner and what's real."

Seth Nieman, a senior manager at Sirius Satellite Radio, where "Pieces" is No. 1 on the network's Hit List, adds, "The biggest plus of coming into the music business with some established form of fame is that it becomes a curiosity for programmers, and they will check out the song right away."

GRANOLA, NOT POP TART

Musically, it's easy to separate Ashlee from her sister. While the latter Simpson capably plays diva in a gown, Ashlee wears jeans and lets her hair hang loose and names such influences as Chrisiwe Hynde, Janis Joplin and Pat Benatar.

John Shanks (Michelle Branch, Sheryl Crow, Alanis Morissette) produced the album, and the work rocks with the guitar-crunching urgency of a husker, more upbeat love than aivel. Lavington, Simpson sounds more like Joan Jett than any of her contemporaries.

The songs on the album reflect the eye-opening discoveries that come with young adulthood, including first love and first heartbreak, identity and sexual awakening.

"I am 19, and I'm going through some defining moments in my life. I've tried not to hold anything back," she says. "I guess I should apologize to all the boys that I have used for inspiration."

As for her contributions to the record, Simpson notes, "I'm not going to make a record unless I could write on every song. It really makes a difference [when you're performing] to speak from your own experiences."

While her career deliberately started in acting so she wouldn't be viewed as trying to follow in big sister's footsteps, the path to music certainly wasn't a stretch.

Simpson has been preparing since she was 3, when she began taking dance lessons. She moved from hometown Dallas to Los Angeles with the family at 14 and served as a background dancer for Jessica, while purusing acting. In addition to "7th Heaven," she appeared as an MTV VJ.

Her musical break came when she placed the song "Just Let Me Cry" on Disney's "Freaky Friday" soundtracks.

Going on to date, Ashlee has been an artist with a beautiful voice. But I have never listened to the kind of music that she does. We're both doing music—but in very different ways, and it's cool."

SPREADING THE WORD

Father Joe Simpson manages series—peak for Ashlee.

"The design for me, originally, was to have each show focus on one song and why it was written," he says. "Her series is 'The OC' with music, because it's the drama of her life."

Ashlee adds, "There are days where I would go into the studio and it sucks. But at the end of the day, you see the successes and what it took to get there. It's important to get yourself out there so that people know you as a person and not just the music."

Geffen co-president Jordan Schur is also a proponent of letting Simpson sell herself by simply presenting an honest portrayal of who she is.

Schur's strategy is to ensure that Simpson's prior fame in no way interferes with her role as a musician.

"We're in the pretending that there was no TV show, no Simpson family and no celebrity," he says. "We've taken an old-school work ethic by bringing her to every radio station and in every town, sometimes two states a day. She's performing acoustically everywhere she can."

Geffen also worked the new-media angle, with a potential ally in early supporter AOL. "I heard her album and found that with every song, there's a different dimension," says Evan Harrison, VP/GM of AOL Music.

Since May, AOL has received 3 million hits for "Pieces of Me" and its videoclip. Besides print and TV, retail initiatives are set with Target, Best Buy, Wal-Mart and 7-Eleven, which will release an exclusive Christmas EP featuring the sisters. Overseas marketing follows.

"Ashlee has been waiting her whole life to make this record," Schur says. "She's completely focused on the music and has turned down a number of [acting] roles so that she can develop as an artist. She has the humility and the work ethic to make this happen."
Rocking To Market

Cross-Promotions, Sponsorships Offer Acts Exposure As Well As Income

BY BRYAN REESMAN

Led Zeppelin rocking in a Cadillac ad? Alice Cooper mugging for Marriott Hotels? Judas Priest jamming in a Burger King spot?

Twenty years ago, it would have been heresy for metal acts to be involved in major commercial marketing endeavors. But as these and other marketing tie-ins attest, times have changed.

"It used to be taboo to be involved with Madison Avenue or any of this stuff," says Bob Chiappardi, president of Concrete Marketing, an independent music marketing company with expertise in hard rock.

"Now it's all fun, and everyone seems to be cool with it. I think rap music really helped break through a lot of those barriers, because rap in general is very capitalistic. Rock bands want to live large again, and new economic realities are forcing them to rethink endorsements and sponsorships. Chiappardi notes that whereas music used to be a focal point for youth culture, it is now a soundtrack to other activities like skateboarding, videogames and sports.

And with the shrinking of playlists at radio and video outlets—not to mention reduced record company budgets—other forms of entertainment can entice potential consumers and add revenue to a band’s pockets.

CREATIVE PITCHING

"Besides music sponsorship, there are many other things associated with a band being on tour that companies can appreciate," Godhead frontman Jason Miller says.

"So you just have to be a little creative when you are pitching yourself to these companies and really show them how you using their product would help promote their company." In addition to clothing endorsements for fashion companies, Godhead has written music for videogames and TV shows.

One of the most effective ways to reach music fans these days is through videogames.

"Given the presence of videogames in households throughout America—and I think there are about 150 million households—it only makes sense to me that videogames have the power to break bands," says Larry Jacobson, owner of the Larry Jacobson Co., which manages Avenged Sevenfold.

In the early '90s, progressive metal band Queensryche was ahead of its time in releasing a videogame featuring the band and music from its album, "Promised Land." Now, Korn, Seven Wiser, Atreyu and Static-X, to name just a few bands, have licensed their music for games. That is often a way to attract new fans who might not otherwise be exposed to their music.

"Nontraditional avenues like videogames provide the advantage of bundling our music with a product that will connect with our target audience and make multiple impressions," says Ramsey Dean, VP of sales for Victory Records, Atreyu's label.

Fear Factory drummer Raymond Herrera agrees. "Nowadays you can do deals on the side that are worth more than what you even make from your band," he says.

Herrera also owns Herrera Productions, a company specializing in music, voiceovers and effects for videogames. When he attended the 2004 Electronic Entertainment Expo- sition in Los Angeles last month, he distributed copies of the new Fear Factory album, "Archetype," to prospective clients. He estimates that his band's songs have already appeared on 25 to 30 games.

Slipknot also leveraged videogame exposure to promote its new Roadrunner Records release. (Continued on page 16)
**Touring Acts Cash In**

**Roadwork Can Boost Sales For Hard Rock Acts**

**BY BRAM TEITELMAN**

Touring is the lifeblood of hard music. It creates a bond between the acts and their audiences, and drives album sales along the way. Here are examples of recent tours by hard music bands that boosted their careers and their album sales, according to Nielsen SoundScan.

**Artist:** Killswitch Engage
**Album:** Alive or Just Breathing
**Label:** Roadrunner
**Tour Dates:** Oct. 30-Dec. 4, 2003
**Album Sales Increase During Tour:** 8% to 84,000 units

Killswitch Engage, which hail from Boston, took the industry by surprise in May when its third album, "The End of Heartache," sold more than 55,000 copies in its first week to debut at No. 21 on The Billboard 200. Although the band's previous release, "Alive or Just Breathing," didn't even crack The Billboard 200, the band steadily gained fans by touring behind the album. Band members also bitterly broke a sweat following the departure of the group's original vocalist, Jesse Leach, Howard Jones, from Blood Has Been Shed, replaced Leach for the band's second-stage slot last year at Ozzfest.

"I remember when, back in 2002, these guys started out touring with bands like Hypocrisy, Soilwork and Kittie, and I never once heard them complain about touring in a van," Roadrunner Records director of tour marketing Veronica Vallada says.

"In fact," she adds, "they even expressed how much they liked touring in a van more than a bus, which I was completely astounded by. I've always thought every new band automatically thought they were entitled to a bus before they even sold a record, so this to me was an indication that this tour was the real deal."

**Artist:** Hatebreed
**Album:** Rise of Brutality
**Label:** Universal

Hatebreed has been building its fan base city by city since the 1997 release of "Satisfaction Is the Death of Desire."

"They are one of the hardest-working bands in heavy music, and definitely one of the hardest-working on my roster," says Jeremy Holgersen, the band's booking agent at the Agency Group. "This is a band that, at the end of the touring cycle for their last album, had played almost 200 dates in the U.S. alone, not to mention Europe and Japan."

They'll play every market—whether it's Des Moines, Iowa, Sioux Falls, S.D.; Chicago, or New York—and treat it the same," Holgersen says. "Hatebreed really thrives in secondary markets, because they have a lot of mom-and-pop store record sales attributed to them there. This is a band that loves to go to those smaller markets that a lot of bands don't go to.

**Artist:** Clutch
**Album:** Blast Tyrant
**Label:** DRT Entertainment
**Tour Dates:** March 25-April 24, 2004 (first leg)
**Album Sales Increase During Tour:** 100% to 19,000 units

Clutch has relied on word-of-mouth during their decade-plus career. The band from West Virginia has been on such major labels as Columbia and Atlantic, and has self-released projects. The group's current album, "Blast Tyrant," arrived through independent DRT Entertainment, as the band began an early-spring tour. The one constant for Clutch has been heavy touring, both as headliners and as the opening band for such acts as System of a Down and Marilyn Manson.

"I prefer headlining, because we call (Continued on page 16)
EAR SPLITTING HARD MUSIC

Lit
Lit
DRT Entertainment • RTE04-13

Kottonmouth Kings
Fire It Up
Suburban Noize Records • NZE28

Fear Factory
Archetype
Liquid 8 Records • LIQ1218

Clutch
Blast Tyrant
DRT Entertainment • RTE04-12

Various Artists
UFC Presents Ultimate Beatdowns Vol. 1: Metal
DRT Entertainment • RTE41

Say Anything
Say Anything... is a Real Boy
Doghouse Records • DGH108

Hollywood Rose
Roots of Guns n' Roses
Cleopatra Records • CLP1382

Last AmAndA
Last AmAndA
E-Note Music • EMN4007

Various Artists
Hellfest Vol. III. Official Video Documentary DVD
High Roller Studios • HRS 002

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Touring
Continued from page 14

the shots,” singer Neil Fallon told billboard.com earlier this year. “But you have to open up for other bands to meet new ears. There’s no point in always preaching to your own choir. You’ve got to go in front of those audi-
ences that aren’t going to be receptive to you and realize that, despite the fact that the front row is flipping you off, there’s 30 people behind them that are going to go to your next show.”

Clutch’s current tour in support of “Blast Tyrant” is a first for the act; members of the band, performing as instrumental side project the Bakker-
ton Group, are playing an opening set.

Artist: Every Time I Die Album: “Hot Damn” Label: Ferret
Tour Dates: March 23-April 23, 2004 Album Sales Increase During Tour:
14% to 32,000 units

Since the release in 2003 of its

Hard Rock Recap

The chart recap in the Hard Rock Spotlight is year-to-date from the Dec. 6, 2003, issue. The beginning of the 2004 chart year through the June 12, 2004, issue. The recap is culled using information from The Billboard 200 and is based on sales information Nielsen SoundScan compiles. Titles receive credit for sales accumulated during each week they appear on that chart.

Anthony Colombo, who manages the hard rock charts in Bill-
board and Airplay Monitor, deter-
mined which titles were eligible for this recap.

Hard Rock Albums

Pos. TITLE—Artist—Imprint/Label
1 FALLEN—Evacuation—Wind-up
2 THE LONG ROAD—Kickback—Roadrunner/DJMG
3 METEORA—Linkin Park—Warner Bros.
4 THE REASON—Hoodbustank—Island/DIDJ
5 AWAY FROM THE SUN—3 Doors Down—Republic/
Universal/UMRG
6 TAKE A LOOK IN THE MIRROR—Immortale—Epic/Sony Music
7 KID ROCK—Kid Rock—Dog/Atlantic/AG
8 GREATEST HITS—Red Hot Chili Pipers—Warner Bros.
9 A CROW LEFT OF THE MUR-
DER—Incubus—Immortal/Epic/Sony Music
10 GET BORN—Jet—Eilektra/AG

sophomore set, “Hot Damn.” Every Time I Die hasn’t spent much time in its home city of Buffalo.

“Every Time I Die tours relentlessly,” Ferret Records owner/ president Carl Severson says. “I love the way they tour because they’re willing to do the work.”

Some of the acts the band has toured with include Dillinger Escape Plan and Coheed & Cambria, as well as “Jackass” star Bam Margera.

Word-of-mouth has spread because of Every Time I Die’s appetite for tour-
ing. Both Spin and Alternative Press anointed the group a “band to watch in 2004,” and its slot on the summer’s Warped tour has kicked off a series of headlining dates. Ozzfest ensures that many will indeed get to do so.

Artist: As I Lay Dying Album: “Frail Words Collapse” Label: Metal Blade
Tour Dates: May 3-3 June 1, 2004 (most recent leg)
Album Sales Increase During Tour:
28% to 77,500 units

As I Lay Dying proved its mettle on the road last year when it began tour-
ing a month before the July 1, 2003, release of “Frail Words Collapse,” its debut album for Metal Blade.

“Until they started getting MTV air-
play, tour dates were their biggest stimulant,” Metal Blade VP of sales and marketing Dan Fitzgerald says. “Around Christmas, they were being scan-
ing as many as 4,000 units per week, all from tour dates.”

Over that period, the band soon wrapped up another tour leg with In Flames and Killswitch Engage, during which it saw a notable boost in album sales.

Artist: Shadows Fall Album: “The Art of Balance” Label: Century Media
Tour Dates: Oct. 30-Dec. 4, 2003 Album Sales Increase During Tour:
8% to 77,500 units

By the time they were added to last year’s Ozzfest tour, New England quintet Shadows Fall had already developed a solid following by touring extensively behind its third album, “The Art of Balance,” which was released in 2002.

“They’re the new kings of the scene, as far as I’m concerned,” says Andrew Sample, Century Media director of rock and specialty radio promotions.

“They’re one band that realizes that you can’t always put your faith in [mainstream] media to make your band popular. You have to make friends and do it from the ground up.

“The bands that idolized growing up,” Sample adds. “Shadows Fall excells in that the metal approach of getting in the van or bus and visiting everybody. Let the other stuff take care of itself. They concentrate on taking the music to the people, and that’s fine, because you can do anything.

“Keep with the band’s tradition as road warriors, it is currently tour-
ning behind the release of its fourth album, “The War Within,” which will arrive Sept. 21.

Rock’s Brand Names

Some rock artists are brand names unto themselves.

Following the success of MTV reality show “The Osbournes,” the image of Ozzy Osbourne and his family has appeared on merchandising items includ-
ing action figures, lunch boxes and clothing. Other ventures include Ozzy appearing in a commercial for Pepsi Twist and wife Sharon hosting the now-defunct “Sharon Osbourne Show.”

 Kisss has aggressively marketed the band’s name and likeness for items including toys, comic books, magazines, even caskets.

And Rob Zombie is known not only for music but movies, toys, comic books and a Halloween-themed maze at Universal Studios Hollywood.

Zombie’s manager, Andy Gould, co-head of music at artist management company the Firm, says Zom-
bie always planned for such diverse activities.

“Rob started from [New York’s] Parsons School of Design,” Gould says. “One of the reasons for forming the band was having an outlet for his art-
work. We always said we should be in the comic book business and making movies and television shows. We’ve been through all of them now.”

BRYAN REESMAN

Rocking
Continued from page 13


Slipknot worked with Roadrunner and Activision to include a rough mix of the unreleased song “Don’t Get Close” in the recent "MTX: Mototrax” game. Two older Slipknot tunes were also included, an ad for the band appeared in the game booklet and free copies of the games were given away on the Jägermeis-
ter tour, which featured Slipknot on the bill.

Some groups go beyond licen-
sing. For the latest album, Nickelback included a bonus videogame, developed exclu-
sively for the band, with the first 1 million copies of its latest album, “Payable on Death.”

Reppy Ochoa, VP of film and TV licensing at the Sanctuary Records Group, says that hit videogame “Tony Hawk’s Underground” features Kiss bassist Gene Simmons as a playable character in one of the games on an undisclosed level of the game and an exclusive DVD preview on another level.

“I think that’s more important than any type of fee that you might get,” Ochoa says. “Yes, we’re getting paid for these types of things, but more important is the cross-promotion.”

Such exposure helps expand the branding of a band, and Ochoa believes that videogames will influence future A&R activity, par-
cicularly as companies like Activision and Electronic Arts seek to break new bands.

Nontraditional marketing extends into TV and movie promotions. According to Chiappardi, many bands have lent their music to wrestling events on pay-per-view, including songs used as themes for individual wrestlers.

Bands involved with World Wrestling Entertainment’s programming include Metallica, Limp Bizkit, Marilyn Manson, Creed, Rob Zombie and Soil.

The recent Snocore tour featured four bands on the “Punisher” film soundtrack from Wind-up Records.

The soundtrack included Wind-up’s own Strata and Finger Eleven, so the company produced a “pizza piece” that was shown between band sets, according to David Hazan, Wind-up executive VP of sales and marketing.

Hazan says, “We got one of the best scenes from the movie, and because we have our own in-house produc-
tion resources, we were able to edit Drowning Pool over one scene.” Despite such widespread activity, endorsements and sponsorships should be handled with care. It comes
down to what kind of company is associated with a certain band. Pair-
ing goth clothing with a dark metal band or beer and videogames with an extreme metal tour are obvious fits that play well to those audiences. The key lies in the right combination.

This summer’s Projekt Revolution tour, which includes Linkin Park, Korn and Snoop Dogg, has attracted sponsorship from Major League Baseball, SoBe Adrenaline Rush, SlamBall and Game Rush.

“ar to make it exciting for everyone, we got sponsors [for] what they can do,” says Rob McDermott, manager for Linkin Park and Soil at the Firm. “The main thing is to make sure that it’s a very fun day.”

Since not every fan will see the same act, they can play Slam-
ball, practice in pitching and batting cages or hit the videogame room.

“I think for a young act, [non-
traditional marketing] is fun and gets your band and your name out there, and I think that’s exciting,” McDermott says.

These days, nontraditional mar-
keting seems to be helping bands from every generation. And at a time when airplay is harder to obtain, it is giving renewed life to many art-
ists. However, the quality of music remains more important than the quantity of marketing tie-ins.

“Ultimately, when it comes to signing a band for me, the most important thing has been and always will be the music,” says Monte Con-
nor, senior VP of A&R for Roadrunner

Records. “That said, if you have money in your budget to sign one band, and there are two bands that you feel very strong about, then nat-
urally you’re going to want to sign the band that has got all these other elements happening.”

Merch Works

Wind-up Records has launched an in-house merchandise company, Pronto Merch, to which it has signed all of its current bands.

“Having a merchandising company gives us a chance to develop promotions in fashion/lifestyle accounts that can really benefit the artists,” Wind-
up executive VP of sales and marketing David Hazan says.

“We’ve done some huge things with [music and clothing retailer] Hot Topic that benefit our bands a lot.”

Another label’s band that has benefited from Hot Topic exposure is Lacuna Coil, The Milan-based band’s label, Century Media, says it has shipped 100,000 units of the band’s album “Comalies.”

“They provide the band with whatever clothes [and accessories] they want,” Century Media director of A&R Phil Hinkle reports.

“They do the photo shoots with them in those clothes, put them on the Hot Topic site and send them out to the stores [which has approximately] a mil-
lion kids.”

Hinkle says the band has sold 7,000 units through the chain.

BRYAN REESMAN
LACUNA COIL

OVER 100,000 'SCANNED!
NEW SINGLE/VIDEO "SWAMPED" OUT NOW!

SHADOWS FALL

NEW ALBUM • THE WAR WITHIN • SEPTEMBER 21ST
HEADLINING THE INAUGURAL STBHESS TOUR NOW

100,000 'SCANNED ON THEIR PREVIOUS ALBUM, THE ART OF BALANCE!
By Margo Whitmire

Justin and Kelly. Clay and Ruben. Fantasia and Diana?

While high TV ratings for "American Idol" have translated to successful ticket sales for past seasons' respective tours, early sales numbers have promoters wondering if the same will be said for this season's American Idols Live, which begins July 14 at the Delta Center in Salt Lake City.

"We're not seeing the same kind of fervor as last year," says Debra Rathwell, senior VP at AEG Live, which is promoting the tour. "This one is steadily selling, but [last year] was much more frenzied in the beginning." In Philadelphia, Wachovia Center GM John Page says that while audiences were more involved in the voting process this season than in years past, "it doesn't seem to be equating to live-performance interest when you compare season three to two."

Creative Artists Agency has booked the Idols' tour since its inception in 2002. CAA music agent Jeff Frasco believes the brand remains strong and points out that "ticket sales for everything [this summer] are down in general. We're selling tickets daily." Frasco adds that for the first time in the "Idol" tour history, an international date is being planned for Manila in the Philippines.

"For some reason they're watching it there," he says.

SECOND TREK A TOUCH MATCH Venue managers and promoters agree, however, that sales drummed up by the dynamic between last season's winner Ruben Studdard and runner-up Clay Aiken will be hard to match.

"We didn't have the same kind of competition this year," Rathwell says. "You had lots of girls and older women into Ruben the 'Teddy Bear' vs. Clay the 'Cute.'"

"Last year we ended up selling out because of Clay and Ruben," Page says. "I hope that next season Fox will try to develop some personalities that will translate more to ticket sales."

Mike Wooley, assistant GM for Atlanta's Gaylord Entertainment Center, attributes slow ticket sales to a lack of "the Kellys or Clays or Rubens that audiences have instantaneously attached themselves to. I'm not seeing as much groundswell for one particular artist on the tour."

(Continued on page 48)

Touring Biz

Continued from page 1

Lolla-ooza, which canceled its July-August run because of extremely poor ticket sales.

Since then, the plug has been pulled on the Crusty Demons extreme-sports tour, following earlier canceled treks by Britney Spears, Marc Anthony and Christina Aguilera for non-sales-related issues.

Several other tours are experiencing less-than- projected sales, including treks by such popular acts as the Dead, Incubus, Dave Matthews Band, Gloria Estefan, Van Halen, Eric Clapton, Kiss and Norah Jones, according to sources.

More cancellations may lie ahead, and some tours, including Jones' outing, are scaling back to smaller venues in some markets.

"As every summer, there are hot spots and 'not spots,'" House of Blues executive VP Alex Hodges says. "At HOB, we have some great ones, some in between, some that are very poor."

In addition to Prince and Madonna, notable successes this summer include Metallica, Sting, Josh Groban, David Bowie, Chesney and the Nickelback/3 Doors Down shed package.

Gregg Perloff, president of Another Planet Entertainment, finds some good news embedded under the downturn: high margins are down, but there is a shift in the way they are being sold.

"I see a lot of artists who have a reason for being on the road and who have a reasonable ticket price—under $30.50 in most cases," he says, citing Cheap Trick, Wanda Jackson and the Pixies.

But the shifts are what people are talking most about this summer.

BAD SHOWS OR BAD DEALS? Any decrease is significant for an industry that has experienced double-digit growth for many years running. But the upward dollar trend of the past several years can be misleading because of increased ticket prices.

"The dollars go up because the cost of shows are up; it's that simple," Messina says. "Grosses may be up, but profits are down."

For many, this summer could be remembered as the season when ticket prices reached their limit.

Ticket prices are a function of artist guarantees, and some sources say corporate promoters like CCE, HOB and AEG Live are taking a beating on some shows this summer, even when attendance tops 10,000 per show.

Perloff gives ticket prices about 60% of the blame for touring's problems. "Where it's really bad is for shows between $50 and $100," he says. "When you start changing $80 to $100 for an act with a huge name but no heat going right now, it's a real problem."

Such issues may point more to bad deals than bad tours and just how bad business is can be a matter of perspective.

"I think what people are really complaining about is not how bad [tours] are but how bad the deals are," says Dennis Arfa, president of Writers & Artists Group Interna- tional, the agency for Metallica, Billy Joel and Rod Stewart.

"It may be that an act is doing good business, just not enough business to support the guarantee," Arfa adds. "But it takes the brunt of blame. CCE is not the only promoter paying artists exorbitant guarantees. "We're always guilty of that, that's why the artists love us," AEG's Phillips says.

"We try very hard going into a deal to make sure the numbers add up and that you will look to scale, and in some cases we paid less than our competitors for tours," Phillips continues. "But in other cases we pay too much."

Promoters are quick to note that increased corporati- zation of the industry has led to more cutthroat business.

"It's not like the old days, when if a promoter was losing, you knew it was their money they were losing," one artist rep says. "Now, you still respect all those guys, but you know it's not their money. They already got their money. The concert business has no emotion to the May's family," which owns CCE parent Clear Channel Communications.

CCE's Lucas seems to indicate his company's pockets might not be so deep next year.

"As an industry have to look at ticket prices and have some sort of downward adjustment," Lucas says.

Hodges agrees a correction is needed. "Some promoters have forgotten that each market is different and there are only six to 10 really big markets, another 10 strong markets and that the next 20 markets can't support the ticket prices demanded to pay the guarantees."

National promoters are often the worst offenders. "The 'bid up, bid up, bid up' process has hurt the business," Hodges says. "A change has to come."

"We're seeing a hard look at certain shows to determine if 'they're a wise decision," Lucas says.

WINNERS AND LOSERS

The poster child for tours that did not work this summer could be Lola-

Shedding Tears Over Sheds

Much of this season's touring slump can be blamed on tough business at amphitheaters.

"Other than a few hiccups that we're negotiating on, this has been a pretty damn good year for us," says Randy Phillips, CEO of AEG Live, which promotes treks primarily in arenas. "If I had an amphitheater, I'd probably be crying like everyone else."

There are numerous reasons for the downturn: high ticket prices, too many shows and, some suggest, an increase in ticket prices that no longer wants to bother sitting on a lawn.

Regardless of the reasons, promoters are doing whatever they can to get people in the seats.

Massive discounting, including $10-$25 tickets and two-for-one seat promotions of both AEG Live and Clear Channel Entertain- ment, the largest shed operator, is lessening the blow by getting patrons into the venues.

Some bemoan the practice. "All these fire sales and papering of houses, it's totally devolving our business," says Louis Messina, president of TMG/AEG Live.

Dave Lucas, president/co-CEO of CCE's music division, disagrees. "If you're not doing it on every show, every weekend, [discounting] can be helpful to jump-start shows in some markets," he says.

"We're cutting deals for our artists, booking agencies say amphitheaters and arenas are completely different animals. That's because the promoter typically owns the amphitheatre and can add more ticket revenue from items such as concessions and parking," a New York-based booking agency Writer's & Artists Group International, says. "It's that old promoter game of 'We'll let you see what we want you to see.' That's one of the factors that pushes the guarantees up. We're trying to compensate for what we know we're not going to get."

Arfa believes full disclosure would lead to better deals.

"If everything were on the table, if all profits could be seen, then we would begin to know what a deal really can or can't be, what the potential really is," says Ray Waddell.

"Last year was more about trying to find a way to bring back the owners and make the potential guarantee, and the business is so tough that the only way to do it is to cut the losses and try to break even," he adds.
CHILI PEPPERS HOT IN HYDE PARK

For about a week there it appeared that Bonnaroo, with a gross of approximately $14.5 million, was a lock as the top Billboard Boxscore of the year. But the Red Hot Chili Peppers had something to say about that with their remarkable three nights at Hyde Park in London.

Those three shows took in a staggering $17,187,234 from three sellouts. The shows—June 19, 20 and 25—sold 258,000 tickets.

Clear Channel Entertainment U.K. promoted/produced the shows, which were part of an annual music series the company produces at Hyde Park.

CCE Europe president Michael Rapino says even he was caught off guard at how well-received the Peppers were in London. "It blew our minds," Rapino says. "The first show sold out in a couple of hours, then we put up a second show and it went clean just as quickly."

A third show also sold out, and Rapino thinks there was still more business for the Peppers at Hyde Park. "I think we could've done another two or even three if we had the avail," he says.

"The European concert market is coming off one of its strongest in 50 years, with stadium show after stadium show," Rapino says. Last year, Bruce Springsteen, the Rolling Stones, Metallica, Robby Williams and Bon Jovi all did stadium-level business.

"But we're still going to have business this year, which is amazing," Rapino says. David Bowie, Madonna, Sting, Britney Spears and others have done well in Europe in 2004, and festivals like Download and the Isle of Wight are also strong.

"We've had a few slow shows here and there, but we haven't felt anywhere near the pain of U.S. markets," Rapino says. "We haven't seen that same level of drop-off."

The stability of the European concert market may be traced in part to lower ticket prices and less amphitheater-driven traffic.

LEMONADE FROM LEMONS: The cancellation of Lollapalooza (Billboard, July 3) fried up precious summer avails for many acts, and one couldn't expect a hard-touring band like String Cheese Incident to sit out any live-performance opportunities. SCI launched a reconfigured version of the festival with two shows at Red Rocks Amphitheater in Morrison, Colo., with the Allman Brothers Band July 9-10, both of which sold out.

SCI spent July 4 in Detroit Lakes, Minn., at the 10,000 Lakes Festival and is booked steadily right up until Aug. 24, when the band will play Houston's House of Blues. The band will also play Aug. 6-8 at the Jerry Garcia Birthday Bash in Terra Alta, W.V.

Two other Lolla leftovers, the Wallflowers and Modest Mouse, have confirmed a summer tour together. The two acts will begin July 16 at the Senator Theater in Chico, Calif., and are out until Aug. 10 at the Ice Garden in Rostovra, Pa.

Tickets were $64, with some gold circle seats at $81. James Brown was the opening act.

Incredibly, the Peppers also sold out three other stadiums in the United Kingdom, drawing 58,000 in Manchester, England; 61,000 in Cardiff, Wales; and 50,000 in Edinburgh, Scotland. "And we couldn't have sold more," Rapino says. "The Red Hot Chili Peppers are an incredibly huge band in Europe."

CCE U.K. will host Simon & Garfunkel July 15 at Hyde Park, a show Rapino says has already moved more than 50,000 tickets and is headed toward a likely sell-out. In general, Rapino says the European concert market is not suffering the same jolts he's seen in the United States this summer.
UMVD Stays Ahead

BY GAIL MITCHELL

Mirroring last year, Universal Music Video & Distribution reigns as top distributor of RB and rap albums. For the six-month period ended June 27, UMVD posts a 35.4% market share in R&B and a 45% share in rap. Although these numbers slip from the same period last year (41.4% and 53%, respectively), UMVD still significantly outpaces its competitors. (Rap album sales are included in the R&B total.)

Contributing to UMVD’s strong showing are titles with tight footholds on the Billboard Top R&B/Hip-Hop Albums chart, including 8Ball & MJG’s “Living Legends,” Juvenile’s “Juve the Great,” Teenie Marie’s “La Doña,” D12’s “D12 World,” Kanye West’s “The College Dropout,” Mario Winans’ “Hurt No More” and Jay-Z’s “The Black Album.”

The impact of late-June releases by Jadakiss and G-Unit member Lloyd Banks won’t register until Nielsen SoundScan reports third-quarter results. BMG places second in R&B albums share and adds seven points to its own 2004 six-month share to 23.7%. BMG is still enjoying the blockbuster success of Usher’s “Confessions,” which spent eight weeks at No. 1 on the R&B/hip-hop chart. Other BMG-affiliated acts doing well include Alicia Keys, Anthony Hamilton and OutKast.

Independent distributors (14.53%) edge past BMG (14.52%) to take second place in rap albums. Indies are represented by such acts as TVT’s Ying Yang Twins.

Petey Pablo, Cassidy and J-Kwon shore up BMG’s rap share, which doubles the 7.4% it achieved in 2003. Sony and WEA retain third and fourth place, respectively, in R&B. Swapping fifth and sixth places are EMI Music Marketing and independent distributors.

Fourth through sixth place on the rap front are WEA (9.9%), EMI (9.4%) and Sony (6.7%).

WEA, however, falls almost four points from last year’s first half. Other than Trillville/Lil Scrappy from Lil Jone’s BME label through Warner Bros., WEA’s releases in first-half 2004 included Tamia and Twista. Brandy’s Atlantic TD drops June 29.

Despite being in fifth place, EMM gains nearly four points compared with last year’s 5.8% share. Rap newcomer Chingy remains a steady seller with his debut album, “Jackpot,” which was recently certified triple-platinum.

Popular albums by Prince, Lil Flip and Beyoncé notwithstanding, Sony lost almost two shares from last year.

R &B/Hip-Hop - Rap

[Table with data]

BY GAIL MITCHELL

Lil’ Mo has signed with Cash Money/Universal. The singer-songwriter released two albums while signed to Elektra: “Based on a True Story” (2001) and “Meet the Girl Next Door” (2003). The latter spawned off “4Ever,” a hit duet with Fabolous. Lil’ Mo recently received an ASCAP Rhythm & Soul Award for another Fabolous collaboration, “Can’t Let You Go.”

Her first album under the Cash Money banner is titled “Syndicated.” It’s slated for September release. The first single will be “Hot Girls.” Cash Money is definitely on a roll, thanks to strong showings by Juvenile, Teena Marie and Lil’ Wayne.

MUSICAL NOTES: Punk/funk bad boy Rick James (“I’m Rick James, bitch!”) was also on a roll during the Los Angeles stop of his current tour with Teena Marie and Morris Day. Following that two-day stint (June 26-27), he was honored by ASCAP (Billboard, July 10) and awarded the BET Awards June 29).

Prior to the ASCAP fête, James told Billboard he’s still writing. In fact, he plans to release a 30-song double-disc on his Sony/RED-distributed label, Ms Records. In the wake of Dave Chappelle’s hilarious James skit on his Comedy Central show, the ex-Motown hitmaker is also negotiating a movie and book deal about his life, as well as a project with actor/comedian Jamie Foxx.

“God put me down to pay attention,” James said about the stroke he suffered after leaving prison several years ago. “Then he told me to get back up and hit the stage, and I’m enjoying it.”

Also on James’ agenda: retiring from the music business “to do something more spiritual.” In the meantime, the next generation of the James family is reviving her chops. Daughter Ty, a rapper, is recording and negotiating a deal for her own solo album.

Another ASCAP t tüüt: Ray Parker Jr., is finishing up a new CD titled “Middle-Aged Crisis.”


FOR HEALTH: The Verve Music Group and the American Diabetes Assn. are partnering to promote diabetes care and research. The alliance coincides with a new Verve/GRP Luther Vandross tribute album. Produced by Rex Rideout and Bad Hammer, “Forever, For Always, For Luther,” bows Aug. 3.

The campaign’s linchpin, “Write a Love Letter to Luther,” aka the same day. Fans will be invited to send a note to the singer, who’s still recovering from his diabetes-related stroke. These letters will be presented to Vandross and his family. Fans will also be asked to donate to the ADAs Forever, For Always, For Luther Fund. The campaign’s second major element will be a ADA benefit concert Oct. 22 in New York. Performers will include artists from the tribute CD “Luther: A Love Letter.” Also on James’ agenda: retiring from the music business “to do something more spiritual.” In the meantime, the next generation of the James family is reviving her chops. Daughter Ty, a rapper, is recording and negotiating a deal for her own solo album.

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**Notes:**
- Nielsen SoundScan compiled this national super panel of core R&B/hip-hop stores.
- Billboard Hot 100 weekly hits chart.
- Nielsen SoundScan is the leading music sales measuring service in the United States.
Jadakiss Single Courts Controversy

Musicians often voice political opinions in their songs, especially during an election year. Most hip-hop acts, however, have remained mum on the current political environment—until now.

Ruff Ryders/Interscope artist Jadakiss—also a member of rap trio the Lox—is receiving a lot of attention for his single "Why?" The song questions President Bush's involvement in the events of Sept. 11, 2001, with the lyric "Why did Bush knock down the Towers?"

The line has prompted some radio stations to edit the song. According to sources at MTV, the "Why?" video was serviced to the network without the lyric.

For Jadakiss, the song is a way to reach people.

"I wanted to make a song that could appeal to a broader audience—and not only the hood," he says. "I wanted to make something that would touch people at home in white America.

I was thinking, 'What's the one thing that everyone has in common? Questions.' Everyone asks why, so I decided to write a song asking questions that everyone wants answers to," he adds.

As for the controversial line, the Yorkers, N.Y., rapper's view is unwavering. "I just felt [Bush] had something to do with this," Jadakiss says, referring to the events of Sept. 11. "That's why I put it in there like that. A lot of my people felt that he had something to do with it.

Some programmers say they were serviced only with the version that omitted the line—in both the radio edit and the "clean" version.

"Actually, the uncensored version of that line [on the album] is probably my favorite in the whole song," says one PD, who asked to remain anonymous. "Since they can hear us in [Washington] D.C., and I don't want [the] Secret Service knocking down my door in the middle of the night, the PD adds, "I'll stick to the clean version."

While some stations air an edited version of the song, other stations like WGCI Chicago and WWPR New York have opted not to.

"I saw the video, where they edited that line out, but when we were playing it on the radio, we never thought we should edit it," WWPR PD Michael Saunders says. "Freedom of speech gives him the right to say what he does. No one called 'Get Low' by Lil Jon & the East Side Boyz.

Saunders says the lyric hasn't been an issue at WWPR.

"No one has called about it," he says. "Even with women, who listen to lyrics more [than men], no one has noticed it enough to call."

Interscope head of rap promotions Kevin "Always Bet On" Black isn't concerned about the controversy. "Why? is the biggest record I've worked," he says. "It touches the heart and says things that a lot of people are afraid to say.

Black isn't the only one who thinks that. Jadakiss' second album, "Kiss of Death," debuted at No. 1 on The Billboard 200 last week, selling more than 246,000 copies in its first week, according to Nielsen SoundScan.

Meanwhile, "Why?" which features R&B singer Anthony Hamilton, continues to climb the charts. The second single from "Kiss of Death" debuted at No. 71 on the Hot R&B-Hip Hop Singles & Tracks chart. The single is No. 16 this week.

The type of controversy that surrounds "Why?" can end up helping an artist, and Jadakiss knows it. "They're censoring me all over the place, and that's good," he says. "That means it's reaching out to everybody. When I made the song, I wrote it to be political, controversial, and to stir some things up.

'Somebody has to take the fore front and sacrifice," he adds. 'That's what I do—sacrifice myself.'
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UMVD Rules U.S. Latin, Nears 50% Market Share

BY LEILA COBO

Universal Music & Video Distribution commands close to half of the U.S. Latin marketplace. According to Nielsen SoundScan numbers, UMVD-distributed titles account for 46.1% of all Latin albums sold for the six-month period ending June 1.

UMVD's market share for the same period last year was 36.1%. That number gave UMVD nearly twice the share of Sony, a distant No. 2 with a 19.9% market share. This year, the disparity is more extreme: Sony is still in second place, though its share dipped to 17.1% of the U.S. Latin market. Still, that number is up from the 16.3% market share Sony had for first-quarter 2004. The slight increase in the second quarter can be attributed in part to the strong showing of Marc Anthony's first Spanish-language pop album at the April 27-released *El Vampiro,* which has been No. 1 on the Billboard Top Latin Albums chart since its release three weeks ago. Sony also had another No. 1 with Adán Chalino Sánchez's *Amor y Lágrimas.* Sony-distributed Moon Music released that title.

On its end, UMVD has also seen its market share grow through its distributed labels, such as Univision Music Group. It is the leading Latin music label by market share in the U.S., according to Nielsen SoundScan. Univision's most recent TV program, the Univision Records, Fonovisa and Discas labels. All three saw their market share rise over last year. Discas has almost doubled to more than 12%. Together, the three Univision Music Group labels account for the bulk of UMVD's market share.

Additionally, Universal Music Latino has also seen its market share rise in comparison with the same period last year.

As UMVD's market share has risen, every other distributor's share has dropped. The most noticeable dip occurs with WEA, which goes from a 10.2% market share to a 7.2%. At the bottom of the list is BMG, with a 6.1% market share. That means that even if the Sony-BMG merger goes through, as it stands today, UMVD would continue to dominate the Latin market by a wide margin.

Coliseum

Continued from page 24

give anything to play or perform in this new structure," says SMG GM Bob Rice, noting the blend of amenities and luxury.

The structure—which complies with pro basketball and National Hockey League standards—boasts a series of amenities and modern facilities not found on other island venues. It showcases a heliport, 14 ticket windows and a 3,500- to 7,000-seat intimate theater setting.

Among its many other features are a catwalk steel structure hung from its ceiling to provide easy connection of lighting equipment, a state-of-the-art sound system, two gigantic scoreboards with message center, 22 corporate suites, four party suites, one VIP club lounge, a press room, two meeting rooms, five locker rooms, four dressing rooms and 150 TV monitors as well as 34 restrooms.

In addition, the coliseum can be transformed in six hours from an ice skating rink to a concert hall. Or the concert setting can quickly be converted to a basketball setting with a 16,200-seat capacity.

With construction nearly over, the coliseum faces costs of up to $1 million per month in interest on the line of credit alone based on the debt's 30-year financing with a 5.5% variable interest rate. But the government's projection is that operational costs can be met with what the coliseum generates.

"SMG is forecasting 80-plus events per year that will surely boost the economy," Davila says. Davila adds that some of the main names who are tentatively lined up to perform this year at the facility are Marc Anthony, Enrique Iglesias, Ricky Martin and Robi "Draco" Rosa.

According to Davila, the construction of the building, with all of the required permits, is projected to finish this month.

In August, after the building is handed over to SMG, the company will host soft opening events to test the facility's equipment and will confirm who will be the big music stars— or stars—to perform on opening night. And then in September it plans to open its doors to the public.

America Latina... NEWS FROM SOUTH OF THE BORDER

In Argentina: Diego Torres continues to add shows to his sold-out series at Buenos Aires' 7,500-seat Luna Park arena. Torres is slated to perform his 11th concert at the Arena July 17, following shows slated for Mexico City (July 10) and Los Angeles (July 13). The artist is promoting his "MTV Unplugged" album, which has sold more than 300,000 units in Latin America, according to label BMG. The album's first single, "Cantar Hasta Morir," has been No. 1 on Argentina's airplay chart for 10 weeks. MARCELO FERNANDEZ BITAR

In Spain/Chile: At least two albums will be released to coincide with the centennial of the birth of Chilean poet and Nobel Prize laureate Pablo Neruda, who was born July 12. Fundación Autor, the cultural arm of Spain's editors and authors society SAGA, released an album and book titled "Neruda en el Corazón" July 5. It features various artists performing 19 of Neruda's poems to music. Participating artists include Joan Manuel Serrat, Pedro Guerra, Vicente Amigo, Ana Belén, Miguel Bose and Joaquin Sabina. In Chile, Warner Music is planning to release a tribute album for late July. Among the acts involved are Chilean pop/rock band Lucybell, Gilberto Gil, Ruben Blades and Rita y La Oreja de Van Gogh. MARCELO FERNANDEZ BITAR AND LEILA COBO

Latin

' Da Hype ' Jacks Up Buzz on Junior Jack

Junior Jack—otherwise known as Vito Lucente—has reasons to be cheerful. His single, "Da Hype" featuring Robert Smith of the Cure, reached the summit of the Billboard Hot Dance Club Play chart in the last issue. This issue, the track dips to No. 6.

"Da Hype"—which features a looping snippet from Bobby “O” Orlando’s early ‘80s club hit, “I’m So Hot for You”—is from Junior Jack’s debut album as an artist, "Trust It" (Netwerk America, due July 13); the album was released internationally earlier this year.

A smart and savvy sampler of music, Junior Jack concocts club sounds that are as contemporary as they are retro.

Junior Jack says it was the last track he recorded for the album. "I had been in the studio for two months—I was tired. I wanted to do something as a joke. I discovered this Pointer Sisters track, and I went from there."

Ultimately, Junior Jack says he crafted "some stupid disco track." Hence, the song's title. Consider it an absolute highlight of "Trust It."

Other album highlights include last summer’s "Diva, Spanish anthem, "E-Samba," and "Luv 2 U," which will surely remind some of Roberta Flack’s "Feel Like Makin’ Love."

MORE NETWORK NEWS: Gabriel & Dresden have signed a two-compilation deal with Netwerk. The first release is the two-disc "Bloom" (Sept. 7). The 2-track collection features new Gabriel & Dresden productions ("Arcadia") and remixes (Dido’s "Don’t Leave Home"). Also included is Junior XLS remix of Sarah McLachlan’s "World on Fire" and a cover of Depeche Mode’s "Here I’m the House" by Andain, produced by the artist and Gabriel & Dresden.

George Maniatis, Netwerk senior VP of A&R, acknowledges that "Bloom" is being approached as a DJ mix, "but one that is very artist- and producer-driven."

Netwerk will also issue a best-of set from Delerium Sept. 7. The disc will include the Above & Beyond mix of "Silence."

Gabriel & Dresden have remixed "Silence," too. Their version will appear, along with Above & Beyond's, on a European single being readied for fall.

And early next year, Netwerk will release "Lap Top Symphony" by BT. "Lap Top" will be fashioned after one of the artist's live DJ sets where he uses a laptop in lieu of turntables.

Maniatis says to expect "lots of exclusive tracks" on this disc, which will find BT "leaning more toward breaks with progressive overtones."

Dance Music

Beat Box

By Michael Paoletta

mpaoletta@billboard.com

"Trust It," "Stupidisco" (with remixes by Hot 22 and Lee Cabrera), revolves around a Pointer Sisters sample (the No. 1 club single, "Dare Me," from 1985).

Junior Jack says it was the last track he recorded for the album. "I had been in the studio for two months—I was tired. I wanted to do something as a joke. I discovered this Pointer Sisters track, and I went from there."

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Maniatis says to expect "lots of exclusive tracks" on this disc, which will find BT "leaning more toward breaks with progressive overtones."

“When I’m in the studio, there is no real recipe for making a track," Junior Jack tells billboard. With a trial-and-error method, he says he'll listen to a few "old records" to see if something catches his ear. “If I hear something I like, I’ll sample it and start forming a track around it.”

To illustrate, Junior Jack points to "Make Love" by one of his many aliases, Room 5. One of the biggest-selling singles in the United Kingdom last year, "Make Love" featured Oliver Cheatham and his early ‘80s dancefloor anthem, "Get Down Saturday Night.

The artist—a native of Hari, Italy, who calls Brussels home—says he doesn’t like sampling records that he knows too well. "I want to think that I’m doing something brand-new."

"Indeed, the next single from
CMA Fest Ready For TV Close-Up

BY DEBORAH EVANS PRICE

NASHVILLE—For 33 years country music fans have converged here every summer to see their favorite artists at Fan Fair. This year, the Country Music Assn.’s annual event was renamed CMA Music Festival.

For the first time, those who didn’t make the trip to Nashville can get a taste of the festivities by tuning in to “CMA Music Festival: Country Music’s Biggest Party” airing live in the United States July 14 at 9 p.m. ET on CBS.

CMA executive director Ed Benson says the idea for the TV special was first floated in 1979 by Dick Clark but had never come to fruition. “For me personally, this is a dream of almost 25 years,” Benson says.

Once the event relocated from the Nashville Fairgrounds to the city’s downtown area last year, the CMA began investigating the possibilities once again.

The result is a two-hour program showcasing Brooks & Dunn, Martina McBride, LeAnn Rimes, Brad Paisley, Gretchen Wilson, Uncle Kracker, Montgomery Gentry, Terri Clark, Pat Green, Rascal Flatts, Willie Nelson and Hank Williams Jr., among others. The special was directed by Gary Halverson and produced by CMA board member Robert Deaton for Deaton Flanigan Productions.

At last year’s festival, Deaton shot a five-minute videotape to pitch to network. The first stop was CBS because the network already airs the annual CMA Awards show in November.

Benson says the special will let consumers see country acts in a different light than an awards show performance.

In addition to concert footage, there are segments of artists interacting with fans. A pair of fans won a chance to spend the day with McBride. Camera crews followed Capitol Records newcomer Dierks Bentley around for a day during the event, and they also peeked in on two young musicians who were to hang out with Keith Urban on his bus.

Deaton says the special is “90% music, but it’s also 10% showing the uniqueness of the fans and the uniqueness of the event.”

Capturing the scope of the festivities was “a big production,” Deaton says, requiring 23 different cameras. In addition, the crew used cranes with cameras riding above the fans during the evening shows at the Nashville Coliseum.

The biggest challenge, Deaton says, was “that the TV show was not created first. All the sets had been sold. We just couldn’t come in and go, ‘OK, we are going to put the camera here because it’s the most optimal place to put it.’ We would be blocking about 600 people. We had to let the fans have a great experience and not get in their way.”

Benson says he believes this is the first music festival to spawn a major network TV special. Its goals for it are to expose country music, provide artists extra incentive to participate and encourage viewers to attend next year.

“We want to create broader awareness for the event,” he says. “We hope fans will say, ‘Hey, I want to come to this thing, this looks like fun.’”

As an organization with a mission to promote country music, there is another plus for the CMA.

“It’s a chance to give back to the artists by giving some of them exposure on a major network show,” Benson says. “Since this show is going to air during touring season, I think it’s going to create a lot of demand for concert tickets.”

Deaton says the show should also benefit Music City’s tourism. “The special really showcases Nashville, and that’s important because it’s the home of country music,” he says. “Hopefully, the television show will mean more people coming to Nashville, which would help tourism and the businesses downtown. This will be a nice show piece for the city, and everyone can benefit from it.”

BMG, EMM Make Gains

BY PHYLLIS STARK

NASHVILLE—BMG and EMM Music Marketing enjoyed growth spurs in the first half of the year, while Universal Music & Video Distribution, WEA and Sony all experienced market share declines.

UMVD remained the top distributor of country albums with a 29.6% share, according to Nielsen SoundScan. But it was off from the 32.4% share it boasted in the first half of 2003 (see chart). Universal’s fortunes were bolstered by continuing sales of Toby Keith’s “Shock’n Y’All” album, as well as debuts from Julie Roberts and Josh Turner.

BMG came on strong in second place, rising to a 25.4% share in the first half of the year from a 17.4% share in the same period last year.

BMG continued to be aided by strong sales of Kenny Chesney’s “When the Sun Goes Down,” Brad Paisley’s “Mud on the Tires,” Alan Jackson’s greatest-hits set and Lonestar’s new set “Let’s Be Us Again.” However, BMG was down from its first-quarter share of 29%.

Despite building sales for new Warner Bros. act Big & Rich, WEA was off at 13.6% market share in the first half, down from 16.9% for the same period last year. But WEA is up slightly from the 13% share it earned in the first quarter of the year.

Sony, meanwhile, dipped to 13.5% in the first half of 2004, down from 15.1% last year. This was in spite of strong debuts by Gretchen Wilson’s first album, “Here For the Party,” and Montgomery Gentry’s “The Long Road.“

So Long, Boones Mill; Hello, Nashville

Producer/engineer Tim Austin has shut down his 8-year-old Doobie Shea Records. The independent bluesgrass label, based in Boones Mill, Va., had been distributed by Select-O-Hits.

Among the artists who have recorded for Doobie Shea over the years are Marty Raybon, Dan Tyminski, the Lonesome River Band, Mountain Heart and Dale Ann Bradley. None were tied to the label at the time of its closing.

Austin dissolved the label to concentrate on his Doobie Shea Studio, which he plans to relocate from Virginia to Nashville this fall. The studio opened in 1995.

Austin has also launched Doobie Shea Productions, which will offer recording, audio editing, production, mastering and other services.

SIGNINGS: As first tipped here (“Billboard,” March 20), singer/songwriter Kate Campbell has signed with Austin-based Compadre Records. She previously recorded four albums for Compass Records and one for Eminent Records. Most recently, Campbell released two albums on the Large River label. Compadre will release three Campbell albums Aug. 10, including a reissue of her 1995 debut “Songs From the Loess,” remastered and with alternate takes of some songs.


In other news, Bluewater Music has signed an exclusive songwriting deal with Brian Nash. He is the writer of the current Kenny Rogers single, “My World Is Over.”

ARTIST NEWS: The Country Music Assn. recently presented its Joe Talbot Award to Janette Carter, daughter of A.P. and Sara Carter of the musically pioneering Carter Family. The Talbot Award, which is voted on by the CMA board of directors, recognizes outstanding leadership and contributions to the preservation and advancement of country music’s values and traditions.

Carter has been performing since the 1930s and recorded several albums on her own and with her brother, Joe Carter.

Disc jockey Rick Schell has exited the band Pinmonkey, which recently left RCA Label Group.

The rest of the band is working on a new project with producer Mark Bright.

ON THE HORIZON: Pat Green’s next Rounder Universal album, tentatively titled “It’s Time,” is due in October. It contains guest appearances from Brad Paisley, Amanda Wilkinson and Lisa Germano. Green and Paisley duet on “College,” a song they wrote together earlier this year.

MILLER TIME: The family of Country Music Hall of Famer Roger Miller is readying a new museum in his hometown of Erick, Okla. The Roger Miller Museum will house memorabilia from the life and career of the late entertainer, including photographs, documents and instruments.
## Top Country Albums

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### Additional Information
- All titles with the greatest sales gain this week.
- Recording Industry Association of America (RIAA) certification for net shipment at 100,000 albums is Gold. Certification is for net shipment of 200,000 units (Platinum). Certification is for net shipment of 500,000 units (Diamond). Certification is for net shipment of 1,000,000 units (Diamond). Certification is for net shipment of 2,000,000 units (Diamond). Certification is for net shipment of 5,000,000 units (Diamond). Certification is for net shipment of 10,000,000 units (Diamond).
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E S S E N T I A L  R E V I E W S

THE CURE
The Cure
PRODUCERS: Ross Robinson, Robert Smith
Geffen 80002870
RELEASE DATE: June 29
Classic Cure titles from the 1980s—"Pornography," "Head on the Door," and "Disintegration"—are strongly influencing a new generation of alt-rock acts. Feeding on this fresh enthusiasm, the groundwork that marks Cure's American tour is some of its most appealing material in recent memory. "Taking Off" and "I Don't Know"

MAROONS
1.22.03 Acoustic
PRODUCERS: various
Octone/1 82876-62468
RELEASE DATE: June 27
It appears that it "that band Maroon5 can do no wrong. Right now, with two hit singles under its belt ("Harder to Breathe," "This Love"), the Los Angeles-based quintet is making noise with new single "She Will Be Loved." One of the ironies here, the band delivers a live, acoustic set. Recorded at New York's Hit Factory in early 2003, "1.22.03 Acoustic" proves Maroon5's true mettle. Lead vocalist Adam Levine shines brightly on the melancholic "She Will Be Loved," and lively "Sunday Morning." Levine's levitades—pianist/guitarist Jesse Carmichael, guitarist James Valentine, bassist Mickey Madden and percussionist Ryan Dusick—deliver the musical goods throughout the breezy, seven-track set. Unfortunately, the electricity of "This Love" gets completely lost in the acoustic translation. Still, "1.22.03 Acoustic" is a great complement to Maroon5's young catalog.

THE ROOTS
The Tipping Point
PRODUCERS: various
Geffen 8000257302
RELEASE DATE: June 13
On its sixth studio set, the Philadelphia-based quartet—drummer "uestlove, keyboardist Kamal and bassist Leonard Hubbard—returns to hip-hop basics. An homage to big Daddy Kane and Kool G. Rap, "Boom" finds Black Thought deftly imitating both MCs. He also takes center stage on lead single "Don't Say Nothing." The minimalist track, produced by Scott Storch, and its eye-grabbing video, is garnering much attention for the group. Other highlights include the melodic "Star" and "I Don't Care" (featuring Dom). Among the disc's hidden gems is "In Da Da," which uses George Kranz's early-80s club smash, "Trommeltanz (Din Da Da)," as a base for "uestlove to stretch out on the skins. The result is stunning. "The Tipping Point," named after Malcolm Gladwell's book of the same name, proves that you can go home again.

A S S I G N M E N T S

R& B/H I P - H O P

- MIS-TEEQ
Mis-Teeq
PRODUCER: vivre
Reprise 48804
RELEASE DATE: July 13
Rising from the U.K. garage scene with several hits, the trio is a cross between the Artic Monkeys and the strokes. "Tipping Point" is a cross between the strokes. "Tipping Point" marks a milestone in Mis-Teeq's career.

DANCE/ELECTRONIC

- I AM THE WORLD TRADE CENTER
The Cover Up
PRODUCER: John McEntire from the World Trade Center, Mikeal Johnston, "Big" Mike Ames, Stewart Dixon
Ganmon GMN2111
RELEASE DATE: June 29
Dan Geller and Amy Dykes are the electro-pop duo I Am the World Trade Center. During the recording of "The Cover Up," the pair ended personal relationships. The romantic split has yielded one of the most shiny and potent—albeit melancholy—synth-pop albums of the year. "I'll put my game face on with a smile," Dykes sings on "Future Sightings," which, like numerous songs here, is steeped in jangly rhythms and stumpy melodies. Like other bands from Athens, GA (the B-52's come to mind), World Trade Center knows the power of strong verses and catchy choruses. In a timely twist, the two songs revisit the Janes' "Going Underground," a song that remains lyrically potent. Throughout, singer Dykes harmonizes with Geller's acoustic guitar and horns from Billions of Debbie Harry, while keyboard/laptop wiz Geller does his

CONTRIBUTORS:


www.americanradiohistory.com
The album follows a format similar to the two gospel projects spawned by Jakès' previous best-selling literary outing, “Woman, Thou Art Loosed” (1994). Combining strong songs in a largely adult R&B sponsored vein and selling performances from a star-studded roster of artists, the project is poised to hit the top of the gospel and contemporary Christian charts. Highlights include Donnie McClurkin’s “King Inside of Me,” Kirk Franklin & New Breed's “Emotional” and rookie Micah Stampley’s “Take My Life.” “He-Motions” is a perfect balance of exhortation and great entertainment.—GE

**CHRISTIAN**

**CROSSWAY**

This I Know By Michael Sykes, Phil Johnson Spring Hill Music Group 7-99042-1063 RELEASE DATE: June 15 A capella group makes the third release from this young Southern gospel quartet. Salvation, heaven, grace and other topics are explored in this outstanding collection of original songs. One of Southern gospel's best-known writers. “Uncorked” explains what Jesus did on the cross. Joel Lindsey’s “Don’t Pass By” is a poignant plea for God’s presence and peace. “Only Because You Love” is a potent worship song. “The Long Arm of Love” features Spring Hill labelmates the Oak Ridge Boys. Like the mighty Oaks, this talented quartet has a gift for bringing great songs to light through incredibly heartfelt, powerful performances.—DEP

**BLUES**

**NICK CURRAN & THE NIGHTLIFERS**

**PLAYERS:** Various Blnd Pig 5091 RELEASE DATE: June 29 Guitarist/vocalist Nick Curran nabbed the W.C. Handy Award for best new artist in 2004. A veteran of the Texas blues/rockabilly circuit—he has toured with the likes of Waxhaw’s, Kim Lenz and Wayne Hancock—Curran is a slick guitarist and a powerhouse vocalist: a combination of Brian Setzer and Bill Haley; hipster hairdo included. “Play” is a 14-song jaunt through the jump blues and rockabilly sounds of the '50s, but it’s certainly not kitschy. Curran’s vibe may be nostalgic, but it’s nostalgia with conviction. The album’s greatest strength is that it captures Curran’s immersion in the jump blues/rockabilly tradition. The tunes reflect his commitment to the authenticity of those styles. Not only is his material well-chosen, but the recording was obviously an old-school analog chore that pays off in its presentation of the electronic toys on standby.—PVV

**GOSPEL**

**VARIOUS ARTISTS**


The album follows a format similar to the two gospel projects spawned by Jakès’ previous best-selling literary outing, “Woman, Thou Art Loosed” (1994). Combining strong songs in a largely adult R&B sponsored vein and selling performances from a star-studded roster of artists, the project is poised to hit the top of the gospel and contemporary Christian charts. Highlights include Donnie McClurkin’s “King Inside of Me,” Kirk Franklin & New Breed's “Emotional” and rookie Micah Stampley’s “Take My Life.” “He-Motions” is a perfect balance of exhortation and great entertainment.—GE

**SINGLES**

Edited by Michael Paoletta

**AC**


Blue Note 70876 1 18771 (CD promo)

Songstress Anita Baker has been away for much too long—10 years, in fact. For fans, “You’re My Everything”—the first peek into the artist's new album "I My Everything." due Sept. 7—finds her giving listeners what the best of her has got. This is vintage Baker, with the artist recapitulating the warmth and elegance of such now-classic songs as “Caught Up In A Moment” and “Love & Happiness.” One of those rare one-listen songs, “You’re My Everything” relies on eloquent wordplay and rhymes to paint a catchy chorus and that voice. Just try ignoring the emotion in Baker’s voice when she sings, “Just watch this song, baby/adore you/above you got that special touch.” It’s for very good reason that smooth jazz and adult R&B radio formats are already championing this one.—MP

**POP**

**Toby Lightman Real Love** (2:53) PRODUCER: Peter Zizzo WRITERS: various PUBLISHERS: various Lava 301513 (CD promo)

A highlight of newcomer Lightman’s live show is a dazzling, soul-smacked cover of Mary J. Blige’s 12-year-old, top 10 smash “Real Love.” Others—particularly at Lightman’s label—must agree. Lightman re-entered the studio and emerged with this soaring version, which is now being stripped onto her recently released debut, “Little Things.” In Lightman’s hands, the track is equal parts pop, folk and hip-hop. Fans of Blige’s version will surely be surprised—at first. But repeated listens reveal a track that sits comfortably alongside recent offerings from Alicia Keys, Dido, Sheryl Crow, Teena Marie, Maria Mena and Blige. In other words, this is what it takes to be a multiflavor smash (R&B/hip-hop, AC, top 40). By taking on such a revered classic, Lightman is surely stepping out on a line. But those who listen with an open mind will be royally rewarded.—MP

**R&B/HIP-HOP**

**LL Cool J Headsprung** (4:34) PRODUCER: Timbaland WRITERS: I. Smith, T. Mosley PUBLISHERS: various Def Jam 16105 (CD promo)

Few rappers have been able to change the times with the way LL Cool J has. Again and again, the veteran MC has been able to change his style—with varying degrees of success. Serving as the lead single to his forthcoming “The Definition” set, “Headsprung” finds the Queens, N.Y.-born hip-hop artist in a state of mind similar to the time around he tried his hand at the current flavor of the month: the chunk. The results are mixed. Helped with help from Timbaland, LL goes uptempo with a kinetic track. Unfortunately, the overloaded beat seems to overpower the MC. Similarly, the derivative hook offers little to redeem the song. That said, R&B/hip-hop radio is embracing the single. For better or for worse, “Headsprung” marks LL Cool J’s continued evolution as an artist.—RH


First things first: Crunk music is not for every artist. It takes a certain kind of nuance to get the perfect balance between crazy and charisma. And Bone Crusher nails it. The lead single from “Fight Music,” his forthcoming So Def/Zomba debut, “Take Ya Clothes Off” will have clubs—those of the Scores variety and otherwise—bouncing. Bone Crusher enlists fellow Atlantans Ying Yang Twins for the racetrack proceedings. Produced by Jevor and Ying Yang Twins’ in-house producer Beat-in-Azz, the synthed-out track matches the MC’s distinct style. While the single appears tailor-made for R&B/hip-hop radio, programmers are slow in championing it. Could radio be overlooking on crunk already? Stay tuned.—RH

**COUNTRY**

**KEITH URBAN Days Go By** (3:37) PRODUCER: Kelly Fortner, Blake Buss WRITERS: J. Urban, M. Powell PUBLISHERS: Guitar Monkey Music (BMI); Universal Music; Lanark Village Homes (ASCAP), BMG Music

Capitol 70876-1 18625 (CD promo) Keith Urban’s career is in one of those sweet spots where it seems the talent is hitting its stride. This new single is catching fire so quickly at country radio that Urban’s new album has been moved up one month to a September release. The energetic and upbeat “Days Go By” showcases his talents as guitarist, songwriter and vocalist. Pensed with Monty Powell, the song’s lyrics extol the importance of making the most of each moment. Urban’s blistering guitar work fuels the urgency in the song’s message, and he sings with the full-throated freedom and complete abandon that demands attention. Strong singles like this one have not only propelled Urban to the forefront of the country format but will keep him there.—DEP
EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Arista Records in New York names Jeff Fenster senior VP of A&R. He was senior VP of A&R at Island Def Jam Music Group.

Universal Classics in New York appoints Elizabeth Baisley marketing manager of core classics and Rebecca Pyle Davis director of publicity. Baisley was producer/editor at iclassics.com. Davis was manager of publicity and promotions at Naxos of America.

PUBLISHING: BMG Music Publishing in New York promotes Laurent Hubert to senior VP of international. He was VP of international.

DISTRIBUTION: Handleman Co. in Troy, Mich., elevates Frank Ballo to assistant VP of U.S. operations. He was assistant VP of supply chain management.

MUSIC VIDEO: MTV in New York promotes Romy Mann to VP of on-air design.

Ocean MacAdams to MTV News VP. Jim Fraenkel to MTV News executive producer, Lily Neumeyer to MTV News director of news and development and Chad Wasser to MTV News senior director.

Mann was director of on-air design, MacAdams was MTV News managing editor, Fraenkel and Neumeyer were MTV News supervising producers and Wasser was MTV News director of administration.

VHI and CMT in New York elevate Maureen Guthman to VP of acquisitions and co-productions. She was director of acquisitions.

Radio: ABC Radio Networks in New York names Harve Alan director of programming. He was senior VP of programming, mid-Atlantic region at Clear Channel Radio.

Spanish Broadcasting System in New York names Frank Flores VP/director of sales. He was general sales manager at modern rock WXRK New York.

Oldies KFRC San Francisco names Bob Harlow PD. He was PD of oldies KKSN Portland, Ore. Adult R&B KJUK Kansas City, Mo., names Jerold Jackson PD. He was PD of mainstream R&B WDZZ Flint, Mich.

Christian AC WWJ Atlanta ups Kurt Wallace to PD. He adds those duties to his title of morning host.

MTV News to producer, Chad MacAdams was MTV News executive producer, Lily Neumeyer to MTV News director of news and development and Chad Wasser to MTV News senior director.

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Related Fields: The National Academy of Recording Arts and Sciences promotes Washington, D.C.-based Daryl Friedman to VP of advocacy and government relations and Los Angeles-based Doug Gore to VP of asset management and production. Friedman was executive director of NARAS' Washington, D.C., chapter. Gore was senior director of awards.

NARAS also promotes Michele Caplinger to senior executive director of NARAS' Atlanta chapter and Jon Hornyk to senior executive director of NARAS' Memphis chapter. In addition, NARAS appoints Ben London executive director of NARAS' Pacific Northwest chapter. Caplinger and Hornyk were executive directors of their respective chapters. London was senior curator of public programs at Experience Music Project.

The Country Music Hall of Fame and Museum in Nashville appoints Mick Buck curator of collections. He was manager of the Center of Public History's regional music collection at State University of West Georgia.

Claxson Interactive Group in Miami ups Ignacio Ergul to senior sales coordinator of pay TV, U.S. Hispanic market. He was senior assistant to Claxson's CEO.

Multiplatinum 'Life'

When Dido visited Sirius Satellite Radio's New York headquarters June 14, she received a plaque commemorating 8 million copies sold worldwide for her current Arista/BMG album, "Life for Rent." Pictured, from left, are Sirius VP of music programming Steve Blatter, BMG North America chairman/CEO Clive Davis, Dido, Sirius president/CEO Joseph Clayton and BMG North America CEO Charles Goldstuck. (Photo: Larry Busacca/Wireimage.com)

Hot 97 Summer Jam

50 Cent was among the all-star lineup at the annual Hot 97 Summer Jam concert, held June 12 at Giants Stadium in East Rutherford, N.J. Presented by mainstream R&B station WQHT (Hot 97) New York, the concert's other performers included R. Kelly, Ludacris, Kanye West, Alicia Keys and Lil Jon.

(Photo: Kevin Mazur/Wireimage.com)
**Marsalis Plays Playboy Fest**

Wynton Marsalis chats with Playboy Jazz Festival producer Darlene Chan during the 2004 Playboy Jazz Festival, held June 19-20 at the Hollywood Bowl in Los Angeles. Performers at the festival included Marsalis, Wayne Shorter, Béla Fleck & the Flecktones, Etta James and Herbie Hancock. (Photo: Peter Lovino)

**Julie & Jay** Country singer Julie Roberts joined talk-show host Jay Leno June 10, when she performed on NBC's "The Tonight Show With Jay Leno" at the show's Burbank, Calif., studios. Roberts has been on tour in support of her self-titled debut album on Mercury Nashville.

**LL Cool J On XM** Hip-hop star/actor LL Cool J stopped by XM Satellite Radio headquarters in Washington, D.C., June 25 to promote his new album, "DEFinition," due in August on Def Jam Records. The entertainer, who did an interview on XM's "The City" channel, appears in upcoming movies including "Mindhunters," "Slow Burn" and "Edison." (Photo: John Harrington)

**Gibson Guitar God**

Aerosmith rhythm guitarist Brad Whitford shows off his limited-edition, motorcycle-inspired Gibson Les Paul guitar (which he co-designed) during the band's June 24 concert at Tweeter Center in Mansfield, Mass. The concert was filmed for the MGM comedy "Be Cool." the sequel to the 1995 film "Get Shorty." Aerosmith frontman Steven Tyler has a small role in "Be Cool." (Photo: Beau Pachteko)

**SESAC Film & TV Bash** Performing-rights organization SESAC held its annual dinner celebrating its film and TV composers June 15 at Michael's restaurant in Santa Monica, Calif. Pictured, from left, are composers Christophe Beck, Jonathan Ehrlich and Danny Lux and SESAC president/COO Pat Collins.

**Now, Hear This ... TREN'T WILLMON**

Artists to Watch

Country singer/songwriter Trent Willmon might come off as just another nouveau redneck out for a good time, with songs like "Beer Man" and "Dixie Rose Deluxe's" Honky Tonk, Feed Store, Gun Shop, Used Car, Beer, Bail, BBQ, Barber Shop, Laundromat." But this West Texas native, whose eponymous debut album Columbia Nashville will release Oct. 12, is also capable of penning songs owning a remarkable depth of feeling and no small sense of drama. "Home Sweet Holiday Inn," for example, is a weeper with a noncustodial parent's perspective, and "Wishing Well" conjures well-drawn characterizations from a bartender's view, both delivered with Willmon's expressive tremolo and vocal catch. Chris DuBois, one of Nashville's top songwriters, was an early believer in Willmon; he signed the artist to Sea Gayle Music, the publishing company DuBois owns with Frank Rogers and Brad Paisley. Willmon credits DuBois with forcing him to raise his songwriting bar. "Chris told me, 'You've got plenty of good songs, now go write me a great one,'" Willmon recalls. Rogers produced Willmon's debut and effectively blends traditional instrumentation with radio-friendly hooks and muscle. Willmon is booked by Buddy Lee Attractions and managed by Eddie Blount at Hallmark Direction Co. (Photo: Ray Waddell)

**Gold 'Passion'** "The Passion of the Christ" composer John Debney recently received a commemorative plaque to signify gold certification of the film's soundtrack on Integrity Music/Sony Classical. Debney will conduct a concert tour titled Music From and Inspired by "The Passion of the Christ," set to launch this fall. Pictured, from left, are Integrity Music chief marketing officer Danny McGuffey, Debney, "The Passion of the Christ" soundtrack executive producer Stephen McEveety and Integrity Label Group senior VP/GM Chris Thomason.
A 'Bob' For Each Coast

The "Bob" format, along with its brother "Jack," has been a Canadian radio phenomenon for the last several years. The format combines classic hits, '80s and current pop music.

Now, Sinclair Broadcasting is among the companies that have imported the format to the United States. Sinclair has given modern WROX (96X) in Norfolk, VA, PA.

Michelle Diamond controls the format in Norfolk, Virginia. She co-hosts the Bob and Jack morning show with another Jack, and the program is a hit in the area.

"I'm not breaking new music on the [Bobs]," she says. "We're playing current hits, but for the most part these songs are already hits, and I'm just stealing them, which is nice, because that's the opposite of what happens with WROX."

While WROX and WYPA share some music, Diamond isn't concerned about sharing music.

"Some of the modern titles are on WYPA, but the time they get there, they are already receding the pack, and we're a little bit behind."

Diamond's background in modern thought is essential to the program's success.

He manages four stations in two coast and has been a critic of the format since its inception. The primary difference between the Bob and Jack formats is that the former plays more current songs, while the latter plays more classic hits.

"We're trying to appeal to a younger audience, but we're also trying to keep the station relevant for the older listeners," Diamond says. "We're trying to balance the two groups, and I think we're doing a pretty good job of it."
Videogame Soundtracks Still Seeking Audience

BY BRAM TEITELMAN

Nothing beats the visceral thrill of playing a videogame. But labels and gaming companies are hoping the thrill of listening to the game’s soundtrack will come close.

“Driv3r: The Soundtrack,” released in conjunction with the multi-platform Atari game, is the latest in a string of game soundtracks. But with no breakthrough story success stories paving its way, Epic Records’ “Driv3r” set faces a sales challenge in spite of the game’s popularity.

One of the best-selling videogames ever released, “Grand Theft Auto: Vice City” also has one of the most ambitions soundtracks. The “Vice City” boxed set, released in 2002, contains seven discs featuring ’80s hits from the virtual radio stations heard in the game. The set has sold 27,000 copies, according to Nielsen SoundScan.

Each of the seven discs is also available separately; the most successful volume, “V-Rock,” has sold 46,000 units, according to Nielsen SoundScan.

Between the boxed set and the individual volumes, “Vice City” soundtracks have scanned 183,000 copies. The only other game soundtracks to sell more than 50,000 copies are dance-oriented “Wipeout XL” and “Tony Hawk Pro Skater 3” (74,000 and 52,000, respectively, according to Nielsen SoundScan).

While “Driv3r” is the first soundtrack Atari has released on a label, this isn’t the first time the game manufacturer has highlighted game music. “Driver 2” had an eight-track CD that we put on the collectors’ edition of the game; “Atari: The Soundtrack” was a collector’s edition of the Atari game released in 2003, and the company also features an eclectic mix of acts ranging from unknowns to such rockers as Iggy & The Stooges, who contribute the classic “ Gimme Danger.”

The “Driv3r” soundtrack features an eclectic mix of acts, ranging from unknowns to such developing acts as Phantom Planet and the Ravenettes to veterans like Iggy & the Stooges, who contribute the classic “ Gimme Danger.”

The disc includes a documentary on the making of the game, narrated by Michael Madsen, who lent his voice to the game. It also offers access to a Web site that includes tips and cheat codes for the game.

Releasing a game soundtrack has potential benefits for the label and the game’s manufacturer. Atari has used some of the tracks from the “Driv3r” album in trailers and TV spots, according to Webster. He also cites a short film Atari put on the game’s Web site, (Continued on page 39)

Sales Grow In First-Half 2004

Indies’ Share Rises; UMVD Still Tops

BY ED CHRISTMAN

NEW YORK—For the first time since 2000, U.S. music sales grew during the first half of the year.

For the six-month period ended June 27, album sales stood at 305.7 million units, up 6.9% compared with the 285.9 million units sold in the corresponding period last year, according to Nielsen SoundScan.

Add the growing digital track market, and the industry enjoyed total sales of 363.7 million units. That figure rose 24.5% compared with the 292 million units sold during first half of 2003.

Moving to market share, Universal Music & Video Distribution was king of the hill again, with a 27.1% spread. Although UMVD’s share increased compared with its first quarter figure of 26.6%, it dropped compared with its 27.7% share in first-half 2003. Still, UMVD’s total scans rose 4.5% to 82.8 million units in the first half compared with 79.2 million units in the first six months of 2003.

UMVD remains dominant across many categories. The company placed first in alternative rock, hard rock, jazz, soundtracks, music video, catalog and deep catalog. UMVD ranked second in the number of albums it had on the Billboard Heatseekers chart.

This could be the last year UMVD enjoys such easy dominance, however, as the BMG/Sony Music Entertainment merger is pending. Combined, the two companies are expected to match, if not surpass, UMVD.

INDIES TAKE SECOND

Independent labels are on a roll this year, finishing the first half with a collective 17.5% market share. That amount is enough to land the No. 2 ranking.

Indies’ first-half share rose compared with the 17.1% they held in the first quarter. Their share also (Continued on page 38)
**Allegro, New Age Label Continue Their Legal Battle**

Allegro has won tentative victories in its ongoing legal tangle with Los Angeles-based label Only New Age Music. The U.S. District Court judge in Oregon has thrown out a $962,000 jury award to Only New Age Music.

Allegro and the label were involved in an exchange of lawsuits stemming from the Portland, Ore.-based distributor's 1997-1998 agreements with the new age firm (Billboard, Oct. 11, 2003).

Last September—a year after a federal magistrate tossed out Allegro's claims of contractual interference—a judge found that Allegro had created “derivative works” from the product it had licensed from Only New Age Music.

However, Judge Dennis James Hubel avoided the award. In his opinion, he wrote, “The damages awarded for the breach of contract claim is seriously flawed and contrary to the great weight of the evidence.”

The judge ordered a new trial on the issue of contractual damages.

Only New Age Music's attorney, Neville Johnson, is sanguine about the ruling. “It's only a question of how much money they're going to pay,” Johnson said. “They lost on the question of liability.”

Meanwhile, Charles Plaisance, who co-produced the albums at issue in the case, has dropped his own suit against Allegro, its principals and a long list of major retail chains. His attorneys had filed that suit in California Superior Court.

Plaisance withdrew his claim after Allegro's attorneys filed a motion for sanctions against the producer and his lawyers, claiming the action was frivolous.

Johnson, whose firm also represented Plaisance, says that in light of the Oregon action, Plaisance's filing was “duplicitous work. We didn't need it.”

He adds that he believes Only New Age Music will receive an award in excess of the amount the Oregon jury originally granted.

**DISSENTING OPINION: Agnes “Sis” Cunningham was a defendant**

by independent figure in the American folk music movement as a performer, producer and magazine publisher.

Cunningham died June 27 in a New Paltz, N.Y., nursing home. She was 95.

Born in Watonga, Okla., Cunningham moved to New York in 1941 with her husband, Gordon Friesen. With Pete Seeger and Woody Guthrie, she played and recorded in the Almanac Singers, one of the first groups to adapt traditional folk material. She later performed with Sonny Terry and Brownie McGhee and, as the Almanacs, with Guthrie and Cisco Houston.

In 1962, with Friesen, Seeger and his wife Toshi and Gil Turner, Cunningham founded Broadside, a magazine devoted to the burgeoning contemporary folk scene. Socially conscious, topical and left-leaning, Broadside was the first to publish songs by Bob Dylan, Phil Ochs, Tom Paxton, Malvina Reynolds, Peter LaFarge and many other notables. The magazine published 187 issues before it folded in 1988.

Cunningham and Friesen also recorded folk artists in their New York apartment. Moses Asch released 15 albums for Folkways Records during the 60s under the Broadside Ballads banner. In 2000, Smithsonian Folkways Recordings released a five-CD boxed set, “The Best of Broadside 1962-1988” (Billboard, July 22, 2000). It received two Grammy Award nominations.

As more than one observer has noted, Cunningham's label and magazine endeavors were fundamentally about artistic and political dissent. In these times of broad frustality, folk balladry remains as pertinent as ever.

**IRIS IN BLOOM:** San Francisco-based IRIS Distribution has forged new pacts with several indie labels to represent their wares in the digital marketplace.

IRIS has signed agreements with Fat Possum Records, Megaforce/1MRI, Monolake/Imbalance, Orthonong Musork and the Agriculture to handle digital distribution and encoding of their catalogs.

Portland, Ore.-based Burnside Distribution signed a deal with IRIS last year to handle its distributed labels in the online sphere (Billboard, Dec. 6, 2003).

**First Half Continued from page 37**

increased compared with the 16.8% they logged in first-half 2003.

In scans, indies collectively garnered 53.4 million units, a 13.6% increase compared with the 48 million units they scanned during the same period last year.

The independent sector placed first in gospel, new age and classical. It also was tops in the number of albums it had on the Billboard Hotseekers chart. The sector took second place in catalog and music video.

BMG Distribution galloped into third place with a 16.4% share, up compared with the 13.7% it held in first-half 2003. In addition to country and R&B, BMG is strong in gospel and new age.

The company posted total sales of nearly 50 million units, a whopping 27.4% increase compared with the 39.3 million units it scanned in first-half 2003.

WEA, however, is slipping. The company’s first-half share dropped to 14.6% from the 15.1% it held in the first quarter. The six-month share is considerably less than the 17.6% WEA held in first-half 2003.

WEA’s half-year shares translate into sales of 4.5 million scans in 2004, compared with 50.2 million units in 2003. That’s a decline of 11.1%.

WEA is strong in classical and hard rock, soundtrack and deep catalog, placing second in each category. The company perennially has been one of the top two in alternative rock, but for the current chart, BMG supplanted it in that category.

Sony finished fifth, at 13.8%. Its share rose compared with the 13.5% it held in the first quarter but fell compared with its 14.2% share in first-half 2003. While its share dropped, Sony's scans increased compared with first-half 2003. The company tallied 42.2 million units this year and 40.6 million last year. Sony placed second in rap.

EMI Music Marketing may have finished last at the half-year mark, but its share rose to 10.7%, compared with the 10% it held during the same period last year. Its scans jumped from 28.6 million in first-half 2003 to 32.7 million in this year’s first half.

White Plains, N.Y.-based Nielsen SoundScan determines market-share rankings based on point-of-sale information. It collects this data for all formats and configurations from retailers, rack accounts and other merchants, including mail-order companies and online stores.

The accounts providing the information generate 85% of U.S. music sales. Based on their data, Nielsen SoundScan estimates totals for the full market.

**CURRENT ALBUM SHARE**

Nielsen SoundScan calculates current album market share by counting sales occurring within the first 18 months of an album’s release (12 months for classical and jazz), except for titles that remain in the top half of the Billboard 200 list for the entire 18 months. In first-half 2004, UMVD finished with a current album market share of

28.6%, down nearly a full percentage point compared with the 29.5% it held during the same period last year but still large enough to top the category.

UMV's best-selling title was Kanye West's "The College Dropout," followed by The Very Best of Steryl Crow, "D12’s D12 World," Hoooban's "The Reason" and Toby Keith's "Shock'n Y'all."

BMG placed a distant second, with 19.8% in current album share, up compared with the 16.1% it held in first-half 2003. BMG had four of the year's top five albums, including the mid-year No. 1, Usher's "Confessions," which has scanned 4.5 million units so far.

The company also distributed the No. 3 album, Kenny Chesney's "When the Sun Goes Down," which has scanned 2.1 million units. BMG's other big hits were Enescence's "Fallen," at 2.1 million units scanned, and Out-Kast's "Speakerboxx/ The Love Below," with 2 million units.

The independent sector was farther behind in the first six months, garnering a collective 15.4% current album share. Its share rose compared with the 14.7% it held in the first quarter, and it jumped more than a percentage point compared with the 14.9% the sector held in first-half 2003.

Sony Music placed fourth with 12.8%, down compared with the 13.4% it held in first-half 2003. Its best-selling titles were Jessica Simpson's "In This Skin" and Prince's "Musicology."

Also suffering market-share shrinkage, WEA held 12.7% in current albums during the year's first half, down significantly from its 17.1% share during the same period last year.

WEA's best-selling titles were Josh Groban's "Closer" and Twista's "Rakimaze."

Pioneering music-marketing gathered 10.7% in the first six months of this year, up a full percentage point compared with the 9.7% it held in first-half 2003. EMM had the No. 2 album, Norah Jones' "Feels Like Home," which has scanned 3.1 million.

The total album market-share picture changes a little when major-owned indie distributors are ranked with their parents. While Universal and BMG maintain the No. 1 and No. 2 spots, respectively, Warner Music Group places third, with 16.1%, thanks to Alternative Distribution Alliance's 15.9% share.

Taking fourth place is Sony Music Entertainment, which tallies a 15% share when RED's 1.3% is included.

EMR Recorded Music North America still places last, but its share grows to 11.9% with the addition of Caroline’s 1.2%.

Of course, counting ADA, RED and Caroline with their parents reduces the indies’ collective share to 13.6%, putting them in fifth place.
Epitaph will have a new distributor come October. The leading punk label has inked a three-year deal with Alternative Distribution Alliance. Epitaph—which sources say generated $18 million to $20 million in U.S. revenue last year—has gone through Koch Entertainment Distribution since 2001. With its deal coming due, Epitaph had been talking to other distributors, including RED and Caroline, even as it kept the door open to remaining with Koch, sources say.

David Hansen, GM of the Los Angeles-based label, confirms the new partnership. Although senior executives at Warner Music Group have long been afraid of the relationship Epitaph, the pact with ADA is said to be a straight distribution deal.

Under the deal, ADA will handle music titles, while video titles will go through Epitaph. In addition to the music videos it issues, Epitaph just signed a deal with QuickSilver Entertainment, which will release extreme-sport titles. Hansen says the label is looking at distribution candidates, then adds, "At this point in time, ADA is the company closest to where Epitaph is and what it needs."

In the past, Epitaph cut a deal to distribute the Hives through Warner Bros. Records. Hansen says the new deal does not include provisions for upstreaming albums but makes it easier to do that through a WMG property. When the new deal kicks in, Epitaph will issue albums from Tom Waits, Nick Cave, Elliott Smith and Neko Case.

SUPER ONE-STOP: Super D in Irvine, Calif., has just signed a new two-year, $20 million revolving credit facility with PNC Bank. Reports Bruce Ogilvie, owner/president of Super D, "Inventory will secure the revolver. The company previously had a $1 million credit split between GE Credit for Super D and GNAC for Phantom, the wholesaler Super D acquired in a deal in 2003. Speaking of the Phantom acquisition, Super D has completed the relocation of that company from Huntington Beach, Calif., to its Irvine facility, including upgrading systems to handle Phantom's direct-to-consumer business. The company, which now has 136 employees, expects sales of $90 million this year. Ogilvie says, "It would have been nice to get the sales totals somewhere in the 40s," Brummel says. "But we knew Saturday would be the wild card."

THE SCORE: Ateyju's "The Curse" managed to score Victory Records not only its biggest debut week but its biggest week ever. The album scanned 35,000 units, according to Nielsen SoundScan, good enough to enter The Billboard 200 at No. 32. "The Curse" no doubt was blessed by a multimedia marketing campaign that put Victory behind the album to build on the rising popularity of the band (Billboard, July 3).

But even with that auspicious debut, Victory leader Tony Brummel was hoping for better. "It would have been nice to get the sales totals somewhere in the 40s," Brummel says. "But we knew Saturday would be the wild card. Would the people be in the stores or in their cars, trains and planes on their way to barbecues and parties? We were doing the Victory rain dance."

That may have worked in Chicago, but the rest of the country had sunny skies and somewhat empty stores during the July 4 weekend. Meanwhile, Victory caught some flack for giving Best Buy, in the words of the Music Monitor Network, "a superior version" of "The Curse." I don't know what went on between MMN and Victory, but the intro to the coalition's weekly chart says, "Ateyju did surprisingly well, considering the superior version of the Ateyju CD that Best Buy received. All is good now, though, as Victory has made it clear that they will NOT be creating any more 'superior CDs' for mass merchants."

Victory head of sales Ramsey Dean (who formerly went by the surname Jabbar) confirms the MMN report. But he adds that the bonus track and video on Best Buy Ateyju CD are both available on the label's Web site (victoryrecords.com), so all fans can access them.

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HomeVideo

Reelin’ DVD Line Blooms

BY JIM BESSMAN

San Diego-based music library company Reelin’ in the Years Productions is gearing up for three major DVD releases from its burgeoning retail line.

"The American Folk Blues Festival 1962-1966, Volume 3" will feature three unreleased live studio performances by blues legends including Muddy Waters, Son House, Little Walter and Big Mama Thornton.

Reelin’ co-produced the DVD with Experience Hendrix (the Jimi Hendrix estate) and will release the project through Hip-O Records. Also coming through Hip-O is "Blues Legends: Sonny Boy Williamson and Memphis Slim," the third title in Reelin’ in the Years’ Blues Legends series. Both blues DVDs are due Aug. 31 for $19.99 each.

Coming the same month is the DVD of concert film “Soul to Soul,” which was shot at the historic 1971 Soul to Soul music festival in Ghana. The $24.98 DVD package includes an expanded, remastered soundtrack CD. The set is due Aug. 24 through Rhino Home Video.

Reelin’ in the Years owner/president David Peck says, "We're thrilled to be releasing these two DVDs that are being produced by iconic blues and rock artists and are true to their acts—there’s that good.

Cliff Penner, buyer/sales manager at Huntington, N.Y., retailer Soundtracks, says the American Folk Blues DVDs are "like the Holy Grail for blues lovers—they're that good.

The 12-year-old Reelin’ mainly licensed its 7,000 hours of footage until 2001, when it partnered with Experience Hendrix to release a DVD with unseen Hendrix performances. Peck says he has shed light on thousands of his own dollars to ensure that artists or their estates get paid.

“Our philosophy is that [the footage] doesn’t do anybody any good sitting on the shelf,” he says. "Let’s get it out there, with people getting paid, and share it with the world properly."
### Billboard Top DVD Sales

**Release Date:** July 17, 2004

**Source:** Nielsen VideoScan

<table>
<thead>
<tr>
<th>Title</th>
<th>Label/Distributing Label &amp; Number</th>
<th>Principal Performers</th>
<th>Release Date</th>
<th>Price</th>
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<tbody>
<tr>
<td><strong>#1</strong> Scooby-Doo &amp; the Loch Ness Monster</td>
<td>Columbia TriStar Home Entertainment</td>
<td>Scooby-Doo</td>
<td>2004</td>
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<tr>
<td><strong>#3</strong> Along Came Polly</td>
<td>Universal Studios Home Entertainment</td>
<td>Jennifer Aniston, Justin Theroux</td>
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<tr>
<td><strong>#4</strong> Dora the Explorer: Silly Fiesta</td>
<td>Paramount Home Entertainment</td>
<td>Dora the Explorer</td>
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<td><strong>#5</strong> Shrek 3</td>
<td>Dreamworks Home Entertainment</td>
<td>Mike Myers, Eddie Murphy</td>
<td>2004</td>
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<tr>
<td><strong>#7</strong> Brother Bear</td>
<td>Walt Disney Home Entertainment</td>
<td>Animas</td>
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<td><strong>#8</strong> Peter Pan</td>
<td>Warner Bros. Home Video</td>
<td>Jennifer Saunders, Lynn Redgrave</td>
<td>2003</td>
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<tr>
<td><strong>#9</strong> Haunted Mansion</td>
<td>Walt Disney Home Entertainment</td>
<td>Emily Harbor, Terri Hatcher</td>
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<td><strong>#10</strong> Bad Santa</td>
<td>Columbia TriStar Home Entertainment</td>
<td>Billy Bob Thornton, Lauren Graham</td>
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<td>Daniel Radcliffe, Emma Watson</td>
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<td>Paramount Home Entertainment</td>
<td>SpongeBob SquarePants</td>
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**Top DVD Video Game Rentals**

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<th>Principal Performer</th>
<th>Price</th>
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<tr>
<td><strong>#1</strong> 50 First Dates</td>
<td>Paladone Products</td>
<td>Johnny Depp</td>
<td>$39.99</td>
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<tr>
<td><strong>#2</strong> Secret Window</td>
<td>Sega Home Entertainment</td>
<td>Heddie Row</td>
<td>$39.99</td>
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<tr>
<td><strong>#3</strong> Bad Santa</td>
<td>Midway Entertainment</td>
<td>Billy Bob Thornton</td>
<td>$29.99</td>
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<tr>
<td><strong>#4</strong> Monster</td>
<td>Atari</td>
<td>Jennifer Aniston</td>
<td>$19.99</td>
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<tr>
<td><strong>#5</strong> Eurotrip</td>
<td>Sega Home Entertainment</td>
<td>Scott McNealy</td>
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<td><strong>#6</strong> Paycheck</td>
<td>Atari</td>
<td>Ben Affleck</td>
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<tr>
<td><strong>#7</strong> Welcome to Mooseport</td>
<td>Atari</td>
<td>Gene Hackman</td>
<td>$19.99</td>
</tr>
<tr>
<td><strong>#8</strong> Spartan</td>
<td>Atari</td>
<td>Val Kilmer</td>
<td>$19.99</td>
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<tr>
<td><strong>#9</strong> PS2: No Need for Speed: Underground</td>
<td>Atari</td>
<td>Eidos</td>
<td>$19.99</td>
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</tbody>
</table>

**Notes:**
- Prices are in USD and reflect the suggested retail price at time of publication.
- Some titles may be available in special editions or as part of a box set.
- Retail sales figures are for the week ending July 17, 2004, unless otherwise noted.
- DVD and video game rental numbers are based on Nielsen Home Entertainment's rental data, which includes digital video on demand (VOD) and subscription video on demand (SVOD) services.
‘De-Lovely’ Stars De-Music

The new Cole Porter biopic “De-Lovely” received mixed reviews, but it is a great opportunity to introduce the Porter catalog to new listeners through performances by current recording artists. Winkler says, “but we felt very comfortable being in his hands.”


Winkler says he is also a big fan of Jerome Kern and Irving Berlin, (Berlin—played by Keith Allen—is shown encouraging Porter in “De-Lovely”).

“Porter was special because of the sophistication and intricacies of the lyrics,” he notes, “and then I studied his music and found it was just as intricate. What Is This Thing Called Love? [performed in the film by Lemar] is almost in a minor key, and in ‘Ev’ry Time We Say Goodbye’ [sung by Natalie Cole], it changes to a minor key when she sings ‘how strange the change from major to minor.’

Winkler adds that while his film uses more than 30 Porter tunes, “he wrote 1,200—so we only scratched the surface.”

Felcher at first couldn’t imagine how Winkler would translate Porter’s songs and story into a new film biography. Then Winkler instructed him to see “Moulin Rouge.”

“I was that he didn’t present the songs in chronological order, but coordinated them with the action,” Felcher adds. Citing recent revivals of “Anything Goes”, “Follies”, “Kiss Me, Kate,” Felcher now looks for “De-Lovely” to further “put Porter’s music in front of a whole new generation.”

“I’m told the week the [Sony Music Soundtrack] campaign came out, five other Cole Porter CDs were released,” he says. “We’re doing our damnedest with our publisher Warner/Chappell to ensure that the catalog stays in the forefront.”

Winkler says that the catalog to new listeners and fans of the genre, particularly younger viewers, has been more than satisfactory. In some cases, it has been groundbreaking.

Winkler directed the Porter biopic.

Felcher feels the film was “accurate and true to the spirit of who Cole Porter was and what his life was like,” particularly in regard to Porter’s joie de vivre—as conveyed by Kevin Kline—and the physical and emotional pain he faced following his crippling horseback riding accident.

“I obviously knew this wouldn’t be ‘Night and Day, Part 2,’” continues Felcher, referring to the 1946 Porter biopic starring Cary Grant that was pure Hollywood hokum.

“I knew it would be very frank about who Cole Porter was in his devotion and love for his wife, Linda [beautifully played by Ashley Judd], but also the fact that he was a gay man, and the tension that it created on the relationship—and that they were strong enough to withstand it. I hoped this would be presented in a forthright but understanding and sensitive way, and it was.”

But Felcher also saw “De-Lovely” as a great opportunity to introduce the Porter catalog to new listeners through performances by current recording artists. “I knew he had carte blanche to mine the catalog,” Felcher says, “but we felt very comfortable being in his hands.”

This month, some 25,000 professionals in the pro audio and musical instrument manufacturing and retailing industries will convene in Nashville for the International Music Products Assoc.’s (NAMM) Summer Session. The three-day confab will take place July 23-25 at the Nashville Convention Center.

Factors such as peer-to-peer file sharing and CD burning, a sluggish economy and the unprecedented quality allowed by inexpensive digital recording equipment have had significant negative impact on the commercial recording industry.

Despite that, an abundance of recording hardware and software will be on display at NAMM. Just as computer-based digital audio workstation equipment has allowed ever-higher sonic quality to home recordists, stand-alone hard disk recorders manufactured by companies once known for convenient but limited cassette-based multitrack recorders likewise offer 24-bit, 96kHz resolution and high track counts as a matter of course.

With the means to make high-quality recordings available to virtually anyone, what does the future hold for the commercial recording business?

“‘There’s certainly a lot more people, as everywhere, working in smaller studios or in their home to do larger and larger parts of their projects,” says Jim Kaiser, director of technology at Nashville-based mastering and DVD authoring facility MasterMix. Kaiser is incoming chairman of the Nashville chapter of the Audio Engineering Society.

Winkler was elected at the chapter’s June 29 meeting, held at the studios of Nashville Public Television.

“The large studios are still in existence,” he continues. “Some of the studios adjusted and they do accommodate what people are doing. But it’s safe to say that (the recording industry) isn’t as healthy as it was through 1998, maybe 2001. It’s been very up and down.”

Kaiser adds that there is no longer the once-predictable cycle of release schedules.

“Over the last year, there were not as many releases as there had been previous years,” he says. “That slows things down a bit everywhere.”

As Kaiser notes, while Nashville certainly isn’t the only market in which the commercial recording industry is struggling, the atmosphere of Music City’s mid- and late-1990s boom has cooled considerably.

“I can’t say it’s getting a lot busier,” says Janet Leese, studio manager of the Sound Kitchen, a seven-room facility in Franklin, Tenn.


“We’ve got so many rooms to fill every day,” Leese adds. “Next week, we’re slammed—every room is full—but this week is kind of quiet. Overall, it’s about the same.”

One significant reason for this, Leese says, is that “there’s just no overabundant business. All the producers have their [recording] rigs at home, and they do vocals [there]. So the fill-in stuff isn’t there. We’re getting tracking [sessions] and some mixing. That’s what I love—having some block bookings. That just doesn’t happen anymore.”

Winkler: Directed the Porter biopic.

Felcher: The founder.

Porter: A complicated life.
Leaner Warner Music Emerging In Asia

BY STEVE McCLURE

TOKYO—Warner Music Asia Pacific president Lachie Rutherford has been busy implementing a restructuring of Warner Music International’s operations in Asia, with a strong focus on Japan.

The worldwide cost-cutting regimen imposed by Warner Music Group’s new owners, a consortium led by Edgar Bronfman Jr., has given Rutherford extra impetus to the restructuring at Warner Music Japan. Rutherford began the revamp after he became responsible for WMJ in late 2001.

At the time, WMJ had 400 employees. Rutherford says the staff will number about 175 by the end of August. Meanwhile, the label has slashed its domestic artist roster from more than 100 to roughly 30 acts.

“This Japanese market has lost over 30% of its value since 1999,” Rutherford says, “and there’s been nothing but cosmetic changes inside Japanese record companies. You’ve got bloated rosters, overstaffing, inefficiency throughout organizations.

“We are looking for a modern platform,” he adds. “One that is able to embrace the physical market and also the new digital opportunities.

Outside Japan, Rutherford says he has reduced Warner’s headcount in Asia by 10% since January: “I haven’t done this restructuring just to reduce costs. That’s only a means to an end, which is rebuilding the business.”

Integral to Rutherford’s overhaul of WMJ was the decision to assemble a new executive team, headed by WMJ president Takashi Yoshida. He reports to Rutherford, who is also WMJ chairman/CEO.

Since his appointment in 2002, Yoshida has hired a number of executives from Sony Music Entertainment (Japan) label DeStar Records, where he was previously president. DeStar has enjoyed domestic success with a roster of Japanese pop, or J-pop, acts.

“Warner Music Japan has never been successful at J-pop, and if you’re not in J-pop here, you’re not in business,” Rutherford says.

“There’s not one senior executive who survived in [WMJ] from when I took over in 2002,” he adds. “We needed a young, modern front line. The biggest issue I’ve had is with management performance, not with people on the ground.”

Rutherford describes the new WMJ as “a very focused, creative” record company. “It’s not like anything you’ve seen before in Japan,” he says. “What we’re not going to do anymore is just throw mud at the wall and hope something sticks.”

Industry observers generally praise Rutherford’s approach.

“There’s no other way to solve the current problems at Warner Japan,” one source says.

Another exec comments, “The reduction in employees is possibly a sensible strategy—a leaner and meaner approach is needed in light of their poor market share.”

Rutherford says WMJ will move soon from its five-story headquarters in the Asakusa district to a single-floor office in Hamamatsu.

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Labels Study Canadian Vote

Gov’t Faces FACTOR, Rights Issues

BY LARRY LeBLANC

TORONTO—Canada’s music industry is gearing up for the election of a Liberal Party minority—the country’s first minority government since 1993—with calls for fairer access to government.

“A minority government is not making its own decisions,” Canadian Recording Industry Assn. president Brian Robertson says. “Everything is a compromise.”

On the other hand, a majority government means “you can only put leverage on one party,” says Earl Rosen, president of Marquis Records. “Now, we have three or four parties we can pressure.”

Prime minister Paul Martin’s Liberal Party took 135 parliamentary seats June 28, losing the governing majority Martin inherited last December. The Conservative Party, led by Stephen Harper, won 99 seats; Gilles Duceppe’s Bloc Quebecois (which advocates Quebec’s separation from Canada) won 54; and the New Democratic Party, headed by Jack Layton, won 19. Independent candidate Chuck Cadman also won a seat.

The Liberals now must negotiate with other parties to command a majority in the 308-seat House of Commons. However, the Liberals and their predict- ed supporters, the NDP, together remain one seat short of the 155 required for a majority.

FACTOR IN THE BALANCE

Canada’s independent music sector had feared that under a Conservative government or a Conservative-led minority, funding would be withdrawn from the Foundation to Assist Canadian Talent on Records. Toronto-based nonprofit FACTOR distributes funding from Canada’s radio broadcasting license fees to support the Canadian music industry.

However, given the new government’s fiscal priorities, FACTOR and other cultural programs may still face cuts, Robertson notes. “The more interparty negotiations, the more you risk falling off the map. We don’t want to be sacrificed.”

Martin’s first priority is to form a new cabinet. He needs to fill holes left by the defeat of several ministers, including former minister of Canadian heritage Hélène Laliberté and former minister of the federal arts ministry. The committee’s “Interim Report on Copyright Reform” recommends that legislation to overhaul the Canadian Copyright Act be introduced in the House of Commons by November. The legislation includes provisions for Canada’s ratification of the World Intellectual Property Organization treaties dealing with copyright protection in the digital age.
<table>
<thead>
<tr>
<th>Country</th>
<th>Chart</th>
<th>Songs</th>
<th>Artists/Tracks</th>
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<tbody>
<tr>
<td>Japan</td>
<td>Singles</td>
<td>1. Burn</td>
<td>Nuevo Rama</td>
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<td></td>
<td></td>
<td>2. Scissors</td>
<td>Ladies &amp; Gentlemen</td>
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<td></td>
<td></td>
<td>3. Bunk</td>
<td>The Third</td>
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<td>4. The Breakfast Club</td>
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<td></td>
<td>Albums</td>
<td>1. Dr. John</td>
<td>Mr. President</td>
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<td></td>
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<td>2. Big Star</td>
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<td></td>
<td></td>
<td>5. The Cars</td>
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*Note: The chart includes songs and albums from various artists and tracks.*
## Billboard EUROCHARTS

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<thead>
<tr>
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<th>PEAK CHART</th>
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<td>Shape of You</td>
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<td>Sorry</td>
<td>3</td>
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**COMMON CURRENCY**

A weekly scorecard of albums simultaneously attaining top 10 chart status in the five most leading world markets.

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<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
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<td>Future Nostalgia</td>
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<td>When We All Fall Asleep, Where Do We Go?</td>
<td>7</td>
<td>8</td>
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<td>6</td>
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<td>Harry Styles</td>
<td>Fine Line</td>
<td>5</td>
<td>6</td>
<td>5</td>
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<td>3</td>
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**Global Pulse**

**Faithful, Harvey Uncover ‘Mystery’**

Paris-based indie Naive is preparing for the Sept. 14 worldwide release of Marianne Faithful’s new album, “The Mystery of Love.” The 83s icon enlisted U.K. alternative rocker J Harvey to produce, and the two wrote several of the tunes together. Faithful also penned three with Nick Cave.

Laure Dubard, Naive head of international exploitation, calls Faithful’s set “our most important international release this year.”

Faithful signed with Naive for the world except for her manager, François Ravaud, is a longtime acquaintance of Naive co-founder/chairman Patrick Zehele.

Epitaph will distribute the album in the United States, Vital in the United Kingdom, Ministry of Sound in Germany, and JVC in Japan.

**Back with a Bang:**

Polish hard rock band TSA made a spectacular comeback in April with “Procee,” its first new release in 20 years. Released by indie Metal Mind Productions of Kowice, Poland, the album peaked at No. 2 on the Polish sales chart the week ended April 2. The label subsequently reissued three of the act’s albums. They all entered the top 15 of the June 13 chart.


“The worst that can happen is that you’re not successful,” says singer Marek Piekarczyk, who formed the band in 1976.

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**Global**

**PEDAL POWER:** One of the world’s leading pedal steel guitar session players, BJ Cole, has a reputation for left-field collaborations. The Londoner has played with such acts as Sting, R.E.M., Beck and Stacia Twain during his four-decade career.


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**SHIFTING FORTUNE:** Late soul great Johnnie Taylor troubled the U.K. charts only once, with “Disco Lady” on CBS in 1976. But now a sample from his 1982 Billboard R&B chart hit “What About My Love” is featured on a major U.K. dance crossover single.

The track is “Lola’s Theme” by Shapeshifters, the duo of Briton Simon Martin and Swedish-born Max Reich, with vocals by Coolio of the London Community Gospel Choir. “Lola’s Theme” gained club popularity on Shapeshifters’ own Nocturnal Groove label. Then the duo licensed the track to EMI imprint Positiva, and U.K. radio began to play it.

The Positiva deal is worldwide except North America, where the single is on Ultra: Japan, where it is on Avex; and Spain, where it is on Vale.
Malaysia Won’t Go Low
Gov’t Discards Price Controls In Favor Of Other Anti-Piracy Action

BY CHRISTIE LEO

KUALA LUMPUR, Malaysia — The music industry here is welcoming a government decision to scrap a price-control scheme for CDs and video CDs.

Originally set to go into effect Jan. 1, the price controls were delayed until April, then postponed indefinitely following Malaysia’s general election at the end of March.

The local music industry had strongly opposed the controls, which the government intended as an anti-piracy measure. The music piracy level in Malaysia is more than 50%, according to the International Federation of the Phonographic Industry.

Domestic trade and consumer affairs minister Shafie Apdal says the Malaysian government believes that setting lower ceiling prices for CDs and VCDs would not resolve the piracy problem; consumers will continue to buy lower-priced pirated products.

The decision to scrap the plan followed months of discussions with distributors, manufacturers, retailers and consumers.

“The change in thinking shows that the minister understands our business and is aware of our plight,” says Darren Choi, chairman of the Recording Industry of Malaysia and managing director of EMI Malaysia. “This decision will send a strong message to the pirates that the government is unwavering in its efforts to protect the legitimate industry.”

Sandy Monteiro, managing director of Universal Malaysia, adds, “The government’s response is a strong testimonial to fair trade.”

Implementing the plan at the retail level would have “difficult and unmanageable,” Apdal says. “As music is a nonessential item, we will leave it to market forces to decide on fair pricing.”

Apdal says the government intends to tackle piracy through stronger enforcement of existing legislation and the introduction of heavier penalties for those convicted of the crime.

The original government proposal (Billboard, Oct. 11, 2003) would have fixed retail prices at $5.50 for newly manufactured CDs and $7.60 for imported CDs; local and international VCDs would have been set at $3.60.

Current prices for locally manufactured CDs range from $5.20 to $11.80; international CDs cost $7.80 to $16.50. Local VCDs carry prices between $4.40 and $5.50, while international VCDs cost $5.50 to $7.70.

The local industry has agreed to a government suggestion that it introduce two month-long reduced-price sales campaigns each year. The first begins July 26 with discounts in excess of 20%, according to Apdal.

The sales campaigns “allow us to grow our business,” Monteiro says, “while giving consumers an opportunity to buy original product at discounted prices.”

Choy notes that labels will run other price-cutting campaigns throughout the year “to make original product affordable to music fans.”

“Our priority is to continue supporting and working closely with the government in eradicating piracy,” Choy adds. “Our market has been severely hurt by piracy. Only stronger enforcement will solve the problem—and we’re committed to making that happen.”

Anti-Piracy Project Tagged ‘Racist’

BY HOWELL LLEWELLYN

A dispute over alleged racism has marred the launch of an album intended to raise public awareness of piracy in Spain.

The anti-piracy CD, “No a la Piratería,” is a joint project of Barcelona-based indie label Vale Music and authors and publishers’ society SGAE. The set contains songs by 14 unsigned and unpublished artists.

Vale released the CD June 8 in cooperation with SGAE’s nonprofit imprint, Factoría Autor.

The Vale-authored liner notes say street vendors of illegal CDs are “getting rich by trafficking with the talent and effort of others.”

The text also says the majority of the vendors are illegal immigrants. “Immigrants know that Spain is a soft touch, more and more are coming,” it says. “They earn more selling a kilogram of records than a kilo of hashish.”

Anti-racist group SOS Racismo on June 22 asked SGAE and Vale to withdraw the album because of the text’s “social racism.”

SGAE agreed immediately and called on Vale to remove the text. SGAE also apologized publicly for allowing itself to be associated with alleged racism.

However, Vale president Ricardo Campoy says the label has no intention of withdrawing the text. “It is not offensive or racist,” Campoy says. “It reflects the reality of the suffering in the music industry, and SGAE’s own statistics show that 99.7% of all people arrested for selling these CDs are immigrants.”

“Piracy has brought the music industry [in Spain] to a situation of pre-collapse,” Campoy adds. “If it continues, we face total collapse. Spain is Third World in piracy, on a par with countries like the Ukraine or China.”

If Vale would not withdraw the text, the SGAE countered, it must remove the logos of Factoría Autor and SGAE promotional division Fundación Autor that appear on the CD cover.

Farré adds, “we have never wanted to criminalize immigrants. We think the street vendors are innocent victims of organized gangs that exploit them and take advantage of their precarious situation in the country.”

He adds that SGAE and SOS Racismo plan to meet early this month to discuss “joint collaborations on culture and immigration.”

As SGAE has dissociated itself from the text, the group considers the dispute with Vale to be a thing of the past, Farré says.

Javier López, music sales manager at Fnac’s flagship Madrid store, says the retailer will not withdraw the CD, despite the controversy. “It’s barely selling, in any case,” he adds.

Campoy confirms that the CD sold fewer than 1,000 copies in its first three weeks.

Vale has been one of the few success stories in the Spanish music industry during the past two years, thanks to its link with the popular TV talent show “Operación Triunfo.”

Warner
Continued from page 43

in the same part of the city. He confirms that WMJ has held talks with other labels about setting up a joint sales team, but the company will retain its own sales force for the time being.

As for the rest of the region, Warn er is already outsourcing physical distribution in Taiwan, Hong Kong and Singapore, and it will do so shortly in South Korea.

“We left our A&R capability intact around the region,” Rutherford says, “We have conducted this restructuring without sacrificing any of our strategic interests or goals in either international or domestic repertoire.”

“Even in the middle of the restructur ing program, we’ve broken two Chinese acts in the last two months,” he says, referring to Hong Kong-based singer Fiona Sit and Taiwanese band FIR. Rutherford says Sit is Hong Kong’s best-selling new artist this year, as for FIR, he says WMJ shipped 230,000 copies of its debut album, “Fairyland in Reality,” in four weeks—and that was in Taiwan alone. Rutherford notes, “That’s a huge number these days.”
**Billboard Classified**

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“Idol”

Continued from page 18

Ticket sales could get a boost from the initial record sales success for third-season winner Fantasia. Her debut single “I Believe,” co-written by first-season finalist Tammy Gray, debuted at No. 1 on The Billboard Hot 100 last issue with U.S. sales of 142,000 copies, according to Nielsen SoundScan.

Runner-up and RCA labelmate Diana DeGarmo released her first single, “Dreams,” one week later. It bowed this week at No. 2 on the Hot 100 Singles Sales chart and No. 14 on the Hot 100. It has sold 65,000 units, according to Nielsen SoundScan.

Page hopes the singles sales will stir up interest in the tour.

“The model of using the synergies of TV, label deals and tours to benefit the end result has been a real act of genius,” he says of the “American Idol” franchise.

Executive-produced by “Idol” creator Simon Fuller and his London-based 19 Management, this year’s tour has grown from the first season’s 28-city trek to 51 dates. The outing will culminate Sept. 30 at the Blaisdell Arena in Honolulu. Ticket prices remain in the $25 to $45 range.

TOUR STILL IN DEMAND

Fantasia says a major-market arena tour by unknown amateurs made most promoters skittish initially. But, in the wake of the first season’s ratings triumph, “everybody wants it now. The [TV] ratings have continually gone up every year.”

CAA looks first at major-market cities and then contestants’ hometowns when selecting the route.

Steve Tadlock, director of the Save Mart Center in Fresno, Calif., says that because a few of the finalists are California residents, “we feel pretty good that we should have regional appeal.”

Last season’s ticket sales soared in the Carolinas because of Raleigh, N.C., native Aiken’s hometown status. Fellow North Carolina Fantasia is expected to have the same draw in the market.

Rathwell says the tour will follow the same format of past seasons, with the finalists performing as a group and DeGarmo and Fantasia closing out the 2½-hour set.

Though the Gaylord Entertainment Center will host Aiken July 14 during his solo tour—exactly one month before the “Idol” troupe performs on the same stage—Wooley says that so far he hasn’t seen the two tours competing with each other.

RCA released the compilation “American Idol Season 3: Greatest Soul Classics” in May. The set debuted at No. 9 on The Billboard 200, but it was the first “Idol” compilation not to debut in the top five. The first season’s collection debuted at No. 4, while the second-season CD bowed at No. 2.

CAA is also planning an offshore solo tour from this season, but Fantasia says the firm has definite plans to continue booking upcoming seasons.

He hopes that the “Idol” franchise will continue “for another five years or more.”
Banks Breaks Billboard 200

For the third week in a row, a resident of Top R&B/Hip-Hop Albums bows at No. 1 on The Billboard 200, the latest being Lloyd Banks, a member of 50 Cent's posse, G-Unit. With 434,000 copies sold in the first week, Banks has more than a 2-to-1 lead over Usher, who nonetheless holds strong. Although practically flat last week, Usher's "Confessions" remains at No. 2 with a drop of less than 1%. Banks' solo album outperforms the best sales week of G-Unit's " Beg for Mercy " (377,000 copies), released late last year. It peaked at No. 2 on both lists.

Banks should feel at home atop the big chart, as each of its top six albums also appear on the R&B/hip-hop roll call. And he might as well feel comfortable, because with no real threat in the July 6 release slate, we expect he'll lead The Billboard 200 again next week. Even if his "The Hunger for More" sees a 60% decline in week two, as rap albums often do after a big start, that would still leave him with around 173,000, a solid shot to lead next issue's chart. Besides, Banks' slope might be less extreme.

Witness Jadakiss. After starting at No. 1 with 246,000 copies on last issue's Billboard 200, his sophomore album sees a 50% drop, a smaller decline than rap and rock records often see after a huge arrival (No. 4, 122,000 copies). Brandy and Lil Wayne reinforce the big chart's R&B/hip-hop flavor, with the former outselling the latter by a 1% margin. Brandy starts at No. 3 with 131,000, down about 15% from her third album's opening sum in 2002. At No. 5, Lil Wayne's start is also off the pace he had two years ago, as the new set's 116,000 copies are down almost 18% from his third album's opening frame.

Over the Counter

By Geoff Mayfield

www.americanradiohistory.com

ROCK'S ROLL: Rock continues to shine in 2004, as four albums of various rock stripes bow inside The Billboard 200's top 20.

At No. 7, '90s band The Cure achieves its second-highest chart bow and second-bests Nielsen SoundScan week, with 91,000 copies. Three rungs lower, Dave Matthews Band checks in with the 10th top 10 album of Matthews' career (No. 10, 83,000 copies), with seven of those credited to the band.

An EP by veteran power trio Rush and the sophomore album by Breaking Benjamin join the pack, entering at No. 19 and No. 20, respectively, each with around 48,000. Above them, Los Lonely Boys continue to develop, notching their 10th gain in the past 11 weeks; it is only displacement from the new titles in the top 10 that pushes the Boys' self-titled set down three places to No. 16 (up 17%).

Two bands on independently distributed albums also make (Continued on page 52)

Another 'Idol' Hit

With the debut of "Dreams" (RCA) on The Billboard Hot 100, Dina DeGarmo becomes the 11th "American Idol" competitor to appear on a Billboard chart. The third-season runner-up finds her first single opening at No. 14, the third-highest bow of 2004. The only songs that have debuted higher this year were also "Idol" finalists. Last issue, third-season winner Fantasia entered at No. 1 with "I Believe" (JL; the Week of April 3, second-season runner-up Clay Aiken debuted at No. 4 with "Solitaire.") The last song not associated with a TV series to debut inside the top 15 of the Hot 100 was Janet Jackson's "All For You," a new entry at No. 14 the week of March 17, 2001.

Two weeks after Jackson's song debuted, "Get Over Yourself" by Eden's Crush entered at No. 8. The female quintet from the first season of the "Popstars" TV series turned out to be a one-hit wonder.

Since "Get Over Yourself," only six songs have debuted inside the top 15, and all have been by "American Idol" contestants. Aside from the three 2004 tunes to debut in the top 15, the others were "God Bless the USA," by the second-season American Idol finalists (a No. 4 debut the week of May 3, 2003); "This Is the Night" by Aiken (a No. 1 debut the week of June 28, 2003) and "Flying Without Wings" by second-season winner Ruben Studdard (a No. 2 debut the week of June 28, 2003).

DeGarmo is one of three "Idol" singers on the current Hot 100, and all are women. Fantasia falls 1-6 with "I Believe," and Kimberley Locke rebounds 93-87 with "9th Wonder." DeGarmo is also one of two contestants from the NBC-TV series America's Most Talented Kid to chart on this issue's Hot 100. Three rungs below "Dreams," 13-year-old Julo is No. 17 with "Leave (Get Out)" (Da Family/Background).

Chart Beat

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COLOR ME WRONG: Last issue I mentioned that Sam Watters, writer of Fantasia's "I Believe," was enjoying his first No. 1 on The Billboard Hot 100. I should have added "under his own name," because Watters has two previous chart-toppers to his credit.

As a member of Color Me Buddha, Watters was lumped in with the group's credit for writing "I Adore Mi Amor" in 1991 and "All 4 Love" in 1992.

RELIGHT THIS FIRE: The 1-6 drop of Fantasia's "I Believe" allows Usher to reclaim the top two spots on The Billboard Hot 100 with "Burn" (LaFace) and "Confessions Part II," respectively. "Burn," in its eighth week at No. 1, adds the 12 weeks that "Yeah!" was on top, and Usher sets a new record with 20 weeks at No. 1 in a calendar year, the most weeks on top by one artist in a calendar year since the Hot 100 was introduced in 1958.

Usher pushes past the 19-week record previously set by Puff Daddy in 1997. Dropping to third place with 18 weeks at No. 1 in a calendar year are Monica (in 1998) and the Beatles (in 1964).

BIRTHDAY GREETINGS: It was supposed to be "many years from now," but Ringo Starr turned 64 July 7. He was 26 when the Beatles recorded "When I'm Sixty-Four."
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<td>SARAH MCLACHLAN</td>
<td>Afterglow</td>
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<td>Early Days &amp; Later Days: The Best Of Leon Zeppe</td>
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<tr>
<td>LUTHER VANDROSS ▲</td>
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<tr>
<td>GEORGE THOROGOOD &amp; THE DESTROYERS</td>
<td>Greatest Hits: 30 Years Of Rock</td>
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<td>AKWID</td>
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<td>DASHBOARD CONFESSIONAL ▲</td>
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<td>VARIOUS ARTISTS</td>
<td>Walt Disney Records Presents: Mega Movie Mix</td>
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<td>COLDFORCE</td>
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<td>SHADYSHAI</td>
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<td>After The Storm</td>
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<td>TRACY LAWRENCE</td>
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<td>BOND</td>
<td>Tastemaker's Presentation</td>
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<td>BROOKS &amp; DUNN</td>
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<td>TIM McGRaw</td>
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<td>SUZI SISSON</td>
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<td>RICHARD WRIGHT</td>
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<td>ALISON Krauss + UNION STATION ▲</td>
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<td>KID ROCK ▲</td>
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<td>DIXIE CHICKS</td>
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<tr>
<td>SOUNDTREK</td>
<td>Harry Potter And The Prisoner Of Azkaban</td>
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<td>CHRIS ROBINSON &amp; THE NEW EARTH MUD</td>
<td>This Magnificent Distance</td>
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<td>EAGLES ▲</td>
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<td>COUNTING CROWS</td>
<td>Filthy About Gypsies: The Best Of...</td>
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<td>YOUNG ROMEO</td>
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<tr>
<td>VARIOUS ARTISTS</td>
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<tr>
<td>MICHAEL MCDONALD</td>
<td>Yes Are The Onion</td>
<td>MCA</td>
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<tr>
<td>HARRY CONNICK, JR. ▲</td>
<td>Only You</td>
<td>MCA</td>
<td>5</td>
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<td>VARIOUS ARTISTS</td>
<td>American Idol Season 3: Greatest Soul Classics</td>
<td>MCA</td>
<td>10</td>
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</tr>
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</table>

**Notes:**
- The chart reflects Billboard magazine's Hot 100, which is based on sales data from Nielsen SoundScan, a company that tracks the performance of albums and songs across a wide range of retail outlets in the United States. The data is compiled weekly and reflects the sales of albums and songs during the previous week. The chart is used to measure the success of artists and albums, and it is a key indicator of the popularity of music in the United States. The information is used by the music industry to make decisions about marketing, advertising, and distribution of music. The chart is also used by consumers to make informed decisions about which albums and songs to purchase.
### Billboard Top Internet Album Sales

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales data and internet sales reports compiled by</th>
<th>Nielsen SoundScan</th>
</tr>
</thead>
</table>
| **NO. 1** | **SMACK **
| | **I WANNA DO IT AGAIN** | **BAD RELIGION** | **THE BLINK-182** |
| **NO. 2** | **THERE'S JUST NO REPLACEMENT** | **DEAR DAD** | **THE AVERAGES** |
| **NO. 3** | **GAME OVER** | **THE SMOSH SHOW** | **THE CASTLE CREEK** |
| **NO. 4** | **FIGHT THE POWER** | **DEBUT** | **THE CASTLE CREEK** |
| **NO. 5** | **GREAT BIG WORLD** | **THE KILLERS** | **THE CASTLE CREEK** |

*Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard chart albums, chart positions are included in the Internet Top Internet Albums charts. The Billboard albums with the greatest sales this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). RIAA certification for net shipment of 10 million albums (Platinum). RIAA certification for net shipment of 20 million albums (Diamond). Certification levels for certification periods indicate albums' multi-album level. For toured acts, and duet albums with a running time of 10 minutes or more, the RIAA multiples shipments by the number of albums and/or titles. RIAA Latin awards. Certification for net shipment of 100,000 units (Debut). Certification of 200,000 units (Platinum). Certification of 400,000 units (Diamond). Asterisk indicates vinyl available. And indicates past or present Heatseeker album. Number/Distributing label. Billboard’s performance in that week. This chart, No. 2, behind the bow of Linbeck Park’s “Live in Texas.” Until now, “Central Park” owned the band’s best week for a video product. With more than 57,000,000 songs. The song’s video clip played 34 times during the tracking week at CMT, up from four the prior week. And ESPN is using the track in its coverage of the World Series of Poker. Meanwhile, Lenny Kravitz continues to grow, thanks to Target spots featuring “Baptism” and an exclusive EP. The new album ticks 72-69 on the big chart, its second straight gain since the campaign begins. While “Greatest Hits” advances 24-20 on Top Pop Catalog. With 7,000 units sold (up 17%), this is the latter set’s third straight gain and its best sum since the last sales week of 2003. With to have mix and match weeks. Because Father Day fell each year last year. The event’s small gap this year appears to be a reflection of release schedules. This year’s Father’s Day chart saw five albums, led by the Beastie Boys, enter the top 20, accounting for 597,000 copies, from the 742,000 that Luther Vandross “Dance With My Father” and Radiohead’s “Hail to the Thief” combined for a year and a week earlier when they hit No. 1 and No. 3, respectively. On the Billboard 200 list of 1996, when Cannibal Corpse’s “Vile” logged one week at No. 151. For further brigging rights, Atreyu’s “The Curse” reaches No. 1 on Top Independent Albums, and Unearth’s “Oncoming Storm” enters Top Heatseekers at No. 1, the first time either band’s label has led either of those charts. SLOGGING PERCENTAGE: Imagine a batter getting four home runs and a triple in a game. Such an analogy sums up Dave Matthews Band’s performance on Top Music Videos, as its DVD/CD combo “The Gorge” becomes the fourth No. 1 in five tries. The only DMB video to miss the highest rung was last year’s “The Central Park Concert,” which settled for No. 2, behind the bow of Linkin Park’s “Live in Texas.” Until now, “Central Park” owned the band’s best week for a video product. With more than 57,000,000 songs. The song’s video clip played 34 times during the tracking week at CMT, up from four the prior week. And ESPN is using the track in its coverage of the World Series of Poker. Meanwhile, Lenny Kravitz continues to grow, thanks to Target spots featuring “Baptism” and an exclusive EP. The new album ticks 72-69 on the big chart, its second straight gain since the campaign begins. While “Greatest Hits” advances 24-20 on Top Pop Catalog. With 7,000 units sold (up 17%), this is the latter set’s third straight gain and its best sum since the last sales week of 2003. Hindsight: With the gift-giving occasion still visible in the rear view mirror, album sales for Father’s Day week of 2003 were about 1% ahead of where they stood this year. You have to mix and match weeks. Because Father Day fell each year last year. The event’s small gap this year appears to be a reflection of release schedules. This year’s Father’s Day chart saw five albums, led by the Beastie Boys, enter the top 20, accounting for 597,000 copies, from the 742,000 that Luther Vandross “Dance With My Father” and Radiohead’s “Hail to the Thief” combined for a year and a week earlier when they hit No. 1 and No. 3, respectively. On the Billboard 200 list of 1996, when Cannibal Corpse’s “Vile” logged one week at No. 151. For further brigging rights, Atreyu’s “The Curse” reaches No. 1 on Top Independent Albums, and Unearth’s “Oncoming Storm” enters Top Heatseekers at No. 1, the first time either band’s label has led either of those charts. 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<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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| Bob Marley & The Wailers | Legend | RASTA |}

Billboard Top Pop Catalog

**Greatest Gainer**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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</thead>
</table>
| Bob Seger & The Silver Bullet Band | Greatest Hits | COLUMBIA |}

Billboard Top Heatseekers

**Greatest Gainer**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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</table>
| Simon | American Beauty | COLUMBIA |}

Billboard Top Independent Albums

**Greatest Gainer**

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<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>Various</td>
<td>The Source Presents: Hip Hop Hits B</td>
<td>ROC-A-FELLA</td>
</tr>
</tbody>
</table>
McGraw’s ‘Dying’ Thrives On Country List

Timm McGraw takes a quick flight to No. 1 on Hot Country Tracks, as “Live Like You Were Dying” reaches the summit in its seventh chart week, the format’s fastest chart-topping climb in 15 months.

McGraw’s powerful track is his second-fastest solo climb to No. 1 following his six-week jaunt in 1995 with “I Like It. I Love It.” He also quickly ascended with wife Faith Hill on the duet “It’s Your Love,” which took just five weeks to reach No. 1 in June 1999.

“Dying” is country’s fastest No. 1 since Daryle Singletary’s “I Don’t Like It” needed only five weeks to control the list in April 2003.

From the label perspective, speedier charts are generally considered a good thing, but applause must be tempered by the fact that quick ascents often concurrently serve to slow the chart. While championing the youth and vitality of the titles that scale the chart seemingly undisturbed, still others languish with small, incremental growth.

Slightly more than 25% of country’s top 40 this issue (11 titles) have spent fewer than 10 weeks on the chart, but there are six titles that are more than 40 weeks old that compete with the baggage of 20 or more chart weeks, making metaphoric comparisons to the tortoise and the hare irresistible.

Composed by this stark contrast on the current chart are a pack of stubborn titles inside the top 10 that previously topped the list. Toby Keith, Montgomery Gentry & Gretchen Wilson each have former No. 1 singles in that part of the chart, comfortably above the recurrent threshold at No. 15.

DREAM WEAVING: “American Idol” runner-up Diana DeGarmo splashes onto the Hot 100 Singles chart as her debut title, “Dreams,” enters at No. 2 with 65,000 units scanned.

DeGarmo winds up second once again to “Idol” champion Fantasia, who maintains her No. 1 perch on the chart for a second week with “I Believe.” After opening with 42,000 units, “Believe” tumbles 43% to 8,000.

DeGarmo’s sales are enough to land her the Hot Shot Debut on The Billboard Hot 100 at No. 14 with minimal airplay. Radio continues to turn a deaf ear to the success of “Idol,” as “Dreams” pulls in only 10 detections on nine stations for a total of 100,000 listener impressions.

HEADS OR TAILS: With her decline in sales, Fantasia abandons the No. 1 spot on The Billboard Hot 100 and slides to No. 6. Recapturing the lead is Usher’s “Burn,” which set in for an eighth week at No. 1 while his “Confessions Part II” moves to No. 1 on the Hot 100 Airplay chart.

“Burn” trails “Confessions II” by a scant 1.1 million listener impressions but makes up that ground on the Hot 100 through points derived from Nielsen Broadcast Data Systems-monitored playlist reports, which favors “Burn” by a slight margin.

With “Burn” dropping 14 million listener impressions, “Confessions” is set to take over the Hot 100 lead next issue, as its audience is down only 6 million. (It bullets on the airplay chart as it spends its first week at No. 1.)

At 11.4 million impressions, “Confessions” should be able to hold off its next-closest competitor, “Slow Motion” by J-Keisha, which ups its audience total to 103.2 million impressions.

LANGUISHING: As singles sales plummeted in the past few years, radio programmers rightly turned away from using retail statistics as a proper research tool for songs.

Though not currently at the volume that retail singles enjoyed even five years ago, paid digital downloads have already proven to be a fairly accurate gauge of a song’s popularity among the general public. Now on if radio would notice.

Two songs on Hot Digital Tracks that are far outdistancing their performance at radio are Franz Ferdinand’s “Take Me Out” and Big & Rich’s “Save a Horse (Ride a Cowboy),” which climb to No. 11 and No. 12 on the Hot Digital Tracks Chart.

loads just one month ago. The difference is that Wilson’s song was No. 1 on Hot Country Tracks & Tracks at the time while “Horse” resides at No. 17. The track is also receiving mainstream exposure on ESPN since it was adopted, with additional efforts for spots promoting the network’s World Series Of Poker coverage.
Connect
Continued from page 5

shortly after opening for business in the United States. The service is available in English, French, German, Italian and Spanish. Although SNS had previously announced a June launch billboard business, April 10, the company said it finally chose early July to coincide with the 25th anniversary of Sony’s pioneering portable player, the Walkman. A full commercial launch will follow at the end of August.

CONNECTED TO INDIES

A Berlin-based Connect spokesman declined to say how many tracks will be on Connect’s European sites. But in May, it signed significant deals with Europe’s leading independent label organizations (billboard.biz, May 27) and has clinched 500,000-plus songs from the majors and independents for the U.S. site.

Barney Wragg, VP of Universal Music Group’s Clubs division, says, “Licensing repertoire to Sony Connect confirms our commitment to developing legitimate online services, regardless of who’s providing the service and the technology. As long as it makes commercial sense, we’re up for it.”

The European launch will be supported by a pan-region advertising campaign in a number of countries not only Connect, but all of Sony’s compatible Walkman listening devices. These include the new Network Walkman NW-HD1, which can store up to 13,000 songs and is positioned to compete against Apple’s iPod. It launches this month in Japan, followed by the United States and then Europe later in the year.

Connect plans to enter Switzerland, Austria, the Nordic markets and the Netherlands by year’s end. Spanish and Italian sites will open in early 2005.

In just a few weeks, Europe’s music online offer has received a massive boost. Connect joins iTunes and Napster 2.0, two other major U.S.-originated services and building blocks in place to capitalize on this growth, and the company [is] optimistic about the opportunities digital presents.”

EMMANUEL LEGRAND

EMI Commits To Digital Future

LONDON—EMI Music’s revenue from the digital use of its repertoire reached £7.7 million ($14.2 million) for fiscal year 2003/2004. It almost quadruples the digital revenue from the previous year.

In three to five years, EMI envisions that about 25% of its revenue will be extracted from digital and mobile platforms, with the remaining 75% from traditional sound carriers.

EMI Music chairman/CEO Alan Levy disclosed the digital during a Music Investor Day held July 1 at Abbey Road Studios in London.

Levy added that 45% of EMI’s current digital revenue was generated through Internet downloads, 17% through online music subscription services and 38% through music for mobile phones.

Levy said there were “regional differences in how our digital business is developing.” In North America and in Latin America, most of the digital revenue comes from the online use of music, while in Europe, 80% of revenue is generated from mobile phones and 20% through Internet downloads. In Japan and South East Asia, almost all digital revenue is generated by mobile music.

Levy further stated, “Over the next five years, ‘all activities will be in all regions.’

Levy said that the company is evolving from being a ‘physical record company’ to a ‘digital music business at large.’

ABB analysis, Bridie Barrett commented, “EMI now seems to have all the relevant systems and building blocks in place to capitalize on this growth, and the company [is] optimistic about the opportunities digital presents.”

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Country
Continued from page 1

"With Gretchen we are seeing a return of the 'female attitude' to the genre that was sorely missing," says Brian Smith, VP of store operations for retail chain Value Central Entertainment. "The females can relate, and the guys flat-out love it."

In recent years, country labels have had a hard time launching new artists. However, in the first half of 2004 there has been an onslaught of new talent.

Wilson is hailed as country music's biggest breakthrough artist since the Dixie Chicks. Warner Bros. duo Big & Rich are at No. 2 on the Billboard Top Country Albums chart this issue with their debut album, "Horse of a Different Color," which has notched sales of 315,000 units.

In addition, Lyric Street's Josh Gracin recently bowed at No. 2 on the Top Country Albums chart and at No. 11 on The Billboard 200 and has sold 97,000 units in just a few weeks. Mercury's Julie Roberts has become a media darling and has sold 104,000 units of her self-titled debut album—released six weeks ago.

"For the first time in a long time we've delivered some new acts that are having sales impact," Country Music Assn. executive director Ed Benson says. "It has been tough to get new artists through the pipeline."

Survival of the Fittest
As much attention as the new acts are drawing, they are not the only reason country album sales are up.

"A lot is attributed to the new artists," Benson says, "but the fact is that our established artists haven't died out and gone away either."

Toby Keith remains a powerhouse in the format. His DreamWorks album "Shocked Y'All" has sold 3.5 million units to date.

At the same time, Kenny Chesney's career keeps escalating with a hot-selling tour fueling his current BNA album, "When the Sun Goes Down." The disc has sold 2.2 million units since its February release.

"In those [industry wide sales] results you'll have huge figures from Kenny Chesney," Grady says. "He has taken his game to a whole other level."

Grady also cites strong sales for the two latest Sony releases by Montgomery Gentry, both of which are in the top 40 of Top Country Albums.

Universal South artist Joe Nichols' sophomore effort, "Revelation," debuted June 29 and sold more than 42,000 units in its first week, landing at No. 3 on the current country chart.

The Lyric Street label and act Rascal Flatts combine for another success story. A year ago, the trio accounted for almost all of Lyric Street's sales. This year, as the label approaches its seventh anniversary in August, "we're sitting here with three albums in the top 15," label president Randy Goodman says, referring to releases by Shania Twain and Gracin in addition to Rascal Flatts.

"It seems like the business has never been harder, tougher or more competitive," Goodman says. "But the bottom line is if you find compelling artists and cut great songs on these compelling artists then, shazam, things work."

Motivating consumers remains the battle cry on Music Row.

"We have to make music that people are excited about [about] to go to the store and buy. DuBois says. "We've got to reduce the first generation of buyers to survive as a format. Hopefully we're seeing the beginning of that. and over the next few years they'll be talking about the class of 2003 and 2004."

Aiken
Continued from page 5

which was the last collaboration between Ashman and Menken—was originally slated for inclusion in “Aladdin.” It was cut from the movie because of story-line changes.

Each of Aiken's 50 summer dates will open with a video montage featuring bits of Aiken's rendition of "Proud of Your Boy," a song about a mother and son's relationship. The clip will also mention the DVD release.

It will inform audiences about a donation by Buena Vista's charity arm, DisneyHand, to the singer's Buble/Aiken Foundation, which provides services and financial assistance to disabled children. Buena Vista would not disclose the amount of the donation.

The tour sponsorship evolved after Aiken agreed to perform the song for the DVD and took part in the Disney-sponsored The American Teacher Awards.

The Big Idea
"We said, 'There's a big idea here,'" Ho says. "We could promote the concert and the fact that Aiken is singing this song and the fact that these organizations help kids."

In addition to using "Proud of Your Boy" in concert, Aiken's performance of the song will be featured as a music video extra on the "Aladdin" DVD.

Ho says the company may include Aiken's "Proud of Your Boy" on a possible rerelease of the "Aladdin" soundtrack. He did not know if the song will be released as a single.

According to Ho, other aspects of the Buena Vista/Aiken deal include advertising "Aladdin" on all Aiken tour marketing materials, including newspaper and TV ads, signs and fliers.

Buena Vista is exploring potential ticket giveaways to Aiken's shows with radio and retail partners, Ho says.

While it is impossible to quantify how the tie-in will benefit sales of "Aladdin" DVDs or Aiken tickets, arena managers hosting the tour say the exposure is a good thing.

Imprint
Continued from page 5

whom Mosaic has a joint venture, connected Magnarella with Universal Records president Monte Lipman and senior VP Avery Lipman. "And they sold me on Universal," Magnarella says. The two-year deal has three basic components. Primarily, it is a pressing and distribution deal. Additionally, there is an upfront deal, whereby after a record hits the 25,000 sales mark, Universal Records can take on the band—similar to the way Epic recently took up Or Records' Los Lonely Boys.

Third, Universal has the option to pick up the foreign rights to any releases from Pat's Record Company. Despite the link with a major, Magnarella says Pat's Record Company will operate like an indie. "I'm not going to be spending a million dollars on videos and $500,000 on pop radio. We made Number One Pat's video for $4,000," he says. "In reality, it's a little indie label. There's no pressure on this deal for anybody. If we sign good bands and get lucky, good."

The new label's staff is primarily Magnarella and A&R executive Chris Allen.

For Universal, the deal opens an avenue to find new talent with minimal investment.

"With radio being what it is, it's not necessarily about going to radio with a record," Avery Lipman says. "It's about getting airplay from the ground up and this [deal] gives us that opportunity. We can keep things initially under the radar without the pressures and expectations of a major."

The new label's first release, Number One Pat's "Compromises," comes out Aug. 3. The band is currently on the Vans Warped Tour. First single "C'mon" is being worked by an indie promoter to specialty radio stations.
Piracy

Continued from page 1

lary revenue streams like DVDs. Studios lost $3.5 billion in 2003 on the optical-disc piracy front.”

Henry McGee, president of HBO Home Video, warns that the $20 billion U.S. DVD industry “could all come crashing down if we are Napsterized.”

Though studio executives are reluctant to discuss specifics, they are trying several new weapons to shut off pirates’ two main sources—illegal downloads and illegal replication.

New strategies include increased Internet policing, the planting of false files (known as spoofing) and the use of encryption technology—so far, few studios are known to be using it. Studios also are understood to be discussing possible relationships with peer-to-peer networks to offer legitimate downloads.

All of these tactics are on the upswing since Billboard published a story about film piracy Jan. 10. These defenses are being complemented by a far-reaching education campaign spearheaded by the MPAA.

The MPAA reports that in addition to the $3.5 billion lost to illegal replication last year, an unquantifiable amount was lost because of file sharing. A likely estimate is that 400,000-600,000 films are being illegally downloaded every day.

What’s more, the rapid increase in high-speed broadband Internet connections is fueling illegal downloading.

Forrester Research reports that 19.5 million U.S. households had broadband by the end of 2003 and projects that 27.4 million will have it by the end of this year, a 40% increase. By 2009, more than 68 million households are expected to have broadband.

ONLINE SOLUTIONS

One anti-piracy mechanism for studios involves working directly with P2P networks on payment programs for legitimate downloads.

That is the idea behind the 1-year-old Distributed Computing Industry Assn., an Arlington, Va.-based organization whose members include Sharman Networks (owner of P2P network Kazaa) and whose goal is to commercialize P2P for legitimate distribution.

Marty Laiferty, CEO of the DCIA, says that if the two sides can get past the technical hurdles of securing the content and containing digital-rights-management technology, then the question becomes “what do we do about windows. We can envision collapsing the window day and date globally and across all media.”

Laiferty—who adds that the DCIA is in “very productive discussions with some of the majors at the moment”—suggests that consumers could be charged a premium for legitimately downloading a file through an authorized P2P service on the day of its theatrical release.

Other P2P networks not aligned with the DCIA are also testing the legitimate distribution waters. P2P network eDonkey, which claims about 2 million users at all times and about 40 million downloads per year, has pursued licensing deals for independent films. New software and goodwill grew from between 1.5 million and 3 million per day to between 3.5 million and 5 million per day in the last six months.

Ishikawa says that numbers have risen because it now has an increased clicking base. Other policing firms, such as the Loudaye subsidiary Overpeer, based in New York, also seek to work with studios to convert piracy attempts into legitimate sales. The company says it blocks access to $25 billion music, video and software files per month.

Marc Morgenstern, V.P/CM of Loudaye’s asset protection and promotions business, says that Overpeer helps to sell 1,000 video games per month.

“A user thinks it’s a pirate copy, and when they get to a certain level, it prompts them to give a credit card number to get the rest of the game,” he says. “It can be done for films if the proposition is right.”

HARD-COPY PROTECTION

Protecting against file replication of DVDs is another critical issue, particularly as DVD recorders become more prevalent in homes.

The number of U.S. households with DVD recorders is expected to increase 15% to almost 9 million this year, up from 7.7 million in 2003, according to Forrester Research. A total of 40 million households are projected to own DVD recorders in 2004.

“There’s no doubt in my mind that come Christmas time, we will get a proliferation of inexpensive DVD recorders below $180,” says Carol Flaherty, senior VP of sales for content protection company Macrovision. “The price of blank discs is also going down to 40 cents.”

For its part, Macrovision says it will introduce anti-ripping software for DVDs in third-quarter 2004 that is a more robust mechanism to prevent users from making copies.

More video companies are going after one factor that is hard-goods piracy—the DVD screeners sent to retailers.

Last month, Warner Home Video became the second home video division (after Universal Studios Home Video) to ban distribution of DVD screeners (Billboard, July 3).

Some independent video companies are refraining from screener distribution on a per-title basis. WellSpring Media, for example, will not be providing screeners for its upcoming release of “The Brown Bunny,” a Vincent Gallo project. A street date has not been set.

“The film has an explicit scene in it that would be problematic if it got out,” says Mark Gilulla, Wellspring executive VP of home entertainment.

“Instead, we’re setting up in-theater screenings for buyouts.”

EDUCATION AND LEGISLATION

While the studios seek specific solutions to downloading and replication, they are also aware that education is integral to changing behaviors long term.

“We are continuing to elevate the discourse,” the MPAA’s Grossman says.

Last month, the organization launched an aggressive new phase to the piracy-education campaign it initiated last year. The MPAA efforts will specifically target colleges through newspaper ads and the creation of codes of conduct for student computer use.

Additionally, the MPAA launched an anti-piracy awards program last month to ferret out individuals who are illegally camcording films in theaters, generally within the first few days of release. The initiative rewards theater employees up to $500.

The MPAA is also publicly supporting the numerous anti-piracy bills that are moving through Congress.

The Senate has already passed the Artists Rights and Theft Prevention Act, which would make camcording a movie at a theater a federal crime. The act is sponsored by Sens. John Cornyn, R-Texas, and Dianne Feinstein, D-Calif.

The Protecting Intellectual Rights Against Theft and Expropriation Act, sponsored by Sens. Orrin Hatch, R-Utah, and Patrick Leahy, D-Vt., has also passed the Senate. It would allow prosecutors to file civil lawsuits in copyright cases instead of criminal lawsuits.

Podell

Continued from page 6

Podell says PTA’s current roster of about 15 acts is “the perfect scenario. I think David, who’s a great partner and agent, wants to grow his company.”

Podell is not enough of a success, he says, adding that he runs one himself. “Jonny certainly has the personality to go it on his own.”

Podell knows he is starting his new venture at a time of great challenge.

“For the industry to get better, you have to drastically change the system" he says. “When I was a kid, it wasn’t a commitment to me. I was going to the Fillmore. I’d pay $6. My kids tell me they want to go to Madonna: I can get you tickets for $300, and that stops them dead. To make it healthier, there’s going to have to be a model where it can still be an impulse buy.”

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The Last Word

A Q&A With Joe Simpson

Q: How do you keep Jessica's celebrity from eclipsing the talent?
A: That's why this tour is what it is. From the very beginning, when I talked to Jessica, I said, "We've got to strip it all down. No bells, no whistles, no smoke, no mirrors, no dancers, no anything—just you, singing." All she did for an hour and a half is sing. And I did that on purpose. I did that because I wanted her fans and people who were honest to walk away going, "Damn, that girl can sing."

Q: So what happens when Jessica's no longer the “it” girl?
A: It has been my belief all along that diversity is the only way to stay in this business, so if you have a diverse role as an entertainer, then if one [facet] isn't red hot the other can be. That's why we're acting—we're working on her movie career right now. I moved out of the TV career, because the movie career is not as hard for a music artist.

Q: If you wanted to move out of TV, why did you consider doing a comedy series with ABC?
A: Because what was working [at that time] for us was TV. The reason that I wanted to do series TV is, we were getting creamed by the press that Jessica was stupid, and I wanted to do scripted TV to say, "Look, she's the same dumb person when she's scripted as she is in real life." Because the little girl has been acting since she was in fifth grade, and she learned boys like dumb girls better than smart girls.

No one sat down with a lesson plan going, "Uh, Jessica, look, all the boys like it when you go 'Duh.'" But she learned that—she's enough of an observer. So I wanted to say, "Look, see, you give her a script, she can do it. You didn't give her a script, she knows what's expected. She knows what's funny. But she's also not stupid." Then the music came back, and, obviously, the whole thing has escalated. And for me, when I had an out [from the series], I took it. Because now I can do TV specials—I've got four specials for the next two years on ABC—and I can do movies.

Q: How do you choose endorsement deals?
A: One thing we've always tried to do is figure out who Jessica's market is. If you'll let her be who she is, you'll win, because she is Middle America. She wasn't born rich. She has money now, but that really doesn't change who she is. So when we went after a retailer [for her possible apparel line], we didn't go after Gucci [or] even Ralph Lauren. Those people like her, but that's not our core. Seventy percent of our core is from Middle America.

Q: You've signed other clients. Are you eager to prove that you can break someone other than your daughters?
A: Absolutely. From my own personal [view], there's always a stigma that you're not really a manager, you're a father and you're just riding the thing.

Q: You've partnered with other managers in the past to manage Jessica, including Randy Hoffman and Caress Lee Henry. Would you consider hooking up with another major management company?
A: I'll just say that the major management firms are making offers to me. At this point, I don't have any reason to join forces. I mean, I know every studio head in town. I know every [label] president. I've got those relationships. [But] if I find that it would be more beneficial for my artist, then I would do it.

Q: You were a minister in Texas before becoming a manager. Are there similarities between the two jobs?
A: You work with sick people all the time? [laughs] It was a huge transition for me, because not only was I a minister, but I was a therapist. So I spent my time healing relationships. I also spent my time teaching people to tell the truth. So I was very big on my word. And when it came to it, I assumed that if someone gave me their word, that was it. And boy, was I shocked. I kept saying, "Wow, that's not what we talked about; that's not what we agreed on." And it really screwed my mind up for a long time.

It took me a minute [before] I caught on and I said, "OK, we'll do business this way. Just because you give me your word, that doesn't have anything to do with it. I'll go out and do all these other things and hopefully force you into keeping your word . . ."

I came from being, as a therapist, a peacemaker—and as a manager, I'm a warrior.

Q: Ashlee and Jessica are extremely open with the press and on their TV shows. Do you ever shake your head at what they say?
A: Well, the therapist in me has taught them to be honest and never have anything that you're ashamed of. The way we are as people is, if you still love me when you know me at my worst, then that's good. I think it's OK for Jessica and Ashlee that way. Jessica passes her gas [from "Newlyweds"], that's OK. I would never do it that way. That's from her mom. [laughs]
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