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Radio Giant Turns On The Charm
Clear Channel Seeks Improved Image On Content, Ad Clutter

BY MARC SCHIFFMAN

When there's something to criticize about radio, the first place people point is Clear Channel.
The public, the media, Congress and the Federal Communications Commission have taken shots at the radio giant. Accusations include homogenized programming, pay-for-play, censorship and advertising clutter.
The nation's largest radio operator, with more than 1,200 stations, San Antonio-based Clear Channel Radio is the poster child for media consolidation. While many feel that such consolidation is a bad thing, CCR has gone to great lengths to—in the words of one stock analyst—rehabilitate its reputation.
At the heart of this process is CEO John Hogan, who replaced Randy Michaels at the radio helm in August 2002.

(Continued on page 76)
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**QUOTE OF THE WEEK**

"The crisis of the recording industry is first and foremost a crisis of the majors, not independents."

**MICHAEL KOCH**

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Zedeck Takes Stars To CAA

BY RAY WADDELL

As has been widely speculated, David Zedeck will shutter his New York-based Evolution Talent Agency and join the New York office of Creative Artists Agency Sept. 1.

Evolution books live appearances for dozens of high-profile artists, including Britney Spears, Hilary Duff, Justin Timberlake, Backstreet Boys, N Sync, P. Diddy, Ja Rule, Anastacia, Nick Carter, Aaron Carter, JC Chasez and the Donnas.

Most of these artists will move with Zedeck to CAA.

Evolution agent Nat Farnham will also go to CAA with Zedeck.

Zedeck will join CAA’s Joe Brauner and Mario Tirado, who left Monterey Peninsula Artists to open CAA’s New York office earlier this year (Billboard, Feb. 7).

“Joining CAA will allow me to focus entirely on building clients’ careers rather than the day-to-day matters involved in running a company,” Zedeck tells Billboard. “The best part of what I have been doing the last few years has been developing and guiding clients’ touring careers.”

Further impetus for the move is CAA’s ability to provide a wide range of services for Zedeck’s clients, including film and TV opportunities.


The pair’s move to CAA comes only weeks after Zedeck’s former partner, Johnny Podell, sold his 50% interest in Evolution to Zedeck and formed Podell Talent Agency (Billboard, July 17).

About six Evolution agents are now without an agency. “I have the utmost respect for each one of them,” Zedeck says, “and am supporting them in taking their next step with future employers.”

Spreading The News

Newspapers, Web Services Pair For Cross-Promo

BY JULIANA KORANTENG

LONDON—One of the oldest communication platforms and one of the newest entertainment formats have joined forces to boost their profiles in Great Britain.

To lift readership figures in the digital age, some of the country’s leading daily newspapers — The Guardian, The Sun and The London Evening Standard — are partnering with online music services.

By combining print and online offers, they expect to attract Internet-savvy music consumers and turn them into newspaper readers. At the same time, the digital music operators, including Napster 2.0 and Wippit, hope the union will help transform millions of print readers into online music consumers.

These marketing partners aim to educate consumers about legitimate music services, broaden access to digital songs and learn where next to take their respective domains in the digital era.

“IN the old days, you would get to the bottom of a magazine feature, and it would say, ‘Ring this number to buy this record.’ Now, you should be able to zap straight from the [online version of the] article to the music site,” says Danny van Emden, digital media director of EMI Recorded Music in London.

Paul Myers, CEO of U.K. download service Wippit, says partnerships between digital music operators and newspapers were inevitable, as competition between online services continues to mount.

“The [digital music] market might still be nascent and be at the very early stages, but we’re already carving out our niches,” he says.

Napster 2.0, Apple Computer’s (Continued on page 63)
Executive Picture Now Clear At Clear Channel

BY RAY WADDELL

The smoke has finally cleared following an executive revamp atop Clear Channel Entertainment, the world's largest promoter and venue operator.

As first tipped here (Billboard, July 21), CCE has restructured its operating strategy and executive hierarchy.

CCE has combined its international and North American music operations, naming Michael Rapino to the new post of president of global music.

Rapino will oversee CCE's day-to-day worldwide music operation. He will work with former CCE Music co-CEO Don Law, who is now the company's chairman of global music.

Rapino will continue to be based in Los Angeles but move to New York. Rapino reports to Law, who reports to CCE chairman/CEO Brian Becker.

HALLYDAY RULING STUNS FRENCH BIZ

BY EMMANUEL LEGRAND

A landmark case is sending shock waves through the French music business.

On July 28, a Paris labor tribunal ordered Universal Music France to hand back to veteran rocker Johnny Hallyday the masters from his 42 years with the company.

In a ruling, the Conseil des Prud'hommes in Paris confirmed the artist's resignation, effective on Dec. 31, 2005. Hallyday will record one more album for Universal to be released before that date.

However, the court—which primarily comprises representatives from the business community and citizens—decided to defer until next year a ruling on whether to grant Hallyday 50 million euros ($60.3 million) in damages against Universal Music France.

In addition, the court asked for an analysis of all contracts signed between the artist and the record company, especially those in which the company lent money to Hallyday.

Between 1978 and 1997, Universal is said to have lent Hallyday 107 million francs ($19.9 million).

But the most surprising and contentious ruling the tribunal delivered was the decision that Universal must hand over the masters to more than 1,000 tracks Hallyday recorded during his tenure with the company. It's a decision that some lawyers say was beyond the purview of the labor court.

Paris-based intellectual property lawyer Gerald Bigle says the ruling "is very important for the industry" in that it challenges the traditional relationship between artists and their labels. He adds that Universal still has the ability to appeal, an option that he believes the company will exercise.

However, he finds it confusing that the labor tribunal would mix labor laws with intellectual property rights.

"The Conseil des Prud'hommes has no jurisdiction over IP issues," he says. "I doubt that a civil court would have

(Continued on page 63)

ARTISTS SOUND DIGITAL ALARM

Groups See Threat in New Radio Technology

BY SCOTT BANERLEE

Recording artists' groups are calling on the Federal Communications Commission for protection as digital audio broadcasting (DAB) emerges in the radio marketplace.

The American Federation of Television and Radio Artists, the American Federation of Musicians, the Future of Music Coalition, the National Academy of Recording Arts and Sciences and the Recording Artists' Coalition collectively filed reply comments Aug. 2 with the FCC regarding radio's transition from analog to digital.

While the groups acknowledged the potential for "increased access to the airwaves, greater musical diversity and more localism," they voiced concern over digital radio's ability to allow listeners to "rewind, buffer and record radio broadcasts and songs."

These digital options, they say, will undermine existing revenue from CD sales as well as emerging Internet-based digital music services.

As a result, the groups asked the FCC to create a "technological and regulatory framework that will ensure that recording artists, songwriters and copyright owners are fairly compensated in the future."

RAC national director Rebecca Greengold said in a statement, "The Recording Artists' Coalition looks forward to a digital future that will allow for greater access to the radio for musicians and more choices for music fans.

But policymakers and the FCC must recognize that we're at a crucial crossroads, and that recording artists' livelihoods are at stake. The transition to DAB has to include measures that will ensure that recording artists are compensated for their work."

The organizations asked the FCC to conduct a full "Notice of Proposed Rulemaking" before allowing full roll-out of DAB.

In France, Guidelines For Web Music

BY EMMANUEL LEGRAND

The music industry and Internet service providers in France have signed a groundbreaking agreement that aims to regulate the online distribution of music in the country.

French music industry organizations and representatives of the online sector signed a charter July 28. Its purpose is to "fight against the illegal exchanges of recordings and protected works and to promote the development of legitimate online services."

The charter was strongly supported by French minister of economy, finance and industry Nicolas Sarkozy; culture and communication minister Renaud Donnedieu de Vabres and industry minister Patrick Devedjian.

Central to the government's initiative is promoting the development of broadband Internet services that respect intellectual property rights.

Donnedieu of Vabres calls the charter "a starting point, that of a new partnership between authors, producers, online distributors and ISPs."

(Continued on page 77)
Artists Carol Dawn Johnson dominates the nominations for the 2004 Canadian Country Music Awards. The awards show will air live Sept. 13 from Edmonton, Alberta’s Rexall Place on CBC Television in Canada and on CMT in the United States.

Johnson earned six nods, including top female artist. Her "Simple Life" is up for top song, top video and top single, while "Dress Rehearsal" is up for top album. Johnson is also a contender in the Fans’ Choice category.

Open Roads Records acts Doc Walker and Jason McCoy each received five nominations, including Fans’ Choice. Terri Clark (Mercury), Aaron Pritchett (Royalty) and Beverley Mahood (Spin) have four nods each.

During the show, the CCMA will induct bluegrass band the Good Brothers and Vancouver DJ “Weird” Harold Kendall into its Hall of Fame. The 1,470 members of the CCMA can vote for winners online throughout August.

LARRY LEBLANC

As expected, Casablanca Records head Tommy Mottola has partnered with Miramax Films to develop and produce a Broadway musical based on Pink Floyd’s seminal rock opera “The Wall” (Billboard, July 17).

Roger Waters, who co-founded Pink Floyd in 1965 and conceived the 1979 concept double-album “The Wall,” will write the show’s book and arrange and orchestrate music for the stage production.

Waters sold rights on the project to Miramax and Mottola, former Sony Music head and founder of management and production shingle The Mottola Co. Mottola initiated the “Wall” deal, bringing Miramax co-chairman Harvey Weinstein into the fold.

Pink Floyd’s “The Wall” album (Columbia) is certified triple platinum and sits in third place on the list of best-selling albums. It was adapted into a 1982 MGM film starring Bob Geldof and directed by Alan Parker from a script by Waters.

Waters says of the Broadway show: “Now I can write in some laughs, notably by their absence in the movie.”

THE HOLLYWOOD REPORTER

XM Satellite Radio has forged a multiyear strategic marketing alliance with Starbucks Coffee. Under the terms of the agreement, XM this fall will launch a Starbucks Hear Music channel, featuring music from the coffee giant’s Hear Music label. The channel will be available on XM’s 2.1 million subscribers.

Starting next year, more than 4,000 U.S. Starbucks locations will play the Starbucks Hear Music channel, undoubtedly exposing it to the widest audience satellite radio has had.

BRAM TEITELMAN

Mobile media company Zingy has inked a distribution deal with 50 Cent. Zingy will now be the exclusive worldwide distributor of ringtones, ringbacks and相同 greetings throughout the rapper.

Under the deal, 50 Cent wireless media content will be available on Nextel, Sprint PCS and T-Mobile phones and at zingy.com.

Zingy CEO Andy Volanakis says the company earns more than 70% of its revenue from “urban-swinging” content. In May, Zingy inked a similar deal with rapper Snoop Dogg.

TROY CARPENTER

Big3 Records has signed a three-year distribution and licensing deal with EMI Music Marketing, which will distribute releases from the St. Petersburg, Fla.-based label domestically. Big3 chairman/CEO Bill Edwards says the distribution agreement also allows EMI to license Big3 product internationally and enter into subdistribution arrangements with Big3 for distribution of unaffiliated labels.

Initial releases under the pact include Lil Eddie’s “Nobody’s Fool,” the first album from Mario Winans’ Yellow City/Big imprint, due Sept. 21. Also expected are three new titles from Cheap Trick: DVD “From Tokyo To You,” studio album “Special One” and live double-CD “Silver.”

BRIAN GARRITY

ABKCO Records is preparing the Rolling Stones film “Rock and Roll Circus” for DVD release. The December 1968 concert was filmed for a TV special that was never broadcast. In 1996, ABKCO released a CD and video cassette of the event, which also featured performances by the Who, Jethro Tull, Taj Mahal, Marianne Faithfull and supergroup Dirty Mac, comprising John Lennon, Eric Clapton, Keith Richards and Mitch Mitchell.

Blink Digital, an independent facility in New York, is preparing the DVD, which ABKCO aims to release in the fourth quarter. It will feature a surround-sound mix and bonus content such as never-released performances and contemporary commentary from participants.

CHRISTOPHER WALSH

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

**NewsLine**

**The Week in Brief**

**Germans Debate Rate**

Labels, Pubs Clash Over Mechanical Royalties

BY EMMANUEL LEGRAND

MUNICH—The pressure is intensifying in the ongoing conflict between record labels and collecting societies in Europe, with each party presenting opposing views on how to resolve the dispute.

On July 28, an arbitration committee of the German Patents and Brands office in Munich failed to reach a conclusion on the dispute between the German branch of trade body the International Federation of the Phonographic Industry and the country’s authors rights society, GEMA, over the country’s mechanical rate.

Labels and collecting societies, as well as music publishers throughout Europe, view the conflict as a test case.

The conflict dates back to January, when EPIPA (the French publisher’s association) decided to slash the mechanical royalty rate on sound recordings by 5.6% from 9,000.9% of the PPD (published price to dealers), effective Jan. 1.

GEMA rejected what it saw as a one-sided attempt by the industry to cut mechanical royalties.

If the arbitration committee accepts IFPI Germany’s arguments, labels will see it as a vindication of their claim that current rates are too high.

BAD PRECEDENT

On the flip side, the collecting societies and the music publishing community fear that such a decision by the arbitration committee will likely signal the beginning of a move to dramatically lower mechanical rates throughout Europe. They fear the prospect of lower income.

“This would be a catastrophic scenario,” one music publisher says. If the committee finds for the status quo, it will temporarily freeze the situation and will make it more difficult for labels to institute lower rates, not only in Germany, but elsewhere, according to sources close to the collecting societies.

Meanwhile, the difference between the previously-accepted mechanical rate of 9.009% and the new rate of 5.6% will be held in escrow by the record companies until a final agreement is reached.

According to German procedures, the arbitration committee at the German Patent and Brand Office has to confirm the new rate.

During a seven-hour hearing July 28, the arbitration committee listened to arguments from both parties.

GEMA was represented by chairman Reinhold Kreiple; his deputy, Jürgen Becker; director Reinhard Nicklas; and their attorney. The IFPI Germany team included chairman Gerd Gebrhard, managing director Peter Zombik and legal counsel Eckehard Kuhn.

The lengthy hearing focused on the issue of finding a “reasonable rate of remuneration.” In particular, a source present at the hearing says, IFPI Germany was asked “to further substantiate the reasons for its insistence on lowering the present rate.”

IFPI Germany representatives argued that the royalty rates GEMA sought are substantially higher than what they feel is appropriate.

“The arbitration committee listened to this point with interest,” an IFPI spokesman says.

The arbitration committee will meet again Dec. 9.

“We did not expect a ruling,” a label source familiar with the situation says. “All the aspects appear to have been discussed, and the reports we got sounded encouraging.”

MORE EVIDENCE SOUGHT

A source at one of the collecting societies also finds positive aspects in the hearing. “They asked IFPI and GEMA for more evidence to be brought,” the source says. “It looks like GEMAs case is solid.”

The day before the hearing, GEMA and German music publishers received a report from French music publishers association CSDEM, which sent a petition signed by the country’s main publishers and several authors and composers.

“If publishers and collecting societies lose in Germany, then the only question is, ‘When is it going to happen to us?’” asks Bruno Lion, president of peermusic France/ SACEM and VP of CSDEM.

Lion says the bigger issue is the labels’ attempt to cut the rates. “Who can accept a 40% cut in revenue?” Lion asks. “This will damage publishers, authors and composers.”

IFPI Germany says it took the unprecedented step because of the dramatic situation of the German market, the need for labels to cut costs and the feeling that the current rates were not appropriate. “European mechanical rates are the highest in the world,” a source at a major company says.

The conflict takes place while London-based IFPI, which represents the main labels, and Paris-based BIEM, (Continued on page 77)

**Billboard Hosts Showcase**

NEW YORK—Billboard is playing a special role in a new event celebrating the impact of advertising and media on American life. The magazine will host a special artist showcase and an industry panel at the inaugural Advertising Week in New York City.

The event will take place Sept. 20-24 at locations throughout the city.

On Sept. 21, Billboard will host Who’s Next?, a live music showcase at the B.B. King Blues Club & Grill. Co-produced with the Mone Entertainment Group, the live show will provide an opportunity for up-and-coming artists to perform for an invitation-only audience of advertising and media agency personnel.

A limited number of Who’s Next? showcase slots are available. For more information, contact John Knaus at 646-654-4634 to reserve your seat.

To secure a slot, send a CD and press kit to Ed Micone, Advertising Week in New York City, 415 Lexington Ave., 18th Floor, New York, N.Y. 10174.

Billboard will also host a panel discussion of popular music’s integral role in advertising campaigns. The session, featuring top advertising and music industry executives, will take place Sept. 23 at the Museum of Television & Radio.

Admission to the session is free for Billboard readers, but seats are limited. Contact John Knaus at 646-654-4634 to reserve your seat.
Hardware Makers Fear Impact On Innovation

RIAA: Inducing Bad Policy

The RIAA again has lost its way. By inducing a number of leading senators to sponsor anti-tech legislation, the Recording Industry Assn. of America has set off dynamite in the technology world. Framed as an attempt to shut down peer-to-peer networks, the RIAA's Indecison Act (S. 2560) would create a new civil cause of action for "inducing" a copyright violation. If enacted, this bill would threaten such legitimate technologies as TVo and the IPv6. It would also place cross-hairs on retailers who sell such products, venture capitalists who fund them and even journalists who write about them.

Induce lawsuits brought by copyright owners could be resolved only after lengthy procedures to establish whether the defendant "intended" to induce a copyright violation. Entrepreneurs large and small would have to find funds not to build new, innovative products, but to pay legal bills. And of course, since we are all "copyright owners," the potential pool of plaintiffs is endless.

This bill would accelerate a troubling trend of innovative companies facing mass lawsuits for introducing legitimate products. Just a few years ago, Replay, a manufacturer of personal video recorders, was driven into bankruptcy by copyright litigation brought by Motion Picture Assn. of America, members. Rio, which manufactured some of the first MP3 players, was also forced to battle crippling lawsuits. And today, a small company called Clearplay is getting sued for empowering families to forward-fast through objectionable portions of DVDs they view in their own homes.

The Indecison Act would give copyright owners a devastating new tool to bring a myriad of lawsuits over any device, software, home network, programming guide or database of which the content industry does not approve. By giving the content industry veto power over innovation, we stifle competition and prevent the introduction of products and technologies we cannot even begin to imagine.

The Indecison Act was clearly drafted (or "induced") during the past year by the RIAA with the staff of Senate Judiciary Committee chairman Orrin Hatch, R-Utah. When he introduced the legislation in late June, Hatch also thanked a computer software group, the Business Software Alliance, for its help in drafting the bill.

Then the firestorm hit, as dozens of technology firms, Internet portals, financial service companies, Internet service providers, venture capitalists, journalists, consumer groups, think tanks and the telecommunications industry came together to describe the grave damage the Indecison Act would cause. The strength and breadth of these objections caught many senators by surprise, since they had been assured that the legislation would not be controversial.

At a July 22 hearing, even the RIAA scrambled to distance itself from the Indecison Act. Aside from the MPAA and RIAA, the bill has no public supporters—although trial lawyers certainly stand to benefit from it, as do corporations like Intel that will provide a home for innovators driven out of the United States by litigation risks.

How could the RIAA have gotten it so wrong? The organization claims it only wants to go after bad P2P actors. However, its bill is clearly intended to go beyond P2P to stifle any technology the content community deems objectionable. The RIAA has overreacted and induced all potential allies and caused many to openly question the group's intent and motivation.

The irony is that even if the content industry pursues this legislative approach—a truly feeble-pretext precedent for anyone vulnerable to being charged with "inducing" illegal behavior in members of the public it will have zero impact on P2P sites located in Palestine or the South Pacific. What it will do is stifle American innovators who are providing new business solutions to compete with illegal file-sharing.

Fortunately, it takes more than good connections to get legislation passed. It takes strong ideas and real solutions. Rather than fighting in Washington, D.C., our industries should be spending our resources helping each other in the marketplace.

The recent introduction of such ultra-high-quality audio formats as Super Audio CD and DVD-Audio provides the consumer electronics and recorded music industries with a unique opportunity. If we can get consumers focused on the quality of their listening experience, they are less likely to opt out for dubious free files from Vananu and the like and more apt to buy authorized content—along with new CD players, components and speakers.

With this in mind, we urge the RIAA and the entire music industry to abandon their attempts to legislate by decree—technological and otherwise—for conduct they may "induce" in others. Instead, join us in promoting new technologies that provide business solutions to piracy. Despite the best efforts of the lobbyists, technology always wins in the end. Let's make it work for both of us.

Gary Shapiro is president/CEO of the Consumer Electronics Assn.

Letters

What's In A 'Name'? Not Much

I read with interest Marc Schiffman's column on the new phenomenon of the "naming" of radio stations (Billboard, July 17). However, I offer this timely word of warning to all station managers ready to make the proverbial bandwidth jump: Look before you leap.

While many of the "named" stations may enjoy immediate success, the honeymoon can end rather abruptly. The example I will use is 90.3 FM KBOO, the station, owned by CHUM Ltd., flipped its format in June 2003. Ratings at the time were solid, with the station sitting in fifth place overall in the Ottawa market, according to spring '03 BBM ratings.

All that changed with the flip to Bob-FM. The new format was advertised as "80's . . . 90's . . . and whatever." A move up to fifth place in the fall '03 BBM ratings and an overall ratings increase resulted from listeners sampling what Bob had to offer.

But by the winter '03 ratings, Bob-FM slipped back to fifth place and lost market share. Spring '04 ratings proved the Bob "phenomenon" was dead a year after it started. Buried in the belly of the Ottawa radio station pack at ninth place, Bob-FM had proven itself an unqualified failure.

So, a word of caution to all station managers: Giving your station a name and forsaking today's hits for yesterday's favorites does not cut it. Just as the move to the oldies format by many a station in the 1980s produced a short-lived ratings spike before leading to a descent into irrelevance, so too will any newly "named" station begin to imagine. It will have to earn its playlist with new material.

Allen Kirshner
Ottawa
Cooper Weaves Multimedia Thread

Former Virgin Records America co-president Ray Cooper has opened Zama, a management and consulting company based in Venice, Calif.

Following his departure from Virgin in 2002, Cooper has worked with environmental organization Future Forests and will continue to serve as a consultant.

Among the other companies with which he is working are One Night for India, for which he is coordinating an Aug. 21 concert in Los Angeles that benefits Bill Clinton’s American India Foundation and the Global Fund. Confirmed artists include Michelle Branch.

Cooper has also formed a company called (Dis)Construct that links artists with Milan designers to develop fashion lines. Among the clients are Massive Attack.

He is also managing Ris, an operatically trained female rock singer.

“Having worked in the industry for nearly three decades, I wanted to continue to learn and evolve,” Cooper says. “So the idea of representing talent and creative ideas across environment, music, fashion, new technology, art, film and TV seemed to have a strong thread to it. All of these areas tend to co-exist together in media and marketing and ultimately, hopefully, to the consumer.

Cooper can be reached at raycoop21002@yahoo.com.

TURN ON YOUR RED LIGHT: PM Management’s clients include Chris Glover (Interscope), Cooper Temple Clause (RCA) and Alex Seier (Lava), has merged with Coran Capshaw’s Red Light Management.

PM Management’s staff, which includes founder Peter Malkin, Debra Herman and David Golden, started working out of Red Light’s New York office Aug. 2. Red Light handles Dave Matthews Band, among others.

Although Capshaw works out of his Virginia office, the New York office has also become to ATO Records, the label run by Capshaw, Matthews and Michael McDonald.

Malkin says the merger allows for “more resources and leverage for my clients (and) more security for my company in an industry that is going through further consolidation,” as well as an “increased ability to compete for acts.”

BIG IN CHINA: In a multifaceted deal, Hanson’s song “I Will Come to You” will be used in radio and TV campaigns to sell Volkswagen in China.

The song originally appeared on the trio’s 1997 album “Middle of Nowhere.” However, in conjunction with the campaign, Sony Music Asia will release a special version of Hanson’s current album, “Underneath.”

With a recent live recording of “I Will Come to You” stripped on.

Additionally, Volkswagen will help underwrite a Chinese tour by the band this fall that is being coordinated by Chinese ad agency Dynamic Marketing Group and Los Angeles-based 2HF Entertainment.

The Beat.

By Melinda Newman

mnewman@billboard.com

Richard Marx signed a major-label deal last year after releasing an album in 2000 independently.

Return to Music | Back to Billboard Home
Chamber music groups come and go, and those assembled for summer festivals often last no longer than one season. Could any young ensemble formed this summer imagine commemorating its golden jubilee? That's the story of the Beaux Arts Trio: a group founded by pianist Aram Khachaturian, violinist Daniel Barenboim and cellist Bernard Greenhouse to play a few concerts at the 1955 Tanglewood Festival and to make one record together. But plans changed, and the trio is celebrating its 50th anniversary this year.

Although the trio's personnel has varied over the years, the constant is the 80-year-old Pressler. His current colleagues are 47-year-old Brazilian cellist Antonio Meneses and 29-year-old British violinist Daniel Hope.

"We heard people say that our trio has an institutional memory, which I guess is mine," Pressler says with a laugh. The ensemble has made more than 50 recordings for Universal Classics' Philips label, which is celebrating the group's anniversary with a tribute album that will be released Sept. 14. Pressler still maintains a performance and teaching schedule that would daunt someone half his age. He speaks eagerly of an upcoming Beaux Arts series at Amsterdam's Concertgebouw and a three-year Beethoven cycle for the trio beginning in October at New York's Metropolitan Museum. The current trio is releasing an album Sept. 14 on Warner Classics. This recording of Mendelssohn's Piano Trio No. 1 and Dvorak's Piano Trio No. 4, "Dumky," repeats the repertoire of the trio's first recording, which won the Grand Prize du Disque.

"Antonio is a consummate musician, and he won first prize at the Tchaikovsky Competition in Moscow when he was just 26," Pressler says. "Daniel is interested in the ideas and composers of today. They are both very fine musicians in their own right."

Hope, widely known for his sense of adventure, is releasing his own Warner Classics album Sept. 14, "East Meets West" an intriguing collection that pairs music by Ravel, De Falla, Schnittke, Bartok and Bach with music by Ysaye, Hindemith, Glass and Brahms. Hope expects to release another album in April next year.

"I now have a group that is just as good as the Beaux Arts at its best," the pianist says proudly. "It's just a joy — walking into a rehearsal and into concerts — knowing that the gods have been kind to me."

CEDILLE'S KIND OF TOWN: Chicago has a great music scene — just ask James Ginsburg, founder and president of Cedille Records, a nonprofit label that specializes in showcasing Windy City artists. Next month, Cedille celebrates its 15th anniversary, and the label's profile is booming. Rachel Barton Pine's recording of the Brahms and Joachim violin concertos with the Chicago Symphony Orchestra earned Cedille its first Grammy Award nomination in 2004. Critics across the country are raving about the new music ensemble Eighth Blackbird, which recently released its second Cedille recording, "Beginnings."

This fall's releases are a trademark Cedille blend. First up in September is "Solo Baroque," a Barton Pine album that pairs Bach with music of his contemporaries Biber, Johann Paul von Westhoff and Johann Georg Pisendel. November brings two recordings featuring Alex Klein, the recently retired principal CSO oboist. One is a disc of wind concertos by Domenico Cimarosa, Berhard Molique and Ignaz Moscheles with Mathieu Dufour, the CSO's principal flutist. The other is a disc of 20th-century oboe concertos by Martinu, Marco A. Yzurdiaga and Pavel Sydor; the Yzurdiaga and Sydor pieces were written for Klein.

"Yano was a Brazilian composer who passed away of leukemia last year at age 28," Ginsburg recalls. "He wrote this concerto as he was dying; Alex actually finished the orchestration. It's a remarkable piece; the end of the first movement has a very moving ending, in which the oboe holds a long, sustained note like the flat line on an ERG machine."

To celebrate the label's milestone, Cedille is permanently reducing the price of its first 15 releases. Chicago public radio station WFMT-FM will share the hometown pride No. 22 with all-day Cedille programming that will feature not only Cedille recordings but also in-studio performances by artists on the label's roster and on-air commentary from Ginsburg.

Beaux Arts Trio: 50 Years Of Beautiful Music

Gospel Music Channel Prep's For Launch

Plans are progressing for the cable startup Gospel Music Channel. Set to bow Oct. 30, the channel has been rapidly adding staff, developing programming and striking deals.

Among those deals is a promotional partnership with Provident Label Group. The agreement involves providing world premiers of videos and concerts, access to its video catalog, artists for promotions and programming and reciprocal links to Gospel Music Channel's Web site.

According to the channel's president/CEO Charles Humbard, network executives hope to engage in similar partnerships with other labels.

"We have been in conversations about a partnership with all the labels that provide gospel music today," he says. "Obviously, they are key partners in this." Plans call for the channel to feature a variety of programming including video shows, concert specials, a biography series and music news.

"You'll see artists hosting as well as our channel hosts on the air, in prime time especially," Humbard says. "We are committed, obviously, to support the artists and the growth of the industry, and we are finding ways to create programming that provides the service to viewers as well as helps promote artists and their recordings."

The channel has a carriage deal with Cox Communications, and Humbard hopes to have "a good distribution of 800,000 to 1,200,000 [households] at launch and grow fairly rapidly from that point on. We are getting a very favorable response from cable operators that this is an entertainment channel for this category of music that is going to serve a very underserved audience."

The Gospel Music Channel currently has a staff of 11, and Humbard says plans call for staffing up to 21 people by September.

The channel recently named Jerry Williams director of programming, scheduling and acquisitions. Prior to joining Gospel Music Channel, Williams was PD at Christian radio station WFVJ (99.3) Atlanta.

Kevin McGann was just named director of on-air promotions. He previously was creative director for the Disney Channel and ABC Family/Adventure Block. "The main focus has been distribution, distribution, distribution," Humbard says, "because it doesn't matter how great the concept is if we don't get distribution. That's something that [vice chairman] Brad Siegel and I know and believe in, so our focus in the last several months has been really getting out with the cable operators and making these partnerships and deals that will get gospel music exposed to the level it needs to be."

NEW BREED'S NEW DVD: As much of the gospel music community flocks to Kansas City for the annual Gospel Music Workshop of America gathering, one of the big events is sure to be Israel & New Breed's live DVD taping Aug. 8 at the Shefield FamilyLife Center.

Israel Houghton and his ensemble will perform music from their current Integrity Gospel album, "Live From Another Level," which debuted at No. 1 on the Billboard Top Gospel Albums chart. Martha Munizzi is slated to be a special guest on the project, which streets Oct. 26.

SIGNINGS: Point of Grace Entertainment has signed a distribution agreement with Comin Atcha Music, a Boston-based company that is home to gospel artist Parkes Stewart. PCE is distributed in the general market through its relationship with BGD/Sony RED.
When filmmaker Allison Anders put together the second annual Don’t Knock the Rock Music & Film Festival, she wanted to keep one goal intact: “I want to make sure this is a festival for fans first,” Anders tells Billboard. “This isn’t the kind of festival where people are supposed to be pre-occupied with finding their next movie deal.”

In words, the 2004 festival—to be held Aug. 12-15 at various Los Angeles venues—is designed purely for the appreciation of music and movies with a rock’n’roll spirit. This year’s event features the West Coast premieres of documentaries “Gram Parsons: Fallen Angel” and “The Brian Epstein Story.” Other movies to be screened include “Edgeplay: A Film About the Runaways” and “Unkown Passage: The Dead Moon Story.”

There will also be familiar movies that span several decades, including “Jailhouse Rock,” “Yellow Submarine” and M.L. Smith’s “Fly! That’s the Way It Is,” “Coal Miner’s Daughter” and “School of Rock.”

The festival’s underground and cult offerings include the 1957 teen-age flick “Rock Baby Rock It!,” the 1970 camp classic “Beyond the Valley of the Dolls” and the 2001 documentary “Rage: 20 Years of Punk Rock West Coast Style.”

In addition, PJ Harvey, John Doe, M. Mascis, Built to Spill, Dead Moon and Jon Brion are among the acts that will perform at the festival.

A passionate music fan, Anders is no stranger to bringing that ardor to her filmmaking. Two of the feature films she wrote and directed focus on people in the music industry. The 1999 comedy/drama “Sugar Town” is about Los Angeles singers and musicians and their various struggles, and the 1996 drama “Grace of My Heart” tells the story of a fictional female pop singer/songwriter that drew comparisons to the life of Carole King.

The filmmaker, who founded the festival, personally selects the films to be screened. Her daughter, Tiffany Anders, books the event’s musical acts. The event’s team also includes festival director Gianna Chacere and festival producer Maya Smukler.

Anders says she organized the event with certain guidelines in mind: “Don’t go with the obvious films. Know your audience. The movies about classic rock stand up as well to the movies about more obscure artists.”

She adds that the films that will probably stir the most buzz are the documentaries about country/rock pioneer Parsons, famed Beatles manager Epstein and all-female rock band the Runaways.

Marx

Continued from page 11

director of adult top 40 KIOI (Star 101.3) San Francisco. “The first single completely stands out on the air.” Baker adds that songs like “Ready to Fly” have the potential to introduce Marx to a new generation of listeners. “It’s mass appeal and at the same time, signature Richard Marx.”

Bruce Lundvall, president/CEO of EMI Jazz & Classics, signed Marx to the newly reactivated Manhattan Records last year when the artist was left in no-man’s land by every label he approached.

“I got rejected by everybody; no one would touch me,” Marx says. “Bruce goes by what he thinks is good and of musical value. He cares about serving the vision of his artists, which is so hard to find.”

In fact, Lundvall originally signed Marx to Manhattan/EMI in the ‘80s, and they remained in touch after Marx moved to Capitol in 1991.

“It has been a joy,” Lundvall says of the reunion. “Richard is working his ass off, singing and writing and looking better than he ever has.”

“He is also seeing radio stations, retailers, meeting with everybody. So many artists could learn a lot from him.”

Baker brings to the table years of experience working as a producer and songwriter for a stumping range of acts, from ‘N Sync and Barbra Streisand to Josh Groban, Vince Gill, Chris Botti and Hugh Jackman.

He also co-wrote “Dance With My Father” with Luther Vandross. The pair won the Grammy Award for song of the year in February for the sentimental testimonial.

“I’ve had so much fun the past six or seven years of working with a group of people who’ve seen the Grammy win was bittersweet at best, following Vandross’ devastating stroke in April 2003. “As a songwriter, that’s the pinnacle, but really, you feel the pain when the guy who was behind the song is down,” Marx says.

“Looking forward, I’m happy they’ll be successful to you before it comes out—and then you just have to step back.”

Watching artists he has worked with fail to ignite is also frustrating: “I’ll probably never live with what happened to Luther but I’m happy for them. If you don’t fail in the first weekend, you’re toast.”

An exception, he says, is at Sony, where his belief in Sony Music U.S. president Don Lenner has led to a pact to develop talent for the company (The Beat, “Billboard, July 31”).

Still, Marx is pleased to be an active player again, as he eagerly promotes the new album. So far, segments are booked with Larry King, “Access Hollywood,” CNN, E!, “The Ellen DeGeneres Show,” CMT, “LIVE With Regis and Kelly” and “The View.”

He has also put together a new band (anchored by Vertical Horizon’s Matt Scannell on guitar) and is touring this summer, with hopes of launching a more substantial outing later in the year.

“In the past, there has always been so much pressure about carrying a show and promoting a record,” Marx says. “I’m now so keenly aware that I have everything to prove and nothing to lose.

“If even the record is really successful, it’s not going to change my future as a producer if it means recording another record, great. But I’m just having fun playing and giving Botox injections to the older songs. There’s no downer, it’s just really a blast.”

The Beat

Continued from page 11

STUFF: Dave Matthews Band will perform a free concert Sept. 12 in San Francisco’s Golden Gate Park. Donations raised at the show will benefit Bay Area parks, music education and AIDS research.

Nancy Sinatra surrounds herself with younger men on her self-titled album, out Sept. 28 on Sanctuary. Among the artists appearing on the set are Morrissey, Pulp’s Jarvis Cocker, Jon Spencer and Pete Yorn.

WORLD SERIES: Rich Creamy Paint, a power-pop band from Nashville, won the Independent Music World Series’ Southeast showcase, held July 22 at 3rd & Lindsley in Nashville.

One of six finalists chosen by a Billboard judging panel to take part in the showcase and competition, Rich Creamy Paint won more than $35,000 in prizes, including recording and DJ equipment, instruments and CD manufacturing services.

The LMVS is a national unsigned-artist competition presented by Disc Makers in association with the “Billboard Musician’s Guide to Touring & Promotion” and other sponsors. The Northeast showcase will take place Oct. 21 at the Lion’s Den in New York.
Girls power is hitting the road with the Chicks With Attitude tour. Headed by rocker Liz Phair, the outing kicked off Aug. 4 at Chicago's House of Blues.

Sponsored by Maybelline, the 19-date small-venue tour is centered on the cosmetics company's brand relaunch as Maybelline New York.

The lineup also features Swedish rockers the Cardigans, teenage pop/rocker Katy Rose and singer/songwriter Charlotte Martin.

"The tour really embodies energy, attitude and self-expression for every woman, and that's what Maybelline New York is all about," Maybelline U.S. VP of marketing Anne Taylor says. "So we felt [our sponsorship] was a perfect match.

"It is usually always print and radio, and [Maybelline] is also getting the word out in places like glamour magazines and makeup counters," he says.

**MORE THAN COSMETIC**

Maybelline is placing its Chicks With Attitude makeup line in end caps in select drugstores. Brochures included with the display offer a chance to enter a Maybelline-sponsored national sweepstakes. The grand-prize winner will attend the New York tour stop at Webster Hall, which includes a meet-and-greet with the artists.

"I've never worked with a big company like this," Martin says. The artist also works with Maybelline as a spokeswoman for the company's partnership with the Starlight Foundation. "Maybelline seems to be very supportive of cool new music.

"It's usually always print and radio, and [Maybelline] is also getting the word out in places like glamour magazines and makeup counters," she says.

**MAKEOVERS WITH ATTITUDE**

The Maybelline New York logo will appear on signage and at makeup stations set up in 12 of the 18 tour markets, where concert-goers can get a Chicks With Attitude makeover.

The company is also promoting its relaunch with a contest in which concert-goers can compete for a year's supply of makeup by recording a video demonstrating why they are "a chick with attitude." Recording booths will be set up in the same 12 markets, and the winner will be featured on Maybelline's Web site.

The tour—whose concept was developed by Joseph Bongiovanni, president of the March Management Entertainment group—was routed and booked by Lilith Fair veteran Marty Diamond of the Little Big Management. Diamond worked with Morrow and Maybelline to select the lineup.

"I picked Liz as someone that Talley predicts a broader reach," [The audience will be] even younger than 18 and older than 35. "We think these women have a strong appeal, and the concept of empowerment and confidence applies to all ages.

"I don't think if there aren't any plans to expand the current tour, it will return next year.

"The tour is a great real opportunity for women to get together and hear each other's music," Martin says. "Music is such a man's world right now, and it's great to try and change that."

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**IAAM Meet: Gadget Use Sets Up Rights Conflict**

BY MELINDA NEWMAN

RENO, Nev.—Developing technologies may soon raise a number of new legal issues for venues, as patrons' and artists' rights potentially collide.

That was the warning delivered by Denis Clive Graham during the "Modern Day Challenges to Facility Operation" session at the International Assn. of Assembly Managers' annual conference, held here July 24-26.

Graham is chairman of the sports business and public venues practice for Houston-based law firm Winston & Strawn.

One of the primary instruments of concern are camera cell phones. "They are in their very early stages of technology," Graham said. "People may not be able to physically take a great picture, but what about a few years from now?"

He said it is not at uncommon for a concertgoer to bring a camera phone into a show, and within seconds of the concert's start, snap photos and send them to friends via the Internet.

Such action can violate an artist's legal right to control his or her own image.

"An artist's likeness belongs to them; artists have these rights as a matter of law," Graham said, advising facility managers to examine closely the contracts among the venue, promoter and artist to see which rights the documents cover.

Since image rights belong to the artist, the venue has the right to eject patrons who illegally snap photos. However, the facility's manager's rights are defined somewhat by the venue's classification under the Public Forum Doctrine, which measures a customer's First Amendment rights against the facility's rights.

For example, a public forum like a government building or public park has fewer rights in limiting a patron's activities than a privatized area.

"Usually, if someone buys a ticket, that means you're a nonpublic forum," Graham said, "but if it is a venue operated by a municipality, you're in a different environment, even if you're selling tickets, than a privatized facility."

Generally, "a ticket is a revocable license to a certain extent," Graham said. "You can't arbitrarily toss someone out, you can't discriminate, but you can set guidelines that every patron is party to. Even though the individual has civil liberties, it doesn't mean there aren't certain rules they have to follow."

"As we think about what the rules are before they buy the ticket," Graham said.

"Should the artist and/or promoter threaten legal action because concert photos taken with a camera phone are posted on the Internet, Graham said, "they would be hard pressed to hold the facility operator liable" if the venue has followed the above suggestions.

Although he focused primarily on camera phones, Graham said that such rules "apply to any kind of technology that captures the image, likeness or voice that is considered the property of the artist."

However, changes could be in the wind. "Ultimatly, the Supreme Court takes notice of changes in society. There is the possibility that in 10 or 15 years courts will think music is not privately owned," Graham added.

He said that by buying a ticket to an event, the patron is agreeing to be subject to a reasonable search.

However, when it comes to venue security, all buildings need to examine the use of off-duty police. "It may change your liability," he said. "I'm not here to promote third-party security vendors, but think about how you allocate risk to a third-party vendor who isn't subject to the same laws and regulations that a policeman—even one who is on duty—may be."

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Hey, Madonna: It's Hot In Here

Madonna has been hot this summer. Some say too hot. Along with the great reviews coming from her Re-Invention tour are fan complaints that arenas are too warm in the wake of the artist's request that the air conditioning be turned off for much of the show.

Heat wasn't much of a factor for Madonna's date at Los Angeles' Forum in May, nor even at Madison Square Garden in New York in June. And backing off the A/C at the Wachovia Center in Philadelphia, where Madonna played July 4-5, didn't create any big problems. "We limited the air conditioning during the show and it warmed up a bit, but everyone got into the Groove and enjoyed the Holiday," says John Page, Comcast-Spectacor senior VP and director of Wachovia Center, clearly feeling the love for Madonna.

Greg Oswald, Williams' responsible agent at the William Morris Agency, says Williams is "killing 'em out there. He just did 12,000 on a Wednesday night in Columbus, Ohio, with Montgomery and Kesey's support. As for Kilgore's return to duty, Oswald says, "Are you shitting me? He's back in action!"

LOUD AMERICANA: Artists set to showcase at the fifth annual American Music Assn. Conference. Held Sept. 23-25 in Nashville, include some of the genre's biggest names.

Evening showcases at the Mercy Lounge, Station Inn and 12th & Porter will feature Dave Alvin, Asleep at the Wheel, BR549, Junior Brown, Shaw Camp, Kate Campbell, Slaid Cleaves, Grey DeLisle, Jay Farrar, Chris Hillman, Bernie Leadon, Delbert McClinton, Tift Merritt, Buddy Miller, Mont Davis & Pete Anderson, Gurf Morlix, Nitty Gritty Dirt Band, Jason Ringenberg, Bruce Robison, Billy Joe Shaver, Michelle Shocked, Mindy Smith, Tanya Tucker, James Taylor, Tony Joe White and others.

FAMOUS LAST WORDS: Ron Baird, recently retired senior agent at Creative Artists Agency in Nashville (Billboard, Aug. 7), believes the concert business he is leaving is in good shape, despite a tough summer.

"I could say that ticket prices are too high, guarantees are too high, but none of it means a damn thing," Baird told On the Road the day after announcing his retirement.

"The fact is, our industry is very resilient, with tremendous people," Baird said. "It can take pretty much anything and everything thrown at it."

Baird's legacy at CAA, in addition to founding the agency's Nashville office, includes booking two of country music's top-grossing tours of all time: Shania Twain and the Dixie Chicks.
BY GAIL MITCHELL

"There's no variety in hip-hop right now," producer Mase says he decided to go back. So declares prodigal rapper Mase. Five years have passed since Mason Betha decided to devote himself to God and take a hiatus from hip-hop. He officially re-enters the rap world Aug. 24, when his third album, "Welcome Back," hits shelves worldwide.

Mase began his break with six albums left on his Bad Boy contract. Now the former Sean "P. Diddy" Combs protégé's credits read Bad Boy/Def* Fo' Reel/UMRG.

Mase co-owns Fo' Reel with his former manager, Country, who founded the company. "He helped me get a deal in the first place and knew I wanted my own label," Mase says. "So he said, 'Why don't we do it like the old times—me and you?'"

Despite his long break, Mase insists his music hasn't changed. "Back then, I brought fun and style," he says. "I'm doing the same thing now."

He deflects questions about reconceiving his rap return with his ministry, declaring only that "Mase was never a filthy artist. I was never saying, 'Yo B's and hos.' So I don't know why people keep asking me about using curse words. All great artists have some spiritual backing. Before this, I was empty with riches on the outside. Now I'm rich on the inside and outside."

By most accounts, "Welcome Back" contains happy songs with some laid-back grooves. "A Les W' West" samples John Sebastian's theme to '70s sitcom "Welcome Back Kotter.

It peaked at No. 17 on the Hot R&B/Hip-Hop Singles & Tracks chart.

Combs and Mase are executive producers, but Combs' other credit is a cameo on second single "Breathe, Stretch, Shake." That's a marked difference from Mase's previous Bad Boy outings.

"He pretty much said, 'You've learned my system. You know how to do this,'" Mase says.

In addition to club jam "Breathe," Professional Entertainment, Inc. appears on remixes of two current hits: Kanye West's "Jesus Walks" and Terror Squad's "Lean Back." He is expected to perform on the Usher tour Aug. 12 in Dallas as part of West's opening segment.

"The exposure from that alone will be huge," Bad Boy director of marketing Alison Stanley says.

Another component of the marketing plan is visits to five major radio shows now and Sept. 18. That sweep includes KRBK Los Angeles; K-RMEL San Francisco; KNEW New Orleans; WYYS Washington, D.C.; and WVEE Atlanta.

"Welcome Back" is featured on MTV's "The Leak," while BET's "Access Granted" will showcase the making of the "Breathe" video. Mase will appear on the cover of Vibe and The Source, and he will make an in-store appearance at Virgin's Times Square store on Sept. 17. Yet another question looms large: Can Mase repeat history? During his first rap incarnation, Mase scored top-selling singles like "Feel So Good" and "What You Want" (1.1 million and 948,000, respectively, according to Nielsen SoundScan).

Sales of his 1997 multiplatinum debut, "Harlem World," stand at 3.2 million. Commercial success aside, however, "Harlem World" garnered mixed reviews.

Second album "Double Up" mustered only 422,000 in sales.

Stella notes that Mase faces stiff competition from August releases by R. Kelly and G-Unit's Young Back. Saeed Crumpler, urban buyer for Bay Area indie retailer Rasputin Music, says Mase could sell 200,000 if Bad Boy releases the "Breathe" video in time.

"This is one of the hardest orders for me," Crumpler adds. "His last album didn't do well, since he wasn't really promoted. But with the five-year break, he might have been played out by now. The new single is hot, and people are buzzing about the 'Lean Back' remix. And this time, Mase is behind the project."

Mase Comes Back With New Label

R&B/hip-hop acts Boyz II Men, B2K's Raz B and 3LW have been added to the talent lineup for Wall of Hope—China 2004.

They join previously announced performer Alicia Keys (Billboard, July 17). Rounding out the bill thus far are R&B/jazz vocalist Al Jarreau and pop artists Cyndi Lauper and 'N Sync's JC Chasez.

The inaugural international pop music benefit will take place Sept. 25 at the Wall's Jingumae North Gate in Beijing. MTV-Asia is set to broadcast the event. Negotiations with stateside networks are under way.

Cynthia Garrett of HBO's "Buzz" will host.

Sports agent Leigh Steinberg is executive-producing the event under his Steinberg Leek and Lou Enterprises banner. Production partners include BTB Communications and Soldier Stories Entertainment.

Director Louis J. Horvitz (Live Aid) serves as a creative consultant. Concert proceeds benefit China's educational assistance program, Operation Spring Bud.

R&B Acts To Rock China

MUSICAL NOTES: Kanye West, Pharrell, Sleepy Brown, Teena Marie and Lloyd will perform at BMU's annual Urban Awards, which this year salutes icon honoree Al Green. The Aug. 27 affair will be held at Club Tropicana at the Fontainebleau Hilton in Miami Beach. Glendale, Calif.-based Trainer's Records signs Crooked I, JoJo Felony, K. Young, One-2 and Big Syke (formerly of Thug Life). Distributed through Bungalo Records/Universal Music Group, Trainer's is headed by CEO Tico Khrieman . . . Bay Area underground fade Martin Luther releases "Rebel Soul Music" Sept. 21 on Rebel Soul Records. He and fellow alternative compatriot Cody Chesnutt are hooking up for an East Coast tour of Washington, D.C., Philadelphia (Aug. 7), Atlanta (Aug. 8) and New York (Aug. 11).

HARMONIZING: He has slammed behind R&B hitmakers King Floyd and Dorothy Moore, worked as a studio musician and writer/producer for Kenny White, K.C. & JoJo and others. Now guitarist Zac Harmon is doing his own thing.

Mississippi blues is the focal point of Harmon's debut album, "Live at Babe & Ricky's Inn". (Zac Music through BlueStone Records). Backed by his band, the Mid South Blues Revue, Harmon dishes up tasty helpings of "downhome" blues.

"I've done everything from reggae and Latin to R&B and even hip-hop," says the Jackson, Miss., native, who sings and plays. "But this is what I'm really about."

Harmon and company received a major shot in the arm this year, thanks to winning the Blues Foundation's International Blues Challenge Award for best unsigned band. Bengie at age 18. At this time, the prize package included appearances at major blues festivals across the country.

Already at work on a new studio album, Harmon contends that "laughs to dig the blues. It's real. I'm part of a new generation of younger brothers who are getting back into the genre."

FEST FEAST: Kem, Billy Paul, Michael Henderson, Al Jarreau and David Sanborn are among the performers at the 17th annual Long Beach (Calif.) Jazz Festival Aug. 13-15. Staged at Rainbow Lagoon Park, the event is produced by Rainbow Promotions.
No image provided.
Brand Nubian Fires Up New CD

It’s teaching the truth,” Sadat says, “and the rhymes and the music are relevant and current to what’s going on right now.”

“It’s classic Brand Nubian,” Love adds. “For someone that has never heard Brand Nubian, it’s a soulful, thought-provoking album.”

According to Jamar, the album’s title is “a warning.”

“That’s what you say when you’re getting ready to blow,” he says. “It also works because the album is fire.”

RETURN OF SOUL:
Speaking of hip-hop veterans, De La Soul is set to release its eighth album, “The Grind Date,” on Sept. 28 on the Mathew Knowles- helmed Sanctuary Urban Records Group (Billboard, Aug. 7).

“The Grind Date” will be the first release on SURN, a division of London-based Sanctuary Records Group. The album is De La Soul’s first since 2001’s “Strobin’” (Tommy Boy).

Guest appearances on “The Grind Date” include director Spike Lee, Carl Thomas, Common, Sean Paul and Ghostface. Producers include Jay Dee, 9th Wonder, Dave West and Madlib.

HERE & THERE: Boston’s Hip Hop Peace & Unity Fest makes its Toronto debut Aug. 13-15 at Metro Hall. The festival, produced by Boston-based music company Inebriated Rhythm, will feature acts from all over Canada and will be headlined by U.S. acts Erick Sermon, CL Smooth, Royce da 5’9”, the Beatnuts and Jeru Da Destroyer, among others.

The fest is designed to bring together a diverse mix of people to celebrate the positive aspects of hip-hop culture and music. The first Hip Hop Peace & Unity Fest took place in Boston in July 2003. A DVD of the event featuring RKS-One, Big Daddy Kane, Pharoahe Monch, Edo G. P.M.D. and others has been released.

A follow-up event in Boston is planned for later this year.

Congrats to legendary B-boys (and girls) the Rock Steady Crew, which recently celebrated its 27th anniversary in Newark, N.J. The event included a concert, a celebrity basketball game, a Rock Steady Crew president Crazy Legs, the event featured performances by Tony Touch, Erick Sermon, Black Moon, Masta Ace, Black Sheep and Planet Asia.

Indie record store chain Fat Beats also enjoyed an anniversary recently. Owned by CEO Joseph Abajian, the chain—which has outlets in New York, Los Angeles and Amsterdam—celebrated its 10th anniversary with a party at New York’s Tribeca Grand Hotel.
LARAS' Person Of The Year

BY LEILA COBO

He achieved crossover success long before the music business coined that phrase.

He did it so effortlessly that fans didn’t think twice about the culture from which he was coming. They were too entranced by his music and where it was going.

What was perfectly clear, from his debut album in 1969, was that Carlos Santana played a new style of Latin-infused rock that simply hadn’t been heard before.

Thirty-five years and 80 million album sales later, Santana’s music continues to be a defining force for Latin and non-Latin musicians alike; a music universally recognized, listened to and copied.

On Aug. 30, Santana will be honored as the 2004 Person of the Year of the Latin Academy of Recording Arts and (Continued on page 32)

Nominees Off The Beaten Path

BY LEILA COBO

The Latin Grammy Awards, which take place Sept. 1 at the Shrine Auditorium in Los Angeles, have always billed themselves as an international event. They recognize albums released not only in the United States but also throughout the Spanish- and Portuguese-speaking world.

But even with those parameters, this year’s top nominees are a particularly international bunch. Representing music that, in many cases, defies the commercial standards of the U.S. Latin market, the nominees are led by Brazilian singer Maria Rita, a duo comprising 86-year-old Cuban pianist Bebo Valdés and flamenco singer Diego “El Cigala” and Mexican acts Julieta Venegas and Café Tacuba.

Among the top nominees, only Alejandro Sanz—nominated for album of the year, record of the year and song of the year, among others—is widely recognized as a major star. The others have a common thread: their music is off the beaten path and their success is new and not yet international.

“We have a very professional membership, (Continued on page 23)
ASCAP

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Desmond Child • Diego Urconda • Ednita Nazario • El Coyote y su Banda Tierra Santa
Federico Britos • Fernando Osorio • Fernando Pérez • Geor• George Noriega
Gisselle • Grupo Manta • Héctor Villa-Lobos • Ismael "Tito" Fuentes • Jael Velásquez
Jerry Rivera • Joan Sebastián • Jodi Marr • Johnny Ventura • Jorge Aragao • Jorge Luis Piloto
Juan Gabriel • La Ley • La Oreja De Van Gogh • Lím• • Los Tri-O • Luis Gómez Escolar
Manny Manuel • Marco Antonio Solís • Marlo Adnet • Michael Salgado • Mickey Taveras
Obie Bermúdez • Pablo Montero • Paullina Rubio • Raúl Del Sol • Rita Lee • Roberto De Carvalho
Samuel Hernández • Sergio George • Sin Bandera • Vico C • Víctor Manuelle
Nominees
Continued from page 21

who knows more than we expect,” says Gabriel Abaroa, president of the Latin Academy of Recording Arts and Sciences, explaining the rather sophisticated choices of finalists. “And with the Internet you can have access to any music you wish.”

As far as LARAS is concerned, Abaroa adds, “Latin music is music in Spanish or Portuguese,” which opens up the spectrum for a broad range of choices.

Here is a look at some of the Latin Grammy nominees.

MARÍA RITA

Her nominations are based on the strength of her self-titled debut for Warner Brazil. It was the country’s biggest-selling title of 2003. Her homeland success, however, goes beyond her music.

María Rita’s mother is the late Elis Regina, considered by many to have been the greatest Brazilian singer of all time. Her father is pianist/arranger Cesar Camargo Mariano, and her older brother is Joao Marcello Boscari, chairman of Brazilian indie label Trama.

Despite her pedigree, María Rita remained outside the music business until two years ago. At age 24, she started performing with her band in Brazil. María Rita’s subsequent record deal was the result of a collaboration with Milton Nascimento—a friend of her mother’s and a Warner artist. They recorded the duet “Tristesse.”

The track won a Latin Grammy in 2003 for Best Brazilian song. It was produced by Tom Capone, who would later produce María Rita’s debut album. Although her debut became a hit in Brazil, it has only recently been released in the United States and other countries, where the artist is virtually unknown.

BEBO VALDÉS & EL CIGALA

A recording that is more international in scope is the expanding success of “Lágrimas Negras,” the Valdés/El Cigala collaboration. The album, which features mostly Cuban standards performed in Spanish, is the label’s current hit in Spain by Calle 54 Records. Calle 54 is the label owned by Academy Award-winning Spanish film director Fernando Trueba and Miami-based Latin jazz expert Nat Chébak.

Marketed and distributed by BMG Spain, “Lágrimas Negras” became a hit in Spain. Although Valdés and El Cigala are widely respected musicians with past Latin Grammy nominations, no one expected that such an esoteric recording would sell hundreds of thousands of copies. More startling still is that “Lágrimas” has been successfully exported to multiple European countries.

The album was released in June in the United States and some Latin American territories.

JULIETA VENEGAS

If “Lágrimas Negras” is esoteric and “María Rita” is eminently Brazilian, then Julieta Venegas’ single “Andar Corriente” is surprisingly commercial. The track, nominated for record of the year and song of the year, is from the album “Si.” The album is nominated for Best Rock Solo Vocal Album.

Although established in alternative circles, Venegas has not had true commercial success until “Si,” which was released by BMG Mexico late last year.

CAFÉ TACUBA

Mexican alternative band Café Tacuba has been nominated before but never to this extent. The group’s album, “Cuatro Caminos” (RCA), is up for album of the year, while the song “En”的 is up for song of the year, among other nominations.

Café Tacuba has been known for their international recognition and has sold extremely well in past years. “Cuatro Caminos” is the group’s first recording for a non-Latin label.

SURPRISING NOMINATIONS

Perhaps the most surprising among the nominees are Robi Draco Rosa, Shank and Kevin Johansen. Rosa, the one-time Menudo member who has written many of Ricky Martin’s hits, is nominated for record of the year and song of the year for the track “Más y Más.”

Rosa’s nomination is surprising because his album “Mad Love,” out on Columbia Records/Phantom Vox, is in English. “Más y Más” is only one of three Spanish-language tracks on the album.

However, Rosa enjoys name recognition among not only fans but also producers and writers, which may have helped him garner the nod.

Kevin Johansen is an alternative artist who has limited recognition, even in his homeland of Argentina. (Johansen’s father is American, and his mother is Argentine.)

The singer/songwriter gained a loyal underground following while releasing his albums independently. But last year Sony picked up “Sur o Sur” and gave it broader exposure. The label also brought Johansen to the United States for promotion after he was received a nomination for the MTV Video Music Awards Latin America.

Shank’s “Dois Rios” was produced by Tom Capone and Alvaro Molina, the team behind María Rita’s album. The track is up for record of the year.

As for Sanz, many believe he will be this year’s big winner, especially given the name recognition he enjoys compared to the other nominees.

His album “No Es lo Mismo” has had great critical acclaim, and Sanz’s name is more widely recognized than ever before, thanks to mainstream exposure, major sponsorships and broad touring.

Beyond the main categories, nominations for the Latin Grammy were evenly split between mainstream names and more alternative acts. The pop category is awarded to a good example. Nominees for best pop album by a duo or group with vocal include boy groups 315 and Los Trio, pop duo Sin Bandera and alternative Spanish acts Estopa and La Oreja de Van Gogh.

Likewise, the newly created best singer/songwriter category gives nods to superstars like Juan Gabriel and Joan Sebastian and also to more politically minded singer/songwriters like Joan Manuel Serrat and León Gieco. Rounding out the category are Soraya and Alejandro Lerner.
Topping The Charts: The Year's Hottest Hitmakers

The chart recaps for this Latin Music special issue cover the charts published in the Dec. 6, 2003, issue (the beginning of the 2004 chart year) through the July 17, 2004, issue.

Recaps for Top Latin Albums are based on sales information compiled by Nielsen SoundScan. Recaps for Hot Latin Tracks are based on gross radio audience impressions according to plays monitored by Nielsen Broadcast Data Systems. Titles receive credit for sales or airplay audience accumulated during each week they appear on the pertinent chart.

Rock charts manager Anthony Colombo compiled this recap with assistance from Latin charts manager Ricardo Compantini.

Hot Latin Tracks Labels

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Hot Latin Tracks Artists

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Top Latin Album Artists

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Top Latin Album Imprints

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<td>DE VIAJE</td>
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<td>Vicente Y Alejandro Fernandez</td>
<td>Sony Discos</td>
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RECORD OF THE YEAR
Andar Conmigo - Julieta Venegas
Track from: Si
[BMG Mexico / Ariola]

Album of the Year
Lágrimas Negras - Bebo Valdés y Diego El Cigala
[BMG 54 Records / BMG Records]

Song of the Year
Andar Conmigo - Goti Sorokin & Julieta Venegas
Track from: Si
[BMG Mexico / Ariola]

Best New Artist
Superlito
[Delo Music Group / BMG U.S. Latin]

Best Female Pop Vocal Album
Carnaval El Gigante
[BMG Mexico / Ariola]

De Mú Colores - Rosario
[Ariona Records / BMG Music Spain]

Best Pop Album by a Duo, Or Group With Vocal
Ll A Calle Es Tuyat - Estopa
[BMG Music Spain / Ariola]

Best Rock Solo Vocal Album
Liptick - Alejandra Guzmán
[BMG Mexico / RCA Records]

Si - Julieta Venegas
[BMG Mexico / Ariola]

Best Alternative Music Album
Atlas - Kinny
[BMG Mexico / RCA / Sonic 360]

Best Rock Song
Liptick - Desmond Child, Alejandra Guzmán & Jodi Marr
Track from: Liptick
[BMG Mexico / RCA Records]

Best Salsa Album
Cánto A Mi Igdeno - Frankie Ruiz / Jerry Rivera
[Ariola / BMG U.S. Latin]

Best Traditional Tropical Album
Lágrimas Negras - Bebo Valdés y Diego El Cigala
[BMG 54 Records / BMG Records]

Best Singer - Songwriter Album
Indecente De Ti - Juan Gabriel
[Ariona / BMG U.S. Latin]

Serrat Sinfónico - Joan Manuel Serrat
[BMG Music Spain]

Best Ranchero Album
Gracias... Homenaje A Javier Solís - Pablo Montero
[BMG U.S. Latin]

Best Grupero Album
Siempre Arriba - El Gigante de América
[BMG Mexico]

Best Folk Album
Fiebre - Radio Tarifa
[Ariola Records]

Best Flamenco Album
Canto: El Pepe y Vicente Amigo
[BMG Spain]

Best Latin Jazz Album
We Could Make Such Beautiful Music Together - Bebo Valdés y Federico Britos
[BMG 54 Records / BMG Spain]

Best Brazilian Contemporary Pop Album
Carlinhos Brown Es Carlito Album - Carlinhos Brown
[BMG Music Spain / Ariola]

Carnaval Eléctrico - Daniela Mercury
[BMG Brasil / Ariola]

Best Brazilian Rock Album
Ventura Los Hermanos
[BMG Brasil / Ariola]

Best Romantic Music Album
Inevitável - Bruno & Marrone
[BMG Brasil / RCA Records]

Brincadeira Tem Hora - Leonardo
[BMG Brasil / RCA Records]

Best Brazilian Song (Portuguese Language)
Você Não Me Ensina A Esquecer - Lucas, Fernando Mendes & José Wilson
Track from: Varios Artistas: Trilha Sonora Do Filme Lisboa E O Prisioneiro
[Natasha Records / BMG Brasil]

Best Engineered Album
Lágrimas Negras - Pepe Loeches, Engineer (1960)
Valdés y Diego El Cigala
[Calle 54 Records / BMG Records]

Producer of the Year
Lágrimas Negras (1960) Valdés y Diego El Cigala
[Nino Josele (Nino Josele)

Best Music Video (1 Song Only)
Amor Amor - Ruben Sánchez
Pablo Croce, video director; Pablo Croce, video producer
[BMG U.S. Latin]
The fifth annual Latin Grammy Awards will benefit from an array of sponsorship deals that have one common aim: promoting the awards show, which will air Sept. 1 at 8 p.m. ET on CBS.

“We take an advertising and marketing approach to everything we do in order to publicize the show,” says Ignacio Meyer, director of business development for the Latin Academy of Recording Arts and Sciences.

AGGRESSIVE PROMOTION

CBS will aggressively promote the show on its affiliated stations, and sponsors will complement that exposure. “Everything we sign with a sponsor includes an advertising campaign,” Meyer says.

The Latin Grammys’ primary sponsors include Heineken, Clinique, Best Buy, Southwest Airlines, Verizon Wireless, Dentyne, Colgate Palmolive, Univision Radio and terra.com, as an online partner.

LARAS’ agreement with Heineken, for example, includes an advertising campaign that covers radio, TV and print. In addition, Heineken will run a contest for consumers to win tickets to attend the awards show.

Best Buy will also run TV ads promoting the show. Although the spots will be in English and Spanish, they will uniformly target a Latin audience. In addition, Best Buy will run an in-store promotion in key markets.

Like Heineken’s, the Best Buy campaign includes a contest. Consumers with proof of purchase from Best Buy will also vie for a chance to attend the show.

According to Meyer, Best Buy will also participate in LARAS’ Street Parties, which are events planned in multiple cities during August to promote the awards.

Perhaps the most unique sponsorship involves Clinique. The beauty products company is a Latin Grammy sponsor for the first time. Indeed, this is the first time in its history that Clinique has sponsored any event.

“It was important for us to demonstrate that we’re the brand of women of all skin colors,” says Susan Akkad, Clinique VP of global marketing. “So, when we had the opportunity to be the exclusive cosmetic sponsor, we jumped on it.”

Although Clinique is a title sponsor of the Latin Grammys and the brand will receive exposure in all related materials, other aspects of its sponsorship are unusual. Instead of running TV ads, for example, the brand will host a four-day event called Come Get Your Latin Grammy Look, which will coincide with LARAS’ Street Parties.

During the Street Parties, attendees will have an opportunity to get their “Grammy look” at Clinique counters citywide. An up-and-coming artist will be present at those events. In New York, Los Angeles and Miami, the attending artist will be Alicia Machado.

On the media end, Univision Radio will promote the awards in multiple markets, including a four-week radio campaign that encompasses vignettes and programming.

Terra.com, which returns as a sponsor, will present Latin Grammy news through the official site, latingrammy.terra.com.

The site will host a series of promotions surrounding the Street Parties and the awards, says Juan Carlos Ramirez, marketing coordinator for terra.com.

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Conjunto Primavera
Pepe Aguilar
Lupillo Rivera

Tanghetto
Alejandro Allen

Al Schmitt
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Los Tigres del Norte
Little Joe & La Familia
DJ Kane
Andy Andy
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Mario Adnet

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Mario Quintero Lara

José Cantoral (SACM)

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José Serebrier

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Academy Is Taking It To The Streets

BY JOHN LANNERT

First South Florida, now the United States.
After successfully bringing its fan-friendly Latin Grammys Street Parties to four different sites in Miami and Fort Lauderdale, Fla., during its inaugural run in 2003, the Latin Academy of Recording Arts and Sciences will bring the outdoor festivals to New York, Houston, Chicago and Los Angeles this month.

“It is all part of trying to make the presence of the academy larger,” LARAS director of business development Ignacio Meyer says.

The initial Street Party is set for Aug. 8 in Chicago. Subsequent dates will be Aug. 15 in Houston, Aug. 22 in Miami, Aug. 28 in New York and Aug. 29 in Los Angeles.

The fifth edition of the Latin Grammy Awards is set for live broadcast Sept. 1 on CBS from the Shrine Auditorium in Los Angeles. LARAS organizes the annual awards.

Univision Radio and its local affiliates are again the academy’s radio and TV partners in the five cities where the Street Parties will be held.

Among the artists slated to appear at each of the Latin Grammy Awards are tropical acts Willy Colón, Oscar D’León, Melina León and Sonora Caracoles. Also scheduled to perform are Latin Christian star Karina Moreno and fast-rising pianist Arthur Hanlon. Hanlon will perform in Miami and Los Angeles.

Complementing the impressive list of performers are sponsors Heineken, Dentyne, Best Buy and Clinique. All the sponsors will be in the five cities, as LARAS strives to make the parties its second-most-visible general market event, after the Latin Grammys telecast.

Meyer is spearheading the expansion of the Street Parties. He says he and LARAS president Gabriel Abaroa came up with the idea of downtown festivals as the academy’s way of reaching out to the ordinary music fan who probably would not be able to attend the various Latin Grammy events.

“We thought we needed to do something to go to the mass consumers,” Meyer explains. “So we wanted to bring them a feel of the Latin Grammy Awards in an upscale-type street party. The idea was to be able to offer quality entertainment for free to those who would not necessarily be able to enjoy the show.”

A second reason for creating the Street Parties, Abaroa says, was to give acts that are not participating in LARAS’ awards process an opportunity to gain notice through the Latin Grammy brand. Some of the participating acts are unsigned or are new acts that LARAS hopes may eventually become members of the academy.

“People like to go places where they are in contact with each other and see their artists,” Abaroa says. “By using the power of the Latin Grammy connection, we can give the opportunity to talent that already has been established or not to go and connect to people.

Certainly the sponsors were pleased with last year’s festivals. Abaroa points out that they were the driving force to expand the Street Parties to five cities.

GOING NATIONAL

“The sponsors were so happy, they asked, ‘Why don’t we try to do this in New York?’” Abaroa says. “So, we’ve decided to try to go national.”

As it did last year, LARAS is putting on the shows through a joint venture with Unipro, a Miami-based logistics, management and production company. Unipro is also teaming with the academy on sales, marketing and sponsorship.

Nelson Albareda, president/COO of Unipro and a veteran radio executive, says the new format of the Street Parties will be easier promotions for such media partners as Univision Radio, which sponsored four consecutive shows last year in South Florida.

“Univision Radio did a great job last year,” Albareda says. “But being an old radio guy, I know how hard it is to push a different event every week. This year with one event per market, Univision will be able to concentrate on one show. So, these will be great events, not only on a programming side but on the sales side.”

According to Meyer, the Street Parties last year averaged between 8,000 and 10,000 people. Each event, which generally ran from noon to 7 p.m., sported one to two headliners, with the balance being mid-level and new acts. About 40 artists participated, including star acts such as D’León, Willy Chirino, Obie Bermúdez, Angel López, La Onda, Inspector, Shalim, Jorge Correa and Rahanés.

Meyer thinks that, if successful, the Street Parties series could be expanded into additional cities.

“Five is just the tip of the iceberg,” Meyer says. “But we really want to solidify the event and make it a staple of the core activities that lead up to the Latin Grammys telecast. Eventually, it would be great if it becomes a stand-alone initiative that takes place all year round, even if it is just once a month.”
Congratulations to our own Roselyn Sanchez for her Latin Grammy Nomination for Best Music Video - "Amor Amor"

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Latin Grammys

Santana

Continued from page 21

Sciences in an all-star tribute at the Century Plaza Hotel in Los Angeles.

Of course, there’s more to Santana than the guitarist whose album “Supernatural” has sold some 25 million copies worldwide, according to his record company, and earned the veteran artist a raft of Grammy Awards.

Santana, who received the Billboard Century Award in 1996, has also made a career of giving back to the communities that have embraced him, through his own Milagros Foundation, founded with wife Deborah, and other efforts around the world.

Santana spoke to Billboard from Germany, where he was performing one of a series of concerts that he hopes will raise political and social consciousness among his fans.

It seems that the kind of altruistic activity you engage in is increasingly the exception instead of the norm among artists. Do you think that’s the case?

It’s always happening [that artists are working toward good causes]. But unfortunately, somebody made a decision that good news doesn’t sell. But I know for a fact that Sting, Stevie Wonder, Prince, Quincy Jones, a lot of people, are involved to help heal live people in the planet. And that’s OK. We don’t have to advertise. Like Mr. Paul Newman. He gives $240,000 per year. And no one knows. It’s kind of vulgar to talk about it.

Well, it may be vulgar to flaunt how much you give, but I don’t come across many artists who speak strongly about their convictions, either. A lot of people just go on with the program. And we feel very passionate, my wife and I, that we can make a difference.

Our new motto is that you can do something from the heart, make a difference in the world, and still be profitable. It’s a very win-win situation concept, for live people in the planet.

You say “live people in the planet.” What exactly do you mean by that?

Everyone knows that I don’t wrap myself with any enchilada. I don’t like flags. I really don’t. I respect that people like that, but that’s a dinosaur existence. To me, the only flag is a man, a woman and a child. That’s the only flag I pledge allegiance to. Everything now is a corporate business. There’s no more flag or country. And the sooner we wake up, the faster we can heal the (Continued on page 34)

PHANTOM VOX

CONGRATULATES
ON THEIR 2004 LATIN GRAMMY NOMINATIONS

Robi Draco Rosa

Record Of The Year
Song Of The Year
Best Music Video

Kinky

Best Alternative Music Album

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Albita. **Albita llegó.** Best Contemporary Tropical Album. Best Tropical Song
Alejandro Sanz. **No es io mismo.** Record of the Year. Album of the Year. Song of the Year. Best Male Pop Vocal Album. Best Engineered Album
Bebo Valdés y Diego El Cigala. **Lágrimas negras.** Record of the Year. Album of the Year. Best Traditional Tropical Album. Best Engineered Album
Bebo Valdés y Federico Britos. **We Could Make Such Beautiful Music Together.** Best Latin Jazz Album
Gaetano Veloso. **Vocé não me ensinou a te esquecer.** Best Brazilian Song
Café Quijano. **¿Qué grande es esto del amor!** Best Rock Album by a Duo or Group with Vocal
Café Tacuba. **Eres.** Best Rock Song
Chucho Valdés. **New Conceptions.** Best Latin Jazz Album
Danilo Caymmi. **Para Caymmi.** Best Brazilian Song
David Bisbal. **Bulería.** Best Male Pop Vocal Album
El Pele y Vicente Amigo. **Canto.** Best Flamenco Album
Enrique Morente. **El pequeño reloj.** Best Flamenco Album
Estopa. **¿La calle es tuya?** Best Pop Album by a Duo or Group with Vocal
Eugenie Toussaint. **Música de cámara.** Best Classical Album
Fito Páez. **Naturaleza sangre.** Best Rock Solo Vocal Album
Frejat. **Sobre nós e o resto do mundo.** Best Brazilian Rock Album
Gian Marco. **Hoy.** Best Tropical Song
Javier Limón. **Producer of the Year
Jerry González. **Jerry González y los Piratas del Flamenco.** Best Latin Jazz Album
Joan Manuel Serrat. **Serrat sinfónico.** Best Singer-Songwriter Album
Julieta Venegas y Coti Sorokin. **Si.** Best Rock Solo Vocal Album. Andar conmigo. Record of the Year. Song of the Year
Kepa Junkera. **K.** Best Folk Album
La Ley. **Libertad.** Best Rock Album by a Duo or Group with Vocal. Mi Ley. Best Rock Song
La Oreja de Van Gogh. **Lo que te conté mientras te hacías la dormida.** Best Pop Album by a Duo or Group with Vocal
Lebrijano. **Yo me llamo Juan.** Best Flamenco Album
Los Van Van. **Van Van Live at Miami Arena.** Best Salsa Album
Luis Gómez Escobar. **Mas y mas.** Song of the Year
Molotov. **Here We Kum.** Best Rock Song. Hit Me. Best Rock Song. Best Music Video
Monarco. **Una historia de Samba.** Best Samba/Pagode Album
Nando Reis. **Dois rios.** Best Brazilian Song
Orquesta Sinfónica de Barcelona i Nacional de Catalunya & José Serebrier. **Carmen Symphony.** Best Classical Album
Pablo Mainetti. **Tres rincones.** Best Tango Album
Paco de Lucía. **Cositas buenas.** Best Flamenco Album
Radio Tarifa. **Fiebre.** Best Folk Album
Raimundo Amador. **Isla menor.** Best Flamenco Album
Rosario. **De mil colores.** Best Female Pop Vocal Album
Sin Bandera. **De viaje.** Best Pop Album by a Duo or Group with Vocal

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Santana
Continued from page 32

fabric of family.
If I could establish one thing before I
die, it would be to plant the seeds of a
vision that everyone all over the world
would have water, electricity, food and
education for free.
In return, what we would like is to
wake up and raise your consciousness
to be a better person. That you have
more passion for compassion, more
gentle wisdom, more patience. So I do
feel, in the words of [the late] César
Chavez, “Si se puede” [Yes, we can].
That’s the only agenda worth being
passionate about. Everything else usu-
ally comes down to a very shallow kind
of thing.

“By being honored with this award,
my dreams become a reality.”

Having said all this, who will you
support in the upcoming presiden-
tial election?
Since I’ve been allowed to come into
the United States, I always vote for the
lesser evil, if there is such a thing. The
cards are already stacked up. But I
would probably vote for [Democratic
[President] Bush is making America
look and feel very horrible around
the world. He doesn’t represent the
heart of America. He represents another
part of the anatomy but not the heart.

I hear very few Latin artists in par-
ticular taking a political stance.
There are people in Miami who say,
“Oh, I never speak of religion and pol-
itics.” Fine. Even a turtle, to get ahead,
has to stick his neck out. You can’t turn
your head and pretend you don’t see
things the way they are either. And if
you want me to be like a Mexican and
say, “Thank you for letting me come
here,” Come on. This is 2004.
Yes, I’m grateful to God and people.
For people and God I live the lifestyle
I live. But that doesn’t mean people
own me and I have to say what they
want me to say. I have to say what’s in
my heart. In my heart I have good
intentions, and I want to see equality
for women.
In a lot of places, you can still trade
a woman for two goats and some word.
That [woman] is my sister, my mother.
When men, rappers, talk about women
like bitches, that’s still my sister, my
daughter. And in order to correct this
planet we have to raise the conscious-
ness, for people to see that.

How does this award tie in with
all this?
I do feel that by being honored
with this award, my dreams become
a reality. I dreamed of being with

Desmond Tutu, Mr. [Jimmy] Carter,
Mr. [Harry] Belafonte, people like
that, because I feel people like that
are committed to transforming this
planet and changing things for
women and children.
I’m [also] very grateful and real-
ly proud of Emilio Estefan, because
if it wasn’t for him and his determi-
nation, the Latin Grammys wouldn’t
be so. I do want him and other
people to know that someone has to
break an egg to make an omelet and
he broke the egg. Now it’s just a
matter of crystallizing the vision for
everybody.

Did you request any specific artists
to perform during the Person of the
Year gala?
No, I wouldn’t impose that on any-
one. When they offered me a choice
of musical director, I said I would
request Mr. Quincy Jones first.
Because I think he has reached the
status of Martin Luther King, with
what he’s doing all over the world. So,
what the heck; all he can do is say no.
But he accepted.
Beyond that, I really wouldn’t force
anyone to do anything they don’t want
to do. I’m just grateful they’re doing
this thing. Hopefully my mom will be
there, and I want to dedicate the
evening to her. She’s the one who
taught me conviction.
And I want to dedicate this thing to
my mother, my wife, to my daughters,
to my sisters. To all my family, but first,
to the women.

A couple of years ago, you told me
you were planning to record an all-
Spanish-language album. Is that
still happening?
Not for the time being. I would like
to work with so many people. One
of my favorite bands is still Molotov.
And of course Maná, Los Jaguar.
And there are a lot of people [from Latin
America] that we don’t even know.
But it’s not in the agenda now. I think
I would need to establish a different
agenda with Spanish radio, Univision
and Telemundo.

So, what is your next musical
project?
Yes, finishing to complete the next San-
tana album with Mr. Clive Davis. Right
now we’re collecting songs. It’s like
“Supernatural.” What we did was we
crafted songs like glass slippers,
and then we find the Cinderellas.

The songs precede the collabora-
tions?
Yes. We’ve been in the finding songs part.
I’m just supremely grateful to every-
one from Lauryn Hill to Dave
Matthews to Placido Domingo. Most
people only work with one level and
stay there. Where “I only do salsa, I
only do merengue,” and they stay there.
I only play music. Period. And that
gives me a different spectrum that oth-
ers don’t enjoy.

Is this because you’re an instru-
mental as opposed to a singer?
(Continued on page 36)
Spanish Broadcasting System, Inc. is the largest Hispanic-controlled radio broadcasting company in the United States. SBS currently owns and operates 25 stations in six of the top U.S. Hispanic markets, including New York, Los Angeles, Miami, Chicago, San Francisco, and Puerto Rico. The Company also operates LaMusica.com, a bilingual Spanish-English Internet Web site providing content related to Latin music, entertainment, news and culture.
Santana
Continued from page 34

Yes. And also because of my heart. My heart is open to complement, not to compete. It's real to complement. If I play with the lady who shakes a lot—what's her name?

Shakira?
Whether it's her or Patti LaBelle, it's always the same. When I come into the room to be with her, I have to present my spirit with dignity. And that's when the music happens. It's not a formula, a gimmick, a gadget.

People have tried to do the same things we did. I won't tell you their names, but a lot of people tried. They tried [performing with] Wyclef [Jean] and this and that and thought they could just pull a "Supernatural" like a rabbit out of a hat.

When will this new album be done?
When it's done.

What do you think of the word "crossover"?
If it means cross-pollinating and touching the whole global spectrum, then it's OK. If it means trying to sell something, I don't really know. I don't look at it from those points of view. To me, the most popular music is still Nat "King" Cole singing "Mona Lisa."

I don't think pop is bad. It's phony and superficial when you're just memorizing the words. But when you understand the lyrics, whether it's Italian or African or German, and you try to convey something, it's different.

Are you a crossover?
Santana is different. Because I'm an instrumentalist, "Samba Pa Ti" can touch Italians and Hebrews and Koreans. Buddy Holly could only touch English speakers when he was around. But Ritchie Valens—who was the first Santana—"La Bamba" went everywhere. You can play "La Bamba" in Korea, and they go crazy.

You're a big fan of Valens. Is that one of the reasons you scored the film "La Bamba"?
I went to the Fillmore Theater [recently] to see Los Lonely Boys, and I was there with the new generation: Los Lonely Boys, myself and the brother of Ritchie Valens. He was there! That's three generations.

There's a beautiful part in the "Selena" movie when she's on the roof looking at the stars, and the sister says, "Selena, what are you doing there?" And she says, "Looking at the stars. I represent the dreams and aspirations of my people."

Man, that's deep. That's who Ritchie Valens is. And Los Lonely Boys and me. Whether Puerto Ricans or Mexicans like it, I represent the highest there can be. I never present myself (Continued on page 37)
Continued from page 36

burracho, high. I have to present myself in a way that’s correctly with dignity in front of my mother, my sisters, my wife and two daughters.

That’s why I’m really important to the Latin community. I will never let you down. I might not be what you want me to be, but I represent you.

Did you ever consider pursuing a career in Spanish?

If the opportunity arises with the right songs and the right people. I’ve changed very much. Before I couldn’t sing with Julio Iglesias. Now I can.

Why is that?

Because I didn’t believe in his intentions. I thought he was an attorney who sang. Now I have more flexibility, and I haven’t lost my integrity. I feel I can work with someone like Julio Iglesias or Wayne Shorter. Most Latin and pop music is very plastic and synthetic. It’s as deep as a spoon, and I can’t complement something that isn’t deep. If something has essence, I’m happy to oblige. But most things sound like a bad Taco Bell commercial. And I don’t want to sound like that.

Also, when you started out, there was very little cool Latin rock. Would you agree?

Yes, but it’s changing. I love Mana. I love the vision they represent. I want progress. More than money, fame or those things, I want to be part of a positive change for Latins. I value how I present myself.

Integrity is not something you can buy in Rodeo Drive or the most expensive boutiques in Miami. It’s a dress they don’t sell in those places. Integrity is a garment you can achieve by walking hand in hand with God.

You’ve told me before that the Latin music heard today is really all African music. Is that how you view your music?

I try to merge melody with rhythm, and I always say I’m especially grateful to African people, because the majority of the music I play is African. This music wasn’t invented in Cuba or Puerto Rico. They have to go to Africa to see where it was made. I’ve been to Africa. I know who invented chicken soup. And when I go to Africa, I let them know I’m very grateful for chicken soup.

Chicken soup or not, when “Oye Como Va” came out in 1970, it was a very revolutionary song for the time, wouldn’t you say?

It was very revolutionary. I’ll tell you what’s revolutionary. “La Bamba,” “Watermelon Man,” Los Indios Tabajaras—please put Los (Continued on page 38)
Santana

Continued from page 37

Indios Tabajaras. Because Los Indios as well as José Feliciano—not Cheo, because he was special too—they were there before I was, and before them was Ritchie Valens. I learned from all of them. I learned a lot from José Feliciano, "Light My Fire," “California Dreamin." And Los Indios had No. 1 songs alongside Elvis Presley.

So, yes, "Oye Como Va" was really revolutionary, because like "Louie, Louie" and "La Bamba," a lot of people didn’t believe it would penetrate—I like that word—the top 10 in the U.S. But I know those songs are a sign to celebrate.

We did it differently than el maestro Tito Puente, and that’s why they recognized it [around] the whole globe. We took something wonderful to begin with and we injected something different. It’s called multidimensional consciousness.

The way Tito did it was more Cuban and Puerto Rican. But we put a multidimensional clave in it, multidimensional feel and color. Therefore, not only Cubans and Puerto Ricans liked it. The whole world liked it.

Many people are now trying to do the same thing, especially in the guitar lines, but sometimes I think they try too hard and it sounds forced.

They’re trying to sell cars, tacos. And they all sound like me. And I laugh. They don’t have my heart and my intentions. I tell my daughters, “You can have fun playing hide-and-seek with yourself, but I’ll tell you who you are: You are your intentions.”

The reason Santana is very popular, or at least successful, is, I concentrate on the whole thing. And when I play this music, I’m like my father. My eyes are really bright. And I see if I can look into their eyes and direct that melody. Take them out of their doldrums. That’s important to me.

Is there one single moment in your career that stands out in your mind as a defining moment?

When we played at the Fillmore West in 1970, and Tito Puente and Miles Davis were there three nights in a row, in the balcony cheering for us. That’s when I knew it wasn’t a passing thing or something that was [just] OK. I knew we were bringing something to the table that was important. When I saw Mr. Tito Puente and Mr. Miles Davis cheering for us, that was confirmation that we were doing something right.

LARAS Promos For The Fans

The 2003 Latin Grammy Awards were promoted with an eye-catching outdoor advertising campaign that used the phrase “Feel the Latinos.” Billboard across the country were emblazoned with skimpily clad men and women playing a host of percussion instruments.

As memorable as the ads were, they were also deliberately ambiguous. What exactly was “the Latino?”

Whatever it was, it worked, and ratings for the Latin Grammys telecast rose substantially from the year before.

This year, the Latin Academy of Recording Arts and Sciences has taken a different tack.

“We took a more pure approach to promoting the music on the telecast,” says Ignacio Meyer, director of business development for LARAS. “We basically took a more direct approach to what we’re doing, which is a nationally televised awards ceremony featuring the best in Latin music.”

To this end, LARAS has launched a campaign that uses the slogan “It’s your music. Don’t miss out.” In Spanish, it is “No te lo pierdas.”

The name of the campaign is “Fanáticos” (Fans).

“And the reason for the name,” Meyer says, “is that the campaign will feature the love affair between fans and their music, and how on Sept. 1 at 8 p.m., everyone will be watching that music on CBS.”

Leila Cobo
POR SU NOMINACIÓN EN LOS LATIN GRAMMY AWARDS,
EN LA CATEGORÍA "MEJOR ÁLBUM VOCAL POP DÚO O GRUPO" POR SU DISCO:

deviaje

•No te pierdas este 20 de agosto su presentación en el Universal Amphitheatre de Los Angeles California
## Billboard Top Latin Albums

**August 14, 2004**

### Latin Pop Albums

<table>
<thead>
<tr>
<th>Artist/Song Title</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>New</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>MARCO ANTHONY</td>
<td>41</td>
</tr>
<tr>
<td>40</td>
<td>BANDA LAMENTO SHOW DE DURANGO</td>
<td>40</td>
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<tr>
<td><strong>Weekly Totals</strong></td>
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<tr>
<td>41</td>
<td>LISA DOWNS</td>
<td>41</td>
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<tr>
<td><strong>Greatest Gainer</strong></td>
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<td>55</td>
<td>DON OMAR</td>
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<tr>
<td><strong>Top 25</strong></td>
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<td>41</td>
<td>CONJUNTO AYARCO</td>
<td>41</td>
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<td>40</td>
<td>LOS RIELES DEL NORTE</td>
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<td><strong>Top 15</strong></td>
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<tr>
<td>41</td>
<td>LOS RUTAS</td>
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<tr>
<td>40</td>
<td>VARIOUS ARTISTS</td>
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### Tropical Albums

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### Regional Mexican Albums

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</tr>
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<td>VARIOUS ARTISTS</td>
<td>40</td>
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**chart notes:**
- The chart is generated from the Billboard Top Latin Albums chart published on August 14, 2004. It lists the top 50 Latin pop albums, top 25 tropical albums, and top 25 regional Mexican albums for the week. The chart includes information on the artist, song title, label, and peak position. It also highlights the greatest gainer and weekly totals. The chart data is used for educational and informational purposes only. Publication does not imply endorsement by Billboard. Billboard is a registered trademark of VStar Entertainment, Inc. All rights reserved.
MTV-Branded Sets Boom In Brazil

BY TOM GOMES

SAO PAULO, Brazil—In a twist for Brazilian record sales, live concerts produced by MTV Brazil are dominating the country’s CD and DVD sales charts. According to the July 15-22 top 10 charts published by Sucesso magazine, MTV titles claim four of the top 10 titles on both charts.

The CD and DVD charts are based on sales as reported by retailers.

Topping the two charts is Ivan Sangalo’s “MTV Ao Vivo” (Universal). She is followed on both charts by rock band Ira’s “Acústico MTV” (Universal). The other two chart listings are pop band Jota Quest’s “MTV Ao Vivo (Sony)” and samba singer Zeca Pagodinho’s “Acústico MTV” (Arsenal/Sony).

The idea of recording and broadcasting a TV show with an artist and then producing an album in partnership with a record company has long had strong support from the majors.

MTV Brazil first launched the “Acústico MTV” series in 1994; the “MTV Ao Vivo” series debuted in 2001. Combined sales of releases from both series exceed 12.5 million CDs since 1994 and more than 1.5 million DVDs since 2001, according to MTV.

Although healthy sales have accompanied previous releases, they have never been as prevalent on the charts as they are today.

“The success of those [two] series didn’t happen by chance,” Universal Music Brazil GM José Eboli says. “In these past years, MTV has gained a degree of expertise in the segment that no one else has in Brazil. It is the sum of the right choices of artists and their repertoire, the perfectly done production and the intelligent use of promotion by the TV channel.”

MTV Brazil, which operates independently from MTV Latin America, releases approximately six to eight “Acústico” and “Ao Vivo” titles per year and promotes them heavily on the channel.


That series, Butler says, came to be when Warner Music Brazil approached MTV in 2000 with the notion of broadcasting a concert by Raimundos that was going to be released as a live album. Thanks to the visual image, the MTV projects have proved successful even with artists who aren’t at the height of their careers.

Among the hands that have gained fresh breath from their MTV projects are Ira, whose “Acústico” set has sold more than 50,000 copies since its release last month, and Titi, whose “Acústico” title became the best-selling set in 1997. It has sold more than 1.5 million copies, according to MTV.

Rock band Capital Inicial’s popular “Acústico” album, released in 1999, which has sold more than 1.2 million copies.

Even non-rock acts like balladeer Roberto Carlos have succeeded in the format. His “Acústico” album has sold more than 900,000 copies.

The biggest-selling “Ao Vivo” releases are from Skank (released in September 2001) and this year’s Jota Quest. Both have sold more than 500,000 copies at a time when piracy is rampant in the Brazilian market.

The most recent success story is that of current chart leader Sangalo, whose “Ao Vivo” has sold more than 1 million copies.

Butler, “Acústico” Follows Unplugged

A Jackson Comes Back As A ‘Toy’

It has been a hot second—24 years, in fact—since La Toya Jackson cracked the top 20 of the Billboard Hot Dance Club Play chart. “If You Feel the Funk,” culled from the singer’s self-titled debut, peaked at No. 17 in 1980.

By Michael Paolella

BEAT BOX

BY LEILA COBO

MIAMI—Veteran Latin music industry executive Ricky Correspo died July 30 after a long fight with pulmonary fibrosis. He was 57.

A fixture on the Latin music scene, Correspo—born Ricardo Tomás Correspo—worked in multiple capacities at various labels during his 35-year career in the industry. He was last VP of marketing at Universal Music Latino until 2002, when his illness forced him into retirement.

“He was a man who loved what he did all his life, and his life was the Latin music business,” says George Zamora, president of SGZ Entertainment and former president of WEA Latina.

LAMC

Continued from page 20

Delanuca Records. “You do see the Juletas of the world crossing over and becoming more mainstream, but that’s because the artist went mainstream not because the mainstream went alternative.”

Of course, by definition, alternative acts aren’t focused on commercial success. Echeverri says artists do not usually “do things with sales on our minds.” She will release her first solo album in mid-September on Nacional Records (see story, page 20). “Andrea Echeverri” deals mostly with her experience with motherhood.

“You reflect what’s happening,” she says. “But after you listen to the album, the feminine and maternal elements are almost an excuse. Finally, it’s music. And it’s pretty for whoever wants to hear it.”

Echeverri, in particular, says she sees many more women in alternative music now than when she began.

Will this translate into movement? Fernández says, “When the MTVs and VH1s of the world come out and say, ‘women of rock,’ it’s because they’ve had that road of success and they can do the cherry-picking. Where as we’re still on that road.”

RICKY CORRESCO

A Jackson Comes Back As A ‘Toy’

It has been a hot second—24 years, in fact—since La Toya Jackson cracked the top 20 of the Billboard Hot Dance Club Play chart. “If You Feel the Funk,” culled from the singer’s self-titled debut, peaked at No. 17 in 1980.

“Just Wanna Dance” is one of 17 tracks on “Startin’ Over,” the new full-length album by Jackson. Scheduled to arrive in the fall, the set is a mix of dance, pop and R&B/hip-hop.

This album reflects where I’ve been and where I’m at,” she says. “It’s also the beginning of a new chapter in my life. I couldn’t have called it anything else.”

LAND OF MAKE BELIEVE: We’ve been invited to some trippy, over-the-top events through the years, but Sir Ivan’s July 31 record release party for his new single, the Ernie Ladanoff’s version of “Peace on Earth” (Artemis), may indeed take the cake.

Instead of hosting the party at one of New York’s über-fabulous discos or trendy boller, the hip pie-shake, peace-loving Ivan invited guests to his Hamptons home. Chances are good that Ivan’s house is not your scene. You see, he comes from a billion-dollar banking family: The Wilzig family-controlled Trust Co. of New Jersey was recently sold to North Fork. Ivan and his brother, Alan, built Wilzig Castle in the Hamptons nearly 10 years ago. The three-story mansion is surrounded by acres of wooded area. Of course, this being the Hamptons, there is also a swimming pool, as well as tennis and volleyball courts.

On this particular evening, though, the recreational facilities were all packed. Nobody except for Ivan, the two Cirque de Soleil-
<table>
<thead>
<tr>
<th>NUMBER 1</th>
<th>1 Weeks At Number 1</th>
<th>Artist / Label</th>
<th>Single Title / Remake / Mixes</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Amazing</td>
<td>George Michael / Sony BMG</td>
<td>Amazin' (Full Intention &amp; Jawi IN Remix)</td>
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<tr>
<td>2</td>
<td>Talk About Our Love</td>
<td>Gentle Monster / COPR</td>
<td>Talk About Our Love (Flux Pavilion &amp; Rhys Fulber Remix)</td>
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<tr>
<td>3</td>
<td>Skyfall</td>
<td>Michael Buble / EMI</td>
<td>Skyfall (Dave Audé &amp; Tony Romera Remix)</td>
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<tr>
<td>4</td>
<td>Scandalous (Remixes)</td>
<td>Miss-Teeq</td>
<td>Scandalous (Tiesto &amp; Mike Rizzo Remixes)</td>
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<tr>
<td>5</td>
<td>Get It Down (dance Remixes)</td>
<td>Christina Milian / Universal</td>
<td>Get It Down (Nightcrawlers &amp; Beto Ramirez Remixes)</td>
</tr>
<tr>
<td>6</td>
<td>All We Need To Do (Jr. Nevin's Remix)</td>
<td>Anastacia / Universal</td>
<td>All We Need To Do (Jr. Nevin's Remix)</td>
</tr>
<tr>
<td>7</td>
<td>All I See (S. Kleinenberg Remix)</td>
<td>Janet Jackson / Mute</td>
<td>All I See (S. Kleinenberg Remix)</td>
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<tr>
<td>8</td>
<td>If I Could See My Eyes</td>
<td>Reina</td>
<td>If I Could See My Eyes (Ramin Karimloo &amp; Rocco DeGirolamo Remix)</td>
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<tr>
<td>9</td>
<td>Evergreen</td>
<td>Britney Spears</td>
<td>Evergreen (Tiesto &amp; Armin van Buuren Remix)</td>
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<td>10</td>
<td>As The Rush Comes</td>
<td>Motorcycle</td>
<td>As The Rush Comes (Junior Jack &amp; Suissa Remixes)</td>
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<tr>
<td>11</td>
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<td>George Michael</td>
<td>Amazing (Nightcrawlers &amp; Tiesto &amp; Armin van Buuren Remixes)</td>
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<td>Mis-Teeq</td>
<td>Scandalous (Tiesto &amp; Mike Rizzo Remixes)</td>
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<td>Ex Ex Girlfriend</td>
<td>DND Featuring Angies Lee</td>
<td>Ex Ex Girlfriend (Rujkus Remixes)</td>
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<td>14</td>
<td>Dip It Low</td>
<td>Christian Milan</td>
<td>Dip It Low (Bongo Boy Music &amp; Mr. Ruckers Remixes)</td>
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<td>15</td>
<td>Illusion</td>
<td>Benassi Bros. Featuring Sandy Brown</td>
<td>Illusion (Sandy Brown &amp; The Flat众 Remix)</td>
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<td>NARCOThrust</td>
<td>Like A Riot (Sandy Brown &amp; The Flat众 Remix)</td>
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<td>17</td>
<td>Make Your Move</td>
<td>Dave Armstrong</td>
<td>Make Your Move (Bongo Boy Music &amp; Mr. Ruckers Remixes)</td>
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<td>18</td>
<td>Beautiful Things</td>
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<td>Beautiful Things (Nightcrawlers &amp; Tiesto &amp; Armin van Buuren Remixes)</td>
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<td>19</td>
<td>Straight Ahead</td>
<td>Tahe &amp; Berger Featuring Chryssie Hyde</td>
<td>Straight Ahead (Tiesto &amp; Armin van Buuren Remixes)</td>
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<td>20</td>
<td>Naughtying</td>
<td>Beyoncé</td>
<td>Naughtying (Tiesto &amp; Armin van Buuren Remixes)</td>
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<td>21</td>
<td>Lola's Theme</td>
<td>Shap: UK</td>
<td>Lola's Theme (Tiesto &amp; Armin van Buuren Remixes)</td>
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<tr>
<td>22</td>
<td>White Flag</td>
<td>Dido</td>
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<td>23</td>
<td>Where Do I Go Right</td>
<td>Ian Van Dahl</td>
<td>Where Do I Go Right (Tiesto &amp; Armin van Buuren Remixes)</td>
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<td>Junior Jack Featuring Robert Smith</td>
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<td>26</td>
<td>Burned With Desire</td>
<td>Anson Von Bassen Featuring Justine Suissa</td>
<td>Burned With Desire (Tiesto &amp; Armin van Buuren Remixes)</td>
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<td>27</td>
<td>Satellite</td>
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<td>Satellite (Tiesto &amp; Armin van Buuren Remixes)</td>
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<td>28</td>
<td>Sanctuary</td>
<td>Dantes De La Cruz &amp; Alvin Key</td>
<td>Sanctuary (Tiesto &amp; Armin van Buuren Remixes)</td>
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<tr>
<td>29</td>
<td>Love Comes Again</td>
<td>Tiesto Featuring BT</td>
<td>Love Comes Again (Tiesto &amp; Armin van Buuren Remixes)</td>
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**Billboard Top Electronic Albums**

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<tr>
<th>Titile</th>
<th>Artist / Label</th>
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<tr>
<td>Love You Again</td>
<td>Tiesto Featuring Angies Lee</td>
<td>1</td>
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<tr>
<td>Shape Of You</td>
<td>Ed Sheeran</td>
<td>2</td>
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<tr>
<td>I Like It (P. Lormier/D. Coleman Mixes)</td>
<td>Tiesto &amp; Depeche Mode</td>
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**Billboard Hot Dance Club Play**

<table>
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<tr>
<th>Title</th>
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<th>Power Pick</th>
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<tr>
<td>Let The Sunshine In</td>
<td>Rhino</td>
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<tr>
<td>Milk &amp; Sugar</td>
<td>Lying Lizzy</td>
<td>Power Pick</td>
</tr>
<tr>
<td>All Night (Don't Stop)</td>
<td>S. Kleinenberg &amp; Low End Mixes</td>
<td>Power Pick</td>
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<tr>
<td>Luv 2 Luv</td>
<td>Suzanne Palmer</td>
<td>Power Pick</td>
</tr>
<tr>
<td>Dive (Cro/Crissy C/Soar City Mixes)</td>
<td>Junior Jack</td>
<td>Power Pick</td>
</tr>
<tr>
<td>Flashdance (Imagine)</td>
<td>Pati LaBelle</td>
<td>Power Pick</td>
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<tr>
<td>D.A. Hype (Imagine Theme)</td>
<td>Junior Jack</td>
<td>Power Pick</td>
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<tr>
<td>Alternative 3 (The Week)</td>
<td>Joe Smith</td>
<td>Power Pick</td>
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<tr>
<td>Scandalous (Remixes)</td>
<td>MiS-Teaz</td>
<td>Power Pick</td>
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<tr>
<td>Cha Cha Heels</td>
<td>因为它</td>
<td>Power Pick</td>
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**Billboard Top Hot Dance Single Sales**

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<tr>
<td>Move Ya Body</td>
<td>Nina Sky Featuring Jabba</td>
</tr>
<tr>
<td>Turn Me On</td>
<td>Kevin Lyttle Featuring Spraggie Benz</td>
</tr>
<tr>
<td>If I Close My Eyes</td>
<td>Reina</td>
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<tr>
<td>Everytime</td>
<td>Britney Spears</td>
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<tr>
<td>As The Rush Comes</td>
<td>Motorcycle</td>
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### ALBUMS

**NEW & NOTEWORTHY**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Release Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cherie</td>
<td>Chaos and gender</td>
<td>Lava 83634</td>
<td>Aug. 3</td>
<td>The current top 40 generation is being reintroduced to the power of great melodies and bold singing, thanks to all for such artists as Jessica Simpson. So the timing is right for Lava’s French diva Cherie, who has the chops to be the new millennium version of Celine Dion. With a host of potential hit songs on her debut album and a voice that brushes the clouds, a star is born. Highlights begin with hit single “I’m Ready,” then continue with consummate power ballad and second release “Older Than My Years” and the glowing “Rain” and “My Way Back Home.” Live, Cherie delivers, proving that no matter what trends compromise popular music, in the end, there is still room for skilled, mass-appeal vocalists. Celebrate the return of the best of times—and tunes. This is an artist to rally around.—<strong>CT</strong></td>
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### ESSENTIAL REVIEWS

**ALTERN BRIDGE**

One Day Remains

**PRODUCER:** Ben Groove

**Wind-up** 6050-13907

**RELEASE DATE:** Aug. 3

Do not judge Alter Bridge’s debut by comparing it to “Find the Real.” Musically, the song is straight out of Soundgarden, but vocalist Myles Kennedy can’t help that his sultry voice has the same timbre as Tim’s. That said, there’s good reason lead single “Open Your Eyes” has cracked the active and modern rock charts. On the whole, Kennedy and former Creed members Mark Tremonti, Scott Phillips and Brian Marshall have concocted a wicked alternative metal album that will shock those expecting more of Creed’s moods-blend. The guitar blazes, the riffs are furious and the drums keep slamming (“Metalicus,” “Reach Your World”). The collection has its collective heart bled through “Broken Wings,” and then totally shreds it on “In Loving Memory.” Symphonic finale “The End Is Here” is as powerful as it is seductive. This set deserves to go top five.—**RH**

**KEVIN LYTLE**

Kevin Lytles

**PRODUCER:** various

Atlantic 83730

**RELEASE DATE:** July 27

Atlantic Records has had its fair share of_{success} starts and a few flops. The sister trio, however, is different. It first was through Atlantic-distributed VP Records artists Sean Paul, Wayne Wonder and Elephant Man. Now, it’s Kevin Lytles’s turn. Like Wonder, Lytles is a smooth soca crooner who combines R&B harmonies with pulsating drum and bass rhythms on this, his self-titled debut. The result is a fun, up-tempo set that will have listeners on their feet. Its lead single, the highly infectious “Turn Me On,” starts things up. An international hit that features Spraggzy Benz, “Turn Me On” is now a confirmed U.S. success. In this issue, the track breaks into the top five of _The Billboard_ Hot 100. Lytles and Benz also team for the title “I Got It.” Other highlights include “My Love,” “Never Wanna Make U Cry” and a cover of Terence Trent D’Arby’s “Sign Your Name.” These desiring an album designed for summer fun need look no further.—**RH**

**DAYNA KURTZ**

Beautiful Yesterday

**PRODUCERS:** Dayna Kurtz, Randy Croftn

Kismet 1003

**RELEASE DATE:** Aug. 3

What makes Dayna Kurtz’s new album “Beautiful Yesterday” so inspiring isn’t just the vast range of material. Nor is it her highly distinctive vocal style which draws straight to the heart with a deep, soulful melancholy. Although she writes some fine songs, her greatest gift is how she deftly puts her own stamp on almost anyone else’s song. Try “Lost and Looking,” a riveting and obscure Sam Cooke tune; Prince’s “Joy in Repetition,” rendered here like a Kurt Weill lament; Duke Ellington’s “I Got It Bad (And That Ain’t Good),” sung loose and smart with pal Norah Jones; and Leonard Cohen’s “Everybody Knows,” which only reinforces the initial impression that she could be Cohen’s spiritual daughter. The eyebrow-raiser is “Those Were the Days,” the 1968 Mary Hopkin hit that is as appealing and maddening now as it was then, though Kurtz’s version is closer to the tune’s dark Eastern European roots. This New Jersey native has been bubbling under in Europe. With “Beautiful Yesterday,” she might gain more significant attention in the United States.—**WR**

**LAURA LOVE**

You Ain’t Got No Easter Clothes

**PRODUCERS:** Laura Love, David Lange

Koch 9553

**RELEASE DATE:** July 27

Singer/songwriter Laura Love has been cutting tracks since 1989. She has worked in bands and done the solo thing, but she has never sounded more immersed in her groove than she does on “You Ain’T Got No Easter Clothes.” The record boasts a dozen tunes that take listeners through some intriguing musical landscapes. Love offers an array of genres here, moving deftly between the modern folk of “Good Enough” and “Homage to Omahae” and the languid jazz of “In Lincoln.” Love uses blues like a chef wields spices, adding just a taste to “Behind the Clouds” and “Feeling High.” In a much different mood, she evokes a zoul-like tint on “Oh Safonda.” The album concludes with an emotionally loaded cover of Stephen Foster’s “Hard Times” and a genuine trip to jazz vocal legend Betty Carter’s (“Betty Bebo’s Song”) that truly hits home.—**GM**

### COUNTRY

**THE KINLEYS**

All in the Family

**PRODUCER:** Adam Hughes

**Warner Bros.** 77004

**RELEASE DATE:** Aug. 3

After notchng a few major-label hits in the late ’90s, twin sisters Heather and Jennifer Kinley take matters into their own hands with the self-released “All in the Family.” Banjos meld with more contemporary instrumentation on punchy fare like “Luminin’ Up Mount Everest,” “Crazy Love” and “Ridiculous,” all of which would likely be received with glee. The sibling harmonies are dang near irresistible, particularly on stunning ballads like “Little Shoulders” or “Holdin’ On for Life.” The sisters co-write on the endearingly retro “Only a Prayer” and the sweet “My Baby Blue (A Lil’Lybab).” But the record really earns its keep on two exemplary cuts, the wildly passionate ballad “I Will” (with Jennifer on lead vocals) and a banjo-driven workout of the Everly Brothers’ “Price of Love” that injects the collection with some serious sibbling energy. Backed by the States by CBUI Distribution.—**RW**

**VARIOUS ARTISTS**

Austin City Limits Music Festival: Live From Austin, Texas

**PRODUCERS:** Jay Woods, George Couri, Jeff Kleinkin

**New West 6059**

**RELEASE DATE:** July 27

In just a few short years, the Austin City Limits Music Festival (based on the long-running PBS series of the same name) has become a powerhouse music event, which this live CD from last year’s fest aptly demonstrates. Performances are eclectic, electric and inspired, ranging from R.E.M.’s hard-charging “Bad Day” to the acoustic gymnastics of “Smoothe Soul.” Most of the collection’s highlights are many, including a Band esque “Diamonds on the Inside” from Ben Harper & the Innocent Criminals and an inspired rendition of “The March” from Robert Randolph & the Family Band. Of course, being live, the collection has its share of lesser moments, too: Steve Earle’s vocal are cigit-worthey on the nevertheless stirring “Jerusalem.” But the Drive By Truckers standout Earle with the powerful Southern life manual “Outfit,” and Kings of Leon turn in a fierce and fiery “Molly’s Chambers.” Like the shows that inspired it, this festival focuses on acts that can really play.—**RW**

### BLUES

**MOFRO**

Lecturns

**PRODUCER:** Dan Prothero

Swampmal 2002

**RELEASE DATE:** July 27

Orin. Floridians J.J Grey and Daryl Hance, is a strange bird of an outfit—an unmistakably Southern hybrid that manages to be both funky, (Continued on next page)
blues, country and Dixie rock. But the duo is also undeniably soulful and quite adept at what it does. Down-home funk track “That Boy,” like most of the songs here, is driven by a rock-solid rhythm and more hooks than a tackle box. Grey’s honeyed vocals make “Fireflies” a soul-drenched delight, while Hance’s slide guitar work back her up with back porch authenticity to the atmospheric “Ten Thousand Islands” and gutbucket fare like “Used Youngin’” and “Pray for Rain.” Grey’s vocals are also mighty fine on the glorious “The Wrong Side” and bluesy “Everybody’s.” Motro waxs Bo Dub (suburban soul style) to fine effect.

JAZZ

★ JANE BUNNETT Red Dragonfly

Produced by Jerry Cramer

Nara Jazz 78055

RELEASE DATE: July 27

Soprano saxophonist Jane Bunnett takes a swing at traditional songs from around the world for her latest interpretive jazz excursion. Working with Mark McLean (drums), David Virelles (piano), Kieran Oacs (acoustic bass), husband Larry Cramp (trumpet, flugelhorn) and the Penderecki String Quartet, Bunnett ahvals herself with several superb arrangements by Don Thompson. Given the material for “Red Dragonfly,” one expects something lyrical and, that’s certainly not a problem for Bunnett, who is capable of ad-libbing quite inventively on a melodic line. “She’s Like a Swallow,” for instance, finds her working a surprisingly edgy solo from an initial arrangement that’s nearly Gothic in its text. Virelles’ handling of the South African anthem “Nkosie Sikelelif” Africa takes his piano and Bunnett from very straight-ahead trios straight to uptight, suffix-improvisations. With every challenge Bunnett sets for herself, her jazzy artistry grows more commanding.—PVW

CHRISTIAN

★ THE CRABB FAMILY

Driver PRODUCERS: various

Downday 13383

RELEASE DATE: July 13

Though it has built a strong foundation in the Southern gospel community, the Crabb Family has been rapidly expanding its fan base through relentless touring, prime media exposure and great music. “Dixie Rose” is the group’s most ambitious album to date. While there’s nothing to alienate diehard Southern gospel fans, there is sufficient musical inventiveness and lyrical depth to attract a broader audience. Brothers Aaron, Adam and Jason Crabb and sister Kelly Crabb Bowling track lead vocal duties on the 13 tracks. Vocal harmony professionalism adds extra emotional punch, particularly on the poignant “The Shepherd’s Call.” Bowling’s vocals take center stage on tender ballad “You Can’t Ignite.” Many of the songs were penned by family patriarch Gerald Crabb, one of the industry’s top songwriters. The Crabb reprise their hit “Through the Fire,” with gospel great Donnie McClurkin trading lead vocals with Jason. It is a stunning close to one of the year’s best albums thus far.—DEP

SINGLES

Edited by Michael Paolletta

MODERN ROCK

★ MORRISSEY First of the Gang to Die (3:40)

PRODUCER: Jerry Finn

WRITERS: Morrissey, A. Whyte

Attabox/Sanctuary 06076-86007 (CD single)

Compared with “Irish Blood, English Heart,” the first single from Morrissey’s upcoming Junioruting album, this follow-up is rather dull. “First of the Gang to Die” starts out promising but quickly fizzes. At best, after a few spins, the opening guitar riff and velvety vocals seep in and loll around in your head. Lyrically, the song treads a well-worn path that the iconic Moz has pacing for years. A poppy outlook on life has never been his strong suit. At this point in his career, though, it’s probably more of a if-it’s-ain’t-broke-don’t-fix-it-rational than a serious case of melancholia. Only die-hard fans will perk up their ears for this track. Perhaps a different direction next time around.

★ FATBOY SLIM FEATURING BOOTSY COLLINS The Joker (3:29)

PRODUCER: Fatboy Slim

WRITERS: S. Miller, A. Ertugen, E. Curtis

Vital Artworks 18764/7087 (CD promo)

This has been no shortage of classic songs covered by contemporary artists using modern production techniques. These remarks usually bring the clinical precision of computer-based recording to the song, and just as often the endearing attributes of the original are lost in the process. But Fatboy Slim’s “The Joker” is a notable exception: How could it not be, with funk legend Bootsy Collins along for the ride? Collins takes a prominent role here, breezily injecting a laconic half-sung, half-screamed vocal delivery to this Stone Miller Band hit. Here, the bass—not surprisingly—propels the track, while the mostly organic-sounding piano, rhythm guitar, percussion and backing vocals lend a realism lacking in so much modern production. “I’m gonna show you a good time, baby.” Collins playfully promises. “Yeah, the joker’s wild/I’m taking back my style/Yea, get off my cloud, baby.” It’s unbridled fun, and one wonders why this wasn’t released at the beginning of summer. “The Joker” is the first peek into Slim’s new album, “Palookaville,” due Oct. 5.—CW

R&B/HIP-HOP

★ BEENIE MAN King of the Dancehall (3:13)

PRODUCER: Tony "CD" Kelly

WRITERS: M. Davis, A. Kelly, J. Lawn

Virgin 0766-2-1 2 (CD promo)

Eclectic Many seeing pretty good about himself right now. “Dude,” the lead single from his current “Back to Wid It” album, is one of his biggest peaks—paking no. 16 on the Hot R&B/Hip-Hop Singles & Tracks chart. So it’s only fitting that the veteran reggae dancehall artist would follow that with the aptly titled “King of the Dancehall.” While many of its contemporaries might disagree with the title, Beenie proves to be more than a worthy contender for the crown. Backed by a hypnotic track, courtesy of producer Tony "CD" Kelly, Beenie spins a verse about his skills, sexual and otherwise. Despite the genre’s recent successes, most R&B programmers remain slow in picking up on dancehall singles. That said, Beenie’s proven track record and an impressive videoclip now in rotation at BET should speed up the process.—BN

COUNTRY

★ TREAT WILLSON Dixie Rose Deluxe Honky Tonk, Feed Store, Gun Shop, Used Car, Beer, Bait, BBQ, Barber Shop, Laundromat (3:53)

PRODUCER: Frank Rogers

WRITERS: T. Willson, M. Heeney

Skeete Music (ASCAP: Sony/ATV Acuff Rose Music (BMI)

Columbia 65530 (CD promo)

There are many impressive things about this fraky little song, not the least of which is Treat Willson’s ability to sing the entire title without getting tongue-tied. Penned by mom and Michael Heeney, the clever lyric suits up a picturesque look at an all-purpose rural retail outlet and the pretty employee that keeps a love-sick Romeo frequenting the establishment. The vocal is full of energy and personality, and Rogers’ production is top notch, providing a strong framework for Willson’s appealing vocals. “Dixie Rose” is the artist’s second outing, following “Beer Man,’’ a fun little ditty that didn’t come close to hitting at the depth of talent and substance to material to be found on his debut album. Enthusiasts are encouraged to keep their ears open as the many sides of Willson’s musical personality continue to emerge.—DEP

DANCE

JORDAN JAMES Listen on a Prayer (3:55)

PRODUCER: NYC-Sac City

WRITERS: J. Bon, Lobi, R. Sambora, D. Child

Publishers: various

Rhythm 76682 (CD promo)

The high-energy remake is as old as the Andes, but every once in a while, a particularly fun renovation scores—think Nicki Pinky’s take on “Total Eclipse of the Heart.” Jordan James’ disco-fied, anemic, old-school shuffleboard cover of Bon Jovi’s “Livin’ on a Prayer” takes the song out of the ‘80s hair-band context and reworks it into an absurd frenzy of dancefloor delight. The cringe level hits zero with good intentions from the Wave Dance Mix and Giuseppe D’s Club Anthem. Undeniably gay in intention, this has the potential to also light up the phones at top 40 on Saturday nights. Search out and indulge.—CT
EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Island Def Jam Music Group in New York appoints Steve Cawley senior VP of business and legal affairs. He was senior VP of business and legal affairs at Arista Records.

Lost Highway Records in Nashville promotes Ray Di Pietro to VP of promotion and artist development. He was national senior director of adult alternative promotion.

RCA Records in Nashville ups Rachel Ponton to manager of artist development and marketing. She was coordinator of artist development and marketing.

PUBLISHING: BMI in Los Angeles names Juan Madrid associate director of writer/publisher relations. He was creative coordinator at BMG Music Publishing.

DISTRIBUTION: Handleman Co. in Troy, Mich., promotes Jonathan Stickel to finance director and Karen Thornton to director of budgeting and forecasting. Stickel was director of budgeting and forecasting, and Thornton was director of business support and analysis.

CONCERT PROMOTION: Palace Sports and Entertainment in Auburn Hills, Mich., promotes Robert M. Johnson to VP/corporate controller. He was corporate controller.

RADIO: Clear Channel Radio elevates Tom Chase to Las Vegas operations manager and Brandy Newman to Las Vegas VP/market manager. Chase was PD at Clear Channel's AC KSNE Las Vegas, and Newman was director of sales at the conglomerate's country KWNR Las Vegas. Clear Channel also names Kelly Kibler San Diego VP/market manager. Kibler was Clear Channel's Las Vegas VP/market manager.

Infinity Broadcasting in Denver elevates Keith Abrams to VP of programming. He was PD of Infinity's oldies KXKL Denver. Rhythmic top 40 KDHT Austin names Bob Lewis PD. He was director of FM operations at American General Media.

MUSIC VIDEO: Gospel Music Channel in Atlanta appoints Kevin MaGann director of on-air promotions and Jerry Williams director of programming, scheduling and acquisitions. MaGann was creative director at Disney Channel/ABC Family Channel, and Williams was PD of Christian WVFJ Atlanta.

ENTERTAINMENT LAW: Goldring, Hertz & Lichtenstein in Beverly Hills, Calif., names John Mason counsel. He was an independent attorney.

MUSIC MAGAZINES: The Fader in New York promotes Andy Cohn to publisher. He was associate publisher.

Spin in New York names Kory Kennedy design director. He was senior art director at Rolling Stone.

INDEPENDENT PUBLICITY: Mitch Schneider Organization in Sherman Oaks, Calif., promotes Libby Henry to account executive. She was a publicist.

RELATED FIELDS: The National Academy of Recording Arts and Sciences in Santa Monica, Calif., promotes Wayne J. Zahner to CFO. He was controller/director of business affairs.

Eagle Rock Entertainment promotes New York-based Stacy Poole to VP of finance and names London-based Peter Worsley managing director of worldwide TV. Poole was finance manager, and Worsley was managing director at Alliance Atlantis.

Sister Power Haylie Duff, left, and Hilary Duff performed July 16 on ABC's "Good Morning America." According to ABC, the Duffs' outdoor performance at New York's Bryant Park drew about 7,000 people. The sisters' duet "Our Lips Are Sealed" (a version of the Go-Go's hit) is the first single from Hollywood Records' "A Cinderella Story" soundtrack. Hilary stars in the Warner Bros. Pictures romantic comedy. (Photo: Theo Wargo/WireImage.com)

Pepe Gets Props Latin music artist Pepe Aguilar accepts a proclamation declaring July 14 as Pepe Aguilar Day in Los Angeles. Aguilar played July 14-15 at Los Angeles' Greek Theatre, where he received the honor. Pictured, from left, are Nederlander Concerts GM Mike Garcia, City of Los Angeles Council president Alex Padilla and Aguilar. (Photo: Mike Casteello/WireImage.com)

Hip-Hop Homies Q-Tip, left, and Wyclef Jean attend the New York premiere of director Spike Lee's new movie, "She Hate Me." Q-Tip has a supporting role in the Sony Pictures Classics film, which opened July 24 in limited U.S. release. The premiere took place July 20 at the Loews Cineplex Astor Plaza. (Photo: Dimitrios Kambouris/WireImage.com)

Now, Hear This ... JEDD HUGHES Artists to Watch

Jedd Hughes has been wowing country music fans in his native Australia since he was a child. At 8, he won first place at the Port Pirie Country Music Festival, and at 12, he represented Australia at the International Music For Youth festivals in Belgium, France and Sweden. After graduating from high school, he moved to Texas to study bluegrass music at South Plains College and eventually landed a gig as lead guitarist for a domestic Patty Loveless tour. Now, the 22-year-old is ready for his solo career to break in the United States with his debut album, "Transcontinental," due Aug. 31 on MCA Nashville. The first single, "High Lonesome," reached No. 54 on the Billboard Hot Country Singles & Tracks chart in June. Other hot tunes on the Terry McBride-produced album include the ode to pursuing your dreams, "I'll Keep Moving," and the sensuous "Damn! You Feel Good." Hughes says that his approach was "to steer away from bells and whistles and keep it bare bones and basic. I tried to make the music diverse, so that it might appeal to people who buy Steve Earle, John Mayer or Tom Petty albums." Hughes recently landed a number of high-profile gigs including Eric Clapton's Crossroads Guitar Festival in Dallas and the Return to Sin City: A Tribute to Gram Parsons event in Santa Barbara, Calif. His U.S. tour is expected to continue through November.

JILL KIPHIS
Royal Juilliard Benefit  Elton John joined actress Candace Bergen, sitting, and Estée Lauder corporate VP Evelyn Lauder at New York’s Rainbow Room for a July 13 benefit dinner for the Juilliard School and the Royal Academy of Music. John was in town to perform a five-night stint at Radio City Musical Hall, with the performances featuring orchestra students from both schools. (Photo: Kevin Mazur/WireImage.com)

Metallica The Movie Stars  Metallica attended the July 7 New York screening of the critically lauded IFC Films documentary “Some Kind of Monster,” which takes a revealing look at the band’s ups and downs from 2001 to 2003. Joe Berlinger and Bruce Sinofsky directed the film, which had a limited-release opening July 9 in U.S. theaters. Pictured at the Loews 19th Street Theatre, from left, are bassist Robert Trujillo, Berlinger; drummer Lars Ulrich, guitarist Kirk Hammett; Sinofsky and lead singer/guitarist James Hetfield. (Photo: Theo Wargo/WireImage.com)

Elam In CMA’s Sight  Katrina Elam recently performed for the Country Music Assn. staff at CMA headquarters in Nashville. Elam did songs from her forthcoming, still-untitled Universal South Records debut album, including the single “No End in Sight.” Pictured, from left, are CMA senior director of strategic marketing Rick Murray, CMA associate executive director Tammy Genovese, Universal South senior partner Tony Brown, Elam, Universal South senior partner Tim DuBois and CMA senior manager of industry and artist relations Hank Locklin. (Photo: Amanda Edwards/CMA)

Munns, Glaser See Vision  The UJA-Federation honored EMI Music worldwide vice chairman/EMI Music North America chairman/CEO Adam Munns, left, and RealNetworks chairman/CEO Rob Glaser, right, with its 2004 Music Visionary of the Year Award. Joss Stone, center, was among the artists who performed at the July 14 luncheon ceremony held at the Pierre Hotel in New York. Norah Jones, Anita Baker and Ricky Fante also attended the event, which benefited Music for Youth. (Photo: Dimitrios Kambouris/WireImage.com)

Adams Signs To Polydor  Bryan Adams has inked a long-term deal with Polydor Records in the United Kingdom, and the pop rocker recently met with executives of Universal Music International, Polydor’s parent company. Adams’ first album under the new deal will be “Room Service,” due internationally Sept. 20. Details on the album’s U.S. release are pending. Pictured, from left, are Uni senior VP of marketing and A&R Max Holte, Adams, Uni chairman/CEO Jorgen Larsen and Adams’ manager, Bruce Allen of Bruce Allen Talent.
Dualtone Rolls On With Carter ‘Circle’

BY JIM BESSMAN

Dualtone Music Group’s “The Unbroken Circle—The Musical Heritage of the Carter Family” continues the label’s relationship with the surviving Carter kin and further its move into historically themed tribute recordings.

The set features 15 Carter Family classics. They are sung by George Jones, Sheryl Crow, Emmylou Harris with the Pozzol Sisters, Johnny Cash, Janette and Joe Carter, Willie Nelson, Shawn Colvin with Earl and Randy Scruggs, the Whites with Ricky Skaggs, Rosanne Cash, June Carter Cash and the Nitty Gritty Dirt Band with Kris Kristofferson, and others.

Due Aug. 24, the set was produced by John Carter Cash. He also produced his mother Janette’s acclaimed “Wildwood Flower,” which harkled back to her Carter Family roots. Dualtone released it last year shortly after her death.

“We were working with John Carter Cash and sharing ideas, and this came out of what we’ve been doing the last two or three in going into more historical-type projects,” says Dualtone co-president Scott Robinson, citing the label’s previous tribute discs “Dressed in Black—A Tribute to Johnny Cash” and “Lonesome, On’ry and Mean—A Tribute to Waylon Jennings.”

“This was the perfect transition because... it represents the core of American music,” Robinson adds.

Indeed, Carter Family songs like “Worried Man Blues,” “Wildwood Flower” and “Lonesome Valley” should be etched on tablets, according to the Nitty Gritty Dirt Band’s Jeff Hanna. “Their catalog is ground zero for country and pop music.”

Hanna, who sings “Gold Watch and Chain” with his band and Kristofferson, recalls buying a Pete Seeger guitar instruction album as a teenager for the “foundational Carter scratch” melody/rhythm guitar style “that’s still a wonderful way to play the guitar.”

But a personal association with the Carter Family came with the Nitty Gritty Dirt Band’s 1971 landmark album, “Will the Circle Be Unbroken,” which featured Mother Maybelle Carter and other old-time country stars on vintage material.

“Our association with the Cash family was just terrific, and continues to a new generation with John Carter Cash,” Hanna says. “Plus we got to do a duet with Kris Kristofferson and record at the Cash Cabin Studio where Johnny had his lot of his later recordings and where June recorded a lot, too. It really felt like they were there.”

Each chosen song seemed to have a purpose. Hanna says the Nitty Gritty Dirt Band picked “Gold Watch and Chain” because it jibed so well with the band’s melodic and harmonic sense. Rosanne Cash offers a more direct reason for selecting “The Winding Stream.”

“Helen Carter taught it to me when I was 18 years old, backstage in a cold dressing room when we were both on tour with my dad in the late ’70s,” she recalls. “I had never heard it before, and immediately it riveted my attention. It was one of the more obscure songs from the Carter Family catalog, but it was a particular favorite of the family, and it became my favorite as well. I played it to myself for the next 29 years and to any musician who I knew would appreciate it, and it was my semi-private jewel.”

Recording the tune for “The Unbroken Circle,” Cash continues, “was thrilling—and heartbreaking. Helen, June, Anita and Maybelle [Carter] are all gone. I would have loved for them to know that I honored them—and this song—by contributing it to this record. It was a beautiful experience to have my brother produce my version of it and to have Randy Scruggs, my old friend and one of the bearers of the flame, record it with me.”

John Carter Cash, of course, also shared a deep family connection with the music. “But even though it was my heritage, I listened to over 300 recordings that I’d basically only touched on before,” he says. “His mom had given him Bear Family’s 12-CD Carter Family boxed set “In the Shadow of Clinch Mountain” a few years ago. “It was my bible,” he says. “I realized that I’d only approached the tip of the iceberg and began to see what it was all about.”

Fortunately, Carter Cash had recorded his parents’ contributions to “The Unbroken Circle” during their last respective recording sessions.

“Everybody else had a heartfelt, life-affectionate attachment to the Carter Family,” he says.

ATTRACTIVE TIMING

These are all “star-power artists,” Dualtone’s Robinson says. But the “The Unbroken Circle” package is also attractive in terms of timing, he adds, noting the resurgence of bluegrass and the growth of Americana music in the “90 Brother Where Art Thou?” soundtrack, as well as a more recent media focus on Appalachia. The album is being worked by bluegrass, Americana, country, gospel and triple-A radio.

“We’re creating a one-hour radio special about the making of the record and what the Carter Family meant historically—and what the record meant to the artists on it,” says Robinson, who will take the finished program to public radio.

Also in the works are a “musical/literary presentation” for colleges and a concert event starring the album’s artists at Nashville’s Ryman Auditorium. Proceeds from the show will go to either the historic Carter Fold in the Clinch Mountains, where Joe and Janette Carter perform every Saturday night, or the “museum” of Maybelle Carter’s guitar, which is currently on the auction block.

Robinson is particularly proud that “The Unbroken Circle,” like “Wildwood Flower,” “preserves something with a lot of historical value.” And while such projects are hardly radio-driven, he says, they still sell—especially at places like Borders Books & Music.

“It’s definitely a Border’s-type audience,” says the label’s music buyer, John Bronicki, crediting the artists involved. “Dualtone is creating an 18-by-24-inch graphic that we’ll feature in-store with product around it and then feature it in listening programs for at least a month and probably longer going into the holidays. But it’s a great collection, basically like the ‘Circle’ records by the Dirt Band, that should get the same kind of attention.”

“Tribute to the Nitty Gritty Dirt Band’s Hanna, Rosanne Cash concludes, “The Carter Family’s lexicon helped shape our national cultural identity. They gave us raw depth and stark honesty. Their songs form the structural underpinning of American folk music [such that] without them we are dilettantes.”

Raye Signs With New Indie Infinity Records

Collin Raye has signed with startup indie label Infinity Records Nashville. Raye previously recorded for Epic Records from 1991 until 2002, where his output included five platinum albums and 21 top 10 hits, including four No. 1s.

Raye is the flagship artist for Infinity, which is headed by two industry veterans, president George Collier and VP Steve Baker. Infinity is not associated with the radio group of the same name.

Infinity is distributed by Navarre and is a division of Augustine, Fla.-based Infinity Music. The parent company’s other divisions include Retrophonics West Recording Studio, broadcast services company Media Works Communications, concert production and artist management company Lou-Do Music and Christian music label Jesahah Records.

Raye’s first single for the label is due in October, with an album to follow in January 2005.

ON THE ROAD: Travis Tritt and manager Gary Falcon of Falcon Management have parted ways after 12 years. Falcon, who calls the split amicable, continues to manage Epic artist Christy Sutherland as well as newcomers Arthur Godfrey and ERB. RCA Label Group has dropped two artists. Kellie Coffey exits BNA Records after one album, “When You Lie Next To Me,” which peaked at No. 5 on the Billboard Top Country Albums chart in May 2002. The title track peaked at No. 8 on the Hot Country Singles & Tracks chart. Her four follow-up singles did not fare as well. And Ryan Tyler exits Arista Nashville after two singles. Warner Bros. Midwest promotion rep Bryan Fraser segues to the same position at Arista Nashville, where he replaces Nathan Cruize, who recently exited. WB promotes Kristin Doychess from manager of secondary promotion to manager of Midwest promotion. Replacing her is George Meeke, who joins the staff after an internship in the label’s promotion department. Meanwhile, Columbia Records Midwest regional promoter Matt Corbin also exits.

Stegall, best-known as the producer for Alan Jackson, is the former executive VP/chief creative officer at Mercury Records in Nashville. He has written hits for Jackson, Mark Wills, Sammy Kershaw, Travis Tritt, Glen Campbell, Ronnie Milsap and pop group 98º as well as Johnny Mathis and Al Jarreau. His current hit, George Strait’s “I Hate Everything,” is No. 15 on the Billboard Hot Country Singles & Tracks chart. He also recorded for Epic in the ’80s and Mercury in the ’90s.

Sawyer Brown has returned to longtime label Curb Records after an unfruitful 18-month stint at Lyric Street Records. The band has also signed with Joe’s Garage for publicity representation.

Jody Williams Music and Sony Tree Publishing have signed Stephanie Chapman to a songwriting agreement.

Bluegrass group Mountain Heart has signed with Karen Byrd Public Relations for publicity.

ARTIST NEWS: Alison Krauss and Dan Tyminski will host the 15th annual International Bluegrass Music Association awards show Oct. 7 at the Kentucky Center in Louisville. The pair also hosted last year.
### Billboard Top Country Albums Sales - August 14, 2004

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**Notes:**
- Numbers in parentheses indicate past Heatseeker title.
- Recording Industry Assn. (RIAA) certification for net shipment of 1 million units (Platinum), 5 million units (2x Platinum), 10 million units (3x Platinum), and 15 million units (4x Platinum) for Heatseeker albums. These figures are determined based on RIAA certification levels.
- Top Ranking and Dates: The top-ranking and dates for each album are based on Billboard's Hot Country Songs chart.
MTV2 Takes To The Streets
Network Ties In With Hip-Hop Lifestyle Events

BY BRIAN CARRITY

NEW YORK—MTV executives are looking to build the appeal of MTV2 among hip-hop listeners through a series of marketing initiatives at lifestyle events not specifically focused on music.

The network is promoting the MTV2 brand at everything from film festivals to car shows.

In the latest example, MTV2 is serving as title sponsor of the eighth annual Urbanworld Film Festival, a showcase of urban, ethnic and multicultural cinema that runs through Aug. 8 in New York.

The alliance marks the first time MTV2 has sponsored a film festival. In association with MTV's involvement with the event, Urbanworld has created a new competition category dedicated to music video as a medium.

"You have blinders on if you're only marketing music in music venues," MTV2 president David Cohn says. "We're looking at the vibrant culture that crosses over to film, cars, videogames and sports."

In addition to marketing to the film community, the network is pursuing a similar strategy with car enthusiasts. It's sponsoring the seventh annual Hot Import Nights, a national auto show that started in March and runs through the end of the year.

Produced by Vision Motorsports, Hot Import Nights features a mix of showcases for sport vehicles and related music and fashion.

MTV2 is sponsoring an "In Car Entertainment" exhibit at the show and will provide DJs for the main stage in select cities. The network will also send camera crews to select stops on the tour to shoot footage for the channel.

Cohn says the aim of such lifestyle marketing tie-ins is to help promote brand awareness for MTV2's "Sucker Free" franchise—the network's flagship hip-hop programming and one of its highest-rated features.

Meanwhile, producers of such gatherings as Urbanworld and Hot Import Nights are picking up increased exposure for their events through MTV2.

“Our constant goal is to exhibit cutting-edge work and urban perspectives to a broader audience, and the alliance with MTV2 strengthens our ability to fulfill this mission," Urbanworld festival founder Stacy Spikes says.

MTV2 is showcasing select Urbanworld winners on the network, as well as producing and broadcasting behind-the-scenes programming related to the festival.

Urbanworld-related footage will run Aug. 8-15 on MTV2 and will feature appearances by actors and musicians with entries in the festival, including Jamie Foxx, Kelly Rowland, Jada Pinkett-Smith and Duane Smith.

Likewise, MTV2 has hosted a range of promotional programming for Hot Import Nights, including a themed video programming block hosted by popular drag racing personalities, a behind-the-scenes look at the auto show and on-air spots plugging the tour.

“Your audience has diverse interests," Cohn says, "and we would like them to think of MTV2 in the same light.”

Kelly Rowland is taking part in the Urbanworld Film Festival, sponsored by MTV2 as part of the channel's urban initiative.

Koch: No Worries Here
Distributor Sees Opportunity In Current Business Climate

BY ED CHRISTMAN

TARRYTOWN, N.Y.—Koch Entertainment Distribution is poised to benefit from the turmoil and consolidation at the majors' labels.

That was the message Michael Koch, president of the Port Washington, N.Y.-based company, delivered to his troops at RED's annual sales conference, held here July 29-Aug. 2 at the Voice Tarrytown House Conference Center.

With 19 Koch-distributed labels sending 35 staffers altogether and more than 50 employees from Koch itself, attendance topped 100.

"The crisis of the recording industry is first and foremost a crisis of the majors, not independents," Koch said in his keynote address, a copy of which was made available to Billboard. "The majors now operate as a shadow of what they once were, with 40% of their human and financial resources gone."
Koch

Continued from page 51

Koch pointed out that majors have cut not only staff and budgets but also artist rosters, freeing up considerable talent for independents.

Furthermore, artists are growing disillusioned or tired of the major-label mentality and seem to value their independence more than ever. That being the case, "who can offer a better and more suitable home to these artists, who still have and will continue to have, solid fan and sales bases?" Koch asked—with the answer, of course, being KED and its labels.

STRATEGIC CHANGES

KED president Michael Rosenberg pointed out in his address, "We’ve made a number of strategic changes over the past year, including moving to a new office and distribution facility double the size of our previous space, with millions of dollars invested in new distribution systems.”

What's more, KED is about to upgrade its business-to-business site, which visiting labels told the company is already the best in the industry, Rosenberg said.

The company has added a field marketing staff for audio covering 19 markets, led by director of field marketing Dawn Roberts, and grown its video sales staff to six.

Rosenberg said KED has hired a production coordinator to lighten the load of its label managers and an advertising coordinator to do the same for its sales staff.

"While we maintained a couple of field sales positions in the past week [see The Indies, above], we still have a sales staff of 30, which is still the largest of any independent distributor," Rosenberg said.

"We will continue to respond to changes in the account landscape and do what we need to do to guarantee continuing growth in our business.

Koch noted that KED’s market share this year, as calculated by Nielsen SoundScan, stood at 1.89% as of July 25. This makes KED the largest independent label and distribution company.

While KED will lose its second-largest label in Ociach-Epiph—Tiptop, which represents about 10% of KED’s sales volume—company executives say they can make that up by bringing in new labels and through the growth of the video division and digital sales.

Rob Scarcello, newly promoted to senior VP of sales and marketing, told Billboard that even with Epip’s departure, KED will retain the strength it acquired by distributing the punk-based label.

Getting back to the distribution trend, Rosenberg said KED has replaced most of the distribution center management team with stronger and more experienced staff, starting with new VP of distribution Phil Wulff.

SOPHISTICATED WAREHOUSE

The switchover to the new center was difficult at times, Scarcello admitted, but now the warehouse is up to speed, which has increased the company’s efficiency.

For example, nearly 95% of orders have same-day fill, Wulff told Billboard, and that percentage would be even higher factoring out orders transmitted during the weekend, when the warehouse is closed.

Now installed systems, along with an upgraded Amadeus—the automated system designed and built by former sister company Koch International—make the Koch warehouse one of the most sophisticated in the industry.

The distribution center has moved to a paperless environment, so warehouse staff "pick to light," and they look at a digital light display to see the title’s location and how many copies of it to pick, then put the copies in the tote box assigned to the purchase order. Tote boxes move about the warehouse through a series of conveyor belts and flow racks.

"The warehouse system tells our warehouse control system where a product is and the [control system] executes it," Wulff said.

The improved Amadeus system can pick individual CD units. It is also set up to handle DVD and VHS.

"Boxed picking occurs through what appears to be the warehouse’s centerpiece, an automated storage and retrieval system. According to Wulff, KED’s ASRS is one of 10 such systems in the world, and it is much faster than the others.

When they are not picking orders or putting returns back in stock, Amadeus and the ASRS are constantly re-sorting inventory for more efficient picking.

WELCOMING THE MERGER

During the Koch Records product presentation, label president Bob Frank said the imprint’s volume has risen 30% compared with last year. And that’s before “the shit hits the fan” because of the Sony-BMG merger, which Frank predicted will send many opportunities to Koch Records.

Furthermore, the label’s release schedule ensures a monster fourth quarter, Frank said. And, for the first time, the company “will have a first quarter as big as a fourth quarter.”

Frank said that in the current industry environment, especially given the turmoil at the majors, “you need to be a guerrilla” to keep ahead of the game.

The label has gotten where it is, he added, by finding a niche to exploit and then on a dime to get a deal done. For example, Koch’s deal with “American Idol” wannabe William Hung happened in 48 hours, Frank said.

In addition to growth from its largest label, KED has experienced growth in video sales. Its DVD sales have tripled during the last two years and now represent 14% of the company’s volume, Koch said. He expects that figure to grow in coming years.

KED is also moving into digital distribution, selling a web site to sell online for its labels. Fifteen of its labels have signed up for that service, Koch said.

During his speech, Rosenberg noted that KED’s current Niko upped its representation on the Billboard charts, growing from 12 placements in 1999 to 176 in 2003. This year’s chart feats include the three peak spots in the May 1 Top Independent Albums chart, with Hung’s “Inspiration” at No. 1, Sugar-cult’s “Palm Trees and Power Lines” at No. 2 and Master P’s “Good Side Bad Side” at No. 3.
BMG Discount Program Close To Hatching

Look for BMG Distribution to finally issue a pricing initiative aimed at driving sales of mid-level releases. The initiative has been in the works (Retail Track, Billboard, June 26) since Jordan Katz joined BMG Distribution in April as executive VP/GM. According to sources, Katz has shaped a program—which last I heard had the working title CataList—that will allow participating BMG labels to offer an additional 15% discount on new releases expected to ship between 100,000 and 500,000 units.

That discount is in addition to whatever buy-in discount a label assigns to a title, but it eliminates cooperative advertising funds from the equation.

So a record with a 5% buy-in discount would carry a 20% discount if placed in the program; or in real life, a $12.04 list price would mean a $9.63 cost for retailers.

Additionally, labels get to choose how long the CataList discount will apply to the titles they place in the program. While the time frame is said to be at the discretion of each label, the labels are expected to implement the discount in 30-, 60- or 90-day increments and can extend whichever period they choose.

Like the labels, accounts can choose to participate on titles. If they put in, stores must supply either real estate or pricing, sources say.

Unlike Universal Music & Video Distribution’s JumpStart initiative, which comes with specifications that accounts must adhere to, BMG will negotiate what it will get in return for the deeper discount, sources say.

If accounts choose not to participate, then they can buy a title under the normal terms and discount, which presumably means they can try to negotiate for cooperative advertising funds as well. More on this initiative as it develops.

TAKING OVER SUNDAY: In a preemptive move, some members of RED Distribution gave up their Sunday to Victory Records leader Tony Brummel, joining him Aug. 1 in the Chicago Distance Classic race.

Brummel, RED president Ken Antonelli, senior VP Alan Becker and senior director of new media Russell Fink ran the equivalent of a half-marathon. Each of them reportedly completed the race in a little more than two hours.

Chicago-based Victory lived up to its name this week, with Taking Back Sunday selling 164,000 units, according to Nielsen SoundScan, good enough to land the No. 3 spot on The Billboard 200.

NEW JOB: Danny Yarbrough has left his position as vice chairman of the Musicland Group to return to his role as a consultant for the Minneapolis-based chain. He will continue to oversee Musicland’s replenishment of its stores via Deluxe, which provides its warehouse and distribution services.

Yarbrough is also expected to take on other duties for the chain, including looking at new product categories, working to obtain proprietary product, helping to shape digital strategy and handling various responsibilities related to interactive merchandising via kiosks.

Prior to joining Musicland, Yarbrough was a consultant, and before that, he was chairman of Sony Music Distribution.

NEW DAY: Koch Records decided to implement an earlier release date for its “2Pac Live” album after bootleg copies started showing up on the street. The set, initially due Aug. 10, was re-set for Aug. 6.

Rob Scarcello, senior VP of sales and marketing for Koch Entertainment Distribution, which distributes the label, said RED altered its shipment schedule on the album to ensure that product will be delivered to all accounts in time for the new street date.

For more information call 1-866-FAST-FWD (1-866-327-8393) www.fastforwardfinancing.com
group by focusing on churches.

During a pre-order period from June 1 to July 31, churches could order bulk packs of 50 DVDs or 50 VHS tapes. They could also order custom slippages allowing for two lines of printed information, such as the church's name and a customized message. The bulk pack license is $1,499. Custom slippages cost 99 cents each.

Fox would not release information about early sales of these bulk packs or potential sales of the title. Initial shipments of the film on DVD are expected to total 15 million units.

“Passion” brought a lot of people into theaters that weren’t there before. We think that we can translate to new DVD purchasers coming into the marketplace, as well as those who haven’t bought a DVD before,” says Steve Feldstein, senior VP of marketing communications for Fox. “This is one of those movies that people are going to want to have as soon as possible.”

Fox is also spearheading an extensive TV and print advertising campaign.

LIKE-MINDED TITLES

Riding the coattails of “Passion” are a number of new-to-video, religion-oriented projects. Some new DVDs include "Miracles of the Passion" (Good Times Entertainment), the "Great Figures of the Bible" series (Sister Home Entertainment), BBC Video’s "Jesus: The Complete Story," and "The Last Days of Jesus" (Universal Studios Home Video) and "James of Arimathea" (Wellospring Media).

“We hope retailers will be proactive in trying to get the audience out there for ‘Passion’ and other titles,” says Bill Sondheim, president of Good Times. "There are 100 million people in this country who go to church on Sundays.”

Burton Croner, VP of home video for CBS, says that people will want to follow up their theatrical experience by finding out more. "‘Passion’ makes what happened so brutal and so real, and it improves the environment for discussion.

TransWorld’s Higgins believes the number of “Passion”-oriented titles will "spawn religious promotional events. This is a category that does great at Easter time, but now it will do well in Q4."

“Passion” will kick off a crowded fourth quarter, which will include such high-profile releases as the "Star Wars Trilogy" (Sept. 21), Fox’s "On the Road," and "The Prisoner of Azkaban" (Nov. 23, Warner Home Video).

Other expected releases include "Shrek 2" (DreamWorks Home Entertainment) and "The Marrying Man 2" (Columbia TriStar Home Entertainment). "Passion" will reach consumers in theaters again beginning next year and then plans to release the film theatrically every Easter for the next 10 years and that it is planning a special-edition DVD for next Easter.
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Tune Tops Tapped In Tulsa

The 12th annual Billboard Song Contest held its first winners’ showcase and awards July 24 at the historic Cain’s Ballroom in downtown Tulsa, Okla. It was clearly a high-water mark for the competition, which was co-founded by veteran Tulsa impresario Jim Halsey and the late Lee Zhito, former Billboard publisher.

“We did it at the Bluebird [Cafe in Nashville] a couple years ago, but it was just calling the winners up to receive their awards—not a full-blown showcase like this year,” Halsey says. “It was so successful that we’ll definitely do it again next year.”

The show began with welcoming remarks by Tulsa mayor Bill LaFortune and featured performances by the winning songwriter/performers in 10 music categories, all on a stage that has been graced by everyone from Bob Wills, whose concerts were broadcast regularly from there during the 1930s, to the Sex Pistols.

“There was such historic value at the Cain’s, so we thought we would try it there and it worked out great,” Halsey says. “But next year we’re adding two more categories: a video category—which is a first for a competition of this type—and one for a commercial presentation. So we’re re-evaluating where the best place is to have it.”

Halsey, who has managed the Oak Ridge Boys for the past 30 years, reports that Blublocker, the sunglasses manufacturer that sponsored the Oak’s Red, White and Blublocker Over last year, will sponsor the new commercial category. Meanwhile, contest sponsor Disc Makers is again reaching a promo double-C of performances by the first three finishers in each category. The CD will be sent to 500 leading record company A&R reps, music publishers, managers and agents.

“We don’t own any of it, and none of the songs are licensed for broadcast,” Halsey says. “A lot of songwriters are concerned about signing away their rights, but we just hope that they win and get better deals because of it.”

Blublocker, however, will buy the winning composition in the commercial category next year, Halsey notes.

“Each year I’m always so impressed by the quality of the songs that are entered. But just as it was when we started the contest, it’s hard to get new songs listened to by anyone—which is why we founded it: to get artists and publishers interested and attract attention.”

Many of this year’s winners have since signed publishing deals “and even record deals,” notes Halsey, who sings out jazz category winner King Reeves and rock/alternative winner Robert Shapiro & No Lindsay among the performers who impressed him the most.

I’d throw in Marta Solis, who came all the way from Spain to sing her Latin category-winning “La Premesa.” And Jessie Payo, who was backed on piano by her father Jose, with whom she performs in the Los Angeles band Jessie & the Raindogs, on their R&B/blues winner “I Don’t Deserve This.”

“I’m really proud—and I’m sure Mr. Zhito would be proud—of the quality of the songs entered in the contest,” Halsey concludes.

CONTEST WINNER, TOO: The John Lennon Songwriting Contest joined the International Music Products Assn. (NAMM) in presenting Arthur Godfrey with the Maxell Song of the Year 2003 award in Nashville last month at the NAMM Summer Session. Godfrey, whose song “Amor” also won the JLSC grand prize in the folk category, received $20,000 for enjoyed the sight of Penn huddling at a table with fellow Academy Award laureates Tim Robbins and Al Pacino. The Spin Doctors, incidentally, served as ambassadors of music education at the event. “When I lost my voice and couldn’t sing, songwriting sustained me,” lead singer Chris Barron testified.

ANOTHER RAINBOW GARLAND: No surprise, but Harold Arlen and E.Y. “Yip” Harburg’s “Over the Rainbow,” already cited as Song of the Century by the National Endowment for the Arts, collects another trophy. Judy Garland’s definitive version from “The Wizard of Oz” was the all-time top movie song by the American Film Institute (Billboard, June 19). Roundup out the top five in descending order were “As Time Goes By” (from “Casablanca”), “Singin’ in the Rain” (“Singin’ in the Rain”), “Moon River” (“Breakfast at Tiffany’s”) and “White Christmas” (Holiday Inn).”


From Carl Fischer Music comes "Chances Are: 35 Evergreen Gems From the Romantic 50s and 60s—The Music of Robert Allen," containing 35 pop classics composed by the late Allen (mostly with lyrics by Al Stillman). Among these are the Johnny Mathis hit and other unforgettable period pieces like “Moments to Remember” (the Four Lads), “It’s Not For Me to Say” (Mathis) and “Everybody Loves a Lover” (the Shirelles, lyrics by Richard Adler). And Routledge has “Songwriting Success—How to Write Songs for Fun and Profit” by singer/songwriter and rock journalist Michael Lydon. The book and accompanying CD do a nice job covering songwriting and publishing basics.

We felt that now the time is right,” says Brandenburg, who is also professor and director of the Institute for Media Technology at Ilmenau Technical University in Ilmenau, Germany. “Computers have gotten fast enough, and this was just the right idea for the next big step.” With current processing power, he adds, “we can do the rendering in real time. In earlier years, that was not possible.”

“Each loudspeaker has to get the right signal, amplitude, timing and filtering,” Brandenburg continues. “If it’s done right, the super precision of all the secondary sources re-creates a wave field as if coming from virtual primary sources. That means that in the whole room, you get a system of waveforms [that] is like in nature, and that means you have a much better stability of the acoustic image.”
European Indies Rise Up
Leading In Global Market Share, Labels Set New Agenda

BY EMMANUEL LEGRAND

They have creativity. Now they want clout.
Independent record companies worldwide have long been recognized for discovering adventurous artists and cutting-edge sounds. In recent years, those creative strengths have yielded commercial power.

Katie Melua and Franz Ferdinand. Italy's Negramaro, Corneille and Carla Bruni in France, among others. The challenge those Indies now face is how to leverage this market share, says Martin Mills, vice chairman of Impala and chairman of the Beggars Group, one of the leading independent music companies in the United Kingdom.

Impala formed four years ago with the impetus of two influential national groups—the Assn. of Independent Music in the United Kingdom and the Union of Independent Phonographic Producers in France—and such independent companies as Belgium's Play It Again Sam.

Independent record companies in Europe have recent proof of the power of collective lobby and negotiation, Mills says. He cites the successful outcome of the Indies' conflict with MTV Networks Europe, which saw MTV eventually agreeing to make a collective deal with indie labels regarding the payment of royalties for the airing of their videos.

He also sees the recent sale of indie labels to Apple Computer's iTunes Music Store in Europe—and subsequent negotiations more favorable to Indies—as a sign that collective action can be successful. Lobbying and negotiating through their trade organization are the only ways for Indies to influence the market, even if it does not solve all the problems that individual labels face, Mills says.

"We can demonstrate real benefits from acting together," he says. "But there's always the problem of access to the market and financing and a concern about vertical integration, which manifests itself in many different ways and makes access even harder."

Stephan Bourdoiseau, chief executive of Wagram, a leading French independent distributor, assumed the presidency of indie labels' body UPFI after an election in June. He says multiple parties have an interest in the strength of the independent labels.

They include retailers, who need a diversified supply of repertoire; governments, because Indies are crucial to the development of homegrown acts; and collecting societies, for which indie labels provide an important stream of income.

CREATIVE PATHS
But the downturn in the music business in Europe in recent years has affected the Indies just as it has the majors. Many Indies in Europe are taking stock of how they do business and searching for creative paths to boost their bottom line.

Several success stories prove their efforts are paying off.

The Rasmus, a Finnish act signed to Swedish independent label Playground Music, part of the Edel Group, has been dominating European airwaves and the sales charts this year. In the United Kingdom, indie labels Domino and Dramatico had two of the year's greatest sales hits with Franz Ferdinand and Katie Melua, respectively.

In France, Wagram promoted Rwandan soul singer Corneille to the top of the charts. Meanwhile, former-model-turned-singer Carla Bruni saw close to 1 million units of her debut album, "Quelqu'un M'a Dit" (Naive), shift across Europe.

American artist Gary Jules scored an unexpected European hit with "Mad World," released through Adventure Sanctuary. And Simply Red's Mick Hucknall established his own label through simplered.com and shipped his new album through different licenses.

As these and other acts demonstrate, Indies are using varied avenues to promote and market their artists.

For the Rasmus, Playground used "a flexible approach," says John Cloud, head of the Stockholm-based label.

The band's album, "Dead Letters," reached fans through a combination of independent distribution deals and a licensing agreement with a major company. It went through

(Continued on page 58)
Indies
Continued from page 57

Edel in Italy; Playground in Scandinavia, the Baltic States and Iceland; and Soyuz in Russia. A deal was signed with Universal Germany for the territories not already covered, Cloud notes.

Universal Germany then worked the album through its affiliate labels around the world.

“We really got the best of both worlds,” Cloud says. “The A&R and the setup, as well as the marketing and promotion coordination, is made out of Playground, and Universal uses its market and promo muscles to push the act.”

However, Cloud says partnering with a major is not always the best solution.

“It really depends on the repertoire,” he explains. “We have some dance acts like Slow Train Soul, which is typically indie stuff. In that case, we don’t got the best of both worlds.”

Sanctuary Records Group, one of the United Kingdom’s leading indies, has seen distribution through majors and independents outside its home territory. Most of Sanctuary’s key releases go through BMG via an international distribution agreement. Specialty repertoire, such as reggae and metal, continues to go through a set of indie distributors.

“The volume of business we expect dictates the modus operandi,” explains Julian Wall, VP of international marketing and promotion at Sanctuary. “We try to find the right home for each record. It is done on a case-by-case and territory basis.”

With releases from such acts as Morrissey, Alison Moyet, Tim Booth (formerly of James), Megadeth, the Blue Nile, Craig Armstrong, Chaka Khan and Earth, Wind & Fire (featuring Maurice White), Sanctuary is preparing for its busiest season ever.

A CHALLENGING ENVIRONMENT

Wally van Middendorp, VP of marketing and acquisitions for Netherlands-based CNR International and Roadrunner International, agrees.

“Marketing music these days is very challenging; it reminds me of when I was starting,” he says. “It is a very challenging environment. Everything is focused on the top end of the market. Our strategy is to focus on music lovers, but the key question is, How do we reach them?”

Like other indie-label executives, van Middendorp looks for varied distribution methods, depending on the repertoire involved.

Roadrunner works with Universal for its releases in most European countries through a licensing deal. The rest of the repertoire goes through Pinnacle in the United Kingdom, Bonnier Amigo in Scandinavia and Edel in Portugal.

Beggars’ Mills believes indies can react more quickly to changes in the market—like they did with the introduction of the digital delivery of music. Mills says Beggars now has its whole catalog digitized and reaps the rewards from having been at the forefront of the digital revolution by offering its catalog to online retailers at an early stage.

“We learned our trade very early on, and it’s consistently growing,” he says, pointing out that revenue from online distribution now accounts for some 2%-5% of its annual revenue.

In Europe, where nations treasure and celebrate their distinct cultures, there are plenty of opportunities for indies,” UPPI’S Bourbonneau says. “One of the key areas of development for us is domestic repertoire. It is quite likely that majors will slowly back off from local repertoire,” he says. “If indies do not play their role in that area, we’re bound to eat McDonald’s culture for years to come.”
**Italian Labels Rejoin Fest**

**Dispute With San Remo Settled**

**BY MARK WORDEN**

MILAN—Italian major-labels body FIMI has ended its boycott of the country’s biggest annual music event. A dispute with the organizers of the annual San Remo Festival of the Italian Song saw FIMI skip the 2004 edition of the event.

The body decided to “disassociate itself definitively and irrevocably” from the festival last year (Billboard, July 19, 2003). The move followed a fallout regarding expenses that the labels claim are owed them from previous editions of the festival, which has been the major date on the Italian music calendar since the 1950s.

FIMI now says it has announced that its label members and their acts will attend the 2005 event in early March.

The change of heart was confirmed by a four-year agreement between FIMI and state-owned broadcaster RAI, which televises the festival each year. FIMI president Alberto Poggioli and RAI director-general Francesco Lattes announced the pact July 22.

Under the agreement, RAI will pay FIMI the 500,000 euros ($603,000) the labels group claims its members are due.

**THE SAME DEAL**

FIMI members concede that the agreement is “largely identical” to the one FIMI offered before the 2004 event.

“This has led many people to accuse FIMI of backing down, but this is not the case,” BMG Ricordi president/CEO Adrian Berwick says. “In late 2003, we told RAI we were prepared to sign a long-term agreement, but that would start with the 2005 edition, as there just wasn’t time to get organized for 2004.”

RAI has also committed to broadcasting FIMI’s annual Italian Music Awards, to be held later this year. The agreement says that RAI’s three TV channels will increase the music programmation during the next year.

San Remo features performances by established national and international acts, plus a two-tier song contest. Billboard understands that, for future editions, RAI will pay specific fees for artists appearing in the main song competition and for those in the secondary “youngsters” competition.

The agreement with FIMI follows the announcement that singer/songwriter Tony Renis left the festival at the end of July. His replacement, veteran TV presenter Pippo Baudo, resigned from the event post Aug. 2, just days after he was appointed. In a statement, Baudo cited “artistic differences” with RAI management for his departure. Baudo is said to have played an important role in healing rifts between RAI and FIMI.

Presenter Paolo Bonolis is expected to succeed Baudo. Bonolis was originally scheduled to present the five-night show.

“Renis was appointed artistic director in October 2003, which was simply too late for labels to get organized,” Berwick says. “When we told RAI that they, abandoned the negotiating table and dropped their plans to broadcast our Italian Music Awards show a few weeks before that event.”

FIMI members emphasize that their return has nothing to do with the recent departures.

“The dispute was about the other issues,” Warner Music Italy president CEO Massimo Giuliano says. Whether the agreement can resolve wider issues concerning San Remo remains to be seen. Traditionally, Italian labels have planned their release schedules around the week of the festival. Competing artists continue to release singles and albums to coincide with the event. Giuliano says the festival “is still a good showcase opportunity, particularly for younger artists.”

But San Remo’s sales impact has declined through the years, despite its TV audience of more than 10 million.

“In recent years, the gap between the San Remo audience and the record-buying public has widened,” Edel Italy president Paolo Franchini says. “My hope is that the festival can become useful once again for the Indies and the majors.”
### JAPAN

#### SINGLES

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**Billboard**

### Billboard Eurocharts

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### Billboard Hot 100

Donà Ready To Take Global Flight

Italian singer/songwriter Cristina Donà makes her international debut Sept. 13 when Rykodisc releases her self-titled album outside the United States and Italy. The project is largely an English-language version of her third Italian album, "Dove Sei Tu," which was distributed in Italy. Mescal released in 2003.

Mescal holds the Italian rights for the new album, produced by Lorraine showcase; positive feedback brought a July return for Bay Area shows. The album’s outspoken lyrics reflect a traumatic childhood. Her mother died when Anaïd was a child, and she grew up in trailer parks with her father and two brothers. Feeling lonely and alienated, "early Faith No More, Red Hot Chili Peppers and Nirvana helped me a lot," she recalls. Origin is considering deals for other overseas markets.

**CHRISTIE ELLIZER**

**JAPANESE UNITY:** Singer/songwriter Hikaru Utada’s long-awaited English-language debut, "Utada," is set for a September release in Japan on Universal Music K.K.

Island Def Jam will release the album in October in the United States. Utada is signed to JDI as an English-language artist but remains under contract with Toshiba-EMI as a Japanese-language artist worldwide. She will be known only by her surname on overseas releases.

Utada recently collaborated with U.S. rapper/producer Timbaland and singer Riley Dean on "By Your Side." The track is featured on the official Olympic Games album "Unity" (EMI), released internationally July 12.

**STEVE McCLURE**
**REAL ESTATE**

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Newspapers

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iTunes Music Store and Sony’s Connect recently launched in the United Kingdom, alongside Wippit, hmv.co.uk, Microsoft’s MSN and others. Myer has million global listeners is also a principle at stake: “We have to meet the free illegal music files like for like. We have to be as free as they are. And if we can convert 20% of those to download legitimate paid for music and make them know they are getting better-quality files, that can only be a good thing.”

For now, the idea of promoting digital music through newspapers appears to be limited to the United Kingdom; spokespeople for Napster and Apple say their companies are not involved in similar deals in the United States.

READ IT, HEAR IT
Wippit launched a marketing campaign with London’s best-selling newspaper, The Evening Standard.

For five days starting July 26, Evening Standard readers were able to download 50 free tracks from Wippit’s 60,000-song catalog. But first they had to buy the paper to get the required password, which was printed in an ad the newspaper sponsored.

The Guardian paired with EMI at the beginning of the year to promote a new single from French electronics duo Air. A print feature on the band directed readers to the Guardian’s Unlimited Web site, where they could download the song. The download was also advertised in the paper for a week after the article ran.

We wanted to do was work with someone to unlock middle England and tell them, “You can download music too,” EMI’s van Enmen says.

The deal with EMI was later extended to a service that offers Guardian Unlimited readers downloads from the Glastonbury Festival, for which the newspaper is a regular sponsor. Tracks on the online service sell for 99pence ($1.81). The site also offers master ringtones for £4 ($7.30), free streamed videos and a link to EMI portal the-raff.com.

Van Enden says EMI was drawn to Guardian Unlimited’s extensive readership. According to Simon Waldman, the Guardian Newspaper director of digital publishing, Guardian Unlimited has 100 million paid impressions per month, 9 million global users.

The newspaper is known for its extensive music coverage; van Enmen says this was a key point for EMI: “Readers should be able to read about it, play it and use it,” he adds.

For Waldman, such promotions are an opportunity for newspapers to enter a new arena. “We see the landscape of the music industry changing dramatically, and we need to see whether there’s a place for us on that digital landscape;” he says.

NAPSTER WARRMS TO SUN
In another promotion, readers of The Sun, Britain’s top-selling newspaper, have access to Napster U.K.’s catalog of 750,000 songs.

The deal, which began July 24, allows Sun readers to download one free song on each of eight consecutive Saturdays. The downloads are accessed using a promotional code carried on a scratch

NOTICES/ANNOUNCEMENTS

MARK YOUR CALENDARS!!
BILLBOARD SPOTLIGHTS ITS LUXURY HOMES
FOR AN IN-DEPTH LOOK AT THE LUXURY REAL ESTATE MARKET
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ALSO INCLUDED IN THIS SPECIAL EDITION
The 50th Anniversary of Rock & Roll honoring the MAN
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Mark Wood [A&R dep] 661-270-0798

Hallyday

Continued from page 8

reached the same decision.”

In a statement, Universal says that the tribunal has not found it faulty of wrongdoing and that it has not voided any contract between the company and the artist.

However, Universal notes “with surprise” the court’s decision to link the handover of the masters to the end of the exclusive contract. Universal says this decision is “contrary to the contractual will of both parties, contrary to usage, contrary to Universal’s right of ownership.”

Universal says the decision will lead to “termination of the exploitation of Johnny Hallyday’s catalog.”

Bigo calls the ruling regarding the masters ambiguous. “It says Hallyday has the possession of the masters but does not say who has the exploitation rights. If he wants to exploit the catalog, he will have to clear it with all the other right owners, and that includes not only Universal but also all the authors and composers,” Jerome Roger, director general of French indie labels’ body UPIF, says the ruling is of “major significance. If the exclusive contract between an artist and a record company can be broken so easily by a labor court, and if artists can be handed the masters to works that they have not produced [financially], it will create a climate of extreme insecurity with the industry.”

He warns that there may be more such action since the ruling comes at a “period of great tension between major companies and artists. My feeling is that we haven’t seen the end of these procedures.”
Riddle For PDs:
What's 4 From 5?

For the past few weeks Billboard has covered the macro side of the Sony-BMG merger (Billboard, July 31, Aug. 7). But Airplay Monitor, rock managing editor Brian Telteman recently polled rock radio program directors to see how going from five major labels to four will affect their day-to-day label relations.

A main theme that emerged was programers' fear of having fewer front-line label reps, working a larger portfolio of artists.

"For Live 105 it's all about shelf space," modern rock KITS (Live 105) San Francisco PD Sean Demery says. "Even if the combined companies purge excess hands, they'll still have too many to promote with too few people.

"If it comes down to one rep with nine priorities, I will still only have the shelf space to listen to two to four," Demery continues. "I feel sad for those other five recordings that won't get the love they so richly deserve. The fewer the reps, the fewer focused impressions on programming."

"I'll just get one," he says. "Seems there was a time I'd get 20. But, I can't really recall if that was all just a dream, it was so long ago.

Others are less concerned with the new major-label lineup.

"Accuse me of myopia when it comes to this kind of stuff, but I can't imagine why this would have any noticeable impact on my station," rock WXOR (FM99) five year folk, VA, PA Harvey Kojanski says.

"All the previous mergers and subsequent purges haven't, so why would this be any different? Sure, we'll probably wind up with different reps, and more people we like will wind up out of work. What else is new?"

WHTT, Toledo, OH, PD Don Gosselin sees the best music rising above the fray. "It all comes down to one simple fact—give us good music. Regardless of whether it's from 'super mega-conglomerate' company or a small indie, if it's good, it will work."

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CANADA'S DIGITAL INITIATIVE: At a July 21 meeting in Ottawa, Digital Radio Roll-Out Inc. structured its organization, appointed a new board of directors and endorsed a plan to refocus its mandate. DROI is a nonprofit joint initiative of major Canadian private broadcasters banded together to promote digital audio broadcasting (DAB).

Glenn O'Farrell, president/CEO of the Canadian Assn. of Broadcasters, was appointed DROI's interim president, replacing Duff Roman, who had been president of DROI since 1997.

DROI will shift its primary focus away from the marketing of DAB to address the policy and regulatory issues of DAB in Canada. DROI executives plan to hire an engineering consultant to manage policy, regulatory and technical files, as well as a liaison with federal government regulators, retailers and the automobile industry.

Additional reporting by Larry LeBlanc in Toronto.
‘Now’ Hits Its Stride Again

The good news is that the “Now That’s What I Call Music” series has its best week in years. The bad news might be the price paid by most of the original albums that contribute hits to the chart-topping “Now 16.”

The 16th edition starts sweet, moving well past the projections that emerged from its opening-day sales, with a launch of 504,500 copies. Conservative estimates place the day after it hit stores July 27 had the multilabel hit sampler beginning at about $340,000, while some chart crunchers were optimistic the album could beat 400,000.

“Now 16” becomes the first in the line to start above the half-million mark since the holiday selling season of 2001, when “Now 8” bowed at No. 2 with 550,000. Two others managed to start gold, with “Now 7” earning the biggest opener of them all at $621,000 in the summer of 2001. “Now 6” led the chart earlier that year with a $525,000-unit start.

“Now 9,” released in March 2002, was the last in the series to lead the chart; it opened with $419,000. Between then and “Now 16,” no subsequent edition sold as many as $350,000. Last summer, the 13th volume started at No. 2 with $171,000, the line’s lowest first-week sum since “Now 2” hit that same mark to start at No. 3 in 1999.

Market Watch

A Weekly National Music Sales Report

WEEKLY ALBUM SALES

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(Continued on page 68)

Boyz Back In Town

Two groups with intertwined histories return to Billboard singles charts this issue. On The Billboard Hot 100, New Edition reappears after an absence of seven years. The group’s last chart entry was “One More Day,” which peaked at No. 63 the week of July 12, 1997, and spent its final frame on the survey dated Aug. 9.

The track that brings New Edition back is “Hot 2Nite” (Bad Boy), which debuts at No. 100. It’s rare to open in the anchor slot, but New Edition has done it twice. “You’re Not My Kind of Girl” bowed at No. 100 week of Nov. 15, 1988.

Counting back to the debut of “Candy Girl” the week of May 7, 1983, New Edition now has a chart span of 21 years, three months and one week. Ironically, no one in the group was even 21 years old when “Candy Girl” debuted.

In 1988, New Edition released an album titled “Heart Break.” On the tracks on that disc, “Boys to Men,” served as inspiration to the group that returns to Hot R&B/Pop Singles & Tracks this issue.

“What You Won’t Do For Love” by Boyz II Men enters at No. 75. Marking the group’s label debut for MSM/Koch, the song is a remake of a Bobby Caldwell hit that peaked at No. 6 on this chart in 1979.

It’s been almost two years since a Boyz II Men song graced the R&B Hot 100. “Relax Your Mind” to No. 52 in September 2002. “What You Won’t Do For Love” expands the chart span of Boyz II Men to 13 years and two months, dating back to the June 15, 1991, debut of “Motownphilly.” Motown was indeed the first label affiliation for the vocal group, and MSM is the seventh, following other chart entries on Biz 10, Columbia, DreamWorks, Universal and Arieta.
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**Greatest Gainer**

- **GEORGE MICHAEL**
  - Title: *Leave A Whisper*
  - Week Ending: 18
  - Format: CD (18.98 CO)
  - Peak Position: 12

**Summary**

The chart includes various artists and their chart performances, with a focus on the top 50 entries as of August 14, 2004. The chart highlights new entries, re-entries, and movements in the music industry, providing insights into the popularity and performance of songs and albums.
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Over The Counter
Continued from page 65

Christian band Switchfoot practi- physically steady, falling by less than 1% after being flat in the cal week over the Billboard 200. What difference a year or two can. The band’s new “Where We Want to Be” rose onto the big chart at No. 3, pouring through 163,500 copies. That is a bit of a mindblower when you consider the album’s first number never sold as many as 11,000 in a single week. Over time, though, “Tell All” sold 407,000 copies and built the fan base that would lead to a record-setting week for the Victory label.

It was just five weeks ago that another rock band, Atreyu, earned Victory’s largest Nielsen SoundScan week for an independently distributed title, when “Curse...
**TOP POP CATALOG**

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**TOP HEATSEEKERS**

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**TOP INDEPENDENT ALBUMS**

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<td>2</td>
<td>2</td>
<td>KENNY CHESNEY</td>
<td>In My Wildest Dreams</td>
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<td>3</td>
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<td>LARRY THE BEALE GUY</td>
<td>Lord, I Apologize</td>
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<td>THE BEATLES</td>
<td>A Hard Day's Night</td>
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<td>5</td>
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<td>PINK FLOYD</td>
<td>Wish You Were Here</td>
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**DIAGRAM**

- Billboard logo
- Hot 100 chart
- Heatseekers chart
- Independent albums chart
Keith Proves His Staying Power With New Track

Toby Keith's "Stay in Mexico" arrives at No. 27 on Hot Country Singles & Tracks, marking the Oklahoma-born hitmaker's highest bow on the chart. Keith first appeared in 1993 with his debut, "I Should've Been a Cowboy." Keith's new track tops his previous high entry, set last year in the Aug. 30 issue when "I Love This Bar" bowed at No. 30. A quick comparison of the radio landscape that existed at the time of those two arrivals erases any doubt that Keith's career is running at full throttle.

When "Bar" entered the chart one year ago, our reporting panel consisted of 148 monitored stations (26 more than the current number of monitored signals), and the song opened with 1,230 detections. Even with the significantly smaller panel, "Mexico" enters with 1,107 spins — just 123 fewer than "Bar" had.


Further north on the chart, Tim McGraw's "Live Like You Were Dying" claims a fourth week at top, moving back into the No. 1 box after stepping aside last issue for Reba McEntire's "Somebody." McGraw recaptures the top prize with the fourth-largest increase on the chart (up 355 spins), while McEntire tumbles to No. 4.

After gaining 1,150 spins to shoot 3-1 last issue — with some of the gain coming from label-sponsored spin programs — "Somebody" sees the biggest decline by a No. 1 title in the 14 years Nielsen Broadcast Data Systems has powered the chart; the track declines 1,466 detections. It is also the first time in 19 months that a No. 1 title lost more than 1,000 plays from the prior week.

Only two other titles in the Nielsen BDS airplay era have dropped in excess of 1,000 plays following their final week at No. 1. The first was Pam Tills' "Mida Loca (My Crazy Life)," which dipped 1,324 plays while falling 1-6 in the Feb. 18, 1995, issue. The most recent was George Strait's "She'll Leave You With A Smile," which dropped 1,017 spins in the Jan. 11, 2003, issue that corresponded with Christmas week.

During the 12 months prior to McEntire's decline, the average drop in spins for a song descending from the No. 1 slot was 380 detections.

**Top Tracks**

- **R&B/Pop & Hip-Hop**
  - SinglesMind

**Hot Digital Tracks**

- **Top Tracks**
  - Keith Urban

**Mainstream Top 40**

- **Adult Contemporary**

**Alternative**

- **Modern Rock**

**Singles Chart**

- **Top 10**
  - Silvio Pietroluongo

**Adams Rainer**

- **New Releases**
  - With Top 10 Callout Potential

**ADULT CONTEMPORARY**

- **New Releases**
  - With Top 10 Callout Potential

**ADULT Contemporary**

- **New Releases**
  - With Top 10 Callout Potential

**Adult Contemporary**

- **New Releases**
  - With Top 10 Callout Potential

**Mainstream Top 40**

- **New Releases**
  - With Top 10 Callout Potential

**Alternative**

- **New Releases**
  - With Top 10 Callout Potential

**Modern Rock**

- **New Releases**
  - With Top 10 Callout Potential
Bruce Springsteen, Dave Matthews Band, R.E.M., Dixie Chicks, Pearl Jam and others—are united in the common goal of voting President George W. Bush out of office in November. "These artist citizens all feel the need to speak out," Jon Landau, longtime manager of Springsteen, tells Billboard. "They will do that respectfully and intelligently, then let the chips fall where they may."

First tipped by billboard.biz July 23, the tour is promoted by and benefits America Coming Together, an organization calling on the upcoming election to be the "most activist" in American history. The artists are currently supporting the organization's "All of Us or None" campaign, which features "Bailout for the People" and "Day of Disruption" events. The tour will wrap with a rally at Madison Square Garden.

Bruce Springsteen & The E Street Band, R.E.M., John Fogerty and Bright Eyes are Philadelphia. The same night, Pearl Jam and Death Cab for Cutie play Reading; Dave Matthews Band, Jurassic 5 and My Morning Jacket are in State College, home of Penn State University; Dixie Chicks and James Taylor hit the stage in Pittsburgh; Jackson Browne, Bonnie Raitt and Reb’ Mo’ Williamsport; and John Mellencamp and Kenny "Babyface" Edmonds appear in Wilkes-Barre.

"We take a state and saturate it, each taking on a separate market on the same night," Landau says. "We want to deliver a certain number of coming together events in a very respectful way, in markets big and small, with the artists making a personal commitment to do their shows.

"Somewhere along the way the Vote for Change banner came about," says Vote for Change. "Vote for Change is not a formal organization, it’s more of an ad-hoc thing formed by organizers." Landau explains. "There’s no Bill Graham-type figure at the helm; it’s very relaxed," he says. "It worked because we all believe in the same thing, and the artists we represent all wanted to find the right forum to promote their ideas and be heard."

NAILING DOWN THE ROUTES
Putting together so many shows with so many artists in such a tight time frame would seem a logistical nightmare. Some acts, including Springsteen and the Chicks, aren’t touring this year, while others, such as Dave and Florida.

For example, when the tour begins, six big shows are planned, including Bruce Springsteen & the E Street Band, R.E.M., John Fogerty and Bright Eyes in Philadelphia. The same night, Pearl Jam and Death Cab for Cutie play Reading; Dave Matthews Band, Jurassic 5 and My Morning Jacket are in State College, home of Penn State University; Dixie Chicks and James Taylor hit the stage in Pittsburgh; Jackson Browne, Bonnie Raitt and Reb’ Mo’ Williamsport; and John Mellencamp and Kenny "Babyface" Edmonds appear in Wilkes-Barre.

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The tour is sponsored by numerous organizations, including MoveOn PAC. The list of managers behind the project is nearly as impressive as the artists. Among them are Landau, Bertis Downs (R.E.M.), Simon Berry (Dixie Chicks), Coran Capshaw (Dave Matthews Band) and Kelly Curtis (Pearl Jam), who Landau calls the project’s "guiding light."

MAKING IT HAPPEN
According to Landau, it was Curtis who first assembled some 50 managers in Washington, D.C., several months ago for a briefing on the upcoming election and how artists might have an impact.

"It was an opportunity to meet each other, find out what was interesting," Landau says. "Once everybody decided to come on board, we started looking for the right thing to do. We wanted to do something different this time."

For a group like Dave Matthews Band, with a huge, active following, opportunities to stump for candidates would appear to be numerous. According to Capshaw, this tour has special targets.

"As a group, Dave Matthews Band feel it is a critical time in our country’s history," Capshaw says, "and being a part of this tour is a way of encouraging our fans to think about the issues and express themselves by voting.

The five primary managers began a series of conference calls in an attempt to come up with an original concept for the tour. The Live Aid model—get Giants Stadium, get the artists, stack ‘em up, let them perform 20 minutes each as a fundraiser—we knew we didn’t want that," Landau says.

"We wanted to be more creative," he continues. "That’s when we started zeroing in on the swing states and started informally calling this the ‘swing states tour.’"

Artists are divided into six packages, with more names likely to be added. The plan is to hit hard each of the pivotal states that are currently considered up for grabs in the election—Pennsylvania, Ohio, Iowa, Missouri, North Carolina, Michigan, Minnesota and Wisconsin. The artists are: Springsteen & the E Street Band, R.E.M., John Fogerty and Bright Eyes; Pearl Jam and Death Cab for Cutie; Dave Matthews Band, Jurassic 5 and My Morning Jacket; Jackson Browne, Bonnie Raitt and Reb’ Mo’; John Mellencamp and Kenny "Babyface" Edmonds; and Bill Graham concert artists.

"These artists have a lot of clout," says Capshaw. "With most of them, we can book them at a moment’s notice, and if not, we can have them there trying to persuade people on their ground."

For his part, Landau says the process itself has been rewarding, corsing that managers of these artists are putting their career above their own sense of morality and obligation.

Capshaw adds, "We hope our fans will respect and appreciate what this tour is about."

"The shows may not shape up as a full-blown bash against Bush. We all know we have a mixed audience," Landau says. "We’re aware of it and take it very respectfully. We’re out there trying to persuade people on their ground."

The tour is expected to wrap on August 13, 2004, in Philadelphia, where a special appeal is planned to raise even more money for the cause.

Bruce won’t be doing three hours because he’s sharing the stage, but believe me, this will be Bruce at his best. He is totally psyched."

NO COMPROMISES
When the lineup started coming together, "at a certain point we realized, ‘We’re going to make some money here,’" Landau says. So the question of who would benefit became a consideration.

"We knew we wanted to stay completely separate from the Democratic National Committee," he says. "This is a range of artists with a range of things to say, and we wanted to make sure our platform would remain uncompromised."

It was decided that America Coming Together, whose goal is to mobilize voters to elect progressive candidates at all levels, would be the promoter and reap financial benefits.

MoveOn PAC, with 2.5 million members, came on board to both receive and offer visibility. But neither America Coming Together nor MoveOn had anything to do with the creation of the tour, Landau says.

"I believe the concerts are something the fans will be able to see as a way to come together. They will feel good because they are supporting groups that are working to help our country and our planet."

"The tours are going to be a lot of fun, and it will be great to see the artists come together as a group."

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Clear Channel

Continued from page 3

Since Hogan’s ascension, CCR has broken ties with independent promoters, started its Responsible Broadcasting Initiative—the basis for its dismissal of syndicated radio personality Howard Stern from six of its radio stations—and announced its intention to reduce its stations’ number of ads per hour and get behind terrestrial digital radio. As a result, Hogan says, CCR has been able to “dramatically improve our relationships in and around the industry.”

“I was struck early on by how isolated Clear Channel was and how poorly we were thought of,” Hogan tells Billboard. “I think we have come a long way in being much better citizens inside the radio industry.”

But head off regulatory responses, she says.

When asked to give his latest impressions of CCR radio, FCC commissioner Michael Copps said in a statement: “I’m interested in the changes, and we’ll wait to see if they result in more local news and music.”

Tom Poleman, CCR’s New York-based vice-president of programming, says critics who complain about a lack of localism should spend some time at one of the chain’s stations.

“It’s humorous and frustrating all at the same time to hear the perceptions that apply somewhere when you are sitting inside a radio station knowing that the reality is much different,” he says.

Poleman, who says he exemplifies the company’s balance between a national footprint and localism. Aside from overseeing CCR’s New York stations, he is a resource for stations across the country.

That makes him a built-in answer to the needs of the up-and-coming programmer. “When I was starting in radio it was great to be able to talk to people in some of the larger markets,” he says.

INDEPENDENCE FROM INDIES

Hogan’s first big step in cleaning up CCR was cutting ties with independent promoters. He says that he inherited “a completely dysfunctional relationship with the recording industry, with the independent promoters.”

By cutting out the independent promoters, Hogan says, the company has been able to deal more directly with labels. “It’s led to a much better and much more positive and robust relationship,” he says.

For example, the promotion that CCR put together with Epic Records for a national “Radio Star” talent competition rooted at 85 CCR top 40 outlets.

“The winner—who received a deal to cut one song for Epic—was determined during a nationally syndicated performance that was carried on the 85 stations.”

Poleman says the promotion reinforced CCR’s ability to use its national resources on a local level. “It’s a great example,” he says, “of tapping into the synergy of the company.”

APPROACHING MACH 2

If the break with indies was CCR’s first step toward better corporate citizenship, the drive went into Mach 2 when Hogan appeared before Congress in February to deliver his mea culpa on indecency, according to Wachovia Securities director Bishop Cheen.

Hogan says CCR’s Responsible Broadcasting Initiative (RBI) serves the purpose of helping Howard Stern and others get off the airwaves in an indefensible context. It grew out of the company’s annual budget process when business strategies are evaluated.

“Recommended Publishing Initiative—was the company deepest into consolidation, to get the feds off its back, one analyst says. “That’s the smart thing for them to do.”

The analyst adds, “At some point you don’t fight political forces that just want to come down on you . . . We’re not fighting for a real constitutional principle here. I don’t think the average person thinks that Clear Channel needs to stand up and say there needs to be freedom for rude behavior.”

Hogan admits that the FCC’s reversal of Stern’s ban was televised expirative in early 2003 and the Janet Jackson Super Bowl brouhaha this year accelerated his company’s approach.

“We decided that we were going to be as clear as possible so we could possibly be with our employees about what our expectations were. So we introduced the RBI,” he says. “If I have one regret about the RBI, it’s that we didn’t do it sooner. If you listen . . . to some of the things that we have been fined for, it is very difficult to defend them.”

The biggest flash from the RBI came when CCR dropped Stern, a move that has resulted in suits and countersuits.

Of the move, Hogan says, “in some ways it’s a shame. We have been very consistent in our approach. We’ve made him much more relevant than he was months ago. And I keep waiting to get the thank-you note, but he may be saving it up for the next time.”

Without the controversy, Hogan claims, Stern “was on the way to being irrelevant. This has given him some very short-term notoriety. I’m not sure how long a political show will remain appealing. At some point he has to get back to doing radio. The listeners want to be entertained. They don’t want to be lectured. They don’t want to necessarily get a civics lesson.”

BIGGER, NOT BADDER

Although CCR’s size has made it a target for many, Hogan says that size has enabled the company to bring to radio opportunities that never existed before.

For example, Hogan says, a familiar complaint in pre-consolidated radio was the lack of training.

In response, the chain has started Clear Channel University to train everyone from air talent to sales reps to managers.

POLEMAN: TAPPING INTO THE SYNERGY

The program, Hogan says, “is a curriculum which expands every year. It includes things like training for new sales hires. It includes something we call ‘LPM’—leadership for managers.”

The latest addition to the university is a Clear Channel Masters of Business Administration program, “designed to train our highest-potential managers so that they can grow inside the company,” Hogan says.

Last month, CCR announced that it is reducing the amount of advertising spots on its stations. It has also created a new department for implementing digital radio. PMC’s Brady sees CCR’s digital radio announcement as having more to do with business than public service.

“CCR is a big company and has been represented in a number of ways. It’s been seen as a political player and has done things that are not in the public interest,” says Brady.

And others have criticized Hogan for being inconsistent in his public positions, saying that CCR is not alone in this move, but it is taking the public relations lead. “We’re not seeing it move from every focus group imaginable,” Cheen says.

Back in the ‘70s and ‘80s, Cheen recalls, long before consolidation allowed owners to greatly increase their portfolios, listeners were already complaining about radio. CCR, because of its size, has given the public a clearer target for criticism.

Cheen says the radio is general is “trying to find its model again.”

“You will see radio continue to brand itself in cross-promotions and cross-marketing with concerts and back-door advertising into the Internet and ‘American Idol’-type programming,” Cheen says.

“What is hot in the local community, radio has shown a penchant for following after the latest trend, whether it was a corporate titan or a ma-and-pa. Radio is agnostic to the corporate format.”

CCE

Continued from page 8

With digital radio up and with double-digit declines in gross and attendance.

In his quarterly internal memo, Randall Mays, executive VP/COO of CCE parent Clear Channel Communications, acknowledged the weak concert summer. Saying the industry was “hit with unprecedented shake-downs . . . combined with slower ticket sales due to escalated ticket prices.

Mays wrote, “I am confident that our great management team in the music group will use this as an opportunity to better align our interests with the artists and create a more compelling value for our concert goers.”

Mays, CCE’s executive VP of corporate operations, says the personal moves did not directly relate to a soft concert season.

“Where we have no knee-jerk reaction whatsoever,” Mays tells Billboard. “Overall, this is an approach to addressing the ongoing needs of the industry. Like any company, we are looking for better ways to operate.”

Under Rapino’s direction, CCE’s European concert business has not experienced the slump seen in North America.

“Rapino has occurred under [Rapino’s] leadership in the international marketplace speaks well for him and his ability,” McGee says.

CCE Europe under Rapino and CCE Under Touring have recently been the most profitable segments of CCE’s music division.

CCF

Continued from page 8

It’s a smart thing to do.”

Rapino also said that Rapino was “contoing his current capacity, producing worldwide tours with minimal supervision. His division falls under CCE Music.

FOR THE RECORD

This week’s story “Kobalt Takes 8 Mile Road” reflected incorrect information supplied to Billboard. Contrary to the article, the administration deal between U.K. publisher Kobalt Music Group and Detroit’s 8 Mile Style Music for its songwriter Luis Resto and Stevie Wonder cut that CCR is not alone in this move, but it is taking the public relations lead. “We’re not seeing it move from every focus group imaginable,” Cheen says.

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ROYALTIES
Continued from page 9

the bureau representing European mechanical societies, failed for the past three years to agree on a new standard contract regarding European mechanical rates.

The agreed-on mechanical rate in the standard contract set by BIEM and the IFPI on behalf of labels was 9.009% of the PPD.

THE TRIPLE EIGHT AGREEMENT

Recently, the notion of a single rate of 8% for mechanical rights for CDs, DVDs and online music was circulated among the IFPI and collecting societies in Europe. The rate for CDs and DVDs would be calculated on the PPD, while the rate for online usage would be based on the retail price.

Known as the “triple eight agreement,” the proposal was floated in May, but a vast majority of collecting societies—including GEMA and France’s SACEM—rejected it.

All performing-rights societies in Europe want to retain the previous standard contract,” Kreile explains. “In the interests of their composers, authors and publishers, GEMA will not be succumbing to the dubious charm of this offer, as it also entailed major changes in remuneration."

Another source at a European collecting society says the “triple eight” rate “does not add up. We’ve made our calculations, and there’s too much to lose. Our board would never accept such a proposal.”

Some sources say they would be open to the discussion with the IFPI through BIEM if another proposal was made to further talks with the recorded-music industry,” Kreile says, providing it focuses on “the appropriate rate.”

“continental ripple"

The German case takes place amid an active European context. The European Commission announced earlier this year that the governance of collection societies across Europe was under scrutiny.

In April, the EC warned the 16 European authors’ rights societies that the way they cross-license repertoire is “potentially in breach of European competition regulations.”

Meanwhile, Universal Music International in 2002 lodged an antitrust complaint with the EC against BIEM, followed in March 2003 by another complaint. For its part, the EC UMI considered the standard contract unfair and argued that collecting societies were acting as a cartel.

“Triple eight could provide a way through the impasse,” a label source familiar with the situation says.

If collecting societies agreed to a “triple eight” rate, it could provide a breakthrough, according to the source. This could tempt UMI to withdraw its complaint, and the IFPI’s members in Germany could reconsider their position.

The IFPI declined to comment on the issue. A BIEM representative was not available for comment.

Additional reporting by Wolfgang Spahr in Hamburg.

GUIDELINES
Continued from page 8

Internet access providers.

The guidelines mandating the charter include informing users of the illegality of sharing unauthorized works, halting the promotion of services that encourage or attractively present the exchange of unauthorized files, implementing legislation regarding the use of illegal files on their networks and offering legitimate online music services through their portals.

For rights owners, the charter mandates initiating civil and criminal action against online pirates by the end of 2004, rapidly increasing the number of legal files on offer and making them available to all legitimate platforms without discrimination and offering online platforms nondiscriminatory and transparent licensing through rights society SACEM.

For both parties, the charter calls for an assurance of constant growth in the number of legitimate music files available to consumers. The target is 600,000 files by year’s end, compared with the current 300,000. It also calls for clear and competitive pricing of such files and online and offline promotion of legitimate music services.

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‘Our Festival Generated Others; We Provided The Models’

BY DAN OUELLETTE

George Wein is the dean of all festival producers. When his JVC Jazz Festival Newport sets up shop Aug. 11-15, the event by the Rhode Island seashore will celebrate its 50th anniversary. Headliners will include Ornette Coleman, Ron Carter, Harry Connick Jr., Dave Douglas, Dave Brubeck and Bill Cosby. Newport is not only the world’s oldest jazz festival, it is also the progenitor of all pop music bashes, from Woodstock to Bonnaroo. During the course of his career, Wein, a one-time jazz club owner, has developed all of the major music festival prototypes—from outdoor, all-day, multi-stage summer concerts to urban festivals utilizing many venues.

SFJAZZ executive director Randall Kline, whose San Francisco Jazz Festival celebrates its 22nd anniversary this fall, says, “George created a new way to present jazz and revolutionized the concept of sponsorship.”

Carlo Pagnotto, founder and artistic director of the Umbria Jazz Festival in Perugia, Italy, which recently completed its 31st season, says of Wein, “He is our master. He taught us by example how to organize festivals in Europe.”

Wein’s Festival Productions helms several other popular-music events, including the Playboy Jazz Festival, the New Orleans Jazz & Heritage Festival and the JVC Jazz Festival New York.

An accomplished pianist, 78-year-old Wein is also an author. His memoir, “Myself Among Others: A Life in Music,” written with journalist Nate Chinen, was published by Da Capo Press in 2003.

Q: Did you ever think the Newport Jazz Festival concept would spread around the world?

A: Never. At the beginning, I called it “the first annual” when we didn’t know if there was going to be a second. I figured if people came the first year, they’d return, and they did. For a while I thought Newport was the only place there could be a jazz festival, like the Indianapolis 500 can only happen in Indianapolis. But just like there are NASCAR races all over now, jazz festivals have proliferated. Today there are more than 1,000 jazz festivals worldwide.

Q: How did Newport pave the way for other popular-music festivals?

A: Our festival generated others, including the Monterey jazz and pop festivals. Woodstock organizers used our staff, and the people at Bonnaroo used to work at New Orleans Jazz & Heritage. What we did provided the models.

Q: In your autobiography, you write that Newport was a major PR vehicle for jazz. How is that?

A: First, when the festival came to town, it generated interest in the local media. The event was news. Soon Newport made the national news. People were writing about it in places like The New Yorker: 5,000 people sitting in the rain to watch jazz.

Second, Newport became a convention for the jazz world. We created a photographers’ pit in front of the stage, which was unique. Many of the great artist shots were taken at Newport in the ‘50s and ‘60s. Because the whole affair was like a convention, the photographers could get up close, mingle with the artists, get different shots offstage, such as in the dressing rooms. It was all great PR for jazz.

Q: How important was Newport to the business of jazz?

A: Let me put it this way: I wish I got a commission for every gig booked because of my festivals. Agencies contact other promoters and say, “George Wein is booking my client at Newport. Why don’t you book them at your event?” It’s changing around now. I look to European festivals to see who they’re presenting. A promoter spending his money on a group means more to me than a record company sending me a CD. I read the charts, but that’s not even so important. Many records that sell don’t necessarily reflect ticket sales—unless the artist has become a star or celebrity.

Q: Why is sponsorship important?

A: Jazz festivals don’t make money. Rock festivals can, because the artists themselves draw 20, 30, 40,000 people. In Newport’s first year, we drew 10,000 over two nights. We grossed $45,000, but that paid for everything—artists, stage, sound, overhead. I didn’t even take my fee.

At this year’s JVC Jazz Festival New York, my bill for eight concerts at Carnegie Hall was $329,000. We grossed a million, but break even was $1.2 million. The sponsor money ensured I made a little for my overhead.

Q: How did you come up with the sponsorship concept?

A: It just happened. In 1967, curiosity brought a gentleman from Milwaukee to Newport. He was the PR man for the Joseph Schlitz Brewing Co. He ended up subsidizing the festival to a small degree by buying ads in the festival program and sponsoring one night of music.

Then we put together a tour to 20 cities called ‘A Salute to Jazz,’ and Schlitz was interested in sponsoring it. So we called it ‘The Schlitz Salute to Jazz’ so the sponsor got name recognition.

Later Kool came along, which changed my financial security. Then I got DJM, which was a mentor, and I had no bank account, I didn’t own anything. It worked so well for Kool that the Newport Jazz Festival was named the best PR event of the year. The only problem was that Newport was the name of a rival menthol cigarette, so we changed the name to the Kool Jazz Festival.

We’ve been sponsored by JVC for over 20 years. [The company] has become so associated with jazz that the names are synonymous. We give the sponsor as much as we can, because the sponsor is our life blood.

Q: Why were you shut out of Newport for 10 years in the ‘70s?

A: That was the era when kids felt music should be free. In 1971, I asked Ahmet Ertegun to find me a white blues group that no one knew. He suggested the Allman Brothers. Between January when I booked them and July when they appeared, they became one of the biggest groups in America. That attracted too many unruly people. Newport was not festival-friendly then. The town loved the business, but it couldn’t handle the influx. They closed us down.

Q: What were those dark years like for you?

A: Dark! Those were bright years for me, because we moved the Newport festival to New York. I created a new prototype by using venues throughout the entire city, including Radio City Music Hall, Carnegie Hall, Lincoln Center. When I came to New York, I didn’t want a bite of the Big Apple. I wanted the entire Apple. We did 40 concerts in 10 days. The press picked up on it. There was a huge outpouring of attention.

Q: What do you think of the criticism that your jazz festivals today are too integrated with pop music?

A: I’m the only guilty of starting that. In the old days of jazz, there were the big names like Duke Ellington and Louis Armstrong, then the bebop greats like Miles Davis, Dizzy Gillespie and Sarah Vaughan. They were part of the national scene. Their records reached out to the entire populace, not just a narrow jazz corner. Today, we need crossover names to attract audiences.

In the ‘50s at Newport, John Hammond suggested I book Chuck Berry. I hated the idea, but now I get credit for starting the crossover. People who liked Chuck would have never come to a jazz festival.

But this year at Newport there will be no crossover acts—no rock, no fusion. It’s all acoustic jazz like the way the festival started. I went to the first ball with Mademoiselle Jazz, and I’m returning to her this year. And we’re selling more tickets than the past five years. The wheel keeps turning, and you’re back to the beginning.

George Wein: Career Highlights

2004: Celebrates the 50th anniversary of the Newport Jazz Festival
1993: Begins his association with sponsor JVC
1980: Returns the Newport Jazz Festival to its original location and continues the New York festival
1978: Creates the Playboy Jazz Festival in Las Vegas
1973: Form the New York Jazz Registry Co., a forerunner of Jazz at Lincoln Center
1972: Moves the Newport Jazz Festival to New York
1969: Organizes the Newport Folk Festival
1962: Trademarks the name Newport Jazz Festival
1960: Opens Storyville to focus on festival production
1954: Creates the first all-jazz festival in Newport, R.I.
1950: Opens jazz club Storyville in Boston.
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• Complete and signed entry form (or photocopy). All signatures must be original.
• CD(s) or audio cassette(s) containing one song only, five (5) minutes or less in length.
• Lyric sheet typed or printed legibly (please include English translation if applicable). Sheets not required for instrumental compositions.
• Check or money order for $30.00 per song (U.S. currency only) payable to John Lennon Songwriting Contest. If paying by credit card, $30.00 per song will be charged to your account.

Entries must be postmarked no later than September 28, 2004.

Please read all rules carefully, and then sign your name in the space provided. If entrant is under 18 years old, the signature of a parent or guardian is required.

1. Each song submitted must be contestant's original work. Songs may not exceed five (5) minutes in length. Songs may have multiple co-writers, but please designate one name only on the application. Contestant may submit as many songs as he or she wishes, but each entry requires a separate cassette, CD, or MP3 file, entry form, lyric sheet, and an entry fee. Entry forms must be submitted in triplicate (or photocopy). All entries must consist of complete songs, including melody, arrangement, instrumentation, harmony, and lyrics (when applicable).

2. Terms of Entry: Entry requires exact name and mailing address of author (or guardians for entrants under 18). The quality of performance, production, and lyrics will be considered.

3. One (1) Grand Prize winner of the Lyrics category will have their words set to music and recorded on board the John Lennon Educational Tour Bus, and will receive 1,000 CDs of their winning song courtesy of DiscMakers.

4. Contest is open to amateur and professional songwriters. Employees of JLSC, their families, associates, and affiliates are not eligible.

5. All entries will be judged by a select panel of judges comprised of noted songwriters, producers, and music industry professionals. Songs will be judged based on originality and quality of lyrics, melody, and arrangement. Judges will select the Grand Prize winner.


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Make your check or money order for $30.00 per song payable to: John Lennon Songwriting Contest

Check one category only

□ rock □ world □ gospel/inspirational □ children's
□ electronic □ pop □ folk □ r&b
□ jazz □ country □ latin □ hip-hop □ lyrics

Mail your entry to: John Lennon Songwriting Contest
620 Flying Horse Avenue Suite 103
Newark, NJ 07114

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he stood tall in the face of adversity

he defeated the concept of impossibility

now on aug 10th

he will be immortalized