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Battling To Save Archives At Risk

BY BILL HOLLAND

When it comes to recorded music archives, there ain’t nothing like the real thing.
As technology evolves, it is essential, archivists say, that re-issues on new audio platforms be based on original masters.
Unfortunately, in an unexpected-by-product of digital-era recording, many original masters are in danger of deteriorating or becoming obsolete.
That’s because the material was recorded on early digital equipment that is no longer manufactured. In other cases, the master recordings were stored on digital tapes that have begun to degrade and can no longer be read.
It’s a scary situation for the music industry, which relies on catalog releases—generally titles that are more than 12 months old— for more than 36% of U.S. sales, according to Nielsen SoundScan.
Of course, the problem of archive preservation is far worse for pre-digital material. In fact, millions of analog and digital recordings in record company vaults exist on (Continued on page 56)

In Europe, Full Tracks Come To Cell Phones

BY JULIANA KORANTENG

LONDON—The ability to download complete tracks directly over cell-phone networks to mobile phones is becoming a reality in Europe.
O2 Music, the music arm of U.K.-based international telecom operator mm02, has started offering songs for download in Germany and the United Kingdom.
The emerging trend of selling full-length songs directly to mobile phones in Europe has been triggered by better understanding and cooperation between mobile phone operators, handset manufacturers and record labels.
In addition, the launch by year’s end of the new third-generation networks is expected to give consumers access to a range of new services in which music downloads will play a major part.
“This is a very important development,” says Beth Appleton, new media and business development manager (Continued on page 75)

Blog Jam

Labels Tap Promo Power Of Online Commentaries, But Sites Linking To MP3s Cause Concern

BY BRIAN GARRITY

NEW YORK—The blog has begun to emerge as both a music industry friend and a potential bootlegging nightmare.
Blogs are do-it-yourself Web sites — often a single, crudely produced Web page — that mix journal-style commentary with links to news, music and video content.
In the business of buzz building, blogs are seen as a valuable viral marketing tool for labels looking to hype new acts. But many of the same Web sites are developing into the next possible headache for copyright owners.
That’s because the individuals behind many blogs are using their sites to plug new music from under-the-radar acts, while at the same time hosting and distributing unlicensed MP3 files.
So far, labels have focused on the pro- (Continued on page 75)
Respecting the Living Legacy of Def Jam: An Open Letter to the Recording Industry from Russell Simmons

In a recent Newsweek article by Johnnie Roberts, appropriate questions were raised not only about the future of Def Jam, but also about the future of the recording industry’s relationship with the creative genius of hip-hop culture. The enduring legacy of Def Jam is that from the very beginning we were focused on building stability for the lives and careers of our artists as well as making hit music that authentically represented hip-hop culture. My quotes in the piece by Roberts were not aimed at disparaging or discounting the value and potential for L.A. Reid to profitably lead Def Jam. My concerns, however, are about the future of Def Jam and the industry as a whole as to whether the legacy that Def Jam established will be maintained to the benefit of the artists and the culture.

Let’s remember when LL Cool J first came to Def Jam, he was a runaway at the age of 15. Our first priority for LL was to work to nurture and sustain him as a gifted and talented young man. Now over 21 years later LL represents the best of what hip-hop can do for a young man coming out of struggle. He has become a beacon of light for families and communities out of the darkness of poverty.

When artists face trying and difficult life circumstances, will the executives of the industry today care or give a damn about the actual lives of artists outside the studio?

I told Chuck D that his mouth was his Uzi and his words of truth were his bullets. We defend Public Enemy’s rightful place in the genre. I would like to think we helped Chuck D define his career. During the time Slick Rick was unjustly incarcerated, Def Jam executives helped lead the national and international campaign with his devoted wife, Mandy, to secure his freedom from a Florida prison. Recently Kevin Liles, Rev Run and I visited Shyne in prison. Will the new transition team at Def Jam see Shyne for the potential he has to become a Spiritual Prophet as he defines himself or will he be reduced to the thug that the street is racing to define him as. Will Shyne become Tupac (a) or Tupac (b), dead or alive? The truth is Tupac was worth more alive than dead. But, my guess is there are some industry executives who are not too sure about that fact.

As we worked to broker a peace between Ja Rule and 50 Cent, there were some who thought it was a fruitless exercise and even worked against the national television broadcast aimed at bringing the parties together for dialogue. Those in opposition felt that the broadcast might compromise the record selling potential of one or both of the artists. We prevailed and the broadcast was well received across the nation. It is important to me that today Chris Lighty is serving as a good role model who mentors young men and women whenever he gets a chance.

Irv Gotti came to my house last Saturday night and when he saw Chris Lighty he gave him a hug. Irv thanked me for bringing them together and for nurturing their ongoing dialogue. Yet, the best thanks I can receive is the knowledge that Irv will continue to be a great teacher and mentor for the young millionaires he is developing.

Almost all of the artists in hip-hop come from situations of extreme poverty and when money is put in their pockets, it is also important and responsible to help them erase the poverty of their mindsets. No one owes an artist anything but a fair record deal, marketing and promotions. But Def Jam always in the past worked hard to offer more. The question that I have for the industry is what will you do to support the evolution of the collective consciousness of hip-hop? Will you water the good seeds that have been planted? As you make future decisions, if you do not have P. Diddy, Master P, or Damon Dash at your table, who will you use to effectively mentor these up and coming young artists?

If Damon Dash sells his company, who will be at Vivendi to show Kanye West the ropes? Who will look after Cam’ron and Beanie Sigel?

How does Vivendi and the industry in general plan to maximize the gifts of an Irv Gotti?

What about Earl Simmons (DMX)?

I am asking these questions to hopefully further sensitize an industry that is contemplating its future. I wish nothing but success for L.A. Reid and Def Jam. This generation of today’s hip-hop artists are some of the most talented ever and most committed in their giving back to our communities. They all deserve our best guidance and support.

What will Shyne come home to?

Russell Simmons, Chairman, Hip-Hop Summit Action Network
Top of the News
7 National Music Publishers’ Assn. president/CEO Edward P. Murphy announces he will retire when his contract ends Dec. 31.
8 Warner Music Group’s Lyor Cohen and Kevin Liles discuss the latter’s new role as executive VP at the company.

Music
13 The Beat: Dr. Phil McGraw revises Meredith Brooks’ “Shine,” selecting it as the new theme song for his syndicated talk show.

15 Legal Matters: A French court’s order that Universal return Johnny Hallyday’s masters is similar to previous entertainment law rulings in California.

18 Jazz Notes: Al Jarreau reunites with producer Tommy LiPuma for what Verve calls the singer’s first jazz set in 27 years.

22 R&B: Survival tips and network were some of the hot topics at the fifth annual Billboard/ American Urban Radio Networks R&B/Hip-Hop Conference.

28 Latin: David Biscal is in the midst of an 80-date tour in Spain to support his second album, “Bulería.”

31 3 Blat Pack: The city of Chicago honors house music pioneer Frankie Knuckles with a street dedication.

33 Country: Changes in Audi Griggs’ personal and professional life color his new release, “This I Gotta See.”

50 Songwriters & Publishers: Describing his musical revue of songs by the Weavers, David

QUOTE OF THE WEEK
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Artist & Company Index
(Significant Mentions in the News)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Page(s)</th>
<th>Company</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Al Jarreau</td>
<td>16</td>
<td>Airborne Entertainment Ltd.</td>
<td>.51</td>
</tr>
<tr>
<td>Andy Griggs</td>
<td>33</td>
<td>Borders Group Inc.</td>
<td>.60</td>
</tr>
<tr>
<td>Ashlee Simpson</td>
<td>65</td>
<td>Casablanca Media Acquisitions</td>
<td>.57</td>
</tr>
<tr>
<td>Brad Cotter</td>
<td>7</td>
<td>Cash Money Records Inc.</td>
<td>.8</td>
</tr>
<tr>
<td>David Biscal</td>
<td>28</td>
<td>Citizens Helping Heroes Inc.</td>
<td>.63</td>
</tr>
<tr>
<td>Destiny’s Child</td>
<td>22</td>
<td>Clear Channel Entertainment Television</td>
<td>.63</td>
</tr>
<tr>
<td>Fat Boy Slim</td>
<td>31</td>
<td>Consumer Electronics Assn.</td>
<td>.54</td>
</tr>
<tr>
<td>Frankie Knuckles</td>
<td>31</td>
<td>DreamWorks Home Entertainment</td>
<td>.54</td>
</tr>
<tr>
<td>Johnny Hallyday</td>
<td>15</td>
<td>ESPN Videogames</td>
<td>.51</td>
</tr>
<tr>
<td>Juvenile</td>
<td>8</td>
<td>Gawker Media Inc.</td>
<td>.75</td>
</tr>
<tr>
<td>Lawrence Welk</td>
<td>65</td>
<td>MTV Networks</td>
<td>.8</td>
</tr>
<tr>
<td>Moments in Grace</td>
<td>13</td>
<td>Roxio Inc.</td>
<td>.8</td>
</tr>
<tr>
<td>Puffy AmiYumi</td>
<td>57</td>
<td>Sanctuary Urban Holding Co.</td>
<td>.22</td>
</tr>
<tr>
<td>Rachael Lampa</td>
<td>14</td>
<td>Shazam Entertainment Ltd.</td>
<td>.60</td>
</tr>
<tr>
<td>Rick James</td>
<td>10</td>
<td>Sony BMG Music Entertainment</td>
<td>.7</td>
</tr>
<tr>
<td>Terror Squad</td>
<td>72</td>
<td>Sound on Sound Recording Inc.</td>
<td>.10</td>
</tr>
<tr>
<td>Weavers</td>
<td>50</td>
<td>Warner Music Group</td>
<td>.8, .53</td>
</tr>
<tr>
<td>Yoshida Brothers</td>
<td>59</td>
<td>WEAT Inc.</td>
<td>.53</td>
</tr>
</tbody>
</table>
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Has Country A&R Fallen On Deaf Ears?

BY PHYLLIS STARK

NASHVILLE—Is Nashville’s A&R system “broken”? That charge was leveled by second season “Nashville Star” winner Brad Cotter shortly after he won the competition and finally realized his dream of landing a major label recording contract after 10 years of trying.

Cotter is not alone in his frustration. There are countless cases of talented country artists who kicked around Nashville for years before finally landing a record deal. In addition to Cotter, recent examples include Gretchen Wilson, first-season “Nashville Star” winner Buddy Jewell, Dierks Bentley and Rachel Proctor.

Of course, the tough environment on (Continued on page 77)

Sony Nashville’s Mark Wright, left, and Capitol artist Dierks Bentley, right, agree that timing is crucial when it comes signing talent.

Biz Ponders Sony BMG
All Eyes On New Company As Job Cuts Loom

A Billboard staff report.

NEW YORK—It is the dawning of a new day for Sony Music Entertainment and BMG, now collectively known as Sony BMG Music Entertainment.

With the Aug. 5 completion of the deal that created Sony BMG, all eyes are waiting to see how the merger will achieve the new company’s goal of $350 million in savings from, among other areas, cutting more than 2,000 jobs.

But executives at the company are not yet committing to a timetable, other than to say that the process will begin shortly and will play out through 2005.

With anxiety levels running high at Sony BMG, which currently employs 10,000 people, speculation is already circulating about which top executives are staying and what kind of compensation packages will be offered to those who depart.

At New York-based Sony Music International, chairman Bob Bowman and president Rick Dobbins are not expected to be part of the joint venture, according to sources. The international side will have the various territories and regions reporting directly into Michael Smelkle, who has been named CEO in the merger.

At BMG, Patrick Reilly, VP of corporate communications worldwide, confirms his own departure. Keith Estabrook, Sony Music senior VP of communications, is expected to get the nod for the new company in that area.

Ira Sallen, BMG senior VP of human resources, will head that department, while Sony VP of global human resources Barry Liberman is expected to leave.

Contrary to speculation, Sony Music executive VP Michele Anthony is expected to play an important role in the joint venture, sources say.

A Sony spokesman declined to comment on the speculation.

“I am starting to hear all kinds of rumors, but I have been given no direction on when or how this is going to play out,” one department head at the merged company says.

Others suggest that while matters will be heating up later in the month, in the near-term the only decisions that will be made are those of a time-sensitive nature, such as whether to renew leases that come due. As international companies, Sony and BMG have large real-estate commitments in about 25 countries.

One thing that has been decided is that the merged company will be housed at the Sony headquarters at 550 Madison Ave. in New York.

EMPLOYEES AREN’T THE ONLY ONES WORRIED

While employees wait to see how the merger will play out, anxiety over the restructuring exists outside the company as well.

One head of purchasing for a wholesale account says that his company is in the process of budgeting and planning for next year and hopes that some decisions at Sony BMG come to light soon so he can get on with his work.

Similarly, the changes bring uncertainty to the artist and manager community—especially to new acts on Sony and BMG labels.

“If new people come in and there’s a shakeup, we’ll just (Continued on page 76)
Lyor Gets Liles
WMG Moves To Build Urban Share

BY BRIAN GARRITY

NEW YORK—Warner Music Group boss Lyor Cohen is turning to a trusted ally to help him build the company’s urban music business—former Def Jam Records president Kevin Liles.

Liles, one of Cohen’s top lieutenants during their years together at Island Def Jam Music Group, is joining Warner in the newly created corporate level role of executive VP. He is based in New York and reports to Cohen.

While Liles will operate outside of the Warner and Atlantic systems, his mandate will be to serve as an adviser to both labels.

Cohen tells Billboard the hire reflects WMG chairman Edgar Bronfman Jr.’s desire to grow WMG’s presence in the urban market.

For the six-month period ended June 30, Warner posted declining rap and R&B market share figures and finished fourth in both categories. Its first-half rap share fell almost four points to 9.9% from 13.3% in the first half of 2003; R&B share slipped to 9.2% from 12.9%.

“Edgar has made it clear to us that he wants to get a larger share of the urban music business,” Cohen says. “Kevin’s role in the short and medium term is to assist our labels in developing their urban music strategy.”

Liles has 18 years of experience in the music industry, first as a songwriter and performer with his group Numark, then as co-founder of Mars Brothers Records, and finally with a 13-year stint at Def Jam, rising from an unpaid intern to label president, and whose careers he nurtured while at Def Jam include Jay-Z, Ludacris, Sum 41, Ja Rule, LL Cool J, Kanye West, Hoochastank, DMX and Ashanti.

DOWNPLOYING JOINT VENTURES

While initial press reports suggested that a key part of Liles’ role will be to expand the company through joint venture deals, Liles downplays the importance of such partnerships.

“We’re not really looking to get too much into the joint venture business,” Liles says. “If you take a look at joint ventures over the years, you’ll find that (Continued on page 62)

Roxio Bets Future On Napster Brand

BY SCOTT BANERJEE and BRIAN GARRITY

SAN FRANCISCO—Napster parent company Roxio is getting out of the CD-burning software business and betting its future as a “pure play” digital music service.

The Santa Clara, Calif., company signed a definitive agreement Aug. 9 to sell its software division to Novato, Calif.-based Sonic Solutions for $80 million. As part of the move, Roxio will change its name to Napster, which the company acquired in 2002.

Roxio chairman/CEO Chris Gorog said the changes will allow the company “to focus all of our efforts on Napster and the fast-growing online music market.”

Two days after the announcement, Napster inked a deal to offer its subscriptions and download services to all branches of the U.S. military. The agreement gives the Army and Air Force Exchange Service access to Napster through the centricmall.com Web site. The deal expands Napster’s potential user base to 11.5 million active, reserve and retired military personnel.

(Continued on page 62)

Sony Adds Two Latin Allies

BY LEILA COBO

MIAMI—Sony Music Norte has simultaneously signed three-year distribution deals with two newly created labels dedicated to regional Mexican music.

The first and more comprehensive deal is with Meca Music. It is the label just launched by Miguel Trujillo, former VP/GM of the regional Mexican and Tejano division of EMI Latin USA.

Meca, which is part of a broader entertainment/management company, Meca Entertainment, is based out of Los Angeles. There will also be an office in McAllen, Texas.

Through the new deal, Sony will distribute Meca’s titles worldwide, but will also have the option to form a deeper licensing relationship for those products it sees fit. Sony will also have the option of tapping Trujillo and his team to do specialized marketing for his releases or for other Sony products.

The second deal is with Serca Music, a new label created by Servando A. Cano, owner of established management company and publisher Serca, based out of Monterrey, Mexico. Sony will distribute Serca’s products only in the United States.

Although the deals, inked Aug. 9, signal Sony’s continued interest in (Continued on page 77)
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**Remembering Rick**

**James Left Influential Music And An Immortal Riff**

**BY CHRIS MORRIS**

LOUIS ANGELS—Rick James’ musical import extended beyond his string of ’70s and ’80s funk hits, according to KRS-One.

“It’s sad to lose another legend,” the rapper says. “But where is a museum or archive honoring his work? We [rappers] sample Rick James like there’s no tomorrow. Who’s going to keep his legacy going?"

James was found dead Aug. 6 in his home near Universal City, Calif. He was 56. The cause of death remains unknown; results of an autopsy were inconclusive.

“We lost a brother,” says another

**NYC Studio Retooling Its Space**

**BY CHRISTOPHER WALSH**

NEW YORK—Sound on Sound Recording is not closing.

That is the message emphatically delivered by David Amlen, the Manhattan recording facility’s president, amid persistent rumors about his and several other New York studios.

But 2004 is shaping up to be another poor year for the city’s commercial recording industry, a significant factor in the recent Chapter 11 reorganization filing under which Sound on Sound is operating.

Continuing music industry consolidation and shrinking recording budgets are primary factors in the prolonged recession. Changing production methodology fostered by the now-ubiquitous digital audio workstation is another.

In 2002, Amlen acquired an additional floor of his West 43rd Street location and opened a fourth studio, the Pro Tools-based Studio D (Billboard, Feb. 8, 2003). But now Amlen is seeking to exit the 10-year lease he has on the space.

“We got to a point where Pro Tools became so prevalent and part of the way everybody worked that [clients] were saying, ‘We would love a preproduction room,’” Amlen says. “Rather than letting a main room go for half or a third its normal rate, we [built] a room targeted to that price structure. “In the last two years, most people who have need for that have set up facilities in their own home that do not cost them any money,” he continues.

“There’s nothing wrong with Pro Tools rooms; it’s just a revisionist thought on my end that we’re better off going back to what our core was.” That core, he explains, is large studios featuring high-end, large-format consoles.

Amlen has an in-principle agreement with his primary lender, and he expects the reorganization plan to conclude by year’s end.

“The biggest misconception is people think because we’re leaving this floor we’re closing, and we’re not,” he says. “We will continue to operate Studio D until further notice. But we took on too much, and now we want to get back to our core.”

**ELW: New Look, New Editor**

**Susan Butler Takes Helm Of Legal Newsletter**

NEW YORK—Entertainment Law Weekly, the online subscription newsletter from Billboard, is relaunching with a new design, new features and a new editor.

The revamped ELW at billboard.biz/

legal, goes live Aug. 17. It will include The Fine Print, a new section covering legal and business strategies, important cases and judicial opinions, and key industry deals points. The Fine Print also will feature blog-style dialogue between ELW and industry lawyers.

ELW’s new editor is Susan Butler, who joins Billboard in New York as contributing editor. In addition to ELW, Butler will handle daily and weekly legal coverage for Billboard and billboard.biz.

Her first installment of the biweekly Legal Matters column appears in this issue on page 15.

Butler brings to Billboard and ELW two decades of legal experience working with artists, songwriters, publishers and labels throughout the world.

A member of the California, New York and Washington, D.C., bars, she has practiced law in Los Angeles, San Francisco and New York since 1983.

Butler has litigated hundreds of cases and negotiated and drafted contracts of all kinds for her many clients. Most recently, her clients have included artists Steve Vai (and his favored Nations label) and Ryuichi Sakamoto.

Additionally, Butler was legal columnist for online magazine ZINet and has written on copyright law for Macworld and other publications.

She is a member of the board of governors of the New York chapter of the National Academy of Recording Arts and Sciences.

**News Line**

**Recording artists and owners of sound recordings who signed up with SoundExchange should be receiving their share of more than $3 million soon. This marks the first time that XM and Sirius satellite radio royalties are included in a distribution, SoundExchange executive director John Simon says.**

SoundExchange, a nonprofit subsidiary of the Recording Industry Assn. of America, was appointed by the U.S. Copyright Office as the sole administrator to license and collect royalties from noninteractive services that transmit digital performances of sound recordings. These services, including cable radio, satellite radio and webcasters, are entitled to license and pay a set, or statutory, royalty rate to perform this music.

SoundExchange pays royalties directly to featured artists and sound-recording owners who sign up with SoundExchange, and pays royalties for nonfeatured artists through the American Federation of Musicians and the American Federation of Television and Radio Artists.

**SUSAN BUTLER**

**The founding members of Megadeth have exchanged lawsuits. Bassist David Ellefson’s action, filed July 12 in U.S. District Court in the Southern District of New York, alleges that the metal band’s co-founding guitarist, David Mustaine, breached their partnership agreement, wrongfully took the lion’s share of the band’s income (estimated at more than $200 million since 1984) and cut Ellefson out of music publishing and merchandise revenue. Ellefson also claims that Mustaine libeled him. Ellefson is seeking at least $18.5 million in damages.**

Mustaine’s counteraction, filed July 29 in California Superior Court in Los Angeles, alleges that Ellefson executed a settlement agreement May 14 in which he gave up his 20% interest in Megadeth and released Mustaine and the group from all claims. (Ellefson alleges the agreement was merely a proposal, signed under pressure and ultimately withdrawn.) Mustaine’s suit seeks damages to be determined.

**CHRIS MORRIS**

**ABC-TV’s “Jimmy Kimmel Live” has teamed with Sony Electronics and Sony Connect to sell downloads of live performances from the talk show. The downlad program launched Aug. 9 with a Lenny Kravitz performance. Tracks can be purchased for 99 cents each and can be found at abc.com and connect.com.**

According to Sony, songs performed on the show but not televised will also be available. Other participating acts in the download program include rock band Incubus and rapper Houston.

**CARLA HAY**

**Tom Yoda, chairman of Japanese indie label AveX, is taking a nonexecutive role at the company he co-founded. The forceful entrepreneur, who started the indie with Masato Matsuura in 1988 and built it into one of Japan’s biggest record companies, made the surprise move following infighting among top management that shook the foundation of the company. Matsuura, senior managing director at AveX, and Ryuhei Chiba, president of AXEVE, AveX’s talent agency, quit Aug. 1 after an acrimonious board meeting. Facing pressure from employees and label artists, the company announced two days later that both men had withdrawn their resignations. Later that day, Yoda said he would step down and take the position of nonvoting honorary chairman. Yoda also resigned as chairman/CEO of the Recording Industry Assn. of Japan; his replacement has yet to be named. Managing director Toshio Kobayashi was named AveX’s president.**

**PETER SERAFIN**

**Marcie Allen Cardwell, founder of live event producer MAD Booking & Events in Nashville, has resigned the president post at the company, and former VP Laura Valente has been named her successor. Cardwell founded MAD Booking (which stands for Marcie Allen Does Booking) in May 1999. The company produces such weekly summer concert series as Bridgestones Dancin’ in the District in Nashville, Aquafox on the Bricks in Atlanta and Sessions at Merriweather in the Washington, D.C., area. MAD also produced this year’s national Virgin College Megatour headlined by Michelle Branch.**

**MAD Booking & Events, which boasts 15 employees, will now be based in Atlanta. Valente, a 15-year veteran of the live music business, has worked in Atlanta for Concerts Southern/SPV/CLear Channel Entertainment and has overseen the city’s Music Midtown festival. Cardwell says her backing investors bought her share in MAD Booking & Events. “My investors came to me [Aug. 5] and said they wanted to do a reorganization,” she says. “I was not happy with it and decided to pursue other interests.”**

**RAY WADDELL**

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Jason Colton, Dionysian Productions
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Bruce Houghton, Skyline Music
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Don Law, Clear Channel Entertainment Music
Stan Levenstone, Concerts East
Rob Light, Creative Artist Agency
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Peter Luuko, Comcast Spectacor Ventures
Kavin Lyman, 4-Fin Inc.
Larry Magid, Clear Channel Entertainment
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Ian Noble, Metropolitan Talent
John Page, Comcast Spectacor/Wachovia Ctr
Randy Phillips, AEG Live
Michael Rapino, Clear Channel Ent., Europe
Bob Roux, Clear Channel Entertainment
John Scher, Metropolitan Talent
Jon Stilf, Fantazma Productions
Rob Tonkin, Marketing Factory Inc.
Greg Trojan, HOB Entertainment
Jack Utstick, Jack Utstick Presents
Brad Wavra, Clear Channel Entertainment
David Zedeck, Evolution Talent
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Sony BMG: No Magic Bullet

IT'S A DONE DEAL. Sony BMG Music Entertainment was officially born Aug. 5, some nine months after the merger was first announced. There’s much at stake in this new combination. In the short term, the pain of cutting out the integrated company will be enormous; more than 2,000 jobs will evaporate at Sony Music and BMG operations around the world. While they are building the new company, Sony BMG executives will have the brutal task of finding efficiencies in operations that already have come under the knife. Identifying which individuals will depart will be the toughest call of all.

But while they strive for $350 million in cuts, Sony BMG’s leaders should not forget another No. 1: finding, developing and marketing new music talent.

Even before merger plans, the top guns at the new company probably believed in greater selectivity when it comes to artist signings and greater scrutiny in providing support for slowingdeveloping acts.

“Fewer one-hit wonders and more creative quality—this is an opportunity for the record industry as a whole,” new Sony BMG chairman Rolf Schmidt-Holtz told Billboard recently.

Let’s forget for a moment that one-hit wonders have a cherished place in music history, too. The great fear for the “record industry as a whole”—and for music fans—is that a short-term policy of smaller label rosters, fewer signings and reduced patience with new acts could be a long-term disaster.

The most worthy art requires vision, nurturing and patience.

This is no secret to the talented people at the centers of Sony BMG, who see a new concept: The philosophy of signing and supporting only those acts with the potential of both artistic and commercial success has been in place for several years of belt-tightening throughout the industry. Yet the industry batting average for new acts remains poor, and retail shelves continue to overflow with commercially weak product.

So, what music magic does the shiny new Sony BMG have in its arsenal?

Certainly, reducing A&R and marketing staffs will not necessarily give the new company a greater ability to spot and develop talent. It could be quite the contrary. Nor will roster cuts inherently increase overall roster quality.

Sony BMG executives need not further look no further than their own superstars for a litmus test: Could the next Bruce Springsteen or OutKast emerge from the new company?

That’s the question these executives must ask themselves. It should serve as a reminder of the environment all labels need to create. Remember that Springsteen took three albums to explode nationally. Would any major label provide that kind of support today?

The most worthy art requires vision, nurturing and patience. Let’s hope such qualities survive the knife at Sony BMG. That would indeed be good for the “record industry as a whole.”

—Ken Schlagter

Kurt Elling is a Grammy Award-nominated jazz singer. Blue Note recording artist, vice chairman of the National Academy of Recording Arts and Sciences and, last month, was a delegate to the Democratic National Convention in Boston.

I am a delegate spot in my native Chicago this year because I believe we all have to give whatever we can these days to help the world heal. Touring the country and the world, I’ve seen too much of the sad and angry human divide to sit on my hands this election.

Of course, music itself is among the greatest healers. It pulls people together when language fails. Some people seem to think that music and politics are antithetical: I play music always with the hope of contributing to human unity. I know that being an artist means something concrete and real in the world. But sometimes you have to stand for something more specific.

So, that’s what I tried to do. The question is, does it really mean something to be a delegate?

When I left for Boston, I was looking forward to a week of intense learning, of intellectual and political fortification, of standing shoulder-to-shoulder with my idealistic brothers and sisters for the common good. And, as a dilettante political junkie (all those newspapers to read on airplanes!), I was excited about hooking up with people engaged in the ongoing fight for the nation’s heart and soul.

In fact, a convention is a sort of fantasy camp for those who love party politics. Some of us in the Illinois delegation met our party-affiliated local and state leaders every morning at 8 a.m. for breakfast and cheerleading. Led by Chicago Mayor Richard M. Daley, party functionaries and elected officials from the governor on down briefed us on the events of the day to come, gave us talking points (no small thing with reporters outnumbering delegates at the convention 3-to-1) and generally exhorted us to “be ready for another big night!”

I don’t know what other delegates did in between our morning meetings and the gavel in the Fleet Center, but I kept busy plenty. I signed up for forums where people like Gary Hart, Dennis Kucinich and Ambassador Joe Wilson discussed possible outcomes in Iraq and the future of our foreign policy. I got into interesting sidewalk discussions with dedicated rank-and-file progressives while we waited in lines. And, of course, there were parties—some of which I sang at, pro bono, with pick-up bands from the Boston area.

As vice chair of NARAS, I also pulled some double duty. The Recording Academy has an advocacy program on Capitol Hill that is growing in strength and stature. With the academy’s larger artist-oriented legislative agenda in mind, I met informally with people like Rep. John Conyers, D-Mich., and Sen. Patrick Leahy, D-Vt. I thanked them for (Continued on page 62)

Does something make you jump and shout? Write a letter to the Editor! Mail to Ken Schlagter, Executive Editor, Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003, or e-mail to letters@billboard.com. Include your name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.
Brooks Gets Second Chance To ‘Shine’

Sometimes you get a second chance. Just ask Meredith Brooks. Originally out in 2002, her album “Bad, Bad One” quickly fell by the wayside when her label Gold Circle shut down almost immediately after releasing the set.

Now, the project is getting another shot—thanks to TV talk show host Dr. Phil McGraw. McGraw selected “Shine,” the first single originally released in 2002, as the theme song to the upcoming season of his syndicated talk show.

“The Dr. Phil Show,” which airs on more than 200 TV stations, starts its third season Sept. 13. Additionally, the song is featured in 30- and 60-second promos for the third season. The ads, which heavily feature Brooks and choose the song, start airing the week of Aug. 16.

SLG, the pop label for RED-distributed Savoy Label Group, will rerelease “Bad, Bad One”—now reti- tled “Shine”—Sept. 21, the same day Brooks appears on “Dr. Phil.”

“I love this album and feel it may get a chance in a market that would be more suited for the type of music it is,” Brooks says. “In other words, I can be my age and not have to try and fit into a pop market for 19-year-olds.”

“The TV tie-in is just extraordinary,” adds Steve Vining, Savoy Label Group president. “Having worked at Windham Hill, we know what happened with projects when we had artists like George Winston appear on [‘The Oprah Winfrey Show’]. We know how to put an album through its paces for something like this and to get it displayed and priced properly at retail.”

Vining says Savoy is still weighing when to reintroduce “Shine” to radio: a “Dr. Phil” remix with reworked lyrics will go to adult contemporary radio, while the original cut will go to adult top 40.

“If we start working it immediately after the first exposure from Dr. Phil, that only gives us a month and a half before the charts get frozen for the holidays,” Vining says. “So the question is, Can we push it enough in that short amount of time to do we let the PR machine build and take it to radio in January?”

SIGNINGS: Columbia Records has picked up the self-titled debut album from Avion and will rerelease the project Oct. 5.

Avion drew Columbia’s attention after managing to propel first single “Seven Days Without You” up the Billboard adult top 40 chart without benefit of a major label. The song is featured at No. 23 this issue.

After unsuccessfully shopping for a (Continued on page 18)

The Beat

By Melinda Newman
mmnewman@billboard.com

McTernan Finds His Moments In Grace

“Midnight Survived,” will be the first release on producer Brian McTernan’s Atlantic Records-affiliated imprint, Salad Days.

BY BARRY A. JECHELL

NEW YORK—Aside from cramped vans, sweaty, sold-out club shows and a predilection for songs ripe with angst, the burgeoning rock acts Third Eye, Hot Water Music, Cave In and Piebald have something else in common: Brian McTernan.

After a decade of making inexpensive recordings for countless bands and such indie labels as Jade Tree, Nitro and Hydra Head, the 25-year-old producer has found an act on which he wants to hang his hat.

On Aug. 17, the debut album by Florida-based band Moments In Grace, “Midnight Survived,” will become the inaugural release on McTernan’s Atlantic Records-affiliated Salad Days imprint.

Although singer/guitarist/crash guitarist Jeremy Griffith’s voice first caught his attention when he heard the band’s demo, McTernan conceives the band needed a lot of development. “They were definitely at a stage that was much, much earlier than any of the other bands that I had worked with in the past,” he says.

At the time, the group was playing regional shows and selling its demos to fans. “We were just starting to branch out when he contacted us,” bassist Jake Brown says. “We wanted to take it to the next level. It was just we had no idea how we were going to go about doing that.”

Two years later, the band has a new drummer (Tim Kirkpatrick), new equipment, a major-label debut and several successful tours in a new van under its belt, leaving McTernan beaming like a proud father. “The band is definitely like my baby,” he says. “It has become my life’s work in a lot of ways, and it has been a really amazing experience for me just watching the band become a band.”

A dozen emotional anthems, including “The Past,” “The Blurring Lines of Loss” and “Don’t Leave,” survived out of a pool of more than 30 songs to make up “Midnight Survived.” The band recorded at McTernan’s Salad Days studio—named, by way of Shakespeare’s “Antony and Cleopatra”—after a song by hardcore band Minor Threat—located behind the producer’s Maryland home.

With its melodic verses and soaring chorus, first single “Status” is finding radio support on such stations as KBMY Monterey/ Salinas, Calif.; KJON Phoenix; WKRL Syracuse, N.Y.; WRTT Huntsville-Decatur, Ala.; and WQX Harrisburg/York, Pa.

“From the time we wrote it, it has been something

(Continued on page 18)
Lampa Chronicles Life Lessons On Word Set

As teen artists make the transition to adulthood, it’s only natural that they stake more of an emotional claim in the recording process. That’s what makes Rachael Lampa’s new self-titled Word Records disc such a satisfying effort.

Always a powerhouse vocalist with a maturity beyond her years, Lampa delves into songwriting on this album, co-writing each of its 11 tracks. The disc debuted at No. 12 on the Billboard Top Christian Albums chart in the Aug. 14 issue.

“If I had a checklist of all the things I wanted to accomplish with this record, they would all be checked off,” Lampa says.

“I really had so much room to be myself and write what I needed to write. It talks about what I’ve learned and what I’m still learning, what I’ve struggled with and [am] still struggling with and what I’m rejoicing in and the victories I’ve had over the past year, just kind of the ups and downs of everything.

The past year has been an eventful one for the 14-year-old artist. Lampa graduated from high school and moved from her family’s Colorado home to her own place in Nashville.

Though she has released three studio albums and a remix collection, Lampa still found time to be a teenager in between touring and recording.

Lampa Maturity Beyond Her Years

“I had a good balance,” she says of her career and personal life. “I went to a public high school all four years. I did at certain times have to do independent studies and correspondence courses, but the entire time I was still involved with my high school. I got to walk with my class at graduation and go to the basketball games and football games whenever I was there, and I went to the prom.”

Lampa has established a strong foundation at Christian radio with such hits as “Blessed,” “Live for You,” “God Loves You” and “Shaken.” Current single “When I Fall” is a page from her life.

That really expresses one of the biggest lessons I’ve learned this year,” she says of the song. “It talks about how we go through good times and bad times when we think we can’t see or hear God. We wonder what’s going to happen next and if He’s really paying attention. This song talks about that...little bit of a doubting, questioning process.

“But when we fall we always have a place to land,” she continues. “God is always going to be waiting there to break our fall. It was a huge concept to me because I realized I’m allowed to fall. That’s supposed to happen. We’re not supposed to avoid every little thing we might trip over...because it’s going to bring us to a better place and closer to where we need to be with God. It has been a huge blessing to me to be able to learn that and be able to write about that kind of love through the music.”

Produced by Tommy Sims, the new album is, Lampa says, “a funky rock kind of direction that took my love for Stevie Wonder and mixed it with a rock style and then the old-school ballads.”

She credits Sims with helping her achieve her vision.

“He’s such a genius,” she says. “He’s so experienced and really knows what he’s doing. At the same time he gave me so much room. He really helped me to step out of myself and be honest in my writing and take ownership in all different ways that I’m not used to taking ownership in, but I feel like I need to and I should. He recommended that. It became like a 50/50 partnership thing.”

THE TROUBLEMAKER: Willie Nelson’s 1973 gospel album “The Troublemaker” will be reissued by Columbia/Legacy. The collection features such classics as “Uncloudy Day” and “Will the Circle Be Unbroken” as well as gems like “Where the Soul Never Dies,” “In the Garden” and “Precious Memories.” The reissue will street Aug. 24.

The project includes four live bonus tracks: the title track, “Will the Circle Be Unbroken,” “When the Roll Is Called Yonder” and “Amazing Grace.” All four were recorded June 29-30, 1974, at the Texas Opry House in Austin, making them the earliest live recordings from Nelson’s Columbia years.

Originally released in 1973 on Columbia, the project was actually recorded three years earlier for Atlantic Records with producer Arif Mardin during Nelson’s stint on the label. Atlantic never released it.

NEWS NOTES: Word Records rock act Building 429 will be heading out on two major tours this fall, supporting the group’s recently released full-length debut, “Space in Between Us.” Look for the band to join Todd Agnew on global relief agency World Vision’s In the Name of Love tour, which will hit 14 cities between Sept. 14 and Oct. 11.

In October, the group will join Jeremy Camp for a 26-city tour that will run through Nov. 21. Building 429 has also been invited to perform as part of a Billy Graham Crusade Oct. 9 in Kansas City, Mo.
Hallyday Case Takes A Cue From California

Americans often borrow ideas from the French when it comes to cuisine, fashion and design. Recently, however, strategists for Johnny Hallyday seem to be borrowing ideas from Californians by seeking a French labor court's permission to allow the singer to "resign" from his record deal with Universal Music France (Billboard, Aug. 14).

The court's July 28 decision to recognize his resignation and order return of his master recordings by Universal is stirring up concern by labels both big and small.

But this strategy isn't completely surprising to seasoned music attorneys familiar with California law. It's one part MCA Records v. Olivia Newton-John from the 1970s and one part Wachs v. Curry from the 1990s— with a master twist.

For many years, the California Labor Commission has been a forum for artists seeking to void their personal management contracts. The state's labor code prohibits anyone from working as a talent agency without first getting a license from the labor commissioner.

A talent agency is essentially any person or corporation who "engages in the occupation of procuring, offering, promising or attempting to procure employment or engagements for an artist."

However, the law exempts those who offer or procure recording contracts.

While managers often secure record deals and agents secure tour dates, there are not enough agents to handle all the artists. Therefore, artists often expect managers to book gigs. In such instances, an artist may seek to void a personal management contract down the road and demand, under this California law, the return of all commissions paid to a personal manager unless the manager is also a licensed agent.

Millions of dollars have been awarded to artists in the past. For example, Arsenio Hall petitioned the labor commission in the 1990s to order his manager, Robert Wachs and X Management, to return all money collected from Hall and Hall's employers and to void his contract.

While that action was pending, Wachs challenged the constitutionality of the law in court. The labor commissioner held in favor of Hall, and the California Court of Appeal held the law to be constitutional. The manager was ordered to return millions of dollars to Hall.

Although not brought before the labor commissioner, nearly 15 years earlier the "personal services" nature of a recording contract arose when Newton-John failed to deliver all the records due under her contract with MCA Records. According to the contract terms, MCA extended her five-year term to an open-ended term until she delivered her albums.

MCA then obtained an injunction preventing Newton-John from recording for anyone else.

On appeal, the singer's lawyer raised an issue under a California law that prohibits any "personal services" contract from requiring services for more than seven years. The Court of Appeal did not rule on that specific issue, but the opinion noted that the court had "grave doubts that defendant's failure to perform her obligations under the contract can extend the term of the contract beyond its specified five-year maximum."

Following the court's decision, many companies reportedly changed their contract terms very quickly to focus more on the delivery of records rather than the rendering of personal services. Today most recording contracts in the United States probably won't violate labor codes, but French laws are very favorable to its workers and its artists. Time will tell how many French artists will resign from their contracts.

As for the French labor court's curious requirement that Universal return Hallyday's masters, the labor court may simply be requiring the "employer" and "employee" to return each other's property, almost like an employer keeping its computer and an employee keeping its property.

According to a film producer in Paris, members of this labor court rarely have experience in intellectual property matters and are not "judges" as we often use the term; most do not have a legal education or legal experience. Until appeals and other remedies are exhausted, however, savvy companies will be re-examining the terms of their contracts to cover their assets.

To read more about labor laws, check out Billboard's Entertainment Law Weekly at billboard.biz/law.

Legal Matters

By Susan Butler

I want to be treated like a star, even if I'm not one...yet.
Jarreau Says Return To Jazz Is Really A First

Al Jarreau is a master of pop, R&B and jazz singing. He grooves in the funky zone, romances with artful fluidity and scats with syncopated glee.

He’s as much influenced by such players as pianist Bill Evans, saxophonist Ben Webster and trumpeter Miles Davis as he is by such singers as Jon Hendricks.

On Jarreau’s new CD, “Accentuate the Positive,” released by Verve Aug. 3, he sings ballads and cookers with timeless grace and ebullience. The album—his third for the label and 13th overall—reunites Jarreau with producer Tommy LiPuma.

LiPuma was at the helm of Jarreau’s breakthrough disc, “Glow” (1976) and “Look to the Rainbow” (1977), which scored a Grammy Award for best jazz vocals.

While Verve is promoting the new album as Jarreau’s first jazz release in 27 years, he begins to differ. “It’s really the first jazz record I’ve ever done,” he says. “Everything else that came before was pop and R&B. If people called the early stuff jazz, that’s fine. I learned the book of standards as a jazz singer early on and I took Dave Brubeck’s “Take Five” for a vocal excursion, but growing up I was also in love with Motown’s Marvin Gaye, Stevie Wonder and Martha & the Vandellas.

So, why the jazz bent now? “It’s time,” Jarreau says. “Actually, it was overdue. My audience has been asking for a full-on, straight-ahead jazz album. So, it’s for them as well as myself. This is a thanks to the kind of music that made me the person I am today.”

While Jarreau covers such classics as Johnny Mercer’s “Accent-tchu-at the Positive” and Duke Ellington’s “I’m Beginning to See the Light,” he also supplies new lyrics to five tunes. Highlights of the disc include his playful, swinging vocal treatments of Eddie Harris’ “Cold Duck Time” (retitled “Cold Duck”) and Dizzy Gillespie’s “Groovin’ High.”

Jarreau also linked up with Yellowjackets pianist Russell Ferrante to write the rollicking party-time “Scotchta-Booty.” “I went to Russell’s house with a little piece of music to work on, and this song evolved in 10 minutes,” Jarreau says. “The way Russell plays that left-hand bass line is funkier than a dog. He’s so brilliant.”

At 64, the high-spirited Jarreau says he has found what Ponce de Leon was looking for. “Music is the fountain of youth. The creative process rejuvenates me. I live to experience that vitality.”

On Aug. 20, Jarreau will headline the CD101.9 New York Jazz Festival at Rumsey Playfield in Central Park. It continues through Aug. 22 with David Sanborn, Regina Belle, Michael Brecker, India.Arie, Kim Waters, Brian Culbertson, Soulfire and Rite of Strings, a super group including Stanley Clarke, Al Di Meola and Jean-Luc Ponty.

POSTCARD FROM UMBRIA: This year’s 31st edition of the Umbria Jazz Festival July 9-18 boasted an attendance of 250,000 for its 10-day series of free and ticketed shows in the picturesque hilltop city of Perugia.

The festival featured performances by the Keith Jarrett Trio, the Joe Lovano Quartet featuring Hank Jones, Marc Ribot’s Mystery Trio, the Uri Caine-Paolo Fresu Duo and the all-star quartet of Herbie Hancock, Wayne Shorter, Dave Holland and Brian Blade.

Charlie Haden’s New Liberation Music Orchestra, arranger/pianist Carla Bley also delivered a fine performance. Two days later they documented the project in a recording studio in Rome for a 2006 Verve release.

On July 16 at a press conference at Perugia’s Piazzetta Donini, Melbourne International Jazz Festival chairman Albert Dadon announced that Umbria founder and artistic director Carlo Pagnotta would serve as the international artistic director of the Australian jazz fest in 2005 (May 5-14).

“This will be a new era for the Melbourne festival,” Dadon said. “Umbria Jazz brings a stamp of quality. This will help to give us credibility in the international jazz community.”

In other Umbria Festival news, the Berklee College of Music set up camp in Perugia for its 19th annual 10-day summer school that attracted more than 200 students, mostly from Italy. Two festival performers, pianist Michel Camilo and drummer/drummer Horacio “El Negro” Hernandez, hosted jazz clinics in the Piazza del Drago school courtyard. At the end of a two-day concert featuring all the students, scholarships to Berklee totaling $166,000 were awarded to 20 attendees.

On a somber note, 53-year-old New York pianist James Williams died in the States a day after the Umbria Festival concluded. He was originally scheduled to perform there with his trio in support of 15-year-old Italian saxophone phenomenon Francesco Califfo but was forced to cancel when diagnosed with liver cancer.

It’s that time of year when the tide gets its groove back.
Cash Money

Continued from page 8

“Still in Love,” featuring Baby. 

“When [program directors] heard Mannie's name and the record, they became more receptive,” Horton says. 

Other than that song, however, the label left the creative decisions to Marie. 

“They were not controlling in any way,” says Marie’s manager, Lee Cadena of 337 Entertainment/Lee Cadena Management. “They wanted Teena to be Teena. It’s ironic that it took hip-hop rappers with street sensibility to see the value in her, where other music moguls didn’t.” 

“La Doña” has sold 286,000 copies, according to Nielsen SoundScan, and Marie recently wrapped a video for second single “A Rose by Any Other Name,” featuring Gerald Levert.

LETTING THE ARTIST DECIDE

Creative control and artist support are mentioned frequently in discussions of Cash Money’s success. 

“They take a project on and give it 200%,” says Lil’ Mo’s manager, Phil Thornton of Bright Star Entertainment. 

Lil’ Mo, who is finishing September-slated album “Syndicated” for the label, says, “I had gotten used to hearing the word ‘no’ so much. But Cash Money lets an artist be herself.” 

Therein lies a crucial component of the Cash Money philosophy. The label “lets artists do their creative thing while [the Williamses] do their business thing,” says Rico Brooks, manager of retailer Peppermint Music in Atlanta. 

“Then both sides meet in the middle.” 

Established in 1991 by the Williamses, Cash Money is now in its eighth year with Universal. 

The label has sold more than 10 million albums in its 13-year existence. It has also endured its share of artist exits. Those departures include Hot Boy B.G., who recently released “Life After Cash Money” on his Koch Entertainment-distributed label, Chopper City Records. 

Juvenile severed his on-again, off-again relationship with Cash Money just as his “Juve the Great” album reached 836,000 units sold, according to Nielsen SoundScan. 

“I know we had our differences,” Slim says of Juvenile. “But he has to do his thing, like we’re doing our thing.” 

So Cash Money will continue to work the Marie album and develop upcoming releases as it plans to sign more acts. 

“We’re a team,” Slim declares. “Fresh with the music, Baby and I with the marketing and promotion strategy. And we’re fortunate to have a good working situation with Universal. This is no one-man show. We all work.”

"I think this is by far the coolest OAKS record in years!..." 
Tony Brown, Universal South

“...I love everything you do, but this is my personal favorite.” 
Dolly Parton

"...I had no idea magic came in four parts...." 
Gerry House WSIX
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India’s No.1 Music Company

No other acts are yet signed to Salad Days, although McTernan and Kallman expect the imprint to offer two releases per year across their three-year deal. Not all will go through the Atlantic system, as the producer is free to develop bands through other channels before they are ready to make the jump to the major.

“We just felt, musically, [Moments in Grace] was really ahead of the curve. It was exciting and something unique to really make a mark with and get behind right away,” Kallman says.

Rounded out by Justin Etheridge (guitar/keyboards) and booked by Ryan Harichar at Pinnacle Entertainment, Moments in Grace has toured consistently. Following its current trip with Finger Eleven and Thornley, an outing is planned with Hot Water Music, Engine Down and Don’t Look Down—coincidentally all bands produced by McTernan.

IT’S IN THE MAIL

During a stint on this summer’s 10th annual Warped tour, the band built awareness of its new album by registering potential fans, all of whom received an e-card embedded with a player containing excerpts from the band’s album.

There was also a daily drawing for an iTunes gift certificate, and a weekly drawing for a free iPod. At the end of the tour, one lucky registrant won an iPod.

“Our mailing list is your lifeline in this day and age,” McTernan says.

The Beat

Continued from page 13

deal, Avion lead singer Steve Bertrand and his friend Chris Dickson formed Console to release the album in March. Image Entertainment handled distribution.

The group slowly garnered airplay by sheer perseverance. Avion visited more than 40 stations in less than one month, performing as a complete band—not just the usual setup of a singer and a guitarist playing acoustically—in stations’ conference rooms.

“Time after time, stations would say that those visits are what got us the add,” band manager David Christiansen says.

Columbia will repackage and remix the album, as well as add a new track prior to its release.

Nashville-based Delmore Recordings has signed Columbus, Ohio-based the Black Swans. The folk-blues act’s debut will come out in the fall. Artemis Records has signed Michael Wolff. His label bow, due Nov. 9, includes original compositions and interpretations of works by Jeff Coltrane, Sonny Rollins and Nat Adderley.

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What Price Wings & Wheels?

Artists’ Transportation Choices A Matter Of Dollars & Sense

BY RAY WADDELL

Like most things in life, the decision by an artist to travel with wheels or wings while on tour simply comes down to a matter of dollars and cents.

“Money is the No. 1 consideration,” says Jamie Cheek, business manager at Nashville-based entertainment accounting firm Flood, Bumstead, McCready & McCarthy.

“It’s all about what kind of guarantee the artist is being offered. Buses are three or four times the cost of going out in a van. And when it comes to flying, you just have to weigh the costs.”

When finances are the top consideration, one factor ranks relatively high, particularly when debating air or bus travel.

“Mileage is one of the main things we look at,” says Ross Schilling of Nashville-based management firm Vector Management, which oversees the careers of such acts as Lynyrd Skynyrd, 38 Special and Kings of Leon.

“Skynyrd, for example, will do up to 600 miles on a bus with an overnight jump, and I’ve seen .38 do up to 700 miles,” Schilling says.

The amount of production the band carries dictates, in many cases, how far it can travel between shows.

“If they’re not traveling with mixing boards and moving lights, just the back line and whatnot, then they can just get out and roll into the show,” Schilling explains.

“If you do all the advance work and have the proper sound and lights set up, hopefully the band can roll in without a glitch.”

Graduation from a van to a bus is a milestone in any act’s career. The trick is knowing when an upgrade is financially prudent.

“Gauges, tour support from the label and ego—all of these things play into it,” Schilling says. “Any act would rather tour in a bus than a van, but is it worth it to travel by bus and not make any money?”

Schilling says he usually budgets a bus at $800 per day, including driver and fuel costs. “You just have to weigh where you want what dollars you have coming in to go.”

**A BIG, SHINY BUS**

The ego factor can’t be underestimated, though.

“A lot of bands just don’t want to show up at a venue in a van,” Schilling says. “They want to pull up in a big, shiny bus.”

Of course the difference in comfort level is “night and day,” he says. “Sometimes, though, if you travel in a van you’ll stay in a hotel room. On a bus, you may only get a clean up room for everybody.”

Other times, even if a band is technically at the van level, the logistics of the tour dictate bus travel.

“The Warped tour is routed in such a way that the band plays the gig, leaves the venue before 1 a.m. or 2 a.m., drives overnight and has to be at the next venue for setup by 10 a.m. the next day,” Cheek says.

“In that case, it’s literally impossible to travel in a way where you couldn’t sleep overnight,” he says. “You could go with an RV and save a little money, but you would still need a driver and a hotel room so he could sleep overnight.”

Indeed, the Warped tour, which features up to 80 bands—most of them not signed to major labels—sees many van-level acts getting on the bus.

“A few years ago a lot of acts had their own buses, but now it seems more acts are combining and sharing buses,” observes Kevin Lyman, founder and producer of the Warped tour.

Band members can also take a bunk on one of the Warped buses at $60 per day, per person. In total, the tour moves with 46 buses, 17 of which are production buses. But the tour also sports some vans, RVs, motor homes and one “space ship,” Lyman says, describing one uniquely designed vehicle in the Warped caravan.

These buses need to be well-maintained to ensure the entire Warped fleet makes it to the next stop.

“I carry a guy who does nothing but make sure all the buses are running,” Lyman says. “I know to do this, because there were years when we never had all the buses running.”

On the club circuit, however, vans usually rule.

“In situations where you’re playing clubs and you don’t have to be at the venue until 4 p.m. or 5 p.m. for sound check, you can afford to take the van, sleep in a hotel and drive to the gig the next day,” Cheek says. “And the agent tries to route it so you can do that.”

A major act with 15-20 people on the road needs a bus, but sometimes downsizing the number of buses can save more than simply the cost of the vehicle.

Cheek says he often tries to get acts to downsize their bus entourage.

“The problem is,” he points out, “an artist may have a couple hits and may be earning $60,000-$75,000 a night, with major production and three or four buses on the road. Then two years go by, the money comes down a little and the buses are the No. 1 thing you look at for reducing costs.”

**PAYROLL COSTS**

According to Cheek, eliminating one bus can mean saving as much as $5,000-$6,000 per show in costs.

“It’s not just the cost of the bus, but the crew and payroll that goes along with it,” he says.

Buses range from $300 to $500 per day for a mid-90s model, with 12-bunk crew buses in the $600-per-day range.

“I usually feel good about older models if you’re going with a reputable bus company,” Cheek says. “And I’ve found that 80% of the best companies are based around here [in the Nashville area].”

One of those locally based companies is Hemphill Brothers. By the time an act leases a star coach from Hemphill, the van days are usually nothing but a distant memory.

Touring’s elite tends to lease instead of buy their buses.

“We have an occasional buyer,” says Trent Hemphill, VP of Hemphill Brothers. “We’re building one for George Strait right now that’s a purchase, but he has tended to own over the course of his career.”

Most find it far more prudent to lease. “Needs change,” Hemphill notes. “A couple of hits, and you might need three buses, including a star bus. If you’re locked into ownership, you could have a bus that doesn’t function for you.”

If such superstar coaches remain in demand, so do charter flights, particularly for highly specialized travel.

“There is no typical mold a client fits into,” says Kevin McCutcheon, president of Hendersonville, Tenn.-based air charter firm (Continued on page 20)
Wheels
Continued from page 19

Flight Solutions. "No two requests are ever the same."

The charter client list ranges from business executives to touring artists. Sometimes documents that are too sensitive and important to use mainstream overnight delivery firms also wind up on charters. "Those touring artists using aircraft are generally ones that primarily use a bus but fly in for a one-off.

Similarly, Skynyrd recently had to jump from Killeen, Texas, to Laughlin, Nev. "The band had to fly, and the gear [was trucked] to Laughlin," Schilling says. "It's all about location, whether you're on a bus, plane or van."

Equipment is always a consideration. "The biggest problem you face is what type of production and gear the band requires and where it is," Cheek says. "You have to weigh the cost of transporting the gear. Sometimes if you have some time on the front or back end [of the tour], you can 'slow boat' the gear across the country on a trailer, but that can still cost you $1,500 to $2,000."

But when time is the main consideration, flying is often the best option.

"Everything we do is point-to-point; there are no connections," McCutcheon says. "The No. 1 benefit of flying is capturing lost time. That is a major commodity, and when you're spending all day at an airport, your productivity is zilch."

McCutcheon says Nashville to New York and back in a Lear jet costs $8,000-$9,000 for up to eight people.

"If you tried to book a commercial flight to New York with less than seven days' advance notice, it would be $600-$900 per person," he says. "And I don't know if you could pull it off in a 14-hour day on a commercial airline."

And to take ownership of air transportation?

"You're talking a starting point of $4 million to $5 million for a brand new jet," says McCutcheon, who is also an international player in air-plane sales, leasing and financing. "You can go as high as a Boeing business 737, converted for corporate use and designed for the worldwide theater, for $45 million."

McCutcheon says that private air travel is growing by "leaps and bounds," but don't expect the acts on the Warped tour to be flying anytime soon, particularly via commercial air travel.

"Flying would be the worst thing to try and do on the Warped tour," Lyman says. "You would be at the whim of somebody else's control, and that wouldn't work."

Hemphill Brothers, a leading provider of tour coaches based in Nashville, caters to such acts as Aerosmith, Cher, Sarah McLachlan, Tim McGraw and Faith Hill, Brooks & Dunn and Jessica Simpson.

"Business is good, according to VP Trent Hemphill, who has co-owned the business with brother Joey for the past 24 years. "You've got all these acts that are still touring and new ones that are breaking through," he says.

"I can't think of anybody we're dealing with right now that is just moving up from van level," Hemphill says. "But that used to be my main market."

Now Hemphill's main market is superstars, and with this clientele comes more specific requests.

"At technology changes, I see more requests for things like Web access and each bunk not only having a flip-down LCD but also DVD," he says. "Plasma TVs are standard equipment now."

But pricing, for the most part, has been mostly static, Hemphill adds, "except for the A-model equipment and [hydraulic] slide-outs. We just built a 2005 model for Tim and Faith that cost more than a $1 million."

One superstar client new to Hemphill this year is President George W. Bush, who recently had the company outfit a bus for the campaign trail.

"It's quite a different project for us," Hemphill says, "but we're honored to do it."

RAY WADDELL
Tour Gear Moves With Specialists

Sure, the band has to get from gig A to gig B. But if the gear doesn’t make the trip, the show will not go on. Or at least not without some major scrambling on the local level. Companies like Rock-It Cargo, Ego Trips, Upstaging, Horizon Entertainment and Janco specialize in entertainment freight. It is a niche business that has special needs—mainstream trucking companies cannot always serve.

Rock-It Cargo is one of the dominant players in the business, handling tours this year for such acts as Usher, Cher and Madonna, along with transporting the sound equipment for the Olympic Games. A major concern in shipping such freight is the timely and safe arrival of sensitive electronic sound and lighting equipment.

Concert production gear “is really fragile, even though it’s usually in road cases, and most of it is on wheels,” says Doug Masterson, VP of business development for Rock-It.

“Most of the stuff from our perspective is very time-sensitive, because it’s needed for a show,” Masterson continues. “For the most part, regular freight companies don’t factor in that it needs to be there by 8 a.m. If they’ve got 20 deliveries on a trailer, yours may not be that important. Federal Express understands urgency, but they’re more of a courier.”

Where most freight companies are consolidators—taking freight from several carriers and consolidating it—an entertainment freight company treats tour production as a single shipment.

“That lessens the problems of freight getting misplaced,” Masterson says.

If the gear has to move thousands of miles overnight, or even out of the country, a company like Rock-It or Horizon often gets the call.

“There are plenty of general freight forwarders that special-

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R&B/Hip-Hop Confab: Relationships Key

BY GAIL MITCHELL

MIAMI BEACH—Network, network, network. That was the theme of the fifth annual Billboard/American Urban Radio Networks Conference, held Aug. 4-6 at the Eden Roc Resort in Miami Beach. Chief among those underscored the importance of professional relationships in a rapidly consolidating industry was keynote Mathew Knowles.

Fresh from announcing his label's first signings (Billboard, Aug. 7)—De La Soul, Earth, Wind & Fire; and Ray—his president of Music World Entertainment/Sanctuary/Holding umbrella is Music MIAMI Music Records Group and American Urban Music Group, said, “I'm developing. "Each division under the Sanctuary Urban Music Group is a separate, stand-alone corporation," Knowles said.

In addition to record label Sanctuary Urban Records Group and merchandising division URBANE, SUH includes discrete divisions for urban management, booking and publishing. "This will be the model of the future," Knowles predicted.

He touched on several other topics during the one-hour session, sponsored by Hoodlum Entertainment. Among them was his "multiple impressions" concept: "You want to make your first impression in the clubs and then on the radio—at all formats. Look at the success of Usher and OutKast.

Knowles is applying the concept to new releases by De La Soul and Earth, Wind & Fire. SURG is currently working two singles for each act. To launch the next MWM/Columbia studio album by Destiny's Child (slated for Nov. 16), three or four singles will be worked at once.

On the Sony-BMG merger, Knowles said, "For me, an artist selling 500,000 is a success. For majors like a Sony, it's a failure, because costs are higher. Unfortunately, the merger will force artists to be dropped."

Knowles also commented on the dearth of black music executives. Rather than blame consolidation, Knowles cited lack of business sense as a reason for the declining numbers. "You have to have the tools to be an executive. A lot of executives succeed with the creative but have no business experience. That leads to overspending."

Adapting to a reconfigured industry was the hot topic at the conference's official lunch Aug. 4. The Sony-BMG merger notwithstanding, panelists at the "Survivor: Music Biz '04" session noted that the climate is still ripe to create and develop successful opportunities. "Convergence always brings opportunity," said Leo Gatewood, senior director of finance.

The Marketing Matrix" session emphasized the importance of developing a strong marketing plan and spending wisely to execute it. "Let's get the truth out: It takes money, money, money," Interscope Geffen A&M VP of rap Kevin Black said. "Anybody who thinks this game is for free is just playing around. You have to know your costs and how much you've got in the kitty."

Panelists suggested building street buzz through vinyl sent to street teams, DJs and clubs; and seeking other avenues of exposure, including TV and independent films.

Justin Kalifowitz, A&R director for Spirit Music Group, said, "You don't have to sell platinum or be an A-list producer to make money in film, television or advertising."

ON THE DIGITAL TRACK

The R&B/hop category commands 45% of top 10 digital track sales and 40% of all track sales, according to Nielsen SoundScan. These and other illuminating figures fueled the second day of panel discussions.

During the "Digitally Speaking" session, Con- ced CEO Mark Frieser offered further evidence of R&B/hop's drawing power. Looking at 85% of all sales that ringtone distributors reported, Frieser said R&B/hop averages 50% of that market, or about $1.50 million of the market's $300 million total.

Noting other ramifications of the digital rev- olution, panelist Jay Frank, who oversees artist and label relations for Launch/Yahoo, said R&B is especially "missing the boat" when it comes to his and other Web sites. "R&B inde-

(Continued on page 26)

Knowles Flips Over New Destiny's Child Combo

When the next Destiny's Child studio album hits stores Nov. 16, the trio will capitalize on CD/DVD flip-side technology, according to the group's manager, Mathew Knowles.

The album will feature songs by the group, as well as turns by the individual members. Flip it over, and you have a DVD.

Knowles made the announcement during his keynote session at the fifth annual Billboard/Ameri- can Urban Radio Networks R&B/Hip-Hop Conference (see story, above). While Knowles did not elaborate on the DVD features nor on plans for daughter Beyoncé's next solo outing, he did outline a four-year scenario for the Destiny's Child franchise.

Propelling the new album will be a string of appearances, including a two-hour TV special on ABC. Meanwhile, DC's Michelle Williams has another solo album slated for later this year, and third member Kelly Rowland has a second solo set due in 2005.

Destiny's Child begins a world tour in April 2005, and Beyoncé will be making films in 2005 and 2006, Knowles said. The group will take a break in 2007 before releasing another Destiny's Child album in 2008.

APRECIATION: Rick James was an original. Having interviewed him in June at ASCAP's R&B awards, where his influential legacy was honored, it's still hard to believe he's gone (see story, page 10).

After the awards event, Frank as ever, riled on everything from the funk ("It's alive and well; there's a resurgence. We're all older, but we're still here") to the Purple One ("I never thought I'd like Prince") to his personal turmoil ("I've been there... in the pen, drugs, the pimps and whores. I'm a prime example of all that. But if you believe in the Holy Master, there's nothing you can't accomplish."). After all, as he declared later that evening, "I'm Rick James, bitch!"

LET THE 'SUNSHINE' IN: Not only is Lil' Flip's '95 album a top five crossover hit with "Sunshine" featuring Lea, but the Sucka Free/Columbia rapper (aka Wesley Wonton) has inked his first global publishing deal with BMG Songs.

"Sunshine" and top 10 R&B/hop single "Game Over" are selections from Flip's gold-certified "U Gotta Feel Me." The double-CD sophomore set debuted at No. 4 on The Billboard 200 and peaked at No. 2 on the Top R&B/Hip-Hop Albums chart.

ON THE RECORD: r. Kelly's Jive double album, "Happy People/U Saved Me," does indeed drop Aug. 24. New single "If" went to radio Aug. 6, and a BET special on the artist premieres Aug. 31. Award-winning producer Rodney Jerkins is collaborating with Destiny's Child at Sony Studios in New York. He and his Darkchild team wrote/produced the group's hit "Say My Name." The slate of forthcoming Sanctuary Urban Records Group releases includes projects by Lalah Hathaway and Keith Sweat... Songwriter/producer Troy Taylor is working with singer/songwriter Angela Winbush ("Angel").

THANKS TO YOU: Thank you to all the sponsors, panelists, performers, attendees and special guests who helped make our fifth annual R&B/Hip-Hop conference a success. Given the climate of today's industry, we were blessed to have a strong, enthusiastic turnout. We couldn't have done it without you. Here's to next year!
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**2004-05 Catalogue Albums**

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The fifth annual Billboard/American Urban Radio Networks R&B/Hip-Hop Conference brought together the genres' best and brightest Aug. 4-6 at the Eden Roc Resort in Miami Beach. In-depth panel discussions, parties and artist showcases were among the confab's highlights.

The fourth annual Billboard/AURN R&B/Hip-Hop Awards, held Aug. 6 at Miami Beach's Fifteen O One Barton G., concluded the conference by honoring a host of artists and record labels, including R. Kelly, Isaac Hayes, KRS-One, Island Def Jam Music Group and TVT Records. (Photos: Arnold Turner)

A cross-section of key players shared industry survival skills during the conference's kickoff session, "Survivor: Music Biz '04," sponsored by AOL Records. Pictured, from left, are Billboard R&B/hip-hop senior writer/panel moderator Gail Mitchell, Bungalow/Universal senior VP of A&R John Ferguson, BMG Strategic Partnerships senior director of finance and operations Leo Gatewood III, So So Def/Zomba artist Anthony Hamilton, PR consultant Karen Lee, Dangerous Entertainment Group co-chairman Helen Little and Skyblaze Recordings president Namane Mohlabane.

ASCAP sponsored this year's "Super Producers Panel." Pictured, from left, are ASCAP associate director of repertory rhythm and soul and creative affairs Jay Sloan and ASCAP director of membership Kenny Ferracho, who co-moderated the panel; Cool & Dre; Teddy Riley; and the Platinum Brothers.

The annual New Artist Discovery Showcase and Lunch was a conference highlight.

AUR's Salute to the Finalists cocktail reception featured a rousing performance by Leg artist Temmora.

9 Squared and I.M. Records sponsored the AURN-presented "Let's Get It On...2004" session, which dissected the intricacies of contemporary radio programming. Pictured, from left, are WSBR-FM Chicago morning personality/"USA Music Magazine" host John Monds, who served as moderator; KM1M-FM St. Louis PD Chuck Atkins; Jerry Boulding & Co. principal Jerry Boulding; KRXD-FM Dallas PD Skip Cheatham; WEDR-FM Miami PD Cedric Hollywood; and V/RCA Records national field director Nicole Sellers.

Motown artist Brian McKnight closed out the awards show with a sultry serenade.

The "Digitally Speaking" panel, presented by Aezra Records, focused on digital technology issues from music distribution to radio broadcasts. Billboard director of charts/senior analyst Geoff Mayfield, far left, and Billboard R&B/hip-hop chart manager Minal Patel, far right, co-moderated the discussion. Between them, from left, are i.e. marketing president Tim Brack, Launch/Yahoo head of artist and label relations Jay Frank, Connect CEO Mark Friesner, Nielsen SoundScan director of retail relations and research services Chris Muratore and Sirius Satellite Radio director of R&B programming B.J. Stone.

SOBE act 4mula 1 relaxes backstage after its performance.

The Linda Siege Records roster brought its own brand of rhythmic energy to the conference. Performing, from left, are NeShay, Lil’ Harvey, Demontré, Playa Pat, Game Spitaz members Geno and Tricky W, Ludi, Magic and Linda Siege CEO K. Epps.


The “Marketing Matrix” focused on developing effective marketing alternatives to reach an already media-bombarded audience. The session, moderated by Airplay Monitor R&B editor/Billboard staff writer Rashaun Hall, was presented by Linda Siege Records. From left are Hall, Interscope/Geffen/A&M/VP of rap Kevin Black, Spirit Music Group senior A&R director Justin Kurfewitz, Mastermind Group president Erin Patton and Zomba Label Group VP of urban marketing Phillana Williams.

Awards show hosts Russ Parr, left, and Free share a hug on the red carpet.

EMI Gospel artists Darius Brooks, left, and Kierra Kiki Sheard are all smiles after their performance at the “Gospel” panel.

Gathered at the Bogard Music party, from left, are AURN senior director of partnership marketing Andy Anderson, AURN senior director of corporate marketing Dawn Hill, artist Ownee and Billboard R&B/hip-hop senior writer Gail Mitchell.

Music World Entertainment/Sanctuary Urban Records Group president Mathew Knowles has a laugh during the Billboard Q&A.

Preteen wunderkind Mishon—described as a cross between a young Michael Jackson and Usher—wowed the crowd with his singing and dancing prior to the “Music, Camera, Action!” session.

Founders Award recipients Isaac Hayes, left, and KRS-One congratulate each other on their honors at the show.

BME/Warner Bros. artist Lil’ Scrappy got up close and personal before his performance.

TVT artist Pitbull on the red carpet before taking the stage at the awards show.
Confab

Continued from page 22

Music R&B/Pop

dependent labels don’t realize the impact and lost business opportuni-
ties there are out here. There’s a huge R&B audience for music.

At the “Music, Camera, Action!” panel, talk centered on the prosper-
ning marriage of music and film, TV, and DVD and videogames.

Jeff Clanagan, president of Urban Works Entertainment, predicted
“more convergence of the different mediums [in stores]. Instead of being
segregated, DVDs and music CDs are being placed together. Best Buy is
definitely already doing it.”

Music and media consultant Bruno del Granado suggested seeking
exposure via advertising agencies and the $12 billion videogame indus-
try. “Game design firms are setting up music departments,” he said,
while advertisements have become the new radio.

Teddy Riley, Cool & Dre and the Platinum Brothers sat on the
ASCAP-sponsored “Super Producers Panel.” They tackled such topics as
lack of artist development, under-

Additional reporting by Rashawn Hall
in Miami Beach.
### Latin Hot Tracks

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>TITLE</th>
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<tr>
<td></td>
<td><strong>GREAT GAINER</strong></td>
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<tr>
<td>1</td>
<td>Que De Raro Tiene</td>
<td>Luis V. Vargas  &amp; Michael &amp;</td>
<td>EMI Latin</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Dule El Amor</td>
<td>Alejandro Fernandez</td>
<td>EMI Latin</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Vivo y Muero En Tu Piel</td>
<td>Yosimar</td>
<td>EMI Latin</td>
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<tr>
<td>4</td>
<td>No Me Queires Enamorar</td>
<td>Manolo Villanueva</td>
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<td>5</td>
<td>Los Horoscopos De Durango</td>
<td>Los Horoscopos</td>
<td>EMI Latin</td>
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<tr>
<td>6</td>
<td>Mi Pelo Perdido</td>
<td>Mostacho</td>
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<tr>
<td>7</td>
<td>Inolvidar</td>
<td>Mostacho</td>
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### Latin Pop Airplay

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<tbody>
<tr>
<td><strong>ENTRY</strong></td>
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<td></td>
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</tr>
<tr>
<td>De Que Tiene</td>
<td>El Dario Andi Quetz</td>
<td>EMI Latin</td>
<td></td>
</tr>
<tr>
<td>Sombra Loca</td>
<td>Gilberto Santa Rosa</td>
<td>EMI Latin</td>
<td></td>
</tr>
<tr>
<td>No Me Queiras Enamorar</td>
<td>Alejandro Fernandez</td>
<td>EMI Latin</td>
<td></td>
</tr>
<tr>
<td>Como Tú</td>
<td>Carlos Anthony</td>
<td>EMI Latin</td>
<td></td>
</tr>
<tr>
<td>Sueno A Tiempo</td>
<td>Luis y Gaby</td>
<td>EMI Latin</td>
<td></td>
</tr>
<tr>
<td>No Que Me Faltas</td>
<td>Cesar Heredia</td>
<td>EMI Latin</td>
<td></td>
</tr>
<tr>
<td>Hay Amores</td>
<td>Omar Forero</td>
<td>EMI Latin</td>
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<tr>
<td>Necesito A Tiempo</td>
<td>Omar Forero</td>
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### Tropical Airplay

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<td><strong>ENTRY</strong></td>
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<tr>
<td>Que De Raro Tiene</td>
<td>Luis V. Vargas  &amp; Michael &amp;</td>
<td>EMI Latin</td>
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<tr>
<td>La Primera Con Agua</td>
<td>Vicente Fernandez</td>
<td>EMI Latin</td>
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<tr>
<td>No Tiene La Guapa El Indio</td>
<td>Los Tigres Del Norte</td>
<td>EMI Latin</td>
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<td>Fabricando Fantasias</td>
<td>Tito Nieves</td>
<td>EMI Latin</td>
<td></td>
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<td>Por Ti Pudiera Morir</td>
<td>Luis Fonseca</td>
<td>EMI Latin</td>
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<tr>
<td>Sibarita</td>
<td>Anelide Marichalar</td>
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<tr>
<td>Prefiero Patear</td>
<td>Marco Antonio Salas</td>
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### Regional Mexican Airplay

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<tr>
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<td>Carlos Anthony</td>
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<td>Sueno A Tiempo</td>
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<td>One in a Million</td>
<td>Aaliyah &amp; Timbaland</td>
<td>R&amp;B</td>
<td>2000-06-27</td>
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<td>For You</td>
<td>Jamie Foxx</td>
<td>R&amp;B</td>
<td>2000-06-27</td>
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<td>Come and Get It</td>
<td>Usher</td>
<td>R&amp;B</td>
<td>2000-06-27</td>
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<tr>
<td>Doin' Me</td>
<td>Lil' Kim</td>
<td>Hip Hop</td>
<td>2000-06-27</td>
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</tbody>
</table>

**Artist Note:**
- *Usher:* Born February 14, 1978, in Dallas, Texas.
- *Missy Elliot:* Born June 17, 1971, in Richmond, Virginia.
- *Jamie Foxx:* Born November 22, 1975, in Compton, California.

**Label Note:**
- *J Records:* An American record label and the record label for the artists mentioned above.
Dance Acts Go Beyond The Dancefloor

BY MICHAEL PAOLETTA

In the late '90s, the electronic dance music scene in the United States was flush with releases from numerous British acts, most prominently Fatboy Slim, Prodigy and Orbital.

Many in the U.S. media were heralding these artists, who were collectively selling millions of records at the time, as the next big things—the acts that would wholly break electronic music in the U.S. market. This failed to happen.

Now, years later, these same acts are releasing new studio albums within weeks of each other. Prodigy’s “Always Outnumbered, Never Outgunned” (Maverick) arrives Sept. 14, while Orbital’s “Blue Album” (ATO) and Slim’s “Palookaville” (Astralwerks) street Sept. 21 and Oct. 5, respectively.

The three albums are decidedly less focused on DJ and club culture, and offer more musical variety. In this way, these artists may be questioning the very state of dance/electronic music in 2004.

And in a strange twist, “Blue Album” marks the final studio recording for Orbital.

“It think what you’re seeing is artists creating music that kind of comes out of the clubs,” Slim says. “The music is more accessible for people who don’t

The same is also true of “Blue Album” and “Always Outnumbered, Never Outgunned.”

David Ireland, publisher/editor-in-chief of consumer lifestyle magazine BPM, credits this broader appeal to these artists being proper musicians and songwriters.

“Every artist approaches the music he makes differently,” Ireland says. “Some artists, like Jeff Mills and Miguel Mig’s, make dance music for dancefloors. They are dance music artists. Conversely, someone like Fatboy Slim has never made music strictly for dancefloors.”

Before he was Fatboy Slim, Cook was in such U.K. pop acts as the Housemartins and Beats International, under his given name.

With the new album, it’s back to real song structures—almost proper songs, which have never appeared on a Fatboy Slim record before,” says Slim, who plays bass and guitar on “Palookaville.”

Similarly, “Blue Album” is a return to form for Paul and Phil Hartnoll, the brothers who make up Orbital. “We made this album with a different mind-set,” Paul says.

For the Hartnolls, this meant finishing several incomplete tracks. “About 18 months ago, we knew we wanted to stop making music as Orbital,” Paul says. “But we also realized that there were several unfinished tracks that we did not want to go to waste. So, ‘Blue Album’ is like a best-of what was laying around the Orbital studio.” Paul will now concentrate on film scoring.

Ireland believes Orbital is doing the right things by breaking it up. “You can only beat that Orbital sound so many times,” he says. “Once you run into a creative roadblock, you must break free and try other things.”

Indeed, “Palookaville” is Slim’s most pop-sounding album ever, while Prodigy’s “Always Outnumbered, Never Outgunned” finds the act fine-tuning its electronic/punk rock sensibility.

Whether these new albums will be commercial hits remains to be seen. But David Sheehiro, owner of specialty store Rebel Rebel in New York, wonders if the original audiences of these acts are anxiously awaiting the arrivals of the discs.

“It will be interesting to see how these discs sell,” Sheehiro says. “In the '90s, it was clear even if you were not sure if the act’s original audience, which tended to be younger, still cares about the act. That audience may have outgrown Prodigy’s sound—it has been seven years, after all.

Conversely, Sheehiro says, “Orbital has a more sophisticated audience, which tends to stick by its artists. And Fatboy Slim fans want a good record to rally around.”

Chicago Declares Frankie Knuckles Day

Chicago Mayor Richard M. Daley has proclaimed Aug. 25 Frankie Knuckles Day. The city will hold an honorary street-dedication ceremony, with Jefferson Street, between Van Buren and Monroe, being renamed Frankie Knuckles Way.

The ceremony takes place steps away from where legendary dance club the Warehouse was located.

It was at this club in the late '70s/early '80s that Grammy Award-winning Knuckles pioneered the house music sound.

Following the street dedication, Aldermanwoman Madeline Haltmeeck will honor Knuckles at the Spirit of Music Garden (located in Grant Park), in an event presented by the city's Department of Cultural Affairs.

Later that day, Knuckles will appear at the Series @ Chicago Summer Dance.

This event finds Knuckles taking a break from his A New Reality tour, which is in support of his Definity Records album of the same name.

SUMMIT UPDATE: The 11th annual Billboard Dance Music Summit—to be held Sept. 20-22 at Union Square Ballroom in New York—will, like last year’s event, bridge the gap between the creative and business sides of the entertainment industry.

Panels confirmed for this year’s conference include Armani Exchange’s Patrick Dodd, djthemixes.com’s Eddie Gordon, “Queen As Folk” music supervisor Michael Perlmutter, Bug Music’s Gary Velletri, Eric’s Satellite Radio’s Howard Marcus, Next Plateau’s Eddie O’Loughlin, remix pioneer Tom Moulton and artists Joey Cardwell and Ultra Nate.

For more summit info, visit billboard events.com.

FALL COLLECTION: Armani Exchange is reaching the fourth installment in its AIX Music Series for the fall. Unlike the previous three collections, this one will be a two-disc set featuring two DJs.

The fashion retailer has tapped DJ Rap and Paalash (the latter of DJ/production duo Saded & Paalash). If you ask us, this male/female pairing perfectly captures the brand’s sexy attitude.

TAKING ME HIGHER: We’ve been hooked on “Put ’Em High”—by StoneBridge Featuring Therese—ever since first hearing it at several parties held during the Winter Music Conference in Miami (Beat Box, Billboard, March 20).

After months of being championed by numerous global DJs, the potent house jam—which has become one of the tracks of the summer season in the clubs of Ibiza, Spain—will be commercially released Aug. 16 by British label Red Kandi.

As spirited and upbeat as Shapeshifters’ “Lola’s Theme” and the remixes of Moloko’s “Bring It Back” by Boris Dlugosch, “Put ’Em High” is poised to become one of the year’s most revered club tracks.

Equally hefty are the Full Intention remixes of Emma Bunton’s “Free Me” (19 Recordings/UMVD).

“Free Me,” in its original guise, “Free Me” is wonderfully retro pop (think Petula Clark, Lulu, the 5th Dimension, James Bond).

Full Intention’s Mike Gray and Jon Pearn lovingly surround the former Spice Girl’s vocals with dreamy synth swirls and hard-edged house rhythms. The result is one festive dance-pop jam.

While the label plans to issue the remixes commercially (forthcoming are by Säde and Poyd), it has not yet announced a release date.

“Free Me” is the lead single/single track from Bunton’s first U.S. solo album, which arrives in October. The album (her second international solo disc) arrived in the United Kingdom early this year. It peaked at No. 7.

Also making her full-length U.S. debut in October is multifunction-selling Japanese artist Utada. Her Island album, “Exodus,” is a smart mix of alternative rock, melodic pop and funky dance grooves—and features collaborations with Mars Volta bassist Perro and producer Timbaland.

The set will follow the Sept. 14 release of Asian-splashed single “Devil Inside,” a powerful Richard “Humpty” Vission and Sonnydog up-tempo remixes of the track are finding their way into the hands of tastemaking DJs. Those desiring something more left-of-center need look no further than the jazz-skewed electronic mix by RJD2.

Outside of the clubs, album track “Easy Breezy” will be delivered to pop radio in early September.
**August 21, 2004**

### Hot Dance Singles Sales

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<td><strong>Braniff</strong></td>
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### Hot Dance Club Play

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<tbody>
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<td><strong>#1</strong></td>
<td><strong>FLAWLESS (GO TO THE CITY)</strong></td>
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### Top Electronic Albums

<table>
<thead>
<tr>
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<th>Artist</th>
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<td><strong>#1</strong></td>
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**Code:**
‘Gotta See’ A New Chapter For Griggs

BY DEBORAH EVANS PRICE

NASHVILLE—For Andy Griggs, the Aug 10 release of his latest RCA album, “This I Gotta See,” signals the start of a new chapter in his career. Many things have changed since the release of his sophomore album, “Freedom,” two years ago. The Louisiana-born singer/songwriter changed some hand members, his management company and his record producer and went through a divorce. He says he decided to make the career moves all at once. “Slowly but surely, I was becoming a little bit unhappy,” he says. “I didn’t want to drag it out and make one change here and then go a couple months and make one change there. [I wanted] to get it all over with and start this new direction.”

Griggs signed with E+V Woolsey Management, where he is working with Woolsey and manager Donny Seese. He kept his booking relationship with the William Morris Agency’s Marc Dennis, but changed record producers to Randy Scruggs for this third album.

A MUSICAL QUILT

“Randy has always been one of my favorite players and producers in Nashville,” says Griggs, who invited Scruggs to attend a showcase that led to their collaboration. “We decided to jump in the saddle together and do it.”

Joe Galante, chairman of RCA Label Group, says Scruggs was a good fit.

“Andy is a quilter, if you will, of a lot of different styles,” Galante says. “There’s traditional country music. There’s bluegrass. There’s gospel. There’s rock ’n roll in him. Andy was able to take each of those various elements and make sure they had their own little environment to flourish in. The most difficult thing with Andy has really been finding the production that marries the various elements of Andy, and Randy Scruggs definitely did that.”

David Malloy produced Griggs’ first two albums, 1998’s “You Won’t Ever Be Lonely” (which spawned such hits as the title track, “I’ll Go Crazy” and “She’s More”) and “Freedom” (featuring “Tonight I Wanna Be Your Man” and “Practice Life”). Griggs praises Malloy as a producer and says the two are still friends but he wanted to make a change.

“Randy is one of the few producers who can record a tremendous punk rock album and then turn around and do a bluegrass record that’s out of this world,” Griggs says. “He covers a lot of bases. I grew up listening to Lester Flatt and Earl Scruggs, but I also grew up listening to the Rolling Stones … With this record, there’s a touch of everything.”

Griggs also appreciates Scruggs’ penchant for keeping the vocals out front. “One of my biggest concerns [was that] I didn’t want to sound like there was a thousand tracks and a thousand different things going on,” he says. “Too often albums are made where the singer is just one of many instruments in there.”

Though Griggs’ debut album was certified gold, his sophomore effort didn’t live up to expectations. “We made a good record on the second one, but we really didn’t have the songs or vocals that you have on this project,” Galante says.

WAYLON DID IT THIS WAY

Even though the second album did not continue the momentum set by the first, RCA remained unwavering in its commitment to Griggs. In a time when acts are expected to sell big numbers or be booted from the roster, Galante believes in Griggs’ potential and compares him to Waylon Jennings.

“He’s a man who has always been a Waylon,” Galante says, “and Waylon is somebody who developed over the course of a number of records … Andy’s done the same thing.”

Griggs says his career has “always been about baby steps. I look at all my heroes, all the people who really made a difference in music. They [also] took baby steps. Waylon didn’t happen overnight.”

The first single from “This I Gotta See” is “She Thinks She Needs Me.” It sits at No. 9 on the Billboard Hot Country Singles & Tracks chart this issue. “It’s heart. It kind of reminds me of a big ’60s power rock ballad, and I was always a sucker for that,” Closson says, adding that from what he has heard of the new album, “it’s the best music [Griggs] has ever done.”

Griggs is particularly proud of the track “If Heaven,” penned by Gretchen Peters, which will be the next single. “When I think about this record, ‘If Heaven’ is the center point,” he says. “It’s the heart of the album because, lyrically, I think it speaks to all of us, especially me. I’ve had a lot of losses in my life. That’s why I was so attached to it.”

Griggs co-wrote two cuts on the album, but for the most part relied on such top songwriters as Bob DiPiero, Neil Thrasher, Casey Beathard and Mark Nesler.

“This is my other worst critic,” Griggs says of his songwriting. “I love to write, but I came to Nashville to sing. So that’s top priority. It doesn’t matter whose name is behind the song, if the song speaks to my heart, I want to record it.”

Jon Elliot, VP of marketing/artiest development at RCA Records, says Griggs has an active fan base, and the label plans to make those fans aware of the new release via radio interviews and key placement at retail.

Elliot says he is getting positive feedback on the record. “People at radio are saying that this album really reminds them of the first album, and that’s what you want to do, remind them of an album that had success.”

“This ‘I Gotta See,’ ” he adds, “will hopefully remind the consumer why they went out and bought the first album.”

Griggs thinks the new album represents him better than anything he has recorded. “This is a brand-new page,” he says. “I’m glad I have had some success behind me. I’ve had some real friends behind me. We’re all looking at it like it all starts right here. This is the new chapter.”

AMA Names Green Executive Director

Jeff Green has been appointed executive director for the Americana Music Assn., effective Oct. 15. Green succeeds founding AMA executive director J.D. May, who is joining Nashville-based creative business services company echomusic as part-time consultant later this year after four years with the AMA (Billboard, May 22).

A 27-year industry veteran, Nashville-based Green has been executive editor at trade publication Radio & Records since January 2002. He previously spent nine years at the Country Music Assn., overseeing international, strategic marketing, new media and new business development.


In other news, Nashville music industry veteran Charlie Monk joins Sirius Satellite Radio as creative adviser. Monk will be responsible for developing talent and programming for the company’s country streams, act as a liaison to the Nashville music community and represent Sirius at country music functions.

Monk most recently co-hosted mornings on sports talk WGFX (The Zone) Nashville and is a longtime music publisher via his Monk Family Music Group.

SIGNINGS: David Ball has signed with Wildcat Records, a Graham, Texas-based label that launched last year. Ball previously recorded for Dualtone Records. Prior to Dualtone, Ball recorded with Warner Bros., where he charted nine singles. Headed by Mickey Davis, Wildcat was initially launched as a Western music label. (This I Gotta See)”

Green 27-year industry veteran

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```COUNTRY MUSIC

BY PHILLIS STARK

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Uniquely new music label Cal IV Entertainment and Song Garden Music have teamed for a co-publishing venture. Initial signings under the agreement are songwriters Billy Yates and Kris Bergeson.

Songplugger Rusty Gaston will continue as Song Garden’s professional manager while Cal IV will pick up all administration services. Cal IV is headed by Cal Turner and Daniel Hill. Song Garden is owned by record producer Byron Gallimore. Colorado Springs, Colo.-based Western Jubilee Recording Co. has signed a deal with Nashville’s Dualtone Music Group for distribution to the general market. Dualtone released 12 WJRCl titles July 27.

WJRCl—which has been distributed to the mainstream market by Shanachie for the past seven years—will continue to distribute product to Western-wear retailers, feed and tack stores, gift shops and other specialty outlets that sell Western music.

WJRCl’s roster includes Red Steagall, Sons of the San Joaquin, Don Edwards, Katy Moffatt, Tom Morrell and Rich O’Brien.

Startup label Infinity Records Nashville has a deal to distribute T.G. Sheppard’s new CD, “Timeless,” which was recently released on Des- tiny Row Records. Infinity is distributed by Navare (Billboard, Aug. 14).

Infinity has also signed a deal to handle distribution for another fledgling indie, Gulf Coast Records, and its debut artist Glenn Cummings. In related news, Infinity has signed Canadian country artist Brad Johner to its own artist roster.

AWARDS: The Country Music Assn. will announce the nominees for its 38th annual awards show Aug 30. The proceedings will air live on CMT’s “The Early Show” and on CMT.

The International Bluegrass Music Assn. will announce the nominees for its 15th annual awards this year’s inductions into the Bluegrass Hall of Honor Aug 19 at the Country Music Hall of Fame and Museum in Nashville.

Additional reporting by Deborah Evans Price in Nashville.
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### August 21, 2004

**Top Country Albums**

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<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
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<tr>
<td>2</td>
<td>GRETCHEN WILSON</td>
<td>Here For The Party</td>
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<td>Comin' On Strong</td>
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<td>You Don't Have A Thing</td>
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<td>DION LAPPA</td>
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**Top Country Catalog Albums**

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<td>Apple</td>
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**Number 1 Album**

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<tr>
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<tr>
<td>JIMMY BUFFETT</td>
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**Greatest Gainer**

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<td>JULIE ROBERTS</td>
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**Hot Shot Debut**

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<td>RANDY TRAVIS</td>
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**Pacesetter**

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**New Entries**

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**Debut Albums**

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**Rises**

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**Fades**

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**Weeks in Top 100**

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**Weeks in Top 200**

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<td>TIM McGRAW</td>
<td>Tim McGraw &amp; The Dancehall Doctors</td>
</tr>
</tbody>
</table>

**Highest Charted**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>TRACY LAWRENCE</td>
<td>Greatest Hits Of The 90's</td>
</tr>
</tbody>
</table>

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* Sales data compiled by Nielsen SoundScan.

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* Sales data compiled by Nielsen SoundScan.

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* Sales data compiled by Nielsen SoundScan.

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* Sales data compiled by Nielsen SoundScan.
### Top Bluegrass Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Sales Data Complied By</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alison Krauss &amp; Union Station</td>
<td>ALISON Krauss + UNION STATION</td>
<td>MCA</td>
<td>Nielsen SoundScan</td>
</tr>
<tr>
<td>Steve Ivey</td>
<td>STEVE IVEY: OLD CROW MEDICINE SHOW</td>
<td>CAPITOL</td>
<td>Nielsen SoundScan</td>
</tr>
<tr>
<td>Nickel Creek</td>
<td>NICKEL CREEK: THIS SIDE</td>
<td>CHERRY</td>
<td>Nielsen SoundScan</td>
</tr>
<tr>
<td>Various Artists</td>
<td>VARIOUS ARTISTS: Bluegrass is the Answer</td>
<td>ROUNDER</td>
<td>Nielsen SoundScan</td>
</tr>
<tr>
<td>Various Artists</td>
<td>VARIOUS ARTISTS: Bluegrass is the Answer</td>
<td>WARNER BROS.</td>
<td>Nielsen SoundScan</td>
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<tr>
<td>Various Artists</td>
<td>VARIOUS ARTISTS: Bluegrass is the Answer</td>
<td>LEGEND</td>
<td>Nielsen SoundScan</td>
</tr>
<tr>
<td>Earl Scruggs &amp; Doc Watson</td>
<td>EARL SCRUGGS &amp; DOC WATSON: The Three Pickers</td>
<td>CAPITOL</td>
<td>Nielsen SoundScan</td>
</tr>
<tr>
<td>Doyle Lawson &amp; Quicksilver</td>
<td>DOYLE LAWSON &amp; QUICKSILVER: THE ROAD TO BLUEGRASS</td>
<td>CHERRY</td>
<td>Nielsen SoundScan</td>
</tr>
<tr>
<td>Rio Grande</td>
<td>RIO GRANDE: Rio Grande</td>
<td>Lyric Street</td>
<td>Nielsen SoundScan</td>
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</table>

### Top Country Singles & Tracks

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Look at Us</td>
<td>Craig Morgan</td>
<td>BJOHN</td>
<td>Nielsen SoundScan</td>
</tr>
<tr>
<td>That's Cool</td>
<td>Blue County</td>
<td>SC</td>
<td>Nielsen SoundScan</td>
</tr>
<tr>
<td>You Do Your Thing</td>
<td>Montgomery Gentry</td>
<td>CONNECT</td>
<td>Nielsen SoundScan</td>
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<td>Awful, Beautiful Life</td>
<td>Darryl Worley</td>
<td>BOW</td>
<td>Nielsen SoundScan</td>
</tr>
<tr>
<td>Put Your Best Dress On</td>
<td>Steve Holy</td>
<td>BOW</td>
<td>Nielsen SoundScan</td>
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<tr>
<td>The Bride</td>
<td>Trick Pony</td>
<td>RED County Music</td>
<td>Nielsen SoundScan</td>
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<tr>
<td>It's All You Look at</td>
<td>Tracy Lawrence</td>
<td>DRAMA</td>
<td>Nielsen SoundScan</td>
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<tr>
<td>Some Beach</td>
<td>Blake Shelton</td>
<td>WARNER BROS.</td>
<td>Nielsen SoundScan</td>
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<tr>
<td>Feel My Way to You</td>
<td>Restless Heart</td>
<td>BOW</td>
<td>Nielsen SoundScan</td>
</tr>
<tr>
<td>Jesus Was a Country Boy</td>
<td>Clay Walker</td>
<td>BOW</td>
<td>Nielsen SoundScan</td>
</tr>
</tbody>
</table>

### Audience Charts for the Bluegrass Sound
- Country Stations are monitored by Nielsen SoundScan.<br>(www.americanradiohistory.com)
- Hot Shot Debut from the previous week: Pat Green - "Dont Break My Heart Again."
RICHARD MARX
My Own Best Enemy
PRODUCERS: Richard Marx, David Cole
EMI 7243 ALL 191719
RELEASE DATE: Aug. 10
To say that Richard Marx’s “My Own Best Enemy” is a return to form is perhaps misleading: in fact, the pop- lific singer/songwriter has never faltered in delivering ac- quality melodic fare, for himself and the scores of artists he has partnered with during the past decade. But with his eighth album and first major label effort in seven years, it feels like the passion is amped, along with a rejuvenated edge. Guitar- grooving “When You’re Gone” has scored Marx a CD of the potential a cross-format popular peer, with bright pop anthem “Love Goes On,” empowering “Someone Special” and disc high- light “Ready To Fly,” a handsome ballad that’s a shoe-in for No. 1 AC honors and—in a just radio world—will deliver the evergreen artist to a new top 40 generation. Seventeen years later, 40-year-old Marx remains a masterful performer, too, as one of the great albums of the year.—CT

MAVIS STAPLES
Have a Little Faith
PRODUCERS: Jim Tuttle, Mavis Staples
Alligator AGR 058
RELEASE DATE: Aug. 17
Sure, Mavis Staples is in the Rock and Roll Hall of Fame—thanks to her family gig as the Staples Singers—but nobody should conclude that she’s past her prime. “Have a Little Faith” demonstrates that she is very much in command of her music. Here, Staples does what she so often did with the Staples Singers: mix contemporary spiritual tones with soul and R&B, endowing each with a generous measure of groove. From the opening track, “Step Into the Light,” an uncanny mix of acoustic blues and soul, to the uplifting messages of “Ain’t No Bet- ter Than You,” and “At the End of the Day,” Staples’ performance is a constant delight. “Have a Little Faith” is a glorious album of tremendous emotional depth, a work that reaffirms Staples’ place among the finest singers in modern American music.—PVV

SALIVA
Survival of the Sickest
PRODUCER: Paul Ebersold
Island ARC 217
RELEASE DATE: Aug. 17
While many in the industry are claiming that rock is back based on the success of tracks like Jett’s, there’s something to be said for straight-up commercial rock ‘n’ roll. On its final album, Saliva continues to wave the flag for no-frills hard rock. The Mem-phis five-piece sometimes lacks a definitive sound, channeling Buckley on the active rock top 10 title track and Nickelback on cuts like “Razor’s Edge.” Yet the band excels on the straightforward, meat-and-potatoes sound, freed from pretenses like “retro” as well as the no-metal scene it was originally lumped in with. The only thing the set lacks are the songs that are immediately hooky as “Click Click Boom,” from the act’s 2001 debut, “Every Second.” Saliva, which continues to win fans over with its live performances, is in the midst of a headlining tour. This likely will keep sales healthy for “Sickest.”—BT

DANCE/ELECTRONIC
PAUL OAKENFOLD
Creamfields: various producers
Music for Clubland: Volume 2
RELIVE 9072A
RELEASE DATE: Aug. 10
In a club setting, international DJ-producer Paul Oakenfold is known for creating uplifting, trance-painted musical journeys. His earlier beat- mixed compilations, including “Transport” and “Perfecto Presents...Another World,” perfectly captured this spirit. The same is true of the two- disc “Creamfields.” The collection features new re-edits of all the tracks and special 2004 remixes—all handled by Oakenfold. Classic tracks from Mauro Picotto (“Lizard”) and U2 (“Beautiful Day”) are injected with new life. A remix of Carlos Vives’ “Como Tu” is infused with melancholic piano tink-lings and ambient synth swirls. Also featured in the mix are tracks by D’Fuse (“Living the Dream”) and Quiver (“Space Manoeuvres Part 3”). Oakenfold’s collaboration with Perry Farrell (the hypnosc “Time of Your Life”) is one highlight in a collection filled with many.—MP

COUNTRY
VARIOUS ARTISTS
Touch My Heart: A Tribute to Johnny Paycheck
Sugar Hill
RELIVE 9072A
RELEASE DATE: Aug. 10
Tributes rarely get better than this, a country music masterpiece. Robbie Fulks’ masterfully assembled set not only fetes Paycheck’s hits, but it also wisely gives a nod to lesser-known (and some would say superior) early material from the late Delmar ‘ Lil’ Darlin’ label. This is an inspired, diverse cast, whether it’s titans like a fiery George Jones (“She’s All I Got”) or a revent Larry Cordle (“Old Violin”). Much of this disc’s greatness comes from unexpected pleasures: Neko Case on a rousing “If I’m Gonna Sink” (I Might As Well Go to the Bottom),” Al Anderson’s sparse “Someone to Give My Love To,” Fulks and Gail Davies on the stone country “Shakin’ the Blues” and the great Dallas Wayne’s stirring tremolo on “I Did the Right Thing.” Bobby Bare Jr. delivers a booby trap on “Motel Time Again,” and his daddy teams with Rodney Foster, Buck Owens and Ted Weeny on a thoroughly kick-ass “Take This Job and Shove It.” I need say more.—RW

LATIN
CHARLIE ZAA
Puro Sentimiento
PRODUCERS: Charlie Zaa, Josed Gallo Castaneda
Ole Music: 8551971712
RELEASE DATE: July 7
Colombian singer Charlie Zaa made his mark in 1996 with “Sentimiento,” a collection of vintage arrangements of songs by Colombian singer Jaramillo popularized in the 1950s. Zaa now returns to Jaramillo reper- toire, and the results are essentialy the same and just as well-executed. The album also emulates the Colombian arrange- ment style of traditional music, with acoustic guitars, requinto and subtle strings. It sounds like the old Zaa, and it is. And his biggest success was with this music and style, one for which his high, piercing tenor is particularly well suited. Among the few novelties is the inclusion of Zaa’s duet with his father, “Sólo A Nada Más.” But even this is nostalgic in intent and execution, maintaining the essential mood.—LC

THE CONSTITUENTES
The Constituents
PRODUCERS: Andy Magoffin, the Constituents
Sub Pop 652
RELEASE DATE: Aug. 10
Not quite punk, not quite indie—not quite easy to categorize—the progressive Constituents create a sound that keeps moving on their self-titled debut. From awkward, crunchy melodies (“Arizona”) to blues-tinged bare numbers (“Dying”), their sound reaches deep into the controlled shifting from full band arrangements to stark acoustic guitar songs like the wistful “Lucky Me,” in which Loeb effectively captures her new- found folkie roots.—JB

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PRODUCERS: Andy Magoffin, the Constantines
Sub Pop 652
RELEASE DATE: Aug. 10
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CONTRIBUTORS: Jim Bessman, Leila Lob, Deborah Evans Price, Rashaan Hall, Chris Morris, Michael Paoletta, Michael David Spies, Mark Sullivan, Claudia Taylor, Bram Telneltman, Christa L. This, Philip van Vleck, Ray Waddell, Christopher Walsh. ESSENTIALS: Releases deemed by the editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Revisited albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists, PICS: New releases predict to the top half of the chart in the corresponding format. CRITICS’ CHOICES: New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. (See album review experts’ criteria for the more detailed procedure.)
the music of “Amanaiara” is heavily influenced by the longing of ex-patriates for their homeland (Saudite). Azevedo’s voice has a lovely flexibility that enables her to work convincingly with several different rhythms, from samba to Forró and Baio. She sings with great heart and terrific sentience, and the sunny feel of most of the tracks: a far cry from the Northern European chill of Berlin. Especially appealing are “Amanaiara” – a song title that (describes its title), the track title – a beautiful tune rooted in the traditional music of the Northeast – and the great pop sound of “La Rumba.”

Ranged in the United States by Harmonia Mundi. - PP

CHRISTIAN

WATERMARK

The Purest Place

PRODUCER: Nathan Noekels
Rocketown
2682672003228

RELEASE DATE: Aug. 10

Well-crafted songs are the main component that make a praise and worship album memorable, because they transport the listener beyond sheer enjoyment of the music to something much deeper and more emotional. Watermark’s husband/wife duo Nathan and Christy Nockels acheives this on the truly moving “The Purest Place.” Nathan’s (whose production credits include Point of Grace and (Fred) man) wisely places the focus on Christy’s gorgeous voice and the emotion she brings to the lyrics. “Invoke” is a plea for Jesus to permeate every corner of their home, while the title track speaks of living in the center of God’s heart. Lead single “The Glory of Your Name” was inspired by the film “The Passion of the Christ.” There is an intimate feeling to this album that will have listeners adopting these songs as their own personal prayers. - DEP

VITAL REISSUES

THE VELVET UNDERGROUND

Live at Max’s Kansas City

REISSUE PRODUCERS: John Hagelstein, Ben Inglet, Patrick Milligan
ORIGINAL ARTIST: The Velvet Underground
Geoffrey Haslam Atlantic/Rhino 78093

RELEASE DATE: Aug. 3

This two-disc set, Rhino jazzes up a crucial document of the Velvet Underground’s summer 1970 tour at Max’s Kansas City in New York. First release 1972 on Rhino’s ill-fated subsidiary, the collection is augmented by half a dozen tracks not on the original LP. When the band, featuring John Cale, Lou Reed, and John Warners, took on their line-up, they moved from their Los Angeles homes and into the studio. The result is a highly original composition that makes you really want to listen and understand - and then sing along. From “A Black Angel’s “Harmonium,”
due Oct. 19. - CT

MODERN ROCK

GODSMACK

Touché

(3:38)

PRODUCER: Sully Erna
WRITERS: S. Enna, L. Richards, J. Kosko
PUBLISHERS: Meegnya Music/Universal Music Publishing (ASCAP)
Republic/Universal 21275 (CD promo)

The unaired format is a boon to Godsmack: Its acoustic EP, “The Other Side,” has been certified gold. But new single “Touché,” sustains that momentum? Setting in on the session are Lee Richards and John Kosko of Dropbox, the first production collaboration for Godsmack vocalist Sully Erna’s label, Re-Align. Dropbox released its self-titled album in April, and since it has not made any ripples in the mainstream, this might be the right place that gets the act on the radar. But Southern rock-kissed “Touché” seems more like a forum for Erna and Kosko to trade lyrics. Their tone and phrasing mirror each other so strongly they could be mistaken for twins. “Touché” is not much different from the bongo- and bass-fare “Side” contains, and the lyrics are few except for the over-repeated refrain of “And I only would do for what ya’cha do for me.” Radio, however, will likely give it some plugs, if for the name factor alone. - CT

SINGLES

Edited by Michael Paolatta

POP

JOHN MELLENCAMP

Walk Tall (3:43)

PRODUCERS: Kenneth “Babyface” Edmonds, John Mellencamp
WRITER: J. Mellencamp
PUBLISHER: not listed

A&M 11209 (CD promo)

It has nearly been 21 years since John Mellencamp launched one of the most enduring songs of the millen- niun with the enchanting “A Thou- sand Miles.” A lot has changed since then, with the proliferation of today’s ubiquitous girl grunge, a Avril Lavigne, Ashlee Simpson and even Hilary Duff. So “White Houses” is just the more welcome of a return because, thankfully, it bears the do- it-your-way signature of a singer songwriter who relies on piano, a meandering, storytelling lyrical style; and deceptively sweet vocals that underlie an intellectual bent. Carlson wrote the song with her main squeeze, Third Eye Blind’s Stephan Jenkins, who also handled production. The result is a highly original composition that makes you really want to listen and understand – and then sing along. From “A Black Angel’s “Harmonium,”
due Oct. 19. - CT

DAVID MORALES WITH LEA-LOVIN

How Would U Feel (3:38)

PRODUCER: David Morales
WRITERS: Lea-Lorién, David Morales
PUBLISHERS: Def Mix Music/EMI (ASCAP); Letika Critiquekra Works (ASCAP)

DMD Records DM101 (CD single)

For about 12 months now, global DJ/producer David Morales has been waving dance music enthusiasts with this wildly infectious pop-house jam in his DJ sets. In the clubs of Ibiza, Spain, “How Would U Feel,” has become one of the songs of the summer season. And after just one spin, it becomes readily apparent why: Newman Le-Lorién wraps her lilt around this classic ady of love at first sight. “Could you sleep? Or did you hardy eat? Could you breathe? When you were next to me,” she cannot help but wonder amores Morales’ classic-sounding arrangement. For those that miss the intense, electric-tailed jam like CeCe Peniston’s “Finally” and Everything But the Girl’s “Mising,” the spirited and buoyant “How Would U Feel” comes to your emotional rescue. Distributed by Studio/Navarre. - MP

COUNTRY

THE JENKINS Getaway Car (3:00)

PRODUCER: Rodney Crowell
WRITERS: B. Mann, G. Haase
PUBLISHERS: various
Capitol 70876-18749-9 (1-CD promo)

This family trio—mom Nancy and daughters Kacie and Brodie—has a gorgeous vocal blend that shines on this Billy Mann/Gary Haase-penned cut. The lyrics speak of romance dimmed by day-to-day duties and a wife’s remedy for escaping the mundane and recapturing a sense of romantic abandon. It’s a sweet sentiment, wrapped in a melody. Rodney Crowell’s deft production places the emphasis on the vocals, adding little flourishes of melody to sweeten the mix. Family acts have a greater need for a ready and willing audience in the country format. These tal- ented women are likely heirs to the same throne previously seated by the Forester Sisters, the Judds and other successful musical clans. - DEP
Control freaks, rejoice.

The first seamless integration of iPod and automobile. Connect with your music like never before. With the optional installation of an integrated adapter developed by BMW and Apple—now available for the BMW 3 Series, X3, X5, Z4 and M3—you can control your iPod through the vehicle’s audio system and multi-function steering wheel. Which means no loss of power. No loss of sound quality. And no loss of control.
LUXURY LIFE

DIAMONDS & MUSIC
SPECIAL REPORT INSIDE
Hitching Brands To The Stars

BY WILLIAM CHIPPS

Nothing sells luxury goods like star power.

In an increasingly fragmented media landscape, a growing number of luxury goods companies are going the route of celebrity tie-ins as their choice marketing strategy.

Today’s music stars, in turn, are happy to flautn their luxury wares. Products as diverse as high-end automobiles, top-shelf liquor brands and private jet companies are increasingly teaming with music celebrities to market their products.

The strategy is simple yet extremely effective: Consumers look to music celebrities as cultural tastemakers and purchase products consumed, used, worn or touted by their favorite stars.

LUXURY HIP-HOP

Nowhere is that more true than in the world of hip-hop, whose artists mention corporate brands—particularly luxury goods—more than in any other music genre.

During a recent week, among the top 20 songs on The Billboard Hot 100, singers dropped the names of 28 consumer brands. Luxury names Dom Perignon, Hummer, Gucci, Rolls Royce and Versace were honored with their lyrics.

Callicad takes the top spot as the most cited brand in lyrics this year, according to Web site Americanbrandstand.com, which tracks brand appearances in song lyrics.

Allied Domecq’s leading cognac brand set the benchmark for music tie-ins through its starring role in the popular TV show “Pass the Courvoisier.”

Allied Domecq did not pay Rhymes to write a song about its brand. Instead, the artist penned the tune, sampled the cognac as part of a celebrity seeding program developed by hip-hop entrepreneur Russell Simmons. Simmons’ program helped the spirits company develop marketing programs aimed at urban consumers.

“It’s the holy grail of marketing when a popular hip-hop artist wants to sing about your brand,” says Dave Karraker, VP of corporate communications for Allied Domecq Spirits North America.

The exposure generated much attention for Courvoisier and helped strengthen the brand’s top-shelf positioning on par with Mercedes, Gucci and other brands frequently mentioned in hip-hop songs, Karraker says.

“People always sing about things that matter to them, but rap music has recently taken it a step to the forefront. It’s about aspiration and having the finer things in life,” he says.

Other brands also have benefited from appearing in songs, such as Grey Goose vodka from Sidney Frank Importing. The product saw a “dramatic increase” in sales—up to 600%—after rappers 8Ball and MJG mentioned the ultra-premium vodka in a song several years ago, says Rick Zeiler, the importer’s director of marketing and brand development.

That success prompted Zeiler to create the Grey Goose Music Tour, whose two-year run featured 8Ball and MJG as well as Bone Thugs-N-Harmony, Lil Jon & the East Side Boyz, Musiq Soulchild and other artists.

“We’ve had luck with artists who truly enjoy drinking our brands and don’t mind telling people,” Zeiler says.

Once the domain of TV and film productions, paid product placement—where a company pays an artist to mention their brand—is increasingly working its way into hip-hop songwriting.

Such arrangements are the new frontier in music marketing, says Tony Rome, president of Maven Strategies, a marketing agency that specializes in placing corporate brands into song lyrics.

Rome believes more artists should consider product placement deals based on hip-hop’s proven ability to move the market needle.

“For many years, hip-hop pioneers have embraced brands and made those brands successful,” Rome says.

“We’re at a point where the hip-hop community can reap benefits.”

To minimize risk for his corporate clients, Rome compensates artists based on the performance of their song. For example, an artist whose song receives heavy airplay can receive “well into the six figures,” while an artist whose song does not get any airplay would receive significantly less, he says.

“We value what the hip-hop community brings to the table, but we deal in an environment of unknowns. It’s important to structure agreements that fairly compensate the artists for their capabilities while minimizing the investment risk for our clients,” he says.

To make the offer more appealing to artists, the spirits company offers tour sponsorship and promotional support to help build visibility for the artist.

“They have total respect for the marketing power of hip-hop,” Rome says. “And we want to make sure the relationship is a win-win.”

STARS BRIGHTEN BRANDS

Celebrity tie-ins also help companies generate incremental media exposure and build credibility.

Case in point: Mercedes Benz hosted a party with Beyonce late last year to celebrate the launch of the SLR, a $400,000 built-to-order automobile.

“Beyonce’s presence added extra pizzazz to the event and helped us leverage additional press coverage and interest in the vehicle from other top-tier celebrities, says Claire Curran, manager of brand and lifestyle event marketing for Mercedes Benz USA.

And that’s just the beginning: Mercedes plans to step up its music marketing initiatives next year to support the launch of five new vehicles, some of which will carry a price tag of less than $30,000 and target 20-something buyers.

Mercedes will use the ties to build its “cool factor” and play up its positioning as a hip, cutting-edge car company.

“These types of relationships let us be edgy and help maintain our credibility with generations X and Y,” Curran says.

Similarly, Motorola uses its partnerships with Simmons to position its telephones as a must-have fashion accessory. Motorola accomplishes that task by having models wear the phones at Phat Farm fashion shows.

Motorola also taps the relationships to create co-branded phones.

“The phones have a mix of fashion and style that high-end consumers would be proud to show off,” says Tamara Franklin, director of strategic marketing and new business development with Motorola’s iDEN division.

While Rolls Royce, Rolex and other brands once epitomized the highest of style, a new category of luxury is beginning to emerge: private jet services.

Take 3-year-old Marquis Jet Partners, which sells hourly private jet cards starting in increments of 25 hours. The company, which boasts the youngest fleet of jets in the market, sells the cards for $109,000 up to $300,000.

Marquis targets Wall Street execs and music and entertainment celebrities, with a focus on hip-hop stars. Clients include Jay-Z and Run-D.M.C., with the latter group on the passenger list of Marquis’ inaugural flight.

Jesse Itzler, co-founder of Marquis Jet, says, “We target the hip-hop guys who have made their first $2 million and don’t want to take their shoes off before getting on a flight.”

William Chipp is senior editor of the IEG Sponsorship Report.

Tips For Luxury Deals

Striking deals with luxury goods manufacturers and other types of companies isn’t easy. Here are some tips on selling corporate partnerships.

Think like a marketer. First and foremost, artists and their representatives need to think like marketers when scouting and pitching corporate partners.

“We’re business people, and we expect [talent and their managers] to be a little bit more marketing savvy and understand how products are marketed,” says Peter Stroh, senior partner of brand experience planning with advertising agency J. Walter Thompson Detroit, who has put together deals with Tony Bennett and Alan Jackson for client Ford Motor.

Look for authenticity. When searching for potential partners, artists and managers should focus on products relevant to the artists’ lifestyle. That could be vehicles they drive or products they mention in their songs.

For example, Ford was drawn to Keith because of his fondness for Ford trucks, while Polaroid partnered with OutKast to leverage the hit “Hey Ya!,” which features the line “Shake it like a Polaroid picture.”

Play up all assets. When pitching a deal, sellers should play up the different marketing assets their client brings to the table. That could include visibility in publicity shots and mentions during concerts and interviews.

Needless to say, the messaging has to be subtle and relevant. “We don’t want anything to do with it if it looks overly gratuitous or commercial,” Stroh says, noting that brand plugs appear natural if the products are truly part of the artists’ life.

Similarly, artists that own or co-own restaurants, clothing stores, nightclubs and other outlets should emphasize them when pitching companies looking for new distribution channels. Motorola, for example, aligned with Russell Simmons in part to sell phones through Phat Farm’s flagship store in New York.
The World's Best Tasting Drinks Start with Grey Goose.

Grey Goose
L'Orange
Cosmopolitan
Grey Goose L'Orange
Chrimor
Cranberry Juice
Squeeze of fresh lime

Grey Goose
Classic Martini
Grey Goose Vodka
Shaken over ice
Garnish with an olive or lemon

Grey Goose
Le Citron
Lemon Drop Martini
Grey Goose Le Citron
Squeeze of lemon juice
Sugar rim

Grey Goose
La Vanille
Espresso Martini
Grey Goose La Vanille
Irish Cream
Coffee Liqueur
Espresso
Dollop of whipped cream

GREY GOOSE
World's Best Tasting Vodka
SoBe Entertainment presents our newest diamond...

Rock Solid, Flawless and from the Soul
A new best friend...

Debut album coming soon on
SoBe Entertainment
Rock Stars

How Music’s New Generation Took A Shine To Jewelry

INSIDE:
• Hip-Hop’s Sparkle
• Diamond Girls
• The Runway Report

Beyoncé and a few of her best friends
Rock Steady!

Hip-Hop Polishes Image Of Diamonds

BY CARLA HAY

Ice. Bling. Rocks. Whatever the name, diamonds are hot with hip-hop stars. And experts say people from the hip-hop world are the biggest trend-setters when it comes to wearing diamond jewelry.

Jacob Arabo, aka Jacob the Jeweler, is widely considered to be the No. 1 diamond dealer to hip-hop artists and others in the music industry.

"When it comes to diamonds," Arabo says, "hip-hop artists have set many trends—most importantly the trend of 'bigger is better.'"

New York-based Arabo, through his firm Jacob & Co., has been the jeweler of choice for the hip-hop community for more than 20 years. Long before hip-hop grew into the pop-culture juggernaut it is today, his clients include Sean "P. Diddy" Combs, 50 Cent, Jay-Z, Fat Joe, Method Man and Wyclef Jean.

"When artists like P. Diddy, Jay-Z and the Cash Money Millionaires are seen in a music video wearing a particular style of jewelry," Arabo notes, "it directly affects the consumer market."

Arabo offers clients a guide to retailers on his Web site, Jacobandco.com, and plans to offer online shopping through another site, jacobthejeweler.com, currently in development.

Custom-made jewelry is the mark of any top celebrity, and hip-hop is no exception. The genre is often credited with popularizing personalized, diamond-encrusted dog tags, religious-themed jewelry and oversized watches.

The celebrity trend of wearing colored diamonds also started in the hip-hop world, says Sally Morrison, director of the Diamond Information Center. The DIC is the publicity arm of the Diamond Trading Co., which in turn is part of the De Beers Group, the world's leading diamond supplier.

"A lot of people think Jennifer Lopez started the trend when she got a pink diamond engagement ring in

Combs, in a statement, offered kudos to Arabo. "I've been dealing with him for years. This is the man who started it all. Everybody else just follows.

In recent years, the Internet has made high-end diamond dealers more accessible, Arabo offers clients a guide to retailers on his Web site, Jacobandco.com, and plans to offer online shopping through another site, jacobthejeweler.com, currently in development.

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"A lot of people think Jennifer Lopez started the trend when she got a pink diamond engagement ring in

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BILLBOARD AUGUST 21, 2004
DIC Keeps Diamonds Shining in Public Eye

Integrated Strategies Deliver Info on Gemstones

BY CATHERINE APPLEFIELD OLSON

“A diamond is forever.”

“Three-stone jewelry for your past, present and future.”

“Women of the world, raise your right hand.”

While most consumers may not be familiar with the Diamond Information Center, many will recognize at least one of the DIC’s indelible advertising phrases. The DIC is the public relations arm of the De Beers Group.

De Beers produces about 45% of the world’s diamonds, by value, and, through the DTC, markets about two thirds of the global diamond supply, according to the De Beers Web site.

Now in its third decade, the DIC, from its offices in New York and Los Angeles, tackles the enviable job of Tout the queen of luxury purchases, the king of bling.

The organization delivers information about diamonds through an increasingly integrated strategy that includes defining new product categories, developing marketing concepts and working with the trade on design initiatives.

STRATEGIC SUPPORT

“We’ve become more strategic in recent years in terms of supporting the trade,” DIC director Sally Morrison says. “It’s not just about getting the word out in the press about how great diamonds are, but trying to support parallel programs throughout the industry.”

Given the scope of its parent company, the DIC’s goal is to support the diamond industry as a whole, from Asscher to Zales.

“We really try to get out the message that although you may not be able to afford a huge piece from Fred Leighton, you can walk into a mall retail store and get a wonderful piece that fits your price range,” Morrison says.

Of course, it doesn’t hurt when a campaign, such as the right-hand ring promotion, takes off on the red carpet and turns into a style trend among celebrities (see story, page 46).

The concept, which marks the first time diamonds are being mass-marketed as an expression of female empowerment, took hold among stars at the Grammy Awards, the Academy Awards and other high-profile celebrity events.

But the DIC is not blinded by the glitter. It remains primarily an information source. The organization’s Web site, Adiamondisforever.com, provides guidance on everything from diamond pricing to the four Cs (see story, page 47) to jewelry design.

“We are very interested in people making an informed decision when buying a diamond,” Morrison notes. “We don’t want it to be a completely emotional, thoughtless purchase, so we are very visible on the Web and elsewhere. Having said that, there isn’t any value in us building a lot of equity in the DIC itself. The trade’s success is our success.”

For its part, the diamond trade has undergone significant change in the past decade. De Beers is formalizing what it calls its “supplier of choice” distribution system. The change replaces a monopolistic pipeline with one focused on its customers—traders and manufacturers who cut and polish the rough diamonds—to add value to its gems.

“The diamond is not a commodity anymore,” Morrison says. “It is a luxury product.”

Contact info: A Diamond Is Forever—Entertainment Division. E-mail: Kelly.McMahon@jurt.com

Susie Castillo, former Miss USA, wears a Roberto Coin necklace during a Diamond Information Center event at the 2004 Billboard Latin Music Awards. It is a product that continues to carry its own weight. Despite a lingering economic recession and the continued threat to world peace, Morrison cites data pointing to substantial growth in national diamond sales during the past three years.

“It’s not necessarily harder to sell diamonds nowadays,” she says. “There are just a lot more brands and a lot more competition within the industry and from other precious gemstones. People are definitely putting money into jewelry. The question is where they put it.”

The diamond pendant above was designed for Usher by Joel Rosenberg. The diamond is set in 18K white gold containing 222 princess cut diamonds totaling 13.4 carats and 115 round brilliant-cut diamonds totaling 12.34 carats.
Diamond Girls
Ladies Flaunt Their Own Right-Hand Rings

BY CARLA HAY

“Sisters Are Doing It for Themselves” is the title of a 1985 hit for Aretha Franklin and Eurythmics. But the song’s message could apply to today’s growing trend of women buying diamond right-hand rings for themselves, regardless of their marital status.

Madonna, Mariah Carey, Jennifer Lopez, Beyoncé, Janet Jackson, Gwen Stefani, Mary J. Blige, Christina Aguilera and Ashanti are just some of the entertainers who have been sporting diamond right-hand rings. (Engagement or wedding rings are traditionally worn on the left hand.)

Lopez, of course, now likely prefers the Chopard seven-carat diamond wedding ring from husband Marc Anthony.

Jewelry experts say that women wear these rings on their right hand not just as a fashion statement but as a symbol of financial independence.

“Last September we launched an ad campaign that did a lot to give women the permission to buy their own diamonds,” says Sally Morrison, director of the Diamond Information Center. The DIC is the publicity arm of the Diamond Trading Co., which in turn is part of the De Beers Group, the world’s leading diamond supplier.

“For many women, buying diamond rings for themselves was taboo,” Morrison adds. “But now, more women see diamond right-hand rings as a way to punctuate their sense of fashion, and it has nothing to do with their relationship with someone else.”

Indeed, last year’s right-hand ring advertising campaign declared: “Your left hand says ‘We.’ Your right hand says ‘Me.’ Women of the world, raise your right hand.”

Lorraine Schwartz, a top jewelry designer and dealer to celebrities, says the diamond right-hand ring is “very empowering for women.”

CELEBRITIES LEAD THE WAY

Schwartz, whose celebrity clients include Beyoncé, Sean “P. Diddy” Combs, Madonna and Britney Spears, says the trend of wearing right-hand rings really took off when celebrities began wearing them.

“Any time a celebrity is shown for a piece of jewelry, the more mer- it and value it has,” Schwartz notes.

DIC’s Morrison adds, “The right-hand ring trend is going up because we’re seeing a lot of right-hand rings at red carpet events and fashion shows.”

The trend has become so popular that it has had a trickle-down effect to people who are not necessarily rich and famous.

“It has reached a point where the trend has become democratized,” Morrison observes. “More women on the street are seeing comfortable making this purchase for themselves. People can find diamond right-hand rings at places like retail chains Kay Jewelers and Wal-Mart.”

According to organizers of the 2004 Couture Jewellery Collection & Conference (presented by the exhibition arm of Billboard parent company VNU), right-hand rings are among one of the jewelry industry’s biggest hits.

As designers to watch, the conference featured celebrity designers including Sol Rafael, whose right-hand rings have become a signature offering for his brand, “I Do.”

The heart-shaped necklace pictured above is 4.5 carats and set in platinum. It is a design from Sol Rafael that retails for $708,000.

Do What I Want, Live How I Wanna Live,
Buy My Own Diamonds,
And Pay My Own Sills’
"Independent Women Part II" Destiny’s Child
How To Pick A Diamond: The Four Cs
Carat, Clarity, Color And Cut Determine A Gem's Value

Shopping for a diamond? It pays to do some homework before saying “I do” to a jeweler. Diamonds run the gamut in quality and price, and it’s a good idea to shop around to find a jeweler you can trust.

Here’s a brief summary of the four criteria used to evaluate diamonds—commonly called “the four Cs.”

CARAT

Although the word “carat” is often confused with size, it actually refers to the weight of a diamond. One carat is the equivalent of 200 milligrams, but jewelers more commonly refer to a carat in terms of “points,” with 100 points equaling 1 carat. A 0.50-carat diamond, for example, is the same as a 50-point diamond.

The principles of addition do not hold up when it comes to pricing diamond carats. Since larger stones are rarer, a one-carat stone will cost more than twice the price of a 0.50 carat stone. Cut and mounting can make a diamond appear larger or smaller than its actual weight.

CLARITY

“Clarity” refers to a diamond’s level of inclusions—naturally occurring characteristics like fractures or minerals that appear during its formation. The general rule is fewer inclusions, greater clarity, and the greater a diamond’s clarity, the rarer and more valuable it is.

The location of the inclusions in a diamond can affect its value, but a setting can be used to hide inclusions.

To view inclusions, jewelers use a tool called a loupe, which magnifies the diamond to 10 times its actual size. Seen through a loupe, inclusions may look like dark spots, feather patterns or tiny crystals.

COLOR

The Gemological Institute of America has established a color scale for diamonds that ranges from D (colorless) to Z (warmer-colored whites). Since the differences are subtle, colors are graded under controlled lighting conditions. Truly colorless stones, Ds, are rare and therefore the most valuable.

Personal taste also plays a role. The color of a diamond can help determine which setting—yellow gold, white gold or platinum, for example—best suits it.

CUT

Any reference to a diamond’s cut actually has two meanings: the angles and proportions of the stone and its shape. A well-cut diamond of any shape will reflect light from one facet to another and ultimately through the top of the stone, making it more fiery or brilliant than a stone that’s cut too deep or too shallow. Each diamond shape has its own guidelines to determine whether it is well-cut.

The shape of the stone comprises a variety of cuts, including round (the most brilliant diamond by design), square, pear, marquis, emerald or heart. Again, personal taste has much to do with this decision.

Catherine Applefeld Olson

Information obtained from the Diamond Information Center.
At the 2003 MTV Video Music Awards, Madonna was bedecked in $1 million worth of diamonds, encompassing a vintage diamond necklace, a diamond marquis-shaped right-hand ring, diamond drip marquis-cut earrings, a diamond "M" necklace and a diamond chain from celebrity jeweler Neil Lane (neillanejewelry.com). Her personal diamond collection includes diamond peace earrings by Sue Rosen and an Edwardian three-stone diamond engagement ring. (Photo: Kevin Kane/WireImage.com)

At a Chopard VIP party in Paris, Jennifer Lopez wore a yellow gold, heart-shaped pendant set with diamonds from Chopard's Love collection (chopard.com). Fans will surely recognize the pendant: Lopez wore it along with a yellow gold bangle and ring, in her music video for "Love Don't Cost a Thing." Recently, Lopez received a Chopard seven-carat diamond ring from husband Marc Anthony.

The queen of hip-hop soul, Mary J. Blige, could be found showing off her engagement ring at the 2003 Emmy Awards. For their wedding anniversary, Blige's husband presented her with a diamond wedding band with 3.5 carats of Asscher cut stones from Jacob & Co. (jacobandco.com). (Photo: Jeffrey Mayer/WireImage.com)
Report

Who’s Been Seen Wearing What

By Michael Paoletta

Not one to shy away from bringing fashion and jewelry into the musical fold, R&B/hip-hop artist Eve proudly wears Bulgari diamond earrings (bulgari.com) at the 45th annual Grammy Awards. (Photo: Kevin Mazur/WireImage.com)

Kelly Osbourne is not necessarily known for dressing in elegant evening wear. But that didn’t prevent her from doing just that at the 2003 American Music Awards, which the Osbournes hosted. Her coiffed hair and postcard-perfect cherry lips were accented by a Chanel diamond star pendant (chanel.com). (Photo: Steve Granitz/WireImage.com)

Gwen Stefani of No Doubt gave fans a decidedly classic retro look at the 45th annual Grammy Awards. Her diamond heart-shaped necklace (with matching key) was designed by Susan Rosen. (Photo: Steve Granitz/WireImage.com)

Sting was the epitome of sartorial perfection at the 76th annual Academy Awards. He kept his black-tie outfit together with Chopard’s square emerald-cut 4.21 carat diamond crystal pin surrounded by 3.85 carats of pave diamonds. (Photo: George Pimentel/WireImage.com)

Missy Elliott’s in-your-face fashion statement at the 46th annual Grammy Awards was offset by a subtle pave diamond drop pendant from Chopard’s Happy Diamonds collection (chopard.com). (Photo: Annamaria DiSanto/WireImage.com)
Weavers, a Tale Of Musical Courage

BY JIM BESSMAN

Half a century has passed since their heyday, but the Weavers remain as relevant as ever.

"Stories about the Dixie Chicks getting banned or Linda Ronstadt being escorted out of a venue for making mild political statements send the same kind of chill that the Weavers experienced," says David Bernet, alluding to the pioneering folk quartet's blacklist in the early 1950s. He and James Durst are writers of "Work o' The Weavers," a musical biography of the Weavers and their songs.

The Weavers had literally grown up with the Weavers, as his father was a close friend of Hays and a volunteer on the "People's Songs Bulletin" that Seeger, Guthrie, Hays and other left-leaning '40s folkies put out prior to the anti-communist hysteria of the '50s that also almost extinguished the Weavers.

"But then I started hearing words like 'un-American' and 'unpatriotic' being used on cable news in the same way it was in the '50s to describe people who were using their right of free speech in speaking out for peace. So it occurred to me that if we took the Weavers' music and put it in a narrative telling their story, it would be timely and relevant," Bernet says. But Bernet would not have participated without the blessing of the surviving Weavers.

"I was a little concerned that it would seem like imitation, but I attended a rehearsal and was very pleasantly surprised," says Seeger, still active at 85. "I knew the music was still resonating with individual people—but not how broadly. Thousands of people are now carrying the work of the Weavers forward in one way or other. These old songs have been taken out of the closet."

And rightfully so, Bernet says. "Folk music empowers people—and spans generations," he says. "The show has a message that resonates with people of all ages, including the portion of our audience that relives their past with the music they grew up with—like me."

After 36 Years, Donovan Reveals A Mystery Woman

I never knew a girl named "Lalena," but neither did Donovan—and he wrote the song.

Still, we both fell in love with her 36 years ago, when it was a No. 33 hit single in 1968 for the legendary Scottish folk-rock singer/songwriter. "Lalena" is a composition with the name of the German actress Lotte Lenya, says Donovan, having revealed Lalena’s true identity July 27 at the first of two "underground" record release parties at Joe's Pub. The events celebrated his new Appleseed Recordings album "Beat Café." The disc, the Donovan Music Peer International's first since 1960's "Sutras," is officially released Aug. 24. But back to "Lalena."

"I was fascinated with 'The Three-Penny Opera' as a socially conscious musical," Donovan notes of the renowned Kurt Weill/Bertolt Brecht "opera for beggars," which starred Weill’s wife Lenya in the immortal role of the prostitute Jenny Diver—so immortal, in fact, that Louis Armstrong and Bobby Darin inserted Lenya’s name into their classic versions of the musical’s opening theme, "Mack the Knife."

"So when I saw the movie version with Lotte Lenya I thought, OK, she’s a streetwalker, but in the history of the world, in all nations women have taken on various roles from mess to whore to mother to maiden to wife. This guise of sexual power is very prominent, and therein I saw the plight of the [Lena] character."

He revises the verse one final couplet from "Lalena": "That’s your lot in life, Lalena/Can’t blame ya, Lalena."

"Women have roles thrust upon them and make the best they can out of them," Donovan continues. "So I'm describing the character Lotte Lenya is playing and a few other women I've seen during my life, but it's a composite character of women who are outcasts on the edge of society: Bohemia."

"Bohemia, of course, is central to the concept of 'Beat Café'—and Donovan’s offbeat release strategy. "When I realized that what I was presenting was a bohemian manifesto, I set the media dial to 'beat.' " he explains. "And what is 'beat'? Cheaply printed books in underground book shops, read by poets in the simple little cafes, coffee houses and bohemian hangouts. So I thought it would have to be presented in that context, and found a passionate label with socially conscious artists like Pete Seeger and Roger McGuinn, and then the launch had to be in small venues where we could re-create the atmosphere of 'Beat Café.'"

Donovan enlisted local pop scenester Richard Barone to read the opening of Allen Ginsburg’s landmark beat poem “Howl” at Joe’s Pub. In the Beat Generation’s epicenter, San Francisco, he brought out surviving beat poet Michael McClure.

"I wanted to show that the '60s could not have had its freedoms without the Beat Generation of the '40s and '50s," Donovan says. "The '60s songsmiths were fully informed by the bohemian poets—but it’s still happening: There’s a plethora of young, hip new writers who are tipping their hats to the beat poets of the '60s, saying, 'We were fed by you, nurtured by your work.'"

But the “beat café” of today, Donovan notes, is more “a state of mind,” or “a virtual beat café” à la arts/culture Web site getunderground.com. "The actual café may have passed into history, but I still want to promote the bohemian idea of the '60s—the rediscovery of the roots of folk music and the power of poetry married with the pop world."

Meanwhile, the unmasking of "Lalena" begets a final question. What about Dippy? "Dippy was a school pal," Donovan says, solving the mystery of his 1967 hit "Epistle to Dippy." "He had signed up in the army, so I wrote a song that I hoped he would hear on the radio and call me. It related to school and what I was going through and had references that he got and he called me—and I bought him out of the army, which you could do. So it was a creative use of radio."
Hip-Hop Suits Up
Rappers, DJs Contribute To ESPN Videogame, Tour

BY STEVE TRAIMAN

In its most ambitious cross-marketing program to date, ESPN Videogames is featuring more than three dozen original or licensed tracks from 22 top hip-hop acts in “NBA 2K5,” a fall release for PlayStation 2 and Xbox.

A companion soundtrack CD will be offered as a value-added gift with purchase at such retail chains as Electronics Boutique and GameStop. A major-label radio promotion will target 20 primary markets, and a 45-date tour will feature key game/soundtrack artists. Plus, a film crew and traveling audio studio will accompany the tour to capture material for a DVD/CD package due early next year.

“This is the first year we’re licensing music and also commissioning original tracks for our games,” ESPN Videogames marketing and promotions director Tim Rosa says. “It’s not only our most ambitious ‘multimedia’ program for any game, but also one of the most innovative for the industry.

“We’re creating partnerships with artists by promoting them on our Web site, [providing information on] their CD and singles releases, tour updates and bio and pitching them to the ESPN Networks for use on their cable outlet stations.”

Contributing tracks to “NBA 2K5” are such acts as Del the Funky Homosapien (Heiro Imperium); Hazen Street, Holla Point and KillRadio (all on Epic/Sony); People Under the Stairs (Om); and Aesop Rock (Definitive Jux). The soundtrack also contains selections by Skillz, the Roots, Aesop Rock and Hieroglyphics featuring Goopele from the compilation “True Notes Vol. 1” (Okay Player/Decon). Among the acts writing tracks specifically for the game are Truck & Mack.

PLAN WINS PRAISE
ESPN’s multimedia program has earned kudos from major and indie label execs, as well as featured artists.

“Videogames and music are natural partners,” Sony music licensing senior VP Paula Erickson says. She notes that new tracks like Hazen Street’s “Back Home,” Holla Point’s “Ooh Ahh” and KillRadio’s “Scavenger” are the perfect complement to the fast-paced action of ‘NBA 2K5.’

Erickson continues, “Since users play videogames multiple times, fans are exposed to tracks on a repeated basis, which helps create a strong sense of connection between our artists and a key audience. On the flip side, ESPN benefits from having great music from incredibly talented new artists . . . This is

(Continued on page 52)
NARM Events Aim To Replace Defunct AFIM

With the dissolution of the Assn. of Independent Music earlier this year (Billboard, April 17), the upcoming National Assn. of Record Merchandisers’ convention—which partnered with AFIM the past two years—will take on a decidedly different vibe for the industry.

Although the independents will not have a confab of their own in ’04, this year’s NARM convention, which runs Aug. 20-24 at the San Diego Marriott, will sport several indie-oriented features.

Some are holdovers from AFIM’s past. The indie trade group’s day-long “crash course” for startup labels will take place Aug. 20. It will be moderated by ex-AFIM board member Alexis Kelley of LiveWire Entertainment Sales & Marketing in Atlanta. (The course requires a separate registration fee.)

Special-interest discussion groups, another fixture at AFIM, will be held Aug. 21. Genres to be covered include Americana/bluegrass/folk, blues, Christian/gospel, Latin/world and urban, as well as lifestyle products.

And “the indie lounge,” the on-site meeting place for the indie sector, also continues.

AFIM’s series of one-on-one meetings between labels and distributors takes on a new twist this year: A two-hour indie “speed-dating” session Aug. 24 is designed to bring independent retailers and labels together in round-robin fashion.

The main independent session at the convention will be an indie “town meeting,” scheduled for noon-5:30 p.m. Aug. 21.

The two-part huddle will include a presentation about 401(k) programs and health insurance and an open session between indie retailers and suppliers and major-label representatives.

Several indie acts will also be in the house for showcases during the convention: J-Me (Ripe/E-Nate Records), They Might Be Giants (Disney), John Brannen (Spy Dog), Beth Hart (Koch), Bob Schneider (Shockoram/Vanguard) and Camper Van Beethoven (Pitch-A-Tent/Vanguard).

LIVE FROM N.O.: IT’S RYKO: The fun-lovin’ folks at Ryko Distribution returned to the Hotel Monteleone in New Orleans for their annual convention July 26-31. We didn’t make the trip, but marketing director Connie Kirch supplied The Indies with some highlights.

During daytime sessions, 36 Ryko audio and video labels and label groups presented their wares. Some companies brought in their acts, including Texas Music Group (the Nicholas Tremulis Orchestra), Magna Carta (Jordan Rudess) and Highnote (Melvin Sparks).

The nighttime showcases began with a Rykodisc presentation at Truck Farm Studios by Midnight Movies, Waltham and the Juliana Theory.

Other showcasing labels included Inside Out (the California Guitar Trio), Jetset (Luna), SPV (Crash Test Dummies), Terminus (Trext Dabbs), Full Light (Darrell Scott), Festival Five (Dan Zanes), Iris (Ben Taylor) and Kismet (Dayna Kurtz).

Terry Currier of Music Millennium in Portland, Ore., won the annual bowling tournament at the Rock ’n’ Bowl.

Unfortunately, we didn’t receive any photos of Ryko Distribution president Jim Cuomo introducing the Troma Entertainment presentation as the Toxic Avenger. (We are kidding.)

RED NABS LAKESHORE: RED Distributing in New York has sealed an exclusive North American distribution deal with Los Angeles-based Lakeshore Records.

Narave previously distributed the label, which is the recorded-music division of film production company Lakeshore Entertainment. Current acts include the Legends and The Thelonious Monster.

The first release under the agreement will be the soundtrack to the film “Wicker Park.” The album, out Aug. 24, includes new and rare tracks by Lifehouse, the Postal Service, Death Cab for Cutie, the Shins, the Stills and Johnnette Napolitano.

IN THE MARKET: Allen Lerman, head boyer at the Rhino Records store in Los Angeles and a long-time buddy of The Indies, exited Rhino July 30 after 10 years. He is seeking other employment opportunities and can be reached at 252-933-3969.

Mobile

Continued from page 51

partners, in a sense, because we feel like we’ve got it covered with the big labels and then one or two or three agglomerates.”

Burris says Sprint is “shrinking [the] number of applications for services” to maintain a consistent user experience.

As a result of such decisions, the ringtone sector is consolidating. Zelos Group expects it will plateau at about $400 million in annual revenue.

The consolidation started with Sony Music Entertainment’s 2002 acquisition of RunTones. Than Infospace purchased Moviso for $25 million in late 2003. And this April, AC Interactive acquired MIDI RingTones of St. Paul, Minn.

Now overseas companies with saturated home markets are looking to the United States as a new frontier. San Francisco-based Faith West, which serves Moltones, is owned by Japanese parent Faith Inc. Another Japanese company, For Side, acquired New York-based Zingy for an undisclosed amount in May. Korea’s Widex is rumored to be seeking a U.S. acquisition, perhaps Reston, Va.-based ZTango, which specializes in “white label” ringtones for carriers.

The acquisitions are not limited to companies abroad. Mountain View, Calif., Vertisign acquired Jamba, a Berlin-based ringtone provider, in May for $273 million. The purchase gives Vertisign considerable leverage should it attempt to enter the U.S. mobile music market.

In time, however, ringtone providers could yield their market share to companies like Xintone, which makes software that allows users to create custom ringtones from their MP3s and CD libraries and upload them to wireless handsets. Los Angeles-based Xintone recently received institutional financing from Munich-based Siemens Mobile Acceleration.

Among companies believed to have interest in expanding their ringtone offerings are Jerdath Mobile, which has filed an initial public offering valued at $86 million, and Seattle-based Mobiler Ring, which Japan-based Index recently acquired. And French company Lagardere is rumored to be launching a hi-tech ringtone service on a major U.S. carrier later this year.

Meanwhile, Seattle-based Dwango North America launched the Rolling Stone Ringtones service this June through its iT&F Wireless, Cingular and Nextel.

WHERE THE ACTION IS

If the ringtone market seems crowded, opportunities might lie in such differentiated music content as voice ringers and ringbacks. And mobile games will generate $1.5 billion in revenue in the United States by 2009, according to Zelos Group.

Many gaming publishers and aggregators are pursuing global distribution to create the necessary economies of scale. Investors are betting this strategy will work for wireless entertainment providers like mForma and publishers like Sorrent.

Seattle-based mForma recently raised $44 million in its first round of venture capital funding. Sorrent, based in San Mateo, Calif., raised 200 million in its third round. Similarly, In-Fusio, a France-based mobile game publisher and game services provider, reports raising $27 million in its latest funding round, led by U.S.-based Insight Venture Partners.

Steve Masur, founder of New York entertainment law firm Masur & Associates, says this inflation of funding and recent high valuations could be the beginning of an investment bubble. Still, innovation may win out, he says, as many other content services have yet to be exploited or even invented.

Mark Frieser, CEO of New York market research company Consect, says companies like Jamdat might be in a good position to leverage, or “strong-arm” their solid carrier relationships, especially with their IPO investment capital.

“They can always say, ‘Look, I’ve got some really great games coming out, I’ll give you an exclusive if you put me on deck for a new ringtone service,’” Frieser says. “It’s just basic bargaining.”

Hip-Hop

Continued from page 51

2K5” as a character in the game. I’ve even got my own dream team.

“It’s also a kick to provide some of the soundtrack beats,” he adds, “and to work together on the coming tour.”

SOUNDTRACK ON THE ROAD

The Champion Sound tour (aka Cali Comm 2K4) presented by ESPN Video games kicks off Oct. 15 at the University of California-Santa Barbara. It comprises 45 stops, finishing Nov. 24 at San Francisco’s historic Fillmore theater.

The Agency Group booked the tour. Agent Peter Schwartz notes that Del, whom the agency also represents, approached him with the idea of expanding the Cali Comm tour, which has had three successful runs, with the game publisher as sponsor.

“Del headlined our 2002 [Cali Comm] tour,” Schwartz recalls, “and we jumped on his proposal.”

The tour has done well, Schwartz reports, with many sellouts—typically at 1,000- to 1,200-seat college and club venues. Most tickets last year cost $20-$22.

“We’re excited to have ESPN Videogames in as a positive, exciting sponsor,” Schwartz says, “with the same young demographic appeal. It’s the evidence of the expanding tie-in between hip-hop and alternative rock with videogames.”

Other tour headliners include Decon’s Afroman, Abstract Rude (Continued on page 53)
WEA Campaign Reloads Consumer Memories

WEA is launching a TV campaign to highlight the Warner Music Group catalog, a highly unusual marketing strategy for the category. The “Reload” campaign involves five 30-second commercials, each focusing on one song that the company hopes will evoke memories in the minds of consumers.

“We wanted to design this campaign to highlight not only the best-selling albums, but the ones that have the most historical significance,” WEA VP of catalog sales Ron Phillips says. “We want to remind the customers how great these records are. We knew we couldn’t do it through the traditional method of 12 mins on the page of a newspaper, because that doesn’t convey the emotional attachment that people have for the recordings.

In each commercial, one song plays as its lyrics scroll across the screen. Each commercial also tags a retailer that has an endcap filled with WEA catalog. The endcaps display the lyrics quoted in the commercials (see photo, right). The Reload logo, which appears during the TV spots, brands bin cards and on-floor display bins. WEA is also providing extensive point-of-purchase material customized to each account. Accounts can offer input on the design of this POP material.

“Part of our thinking,” WEA VP of marketing Alyson Shapero says, “was that this is a great catalog, and memories are made from [it], so why wait for Madison Avenue to come up with an opportunity to get a song into a TV commercial? We decided to become Madison Avenue and come up with a consumer-driven campaign, because we know that when someone hears a [Talking Heads] song, it will strike an emotional chord.”

Phillips says the ads, which have a stark look, are designed to “reinforce the lyrics of the key albums just to jog the memories of people as to how great these songs are.”

Spots began running last week on several national cable channels, including MTV, VH1 and MTV2, as well as select cable TV shows. Later this month, according to Shapero, WEA will add such late-night shows as “Saturday Night Live,” “Late Show With David Letterman” and “Late Night With Conan O’Brien” to the media buy.

The first batch of spots features “Pictures of You” from the Cure, “Once in a Lifetime” from Talking Heads, “Judy Is a Punk Rocker” from the Ramones, “(What’s So Funny Bout) Peace, Love & Understanding” from Elvis Costello and “Blue Monday” from New Order. Currently tagging Tower Records and Virgin Megastores, the ads should drive traffic to retailers, Phillips says. Spots targeting Trans World Entertainment stores are slated to begin in early September. Future commercials will tag Bull Moose and Newbury Comics, Phillips reports.

Tagged accounts agree to stock an endcap with about 24 WEA titles. In addition to carrying the album featured in the commercial, merchants can choose from approximately 200 WEA titles.

Retailers are expected to rotate Reload titles each month. Although each commercial features just one song, stores will offer a spread of other key albums.

Hip-Hop
Continued from page 52

and Mihk 9 performing as Haiku De Tat, Buke One, and Zion-1, whose last album was on Rapativism.

Decon founder Peter Bittenbender, is overseeing the tour’s traveling audio/video studio. Tour footage and recordings will become the aforementioned DVD/CD, which Decon is targeting for February 2005 release, with distribution by RED/Sony.

Decon also produces films and offers graphic-design services. The company recently completed a short film for the Neptunes (Star Trak/Interscope).

“We love about ESPN is that they will have their own game-content trailers on the DVD,” Bittenbender says. “It’s rare that you find a big [game] company that’s really into indie music.”

In addition to the NBA, ESPN Videogames has interactive franchise rights from the National Football League (“NFL 2K5” was just released) and the National Hockey League (“NHL 2K5” is due this fall).

“This is the deepest we’ve gone to date in creating [artist and label] music partnerships,” ESPN’s Rosa says. “We’re also in discussions with other major and indie labels for promotional programs related to other franchise titles in the works.”
Portable DVD Nears Mainstream Status

BY JILL KIPNIS

LOS ANGELES—The portable DVD market is on the go. Sales of portable DVD players and in-car DVD systems are rising, and manufacturers and retailers expect them to really take off this holiday season. Some retailers are even upping their portable DVD stock.

A decrease in prices for portable DVD options is driving this anticipation. “Intensifying competition and shipment volumes from overseas manufacturers are putting downward pressure on street prices,” says Steve Koenig, senior manager of industry analysis for the Consumer Electronics Assn. “These forces, coupled with broader retail distribution, are placing portable DVD players within reach of more and more consumers.”

Last year, a name-brand portable DVD player with a 7-inch screen cost $400 or $500, and an “unbranded” one cost $300, according to Reinhard Polch, product manager for RCA.

“Now we see all the unbranded and direct imports under $200, and the branded players are about $300,” he says. “I think Christmas this year will really show this category. It will be highly advertised and it will aggressively grow.”

The same trend is expected for in-car systems, according to Doug Newcomb, executive editor of Mobile Entertainment. “Five years ago, car video was cost-prohibitive for a lot of people,” he says. “The cost of installation is going down this year.”

SALES EXPECTATIONS

The CEA expects sales of portable DVD players and car DVD systems to rise steadily through 2007. The trade group reports 419,000 portable DVD players shipped in 2003, with 626,000 expected to ship this year, an increase of almost 50%. The CEA also says consumers spent $171 million on portable DVD players in 2003 and are likely to spend $225 million this year, a 32% increase.

The group predicts 1.2 million portable DVD players will ship in 2007, with consumers spending $348 million on them.

As for in-car DVD systems, 251,000 shipped in 2003. That number is expected to rise to 560,000 units this year, an increase of about 42%. Consumers spent $134 million on car systems in 2003, compared with a projected $204 million this year. That marks a 53% increase in spending.

The CEA projects that 765,000 in-car DVD systems will ship in 2007, with consumers spending $419 million on them.

Innovations in portable-player features are also fueling the industry’s high expectations.

Traditional, single-function portable DVD players resemble small laptop computers, with a screen that ranges from 5 to 12 inches. Manufactured by companies including Audiovox, Go Video, Panasonic, Samsung and RCA, these players retail from about $150 to $1,000. “Our best sellers are the larger screens, the 7-, 8- and even 9-inch screens, that are full-featured players. These are in the $299 and $499 range,” says Frank Sadowski, VP of consumer electronics merchandising for Seattle-based amazon.com. “These are no longer niche products for wealthy people.”

Other portable players combine multiple functions, including audio and video playback and recording, photo storage and PC file storage. The Pocket Video Recorder AV400 from Archos, for example, allows consumers to record 400 hours of programming directly from a TV, VCR, DVD recorder, or cable or satellite receiver, using a special TV cradle. The player is available in two models: 20 GB with a 3.5-inch screen, at $549.95; and 80 GB with a 5.8-inch screen, at $799.95.

MULTIMEDIA FOCUS

“Just like with MP3 players, we are seeing the video market getting its legs,” Archos CEO Brad Wallace says. “We will see it go mainstream in 2005, and it is starting to have visibility right now.”

The newly introduced RCA DRC618 portable DVD player, with its 7-inch screen, plays back DVDs and MP3-encoded discs. The machine’s AV input allows users to connect it to videogame consoles, camcorders, TV sets and in-car DVD systems. The device retails for $399.

The RCA Lyra RD2780, priced at $449, stores 20 GB of audio, video or data files. Users can download 80 hours of TV shows or films, view JPEGs and digital camera pictures and store files from their PC. The machine has a 3.5-inch screen.

“Consumers aren’t just buying these players for one single reason,” Pollach says. “They are starting to attract a lot of demographics, and impulse buys are becoming much more of a factor.”

Bart Sauve, senior visual product manager for Los Angeles-based Virgin Megastores, says the chain has not carried many portable players until recently. “We can’t keep them in stock. I think it’s a positive thing for retail. To me, it’s a counter to the doom and gloom of people saying that video-on-demand will put us out of a job.”

IN-CAR TRENDS

The latest craze in the growing in-car DVD market relates to what Newcomb calls “zoned entertainment.” “In other words, people have their own entertainment zone in the car,” he explains. “Before, you would have the one video playing in back for the kids. Now, one kid can watch ‘SpongBob,’ another can be playing a videogame and someone else can be doing something different.”

Car stereo companies like Audiovox, Pioneer, Sony and Kenwood are major players in this arena, offering systems that typically cost at least $1,000. Newcomb says.

Another key trend is pop-off faces, which first proved popular in the car radio space. A new system from JVC, the AV7010, offers a removable 7-inch monitor for security. The system retails for $1,799.95.

‘Shrek 2’ Will Vie For ‘Nemo’ Sales Records

One of the year’s most anticipated video releases—animated feature “Shrek 2”—debuts Nov. 5 from DreamWorks Home Entertainment.

The title, which features the voices of Mike Myers, Cameron Diaz and Eddie Murphy, is the year’s top-box-office performer so far. It earned more than $330 million in the United States, according to DreamWorks.

“Shrek 2” will be available on VHS ($15.95) and DVD ($19.95). The company has not yet announced if the DVD version will contain multiple discs or not which extras the DVD will feature.

The video of the original “Shrek” has sold more than 42 million combined units worldwide. It was released in November 2001 and held a record that fall as top-selling video of all time, shipping 9 million combined units in its first week, according to DreamWorks. The project shipped 5.5 million DVD copies in its first month on sale, according to the company, and became the top-selling DVD in history by the end of 2001.

The current first-day and first-week sales record holder is Disney/Pixar’s “Finding Nemo.” Last November, the title sold 8 million combined units on its first sales day and sold 17 million combined units in its first week, according to Disney/Pixar.

MAKE WAY FOR HD:

Toshiba/NEC plans to have its high-definition DVD hardware on retail shelves in early 2005. The manufacturer announced at a Tokyo showcase the last week of July that HD DVD players will be available next year in the United States and Japan. The Toshiba/NEC format is endorsed by the DVD Forum, an international association of 200 companies.

The rival Blu-ray HD format—which is backed by 13 manufacturers, including Sony, Samsung, Philips, Dell and Hewlett-Packard—is expected to introduce its players in the States by the end of 2005. Blu-ray hardware has already launched in Japan.

So far, the only home-video distributor to officially endorse one of the HD formats is Columbia TriStar Home Entertainment, whose parent company, Sony, is a key proponent of Blu-ray.

FILM MOVEMENT

AFLIGHT: Direct-mail DVD club Film Movement, which offers its subscribers one independent film each month, is taking to the skies this month.

Through a deal with in-flight entertainment producer IKA Media, the companies are launching a movie channel on Continental Airlines called Continental Presents Independent Film.

The channel will feature independent films that have screened at top festivals around the world. These will be the same projects that subscribers to New York-based Film Movement receive on DVD. Film Movement sends its subscribers one such DVD each month, day-and-date with the title’s theatrical release, for $19.95.

Recent titles include “The Man of the Year,” winner of the best movie public prize and best director, best actor (Miloš Forman) and Kodak awards at the Brazilian Film Festival, and “Raja,” winner for best upcoming actress (Najat Bensalah) at the Venice International Film Festival.

Film Movement CEO Lawrence Meistrich will not disclose the company’s subscription totals, but he says that since launching in January 2003, “we’ve signed up people in more than 3,000 cities [and] in every state.”

THE TROLLZ ARE COMING: Warner Home Video and DIC Entertainment have entered into a distribution agreement for DIC’s Trollz property. Trollz are modern spin-offs of the Troll doll that are aimed at tweens.

Under the terms of the deal, WHV will exclusively distribute nine Trollz-made-for-video properties beginning in August or September 2005. Two new titles are expected every six months after that.

Andy Heyward, chairman/CEO of DIC, says the property will launch with a “360-degree program. With Hasbro, we have a toy line; we have a publishing deal with Scholastic and an apparel deal with Mamiye. Everything will be tied together like a tapestry.”

DIC will also launch an online Trollz destination, which is likely to include a new music forum.

WHV president Jim Cardwell said in a statement, “We certainly believe ‘Trollz’ will be one of the hottest properties for girl consumers in 2005.”
<table>
<thead>
<tr>
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<th>Principal Performers</th>
<th>Price</th>
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<td><strong>Ryan Potemkin</strong></td>
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<td><strong>Warner Home Video</strong></td>
<td><strong>Speight Gray</strong></td>
<td><strong>$19.98</strong></td>
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<td><strong>Warner Home Video</strong></td>
<td><strong>Stuart Pankin</strong></td>
<td><strong>$19.98</strong></td>
<td><strong>4</strong></td>
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<td><strong>Miranda Cosgrove</strong></td>
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<td><strong>Mike Myers</strong></td>
<td><strong>$19.98</strong></td>
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<tr>
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</tr>
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<td><strong>Pamela Adlon</strong></td>
<td><strong>$19.98</strong></td>
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</tr>
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<td><strong>Daniel Radcliffe</strong></td>
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</tr>
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<td><strong>Barny</strong></td>
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<td><strong>Jeff Bridges</strong></td>
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<td><strong>Jake Nicholson</strong></td>
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<td><strong>Eugene Levy</strong></td>
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<td><strong>John Turturro</strong></td>
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<td><strong>Jeremy Sumpter</strong></td>
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<td><strong>Hank Azaria</strong></td>
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</tr>
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<td><strong>Columbia TriStar Home Entertainment</strong></td>
<td><strong>Robbie Robertson</strong></td>
<td><strong>$24.98</strong></td>
<td><strong>20</strong></td>
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<td><strong>Columbia TriStar Home Entertainment</strong></td>
<td><strong>Samuel L. Jackson</strong></td>
<td><strong>$24.98</strong></td>
<td><strong>21</strong></td>
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<td><strong>THE WHOLE NINE YARDS</strong></td>
<td><strong>Columbia TriStar Home Entertainment</strong></td>
<td><strong>Bruce Willis</strong></td>
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<td><strong>22</strong></td>
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<td><strong>23</strong></td>
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<td><strong>Mike Myers</strong></td>
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<td><strong>Warner Home Video</strong></td>
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<td><strong>$24.98</strong></td>
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<td><strong>Samuel L. Jackson</strong></td>
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<td><strong>Christian Bale</strong></td>
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<td><strong>Fox Home Entertainment</strong></td>
<td><strong>The Simpsons</strong></td>
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<td><strong>Fox Home Entertainment</strong></td>
<td><strong>Chris Benoit</strong></td>
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<td><strong>29</strong></td>
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<td><strong>Turner Home Entertainment</strong></td>
<td><strong>Harvey Keitel</strong></td>
<td><strong>$24.98</strong></td>
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<td><strong>Universal Studios Home Video</strong></td>
<td><strong>Orlando Bloom</strong></td>
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<td><strong>32</strong></td>
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<td><strong>Turner Home Entertainment</strong></td>
<td><strong>Nicole Richie</strong></td>
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<td><strong>33</strong></td>
</tr>
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<td><strong>Warner Home Video</strong></td>
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<td><strong>34</strong></td>
</tr>
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<td><strong>Jason Biggs</strong></td>
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</tr>
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</table>

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**Billboard Top DVD Sales**

**Billboard Top Video Game Rentals**
plastic storage tape that was never designed to last forever. The problems of analog tape storage will be explored next week.

The major labels have initiated programs to address the multiple threats to their archives, but all are battling time and the elements with limited resources. This is not just a problem for the music industry. The material in record company archives represents the nation’s audio heritage.

“Record companies aren’t just profit centers; they’re cultural institutions,” Bill Ivey, one of the foremost music preservationists, told Billboard recently.

THE DIGITAL CHALLENGE

The advent of the digital age has not eased the task of preservation. In fact, the ever-changing landscape of digital recording has presented archivists with significant new challenges.

More than 10% of early digital-era tapes began to degrade and show alarming error rates after as little as a year or two, experts say. This can render the tapes unplayable. But unlike problematic analog tapes, which often can be temporarily restored, the information on damaged digital tapes cannot be retrieved.

The problem media include digital audio tapes and U-Matic 1620s and 1630s, shell-cassette tapes that resemble Betamax videocassettes. Both types of tape were widely used in digital recording throughout the ’90s.

“The decay of the digital media is much more rapid and much more scary than that of analog tapes,” says consultant Marc Kirkeby, who oversaw Sony Music’s vaults until 2002.

“We were having not daily, but certainly weekly episodes with DATs and 1630s. Both still remain in use, and both remain a problem.”

While the problem tapes are no longer used in most major-label U.S. recordings, they remain a factor in some indie works and in some non-U.S. productions, particularly from Latin America. In these cases, there often is no “backup” version recorded on another format, studio veterans say.

“Neither DATs nor 1630s were intended to be an archival medium,” Kirkeby says. He recalls that his key job at Sony was to be certain “our main artists’ 1630s were backed up” on a more stable storage medium.

“That’s where you have real problems,” Warner Music Group vault librarian Steve Lang echoes. “The 1630s, which were the EQ’d production tapes, those you seem to have more problems with. If there’s audible dropouts, you’re screwed.

“Now,” he adds, “you will have what it represented on the [resultant] CD, but that’s it.”

What studio engineers prefer is a “flat master,” which captures the final stereo version of a recording session—with no post-session “boosts” or enhancements.

“The other big concern is with certain types of early digital gear, such as Mitsubishi’s open-reel machines, which are no longer manufactured. Companies have to search out obsolete equipment to transfer a fairly recent recording to a current format. Even recent equipment can become quickly obsolete. In the late ’90s, the RADAR hard disc recorder became popular. It used an Exabyte tape drive for data storage. Then last year, Exabyte stopped making the tape drive.

“The tape can’t be put in any other drive,” says John Spencer, president of Bridge Media Solutions. “So in a few years, unless you happen to find a working Exabyte tape drive, you’ll never get those audio files back.”

Paul West, senior VP of studio operations for Universal Music Group, says, ‘The industry’s most vulnerable position—and for all U.S. industries, government or education for that matter—is with things that are “born digital.”’

West says UMG has purchased the hard-to-find Mitsubishi machines, and affected tapes “now are being dealt with and transferred to more stable formats.”

Label archivists say that budget and staff limitations make it impossible to transfer and back up deteriorating masters except on an individual, ad-hoc basis.

UMG’s Lang puts it this way: “We’ve had a discussion for the last two years to put together a digital archive room that’s just a slow process.”

UMG Buries Treasure

Archives, Cloned Backups Will Be Stored In Reconfigured Mine

To protect its recorded treasures, Universal Music Group has begun to deliver a landmark two-part plan in the cause of preservation and archiving, Billboard has learned.

First of all, the company is moving its vault operations to a centralized, secure and cost-efficient location in Boyers, Pa., northeast of Pittsburgh.

Secondly, UMG has a new program to clone and back up its master and session reels as broadcast wave files stored on FireWire drives and separately on digital linear tape (commonly known as DLT), which was developed for archival purposes.

These clones will be available for electronic transfer to any producer working on a reissue project.

“This way, we’re not [dealing with] shipping our most vulnerable assets back and forth from several locations. They never have to leave the vault,” says Paul West, UMG senior VP of studio operations.

“In the past, that has been a very vulnerable process,” West explains. “It just takes one step to go wrong—a careless courier, an incompetent engineer—and you’ve lost the asset.”

UMG, with more than 80 acquired companies and catalog holdings, controls an estimated 1.2 million vault items. Prior to the merger of Sony Music and BMG, it had the largest treasure trove among the majors, sources say.

The UMG holdings include works issued by such former leading labels as MCA, Motown, Mercury, Polydor, Decca, Island and A&M. They also include titles from influential R&B heritage labels like Chess, DeLuxe and Duke; jazz imprints like Impulse, GRP and Verve; and classical label Deutsche Grammophon.

Although the mantra in the reissue community has always been to use original source material, West says feedback on the high-resolution, preservation-level digital clones for reissue work has been positive.

“Some people say you’re going to lose something by going digital,” West says. “But we’ve found this isn’t true. Our listening tests and focus groups show no discernable difference in quality.”

“I’ve become more committed to digital every day,” says Keith Freston, who oversees UMG’s archive and master control operations. “We now use DLT because it’s cheaper and easier to work with than tape. And we have an entire year’s worth of material in our vault printed to analog.

“Multi-format cloning represents the best of both worlds. You get the high-quality analog mastering process and the convenience of digital storage,” Freston says. “It’s the best of both worlds.”

But even with this new system, UMG is not out of the woods completely.

“We need more staff and more expertise,” West says. “We need to be able to keep up with the pace of the new technology.”

At the moment, the studio is still dealing with the legacy of the previous analog era.

The 1980s saw the introduction of compact discs, followed by the rise of digital audio taping (DAT) and then the widespread adoption of digital audio tape (DAT). These new technologies promised improved sound quality and storage capacity over their analog predecessors.

However, the transition to digital recording also presented its own challenges. Physical copies of recordings made on DATs and other forms of digital tape tended to remain in physical form, making it difficult to transfer the information to digital storage formats.

UMG’s Lang acknowledges that while the company has made strides in digital preservation, there is still much work to be done.

“Archiving is a continuous process,” he says. “We’re always looking for ways to improve our systems and procedures.”

Pro Audio

A PRESERVATIONIST AT WORK IN THE IRON MOUNTAIN STORAGE FACILITY IN BOYERS, PA.

BILL HOLLAND

UMG is planning catch-up with the other majors in warehousing all of its assets in one location. However, the initiative to have on-site preservation and secure online transmission of digital clones is understood to go beyond the steps the other majors have taken so far.

In the analog era, out-of-print albums often were buried in storage vaults, where they were forgotten or destroyed. In recent years, the digital age has brought new opportunities for reissuing classic albums.

With the advent of online streaming and digital distribution, labels have been able to bring back into circulation long-lost treasures from the past. Yet the physical preservation of these recordings has become more challenging.

“Back in the day, if you had a master tape that was going to be reissued, you’d make a backup copy on magnetic tape,” says Ivey. “But now, with digital recording and the rise of online streaming, we need to find a way to preserve the physical master recordings.”

Ivey says that as the music industry has moved from CD sales to streaming services, the need for digital preservation has grown.

“With streaming, you’re dealing with bits, not analog master tapes,” he says. “You need to worry about things like bit rot and data loss.”

But the challenge of digital preservation is not just about storing the information, it’s also about the physical storage media.

“Digital media like DVDs and Blu-rays are only good for a limited amount of time before they degrade,” says Ivey. “We need to find a way to preserve the physical master recordings for the long term.”

The National Endowment for the Arts and the Foundation for the Preservation of Recorded Music have been working to address this issue.

“I think the industry realizes that preservation is an important issue,” says Ivey. “But we still have a lot of work to do.”

PROBLEMS SNOWBALL

The arrival of digital recording brought with it another problem for archivists: Long-established standards for what producers must hand in to a company once a recording project is finished began to change.

“Now, there’s more chance for missing parts and missing metadata,” such as track sheets.

“In the analog era, we never had to worry about ‘upper layers of code’ [containing metadata] on 2-inch tape. We just had to worry about doing something really dumb, like erasing the lead vocal or half of the drum overheads,” producer John Jennings says.

Spencer says, “You can now have a project and you discover the lead vocal is missing. It might never have been flown in and might reside on somebody’s old lap top or hard drive.”

The National Academy of Recording Arts and Sciences’ Producers & Engineers wing has addressed the problem in recent years with a “deliverables” document. The document is meant to ensure that all necessary recorded components are handed in upon completion of a project.

The NARAS deliverables document is available in the P&E section of grammy.com.

Archivist and engineer/producer George Massenburg think the deliverables memo will bring order to the digital chaos.

Still, preservationists worry that small labels may have neither the funds nor the staff know-how to remain current with technical requirements.

Reflecting on the new challenges, preservationist Ivey says, “The problems with digital recording and preservation in the last 20 years is incredibly greater than the challenges facing us in the [prior] 50 years.”

“Ivey, the former head of the National Endowment for the Arts and founder of the preservation-oriented Country Music Foundation, is now director of the Curb Center at Vanderbilt University in Nashville.

“Today, if the earlier period, you had an analog tape or a metal part—things that store reasonably well—or if there were problems, you knew how to treat them,” he says.

Archivists are now talking about saving ‘bits’ of information encoded on multiple software formats that were originally played on now obsolete equipment, you’re into a preservation and retrieval effort that is absolutely massive and unprecedented.”

Ivey says he has heard of an instance where a local recording studio, encumbered with masters that should have been picked up by record companies, ran out of hard drive space.

As new clients come in, he relates, “they just started deleting stuff. The earlier clients came in and found their work was just gone.”

BACK TO THE SOURCE

Company vault chiefs and preservation archivists agree that as technology keeps changing, the original recordings must always be the primary source for reissue product and those must be saved and secured.

That prevents the problem of not just preserving, but storing tons of (Continued on page 62)
Japanese Acts Woo U.S. With Anime Link

BY STEVE McCCLURE

TOKYO—It’s not unusual for adoring Japanese pop fans to sing along with their idols during a concert. But it’s not often that an American audience does that—and gets all the Japanese words right.

That’s what happened at a July 2003 gig at the Otakon anime (Japanese animation) convention in Baltimore—illustrating how an increasing number of Japanese acts are using anime to promote their music overseas.

Performing in front of thousands of hardcore anime fans, Japanese Epic Japan rock act T.M. Revolution was startled by the reaction when it started playing “Heart of Sword,” the theme song to Japanese samurai/anime series “Rurouni Kenshin,” which airs in the United States on the Cartoon Network.

“There were 5,000 screaming American kids singing the words of the song in Japanese,” says Archie Meguro, New York-based GM of international artist development for Sony Music Entertainment Japan. “They think everything from Japan is hip and cool.”

Another of Japan’s top-selling acts, Kii/oon Records rock band Arc-en-Ciel, made its U.S. debut July 31 in front of an audience of 12,000 at Otakon.

 Meanwhile, the Cartoon Network is preparing for the November launch of “Hi Hi Puffy AmiYumi,” a pop duo Puffy AmiYumi, above, appears in animated form, below, in its own U.S.-made Cartoon Network show, ‘Hi Hi Puffy AmiYumi.’

Indie Pubs Find Biz

Subpublishing Deals Aid Canadians’ Growth

BY LARRY LeBLANC

TORONTO—With the formation of his Canadian entertainment company, former lawyer Ed Ginlet is making a claim in the country’s underutilized independent music publishing world.

In 2001, Ginlet set up privately owned Casablanca Media Acquisitions to capitalize on an increasing demand for entertainment content from global cable and digital broadcasters. He has since acquired significant catalogs of music, TV and video properties.

A subsidiary, Casablanca Media Publishing, serves as Canadian representatives for three powerhouse U.S. publishing houses. Fox Music has music from films “Waiting to Exhale,” “Hope Floats,” “Soul Food” and “Titanic.” Carfin Music Publishing has “I Got You (I Feel Good),” “Malaguena” and “The Twist.” Trio Music has “Fever.”


“Ed is remaking the publishing business in Canada,” says David Baskin, president of the Canadian Musical Reproduction Rights Agency. “Clearly, there is a role for independent publishers here, but they have to bring something to the table that somebody else isn’t offering.”

Ginlet says he’s taking advantage of a vacuum in Canada. Publishers in Canada “either have very small catalogs, or their publishing is an adjunct to a record company. Many foreign indie publishers are looking for a subpublisher in Canada to beat the bushes for covers and [synchronization deals]. They don’t want to work with the majors.”

Ginlet has also been aggressive in purchasing publishing properties. CMP owns a number of significant catalogs, including Trax Records’ affiliates Sanbar Publishing, CasaTrax Publishing, Classic Trax Publishing, Branch Music and Forest Group Publishing, as well as Zepek Music, which specializes in music for TV and cable. It also co-owns 215 Music & Media (which has compositions by Roger McNair and Charlie Rich).

“Long term, this company is about buying catalogs for the world,” Ginlet says.

ENTERPRISE SHOWS PROMISE

Ginlet’s recent success with landing foreign subpublishing has a hopeful sign for Canada’s independent publishing sector. Traditionally, acquiring subpublishing or administration of foreign catalogs has been difficult for indies here.

Foreign publishers often feel they don’t need a separate subpublishing deal for Canada if they have a significant catalog. And U.S.-based publishers securing foreign subpublishing rights customarily retain rights for Canada.

“Making a case for letting Canada be available is hard,” says Toronto-based publishing consultant Frank Davies, president of Let Me Be Frank. “[U.S.] publishers argue that they can register their catalogs with ASCAP—[Canadian rights society] SOCAN picks up for ASCAP in Canada—and directly with the CMRRA.”

“Handling administration means giving your hands dirty,” says Tony Tobias, owner of Toronto’s Pangaea Music House, which subpublishes Vic Mizzy (“The Addams Family,” “Green Acres”) and Harry Belafonte. “It often means wrestling with the collective of many publishers that can pay off in royalties. This can’t be done by independent publishers in Los Angeles or elsewhere.”

Neville Quinnlan, Toronto-based director of administration for U.S.-based PeerMusic, which operates independently in Canada, adds, “What invariably happens is that [U.S.-based subpublishers] administrate poorly in Canada. We have found we can find money for [foreign] publishers.”

With the exception of French-speaking Quebec, Canada’s publishing world is dominated by the five major music publishers: BMI, EMI, Sony/ATV, Universal and Warner/Chappell. In Quebec, independent publishers publish 85%-90% of local musical works, according to sources.

“The difference between Montreal and Toronto is like the difference between London and Paris,” says Diane Pinet, president of Montreal-based Block Notes Edition, which subpublishes top French stars Francis Cabrel and Patrick Bruel in Canada. “It’s a different way of thinking and working.”

Few Canadian-owned companies focus exclusively on music publishing. Most independent publishing activity is linked to label or artist management operations—particularly in Quebec. Also, many Canadian songwriters are self-published. At the same time, observers say, Canada’s independent publishers are undercapitalized and lack access to loan and equity capital or existing government cultural support programs.

“To make a publishing business grow, you have to be acquiring copyrights and developing them,” Davies says. “Developing copyrights takes forever and is capital draining. People don’t have the funds here to support that activity.”

Tobias agrees. “Most of us don’t have capital, and there are [foreign] catalogs that could be picked up if we had capital,” he says. “We can’t compete with the multinationals. But we can connect with other independents around the world and act as a network.”
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**Hits of the World is compiled at Billboard/London.**
Yoshida Brothers
Mix Trad, Modern

With their boisterous good looks and reputation for sibling rivalry, Japan’s Yoshida Brothers have been compared to the Everly Brothers (Billboard, Nov. 29, 2003). What makes them distinctive is that Roichiro and younger brother Kenichi are virtuosos on the shakuhachi, an ancient, three-stringed, banjo-like instrument.

“Even though the shakuhachi is a traditional instrument, there is a lot of leeway for personal expression,” 27-year-old Roichiro says.

Sporting spiky, dyed hair, the Yoshida Brothers have taken the shakuhachi in a whole different direction, adding jazz and rock to their music. Their first album, “Ikubiki,” came out on Victor Entertainment in 2000. The label reports domestic shipments of 100,000. Later the same year came “Moe” (Victor), then “Soulful” (2002) and “Frontier” (2003). The latter two sets were released by the duo’s current label, Sony Music Entertainment Japan.

In August 2003, Los Angeles-based new age and world music label Domo Records released in the United States a self-titled compilation of their Sony recordings. This month, the label style of “Michael Bublé and should be a big seller for the Christmas season.”

MARK WORDEN

WORLD TRIO: Cameroon-born bassist/vocalist/composer Richard Bona, Congolese singer Lekan Lawa and French Antilles-born singer/songwriter Gerald Toto unveiled the live version of their recent collaboration July 26 at the 18th annual Nice Jazz Festival. The performance kicked off a French tour to promote the trio’s “Toto Bona Lokua,” a polyphonic vocal voyage mixing the artists’ distinctive native languages, cultures and musical styles.

“The album was basically an organized jam session,” Bona says. Festiviading alternative label No Format released “Toto Bona Lokua” in April, licensing it to Universal Music Jazz France. Plans for international release are in development.

MILLANE KANG

HOODS DOWN UNDER: Hilltop Hoods have achieved something rare for an Australian hip-hop act. The trio’s third album, “The Calling,” was certified gold in July for shipments exceeding 35,000 units. Released in September 2003, the set was licensed through Melbourne-based indie Obsess Records.

Band member MC Squiff attributes the record’s success to airplay from alternative public radio network Triple J and to Hilltop Hoods’ live set.

“Our shows convert people,” he says.

CHRISTIE ELIZER
Borders U.K. Trims Its Music

BY SAM ANDREWS

LONDON—The U.K. arm of Borders Books & Music is cutting back on the floor space it devotes to music, in favor of DVD.

Borders U.K. is the second British retailer to confirm a shift toward DVD this year. The 545-store WH Smith chain announced in late July it was reducing its CD range while increasing its DVD offerings. Like Borders, WHS’ core sales are magazines, stationery, and books, but it also stocks music, computer games and DVD/video.

Steve Imber, Borders U.K. category manager of nonbook product, puts the value of the company’s DVD sales “almost neck and neck with music.” He expects DVD sales to overtake music within 12 months.

Imber will not offer specifics about planned changes in floor space but says the company aims to add room for DVD by reducing its CDs and virtually eliminating VHLS.

Borders opened its first U.K. store in 1998 and has eight major openings this year. It plans two major openings this year.

Imber joined Borders earlier this year from the U.K. arm of amazon.com. He says a stock-list overhaul was long overdue. “I found a huge amount of product that just hadn’t sold a single unit in the past year,” Imber says. “We are still going to be a huge DVD retailer, but there’s no point stocking products if it doesn’t sell.”

The United Kingdom’s leading music specialists are also evaluating their product split, but they say DVD expansion will come at the expense of VHLS, not music.

A spokesman for U.K. music market leader HMV says the chain will “develop its DVD offer as the range of titles available expands. But we wouldn’t do that at the expense of music, which remains our core product.”

DVD expansion, he adds, will be through “controlled conversion” of VHLS floor space.

Virgin Retail COO Dennis Henderson says his company has “increased DVD ranges in stores by 97%” during the past year.

Between May and the end of July, he adds, “we increased the range of titles by 28% alone, adding 2,000 square meters [2,400 square yards] of additional DVD racking and £3 million [$5.5 million] of DVD stock. But we have been able to put extra DVD in without sacrificing music.”

Books remain the primary focus of Borders, which operates 24 U.K. stores, plus 36 under the Books Etc. banner. The retailer is a relatively small player in home entertainment here. (The British Phonographic Industry does not break out music market-share figures for the chain.)

“The typical Borders customer is a bloke who comes in with £50 [£50] to spend,” Imber says. “He’ll buy some music, DVD, a magazine, have a coffee at in-store cafe Starbucks, read his paper and go off after a good amount of time.”

Imber is keen to increase the time such customers spend in the store. He also hopes to develop the books/DVD crossover. “Over 50% of people who bought ‘Lord of the Rings’ [on DVD] bought another non-DVD item in the store,” he says. “They are not coming in just to buy the item.”

Imber is introducing new store fixtures to display DVDs more effectively. “We’ve developed a core range of titles that will be displayed face-out on the shelves, which stores are working on now and will bring life to all the core best sellers in our range.”

Previously, “Borders applied book-buying principles to DVD,” he adds. “Now they realize the merchandising needs more work.”

Imber is anxious to modernize Borders’ stock-ordering system. He is considering the implications of switching from Borders’ own buying staff to a vendor-managed inventory scheme, in which suppliers set delivery quantities. “It would be a huge plus for Borders strategically,” Imber says.

Borders has more than 1,200 stores and 32,000 employees worldwide, with additional outlets in the United States, Australia, New Zealand, Singapore and Puerto Rico.

Additional reporting by Tom Ferguson in London.

Anime

From page 57

Puffy AmiYumi, an animated series chronicling the fictional adventures of Epic Japan/P-pop duo Puffy AmiYumi.

“Anime is the perfect conduit for P-pop acts who want to introduce themselves in the United States,” says Pacific Media Assn. founder/CEO Mike Tatsuhashi says. PMA hosts the Pacific Media Expo (PMX), an Asian pop-culture event held each May in Anaheim, Calif.

This year, PMX featured live performances by T.M. Revolution and J-pop vocalist Nami Tamaki.

Watanabe (Ami) and Fujimoto (Puffy) have been playing live shows in the United States since 2000. The two recently headlined an L.A. concert and are headlining a New York show this month.

“While we haven’t seen the finished show yet, it has not really sunk in,” Yoshimura adds. “It would be great if people get to know us and our music through the show. I just hope people enjoy it.”

Japan’s biggest indie label, Avex, is also trying to develop synergy between J-pop and anime in the U.S. market.

Avex-produced anime series “Cyborg 009” began a U.S. run June 30 on the Cartoon Network. The show, which airs weekday evenings, has a soundtrack by noted Japanese song-writer/producer Tetsuya Komuro; theme song “Genesis of New” is by K’s choice band Globe.

Meanwhile, three Avex acts have played U.S. anime conventions this year: pop band Da Do Infinity appeared at Ushicon in Austin, vocalist Kumi Koda was at Anime Expo, and vocalist Hiro played at A-Kon in Dallas.

Shazam Works Its Magic

Music-Recognition Technology Makes Its Way To Japan

BY STEVE MCCULR

TOKYO—London-based audio technology firm Shazam has launched its music-recognition technology in Japan.

Shazam introduced the technology July 13 as the MTV Music Finder service, in a deal struck with its Sapporo, Japan-based local licensee, SystemK; MTV Japan; and MTV Japan’s mobile services partner, Taito.

SystemK took Shazam’s technology/software and developed a business model that was appropriate for Japan, SystemK director of international business development Yoshiaki Takeuchi says. “We needed to reinvent our business model for Japan,” he says.

Shazam has a presence in 12 other countries. The company claims its service is the first of its kind in Japan.

Users of the MTV Music Finder can identify individual songs from Shazam’s database of some 2.2 million tracks by dialing a four-digit code on their handset and holding it up to the speaker of their music source while they want to identify it playing. An e-mail is sent to the phone identifying the artist and song.

Takeuchi says MTV Music Finder is initially available to most of Vodafone Japan’s 15 million subscribers. Shazam CEO Jerry Roest says the company hopes to make the MTV-branded service available through other local mobile operators soon.

“Japan has been a strategically important country from the beginning,” he adds, “and we have spent a lot of time on the ground understanding the market’s needs.”

There are estimated 70 million mobile phone-subscribers in Japan.

Shazam’s entry into the Japanese market signifies the first time it has launched a subscription-based service and is its first alliance with MTV. “The MTV connection is crucially important,” Roest says.

However, the MTV deal is non-exclusive, and SystemK will seek other partners to help Shazam expand its presence in Japan.

MTV Japan is a joint venture between MTV Networks and local investment firm H&Q Asia Pacific. It is headed by managing director/CEO Yu Sasamoto. The broadcaster will work with Shazam “based on its successful services in the U.K. and Europe,” Sasamoto says.

“Shazam wanted a partner with a credible brand, creating a win-win situation.”

Further reading: Shazam’s new service will enter the Japanese market on Sept. 30. Currently, Shazam operates in the U.K., the United States, Australia, New Zealand, Singapore and Puerto Rico.

The German Federal Cartel Office in Bonn has greenlit Viacom’s planned acquisition of Cologne-based media company Viva Media.

The regulator cleared the deal on grounds that the merger will not lead to a dominant position in any of the relevant markets where the companies are active.

MTV parent Viacom announced June 24 its intention to purchase Viva Media. Regulators are expected to clear the deal within 90 days.

MTV Networks Central Europe managing director Catherine Muhlemann said in a statement, “This is the first important regulatory approval for our shareholder agreement, and we eagerly await further approval from [German commission] KEK, which also must authorize our deal.”

The new entity would operate Germany’s most popular music TV channels: MTV, MTV2, Pop, Viva and Viva Plus.

WOLFGANG SPARH AND LARS BRANDLE

David Gray’s “White Ladder” (HIT/East West) was certified in July for its third European platinum award from the International Federation of the Phonographic Industry, marking shipments of 3 million units across the continent. Other IFPI Platinum Europe July certifications included the Red Hot Chili Peppers’ “Greatest Hits” (Warner Bros.) and Anastacia’s self-titled Epic release; each hit 2 million shipments.

Three albums received their first platinum honors: Jamie Cullum’s “Twentysomething” (Universal Classics & Jazz), Massive Attack’s “Protection” (Virgin) and System of a Down’s “ Toxicity” (Sony).

LARS BRANDLE

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Continued from page 8

and their families through special discounted rates.

Josh Bernoff, analyst with Forrester Research, notes that the company’s new focus as a “pure play” digital music service puts it behind the eight ball in the competitive marketplace, which already includes diversified companies like Apple, Company, Sony, Wal-Mart, RealNetworks and, soon, Microsoft, the Virgin Group and Viacom (MTV).

“Napster needs to break away from the pack,” Bernoff says. “It has to prove it’s in a position to do better than the rest, and it’s not going to be based on its catalog, ease of use or portable music devices. They have to do it by signing up people in huge swatches with agreements like [the U.S. military deal].”

Napster has also structured its discounted distribution deals with eight colleges and universities: Cornell, George Washington, Middlebury, University of Miami, University of Southern California, Wright State, Pennsylvania State and University of Rochester in New York.

Roxio’s restructuring arrives as the company reported improved revenue and expanded losses for its fiscal first quarter, which ended June 30.

In shedding its music-oriented business, Roxio is losing its primary revenue generator. The company’s digital media software division recorded revenue of $22 million and net income of approxi- mately $6 million for the quarter.

Napster accounted for $7.9 million in revenue—$1.1 million of which came from hardware sales of MP3 play- ers. Napster’s operating loss was approximately $8.1 million.

Roxio—previously a specialist in CD-Recordable Discs or Optical Discs—now generates 51% of its revenue from the home computer market and the remainder from the digital media software. The software division is considered the core of the company’s future.

“With the CSO deal, we’ve got a couple of incubators set up around the country—one for alterna- tive and rock music, and one for the hip-hop genre,” says Bernoff. “In order to get any kind of political message over the yawning gap that is the national divide—no matter how sensible or how idealistic—one must be as focused as possible.

After all, an idea must run the gauntlet of the pundits’ snide remarks, the media’s focus on frivol- ous sidebars and the obfuscation and counterpoint of the opposition. And then there’s the competition for audi- ence attention from mindless enter- tainment and the general static of the Corridors of Power.”

To successfully reach a national audience, a campaign must hammer its points home in a highly organized and streamlined fashion. Ideas must echo many times to be heard once.

And, if during the convention, those ideas needed to echo off thou- sands of signs with the force of thou- sands of voices, and if it helped to have one more person holding one more sign and raising one more voice in support of a man as right for this country as John Kerry is—well, then, that’s what I was doing there all after. We all have to give whatever we can. On the other hand, the real work begins for delegates now that we’ve come home. There are so many friends to inspire, voters to register, fund- raisers to mount and minds to change. Maybe that’s what it really means to be a delegate.

Elling
Continued from page 12

the majority of them didn’t work.”

Instead, Lies says he will focus on helping attract and develop new talent. “We’ve got a couple of incubators set up around the country—one for alterna- tive and rock music, and one for the hip-hop genre,” says Lies. “For acts that are very successful, we are going to be up-streaming the artists and their brands to the labels.”

Cohen—pointing to Lies’ history in launching everything from videogames to mobile phone opportunities while at EMI—also says Lies will help the company expand beyond “just purely selling CDs.”

Cohen adds, “He can help us think differently in how to become more involved in other rights.”

Liles
Continued from page 8

Roxio
Continued from page 8

archives.

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Archives

Continued from page 56

Lies continues: “I look forward to the day when we can go back to our original recording and directly digitize it for use in streaming, mobile and video applications.”

In his presentation, Lies noted that the recording industry has spent more than $3 billion over the last 20 years digitizing and archiving contents, but it has faced many challenges, including high costs.

“For these reasons, and because of the increasing demand from our partners, we are now focusing on archiving our entire collection using a combination of tape and optical recording technologies,” Lies said.

Lies said the company is committed to digitizing and archiving its entire collection, which includes more than 1,000,000 albums in 35,000 linear feet of magnetic tape, 5,000 LaserDiscs, 3,800 CD-ROMs and 2,700 DVD-ROMs.

Lies added that the company is also working on a new project to digitize all of its audio archives, which are currently stored on magnetic tape and optical media.

MTV

Continued from page 8

Japan will stream its signal to mobile receivers via the satellite service of Mobile Broadcasting. The Japanese corporation, established in 1998, claims to be the first multichannel service that broadcasts to dedicated portable devices. It features 30 audio channels—including 26 commercial-free, 24-hour music channels, some from the United States—and seven categorized video channels for news, sports and entertainment.

When consumers subscribe to the Mobile Broadcasting service, they will also need to purchase a dedicated terminal. There are several types of hand- held receivers (PDAs, smart phones, mobile phones) that are designed to receive the whole package. Prices should be announced shortly.

The handheld receivers, which feature a 3.5-inch screen, can be connected to a standard TV for viewing MTV on a conventional screen.

“We’re still working on filling in the gaps so the signal will be transmitted into the subways and other hard-to-reach places,” MTV Japan president/ CEO Yu Sasamoto says. “The new serv- ice will let viewers see MTV Japan without needing an outside provider or cable system.”

In a related move, MTV Japan is planning another cross-platform initiative. It is in discussion with KDDI, the Japanese arm of British mobile phone company Vodafone, to provide content for cell phones. The agreement has yet to be finalized, but the partners hope to begin operating in October.

Rather than providing full-length music videos, the planned mobile phone service will offer packages that include a 15-second sponsored commer- cial message, a 30-second video clip, VJ intros, commentary and other information.

Hansen says these developments are designed to put MTV at the heart of Japanese consumers’ needs.

“Here, MTV can be your peer, your friend and your conduit to popular culture,” he says. “You can take it anywhere, and it still lives in its traditional world in the television set.”

Additional reporting by Christopher Walsh in New York.
Clear Channel Entertainment Television and nonprofit organization Citizens Helping Heroes are teaming to present a concert Sept. 23 at DAR Constitution Hall in Washington, D.C. The event will benefit military families.

Producer/songwriter Nile Rodgers will be the musical director. The concert is expected to feature performances by pop, rock and country artists. At press time, the acts were yet to be confirmed. Organizers say that admission will be invitation-only to military families and their guests. The concert will raise money in a telethon-style format. CCETV says it plans to license the show's broadcast this fall. A deal has not yet been set.

Several artists are already confirmed to appear. They include Troy Allman, Magic Johnson, Sammy Sosa, Andy Roddick and Steve Young.

More information may be found at citizenshelpingheroes.org.

BRANSON'S REALITY SHOW: The Fox network has set Nov. 9 for the premiere of Virgin Records/Virgin Megastore founder Richard Branson's reality show, titled "The Billionaire: Branson's Quest for the Best." The premiere will be a two-hour special airing at 8 p.m. ET/PT. Beginning Nov. 16, the series will air in its regular Tuesday one-hour format at 8 p.m. ET/PT.

The show features Branson taking 16 entrepreneurial contestants around the world to face different business challenges. Branson will decide who is eliminated.

Billboard hears that one of the challenges will involve Branson's V Festival, which takes place Aug. 21-22 in England. (We can probably expect the show to promote other ventures in Branson's business empire, just like "The Apprentice" shamelessly plugs Donald Trump's vast holdings.)

A representative of "The Billionaire" says that the winner's prize is being kept under wraps, but it will be part of the "big reveal" in the season finale.

IN BRIEF: The Backstreet Boys are part of a still-untitled reality series that will be a contest to choose a new headliner for the act.

Jonathan U. Taylor ("The Osbournes," "Tough Enough") will produce the show, which is being pitched to networks.

CMT's new programs for the 2004-2005 season will include reality series "Rarely Famous: The Warlings Brothers," plus two behind-the-scenes series: "In the Moment" (focusing on different country star each episode) and "CMT Total Access." New CMT specials will include "CMT Greatest Outlaws: The Dirty Dozen," "The Outlaws Concert," featuring, among others, Hank Williams Jr., Big & Rich and Gretchen Wilson, and a Johnny Cash tribute weekend (airing Sept. 11-12), which includes the premiere of the documentary "CMT Controversy: Johnny Cash Vs. Music Now."

Twisted Sister lead singer Dee Snider has signed on as a host/VJ for VH1 Classic.
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It's A Great Day To Be Alive / Travis Tritt / COLUMBIA
All I Have / Jennifer Lopez Feat. LL Cool J / EPIC
Cowboy Take Me Away / Dixie Chicks / MONUMENT
Don't Know Why / Norah Jones / BLUE NOTE/VIRGIN
Hello Good / No Doubt / INTERSCOPE

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What Was I Thinkin' / Dierks Bentley / CAPITOL

100,000 SPINS
Slow Motion / Juvenile Feat. Soulja Slim / UN-VERSAL
Heaven / Los Lonely Boys / EPIC/OR
Away From The Sun / 3 Doors Down / UNIVERSAL
Cold Hard Bitch / Jet / ELEKTRA/ATLANTIC
Redneck Woman / Gretchen Wilson / EPIC
Hey Mama / Black Eyed Peas / A&M
Leave (Get Out) / JoJo / DA FAMIL/BLAKGROUND/UN-VERSAL
If You Ever Stop Loving Me / Montgomery Gentry / COLUMBIA
Hit That / Offspring / COLUMBIA
Hot Mama / Trace Adkins / CAPITOL
Drinkin' Bone / Tracy Byrd / RCA
Modern Day Bonnie And Clyde / Travis Tritt / COLUMBIA
Nice To Know You / Incubus / EPIC
I Love You This Much / Jimmy Wayne / DREAMWORKS
Clint Eastwood / Gorillaz / VIRGIN

50,000 SPINS
Turn Me On / Kevin Lyttle / ATLANTIC
Jesus Walks / Kanye West / ROC-A-FELLA/DEF JAM/IDJMG
Feelin' Way Too Damn Good / Nickelback / ROX/DRUNNER
I Got A Feelin'/ Billy Currington / MERCURY
Just Like You / Three Days Grace / JIVE/ZOMBA
Scandalous / Mis-Teeq / REPRiSE
I Go Back / Kenny Chesney / BNA
Whiskey Lullaby / Brad Paisley / ARISTA
Dude / Beenie Man Feat. Ms. Thing / VIRGIN
Live Like You Were Dying / Tim McGraw / CURE
Broken / Seether Feat. Amy Lee / WIND-UP
Love's Divine / Seal / WARNER BROS
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I Want To Live / Josh Gracin / LYRIC STREET
Southside / Lloyd Feat. Ashanti / THE INC/DEF JAM/IDJMG
Ain't No Mountain High Enough / Michael McDonald / MOTOWN
Live Out Loud / Steven Curtis Chapman / SPARROW
Show Me Your Glory / Third Day / ESSENTIAL/SAN
Losing Grip / Avril Lavigne / ARISTA/RMG
Silver And Cold / A.R.I. / DREAMWORKS/INTERSCOPE

www.bdsonline.com
Brief Lull In Hot Summer

Summertime, and the living is relatively easy. Even in a week when no new entries reach the top 10, album sales continue to outpace those of 2003.

In many years, music retailers have complained that album release schedules get too chilly during the hot months, but that has not been a problem in recent summers.

Since the start of June through the tracking week that ended Aug. 8, there have been 25 albums that started inside The Billboard 200's top 10. That compares with 28 for the same time span in each of the previous three years.

The last slow-release summer was in 2000—ironic, since that was the biggest year for album sales since Nielsen SoundScan set up shop in 1991. For all of that year’s glory, there were but 18 albums to debut in the top 10 during that 11-week summer slot.

Then again, one would be hard pressed to term the warm months of 2000 a drought, given that one of the season’s chart-toppers, Eminem’s “The Marshall Mathers LP,” posted 6.2 million copies during the summer, 1.7 million of those during its first week alone.

Over the Counter

By Geoff Mayfield

Since the start of June, there have been eight weeks—including this one for returning champ Ashlee Simpson—when no album beat 200,000 copies. That compares with five during the same stretch of 2003.

There were even more 200,000-plus weeks in the summers of 2000, 2001 and 2002 than we have seen during this year’s warm months. Still, album sales remain on course to beat those of the prior year for the first time since 2000 (see Market Watch, right).

NEW CHAPTERS: Ashlee Simpson needs to rewrite her autobiography, tacking on a chapter about her additional weeks at No. 1. A gain on her ledger and a second-week decline of 45% by “Now 16” puts her back in the driver’s seat on The Billboard 200. And, although the Aug. 10 release schedule is much stronger than the one that hit stores a week earlier, she could be even further ahead of the field on next issue’s chart.

With the finale of “The Ashley Simpson Show” getting multiple windows on MTV, her album’s 6% gain actually represents the largest unit increase on the chart (285,500, up 15,000). That leaves Simpson 3.5 ahead of last week’s leader, and her number might grow again next week, as the album has gone back on a sale price in Target’s circular.

(Continued on page 68)

Rounded figures. Compiled annual sales of major store and mass market, music retailers and concert merchandise, and catalog mail order and club sales. Multiple sales, which includes releases in the first 12 months of an album’s release (12 months for classical and jazz albums). Titles that drop in the last three months of The Billboard 200, unless remarried, remain as current. Titles other than 12 months are catalog. Over catalog is a return of Catalog for titles less than 12 months.

By Fred Bronson

ALWAYS AND FOREVER: Two volumes of Randy Travis’ greatest hits missed the top 10 of Top Country Albums in 1992, but a new collection, “The Very Best of Randy Travis” (Warners Bros./Rhino), bows at No. 10 this issue.

“Greatest Hits, Vol. 1” peaked at No. 14 in October 1992, while “Greatest Hits, Vol. 2” went to No. 20.

“Very Best” is Travis’ third top album in a row on the country chart. It’s his first string of three top 10 albums since “This Is Me.” “Full Circle” and “You and You Alone” took him there in a stretch from 1994 to 1998.

Travis’ first four releases all went to No. 1 between 1986 and 1989, spending a total of 79 weeks in pole position.

RESTLESS CHARTS: Restless Heart breaks into the top 40 of Hot Country Singles & Tracks with its first chart entry in more than five years. “Feel My Way To You” (Koch) moves 41-39.

Restless Heart first appeared on this chart Jan. 26, 1985, with “Let the Heartache Ride.” That gives the band the longest chart span of any duo or group on this issue’s list.

Brooks & Dunn have the second-longest span, dating back to the debut of “Boot Scootin’ Boogie” the week of July 25, 1992.

MANY HAPPY RETURNS: Anita Baker has her first Billboard Hot 100 entry in nine years, and Prince is back on the tally for the first time in five years. Baker’s “You’re My Everything” opens at No. 74, and Prince’s “Call My Name” is now at No. 75.

What could be more appropriate than to have the man with the bubble machine end up bubbling under a Billboard chart?

The bubble machine was a prop on Lawrence Welk’s TV series. It spewed forth bubbles to go along with the handéleer’s “champagne music.” The TV program lasted 27 years, from 1955 to 1982. That’s a short space of time compared with Welk’s chart span in Billboard. He made his first appearance the week of Feb. 5, 1944, with “Cleanin’ My Rifle (And Dreamin’ of You),” a title best left alone in modern times.

Welk, who died May 17, 1992, makes a posthumous return this issue with “You Are My Sunshine.” The track, remixed by JOY & the Spider Club, is from the new CD “Upstairs at Larry’s: Lawrence Welk Uncorked” (Vanguard).

“You Are My Sunshine” is No. 4 on the Hot Dance Club Play Breakout chart, which in effect makes it bubbling under. Welk’s total chart span is thus stretched to 60 years, six months and two weeks. Should “You Are My Sunshine” find its way to The Billboard Hot 100, it would mark Welk’s return to this survey after an absence of 39 years, three months and three weeks. “Apples and Bananas,” Welk’s 20th chart entry on the singles chart in the rock era, peaked at No. 75 in 1963.

“You Are My Sunshine,” written by Gov. Jimmie Davis, chief executive of the state of Louisiana for two separate terms, has already been a Hot 100 chart entry for three different acts: Johnny & the Hurricanes (No. 91 in 1960), Ray Charles (No. 7 in 1962) and Mitch Ryder (No. 88 in 1967).
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Album</th>
<th>Certification</th>
<th>Chain of Title</th>
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<th>1st Entry</th>
<th>This Week</th>
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Continued from page 65

To date, her “Autobiography” (Geffen) has already sold 955,000 copies in three weeks, while “Now 16” has tallied 781,000 in two. The latter marks the most that a 16-year-old’s sampler has gone in its first two weeks since “Now 9" rang 882,000 in the same amount of time, with the second week aided by Easter traffic.

A LOOK AHEAD: The bow at No. 1 last issue by “Now 16" capped a run that had seen new albums enter The Billboard 200 at No. 1 for seven out of eight weeks. Despite a Aug. 10 release slate, next issue will be the second in a row when the top slot is owned by an album that is already charting.

The sophomore set by jailed rapper Shyne is on target to score the Hot Shot Debut on the big chart and Top R&B/Hip-Hop Albums. It seems certain he will be No. 1 on the latter list.

Based on retailers’ first-day numbers, chart watchers say Shyne’s “Godfather Buried Alive” (Gangland Record Corp.) will start at 180,000-200,000 copies, while another rap act, Mob Deep, has scored on course for 130,000 for its new “American Nightmare” (Loud).

Also ticketed for a 100,000 start is new Wind-up band Alter Bridge, which is essentially Creed minus Scott Scaife.

TWO SECONDS: A gap of less than 3,000 units keeps Boney James from unseating Now’s two-year plus reign on the Top Contemporary

As is, his new “Pure” (Warner Bros.) opens at 17,000 copies, just about 500 less than his previous best. That higher sum belonged to “Shake It Up," an album on which he shared billing with trumpeter Rick Braun. Until now, that title represented James’ best rank on the big chart, and remains Braun’s peak.

On Top Jazz Albums, it is Al Jarreau who has to settle for second place, denied by Verace labelmate Diana Krall.

Jarreau opens with 6,000 copies, falling just shy of The Billboard 200. His best SoundScan week to date happened in 2000 when "Today Tomorrow" notched 11,500 copies in the second frame of an 11-week stretch at No. 1 on Top Contemporary Jazz.

Krall has led the traditional jazz chart for 15 weeks with her recent “The Girl In the Other Room.” In her career, she has scored eight of those at No. 1 with five different titles.

DOT, DOT, DOT: Remember how “The Oprah Winfrey Show” delivered four consecutive chart ripples during the sweeps month of May? Now the reruns are flexing their muscles. Those repeats brought George Michael’s “Patience” the Greatest Gainer last week on the Billboard 200 and this week delivers a re-entry for Lionel Richie (No. 67, 30,000). With Rick James’ death happening late in the tracking week and limited on shelf space, the funk star is a no-show on Top Pop Catalog (see story, page 10). However, three of his best-of-sets do bow on Top R&B/Hip-Hop Catalog (Nos. 4, 8 and 20) ... There is no official soundtrack for the new Brittany Murphy movie “Little Black Book,” so Carly Simon’s “Reflections” album fills in (a re-entry at No. 130, up 144%). The singer has a cameo in the movie and had release-week appearances on CNN’s “People in the News.”
### Top Pop Catalog

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<th>Label</th>
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<td>Lord, I Apologize</td>
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**TOP CONTEMPORARY JAZZ**

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Terror Squad's "Lean Back" takes the lead on The Billboard Hot 100, ending the two-week run of "Slow Motion" by Juvenile Featuring Soulja Slim.

Driven by an increase of 13 million audience impressions, it earns the crown in its ninth week, the second-fastest climb to the top this year behind Usher's "Yeah!," which reached the summit in eight weeks.

Aided by the recent release of a remix of the song featuring additional vocals by Mase, Eminem and Lil Jon, "Lean Back" is the first title ever to exceed 10,000 spins in a week on the Rap chart published in a publication that was not submitted to Nielsen.

The edited version of "Lean Back" also shows up at No. 46 on the Hot Digital Tracks chart, with 3,000 downloads sold.

Attaining the top spot on the Hot 100 marks a first not only for the group collectively but also for lead artist Fat Joe and SRC head Steve Rikkord, whose former label Loud Records such groundbreaking pop acts as Wu-Tang Clan, Mobb Deep and Big Pun.

Friends and Rivals: The battle of the rednecks is in full swing on Hot Country Singles & Tracks, with Musik Mafia buddies Gretchen Wilson and Big & Rich poised to enter the top 10 next issue.

Considering the duo has been on the chart almost as long as pal Wilson and hasn't increased its rank in three weeks, programmers are undoubtedly weighing just how much of this rougher fare can coexist in the format's heaviest rotations.

Big & Rich's "Save a Horse (Ride a Cowboy)" has managed to post gains during each of its 18 chart weeks but turns in this issue's second-smallest gain in the chart's top 15.

"Horse" bullets at No. 11 for the third week, while Wilson's "Here for the Party" gains 17 detections and rises 13-12 in its 10th chart week. Almost half (38 of 86 detections) of the spins "Horse" gained occurred in the overnight daylight, while the bulk of Wilson's gain came in morning drive (58) and middays (51).

This analysis suggests that Wilson's song might leap over "Horse" next issue.

Wilson's steed is also ahead by a few lengths in audience penetration. With 22.6 million estimated listener impressions, "Horse" ranks at No. 9 on Nielsen Broadcast Data Systems' audience tally, while "Horse" lags at No. 12 with 21.4 million.

THREE'S COMPANY: It is three times as strong on Mainstream Top 40, as the trio of JoJo, Ashlee Simpson and Christina Milian own the top three slots for the third week in a row. JoJo's "Leave (Get Out)" has led the page for five weeks. Simpson's "Pieces of Me" owns the chart's biggest gain in spins (up 978) in the same week that her album returns to No. 1 on The Billboard 200. Milian's "Dip It Low" bullets for a 16th straight week.

It is the first time since female artists have owned the top 40 chart's top three for this long since May 2002. Back then, four singers—Vanessa Carlton, Ashanti, Michelle Branch and Pink—took turns to accomplish that monopoly.

Although there have been eras when pop stations strove for separation between female tracks, there appears to be little reluctance this summer. In fact, women sing six of this week's top 10 on Mainstream Top 40, with Nina Sky, Alicia Keys and Avril Lavigne joining the three ringleaders. Diana Laird, PD at top-rated San Diego station KHTS, doesn't see a problem with the abundance of female artists occupying power-rotation slots at the format. "We play the hits, regardless," she says.

HOTTER THAN RED: Maroon5's latest, "She Will Be Loved," jumps 27-20 on The Billboard Hot 100 while maintaining the top spot on the Hot Digital Tracks chart for a second consecutive week.

The song bullets at No. 8 on both Mainstream and Adult Top 40, with an overall audience total approaching 60 million impressions.

Second track "This Love," right ahead at No. 9, has been the band's hottest hit, peaking at No. 5 on the Hot 100. Lead track "Harder to Breathe" peaked at No. 18.

Mainstream top 40 station WRXS Hartford, Conn., is playing "She Will Be Loved" the most, hanging it 84 times during the tracking week. Five others played it 70 or more times.

Additional reporting by Patrick McGowan in Los Angeles.
Blogs

Continued from page 3

Blogging For a Living

The majority of blogs may be hobbies for the people who produce them, but some entrepreneurs are looking to make blogging a business.

Labels are responding to the growing sophistication of the blog by buying up and/or investing in blogs. 

Gawker Media publisher Nick Denton is at the fore of the professional blog movement with a handful of commercially oriented blogs. These sites target a wider audience by trafficking in media and celebrity gossip. 

Blogs under Denton's Gawker umbrella include Gawker, Defamer, Gizmodo, Wonkette and Fleshbitch. These sites employ a small group of staffers and generate revenue from advertising.

Gawker.com—a New York-centric site—has been one of the leading beneficiaries of label ad spending on blogs. So far this year, Gawker—which does not host music files—has sold ad space for Interscope's Loretta Lynn, Warner Bros., Secret Machines and Matador's Interpol.

Radiant Interactive, a Web application development company based in San Francisco, has been more proactive in the past. Earlier this year it launched betterpropaganda.com, a site that acts like a legal MP3 blog for independent labels. Content on betterpropaganda is free, and other MP3 blogs use it to seed their sites. Content from the site is also featured on sales.com's blog style feature, "Wednesday download."

In addition to deriving revenue generated from advertising, betterpropaganda collects fees from the independent labels represented on the site. 

BRIAN GABRY

Cell Phones

Continued from page 3

at independent label V2 Music in London. "Call-back tones have been successful in South Korea; real tones are popular in Japan and are about to take off in the United States. But the offering of full downloads and videos has been driven by European companies." 

V2 is among several British indie labels that have formed the Alliance of Independent Music members that have licensed digitally cleared content to O2 Music for full-length downloads. Sony BMG, Warner Music International and Universal have also licensed their catalog for full-length downloads.

In May, Sony BMG announced that it had licensed tracks from over 10,000 artists to O2 Music for free download. The deal gives O2 Music access to over 10,000 tracks from Sony BMG artists, including tracks from the label's digital partner, Rounder Records. O2 Music is also launching a new mobile music service that will allow customers to download songs to their mobile phones.

SIMIENS PARTNERS WITH O2

Handset maker Siemens has signed an agreement with O2, which is the UK's largest mobile operator, to develop a new digital music player for mobile phones. The device will be available from O2 in spring 2005 and will allow users to download music from the internet and listen to it on their mobile phones.

"The partnership with Siemens will allow us to offer our customers a new and innovative way to enjoy music on the move," said O2's CEO, Andy McMillan. "This agreement is another step in our strategy to offer our customers a complete mobile entertainment experience.

"We are excited to be working with Siemens on this innovative design and look forward to bringing it to market," added Siemens' CEO, Christian Wiens. "This partnership will enable us to offer our customers a new way to enjoy music on the move, and we believe that it will be a great success in the UK market." 

For more information, visit www.o2.com.
“It is with great respect and appreciation that we support Ed’s decision to retire,” says Irwin Z. Robinson, chairman of the NMPA board of directors and chairman/CEO of Famous Music Publishing. “Ed has been in the thick of the fight to protect the interests of music publishers and the songwriters they represent. All of us in the music industry owe him a huge debt for his tremendous work on our behalf.”

Even before joining NMPA in 1983 as executive VP, Murphy was acutely aware of the importance of copyright protection, creativity and international business relationships.

He served as president of G. Schirmer, a music publishing house that struck a deal in the 1970s with the Soviet Union governmental body that owned all of that nation’s music. At Schirmer, Murphy says, he represented the Soviet catalog throughout the Western hemisphere, forging relationships with European collection societies.

When Murphy became president of NMPA subsidiary the Harry Fox Agency, he heard viel about international monitoring by American music publishers to European publishers and music rights societies. He believed that American publishers, few of whom dealt with songwriter-licensing issues, should understand how these societies collect money in their territories.

In 1985, Murphy added the title of president of NMPA. He continued his international/passing members to publishers throughout Asia. The initiative laid an important business foundation for protecting publishing rights internationally when the Internet and other technology brought the world to the desktop.

Lacking information on worldwide publishing revenue, NMPA began working with foreign collection societies to gather data for its 1990 International Survey of Music Publishing Revenue. Periodic reports continue today.

Although not a completely accurate reflection of revenue because of differing reporting calculations, the survey presents a rough picture of music publishing in more than 45 territories, Murphy says.

Since Murphy joined NMPA, revenue has been increasing every year until the last three years, when declines have reflected the drop in U.S. units sold.

Representing more than 800 U.S. members, NMPA is music publishers’ advocate on Capitol Hill and international meetings. Its IPA subsidiary acts as licensing agent for more than 27,000 publishers’ mechanical and other rights in songs.

Following NMPA and HFA were split in 2000 to make a “total cultural and technical change” in the new digital licensing era, NMPA still generates the bulk of its revenue from HFA licensing, Robinson reports.

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Sony BMG

Continued from page 7

have to deal with it,” says Kevin Womack, manager of new hot Or/Epic act Los Lonely Boys. “We’d prefer it if there aren’t any changes, because it’s worked for us in the past.”

Troy Carter, co-founder of Emerge Wonder Management—which reps for Angie Stone, among others—tells Billboard, “I don’t think that a merger of this magnitude can be good for any artist . . . It seems like the conglomerates don’t understand anything but the first week and the bottom line.”

For Gary Falcon of Nashville-based Falcon-Goosman Management, the merger comes at a troubling time. His artist, Christy Sutherland, lost a deal on Giant Records when it was merged into Warner Bros. several years ago. She is now on Epic, and her first single went for adds Aug. 9. Falcon says, “Always have concerns when there’s a merger, because you never know how the new regime that came in will feel about music they didn’t sign.”

Managers of established acts are more sanguine. Marty Erlichman says he is not concerned about how the changes will affect his superstar client Barbra Streisand, whose career with Columbia stretches back 41 years.

“Surrounding the culture that Barbra’s at, [the possibility of change] doesn’t concern me. She’s not going to get lost,” he says. “I’m more concerned about the industry finding its own way than about a merger of two companies.”

Bruce Allen, who handles RCA artists Martina McBride, is also confident. “I truly believe that RCA is such a great team . . . I don’t think their acts will be messed with, especially someone in Martina’s position,” he says. “I think Alan [Jackson], Martina, Kenny [Chesney], Brooks & Dunn—people like that [will be] relatively unaffected. I’m not looking for any big shakeup that’s going to affect me whatsoever.”

Joe Simpson, who manages his daughter, Columbia artist Jessica Simpson, believes the merger “will be good for both companies. Change is always hard, but it makes us better. Our business is about change. So I believe we will come out stronger.”

He says he does not expect the mergers to have a detrimental affect on Jesse’s forthcoming Christmas album. Still, many managers express specific concerns about the expected layoffs at Sony BMG.

“Will a promotions guy who was working 10 records a week be working 20 a week next year?” wonders one high-profile manager, who wishes to remain anonymous. “Two thousand people—these can’t all be ‘invisible’ jobs. Sooner or later, they start cutting into muscle.”

While generally upbeat about the efficiencies the merger could provide, Jonathan Shalit of U.K. company Shalit Global Management—whose roster includes Epic hip-hop/R&B collective Goodie Mob—says there is an uncertainty about reorganizing is the hardest part.

“Everyone seems in the dark, and nothing has been said to us. My only concern is on a personal level the welfare of the employees who will lose their jobs,” Shalit says.

Falcon notes that the staff at Sony Music Nashville has already been trimmed during the last three years. “They’re down to the bare-minimum effective crew,” he says.

In the end, managers say they have to trust the record companies to make the right decisions.

“We have a wait-and-see attitude about it,” says Bob Tittle of Nashville-based TBA Entertainment, whose clients include Arista acts Brooks & Dunn and RCA’s Clay Walker.

“Just make the best of whatever situation comes down the pike. I tend, as a manager, not to try to speculate about what may come. I trust the people and their ability to structure it properly and run it effectively, and we’ll work within whatever structure exists.”

Allen adds, “I think if a manager manages the act and doesn’t let the record company manage the act, we’re OK. If you’re a good manager, you roll with the punches.”

Conniff

Continued from page 7

fellow VNU Business Media publication The Hollywood Reporter, where she has served as music editor for the past four years. Last year, she added the title of senior editor of Amusement Business in charge of all music and touring coverage.

In addition to overseeing the print publication, Golden and Schillinger will have editorial responsibility for online properties billboard.biz, billboard.com and Entertainment Weekly Weekly, the Billboard conference; and Billboard’s ambitious slate of digital entertainment, touring, Hispanic and global music initiatives. For her new post, Conniff will relocate from Los Angeles to New York. Like Schlager, she will report to John Kilcullen, president/publisher of Billboard Information Group.

“Tamara will be very active in the market to keep our readers in tune with the talent, trends, insights and deals impacting their businesses today and in the future,” Kilcullen says. “Her fluency in five languages, her in-depth knowledge of touring, digital entertainment and the global music business will certainly expand the scope of Billboard’s services to our worldwide readership.”

Conniff says of the move, “I am honored to be joining the Billboard team. I have the greatest respect for the magazine and the expertise of its writers and editors, who have been my colleagues for years. I believe I will bring relevant perspectives, depth and access to Billboard at a time of enormous change. I look forward to getting started.”

Prior to joining VNU, Conniff was a member of the launch team of Entertainment Drive, one of the first entertainment Web sites delivering daily news and events, and All Music Guide. She also oversaw all editorial and Web production.

Conniff has covered all aspects of the music industry. She has written for the Los Angeles Times and the Boston Globe and has been a guest speaker and music expert on CNN, CNBC, Fox News, MTV, VH1 and BBC Television.

A classically trained pianist, Conniff is the daughter of Ray Conniff, the late composer, arranger, trombonist and bandleader.

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Stone. He scored his first No. 1 R&B hit and top 20 pop hit for Gordy Records with “You and I” in 1976. The fabricious RB & B hit, "Workin’ on the Block and “Bustin’ Out” quickly followed.

James hit the apex of his career in 1981, when his album “Street Songs” went to No. 1 on the Billboard R&B chart. Down the pop charts, the collection spawned the No. 1 R&B single “Give It to Me Baby.”

But his successor “Super Freak” enjoyed a longer life: A distinctive sample from the song powered M.C. Hammer’s breakthrough 1990 smash “Can’t Touch This.” The track’s influence transcended its chart peak, at No. 3.

James found success at Motown through the ’70s, writing the hits for the Temptations, Teena Marie, Eddie Murphy and the Mary Jane Girls, and scoring his own R&B chart-toppers like “Cold Blooded” (1983) and “Loosey’s Rap” (1988). James’ life and career went into a nose dive in the early ’90s. In 1991 and 1992, he was arrested for assaults on two women; one victim claimed that James had held his gun and imprisoned her in his home and burned her with a crack pipe.

During his trial, James admitted he was addicted to cocaine. In 1995, he was sentenced to five years in prison for crack cocaine possession and served five months in jail. He was released in 1996. James toured behind his 1997 album “Player’s Way” until he suffered a stroke during a performance in 1998 in Germany.

James recently re-entered the limelight on a national tour with Teena Marie. He told Billboard in July, “Touring with Teena was fantastic. It felt like yesterday . . . The audience was singing along [so much], I don’t have to sing anymore.”

James also said that he planned to release a 30-song double-CD on his Macon-based label and was negotiating a deal for a book about his life. The status of those projects is unknown following his death.

But James additionally revealed in July that he was planning to retire from the music business “to do something more spiritual.”

James is survived by three children and two grandchildren. Additional and funeral services were held Aug. 12 at Forest Lawn Memorial Park in Hollywood.
Music Row is hardly new. Garth Brooks and Alan Jackson got passed on many times before finding multi-platinum success. But the number of artists coming to town with dreams of stardom appears to grow every year, while the number of those artists who actually get signed is shrinking.

While some artists share Cotter’s view that the Nashville A&R system is overlooking talented acts, others say they needed the time in Nashville to meet the right collaborators and hone their craft.

“It’s not just getting discovered,” says Capitol artist Bentley. “It’s being discovered by the right people at the right time.”

For their part, A&R executives dispute the notion that the country talent scouting system isn’t working. They maintain that finding the right artists at the right stage of development is all a matter of luck.

“Even if you have all the talent and the look and the right team, if you get a record deal the minute you move to town it may be a disservice to you because you might have missed the encour-

agement and the exposure,” Universal Music Group Nashville VP of A&R Alli-

son Jones says. “Everybody has their place and their time.”

Furthermore, executives say the financial investment their labels put into acts makes it vital that they pick only the best prospects for commercial and artistic success.

So for Nashville’s marketing new artists on the marketing side has so rocketed that every time I look at an act I’m committing a million dollars,” says Doug Howard, senior VP of A&R at Lyric/Big Machine. “So now it has to be about more than a gut belief.”

LONG HARD ROAD

Cotter moved to Nashville a decade ago and says every label in town shot him down five times before “Nashville Star” came along. In the ’90s, he had development deals with RCA and Mer-

cury and a production deal with EMI. All were dropped.

In May interview, he told Billboard that Nashville A&R executives “need to do their jobs. There are a lot of people in town so scared that they’re going to lose their job that they’re afraid to sign anything.”

In a new interview, Cotter says, “The problem is, it’s such big business that [labels] don’t have to look at talent, talent is at their door. Why do you need a talent scout? You need an image scout. All you have to do is look at the talent getting signed, and you see talent has nothing to do with it.”

But, echoing Howard’s comments, Cotter does understand why labels have to be choosy. “Now it takes 2 to 3 million dollars just to get something off the ground.”

While labels that passed on instant superstar Wilson may regret it now, Cotter attributes Bush’s success to television and they’re going to credit mine to the same thing. Nobody in this business is ever going to admit they’re wrong. I still think there are a lot of people in this town that are overlooked.

Jewell agrees with Cotter. Both spent many years in Nashville making a living as demo singers, as did Sony unadventurably. But there is incredible talent [being signed].”

Not every artist who has an experience similar to Cotter’s and Jewell’s thinks it is indicative of a larger trend.

Proctor was twice passed over by RCA Label Group before the company finally signed her to its BNA imprint in 2002.

“T.R. was a lot of ups and downs and roller coaster rides for me emotionally,” she says of that period. “You come to town to be an artist,” but after so much rejection “there came a time after about six years of being here that I just thought maybe I’d just concentrate on my songwriting.”

In doing so, however, Proctor says she inadvertently stumbled on her success. “It was a choice,” she says.

Bentley moved to Nashville 10 years ago. He interned at the Country Music Assn., worked in the tape library at now-defunct cable network TNN and performed as much as he could at local clubs, all while trying to land a record deal.

Yet he doesn’t believe Nashville has an A&R problem. Like Proctor, he says he needed the time to find his voice and his music. When he moved to town, he says, “I had a lot of work to do. I came here quiet and meek and as a student of music.

“There’s no work you can get done outside of getting a record deal, the more you bring to the table once you get discovered,” he says. “It’s all about working with the right people. If Gretchen Wilson had been discovered three years ago, you wouldn’t have had [her breakthrough single] ‘Redneck Woman.’”

Still, Bentley admits the process can be daunting. “I think what made me,” he says, “is that I’d see other people getting record deals, but that forced me to keep playing.”

DEFENDING THEIR CHOICES

For their part, Nashville A&R exec-
sives say their jobs haven’t gotten any easier and they defend the tough choices they have to make.

Take the now double-platinum-

selling Wilson, for example. “Every-

body knew Gretchen was an amazing talent,” Universal’s Jones says, yet she needed time “to develop an artist. In her years here she met the right people, developed her songwriting, [and the result was] an incredible first single.”

As executive VP of A&R at Sony Music Nashville, Mark Wright is the person ultimately signed Wilson and Cotter. Wright admits he once passed on Cotter when he held a similar position at MCA Nashville.

A&R Continued from page 7

Continued from page 8

ALLIES

strengthening its regional Mexican roster and presence, they were the result of unique opportunities.

This year, Trujillo will continue to develop an opportunity that comes around every once in a while, where you have a very strong executive who has an aggressive strat-

ey as far as developing new talent,” says Rebe Lion, president of Sony Music Norte, referring to Trujillo. “We’re very pleased to be associated with Miguel Trujillo and Servando Cano and family in our search for quality talent in the [regional Mexican] genre.”

Earlier this summer, Sony signed a distribution deal with SG2, the label formed by former Warner Music Latina president George Zamora and producer Sergey Georgie. The Mea deal, however, is more involved due to the licensing option and the fact that Sony will use Trujillo as a consultant.

And the Serca deal came through Trujillo, who is marketing and pro-
moting that label’s product in the United States.

Four acts are currently signed to Serca Music, including Los Hermanos de Nuevo Leon, a group created by the sons of members of Los Invasores de Nuevo Leon. Among the other acts is Pancho, El Rey de la Cumbia Nortena. Pancho is the former lead singer of still-

active act Los Tigrillos.

Serca Music was also signed to management with Serca. But the label will function independently from the management branch of the company.

Representaciones Artisticas Serca, for example, will continue to handle acts like Intocable and Duelo, as signed to other labels.

According to Servando Cano Jr., Serca will price its product compet-

itively, “so they can’t lose money.”

On its end, Mea’s roster will include established and new acts. A release schedule will be set within the next month and first releases will be out before the end of the year, according to Trujillo.

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‘Whatever Is On The Show Reflects The Eclectic Nature Of My Taste’

BY CHRIS MORRIS

From studios in the basement of the Santa Monica College cafeteria, Nic Harcourt of KCRW Los Angeles programs one of the most influential radio stations in the nation.

During Harcourt’s six-year tenure as music director and air personality, the NPR outlet has broken a host of left-of-center acts. What’s more, its impact has reached beyond the Los Angeles market.

Harcourt’s refined ear for freelwheeling new talent has led to “Sounds Eclectic,” a nationally syndicated version of his daily show, “Morning Becomes Eclectic,” an ongoing series of Sounds Eclectic CDs from the Palm Pictures label, featuring live performances culled from Harcourt’s shows; sponsored concerts that stretch into markets as far away as New York; and a strong Internet presence at kcrw.com.

Ken Levitan, manager-president of Vector Records in Nashville, has seen the label’s artists Damien Rice and Simple Kid catch fire as a result of Harcourt’s on-air patronage.

“He was unbelievably supportive and gave them instant credibility,” Levitan says. “He’s a real artist-oriented person. He understands the nature of a true artist, and people listen. People know about his passion.”

Q: The “Morning Becomes Eclectic” rubric existed before you arrived at KCRW. What does “eclectic” mean to you?
A: Basically, it’s the music that I like. At the end of the day, if you’re going to do a free-form radio show, you’ve got to like what you’re playing.

Whatever makes it onto the show reflects the eclectic nature of my taste. The thrust of the show is music that is being made today, and trying to be ahead of the curve.

Q: Do you let your staff determine their own notions of “eclectic”?
A: All the people who are here on the air put together their own shows, and it reflects their knowledge and the music that they love. No one is told what to play. Everything that’s in the library is up for grabs.

Q: Who do you think your audience is, musically and demographically?
A: We skew pretty young for NPR [and] for public radio in general. Our largest group is really 33-44. Our next largest group is 20-32.

They’re people who want to hear a different perspective. Our audience is attracted to something that is a little bit different that they’re not going to hear anywhere else, or maybe they’re going to hear it here first.

Q: What goes into making the decision to program something? What are you looking for musically?
A: It’s subjective. In the same way I think it is with most people—it either gets their attention or it doesn’t. I have to respond to it.

Most of the time, what I listen for is something that just stands out to me—somebody’s voice, or if it’s instrumental, just a sound that I haven’t heard before, or lyrics that speak to me or something that’s making me want to tap my feet.

Q: Are there any commercial successes that have made you especially proud?
A: I will give you a bunch of names that we were really early on, and in most cases we were first on. We were definitely the first station in the world to play Dido—her management will tell you that. They gave us four tracks before the album was released, and we played that. We were among the first, if not the first, to play Coldplay, Norah Jones, Sigur Rós, Damien Rice, David Gray.

Q: There anyone that you’re disappointed hasn’t made the big time, or even the medium time?
A: Two come to mind. We played Pete Yorn really early. He did pretty well but didn’t quite get over that hump, and I was convinced that he was going to be a big star—and who knows, he might be with the next [album]. The other was this band from Scotland, Travis, who I was convinced was going to explode—and they did everywhere else in the world except for America.

Q: Your programming is not without its detractors. Some say you play too much electronic music, that you play too many singer/songwriters, that the rock you play doesn’t have an edge. What do you say in response?
A: We get criticized across the board. That’s fine. I don’t fret about that stuff at all. We hear it, we listen to it, but as long as it’s scattered across the spectrum, we don’t worry about it. The success of the music programming and the success of the various shows speaks for itself.

Q: The format has built a strong following for a noncommercial outlet. Do you think you’re serving an audience that isn’t being served by commercial radio?
A: Essentially, yes, that’s what it comes down to.

Q: Do you think that will ever change, or do you think you’re going to be on an island?
A: There are people who take elements of what we do—we know for a fact that [Los Angeles rock station] KROQ listens to “Morning Becomes Eclectic” and grabs artists from there; we know that there’s a whole bunch of people listening to the station for ideas.

The thing that public radio will always have that commercial radio doesn’t have is we don’t stop for seven or 10 minutes of pounding you to go buy something, whether it’s Budweiser or a new car.

Q: What about the future? Do you see the still-developing universe of satellite radio as something that will nurture programming like yours or compete with it? Is commercial radio beyond the point where it can truly address its audience?
A: Satellite radio is something that can present some competition, and when they figure out how to put the Internet in your car—which they will—they’ll be back. People are going to have so much more choice.

I think that as long as corporations own hundreds or thousands of stations, and as long as the music industry is owned by multinational corporations, these things are going to continue. Now, will that change? Who knows?

Q: KCRW is a branded franchise now. Are there any worlds left to conquer?
A: As things start to unfold, you see other things. But we’re very limited in what we can do, by personnel, to be honest with you. It’s a matter of what can you do relatively easily that doesn’t cost a lot of money.

There’s a club in London, and it’s one of those places that will hold showcases. It holds 150 people. And there are artists who we support here, like Gary Jules or Alexi Murdoch, who go over there and do their first shows at this club. I’m thinking, ‘Why not [sponsor shows there]?’ We’ll see what happens.

Q: You’ve worked on music for advertising and film, and now you’ve moved into TV music supervision with the ABC show “Life As We Know It.” What has been your approach in working on the series’ sound?
A: The show is basically a story about the teenage guys, 16-year-old guys, who are trying to figure out what it’s all about. I thought, ‘This is kind of interesting,’ and they also told me that they wanted cool music on the show. I lied [having] the opportunity to help spread the word on the music that I like, on another stage. I guess.

The Last Word

A Q&A With Nic Harcourt

Nic Harcourt: Career Highlights
1990: Joins WDSF-FM in Woodstock, N.Y., as news director; later becomes music director and host of drive-time show “Nic at the Morning.”
April 1998: Moves to KCRW Los Angeles as music director; also hosts weekday, 9 a.m.-noon show “Morning Becomes Eclectic.”
April 2001: Palm Pictures releases the first “Sounds Eclectic” album, featuring live performances from Harcourt’s radio show by Beck, Badly Drawn Boy, David Gray, Travis and others.
October 2001: KCRW’s ungeared invites free concert later renamed Next U! debuts at the Getty Center in Los Angeles; more than 5,000 show up to hear Steve Raynolds, Abba Roland, George Sarah and Sammary Midwood.
November 2001: KCRW presents its first Los Angeles holiday concert, A Sounds Eclectic Evening, at the Hammer Theatre; the show spotlights such talents as Norah Jones, Zero 7, Damien Rice and Beth Orton.
October 2002: Palm Pictures will issue the third “Sounds Eclectic” album.

Q: What's the most important thing you've learned in your career so far?
A: That there are many more talented people than you could ever imagine—and those is the best thing I could ever learn.
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