**HOT SPOTS**

5 **Grammy Whammy**
Alejandro Sanz was the big winner at the fifth annual Latin Grammy awards with four trophies.

9 **Fall Bounty**
A slate of upcoming releases by such artists as Eminem have retailers optimistic about fourth-quarter sales.

9 **Double Delight**
Vanessa Williams signs with Lava Records for two themed albums.

---

**Microsoft Takes On iTunes**
Low-Key Launch For Online Store

*BY BRIAN GARRITY and SCOTT BANERJEE*

Microsoft once again is looking to eat the lunch of longtime rival Apple Computer, this time in the digital music arena. Some predict that Microsoft’s new MSN Music download store will prevail, based on past Microsoft-Apple battles. But no one is expecting an overnight victory. Microsoft is not planning a splashy iPod/iTunes-style multi-media advertising campaign to herald the launch of MSN Music. Instead, it will focus on marketing to users of its MSN online franchise.

Microsoft also must deal with a primary obstacle facing every

---

**Warner Eyes Indie Biz With ‘Incubator’ Labels**

*BY ED CHRISTMAN*

NEW YORK—Warner Music Group is expanding its footprint in the independent realm with two new labels. The labels—one for rock and one for hip-hop—will offer incubator services to baby bands on indie labels or within the WMG label family. The rap and hip-hop operation, which will go through WEA, has revived the Asylum name. Todd Moscowitz, a partner in Violator Management, and WEA senior VP Ron Spaulding, will head the new Asylum.

(Continued on page 60)
Television has its Upfront. Now music does too...

Learn how to harness the power of music and media

The inaugural Inside the Music Upfront will help marketers reach their target consumers through the language of music. Adweek Magazines and Billboard, in conjunction with Alliance and Blue Flame Marketing + Advertising, present this forum for senior-level marketing, agency and media executives to explore how they can harmonize, strategize, and collaborate with the music industry.

This full-day program will include:
- First ever major record labels' presentations of upcoming initiatives and programs with marketing/sponsorship opportunities
- Presentations by brand leaders currently working with major labels
- Breakfast, lunch and cocktail reception
- PLUS, special surprise performances by top recording artists

Scheduled presenters include:

Sean Combs
CEO, Bad Boy Entertainment

Kenneth Hertz
Senior Partner, Goldring Hertz & Lichtenstein LLP

H. Mitchell Kanner
Partner, The Firm

Anne Martin
VP, Global Cosmetics and Marketing, P&G Cosmetics

Peter Weedfald
Senior VP, Samsung Electronics, Inc.

Join us on September 14th at Carolines on Broadway 8:30 am - 6:00 p.m.

Cost: $395

WHO SHOULD ATTEND?
Senior-level advertising agency management, brand managers, Record label executives, senior creative directors, media buying professionals.

For more information, visit www.insidethemusicupfront.com or call 888.536.8536

in association with www.americanradiohistory.com
Top of the News

1 Universal launches New Door Records to market catalog and new releases by established acts like Tears for Fears.
2 Japan’s Fair Trade Commission investigates several Japanese record companies and a mobile phone mastertones provider.

Music

9 The Beat: Lava Records signs Vanessa Williams to a two-year deal, planning a Christmas set and a collection of ‘70s love songs.
10 Movies & Music: Former members of the Runaways offer candid perspectives on the group in the documentary “Edgeplay,” now on DVD.
11 In The Spirit: Martha Munizzi’s second set hits the Top Gospel Album chart, thanks to the work of her own label.
12 Classical Score: A look at five of this fall’s most compelling titles, including sets from Renée Fleming and Itzhak Perlman.
17 Touring: The second

Nintendo Fusion tour features headline Story of the Year.
19 R&B: A recap of the BMI Urban Awards, where R. Kelly took home two trophies.
21 Beats & Rhymes: Ali Shaheed Muhammad of A Tribe Called Quest makes a deal with Penalty and Ryko and prepares his solo debut.
23 Latin Notes: Univision Movil, a joint venture of AG Interactive and Univision, will provide bilingual wireless downloads for mobile phones.
26 Beat Box: DJ Tiesto, fresh from performing at the Olympics' opening ceremony in Athens, will take part in the 11th annual Dance Music Summit.
28 Country: The issue of paid spins creates static for country radio stations and broadcasting groups.

QUOTE OF THE WEEK

"The time has come for U.S. radio stations to join the rest of the industrialized world and compensate artists for using their works on the air."

NEIL PORTNOW

Page 8

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>Ali Shaheed Muhammad</td>
<td>.21</td>
<td>Avex Group Holdings</td>
<td>.6, 46</td>
</tr>
<tr>
<td>Brad Paisley</td>
<td>.36</td>
<td>Best Buy Co. Inc.</td>
<td>.37, 39</td>
</tr>
<tr>
<td>Chaka Khan</td>
<td>.19</td>
<td>Broadcast Music Inc.</td>
<td>.19</td>
</tr>
<tr>
<td>DJ Tiesto</td>
<td>.26</td>
<td>Digesdine Inc.</td>
<td>.36</td>
</tr>
<tr>
<td>Isaac Hayes</td>
<td>.40</td>
<td>EMI Group PLC</td>
<td>.39, 43, 45, 46</td>
</tr>
<tr>
<td>Isidro Lopez</td>
<td>.26</td>
<td>Garden Seeker Productions</td>
<td>.21</td>
</tr>
<tr>
<td>Jimmy Page</td>
<td>.7</td>
<td>IC Records</td>
<td>.26</td>
</tr>
<tr>
<td>Martha Munizzi</td>
<td>.10</td>
<td>Image Entertainment Inc.</td>
<td>.10</td>
</tr>
<tr>
<td>Missy Higgins</td>
<td>.45</td>
<td>Mobil Inc.</td>
<td>.37</td>
</tr>
<tr>
<td>R. Kelly</td>
<td>.19</td>
<td>Most Records</td>
<td>.43</td>
</tr>
<tr>
<td>Robert Plant</td>
<td>.7</td>
<td>National Assn. of Recording Merchandisers Inc.</td>
<td>.39</td>
</tr>
<tr>
<td>Runaways</td>
<td>.10</td>
<td>Next Plateau Entertainment</td>
<td>.62</td>
</tr>
<tr>
<td>Serj Tankian</td>
<td>.42</td>
<td>Nintendo Co. Ltd.</td>
<td>.17</td>
</tr>
<tr>
<td>Story of the Year</td>
<td>.17</td>
<td>SCITicketing</td>
<td>.18</td>
</tr>
<tr>
<td>String Cheese Incident</td>
<td>.18</td>
<td>Spanish Broadcasting System Inc.</td>
<td>.23</td>
</tr>
<tr>
<td>Tears for Fears</td>
<td>.5</td>
<td>Stax Records</td>
<td>.40</td>
</tr>
<tr>
<td>Tim McGraw</td>
<td>.6, 49</td>
<td>Univision Móvil</td>
<td>.23</td>
</tr>
<tr>
<td>Tom Morello</td>
<td>.42</td>
<td>Verizon Wireless</td>
<td>.23, 39</td>
</tr>
<tr>
<td>Toshi</td>
<td>.34</td>
<td>W/Squared Records</td>
<td>.6</td>
</tr>
</tbody>
</table>

Global

43 Recording under the name Boy, singer/guitarist Stephen Kozemenski has caught the attention of Canada’s record-industry tastemakers.
45 Global Pulse: The first EP from singer/songwriter Missy Higgins debuts at No. 1 on the Australian Record Industry Assn. chart.

Programming

42 Tuned In: Radio: Rockers Tom Morello and Serj Tankian get political behind the mic at WXK (K-Rock) New York.

Features

18 Boxscore
32 Billboard Picks
34 The Billboard BackBeat
34 Executive Turntable
44 Hits of the World
47 Classifieds
49 Charts
49 Chart Beat
52 Market Watch
62 The Last Word

BILBOARD SEPTEMBER 11, 2004

www.billboard.com  www.billboard.biz
DEG: THE DIGITAL ENTERTAINMENT GROUP

FONDLY REMEMBERS ITS FOUNDER AND CHAIRMAN

EMIEL N. PETRONE

The family requests that donations be made to T.J. Martell Foundation in memory of Emiel N. Petrone

www.tjmartellfoundation.org
**The Latin Grammys**

**Familiar Faces Hold The Spotlight; Sanz Wins Four**

**BY LEILA COBO**

LOS ANGELES—Lesser-known alternative acts may have dominated the nominations for the fifth annual Latin Grammy awards, but familiar names ultimately took home the trophies. The Sept. 1 awards show aired on CBS live from the Shrine Auditorium.

Alejandro Sanz, a perennial Latin Grammy favorite, was the top winner with four awards. "No Es lo Mismo" (Warn er) won Sanz best album and best male pop album of the year. The tune of the same name snared the song and record of the year awards.

The project was also named best engineered album, with the award going to Mick Guzauski. Rafa Sardina and Pepo Sherman.

Sanz, who now has 11 awards, has captured more Latin Grammys in its brief history than any other artist.

"Because he is on tour in Spain, Sanz wasn't there to pick up his awards. But he later told Billboard that he was gratified that the artistic risks he took on "No Es lo Mismo" have paid off.

"It was a different gamble, and that was my fear and my encouragement," Sanz said, speaking from Spain. "These Grammys give me encouragement to continue down this path."

Other multiple winners were 86-year-old Cuban pianist Bebo Valdés, Brazilian newcomer Maria Rita and (Continued on page 58)

Juliette Venegas won the Latin Grammy Award for best solo vocal album.
OutKast, Jay-Z Top 2004 VMA Awards

BY CARLA HAY

MIAMI—With four awards each, OutKast’s “Hey Ya!” and Jay-Z’s “99 Problems” were the top winners at the 2004 MTV Video Music Awards, presented here Aug. 29 at the American Airlines Arena.

“Hey Ya!” won for best video of the year, best hip-hop video, best special effects in a video and best art direction in a video.

“99 Problems,” which led the overall contender list with six nominations, took the awards for best rap video, best direction in a video, best editing in a video and best cinematography in a video.

Other multiple winners were Usher’s “Yeah!” (best male video, best dance video) and No Doubt’s “It’s My Life,” which won for best group video and best pop video.

Accepting the award for best rap video, Jay-Z said he was “trying to push the envelope” with the “99 Problems” video and its visually arresting black-and-white images.

It was a year of firsts for the MTV VMAs. This was the first year the event was held in a city other than New York or Los Angeles.

(Continued on page 48)

Japan’s FTC Raids Labels

BY STEVE MCCLURE

TOKYO—The relationship between Japanese record labels and the country’s largest ringtone provider has come under close scrutiny.

Following a series of raids on record company offices Aug. 26-27 by officials of the government’s Fair Trade Commission, the main Japanese labels are having to explain the nature of their dealings with Label Mobile. The Tokyo-based company supplies ringtones and master-recording-derived masterstrokes for mobile phones.

An FTC spokesman would not comment directly on the raids. However, it is understood that the commission suspects the labels of violating Japan’s Anti-Monopoly Law by refusing to allow other companies to license their repertoire for use as masterstrokes.

Among the 20 record companies whose offices were raided were the local affiliates of the international majors, as well as six Japanese labels as Avex, Victor Entertainment and Columbia Entertainment.

Officials also searched the Tokyo offices of Label Mobile, which is jointly owned by Avex Network (an Avex subsidiary), Sony Music Entertainment (Japan), Victor Entertainment, Toshiba-EMI and Universal Music K.K. Twelve other Japanese labels sell masterstrokes through Label Mobile.

The FTC would not say whether any charges will be brought in connection with the raids.

While confirming that the raids occurred, the labels deny any wrongdoing.

Universal Music K.K. released a statement that said it will “fully cooperate with the Fair Trade Commission in its investigation of music [masterstroke] services.”

The company added that it “is confident that it has acted in accordance with all relevant laws and that the investigation will so conclude.”

Other labels made similar statements. Meanwhile, Label Mobile president Mike Ueda commented, “The company has never engaged in a monopoly.”

Label Mobile has some 20,000 song clips available for download as masterstrokes. It takes 15 to 60 seconds to download a 30-second song clip, most of which are priced at 100 yen (95 cents) each.

There are more than 150 masterstoke distribution companies in Japan. Ueda estimates that Label Mobile has a 50% share of the market.

(Continued on page 59)

4HIM’s Chrisman Preps Solo Debut

BY DEBORAH EVANS PRICE

NASHVILLE—Andy Chrisman, a member of Dove Award-winning Christian group 4HIM, is launching a new label and preparing the release of a solo project. Billboard has exclusively learned.

Chrisman and business partner Scott Pierre have formed W/Squared Records. The label will bow Nov. 9 with Chrisman’s “One.” It is the first solo album to be released by a member of 4HIM.

The Word Records group has won the Gospel Music Assn. group of the year Dove Award three times in its 15-year career. 4HIM’s last release was 2003’s “Visible.” Chrisman will continue to tour and record with the band.

W/Squared, which stands for “win-win,” will be based near Nashville (Continued on page 60)

McGraw To Extend No. 1 Stand

BY GEOFF MAYFIELD

LOS ANGELES—Three albums are poised to enter The Billboard 200 next week with opening weeks of more than 100,000 copies. Still, either a Hot Shot Debut for LL Cool J nor career-best Nielsen SoundScan weeks by Jill Scott and the late Roy Charles will threaten Tim McGraw’s lead.

First-day numbers cited by chains have chart speculators projecting LL’s “Definiton” (Def Jam) at 170,000-175,000, Scott’s “Beautifully Humanc Words & Sounds Vol. 2” (Epic) is predicted to fall in the range of 165,000-170,000.

Of the six albums that LL Cool J has released since SoundScan began tracking sales, the only one that hit a higher sum than what has been predicted for this one was his 2000 album “G.O.A.T. Featuring James T. Smith: The Greatest of All Time,” which opened at 209,000 copies.

Scott’s high was scored by her first album in 2001, when exposure from the Grammy Awards telecast built “Who Is Jill Scott? Words and Sounds Vol. 1” to a peak of 71,000.

Charles’ posthumous duets set, “Genius Loves Company,” is harder to peg, but it will absolutely notch his highest Billboard 200 rank in 40 years.

Concord had an initial U.S. shipment exceeding 700,000, including those sent to Starbucks stores. Chart hawks have pegged anywhere from a low of 110,000 to a high-end estimate of 145,000.

Charles’ last top 10 album was “Sweet & Sour Tears” (ABC/Paramount), which reached No. 9 in 1964.

A LOOK AHEAD

Teen Confab Returns

Experts To Discuss Branding, Media

LOS ANGELES—Artist manager and brand builder Joe Simpson will be among the featured speakers at the second annual What Teens Want, a two-day conference for top-level brand-marketing executives in the entertainment, media and advertising industries.

The conference is being presented by Billboard and fellow VNU Business Media publications Adweek, Brandweek, Mediaweek and The Hollywood Reporter. It will take place Oct. 26-27 at the Regent Beverly Wilshire here.

Simpson—who manages his multimedia star daughters Jessica and Ashlee Simpson and breaking artist Ryan Cabrera—is also executive producer of MTV’s “The Real World” (Continued on page 59)
NEWSLINE

THE WEEK IN BRIEF

Former Warner Music Group chairman/CEO Roger Ames is ending his relationship with the company. Ames—who has been serving in a consulting role for the major since Time Warner sold it to a private investor group led by current WMG boss Edgar Bronfman Jr.—is moving on to serve as a consultant to former employer Time Warner.

In a staff memo, Bronfman praised Ames for orchestrating the restructuring of the company ahead of its sale, serving a critical role in the transition of ownership and offering important backing in the industry’s support of Sun and other digital music services.

What’s next for Ames remains to be seen. Published reports have suggested that he could end up in a top role at the new Sony BMG.

Anes was not available for comment.

BRIAN GARRITY

Harrish’s Las Vegas Casino & Hotel will build a themed bar, restaurant and entertainment venue with country singer Toby Keith. The company says the $9 million project will be the first of three.

The Las Vegas Strip resort will be called Toby Keith’s I Love This Bar, named for the popular song by the DiamondRitz. It is slated to open in summer 2007. Other awards went to Harrah’s North Kansas City, Mo., and at Louisiana Downs in the Shreveport/Bossier City, La., market. Keith is a partner in all three projects.

RAY WADDELL

The Digital Media Assn. and SoundExchange, which collects digital performance royalties for recording companies and artists, jointly proposed to the U.S. Copyright Office Aug. 30 that Internet radio stations—recordings royalties remain the same for the next year or two. During that time, Congress will consider a bill to rework the arbitration process that determines royalties for all statutory copyright licenses. Both parties issued statements saying the proposed agreement will continue.

The settlement would maintain existing royalty rates through the end of 2006. However, if Congress extends the standard royalty term from two years to five years—as called for in the House-approved Copyright Royalty Distribution and Reform Act, H.R. 1417, which still needs Senate approval—the settlement would terminate at the end of 2005.

The current rate is calculated in one of three ways, as selected by each Internet radio service. Webcast companies can choose to pay a set amount per song/performer (0.0782 cents) or a set amount per listener hour (1.17 cents). A subscription service can pay 10.9% of subscriber revenue (with a minimum monthly payment of 27 cents per subscriber).

If Congress changes the current law, the parties would renegotiate rates for the five-year period that begins in 2006.

BIL HOLLAND

Nashville-based promoter/producer Marcie Allen Cardwell has formed MAC Presents, an independent talent buyer and event sponsorship firm. Earlier this month, Cardwell resigned as president of live-event promoter MAD Booking & Events, the company she founded in Nashville five years ago (billboard.biz, Aug. 9). MAC Presents will focus on college booking, tour sponsorships and talent buys for festivals and special events.

RAY WADDELL

The Rolling Stones’ “Four Flicks” and “The Lord of the Rings: The Two Towers Extended Edition” were the high award winners at the Entertainment Media Expo held Aug. 30-Sept. 1 at the Renaissance Hollywood Hotel in Los Angeles. “Four Flicks” (TGA DVD) won for best additional features, best concert video and best in show at EMX’s Surround Music Awards Aug. 31.

“Concert for George” (Warner Bros.) was named best broadcast multichannel live performance and best standard resolution title. Beck was named surround artist of the year, and his “Sea Change” from Universal/IHG/Geffen won the award for best album. Other awards went to Hootie & the Blowfish, the Sound of Music (surround pioneer), Tomlinson Holman (surround trailblazer), B.T. Surround Mack (surround visionary) and Peter Frampton (surround visionary).

New Line Home Entertainment’s “Two Towers” won best in show, best blockbuster theatrical DVD, best authoring design, best menu design, best audio presentation and best PC support (for ROM features) at the DVD Entertainment Awards Aug. 30.

Best major theatrical DVD was “Master and Commander: The Far Side of the World” (Twentieth Century Fox Home Entertainment), and best independent theatrical DVD was “American Splendor” (Lionsgate Home Video). Fox also won best multi-disc collection for “Alien Quadrilogy.” Other award winners included “The Simpsons—the Complete Fourth Season” (Fox) for best TV series on DVD and “The Lion King 1 1/2” (Buena Vista Home Entertainment) for best direct-to-disc DVD.

JILL KIPINS

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

---


THE BILLBOARD BUZZ

DATA PROVIDED BY PROMOSCANDIA

The Billboard Buzz chart is a gauge of artist popularity through an Internet poll of music fans. Scores are affected by every aspect of an artist’s career: Marketing, retailer, retail, print media, touring, TV appearances and reviews all have an impact on the chart’s performance. Data is collected with the same strict attention to detail as all other Promosecordia research. A list of 250 artists is compiled based on implied and sales. The artists are rated by thousands of carefully screened music fans. Results are compiled weekly and monthly.

THE BILLBOARD BUZZ

Ages 13-29

<table>
<thead>
<tr>
<th>July</th>
<th>June</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Usher</td>
<td>Arista</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>Maroon5</td>
<td>J</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>Linkin Park</td>
<td>WB</td>
</tr>
<tr>
<td>4</td>
<td>10</td>
<td>Blink 182</td>
<td>IDMG</td>
</tr>
<tr>
<td>5</td>
<td>8</td>
<td>Hoobastank</td>
<td>Island</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>Outkast</td>
<td>Interscope</td>
</tr>
<tr>
<td>7</td>
<td>17</td>
<td>Enanescu</td>
<td>Windup</td>
</tr>
<tr>
<td>8</td>
<td>18</td>
<td>Black Eyed Peas</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>9</td>
<td>23</td>
<td>Switchfoot</td>
<td>Columbia</td>
</tr>
<tr>
<td>10</td>
<td>2</td>
<td>Eminem</td>
<td>Interscope</td>
</tr>
<tr>
<td>11</td>
<td>24</td>
<td>Avril Lavigne</td>
<td>BMG</td>
</tr>
<tr>
<td>12</td>
<td>17</td>
<td>Christina Aguilera</td>
<td>RCA</td>
</tr>
<tr>
<td>13</td>
<td>20</td>
<td>No Doubt</td>
<td>Interscope</td>
</tr>
<tr>
<td>14</td>
<td>9</td>
<td>Jessica Simpson</td>
<td>Columbia</td>
</tr>
<tr>
<td>15</td>
<td>19</td>
<td>Matchbox Twenty</td>
<td>Atlantic</td>
</tr>
<tr>
<td>16</td>
<td>21</td>
<td>Yellowcard</td>
<td>Capitol</td>
</tr>
<tr>
<td>17</td>
<td>13</td>
<td>Alicia Keys</td>
<td>Jives</td>
</tr>
<tr>
<td>18</td>
<td>26</td>
<td>Good Charlotte</td>
<td>Epic</td>
</tr>
<tr>
<td>19</td>
<td>33</td>
<td>Ludacris</td>
<td>IDMG</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>Simple Plan</td>
<td>LaFace</td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>Korn</td>
<td>Epic</td>
</tr>
<tr>
<td>22</td>
<td>23</td>
<td>Nickleback</td>
<td>Roadrunner</td>
</tr>
<tr>
<td>23</td>
<td>24</td>
<td>Beyoncé</td>
<td>Columbia</td>
</tr>
<tr>
<td>24</td>
<td>14</td>
<td>Justin Timberlake</td>
<td>Jive</td>
</tr>
<tr>
<td>25</td>
<td>11</td>
<td>3 Doors Down</td>
<td>Universal</td>
</tr>
</tbody>
</table>

Ages 13-50

<table>
<thead>
<tr>
<th>July</th>
<th>June</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Maroon5</td>
<td>J</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>No Doubt</td>
<td>Interscope</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>Evanescu</td>
<td>Windup</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Hoobastank</td>
<td>IDMG</td>
</tr>
<tr>
<td>5</td>
<td>13</td>
<td>Eminem</td>
<td>Interscope</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>Usher</td>
<td>Arista</td>
</tr>
<tr>
<td>7</td>
<td>17</td>
<td>Linkin Park</td>
<td>WB</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>Blink 182</td>
<td>MCA</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>Aerosmith</td>
<td>Columbia</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>Matchbox Twenty</td>
<td>Atlantic</td>
</tr>
<tr>
<td>11</td>
<td>21</td>
<td>Avril Lavigne</td>
<td>BMG</td>
</tr>
<tr>
<td>12</td>
<td>19</td>
<td>Shania Twain</td>
<td>Mercury</td>
</tr>
<tr>
<td>13</td>
<td>4</td>
<td>Outkast</td>
<td>Interscope</td>
</tr>
<tr>
<td>14</td>
<td>8</td>
<td>Christina Aguilera</td>
<td>RCA</td>
</tr>
<tr>
<td>15</td>
<td>12</td>
<td>Jessica Simpson</td>
<td>Columbia</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>Black Eyed Peas</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>17</td>
<td>19</td>
<td>Nickleback</td>
<td>Roadrunner</td>
</tr>
<tr>
<td>18</td>
<td>52</td>
<td>Switchfoot</td>
<td>Columbia</td>
</tr>
<tr>
<td>19</td>
<td>14</td>
<td>3 Doors Down</td>
<td>Universal</td>
</tr>
<tr>
<td>20</td>
<td>26</td>
<td>Good Charlotte</td>
<td>Epic</td>
</tr>
<tr>
<td>21</td>
<td>20</td>
<td>Bon Jovi</td>
<td>Island</td>
</tr>
<tr>
<td>22</td>
<td>21</td>
<td>Alicia Keys</td>
<td>Jives</td>
</tr>
</tbody>
</table>

---


THE BILLBOARD BUBB

‘No Quarter’ Reunion Gets Bonus Treatment

BY ED CHRISTIAN

NEW YORK—Jimmy Page and Robert Plant are hoping to duplicate the success of last year’s “Led Zeppelin DVD” by releasing “No Quarter: Jimmy Page and Robert Plant Unledded” on DVD for the first time.

The disc is due Oct. 26, marking 10 years almost to the day since the duo’s reunion performance first aired on MTV. In that set, Page and Plant were backed by a symphony orchestra and a group of Egyptian musicians.

The “Led Zeppelin DVD,” released last summer along with a three-disc live album, “How the Was Won,” broke sales records for the music DVD format. Paul DeGeoyer, VP of Warner Strategic Marketing Home Video, says the “Led Zeppelin DVD” has shipped 900,000 units in the United States and should top the million mark by early 2005.

The “Led Zeppelin DVD” was the one that put music DVDs on the map,” says Lew Garrett, president of Musicland Purchasing. “All indications are that this should be a pretty good-selling piece.”

The concert was released as a video back in 1995, but Garrett says he doesn’t expect that to slow sales of the DVD. Sources expect the initial shipment of the “No Quarter” DVD to top 100,000 units.

The DVD will come with a bonus performance of “Black Dog,” a video for “Most High” and a 13-minute interview. Atlantic Records will also release the album “No Quarter: Jimmy Page and Robert Plant Unledded” with bonus tracks of “The Rain Song” and “Wah Wah.” The CD will carry an $18.98 list price, and the DVD will carry a $19.98 list.

DeGeoyer says the DVD has been “given loving care by Jimmy Page and Kevin Shirley,” who prepared the video for release. The artwork and packaging have also been upgraded.

To promote the releases, WMG Strategic Marketing plans a TV campaign of 30- and 60-second commercials on targeted cable programs, DeGeoyer says. There will also be a healthy print campaign and what is shaping up to be a good press campaign, he adds. The company plans to hold exclusive preview screenings of the video at Regal Cinemas in 35 or 40 markets the day before the release date.
Caucus, Rep. Mary Bono to the Concert Congress, which is the organization representing the interests of the music and American Federation of Radio, Television and Telecommunication Artists, and the recording Artists' Coalition, the Songwriters, the Nashville Songwriters Association, the Music Managers’ Forum and other organizations representing the interests of musicians and music professionals. The caucus also includes the American Society of Composers, Authors and Publishers (ASCAP), the Broadcasters’ Auxiliary for Musical Ownership Act (BAMA), the National Alliance of Recording Artists and Producers (NARAS), and the National Academy of Television and Radio Artists (NATAS). The caucus is the only organization that represents the interests of the music and entertainment industry. The caucus works to advance the rights and interests of the music community through advocacy, education and dialogue. The caucus is an important ally in the fight for the rights of music and entertainment professionals.

For the Recording Academy, it has been a particularly busy year. One year ago, at this very time, I announced the formation of our Grammy Legal Initiative and proposed legislation to advance the rights of the music community. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation.

The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation.

For the Recording Academy, it has been a particularly busy year. One year ago, at this very time, I announced the formation of our Grammy Legal Initiative and proposed legislation to advance the rights of the music community. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation.

Caucus, Rep. Mary Bono to the Concert Congress, which is the organization representing the interests of the music and American Federation of Radio, Television and Telecommunication Artists, and the recording Artists’ Coalition, the Songwriters, the Nashville Songwriters Association, the Music Managers’ Forum and other organizations representing the interests of musicians and music professionals. The caucus also includes the American Society of Composers, Authors and Publishers (ASCAP), the Broadcasters’ Auxiliary for Musical Ownership Act (BAMA), the National Alliance of Recording Artists and Producers (NARAS), and the National Academy of Television and Radio Artists (NATAS). The caucus is the only organization that represents the interests of the music and entertainment industry. The caucus works to advance the rights and interests of the music community through advocacy, education and dialogue. The caucus is an important ally in the fight for the rights of music and entertainment professionals.

For the Recording Academy, it has been a particularly busy year. One year ago, at this very time, I announced the formation of our Grammy Legal Initiative and proposed legislation to advance the rights of the music community. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation.

The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation.

For the Recording Academy, it has been a particularly busy year. One year ago, at this very time, I announced the formation of our Grammy Legal Initiative and proposed legislation to advance the rights of the music community. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation.

Caucus, Rep. Mary Bono to the Concert Congress, which is the organization representing the interests of the music and American Federation of Radio, Television and Telecommunication Artists, and the recording Artists’ Coalition, the Songwriters, the Nashville Songwriters Association, the Music Managers’ Forum and other organizations representing the interests of musicians and music professionals. The caucus also includes the American Society of Composers, Authors and Publishers (ASCAP), the Broadcasters’ Auxiliary for Musical Ownership Act (BAMA), the National Alliance of Recording Artists and Producers (NARAS), and the National Academy of Television and Radio Artists (NATAS). The caucus is the only organization that represents the interests of the music and entertainment industry. The caucus works to advance the rights and interests of the music community through advocacy, education and dialogue. The caucus is an important ally in the fight for the rights of music and entertainment professionals.

For the Recording Academy, it has been a particularly busy year. One year ago, at this very time, I announced the formation of our Grammy Legal Initiative and proposed legislation to advance the rights of the music community. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation.

The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation.

For the Recording Academy, it has been a particularly busy year. One year ago, at this very time, I announced the formation of our Grammy Legal Initiative and proposed legislation to advance the rights of the music community. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation.

Caucus, Rep. Mary Bono to the Concert Congress, which is the organization representing the interests of the music and American Federation of Radio, Television and Telecommunication Artists, and the recording Artists’ Coalition, the Songwriters, the Nashville Songwriters Association, the Music Managers’ Forum and other organizations representing the interests of musicians and music professionals. The caucus also includes the American Society of Composers, Authors and Publishers (ASCAP), the Broadcasters’ Auxiliary for Musical Ownership Act (BAMA), the National Alliance of Recording Artists and Producers (NARAS), and the National Academy of Television and Radio Artists (NATAS). The caucus is the only organization that represents the interests of the music and entertainment industry. The caucus works to advance the rights and interests of the music community through advocacy, education and dialogue. The caucus is an important ally in the fight for the rights of music and entertainment professionals.

For the Recording Academy, it has been a particularly busy year. One year ago, at this very time, I announced the formation of our Grammy Legal Initiative and proposed legislation to advance the rights of the music community. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation.

The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation.

For the Recording Academy, it has been a particularly busy year. One year ago, at this very time, I announced the formation of our Grammy Legal Initiative and proposed legislation to advance the rights of the music community. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation. The initiative was a way to bring the issues surrounding copyright and intellectual property to the forefront of our national conversation.

Caucus, Rep. Mary Bono to the Concert Congress, which is the organization representing the interests of the music and American Federation of Radio, Television and Telecommunication Artists, and the recording Artists’ Coalition, the Songwriters, the Nashville Songwriters Association, the Music Managers’ Forum and other organizations representing the interests of musicians and music professionals. The caucus also includes the American Society of Composers, Authors and Publishers (ASCAP), the Broadcasters’ Auxiliary for Musical Ownership Act (BAMA), the National Alliance of Recording Artists and Producers (NARAS), and the National Academy of Television and Radio Artists (NATAS). The caucus is the only organization that represents the interests of the music and entertainment industry. The caucus works to advance the rights and interests of the music community through advocacy, education and dialogue. The caucus is an important ally in the fight for the rights of music and entertainment professionals. 
Stars To Drive Hot Q4

Retailers Optimistic About Fall Releases

BY MARGO WHITMIRE

“We are going to kick some ass,” Carl Nello, music buyer for Boston-based retail chain Newbury Comics, says when assessing this year’s holiday sales potential.

Fourth-quarter releases from U2, Eminem, Alan Jackson, Good Charlotte, Ludacris, Fabolous and Gwen Stefani are fueling excitement among retailers as the industry heads into its key selling season.

Mello is singing a far different tune from this time last year, as retailers—discouraged by overall slumping sales—were skeptical of the traditional fourth-quarter power. However, the year ended on an up note with 230.5 million albums sold in 2003’s fourth quarter, an improvement from the 221 million sold during the same time period in 2002.

Fourth-quarter sales accounted for 35.1% of total album sales in 2003, up from 32.4% over fourth-quarter 2002.

This year, Minneapolis-based Musicland Group spokeswoman Laurie Bauer says she expects the number of big releases to “help drive that positive trend for the industry.”

Roxanne Patterson, music buyer for Arnoeba Records

(Continued on page 11)
Runaways Tell Their Story In ‘Edgeplay’ Doc

Martha Munizzi: Doing ‘Best’ On Her Own

The Runaways: In Heavy Dark Film

IN THE SPIRIT

Music by Carla Hay

dhay@billboard.com

Movies & Music

www.americanradiohistory.com

Martha Munizzi is living proof that you don’t have to be on a major label to have a successful career. Her current album, “The Best Is Yet To Come,” bowed at No. 12 on the Billboard Top Gospel Albums chart in January and has remained in the top 20 ever since. It has logged 12 weeks in the top 10 and jumped up to No. 2 in the Aug. 28 issue. “The Best Is Yet To Come” is Munizzi’s second album, following 2003’s “Say the Name.” Both were released by Martha Munizzi Music Group, the label Munizzi operates with her husband, Dan. “Artistic control is the big reason, and personal reasons,” Dan says when asked why he and Martha launched their own label. “Being on your own, you don’t have to split up so much of the pot.” The Munizzis launched their business by passing out fliers and booking gigs at small churches. That led to dates at bigger churches, and Martha now does about 150 concerts per year.

“Don’t despise small beginnings, because you never know,” she says. “Every single place we’ve been somewhere good has come out of it. Another door has opened.” Distribution is another key. They have high praise for Nashville-based Central South Distribution. “They are doing such a great job,” Dan says. Martha adds, “Staying on our own has really been the best thing for us. Every time we started to sign, it never felt right. People told us to stay on our own and we’d be amazed at what we could do. It’s amazing how all that has been true.”

Munizzi honored her musical gifts at Faith World, pastor Clint Brown’s church in Orlando, Fla. “I recorded a lot of other albums and had done a lot of background music with the pastor at Faith World, so I had a lot of experience,” says Martha, whose father was a pastor and Dove Award-winning songwriter. “My mom was a singer, so we grew up singing.” She and Dan met while performing in a group. The other members quit, and they ended up together onstage and off. “We just knew that God called us to do something musically together,” Martha says. “So we kept going and started a band, made a little tape and traveled just in Florida for a couple of years. The band was called ‘Testament.’

They wound up working for Brown at Faith World, where their choir grew to more than 200 people in six years. In 2001 they decided to take a leap of faith and try something new. “It’s been the hardest thing we’ve ever done, but it’s been the best thing we’ve ever done,” Martha says.

That leap paid off. “The Best Is Yet To Come” has scanned 83,000 units, according to Nielsen SoundScan. A live performance DVD of the same title has sold 8,600.

Munizzi describes her music as “very high-energy, very positive, very inspirational, very uplifting and encouraging. I think it’s what the nation needs right now. We need to be encouraged and reminded that everything is going to be OK.”

Many who hear Martha are surprised that she is white because of her musical voice. One fan told her that when she went to buy Martha’s CD and the clerk handed it to her, she said, “No way! It’s not her. It’s a black artist. It can’t be her.”

“People told me that I mean to offend you, but I can’t believe you are white,” Martha says. “I hear that all the time, but I can’t think of a better compliment. I wouldn’t want to say, ‘Boy, you sure sound white.’”

Munizzi says her vocal style was shaped by listening to Donnie McClurkin, Fred Hammond, Kirk Franklin and John P. Kee. “You have to sing it from the heart,” she says. “That’s what people hear more than licks or talent—they hear heart.”

Dan says most of Martha’s dates are in African-American churches, and they don’t get complaints about her appearing on the gospel chart. “That’s a positive message that the colored line is a little blurred,” he says. “I like that.”

Munizzi attributes her acceptance to the fact that she does worship music. “Praise and worship is an ecstatic blend of music, and it represents the body of Christ as a whole,” she says. “Praise and worship isn’t a white sound, a black sound; it’s heaven sound. In the gospel community, I have found if you can bring it, they will buy it.”

Munizzi will tour this fall with Israel Houghton and plans to head to London in December to record her next album. For other independent artists looking to further their music ministry, Munizzi has this advice: “Whatever you have in your hand, use it to the best of your ability and get behind it and pursue it and push it and believe in it. People that make it are people who don’t take no for an answer. They are out there, kicking and moving and working. We just believe in what God put in our hearts to do.”
Los Angeles branch, agrees: "We're already selling a lot of music [going into the fourth quarter], so it seems pretty strong to us right now."

Indeed, the end of August saw very strong sales, with Tim McGraw’s “Live Like You Were Dying” setting a career high for the artist this issue as it bows with sales of 766,000 in the United States, according to Nielsen SoundScan.

Like last year—which yielded new releases by Jay-Z, OutKast and Nappy Roots in the fourth quarter—retailers are banking on a jam-packed urban release schedule to make up the majority of holiday sales.

Led by the aforementioned Eminem, (whose album will arrive Nov. 16 on Slim Shady/Interscope), and Ludacris (due in October from Def Jam South), other big urban titles include P. Diddy (Bad Boy/Universal), Destiny’s Child (Sony Urban), Nelly (Fo’ Reel/Universal), Lil Jon & the East Side Boys (BME/TVT) and Chingy (Capitol).

Sony Urban will also release new studio efforts from rappers Xzibit and Nas, while Island Def Jam will bow projects by Redman, Ja Rule, Musiq and Ashanti. Capitol has multiple titles coming, including Slum Village, Dilated Peoples and I-20, as does Atlantic, with sets by Fat Joe, Trick Daddy, and T.I.

Other strongly anticipated urban sets coming by year’s end are releases from Talib Kweli (Geffen), Guerilla Black (Virgin), Babyface (Arista), and Mario (J).

On the rock side, retailers are betting on No Doubt frontwoman Stefani’s first solo turn on Interscope to be big during the fourth quarter. Also, for the first time in almost 20 years, the original Duran Duran lineup is releasing an album, “Astronaut” (Epic), due Oct. 12. A new set is also due from Beck (Geffen).

Warner Bros. will bow anticipated urban releases by Green Day and R.E.M. Also on the horizon are Fountains of Wayne (S-Curve), the Donnas (Atlantic), Cake (Columbia), Sum 41 (Island) and a mini-album from Modest Mouse (Epic).

Plus, sets are coming from pop singers Mariah Carey (Island Def Jam) and Vanessa Carlton (A&M/Interscope) and soul singer Joss Stone (S-Curve). This year’s fourth quarter also sees the traditional onslaught of greatest-hits sets continuing.

“In the last couple of years people are building more products and more options, so when the fourth quarter comes around, if somebody doesn’t have a new album ready, they are probably going to build a greatest hits for them whether they want it or not,” Mello says. "It’s kind of good as long as people are buying them."

Greatest-hits sets are expected from Britney Spears (Jive) and Mandy Moore (Continued on page 12)
Laura Branigan Dies

BY CHUCK TAYLOR

Laura Branigan is being remembered as a leading pop songstress of the 1980s, whose soaring soprano commanded such hits as “Gloria,” “Self Control” and “Solitaire.” The singer died Aug. 26, of a brain aneurysm in her sleep at home in East Quogue, N.Y. She was 47.

After touring Europe as a backup vocalist for Leonard Cohen, Branigan signed to Atlantic Records in 1982. Her second single, “Gloria,” an English version of a 1979 Italian hit, peaked at No. 2 on the Billboard Hot 100. It also garnered her the first of four Grammy Award nominations.

“I consider Laura Branigan to be one of the best signings I ever made,” says Ahmet Ertegun,创始man of Atlantic Records. “She had a gloriously powerful voice, and her recordings of ‘Self Control’ and ‘Solitaire’ are performances that will be remembered for many years to come. Her untimely death is a great shock to me and everyone who was involved with her career at Atlantic Records.”

In all, Branigan scored seven top 40 hits, including the power ballad “How Am I Supposed to Live Without You,” co-written by the then-unknown Michael Bolton. That song also hit No. 1 on the AC charts.

Aside from “Gloria,” her biggest hits were “Self Control” (No. 4) in 1984 and “Solitaire” (No. 7) in 1985. Eleven of Branigan’s singles scored on the AC charts; eight were hits on the Hot Dance/Club Play chart.

Branigan released seven albums, all on Atlantic. She also dabbed in acting, earning respectable reviews playing Janis Joplin in the New York stage musical “Love, Janis” in 2002.

The singer devoted a significant portion of the past decade to caring for her ill husband, Lawrence Kruteck, who died in 1996.

Branigan reportedly was being worked on material for a new album for some time.

New Lieberson, Young Perlman This Fall

September is a great time to survey some of the highly anticipated and exciting recordings being released this fall. Here are five albums to watch. In the next Classical Score, we’ll look at another five of the season’s most compelling titles.

EAGER FOR LIEBERSON: After the mezzo-soprano’s album of Bach cantatas for the Nonesuch label became the sleeper hit of 2003-2004, Lorraine Hunt Lieberson’s recording of Handel arias for Avie (released Aug. 3) is being met with great critical eagerness.

“She manages to fly under the radar, probably due to less-than-aggressive publicity and her appearance on smaller labels,” observes Andrew Druckenbrod, classical music critic at The Pittsburgh Post-Gazette. “And she isn’t concerned with flashiness. But if this Handel recording follows the path of the Bach, Lieberson will soon be dear to every music lover.”

REDISCOVERING PERLMAN: New from Itzhak Perlman Rediscovered” (BMG Classics), which bowed Aug. 10. The disc of unreleased recordings from 1965 features the then-20-year-old violinist just as he was embarking on his career. Originally planned as the violinist’s debut (but set aside in favor of a showerto concert disc), this recital of Paganini, Benjamin Haim, Sarasate, Handel, Hindemith, Leclair, Bloch, de Falla and Bazzini is a delight.

Daniel Guss, BMG senior director of catalog development, notes, “What I hear in his playing is real joie de vivre, youth, energy, humor—all the things that Perlman eventually became known for. All those qualities were there, in full bloom, when he was 20.”

FLEISHER’S BACK: After 35 years of suffering from a neurological illness called dystonia that severely impaired his right hand, legendary pianist Leon Fleisher is back, thanks to Botox treatments. Fleisher is celebrating his return with “Two Hands,” released Aug. 24 on Warner Classics. The disc features Schubert’s monumental Piano Sonata D. 960 as well as Bach, Chopin and Debussy.

Already featured in The New Yorker, USA Today and The Washington Post, Fleisher will undoubtedly gain more attention this fall. “What we are witnessing with this disc is the rise of the phoenix,” says Limor Tomer, curator of music at New York’s Symphony Space, which will present a series of Fleisher events in October.

A WHOLE LOTTA LEIF: Pianist Leif Ove Andsnes will be represented by three discs between now and March 2005, beginning with the turn at pop. Sony will release a new Yo-Yo Ma collection.

Releases of their current albums with new material added will come from Usher, Norah Jones, Alicia Keys and Twista by the end of the year.

Additional reporting by Perrie Briskin in Los Angeles.
Seeking A Broader Audience

BY ANASTASIA TSIOLCAS

With increasingly limited marketing resources in a tough business climate, classical labels today are exploring every avenue to gain exposure for their artists.

Some are relying on tried-and-true methods—heavy press exposure, public TV, major-market ad buys and retail placement—while others are benefiting from innovative press, promotional and marketing strategies.

One proven and perennial media partner is the Public Broadcasting Service, which remains as important as ever for the genre.

PLEDGING SUPPORT

During their autumn pledge drives, PBS stations will air a number of classical programs. They include “Tuscany,” featuring Denon violinist André Rieu’s “Tuscany,” which will be followed Sept. 21 by an album of the same name; a December special by Decca’s teenage vocalist Hayley Westenra; and a December program featuring Rhino Records’ Australian crossover newcomers the Ten Tenors.

This latest batch of tenors, whose début arrives Sept. 21, will receive pop-style promotion. The Ten Tenors will begin touring the United States this fall.

“The Ten Tenors are already stars in their native Australia and in Europe,” says Adam Crane, manager of classics and jazz for Warner

(Continued on page 14)
LEGAL NOTICE

As the result of recent court decisions in both the United States and Germany, if you are exploiting certain classical music sound recordings by virtue of a license or assignment from any of the following parties: Alfred Scholz, Musikverwertungs GmbH Ltd., Lyras Productions, Klau Kramer, Cascade Media, Andre Ulman, Classic World Productions, Pilz Media Group, Pilz Compact Disc, Pilz Japan, Mazur Medien, Vennasound Studios, Brisa GmbH, we urge you to contact Point Classics, LLC, 33 Music Square West, Ste. 100B Nashville, TN 37203, in order to determine if your existing license with any of the above parties is valid and, if necessary, to work out the terms of a legitimate license for the classical music sound recordings previously licensed from any of the above parties. Please contact Teresa Gay, Chief Manager, at the above address or by telephone at 615-242-1452 x26 or e-mail at tetesa@onemusic.com.

Any continued unauthorized use or exploitation of classical music sound recordings previously licensed from any of the above parties, without a proper license agreement from Point Classics, LLC, may result in legal proceedings against you and your company for copyright infringement.

Radio A Trusty Sales Tool

Despite the decreasing number of public and commercial radio stations programming classical music, radio tie-ins continue to play an important role in the genre’s success.

Commercial ad buys and public radio underwriting spots remain an important sales tool in major markets. But some labels are explicitly tying new releases to public radio programs.

One of the most notable efforts is an 11-part series of hour-long programs called “Leonard Bernstein: An American Life.”

Produced for Chicago’s WPMT Radio Network and narrated by Susan Sarandon, the series airs nationally and internationally in October. Universal Classics’ Deutsche Grammophon will offer a tie-in compilation CD of the same name.

This past spring, independent Canadian label Analecta scored big success with its release “Infernal Violins,” featuring the all-female ensemble La Pietà, which is led by violinist Angèle Dubeau. The album, which was spun off into a PBS special, will be followed-up Nov. 18 by the group’s second disc, “Passion.”

In addition, this fall, WPMT is producing an “Infernal Violins” radio show for national distribution.

Meanwhile, for more than 10 years, composer Rob Kapilow has found success with his “What Makes It Great?” shows, which he presents as a touring live event and through appearances on National Public Radio’s “Performance Today.”


“Not only do these discs launch the Kapilow series,” says Greg Barbero, president of Artemis Classics, “but they also represent the relaunch of a beloved brand, Vanguard Everyman Classics.”

Along with his radio appearances, Kapilow will continue touring the United States through the winter.

ANASTASIA TSIOULCAS
A COMMITMENT TO THE FUTURE

A LEGENDARY PAST

NOW IN OUR SECOND CENTURY OF PRODUCING GREAT CLASSICAL RECORDINGS.
### Classical Chart-Toppers

The chart recaps are for the Classical Music Spotlight are year-to-date from the Dec. 6, 2003, issue (the beginning of the 2004 chart year) through the Aug. 14, 2004, issue.

Recaps for Top Classical Albums and Top Classical Crossover Albums are based on point-of-sale information compiled by Nielsen SoundScan. Although the charts appear in Billboard on a biweekly basis, they are compiled weekly and are available each week through Nielsen SoundScan, billboard.biz, billboard.com and the Billboard Information Network. Titles receive credit for sales accumulated during the week they appear on the pertinent chart including weeks when the chart does not publish in the magazine.

This recap was compiled by rock charts manager Anthony Colombo with assistance from classical charts manager Ricardo Companioni.

#### Top Classical Crossover Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>(No. of Charted Titles)</th>
<th>Label/Imprint</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHNSON GROBAN</td>
<td>(2)</td>
<td>143/Reprise/Warner Bros.</td>
</tr>
<tr>
<td>2</td>
<td>YO-YO MA</td>
<td>(3)</td>
<td>Sony Classical/Sony Music</td>
</tr>
<tr>
<td>3</td>
<td>AMICI FOREVER</td>
<td>(1)</td>
<td>RCA Victor</td>
</tr>
<tr>
<td>4</td>
<td>SARAH BRIGHTMAN</td>
<td>(1)</td>
<td>Nemo Studio/Atlantic</td>
</tr>
<tr>
<td>5</td>
<td>BOND</td>
<td>(3)</td>
<td>MBO/Decca/Universal Classics Group</td>
</tr>
</tbody>
</table>

#### Top Classical Crossover Imprints

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Label/Imprint</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CLOSER—Josh Groban</td>
<td>143/Reprise/Warner Bros.</td>
</tr>
<tr>
<td>2</td>
<td>THE OPERA BAND—Amici Forever</td>
<td>RCA Victor</td>
</tr>
<tr>
<td>3</td>
<td>OBRIGADO BRAZIL—Yo-Yo Ma</td>
<td>Sony Classical/Sony Music</td>
</tr>
<tr>
<td>4</td>
<td>HAREM—Sarah Brightman-Nemo Studio/Atlantic</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>JOSH GROBAN IN CONCERT</td>
<td>Josh Groban-143/Reprise/Warner Bros.</td>
</tr>
<tr>
<td>6</td>
<td>PURE—Hayley Westenra</td>
<td>Decca/Universal Classics Group</td>
</tr>
<tr>
<td>7</td>
<td>WE THREE KINGS—The Irish Tenors-Razor &amp; Tie</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>CLASSIFIED—Bond</td>
<td>MBO/Decca/Universal Classics Group</td>
</tr>
<tr>
<td>9</td>
<td>OBRIGADO BRAZIL: LIVE IN CONCERT—Yo-Yo Ma—Sony Classical/Sony Music</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>TI ADORO—Luciano Pavarotti</td>
<td>Decca/Universal Classics Group</td>
</tr>
</tbody>
</table>

#### Top Classical Crossover Distributors

<table>
<thead>
<tr>
<th>Pos.</th>
<th>DISTRIBUTOR (No. of Charted Titles)</th>
<th>Label (No. of Charted Titles)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WEA (3)</td>
<td>WARNER BROS. (2)</td>
</tr>
<tr>
<td>2</td>
<td>UNIVERSAL (11)</td>
<td>UNIVERSAL CLASSICS GROUP (11)</td>
</tr>
<tr>
<td>3</td>
<td>BMG (9)</td>
<td>SONY MUSIC (9)</td>
</tr>
<tr>
<td>4</td>
<td>SONY (9)</td>
<td>ANGEL (3)</td>
</tr>
<tr>
<td>5</td>
<td>EMM (3)</td>
<td>RAZOR &amp; TIE (2)</td>
</tr>
</tbody>
</table>

#### Top Classical Crossover Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Label/Imprint</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROMANCE OF THE VIOLIN—Joshua Bell—Sony Classical/Sony Music</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MASTER AND COMMANDER—Soundtrack—Decca/Universal Classics Group</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>VIVALDI’S CELLO—Yo-Yo Ma With The Amsterdam Baroque Orchestra &amp; Ton Koopman—Sony Classical/Sony Music</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>AMERICAN ANGELS—Anonymous—Harmonia Mundi</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>SENTIMENTO—Andrea Bocelli—Philips/Universal Classics Group</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>LIVE IN DUBLIN—André Rieu—Denon</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>SACRED ARIAS: SPECIAL EDITION—Andrea Bocelli—Philips/Universal Classics Group</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>BY REQUEST—Renee Fleming—Decca/Universal Classics Group</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>THE SALIERI ALBUM—Cecilia Bartoli—Decca/Universal Classics Group</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>BACH: CANTATAS BWV 82 AND 199—Lorraine Hunt Lieberson—Nonesuch/AG</td>
<td></td>
</tr>
</tbody>
</table>

#### Top Classical Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>Label/Imprint</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOSHUA BELL</td>
<td>Sony Classical/Sony Music</td>
</tr>
<tr>
<td>2</td>
<td>ANDREA BOCELLI</td>
<td>Philips/Universal Classics Group</td>
</tr>
<tr>
<td>3</td>
<td>ROBERT KILDEE</td>
<td>Decca/Universal Classics Group</td>
</tr>
<tr>
<td>4</td>
<td>ANONYMOUS &amp; Harmonia Mundi</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>YO-YO MA</td>
<td>Sony Classical/Sony Music</td>
</tr>
<tr>
<td>6</td>
<td>ANDRE RIEU</td>
<td>Decca/Universal Classics Group</td>
</tr>
</tbody>
</table>

#### Top Classical Distributors

<table>
<thead>
<tr>
<th>Pos.</th>
<th>DISTRIBUTOR (No. of Charted Titles)</th>
<th>Label (No. of Charted Titles)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>UNIVERSAL (20)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>SONY (6)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>INDEPENDENTS (11)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>EMM (5)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>WEA (6)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>BMG (2)</td>
<td></td>
</tr>
</tbody>
</table>

#### Crossovers

Continued from page 14

which has created more unusual opportunities. One company that really took notice was mtvU, MTV’s digital channel that reaches more than 200 campuses nationwide.

“In May, I read an article about Matt in The New York Times,” mtvU GM Stephen Friedman says. “We reached out to him to do a promo segment, which was launched at the end of August and will air throughout the fall semester.

“Matt’s an amazing musician,” Friedman adds. “It’s wonderful to work with a young performer who’s also a composer. Our audience has really eclectic tastes, so Matt’s a great fit. This promo is a way for us to start a relationship with Matt—there will probably be more opportunities to work together down the line—and it’s also a wonderful opportunity to share classical music with the college kids we serve.”

Haimovitz’s newest recording—a more standard album of Haydn cello concertos and the Mozart oboe concerto, arranged for cello—is scheduled for release Sept. 7 on Oxygale/Artemis Classics.

But in another genre-busting opportunity, Haimovitz will be featured on the Ropeadope label’s New Music Seminar tour, which will visit 11 cities during November. The cellist will be playing on the same bill as the Charlie Hunter Trio, Sex Mob, the Bad Plus and Christian McBride.

### Top Classical Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Label/Imprint</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY CLASSICAL</td>
<td>(6)</td>
</tr>
<tr>
<td>2</td>
<td>DECCA (8)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PHILIPS (2)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HARMONIA MUNDI</td>
<td>(2)</td>
</tr>
<tr>
<td>5</td>
<td>DG (6)</td>
<td></td>
</tr>
</tbody>
</table>

### Top Classical Imprints

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Label/Imprint</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY CLASSICAL</td>
<td>(6)</td>
</tr>
<tr>
<td>2</td>
<td>DECCA (8)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PHILIPS (2)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HARMONIA MUNDI</td>
<td>(2)</td>
</tr>
<tr>
<td>5</td>
<td>DG (6)</td>
<td></td>
</tr>
</tbody>
</table>

### Top Classical Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (No. of Charted Titles)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>UNIVERSAL CLASSICS GROUP (19)</td>
</tr>
<tr>
<td>2</td>
<td>SONY MUSIC (6)</td>
</tr>
<tr>
<td>3</td>
<td>HARMONIA MUNDI (2)</td>
</tr>
<tr>
<td>4</td>
<td>DENON (1)</td>
</tr>
<tr>
<td>5</td>
<td>ATLANTIC GROUP (6)</td>
</tr>
</tbody>
</table>

### Top Classical Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Label/Imprint</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY CLASSICAL</td>
<td>(6)</td>
</tr>
<tr>
<td>2</td>
<td>DECCA (8)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PHILIPS (2)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HARMONIA MUNDI</td>
<td>(2)</td>
</tr>
<tr>
<td>5</td>
<td>DG (6)</td>
<td></td>
</tr>
</tbody>
</table>

### Top Classical Imprints

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Label/Imprint</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY CLASSICAL</td>
<td>(6)</td>
</tr>
<tr>
<td>2</td>
<td>DECCA (8)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PHILIPS (2)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HARMONIA MUNDI</td>
<td>(2)</td>
</tr>
<tr>
<td>5</td>
<td>DG (6)</td>
<td></td>
</tr>
</tbody>
</table>

### Top Classical Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (No. of Charted Titles)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>UNIVERSAL CLASSICS GROUP (19)</td>
</tr>
<tr>
<td>2</td>
<td>SONY MUSIC (6)</td>
</tr>
<tr>
<td>3</td>
<td>HARMONIA MUNDI (2)</td>
</tr>
<tr>
<td>4</td>
<td>DENON (1)</td>
</tr>
<tr>
<td>5</td>
<td>ATLANTIC GROUP (6)</td>
</tr>
</tbody>
</table>

### Top Classical Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Label/Imprint</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY CLASSICAL</td>
<td>(6)</td>
</tr>
<tr>
<td>2</td>
<td>DECCA (8)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PHILIPS (2)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HARMONIA MUNDI</td>
<td>(2)</td>
</tr>
<tr>
<td>5</td>
<td>DG (6)</td>
<td></td>
</tr>
</tbody>
</table>

### Top Classical Imprints

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Label/Imprint</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY CLASSICAL</td>
<td>(6)</td>
</tr>
<tr>
<td>2</td>
<td>DECCA (8)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PHILIPS (2)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HARMONIA MUNDI</td>
<td>(2)</td>
</tr>
<tr>
<td>5</td>
<td>DG (6)</td>
<td></td>
</tr>
</tbody>
</table>

### Top Classical Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (No. of Charted Titles)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>UNIVERSAL CLASSICS GROUP (19)</td>
</tr>
<tr>
<td>2</td>
<td>SONY MUSIC (6)</td>
</tr>
<tr>
<td>3</td>
<td>HARMONIA MUNDI (2)</td>
</tr>
<tr>
<td>4</td>
<td>DENON (1)</td>
</tr>
<tr>
<td>5</td>
<td>ATLANTIC GROUP (6)</td>
</tr>
</tbody>
</table>
Nintendo Rocks With Fusion Trek

BY JILL KIPNIS and RENEE ORD

LOS ANGELES—The hottest rock acts and videogame technology are coming together for the second Nintendo Fusion tour.

The 37-date outing—which kicks off Sept. 20 in Odessa, Texas—features headliners Story of the Year, plus lost-prophets, My Chemical Romance, Letter Kills, Anberlin and Autopilot Off. Tickets will be less than $20 at most stops.

The lobby of each venue will have kiosks featuring previews of upcoming Nintendo GameCube games and the new wireless, hand-held videogame system Nintendo DS.

The tour is “about a fusion of gaming, music and lifestyle,” says Rob Matthews, senior consumer marketing director for Nintendo. “We had such a great success last year that we wanted to do it even bigger and better this year. We have high expectations.”

The tour is produced by Clear Channel Entertainment and booked by the Agency Group, which both teamed with Nintendo for last year’s inaugural Fusion outing.

Best Buy, Yahoo’s music destination Launch and music magazine Blender are sponsors. Executives involved in this year’s tour believe it will be a success because of the overlap in the audiences for rock and videogames.

The 2003 tour featured headliner Evanescence along with Cold, Revis, Cauterize and Finger Eleven. “Nintendo Fusion is all about gaming and music, and these are the kinds of bands that are progressive and appeal to people who enjoy gaming,” says Rich Levy, VP of artist booking for Clear Channel Properties.

“Last year was a tremendous success on a number of levels. Evanescence had success beyond our imagination, and Nintendo thought there was enough value in it to say, ‘This is good for us. Let’s do it again.’”

The low ticket price was also a big driver for the tour’s organizers. “We felt very strongly that we wanted to keep the ticket price very affordable so we could attract as many kids as possible and not be a deterrent,” says Ken Fermaglich of the Agency Group, which is Story of the Year’s exclusive booking agent. “We worked hard to make sure that the ticket price is fair.”

Levy notes that Nintendo helps bands “underwrite some of their touring costs. They are able to pass this on to their consumers.”

Story of the Year vocalist Dan Marsala agrees that price can be a concern for fans. “If it was up to me, I’d make it five bucks,” he says. “On a tour like this, we try to keep it as low as possible. We’re selling shirts for 15 bucks, and that seems like a lot to me. If you ever see them for more than that, slap me.”

So far, ticket sales are strong. “It’s doing very well this year because you have strong acts like Story of the Year and lostprophets,” says Shannon Schwartz, marketing director for the Rave, the Milwaukee venue where the tour will stop Oct. 15. “Last year was a huge tour that sold out, so we were interested in doing it again.”

Two expanded shows, taking place Oct. 7-8 at the Premier in Seattle, will also feature Taking Back Sunday, Fall Out Boy and Matchbook Romance.

MARKETING EFFORTS

Nintendo is handling marketing for the tour directly. CCE is promoting up to 70% of the dates; other promoters include AEG Live and House of Blues.

At each stop, Nintendo will give away videogame product and will sponsor a radio contest that will award one person the chance to play a Nintendo game against a member of Story of the Year. Nintendo has hired New York-based marketing company U.S. Concepts to set up videogame-themed lobbies at each venue.

“We saw a huge impact in the sales of GameCube last year,” Matthews notes. “This year, we’re going to be broadening the games.”

The DS system and “Metroid Prime 2: Echoes” and the DS: We’re testing DS before the holiday season.

The US. Concepts and “Metroid Prime 2: Echoes” are expected to debut in the fourth quarter.

Matthews is working with Blender, Launch and Best Buy to create advertising opportunities. Nintendo is in talks with VH1 to broadcast footage of the tour’s Southern California dates.

Gerard Way, lead singer for My Chemical Romance, says Nintendo’s promotional efforts are a big advantage to the participating bands.

“It’s a well-put-together tour, and it’s very well-promoted,” he says. “It’s using a tour to its fullest extent and giving bands a lot of exposure. It might be a good chance to play around with some new songs.”

CCE is promoting the tour through print and radio advertising, as well as with street teams.

“The idea is to give the right venue control by another promoter or where we don’t have a major presence, we go with what makes the most sense. This is empirical evidence of us trying to serve the best interests of the client and the artist,” Levy says. “That extends to the radio promotions we do for the tour. We want to make sure we are using the appropriate station. Sometimes it’s Infinity or the independent, sometimes it’s Clear Channel.”

All of the organizers are already looking forward to putting together a Nintendo Fusion tour next year.

Matthews says he hopes the tour will “become a staple of our marketing.”

Levy hopes for a “long and productive relationship” with Nintendo. “If the tour does what we think it will do and Nintendo finds the value in it that we think they will, we’ll hopefully be doing this for years to come.”

Van Helsing’s Curse Coming To The Stage

BY CHRISTA TITUS

Halloween lovers who like mixing music with spooky entertainment now have a concert tailor-made for them. Van Helsing’s Curse, which debuted last year with the album “Oculus Infernum” (Koch), will perform a select number of dates this fall.

The brainchild of Twisted Sister frontman/radio personality Dee Snider, VHC is a horror-oriented ensemble that combines classical music pieces like “Camino Burana” with theatrical rock.

The company contains about 20 performers, divided into a string section, an electric section and a choir. They will perform all of “Oculus Infernum,” which tells the story of a descendant of Abraham Van Helsing who battles an evil monster. Snider will narrate.

The shows are a combination of concert and Halloween party. To encourage that atmosphere, Snider wants attendees to wear costumes. “We want people to go not just to see but to be seen,” he says. “We’re working with local haunted houses, having them decorate the [venues’] foyers and the entranceway like haunted houses. We want people to [think], ‘Yeah, I think I’ve seen Van Helsing’s Curse, but I also want to be part of this event.’”

Executive director John Buechler wrote a script based on “Oculus Infernum” and filmed it on tour to be used for the concerts. Buechler’s movie will alternate on a video screen with live footage shot by Mark Aldo Micelli. After the tour, the company will film its performance again for a DVD that will also contain the cinematic footage. It should be available in 2005.

Following the trail blazed by Christmas rock outfit Trans-Siberian Orchestra, Snider wants VHC to be branded and marketed so that fans associate it strictly with Halloween. That means limiting the tour to October.

Because “Oculus Infernum” arrived shortly before Halloween last year, Snider says it was too late to set up live performances. “People have heard the record and said, ‘This would work any time of year.’ I’m like, ‘No no no. Resist that temptation,’” he says. “If you had Christmas every day, it wouldn’t be special anymore. What will make Van Helsing’s Curse a perennial is that it is only available in October.”

The tour will play six or seven dates in total during the last three weekends of the month. “It’s very important we set this up right,” Snider says of the tour’s size. “These are the shows by which we will be judged, and quite honestly, it’s a little premature to try to sell shows midweek. We’ve gotta be sure these shows sell well, are received well and performed well.”

The idea of starting small is also modeled after TSO. Nick Caris, senior agent at the Agency Group, has booked that outfit in its inception.

“The first TSO tour six years ago was six dates, the second year was 12 dates, and then it continued to grow,” Caris says. “I think that’s exactly what will happen with Van Helsing’s Curse.”

TSO now has two companies that tour during the Christmas season. Snider wants to have three VHC ensembles on the road in another three years, with guest narrators for each.

Caris says of booking VHC, “We’re looking primarily for cities where Dee has his [syndicated] ‘House of Hair’ program, cities where we know the radio stations are behind it, so we’re concentrating on the upper Midwest through the Midwest and Northeast.”

Tickets will go on sale in mid-September; Caris anticipates that they will cost $25-$35.

FAMILY-ORIENTED ENTERTAINMENT

Caris plans work with local promoters “who may be part of national companies” and book mid-sized theaters with capacities ranging from 1,700 to 2,500. “I’m trying to take it to the place where baby boomers can get the original metal fans can go and bring their kids and grandchildren,” he says.

Snider says the VHC audience “are all ages within reason. I think we’ll be 11 to 70, because I want it to be a little spooky, a little creepy. The visuals I want to be horrific but not R-rated or NC-17-rated horror. The audience that’s buying this are adults; you have to make sure they’re satisfied with the experience.”

Koch VP of promotion Chuck Oliner explains that because the album shipped late in 2003, the label “didn’t have time to establish the brand like we wanted.” Therefore, first single “Tubular Hell” received limited response when it was serviced to rock radio. But Oliner says KISS San Antonio and WHY Baltimore put the track in light rotation and received positive audience reaction.

This year, Koch will reserve “Tubular Hell” to approximately 100 rock stations after Labor Day. According to Oliner, concerts will be affiliated with stations WYIY Baltimore; WMMR Philadelphia; WBAB Long Island, N.Y.; and possibly WRIF Detroit. (WMMR just welcomed Snider as a new night host, and Long Island is the home of Twisted Sister.)

For radio, “this gives them the type of show to promote for Halloween, which they really haven’t had,” Caris notes. “So to a degree, the same reason that TSO was so successful as a Christmas holiday show, which gave some new programming at radio, Van Helsing’s Curse we believe is going to do the same for Halloween.”
Nothing Cheesy In New Sci Name

Independent SCI Ticketing announced Aug. 25 it had changed its name to Baseline Ticketing.

SCI Ticketing was founded in 1996 as an artist-to-fan direct ticketing service for jam band String Cheese Incident. Owned in part by the band, the company later expanded to offer ticketing services to such acts as Keller Williams, Michael Franti & Spearhead and promoter End It Presents.

The company made headlines a year ago by suing Ticketmaster, claiming Ticketmaster had monopolized the ticketing industry by using its market power to prevent competition (Billboard Bulletin, Aug. 8, 2003).

At issue were direct-to-fan selling practices that allegedly conflicted with Ticketmaster exclusive contracts with venues and promoters. Ticketmaster contended it always recognized the practice of allowing artists to allocate tickets to make available through fan clubs, as long as it is in accordance with existing contracts.

That suit was settled out of court earlier this year. At the time, SCI said in a statement, “We’re pleased with the way this has worked out. The company will continue selling a reasonable number of tickets to fans.”

Baseline Ticketing, which is managed by SCI attorney Neil Glazer, will still focus on allowing artists and other clients to sell tickets directly to fans via their own Web sites, while also capturing ticket buyer data.

Baseline launched its new ticketing software, which has unlimited inventory capacity, Aug. 25 with the on-sale of the String Cheese Incident’s fall tour. Instead of logging on to scicketing.com, as SCI fans have done for more than eight years, this time they purchased tickets by visiting the band’s Web site, stringcheeseincident.com. String Cheese ticket buyers were automatically shifted to Baseline’s ticket system.

G&G For the holidays: Amy Grant and Vince Gill will reprise their annual holiday tour, Simply Christmas With Amy Grant and Vince Gill. The 15-city trek begins Dec. 1 at the Pensacola (Fla.) Civic Center.

The tour will also feature comedians Henry Cho. Backing Gill and Grant will be the Nashville Chamber Orchestra.

Grant and Gill, who are married, have each headlined their own holiday tours, as well as launching their successful first joint Christmas tour in 2001.

The tour plays Texas, Louisiana, Kansas, Illinois, Iowa, Wisconsin, Indiana and South Carolina before it wraps Dec. 19 at the Office Depot Center in Sunrise, Fla.

The project is booked by John Hui at Creative Artists Agency and co-produced and co-promoted by Chicago-based promoter Jam Productions and Philadelphia-based facility management firm SMG. The majority of the arenas on the tour are SMG buildings, but none of the plays are repeats from last year.

Last December, Gill and Grant’s holiday tour grossed $4.8 million and drew 90,579 to 16 shows, according to Billboard Boxscore.

**Just Super:** Contemporary Christian rock acts Supernatural and the O.C. Supertones will team up for this fall’s SuperTour, joined by openers the Wedding and SkyHarbor.

The tour will begin Sept. 15 at Riverfront Amphitheatre, Montgomery, Ala., and play 19 cities. The tour is booked by O.C. Supertones’ agent, Mark Guynn (of the William Morris Agency); and Supernatural’s representative, H2O Artist Agency president Scott Hui.
For Khan, It’s Standards Time

Like Queen Latifah and others before her, Chaka Khan is recording her own take on the standards. The newest member of the Jazz at Lincoln Center’s New York City roster will be singing classic jazz and contemporary songs on an album due later this year, according to label president George Naufal.

DIONNE’S BACK: Dionne Warwick is the first artist to sign with newly established BMI Records. Her inaugural project for the Pasadena, Calif.-based label, “My Favorite Time of the Year,” will also be her first Christmas album.

The set comprises traditional and new holiday songs and features the legendary singer collaborating with Gladys Knight, Bette Midler and saxophonist Dave Koz.

Navare will distribute the album, which is slated for an Oct. 26 release. E’Nate Music Group, established by industry veteran Eddie Gilbreath, is overseeing retail and radio promotion.

BMI Records is a division of BMI Entertainment, whose CEO, Tena Clark, was a guiding force behind the 2003 R&B/new gospel project “Church: Songs of Soul and Inspiration.” The Grammy Award-nominated compilation featured Warwick, Patti LaBelle and Chaka Khan, among others.

BOYZ II HONORES: Boyz II Men were recently inducted into the National Black Sports & Entertainment Hall of Fame. The ceremony, held Aug. 26 in Harlem, N.Y., also honored Ray Charles, Teddy Pendergrass and Freddie Jackson, among others. Guests included Ashford & Simpson.

Prior to the ceremony, Boyz II Men celebrated the Aug. 24 release of their new album, “Throwback.” on the group’s own Koch-distributed label, MSM Music Group. The label takes its moniker from the last names of the three remaining members (Nathan Morris, Shawn Stockman and Wanya Morris). Health concerns forced Michael McCary to step down.

Marking a departure from earlier efforts, the new album covers such R&B/pop classics from the ’70s and ’80s as “What You Won’t Do for Love.”

“This was something we always wanted to do,” Nathan says, adding that the group plans to record an original album next. Nathan also says that Boyz II Men—whose last album, “Full Circle,” was on Arista—is a working out of a side project.

“We’re excited to be in this position. There is no bitterness. Economically and creatively, this makes sense. Labels don’t especially want to spend a lot of money on BMI. We don’t have to compromise our creativity, and we can be in the black [with] 100,000 units. You don’t need a major label behind you to be successful.”

CONCLUSIONS: To the family and friends of bass player Bertrand (Bernard) Odum. The 72-year-old died of kidney failure Aug. 17 in Mobile, Ala.

You may not know Odum by name, but you’ve definitely heard his work. He funked up such pivotal James Brown recordings as “Cold Sweat,” “I Got the Feelin’” and “I Got You (I Feel Good).” He also played on James’ quintessential Brown album, “Live at the Apollo, Vol. 2.”

Onstage at the awards, from left, are BMI president/CEO Del Bryant, BMI president emeritus Frances W. Preston, R. Kelly, Al Green and BMI assistant VP of writer/public relations Catherine Breston.

Additional reporting by Leila Cobo in Miami.
SBS Deals Thin Latin Outlets

BY LEILA COBO

The impending sale of five radio stations by Spanish Broadcasting System has raised concerns among Latin music industry executives about the potential loss of Spanish-language outlets in key markets.

In particular, observers expressed surprise at the radio chain’s decision to sell Los Angeles outlets KZAZ and KZBA (La Sabrosa) to Styles Media Group.

KZBA launched in March 2003 to much fanfare, as it introduced a new, Central American tropical format that did not exist in any other major market. Although La Sabrosa was a low-wattage station, it performed consistently well in the Los Angeles market.

“I’m concerned because La Sabrosa is a station that was helping us break new music into a different market,” says Francisco Villanueva, president of indie Mock & Roll. “It worries me when well-managed stations that [had] been helping us [then] take[s] a different path. If they go to a format that is like everyone else’s, doors start to close.”

One radio promoter says, “What will benefit or hurt us is whether they switch to an American format, or oldies, or anything that’s unrelated to our contemporary system of songs.”

Sources say La Sabrosa will indeed change to a non-Spanish format.

“We’re doing research right now. We’re not in Spanish radio. We’re in a research project to determine what format hole is available for us,” says Tom DiBacco, managing partner of Styles Media Group. “I’m not saying that it won’t be something that would not appeal to the Hispanic audience, but it will probably not be a Spanish-language format.”

Styles Media, based in Panama City Beach, Fla., specializes in contemporary formats, including hip-hop, country and talk radio.

When La Sabrosa launched, SBS president/CEO Raúl Arácon touted it as an example of his company’s inventiveness.

“No one had thought to take the risk of launching an unproven format for the Central American audience in Los Ángeles,” Arácon told Billboard at the time (Billboard, April 5, 2003).

But on Aug. 17, SBS announced it had signed a definitive agreement to sell KZAZ and KZBA to Styles Media Group for $120 million in cash. The sale, which is subject to approval from the Federal Communications Commission, is expected to close in the fourth quarter.

TRYING TO STRENGTHEN SBS

In a press release, Arácon said the transaction was “consistent with our strategic plan of disposing of certain non-core stations ... A combination of cash on hand and divestiture proceeds from recently announced station sales totaling approximately $230 million will be available to reduce outstanding debt and strengthen our balance sheet.”

SBS will also work on strengthening its current stations, which include KLAX (La Raza), the top-rated Los Angeles station among adults 25-54.

“There is no doubt we hate to see La Sabrosa go, but in the overall interest of SBS as a company it’s a very good deal,” says Bill Tanner, executive VP of programming at SBS.

Styles will be allowed to begin broadcasting its own programming on KZAZ and KZBA beginning Sept. 20.

The sale of La Sabrosa follows the July 26 announcement by SBS of the sale of its suburban Chicago radio stations WDER, WKIE and WKRF to Newsweb for $28 million in cash.

That sale also needs FCC approval and is expected to close in the fourth quarter.

Newsweb says formatting decisions have not been made for the stations.

Following the pending divestitures, SBS will own and/or operate 19 Spanish-language radio stations in the United States and Puerto Rico.

Univision Móvil Bows With Bilingual Downloads

AG Interactive and Univision Communications launched Univision Móvil Sept. 1. The new brand offers bilingual wireless downloads.

The first carrier to offer Univision Móvil content is Verizon Wireless, through which users can access six applications: Univision Melodías (ringtones), Univision Sonidos (master tones), Univision Noticias (news), Univision Imágenes (wallpaper), Univision Tarjetas (greeting cards) and Copa Univision (a game).

The creation of Univision Móvil was announced last spring (Billboard, April 3). Originally called Univesion Mobile, the brand is a partnership between AGMobile — the new-media subsidiary of American Greetings — and Univision Online, the online division of Spanish-language media giant Univision.

Why the bilingual content? “Latinos don’t only speak Spanish,” says Nicholas Montes, AGMobile VP of marketing. “We have content coming from Univision, but we’re also pulling content from different sources. Particularly with ringtones, we’re pulling content that’s really popular.”

Univision Melodías offers more than 300 ringtones; Univision Sonidos offers some 200 master tones. Consumers can either buy a monthly subscription that allows them to download an unlimited number of ringtones and audiotones, or pay for individual downloads or packages. Prices range from $0.99 to $2.99 per download.

The monthly subscription is $4.99.

Also available on Univision Sonidos are greetings from Univision actors, including Akil and Jennifer Peña, that were specifically recorded for Univision Móvil users.

Univision Móvil will be advertised through Univision properties, including TV and the Internet, and through partnerships with Verizon.

Univision Móvil says the brand will be available on all carriers. “We want to build the Univision Móvil brand among Latinos and get the message out to as many people as possible.”

SMOOTH SANTANA: Rob Thomas and Carlos Santana’s performance of “Smooth” was the high-light of the Aug. 30 Latin Grammy event honoring Santana as Person of the Year.

SANTANA: LABRAS PERSON OF THE YEAR

Held at the Century Plaza Hotel in Los Angeles, the evening featured a slew of stars, from hosts Salma Hayek and George Lopez to guest performers Black Eyed Peas, Ozomatli, Fher (from Maná), Julieta Venegas, Beto Cuevas (of La Ley), Wayne Shorter, Herbie Hancock, Café Quijano, Cañas, Dave Matthews and guitarist Steve Vai.

That mix of Latin and non-Latin elements was also a theme at the Latin Grammys: The Sept. 1 award show’s opening act was a duet between David Bisbal and Jessica Simpson.

Yet summing up the Person of the Year tribute, Latin Academy of Recording Arts and Sciences president Gabriel Abaroa said the wide mix of genres didn’t matter. “We managed to make it a Latin evening,” he said.

An emotional Santana spoke on a variety of subjects throughout the evening, including reiterating his desire to have a world in which every person has access to electricity, water, food and education.

The guitarist dedicated the evening to the women in his life, including his wife and mother. “Mamá, gracias por todo. Te adoro,” he said to his mother.

IN BRIEF: Gustavo Menéndez has been promoted to regional GM of Latin America for Warner/Chappell Music Publishing. Menéndez was previously VP of A&R for the company. In his new post, he will oversee Warner/Chappell’s Latin Music operations in North America, Central America and South America and will continue to develop new talent.

Menéndez joined Warner/Chappell in 2000. He was instrumental in signing and developing such acts as Bacilos, Circo and Volumen Cero. His production credits include JD Natasha (EMI), whom he co-produced with Sebastian Kryz; Volumen Cero (Warner); and Circo, with whom he’s currently in the recording studio.

Management/promotion firm Cookman International will no longer handle Chilean rock band La Ley. In a joint press release, the parties said the split was amicable. La Ley will now be managed by Argentina-based Fenix Producciones.

Gibson Guitars has officially announced the opening of its San Antonio Entertainment Relations office, which will focus on expanding into the Hispanic market. The office is headed by Robert Trevino.

Trevino previously ran his own company, Promotional Management Group, whose client roster included Gibson. Latin acts playing Gibson guitars include Alejandra Guzmán, Chayanne, Jimmy Gonzalez and Alicia Villarreal.

BILBOARD SEPTEMBER 11, 2004

www.billboard.com • www.billboard.biz

www.americanradiohistory.com
In Puerto Rico: The 13th edition of the annual Banco Popular Christmas special was recorded Aug. 23-26 at an old house in Central Aguirre, Puerto Rico. This year’s production is titled “En Mi País,” and its theme is Puerto Rican Christmas traditions and how they relate to the rest of Latin America.

Featured acts include Ednita Nazario, La India, Mapayc, Victor Manuelle, Nestor Torres, Jose Feliciano, Danny Rivera, Alejandro Fernandez, Tania Libertad, Israel “Cachao” Lopez, Sin Bandera, Ruben Blades, Lila Downs, Soraya, Oscar D’Leon and Milly Quezada.

As in previous years, the TV special will be broadcast the first week of December and will be available for sale a day later at Banco Popular branches in CD and DVD format. Proceeds will benefit the Banco Popular Foundation, which helps various nonprofit organizations.

RANDY LUNA

In Brazil: Universal Music Brazil and Brazilian indie Trama Records have teamed up to reissue “Elis e Tom,” the historic album featuring the late Elis Regina singing the music of Tom Jobim.

Originally released in 1974, “Elis e Tom” became one of Brazil’s biggest-selling albums. Through the years, its significance grew because of the pairing of Regina—widely considered Brazil’s best female vocalist—and Jobim—one of the country’s most fabled composers.

The new remixed version, released in Brazil in August, also features conversations that Jobim and Regina had in between tracks. Regina’s husband, César Camargo Mariano, who produced the original, also produced the new version.

The entire album was recorded in just one take; “there were no overdubs,” says Mariano, recalling the original Los Angeles recording session. “Those of us who work with music realize that was a magical moment. The frequency of the instruments, everything was just perfect.”

In the new version, he adds, “we didn’t have to make any changes, because the quality of the original tapes was very good.” Elis e Tom” is out in CD and DVD audio formats. Trama’s first run-of-the-mill a special double pack featuring both formats.

TOM GOMES

Isidro Lopez, Dead At 75

Isidro Lopez, 75, died Aug. 16 in Corpus Christi, Texas of complications from a massive stroke suffered earlier this year.

Considered the founding father of modern Tejano music, the singer/saxophonist presided over the birth of the hybrid of traditional Mexican cumbia and polkas updated with blues, country and pop strains. He is credited with laying down the template for Tejano music in the mid-1950s, when he added accordions—which had been associated with working-class conjuntos—to his big-band group.

RAMIRO BURR

Isidro Lopez Colombia Artists Find Homes

BY GUSTAVO GOMEZ

BOGOTÁ, Colombia—Three months after Warner Colombia announced it was closing its operations in Colombia, Peru and Venezuela, the company has found new homes for its artists.

In Venezuela, Warner releases will be licensed by IC Records. The company is a partnership between Las Vegas Sound, a major Venezuelan distributor, and Carlos Sanchez, former president of Universal Music Latino.

Warner awarded licenses to Colombia to K Discos and in Peru to Wika Discos.

Ivan Dario Zapata and sales manager Manuel Rodriguez.

“Of all the options, we thought this was the best because the people in place already are still there and it’s better for our artists,” Warner Latin America chairman Higo Zavala says.

The first titles through the ventures in Colombia and Peru, released Aug. 2, included “So-Called Chaos” by Alanis Morissette and “Con La Metropolitana Orquesta 2” by Ricardo Montaner.

On Aug. 17, a second batch of albums was released, including Maria Rita’s self-titled set and the soundtrack to “Smallville.”

Kafka stressed that K Discos and Wika Discos will have complete liberty to change staff, make corporate decisions and handle their own accounting.

However, Zavala says that the licensees are required to release some regional priorities, as determined by Warner.

In Peru, Kafka has opened his own warehouse and created a series of alliances with retail chains in the hopes of helping revitalize a market seriously pummeled by piracy.

Both began trafficking Warner releases Aug. 1. The companies are run by Wieland Kafka, who opened Warner’s offices in Colombia eight years ago and headed operations there until this year.

Warner’s Colombia office had overseen the label’s operations in Venezuela, Peru and Central America.

Under Kafka’s two licensing deals, artists will continue to have marketing and promotional backing provided by the Warner staff that worked for Warner Colombia prior to the restructuring. Key staffers include marketing manager Claudia Garcia, label manager Pete Bellotte, assistant manager Jorge Salazar, district manager Nestor Quezada and sales manager Richard Rodriguez.

This month, Warner signed a new deal with Sony Music Latin and in June inked a deal with WEA.”

As a result, Warner’s catalogue now includes the music of Maricio, Fito Páez, Los Gaitanes, Belinda and Kheiron.

DJ Tiësto Will Reach The Summit

Last issue, we announced that legendary producer Giorgio Moroder and international DJ/producer Paul Van Dyk would participate in the 11th annual Billboard Dance Music Music Summit (Sept. 20-22 at the Union Square Ballroom in New York).

Now, we can report that globally revered DJ Tiësto is also confirmed to participate in the conference. He will be the focus of a session called The Man & His Music.

DJ Tiësto will preview music from his new album, “Paradise,” which Nettwerk America will release in November. The disc features music Tiësto wrote and performed at the opening ceremony of the just-concluded Olympic Games in Athens.

Following this sneak peak for summit attendees, DJ Tiësto will sit down for a one-on-one interview with yours truly.

Other artists confirmed to par-ticipate in this year’s summit include Martha Wash, Frankie Knuckles, Morel, Jason Nevins, DJ Rap, Victor Calderone and the Crystal Method’s Ken Jordan.


For additional summit and registration info, log on to billboarddevents.com.

DISCO HEAT: Those in New York for the upcoming 11th annual Dance Music Summit are encouraged to attend the inaugural induction ceremony of the Dance Music Hall of Fame (Beat Box, Billboard, Nov. 8, 2003). In addition to inducting 14 artists, producers, remixers, DJs and individual records, the event will feature classic DJ sets and performances by Thelma Houston and Evelyn “Champagne” King. It takes place Sept. 20 at the Spirit club.

For its first ceremony, the Dance Music Hall of Fame will honor Donna Summer, Barry White, the Bee Gees, Giorgio Moroder, Pete Bellotte, Tom Moulton, David Mancuso, Larry Levan and Teen Scott.

The five records to be inducted are Houston’s “Don’t Leave Me This Way,” Summer’s “I Feel Love,” King’s “Shame,” Sylvester’s “You Make Me Feel Mighty Real” and MFSB featuring the Three Degrees’ “Love Is the Message.”

We wholly agree with Dance Music Hall of Fame board of directors (Brian Chin, Daniel Glass, Eddie O’Loughlin, Frank Parker and Tom Silverman) that, for far too long, disco music has not received the proper recognition or respect it so deserves.

With this annual tribute, the music and those responsible for creating and championing it will be remembered, recognized and celebrated. This makes us feel mighty real, indeed.

Ticket prices are $150 (VIP) and $50 (general admission). The Billboard Dance Music Summit is not connected with the Hall of Fame event, but summit attendees will receive a discount on general admission tickets. A portion of the ticket price will be donated to LIFEbeat. For more information, log on to dhmof.com.
Paid Spins Turn Nashville On Its Ear

BY PHYLLIS STARK

NASHVILLE—The issue of paid spins at radio stations and broadcast groups has become a hot-button topic on Music Row and in the country radio community.

While MCA Nashville was hardly the first record label to employ these legal programs, the company’s strategic use of paid spins for Reba McEntire’s “ Somebody” attracted the industry’s attention and ignited a debate over programming ethics in late July (Singles Mind, Billboard, Aug. 7).

As that debate continues, Billboard polled programmers and radio group executives representing major chains, as well as independent operators, and found that most have problems with the practice.

Among their primary concerns, radio execs say it is bad programming to play songs based on money rather than merit. They also fear that trade magazine charts, including Billboard’s, can be manipulated by labels utilizing paid spins. Billboard is currently assessing chart options. But paid spin programs also have their supporters at country radio. “I approve of it,” Journal Broadcast Group director of country programming Moon Mullins says. While Journal does not have a paid-spins program in place, Mullins says he would endorse the idea.

PD Eddie Haskell of Citadel’s KRST Albuquerque, N.M., says, “I see nothing wrong with it as long as it’s all done legally and fully disclosed…. It’s an opportunity to add revenue to a daypart that typically doesn’t bring in much money.”

Haskell says such programs are “a win for the label [in] extra spins and a win for the station [in] additional revenue.”

Among those who have concerns about paid spins is Emmis’ KZLA Los Angeles operations manager R.J. Curtis, who calls the practice “fundamentally wrong” and likens it to “artificial insemination” of the charts.

“I’m not crazy about these kinds of spins, because they’re not real,” Curtis says. “If they’re legal, there’s not much anybody can do about them. The labels are utilizing a technique to maximize the record.”

Adam Jeffries, music director of the Buck Owens-owned KUZZ Bakersfield, Calif., agrees. “It may be legal, but it sure smacks of payola,” he says. Labels pay the stations to play it, but because they are buying advertising, then it is OK? It’s basically just a loophole that needs to be closed.

“Paid spins of any kind are bad programming,” Jeffries adds. “Whether it’s a PD with his hand out or a radio group getting paid to run a song once an hour on the overnight, any time you compromise the overall sound of your station, it’s a bad thing.”

Margot St. John, music director of Hall Radio’s WOKO Burlington, Vt., calls paid spins “wrong, wrong, wrong… Satellite radio, Internet radio, and iPods—to name a few—are too great a threat to radio for us to squander listener loyalty by jetisoning our programming standards for short-term gains.” (Continued on page 48)

Non-Country Artists Get Into CMA Awards Act

Uncle Kracker, Norah Jones, James Taylor and actor Rick Schroder are among the nominees for this year’s Country Music Assn. Awards. But it is country music’s steadiest force—Alan Jackson—who leads the pack with seven nominations.

Toby Keith is close behind with six, followed by Kenny Chesney, Alison Krauss and newcomer Gretchen Wilson, who landed five nominations apiece. Brad Paisley received four nominations. Brooks & Dunn earned three.

Brooks & Dunn have also been named hosts of this year’s awards. They replace Vince Gill, who announced in January he would take a hiatus after 12 years as host. Shania Twain has also been confirmed to appear on the Nov. 9 show.

Jones, Taylor and Kracker each earned nominations in the music event of the year category for their collaborations with country acts. Schroder is nominated in the music video category as the director of the Paisley/Krauss clip “Whiskey Lullaby.” Singer/songwriter Kris Kristofferson and former label executive Jim Fogle are this year’s inductees into the Country Music Hall of Fame. Fogle, who will be inducted in the “non-performer” category, is awarded every three years. Kristofferson is best-known as the writer of such hits as “Me and Bobby McGee,” “For the Good Times” “Help Me Make It Through the Night” and “Sunday Morning Coming Down,” as well as for his recordings as a solo artist and as a member of the Highwaymen. More than 450 artists have recorded his songs.

As an actor, Kristofferson has appeared in more than 50 films and TV movies including “A Star Is Born,” “Comin’ Around” and “Alice Doesn’t Live Here Anymore.” His next film, “Blade Trinity,” will be in theaters in December.

Fogle and Kristofferson served as president of Nashville labels ABC/Dot, MCA Nashville and Capitol. He is director of the music business program at Trevecca Nazarine University and is an adjunct professor at Vanderbilt University’s Blair School of Music. They will be the 91st and 92nd inductees into the Hall of Fame, whose members are chosen by an anonymous panel of more than 300 elected by the CMA board of directors.

In the CMA Awards’ broadcast categories, WFMS Indianapolis scored four nominations, including landing three of the five slots in the large-market air personality category. WPOC Baltimore and WIVK Knoxville, Tenn., are close behind with three nominations apiece.

Nominees and winners are chosen by the CMA membership. Winners will be recognized during the nationally televised 38th annual CMA Awards at Nashville’s Grand Ole Opry.

For a complete list of nominees, log on to billboard.com.

**ON THE ROW: Universal Southern VP of promotion Bryan Switzer exits the Nashville-based label. The music industry veteran, who previously served as VPGM for Atlantic Nashville, has been with the label since its inception in 2002. National director of promotion Denise Roberts will handle Switzer’s responsibilities until a replacement is named. Former Lost Highway Records VP of promotion Patty Morris-Capers joins Vanguard Records/Welk Music Group as national director of promotion, based in Nashville. Morris-Capers, who has also worked at Island Def Jam and Virgin Records, will handle radio promotion for Vanguard and sister label Sugar Hill at AC, adult top 40 and top 40.

Equity Music Group senior director of national promotion Tom Moran heads to Columbia Records for Midwest regional promotion duties. He replaces Matt Corbin, who recently exited.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRNT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Week(s)</th>
<th>Price/Promotion</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BIG &amp; RICH</strong></td>
<td><strong>HORSE OF A DIFFERENT COLOM</strong></td>
<td>License To Chill</td>
<td>39</td>
<td>45.41</td>
</tr>
<tr>
<td><strong>BRAD PAISLEY</strong></td>
<td><strong>MUD ON THE TIRES</strong></td>
<td>41</td>
<td>41.40</td>
<td></td>
</tr>
<tr>
<td><strong>KENNY CHESNEY</strong></td>
<td><strong>When The Sun Goes Down</strong></td>
<td>43</td>
<td>36.31</td>
<td></td>
</tr>
<tr>
<td><strong>TERRI CLARK</strong></td>
<td><strong>Greatest Hits (1994-2004)</strong></td>
<td>44</td>
<td>39.35</td>
<td></td>
</tr>
<tr>
<td><strong>KEITH URBAN</strong></td>
<td><strong>Golden Road</strong></td>
<td>2</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td><strong>TONEY KEITH</strong></td>
<td><strong>The Best Of Toby Keith, 20th Century Masters The Millennium Collection</strong></td>
<td>5</td>
<td>45.95</td>
<td></td>
</tr>
<tr>
<td><strong>SARA EVANS</strong></td>
<td><strong>Restless</strong></td>
<td>3</td>
<td>47.49</td>
<td></td>
</tr>
<tr>
<td><strong>TRACE ADKINS</strong></td>
<td><strong>Comin' On Strong</strong></td>
<td>4</td>
<td>38.36</td>
<td></td>
</tr>
<tr>
<td><strong>STEVE EARLE</strong></td>
<td><strong>The Revolution Starts Now</strong></td>
<td>12</td>
<td>50.42</td>
<td></td>
</tr>
<tr>
<td><strong>ALAN JACKSON</strong></td>
<td><strong>Greatest Hits Volume II</strong></td>
<td>2</td>
<td>39.44</td>
<td></td>
</tr>
<tr>
<td><strong>JULIE ROBERTS</strong></td>
<td><strong>Bipolar And Proud</strong></td>
<td>15</td>
<td>50.47</td>
<td></td>
</tr>
<tr>
<td><strong>MONTGOMERY GENTRY</strong></td>
<td><strong>You Do Your Thing</strong></td>
<td>2</td>
<td>55.54</td>
<td></td>
</tr>
<tr>
<td><strong>MARTINA McBRIE</strong></td>
<td><strong>Martina</strong></td>
<td>50</td>
<td>52.50</td>
<td></td>
</tr>
<tr>
<td><strong>RASCAL FLATTS</strong></td>
<td><strong>Me &amp;</strong></td>
<td>17</td>
<td>49.48</td>
<td></td>
</tr>
<tr>
<td><strong>WYNONNA</strong></td>
<td><strong>What The World Needs Now Is Love</strong></td>
<td>9</td>
<td>51.63</td>
<td></td>
</tr>
<tr>
<td><strong>ANDY GRIGGS</strong></td>
<td><strong>This Is Gotta See</strong></td>
<td>1</td>
<td>56.56</td>
<td></td>
</tr>
<tr>
<td><strong>SOUNDBRIDGE</strong></td>
<td><strong>Blue Collar Comedy Tour: The Movie</strong></td>
<td>15</td>
<td>50.53</td>
<td></td>
</tr>
<tr>
<td><strong>JOE NICHOLS</strong></td>
<td><strong>Revolution</strong></td>
<td>2</td>
<td>57.51</td>
<td></td>
</tr>
<tr>
<td><strong>DIEKERS BENTLEY</strong></td>
<td><strong>Dierks Bentley</strong></td>
<td>4</td>
<td>52.58</td>
<td></td>
</tr>
<tr>
<td><strong>Dwight Yoakam</strong></td>
<td><strong>The Very Best Of Dwight Yoakam</strong></td>
<td>10</td>
<td>60.61</td>
<td></td>
</tr>
<tr>
<td><strong>JOSH GRACIN</strong></td>
<td><strong>Josie Gracin</strong></td>
<td>14</td>
<td>59.57</td>
<td></td>
</tr>
<tr>
<td><strong>LONESTAR</strong></td>
<td><strong>Let's Be Us Again</strong></td>
<td>2</td>
<td>62.56</td>
<td></td>
</tr>
<tr>
<td><strong>ELVIS PRESLEY</strong></td>
<td><strong>Elvis: 30 #1 Hits</strong></td>
<td>16</td>
<td>61.58</td>
<td></td>
</tr>
<tr>
<td><strong>SHEDAISY</strong></td>
<td><strong>Sweetest Right Here</strong></td>
<td>2</td>
<td>67.64</td>
<td></td>
</tr>
<tr>
<td><strong>CONWAY TWITTY</strong></td>
<td><strong>25 Number Ones</strong></td>
<td>30</td>
<td>68.60</td>
<td></td>
</tr>
<tr>
<td><strong>RON WHITE</strong></td>
<td><strong>Drunk In Public</strong></td>
<td>11</td>
<td>69.68</td>
<td></td>
</tr>
<tr>
<td><strong>RACHEL PROCTOR</strong></td>
<td><strong>Where I Belong</strong></td>
<td>8</td>
<td>70.66</td>
<td></td>
</tr>
<tr>
<td><strong>SHANIA TWAIN</strong></td>
<td><strong>Ug!</strong></td>
<td>7</td>
<td>73.77</td>
<td></td>
</tr>
<tr>
<td><strong>THE NOTORIOUS CHERRY BOMBS</strong></td>
<td><strong>The Notorious Cherry Bombs</strong></td>
<td>23</td>
<td>71.69</td>
<td></td>
</tr>
<tr>
<td><strong>TIM MCGRAW</strong></td>
<td><strong>A Country Salute: A Country Salute To Elvis Presley</strong></td>
<td>16</td>
<td>69.78</td>
<td></td>
</tr>
<tr>
<td><strong>RANDY TRAVIS</strong></td>
<td><strong>The Very Best Of Randy Travis</strong></td>
<td>14</td>
<td>70.65</td>
<td></td>
</tr>
<tr>
<td><strong>JEFF FOXWORTHY</strong></td>
<td><strong>Have Your Loved Ones Spayed Or Neutered</strong></td>
<td>7</td>
<td>69.57</td>
<td></td>
</tr>
</tbody>
</table>

**Number 1 Gainers**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRNT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Week(s)</th>
<th>Price/Promotion</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ALISON Krauss</strong></td>
<td><strong>Union Station</strong></td>
<td>Live</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td><strong>DIXIE CHICKS</strong></td>
<td><strong>Top Of The World Tour Live</strong></td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>KENNY ROGERS</strong></td>
<td><strong>The Ultimate Hits</strong></td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LONESTAR</strong></td>
<td><strong>From Here To Here</strong></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GARY ALLAN</strong></td>
<td><strong>See If I Care</strong></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BRAD COTTER</strong></td>
<td><strong>Patient Man</strong></td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JOSH TURNER</strong></td>
<td><strong>Rich Man, Right Time</strong></td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JIMMY WAYNE</strong></td>
<td><strong>Country Roads (The Early Years)</strong></td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>REBA MCENTIRE</strong></td>
<td><strong>Room To Breathe</strong></td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LONESTAR</strong></td>
<td><strong>Life's A Dance</strong></td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TRACY LAWRENCE</strong></td>
<td><strong>This Life</strong></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>Prog Country 25 Years Of Sweetheart Records</strong></td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ROY D. MERCER</strong></td>
<td><strong>Crazy Old Man, Crazy Old Life</strong></td>
<td>52</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LORETTA LYNN</strong></td>
<td><strong>Van Lear Rose</strong></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BROOKS &amp; DUNN</strong></td>
<td><strong>Red Dirt Road</strong></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>THE ISAACS</strong></td>
<td><strong>GOSPEL GROUPS (1977-1979)</strong></td>
<td>53</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JOHNNY CASH</strong></td>
<td><strong>American II: The Man Comes Around</strong></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CLAY WALKER</strong></td>
<td><strong>A Few Questions</strong></td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DON WILLIAMS</strong></td>
<td><strong>The Definitive Collection</strong></td>
<td>48</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>WILLIE NELSON</strong></td>
<td><strong>Wanted: Willie Nelson</strong></td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>PATTY CLINE</strong></td>
<td><strong>The Essential Patsy Cline</strong></td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LEANN RIMES</strong></td>
<td><strong>Greatest Hits</strong></td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RONDEY CARRINGTON</strong></td>
<td><strong>Greatest Hits</strong></td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LEE ANN WOMACK</strong></td>
<td><strong>Greatest Hits</strong></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>The Best Of The American Hi-Fi Years</strong></td>
<td>46</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GEORGE STRAIT</strong></td>
<td><strong>America's Favorite Country Singer</strong></td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JOAN WATSON</strong></td>
<td><strong>Letters From Home</strong></td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>Amazing Grace 3: A Country Salute To Gospel</strong></td>
<td>28</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ELVIS PRESLEY</strong></td>
<td><strong>Elvis Ultimate Gospels</strong></td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BUDDY JEWELL</strong></td>
<td><strong>Buddy Jewell</strong></td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RANDY TRAVIS</strong></td>
<td><strong>Worship &amp; Faith</strong></td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ROSS RUDWEED</strong></td>
<td><strong>For The Last Time: Live From The Astrodome</strong></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GEORGE STRAT</strong></td>
<td><strong>Great Hits Volume II And Some Other Stuff</strong></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ALAN JACKSON</strong></td>
<td><strong>The Great Hits Collection</strong></td>
<td>86</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BILLY CARRINGTON</strong></td>
<td><strong>Billey Carrington</strong></td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JO DEE MESSINA</strong></td>
<td><strong>Greatest Hits</strong></td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CHRIS Cagle</strong></td>
<td><strong>Great Country Hits</strong></td>
<td>42</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Hot Shot Debut**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRNT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>Week(s)</th>
<th>Price/Promotion</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STEVE EARLE</strong></td>
<td><strong>The Revelation Starts Now</strong></td>
<td>12</td>
<td>50.42</td>
<td></td>
</tr>
<tr>
<td><strong>ALAN JACKSON</strong></td>
<td><strong>Greatest Hits Volume II</strong></td>
<td>2</td>
<td>44.43</td>
<td></td>
</tr>
<tr>
<td><strong>CLEOCE JUDD</strong></td>
<td><strong>Bipolar And Proud</strong></td>
<td>15</td>
<td>44.31</td>
<td></td>
</tr>
<tr>
<td><strong>JULIE ROBERTS</strong></td>
<td><strong>Bipolar And Proud</strong></td>
<td>9</td>
<td>44.43</td>
<td></td>
</tr>
<tr>
<td><strong>MONTGOMERY GENTRY</strong></td>
<td><strong>You Do Your Thing</strong></td>
<td>2</td>
<td>55.54</td>
<td></td>
</tr>
<tr>
<td><strong>MARTINA McBRIE</strong></td>
<td><strong>Martina</strong></td>
<td>50</td>
<td>52.50</td>
<td></td>
</tr>
<tr>
<td><strong>RASCAL FLATTS</strong></td>
<td><strong>Me &amp;</strong></td>
<td>17</td>
<td>49.48</td>
<td></td>
</tr>
<tr>
<td><strong>WYNONNA</strong></td>
<td><strong>What The World Needs Now Is Love</strong></td>
<td>9</td>
<td>51.63</td>
<td></td>
</tr>
<tr>
<td><strong>ANDY GRIGGS</strong></td>
<td><strong>This I Gotta See</strong></td>
<td>1</td>
<td>56.56</td>
<td></td>
</tr>
<tr>
<td><strong>SOUNDBRIDGE</strong></td>
<td><strong>Blue Collar Comedy Tour: The Movie</strong></td>
<td>15</td>
<td>50.53</td>
<td></td>
</tr>
<tr>
<td><strong>JOE NICHOLS</strong></td>
<td><strong>Revolution</strong></td>
<td>2</td>
<td>57.51</td>
<td></td>
</tr>
<tr>
<td><strong>DIEKERS BENTLEY</strong></td>
<td><strong>Dierks Bentley</strong></td>
<td>4</td>
<td>52.58</td>
<td></td>
</tr>
<tr>
<td><strong>Dwight Yoakam</strong></td>
<td><strong>The Very Best Of Dwight Yoakam</strong></td>
<td>10</td>
<td>60.61</td>
<td></td>
</tr>
<tr>
<td><strong>JOSH GRACIN</strong></td>
<td><strong>Josie Gracin</strong></td>
<td>14</td>
<td>59.57</td>
<td></td>
</tr>
<tr>
<td><strong>LONESTAR</strong></td>
<td><strong>Let's Be Us Again</strong></td>
<td>2</td>
<td>62.56</td>
<td></td>
</tr>
<tr>
<td><strong>ELVIS PRESLEY</strong></td>
<td><strong>Elvis: 30 #1 Hits</strong></td>
<td>16</td>
<td>61.58</td>
<td></td>
</tr>
<tr>
<td><strong>SHEDAISY</strong></td>
<td><strong>Sweetest Right Here</strong></td>
<td>2</td>
<td>67.64</td>
<td></td>
</tr>
<tr>
<td><strong>CONWAY TWITTY</strong></td>
<td><strong>25 Number Ones</strong></td>
<td>30</td>
<td>68.60</td>
<td></td>
</tr>
<tr>
<td><strong>RON WHITE</strong></td>
<td><strong>Drunk In Public</strong></td>
<td>11</td>
<td>69.68</td>
<td></td>
</tr>
<tr>
<td><strong>RACHEL PROCTOR</strong></td>
<td><strong>Where I Belong</strong></td>
<td>8</td>
<td>70.66</td>
<td></td>
</tr>
<tr>
<td><strong>SHANIA TWAIN</strong></td>
<td><strong>Ug!</strong></td>
<td>7</td>
<td>73.77</td>
<td></td>
</tr>
<tr>
<td><strong>THE NOTORIOUS CHERRY BOMBS</strong></td>
<td><strong>The Notorious Cherry Bombs</strong></td>
<td>23</td>
<td>71.69</td>
<td></td>
</tr>
<tr>
<td><strong>TIM MCGRAW</strong></td>
<td><strong>A Country Salute: A Country Salute To Elvis Presley</strong></td>
<td>16</td>
<td>69.78</td>
<td></td>
</tr>
<tr>
<td><strong>RANDY TRAVIS</strong></td>
<td><strong>The Very Best Of Randy Travis</strong></td>
<td>14</td>
<td>70.65</td>
<td></td>
</tr>
<tr>
<td><strong>JEFF FOXWORTHY</strong></td>
<td><strong>Have Your Loved Ones Spayed Or Neutered</strong></td>
<td>7</td>
<td>69.57</td>
<td></td>
</tr>
<tr>
<td>Artist</td>
<td>Producer/Songwriter</td>
<td>Label</td>
<td>Title</td>
<td>Peak Position</td>
</tr>
<tr>
<td>--------</td>
<td>--------------------</td>
<td>------</td>
<td>-------</td>
<td>--------------</td>
</tr>
<tr>
<td><strong>1.</strong></td>
<td><strong>Alison Krauss + Union Station</strong></td>
<td><strong>SoundScan</strong></td>
<td><strong>Girls Lie Too</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>2.</strong></td>
<td><strong>George Jones</strong></td>
<td><strong>SoundScan</strong></td>
<td><strong>Live Like You Were Dying</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>3.</strong></td>
<td><strong>Keith Urban</strong></td>
<td><strong>SoundScan</strong></td>
<td><strong>Days Go By</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>4.</strong></td>
<td><strong>Kenny Chesney</strong></td>
<td><strong>SoundScan</strong></td>
<td><strong>I Go Back</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>5.</strong></td>
<td><strong>Andy Griggs</strong></td>
<td><strong>SoundScan</strong></td>
<td><strong>She Thinks She Needs Me</strong></td>
<td>5</td>
</tr>
<tr>
<td><strong>6.</strong></td>
<td><strong>Brad Paisley Featuring Axl Rose</strong></td>
<td><strong>RCA Records</strong></td>
<td><strong>Whiskey Lullaby</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>7.</strong></td>
<td><strong>Gretchen Wilson</strong></td>
<td><strong>SoundScan</strong></td>
<td><strong>Here For The Party</strong></td>
<td>7</td>
</tr>
<tr>
<td><strong>8.</strong></td>
<td><strong>Sara Evans</strong></td>
<td><strong>SoundScan</strong></td>
<td><strong>Too Much Of A Good Thing</strong></td>
<td>8</td>
</tr>
<tr>
<td><strong>9.</strong></td>
<td><strong>George Strait</strong></td>
<td><strong>SoundScan</strong></td>
<td><strong>I Hate Everything</strong></td>
<td>11</td>
</tr>
<tr>
<td><strong>10.</strong></td>
<td><strong>Brooks &amp; Dunn</strong></td>
<td><strong>SoundScan</strong></td>
<td><strong>Stays</strong></td>
<td>12</td>
</tr>
<tr>
<td><strong>11.</strong></td>
<td><strong>Trace Adkins</strong></td>
<td><strong>SoundScan</strong></td>
<td><strong>Break Down Here</strong></td>
<td>17</td>
</tr>
</tbody>
</table>
Look What’s Happening During

ADVERTISING WEEK IN NEW YORK CITY

SEPTEMBER 20–24, 2004

New York City celebrates the creativity and magic of advertising at venues such as Grand Central Terminal, the Museum of Television & Radio, Time Warner Center, and Times Square.

For a complete schedule of events, visit www.advertisingweeknyc.com.

MONDAY

• Times Square Celebration of America's Favorite Ad Icons Tony the Tiger®, Mr. Peanut®, Miss Chiquita®, Mr. Clean®, and other legendary advertising icons kick off The Week with a grand procession from Times Square to Madison Avenue and 50th Street

• Grand Central Terminal Exhibits Never-before-seen public exhibits celebrating the works of The Ad Council, The Partnership for a Drug-Free America®, The Ballyhoo of Broadway, and the famed 1 Love New York® campaign

• Madison Avenue Advertising Walk of Fame America's favorite ad icons and slogans are revealed for the first time as voted by the public via Yahoo! and USA TODAY

• Fluid Battle of the Ad Bands Advertising and rock and roll collide at Irving Plaza with a new-age version of an old-time "battle" to benefit New York City public schools

TUESDAY

• TV Land Presents Legends of Madison Avenue Advertising’s leading creatives take the stage at the Museum of Television & Radio for a panel discussion moderated by The New York Times advertising columnist Stuart Elliott

• Billboard “Who’s Next” Music Showcase Celebrating the centrality of advertising and pop music. Live music event at BB King’s featuring cutting-edge talent handpicked by the major labels

• Creativity No Spot Short Film Festival Featuring original short films produced by advertising industry professionals. Winners to air on the Independent Film Channel (IFC)

• Panasonic Ideas for Life Keynotes Where are the advertising and media industries heading? What’s the next “Big Idea?” Madison Avenue’s leading luminaries reveal their fearless forecasts

WEDNESDAY

• ESPN Celebrates 25 Years of great sports advertising and remembers other all-time favorites—from Joe DiMaggio and Mr. Coffee®, to Yogi Berra and Yoo-hoo®, to Joe Namath and Hanes; and to Michael Jordan and Nike

• Kellogg’s Leadership Breakfast Advertising industry leaders start their day with Tony the Tiger® and friends at the Grand Central Terminal exhibits

• The New York Times Celebrates Broadway Live noontime performances by stars from Broadway’s biggest musicals at Grand Central Terminal

• Yahoo!/OMD Internet Deprivation Study Results Released How would our lives be impacted if the Internet went away? We’ll find out as findings from a brand-new study commissioned for Advertising Week in New York City are released

THURSDAY

• Smokey Bear’s 60th Birthday Celebration America wishes happy birthday to one of advertising’s most beloved and important icons, Smokey Bear, with a celebration at Grand Central Terminal

• Forbes Highlander Leadership Cruise Advertising and media leaders take to the high seas for a cruise in New York Harbor on the famed Forbes Highlander

• Central Park Concert A celebratory concert in historic Central Park

FRIDAY

• Advertising Futures Public school outreach program with campaign pitches produced by New York City high school students

• Advertising Week in New York City Closing Ceremony The week closes at Vanderbilt Hall

And Much More...

For more information about each event and a complete schedule, visit www.advertisingweeknyc.com.
JILL SCOTT
Beautifully Human—Words and Sounds Vol. 2
RELEASE DATE: Aug. 24
In her third album under the moniker of the Jill Scott Project, Scott introduces a new listener to her musical persona. Her music has a quiet, introspective feel that is both personal and relatable. "Feel," with its slow, soulful melody, is a standout track that showcases Scott's powerful vocal performance. "No More Heartbreak," a raw and emotional ballad, explores pain and resilience. Scott's versatility is on full display throughout the album, making it one of her most dynamic releases to date.

ANTIA BAKER
My Everything
RELEASE DATE: Aug. 31
Antia Baker returns with her fifth studio album, "My Everything," which features a blend of R&B, soul, and pop elements. The album includes collaborations with artists like Jermaine Dupri and Brian McKnight, adding a layer of diversity to its sound. Highlights include "Right Now," a smooth R&B track with a catchy beat, and "You Are," a soulful ballad that showcases Baker's emotional range. "My Everything" is a testament to Baker's growth as an artist, delivering a well-crafted body of work that is sure to please fans of her previous albums.

R&B/HIP-HOP

DANCE/ELECTRONIC

ATB
No Silence
RELEASE DATE: Aug. 4
ATB, known for his chart-topping dance music, releases "No Silence," his latest studio album. The album features a mix of electronic and pop infusions, with tracks that range from upbeat dance floor anthems to more introspective ballads. "My Own Way," a collaboration with R&B singer Chris Brown, sets the tone with its catchy hook and pulsating beat. "Feel It Again," with its soulful melody and dreamy production, is another standout track. "No Silence" is a testament to ATB's ability to create music that resonates with listeners around the world.

M3 Valves
Singing In The Rain
RELEASE DATE: Aug. 31
M3 Valves, a group known for their unique blend of electronic and pop music, release their latest album, "Singing In The Rain." The album features a mix of upbeat, dance-friendly tracks and more thoughtful, introspective numbers. "Back To Life," with its catchy melody and soulful vocals, is a standout track. "Lose My Breath," with its合成 music production and strong beat, is another highlight. "Singing In The Rain" is a dynamic album that showcases M3 Valves' ability to create music that is both accessible and thought-provoking.

CONTRIBUTORS:
Leila Cobol, Deborah Evans Price, Brian Garrity, Rashawn Hall, Katry Kroll, Jackie McCarthy, Gail Mitchell, Chris Morris, Michael Paoletta, Wayne Robins, Chuck Taylor, Brain Tielmitz, Chris L. Titus, Anastasia Tsioulcas, Philip van Vicker, Roy Waddell. Essentials reviews are posted by the editors to indicate special attention to the basics of music performance and the commercial appeal of an album. Ratings: 1: Poor; 2: descent; 3: good; 4: excellent; 5: classic. An album is commercially available for sale in the U.S. if it is eligible. Send album review copies and singles review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10036) or to the authors in the appropriate bylines.

www.americanradiohistory.com

Billboard September 11, 2004

Music

Essential Reviews

Edited by Michael Paoletta

POP

NICOL SPENBERG
Resurrection
RELEASE DATE: Aug. 31
As a member of modern hymn trio Selah, Nicol Spenberger is well-known in the Christian music market. With this, her solo debut, she is incredibly ready for her pop-come-up. Produced by Mark Heimerman (de Tal, Jalic Valesquez), the soulful “Resurrection” showcases an artist who, if promoted, will be embraced by fans of Annie Lennox and Alison Moyet. Sure, lyrical references to God abound, but more often than not, Spenberger’s songs (half of which she co-wrote) are secular tales of devotion and empowerment. Among the highlights are the rock-etched “All That I Believe In,” the saucy “Not You Again,” the breezy “Crazy in Love” and the poignant title track.

GREG DULY’S TWILIGHT SINGERS
She Loves You
PRODUCER: Greg Dulli
One Little Indian 426
RELEASE DATE: Aug. 24
For his third album under the Twilight Singers rubric, ex-Afghan Whigs frontman Greg Dulli undertakes an all-covers repertoire. Reflecting his eclectic bent, the material ranges from tunes written by or with Nirvana’s Kurt Cobain to Holiday, John Coltrane and Skip James to Fleetwood Mac, Hope Sandoval, Mary J. Blige and Bjork. The entire package hangs together gloriously: The renditions bear the serious heat of Dulli’s self-penned work. In fact, if one were ignorant of the song’s provenance, “She Loves You” could easily be mistaken for a new collection of originals. Standouts among the covers: a jaunty version of Strange Fruit (featuring vocals by Dulli’s cohort Mark Lanegan), “Black Is the Color of My True Love’s Hair” and “Summertime.” In all, a compelling tapestry. A must-have.

CLINIC
Winchester Cathedral
PRODUCERS: Ken Thomas, Clinic Domino 999
RELEASE DATE: Aug. 24
If you’ve been missing the dulcet tones of the rock band Clinic, now’s the time to catch up. The Liverpool, England, quartet made its mark in the United States two years ago, when second full-length “Walking With Thee” earned a Grammy Award nomination as best alternative album. Lured by that clarinet (and a melodica), critics touted over themselves to sing the band’s praises. Expect the same for “Winchester Cathedral.” Working with Sigur Rós producer Ken Thomas, Clinic eschews to wrap its post-punk jitter around a surprisingly tender core (opener “Country Mile,” lead single “Circle of Fifths”). Occasionally, the tenderness seeps through into a ballad-like exoskeleton (“Home,” “Fall”). But the band’s manouevres doesn’t change much of its morose, gothic-melancholic and percussive singer/guitarist Ade Blackbum’s nasal snort. Not fooled by the surface tension, however: You’ll be humming along with the clarinet in no time.

DONOVAN
Beat Cafe
PRODUCER: John Chelew
Apples 106
RELEASE DATE: Aug. 24
In Donovan’s first album in eight years, the Scotsman whose best records — “Sunshine Superman,” “Mellow Yellow” — are lasting snapshots of the ‘60s backtracks to an earlier decade. Donovan digs beatniks. Although he believes he’s conquering the low-country rebels of the ‘90s (Ferlinghetti, Ginsberg, Kerouac), we find the model to be closer to Maynard G. Krebs, the beatnik played by Bob ("Gilligan") on the TV show “The Many Loves of Dobie Gillis.” In this title track, Donovan cites the supposed totems of beatnik life: beret-wearing poets, slow-moving chucks, bongo drums. But there aren’t enough honky on the record and too much of Jim Keltner’s excellently played but out-of-place kit drums. Still, the record is cool, in a way. Donovan’s seductive whisper and sparse jazz airy (centered on the walking double-bass of Danny Thompson) does capture the spirit of a rich, largely fictional milieu, the sound of Mingus gone minimally techno. The best track is “Don’t Go Gentle,” a syn- copated reading of Dylan Thomas’ poem. The whole album should’ve been Thomas’ poems. It could have been called “Donovan Sings Dylan.” — WR

MIKE WATT
The Secondman’s Middle Stand
PRODUCER: Mike Watt
Red Ink/God’s Family
RELEASE DATE: Aug. 24
Ex-Minutemen bassist Mike Watt’s third solo album this first in seven years, delayed by his commitments with the re-formed Stooges ranges into new and off-beat territory. It’s his most personal work yet. It’s a song cycle about the crisis brought on by an internal obscurity that nearly took his life in 2000. The album also marks the recording debut of Watt’s new band, which features B3 organist Pete Marr and drummer Jerry Trebicik. Led by Watt’s grog vocalizing, which sometimes bears a disquieting resemblance to the music of David Clayton-Thomas’ thrashing singing with Blood, Sweat & Tears, the group blasts through a collection of tunes that variously suggest Atomic Rooster, Rick Wakeman and free jazz blowing. This heartfelt but frankly strange outing will be most satisfying for the punk progeni- tor’s acid fans. — CM

JEFF TIMMONS
Whisper That Way
PRODUCERS: various
SGL 17424
RELEASE DATE: Aug. 24
To his credit, Jeff Timmons had a hand in every aspect of this, his solo debut. Indeed, the founder of defunct pop group 98 Degrees has written every song, produced and musician. His ambition is commendable, but Timmons bit off more than he could chew. Simply put, “Whisper That Way” is a poorly produced, monotonous album. (Somewhat, even AC mainstay Jim Brickman got mixed up in the whole process; he guests on “Everything.”) The strongest song, by far, is the title track, which, not surprisingly, is the lead single. It is co-written and co-produced by relative newcomer David Stennmark (Westlife), who displays much potential. — KK
CAROLINA RAIN I Ain’t Scared of You (3:37)
PRODUCER: Stephon Smith
WRITERS: R. Boyer, G. Lloyd, S. Smith
PUBLISHERS: Black in the Saddle Songs (ASCAP); Warner-Tamerlane Publishing (BMI)
Equity Music Group EMG 0008 (CD promo)
In need of something cool and fresh? Without a doubt, this L.A. rocker nail on the head. Carolina Rain delivers a well-written song fueled by Rhea Boyer’s compelling lead vocal and配合的 band. The guitar music of Jeremy Baxter on mandolin and Marvin Evatt on banjo. The trio has a superb vocal blend enhanced by its singer’s sweet soulfulness. Penned by Boyer, Gary Lloyd and Stephony Smith, “I Ain’t Scared” speaks of the emotional bravery and level of commitment that accompanies an especially promising new relationship.

R&B/HIP-HOP

DE LA SOUL Shopping Bags (She Got From You) (4:38)
PRODUCER: Mad Lib
WRITER: De La Soul
PUBLISHERS: Knucklespot Publishing (BMI); 80’s Rid Music (BMI); Moses Music (BMI); Madlib Invasion (BMI)
Sanctuary Urban Records Group 85647 (CD promo)
With a return of a host of classic hip-hop acts, it appears that what was once old is gloriously new again. For music fans, this now means the return of De La Soul. The group takes its place in the genre, and he does so in grand fashion on “Red Goose.” Davis keeps it simple here. His musicianship is sharp, and his raggidy voice remains a prime blues instrument.—PVV

CHRISTIAN

KENNY WAYNE SHEPHERD Alive (3:44)
PRODUCER: Marti Frederiksen
WRITERS: K. W. Shepherd, M. Frederiksen
PUBLISHERS: Only Hit Music/Songs of Uni- versal Music Group (BMI); PearlSound (EMI) Reprise/3Way Productions 101391 (CD promo)
Kenny Wayne Shepherd has experienced some major changes. The teenage blues guitar prodigy with long blond locks is now a man in his mid-20s with much richer hair. Important are the creative differences. In October, Shepherd delivers his first studio album in five years, “The Place You’re In.” And from the sound of the single “Alive,” he’s heeding the call of rock’n’roll. Plus, he’s singing for the first time and concentrating on being a frontman, which explains why less time is given to his soloing. Shepherd hasn’t abandoned the blues: “Alive” has plenty of groove. But you won’t catch his best kicks here. The tight song structure is too restrictive after hearing him blaze through a dirty, sexy romp like his excellent “Somehow, Somewhere, Somewha.” Chalk it up to growing pains.—CLT
EXECUTIVE TURNTABLE
PEOPLE ON THE MOVE

RECORD COMPANIES: Epic Records in New York ups Joel Klimitan to executive VP of promotion. He was senior VP of promotion. Island Def Jam Music Group in New York promotes Heath Kudler to VP of business and legal affairs. He was senior director of business and legal affairs.

Universal Records in New York elevates Jay Wilson to senior director of publicity. He was director of publicity.

Yoshitoshi Recordings in Washington, D.C., names Dolores Canavan managing director. She was president of Zochan International.

PUBLISHING: Zomba Music Publishing in New York names Jennifer Blakeman VP of creative. She was a creative executive at Universal Music Publishing.

Sony/ATV Music Publishing in Santa Monica, Calif., appoints Jose Antonio Beltran creative director. He was creative director at Warner/Chappell Music Publishing.

Spirit Music Group in New York promotes Peter Shane to senior creative director. He was creative director.

DISTRIBUTION: Navaree Corp. in Minneapolis elevates Rick Vick to VP of merchandising and Ward Thomas to VP of sales. Vick was general merchandise director, and Thomas was director of sales.

Handleman Co. in Troy, Mich., promotes Lynn Dutney to VP of finance and Dirk Lopour to field sales director. Dutney was assistant VP of subsidiary finance, and Lopour was regional sales operations director.

CONCERT PROMOTION: Touring Pro Events & Jack Utstick Presents in Los Angeles appoint Tina Soca VP of booking. She was artist relations manager/talent buyer at House of Blues in Los Angeles.

RADIO: Westwood One in New York names Melissa Bennett VP of sales, Eastern region. She was national account manager at Premiere Radio Networks.

Regional Mexican KLAX Los Angeles appoints Brad West general sales manager. He was general sales manager at classic rock KCBS-FM Los Angeles.

Adult contemporary KVIL Dallas names Smokey Rivers PD. He adds those duties to his title of Infinity Broadcasting VP of adult contemporary programming.

Katz Dimensions in Chicago names Reggie Denson senior VP/director of urban. He was director of urban sales at ABC Radio Networks.

Clear Channel Radio in Austin names Mac Daniels operations manager. He was PD at country WYCD Detroit.

Country WSM-FM Nashville appoints John Sebastian PD. He was PD at country WLXX Lexington, Ky.

MUSIC VIDEO: mtVU in New York names Ross Martin VP of programming. He was VP of recording studio Blue Meter Music.

PRO AUDIO: Waves Ltd. in Los Angeles names Garrett Soden director of pro audio marketing and communications. He remains owner of recording studio Blue Meter Music.

RELATED FIELDS: Marvel Studios in New York appoints Eric Rollman senior VP of home entertainment and TV production. He was president of Fox Family Productions and founder of Rollman Entertainment.

Cherry Lane Music Publishing in New York names Rich Stumpf VP of strategic marketing and promotes Gregg Barron to director of licensing. Stumpf was VP of marketing and licensing at Cherry Lane, and Barron was manager of licensing administration.

VIPs At VMAs
The members of No Doubt arrive on the red carpet at the 21st annual MTV Video Music Awards Aug. 29 at the American Airlines Arena in Miami. The band’s “It’s My Life” won the awards for best group video and best pop video. Above, from left, are guitarist Tom Dumont, bassist Tony Kanal, singer Gwen Stefani and drummer Adrian Young. At right, Stevie Wonder, Alicia Keys and Lenny Kravitz gave a show-stopping surprise performance (see story, page 6.) The trio performed Wonder’s classic “Higher Ground.” Backstage, from left, are Wonder, Keys and Kravitz. (Photos: Kevin Mazur/WireImage.com)

Now, Hear This ... TOSHI
Artists to Watch
When Epic Records released Toshi Kubota’s album “Nothing but Your Love” in 2000, critics loved the record for its soulful gems, which ranged from mellow to funky. Although he is a hit artist in his native Japan and other countries, the singer has had a tough time conquering the American market since radio does not know what to do with him. According to Epic, he has sold more than 10 million albums worldwide. Now going by the name Toshi, the singer/songwriter returns with the blissfully groovy-drenched “Time to Share,” which Epic/Sony Urban Music releases Sept. 21. Toshi co-wrote all the songs on the set, which includes collaborations with Mos Def and Angie Stone. The album’s first single, “Breaking Through,” has been released to R&B radio. Epic has also serviced such music video outlets as BET and MTV2. Although it is clear that Toshi does not fit the image of a typical R&B singer, he has earned the respect of much of the urban music community, as evidenced by his collaborations that include Raphael Saddiq, Nile Rodgers and Questlove from the Roots. As much as the music industry laments the lack of originality in many of today’s artists, it just may be time for the biz to set aside conventional marketing beliefs and support a unique artist who stands out from the pack.

CARLA HAY

www.americanradiohistory.com
Bring On The Bling!

The stars were shining brightly Aug. 27 at Miami Beach's Delano Hotel during the A Diamond Is Forever "Rock Solid" Party, presented by the Diamond Information Center and Billboard. Dazzling rocks worth more than $25 million were displayed and worn by celebrity attendees. Lounging in the summer heat, guests relaxed in fan-cooled bungalows and sipped drinks by the ice sculpture bar. (All photos by Manny Hernandez unless otherwise indicated.)

Ice Princess models draped with millions in diamonds lit up the party. This one sports pieces from Jacob Arabo, aka Jacob the Jeweler of Jacob & Co.

Paris Hilton, left and Jacob the Jeweler sport the latest in canary and white diamond watches worth $175,000 to $200,000 each.

Skateboard hero Tony Hawk, left, and actor Johnny Knoxville show off their A Diamond Is Forever party gifts.

The stars of A&E's hit reality series "Growing Up Gotti" enjoy the Miami Beach party scene. Victoria Gotti is pictured with her sons, from left, John, Carmine and Frank Agnello.

Lil' Kim, right, shows off a necklace, earrings, bracelet and watch from designer jeweler Sol Rafael, pictured at left. The jewels are valued at $360,000.

Sobe Entertainment recording artist Lola dresses up the party.

Scott Stapp, former lead singer of Creed, was among numerous artists at the bash. (Photo: Ariel Ramirez)

DJ AM gets ready to entertain the Rock Solid party guests. (Photo: Dimitrios Kambouris/Wireimage.com)

VICTORIA GOTTI is pictured with her sons.
Distilling A ‘Whiskey’ Hit

Brad Paisley’s “Whiskey Lullaby”—his duet with Alison Krauss that is reminiscent of George Jones’ landmark country hit “He Stopped Loving Her Today”—holds at No. 5 on the Billboard Hot Country Singles & Tracks chart after 23 weeks. But according to co-writer Bill Anderson, the song “sat around for five years.” He credits Paisley for “seeing something there that virtu- ously no one else did.”

“I heard it a hundred times: ‘It’s too country . . . too sad . . . radio won’t play it,’” Anderson recalls. “Frankly, I’d almost given up on it, and was even thinking of titling a novel I’d been working on in my spare time ‘Whiskey Lullaby.’ Then Brad cut the song and I had to look for a new [book] title.”

Anderson, who is signed to Sony/ATV Music Publishing (BMI), co-wrote the tearjerker with Jon Randall.

“We’d written several times before,” Anderson says, “and almost had a hit with ‘Cold Coffee Morning’; that was a single when Jon was on Asylum. So we’d done some pretty good stuff when we got together on this particular day, when we both had pretty good ideas—which is kind of unusual.”

Specifically, Anderson brought the song’s first line (“She put him out like the burnin’ end of a midnight cigarette”), while Randall came in with the first line of the chorus (“He put that bottle to his head and pulled the trigger”). According to Lee Guyer Buchan- an, head of Randall’s Wrensong/Reynsong Music publishing house (BMI affiliate Randall and Anderson were Sony/ATV writers when they wrote “Whiskey Lullaby”), Paisley was looking for a song to cut with Krauss.

“Liz O’Sullivan, the songplug- ger at Brad’s publishing company, Sea Gaye Music, loved ‘Whiskey Lullaby,’” Buchanan says. “She dragged Brad into her office and played it for him, and it was the perfect song for them, so they cut it for Brad’s album.”

Randall, meanwhile, had been signed to Sony Nashville, where label head John Grady “had the idea to have Jon cut it on his record—but make it a ‘big event,’ like with the Dixie Chicks or Patty Loveless.” Buchanan adds, Anderson had been told that the Dixie Chicks had originally passed on the tune. But shortly before Paisley’s single came out, Anderson says, “word was going around that [the Dixie Chicks’] hit Brad’s [version] on the album and became interested all over again and were going to go in and cut it. And then Brad went to [RCA Label Group Nashville chairman] Joe Galante and said, ‘We’re going to put this thing if we don’t put it out as a single.’”

Buchanan, in “the spirit of sharing information,” told RCA Label Group senior VP of A&R Renee Bell in a social head meeting that Randall was indeed going to make “Whiskey Lullaby” an “event” on his album, “so we were wondering if it would be a single [for] Brad and Alison. There were no plans for it to be his next single, but they were planning on it being the fourth single. Fast forward one week: The decision was made that it would in fact be Brad’s next single, and the rest is history.”

Randall’s Sony Nashville album debut, slated for first-quarter 2005, will still include his version of “Whiskey Lullaby.”

“Writing with Bill Anderson is like going to country music song-writing school, and having a top five hit with Bill is like getting your diploma,” Randall declares. Anderson now looks to catch a few Paisley road gigs. “They put video screens up, and Brad says that when the ‘Whiskey Lullaby’ video comes on and Alison appears, people come running down to take a picture of her on the screen—just like she’s there. I gotta see that.”

Another song also on bluesgrass artist Melodye Cannon’s debut album for Skaggs Family Records, “Her interpretation is not quite bluegrass but certainly shows it can be done that way,” Anderson says. “When two people die in a song, that’s bluegrass heaven. So I’m hop- ing it opens the song up to some of the bluegrass acts for their shows.”

Anderson’s latest smash comes just as his country chart-topping signature song, “Still,” which crossed over to No. 8 on the pop charts in 1963, has been remade by comeback-seeking Con Hunley. “He fooled around with it and took [Anderson’s] backup vocals. The recitation out and wrote a singing part and was scared to death I wouldn’t like it,” Anderson says. “He sang it for me over breakfast and said, ‘If you don’t care, I’ll release it.’ I said, ‘If I don’t care? I’ll drive you to the studio!’

In other Anderson news, Curb has picked up his gospel album “Softly and Tenderly,” featuring Randall’s backup vocals. The set was released originally on Anderson’s TWI Records (Billboard, July 31).

Anderson will also self-release a country album featuring the likely title track “Him and Me.” The nostalgic trucker song has been getting play on the XM satellite service, for which Anderson hosts “Bill Anderson Visits With the Legends.”

“Not a day goes by that I don’t get half a dozen e-mails from truck drivers saying how the song touched them,” says Anderson, who has also just scored a cut, “Rey Lime Pie”—written with Kenny Chesney and Cannon’s father, Buddy Cannon—on Chesney’s forthcoming album.

Anderson says, “It shows me that talent can be in its infancy, but the strength is there if you hit with the right thing.”

FLASH IN THE PAN: Following up on last week’s column, Chevrolet has scrapped its Corvette TV cam- paign featuring the Rolling Stones’ “Jumpin’ Jack Flash” (Bill- board, Sept. 4), following protests over the commercial’s content. The Guy Ritchie-directed spot, titled “A Boy’s Dream,” depicted youngsters driving at unsafe speeds. Although it was a dream sequence, highway-safety advoc- ates saw it as promoting illegal and risky behavior.

Sources say the spot, which identified the song, the Stones, the “Hot Rocks" ABKCO album from which the song came and the label’s Web site, will still be included in Corvette DVD give- aways, and Chevrolet retains the option to use the song in promoting other car models.

An interesting aspect of the product introductions is that with the Amazon 900, SSL has introduced a smaller version of its XL9000 K Series large-format console; while Digidesign’s ICON, featuring a new tactile work surface called D- Control, represents its largest product to date. Purely in terms of physical size, the Amazon 900 more closely resembles Digidesign’s ProControl and Control|24 work surfaces, while ICON is closer in size to a large-format SSL.

With the audio recording industry set to gather at the 117th Audio Engineering Society Convention Oct. 28-31 in San Francisco, two premier equipment manufacturers will showcase new products that are proliferating throughout the industry.

The manufacturers, Solid State Logic and Digidesign, will demonstrate the Amazon 900 and ICON, respectively. Both digital audio workstation controllers were intro- duced at the National Assn. of Broadcasters Convention in April; and they will gain exposure to a new audience at AES.

In recent weeks, both manufacturers have reported delivery of more than 50 of their respective systems.

Obviously, the commercial recording industry’s adoption of the DAW is almost unanimous. Though large-format consoles remain the norm in most professional control rooms, rare is the commercial recording project untouched by Digidesign’s Pro Tools or another software-based recording, editing and mixing platform.

Early adopters of the Amazon 900 include the hip-pop production team of Alonzo “Zo” Lee Jr. and Shamar “Sham” Daugherty, collectively known as the Trak Starz. Their St. Louis studio is known as the Trak Meet. An Amazon 900 is also slated for the former Tiki Recording in Glen Cove, N.Y., which a prominent artist recently acquired for use as a private facility.

New York graphics and design company Bionic Media; Burbank, Calif.-based O’Henry Sound Studios; and Singapore-based production company Megamedia are among the early adopters of ICON.

DANCE TO THE MUSIC: The intermit- tent recording project of SLY & the Family Stone—minus Syl, but including most original members—is in limbo, largely because of scheduling difficulties, drummer Greg Errico reports.

Last year, Errico told this column of the regrouped Family Stone’s Los Angeles and Vallejo, Calif., sessions, some including engineer Tom Flye, who had worked with the Family Stone many years ago.

In the meantime, Life, a group including Errico, Family Stone saxophonist Jerry Martini and Ivan Neville, tore up B.B. King’s Blues Club in New York Aug. 12. The performance of many Family Stone classics prompts the hope that more recordings from these leg- endary musicians are forthcoming.

Pro Audio

New Workstations Gaining Customers

With the Amazon 900 and ICON, the manufacturers take aim at the same users—chiefly recording profes- sionals.

The Amazon 900, however, retains the signal path of its “Super- Analogue” consoles with comprehensive DAW control. With ICON, Digidesign has brought total integration to DAW-based recording. Digidesign’s existing Control|24 and ProControl, and even its small-format interface products like 002 and the recently intro- duced Command®, also offer a degree of tactile workstation control.
Brands Seek Cell Plan

Music Companies Meet Mobile Carriers

BY SCOTT BANERJEE

Mobile phone "decks"—the handset menus that allow users to download content—are rapidly emerging as prime real estate for a variety of brands trying to reach consumers.

These menus are increasingly jammed with specialized data services, personalization options and entertainment applications. Consumer brands (Coke, Pepsi, McDonald's), lifestyle brands (Maxim), professional sports leagues (NFL, NBA, MLB) and media companies (Fox, NBC, CBS) are jockeying for placement of licensed products. As a result, the mobile carriers that control this space are becoming selective about which applications and brands they include.

"A lot of the top-tier carriers are [looking] at what's selling, what's not selling, weeding out the ones that are not," says Kouhen Haroutoounian, senior VP of sales and client services with mobile-content aggregator Mobilsite. The Seattle-based company created the "American Idol" news alert program for AT&T Wireless that generated 13.5 million text-message votes during the TV show's past season.

GROWTH FOR MUSIC

Aggregators say music brands should be able to retain or grow their deck space. But in the flight to quality among mobile applications, two attributes are prized: a strong brand and the ability to generate high average revenue per user (ARPU) for a carrier. (Continued on page 39)
Celebrate the best in digital MUSIC, GAMING AND FILM/TV!

AWARDS
Join us as we honor the cutting-edge developments and forward thinkers shaping the future of digital entertainment.

NOW ACCEPTING SUBMISSIONS
FOR THE FOLLOWING CATEGORIES:
- Music
- Games
- Film, Television & Video

For a complete list of awards categories and VIP judges, please visit our website.
Deadlines for submissions: September 15th

FOR SUBMISSIONS, REGISTRATIONS AND MORE INFORMATION
Early bird conference registration $395 by October 22nd.
Awards ceremony tickets $175.
Discounts for purchasing full tables.

CONFERENCE
Billboard and Digital Media Wire bring together the visionaries, innovators, entrepreneurs and brand champions who embrace technology, look to the future and inspire creativity. Network and gain insight from the industry's best, including senior decision-makers and influential VIPs from leading entertainment and technology companies, artists, investors and media.

PANEL TOPICS INCLUDE:
- The Future of Radio
- Innovators' Roundtable: Evolving Content Strategies
- The Mobile Market: Entertainment's New Frontier
- Digital Rights Management
- How Technology is Changing Film & TV
- The Impact of Politics on Digital Entertainment
- Plus many more!

For a complete list of panels and speakers, visit www.DigitalEntertainmentAwards.com

SPONSORSHIPS
Joseph Guerriero
646-654-4627 jguerriero@billboard.com
Tinzar Than Sherman
323-822-0936 tinzar@digitalmediawire.com

Be a part of the most exciting digital entertainment event of the year!
From Davis To Solomon, NARM A Success

Retail Track just got back from the National Assn. of Recording Merchandisers' annual convention in San Diego, and we can honestly say that the meeting was an overwhelming success. Plenty of NARM naysayers attended, but there were a lot fewer of them when the meeting wound down than when it began.

I know, because I touched base with some executives who had previously made clear to me their displeasure with attending the convention. While some have stuck to their guns, others are among the converted. The latter are singing the praises of the convention, saying it allowed them to hold substantial meetings and transact important business.

NARM began with Clive Davis' keynote address and ended with Russ Solomon helping Tower Records accept the large retailer of the year award. You can’t ask for better than that.

The keynote took the form of a Q-and-A session between BMI North America chairman Davis and Billboard director of charts/senior analyst Geoff Mayfield. Davis gave advice to retailers about upgrading service (Billboard, Sept. 4) and pointed out NARM shortcomings.

When asked why he and his fellow label chiefs no longer regularly attend the convention, Davis replied that NARM had to work harder to effect change in the marketplace on such issues as piracy.

He cited the anti-piracy efforts of the Recording Industry Assn. of America as an example. Davis said that despite harsh criticism in the media and elsewhere, the RIAA's tactic of suing illegal downloaders had “dramatically reversed” the piracy trend. “That was the power of a trade organization,” he said.

Davis also encouraged independent labels. “Independent record companies can come into the business today and flourish and compete very well,” he said, as long as they are financed in the right way.

During his days running Arist a and J. Davis tried to keep an independent perspective, he said. He felt it was essential to reinvent those companies every three to five years.

Davis noted that he has talked several times when offered a gig in an upper executive suite, because of the importance of staying close to the street and developing artists. The key, he said, is to “surround yourself with music people.”

Finding and producing hit music is clearly Davis’ mantra. He said he was not about to pursue the type of 360-degree label deal that EMI struck with Robbie Williams. “That deal includes publishing, touring and merchandise involvement over and above the recorded-music aspects of a traditional label deal.”

Davis said EMI hoped to recoup the cost of breaking Williams in the United States by turning to revenue streams outside of the core recorded-music business.

“I wouldn’t do that,” Davis said. “You have to justify the investment on the investment itself.”

Davis reacted similarly to investments in new technology, suggesting that deferring resources from a label’s core business of music was a bad idea.

THE PARK BENCH: Outgoing NARM chairman David Schlang, making his farewell address to the convention, spared no one.

“He thanked various members who supported him during his time as chairman, but pointed out that in the case of Best Buy’s Joe Pagano, he had been thanked 30 days before the convention—an apparent reference to the chain’s propensity for lying up exclusives.

Later, Schlang gave Universal Music & Video Distribution president Jim Urie an award for JumpStart, presenting him with a combo battery jumper starter/first aid kit, joking that the UMVD pricing initiative wasn’t exactly well-received by accounts in the beginning.

Urie took the joke in stride, recalling how Universal Music Group chairman Doug Morris sold JumpStart initially and to UMG parent Vivendi.

PROPHETIC: Tom Silverman of Tommy Boy Records is always a welcome sight at the NARM convention.

With Internet proponents conceding that maybe the CD will drive the music industry for a while longer, Silverman reminded Retail Track of the year he was on a panel and built a brick-and-mortar wall to show what he thought the future held.

“What we see now,” he said, “is that all of us who said this digital download thing was going to take a while to roll out are vindicated and that all of those Jupiter [Media] guys were full of shit.”

THUMBS UP: Bill Frohlich, executive VP at Sony Music Distribution, which won NARM’s large distributor of the year award, was one of those singing the praises of the convention.

“Accounts are being very responsive to us here,” Frohlich said. “We have been emphasizing a customer-centric approach, and now the accounts are talking back to us and we are getting a lot of input. They have drilled down on our concepts, so we are getting a lot of good feedback.”

And that was even said a day before his company won the award.

OUT OF THE BOX: Norwalk, one of the one-stops Universal Music & Video Distribution cut off a few years back, is now open again with the major.

I ran into a Norwalk staffer at NARM who informed me the company is “running on all five cylinders again.” Norwalk, you might remember, came under new ownership about a year ago, when Trent George took it over.

FAMILIAR FACES: NARM is, of course, a place where old friends get a chance to see one another. For example, I ran into Mike Farrace, formerly of Tower Records and Pulse magazine, at the trade show. He was hawking the goods of his new operation, the Melody Co.

Farrace, with the help of his son Patrick, is making a play for the accessories market. His Sacramento, Calif.-based company sells first-rate rock poster to retailers. Mobility is sourcing product from a company called Art Rock, which licenses classic concert posters. Among Mobility’s wares is a reprint of a poster for a James Brown appearance at the Apollo Theater in 1958 that is signed by the man himself.

Farrace says he wants the company to provide retailers with exclusive high-end products as well as pre-pack displays with more mainstream pricing.

Addional reporting by Marc Schiffman in San Diego.

Brands

Continued from page 37

“Any brand that creates an emotional attachment with the consumer has a much higher degree of generating sustainable revenue long-term,” says Garner Bornstein, CEO with Airborne Entertainment, which creates interactive mobile applications for consumer magazines Maxim and Blender.

“When you start to think which categories resonate in people’s psyches, you have sports, music, gambling and sex,” he adds. “Music is very high on this list.”

Bornstein cautions that branding in the mobile world requires adaptation. Companies must go beyond “slopping what they’ve done in other media and putting it into mobile.”

Mobile content services aligned with music-related brands are springing up across various phone decks, and most sell ringtones.

Seattle-based Dwango partnered with Rolling Stone magazine to launch a branded ringtoned and music review service this June on AT&T Wireless, Cingular, T-Mobile and Nextel.

Dwango CEO Rick Hennessy says the company plans to expand this service to all major U.S. carriers, as well as extend the license with Rolling Stone to sell magazine subscriptions, concert tickets, video, artist images and news alerts.

MTV, the premier music lifestyle brand, launched its service on Virgin Mobile. Interactive features include exclusive content like news, games, trivia and polls. Virgin Mobile was a sponsor of the 2004 MTV Video Music Awards.

VIBE GOES MOBILE

In a licensing deal with consumer magazine Vibe, New York-based Diggit launched Vibe Mobile on AT&T Wireless, Cingular and Verizon.

The service builds on the popularity of hip-hop among ringtone consumers. The genre generates 55% of ringtone sales in the United States, according to market research firm Consect.

Aside from ringtones, Vibe Mobile offers hip-hop news, graphics, trivia, polls and “urban-slanted” text messages.

According to Diggit executive VP Ed Lang, the company has strengthened its relationship with the carriers by placing full-page ads for the service in Vibe. Diggit is believed to be planning a similar branded service with Spin magazine.

Santa Monica-based AG Mobile will launch Def Jam Mobile this fall at least one major carrier.

Theda Sandiford, product manager with Def Jam Mobile, says the service will include ringtones, news, games, “a daily affirmation,” wallpaper, calendar-girl images, gossip and original text messages.

www.americanradiohistory.com
‘Wattstax’ Due On DVD

BY JILL KINIPS

LOS ANGELES—Seven years after the 1968 Watts riots, seminal R&B label Stax Records staged an unprecedented concert to celebrate the community's rebuilding.

“Wattstax,” known as the “black Woodstock,” took place at the Memorial Coliseum here. The show featured such Stax acts as Isaac Hayes, Rufus Thomas, the Staple Singers, the Emotions and Johnnie Taylor for a crowd of more than 100,000. Jesse Jackson was the MC.

The show was captured in a 1973 concert film, “Wattstax,” that saw limited theatrical release.

Now the film will make its DVD and TV debut. The Sept. 7 release is expected to educate and entertain a new generation of music and documentary fans.

“This was a picture of its time, but I think it's important for people to see it today,” says “Wattstax” director Mel Stuart, who also helmed “Willy Wonka and the Chocolate Factory.”

“This is a view of the black experience, which in some ways has not changed over the years,” he adds.

In addition to the concert, the film shows members of the Watts community talking about the challenges of their lives, as well as a comic monologue by Richard Pryor.

Mavis Staples of the Staple Singers says the film “has got to be part of history. It was an amazing evening, one that I will never forget. It was about a celebration of self-expression and self-respect.”

“Wattstax” will also air Sept. 7 on PBS stations as part of the "P.O.V." documentary series.

Warners Home Video is distributing the $24.98 priced DVD, titled “Wattstax—The Special Edition.” Its extra features include audio commentaries from Stuart, Hayes and executive producer Al Bell, as well as a featurette and a behind-the-scenes look.

Christine Martinez, VP of nontelevisial franchise marketing at WHV, says “Wattstax” should appeal to younger consumers, since much of their favorite music draws influences from the concert performers. However, Martinez expects that core buyers will be fans of the original Stax artists.

The DVD will be advertised in niche music and African-American publications, as well as in major radio markets, during the week of Sept. 6. A screening will also take place that week at the Stax Museum in Memphis.

'Justice' Show Partisan, Fresh

"You're not being held hostage—you're being educated," a liner said during modern WXRK (K-Rock) New York's "Axis of Justice Radio Takeover" that coincided with the Aug. 30 launch of the Republican National Convention.

Airplay Monitor rock managing editor Bram Teitelman reports that Tom Morello of Audioslave and Rage Against the Machine fame joined System of a Down's Serj Tankian behind the mike at the Infinity Broadcasting rock outlet.

The pair played a diverse range of politically-oriented music by such acts as Blink-182, Buckethead, Johnny Cash, the Clash, Devo, DMX, Bob Dylan, Peter Gabriel, John Lennon, Neil Young and Sex Pistols. They closed their show with Jeff Buckley singing "Hallelujah."

Between songs, the pair stressed the need for listeners to register to vote and get involved. The pair also had a very partisan message, that of voting George W. Bush out of office in November.

I also listened to the "Axis" programming on WXRK and was struck by how compelling, creative and challenging radio can be.

Kudos to Infinity and PD Robert Cross for making a stand in a changing political environment and putting the airwaves in the hands of a couple of musicians who really care about their music.

THE BATTLE OF THE TAPE: The Federal Communications Commission's Notice of Proposed Rulemaking to require radio and TV stations to change readings of their programming has raised the ire of the National Assoc. of Broadcasters.

Airplay Monitor top 40 managing editor Chuck Taylor reports that the FCC's proposal is intended to shift the burden of indecency enforcement away from listeners— who are generally required to include a tape or transcript when filing a programming complaint with the FCC—toward the broadcasters themselves. The proposal would allow the FCC to have virtually all broadcast programming at its disposal in the event a complaint is unaccompanied by a transcript or tape.

The FCC, in its proposal, is suggesting that all broadcasters, regardless of size or reach, maintain a record of all programming for a period of 60 or 90 days.

In comments filed with the FCC Aug. 27, the NAB called the measure "extraordinarily broad and deeply unfair," as well as "constitutionally suspect."

"An exceptionally small number of broadcast programs are ever the subject of indecency complaints, as just about every complaint filed at the Commission concern 'atypical acts of indecency,' as the NAB wrote.

In contrast, the NAB claimed the FCC rule would "force thousands of broadcasters to record and retain tens of million of hours of programming,"
Northern 'Boy' Wonder

Artist Kozmeniuk Musically Expands On Second Album

BY LARRY LeBLANC

TORONTO—Singer/guitarist Stephen Kozmeniuk has been causing a stir in Canada's alternative community with his alter ego called Boy.
The 22-year-old, who hails from the northern town of Whitehorse, Yukon, has been an unlikely celebrity here since the 2002 release of his quirky, self-produced debut, "Boy." Kozmeniuk recorded the album with one mic and ProTools software in bedrooms in Whitehorse and Edmonton, Alberta.

But with the help of early Brit-pop references, multilayered orchestration and drum samples, "Boy" has drawn favorable comparisons to Hawksley Workman, Rufus Wainwright and Blur. It received limited commercial radio airplay, but videos of two tracks, "French Diplomacy" and "Joey," had substantial coverage on Canada's MuchMusic channel.

Kozmeniuk initially released "Boy" on his own label, Speedboatracer Records. A second pressing appeared in 2003 on Burnstreak Productions, distributed nationally by EMI Music Canada. The album has sold "close to 5,000 units" through retail and venue sales, according to Kozmeniuk.

"The record was only intended as a calling card," he says. "I had 500 copies pressed initially. I gave away 150 copies in promotion."

Kozmeniuk's manager, Larry Wanagas of Burnstreak Productions in Toronto, adds, "With the debut, the Canadian industry discovered him, his fellow artists and the media liked the record."

With new album "Every Page You Turn" due Oct. 12 in Canada from Universal-distributed MapleMusic Recordings, Kozmeniuk steps away from the introspective singer/songwriter mode toward a mainstream pop-styled rock'n'roll, with a full backing band. The set was produced by Brendan McGuire (Shania). "I will play this record forever and a day," MapleMusic GM Kim Cooke says. "I just love the different flavors."

(Continued on page 46)

EMI, FNAC Questioned About Copy Control

BY JAMES MARTIN

PARIS—Controversial copy-protection technology is once again causing legal trouble for companies in France.

EMI Music France and music retailer FNAC have been placed under investigation by a judge in Nanterre, near Paris.

The Tribunal de Grande Instance, a civil court, accuses the companies of "deception over the material qualities of a product." This contravenes France's competition law and is punishable by up to two years in prison and/or a fine of €7,500 euros ($45,500). The court made its decision July 31 but did not publicize it until Aug. 25.

Under the French legal system, a court-ordered investigation does not predetermine the outcome of a case. The matter was brought to the Nanterre tribunal at the end of 2003 by an anti-fraud unit from the Hautes-de-Seine district. Consumer association UPC Que Choisit, which is a plaintiff in the case, alerted the competition department to the situation.

UPC-Que Choisit insists that EMI's copy-protection technology deceives consumers by making CDs unreadable for certain players, such as car radios. The association also claims that copy-control devices prevent consumers from making copies of recordings. UPC-Que Choisit has accused FNAC of insufficiendy informing consumers of these technicalities.

Isabelle Wekstein, a lawyer specializing in intellectual-property issues, downplays the investigation. She says the lawsuit is "somewhat misplaced," considering that this "is just a technical problem, not a legal one."

The fact that the judge has ordered an investigation does not mean that anyone is guilty or even accused," Wekstein says. "It just means that he has accepted UPC-Que Choisit's arguments. But the investigation could easily result in a 'non-lieu' [closure of the case without proceedings] in eight months' time. It has happened before."

EMI said in a statement that the case concerns CDs "which were equipped with a copy-control system which EMI France has not used for a year."

FNAC insists that it has "always been on the consumer's side." The chain promises to refund "even unwrapped unreadable products, considering such problems are not predictable."

Sources at EMI say the company will continue to issue copy-protected CDs in various territories.

(Continued on page 46)
<table>
<thead>
<tr>
<th>JAPAN</th>
<th>UNITED KINGDOM</th>
<th>FRANCE</th>
<th>GERMANY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td>CHEST (LTD EDITION)</td>
<td>CHEESE!</td>
<td>OBSESSION</td>
<td>DRAGOSTA DIN TEI</td>
</tr>
<tr>
<td>KATAKI ARUMONO</td>
<td>BANZAI</td>
<td>MANOA</td>
<td>SICK AND TIRED</td>
</tr>
<tr>
<td>NANIWA LOROHASHI</td>
<td>DUM</td>
<td>DESPERE TINO</td>
<td>FEMME AU QUAI</td>
</tr>
<tr>
<td>KIMI NI BUMP</td>
<td>DUMB</td>
<td>FEMME LIKE U</td>
<td>LEBT DENN ALTE HOLZMICH</td>
</tr>
<tr>
<td>360 DEGREES 1995 SUMMER</td>
<td>DUMB</td>
<td>TAMI</td>
<td>OBSESSION</td>
</tr>
<tr>
<td>LOST ANGEL (CD+DVD)</td>
<td>DUMB</td>
<td>THUNDER BIRDS</td>
<td>BREAK MY STRIDE</td>
</tr>
<tr>
<td>EIKO NO KAKEHASHI</td>
<td>DUMB</td>
<td>EVERYTHING</td>
<td>SPACE TAXI</td>
</tr>
<tr>
<td>NANTO II</td>
<td>DUMB</td>
<td>FACES</td>
<td>MY PLACE/FLAP YOUR WINGS</td>
</tr>
<tr>
<td>HEART OF GOLD</td>
<td>DUMB</td>
<td>CATCH</td>
<td>WHEN WE CRY</td>
</tr>
<tr>
<td>HERO/TINMO NO NANKA GALAXY (LTD EDITION)</td>
<td>DUMB</td>
<td>THIS LOVE</td>
<td>TELL ME</td>
</tr>
</tbody>
</table>

**ALBUMS**

<table>
<thead>
<tr>
<th>JAPAN</th>
<th>UNITED KINGDOM</th>
<th>FRANCE</th>
<th>GERMANY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td>BUMP OF CHICKEN</td>
<td>JANE'S ADDICTION, NEVER OUTGOTTEN</td>
<td>YANKO NOOM</td>
<td>DRAGOSTA DIN TEI</td>
</tr>
<tr>
<td>NOYUHIKI MAKINOHA</td>
<td>JANE'S ADDICTION, NEVER OUTGOTTEN</td>
<td>AVENTURA</td>
<td>SICK AND TIRED</td>
</tr>
<tr>
<td>KISHUKU MAKINWA</td>
<td>JANE'S ADDICTION, NEVER OUTGOTTEN</td>
<td>ANASTACIA</td>
<td>FEMME AU QUAI</td>
</tr>
<tr>
<td>GONNO GOREY</td>
<td>JANE'S ADDICTION, NEVER OUTGOTTEN</td>
<td>AVENTURA</td>
<td>LEBT DENN ALTE HOLZMICH</td>
</tr>
<tr>
<td>PORNOM GRUFFIT</td>
<td>JANE'S ADDICTION, NEVER OUTGOTTEN</td>
<td>YANKO NOOM</td>
<td>OBSESSION</td>
</tr>
<tr>
<td>HIRONO KAZE</td>
<td>JANE'S ADDICTION, NEVER OUTGOTTEN</td>
<td>AVENTURA</td>
<td>BREAK MY STRIDE</td>
</tr>
<tr>
<td>GONNO KORA</td>
<td>JANE'S ADDICTION, NEVER OUTGOTTEN</td>
<td>YANKO NOOM</td>
<td>SPACE TAXI</td>
</tr>
<tr>
<td>ASHLEY SIMPSON</td>
<td>JANE'S ADDICTION, NEVER OUTGOTTEN</td>
<td>AVENTURA</td>
<td>MY PLACE/FLAP YOUR WINGS</td>
</tr>
<tr>
<td>USHER</td>
<td>JANE'S ADDICTION, NEVER OUTGOTTEN</td>
<td>AVENTURA</td>
<td>WHEN WE CRY</td>
</tr>
<tr>
<td>SOURFRUIT</td>
<td>JANE'S ADDICTION, NEVER OUTGOTTEN</td>
<td>AVENTURA</td>
<td>TELL ME</td>
</tr>
</tbody>
</table>

**CANADA**

| **NEW** | **NEW** | **NEW** | **NEW** |
| 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 |

**ITALY**

| **NEW** | **NEW** | **NEW** | **NEW** |
| 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 |

**SPAIN**

| **NEW** | **NEW** | **NEW** | **NEW** |
| 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 |

**AUSTRALIA**

| **NEW** | **NEW** | **NEW** | **NEW** |
| 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 |

**THE NETHERLANDS**

| **NEW** | **NEW** | **NEW** | **NEW** |
| 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 |

**SWEDEN**

| **NEW** | **NEW** | **NEW** | **NEW** |
| 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 |

**SWITZERLAND**

| **NEW** | **NEW** | **NEW** | **NEW** |
| 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 |
Melbourne’s Missy Higgins scored an early birthday present when her "Scar" EP (Eleven the Music/EMI) debuted at No. 1 on the Australian Record Industry Assn. chart in August, a week before she turned 21.

I spent an hour in shock, staring at the ground," Higgins says.

The singer/songwriter’s unconventional path actually began when she was still in high school.

Her song "For All Believing" won a competition on public radio network Triple J, resulting in national airplay.

After signing locally with EM, Higgins decided not to rush into making a record. She was backpacking through Europe when a live recording she had made for Triple J became a hot request on influential Los Angeles public radio station KCRW, leading to an international deal with Warner Bros. Records in 2002.

Higgins’ debut album, "The Sound of White," will be released Sept. 6 in Australia and will arrive in the States and Europe in early 2003.

**CHRISTIE ELIZER**

**GREAT SCOTT**: The U.K. press was comparing blue-eyed-soul singer Jamie Scott to George Michael (for his looks) and Nick Hucknall (for his voice) even before his first record came out.

During a carefully prepared setup campaign by Epic Records in the United Kingdom, Scott scored tour support slots with the Sugababes and Lumar and a showcase at Ronnie Scott’s Jazz Club in London. His first single, "Just," was released in Aug. 23, his debut album is due later this year.

"I can’t categorize my music or begin to describe what [soul is],” Scott says. “It’s just something that touches people.”

**NIGEL WILLIAMS**

**"Sui Traveler"** is Dede’s third U.S. release in his ethno-electro style. The set combines works from two previously released albums, 2001’s "Sepahname” and 2003’s "Nar," both on Doublemou.

"Nar" is the fifth Doublemou release for Dervish-influenced Dede. The album features guests Waaler Youssef and Susheela Raman.

Dede debuted in the States with 1997’s "Sui Dreams" and followed up with 1999’s "Journeys of a Dervish," both on San Francisco-based Golden Horn Records. A U.S. tour in July and a nomination for this year’s BBC Radio 3 World Music Awards have also raised Dede’s international profile.

**TAYFUN KESGIN**
Taiwan Strengthens Copyright Law

BY TIM CULPAN
TAIPEI, Taiwan—The legislative arsenal in Taiwan has been befooled up to fight online and physical piracy. The Taiwanese legislature passed a raft of bills Aug. 24 that offer greater protection to rights holders and expand law enforcement officials' power to search and seize property suspected of being used for illegal purposes.

The local music industry welcomed the amendments to Taiwan's copyright legislation. "We're very happy to see the new copyright law passed," says Robin Lee, secretary-general of the Taiwanese affiliate of the International Federation of the Phonographic Industry. "We're very happy that some of those important articles were included."

Observers suggest the changes are part of the Taiwanese government's efforts to improve its track record in the field of intellectual-property rights. In May, the U.S. Trade Representative placed Taiwan on its priority watch list for the fourth consecutive year. Aside from the creative industries, violations in other IP areas like the pharmaceutical sector are believed to be major reasons for Taiwan's inclusion on the list.

This fall, the USTR will conduct a special mid-cycle review on Taiwan that will give the country the opportunity to be removed from the list.

Crucial to the fight against optical-media piracy is the abolition of infringement minimums. Under the old copyright law, an offender had to have five discs or $30,000 Taiwan ($950) worth of infringed optical-media products before piracy charges could be applied. The new legislation sets a lower threshold.

The new law also stipulates that it is illegal to tamper with encrypted CDs, DVDs and video audio files from the Internet without authorizations that are under the control of rights holders. Violators could face up to a year in prison and/or a fine of $20,000-$250,000 Taiwan ($587-$3,345).

"Anyone who breaks a copyright-protection system will be breaking the law," Lee says.

The copyright-protection article was included in a version of the Copyright Law that was passed last year but failed to make it into the final bill. It was last year's amendment that saw the introduction of the five-disc minimum.

Lee points to other victories for the industry under the new legislation.

First, customs officials now have broader power to search inbound and outbound cargo if they suspect it contains pirated goods. Additionally, a major blow to infringers came with the failure of a peer-to-peer-supported article stating that Internet businesses did not need to get permission from copyright owners to sell their works as long as a royalty is paid.

The new laws will go into effect after presidential assent, which is expected in early September.

Universal Music France has teamed with local operator Bouygues Télécorn to launch Universal Mobile, a subscription service offering personalized ringtones and digitized music.

Under the partnership, Bouygues will collect mobile revenue from customers and will pay Universal Music a licensing fee for using its brand and marketing the service. The companies declined to disclose financial terms of the deal.

The subscription service, which targets mobile-phone users younger than 25, offers telephone and chat-room access and short-messaging service. Subscribers will also qualify for discounts on Universal Music product through its Club Universal Mobile online service and can purchase ringtones through a dedicated Web site.

ANTIPAS

Vico Antipas has been appointed senior VP of Central and Eastern Europe for Universal Music International. Antipas, who was president/COO of Universal Music Germany, is relocating from Berlin to Zurich.

In his new post, Antipas will oversee UMI's operations in Austria, Switzerland, Turkey, Greece, Russia, Poland, Hungary, Czech Republic and Slovakia. His duties will include overseeing licensee activities in the region, including Israel. He reports to UMI chairman/CEO Jorgen Larsen.

Antipas has also been appointed to UMI's executive committee, which meets at regular intervals to discuss company strategy.

Since joining UMI in 1983, Antipas has headed operations in Greece, Austria, Switzerland and Germany.

Toshi K Kobayashi has been named chairman of Recording Industry Assn. of Japan.

Kobayashi replaces Tom Yoda, who stepped down as head of the RIAJ earlier this month after resigning as chairman/CEO of indie company Avex. Kobayashi, who was managing director of Avex, is now president of the company.

Paul Robinson has been promoted from COO of EMI Music Australia to president/COO of EMI Music Southeast Asia. In his new role, Robinson will report to Norman Cheng, chairman/CEO of EMI Music Southeast Asia.

Robinson, who moved to Australia in July 2002, will relocate to Hong Kong. He will continue to work for the Australian affiliate until the end of the year.

Kozmeniuk expects to reach a wider audience with the new album. "This is a different record," he says. "It's a band. I welcome a new audience. I welcome the same audience, too. I don't think it will alienate anyone..."

Colin Lewis, who books Kozmeniuk for the Agency Group in Toronto, agrees. "Stephen does have a core fan base we can call on from the beginning. But with this album leaning more toward the mainstream, we are looking at him doing more commercial things."

Canada's commercial radio sector is showing signs of embracing Kozmeniuk's new record. Lead single "Same Old Song" was immediately added last week to several key rock radio outlets, including CFNY Toronto, CJNY Calgary, Alberta; and CFRB Edmonton.

While writing and recording the album, Kozmeniuk listened to a great deal of early-'70s music. He acknowledges direct musical references to the Beatles in "People Come On" and "Same Old Song" and to Elton John on the title track. But he emphasizes that he only uses older music as a touchstone. "It's not about copying old stuff," he says. "It's about giving it a nod and knowing what is relevant."

Kozmeniuk began playing guitar when he was 14. He played in a legion of bands in the North's tight-knit local scene, including punk, blues and soul units.

Boy began as a duo with guitarist David Charles Hamlin. While recording their debut in 2000 and 2001, Kozmeniuk also produced Alex Murdoch's 2002 "Polyphonic" album, the first release on Speedboatracer. The Boy debut followed the same year, but by then Hamlin had left to pursue other interests.

Kozmeniuk moved to Toronto last year. He has since appeared locally with such bands as Broken Social Scene, Sloan and the Dears. He has also toured nationally, opening for Sam Roberts, Sloan and Ian McCulloch.

Malca, a former DJ/producer for Radio Nova, Massadian is music director at Sketch and also programs for the DJs performing at Momo.

"We want to develop compilations and sign artists," Massadian says. "Mourad, Stephane and myself have very eclectic tastes. Basically, we will sign anything we like. There's no real direction. There's only one requirement: quality."

Most launched in the United Kingdom in April with albums by Tunisianelectronic musician Ata and French/African trio Tafetas. The label has also signed Spanish flamenco guitarist Gerardo Nunez and later this year will release an afro-funk album by musicians who played with late Nigerian artist Fela Anikulapo-Kuti.

Massadian says compilations are intended to help finance the individual acts signed to Most. The label released two such sets, "Sketch 01" and "One Night at Momo's Remina Bar," in July.

In the United Kingdom, Most is distributed by London-based Absolute Marketing & Distribution. The label goes through Night & Day in France and Mytrix in Japan. Elsewhere, Massadian says, the label will sign licensing or distribution deals country by country.

Massadian adds that he did not sign a global deal with a major label because he wants "to remain free."

Gillett suggests that the international reputation of Massaz's restaurants could help Most attract interest from music consumers. The Massaz affiliation "might catch the attention of the trendsetters, and eventually [the label] will get broader exposure because of that."}

For his part, Massaz says he did not start Most for the money. "My goal is not to become rich with the label, but as long as the restaurants will allow me to play the music I like."

"That said, we are extremely careful with our investments," he adds. "All our profits—if there are some—will be reinvested. We're quite conscious that with a repertoire such as the one we have, we're not going to sell massively.
**HELP WANTED**

**DIRECTOR OF MARKETING**
Do you dream about running your own record company? Are you PASSIONATE about creating something remarkable in the music business? If you have 5 or more years of experience managing and marketing a small record label then we should talk. Candidate must have experience developing and implementing multiple releases simultaneously, A&R, packaging, liner notes, coordinating production, promotion, good relationships with distributors and retailers, strong organizational, communication and follow-through skills. Please send résumé along with salary history and references to: Fax: 310-399-9010  email: mh222@mac.com.

**INVESTORS, INDEPENDENT CONCERT promoter seeking investment partners for live entertainment events.** For more info, visit www.redlineworldwide.net or call 402-598-9292.

**COLLECTABLES WANTED**
WWW.LELANDS.COM  (516) 400-9700

**FOR SALE**
Heavy Duty Poster Tubes,
*End Plugs & UPS Included*
Factory Direct
46 Sizes In Stock
www.24hrmail.com  1-800-242-5216

**PROFESSIONAL SERVICES**
1,000 CDs in full-color jackets for just $990!
Call today for your free catalog!
1-800-468-9353 www.discmakers.com/ibb

**REAL ESTATE**

**MUSIC MERCHANDISE**

**BUY DIRECT & SAVEN**
While other people are stringing their prices, we are slashing ours. Major label CD’s, cassettes and LP’s as low as 50¢. Your choice from the most extensive listings available.

**DUPICATION/REPLICATION**

**NEED CDs?**
The choice is CRYSTAL CLEAR CRYSTAL CLEAR & RAINBOW DISC.

**REAL ESTATE CLASSIFIEDS**

**REAL ESTATE TOP $ PAID**
For: CDs, LPs Cassettes, Videos & DVDs
Call (201) 986-0999 Fax (201) 986-7755

**PUBLICATIONS**

**COMPLETE DIRECTORY OF MUSIC INDUSTRY CONTACTS**
**ONLY $15.95 –**

**NEW 22ND EDITION!**

Includes: • City by city club directory • Tape/disc services • A&R directory • Music services directory • Music industry websites • PLUS–Exclusive: Do It Yourself! The Lowdown on Digital Recording • And much more!

**ORDER BY PHONE: 800-745-8922**
**OR ORDER ONLINE: www.billboard.com**

**FINANCED**

**COMPLETE DIRECTORY OF MUSIC INDUSTRY CONTACTS**
**ONLY $15.95 –**

**NEW 22ND EDITION!**

Includes: • City by city club directory • Tape/disc services • A&R directory • Music services directory • Music industry websites • PLUS–Exclusive: Do It Yourself! The Lowdown on Digital Recording • And much more!

**ORDER BY PHONE: 800-745-8922**
**OR ORDER ONLINE: www.billboard.com**

**DISCMAKERS®**

**MUSIC MERCHANDISE**

**BUY DIRECT & SAVEN**
While other people are stringing their prices, we are slashing ours. Major label CD’s, cassettes and LP’s as low as 50¢. Your choice from the most extensive listings available.

Call: 1-800-223-7524 Today!
Fax all ads to: 646-654-4798/99 or email to: jsenrette@billboard.com
Your ad includes a listing on billboard.com over 17 million page views a month www.billboard.com

**SONGWRIGHTERS**

**WANTED: Co-writer/Producer**
To collaborate on R&B song, “Sexy At Fifty”, inspired by Oprah Winfrey. Call Julia, 1-718-941-1966, or visit www.songlift.com

**T-SHIRTS**

**Looking for Rock T-shirts? You’ve found ‘em!**

**BACKSTAGE FASHION**

**Worldwide Distributors of Licensed: ROCK & NOVELTY T-SHIRTS, PATCHES, FLAGS & MORE!**

Check out our website catalog:
www.backstage-fashion.com
or call for a free price list/flyer (dealers only):

800-644-ROCK
(outside the U.S. - 520-443-0100)

**PROFESSIONAL SERVICES**

WITH OVER 60 YEARS OF EXPERIENCE & IN-HOUSE FACILITIES, WE’LL PRODUCE YOUR CD, VINYL & CASSETTE PROJECT WITH THE EXCELLENCE IT DESERVES!

**300 CD Package:** $775.00
**1000 CD Package:** $1099.00

**D.J. VINYL PROMO**

100 12" VINYL $775.00
500 12" VINYL $1,249.00

RECORD STORES:
REORDER REQUIREMENT $300.00

**Includes: 1-color label & shrinkwrap**

**DUPLICATION PROMO**

1000 12" VINYL $1,779.00
PRODUCTS:

**D.J. UP 45" VINYL PROMO**

50 45" VINYL $985.00

RECORD STORES:
REORDER REQUIREMENT $100.00

**Includes: 1-color label & shrinkwrap**

**www.epicpromotion.com**

**RAINBOW RECORDS AND CASSETTES**

**1738 Berkley St. • Santa Monica, CA 90404 • (310) 452-2579**

**Call: Mark Wood • Real Estate Manager**

661-270-0798 - Fax: 323-525-2395 Billboard@musician.org

1-800-223-7524

Reach all the movers & shakers every week through the pages of Billboard a force in the music/entertainment industry for over 100 years
Nelly Continued from page 1

to different musical styles. "Sweat" will feature club anthems and more hardcore material, while "Suit" is all about being "grown and sexy," Nelly says, and will feature more melodic offerings. "I started out recording one album, but I just had so much material that I [did] two," Nelly says. "I thought about doing a double album, but I wanted to do something different. I talked to the label about the ups and downs of releasing two albums at the same time, and we agreed that it could work. I have had fans support both of the kinds of music that I have done," he adds. "The hope is that you will get both albums, but if they like one style more than the other that's the only way it will work.

Like Nelly, Universal Motown senior VP of sales Pat Monroe understands the obstacles ahead of them. "The challenge for us is to get people to buy both albums," Monroe says. "The competition is stiff because you bring this much material, the easy thing to do would have been to make it a double album. When you are releasing two separate albums you have to make sure that the retailer consumers to buy them both. That's our goal." Retailers like Lew Garrett, president of Musicland Purchasing, appreciate the simultaneous album concept. "It's a brilliant concept," Garrett says. "I think you got to shake things up a bit every once in a while. We think the rap album will sell somewhat better than the R&B one, but who's to say that a track from that one won't break up and make that the better album?" he adds.

AN ABUNDANCE OF GUEST STARS

The albums feature a host of notable guest artists in the form of Jay-Z ("She Don't Know My Name"), Christina Aguilera ("Tilt Ya Head Back") and Tim McGraw ("Over and Over"). These are people that I have always wanted to work with. Tim McGraw is a really great guitar player and singer another," Nelly says. "I have been seeing Tim and his wife [Faith Hill] around the awards show circuit and at celebrity events since 'Country Grammar.' I've always been a big fan of his."
The singles are No. 54 and No. 4, respectively, on The Billboard Hot 100. "I have always had great success in the clubs, and I like to party," Nelly says of "Ya!, Wire." "When I heard the song, I liked it immediately, and I wanted to do it because I knew it would work in the clubs.

As for the higher-charting "My Place," the rapper says it was "a no-brainer."

"I knew I had to get Jaheim on the track, because he is like the Teddy Pendergrass of our day," he says. "He is a crooner who sings with real emotion." Radio seems to have picked up on both singles—particularly "My Place," WWPR (Power 105) New York FM Michael Saunders is playing both. "It is great to have records that identify with the audience," Saunders says. ""Flap Your Wings" took a bit more time with listeners. We were not sure how they would respond, but it seems to be doing well now too." While some might have expected the two singles to cannibalize each other, that doesn't seem to be the case. "It really doesn't matter," Saunders says. "It comes down to how good the records are. 50 Cent showed us that we can play more than one song from an artist at the same time. The ultimate goal is to please the audience—whether they want to hear one or 10 songs [from an artist], we will find a way.

Universal does not seem worried about the singles creating competition for each other either.

"We look at the records, from a sales perspective, as one," Monroe says. "We think the albums will do equally well the first week out. At first, we thought that one album would fare better than the other. However, with the success of 'My Place' at radio and growing interest in both 'Flap Ya Wings' and 'Tilt Ya Head Back' [also from the "Sweat" album] there should be a real balance. We couldn't have planned it better."

To that end, Nelly is also breaking into films with his role in a remake of Burt Reynolds' "The Longest Yard" with Adam Sandler and Chris Rock.

"I have been asked since 2000 to do films, but I always got turned down," the rapper says. "When you do films, you need to have the time to commit to it. Also, having little experience, I needed to find a role that I was comfortable playing. This role felt right to me. I have always loved playing the underdog and have always performed in the underdog role."

Monaco says, "We have shipped a hell of a lot of records—more so than we worked thesendKeys the albums, and our goal is to have them debut at No. 1 and No. 2."

Nelly remains humble about the potential of the double release. "No one knows how this is going to go," he says. "I'm just playing it by ear. I had my plan up to this point. Now, it's up to the fans. Everyone has supported everything that I have done thus far," he adds. "I think that I have put the time and work into [these albums]. I just hope people enjoy them. That's all I can ask for. I would sound ungrateful if I asked for more."

"If we have five Top 10 hits, I want to follow the lead of people like Russell Simmons, P. Diddy and Jay-Z. It remains to be seen what happens to a successful hip-hop artist in the future, but I want to be here beyond just the music." Additional reporting by Ed Christman in New York.

MTV

Continued from page 6

Angels. It was also the first time the VMAs did not have a host, that it was held on a Sunday and that it had a category for best soundtrack from a videogame. The winner of that award was "Tony Hawk's Underground" from Activision.

Voting for the awards was done for the first time by e-mail instead of traditional mailed ballots. Music industry professionals and select MTV viewers vote for the majority of the VMAs. Voting is open to the public (through mtv.com) for the viewers Choice Award, the MTV Video, and best soundtrack from a videogame.

Surprise appearances included Stevie Wonder, who joined Alicia Keys and Lenny Kravitz on a powerful version of Wonder's "Higher Ground." Keys later gave a speech paying tribute to the late Ray Charles. Chaka Khan also made a surprise appearance, performing with Kany West on "Big Balls" and "Big Dicked." Other VMAs performers included Usher, Lil Jon, Ludacris, OutKast, Jessica Simpson, Jet, Hoobastank, Yellowcard, Franz Ferdinand, and the Polyphonic Spree, Terror Squad featuring Pat Joe, Ying Yang Twins and Petey Pablo. Several artists—including presenters Sean "P. Diddy" Combs, John Mellencamp and ExxonMobil lead singer Amy Lee—used the awards show as a platform to urge people to vote in this year's election. Ratings for this year's VMA show decreased from the previous year. According to Nielsen Media Research, the 2004 VMAs had a 6.3 rating/11 share, or 10.3 million U.S. viewers, compared with the previous year's ratings of 6.1/11, or 10.7 million viewers.

The following is a complete list of winners:

Best video of the year: "Hey Ya!", OutKast.

Best male video: "Yeah!," Usher.


Best group video: "It's My Life," No Doubt.


Best hip-hop video: "Hey Ya!," OutKast.

Best dance video: "Yeah!," Usher.


Best pop video: "It's My Life," No Doubt.

Best new artist in a video: "This Love," Maroon 5.


Viewers Choice Award: "Breaking the Habit," Linkin Park.

MTV2 Award: "Ocean Avenue," Yellowcard.

Nelly has promoted the album with recent performances on the MTV Video Music Awards and "Good Morning America" but does not plan to tour until January 2005.

In addition to "Sweat" and "Suit," Nelly also has done a few promotional endeavors, such as his energy drink Pimp Juice and his Vokal and Apple Bottoms clothing lines. "Hip-hop has allowed us to be black again," he says. "You want to follow the lead of people like Russell Simmons, P. Diddy and Jay-Z. It remains to be seen what happens to a successful hip-hop artist in the future, but I want to be here beyond just the music."

Paid Spins

Continued from page 28

Clear Channel's KJAU San Antonio PD Clayton Allen likens what he calls the "falsely inflated" end results of paid spins to the stocks of Enron and WorldCom. "The point of this is obviously to erroneously inflate chart position," he says. "More than likely, sales will not follow, and the money [will not have] been spent."

Keymarket Communications VP of programming Frank Bell also says no to the practice.

"Our stations have not participated in any paid-spins programs, and we are no longer interested in those programs when we are airing three-minute informercials about golf or fishing," he says. "The reality is you're turning your product over to your sales department. Word of Mouth will not change their ingredi-

ents because the brand manager got a free trip to Vegas?"

Chris Huff, assistant PD/music director for ABC Radio-owned KSCS Dallas, also draws a parallel to informercials. "Television discovered the advantages of paid programming many years ago," he says. "[TV stations sold] 30-minute blocks to the last kitchen gadget or miracle cleaning solution company. Is that scene of music radio is headed? Thirty minutes of music 'sponsored' by XYZ department store how long will it be until we see stations whose entire midnights to a 5:00 a.m. lineup is 'spon-

sored' programming?"

GENIE OUT OF THE BOTTLE?

While there is no evidence that the practice is escalating, many program-

mers believe it is a possibility. "If one label can participate in a program that adds spins, it would seem that others would want to participate in order to remain competitive," Haskell says.

Cumulus Broadcasting executive VP John Dickey thinks the economy will determine whether the practice escalates. If the bottom line doesn't start improving for some radio com-

panies, he says, they may be more inclined to look at paid-spin pro-

grams as a way of enhancing their bottom line.

"Every responsible head of program-

ning for companies of our size today has to make a decision about whether they want to sacrifice a little bit of their integrity for a few pro-

gramming dollars," Dickey says.

George King, PD of Clear Channel's WWOZ New Orleans, D.C. says, "I don't blame the labels—they are doing what they think is right for their artists. We in radio have to do what's right for the station and its listeners, and that's up to each individual PD."

Many programmers have concerns about what effect paid spins will have on radio charts.

"If the genie is out of the bottle and the practice of purchasing spins escalates, it will erode the cred-

ibility of those charts which reflect only spins," WGNA Albany, N.Y., on-air manager Brindley says. Consultant Jaye Albright agrees that paid spins could "undermine trust in the chart system as an indica-

tion of anything more than major label promotional priorities."

"The long-term effect is songs that don't deserve to be No. 1 or top five will get there," says John Paul, PD of WYRK Buffalo, N.Y. "Worst case scenario is the chart will have true stiffs in the top 10."
Tim McGraw Gets Bigger

A whopping 1.6 million units of new business is represented in the top four slots of The Billboard 200, but the brightest spotlight falls on country star Tim McGraw, who compiles the biggest sales week of his prodigious career.

Nielsen SoundScan places his opener at 766,000 copies, which tops his previous best by more than 100,000. Add that to a resume that includes top five showings for each of the eight albums he has released on The Billboard 200, including three No. 1 in the big chart, and seven on Top Country Albums.

With this huge consumer base, bolstered by the biggest hit of his 20 No. 1 country singles, McGraw’s “Live Like You Were Dying” (Curb) looks solid to notch a second week atop the big chart, despite an impressive album slate that hit stores Aug. 31 (See A Look Ahead, page 6).

The title track has spent seven weeks at No. 1 on Hot Country Singles & Tracks and still has the largest audience among songs played by that format’s stations (see Singles Minded, page 56). That’s also a career best. Two of his 1997 tracks, “It’s Your Love” and “Just to See You Smile,” each spent six weeks at No. 1 while four others led Hot Country for five weeks.

McGraw’s splash marks the biggest week for a country album since November 2002, when Shania Twain’s “Up!” began with 274,000. Moreover, it’s also the sixth-largest week and fifth-largest opener by a country title since Billboard switched to SoundScan data in 1991. Aside from Twain, the only country titles with larger weeks were scored by Garth Brooks and Dixie Chicks.

Brooks, who is the best-selling artist in SoundScan history, owns the genre’s largest week with 1.1 million for the 1998 opener of “Double Live.” His “The Hits” rang 907,000 during its second week in 1994, and “Sevens” began with 897,000 in 1997. Dixie Chicks’ “Home” arrived with a start of 780,000 in 2002.

RHYTHM NATION: After Tim McGraw’s head-turning launch, the next five new entries on The Billboard 200 are all by residents of the Top R&B/Hip-Hop Albums chart. R. Kelly is the biggest of this crew, campus out at No. 2 with 403,000 units clicked in his first full week of sales.

In all but three weeks of 2004, Kelly’s opening sum would have been enough to top the big chart.

His “Happy People/U Saved Me” (Jive/Zomba) flies 57-1 on the R&B/hip-hop list, having entered prematurely from street-date violations. This becomes his seventh No. 1 on that list.

(Continued on page 52)
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
<th>Units Sold</th>
</tr>
</thead>
<tbody>
<tr>
<td>R. Kelly</td>
<td>Happy People/U Saved Me</td>
<td>2</td>
<td>5</td>
<td>42,000</td>
</tr>
<tr>
<td>Young Buck</td>
<td>Straight Outta Calvinkle</td>
<td>3</td>
<td>23</td>
<td>14,000</td>
</tr>
<tr>
<td>Mase</td>
<td>Welcome Back</td>
<td>4</td>
<td>46</td>
<td>12,000</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Welcome Back (CDS)</td>
<td>3</td>
<td>23</td>
<td>14,000</td>
</tr>
<tr>
<td>Prince</td>
<td>Songs About Jane</td>
<td>6</td>
<td>54</td>
<td>10,000</td>
</tr>
<tr>
<td>Usher</td>
<td>Confessions</td>
<td>1</td>
<td>3</td>
<td>20,000</td>
</tr>
<tr>
<td>Big &amp; Rich</td>
<td>Horse Of A Different Color</td>
<td>6</td>
<td>54</td>
<td>10,000</td>
</tr>
<tr>
<td>Ryan Cabrera</td>
<td>License To Chill</td>
<td>2</td>
<td>60</td>
<td>13,000</td>
</tr>
<tr>
<td>Diplomats Present Jim Jones</td>
<td>De My Way To Church</td>
<td>18</td>
<td>23</td>
<td>5,000</td>
</tr>
<tr>
<td>Shyne</td>
<td>Godfather Barred Alive</td>
<td>3</td>
<td>43</td>
<td>8,000</td>
</tr>
<tr>
<td>Switchfoot</td>
<td>The Beautiful Lestoftsun</td>
<td>16</td>
<td>66</td>
<td>3,000</td>
</tr>
<tr>
<td>Black Eyed Peas</td>
<td>Elephantunk</td>
<td>14</td>
<td>11</td>
<td>1,000</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>The Princess Diaries 2: Royal Engagement</td>
<td>15</td>
<td>63</td>
<td>1,000</td>
</tr>
<tr>
<td>Loby</td>
<td>The Hunger For More</td>
<td>1</td>
<td>73</td>
<td>1,000</td>
</tr>
<tr>
<td>Brad Paisley</td>
<td>Mud On The Tires</td>
<td>8</td>
<td>75</td>
<td>1,000</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Garden State</td>
<td>25</td>
<td>83</td>
<td>1,000</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>When The Sun Goes Down</td>
<td>1</td>
<td>77</td>
<td>1,000</td>
</tr>
<tr>
<td>Alter Bridge</td>
<td>One Day Remains</td>
<td>5</td>
<td>74</td>
<td>1,000</td>
</tr>
<tr>
<td>Alicia Keys</td>
<td>The Diary Of Alicia Keys</td>
<td>1</td>
<td>11</td>
<td>1,000</td>
</tr>
<tr>
<td>12 Stones</td>
<td>Potter's Field</td>
<td>29</td>
<td>84</td>
<td>1,000</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td>The Best Of The Rolling Stones: Jump Back '73-'83</td>
<td>30</td>
<td>83</td>
<td>1,000</td>
</tr>
<tr>
<td>Guns N' Roses</td>
<td>Greatest Hits</td>
<td>3</td>
<td>84</td>
<td>1,000</td>
</tr>
<tr>
<td>Modest Mouse</td>
<td>Good News For People Who Love Bad News</td>
<td>18</td>
<td>85</td>
<td>1,000</td>
</tr>
<tr>
<td>The Killers</td>
<td>Hot Fuss</td>
<td>33</td>
<td>82</td>
<td>1,000</td>
</tr>
<tr>
<td>Velvet Revolver</td>
<td>Contraband</td>
<td>1</td>
<td>93</td>
<td>1,000</td>
</tr>
<tr>
<td>JoJo</td>
<td>Jolie</td>
<td>4</td>
<td>76</td>
<td>1,000</td>
</tr>
<tr>
<td>Mobb Deep</td>
<td>Amerikay Nightmare</td>
<td>4</td>
<td>111</td>
<td>1,000</td>
</tr>
<tr>
<td>Jessica Simpson</td>
<td>In This Skin</td>
<td>2</td>
<td>95</td>
<td>1,000</td>
</tr>
<tr>
<td>Ocean Avenue</td>
<td>Fallen</td>
<td>23</td>
<td>100</td>
<td>1,000</td>
</tr>
<tr>
<td>HooBastanK</td>
<td>The Rezoon</td>
<td>3</td>
<td>50</td>
<td>1,000</td>
</tr>
<tr>
<td>Akon</td>
<td>Trouble</td>
<td>40</td>
<td>11</td>
<td>1,000</td>
</tr>
<tr>
<td>Jessa</td>
<td>Trouble</td>
<td>1</td>
<td>85</td>
<td>1,000</td>
</tr>
<tr>
<td>Taking Back Sunday</td>
<td>Where You Want To Be</td>
<td>3</td>
<td>95</td>
<td>1,000</td>
</tr>
<tr>
<td>Evanescence</td>
<td>Fallen</td>
<td>37</td>
<td>103</td>
<td>1,000</td>
</tr>
<tr>
<td>D12</td>
<td>World 1</td>
<td>12</td>
<td>95</td>
<td>1,000</td>
</tr>
<tr>
<td>Kevin Lyttle</td>
<td>Again</td>
<td>8</td>
<td>101</td>
<td>1,000</td>
</tr>
<tr>
<td>Fatica</td>
<td>Greatest Hits 1994-2004</td>
<td>14</td>
<td>96</td>
<td>1,000</td>
</tr>
<tr>
<td>We Are Not Alone</td>
<td>20</td>
<td>20</td>
<td>95</td>
<td>1,000</td>
</tr>
<tr>
<td>Jason Mraz</td>
<td>Tonight, Not Again: Jason Mraz Live At The Eagles Ballroom</td>
<td>49</td>
<td>100</td>
<td>1,000</td>
</tr>
<tr>
<td>ARTIST</td>
<td>SONG</td>
<td>LABEL</td>
<td>WEEK</td>
<td>WEEKS</td>
</tr>
<tr>
<td>--------</td>
<td>-------</td>
<td>-------</td>
<td>------</td>
<td>-------</td>
</tr>
<tr>
<td>HILARY DUFF</td>
<td>Metamorphosis</td>
<td>E</td>
<td>1</td>
<td>151</td>
</tr>
<tr>
<td>OUTFIT</td>
<td>The Love Below</td>
<td>E</td>
<td>1</td>
<td>147</td>
</tr>
<tr>
<td>CHRISTINA MILIAN</td>
<td>It's About Time</td>
<td>E</td>
<td>143</td>
<td>194</td>
</tr>
<tr>
<td>KEANE</td>
<td>Hopes &amp; Fears</td>
<td>E</td>
<td>104</td>
<td>119</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Rock Against Bush Vol 2</td>
<td>E</td>
<td>145</td>
<td>124</td>
</tr>
<tr>
<td>PETEY PAULI</td>
<td>Still Working On My Diary: 2nd Entry</td>
<td>E</td>
<td>145</td>
<td>136</td>
</tr>
<tr>
<td>JULIE ROBERTS</td>
<td>You Do Your Thing</td>
<td>E</td>
<td>10</td>
<td>133</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>The Black Album</td>
<td>E</td>
<td>178</td>
<td>137</td>
</tr>
<tr>
<td>CLICK-18</td>
<td>Bink 182</td>
<td>E</td>
<td>3</td>
<td>159</td>
</tr>
<tr>
<td>NEW</td>
<td>In Keeping Secrets Of Silent Earth: 3</td>
<td>E</td>
<td>52</td>
<td>190</td>
</tr>
<tr>
<td>MONTGOMERY GENTRY</td>
<td>Page Average</td>
<td>E</td>
<td>1</td>
<td>166</td>
</tr>
<tr>
<td>NEW</td>
<td>Crime Mob</td>
<td>E</td>
<td>27</td>
<td>148</td>
</tr>
<tr>
<td>NEW</td>
<td>Meet Me In Margaritaville: Jimmy Buffet The Ultimate Hits</td>
<td>E</td>
<td>9</td>
<td>130</td>
</tr>
<tr>
<td>ANDY GRIFTS</td>
<td>This I Gotta See</td>
<td>E</td>
<td>59</td>
<td>163</td>
</tr>
<tr>
<td>SOUNTRACK</td>
<td>The Cheetah Girls (EP)</td>
<td>E</td>
<td>33</td>
<td>145</td>
</tr>
<tr>
<td>SOUNTRACK</td>
<td>That's So Raven</td>
<td>E</td>
<td>44</td>
<td>183</td>
</tr>
<tr>
<td>NEW</td>
<td>The Best Of E-40</td>
<td>E</td>
<td>135</td>
<td>113</td>
</tr>
<tr>
<td>SOUNTRACK</td>
<td>Blue Collar Comedy Tour: The Movie</td>
<td>E</td>
<td>104</td>
<td>155</td>
</tr>
<tr>
<td>NEW</td>
<td>Taken To The Next Phase</td>
<td>E</td>
<td>135</td>
<td>132</td>
</tr>
<tr>
<td>NEW</td>
<td>Hide Me</td>
<td>E</td>
<td>61</td>
<td>157</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Source Presents: Hip Hop Hits 8</td>
<td>E</td>
<td>45</td>
<td>182</td>
</tr>
<tr>
<td>NEW</td>
<td>The Cure</td>
<td>E</td>
<td>7</td>
<td>159</td>
</tr>
<tr>
<td>NEW</td>
<td>The Finn Brothers</td>
<td>E</td>
<td>139</td>
<td>110</td>
</tr>
<tr>
<td>LOSTPROPHETS</td>
<td>Start Something</td>
<td>E</td>
<td>34</td>
<td>161</td>
</tr>
<tr>
<td>JOE NICHOLS</td>
<td>Revelation</td>
<td>E</td>
<td>142</td>
<td>79</td>
</tr>
<tr>
<td>CARY SIMON</td>
<td>Reflections: Carly Simon's Greatest Hits</td>
<td>E</td>
<td>22</td>
<td>174</td>
</tr>
<tr>
<td>NEW</td>
<td>New Found Glory</td>
<td>E</td>
<td>3</td>
<td>183</td>
</tr>
<tr>
<td>PEARL JAM</td>
<td>Given To Fly</td>
<td>E</td>
<td>18</td>
<td>155</td>
</tr>
<tr>
<td>DIERKS BENTLEY</td>
<td>Docks Bentley</td>
<td>E</td>
<td>26</td>
<td>176</td>
</tr>
<tr>
<td>BRITNEY SPEARS</td>
<td>In The Zone</td>
<td>E</td>
<td>17</td>
<td>104</td>
</tr>
<tr>
<td>DRIVE BY TRUCKERS</td>
<td>The Dirty South</td>
<td>E</td>
<td>147</td>
<td>164</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Vans Warped Tour 2001 Compilation</td>
<td>E</td>
<td>8</td>
<td>189</td>
</tr>
<tr>
<td>GAVIN DEGRAW</td>
<td>Chariot: Stripped</td>
<td>E</td>
<td>56</td>
<td>172</td>
</tr>
<tr>
<td>STEVIE WONDER</td>
<td>The Definitive Collection</td>
<td>E</td>
<td>35</td>
<td>195</td>
</tr>
</tbody>
</table>
**Over The Counter**

Continued from page 49

Right behind him on The Billboard 200 and Top R&B/Hip-Hop are sets by Young Buck (G-Unit / Interscope, 261,000 copies) and prodigal rapper Mase (Bad Boy / Fo' Reel, 188,000).

Young Buck, like 50 Cent and Lloyd Banks, is a member of rap group G-Unit. Earlier this summer, Banks' solo bow, "The Hunger for More," led the R&B/hip-hop chart for five weeks and The Billboard 200 for two.

There were three weeks when Mase's 1997 debut, "Harlem World," had bigger weeks than his new title's opening total, yet this start far exceeds any week chalking by his 1999 followup "Double Up."

Not too far down the big chart are the arrivals of Pitbull (TVT, No. 14) and the Diplomats associate Jim Jones (Diplomats/Roeh, No. 18). The former had a top 10 hit last summer with this "Culo." The latter features appearances by Cam'Ron and Chi Co Debarge.

Pitbull is also No. 1 on Top Independent Albums, where Jones enters at No. 3.

Jones' "On My Way to Church" hits Top R&B/Hip-Hop Albums at No. 4, while Pitbull's "I.M.A.L.I.M.I. (Money Is A Major Issue)" enters at No. 7. The order is different than that found on the big chart and the indie list because the R&B/hip-hop sales charts reflect activity from a core panel of stores that specialize in those genres.

Billboard and Nielsen SoundScan are nearing completion of a revamped version of the core-store panel, a process that will add hundreds of appropriate locations to that subset.

**SECOND SERVICING:** For some new artists, following up a successful debut with a live album would simply be a means of maintaining visibility between full-length outings. In the case of Jason Mraz, the singer-songwriter's new title (Elektra/Atlantic) its opening sum is 22,000 copies.

His first set, "Waiting for My Rocket to Come," peaked at No. 55 during a six-week chart run. There were only two weeks—the Christmas frame and the one before it—when the first album had bigger numbers than those that greet the live outing.

**TO THE LEFT:** Credit maverick Steve Earle as being the first recording act to receive sales benefits from Air America Radio, the liberal-leaning network.

His new "The Revolution Starts... Now" (E-Squared/Artemis), which shares the title of his own Sunday show on that radio circuit, rallied Earle's second-best Nielsen SoundScan week: 13,000. That's good for No. 12 on Top Country Albums and No. 89 on The Billboard 200 of the seven albums he has charted since SoundScan began counting, coming only the 2002 title "Jesus was a Volunteer" racked a higher one-week sum (17,500).

A heavy load of commercials, voiced by Air America's most familiar personality, Al Franken, supported the new album's launch. Earle also did personal appearances at Borders Books & Music in Washington, D.C., and Barnes & Noble in New York. A few weeks earlier he was featured on a "Nightline" edition about music and politics.

**FOR THE RECORD:** Contrary to last issue's column, there were really three weeks in 2003 when country albums led The Billboard 200.

Johnny Rose, who is VP of sales from Universal Music Nashville, points out that aside from titles by Alan Jackson and Dixie Chicks, I somewhat missed Toby Keith's "Shock'n Y'All." That is more than a little embarrassing, given his opening stanza of $585,000 was the biggest week by any country set last year's charts.
<table>
<thead>
<tr>
<th>WEEK 11</th>
<th>SEPT 11</th>
<th>2004</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Chart Position</th>
<th>Sales Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>THE NOTORIOUS B.I.G.</td>
<td>Ready to Die</td>
<td>M.C.A.</td>
<td>No. 1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>1</td>
<td>BOB MARLEY &amp; THE WAILERS</td>
<td>Legend</td>
<td>Island</td>
<td>No. 2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>1</td>
<td>THE BEATLES</td>
<td>1</td>
<td>Capitol</td>
<td>No. 3</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>1</td>
<td>PINK FLOYD</td>
<td>Dark Side Of The Moon</td>
<td>Columbia</td>
<td>No. 4</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>1</td>
<td>TIM MCGRAW</td>
<td>Greatest Hits</td>
<td>RCA</td>
<td>No. 5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>1</td>
<td>LARRY THE CABLE GUY</td>
<td>Lord, I Apologize</td>
<td>Warner Bros.</td>
<td>No. 6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>1</td>
<td>COLDPLAY</td>
<td>A Rush Of Blood To The Head</td>
<td>Sony</td>
<td>No. 7</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>1</td>
<td>BOB Seger &amp; The Silver Bullet Band</td>
<td>Greatest Hits</td>
<td>Epic</td>
<td>No. 8</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>1</td>
<td>METALLICA</td>
<td>Metallica</td>
<td>Elektra</td>
<td>No. 9</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>1</td>
<td>LINKIN PARK</td>
<td>Hybrid Theory</td>
<td>Warner Bros.</td>
<td>No. 10</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>1</td>
<td>FRANK SINATRA</td>
<td>Classic Sinatra His Great Performances 1953-1960</td>
<td>Reprise</td>
<td>No. 11</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>1</td>
<td>PRINCE</td>
<td>The Very Best Of Prince</td>
<td>Warner Bros.</td>
<td>No. 12</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>1</td>
<td>JIMI HENDRIX</td>
<td>Experience Hendrix: The Best Of Jimi Hendrix</td>
<td>Reprise</td>
<td>No. 13</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>1</td>
<td>SHANIA TWAIN</td>
<td>Come On Over</td>
<td>Warner Bros.</td>
<td>No. 14</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>1</td>
<td>KENNY CHESNEY</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>BNA</td>
<td>No. 15</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>1</td>
<td>JOHN MAYER</td>
<td>Room For Squares</td>
<td>Columbia</td>
<td>No. 16</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>1</td>
<td>RAY CHARLES</td>
<td>The Very Best Of Ray Charles</td>
<td>Elektra</td>
<td>No. 17</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>1</td>
<td>AC/DC</td>
<td>Back In Black</td>
<td>Atlantic</td>
<td>No. 18</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>1</td>
<td>BEE GEES</td>
<td>Their Greatest Hits - The Record</td>
<td>Warner Bros.</td>
<td>No. 19</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>1</td>
<td>MERCY</td>
<td>Almost There</td>
<td>Epic</td>
<td>No. 20</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>1</td>
<td>AVRIL LAVIGNE</td>
<td>Let Go</td>
<td>RCA</td>
<td>No. 21</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>1</td>
<td>JOSH GROBAN</td>
<td>QUEEN</td>
<td>Epic</td>
<td>No. 22</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>1</td>
<td>QUEEN</td>
<td>Greatest Hits</td>
<td>EMI</td>
<td>No. 23</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>1</td>
<td>JOHN MAYER</td>
<td>Room For Squares</td>
<td>Columbia</td>
<td>No. 24</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>1</td>
<td>RAY CHARLES</td>
<td>The Very Best Of Ray Charles</td>
<td>Elektra</td>
<td>No. 25</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>1</td>
<td>TIM MCGRAW</td>
<td>Greatest Hits</td>
<td>RCA</td>
<td>No. 26</td>
<td>26</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>1</td>
<td>DENNY CHESNEY</td>
<td>Greatest Hits</td>
<td>Capitol</td>
<td>No. 27</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>1</td>
<td>DEF LEPPARD</td>
<td>Vault - Greatest Hits 1980-1995</td>
<td>MCA</td>
<td>No. 28</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>1</td>
<td>KID ROCK</td>
<td>Cocky</td>
<td>Warner Bros.</td>
<td>No. 29</td>
<td>29</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>1</td>
<td>BEE GEES</td>
<td>Their Greatest Hits - The Record</td>
<td>Warner Bros.</td>
<td>No. 30</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>1</td>
<td>PRINCE</td>
<td>The Very Best Of Prince</td>
<td>Warner Bros.</td>
<td>No. 31</td>
<td>31</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>1</td>
<td>JIMI HENDRIX</td>
<td>Experience Hendrix: The Best Of Jimi Hendrix</td>
<td>Reprise</td>
<td>No. 32</td>
<td>32</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>1</td>
<td>SHANIA TWAIN</td>
<td>Come On Over</td>
<td>Warner Bros.</td>
<td>No. 33</td>
<td>33</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>1</td>
<td>KENNY CHESNEY</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>BNA</td>
<td>No. 34</td>
<td>34</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>1</td>
<td>JOHN MAYER</td>
<td>Room For Squares</td>
<td>Columbia</td>
<td>No. 35</td>
<td>35</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>1</td>
<td>RAY CHARLES</td>
<td>The Very Best Of Ray Charles</td>
<td>Elektra</td>
<td>No. 36</td>
<td>36</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>1</td>
<td>TIM MCGRAW</td>
<td>Greatest Hits</td>
<td>RCA</td>
<td>No. 37</td>
<td>37</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>1</td>
<td>BEE GEES</td>
<td>Their Greatest Hits - The Record</td>
<td>Warner Bros.</td>
<td>No. 38</td>
<td>38</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>1</td>
<td>PRINCE</td>
<td>The Very Best Of Prince</td>
<td>Warner Bros.</td>
<td>No. 39</td>
<td>39</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>1</td>
<td>DENNY CHESNEY</td>
<td>Greatest Hits</td>
<td>Capitol</td>
<td>No. 40</td>
<td>40</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>1</td>
<td>JOSH GROBAN</td>
<td>QUEEN</td>
<td>Epic</td>
<td>No. 41</td>
<td>41</td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>1</td>
<td>BEE GEES</td>
<td>Their Greatest Hits - The Record</td>
<td>Warner Bros.</td>
<td>No. 42</td>
<td>42</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>1</td>
<td>PRINCE</td>
<td>The Very Best Of Prince</td>
<td>Warner Bros.</td>
<td>No. 43</td>
<td>43</td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>1</td>
<td>DENNY CHESNEY</td>
<td>Greatest Hits</td>
<td>Capitol</td>
<td>No. 44</td>
<td>44</td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>1</td>
<td>BEE GEES</td>
<td>Their Greatest Hits - The Record</td>
<td>Warner Bros.</td>
<td>No. 45</td>
<td>45</td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>1</td>
<td>PRINCE</td>
<td>The Very Best Of Prince</td>
<td>Warner Bros.</td>
<td>No. 46</td>
<td>46</td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>1</td>
<td>DENNY CHESNEY</td>
<td>Greatest Hits</td>
<td>Capitol</td>
<td>No. 47</td>
<td>47</td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>1</td>
<td>BEE GEES</td>
<td>Their Greatest Hits - The Record</td>
<td>Warner Bros.</td>
<td>No. 48</td>
<td>48</td>
</tr>
<tr>
<td>49</td>
<td>49</td>
<td>1</td>
<td>PRINCE</td>
<td>The Very Best Of Prince</td>
<td>Warner Bros.</td>
<td>No. 49</td>
<td>49</td>
</tr>
<tr>
<td>50</td>
<td>50</td>
<td>1</td>
<td>DENNY CHESNEY</td>
<td>Greatest Hits</td>
<td>Capitol</td>
<td>No. 50</td>
<td>50</td>
</tr>
</tbody>
</table>
Ciara’s Got The Goods On Two Charts

“Goodies” by Ciara Featuring Ludacris moves to the top of The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks, bumping Terror Squad’s “Lean Back” to No. 2 on both lists. Dubbed the First Lady of crunk & B, a melding of crunk and R&B, the 19-year-old Atlanta artist is truly the first female to break through in this newly realized genre. The only other crunk & B title to chart, “Yeah!” by Usher Featuring Ludacris & Lil Jon, also went to No. 1 on the Hot 100 and Hot R&B/Hip-Hop chart, spending 12 weeks atop the former list and eight atop the latter earlier this year.

Lil Jon (aka Jonathan Smith) produced and wrote both tracks. He is responsible for the genre’s sound and for coinig it, “crunk,” which he equates to hiphop energy music. The closest a pure crunk title has come to No. 1 is “Get Low” by Lil Jon Featuring the Ying Yang Twins, which peaked at No. 2 on the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks in the fall of 2003, and “Dammn” by Youngbloodz Featuring Lil Jon, which peaked at No. 1 on the R&B chart last October.

“Goodies” vaults past “Lean” by a slim margin on both charts. The track earns Greatest Airplay/Heat on the Hot 100 with 628,000 listeners driving the song up 27 places. “Lean” by Ludacris & Usher is number two on the chart.

Keys also debuts on the Rhythm and KEY chart at No. 34 with “Diary,” her first solo female artist since Foxy Brown in March 1997 to debut on the chart with two tracks in the same week. Like Keys, Brown debuted with her own track, “Da Dum,” as well as being a featured artist on Mary J. Blige’s “Love Is All We Need.”

Charts

Ciara’s Got The Goods On Two Charts

“Goodies” by Ciara Featuring Ludacris moves to the top of The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks, bumping Terror Squad’s “Lean Back” to No. 2 on both lists. Dubbed the First Lady of crunk & B, a melding of crunk and R&B, the 19-year-old Atlanta artist is truly the first female to break through in this newly realized genre. The only other crunk & B title to chart, “Yeah!” by Usher Featuring Ludacris & Lil Jon, also went to No. 1 on the Hot 100 and Hot R&B/Hip-Hop chart, spending 12 weeks atop the former list and eight atop the latter earlier this year.

Lil Jon (aka Jonathan Smith) produced and wrote both tracks. He is responsible for the genre’s sound and for coinig it, “crunk,” which he equates to hiphop energy music. The closest a pure crunk title has come to No. 1 is “Get Low” by Lil Jon Featuring the Ying Yang Twins, which peaked at No. 2 on the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks in the fall of 2003, and “Dammn” by Youngbloodz Featuring Lil Jon, which peaked at No. 1 on the R&B chart last October.

“Goodies” vaults past “Lean” by a slim margin on both charts. The track earns Greatest Airplay/Heat on the Hot 100 with 628,000 listeners driving the song up 27 places. “Lean” by Ludacris & Usher is number two on the chart.

Keys also debuts on the Rhythm and KEY chart at No. 34 with “Diary,” her first solo female artist since Foxy Brown in March 1997 to debut on the chart with two tracks in the same week. Like Keys, Brown debuted with her own track, “Da Dum,” as well as being a featured artist on Mary J. Blige’s “Love Is All We Need.”
**Latin Grammys**

Continued from page 5

Café Tacuba’s Emmanuel Del Real. Valdés and gypsy singer Diego “El Cigala,” who performed on the show, were expected to take home a number of awards for their multi-cultural “Llagrimas Negras” (Calle 54/BMG). But the disc only garnered one award, for best traditional tropical album.

Separately, Valdés also took home the Latin Grammy for Del Real’s album with violinist Federico Britos for “We Could Make Such Beautiful Music Together.” Brazilian singer Maria Rita Mariano, who performed as Maria Rita, won best new artist, topping popular U.S.-based acts Akwaf and Ohie Bermudez. She also received the award for best炸 MP (Popular Brazilian) album. We’ll know for her self-titled Warner debut.

“A Festa,” the Milton Nascimento song performed by Rita, won best Brazilian song.


The evening’s major upset belonged to Colombian singer/songwriter Soraya, a breast cancer survivor whose self-titled album won the new best singer/songwriter award. She made the following advances on the 13-30 chart. Two acts are conspicuously absent on the 13-30 chart. Sarah McLauchlan and Coldplay have fallen from the top 25 after long-standing runs. Each will be a case of “out sight, out mind.” Britney Spears has dropped from the 13-29 chart after only one month. As suggested here last month, the cancellation of her tour seems to have put a drag on her buzz.

**Raiden**

Continued from page 6

Mobile has 65%-70% of the 12 billion yen ($109.6 million) Japanese mastertone market, which has grown rapidly in the past couple of years.

“I think there is plenty of reason to suspect cartel-like behavior on behalf of Label Mobile, especially if one un-American legal standard, namely, applies. However, Japan’s government often supports cartels, in an effort to control confusion, so it is not very surprising to see. It is perhaps more surprising to see increasing observation of these cartels.”

Observers say they are not sure what prompted the raids. However, one source says, “there is a general feeling within the industry that there is a combined effort by the majors to tightly restrict the distribution of digital material. The stated reason for this is to discourage piracy and ensure waterfront digital-rights management, but probably some have [spotted] an opportunity to use this to own the whole supply chain.”

The raids have implications for Japan’s nascent download market. The country’s main legitimate download service, Telnet, is operated by Tokyo-based Label Gate, which is owned by 17 Japanese labels that are also among the backers of Label Mobile.

Observers say that Mora’s pricing and security policies will come under scrutiny following the FTC action.

Mora offers Japanese repertoire for 270 yen ($2.50) per track and 2,400 yen ($22) per album; international material goes for 240 yen ($2.20) per track or 2,025 yen ($19) per album. All tracks are copy-protected, limiting users’ ability to burn and transfer downloads.

For breaking news, analysis, jobs and newsletters visit: www.billboard.biz

**Backstage Notas**

**Behind The Curtain At The Latin Grammy**

Billboard staffers Leila Cobo and Melissa Newman offer a behind-the-scenes look at the Latin Grammy Awards, held Sept. 17 at the Staples Center in Los Angeles.

LAST TO KNOW: Robi Rosa won the best music video award for “Más y Más,” a video he said he and wife/director Angelica Alvarado Rosa “made out of our own pocket and then presented it to the label.” The singer also commented on the Spanish version of his songs Sony released the day before, titled “Como Me Acuerdo.” The album includes some tracks from his predominantly English-language album, “Mad Love,” as well as some other songs he said he’ll be recording along the way.

IF YOU SAY SO: Paulina Rubio, nominated for best female pop album for “Pau-Latina” (Universal), is in the midst of her Paulina tour in Mexico. She is taking her show to traditional, rustic Mexican venues not found in major cities; she says she’s “playing futuristic folklore.”

Backstage, Rubio sported a red Kaballah bracelet. When asked if she would repeat the success from last year’s Latin Grammy award for Rolando Lasier, among others. El Cigala is also working on a solo project featuring flamenco greats Paco De Lucia and Tomatlan.

A SOCIAL MUSIC: Academy Award-winning film director and music producer Fernando Trucu will premiere his film “El Milagro de Cali” in Spain and Brazil. Sept. 15, Trucu, who produced “Lagrimas Negras” and released it on his Calle 54 Records, describes the film as a “social musical” about a music school founded by Brazilian musician Carlinhos Brown in a poor town in Brazil. It also features pianist Bebo Valdes.

OTHER MOVIE NEWS: Sources say conversations are under way to produce a film based on the life of 19-year-old Adán Chalino Sánchez, who died last spring in a car crash. His late brother, Wil-Dog Sánchez, was a Japanese top-10 winner, and is due Sept. 14 on Univision.

**Teen**

Continued from page 6

“Newlyweds” and the “Ashlee Simpson Show.” He will be interviewed at What Teens Want in a one-on-one session with Billboard West Coast bureau chief Melinda Newman.

Kevin Lyman, founder of the Vans Warped tour, and Steve Vandoren, Vans VP/head of marketing, will present a session on marketing to teenage audiences. Panelists will include Rebecca Leon, manager of artist JD Natasha; Christy Hausberger of Creative Artists Agency; and Danny Crowe, president of TV station LATV.

A panel on alternative marketing will feature Roman Kushnir, president of Access Retail Entertainment; Yoel Slipher, president of Teen Network Worldwide; Samantha Skey, senior VP of Alloy Media & Marketing; and moderator Erin Patton, president of the Mastermind Group.

Other participants include Steve Schnur, worldwide director of music & video at Electronic Arts; Matt Jacobson, co-founder and VP of Qvik Silver Entertainment; and Laura Desmond, CEO of Mediavest USA.

Early-bird registration through Sept. 23 is $995. To register or for further information, visit whatteenswant.com. For group registration, call 888-536-8536.
Incubator

Continued from page 1

Fred Feldman, owner of Triple Crown Records, will head the rock label, which has yet to be named. It will be distributed by Alternative Distribution Alliance, WMG’s indie distribution arm.

Moscowitz and Feldman will maintain their respective affiliations with Violator and Triple Crown; Spaulding will leave WMG for the Asylum role.

Asylum’s initial deal is with the Hypnotize Minds label, owned by Three 6 Mafia. The Hypnotize Minds roster includes Lil ’Wtee and Frayser Boy. Asylum also has signed Hot Wright in conjunction with Atlantic Records.

The rock operation has yet to sign any acts.

Both labels will be based in New York. Each will start with eight to 10 employees.

WEA president John Esposito, who will oversee the two new labels, says the incubator system will “provide expertise and services to indie labels.”

Esposito credits Lynn Cohen, WMG chairman/CEO of U.S. Recorded Music, with the vision for the operation. “He is allowing us to act as entrepreneurs, which is exciting.”

FOLLOW THE TREND

WMG’s strategy is part of a trend by the majors to get involved in the independent sector, which is expected to gain strength in the wake of the Sony/BMG merger.

Universal Music Group appears to be moving in a similar direction (“Billboard,” Aug. 14). The mandate for its planned independent distribution company, Fontana, is not yet clear, but observers expect it will take an approach similar to RED and WMG’s new incubator system.

Asylum makes the already competitive urban arena that much more intense, according to one executive.

Asylum has clearly designed to go after Koch and TVT, which are both having successes with urban music,” the executive says. “But every time a major gets into an independent area, all they do is drive up the costs and suck it up for everybody. However, one independent executive says it is already competitive in that sector, and even the majors are learning to rein in costs.

KNOW WHEN TO UPSTREAM

The creation of the rock operation will allow ADA to offer three types of deals, ADA president Andy Allen says. It will continue to offer straight distribution deals, but now it can also pursue labels that have a strong A&R presence and limited marketing skills, and it can upstream to the major albums that warrant broader marketing.

“We can look at deals that before we might have [had to tell] a label that without strong marketing from them, we don’t know how effective we can be,” Allen says.

Triple Crown’s album is a case in point. When its deal was coming up with Caroline in September 2001, Feldman says, “I went to ADA, but Andy felt we weren’t there yet.”

Candidates for upstreaming—those labels that are getting up to 7,500, 10,000 records and want help getting to the next level—include acts switching from indie to major marketing and distribution—such acts on Feldman’s label or those using his incubator services. Some of the acts need help with the repertoire or the label using the incubator services could work in concert with Warner Bros. or Atlantic. Or it might be a situation where either of those labels has an artist they want to put in the incubator system, Allen says.

Indeed, Feldman says there is some discussion about launching the rock incubator with a new act from Atlantic or Warner Bros.

Upstreaming has become a hot concept in the industry, thanks in part to Sony’s success with Or Music’s Los Lonely Boys and Columbia’s Switchfoot, both of which have come out of RED.

ONE-STOP SHOPPING

On the urban side, Moskowitz says Asylum will provide “one-stop shopping for entrepreneurs.” That will allow them to retain the economies of the independent world, tapi into whichever services they need from Asylum and get the distribution muscle of WEA.

Asylum will provide an infrastructure that label and artists can tap for such functions as purchasing media and promoting to video outlets or radio.

“We will give them a resource they never had before to allow them to build brands,” Moskowitz says.

The incubator labels will allow for a longer artist-development process, Moskowitz says.

“We have more room to experiment and take chances. If a single doesn’t work, we can go onto the next one. We are creating an environment where people can hit singles and doubles and don’t have to hit home runs.”

Moskowitz predicts that “a lot of singles and a lot of pieces of vinyl will be coming from this building.”

In addition to working with developing acts, smaller labels and established acts that have their own labels, Esposito says the two labels will “handle some of the repertoire from overseas that is WMG’s, and perhaps even outside WMG—if, for whatever reason, our two major labels decide not to pick it up.”

New Door

Continued from page 5

opportunity we’ve had to aggressively market and promote their entire music catalog while the band is working,” he says.

TFF co-founders Roland Orzabal and Curt Smith say that having their catalog as New Door’s major source of income relieves a lot of the pressure found at traditional labels.

“It definitely makes more sense to be working with the people who are creating the catalog,” Smith says. “Major labels are always considering quarterly results and budget restraints. You don’t have that here, and it makes our lives considerably easier.”

TFF is receiving airplay at triple-A and adult top 40 radio for the new record’s first single, “Call Me Mellow.” The band will perform various promotional radio dates through September before embarking on its official U.S. tour Oct. 21. The group

For breaking news, analysis, jobs and newsletters visit: www.billboard.biz

Chrisman

Continued from page 6

Orlando, Fla., where Chrisman also serves as music and worship pastor at Celebrate Church in Celebration, Fla. W/Squared will be distributed in association with Shelter Records through Word Distribution.

Chrisman says he has considered launching a label for several years but had been looking for the right time and the right people.

“I went to Orlando about four years ago to help start a church there,” Chrisman recalls. “It just awakened something in me that had been dormant since I was in college. All of sudden, I got this new desire to do a solo project. I feel like I have something to say.”

“One” was produced by long-time Chrisman friend Bill Baumlgart, Greg Bielik (Hall & Oates, Savage Garden) and Jamie Klenney (Kim Hill). In addition to his signature tenor singing, “One” shows Chrisman’s chops as a songwriter.

“It’s an explosion of emotion,” he says of the praise and worship album. “It’s very pop, because that’s what I’ve been doing for so long.”

Chrisman and Pierre share label responsibilities and are initially outsourcing promotion, marketing and publicity functions. Chrisman is currently the label’s only artist, but the operation will sign and develop others.

“We are going to try to make all our mistakes with me,” Chrisman says, “and figure out what we do best as a company.”

The two new labels will share back-office functions, including financial and legal services. On the Asylum side, Dave Sherbow has been named head of promotion; Chonita Floyd, formerly with Island Def Jam, has been named head of marketing; and Joie Manda, formerly with Funk Master Flex, will head A&R.

Hypnotize Minds’ Lil’ Wyte sold about 130,000 units of his last release and Frayser Boy hit 65,000 on his first album, according to Moscowitz.

Lil’ Wyte is seen as a potential star who needs video and radio support. The label shot a video for the artist “in a way that works economically for them,” and Asylum will handle promotion.

If it comes to upstreaming, “it can be done in a coordinated way so that there is no hiccup when it happens, since it will stay with WEA,” Moskowitz says.

The incubator labels will allow for a longer artist-development process, Moskowitz says.

“We have more room to experiment and take chances. If a single doesn’t work, we can go on to the next one. We are creating an environment where people can hit singles and doubles and don’t have to hit home runs.”

Moskowitz predicts that “a lot of singles and a lot of pieces of vinyl will be coming from this building.”

In addition to working with developing acts, smaller labels and established acts that have their own labels, Esposito says the two labels will “handle some of the repertoire from overseas that is WMG’s, and perhaps even outside WMG—if, for whatever reason, our two major labels decide not to pick it up.”
Continued from page 1

BY BRIAN GARRITY and SCOTT BANERJEE

In conjunction with the release of the MSN Music service and an updated version of the Windows Media Player, Microsoft is officially rolling out its Janus digital-rights-management software. It's alsoMitigating to give the transfer of subscription downloads to portable devices.

MSN is not getting into subscription portability for now. (It is opting to focus on full ownership downloads.) However, Janus is built on Microsoft's technology, using the Janus release to preview how new subscription offering called Napster to Go.

It will be the first portable subscription service to hit the market.

The service costs $14.95 per month at launch and allows subscribers to transfer any songs in the Napster library to a Janus compatible device. However, the price is subject to change with the official launch of Napster to Go later this fall.

"We are putting our stake in the ground as the market leader by introducing this highly anticipated and game-changing capability in preview and look forward to offering music fans its modified and enhanced final version in our updated client fall," Napster chairman/CEO Chris Gorog says.

At this point, only the Creative Zen Portable Media Center and Samsung Portable Media Center—which are expected to hit the market in the coming weeks—will be Janus compatible. Additional compatible players from Creative, Samsung, Rio and iRiver are expected to hit the market later in the year.

Earlier this year, Richard Di Natale of MSN said that the preview phase gave Napster a chance to do comprehensive pricing studies before a full-blown launch.

"The labels want to see how subscription portability works and want to see how it affects piracy," he added.

But Mike McGuire, analyst with GartnerG2, said that even if the labels become comfortable with subscription portability, consumer acceptance is no sure thing. He points out that consumers are paying subscription fees for cable or satellite TV, such DVR services as TiVo and HBO, cell phones and satellite radio.

"Subscription fatigue is a real challenge," he said, "and you're trying to convert music listeners from buying a product to buying a service."

"So, Gorog says subscription portability "could be the catalyst that moves the consumer base into mass adoption."

Napster 3.0, which will launch in the coming months, will be accompanied by what Gorog calls "a very aggressive rollout marketing campaign relative to our current activity."

Some label executives see Microsoft's entry in the market as a threshold event for digital music.

"They have a lot of clout. They reach a lot of desktops, and they’ve taken a very studied approach into getting into this," says Ted Cohen, senior VP of digital development and distribution at EMI. "They’ve taken the time to do this right, and it should pay off for them." 

In addition, Cohen, chair of the U.S. recorded music for Warner Music Group, calls MSN's entrance into the market "an exciting addition to the growing list of ways consumers can get music that is不断创新 and convenient environment."

More than 94% of the world's personal computers use Microsoft's operating system, according to research firm IDC. Its latest claim more than 350 million unique visitors globally each month. In addition to its U.S. efforts, MSN is working with U.K.-based digital music provider OD2 to offer an MSN-branded service in the United Kingdom, France, Germany, Italy, Belgium and Australia.

As part of its digital music push, Microsoft will integrate MSN Music into the online service's search results. Consumers will be able to buy music from MSN through a Web browser or the Windows Media Player.

"We're very pleased with the MSN Music service is to finally bring digital music to the masses," MSN corporate VP Yusuf Mehdí said in a statement.

Most notably, Microsoft is launching an updated version of its Windows Media Player software that allows users to shop for music from a variety of merchants, including Napster, Wal-Mart, MusicMatch and MusicNow.

If Microsoft may be able to drive awareness of iPod/TiVo alternatives in a way that other Apple rivals have not. "The marketplace has demanded an overarching coordination of WMAs-based players and WMAs-based music stores," IDC analyst Susan Keovrankskian says.

Microsoft is also teaming with consumer electronics companies Creative, Samsung and iRiver on a new portable device that integrates downloadable music, video and pictures. The gadgets, which cost about $500 each, hit the market last Sept. 2. They use a Microsoft operating system and software interface called Portable Media Center.

EASY DOES IT

To succeed, Microsoft's digital music solution must be as attractive and easy to use as Apple's, analysts say.

"It works," McGuire adds, "so it's going to help Microsoft carve off part of the market from Apple and others that are encroaching on digital media convergence," McGuire says.

How much profit Microsoft can generate immediately from digital music remains to be seen. The market's growth is expected to be relatively small during the next five years. Jupiter Research predicts that digital music will account for only 12% of the total music market by 2009.

Microsoft is not looking to use music to motivate purchases of a high-end iPod each, but hit the iPod. As a result, it will have to be content with a gross margin of 10%, according to industry estimates for an average 97-cent download.

It is unclear how much this financial reality affects Microsoft's decision not to launch a multimillion-dollar ad blitz for its new service.

For now, Microsoft will promote the program through its MSN Network and MSN Entertainment Web pages. It will also explore the possibility of promotional deals with brand partners, as Apple has done with Pepsi and Sony with McDonald's.

However, Jupiter senior analyst David Card notes that Microsoft does not face the profitability pressure that smaller, pure-play music retailers do.

"The main reason for Microsoft to enter the market is not to make money," he says, "but to give its technology platform more muscle."

Coming Next: Napster To Go

APPLES AND ORANGES?

Despite the challenges facing MSN Music, analysts and label executives see promise in Microsoft's digital music strategy.

MSN claims a catalog of 1 million tracks. It is employing the same pricing scheme as iTunes: Songs cost 99 cents; most albums cost $9.99. Usage rules are also the same. Users can transfer songs to five computers and an unlimited number of portable devices in a home, a so-called seven-copy limit.

Microsoft says some pre-release and exclusive tracks, as well as some songs longer than seven minutes, will cost more than 99 cents—between $1.39 and $9.96, depending on the wholesale price of the label. That differs from Apple, which has been adamant about offering all tracks for 99 cents each.

MSN isn't offering any specials over $1. Tracks longer than seven minutes that cost more than 99 cents—including select songs from Robbie Williams, Pink Floyd and David Bowie—generally cost $1.99. Some classical tracks cost close to $4.

Unlike Apple, which requires that all songs be offered as individual downloads, MSN allows the artists who don't want to do that to sell their music as complete albums only. The acts offering album-only downloads, who are not exclusive to MSN, include Dave Matthews Band, Madonna, Red Hot Chili Peppers, Radiohead, and Metallica. Users can also link to online retailers including amazon.com and barnesandnoble.com for CD purchases.

More than 97% of the music contained in Napster's digital library was purchased from major labels, according to Nielsen SoundScan. This week, we crossed the 3 million mark for the first time.

Apple's digital sales through the weekly iTunes sales were more than 3.3 million tracks worldwide, including album tracks.

So far this year, 78.6 million digital tracks have been sold in the United States, according to Nielsen SoundScan.

High Stakes

Continued from page 5

continue to steer copyright public policy. Precedent is on his side: Judiciary contained such a subcommittee well into the '90s.

Should the Republicans keep their majority in the Senate, seniority would give the chair of the full committee to Charles Grassley of Iowa.

But Grassley is already chairman of the powerful Finance Committee, and veterans say he'll want to keep that chair intact. But the Janus committee of Pennsylvania, the next senior Republican, will probably get the leadership nod.

Grassley and Specter are the only two Republicans involved in re-election bids. Grassley is expected to easily win his race.

Specter may find more of a fight on his hands. Some Democrats think their challenger, Rep. Joseph Sestak, might pull off an upset in Pennsylvania.

It's clear that the entertainment industry wants Specter to win. He is the third-biggest recipient of the industry's campaign contributions. According to the latest Federal Election Commission figures, released last month and analyzed by the Center for Responsive Politics, Specter has led all candidates in the donation sector CRP bundles as “TV/Movies/Music.” That includes the Recording Industry Assn. of America, the performing-rights organizations, individual record companies and such multimedia entertainment groups as Time Warner.

Four Judiciary Committee Demo- crats are involved in re-election bids: Democrat from Arkansas (Chairman) Patrick J. Leahy of Vermont, Russell D. Feingold of Wisconsin, Barbara Boxer of California and Charles E. Schumer of New York.

If the Democrats take the Senate, Leahy would probably return as chairman. Leahy is an expected shoo-in for Vermont, as is Schumer in New York. Boxer's challenger is also trailing by a wide margin, as are Feingold's.

The entertainment industry has also stepped to the plate big time for Leahy and Boxer. The figures list Boxer as its top recipient ($530,000) and Leahy as its No. 2 ($207,950).

The top recipient from the entertainment industry is Democratic minority leader Sen. Tom Daschle of South Dakota ($417,470).

For breaking news, analysis, jobs and newsletters visiting www.billboard.biz

www.billboard.com • www.billboard.biz
In a career that spans more than four decades, Eddie O’Loughlin has worn many hats: GM of Buddha/Kama Sutra Music Publishing, producer at Next Plateau Productions, A&R executive for Tommy Boy Records, label owner of Midland International and Next Plateau.

Along the way, the native New Yorker had a hand in introducing many notable disco, pop, R&B and hip-hop acts to the U.S. market. These include Silver Convention, Gloria Gaynor, John Travolta, Carol Douglas, Salt ‘N’ Pepa, Ultramagnetic MCs, Sybil and Sweet Sensation.

In the late ’80s, O’Loughlin sold the assets of his 15-year-old Next Plateau operation to PolyGram, Roadrunner and Warner/Chappell Music. He retained the label’s name and, two years ago, relaunched Next Plateau.

The label’s fourth signing, Nina Sky, is a commercial winner. In July, the pop/R&B duo’s self-titled debut entered The Billboard 200 at No. 44 and the Top R&B/Hip-Hop Albums chart at No. 21. Last month, lead single, “Move Ya Body,” featuring Jabba, peaked at No. 4 on The Hot 100.

O’Loughlin is also a co-founder of the Dance Music Hall of Fame, which will hold its inaugural awards ceremony Sept. 20 in New York.

Robbins Entertainment president/CEO Cory Robbins—who also began his career in the disco trenches—credits O’Loughlin’s longevity in the business to his knack for remaining musically aware.

“Eddie stays on top of the latest musical trends, beats and rhythms,” Robbins says. “For more than 40 years, Eddie has consistently delivered hit records. And he continues to do so with acts like Nina Sky.”

Q: In the ’70s, you were closely linked to disco music. How did you proceed when the disco bubble burst in 1979?
A: It was either reinvent myself or fall apart. I chose the former. I was just trying to navigate and survive in a business that I loved. At that time, dance music was becoming more urban, more R&B- and hip-hop-based. That was the sound coming from the street. That formed the foundation for the original Next Plateau Records in 1983.

Q: Two years ago, you relaunched the label. What made you decide to do that?
A: I looked at the landscape and saw that a lot of the large companies were distracted. Several labels had merged, while others had closed their doors—something that is still going on today. I felt that, with all the downsizing and distraction at the major labels, it might be a good time to be looking for great talent.

Q: All of the label’s releases have traveled through Universal Records. What is Next Plateau’s relationship to the major?
A: We are presently in a nonexclusive partnership, wherein we do the A&R and start-up marketing and promotion. Then, when a record gets to a certain point, Universal steps in and takes over.

And while Universal does not own Next Plateau, it does own the masters of the recordings that we have released to date.

Q: Do you see this partnership continuing?
A: We are actually in discussions to make it an exclusive agreement.

Q: Is that the best way for an indie label to survive in today’s climate?
A: I have great concerns about people going out on their own and trying to be the new Profile, Priority or Next Plateau—you know, labels that were successful in the ’80s. It’s difficult today to be successful as a wholly independent label. And here is where it becomes a major concern, because the smaller companies—the ones that give people chances—are typically where tomorrow’s executives come from.

That said, I see great opportunities for a [smaller label] to act more like a production-affiliated company—one that focuses on finding and developing talent.

Q: Have you faced any unexpected challenges since relaunching the label?
A: Well, when you start a new company, you have to be prepared for a lot of rejection. And that’s hurtful. So you must work that much harder. Because you’re on new footing with a new business, anything you’ve done in the past really doesn’t count. Of course, if you’ve been doing it as long as I have, you get a little bit of a polite edge. But the reality is, people want to be with people who are producing success right now.

Q: What about start-up costs?
A: It has gotten more expensive to finance a new company. I started Next Plateau the first time with $1,000 of personal money. I was able to piece together another $150,000 from various advances from foreign distribution and foreign music publishing. These days, such possibilities aren’t always there.

Q: Why is that?
A: With the recession, depression or whatever you want to call it, people are holding back. The budgets are simply not there. So I financed everything myself this time to get the label up and running. But now Universal is financing us. If you prove that you can deliver hits, labels will follow.

Q: How much money does it take to get a record noticed?
A: For me, because I’ve been in the music industry my whole life and know a lot of people, it takes around $25,000. With this money, I can hire independent radio promoters who will help me find out if I have a potential hit on my hands.

Q: How important is it for an indie label to have a catalog?
A: It’s the ultimate dream. But maintaining a catalog involves a tremendous amount of pressure. So, eventually, indies sell their catalogs to a large organization. You do this to keep growing as a company.

Q: In 1997, you sold assets of Next Plateau to PolyGram and Roadrunner. The following year, you sold additional assets to Warner/Chappell. What was your motivation, and what did each company get?
A: We felt that the market was about to hit a rough spot. And we thought, at the time, it was very difficult to compete as an indie company. Our indie distributors had been going out of business, in particular Schwartz Brothers. It was getting more and more difficult to get proper placement in the stores and to get records on the radio. It was becoming more of a corporate business. So we saw the signs and felt that it would be the right time to sell the assets of the company. I retained the name.

PolyGram got the masters of acts like Salt ‘N’ Pepa, Sybil and Paperboy. Roadrunner also picked up several acts, including Ultramagnetic MCs, Tony Scott, Sweet Sensation, C-Bank and Red Alert. The music publishing companies were sold to Warner/Chappell.

Q: What’s on Next Plateau’s plate for the coming months?
A: We’ll be releasing a number of releases from R&B/hip-hop acts, including LB from South Africa, Nina Sky co-producer DJ Cypher and Jabba, who was featured on “Move Ya Body.” We also have a young Italian vocalist, Patrizio, who sings Italian love songs in English and Italian. He is signed to Universal in the U.K. for the world. Next Plateau, through Universal, has him for the U.S. I am also building a roster of new crossover reggae and reggaeton artists and producers.

Q: Why did you get involved with the Dance Music Hall of Fame?
A: I felt it was important to honor the people who pioneered and created an important genre of music that does not always get the kind of respect it deserves from the mainstream record industry.
UNITING THE DANCE MUSIC COMMUNITY FOR 11 YEARS - DON'T MISS THE MOST IMPORTANT EVENT OF THE YEAR!

CONNECT WITH MINDS IN MOTION

SEPTEMBER 20-22, 2004

JUST ANNOUNCED

THE MAN & HIS MUSIC
JOIN INTERNATIONAL DJ/PRODUCER
DJ TIËSTO
as he previews brand new material, followed by an interview with Billboard’s Michael Paioletta.

THE BILLBOARD Q&A

Don't miss this one-on-one interview with INTERNATIONAL DJ & PRODUCER
PAUL VAN DYK

Get face to face with an international assembly of who's who in dance & electronic music, including . . .

Chris Amenita, ASCAP
Richard Bridge, Virgin Megastore
Susan Butler, Billboard
Victor Calderone, Remix/Producer
Joi Cardwell, Artist
Bill Coleman, Peace Bisquit Productions
Tamara Coniff, Billboard
Lainie Copicicco, Aurelia Entertainment
Patrick Doddy, Armani Exchange
Dana Dynamite, Ben Sherman
Debra Ericksen, Oracle Entertainment
Rob Gelick, Motorola
Eddie Gordon, DJInTheMix.com

Hosh Gurell, RCA Music Group
Eric Hirshberg, Deutsch
Craig Kallman, Atlantic Records
Frankie Knuckles, Def Mix Productions
Howard Marcus, Sirius Satellite
Morel, artist
Tom Meuloton, Remix/Producer
Kourosh Nasser, Nasser Music Business Solutions
Ultra Nate, artist
Seth Niamson, Music Choice
Jason Nevins, Producer/Remixer
Eddie O'Loughlin, Next Plateau Entertainment
Mike Oaks, KNVJ Phoenix
Michael Perlmutter, "Queer As Folk" Music Supervisor
Carren Rizzo, Carmen Rizzo
Hector Romero, SAW Recordings
Brad Roulier, Beatport.com Productions
Gary Salzman, BIG Management
Chuck Taylor, Airplay Monitor
Cary Vance, Promo-Daly
Garry Velletri, Bug Music
Skyy Walker, WKTV New York
Martha Wash, artist
DJ Rap, Artist
AND MANY MANY MORE!

VISIT WWW.BILLBOARDEVENTS.COM OR CALL 646.654.4660 FOR REGISTRATION, PANEL TOPICS, PARTICIPANTS, SPONSORSHIPS & MORE!

NEARBY HOTEL: THE GRAMERCY PARK HOTEL 212.475.4320 • ROOM RATE: $225 • BASED ON AVAILABILITY

www.americanradiohistory.com
NEW VENTURE CAPITAL, LLC
in association with
Acclaimed Songwriter / Producer
ROB FUSARI
(Destiny's Child, Will Smith, Jessica Simpson, Whitney Houston, US & UK American / Pop Idols)

announces

Great Escape RECORDS

and introduces
TOM KAFAFIAN
Debut CD
"IN THROUGH THE OUTSIDE"

With over 1/4 million DOWNLOADS of his new single, “Can’t Change Me”
Playing on over 175 Commercial Alternative/Specialty
And College radio stations… and GROWING!

Produced by Rob Fusari

www.GreatEscapeRecords.com
www.Tomkmusic.com