Let's Dance!

New Wave-Influenced Rock Bands Are Busting Out

BY MICHAEL PAOLETTA and KEITH CAULFIELD

New wave is new all over again. After years of grunge, rap-rock, nu-metal and garage rock hogging the airwaves, many category-defying, dance-oriented rock bands are breaking through at radio and being heard on dancefloors. "The fifth-generation Pearl Jam knockoff and the sappy '80s rap-metal stuff is dying, it's gasping—people are tired of it," Scissor Sisters frontman Jake Shears says. "Of course, there has been great music happening the whole time, but people may not have paid attention to it. But now these bands are getting recognized."

Indeed. Numerous genre-blurring acts—including Scissor Sisters, Franz Ferdinand, the Killers, !!! (Chk Chk Chk), UNKLE, Interpol, the Prodigy, Le Tigre and the Faint—are garnering major-market radio play. (Continued on page 84)

Big Radio Banking On Hi-Definition Future

BY PAUL HEINE and SCOTT BANERJEE

NEW YORK—It's lunchtime in midtown Manhattan, and Barry White's unmistakable baritone is booming out of the speakers with a clarity, depth and presence previously unheard on FM radio. The guitars snap, the cheesy strings soar, the sound is wide and spatial.

We're experiencing what is being heralded as the future of radio: high-definition technology. Ten years in

(Continued on page 85)

Kennedy Prepares For IFPI Post

Former UMI Exec To Succeed Berman In '05

BY EMANUEL LEGRAND

LONDON—When John Kennedy takes over as chairman/CEO of the International Federation of the Phonographic Industry, the organization will be completely different from the one Jay Berman took charge of six years ago.

Kennedy, who exited in February as president/COO of Universal Music International, will begin work at the international trade group in October. He will succeed Berman as London-based chairman/CEO Jan. 1, 2005, after a three-month transition period.

Berman, whose contract was extended (Continued on page 84)

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QUOTE OF THE WEEK

"Any schmuck can spend a million dollars and buy a Rolling Stones song. But to [turn Dirty Vegas] into a top 10 act says something." — Donny Deutsch

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Sergio George - Best Tropical Song

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Celia Cruz - Best Salsa Album

Mario Adnet & Paulo Jobim - Best Classical Album

Jobim Sinfónico Varios Artistas

Willie Colón - Lifetime Achievement Award

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Simpson’s New Baby Is Label

**JT Records Enters Joint Venture With Geffen**

**BY MELINDA NEWMAN**

LOS ANGELES—Joe Simpson, who handles the careers of two of the world’s hottest artists on the charts right now—daughters Jessica and Ashlee Simpson—is making further inroads into the music business through a joint venture with Geffen Records.

The first act signed to JT Records (formed for Simpson and his wife, Tina) is male quartet McBride &hrs.

The multiyear joint venture calls for JT to deliver at least two albums per year. Geffen will pay all costs, with profits split evenly between the two entities. “I’m giving Joe half the profits. He has a great exit strategy; he has a very, very healthy deal,” Schur says, although he would not provide specifics.

Simpson says money was not the deciding factor. He says he was also courted by Warner Music Group (Simpson manages breaking artist Ryan Cabrera, whose music is distributed through WMG’s E.V.L.A./Atlantic label) and Sony BMG (Jessica is on Sony BMG-owned Columbia).

Although Simpson and Schur say it was not intentional, their work together on Ashlee’s project served as a trial run. “Jordan listened to my ideas and allowed me to put them to work,” Simpson says. “He showed the kind of commitment and passion and marketing with that project that everyone’s afraid to do anymore. That’s what I want to be in business with.”

Very quickly, Simpson has established himself as a manager who relies on methods beyond retail and radio. When Jessica’s record career stalled, he approached MVMT about a show based on her marriage to Nick Lachey. “Newlyweds” catapulted her to superstardom and her current album, “In This Skin,” to sales of more than 2.4 million units.

(Continued on page 83)

**B-52’s Track Drives Car Ad**

**BY MICHAEL PAOLETTA**

Even though the band is without a record deal, the B-52’s will be front and center during the live telecast of the Emmy Awards Sept. 19 on ABC.

That night, Buick will launch an ad campaign for its new LaCrosse midsize sedan. The commercials prominently feature the B-52’s cover of the Beatles classic “Paperback Writer,” which was recorded specifically for the campaign.

The ad program will start with 15-second spots, to be followed by 30- and 60-second spots come November. They are scheduled to run for the next year. Buick will buy airtime on 40 stations in the 10 largest markets.

Buick will also integrate the B-52’s music with the “New York” series of commercials, which will debut Sept. 19. The campaigns will run through January 2005.

Simpson: “On the first set of ads, we had the B-52’s version of the Beatles song, and I thought it was perfect. It was fun and we were able to get them to sing a song that no one has heard in years. It was a big hit.”

(Continued on page 83)

**Yahoo Buys Music Jukebox**

**BY SCOTT BANERJEE**

Internet titan Yahoo is hoping to double its reach in the digital music business through its Sept. 14 acquisition of MusicMatch. Yahoo, which paid $160 million in cash for the San Diego-based digital music service, gains a host of new offerings.

Most appealing are the MusicMatch Music Store, an à la carte download platform, and MusicMatch On Demand subscription music services. These distribution channels will complement Launch, Yahoo’s ad-supported streaming radio and music video service.

Yahoo also gets the popular MusicMatch Jukebox software, which allows consumers to play, burn, download and organize their music collections.

According to Nielsen NetRatings, Jukebox had 9.5 million unique users in August.

Launch had 13 million unique users for the month, according to Nielsen—the most of any online music destination, ahead of AOL and MTV Networks. In July, Launch streamed more than 260 million music videos.

“This move is driven by how we give our users complete access to music as it changes from physical to digital: how to play, share and discover,” says Dave Goldberg, VP/GM of music for Yahoo. “We can now offer all of these features.”

Although he would not give more details, Goldberg hinted to Billboard that the acquisition is one of several music initiatives the com-

(Continued on page 83)
UMG Keeps Global Hold

BY LARS BRANDLE
and EMMANUEL LEGRAND

LONDON—Global market leader Universal Music Group maintained its strength across most of the top 10 markets in 2003, but a merged Sony BMG will challenge UMG’s dominance in several territories.

In a new report, trade body the International Federation of the Phonographic Industry for the first time reveals market share by company and territory.

In “The Recording Industry in Numbers,” now in its 11th year of publication, the IFPI shows that Universal scored a 23.5% global market share last year, down from 25.4% in 2002.

Companies with year-on-year gains were EMI, at 13.4% in 2003 (vs. 12.2% in 2002); BMG, at 11.9% (vs. 9.6%); and Warner Music, at 12.7% (vs. 11.8%). Sony Music’s global share slipped to 13.2% from 13.8%.

Sony and BMG’s aggregate figure of 25.1% does not give an accurate view of the weight of the merged company, as this figure includes results from Japan, which is not part of the joint venture. Analyst USB Warburg estimates that without Japan, Sony BMG’s global share would be 22.6%.

However, Universal will find a serious contender to its domination of a market and a territory-by-territory basis.

In 2003, Universal’s market share in North America was 27.9%. This puts it slightly ahead of a combined Sony BMG, at 27.6%. In Europe, Universal’s share of 25.6% is challenged by Sony BMG at 24.6%.

In Latin America, Sony BMG would be way ahead, at 32.8%, vs. Universal’s 14.7%. In Asia (excluding Japan), Sony BMG would emerge as the new market leader at 20.2%, vs. Universal’s 15.3%. A similar situation would happen in Australasia, with Sony BMG at 26.4% and Universal at 23.7%.

Looking at the top 10 markets (excluding Japan) on a territory-by-territory basis, Universal would lead in the United States, the United Kingdom, France and Canada, while Sony BMG would be No. 1 in Germany, Australia, Spain (ahead of current market leader Warner), the Netherlands and Mexico.

Market shares for Italy are not published separately but were incorporated into the European analysis.

The IFPI estimates that the value of the global recorded-music business in 2003 declined 7.6% from the previous year to $32 billion, while shipments fell 6.6% to 2.7 billion units.

The album with the most shipments in 2003 was Norah Jones’ “Come Away With Me”(Blue Note/EMI), followed by 50 Cent’s “Get Rich or Die Tryin’” (Universal) and Linkin Park’s “Meteora” (Warner Bros.). Shipment figures were not disclosed.

Music Biz Pitches Brands

Marketing Confab Stresses Long-Term Relationships

BY CARLA HAY

NEW YORK—Partnerships between corporate brands and the music industry were the main business focus at the Inside the Music Upfront symposium, held Sept. 14 at Caroline’s.comedy club here.

The daylong event—presented by Adweek and Billboard in association with Alliance Agency and Sean “P. Diddy” Combs’ Blue Flame Marketing and Advertising—allowed U.S. major labels to stage upfront presentations to corporations outside the music industry.

“These music upfronthave should have happened years ago,” said Combs, who gave the event’s closing speech. “But I’m glad it happened now. Music and brands need each other.”

(Continued on page 72)

Usher, OutKast Win Big At World Music Awards

BY BILL KIPINS

LOS ANGELES—Usher and OutKast were the top winners at this year’s World Music Awards, which were held for the first time in Las Vegas.

The show, which took place at the Thomas & Mack Center, was broadcast live Sept. 15 on ABC in the United States. According to preliminary ratings from Nielsen Media Research, the WMAs drew 6.3 million viewers, an increase of 900,000 viewers from when ABC last aired the awards in 2002.

The program will air in more than 150 countries this month.

For its first 15 years, the World Music Awards were held in Monte Carlo. But this year, event organizers opted to bring the telecast to the United States so some viewers could see the show live.

“The world was really the logical choice, as it’s one of the hottest and most entertainment-focused cities in the country,” says Melissa Corken, executive producer of the awards.

Thirty awards, based on sales figures supplied to the International Federation of the Phonographic Industry, were presented.

Usher and OutKast each picked up three awards. Usher—who opened the show with “Yeah!”—earned trophies for the world’s best male artist, pop male artist and R&B artist. OutKast was named the world’s best group, pop group and rap/hip-hop artist. Big Boi of OutKast performed new single “Ghetto Music” with Patti LaBelle.

Another top winner was Norah Jones, who garnered awards for world’s best female artist and pop female artist. Celine Dion, also a performer on the telecast, received the Diamond Award in recognition of worldwide shipments of more than 100 million albums.

Clive Davis was honored with the outstanding contribution to the music industry award and was feted by a performing Whitney Houston.
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BMI
Guitarist Johnny Ramone Dies Of Cancer At 55

BY TAMARA CONNIFT and TOM FERGUSON

Johnny Ramone, guitarist of New York punk-pioneers the Ramones, died Sept. 15 at his home in Los Angeles after a five-year battle with prostate cancer. He was 55.

Ramone is the third of the quartet's original members to have died in the past four years. Vocalist Joey Ramone (born Jeffrey Hyman) succumbed to lymphatic cancer in 2001, while bassist Dee Dee Ramone (born Douglas Colvin) died from a drug overdose in 2002.

The fourth original Ramone, drummer Tommy (born Tom Erdelyi), gave up his instrument in 1978 to become the group's co-producer.

Johnny Ramone was born John Cummings on Oct. 8, 1951, in Long Island, N.Y. A former construction worker, he was 22 when he first picked up a guitar. The Ramones formed in 1974 in Forest Hills, N.Y.

In an earlier interview, Cummings said he believed that rock 'n' roll was about "songs and image," not musical training. In fact, he spent hours in front of the mirror working on his stance.

That's the most important thing," he said. "I learned how to play after I got the guitar, looking right on me."

Unlike many punks, Cummings did not overdose on drugs and alcohol, and he was an outspoken Republican.

When the Ramones first started gigging around New York, Cummings was astounded by the audience's response to the band's ramshackle, buzzing guitars and under-three-minute songs. He recalled, "I said to Dee Dee, I can't believe we're fooling these people! These people actually think we're good! Maybe we can fool everyone—maybe we can fool the whole country!"

The Ramones didn't have to fool anyone. The band became one of the leading lights of the nascent punk-rock movement centered at New York club CBGB in 1975-76, along with such names as the Patti Smith Group, Television and the Heartbreakers.

"Johnny had the guitar sounds that launched a thousand bands," Sex Pistols bassist Glen Matlock tells Billboard. "Many bands tried to emulate it, but they never got it right."

The Ramones signed with Sire Records in 1976, and their self-titled debut became a blueprint for punk rock.

However, at that time, the media and music industry weren't prepared for punk. As a result, while "The Ramones Leave Home" (1976) and "Rocket to Russia" (1977) solidified the band as a punk icon, the albums failed to capture a mass audience.

"John kept things in control when they could have spun out of control very easily," says drummer Marky Ramone, who joined the band in 1978. "His legacy will live on in every band that has, and always will be trying to duplicate the Ramones sound."

The Ramones recorded 21 studio and live albums. After two decades of punk rock, they played their final concert in 1996 in Los Angeles. Their music has influenced countless rock bands, including Soundgarden and Pearl Jam.

Cummings was survived by his wife, Linda, and his mother, Estelle Cummings.

Born in New York on April 8, 1933, Ebb attended New York University and Columbia University, where he earned a master's degree in English literature. His long partnership with Kander began in the 1960s.

One of Kander and Ebb's first collaborations was the score to the short-lived 1965 musical "Flora, the Red Menace," starring Liza Minnelli, who went on to win a best actress Oscar for her role in the movie musical "Cabaret." Kander and Ebb's last Broadway musical together was 1979's "Steel Pier."

Before his death, Ebb and Kander were working on a number of projects, including a murder mystery musical called "Curtains" and a musical adaptation of Thornton Wilder's "The Skin of Our Teeth" called "Over and Over."

Craig Zadan, one of the executive producers of Miramax Films' "Chicago," tells Billboard, "Fred Ebb was the first person I ever met in the entertainment industry. I've known him for a very long time, and he was generous, kind and hilarious."

Miramax president of motion picture music Randy Spendlove adds, "It was wonderful to see 'Chicago' become a historic movie to be enjoyed for generations to come. Fred Ebb was unbelievably talented, and his contributions to music will never be forgotten."

Funeral services for Ebb were held Sept. 14. That night at 8 p.m., Broadway marquees were dimmed for one minute in Ebb's honor.

Newsmaker

Fred Ebb was an American musician, theater producer, and stage designer. He was best known for his collaboration with composer John Kander on the musicals "Flora, the Red Menace," "The Life," "The Act," "Curtains," and "Chicago." Ebb received several Tony Awards and was inducted into the Songwriters Hall of Fame.

Ebb was born on September 8, 1933, in New York City, New York. He attended the High School of Music and Art and then went on to study at New York University and Columbia University.

Ebb's first big success came with "Flora, the Red Menace," a musical he wrote with Kander, which opened on Broadway in 1965. The show received mixed reviews, but Ebb and Kander continued to work together, eventually becoming one of the most successful songwriting teams in Broadway history.

Their most famous collaboration was "Chicago," a musical about the life of the notorious gangster Velma Kelly, which opened on Broadway in 1975. The show was a huge success and remains one of the longest-running productions in Broadway history.

Ebb was also known for his work in the recording industry, where he wrote and produced songs for artists such as Barbra Streisand and Liza Minnelli. He was inducted into the Songwriters Hall of Fame in 1990.

Ebb passed away on September 7, 2004, at the age of 71. He is survived by his wife, Linda, and their son, Jonathan.

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Compromise Bill Strengthens Audit Rights

By Michael R. Morris

3. The Right to Choose an Auditor Is Significantly Strengthened: SB 1034 lets an artist engage a qualified royalty auditor, regardless of whether that particular auditor is auditing the same record label for other artists. Most recording agreements prohibit this.

Equally artist-friendly is SB 1034’s provision allowing artists to hire auditors for a “contingency fee.” Since many artists are unable to afford an audit at hourly rates, they should welcome this development.

PROVISIONS AXED FROM BILL

Let’s look at what was deleted from Murray’s original bill:

1. SB 1034 originally penalized a record company that failed to pay more than 10% due in royalties by making the label pay the auditor and legal fees, and interest on unpaid royalties.

The label would also have faced a stiff penalty equaling three times the amount of royalties exceeding a 10% underpayment. Moreover, if a label failed to pay more than 20% due in royalties, the artist could rescind the record contract.

2. SB 1034 originally entitled auditors to get a label’s actual manufacturing and related records. Why is this important? Because an auditor’s job would be streamlining by knowing how much product was made, what sales were unaccounted for, what the label characterized as nonroyalty units (i.e., “freeways”) and the label’s physical and perpetual inventory.

Also failing to make the final version of SB 1034 were provisions limiting multiple artists on a label to have one auditor concurrent recording agreements for all of them and a section compelling mandatory arbitration of unresolved audit disputes (in lieu of usually more expensive and prolonged court litigation), with attorneys’ fees being reimbursed if the arbitrator determined royalties were owed.

3. SB 1034 originally incorporated a novel—and extreme—section making a label’s contractual duty to pay royalties also a tort.

This would have created a “moral right” in favor of the artist (in addition to a contractual right) to receive timely and accurate royalty statements. Further, it would have obligated record companies to act in the best interest of artists (analogous to the fiduciary duty owed by an agent or lawyer to a client).

FIRST DO NO HARM

In his summary of the hearings, Murray commented that the five major label record companies were capable of denial of any wrongdoings when confronted with auditors’ accusations that all royalty statements underreported legitimate royalty due artists reminded him of tobacco executives whopping before Congress that they did not believe tobacco was harmful to people’s health.

This may be an extreme analogy. But if systemic underreporting of royalties has not exactly been discovered carcinogenic, the endemic nature of the problem and the relatively generous burdens of positions of labels and artists were sufficient for California to pass a law incorporating material auditing rights into recording agreements of all labels doing business in the state.

The more sweeping—and severe—provisions for royalty underreporting failed to make the final law. However, SB 1034’s passage, in conjunction with the heightened vigilance of record industry accounting and contractual practices resulting from Murray’s hearings (and other state actions, like the recent settlement between major labels and New York State Attorney General Eliot Spitzer due to the labels’ failure to pay nearly $50 million in purportedly “unclaimed royalties”) should bode well for artists seeking a fairer royalty shake.

Michael R. Morris is president of the California Copyright Conference and managing partner of Los Angeles law firm Valenti, Rose, Magrum & Morris.  

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Usher, West, OutKast Top Noms in AMAs

By Melinda Newman
mnewman@billboard.com

Usher, Kanye West and OutKast are the top nominees for the 32nd annual American Music Awards.

Usher received four nominations, including favorite pop/rock male and favorite album ("Confessions"). West and OutKast garnered three mentions each. West's noms include favorite rap/hip-hop artist and favorite new artist, while OutKast's include favorite rap/hip-hop album ("Speakerboxxx/The Love Below") and favorite rap/hip-hop band, duo or group.

Acts with two nods include Jessica Simpson, Kenny Chesney, Prince, Alicia Keys, Sheryl Crow, Martina McBride, Jay-Z and Norah Jones.

The show, produced by Dick Clark Productions, will air live Nov. 14 on ABC from Los Angeles' Shrine Auditorium. Jimmy Kimmel will host. A total of 19 awards will be presented. Nominees are selected from data provided by Nielsen Broadcast Data Systems and Radio & Records.

Collecting themselves: Four years since its last studio album, Collective Soul returns Nov. 16 with "Youth." The album is the first on the band's new ADA-distributed label, El Music Group. Collective Soul parted ways with Atlantic in 2001 and has been dormant other than releasing a greatest-hits set that year.

"We knew we wanted to take a year off, but we didn't intend to take this much time off," lead singer/songwriter Ed Roland admits.

As the band watched the major labels go through cataclysmic reorganizations, one called the band at the end of 2003. "We thought we were going to go under the radar," Roland says. "But the ADA/BMG people loved us, and that's where we ended up.

"It's a quest to try and put all the ingredients together," says Ed Roland. "We're not going to songwrite and record the album and have it be done. It's going to take a while for us to figure it out."

Meanwhile, Roland's solo career continues to take shape with his second album, "My Song." The first single, "All Things New," was released Sept. 21.

Chapman's 'New' Gig

By Deborah Evans Price

NASHVILLE—After creating 13 albums and winning an unprecedented 47 Dove Awards, it might seem as though life as a Christian recording artist has become routine for Steven Curtis Chapman.

However, Chapman says he never lacks for inspiration. While writing and recording his 14th studio album, the artist experienced a creative renaissance. The result is "All Things New," out Sept. 21.

"This is the first time I've come out of the gates the way that I did," Chapman says. "It's a lot different than the way we've gone into previous projects."

Chapman says the material on "All Things New" is his most eclectic. "We've got a folk song, a Reggae song, a couple of country songs and a little something that we're calling a contemporary rock song," he says.

The album is produced by Ben Small, who has worked with artists like Billie Joe Armstrong of Green Day and Maroon 5. Small helps Chapman bring his music to a fresh audience.

"I've been there and done that, and I've been trying to be relevant the whole time, but this is the first time I've had a producer who has worked in those genres to help me do that.""
Hip-Hop Artists Swim With ‘Shark’

DreamWorks Pictures hit the jackpot this year with “Shrek 2,” and the studio will likely score big with its next animated film, “Shark Tale,” which arrives Oct. 1 in U.S. theaters. The movie features the voices of such stars as Will Smith, Renée Zellweger, Robert De Niro, Jack Black, Angelina Jolie and Ziggy Marley. The “Shark Tale” soundtrack (due Sept. 21 on DreamWorks/Geffen Records) is also expected to be a big seller. The first single is a cover of Rose Royce’s “Car Wash” by Christina Aguilera featuring Missy Elliott. The song, which is currently climbing the Billboard Hot 100 Airplay chart, is heard throughout the movie.

At press time, the “Car Wash” video was set for release in late September. It will feature Aguilera and Elliott as animated fish characters, as well as live-action footage of them performing the song.

Almost all of the tracks on the album are previously unreleased. They include Mary J. Blige and Smith remaking Cheryl Lynn’s “Get To Be Real” and Sean Paul teaming with Marley on a dancehall version of Bob Marley’s “Three Little Birds.”

Justin Timberlake and Timbaland pair up for “Good Foot,” while Ludacris featuring Bobby V. and Lil’ Fate collaborate on “Gold Digget.” Other songs include D12’s “Lies & Runners,” Avant’s “I Can’t Wait,” Jopit’s “Secret Love,” India.Arie’s “Get It Together,” the Pussycat Dolls’ “We Went As Far As We Felt Like Going,” Fan_3’s “Digits,” Lynn’s “Sweet Kind Of Life” and Hans Zimmer’s instrumental track “Some of My Best Friends Are Sharks.”

The set is heavy on hip-hop and pop because “the demographics we’re going for are kids and their mothers,” Geffen marketing director Gita Williams says.

The label and film studio have teamed to cross-promote their releases.

Contests on Cartoon Network and Nickelodeon will offer the soundtrack as prizes. In addition, Geffen and videogame company Activision will team to offer coupons for the soundtrack and movie-themed PlayStation 2 and Xbox games.

Geffen’s Internet marketing will target Web sites for artists who appear on the soundtrack. There are also plans for listening parties the week of the album’s release on MSN and AOL.

In Brief:

The Hollywood Film Festival and Hollywood Awards will honor Thomas Newman as composer of the year. Newman will receive the award at an Oct. 18 ceremony at the Beverly Hilton Hotel in Beverly Hills, Calif.

Shelly Lynne will portray Johnny Cash’s mother in the biopic “Walk the Line,” also known as “Cash.” Joaquin Phoenix has the lead role in the Fox Searchlight film, which is due next year.

OutKast’s musical movie for HBO Films has the working title “Speakerboxx” and is due in theaters next year (Movies & Music, March 13). The soundtrack will be OutKast’s next album. Director Bryan Barber has directed multiple OutKast videos, including the award-winning “Hey Y’all” clip.

Former Velvet Underground member John Cale will score “About Face,” an independent documentary from Steveland Films about Jewish refugee sol.

(Continued on page 16)

The Beat

Continued from page 13

changes (“We didn’t even know who to shop material to at times,” Roland says), it made a record, scrapped it after Roland decided that the fans “deserve better” and made a new album during the last six months.

Even though there were major label eager to talk to the band, which scored seven No. 1s on the Billboard Mainstream Rock chart between 1994 and 1999, Roland says, “We knew how the conversations were going to go, because we had been at a major label for so long. We understood the politics and the monetary side of it.

I’m not here to say major labels are evil, but I would like to say that they aren’t necessary in some cases, like ours, where we have a solid fan base.”

Additionally, he points out that most of the group’s support team comes from major labels: Previous Maverick exec Fred Croshal is running El Music, while former Atlantic senior VP of promotion Danny Buch has been hired to handle radio.

First single “Counting the Days” does not officially go for adds until Sept. 21, but it is already getting play on 18 stations.

Mosaic Media Group’s Scott Welsh manages Collective Soul.

Changes: Pati Conte has been named to the newly created position of senior VP of communications for Virgin Records. Based in New York, Conte reports to executive VP of marketing Randy Miller. She was formerly senior VP of media and artist relations for Atlantic Records.

As first reported Sept. 7 on billboard.biz, Geffen Records has named Jim Merlis head of press, effective Oct. 1. Merlis, who will relocate from New York to Geffen’s Santa Monica, Calif., headquarters in June 2005, replaces Lillian Matulic, who has exited as Geffen’s senior VP of publicity. Merlis will report to Interscope Geffen A&M head of marketing Paul Kremen.

Merlis will sell his share of indie publicity firm Big Hassle to his partner, Ben Weinstein. Big Hassle clients include the Strokes, the Libertines and Incubus.
Highlights Of The Fall Season, Part Two

Following in the footsteps of the last edition of Classical Score, here are five more albums sure to make a splash this fall.

HILLIER'S BALTIC: Following up on a highly acclaimed first volume of choral music from Baltic nations, Paul Hillier and the Estonian Philharmonic Chamber Choir offer "Baltic Voices 2" (Harmonia Mundi), released Aug. 10. The album features works by Urmas Siissak, Toivo Tulev, Per Norgard, Galina Grigorjeva and Alfred Schnittke. (The Tulev and Grigorjeva are first recordings.) "It's great to have the overlooked music of northeastern Europe on the musical map, and no surprise at all that it's the omnivorous Paul Hillier who's doing it," raves John Schaefer, host of "New Sounds" and "Soundcheck" on noncommercial radio station WNYC-FM New York.

BARBER, PRICE, IS RIGHT: "Leontyne Price and Samuel Barber in Concert," released this month on the independent Bridge Records, is a truly historic issue. This 1953 Library of Congress recital features the world premiere of Samuel Barber's "Hermit Songs" as well as the music of Faure, Poulenc and Henri Sauguet.

"It's a very important release for two reasons," says Dave Hurwitz, executive editor of classicstoday.com. "It includes the entire recital, RCA previously released just bits of it. This disc also includes very rare recordings of Barber singing and accompanying himself in 12 songs recorded in 1938. He had a lovely voice, so this should be very special.

HOPE RISES: British violinist Daniel Hope's star just keeps rising. On Sept. 14, Warner Classics released his cross-cultural "East Meets West" disc, featuring the world-premiere recording of Schnittke's 1955 Violin Sonata, as well as the music of Ravel, de Falla, Bartok and Ravi Shankar. Along with his solo career, Hope is now a member of the famed Beaux Arts Trio (Classical Score, Aug. 14, 2004), which on the same date releases the Dvorak and Mendelssohn Piano Trios (also on Warner).

"We're co-promoting these two releases," says Adam Crane, manager of classics and jazz for Warner Strategic Marketing Group. "Our sales team will target the world-music market as well as classical, and we'll focus on online media as well as doing radio bums."

COSTELLO'S CLASSICAL CREATION: Elvis Costello's orchestral piece "Il Sogno," played by the London Symphony Orchestra and conducted by Michael Tilson Thomas, will bow Sept. 21 on Deutsche Grammophon, the same day his latest pop album is issued on Lost Highway.

Reception to the iconoclast's latest foray into classical music has been decidedly mixed, but this recording is attracting a lot of attention nonetheless. "It is something that likely wouldn't interest a regular consumer of symphonic music, and Costello fans will buy it mostly just to have it," critic/composer Daniel Felsenfeld says. "But it certainly has incited industry buzz."


"I can't stress enough how excited we are about this title," says Mike Lee, classical music buyer for Borders Books & Music. "This album reaches out not just to film fans but to wider audiences as well. We're planning a huge, long-term campaign."

On Sept. 7, Sony also issued a Yo-Yo Ma compilation, "The Dvorak Album," in honor of the composer's death centennial this year.

GRAMOPHONE'S FIRST ROUND: Gramophone Magazine recently announced the six winning recordings for this year's Gramophone Awards. Mozart's opera "The Marriage of Figaro," conducted by Rene Jacobs (Harmonia Mundi), Orlando Gibbons' " Consort for Viols," played by Phantasm (Avie), Arnold Bax's complete symphonies, played by the BBC Philharmonic and conducted by Vernon Handley; Gerhard Souzay's "French Song Recital" album (Testament); pianist Leif Ove Andsnes playing the Grieg and Schumann piano concertos (EMI); and Vivaldi's "Vesprì Solenni," played by the Concerto Italiano and conducted by Rinaldo Alessandrini (Naive Opus 111).

These six discs are now short-listed for the record of the year award, which will be announced Oct. 1. In a new twist to the awards process, six British celebrities have been tapped to champion these recordings this month in a major U.K. retail and press campaign.
Haddon’s New Verity Set Off To A ‘Good’ Start

Since launching a music ministry at the age of 16, Deitrick Haddon has steadily built a fan base with more than a half-dozen indie albums and countless live performances. After debuting on Verity Records with “Lost and Found” in 2002, Haddon’s career has continued to accelerate to include a #1 debut at No. 1 on the Billboard Top Gospel Albums chart in the Sept. 11 issue. This week, the set is No. 3. Haddon attributes the album’s strong initial sales to the single “God Is Good.”

“We were on the right song out of the gate,” he says. “God Is Good” is a feel-good song, and radio was ready for it.

He also credits his success to “teamwork” with his label. “Everybody at Verity Records, from marketing to promotion, and everybody in the BMG system is just excited,” he says. “Everybody was just going after life, I’ve had to make some hard decisions, and my music is just a reflection of where I am.”

Since the release of his previous record, the Detroit native has relocated to Tampa, Fla. “That was a part of my crossroad, to take that journey,” Haddon says. “I was grounded in Detroit, so that was a journey. It turned out to be a great move for me.”

Since his move, Haddon began attending Without Walls International Church, which has about 25,000 members and is the second-fastest-growing church in the country, according to Haddon. He spent about a year as a youth pastor before being elevated to associate pastor.

Haddon balances his church work with touring, writing and recording. His music and church lives collided in the studio when pastor Paula White joined him on the track “Walls Are Tumbling,” in which she says she is “preaching like crazy.”

Another guest on “Crossroads” is gospel legend Rance Allen. “He’s like the godfather of gospel music,” Haddon says. “He came down one day and knocked it out in 10 minutes literally did it in one take. It was an honor to have him sing on the record with me. I grew up listening to Rance. I really learned how to sing by listening to him. So to have him on my record is really wonderful.”

In addition to a promotional tour surrounding the album’s release, Haddon plans to tour with his band. He also has a crossroad tribute to the Rev. Al Green that also featured OutKast, Kanye West and R. Kelly. Haddon has also taped a special to be aired this fall on BET, and he plans to hit the road in support of “Crossroads.”

JONES GANG BACK IN ACTION: Bobby Jones recently began taping new episodes of his Sunday-morning BET program, “Bobby Jones Gospel,” in Washington, D.C., with some new personnel. Genevieve Ntisho has been named producer, and Shelia Frazier is the new talent coordinator. Former producer Tia Smith and former talent coordinator Joyce Coleman have exited. Monica Butler and Nichelle Neesom return as production associates along with Carla Reed. Merleman Gales returns as new artist presenter.

The new season of shows will feature a lineup that includes Yolanda Adams, Vickie Winans, John P. Kee, Fred Hammond, Hezekiah Walker & the Love Fellowship Choir, Candi Staton, Mom Winans, BeBe Winans, the Williams Brothers, pastor Shirley Caesar, Dottie Peoples, Smokie Norful, Kierra Sheard, Karen Clark Sheard, Bishop T.D. Jakes, Tye Tribbett, Vanessa Williams and Rizen.

Each show will feature the Nashville Super Choir with Derrick Lee as music director and featured vocalists Ann McCluny, Lawrence Thomas, Lydia Lash, Al Jones, Faine, Denise Tichenor, Rose Collier, Blanche Gaines, Everett Drake, Edward Jenkins, Jamar Carter and Lewis Cross.

**Movies**

Continued from page 14

Other songs include Nilsson’s “Daddy’s Song,” Fleetwood Mac’s “Hi Ho Silver” and Warren Zevon’s “Carmelita.” Warner Independent Pictures will release the film Oct. 8 in U.S. theaters. It stars Michael Caine, Christopher Walken and Josh Lucas.

In other Rhino news, the company has pushed back the release of the “Ray” soundtrack to Oct. 19. The Universal Pictures film starring Jamie Foxx as the late Ray Charles is due Oct. 29 in U.S. theaters (Movies & Music, July 3).
BDSCertified Spin Awards August 2004 Recipients:

700,000 SPINS
The Way You Love Me / Faith Hill / WARNER BROS.
Don't Speak / No Doubt / TRAUMA

600,000 SPINS
When I'm Gone / 3 Doors Down / REPUBLIC/UNIVERSAL
I Don't Want To Miss A Thing / Aerosmith / COLUMBIA

500,000 SPINS
Here Without You / 3 Doors Down / REPLIC/BLIC/UNIVERSAL
Bring Me To Life / Evanescence / WIND-UP
The World I Know / Collective Soul / ATLANTIC
My Sacrifice / Creed / WIND-UP

400,000 SPINS
The Way You Move / Outkast / LAFAACE/ZOMBA
Why Don't You & I / Santana Feat. Alex Band or Chad Kroeger / ARISTA/RMG

300,000 SPINS
Burn / Usher / LAFAACE/ZOMBA
Rock Your Body / Justin Timberlake / JIVE/ZOMBA
My Immortal / Evanescence / WIND-UP
White Flag / Dido / ARISTA/RMG
Just Another Day In Paradise / Phil Vassar / ARISTA
Where The Party At / Jagged Edge / COLUMBIA
Crazy For This Girl / Evan And Jaren / COLUMBIA

200,000 SPINS
If I Ain't Got You / Alicia Keys / J/RECORDS
With You / Jessica Simpson / COLUMBIA
Confessions Part II / Usher / LAFAACE/ZOMBA
(I Hate) Everything About You / Three Days Grace / JIVE/ZOMBA
Times Like These / Foo Fighters / RCA
Who's Your Daddy / Toby Keith / DREAMWORKS
Why Can't I / Liz Phair / CAPITOL

100,000 SPINS
Dip It Low / Christina Milian / DEF SOUL/DEF JAM/IDJMG
Move Ya Body / Nina Sky / NEXT PLATEAU
Turn Me On / Kevin Lyttle / WARNER ML/SIC
Sunshine / Lil Flip Feat. Lea / COLUMBIA
Lean Back / Terror Squad / SKE/UNIVERSAL
On Fire / Lloyd Banks / INTERSCOPE
Pieces Of Me / Ashlee Simpson / GEFFEN
Paint Me A Birmingham / Tracy Lawrence / DREAMWORKS
I Like That / Houston Feat. Cham'y, I-20 & Nate Dogg / CAPITOL
Long Black Train / Josh Turner / MCA
Feelin' Way Too Damn Good / Nickelback / ROADRUNNER
Say Yes / Floetry / DREAMWORKS
Jesus Walks / Kanye West / ROC-A-FELA/DEF JAM/IDJMG
Invisible / Clay Aiken / RCA
The Anthem / Good Charlotte / EPIC

50,000 SPINS
Goodies / Ciara Feat. Petey Pablo / LAFACE/ZOMBA
My Place / Nelly Feat. Jaheim / DERRITY/FO REAL/UNIVERSAL
She Will Be Loved / Maroon 5 / OCTON/EJ/J RECORDS
Breaking The Habit / Linkin Park / WARNER BROS.
Girls Lie Too / Terri Clark / MERCURY
She Thinks She Needs Me / Andy Griggs / RCA
Float On / Modest Mouse / EPIC
My Happy Ending / Avril Lavigne / ARISTA
Diary / Alicia Keys / J/RMG
How Come / D12 / SHADY
Duality / Slipknot / ROADRUNNER
So Sexy / Twista Feat. R. Kelly / ATLANTIC
Talk Shows On Mute / Incubus / EPIC
Let's Get It Started / Black Eyed Peas / A&M
Save A Horse (Ride A Cowboy) / Big & Rich / WARNER BROS.
Don't Take Your Love Away / Avant / GEFFEN
Days Go By / Keith Urban / CAPITOL
Word Of God Speak / Mercy Me / M&C/URB
Hey Good Lookin' / Jimmy Buffet / RCA/MAILBOAT
Until The Day I Die / Story Of The Year / MAVERICK/REPRISE
Disculpe Usted / Los Humildes / BMG
Everybody Wants To Be Like You / Snow / VIRGIN
If I Can't / 50 Cent / INTERSCOPE
Cold / Crossfade / COLUMBIA

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ArenaNetwork Gives Indie Venues Clout
Open Communication, Proactivity Key

BY RAY WADDELL

How do independent venue managers compete against the clout of large concert venue chains?
For the past six years, some have turned to ArenaNetwork.
An alliance of independent venues, ArenaNetwork has grown to include more than 40 arenas since it formed in May 1998.
The organization's Web site, arenanetwork.net, concisely describes its goals: "To use our collective knowledge, market position, resources and relationships to improve the number and profitability of events we host annually."
The organization "is about open communication and being proactive," says Tim Ryan, GM of the Arrowhead Pond in Anaheim, Calif.

ArenaNetwork debuted with the purpose of providing information to its members and facilitating networking among them to collectively boost bookings.

John Meglen and Paul Gongaware—now co-presidents of Concerts West, a subsidiary of national concert promoter AEG Live—were major factors in the early development of the group.

For more than five years industry vet Brad Parsons has served as executive director of ArenaNetwork, overseeing a Los Angeles-based staff of four.

ArenaNetwork boasts a membership that includes major-market venues like MCI Center in Washington, D.C.; Staples Center in Los Angeles; Philips Arena in Atlanta; and American Airlines Center in Dallas.

The group also houses such smaller-market venues as Ralph Engelstad Arena in Grand Forks, N.D.; Resch Center in Green Bay, Wis.;
(Continued on page 26)

Customers Come First

BY RAY WADDELL

The artist loved playing the building. The promoter got a big payday. The venue manager says the show went great.

What about the folks who fill the seats?

Satisfied customers are increasingly important to a venue's success, and many managers say keeping them that way is one of their most important jobs.

"We do surveys of customers at every single event we do," says Mike Wooley, assistant GM at the Gaylord Entertainment Center in Nashville. "We ask them everything from 'How was parking?' and 'How were you greeted at the door?' to questions about the cleanliness of the building, the food service and the merchandising. We take all of our different facets of the operation and ask people to rate their experience."

"The quality of customer service has risen with the quality of arenas," says Tim Ryan, GM of the Arrowhead Pond in Anaheim, Calif. "People walking into a $250 million arena [today] have a much higher expectation of service than someone might have had in the mid-1970s. And once the bar has been raised, none of us can really afford to go backward."

The issue of customer service was important enough to become the focus of a session during the recent International Assn. of Assembly Managers convention in Reno, Nev.

The packed session "Raising the Bar in Guest Relations" was conducted by Ruby Newell-Legner, a speaker who specializes
(Continued on page 29)
Agents Discover ‘Lost Cities’

Creative Routing Brings Artists Into Less-Frequented Markets

BY RAY WADDELL

Across the United States, “lost cities” are becoming increasingly viable touring markets. In recent years, venues that are off the beaten path have created networks for exploring new routing and revenue solutions.

The idea of linking these secondary arenas in a routing configuration dates back to 1985, when Jim Walczak was GM at the Casper (Wyo.) Events Center. Long before there was an ArenaNetwork, a consortium of arenas called West Tours was formed to not only stay informed about upcoming tours but also to buy shows.

“We had 18 buildings in West Tours,” Walczak says, “and 12 of the 18 buildings could buy and promote tours themselves, which was fairly revolutionary for the time. Promoters considered us a threat, because we wanted to buy talent. But I told them [that] all we’re trying to do as responsible building managers is make sure our buying public gets its fair share of entertainment.”

MORE PROMOTER INTEREST

Walczak notes that West Tours worked to the degree that it got more promoters interested in out-of-the-way markets. In 1998, he rekindled the concept when he became manager of Rushmore Plaza Civic Center in Rapid City, S.D.

According to Walczak, the problem at Rapid City was the building was not attracting its fair share of events because it did not have a marketing profile on a regional or national level. “When you have a building in the middle of nowhere, you have to help agents connect the dots,” he says. “It’s a philosophy of strength in numbers.”

So Walczak spearheaded an effort to group 18 venues in 10 states under the Lost Cities banner. The venues were all in market routed fairly directly along a corridor from the upper Midwest to the Pacific Northwest. Among them were Nampa, Idaho; Billings, Rochester, Minn.; La Crosse, Wis.; and Yakima, Wash.

Advertising costs in trade publications were split among member buildings, and building specs and distances were kept on file.

“The idea was to collectively market ourselves as a viable routing tool for agents, managers and promoters,” Walczak says. “The hook was ‘10 states, 18 venues, one routing solution.’”

The Lost Cities concept was different from ArenaNetwork, at least from what Walczak sees as ArenaNetwork’s initial concept when promoters John Meglen and Paul Gongaware, both of Concerts West, launched it in 1998.

“I believe their concept was to build buying power,” Walczak notes. “Most of us in Lost Cities [Continued on page 35]
The ArenaNetwork Theatre Group (ANTG) addresses the needs of mid size concerts and events in today's ever-changing marketplace with flexible configurations ranging from 4,000 - 8,000 seats. With wall to ceiling curtains, ambient lighting, even chandeliers and carpeting in many venues, these amenities provide an intimate setting previously unseen in arenas.

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For photos & information on our theatre set-ups or to request an ANTG Member Book please visit our website at www.arenanetwork.net.
What's Your Biggest Challenge?

Regulations, Security And The Competition Among Arena Managers' Concerns

BY RAY WADDELL

Billboard asks some key arena managers, "What is the single most challenging issue that you face today?"

JOHN GRAHAM
Associate athletics director, Frank Erwin Center/University of Texas, Austin

"Coping with and dealing with external regulations that require a response and modifications or adjustments to the operations. This includes continual [Americans With Disabilities Act] interpretations, life safety issues related to incidents that occur somewhere else and, of course, security issues related to terrorism.

"For example, we now have twice as many fire marshals working our events than we had before the Rhode Island fire [at the Station Club in West Warwick in 2003], even though our life safety systems are brand-new, state-of-the-art and certified.

"We now have to do background checks on all [employees]—including part-timers, so we are talking about hundreds of people—and if someone has a blemish, [there's] no hire. This makes it tough to fill some of our facility crews.

"The rules in this area have changed and continue to change faster than in previous years. I think this is due to the mass and instant distribution of 'bad news' and everyone jumping to the CYA [cover your ass] side of the fence. It's just the way it is."

JOHN PAGE
Senior VP, Comcast-Spectacor; regional VP, Global Spectrum, Philadelphia

"The single most important factor for a building manager is generating revenue.

"We, as managers, have to be creative and make sure that we're programming our facilities and giving opportunities to our advertisers, premium seat holders and season ticket holders to continually enjoy our facilities and our events. Ultimately, that turns into dollars.

"We still need to manage our facility, use our resources, have a customer service program, hire the right people and keep everybody focused on what's important to us [revenue]. So, in turn, our facilities are where people want to spend their entertainment dollar."

"At Comcast-Spectacor, we're really looking forward to a new and creative opportunity for us this October. We are converting the Wachovia Spectrum into the largest, most interactive haunted Halloween experience [in] Philadelphia. We're calling it 'Nightmares on Broad Street.' We're working closely with Sudden Impact [Entertainment], who produced 'Madison Scare Garden' several years ago [at New York's Madison Square Garden].

"It's a terrific opportunity to incorporate new sponsor and marketing opportunities. Everyone we've spoken to is very excited about this new endeavor. The buzz is strong, and we anticipate a highly successful event.

"Our ribbon-slash event and 'opening fright' is Oct. 7. Shows will run through Halloween night. In order to accommodate it, we're moving two Philadelphia Phantoms hockey games to the neighboring Wachovia Center."

(Continued on page 24)
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or contact Brad Parsons at (818) 874-9422
Challenge
Continued from page 22

HUGH LOMBARDI
GM, Gaylord Entertainment Center, Nashville

"There are so many issues, but a major one is continually looking quality events—both diversity and profitability—with the increased competition locally, regionally and nationally."

STEVE HYMAN
Executive director, the Mark of the Quad Cities, Moline, Ill.

"There are really two issues that go hand in hand, and need to be addressed simultaneously. "The rising costs to operate an arena must be offset by creating revenue from every possible aspect. These costs for the most part are out of our control, and they are major expenditure line items. For example, my building insurance has gone from $125,000 to $400,000. The costs of natural gas and electricity are totally unpredictable and can double from one year to the next."

"Additionally, as each year goes by, capital replacement costs and maintenance costs increase. With this ongoing challenge we have to find and create income streams. Those center around event creation. That can be a direct purchase of a concert from an agent, creating an arena event around a festival or a private corporate celebration. Then you have the usual suspects: naming rights, increased advertising opportunities, creating club suites, etc.

"Buildings are also looking at their third-party contracts as they relate to ticketing and food and beverage. If these become [in-house operations], they can bring in substantial revenue."

FRANK POE
Executive director/CEO, Birmingham (Ala.) Jefferson County Civic Center

"It would be difficult to suggest only one [issue], but I do believe at the top of the list is security/customer service as a major component to support business development."

"Certainly, security/customer service has been an important element of venue management for years. Yet in today's environment, venue management faces new threats with its attendant potential, which impact business and customer service."

"Managers have responded to the challenges through training, technology and enhancements to security planning. [The International Assn. of Assembly Managers] has also responded for its members through a number of avenues—including Center for Venue Management Studies—a repository of materials on safety/security practices, emergency planning guides, crisis communication tools and much more."

"Further, IAAM, with principal funding support from the IAAM Foundation, has completed its inaugural Academy for Venue Safety and Security. It's an intensive weeklong program on venue vulnerability assessment tools, emergency planning, risk management, 'war' gaming exercises and the list goes on."

"What we have recognized as an industry is the need to prepare, prepare, prepare. After all, we are only as strong as our weakest link."

"We represent a fabric of interconnected relationships that support an industry that is a major contributor to our quality of life not only as a nation but as individual communities."

JAY ISAAC
Senior VP of facility sales and marketing, Rose Quarter Complex, Portland, Ore.

"Escalating costs—particularly increasing capital improvement costs to maintain existing revenue levels—and the ever-expanding alternatives to live entertainment."

LIONEL DUBAY
Director, Stephen F. O'Connell Center/University of Florida, Gainesville, Fla.

"The most challenging issues for arena managers today are balancing the bottom line and, since 9-11, ensuring our patrons, clients and staff are safe from terrorist-type activity."

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www.arrowheadpond.com
Network

Continued from page 19

Idaho Center in Nampa, Idaho; and Qwest Center in Omaha, Neb.
After six years in business, is the mission being accomplished? Those involved believe it is.
"I sit on the ArenaNetwork executive board with a number of other arena presidents and GMs, and I can tell you that in my 28 years in this business, this has certainly been one of the most significant changes for me," Ryan says.

"It's 40 of the top facilities and executives in an extremely organized group that has been instrumental in improving things for all sides of the business."

Have there been arena concert tours that might not have happened without ArenaNetwork's influence? "We would like to think so, but we don't know for sure," Parsons says. "In many ways we're more of a lobby group, lobbying acts to play arenas instead of amphitheaters."

Parsons says there is little doubt, though, that ArenaNetwork has influenced tours, with a prime example being the Dixie Chicks' 2003 tour. The Chicks played arenas in the summer, grossing more than $62 million and becoming one of the top country tours ever. "Clear Channel and House of Blues were lobbying for an outdoor tour, and we and others were lobbying for indoors," Parsons recalls. "The final factor that helped us was Simon Renshaw and the Chicks' management team [at the Firm] asked the Chicks' fans which they would prefer. Two-thirds of them said arenas. I certainly hope we had some influence on that one."

But Ryan says the most striking example of how ArenaNetwork can work is the T.J. Maxx 2004 Tour of Gymnastics Champions. The outing is set to begin Sept. 15 at the Leon County Civic Center in Tallahassee, Fla., and will wrap Nov. 21 at the American Airlines Center in Dallas.

The tour is a partnership among ArenaNetwork, USA Gymnastics and national sponsor T.J. Maxx. ArenaNetwork has been involved (Continued on page 31)

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FLEETWOOD MAC PLAYED A MEMORABLE SHOW AT THE GAYLORD CENTER

### ArenaNetwork Members

<table>
<thead>
<tr>
<th>Location</th>
<th>Venue</th>
<th>Capacity</th>
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| Anaheim, Calif.   | Arrowhead Pond         | Up to 19,400*
| Atlanta           | Philips Arena          | Up to 20,000 |
| Bridgeport, Conn. | Arena at HarborYard    | Up to 10,000 |
| Champaign, Ill.   | University of Illinois Assembly Hall | 3,646-17,439* |
| Cleveland         | Gund Arena             | Up to 20,500* |
| Colorado Springs, Colo. | World Arena   | Up to 9,120* |
| Columbus, Ohio    | Schottenstein Center   | Up to 19,500* |
| Dallas            | American Airlines Center | Up to 18,713 |
| Detroit           | Joe Louis Arena        | Up to 20,790 |
| East Lansing, Mich. | Breslin Events Center | Up to 15,000 |
| East Rutherford, N.J. | Continental Airlines Arena | Up to 21,000 |
| Grand Forks, N.D. | Ralph Engelstad Arena  | Up to 13,000 |
| Green Bay, Wis.   | Resch Center           | Up to 11,800 |
| Greenville, S.C.  | Bi-Lo Center           | 5,500-15,538* |
| Houston           | Toyota Center          | Up to 19,000 |
| Las Cruces, N.M.  | Pan American Center    | Up to 13,076 |
| Las Vegas         | Thomas & Mack Center   | 4,000-19,354* |
| Los Angeles       | Staples Center         | Up to 20,000 |
| Memphis           | FedEx Forum            | Up to 18,500 |
| Miami             | AmericanAirlines Arena | Up to 19,094 |
| Nampa, Idaho      | Idaho Center           | Up to 13,500* |
| Nashville         | Gaylord Entertainment Center | Up to 20,000* |
| Norfolk, Va.      | Scope Arena            | Up to 12,779 |
| Omaha, Neb.       | Qwest Center Omaha     | Up to 19,000 |
| Phoenix           | America West Arena     | 6,012-16,910 |
| Portland, Ore.    | Rose Garden Arena      | 5,458-19,519* |
| Raleigh, N.C.     | RBC Center             | Up to 19,352* |
| Reno, Nev.        | Lawlor Events Center   | Up to 12,500 |
| Rockford, Ill.    | Rockford MetroCentre   | Up to 9,952 |
| Sacramento, Calif. | ARCO Arena            | 6,500-17,236* |
| Salt Lake City    | Delta Center           | Up to 19,688 |
| San Antonio       | SBC Center             | Up to 20,000* |
| San Jose, Calif.  | HP Pavilion at San Jose | Up to 18,373* |
| Spokane, Wash.    | Spokane Arena          | 6,013-12,638* |
| St. Louis, Mo.    | Savvis Center          | Up to 20,003 |
| St. Paul, Minn.   | Xcel Energy Center     | Up to 18,200* |
| State College, Penn. | Bryce Jordan Center    | 6,664-16,325* |
| Tallahassee, Fla. | Tallahassee-Leon County Civic Center | Up to 12,508* |
| Toronto           | Air Canada Centre      | 5,207-21,000 |
| Washington, D.C.  | MCI Center             | Up to 20,200 |
| Winston-Salem, N.C. | LVVM Coliseum Complex | 4,510-15,272* |

-- Members as of March 4, 2004

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in customer service at public assembly facilities.

Newell-Legner stresses that attention to customer service starts at the top and trickles down to the entire staff.

"It's the staff behind the scenes that makes a difference," Newell-Legner says. "They are your ace in the hole. Regardless of the venue or event, customer relations can make or break your business."

Staff from parking lot attendants to ushers should be aware of the importance of their encounters with customers, Newell-Legner says. "Help the staff understand what 'service-oriented' means. Identify your staff's needs," she says. "Make newcomers feel welcome and involve returnees in training. Invite staff to training, and make it fun, interactive and practical."

During the session, Newell-Legner offered "Five As of Raising the Bar in Guest Relations": Anticipate the guest's needs. Acknowledge the guest and let him or her know you are working on it. Ask questions to find out what the guest's interests are. Appreciate the guest and thank him or her frequently. Affirm his or her decision to visit.

She also adds that venue staff should "surprise the customer by going the extra mile. If they ask for something, give it to them and add a little bit more."

Newell-Legner also suggests that venues develop and distribute written customer service standards for all employees. Dealing with fans can be improved by simply improving language, she notes. "Use positive words instead of 'can't.' Say 'guidelines' instead of 'policies.' This can be important when dealing with spirited fans—that would be drunk people."

Joking aside, many arena managers agree that the best way to

(Continued on page 30)
improve customer service is to find out what customers are thinking immediately after an event.

At the Pond in Anaheim, the staff conducts internal surveys through the marketing department, as well as soliciting an outside firm to do at least one survey per year. They also implement “secret shopper”-style programs, in which people posing as customers evaluate staff efforts.

“I think I speak for a lot of top arenas when I say we’re constantly making changes based on input,” Ryan says. “We continue to try and reinvent ourselves.”

Wooley says the Gaylord Entertainment Center administration compiles marketing reports from its surveys that are analyzed monthly.

“We have a certain level of expectation we want to maintain,” he says. “This is our quality-assurance check, whether it is event by event or on a monthly basis.”

Generally, Wooley says, patrons at the Gaylord respond positively about their experience at the 20,000-seat arena. “The ratings we have gotten have been pretty good for all of our events,” he says. “There has never been a situation where we’ve had to drastically change anything.”

That is not to say there haven’t been any changes based on customer feedback.

“The changes we typically make are slight,” Wooley says. “If there is an area of our building that is not particularly clean, we address that.” Wooley notes. “If it’s an issue such as rudeness by the staff, we address that immediately.”

Ryan says that with the advent of the contemporary arena in the early 1990s, the whole concept of customer service “ratcheted up a few notches” and now embraces everything from concierge services to a wide selection of food and beverages.

“For us, customer service is so
in the tour's production and creative team, utilizing member marketing directors and routing stops through all member arenas.

"USA Gymnastics has done a great job as the hub of this wheel," Ryan says. "We haven't run an ad yet, and we're close to $1 million in tickets sold."

"Some arena managers can quickly name dates they were able to nail down through their association with ArenaNetwork. Fleetwood Mac and the Eagles are two that quickly come to mind for Hugh Lombardi, GM of Gaylord Entertainment Center in Nashville.

"If Gaylord would have gotten those two particular dates anyway, Lombardi says, "Not necessarily. ArenaNetwork definitely helped us."

Both of those tours were produced by AEG Live, as are this year's arena tours by Prince and Usher. Given that AEG Live promotes almost exclusively in arenas, the perception is often that ArenaNetwork and AEG Live are intertwined.

That's not the case, Parsons says. "AEG Live and ArenaNetwork are two separate entities. Paul Gongaware and John Meglen were part of the founding of this organization, and they remain involved, but we have different agendas. AEG, to its credit, has grown immensely and keeps finding more shows to put in arenas. And that's a good thing."

So, for the record, is ArenaNetwork AEG Live-exclusive? "That couldn't be further from the truth," Parsons says. "Probably 80% of our buildings do a serious amount of business with Clear Channel. We do stuff with Jam and House of Blues, and we're looking to do more."

(Continued on page 33)
FEDEXFORUM, NORTH AMERICA'S NEWEST ARENA AND HOME TO THE
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Customers
Continued from page 30

critical. It’s not something that can be hit or miss,” Ryan says. “As ticket
prices have gone up, fans expect the service level to go up along with
them. And we try to provide it, even though it’s not a perfect science.”

At the Greensboro (N.C.) Coliseum Complex, ushers take a lot of
responsibility for the quality of guest relations.

“We have annual in-house ses-
sions with our ushering staff,”
managing director Matt Brown
says. “We also have annual meet-
ings with [event management
company] Showpros, which han-
dles crowd management and
ticket-taking in the building. We
have also brought in people from
other venues and buildings to offer
their perspective and advice.”

Brown believes the key is to try
and see things from the customer’s
side. “The whole focal point is to
understand the customer,” he says.

The venue has hosted representa-
tives from basketball’s Atlantic Coast
Conference, for example, to discuss
their expectations for fans attending
the ACC tournament.

“We all presume what our cli-
tele’s needs are, but we also actually
bring in a person that represents that
clientele,” Brown says. “We let them
explain the peculiarities of their fans
and the type of guidance they’re
looking for.”

The complex comprises a 23,000-
seat arena, the 2,400-seat War
Memorial Auditorium and expansive
convention space. For those who
may have trouble traversing such a
large area, the complex employs a
crew dedicated to mobility issues.

“We have a whole wheelchair
crew that greets guests at a drop-off
point and takes [them] to their seat-
ing area,” Brown notes. “It’s not
necessarily just for wheelchair-
bound people, but for anyone who
might be restrained by that walk.
We get thousands of letters from
people who are appreciative that
we’ve made their visit to the coliseum
better and more comfortable.”
Ryan points out that a key to ArenaNetwork's success is member buildings' willingness to work with different promoters, as well as promote in-house and co-promote.

"Every ArenaNetwork arena deals with every single promoter in the United States, including family shows and concert promoters," Ryan says. "We do what it takes to make every show we touch a success, whether it's marketing, [coordinating] pre-sales or taking a risk when we need to."

ArenaNetwork seeks to streamline the booking process for agents and venues. The member arenas tout such services as research, marketing, database sales and creative deal-making.

Criteria for membership in ArenaNetwork is fairly basic. In addition to an annual membership fee, members must not compete with other members and must have a minimum of 10,000 seats, the inclination to promote shows in-house and the ability to risk capital.

That last stipulation can be tricky, particularly for municipal buildings that often run at a deficit. If a date loses money, ArenaNetwork is not there for a financial bailout.

"ArenaNetwork is not set up to be a risk-taker," Parsons says. "Every building is responsible for its own dates and guarantees."

Even so, more member buildings are stepping up to the plate to promote than ever, Parsons notes.

"When I first started I was lucky if I had one offer [to promote] from a building in four months," he says. "Now I regularly have 30 to 40 offers. A lot of it is small stuff, but the point is the activity level has grown dramatically."

And it hasn't even been the first year.

(Continued on page 34)
many in-house promotions are resulting in losses to the buildings.

"We haven't seen our guys getting into too many stupid situations," Parsons says. "One thing I will say about our group, they're very level-headed. Our guys won't overpay. They make an offer they're comfortable with, and if the band says no they go on to the next one. They don't get caught up in that feeding frenzy."

ArenaNetwork is more about providing information and keeping members in the loop. "Our buildings don't feel like they're in the dark," Parsons notes. Likewise, the agents know what ArenaNetwork buildings have to offer in terms of availabilities.

"We have a grid sheet, and we keep the avail of all of our buildings at one time, and it gets used a lot," Parsons says. "An agent calls, and I can get him avail on more than 40 buildings at one time, and that's very helpful."

Parsons says ArenaNetwork is healthier than it has ever been. "There's no debate," he says. "When I first started, there were 13 buildings."

He adds that the group's function will continue to evolve. "Our primary focus is still, and will remain, programming," Parsons says. "That said, we've started doing some things that are not related to programming."

For example, Parsons notes that ArenaNetwork provided an "energy auditor" to member buildings to check their power and phone bills to see if savings could be found. One building will save some $75,000 annually because of the audit.

"The point is, evolution will take place over the next few years," Parsons says. "There's strength in numbers, so we may be able to improve some of our deals down the road."
Agents

Continued from page 20

had more constractive budgets. We were under the radar of ArenaNetwork."

The name Lost Cities took some selling to member venues.

"We initially looked at 'Hinterland Cities,' but that didn't have much of a ring to it," Walczak says. "Then a few people thought "Lost Cities' had a negative connotation to it. But the agents loved it. They said that's what they had been calling these markets anyway."

The late Mike Pirianian, an agent with Creative Artists Agency, routed a Bob Dylan tour through some 12 Lost Cities buildings. "In Rapid City we drew more than 6,000 people on a Monday night, which was better than anyone could fathom," Walczak says.

Weekend shows do much better in these markets, Walczak notes, especially since people in the region need to travel to an event.

"We pushed hard to get Fridays or Saturdays to have the best chance to succeed," he says. "An act can play Denver, Salt Lake City or Minneapolis on any given night, because they have the population base to support it."

Walczak says his biggest challenge in administrating the Lost Cities network was staying on top of buildings to retrieve avails and overall interest in potential dates. When he left Rapid City in 2001, nobody picked up the Lost Cities ball.

"It still exists in a very loose form," says Art Fahey, GM of La Crosse Center in La Crosse, Wis. "I don't think we've had any discussions in the last year, and I don't see any tours routed through here because of it."

But Walczak is still a believer in the concept, and when and if he returns to the arena-manager side of the business, he'll resurrect some version of it, if appropriate. "There's nothing wrong with strength in numbers," he says.
Large-venue management firms like SMG and Global Spectrum, both based in Philadelphia, are not part of Arena Network because they believe the organization duplicates internal systems they already have in place. "We're sort of our own arena network," SMG senior VP of sports and entertainment Mike Evans says. "We have a booking system in place, regular conference calls and our building contracts broken down into regions with routing sheets of our avail and touring artists. We coordinate with agents and promoters all the time."

Similarly, arenas owned by Global Spectrum, a division of Comcast Global, already coordinate with tour producers. "We have a great relationship with the entire Anschutz organization," says John Page, a senior VP with Global Spectrum and director of the Wachovia Center and Wachovia Spectrum arenas in Philadelphia. "We have consistently been able to leverage our buildings in Philadelphia in certain situations to help us with our buildings in other markets," Page says. "I think ArenaNetwork does a great job of getting content into their buildings. It's a way for them to share information and try to get a jump on a tour with the booking agencies, but we do that ourselves."

RAY WADDELL
we need to fit in between HD TV and TiVo and walking in the park.

"We need to make our options as affordable as possible, a greater value than the competition and as easy to participate in as can possibly be imagined.

"Sales and technology are my two main interests. We need to seek out the best sales talent and give them the tools of technology that they need to do their jobs.

"Young adults aren't buying their music in record stores anymore, they are shopping on iTunes. They don't own CD players, they have iPods. They don't watch commercials or network television. And we as an entertainment option need to remain on the edge with them, or we die."

ALLEN JOHNSON
Director, Orlando Centroplex, Orlando, Fla.

"The most pressing issue I see is how to generate more business with shrinking product and more competition from many areas."

TERRIE SMITH
Director, Viking Hall, Bristol, Tenn.

"Consolidation. That is in one word our biggest issue. For small markets with venues with capacities of 6,000 or less, the business just disappeared.

"Prior to Clear Channel and the few other big dogs who currently dominate the industry, small markets had the opportunity to grow relationships with regional promoters who regularly produced and routed entire tours through your area.

"Our market is actually a fairly sophisticated one—patrons will pay [and can pay] more for a ticket for an act that is current than for one that is mid-range. The right artist can play this market with a $60-$85 ticket and sell out if the act is right.

"The closest arena to our market is two hours away. By the time our fan buys the ticket—with surcharges—"
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Gund Arena located in Cleveland, Ohio is a 20,500 seat, state of the art multipurpose venue that welcomes close to 2 million guests and more than 200 events annually. In addition to basketball and hockey, The Gund hosts major concerts, family shows and signature sporting events. See why it's Great at the Gund!

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ARENA NETWORK

Challenge
Continued from page 37

buys the gas for the round-trip [drive] and possibly spends the night, a $60-$85 ticket is cheap.”

MICHAEL MARION
GM, Alltel Arena, North Little Rock, Ark.

“Everyone in the facility business now operates with the specter of 9-11 looking over their shoulder, which makes venue security the No. 1 concern. With that as a given, I think the continued proliferation of buildings makes booking events in secondary and tertiary markets an ongoing challenge. To put it succinctly: Too few shows for too many buildings.”

BOB WILLIAMS
President, Philips Arena, Atlanta

“For the new-generation arenas that were developed not to add capacity but to maximize incremental revenue streams—most notably [with] suites and club seats—the biggest challenge is the continued exploitation of that opportunity through renewals. The euphoric economic conditions fueled by the dotcom explosion are a distant memory, and companies are more cautious and more frugal with their entertainment spending. At Philips Arena we have mitigated the downward trend by our unique design that provides our club seat holders the best seats in the house and our suite holders all side-court/side-ice/front-of-the-concert-stage views.

“The reality is, we were sold out when we opened in 1999, and now we have available inventory. The two most important drivers for this sale are competitive teams and the successful procurement of compelling content, especially preeminent concerts. But that dynamic is fragile as well, as the most successful shows are artists who have career longevity, and there are fewer of those emerging in today’s world of instant gratification.

“As an arena operator you have two choices: Be entrepreneurial or be eaten.”
Celine Dion
The Colosseum at Caesars Palace, Las Vegas
Sept. 6, 7, 8, 9
$2,038,719 (2,075,579/2,075,579)
13,039
17,035 shows
3-2 shows
Concerts West/VEG Live

Prince
Pepsi Center, Denver
Aug. 27-28
$2,263,117 (739,530/739,530)
34,308 shows
Concerts West/VEG Live

The Cure
Sports Palace, Mexico City
Sept. 4
$2,081,460 (2,372,766/2,372,766)
52,685 shows
OCESA Presents

Luciano Pavarotti
PNC Park, Arts Center, Pittsburgh, N.J.
Aug. 29
$1,921,164
$644,254/543
6,056 shows
11,344 shows
Clear Channel Entertainment

Prince
HP Pavilion, San Jose, Calif.
Sept. 10-11
$2,113,676
$75,590/75,590
55,590 shows
82 shows
Concerts West/VEG Live

Prince
Key Arena, Seattle
Aug. 30-31
$1,688,379
$75,590/75,590
55,590 shows
82 shows
Concerts West/VEG Live

Uscher
Staples Center, Los Angeles
Sept. 10-11
$1,323,399
$66,580/66,580
27,081 shows
Concerts West/VEG Live, Atlanta Worldwide Touring

Kid Rock
DTE Energy Music Center, Clarkston, Mich.
Aug. 26-27
$1,240,198
$39
45,614 shows
Concerts West/VEG Live

Uscher
Oakland Arena, Oakland, Calif.
Sept. 4-5
$1,249,192
$75,590/75,590
16,092 shows
Concerts West/VEG Live

Phil Collins
MMG Grand Garden, Las Vegas
Aug. 28
$1,218,364
$131,275/87,690
12,581 shows
52 shows
Concerts West/VEG Live

Phil Collins
United Center, Chicago
Sept. 8
$1,206,419
$90,680/45,950
13,339 shows
Jem Productions

Jimmie Buffett
Post-Gazette Pavilion at Star Lake, Huntington, W. Va.
Aug. 28
$1,035,146
$75,590/75,590
22,458 shows
Clear Channel Entertainment

Sarah McLachlan
Molson Amphitheatre, Toronto
Aug. 19-20
$1,027,795 (1,248,486 Canadian)
$55,590/55,590
15,904 shows
26,094 shows
Clear Channel Entertainment

Kenny Chesney, Uncle Kracker, Gretchen Wilson
Twickenham Stadium, Tinley Park, Ill.
Sept. 5
$1,069,573
$95,759/95,759
26,506 shows
Concerts West/VEG Live

Prince
Oakland Arena, Oakland, Calif.
Sept. 9
$279,412
$75,590/75,590
16,492 shows
Clear Channel Entertainment

Phil Collins
Caesars Palace, Las Vegas
Aug. 28
$183,323
$75,590/75,590
3,507 shows
50 shows
Concerts West/VEG Live, House of Blues Las Vegas

Prince
ARCO Arena, Sacramento
Sept. 3
$896,565
$75,590/75,590
19,314 shows
Clear Channel Entertainment

Prince
Rose Garden, Portland, Ore.
Sept. 1
$897,700
$75,590/75,590
18,721 shows
Concerts West/VEG Live

Jimmie Buffett
Riverbend Music Center, Cincinnati
Aug. 31
$906,082
$95,590/95,590
29,529 shows
Clear Channel Entertainment

Kenny Chesney, Uncle Kracker, Gretchen Wilson
Garland Entertainment Center, Nashville
Sept. 1
$838,751
$39,500/39,500
19,186 shows
TBA Entertainment, The Messina Group/VEG Live

Ozzy Osbourne, Backstreet Boys, Kottonmouth Kings
Post-Gazette Pavilion at Star Lake, Huntington, W. Va.
Aug. 22
$1,156,899
$125,755/125,755
20,125 shows
Clear Channel Entertainment

Eric Clapton
Staples Center, Los Angeles
Sept. 12
$1,083,680
$10,550/10,550
4,033 shows
11,000 shows
Clear Channel Entertainment

Metallica
Honda Center, Anaheim
Aug. 26
$1,990,108
$150,605
14,174 shows
Frank Productions

Kenny Chesney, Uncle Kracker
UMB Bank Pavilion, Marysville Heights, N. J.
Sept. 10
$1,037,038
$130,750/130,750
25,145 shows
Clear Channel Entertainment, The Messina Group/VEG Live

Prince
Snowpark Center, Freestyle, S. Kent, Wash.
Sept. 1
$767,527
$39,500/39,500
36,990 shows
Clear Channel Entertainment

Phil Collins
America West Arena, Phoenix
Sept. 4
$726,683
$82,500/45,600
10,255 shows
10,255 shows
Clear Channel Entertainment

Uscher
 Mandalay Bay Events Center, Las Vegas
Sept. 5
$1,121,378
$895/755/755
9,220 shows
in-house, Concerts West/VEG Live, Atlantic Worldwide Touring

Joss Groban, William Joseph
General Motors Place, Vancouver
Aug. 25
$707,483
$579,339/579,339
11,096 shows
11,096 shows
Clear Channel Entertainment

Rush
Molson Amphitheatre, Toronto
Aug. 27
$777,936
$579,339 Canadian
$39,500/39,500
15,344 shows
House of Blues Canada

Tim McGraw, Big & Rich, Warren Brothers
1st Mariner Arena, Baltimore
Sept. 12
$566,304
$50,350/50,350
10,804 shows
10,804 shows
Clear Channel Entertainment, Outback Concerts

Uscher
Shrine Auditorium, Glendale, Ariz.
Sept. 12
$585,157
$53,500/53,500
57,971 shows
Concerts West/VEG Live, Atlanta Worldwide Touring

The Billboard Backstage Pass

At AMC, Heaven Is In The Details

If the International Assn. of Assembly Managers annual trade show and convention—which was held in July in Reno, Nev.—is about the big picture, the IAAM’s upcoming Arena Management Conference is about the brass tacks.

More intimate and issue-oriented than the massive annual convention, this year’s AMC is set for Sept. 18-21 at the Snowbird Resort near Salt Lake City.

This conference is designed for arena managers who want to be at the top of their game.

Sessional panels are generally populated with pros, and on-target topics range from coping with superstar meltdown to maximizing beer sales, and even if the gorgeous surroundings of the Canyons location at Little Cottonwood Canyon may be a liability for some to resist, sessions targeted to help managers run arenas are likely to win out.

Several of the panels reflect topics that have been discussed recently in these pages, like “Casino Arenas—How Are They Different and Where Are The Employment Opportunities?” This particular panel will be a session will cover how major- and secondary market venues are dealing with heightened security concerns and resulting operational and financial challenges.

A CONFERENCE OF OUR OWN: This is as good a place as any to plug Billboard’s first new conference for the touring industry. Billboard Backstage Pass will take place Nov. 8-9 at the Roosevelt Hotel in New York.

We’ve already confirmed participation by some of the top touring pros in the business—check out the events section of billboard.biz for more details.

Topics are geared toward thoughtfully and aggressively addressing issues that contributed to 2004’s “summer of discontent” in the touring world.

But maybe this could be a wild ride.

Our international panel of experts includes not only corporate and boutique promoters, agents and managers but also representatives from the worlds of radio, record labels, production, venue management, ticketing, insurance, travel, marketing, sponsorships, consumer goods and other sectors that intersect the touring business.

The Billboard Backstage Pass Awards will honor artists, managers, agents, venues and events that kicked butt in 2004. The awards will be held on actual box-off ticketing as opposed to any kind of popular vote. There will also be showcase opportunities.

Seasoned veterans of the touring industry may remember that Billboard hosted the first ever touring conferences in New York back in the early 1970s. Now we’re back, and we hope to see everyone in New York in November.

For further information or to register, call 646-654-4660 or visit billboardevents.com.
A Decade Later, Lalah’s Third CD

BY GAIL MITCHELL

Her self-titled debut album sparked a chorus of “that girl can sing” nearly 15 years ago, and she has been working and waiting, looking for the right place.

Indeed, since her 1990 debut, the singer/songwriter has been honing her craft. She has opened shows for Herbie Hancock and Maze Featuring Frankie Beverly. She has also worked with, among others, Mary J. Blige, Stevie Wonder, MeShell NdegéOcello and jazz pianist Joe Sample.


“I’d been trying to get to the place where I could do the record I needed and wanted to do,” she recalls. “I had a lot of creativity going on and didn’t know what to do with it or where to take it.”

Hathaway’s problem was solved when Mesa/Blue Moon president George Naufal signed her.

“Lalah’s past success was a big part of my interest in her,” Naufal says. “She’s long overdue for the national scene. Aside from her dedicated fan base and peer respect, she’s a musician’s musician with a lot of innate, ver- tual talents, from great ears to an incredible sensibility for rhythmically translating feeling.”

OUTRUN THE GENEALOGY

Though Hathaway is not bothered by the incessant “Donny’s daughter” tag line, she has always strived to forge her own musical identity. “Outrun the Sky” is a step in that direction.

The autobiographical, 13-song set cruises from R&B/Soul and jazz to country and rock. Hathaway wrote or co-wrote most of the songs, whose themes encompass love and relationships.

Among the producers with whom she worked is Mike City (Yolanda Adams, Gerald Levert, Carl Thomas), whose “How Many Times” is the album’s next single.

“People have a yearning for melodic, thoughtful soul music,” Naufal says. “But we also wanted to approach Lalah’s record in a contemporary man- ner. We brought in Mike City with the intent of adding some of those ele- ments to her music. While [her] largest buying segment is adults over 20, we believe Lalah will also appeal to those 18 and up.”

To expand on Hathaway’s dedicated fan base, Naufal says the label is gearing up a multi-targeted marketing and promotion strategy. One tier involves building on the momentum ignited by Hathaway’s cover of Luther Vandross “For Ever, for Always, for Love.”

Originally produced by R&B/Pop crossover Chess

In the wake of current chart suc- cess by such R&B stalwarts as the late Ray Charles and Anita Baker, a slew of projects by other established acts is on tap.

Percy Sledge—best known for his 1966 R&B Pop No. 1 “When a Man Loves a Woman”—is back with his first new album in nearly a decade. The just-released “Shining Through the Rain” is available through Varese Sarande.

It was produced by Saul Davis and Barry Goldberg, the team behind Sledge’s Grammy Award-nominated 1994 Pointblank album, “Blue Night.”

Sledge is also celebrating another milestone. He is one of 15 finalists for induction into the Rock and Roll Hall of Fame in 2005.

“I’ve truly been blessed to have lived long enough to be around for this,” Sledge says. “Even if I don’t get in, I thank God for this and for my fans.”

Other vets with projects in the pipeline include three Sanctuary Urban Records Group acts: The O’Jays’ “Imagination” arrives Sept. 28, and on Oct. 5, look for Da La Souf’s “The Grind Date” and Jon B’s “Stronger Every Day.”

Coming Sept. 21 is Lenny Williams’ Thump CD “My Way,” featuring lead single “Torn Between Two Lovers.” At the recent BMI Urban Awards (Bill- board, Sept. 11), Williams shared kudos with Kanye West, Michael Bennett and Mimi Bien Ani. The West-produced “I Wish You Would” was recorded by Twista and containing a sample from Williams’ “Cause I Love You,” received a No. 1 Hot Tracks Bill- board award.

BACK TO THE SOURCE: Speaking of Kanye West, he and another of this year’s high-profile artists—Ludacris—claim the most nominations for the 2004 Source Hip-Hop Music Awards.

West leads with seven nods, includ- ing album, video and producer of the year.

Ludacris earns six men- tions, including album, live perfor- mance and solo artist of the year.

Now in its sev- enth year as a tel- evised event, the Source Hip-Hop Music Awards ceremony takes place Oct. 10 in Miami. BET will air the event Nov. 30.

STREETWISE: The city of Memphis will pay homage to legendary producer musician Willie Mitchell (Al Green) Sept. 20. That’s when Lauderdale Street (between McLeven Avenue and South Parkway) will be restrin- ghtened Willie Mitchell Boulevard.

PREVIEW: His name may not be top-of-mind in the contemporary

R&B industry, but his music remains a clar- ion call in R&B and pop history.

Billy Davis produced Fontella Bass’ 1965 R&B/pop crossover Chess

Records gem “Rescue Me.” Under the pseudonym Tyran Carlo, he co-wrote several Jackie Wilson hits, including “Higher and Higher” and “Lonely Teardrops.” His songwriting partners in those pre-Motown days? None other than siblings Berry and Owen Gordy. Davis, Gwen and Anna Gordy established Tamla/Motown precursor Anna Records, which birthed Barrett Strong’s 1960 R&B hit, “Money (That’s What I Want).”

That—and international acclaim—is what the Detroit native (born Ro- quel William Davis) eventually earned, thanks to a little advertising jingle he co-wrote for Coca-Cola. The early-’70s ditty, “It’d Like to Buy the World a Coke,” later morphed into the pop hit “I’d Like to Teach the World to Sing (In Perfect Harmony).”

Davis died Sept. 2 in New Rochelle, N.Y.

CLARIFICATION: Chaika Khan’s up- coming standards album (Rhythm & Blues, Sept. 11) will be released by A&G Music Group.
### September 25, 2004

#### Billboard Top R&B/Hip-Hop Albums

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<tr>
<th>Week</th>
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**Notes:** The above charts are compiled from national data for all retail outlets where recorded music is sold and distributed. Nielsen SoundScan, the world's leading provider of market information for the recorded music industry, compiles and audits sales data from the leading retail music outlets. Nielsen SoundScan provides the charts as a service to the music industry and to Billboard. Music charts are compiled from sales reports. They are designed to reflect the sales success of the individual titles. The charts are based on International Federation of the Phonographic Industry (IFPI) standards.
Weiss Says It’s Good To Be Nervous Again

In the late ’80s and early ’90s, New York-based Nervous Records was one of a host of flourishing independent rap labels, alongside Sleeping Bag Records, Penalty Recordings and Loud Records.

Nervous was home to Funkmaster Flex, Black Moon and Mad Lion. Weiss, however, says. “By 1992 I was essentially the label’s solo executive, according to Weiss, president Michael Weiss says. “It seemed like every week there was a new artist with a record that would rip through the clubs. And those artists were driven, and we were happy to perform at clubs around the city.”

“At a certain point in the late ’90s, when hip-hop became a huge business, that scene just dried up,” he adds. Artists bypassed the underground scene and local radio shows. “Everybody felt it was necessary to go straight to MTV,” Weiss says. “And if a New York artist had a record on the radio, they immediately felt it was time to go straight to Madison Square Garden.”

That was then. Flash forward more than a decade, and Nervous is back. Spearheaded by Weiss and VP Kasem Coleman, the label has signed a mix of established talent and newcomers that aims to put it back on the hip-hop map.

“Now that the New York hip-hop scene is no longer a spotlight, with areas like Chicago, St. Louis and Atlanta being so much more in focus, it feels like there is a new crew of New York artists—some brand new and some with history in the business—who understand that they need to be real artists in order to succeed,” Weiss says. “By ‘real artists,’ I mean people who are willing to go to the stores, willing to go to clubs to perform and willing to show their skills to the people. Now, if you want to blow up, you’ve got to have the real goods.”

Weiss and Coleman decided that properly relaunch the label it would need a new look. They overhauled the Nervous logo and decided to make the label exclusively hip-hop.

“It’s true that Nervous had success before but not like a lot of people who grew up in New York hip-hop has always been my favorite music,” Weiss explains. “And it feels like the time is right for an independent label that is willing to do the marketing and promotion that is necessary to help local artists get to the next level.

“Sure, you have a couple major-label artists that are selling platinum—literally a couple. But then you have many, many artists and producers who are just slinging product into the stores without the backup that is needed.”

Nervous’ roster includes veteran acts Shyheim and EPMD as well as new artists like Poison Pen and Big Six. Weiss and Coleman believe the roster’s balance will offer something missing in hip-hop.

“Those days it takes a long time to build interest in a new artist,” Weiss says. “We decided that working with established artists would be a more practical way to get our initial releases noticed by the DJs.”

TIMES UP: After five years at Billboard, my time has come. That’s right, this will be my last Beats & Rhymes. I would like to take this opportunity to thank everyone who has ever contributed to this column. Whether it was with good music, bad music, a press release or a discussion, it was greatly appreciated.

To my colleagues past and present at Billboard and Billboard Radio Monitor, I cherish the experiences we have shared and I wish you continued success in all your endeavors. That said, I’m not joining the Peace Corps. I will be joining MTV News as a hip-hop writer. I will also continue to freelance for Billboard and Billboard Radio Monitor.

So, while I may be leaving the building, I will still be a member of the family.

Peace.
Spanish Broadcasting System, Inc. is the largest Hispanic-controlled radio broadcasting company in the United States. SBS currently owns and operates 19 stations in six of the top U.S. Hispanic markets, including New York, Los Angeles, Miami, Chicago and Puerto Rico. The Company also operates LaMusica.com, a bilingual Spanish-English Internet Web site providing content related to Latin music, entertainment, news and culture.

CONGRATULATIONS TO ALL THE LATIN GRAMMY WINNERS

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### HOT LATIN TRACKS

#### TITLE
1. *Nada Valgo Sin Tu Amor*  
2. *Miedo*  
3. *Como Te Quiero*  
4. *Que No Me Faltes Tu*  
5. *La Vida*  
6. *Que De Raro Tiene*  
7. *La Que Te Querás*  
8. *No Me Quiero Enamorar*  
9. *Duelo El Amor*  
10. *Esta Llorando Mi Corazon*  
11. *Si La Ves*  
12. *Ahorra Quien*  
13. *Lagrimas*  
14. *Sombra Loca*  
15. *La Locura*  
16. *Todo Conmigo*  
17. *Sentada Aqui En Mi Alma*  
18. *Deja Estar*  
19. *Piquetes de Homicida*  
20. *Mas Mala Que Tu*  
21. *Esta Frontera*  
22. *Sentimientos*  
23. *Primera Con Agua*  
24. *Fabiando Fantasias*  
25. *Para Sobrevivir*  
26. *Te Necesito Junto A Mi*  
27. *Andar Conmigo*  
28. *Sipudiera*  
29. *Imposible Olvidarte*  
30. *Contigo Yo Aprendi Olvidar*  
31. *Nadie Es Eterno*  
32. *Vivo Y Muero En Tu Piel*  
33. *Corazon Encadenado*  
34. *Camina Y Ven*  
35. *Para Sober-...*  
36. *Te Necesito J...*  
37. *Andar Conmigo*  
38. *Imposible Olvidarte*  
39. *Contigo Yo Aprendi Olvidar*  
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48. *Contigo Yo Aprendi Olvidar*  
49. *Nadie Es Eterno*  
50. *Vivo Y Muero En Tu Piel*  

#### ARTIST
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- **Andy & Laura**  
- **Carlos Vives**  
- **Jimi Reina**  
- **Marc Anthony**  
- **Annie Gellert**  
- **Franco De Vita**  
- **Marte Gallegos**  
- **Nelly Furtado**  
- **Abel Maldonado**  
- **Cristian Castro**  
- **Jesse & Joy**  
- **Jimi Reina**  
- **Marc Anthony**  
- **Annie Gellert**  

#### IMPRINT/PROMOTION LABEL
- **EMI Latin**  
- **Universal**  
- **Sony Music**  
- **Universal Latin**  

### REGIONAL MEXICAN AIRPLAY

#### TITLE
1. *Lo Lloran Sin To*  
2. *Mas Aplaudas*  
3. *Se Olvidaran*  
4. *Mas Aplaudas*  
5. *Mas Aplaudas*  
6. *Mas Aplaudas*  
7. *Mas Aplaudas*  
8. *Mas Aplaudas*  
9. *Mas Aplaudas*  
10. *Mas Aplaudas*  

#### ARTIST
- **Joses de los Angeles**  
- **Andy & Laura**  
- **Carlos Vives**  
- **Jimi Reina**  
- **Marc Anthony**  
- **Annie Gellert**  
- **Franco De Vita**  
- **Marte Gallegos**  
- **Nelly Furtado**  
- **Abel Maldonado**  
- **Cristian Castro**  
- **Jesse & Joy**  
- **Jimi Reina**  
- **Marc Anthony**  
- **Annie Gellert**  

#### IMPRINT/PROMOTION LABEL
- **EMI Latin**  
- **Universal**  
- **Sony Music**  
- **Universal Latin**  

### LATIN POP AIRPLAY

#### TITLE
1. *No Tiene La Culpita El Mundo*  
2. *Los Tiros Del Norte*  
3. *El Juez*  
4. *Miedo*  
5. *No Me Faltes Tu*  
6. *Duelo De Amor*  
7. *Te Pones Una*  
8. *Dejame Estar*  
9. *Estas Aquí*  
10. *No Me Olvides*  

#### ARTIST
- **Joses de los Angeles**  
- **Andy & Laura**  
- **Carlos Vives**  
- **Jimi Reina**  
- **Marc Anthony**  
- **Annie Gellert**  
- **Franco De Vita**  
- **Marte Gallegos**  
- **Nelly Furtado**  
- **Abel Maldonado**  
- **Cristian Castro**  
- **Jesse & Joy**  
- **Jimi Reina**  
- **Marc Anthony**  
- **Annie Gellert**  

#### IMPRINT/PROMOTION LABEL
- **EMI Latin**  
- **Universal**  
- **Sony Music**  
- **Universal Latin**  

### TROPICAL AIRPLAY

#### TITLE
1. *Lo Lloran Sin To*  
2. *Mas Aplaudas*  
3. *Se Olvidaran*  
4. *Mas Aplaudas*  
5. *Mas Aplaudas*  
6. *Mas Aplaudas*  
7. *Mas Aplaudas*  
8. *Mas Aplaudas*  
9. *Mas Aplaudas*  
10. *Mas Aplaudas*  

#### ARTIST
- **Joses de los Angeles**  
- **Andy & Laura**  
- **Carlos Vives**  
- **Jimi Reina**  
- **Marc Anthony**  
- **Annie Gellert**  
- **Franco De Vita**  
- **Marte Gallegos**  
- **Nelly Furtado**  
- **Abel Maldonado**  
- **Cristian Castro**  
- **Jesse & Joy**  
- **Jimi Reina**  
- **Marc Anthony**  
- **Annie Gellert**  

#### IMPRINT/PROMOTION LABEL
- **EMI Latin**  
- **Universal**  
- **Sony Music**  
- **Universal Latin**  

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For a complete listing of artists, titles, and airplay supplied by Billboard, please visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
Grammys Light Up L.A. Night

Artists and label executives celebrated their nominations and wins at the fifth annual Latin Grammy Awards, held Sept. 1. The awards aired live on CBS from the Shrine Auditorium in Los Angeles. A host of parties throughout the Los Angeles area followed the awards show.

At BMG's Latin Grammy Awards after-party, winner Bebo Valdés jazzes it up at the piano with singers Diego "El Cigala," left, and Julieta Venegas.

Vicentico

Continued from page 44

album “Canciones del Solar de los Aburridos.” Among the guest artists on “Los Rayos” is Julieta Venegas, who sings and plays accordion on “El Tonto.”

In October, Vicentico will tour Spain, Mexico, Peru, Colombia and Ecuador, with a stop Oct. 21 in Miami for the MTV Video Music Awards Latin America.

The album’s next single will be “Soy Fiel” (“I Am Happy”), a title that seems to reflect Vicentico’s state of mind.

He was delighted to be a special guest on Diego Torres’ “Unplugged” album, released in May; he also had the lead role in an Argentine indie film, “Los Guantes Mágicos,” directed by Martin Rejtman.

“I like acting, but I would not take any time away from music—that is my main interest,” the burly Vicentico says. “I receive many scripts now, but my secret ambition is to try a totally different character, maybe a "Terminator" hero, or a role that would make me train and lose weight.”

Let’s Get This Summit Started!

With this issue, the 11th annual Billboard Dance Music Summit gets underway (Sept. 20-22 at the Union Square Ballroom in New York). So, to all those in town for the conference, welcome!

With 10 panels—covering a variety of timely topics—and two Defected DJ sessions (with Paul Van Dyk and DJ Tiesto), this year’s summit may indeed be the biggest and best one yet—if we do say so ourselves.

While conferences like this one are about learning and networking, they are also about having fun. To that end, here are some evening highlights:

• The inaugural induction ceremony of the Dance Music Hall of Fame Sept. 20 at the Spirit club.
• The New York chapter of the National Academy of Recording Arts and Sciences and BPM magazine celebrate the new Grammy Award category, best dance/electronic album, Sept. 21 at the Crobar club. Confirmed DJs include Sashà, Van Dyk, David Morales, DJ Rap, Alex Gold, Lee Cabrera and Mateo & Matos.
• The second annual NYC Music and Media Schmooze-fest Sept. 22 at Trutone Mastering Studios.
• DJs Frankie Knuckles and Steve Travolta, with a live performance by Nicki Richards, Sept. 22 at the SBNY club.

100 PROOF: Koch Records launches a dance/electronic compilation series with the Oct. 19 release of “Top Shelf: Dance Volume 1.”

Mixed by DJ Geoffe (aka Koch product manager Geoffrey Colon), the 15-track collection is a vibrant mix of the poppin’ sides of house and trance.

Highlights include Martin Solveig’s “Rocking Music,” the Antillas remix of Sun’s “Without Love” (which is equal parts Klein & MBO and Yello) and Sander Kleinenberg’s Cold Turkey mix of “Don’t Wake Up Policeman” by Junkie XL. Featuring Peter Tosh & Friends, Extra points are given for singers and producers. They include Junior Jack (“Stupidisco”), Kings of Tomorrow (“Dreams”), Shawn Christopher (“Don’t Lose the Magic”), Bob Sinclar (“Save Our Soul”) and Annette Taylor (“Faith”)


Wynonna’s label (Curb) recently commissioned Pipper (aka Nashville residents Ron Slomowicz, Tommy Dorsey and Irving Bertoldo) to remix the track. The result is a glorious trance-etched anthem.

While a U.S. release has not been confirmed, Pipper’s radio and club mixes of the track are available at walmart.com.
Frankie Knuckles feat. Nicki Richards

Matter Of Time

Follow up to #1 Billboard Dance single "Bac N da Day" DF022
Remixes by The Groove Junkies

From the album "A New Reality" that includes Jamie Principle, Nicki Richards, and CC Rogers.

IN STORES NOW

www.defmx.com
**Dance Airplay titles showing an increase this week:**

- **Power Pick**
  - "Who You Are (Remixed)" by Jaheim (Ultra/UDM/Planet) — 72,000
  - "Mr. Booty (Remixed)" by Rema & Stogie T (Ultra/Zoom/Planet) — 54,000

**Dance Radio Airplay:**

- **Number 1**
  - "I Need A Friend" by J. Holiday featuring Brandy (Atlantic/Republic) — 78,000

**Top Electronic Albums:**

- **New**
  - "The Postal Service" by The Postal Service — 32,000
  - "Lost in America" by DJ Polo & DJ Spinna — 24,000
  - "Various Artists" by Various Artists — 20,000

**Radio Data compiled by Nielsen SoundScan**

- **Hot Dance Club Play**
  - **Number 1**
    - "Look At Me" by Brandy (Kurtis Productions) — 95,000

**Billboard**

Directly above the chart, in the deceased's name, it reads: "Dance Airplay titles showing an increase this week. Power Pick with the greatest sales increases this week. Billboard Power Pick is awarded for the largest single title, primary sales increase of the week. Below the Billboard charts, a boxed-out section states: "All prices include single, CD single, or CD single sales. Actual sales prices are projectable sales, which are projected from wholesale prices."
Europe Takes Americana To Heart

BY PAUL SEXTON

LONDON—Music that draws on American traditions in country, blues and their offshoots is often more appreciated thousands of miles away than on its doorstep.

Many artists who will perform at the Americana Music Assn. Conference, set for Sept. 23-25 in Nashville, have stamps in their passport from London and other European capitals. They know it’s beneficial to their careers to travel—especially to Europe, where they’re likely to be among friends.

Such mainstays of roots music as Steve Earle and Emmylou Harris have been rewarded for their regular Transatlantic visits with loyal audiences. Earle’s “The Revolution Starts Now” (Red Hot) recently debuted at No. 20 in Sweden and No. 22 in Norway, and became his ninth charting album in the United Kingdom.

Earle’s next European tour is in November. It is being booked by Asgard joint managing director Paul Fenn, who says, “Right now, Steve certainly does better in Europe than in the U.S.”

There’s a long precedent for that. Fenn says, “You can go back to ‘89, when we got involved in ‘new country.’ In that year, when we [booked] k.d. lang, Dwight Yoakam, Steve Earle and Lyle Lovett, one of them was doing better in the U.K. than the U.S.

These days, the European welcome also extends to such maverick acts as Lambchop, Calexico and the Handsome Family, as well as to numerous acoustic performers, including Slaid Cleaves, Mindy Smith, Chip Taylor and Beth Nielsen Chapman.

Chapman, licensed in Europe to Sanctuary, does not have a North American deal. That reflects her correspondent Richard Wootton, who works with many Americana artists and will moderate a Sept. 23 AMA Conference panel “Americana—The International Mainstream.”

“They’re not driven by making money, they’re driven by their art,” Wootton continues. “That creates problems for them in the hard-bitten music world, especially in America. In the U.K. and Europe we’re a bit more open to things like that. In fact, the press positively applauds acts that suddenly turn left without warning, or have an attitude.”

Wootton cites support from BBC radio stations, most visibly Radio 2, but also evening programming on Radio 3, BBC Scotland, BBC Radio Ulster in Northern Ireland and BBC Radio Suffolk in eastern England.

Supportive British publications include the Sunday Times, Guardian and Independent newspapers and Uncut magazine, which sponsors VH2’s videoclip series “This Is Americana,” airing at midnight on Sundays and Wednesdays.

“We decided to launch ‘This Is Americana’ when we launched VH2 last December, because we wanted a forum to showcase a niche genre,” programming manager Ged Mahony says. “We’re starting to get serviced with some great material, which wouldn’t be seen anywhere else in the U.K. TV market, like Blanche and My Morning Jacket, and viewing figures are up.”

The term “Americana” does not represent a radio format in Europe, but does reflect the tastes of those with an interest in American film, fashion and literature. Use of the term is not restricted to U.S.-born artists.

Australia-born, Los Angeles-based singer/guitarist Anne McCue, who recently played in Britain behind her Cooking Vinyl album “Roll,” says, “They say a prophet is never recognized ‘til he leaves his own country. The term ‘Americana’ is fine with me. ‘Alternative country’ is fine as well.”

Brothers Julian and Danny Wilson, of Gravity/BMG English act Grand Drive, were born in Australia but grew up and live in south London. Often demonstrating Americana influences, they admit some of the genre’s appeal is the allure of another culture. “Somebody else’s traditions are exotic, whereas your own are just kind of traditional,” Danny says. “In America, seemingly no one’s heard of Lambchop. In England, they play the Royal Albert Hall.”


“We would never normally do the same thing twice, but there was such demand for it,” says Miles Evans, the Barbican’s media relations manager. The Barbican is now planning a spring 2005 festival. It Came From Memphis, that will celebrate another Americana capital.

Fenn says Americana artists can develop their careers playing to discerning U.K. audiences. “If the artist can understand there’s not a lot of money at that initial level, we can develop them from there pretty fast.”

“I booked [Vancouver trio] the Be Good Tanyas’ first [UK.] tour for £100 a night,” Fenn continues. “Everybody went into it knowing there was going to be a financial loss. But we did three tours within 12 months, and at the end of that we had them selling 2,400 tickets at the Royal Festival Hall.”

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Former VP Powers Returns To Universal

Michael Powers has been hired as senior VP of promotion at Universal South Records in Nashville. He replaces Bryan Switzer, who recently exited the company.

Michael Powers has been senior VP of promotion and artist development for Universal Music Group Nashville labels Mercury, MCA Nashville and Lost Highway until UMGN merged with DreamWorks in May. Powers was among those let go in the transition.

While it is a return to Universal for Powers, Universal South is only half-owned by the major. Senior partners Tony Brown and Tim DuBois own the other half.

ARTIST NEWS: Shania Twain has signed on to promote a new Proctor & Gamble fiber home fragrance product, Scentsstories by Proctor. Using a specially designed parser, users can spin discs containing various fragrances. Twain’s hit “Forвер and for Always” is featured in the Scentsstories TV ads, which began airing Aug. 30. Twain will also star in upcoming radio and print ads for the product.

Country legend Ray Price has launched Texas Records, with former Texas lieutenant governor Ben Barnes, businessman Jim Sharp and former Academy of Country Music secretary Rose Waters. The label is based in Austin.

Arista Nashville has signed singer/songwriter Keith Anderson. The Oklahoma native won the 2002 Jim Beam Country Band Search. He co-wrote the Garth Brooks/George Jones duet “Beer Run,” as well as “The Bed” from Gretchen Wilson’s debut album.

ON THE ROW: Bernard Porter has exited artist management and consulting firm the Consortium, where he was a partner. The remaining partners are Stan Moress, Al Schiltz and Mike Martinoovich.

Former Country Music Assn. executive director Jo Walker-Meador will be presented with a lifetime achievement award at the Source Awards Oct. 14 in Nashville. As of next year, the award will be named in her honor. Source is a nonprofit organization of female music executives. The awards honor women who have received little recognition for their efforts in the growth of country music.

Matt Corbin joins Equity Music Group in Nashville as director of promotion for the Midwest. He was Midwest regional for Columbia Records.
### September 25, 2004

**Billboard Top Country Albums**

**Sales Data compiled by Nielsen SoundScan**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>Chart Position</th>
<th>Sales</th>
<th>Units</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>63</td>
<td>ALAN JACKSON</td>
<td>Greatest Hits Volume II</td>
<td>1</td>
<td>56,000</td>
<td>287,944</td>
<td>30</td>
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<tr>
<td>64</td>
<td>STEVE EARLE</td>
<td>The Revolution Starts Now...New Morning</td>
<td>2</td>
<td>15,000</td>
<td>19,739</td>
<td>6</td>
</tr>
<tr>
<td>65</td>
<td>MARTINA MCBRIDE</td>
<td>I'm Gonna Do Me Back</td>
<td>3</td>
<td>15,000</td>
<td>35,900</td>
<td>8</td>
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<tr>
<td>66</td>
<td>STEVIE NICKS</td>
<td>Somewhere in Spain: The Collection</td>
<td>4</td>
<td>12,000</td>
<td>24,000</td>
<td>24</td>
</tr>
<tr>
<td>67</td>
<td>TED NUGENT</td>
<td>The Best Of</td>
<td>5</td>
<td>12,000</td>
<td>23,000</td>
<td>15</td>
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<tr>
<td>68</td>
<td>KENNY CHESNEY</td>
<td>From Here To Here: Greatest Hits</td>
<td>6</td>
<td>10,000</td>
<td>15,000</td>
<td>30</td>
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<tr>
<td>69</td>
<td>DON WILLIAMS</td>
<td>The Best Of Don Williams</td>
<td>7</td>
<td>10,000</td>
<td>11,000</td>
<td>27</td>
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<tr>
<td>70</td>
<td>MARTY STOUT</td>
<td>Music From The Oval Office</td>
<td>8</td>
<td>8,000</td>
<td>8,000</td>
<td>27</td>
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<tr>
<td>71</td>
<td>GEORGE TRASH</td>
<td>Over Everything</td>
<td>9</td>
<td>8,000</td>
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<tr>
<td>72</td>
<td>JIMMY RUFFIN</td>
<td>Early Hits: The Brill Records Years</td>
<td>10</td>
<td>7,000</td>
<td>7,000</td>
<td>28</td>
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<tr>
<td>73</td>
<td>TIM MCGRAW</td>
<td>Live Like You Were Dying</td>
<td>11</td>
<td>6,000</td>
<td>6,000</td>
<td>30</td>
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<tr>
<td>74</td>
<td>JOSH TURNER</td>
<td>Shut Up And Drive</td>
<td>12</td>
<td>6,000</td>
<td>11,000</td>
<td>30</td>
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<tr>
<td>75</td>
<td>MARTINA MCBRIDE</td>
<td>There Goes My Everything</td>
<td>13</td>
<td>5,000</td>
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<td>30</td>
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<tr>
<td>76</td>
<td>BRANDON FLATTS</td>
<td>Momentum</td>
<td>14</td>
<td>5,000</td>
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<tr>
<td>77</td>
<td>JOHN MAYER</td>
<td>Room To Breathe</td>
<td>15</td>
<td>4,000</td>
<td>4,000</td>
<td>30</td>
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<td>78</td>
<td>CHRISTIAN CENTER</td>
<td>Christian Center</td>
<td>16</td>
<td>4,000</td>
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<tr>
<td>79</td>
<td>TIM MCGRAW</td>
<td>Tim McGraw And The Dancehall Doctors</td>
<td>17</td>
<td>4,000</td>
<td>4,000</td>
<td>30</td>
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<tr>
<td>80</td>
<td>MARTINA MCBRIDE</td>
<td>steak 'n' ale</td>
<td>18</td>
<td>4,000</td>
<td>4,000</td>
<td>30</td>
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<tr>
<td>81</td>
<td>GEORGE STRAIT</td>
<td>Honkytonkville</td>
<td>19</td>
<td>4,000</td>
<td>4,000</td>
<td>30</td>
</tr>
<tr>
<td>82</td>
<td>GARTH BROOKS</td>
<td>You've Got A Friend</td>
<td>20</td>
<td>3,000</td>
<td>3,000</td>
<td>30</td>
</tr>
<tr>
<td>83</td>
<td>KENNY CHESNEY</td>
<td>The Greatest Hits Tour</td>
<td>21</td>
<td>3,000</td>
<td>3,000</td>
<td>30</td>
</tr>
<tr>
<td>84</td>
<td>SHANIA TWAIN</td>
<td>Up!</td>
<td>22</td>
<td>3,000</td>
<td>3,000</td>
<td>30</td>
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<tr>
<td>85</td>
<td>TIM MCGRAW</td>
<td>Tim McGraw</td>
<td>23</td>
<td>3,000</td>
<td>3,000</td>
<td>30</td>
</tr>
<tr>
<td>86</td>
<td>JOSH TURNER</td>
<td>Shy</td>
<td>24</td>
<td>3,000</td>
<td>3,000</td>
<td>30</td>
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<tr>
<td>87</td>
<td>MARTINA MCBRIDE</td>
<td>78 Points</td>
<td>25</td>
<td>3,000</td>
<td>3,000</td>
<td>30</td>
</tr>
<tr>
<td>88</td>
<td>JOHN MAYER</td>
<td>Try</td>
<td>26</td>
<td>3,000</td>
<td>3,000</td>
<td>30</td>
</tr>
<tr>
<td>89</td>
<td>GEORGE STRAIT</td>
<td>Strong</td>
<td>27</td>
<td>3,000</td>
<td>3,000</td>
<td>30</td>
</tr>
<tr>
<td>90</td>
<td>JOSH TURNER</td>
<td>Are You Gonna Kiss Me Or Not</td>
<td>28</td>
<td>3,000</td>
<td>3,000</td>
<td>30</td>
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<tr>
<td>91</td>
<td>MIRANDA LAMBERT</td>
<td>Live Your Life Like It's Already Over</td>
<td>29</td>
<td>3,000</td>
<td>3,000</td>
<td>30</td>
</tr>
<tr>
<td>92</td>
<td>MARTINA MCBRIDE</td>
<td>To Love Someone</td>
<td>30</td>
<td>3,000</td>
<td>3,000</td>
<td>30</td>
</tr>
</tbody>
</table>

**Artists with the greatest sales gains this week:**
- TOBY KEITH with "That Should Be Me" (Columbia/Capitol Nashville) up 94 |
- ALAN JACKSON with "Greatest Hits Volume II" (Capitol) up 61 |
- TIM MCGRAW with "Live Like You Were Dying" (MCA Nashville) up 51 |
- MARTINA MCBRIDE with "To Love Someone" (Columbia/Capitol Nashville) up 43 |
- JASON ALDEAN with "A Thousand Miles From Nowhere" (Valory/GFS) up 39 |

**Greatest Gainer:**
- ALAN JACKSON with "Greatest Hits Volume II" | 2 |

**Widest Week Span:**
- GEORGE STRAIT with "Honkytonkville" | 20 |

**Widest Year Span:**
- GEORGE STRAIT with "Honkytonkville" | 2004 |

**Tapes:**
-tape prices, are equivalent prices, which are projected from wholesale prices. Greatest tape prices, and all other prices, are equivalent prices, which are projected from wholesale prices.
### Top Country Singles Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Sales Data</th>
<th>Artist Sales</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Where I Belong</em></td>
<td><em>C.C. Catch</em></td>
<td>27,000</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td><em>Mud on the Tires</em></td>
<td><em>George Strait</em></td>
<td>22,000</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td><em>Back When</em></td>
<td><em>Kenny Chesney</em></td>
<td>20,000</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td><em>Ain't Drinkin' Anymore</em></td>
<td><em>Brett Young</em></td>
<td>18,000</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td><em>If I Could Only Bring You Back</em></td>
<td><em>Kenny Chesney</em></td>
<td>16,000</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td><em>You Can Tell It's Me</em></td>
<td><em>Kenny Chesney</em></td>
<td>14,000</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td><em>Long Slow Kisses</em></td>
<td><em>Keith Urban</em></td>
<td>13,000</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td><em>Goody Got Bender</em></td>
<td><em>Kenny Chesney</em></td>
<td>12,000</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td><em>Rollin' With the Legend</em></td>
<td><em>George Strait</em></td>
<td>10,000</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td><em>Love It When You Come Home</em></td>
<td><em>George Strait</em></td>
<td>8,000</td>
<td>11</td>
<td>10</td>
</tr>
</tbody>
</table>

### Top Country Albums Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Sales Data</th>
<th>Artist Sales</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Blue</em></td>
<td><em>George Strait</em></td>
<td>23,000</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td><em>A Thousand Miles</em></td>
<td><em>George Strait</em></td>
<td>19,000</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td><em>I'll Never Love Again</em></td>
<td><em>George Strait</em></td>
<td>17,000</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td><em>Gonna Fly Now</em></td>
<td><em>George Strait</em></td>
<td>15,000</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td><em>This Is It</em></td>
<td><em>George Strait</em></td>
<td>13,000</td>
<td>6</td>
<td>5</td>
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### Airpower

- **How I Am I** - *Bentley & Reid*<br>50,000<br>3 weeks at #1<br>3 weeks at #1
- **Break In Here** - *Shelbyное*<br>45,000<br>2 weeks at #1<br>2 weeks at #1
- **Cold Water** - *George Strait*<br>40,000<br>1 week at #1<br>1 week at #1
- **Dirt Road Towns** - *George Strait*<br>35,000<br>1 week at #1<br>1 week at #1
- **Gonna Fly Now** - *George Strait*<br>30,000<br>1 week at #1<br>1 week at #1
- **This Is It** - *George Strait*<br>25,000<br>1 week at #1<br>1 week at #1
- **Let It Go** - *George Strait*<br>20,000<br>1 week at #1<br>1 week at #1
- **Heartland** - *George Strait*<br>15,000<br>1 week at #1<br>1 week at #1
- **Redneck Woman** - *George Strait*<br>10,000<br>1 week at #1<br>1 week at #1
- **I'll Never Love Again** - *George Strait*<br>5,000<br>1 week at #1<br>1 week at #1

### Billboard Hot Country Singles & Tracks

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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td><em>JESUS WAS A COUNTRY BOY</em></td>
<td><em>Clay Walker</em></td>
<td>31</td>
</tr>
<tr>
<td><em>PARTY FOR TWO</em></td>
<td><em>Shania Twain</em></td>
<td>32</td>
</tr>
<tr>
<td><em>HE GETS THAT FROM ME</em></td>
<td><em>Reba McEntire</em></td>
<td>33</td>
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<tr>
<td><em>BABY GIRL</em></td>
<td><em>Sugarland</em></td>
<td>34</td>
</tr>
<tr>
<td><em>NOTHIN' 'BOUT LOVE MAKES SENSE</em></td>
<td><em>LeAnn Rimes</em></td>
<td>35</td>
</tr>
<tr>
<td><em>TRIP AROUND THE SUN</em></td>
<td><em>Natalie MacMaster</em></td>
<td>36</td>
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<tr>
<td><em>WHAT YOU SAY</em></td>
<td><em>Kenny Chesney</em></td>
<td>37</td>
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<tr>
<td><em>NOTHIN' TO LOSE</em></td>
<td><em>The Judds</em></td>
<td>38</td>
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<tr>
<td><em>HEY GOOD LOOKIN'</em></td>
<td><em>Gary Allan</em></td>
<td>39</td>
</tr>
<tr>
<td><em>DON'T BREAK MY HEART AGAIN</em></td>
<td><em>B. Rowan</em></td>
<td>40</td>
</tr>
<tr>
<td><em>THE LORD LOVES THE DRINKIN' MAN</em></td>
<td><em>Mark Chesnutt</em></td>
<td>41</td>
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<tr>
<td><em>GETAWAY CAR</em></td>
<td><em>The Jenkins</em></td>
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<tr>
<td><em>LET THEM BE LITTLE</em></td>
<td><em>Billy Dean</em></td>
<td>43</td>
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<tr>
<td><em>THE UPSIDE OF BEING DOWN</em></td>
<td><em>Emerson Drive</em></td>
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<tr>
<td><em>NO ANGELS</em></td>
<td><em>Shelbyное</em></td>
<td>45</td>
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<tr>
<td><em>THAT FROM ME</em></td>
<td><em>B. Rowan</em></td>
<td>46</td>
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<tr>
<td><em>THAT FROM ME</em></td>
<td><em>C. Scott</em></td>
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### Billboard Hot Country Airplay

<table>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td><em>WHERE I BELONG</em></td>
<td><em>C.C. Catch</em></td>
<td>1</td>
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<tr>
<td><em>MUD ON THE TIRES</em></td>
<td><em>George Strait</em></td>
<td>2</td>
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<tr>
<td><em>BACK WHEN</em></td>
<td><em>Kenny Chesney</em></td>
<td>3</td>
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<tr>
<td><em>AIN'T DRINKIN' ANYMORE</em></td>
<td><em>Brooks &amp; Dunn</em></td>
<td>4</td>
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<tr>
<td><em>IF I COULD ONLY BRING YOU BACK</em></td>
<td><em>Kenny Chesney</em></td>
<td>5</td>
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<tr>
<td><em>YOU CAN'T SCARE ME</em></td>
<td><em>Jody Payton</em></td>
<td>6</td>
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<tr>
<td><em>I AM THE WORKING MAN</em></td>
<td><em>Daryle Singletary</em></td>
<td>7</td>
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<tr>
<td><em>LONG SLOW KISSES</em></td>
<td><em>S. Wright</em></td>
<td>8</td>
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<tr>
<td><em>GOO GOO BURGER</em></td>
<td><em>Dolly Parton</em></td>
<td>9</td>
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<tr>
<td><em>RIDE WITH THE LEGEND</em></td>
<td><em>George Strait</em></td>
<td>10</td>
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<tr>
<td><em>CUT OFF</em></td>
<td><em>George Strait</em></td>
<td>11</td>
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<tr>
<td><em>FREEDOM</em></td>
<td><em>George Strait</em></td>
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**ALBUMS**

**pop**

**MADELEINE PEYROUX**

Careless Love

**PRODUCER:** Tom Krell

Rounder 11661

**RELEASE DATE:** Sept. 14

It now appears that vocalist Madeleine Peyroux hit the scene prematurely. Her 1996 debut, “Dreamland,” showcased an artist whose torchy, Billie Holiday-like vocals didn’t quite connect with the audience. But her time may have arrived, for “Careless Love” finds her addressing those who have clapped Norah Jones to their hearts—to the extent that she has co-authored a song (“Don’t Wait Too Long”) with one of Jones’ producers, Jesse Harris. Backed by a top-flight band that includes guitarist Dean Parks and jazz keyboardist Larry Willis, Peyroux essays a variety of well-selected material by Leonard Cohen, HankWilliams, Bob Dylan and Elliott Smith, while reaching back for such chestnuts as the title cut and crooner Gene Austin’s 20s hit “Lonesome Road.” Her cool, velvety style should easily find a home with the same listeners who have made Jones a commercial monster.—CM

**CHUCK PROPHET**

Age of Miracles

**PRODUCERS:** Chuck Prophet, Eric Drew Feldman

Green Day 78003

**RELEASE DATE:** Sept. 7

Chuck Prophet has been solo since 1982, after establishing his bona fides with California’s psychedelic country punks Green on Red. But it’s only on his last New West album, “No Other Love” (2002), and “Age of Miracles” (his seventh solo outing), that he has really fulfilled his great artistic potential. As his third solo record, this ballsy story: His music is on, design, difficult to classify. The whimsical choice of instruments ranges from guitar to didgeridoo, violins to Moog synths, and usually aim for a bluesy groove. But Prophet’s songs are seriously beautilul, charming and un-predictable. Killer track “You Did (Bloom, Doo-Be-Boomp)” reverses the eternal question “Who Put the Bloom?” back to its source, the answer first. From the tragic narrative of “West Memphis Moon” to buoyant love song “Just to See You Smile,” Prophet keeps the listener engaged and atten-tively off-balance. In “Smile,” he sets up a picnic for his perfect love and brings a pack of firecrackers. Some airplay might get Prophet the exploitation he deserves.—WR

**THE BLACK KEYS**

Rubber Factory

**PRODUCERS:** the Black Keys

Rounder 11669

**RELEASE DATE:** Sept. 7

The Black Keys play the kind of raw, sensibles-blue rock that you want to hide your girlfriend and wear your mom. In truth, they’re terry Ohioans whose latest, “Rubber Factory,” will thrill your soul. Much like its predecessor, “Thick Freakness,” “Factory” leans more toward Jimi Hendrix than Muddy Waters, each track dirty and deliciously saucy with a welcome addition of lap steel. Singer/guitarist Dan Auerbach’s voice resonates like a harmonica, while drummer Patrick Carney’s drum work perfect in its uncorrupted perfection. “10 A.M. Automatic” is a bend-over-the-mic, criminally righteous single powerful enough to make you cry Howlin’ Wolf. On the standout “Girl Is On My Mind,” Auerbach lets the kites string go, his rumbling voice taking flight whenever his girl is on his mind, she’s done very good things to him and to this Black Keys effort as a whole.—KM

**DIO**

Master of the Moon

**PRODUCER:** Ronnie James Dio

Sanctuary 84273

**RELEASE DATE:** Sept. 7

Ozy Osborne: It’s the only elderly statesman of metal still creaking out the tunes. Vocalist/songwriter Ronnie James Dio earned his crown from stints in Black Sabbath and Rainbow, along with his solo work. VH1 even awarded him the No. 1 Most Metal Moment for introducing the “Devil’s horns” gesture. His “Master of the Moon” is head and shoulders above 2002 disc “Killing the Dragon.” Only Dio can keep singing of fantasy/magical themes at this late date, with contemporary licks and an older-school metal foundation offsets lyrical concepts some may consider dated. Dio’s ever-changing lineup now comprises bassist Rudy Sarzo, guitarist Craig Goldy, drummer Simon Wright and keyboardist Scott Warren. Dio offers an insightful requiem for rock “On End of the World,” channeling AC/DC to sound the death knell. “Shivers” has an irresistibly wicked hook and solo, making it the likely favorite, and “The Eyes” is a menacing descent into paranoia. Fans, hold your horns high and proud.—BJ

**ABYDOS**

The Little Boy’s Heavy Mental Shadow Opera About the Inhabitants of His Diary

**PRODUCERS:** Andy Kuntz, Michael Krauss

Bomp! Records/Ubiquity 155

**RELEASE DATE:** Aug. 31

Flas, plans to take the time on such roles as Judas in “Jesus Christ Superstar” and record a solo album under the moniker Abydos. His onstage experience colors “The Little Boy’s Heavy Mental Shadow Opera About the Inhabitants of His Diary.” Although billed as a concept piece related to a play Kuntz wrote, its storyline is unclear. The is for distinctive fans, who will hear Pink Floyd, Dream Theater, Yes and even early Elton John in the epic passages. Kuntz keeps the theatrics from becoming too grandiose, but his ambition some-times exceeds his capabilities (“You Broke the Sun”). He has a finer grip on more straightforward cuts (“God’s Driftwood,” “Abydos”), which could translate well on Broadway and concert stages.—CLT

**DANCE/ELECTRONIC**

**ROY DAVIS JR.**

Chicago Forever

**PRODUCER:** Roy Davis Jr.

Ubiquity 155

**RELEASE DATE:** Sept. 14

Though born in Van Nuys, Calif., DJ/producers Roy Davis Jr. spent the bulk of his life in Chicago before moving back to Los Angeles last year. With “Chicago Forever,” he has created a soulful love letter to the Windy City—a place he obviously misses and where house music was born. At turns jazzy (“Wonderland,” featuring Terry Dexter), R&B club (“Heavenly Father”) and classically house (“My Soul Is Electric,” featuring Khalid), “Chicago Forever” is beautifully underground. More important, it’s wonderfully musical.—MP

**COUNTRY**

**JEDD HUGHES**

Transcontinental Telephone

**PRODUCER:** Terry McBride

MCA 80001903

**RELEASE DATE:** Aug. 31

Aussie guitar sledger Jedd Hughes makes an auspicious debut here, co-writing all 11 cuts on “Transcontinental” and showcasing chops aplenty. Like his triple-threat brethren Vince Gill and Keith Urban, Hughes is a sure sense of melody, though he tilts more toward poppier fare than either artist on the lush and bouncy “You Man,” the driving “I Don’t Have a Clue” and “Damn You Feel Good.” Hughes’ versatile guitar shows impressive rock edge on “Snake in the Grass,” a funky pluck on “High Lonesome” and tuneful soul on “Time to Say Goodnight (Sweet Dreams Baby).” He is also a more-than-serviceable vocalist, and producer Terry McBride places Hughes’ voice nicely upfront in the mix. This tack works particularly well in giving an intimate feel to the superb “Soldier for the Lonely” and the piano-based ballad “The Only Girl in Town,” Hughes’ armatures and strings round out the sound, Tegan and Sara are their album’s solo, and their balance of maturity and glibish exhilarance ultimately leaves the listener wanting much, much more.—BJ

**BILL LASWELL**

Versus—A Dub Transmission

**PRODUCER:** Bill Laswell

Ubiquity 155

**RELEASE DATE:** Sept. 21

This is a unique project, in tandem with bassist Jah Wobble, to offer fans of electronics and dub another fascinating experience. Bill Laswell, an ace musician and producer, has become quite adept at producing intriguing soundscapes that never fail to challenge and please the listener. Here, he works with percussionists Karsh Kale and Abdul Mibour and keyboardist Bernie Worrell in addition to Wobble, who co-authored four of the six tracks. At Wobble. At their foundation, all the tracks have a genesis in a Laswellian techno bass sound which, unlike basic techno bass, overlays elements that are ambient and avant-garde rather than retro. Other tracks, including “System Malfunction,” also morph in and out of compelling drum’n bass interludes. With Laswell, stylistic parameters are there to be transcended, and in the hands of a master for all the sonic layers, the tracks have a minimalist feel, which only adds to the intrigue. Distributed by Rounder.—PPV

(Continued on next page)
**LATIN**

**JAZZ**

**CHRISTIAN**

**CLASSICAL**

**AC**

**CHANTICLEER**

**SINGLES**

Edited by Michael Paoletta

**NEW & NOTEWORTHY**

JESSE McCARTNEY Beautiful Soul (3:15)

PRODUCERS: Adam Watts, Andy Dodd, Greg Wells
WRITERS: A. Dodd, A. Watts
PUBLISHERS: Dodd/Dying Ego (ASCAP)

Hollywood 11697 (CD promo)
The industry buzz surrounding 17-year-old Jesse McCartney could drown out a Manhattan traffic jam. The star of WB's "Summerland" and former member of Dream Street sports a wide, bright smile; he's fresh and playful, and now he's armed with a killer singer to launch what could be the first new pop teen male singer of the decade. "Beautiful Soul" is sort of the guy version of the faux rock movement currently led by Ashley Simpson, with singable hooks, a slight dusting of grit and plenty of appeal for those youngsters who are ready for something different on the radio who like it (and?). If Hollywood does its job and aggressively markets this burgeoning talent, McCartney will have a formidable singing career in front of him.

CT

**AC**

**THE CALLING Anything (4:05)**

PRODUCER: Clll Magness
WRITERS: A. Kamin, A. Band
PUBLISHERS: Ameda/Alex Band/Careers

BMG (BMI)

RCA 64331 (CD promo)
The Calling is practically frolicking on "Anything," a highly spirited, thoroughly positive midtempo romp that could lift the spirits of a stormy, storm. In fact, the only thing that keeps this track from being pure, unabashed pop is the credible, relatively straightfaced voice of Alex Band and enough wrist-breaking percussion to keep Radio Disney at bay. Hey, there's nothing wrong with writ ing accessible, fun music; this song is expertly crafted, eminently singable ("Whatever you want/Whatever you need/Whatever it takes/I'll do anything") and a crisp musical breath of fresh air. With this played side by side for Soup's "895's," adult top 40 will be going more fun than anyone else on the dial.

CT

**MODERN ROCK**

**MARYLIN MASON Personal Jesus (3:19)**

PRODUCERS: Marilyn Manson, Tim Skold
WRITER: M. Gore
PUBLISHERS: Grabbing Hands Music, EMI Music

Intersect 11235 (CD promo)

Marilyn Mason first gained mass attention as a member of the group Eurythmics "Sweet Dreams," which appeared on its 1985 EP "Smells Like Children." Hoping that lightning strikes twice (or three), she's released the band's cover of "Tainted Love" from the "Not Another Teen Movie" soundtrack, the band's original recording of Eurythmics for its forthcoming best-of-compilation, "Lest We Forget." But whereas "Sweet Dreams" was dark, sinister and tongue-in-cheek, the band's treatment of the 1989 Depeche Mode song is limp and lifeless. This take adds nothing to the original; in fact, it sounds like lame karaoke. Since vocalist Marilyn Manson works much better as a visual artist, the lack of production on "Lest We Forget," which contains all the band's videos, is more of an incentive to pick up the collection than this state cove.

**MUSIC**

BRYAN TODD It's the Way (3:16)

PRODUCER: Sven-Gunnar Petersson
WRITERS: B. Todd, S. Loell, J. Glössner, S. Peterson

PUBLISHER: Warner/Chappell Music
REMIXER: Sven "Mr. Mig" Migliore

Pama 04042 (CD promo)

Unlike their female counterparts, male vocal club records are not a dime a dozen. They come down the pike all too infrequently. So, when one as potent as "It's the Way" appears, we cannot help but take your respects. In its original version, "It's the Way" is a beautiful ballad that recalls the early sounds of Savage Garden—from its acoustic-laced foundation to the yearning vocals of Savage Garden's Bryn Todd. It's a dreamy pop song that, with the right exposure, could adorn The Billboard Hot 100 and AC charts. Mix-show and commercial club DJs, though, are championing the trance-boosted mixes provided by Steve "Mr. Mig" Migliore. Under his steady hand, "It's the Way" ably holds its own alongside current club hits by George Michael, Nelly Furtado and Mynt Featuring Kim Sozzi. With Todd, Mr. Mig has perhaps found the perfect muse. Might a collaborative album be in the works? Time will tell. —MP
EXECUTIVE
TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Island Def Jam Music Group in New York names Shakir Stewart VP of A&R. He was senior VP/GM at Hitco Publishing. Buena Vista Music Group in Burbank, Calif., elevates Carolyn Javier to VP of business affairs. She was VP of business affairs at BMG's Hollywood Records. Artemis Records in New York appoints Chris Scully CFO. He was VP of financial operations at Warner Music Group. Word Records in Nashville promotes Blaine Barcus to VP of A&R and Ronn Tabb and Andy Peterson to senior directors of product marketing. Barcus was senior director of A&R, and Tabb and Peterson were directors of product marketing.

Broken Bow Records in Nashville appoints Layna Bunt director of regional promotion for the West Coast. She was director of secondary promotion at Broken Bow.

RADIO: Canadian Satellite Radio in Toronto names Stephen Tapp president/CEO. He was executive VP of television at CHUM Ltd.

Sirius Satellite Radio in New York appoints Michelle McKinnon senior director of investor relations. She was an investment banker at Lehman Brothers.

Clear Channel Radio promotes Dan DiLoreto to regional VP for Southwest Florida. He was VP/GM at Clear Channel’s operations in Tampa, Fla.

Modern rock WXRX New York taps Alan Leinwand as VP of sales. He was VP/GM at sports WJFK Washington, D.C.

R&B/hip-hop WJZH Greensboro, N.C., appoints Erin Casey general sales manager. She was an account executive at adult top 40 WOZN Greensboro.

Classic rock WEFX Stamford, Conn., names Willibbee PD/weekday host. He was a weekend host at classic rock KPEZ Austin.

MUSIC VIDEO: Gospel Music Channel in Atlanta names Alvin Williams director of promotion and affinity marketing and Rick Joiner senior manager of acquisitions and programming, urban and traditional gospel. Williams was director of Music World Gospel, and Joiner was interim PD at radio network The Light.

RELATED FIELDS: Jones MediaAmerica in New York names Gary Schoenfeld president, Frank DeSantis VP of client service and business development and Liz Clemen director of business operations. Schoenfeld adds those duties to his title of executive vice chairman at Jones Media Networks-Radio. DeSantis was VP of business development, and Clemen was director of finance.

In addition, JMA promotes Cathy Csukas to COO and Susan Love to VP of advertising sales. Csukas was senior VP of sales and Love was national sales manager.

Leadership Music in Nashville appoints Kira Florita executive director. She was director of special projects at the Country Music Hall of Fame and Museum. The National Assn. of Broadcasters in Washington, D.C., names Jane Magan general counsel. She was chief of strategic planning and policy analysis at the Federal Communications Commission.

Genius Entertainment in Long Beach, Calif., appoints Rand Brenner director of licensing. He was VP of licensing and merchandising at Saban Entertainment.

PRO AUDIO: Yamaha Music Corp. of America in Buena Park, Calif., names Paul Furtkamp national sales manager of commercial audio systems. He was Eastern US sales director at JBL Professional.

Garage Style: Bruce Springsteen, left, hangs out backstage with E Street Band member Steven Van Zandt (aka Little Steven) at Little Steven’s Underground Garage Festival, held Aug. 14 at New York’s Randall’s Island. The event, presented by Dunkin’ Donuts, included performances by Iggy Pop & the Stooges, the Strokes, Big Star, the Pretty Things and the New York Dolls. (Photo: Theo Wargo/WireImage.com)

Top Honors for Tony: Universal South Records senior partner Tony Brown received the first Dale Franklin Leadership Award at an Aug. 24 ceremony at Nashville’s Parthenon. The award—named after Leadership Music founding executive director Dale Franklin—will be presented each year to honor music-business leaders for outstanding contributions to the industry. Pictured, from left, are Vince Gill, songwriter Rhea Taupin, Brown, Leadership Music president Malcolm Mimmens and Rodney Crowell.

Now, Hear This: the Libertines Artists to Watch: The critically lauded U.K. rock band the Libertines are soldiering on, despite the absence of a founding member. Vocalist/guitarist/songwriter Pete Doherty’s problems with heroin and cocaine addiction have been widely documented. Last year, he served a month in jail for robbing bandmate Carl Barât’s home, and he recently received a suspended sentence on a weapons charge. Although Doherty was expelled from the band and did not appear on its first U.S. tour, he reconciled with Barât long enough to record the Libertines’ self-titled sophomore release on Rough Trade Records. The powerful album, which debuted at No. 1 on the Sept. 6 U.K. album chart, makes unverified references to the personal tumult within the band. Since finishing the album, Doherty has been ousted again, and he has been fronting his own unit, the Libertines. With Barât taking lead vocals and guitarist Anthony Rossomando filling in for Doherty—begin a monthlong North American tour Sept. 27 in Vancouver. The group has also worked its way around Doherty in its new video for “Can’t Stand Me Now,” which incorporates footage of the estranged musician. The band has not flinched in the face of these sensational developments: Barât has given some candid interviews, and the Libertines have been featured in Blender, the Los Angeles Times and New York’s Daily News, among other outlets.

CHRIS MORRIS
Fashion Week Blitz

Music celebrities were all over town during Olympus Fashion Week, which took place Sept. 8-15 in New York.

The all-star Fashion Rocks Concert, presented Sept. 8 by the Condé Nast Media Group at Radio City Music Hall, was a memorable highlight of the week's festivities. Performers included Beyoncé, Usher, Alicia Keys, Rod Stewart, André 3000 of OutKast, Hoobastank, Black Eyed Peas, Faith Hill, Mary J. Blige, the PussyCat Dolls and Avril Lavigne. Surprise guests included Jane's Addiction guitarist Dave Navarro (who joined Usher onstage for "Bad Girl"), Rolling Stones guitarist Ron Wood and Goo Goo Dolls frontman Johnny Rzeznik. Fox will air the show as a two-hour special Sept. 26.

Meanwhile, Sean "P. Diddy" Combs hosted two major events Sept. 9: the grand opening of his Sean John store on Fifth Avenue and a party for his spring 2005 collection at Ruby Falls. Ludacris and Black Eyed Peas were among the stars at the store opening, and guests at the Sean John party included Nas, Jermaine Dupri and Lil' Kim.

Tommy Hilfiger's show Sept. 9 at Bryant Park was a star-magnet, drawing Jennifer Lopez, Janet Jackson, Russell Simmons, Nick Lachey, Tommy Mottola and his wife, Thalía.

Stevie Wonder threw a party Sept. 8 at NA for his designer wife, Kai Milla. Wonder performed at the party, where guests included Roc-a-Fella/Rocawear mogul Damon Dash and supermodel Karolina Kurkova.

Several artists performed sets at various other showcases and parties, including Monica at the Tamson show Sept. 7 at Chelsea Piers, Nelly at the Chris Aire Collection showcase Sept. 12 at Gotham Hall and Lil' Kim at the Sept. 14 Patricia Field/Candie's party at Marquee. Stars who attended fashion shows on Sept. 8 included Boy George at Heatherette, Rufus Wainwright at Imitation of Christ and JC Chasez of 'N Sync at Lacoste.

(All photos by Kevin Mazur/WireImage.com unless otherwise indicated.)

The members of Destiny's Child were presenters at the Fashion Rocks concert. Pictured, from left, are Beyoncé, Michelle Williams and Kelly Rowland.

Pictured at the Tommy Hilfiger spring 2005 collection show, from left, are Jermaine Dupri, Janet Jackson, Hilfiger and Lil' Kim. (Photo: Dimitrios Kambouris/WireImage.com)

Avril Lavigne, left, and Goo Goo Dolls lead singer Johnny Rzeznik perform the Goo Goo Dolls hit "Iris" at the Fashion Rocks concert.

Billboard Backbeat
Some people swap stories around the campfire; others, like Tony Joe White and Shelby Lynne, write songs.

They wrote a handful together a few years ago, when Lynne, who grew up in Alabama and resides in California, was living near White’s place in Franklin, Tenn.

“We were brought up similar,” draws White, who hails from northeast Louisiana. “She came over and said, ‘Where do you go to write songs?’ I said, ‘I bring cold beer and a snake, put some wood and build a campfire close to the river [Leipers Creek] behind my house.’ She said, ‘Mind if I come over some time?’”

One of the resulting songs, “Can’t Go Back Home,” is the lead track of White’s new album “The Heroines,” which Sanctuary will release Sept. 28. The disc, which follows his 2002 album “Snakey,” features duets with Lucinda Williams, Emmylou Harris, Jessi Colter and Lynne.

“If you’re looking to describe ‘cool,’ just look at Tony Joe,” Lynne says. “There’s such a vibe about him. And he taught me a lot of things: He said, ‘If you don’t live it, don’t write it.’”

White, of course, embodied the term “southern rock” with his 1969 top 10 hit “Polk Salad Annie.” The Tony Joe White Music Publishing (BM) writer also penned Brook Benton’s 1970 classic “Rainy Night in Georgia,” which was a top five hit. And among those who have recorded his songs are Elvis Presley, Dusty Springfield, Ray Charles and Tina Turner.

He estimates that 85% of his songs are written around the campfire, “because I got Indian blood in me [Cherokee], I guess. I got to be out there among the sounds.”

He and Lynne co-wrote “Can’t Go Back Home” in one night.

“We went in and cut it in my studio here and got her beautiful voice on it and kept it for everybody’s entertainment the last five years,” White continues. “Then my son Jody—who takes care of my business—came to me with the idea of doing a duet album. So I took Shelby’s track and added my voice to it.”

White and Lynne performed together three months ago at a show in Birmingham, Ala., and “coolly faced out the whole place,” White says. As for future collaborations, he says, “she’ll have to come back here because I don’t think she can build a fire at her place in LA.”

Besides Lynne, White collaborates with his wife, Leann, with whom he wrote three songs and two instrumental on “The Heroines.” For her part, Lynne doesn’t look to collaborate with anyone else.

“We get together and light a campfire and sit around and drink a couple beers and talk about life and being southerners—and how we feel comfortable with each other just being southerners,” she explains. The BMI writer adds, “One of the best things in life is when you’re given a gift, and Tony Joe’s such a gift to all of us who love the roots music.”

WIDENING THE ROUND: New Jersey singer/songwriter Deb Ferrara, host and coordinator of the ASCAP/BMI-sponsored showcase N.J. Songwriters in the Round at Maxwell’s in Hoboken, has partnered with fellow Jersey singer/songwriter/producer Rob Fusari and his Great Escape Records to expand the concept beyond the monthly series.

“Our goals are to bring in accomplished writers, attract new talent from outside the tri-state area, create songwriter workshops with guest speakers and create a songwriterOMIC website that will include a wealth of resources,” Ferrara says.

Charity events organized by the Round will also be expanded, Ferrara notes. These include the annual Songs for the Cause benefit for the Susan G. Komen Breast Cancer Foundation (Ferrara lost a sister to the disease), the second of which is slated for Oct. 15 and will feature eight area singer/songwriters.


An ASCAP Pop Songwriting Night female songstress, Fusari co-wrote Destiny’s Child’s “Bootylicious,” Will Smith’s “Wild Wild West” and Jessica Simpson’s “In This Skin.” The June-Bug Alley (ASCAP) writer started collaborating with Ferrara on new material after performing at one of her showcases.

“N.J. Songwriters in the Round began at Drumstick’s, a little club in Clifton, in April 2003. We moved to Maxwell’s in Hoboken last November because I felt we needed a higher-profile location with a reputation for original music,” Ferrara says.

“I started it because I was frustrated in my own attempts to get my music out there,” she explains. “Speaking with other songwriter/artists, I realized there wasn’t much support for talented independent artists beyond open mic nights, which drew varying levels of talent. I wanted to be more discriminating and create a more professional atmosphere for serious artists.”

FERRARA: EXPANDS SONGWRITER SERIES

The tri-state area, Ferrara adds, “has an unbelievably rich music community. With N.J. Songwriters in the Round I am hoping to help bring original music and songwriter/into the spotlight here in Jersey, and I sincerely hope we are building a reputation that encourages fans and the industry to look to us to find great talent and great music.”
iPod Rivals Square Off Against Apple
Industry Predicts Hot Market For MP3 Players

BY BRIAN GARRITY

NEW YORK—The next wave of iPod competitors is coming.

A new generation of smaller, sleeker and cheaper MP3 players from the likes of Sony, Rio, Creative and Rave MP are hitting the market this fall, and they all have Apple Computer's white-hot digital music player in their sights.

The iPod has a stranglehold on the market. But consumer electronics rivals are banking on a jump in sales of their alternatives this season, thanks to the proliferation of other companies trying to sell and market digital music. Those services do not have popular portability solutions at this point.

"The market is definitely heating up," Rio VP of marketing Dan Torres says. He predicts that music service providers will be a "key driver" of device sales. Digital music services from MSN, Sony Connect, Wal-Mart, Napster and MusicMatch are not compatible with the iPod—all but Sony's use Microsoft's Windows Media format.

Meanwhile, leading consumer brands like McDonald's, Burger King, Sprite, Heineken and Amer can Airlines have run digital music promotions with rivals to Apple's iTunes. But device-makers are racing to the market with a range of products they hope will solve the portability issues for iTunes alternatives—and eat into the iPod's market share in the process.

Ted Cohen, senior VP of digital development and distribution for EMI, believes there is room for multiple players in the portability market. "We haven't even touched the surface yet of what the appetite for portable devices," he told Billboard in a recent interview.

Indeed, many of the new iPod alternatives are not trying to compete with Apple's player at the high end. Instead, they cater to consumers who are choosing between less expensive, lower-storage-capacity flash-media players that carry hundreds of songs and pricer, entry-level hard-drive players that hold more than 1,000 songs.

"Not everyone needs a 40-gigabyte player," one label executive notes. "And that's where companies are seeing opportunity."

COMPETITION RISING

The biggest name chasing Apple this fall is Sony.

The company just released a new 20GB hard-drive player, the Network Walkman NW-HD1, and it is banking that its brand power will make it a strong alternative to Apple.

(Continued on page 60)

EA, DJ Tune Up 'Burnout 3'
Videogame Features 40-Plus Songs

BY STEVE TRAIMAN

Electronic Arts' "Burnout 3: Takedown" features more than 40 songs from top bands including DreamWorks/Interscope's Jimmy Eat World, Capitol's Yellowcard and Drive-Thru/Geffen's New Found Glory.

Released worldwide Sept. 8 for Sony's PlayStation 2 and Microsoft's Xbox, the aggressive racing game also offers an authentic radio experience with commentary from DJ Stryker of modern rock KROQ Los Angeles.

"The soundtrack has more songs than any other EA title since the 2002 debut of the EA Trax music initiative," says Steve Schnur, worldwide executive for music and audio at EA. "[The EA Trax] program is dedicated to elevating the in-game entertainment experience by delivering breakthrough music in all EA Sports, EA Games and EA Sports Big releases.

"The soundtrack to 'Burnout 3' exemplifies the musical personality of the game in regards to defiance, rebellion and angst," he adds. "EA Trax was set up to give the gamer an opportunity to discover great new music, and 'Burnout 3' will do that 44 times."

Stryker says, "I'm not a huge, crazy gamer, but I'm definitely into it with both Xbox and PlayStation and the music that's in the games."

EA Sports contacted him about participating. Stryker says. "After seeing some gameplay, I got a good feeling about what it was all about, and the next thing you know I was in the studio doing the voice-over. The music is great, and I'm dying to see what it looks like now."

Key marketing and cross-promotional efforts have included:

• Dedicating an area of the burnout3 ea.com Web site to the game soundtrack, with 60-second streams of each song, along with its album art, band photo and label logo.

• Creating a video with Yellowcard that contains footage of the track "Breathing" from the band's "Ocean Avenue" album and game play from "Burnout 3."

• Working with Jimmy Eat World to premiere the band's game track, "Just Tonight," on the "Burnout 3" Web site. The track is from the act's forthcoming "Future" album, due in October.

• Establishing a backstage "crash pad" for artists to hang out and play "Burnout 3" at U.K. rock bash the Carling Weekend: Reading Festival, held Aug. 26-28.

• Setting up a promotional agreement with Gibson guitars that includes mentions in print advertising.

• Including a playable demo of "Burnout 3" in the PS2 and Xbox versions of "Need for Speed."

(Continued on page 63)
While the National Assn. of Recording Merchandisers had what most participants are calling a successful convention, new chairman Glen Ward knows the retail group still has plenty of work to do before it is out of the woods.

Ward, president of Virgin Entertainment Group North America, says one of his most important responsibilities as chairman is "to ensure NARM remains viable."

To accomplish that, he says, it is "absolutely vital" that NARM represents the interests of its entire membership. For example, before the San Diego convention, some indie merchants reportedly were feeling a bit alienated from NARM. "We want to be inclusive with the independents," Ward says. Additionally, Ward says NARM must continue to have a rapport with other industry bodies, including the Recording Industry Assn. of America and the National Academy of Recording Arts and Sciences, as well as entertainment software trade groups.

"It is equally important to keep our focus," he adds. "Instead of addressing a million and one things, we should do one or two things really well."

For now, NARM is focusing on digital in-store kiosks, the DualDisc and a possible merger with the Video Software Dealers Assn., Ward reports.

Mike Dreese, CEO of Newbury Comics, is heading the kiosk task force. Ward says one of Dreese's goals is to "make sure there is a level playing field."

Sue Peterson, senior music buyer at Target, is chairing the DualDisc task force. "It's wonderful to have something that the majors agree on, embrace and get behind," Ward says. "To have a consensus doesn't happen that often."

As for the proposed NARM/VSDA merger, an original letter of intent has been signed, but it is not a definitive agreement. The two organizations are still performing due diligence, according to Ward. In addition to providing economies of scale, such a merger would strengthen the retail industry's hand in the lobbying community. It also could result in a joint VSDA/NARM convention.

In the meantime, Bob Ezrin, VP of independent retail sales at Alliance Entertainment Corp., is chairing the NARM conventions committee, which aims to ensure that next year's convention has spice as well. NARM is canvassing its members to see what they think about this year's convention as well as what shape the next one should take, Ward reports.

"Who knows—there may be a discussion about San Diego [as] a permanent location," he says. Whether NARM will hold its convention jointly with VSDA depends on a number of things, not the least of which is the decision on a merger. But there is one thing of which Ward is certain. "We can learn new tricks," he says, "by looking at other successful conventions like South by Southwest."

MAVERICK EXECUTIVE: Belated condolences to the family and friends of music and video industry veteran Rick Smith, who died Aug. 7 following a heart attack. He was 47.

Smith started companies in a number of areas in the entertainment software industry. He filed an antitrust lawsuit against the majors and other cutout distributors. The majors settled and agreed to sell directly to Smith & Alster, but the lawsuit effectively killed the cutout industry, as the majors switched to scrapping most returns.

After the dissolution of Smith & Alster, Smith founded a merchant-MSN Music Store, which claims production company before launching the Music Group.

In 1998, Smith signed a deal with Billy Bob's Texas, the honky-tonk club in the Fort Worth Stockyards. The result was a series of live recordings that featured the likes of Pat Green and Merle Haggard.

Smith also became a concert producer. This year, according to his Web site, he brought Willie Nelson's annual Fourth of July picnic to the Fort Worth Stockyards. He is survived by his son, Ricky Smith Jr. of Fort Worth; his parents, Pete and Carol Smith of Grapevine, Texas; and his brothers, Roger Smith of Fort Worth and Randy Smith of Nashville.

Smith's family has set up a memorial fund in his name at the Texas Cowboy Hall of Fame. Donations can be sent to the Rick Smith "Spirit of Texas" Fund, 128 E. Exchange Ave., Fort Worth, Texas 76106.

The NW-HD1, which retails for around $400, is starting to show up at stores including Target, Circuit City and Sears.

Kelly Davis, product manager for Sony Electronics, says marketing of the device will focus on its size, battery life and durability. Sony touts the palm-sized player’s battery life—30 hours, more than twice the iPod’s—and Sony-patented shock protection.

However, Davis points out that Sony is hardly turning its digital music fortunes solely in the hard-drive space. On top of a range of portable CD players and MiniDisc players that play back digital music files, the company just released a new flash-drive player, the Network Walkman NW-E75, for less than $200.

Likewise, Rio—Apple’s biggest competitor in the digital music player space—is attacking the market this year with hard-drive and flash players.

Rio is coming at Apple on the hard-drive side with a rival to the iPod Mini—the $249 Rio Carbon. Rio says its device has 20% more memory than the Mini and 20 hours of battery life compared with eight hours for the 4GB Mini. Likewise, it is introducing an updated version of its flash player, the Rio Forge. The device targets users with active lifestyles, and the 256MB version costs $169.

GoVideo is taking a similar strategy with its new line of Rave-MP flash and hard-drive players. It has distribution with the likes of Costco and Wal-Mart and plans to price its products aggressively. Its new 256MB flash-drive player costs $129, while a 5GB player expected to hit the market later this year will cost an estimated $229.

Gil Miller, director of product management for portables at GoVideo, says mass merchants figure to emerge as a growing force in the MP3-player market this fall. "Mass merchants are placing more emphasis on this, and they’ll drive a lot of volume," he says.

Device-makers and music industry executives point out that with flash memory storage prices dropping, flash players figure to entered the music industry in the early 1990s, when his Smith & Alster tried to expand beyond the video business.

Smith & Alster bought bankruptcies, liquidations, closeouts, overstocks and cutouts. Along the way, it started a small record-store chain, but it shuttered those stores after a failed attempt to get the majors to sell directly to the company that it could become a cutout wholesaler.

Alleging that it was being left out of cutout auctions, Smith & Alster filed an antitrust lawsuit against the majors and other cutout distributors. The majors settled and agreed to sell directly to Smith & Alster, but the lawsuit effectively killed the cutout industry, as the majors switched to scrapping most returns.

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Sony's NW-HD1 hard-drive player is another potential iPod rival.

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DR Works For R2 Sets

BY JILL KIPINS

LOS ANGELES—R2 Entertainment is helping to spearhead the trend of direct-response campaigns for DVDs, since R2 formed in 2002, after its parent company, Response2, guided a highly successful DR campaign for “The Ultimate Johnny Carson Collection” DVD set, the division has been proving that the strategy can be a boon to retail.

R2’s DR campaigns typically consist of TV commercials that allow consumers to order a product that is not yet available at stores through a toll-free number. The spots run for months before a product is released at retail. R2 supports more limited TV spots after retail release.

“There was a time when the backdrop and mortars perceived DR as competition. There are plenty of states now that prove otherwise,” says Brant Berry, VP of R2. “For every one DVD set we sell through DR, we might sell eight at retail. It’s estimated that only about 1% of those who watch an infomercial will actually order from the TV offer.”

For the CNN set, 70,000 of the 300,000 copies sold were ordered through an R2 TV spot, Berry says.

However, he says that only a small percentage of DVD sales for the first season of “American Idol”—which R2 distributed jointly with Ventura Distribution through a deal with 19 Entertainment—can be attributed to DR. He explains, “We have sold over 200,000 units and they were pretty much all directly at retail.”

Though high unit sales may not be generated through DR, the awareness that TV time costs has been worth it.

“The majority who watch and are entertained and interested in a product being featured in a TV campaign, but do not order, are exactly those who will purchase when they see the product at their local retail store,” Berry says. “We think a lot of companies will be establishing their own DR divisions.”

R2 has been solicited by a number of top video companies to work their products through DR. In addition to 19 Entertainment, R2 has worked with NBC Networks on “Will & Grace” sets and with Columbia TriStar Home Entertainment on “The Greatest 70s Cop Shows.”

R2 is also directly distributing a number of projects, including upcoming retail releases “The Sonny & Cher Christmas Collection” ($19.99, Oct. 5) and “Bob Hope The Vietnam Years: 1964-1972” ($29.99, Oct. 26). R2 relaunches three or four DVD projects to retail each year.
**Billboard's Top DVD Sales**

<table>
<thead>
<tr>
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<th>Principal Performers</th>
<th>Price</th>
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<td>Courteney Cox Arquette, Vanille L. Williams</td>
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**Billboard's Top Video Game Sales**

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<td>Electronic Arts</td>
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<td>Electronic Arts</td>
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<tr>
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<td>Atari, Inc</td>
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<tr>
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<td>Rockstar Games</td>
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**Billboard's Top Video Game Rental Sales**

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<tr>
<td>PS2: NEED FOR SPEED: UNDERGROUND</td>
<td>Electronic Arts</td>
<td>$24.98</td>
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THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. $49.99

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‘Burnout’ Continued from page 59

Underground 2"

Jeff Abarta, head of A&R at Epitaph, is excited about the indie label’s participation. The soundtrack features Epitaph acts 1208, The Bouncing Souls, From First to Last, Motion City Soundtrack, Pennywise and the Matches. “How cool is that for us?” Abarta exclaims.

“We keep in touch regularly with our friends [and their] management about song opportunities for videogames and other promotional deals such as action sports videos,” he says. “We've been doing these for the last 10 years or so, initially with Pennywise and the Offspring for a skateboard video.

“For ‘Burnout’ EA came to us with a list of the album tracks they wanted from our bands, and we made it happen. They [EA] have good ears over there...”

Among other recent major EA music initiatives, “Madden NFL 2005”—in stores this month for PS2, PSOne, Xbox, PC and Game Boy Advance—features 21 new songs from Green Day, Chevelle, Will.I.Am of Black Eyed Peas, the Hives, Hoobastank, New Found Glory and Alter Bridge.

FIFA Soccer 2005, due in October on the same platforms, showcases 38 tracks from 20 countries. Acts participating include the Streets, Seediq, Oomph!, Marcelo D2, Faithless, Air, Franz Ferdinand and Fatboy Slim. Additionally, DJ Paul Oakenfold wrote and recorded the EA Spirits soccer theme that will debut exclusively in the game.

“The international mix of artists will strike a chord with [soccer] fans worldwide,” Schnur notes, “and demonstrate our continued commitment to delivering relevant, cutting-edge music to our diverse global audience.”
Clear Channel Radio has announced an initiative to convert up to 25 of its stations to Spanish-language programming. Billboard Miami bureau chief Leila Cobo writes, "The move would bring its Hispanic station count to about 40.

Under the plan, Clear Channel radio stations in markets throughout the country will switch to an array of Spanish-language music formats within 18 months. Genres will include regional Mexican, tropical and pop.

Alfredo Alonso, a 15-year Spanish-language radio veteran, has been named senior VP of Hispanic radio, based in New York. Alonso was vice chairman and president/CEO of Mega Communications, a 20-station Spanish-language radio group.

In his new post, he will supervise all programming for the Clear Channel Spanish-language stations, although individual signals will be programmed locally.

"Spanish radio has grown to a level that is no longer considered a mom-and-pop business," says Alonso, who began working at Clear Channel nearly two months ago. "It is now a very successful business, and Clear Channel wants to be part of that growth. Spanish radio is nowhere near where it can be in a few years."

"A lot of people think [the] Hispanic [format] is a Southwestern or Southeastern phenomenon, but it really is a national phenomenon," Clear Channel Radio CEO John Hogan says. "In markets all across the country there are significant Hispanic populations, and they are growing very fast. Yet the services and choices for those populations are very limited.

The first station to switch under the initiative is talk WWMV Atlanta, which became WWVA (Viva 105.3) Sept. 16.

Viva will have a contemporary format that is less adult-oriented than most current Latin pop stations. Viva’s PD is Victor Martinez, who worked with Alonso at Mega in Philadelphia and Tampa, Fla.

"I’m looking for new ways to reach the Spanish population," Alonso says, indicating that targeting young Latino will be a priority for Grupo’s stations. He hopes to have four other signals in operation before year’s end.

Clear Channel programs a Spanish-language format, La Preciosa, in several markets. In all likelihood, that brand will be extended into additional markets.

As it has with its fledgling “progressive talk” format, Clear Channel is going market to market, identifying areas where conditions are ripe for a new Hispanic station.

According to Alonso, there are 37 markets that represent 80% of the U.S. Hispanic population. Clear Channel, which owns stations nationwide, has an opportunity to grow in those markets.

MORE, BETTER DATA: Nielsen Broadcast Data Systems is working with electronics company Philips to expand the BDS monitoring technology in terms of speed of service and increased capacity of the song library.

The companies say that combining Nielsen BDS’ proprietary airplay monitoring technology with Philips’ audio identification technology will offer a slate of new features, including greater ability to monitor millions of unique songs, rapid airplay identification, monitored to the second; capability to immediately monitor and fully released tracks; significant expansion of monitored station and music information; increased monitoring of niche markets and audio streaming; and highly accurate and expedient data delivery.

Nielsen BDS is owned by VNU, parent company of Billboard.

Additional reporting by Paul Heine in New York.
Sponsors Inflate Oz Band’s ‘Bubble’

BY CHRISTIE ELIEZER

MELOURNE—Observers could be forgiven for thinking that Regurgitator’s bubble burst in 2001, when the alternative rock trio’s deal with Warner Music Australia expired. But the band has rowed built a bigger bubble.

Since Aug. 31, Regurgitator has been recording its fifth studio album in a specially built dome-shaped transparent recording studio on Melbourne’s busy Federation Square.

Highlights of each day’s activities are televised nightly in a 30-minute show, “Band in a Bubble,” on national music broadcaster Channel V Australia. Additionally, a 24-hour live feed from Channel V’s equipment has been set up as “Bubble TV” on a digital channel from Foxtel Digital. A dedicated Web site (handinabubble.com) also offers round-the-clock access.

Regurgitator will not be able to leave the bubble during the 21 days of sessions, which end Sept. 21. Recording, eating, sleeping and showering are all done within the temporary structure.

Bassist Ben Ely concedes that “being under constant scrutiny has its drawbacks” and says he suffered from claustrophobia the first day inside the bubble. However, he adds that the recording has gone faster than expected.

(Continued on page 68)

Seeking Singles Sales

BY EMMANUEL LEGRAND and TOM FERGUSON

LONDON—Differing views on how to revitalize the U.K. singles market have opened a rift among the major labels.

According to trade group the British Phonographic Industry, U.K. shipments of singles fell to 36.4 million units in 2003 from 52.5 million in 2002. As recently as 1999, the figure was 80.1 million.

For the first time since 1999, the trend seemed to have been reversed during second-quarter 2004. Compared with the same time frame in 2003, CD singles shipments rose 15.4% in volume to 6.6 million units and 8.1% in value to £10.5 million ($18.2 million). Total singles shipments (all formats) rose 6.5% in volume to 8.2 million units and 6.4% in value to £13.7 million ($24.6 million).

However, subsequent figures from the Official U.K. Charts Co. (OCC) showed that sales of singles during August fell to an all-time low, returning the market to levels unseen since 1969. A joint venture between the BPI and the British Assn. of Record Dealers, OCC manages, markets and distributes the U.K. charts.

Labels have launched a number of initiatives in recent months to counter the decline, with EMI and Universal taking leading roles.

Speaking at his company’s Sept. 8 sales conference in London, EMI Music U.K. and Ireland commercial director Mike McMahon said singles shipments had fallen 55% in volume since 1999, and that should concern everyone in the industry.

“Is the singles market terminally ill?” he asked, before adding that the illness was bad, but not fatal. McMahon claimed that EMI was the first company in the United Kingdom to take “decisive action” to find a cure.

Last year, EMI introduced new multilevel singles pricing. Two-track singles carry a suggested retail price of £1.99 ($3.57), three-track versions are £2.99 ($5.57) and three-track “blockbuster” material is £3.99 ($7.16).

“We believe our strategy is correct,” McMahon said, urging other companies to follow suit. So far, U.K. competitors have monitored EMI’s initiative, but none are fully committed to following it.

POCKET MONEY

One of the biggest critics of EMI’s pricing scheme has been U.K. market leader Universal Music Group.

Universal sales director Brian Rose attributes the second-quarter rise in singles sales to “the strength of the product released,” rather than pricing initiatives.

At his company’s Sept. 7 sales conference in London, Rose said, “If you look at the top 10 best-selling singles from Q2, it’s clear that it’s still Universal and BMG who drive the singles market in the United Kingdom. Universal had six of the top 10 best-sellers; EMI had none.

Rose added that Universal is “working hard to introduce more formats to the singles business—but unfortunately, trying to do so with one hand tied behind our back.”

Universal recently introduced what it calls the “pocket CD,” a 3-inch single whose packaging carries instructions for accessing a free ringtone of the disc’s lead track. A trial in July through 100 U.K. stores will be extended to 400 stores later this month.

But OCC says the pocket CD is not eligible for the charts.

“Is it that a 5-inch CD is chart-eligible and a 3-inch is not? How ridiculous is that?” Rose asked. “Why is it that a new format with added value that can retail at £3.99—making a reasonable margin for both retailers and labels—is not chart-eligible, but a format with

(Continued on page 68)
### Japan

**Singles**

1. **NEW**
   - **GUNNYO BOURY**
   - **THUNDERBOLT**
2. **NEW**
   - **SISTER**
3. **NEW**
   - **MICKEY**
4. **NEW**
   - **TOKIO**
5. **NEW**
   - **KAKAMORORNO**
6. **NEW**
   - **NEIDO**

**Albums**

1. **NEW**
   - **TOKIO**
2. **NEW**
   - **ALBUMS**
3. **NEW**
   - **ALBUMS**
4. **NEW**
   - **ALBUMS**
5. **NEW**
   - **ALBUMS**
6. **NEW**
   - **ALBUMS**

### United Kingdom

**Singles**

1. **NEW**
   - **REAL TO ME**
2. **NEW**
   - **DID YOU KNOW (I DON'T WANT YOU BACK)**
3. **NEW**
   - **SICK AND TIRED**
4. **NEW**
   - **MY PLACE/FLAP YOUR WINGS**
5. **NEW**
   - **BABY CAKES**
6. **NEW**
   - **SUNSHINE**
7. **NEW**
   - **THERE ARE THOSE WORDS**
8. **NEW**
   - **YOU REALLY WANTED ME**
9. **NEW**
   - **TOMORROW/SOMETHING IN THE AIR**
10. **NEW**
    - **THE MUSKETEERS**

**Albums**

1. **NEW**
   - **NATASHA BEDINGFIELD**
2. **NEW**
   - **MAROONS**
3. **NEW**
   - **THE MUSKETEERS**
4. **NEW**
   - **UTADA HIKARU**
5. **NEW**
   - **RAY CHARLES**

### France

**Singles**

1. **NEW**
   - **THEO**
2. **NEW**
   - **DID YOU KNOW (I DON'T WANT YOU BACK)**
3. **NEW**
   - **SICK AND TIRED**
4. **NEW**
   - **MY PLACE/FLAP YOUR WINGS**
5. **NEW**
   - **BABY CAKES**
6. **NEW**
   - **SUNSHINE**
7. **NEW**
   - **THERE ARE THOSE WORDS**
8. **NEW**
   - **YOU REALLY WANTED ME**
9. **NEW**
   - **TOMORROW/SOMETHING IN THE AIR**
10. **NEW**
    - **THE MUSKETEERS**

**Albums**

1. **NEW**
   - **NATASHA BEDINGFIELD**
2. **NEW**
   - **MAROONS**
3. **NEW**
   - **THE MUSKETEERS**
4. **NEW**
   - **UTADA HIKARU**
5. **NEW**
   - **RAY CHARLES**

### Germany

**Singles**

1. **NEW**
   - **THEO**
2. **NEW**
   - **DID YOU KNOW (I DON'T WANT YOU BACK)**
3. **NEW**
   - **SICK AND TIRED**
4. **NEW**
   - **MY PLACE/FLAP YOUR WINGS**
5. **NEW**
   - **BABY CAKES**
6. **NEW**
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1. **NEW**
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3. **NEW**
   - **THE MUSKETEERS**
4. **NEW**
   - **UTADA HIKARU**
5. **NEW**
   - **RAY CHARLES**

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**Hits of the World**

The list is compiled by Billboard/Billboard. www.billboard.com • www.billboard.biz
### Former Cannibal Tries Fried Fare

It took former Fine Young Cannibals songwriter David Steele five years to find the right singer to front his U.K.-based neo-soul act Fried.

"The Cannibals" [jargon] were like leatherette," Steele says. "I wanted a singer who could do the real thing." Steele believes he hit gold with 24-year-old ex-gospel singer Jonite Short. They met two years ago, when Short was performing at a soul-food joint in the hallowed neighborhood of New Orleans. "As soon as I heard her, I knew she had a hint of Aretha Franklin," Steele recalls.

London Warner released Fried's self-titled debut album Sept. 13 in the United Kingdom. It features guest appearances by rapper RZA and Portishead vocalist Beth Gibbons. The set's mix of contemporary production and Short's classic gospel/soul vocal style has drawn praise from the BBC. An international release is under discussion.

**CHRISTOPHER BARRETT**

### Silence Broken

Rock/dance act Vanusy NGOs from the formerly war-torn city of Mostar, in Bosnia-Herzegovina. The trio recently completed a club tour of Germany, Austria, Belgium and the Netherlands that it hopes will pave the way for licensing deals in Western Europe for its debut album, "Play That Silence."

"We are a hard-working band and will play every night if we get the opportunity," guitarist Nenad Covic says.

"Play That Silence," which fuses electronic, rock and dub styles, was issued domestically in late August by independent label Buybook. It will appear in neighboring Croatia on the Zeek Mocvara label in October.

**TAYFUN KESGIN**

### Different View

There have been a number of musical reflections on the impact of Sept. 11, 2001, including Bruce Springsteen's "The Rising" and tracks on R.E.M.'s forthcoming album.

On his fifth studio album, "Tekitoi" (Universal France), French-based Algerian singer Rachid Taha approaches the issue from a different perspective. "The album's about identity in the post-9/11 world on a personal and political level," he says, "from the point of view of somebody from the Arabic world who lives in the West."

"Tekitoi" will be released Sept. 20 in France and the United Kingdom, where it appears on Universal-distributed Wrasse Records. Despite a strong Arabic flavor, "Tekitoi" is essentially a rock album, produced by Taha's longtime collaborator Steve Hillage. It even nods to Taha's past in early-'80s French punk outfit Carte de Sejour, with a bilingual tribute to Joe Strummer on a version of the 1982 Clash song "Rock the Casbah."

**NIGEL WILLIAMSON**

### Global Music Peace for France

Henrik Goldschmidt has received the annual special achievement award from the Danish Musicians’ Union for launching the Middle East Peace Orchestra. The group unites Jewish and Arab musicians to play traditional and religious music from both sides of the Israeli/Palestinian divide.

Goldschmidt is an oboe soloist in the Royal Danish Orchestra. He says he recruited musicians for MEPO while performing in Europe and the Middle East, with the idea of creating "an orchestra for peace, letting music speak for the cause."

MEPO debuted in January with a sold-out tour of Denmark and Sweden that was filmed for a forthcoming documentary. The orchestra, which started with eight members, recently expanded to 10 and has recorded an as-yet-unreleased album. MEPO has received numerous offers to play international shows, including some in the Middle East, but funding remains a problem. Goldschmidt has been unable to find public or commercial sponsorship, so the 40,000 kroner ($6,500) Danish award is timely. "I was about to give up," he says.

Goldschmidt now plans to visit Israel to recruit musicians and discuss concerts there. MEPO plays Copenhagen's Royal Theatre Oct. 31.
Jorane Delivers ‘Now’
Canadian Singer/Cellist Has International Aims

BY LARRY LeBLANC

TORONTO—Classically trained singer/cellist Jorane, a celebrated French-language artist in Canada and Europe, is seeking to expand her career internationally.

On “The You and the Now,” her first primarily English-language album, Jorane (born Joanne Pellerin) worked with producer Michael Brook (Youssou N’Dour, Mary Margaret O’Hara, the Pogues). The album includes songs co-written with Lisa Germano, Simon Wilcox and Shira Myrow. It features acclaimed Canadian producer/artist Daniel Lanois.

“It’s cool, eh?” jokes Jorane, who lives in Sainte-Foy, Quebec. “I didn’t plan on that. It happened by accident.”

The album was issued Aug. 30 in France by Universal-affiliated Decca Records as a double-CD. One disc contains a duet with Arthur H and songs from the EP “Evolver,” released this year in Canada.

The one-disc version of “The You and the Now” will arrive Sept. 28 in Canada on Montreal-based Aquarius Records, distributed by EMI. It will come out Oct. 4 in Germany and Austria on Universal’s Emarcy imprint, followed by releases in the United States, Japan and the United Kingdom.

“This is a very important record for us,” says Mathieu Drouin, president of Montreal-based DKD Groupe, which owns Aquarius and French-language sister label Taca Musique. The latter has released all of Jorane’s previous material in Canada. “As Jorane’s career has developed internationally, other markets wanted an English recording.”

Pierre Borduas, music director of Quebec video channels MusiquePlus and MusiMax, says this album is a big step for the artist. “Jorane and her band have both had a world vision for a long time but were waiting for the right moment and the right album.”

To support “The You and the Now,” Jorane will play Canadian showcases in October, followed by a 25-date European tour Oct. 23-Nov. 28.

“Jorane already has a strong base in France and parts of Europe,” says London-based Wulf Muller, VP of international at Universal Classics & Jazz. “We will be looking to take advantage of that. This will also be her first release in Britain.”

In 1999, Jorane earned acclaim in Canada with her debut, “Vent Fou.” The album notched Juno Award nominations for best new solo artist and best album design. According to Jorane’s Montreal-based manager, Sebastien Nasra, “Vent Fou” (released in France by Decca) has sold 42,000 units. Nasra says Jorane’s 2001 sophomore album, “Aquarius and the Moon,” sold 12,000 units, according to Nasra, and “Evolver,” which has sold 10,000.

Until now, Jorane has used her voice predominantly as an instrument, not a focal point. However, for the new set, she sought to use lyrics and to write with others.

“From touring [behind] ‘Himm’ for two years, I had a lot of new stories in my head and heart,” she explains. “I was able to find the words to say what I had inside me.”

Last year, Jorane asked Lanois if she could record his song “Pour Ton Sourire,” which he hadn’t yet recorded. Lanois agreed, then joined her in Brooklyn’s Los Angeles Studio, singing and playing guitar on the album’s only French-language track.

“Jorane heard the song at my show in Montreal last year,” Lanois recalls. “She remembered it and kept phoning me, saying she wanted to record it. I was happy to help her. She’s a sweetheart.”

‘Bubble’
Continued from page 65

The band has been joined in the studio for the entire period by its longtime producer, Magoo; recording engineer Hugh Webb; and Channel V Australia presenter Jabba. The project is an ambitious one for a band without a major-label deal. But it hasn’t been overly expensive for Regurgitator: the $650,000 Australian ($435,000) cost of building and setting up the studio during the three weeks of recording was covered entirely by sponsors.

STUDIO SPONSORSHIP
Access to the key 18-25 demographic offered by the project’s media presence attracted Microsoft Australia and telecommunications/mobile phone service provider Optus as sponsors.

“For us, the ‘Band in a Bubble’ [concept] was a good fit in terms of integrating and showcasing our SMS [short message] and MMS [multimedia message] services,” says Sydney-based Louis MacFarlane, Optus GM of marketing for mobile phones.

Optus gave the band members MMC-capable handsets as their only link for messages from the outside world, guaranteeing brand recognition through the broadcasts. Competitions for the best texts were scheduled to run throughout the project.

Microsoft has used the event to promote Xbox game “Gala 2.” It claimed that Regurgitator was playing the only copy of the game in Australia, well ahead of its Nov. 9 release. The band also talked about “Gala 2” during the broadcasts, and an Xbox-branded vehicle was placed in Federation Square with its occupants handing out flyers.

The exposure increased customer expectations, reports Xbox sponsorship and event manager Jo Liddell, who based in Sydney. “It’s creating talkability in forums on gaming Web sites,” she says. “We’re very happy with how things have gone.”

Regurgitator parted with Warner Music Australia in 2001 after eight years. The forthcoming album—as yet untitled—will appear in early November on MCA-distributed Valve Records, the imprint headed by the band’s manager, Paul Curtis. International plans are still under discussion.

The band’s first and most successful release, Warner was “Too Plang” (1996). “Too Plang” has shipped 70,000 units in Australia and 22,000 in Japan, according to the label.

The bubble project has awakened retail interest in the band, with agencies demanding a degree of promotion for an album. “It’s a shrewd marketing play,” says Tom Beaumont, manager of Brisbane indie store Rocking Horse. “That certainly helps; their sales have been falling since their first album.”

The idea of the “glass bubble” was first pitched in 1997 by Curtis, who is with Brisbane-based Consumer Management, to promote Regurgitator. The pocket CD is sold at a premium price, he notes, but the ringtone is classified as a free gift, and there are “very stringent restrictions” in that area.

“Rules are agreed upon by the CSC,” says Gillespie, “but OCC works with them to suggest, develop and amend rules, to make sure that they reflect the needs of the industry.”

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Brands

Continued from page 6

Warner Music Group, BMG, Sony Music Entertainment, Virgin Records and Island Def Jam Music Group each gave a presentation that included a video screening highlighting its artist roster, as well as upcoming record and DVD releases and tours.

Jason Flom, chairman/CEO of Atlantic Records Group, was the most vocal presenter in seeking out partners. He asked the crowd point-blank who wanted to do deals with Vanessa Williams, Simple Plan and Ryan Cabrera and had takers for all three.

Most of the label sessions also featured live performances by artists, including Toby Lightman (Warner Music Group), Bowling for Soup and Mario (BMG), Anna Nalick and Butch Walkor (Sony) and Marc Broussard (Island Def Jam).

Major corporations with representatives at the event included Procter & Gamble, Verizon, AOL, Yamaha Corp. of America, Panasonic, Motorola, eBay, Pepsi-Cola, Samsung Electronics and Mercedes Benz. Other attendees were executives from management companies, record labels, law firms, ad agencies, music publishing companies, advertising agencies and media companies. The event drew approximately 350 people, according to organizers.

The day kicked off with a keynote speech by Peter Weidfeld, senior VP of Sony Electronics. "The Internet is Darwinism on speed," Weidfeld said, expressing the importance of using the Web as a marketing tool.

During "The Architecture of a Brand Music Partnership" panel, moderated by Brandweek editor Karen Benezra, panelists agreed that money alone is not a good enough reason to make a deal, because finding a long-term match is more important.

The panel also addressed the problems that arise from the music industry’s tendency to require quick turn-around for deals and most major corporations’ need for lead times of a year or more.

"If your client is risk-averse, go with a catalog or classic artist," suggested panelist Chuck Shorter, Rush Communications senior VP of strategy and new business. "If your client is more of a risk-taker, and the brand is more youth-oriented, go by a [record company’s] new-release calendar."

The panel “Reality Check: Why Brands and Bands Are So Tough to Package Together” discussed how to improve relationships between the music industry and other corporations when assembling brand deals.

Moderated by Billboard executive editor Tom Schagler, the panel noted that it is often helpful for corporations to have a discretionary fund to react quickly to the music industry’s changing marketing plans for artists.

Vice President of the Firm Irland Group, noted that these deals should not be "just about promoting a record," but creating a long-term relationship with the brand.

In his speech, Combs advocated for the music industry focusing on multi-year deals with corporate brands. "We’re not talking about just sponsoring or one-off deals," he said. "We’re talking about long-term partnerships. If you just want to sponsor some parties, well, we’ve got our own money to throw parties now.”
Jackson Still Stands Tall

Alan Jackson has every reason to feel proud of his third No. 1 on The Billboard 200, and RCA label Group is certainly happy with his start. Still, it seems like some industry folk outside the 615 area code had larger expectations, based on the success of the artist's previous two sets.

In the wake of the Sept. 11, 2001, terrorist attacks, Jackson penned the heartfelt "Where Were You (When the World Stopped Turning)," a song that not only extended beyond his fan base but also pulled in consumers who do not normally imbibe country fare. The result was a career-best Nielsen SoundScan week of 423,000 copies when his album "Drive" hit stores in January 2002. That song also appeared on the August 2003 release "Greatest Hits Volume II and Some Other Stuff." Further aided by then-new track "It's Five O'Clock Somewhere," the duet with Jimmy Buffett that led Hot Country Singles & Tracks for eight weeks, that double album began at 328,000.

The starts by those two chart-topping sets lend a ho-hum tint to the 178,000-unit opening that makes Jackson's new "What I Do" his ninth No. 1 on Top Country Albums. Take the long view, though, and this album's opener stands almost as tall as the singer himself.

By Geoff Mayfield

Before "Drive," Jackson's biggest SoundScan week belonged to the 1995 anthology "The Greatest Hits Collection," which opened at 115,000 copies and moved 318,000 during Christmas week of that year. His largest week for a studio set before "Drive" was for 1990's "Under the Influence," which drew first-week sales of almost 114,000.

Including two Christmas albums and a single-disc edition of his second hits package, Jackson has released 14 albums since SoundScan signed on in 1991. Exclude the two Christmas projects, and his first-week average prior to this issue was 126,250.

Even if you exclude a later single-disc version of "Volume II" and only factor the albums since 1995 (when he saw his first 100,000-plus start), Jackson's average opener in that span was 166,204—and that figure is swelled significantly by "Drive" and "Volume II."

If you consider those numbers and the fact that an album as recent as 2000's "When Somebody Loves You" began with 87,000, his new set's start looks downright impressive.

COUNTRY STYLE: Tim McGraw's handoff to Alan Jackson marks the first time in more than a decade that one country artist has replaced another at No. 1 on The Billboard 200. (Continued on page 76)

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COUNTRY STYLE: Tim McGraw’s handoff to Alan Jackson marks the first time in more than a decade that one country artist has replaced another at No. 1 on The Billboard 200. (Continued on page 76)
**GREATEST GAINER/HEATSEEKER Impact**

| Title                        | Artist                  | Week
|------------------------------|-------------------------|-----|
| The Diplomats Present Jim Jones | 40th Street Playa | 3
| Getting On My Way To Church | To The Boroughs      | 18
|破灭|                       |     |
| The Long Road | D12 World   | 1
| Come Away With Me | Kidz Bop Kids  | 23
| Greatest Hits Volume II      | S Club 786   | 19
| Golden Road | S Club 786   | 11
| Discography | S Club 786   | 53
| Restless | S Club 786   | 20
| 122.63 Acoustic (EP) | M'Ario | 42
| The Subliminal Verses | S Club 786   | 2
| Dangerously In Love | S Club 786   | 1
| Ashes Of The Wake | S Club 786   | 27
| U Got A Feel For Me | S Club 786   | 4
| A Cinderella Story | S Club 786   | 9
| Spider-Man 2 | S Club 786   | 7
| Greatest Gainer/HeatSeeker Impact | S Club 786   | 88

**Nielsen SoundScan**

| Title                        | Artist                  | Week
|------------------------------|-------------------------|-----|
| What I Do | Alan Jackson | 1
| Love Like You Were Dying | Tim McGraw | 1
| Genius Loves Company | Ray Charles | 2
| My Everything | Anita Baker | 4
| The DeFinition | LL Cool J | 4
| Happy People/U Saved Me | R Kelly | 2
| Straight Outta Caliville | Young Buck | 3
| Songs About Jane | Maroon 5 | 6
| Confessions | UsHER | 4
| Musicology | Prince | 3
| Here For The Party | Gretchen Wilson | 2
| Under My Skin | Avril Lavigne | 1
| Horse Of A Different Color | Big & Rich | 6
| Welcome Back | Mase | 4
| Les Lonely Boys | Los Lonely Boys | 9
| License To Chill | Jimmy Buffett | 11
| Garden State | Soundtrack | 20
| El PPacho | Black Eyed Peas | 14
| Take It All Away | Ryan Cabrera | 8
| The Diary Of Alicia Keys | Alicia Keys | 1
| The Beautiful Letdown | Switchfoot | 16
| Mad On The Tires | Brad Paisley | 8
| It's Already Written | JoJo | 4
| Ocean Avenue | Yellowcard | 23
| Medulla | Bjork | 14
| Getting Away With Murder | Papa Roach | 17
| The Hunger For More | Lloyd Banks | 8
| The Hard Way | 213 | 4
| When The Sun Goes Down | Kenny Chesney | 83
| The Princeess Diaries 2: Royal Engagement | Soundtrack | 15
| Let It End Only You | Sensible | 34
| Greatest Hits | Guns N' Roses | 85
| The College Dropout | Kanye West | 3
| ContraBand | Velvet Revolver | 1
| Hot Fuss | The Killers | 33
| The Link | Link Parker | 1
| M.I.A. (In My A Major Issue) | Pitbull | 14
| Godfather Buried Alive | Pitbull | 3
| Good News For People Who Love Bad News | Modest Mouse | 18
| Fallen | Evanscence | 3
| We Are Not Alone | Breaking Benjamin | 20
| One Day Remains | Alter Bridge | 5
| The Reason | Hoobastank | 3
| Trouble | Akon | 31
| The Very Best Of The Beach Boys: Sounds Of Summer | The Beach Boys | 16
| Three Days Grace | Three Days Grace | 69
| The Very Best Of Sheryl Crow | Sheryl Crow | 4

**Minister**

| Title                        | Artist                  | Week
|------------------------------|-------------------------|-----|
| Insane Clown Posse | Limp Bizkit | 12
| True Story | Terror Squad | 7
| Where You Want To Be | Franz Ferdinand | 3
| Feels Like Home | Norah Jones | 1
| Closer | Josh Groban | 1
| I'm Comin' From Where I'm From | Anthony Hamilton | 33
| The Best Of The Rolling Stones: Jump Back '71-'80 | The Rolling Stones | 10
| The Carter 5 | Lil Wayne | 1
| Leave A Whisper | Mob Deep | 53
| Kiss Of Death | Kevin Lyttle | 8
| Shock's Y 1 | Tobi Keith | 1
| To The Boroughs | Lil Scrapy/Trivill | 12
| The Best Of Both Worlds | Van Halen | 3
| On My Way To Church | The Diplomats | 18
| The Long Road | Nickelback | 6
| Come Away With Me | Norah Jones | 1
| Kids Bop | Kidz Bop Kids | 23
| Greatest Hits Volume II | Alan Jackson | 19
| Golden Road | Keith Urban | 11
| Discography | Seether | 53
| Restless | Sara Evans | 20
| Police | Måros | 12
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| Dangerously In Love | Lamb Of God | 1
| Ashes Of The Wake | Lil Flip | 27
| U Got A Feel For Me | Soundtrack | 4
| A Cinderella Story | Soundtrack | 9
| Spider-Man 2 | Soundtrack | 7
| Based On A True Story | Silk The Shocker | 88
| Hopes And Fears | Jet | 84
| Get Born | Houston | 26
| It's Already Written | Hollywood Undead | 14
| De-Lovely | Soundtrack | 40
| Based On A True Story | Heatseeker Impact | 88
| Za Za Za | Grupo Climax | 89
| Comin' On Strong | Trace Adkins | 31
| Survival Of The Sick | Various Artists | 20
| Stroke | Soundtrack | 8
| Taking A Chance On Love | Jane Monheit | 94
| Speakerboxxx/The Love Below | OutKast | 1
| The Very Best Of The Beach Boys: Sounds Of Summer | The Beach Boys | 16
| Three Days | Three Days Grace | 69
| The Black Album | Jay-Z | 1
| The Very Best Of Sheryl Crow | Sheryl Crow | 2

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The Billboard 200 A-Z (LISTED BY ARTISTS)

The lead artists and songs are listed in alphabetical order. The list includes artists and songs that were on the Billboard 200 chart for at least one week. The list is based on Nielsen SoundScan data and includes both albums and songs.

Over The Counter

Continued from page 73

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**Billboard Top Blues Albums**

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<td>Steve Ray Vaughan And Double Trouble</td>
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<td>Mavis Staples</td>
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**Billboard Top Reggae Albums**

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**Billboard Top Gospel Albums**

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<tr>
<td>Cece Winans</td>
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**Billboard Top Gospel Albums**

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<tr>
<th>Artist / Title</th>
<th>Sales Data As Of: 1 Week At Number 1</th>
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<tr>
<td>Fred Hammond</td>
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<td>Jackie Henderson</td>
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<td>Someones Breast Love</td>
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<td>Stand By Us</td>
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<td>Vivie Winans</td>
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<td>The Call Of Music</td>
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<td>Various Artists</td>
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<td>The Gospel Cruise 2004</td>
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The song's entry on the R&B chart ties Usber's "Burn" for the highest debut this year. Beyoncé has now been promoted on the only two female-led tracks to debut at No. 35 or higher on that chart, since the beginning of 2000. Her recording with Jav-Z, "Crazy in Love," holds this decade's mark for the top debut, with a No. 26 entry in May 2001.

The title track (and fifth charting song) from Beyoncé's solo set also continues to climb. "Dangerously in Love" reaches a new peak on the R&B-Hip Hop Singles & Tracks at No. 17 while jumping 76-6 in its second week on the Hot 100.

While it never was served as a single to radio, "Dangerously" researched strongly at several radio outlets, and its success story spread at various formats.

"GOODIES" GOT IT: Ciara's "Goodies" holds at No. 1 for a third week atop The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks, as it widens its lead on both lists.

On the Hot 100 Airplay chart, "Goodies" becomes the 10th song to bypass 150 million listener impressions in a single week, with 152.6 million. The record currently stands at 172.7 million, held by "Yeah!" from Usher Featuring Ludacris & Lil Jon.

HIGHS AND LOWS: "1985" by Bowling for Soup stays at No. 1 on Hot Digital Tracks and becomes the second single in the 15-month history of the chart to surpass 20,000 downloads in a single week. With 20,500 paid downloads, "1985" is only behind Usher's "Yeah!," which moved 27,000 tracks in the July 10 issue.

Further down the Digital Tracks chart, Stereogum's "Walkie Talkie Man" debuts at No. 31 with 4,500 downloads. The song by the New Zealand band is featured in the new commercial for Apple Computer's Iphones and iPods with only 24 detections on 10 monitored stations, exposure from the Apple spots is certainly the driving force behind the song's sales surge.

While the top of the Digital Tracks chart is seeing record highs, the No. 1 slot on the Hot 100 Singles Sales chart hits an all-time low: "Dreams" by Diana DeGarmo moves to 31, though the single's units fall 15% to 2,800 pieces sold. But the song still receives a bullet since it is spending its first week at No. 1. "Dreams" is the first single to rest at No. 1 with fewer than 3,000 units in that chart's history. The prior low-water mark belonged to "N Sync Featuring Nelly's "Girlfriend," which moved 3,500 units for the chart dated July 6, 2002.

To illustrate the disparity between digital and physical single sales, the 2,800 DeGarmo single sold would not be enough to place a title on the 50-position Hot Digital Tracks list.

CHESNEY'S "WOMAN": For the second time since the single bowed on Hot Country Singles & Tracks in the Sept. 5 issue, Kenny Chesney's "The Woman With You" turns in solid airplay additions at the greatest number of stations, logging six first-time spins at 30 of its 122 monitored signals.

Up 525 detections, Chesney's "Woman" shoots 27-22 with the chart's biggest increase. In the Sept. 11 Billboard, Chesney's song took the top new airplay prize with at least six first-time plays at 29 stations. (Six spins are required to be considered new airplay for a song.)

WYNK: Batson Rocque, i.e., the weekly airplay leader with 45 detections, while WKLY Atlanta is the top audience contributor with approximately 75,000 listener impressions from 28 detections. Spins are detect ed at 112 monitored signals, giving "Die" another new track, "The Hitest of Both Worlds: Unfinished Business," a reissue of the artists' joint 2002 release that is slated to hit retail Oct. 26.
**SACD**

Continued from page 6

Rob Saslow, VP of marketing for audiofile label Telarc, says, “During 2003, we had a sharp increase in software sales—meaning a sharp increase in retail support.” He cites several Tower locations, Best Buy and “to some degree” Circuit City and Borders Books as music being supportive of the format.

“This year,” Saslow adds, “we’ve seen Tower World, and Musicland jump on a lot of titles.” According to Nielsen SoundScan, Saslow’s recording process was chronicled for an MTV series, and “Amazing Baby” was debuted at No. 1 on The Billboard 200 with opening-week sales of 398,000 copies. Ashlee and Jessica have also secured multiple endorsement deals. Additionally, Jessica has her own bath and beauty line, D’Onda. Sawyer’s former boyfriend, appeared on her MTV show. He debuted at No. 8 this summer on The Billboard 200 with “Take It All Away.”

**Simpson**

Continued from page 5

“This year,” Saslow adds, “we’ve understood TV. They’re not just Stay-on-Turn-on CDs anymore. From mastering to streaming to mastering to recording at any budget level, there’s a new awareness of SACD.”

**Yahoo**

Continued from page 5

SACD predicts that by the end of 2005, all CD players sold from the two companies and many licensees of the technology will have SACD capabilities. “But for this to work, we need discs to play with these players,” Walstra says. “The key to the success of SACD lies in the hands of the major companies, whose support will make it a success. We need to see a continuous stream of releases.”

Universal is the most aggressive of the majors, with a steady flow of releases in all music genres. The other majors only occasionally release titles on SACD—keep up with the format.

“It takes a long time for record companies to adopt new formats,” says Walstra, who sees encouragement in related the growth pattern for CDs.

“They took seven years for the CD to achieve a 10% penetration. In three years, depending on the country, we achieved a 1% or 2% market share with SACD.”

HMV Japan president Paul Dezelsky says, “We are seeing a build in SACD sales over recent months, but it remains relatively small. There is a long way to set the format into the mainstream—current customers are typically older, and the catalog is quite limited. Sales are concentrated in jazz and classical genres.”

**COMPETITOR ON THE WAY**

Already struggling, the SACD is on the verge of facing another challenge, with the arrival in October of the Dual-Disc, a two-sided CD/DVD hybrid with support from all of the majors and the multi-label 5.1 Entertainment Group.

But the imminent launch of Dual-Disc does not spell the demise of SACD, executives assert.

“We are satisfied with the growth of SACD, and we understand that because of U.S.-based Universal Music Group labels, certainly, different parts of the world have more success than other parts. Obviously, we’ll focus on where the best market is. We’re going to continue to release Super Audio CDs this year, so [Dual-Disc] does not mean the end of the dual-Disc.”

SACD, Walstra says, benefits from a complete infrastructure, from mastering studios to manufacturing facilities. “It took five years to build this infrastructure, but it is now available,” he says.

Proponents of SACD admit that the weak point is retail, and a lot of effort is put into what Walstra calls “educating and training retailers.”

In the United Kingdom, Sony and Philips worked with Universal and HMV to improve the visibility of the format in stores.

In Germany, Sony and Philips have picked 150 outlets and trained at least one employee in each store to be the SACD ambassador.”

**Bouche’s challenger never had elected office.** He is stressing conservative family values and an end to a high poverty and unemployment rate, according to his campaign website. He is an opponent of outsourcing jobs. He also says he’ll use his NASCO connections to boost economic development and tourism in the area.

**Will the southwest Virginia voter go for the high-tech/Internet guy or the NASCO guy?” an industry lobbyist wonders. “It will be interesting to see how people vote on Tuesday.”**

F. James Sensenbrenner Jr., R-Wisc., currently chairs the Judiciary Committee. Should the Democrats this fall win the 12 seats needed to become the majority leader, Conyers Jr. of Michigan would take back the chair he held previously. At 77, Conyers is the second-oldest member of the House and an outspoken advocate of musicians, particularly jazz artists. And while he sides with the record industry on copyright issues, he’s not averse to ripping off records if he feels industry agendas don’t align with the law.

**For the Record**

The story “What’s on the Market” in the Sept. 18 “Luxury Homes” special report should have said that former Sony Latin president Oscar Llauri currently owns Extreme Studios in Miami.

**FOR THE RECORD**

Billboard. September 25, 2004

www.billboard.com • www.billboard.biz

83

www.americanradiohistory.com

The story “What’s on the Market” in the Sept. 18 “Luxury Homes” special report should have said that former Sony Latin president Oscar Llauri currently owns Extreme Studios in Miami.

**B-52’s**

Continued from page 5

“Their response is one of confirmed success. We’re not shoehorning it in to get the label a deal,” Kirkup says. “They’re busy touring and recording a new album. The rest will follow.”

**Judiciary**

Continued from page 6

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attention and club play, and some are generating healthy sales.
Franz Ferdinand's self-titled Domino/Epic disc, released in April, has sold 512,000 copies, according to Nielsen SoundScan, and the Killers' "Hot Fuss" (Island), issued in June, has moved 274,000. Also making inroads at retail are Scissor Sisters' self-titled debut (Universal) and Joss Stone's sophomore disc, "Mind Body & Soul" (Island). Scissor Sisters bowed in July and has sold 66,000 units, while "Louden Up Now," which streeted in June, has shifted 21,000.

Other acts—Radio 4, Action Action, Spalding Rockwell, Bloc Party, Beep Beep and Morel—are gaining momentum.

Also figuring in the current mix are Duran Duran and Depeche Mode—a two-groundbreaking acts from the '80s that greatly influenced today's dance-rock bands. Epic is releasing the re-formed Duran Duran's new album, "Astronaut," Oct. 12, while Reprise will issue a Depeche Mode remix project, "Remixes 81-04," Oct. 26.

The tagline, "back in black," is being used by bands from the '80s that are emerging amongst other developments. Among them are Marilyn Manson's cover of Depeche Mode's "Personal Jesus," which is currently being delivered to modern rock radio. The B-52's are recording a new dance-rock album. And No Doubt scored last year with a cover of Talk Talk's '80s new wave hit "It's My Life."

Now, No Doubt frontwoman Gwen Stefani is gearing up for the Nov. 23 release of her solo debut; the as-yet-untitled Interscope album is preceded by dance-rock single "What You Waiting For."

**AN EXCITING TIME**

Universal records president Monte Lipman isn't sure if what's happening is completely new. "It's the same thing that happened in the '80s with the British invasion of rock music." he notes. "And when you think about it, what was referred to as 'modern rock' or 'alternative radio' was, in a lot of cases, synonymous with dance music."

Still, Duran Duran keyboardist Nick Rhodes finds this new wave of acts exciting—primarily because "they're real bands, which we didn't see much of in the producer-driven '90s. And while these new bands have clearly been influenced by some of the '80s music, they've got their own sound."

Such words are music to the ears of Kathleen Hanna, one-third of Le Tigre, whose third album (and first for Sub Pop/Universal) "Touch & Go," September 16. "This is an exciting time for us," she says. "Our label was telling us that we weren't rock enough for the rock world and not dance enough for dance. But now we're amongst other bands doing similar things."

She claims that before grunge exploded, "you could always dance to rock music—without necessarily headbanging or moshing."

Historically, he adds, rock music has always been made for people to dance to. Richard Morel, who records as Morel, says today's music is appealing to those who were listening to bands like New Order and Duran Duran in the '80s, as well as to a much younger generation.

In both cases, Morel believes that people are responding to a certain "swagger and distortion" inherent in the music of today's acts. Morel's second album for Yoshitoshi Recordings, "Lucky Strike" (due Oct. 19), is inspired by music ranging from Prince, Bowie and T. Rex, as well as New Order's synth-pop sensitivity.

DJ/producer Jason Nevins has been championing a dance-rock hybrid for nearly two years. His remixes—such as Madonna, Duran Duran, Nelly, Aeromash and others—are steeped in rock elements. In fact, his "bootleg remix" of Nelly's "Work It" referenced AC/DC's "Back in Black."

Earlier this year, Nevins "I'm the Main Man"—which sampled T. Rex's "Telegram Sam"—was featured in Coors' U.K. ad campaign for its Fine Lite Beer (Billboard, Jan. 10).

The dance-rock jam is included on the artist's full-length album, "Jason Nevins Presents the Funk Rocker," which Tommy Boy will release in January.

"I certainly didn't invent this sound, but I've been using guitars and rock elements in my productions and remixes for a while now," Nevins notes. "In this sense, I've always bucked the system, always preferring to go against the grain."

Ditto for Mercury Prize-winning Franz Ferdinand, who leads lead vocalist/guitarist Alexander Karapenas says that the band has always eschewed the rigidity of musical genres.

"We'd go to a club and dance to house music or electro or whatever. We'd also like to explain why such artists are part of a larger, and growing, scene—a musically feisty movement that is being championed by such modern rock outfits as KTS San Francisco and KNRK Portland, Ore."

The support is clear on the Billboard charts, where the Killers' "Somebody Told Me" holds at No. 3 on the Modern Rock list for a second week, while bubbling under on Hot Dance Club Chart.

Franz Ferdinand's "Take Me Out" also peaked at No. 3 on the Modern Rock chart.

Scissor Sisters' "Take Your Mama" is a top 30 hit on adult top 40, modern AC and triple-A. The Elton John-hand track has just been delivered to mainstream top 40 radio.

While IFPI assistant PD/music director Aaron Axelsen says it's an exciting time to be programming modern rock, he also notes that it's important not to get carried away with any of the trends the format has experienced during the last 10 years.

"It's been punk to new wave to metal—and now indie dance-punk, post-punk or however you classify it—it's all very congruent with the forefathers of this format," he says.

For Axelsen, this means acts like the Ramones, Depeche Mode, New Order and the Smiths.

**SHARING ONCE AGAIN**

Still, it's notable that rock radio formats—and not dance stations—are championing this new sound.

Two most-requested acts on the current modern and modern rock formats shared acts with dance clubs.

Prior to the advent of the Modern Rock chart in 1998, many acts reached both the Mainstream Rock and Club Play charts. These included Blondie, Culture Club, Duran Duran, Go-Go's, Billy Idol, INXS, the Rolling Stones and Talking Heads.

After the Modern Rock tally bowed, acts continued to cross between that chart and the Club Play listing. The B-52's, The Cure, Depeche Mode, Erasure, Nine Inch Nails, Stooges & the Barshues, U2 and others comfortably mingled on both charts.

However, since the mid-to late '90s, when darker, more aggressive groups like Korn, Limp Bizkit and Linkin Park began to dominate modern rock, fewer acts crossed over to dancefloors.

While there have been exceptions—including hits from Moby, No Doubt, Depeche Mode and Filter—acts consistently criss-crossed between the two arenas.

"In the '60s, '70s and '80s, rock music had a strong dance element," Killers lead singer/keyboardist Brandon Flowers says. "Then, in the '90s, it got too aggressive and macho for its own good."

That decade began with grunge music, which begat rap-rock, which begat nu-metal.

Now, it has shifted to a more new wave sound. "You would definitely hear Talking Heads or Blondie in any type of club [years ago]," says Susan Busch, director of radio promotion at Sub Pop Records. "Now that you're hearing Franz Ferdinand, the Portland Service and the Killers on the radio, it makes more sense to hear this music in clubs—rather than a song by Mudvayne."

At the end of the day, she says, it's all cyclical.

Rick McLaughlin, a format manager at Sirius Satellite, finds that true. He also believes that current dance-rock is resonating with people "because of what's going on in the world today—particularly politically."

This is something on the minds of numerous artists interviewed for this story, who just have something to do with the political changes that's in the air," says Jacob Thiele, keyboardist for the Pain. "There's a shift, and people just want music to be more upbeat and fun again."

According to McLaughlin, Franz Ferdinand and the Killers are the two most-requested acts on the two Sirius stations for which he is responsible (All Nation and Left of Center).

Such acts are great for retail, says Richard Bridge, Virgin Entertainment Group's music product manager for dance and singles. "Because these acts are blurring the line between indie rock and dance, fans are buying music that's a little heavier. They're basing their purchase on quality, not some preconceived idea of what it should sound like."

Los Angeles-based club DJ/promotor Paul V. believes it's much simpler than that: "People's tastes are much broader today. You can dig Beyoncé, Marilyn Manson and the Killers."

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**IFPI CONTINUED FROM PAGE 1**

to run until the end of 2005, says the board's choice of Kennedy to replace him was "more than unanimous."

"He's just the right person," he adds. UMI chairman/CEO Jorgen Larsen says Berman's succession plan has been discussed by the board for awhile, but

around April, Kennedy's name began to circulate amongst IFPI members.

"When John left UMI, he had plans about what he wanted to do, but we had conversations with him and asked him if he was interested. It appeared that he was prepared to take the job," Larsen says. "We're all very pleased."

Berman says he had always planned to spend 2005 in New York, as part of IFPI or not. "Three years ago, we agreed with the board that I would find someone to replace me and that I was going to be based in New York in 2005," Berman explains. "If I had not found someone, I would have run IFPI from New York, even if it would have not been ideal. We were extremely fortunate that John Kennedy was available."

Kennedy is already familiar with the IFPI—he participated on its main board and chaired the European regional board from 2002 until earlier this year.

Berman says that during the transition period, he will acquaint Kennedy with all aspects of the job. "I want to need to go around and meet all the people in the organization," Berman says. "The IFPI is a worldwide organization, and it will be up to deal with issues in Europe, Asia or Latin America."

Berman, a master lobbyist, was the first full-time chairman of the IFPI, after joining from the Recording Industry Assn. of America, where at various times he had held the titles of president and chairman. He says he initially came to London in 1999 with the intention of heading the IFPI for two years, but ended up staying for six.

Berman is widely credited with raising the profile of the industry around the world. He has strengthened the IFPI's anti-piracy unit and the new task force.

(Continued on page 85)

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Radio
Continued from page 3

the making, HD is about to drag the radio industry into the digital age. When we toggle back to WNEW’s analog signal, the Love Doctor loses his spark, and the multipath signal interference that plagues FM reception in New York returns. We flip to AM and check out WOR’s talk format, which, thanks to digitization, sounds like...FM. Noticeably absent is AM’s typical buzzing and whistling.

After years of wrangling, negotiation and setbacks, free-over-the-air radio is slowly making the transition to in-band, on-channel technology. Developed by Columbia, Md.-based iBiquity Digital, iBOC bundles analog and digital signals into a station’s existing frequency.

It is the combination of lost technology, investment and politics,” says Bishop Chen, media analyst with Wachovia Securities.

David Field, president/CEO of Entercom Communications, adds, “We will quickly be deploying with an audio standard that’s superior to any other radio technology, enhancing the experience for all of our listeners and adding the potential for new services.

U.S. radio’s digital era is still in its infancy. Just 376 of the 12,000 U.S. radio stations have licensed the technology, and only 130 beam a digital signal. But those numbers are scarce, available only as after-market automobile units from specialty stores like Crutchfield, Car Toys, Good Guys and Ultimate Electronics at prices ranging from $400 to $800. Home units are expected later this year.

GET YOUR IBOC ON

But for Big Radio, the conversion to digital is more necessity than luxury. Territorial broadcasters are banking on digital to help them catch up with satellite broadcasters, which hit the market with subscription-based digital channels. Networks like XM and Sirius are scarce, available only as after-market automobile units from specialty stores like Crutchfield, Car Toys, Good Guys and Ultimate Electronics at prices ranging from $400 to $800. Home units are expected later this year.

For any broadcaster, the immediate benefit is greater interference-free airtime.

In addition to competing with XM Radio and Sirius Satellite, terrestrial broadcasters are under siege by an ever-expanding array of digital entertainment options, from iPods and Internet radio to videogames and wireless Webcasts.

This summer, a trio of radio kingpins began multi-year digital rollouts. Clear Channel plans to convert 1,000 of its 1,200 stations within three years, while three stations purchased by Radio and fourth-place Entercom promise 80% of their stations will be digital within four years. And in the first of a series of grants, the Corporation for Public Broadcasting has funded digital-transmission equipment for 76 of the 800 public radio stations it supports.

Observers compare this chapter in radio’s development to TV’s transition from black-and-white to color.

HD’s potential goes beyond improved audio quality and a more robust signal. The technology allows simultaneous transmission of data services. For example, scrolling text displayed on the receiver’s screen that offers song titles, artist names, traffic updates, weather forecasts, sports scores and more.

Radio marketing effort later this year, driven mostly by receiver manufacturers and early-adopter stations. “Once 50% of major broadcasters are using digital signals...you’ll start to see some slope to the adoption,” Wachovia’s Chen says.

Will Americans plunk down $500 to hear the same programming they can get on the 800 million analog radios already in circulation? And if they are willing to pay, will they go the satellite route, where—

“But for Big Radio, the conversion to digital is more necessity than luxury. Territorial broadcasters are banking on digital to help them catch up with satellite broadcasters...”

One current roadblock to digital is the FCC’s mandate for HD radios to be sold only after AM/FM radios are converted. But with the advent of digital, AM/FM radios are scarce, available only as after-market automobile units from specialty stores like Crutchfield, Car Toys, Good Guys and Ultimate Electronics at prices ranging from $400 to $800. Home units are expected later this year.

IFPI
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IPFI projects that [name] will make [percentage] of total revenue from [music format].

No one can foresee with certainty what the future holds for the industry. But if [name] can do it, [name] can, too. Larsen cites the number of record companies that have already adopted the HD model. "This means that we will have a choice of listening technologies,...

Larsen says, "We have demonstrated the viability of the HD model. We now have an incredible opportunity to create a new reality for the industry."

In a statement, President said, "These are very challenging times for the music industry, but I believe the industry has the creativity and determination to deal with its problems, and I am looking forward to the job that needs to be done."..."..."..."..."

Visit www.americanradiohistory.com for more information on digital radio and the digital era. For additional resources, visit www.aloha.com for a comprehensive digital radio resource guide.

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BY MICHAEL PAOLETTA

Donny Deutsch is chairman/CEO of the New York-based international advertising agency that bears his family name.

But more than that, Deutsch is a filmmaker, TV personality, soon-to-be author and a notoriously outspoken commentator on media and popular culture.

Fifteen years ago, he took over the family business, David Deutsch Associates. Since then, the renamed company—which was purchased by the Interpublic Group of Companies in 2000—has grown from 30 employees to 1,000.

Deutsch's prestigious client roster includes Mitsubishi, Johnson & Johnson, Revlon and Coors. In recent years, annual billing has averaged $2.7 billion.

The Deutsch agency's campaigns are known to be visually stimulating, and often introduce new music to the masses. A new Revlon spot features Halle Barry and Julianne Moore and the music of San Ilia's "Bellissimo."

The agency's Mitsubishi ads helped launch the careers of Télépopmusk ("Breathe"), The Wise Guys ("Start the Commotion") and Dirty Vegas ("Days Go By").

"We were on 50 million TV sets across America," Dirty Vegas member Paul Harris says. "That ad helped [us] a lot. There's no bigger medium than TV for getting so many people's attention."

And Deutsch's many successes is one failure: dRush, the urban advertising/marketing agency be formed with Russell Simmons in 1999. It closed three years later.

These days, in addition to his day-to-day duties at the agency, Deutsch—a native New Yorker who graduated in 1979 from the Wharton School at the University of Pennsylvania—is the host of a weekly CNBC talk show, "The Big Idea With Donny Deutsch."

He is also a partner in Deutsch Open City Films and is writing an autobiography ("Often Wrong, Never in Doubt") to be published next year by HarperCollins.

Q: What did you want to achieve with "The Big Idea"?

A: I wanted to create something hip and cool—something that moves. I also wanted to show that if you make it smart and raw—by interviewing interesting and sexy people like P.Diddy, Lil' Kim, Jenna Jameson and Donald Trump—you can have a lot of fun with it. So far, so good.

Q: You have a full plate, encompassing TV, film, publishing and, of course, advertising. Is there any area of business you would shy away from?

A: First of all, I'll always be an ad guy. I'll always have one foot planted here. I love this business. But I love any business that has to do with creative content. The only creative business I won't enter is the music business. While I have many friends in the business, I'm musically challenged. I myself can't carry a tune.

Q: That may be, but hasn't your agency played a significant role in breaking musical acts?

A: Absolutely. And that total credit goes to the guys in our Los Angeles office: Eric Hirshberg and Vinny Picardi. They are musical savants. I'm a firm believer in music. There's no easier, simpler way to set a tone or a mood.

Throughout the history of the agency, we've always used music. But Eric and Vinny have ratcheted it up tenfold, in the sense that they are breaking bands. I mean, any schmuck can go out and spend a million dollars and buy a Rolling Stones song. But to go out and find a Dirty Vegas and turn them into a top 10 act says something.

Q: What are your favorite examples of music in TV spots? Conversely, what are those that make you cringe?

A: My favorites are the Mitsubishi spots, particularly the Dirty Vegas spot. I also like the current Revlon campaigns—it's unexpected and fresh.

What I don't like is a Madonna song bought for 4 million bucks or when you hear a Who song. It's bad marketing. The consumers know those millions were spent. They think the artist sold out. It doesn't resonate well, and too often the selected music doesn't even go with the product.

Q: Twenty years ago none of these acts wanted to be involved with TV ads. Now, you can't turn on a TV set without hearing music in ads. What happened?

A: Well, for those reading Billboard who haven't figured it out yet, the music business has dried up a bit. The revenue streams have gone down. So, the labels and acts are reaching out.

Look at an artist like Sting. He had a new album coming out, so he gave Jaguar a song. He probably thought, "They're going to spend 40 million bucks playing my music on network TV. I think that's a good way to promote a record."

The smart artists should be giving their music away for ad campaigns. And the new artists should be paying us to use their music. Similarly, any music exec with any vision would see that $100,000 or $200,000 to take an unknown band and make it a top 10 hit is money well spent.

Q: If you were the head of a record label, how would you exploit your catalog?

A: Instead of seeing myself as a supplier of artists and music to brands, I would figure out how to become partners with brands. It's no different than when a content entertainment company gets together with a cable distribution company. Marketers and brands are the ultimate distribution system; it's what we connect with in life. So, if I own this incredible library of music, I must figure out how best to reach out to a General Motors or a Procter & Gamble as a partner.

I'm not going to sell you a Led Zeppelin track. We will co-opt it together. P&G has all these brands; I have all these acts. I'll give you the artists and I want one-tenth of 1% of your sales. Look at it as if music and artists are brands just like Kleenex, Pontiac and Samsung. Of course, the key, and the tricky part, is in bringing these brands together.

Q: Do you believe that artists are overdoing it today by hooking up with brands?

A: In the case of the Beatles or the Rolling Stones, it just doesn't work if you hear one of their songs in a Huggies commercial. But 90% of the universe is what I call "open game." The Stones are for sale and so is Led. Even Bob Dylan's music was recently in a commercial.

Q: Your partnership with Russell Simmons, dRush, was a mess among many hits. What went wrong?

A: Mainly, we found that when we went to major marketers with a hipper, more cutting-edge approach toward connecting with this audience, we would get a very small portion—a thin slice—of their overall marketing dollars. After three years, Russell and I recognized that we had a difficult business model and it was going to be incredibly difficult to make money. And since our stand-alone unit wasn't really a viable business opportunity, we decided to put our energies behind other areas that presented higher growth potential. Marketers and corporations need to realign their budgets to reflect the reality of spending today, otherwise things won't change.

Q: Personality or brains—which is more important in today's business world?

A: That's an interesting question. Brains are more important. But that extra-special twinkle, that ability to take chances, that will to win are, perhaps, most important. Also, you must not be afraid of failure. Too often, people are so afraid to mess that the end up missing the big picture. I always approach everything I do as if it will be successful. That doesn't mean it always is. But you have to go into it thinking that you're going to win. And hopefully, you do most of the time.
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