A Smart Start For Green Day
Trio Redaims Punk Crown With ‘Idiot’

BY MELINDA NEWMAN

With “American Idiot,” Green Day is back to rightfully reclaim the punk/rock throne. In the four years since the band’s last studio album, “Warning,” Green Day has watched groups it has clearly influenced, such as Blink-182 and Good Charlotte, try on the punk crown.

The Reprise/Warner Bros. release, a concept album Green Day dubs a “punk rock opera,” enters The Billboard 200 at No. 1 this issue, making it the first chart-topper for the 15-year-old San Francisco Bay Area trio.

“It’s pretty sweet,” singer/guitarist Billie Joe Armstrong says of landing in the top spot. “We’ve been doing this for a long time. The album is the most political

Green Day’s Billie Joe Armstrong wrote most of the trio’s new album.

Country Is Touring’s Hot Ticket
Top Nashville Stars Elude Concert Woes

BY RAY WADDELL

In a touring season marred by cancellations, deep discounts and disappointing ticket sales, country music is thriving.

This year, at least seven of the 25 top-grossing tours are likely to be country attractions.

That’s even better than last year, when five country acts were among the top 25 tours.

“We’ve been doing well for a while,” says Brian O’Connell, VP for Clear Channel Entertainment, who heads CCE’s country

Web Data: The New Tool

BY SCOTT BANERJEE

SAN FRANCISCO—With their vast audiences, Internet radio giants Yahoo Launch and AOL Music have begun to generate data on song and artist popularity—data that is helping labels anticipate demand for their releases.

The user data includes rankings of streamed music and video, artist searches and song skips, as well as real-time ratings of individual songs.

At the labels, the information—which, for now, is provided free by the sites—is

Shadows Fall
The War Within • 39,251 ‘Scanned 1st week #20 on the BILLBOARD TOP 200

“Shadows Fall may just have crafted the perfect metal album.” — REVOLVER

ON TOUR with DAMAGEPLAN and THE HAUNTED from Oct. 27th–Dec. 9th

www.americanradiohistory.com
## Maintenance cost over 4 years/50,000 miles

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"Choosing a label is like picking a baby sitter from a lineup of serial killers."

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Billboard Music Awards. Dec. 8 at the MGM Grand Arena, Las Vegas. Information: 664-654-4600

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Rhone’s New Tune

Former Elektra CEO Tapped To Run Motown

BY GAIL MITCHELL

Sylvia Rhone’s long-anticipated return to the music industry’s senior executive ranks is now official. The former chairman/CEO of Elektra Entertainment Group has been appointed president of Motown Records and executive VP of Universal Records. Redar Massenburg, who had been Motown president/CEO, exited the company in July (Billboard, July 17).

Universal Music Group chairman/CEO Doug Morris said in a statement, “Sylvia is a first-class music executive who not only brings a unique understanding of the creative community but extensive management experience.”

Under the terms of Rhone’s multiyear contract, she will helm the Motown label, whose roster includes Stevie Wonder, India.Arie and Erykah Badu. In her executive VP role, Rhone will be involved in various musical projects that encompass the UMG family of labels. She reports to Mel Lewinter, chairman/CEO of Universal Motown Records Group, and, in turn, to Morris.

“As we continue to expand Universal Motown’s A&R-driven strategy,” Lewinter said in a statement, “there is no one better to complement our team than Sylvia.”

Rhone’s segue to Universal reunites her with both Morris and Lewinter, who worked with her at Atlantic Records.

“Working with both Doug and Mel is a homecoming for me,” Rhone says. “I had the privilege of working for Doug in my early years and consider him a mentor. What’s exciting about the company is that it has such a depth of creative assets. The collaboration possibilities with the sister labels are limitless.”

New York-based Rhone plans to work out of the company’s Los Angeles offices at least once per month. Her primary focus at this early juncture is to develop and build the Motown roster.

“I see this as a very diverse label,” Rhone says. (Continued on page 69)

Billboard Takes New Pulse Of Radio

The Billboard Information Group has expanded to cover every aspect of the radio industry in print and online. BIG’s newest publication, Billboard Radio Monitor, debuts this week with a compelling array of exclusive interviews, insights and analysis.

Along with the new publication comes an entirely new online presence, billboardradiomonitor.com, with a 24/7 Web site and a suite of e-newsletters focused on radio.

The new publication—which replaces Airplay Monitor in the BIG portfolio—was launched in response to the changing needs across the industry.

The rise of satellite, digital and online radio, the challenges of regulation and the shifting landscape of programming and music promotion have increased the appetite for reliable news, analysis and data.

At the heart of Billboard Radio Monitor is an unparalleled lineup of charts from Nielsen Broadcast Data Systems.

The launch issue also includes:

• A revealing interview with Clear Channel Radio CEO John Hogan.
• A riveting commentary by Sen. John McCain, R-Ariz. • An exclusive interview with legendary programmer Frankie Blue.
• A behind-the-scenes look at news radio.
• Frank talk from “shock jocks” Opie & Anthony as they return to the air.
• A look at the life of top hip-hop programmer Skip Cheatham.
• Important insights about the latest Federal Communications Commission rulings.

And much more online, including Web (Continued on page 56)

Silky Smokie Stays True To Gospel

BY DEBORAH EVANS PRICE

NASHVILLE—Smokie Norful’s silky voice and potent songs have quickly propelled him to the top of the gospel hill.

His 2002 debut, “I Need You Now,” spent five weeks at No. 1 on the Billboard Top Gospel Albums chart. The title track became a multiformat hit. The EMI Gospel project, which has sold 338,000 copies, according to Nielsen SoundScan, netted him two Gospel Music Assn. Dove Awards and three Stellar Awards and reached No. 154 on The Billboard 200.

An EP last year also hit the summit of the gospel album chart (it debuted at No. 90 on The Billboard 200). Now Norful fans are eagerly anticipating his new full-length collection, “Nothing Without You,” which arrives Oct. 5.

Norful says he did not have any jitters about trying to replicate his past success.

“I don’t try to follow up what God does,” says Norful, who was Billboard’s top gospel artist in 2003. “I just believe that it was God’s doing because it fit no formula. I equate chasing after what we experienced on the first album like a dog chasing its tail and never catching it,” he continues. “It went in with the attitude that the same God that spoke to me on the first CD, the same God that put a message for his people on the first CD, is the same God I’m calling upon and trusting to do this CD.”

And he is a jampack that he remain a gospel artist.

EMI Gospel VP/GM Larry Blackwell says there are no plans to work any singles from the new project to a mainstream audience, as Norful has no desire to chase secular success. (Continued on page 69)
Sony BMG Tackles Sales, Latin
Frohlich, Katz To Head New Distribution Unit; Sony Latin Execs Reprise Roles

By Ed Christman and Leila Cobo

In an unusual move, Sony BMG Music Entertainment has named its pre-merger distribution heads, Bill Frohlich (Sony) and Jordan Katz (BMG), co-presidents of its distribution efforts.

Frohlich and Katz will oversee a new entity, Sony BMG Sales Enterprise, and their responsibilities will extend beyond distribution sales operations. In addition to overseeing the creation of a distribution sales team by combining Sony Music Distribution and BMG Distribution, the two will oversee RED Distribution, Special Products, Sony Wonder and Sony Music Studios.

They will report to Michael Smellie, COO of the merged company.

The Sony-BMG merger did not include the companies’ physical distribution operations. Sony Corp. and Bertelsmann each retain ownership of their manufacturing and fulfillment/fulfillment teams. It is believed that Sony will handle those duties for the merged company in the United States. The two parents are said to be bidding to decide which will handle them in the rest of the world.

Katz was executive VP/GM of BMG Distribution, and before that senior VP of sales at Arista. Frohlich was executive VP at Sony Music Distribution, and before that senior VP of sales at Epic.

HESSE TAKES DIGITAL REINS

Sony BMG Music Enterprise named key executives in its digital music and legal divisions, all based in New York.

Thomas Hesse has been tapped to oversee digital music and new-technology efforts, with the title of president of the newly created Global Digital Business group.

Hesse, who was BMG’s chief strategic officer, reports to Sony BMG COO Michael Smellie.

Prior to joining BMG in 2002, Hesse was executive VP/head of corporate strategy at BMG parent Bertelsmann AG in Gütersloh, Germany.

Sony technology vets Thomas Gewecke and Matt Carpenter will serve as Hesse’s top lieutenants and direct reports.

Additionally, Lisa Weiss has been named senior VP/general counsel/secetary of Sony BMG Music Entertainment, reporting to CEO Andrew Lack.

Weiss will be responsible for all legal policy, and will oversee all aspects of the Sony BMG law department’s operations.

German Acts Get A Boost
MTV Pledges Support For Home-Grown Talent
BY WOLFGANG SPARR

BERLIN—The German music industry has responded positively to a new partnership proposed by MTV Networks Europe president Brent Hansen.

Hansen pledged a long-term commitment from MTV’s channels in Germany to artists, especially new talent, if the record labels also take a long-term approach.

In a keynote address delivered Sept. 29 at the Popkomm trade show, Hansen said, “We’re prepared to be loyal to your artists, if you are loyal to them too, it is harder for us to be loyal if your artists gets pulled after one album.”

He added, “We want to see commitment and they have to show you commitment by sticking with your artist—giving them the MTV stamp of approval, supporting them from breaking act to superstars. If we know that you won’t be loyal—for the long run—then we can jusitfy investing in ways of really showcasing your artists to millions of young adults around the world.”

German label executives, who have battled against a declining market for the past four years, welcomed the initiative. Warner Music Group GSA chairman/CFO Bernd Dopp, called it “a very positive signal.”

“I think it is particularly encouraging is that MTV and VIVA are supporting national and international newcomers in particular. The next step will be to come together to make specific decisions,” Gerd Gebhardt, chairman of the German Phonogramm Associations, said. “Once again, this gives us hope,” Gebhardt said.

(Continued on page 69)

Post-Election Changes Loom At FCC

This is the last in a series of articles on the potential effects of the upcoming elections on the music industry.

BY BILL HOLLAND

WASHINGTON, D.C.—Forecasting the future lineup and policy decisions of the Federal Communications Commission after the Nov. 2 Presidential election right now is a job best done by observers with a lot of Washington experience, a crystal ball and a divining rod.

The basics seem easy enough: The five FCC commissioners are appointed by the president and confirmed by the Senate for five-year terms. They can be reappointed. Three commissioners, including the chairman, are of the president’s party.

The three current Republicans on the FCC are chairman Michael K. Powell, Kathleen Q. Abernathy and Kevin J. Martin. The two Democrats are Michael J. Copps and Jonathan S. Adelstein.

Powell isn’t commenting about his future plans at the commission or anywhere else. His chief of staff has said Powell has not made any plans to leave.

One of the longest-sitting commissioners, Powell was sworn in on Nov. 3, 1997, by President Bill Clinton and designated chairman Jan. 22, 2001, by President George W. Bush.

Most industry observers with business at the commission agreed to talk to Billboard on condition of anonymity. All say Powell’s chairmanship has been rocky at best.

Most suggest that the current administration cannot be pleased with Powell’s job so far, considering the publicly boost congresionally scorching and court.

(Continued on page 56)
The RCA Label Group celebrates the life of Skeeter Davis

December 30, 1931 ~ September 19, 2004

Her music and memory live on.

Photo: Cheri Cranford
Guerra Gets Religion
Mainstream Star’s Hit Energizes Latin Christian Movement

BY LEILA COBO

MIAMI—Years before releasing his first Christian music album on Aug. 31, tropical music star Juan Luis Guerra was already a point of reference for a budding Latin music movement anxious to have a major mainstream artist in its midst.

Now, those expectations have been fulfilled with “Para Ti,” Guerra’s first all-Christian album. The Vere Music release, distributed by Universal, debuted at No. 2 on the Billboard Top Latin Albums chart, the highest debut for a Christian album on that chart.

Four weeks later, “Para Ti” remains in the top five, an anomaly for an album whose content—a mix of praise and worship, gospel and inspirational music—is profoundly devotional.

There are three major reasons for Guerra’s latest success, and these can be seen as a template for other Spanish-language Christian releases.

One is Guerra’s stature as a major artist. Second is a strong single—“Las Avispas,” a fast-paced merengue, has spent five nonconsecutive weeks at No. 1 on the Billboard tropical airplay chart. Finally, “Para Ti,” whose rhythms range from gospel and ballads to the salsa, bachata and merengue for which Guerra is famous, has been marketed as a secular album to secular accounts.

“I’m the same musician, but I’m a different person because I accepted the Lord,” Guerra says. “I’m not called to preach in church. I’m called to speak about the Lord in secular concerts.”

In marketing, promoting and selling the album, “we aren’t doing anything

Concert Bootlegs Not A Federal Crime In NY

BY SUSAN BUTLER

Bootlegging live concerts in New York is a federal crime anymore, at least for the moment.

The 1994 anti-bootlegging law, enacted by Congress to fulfill its obligations under an international treaty, makes the unauthorized recording, transmission or distribution of live musical performances a crime.

The Recording Industry Assn. of America and law enforcement agencies sought to enforce this law by initiating an investigation of Jean Guerra, top 93W for Christian album

Martignon, who operated a Manhattan record store, catalog service and Internet site. A federal grand jury indicted him in 2003 for selling bootlegs. (Names of the artists and the number of sales were not in the indictment and have not been made available.)

Now, Judge Harold Baer Jr. has dismissed the indictment, claiming that the law is “impermissible” since it grants greater protection to live recordings than allowed by federal copyright law, which only protects performances that are “fixed” in some medium (such as prerecorded music). The statute also grants “perpetual protection to live musical performances,” which conflicts with the limited duration of copyright protection.

Of note is that the opinion did not mention publishers’ rights in musical compositions performed during a concert. “The court was clearly wrong... as applied to musical works,” says Peter Felcher, general counsel to the National Music Publishers’ Assn. “The unauthorized recording and sale of recordings of live performances of a musical work violate the copyright owners’ exclusive rights to reproduce and distribute.”

(Continued on page 69)

Becker To Keynote Confab

NEW YORK—Clear Channel Entertainment chairman/CEO Brian Becker will keynote the upcoming Billboard Backstage Pass touring conference, set for Nov. 8-9 at the Roosevelt Hotel here.

The conference will place Becker in a Q&A setting, with Ray Waddell, Billboard senior writer for touring, conducting the interview.

Becker caps what has become a premier list of touring industry movers and shakers participating in this new Billboard event. The international pool of panelists includes corporate and boutique promotors, agents and managers, along with representatives from the worlds of broadcast, record labels, production, venue management, ticketing, insurance, e-media, travel, marketing and sponsorships, consumer goods and other sectors that affect the touring business.

Helming CCE since 2000, Becker has been at the center of the concert industry’s transition from a small group of independent and competitive regional promoters into today’s consolidated landscape.

Becker is responsible for the management and strategic direction of CCE and its various operating units in the United States and Europe, including Clear Channel Music, and the company’s venue, Broadway and motorsports divisions.

For more information on Backstage Pass, see the On the Road column on page 20, or visit billboardevents.com.

The International Federation of the Phonographic Industry estimates the retail value of the worldwide industry in first-half 2004 to be $13.9 billion, down 1.3% from the same period last year. Comparatively, the global market in first-half 2002 registered a 10.0% slide from the same period in 2002. According to the IFPI, the numbers represent the least severe first-half drop since 2000.

During the six months ending June 2004, unit shipments reached 1.2 billion audio and video discs, a 1.7% growth compared with 2003 figures. A rise in DVD shipments drove this growth. Shipments of CD albums fell just 1.1% in value, while the value of the singles format declined by 16.6%. CD albums account for 85.3% of the total market, while singles make up 4.5%.

The U.S. market led the recovery. In the first half, the United States generated year-on-year growth of 2.9% in value to more than $5 billion and a 5% rise in volume to more than 368 million units shipped.

LARS BRANDE

Nickelodeon has inked a three-year distribution deal with BMG Strategic Marketing Group for its Nick Records imprint.

The agreement is an extension and expansion of an existing BMG relationship. Nickelodeon inked a pact with Atlantic Records and distributed Guerra’s latest success, and these can

Becker in its midst.

- ClearChannel

4.0% of first-half 2003 by

- ClearChannel

GINA KIRSHENBERG

The so-called Induce act stalled Sept. 30 on its way to mark-up by the Senate Judiciary Committee. Several committee members have asked to work on the bill’s language after unprecedented opposition lobbying in recent weeks by technology companies, library associations and consumer groups.

Committee chairman Patrick Leahy, D-Vt., who chaired the Senate’s bar

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BILLY HOLLAND

Capital Radio and GWR Group plan to merge in an all-share transaction that will create a new market leader in the U.K. radio sector.

The new company will include London’s leader Capital Radio (top 40) and GWR’s national station Classic FM, as well as several dozen local stations throughout the country. The combined reach is approximately 18 million listeners, or 36% of the United Kingdom’s commercial radio audience.

The yearto-to-date company will control about 40% of the £600 million ($1.08 billion) U.K. radio advertising market and will have a market capitalization of about £470 million ($734 billion) based on current trading prices.

BILLY HOLLAND

The House of Representatives passed the Piracy Deterrence and Education Act of 2004 Sept. 28. It is considered one of the most important pieces of anti-piracy legislation to be approved by the 108th Congress, which is tentatively scheduled to adjourn Oct. 8.

The main provision of the bill gives prosecutors the authority to go after egregious uploaders of unauthorized copyrighted files as possible felons.

The bill would also require peer-to-peer services to post warning notices stating the legal dangers of file sharing.

BILLY HOLLAND
**MTV Europe Pledges To Support Acts – If Labels Do The Same**

Commitment Is The Key

The following is adapted from a speech delivered by Brent Hansen, president/CEO of MTV Networks Europe, at the Popkorn trade show Sept. 29 in Berlin.

When MTV Europe’s first clunky and weak signal debuted Aug. 1, 1987, only 1 million homes in Europe could see MTV, and viewers in all countries received the same MTV—the same VJs, artists, programs and ads, regardless of cultural or language boundaries.

MTV is now a multitude of channels and brands that reach out and touch Europe’s youth on a number of levels.

MTV is not just about music. Forget anything more; while the “M”—music—of MTV will always remain emphatically at the heart of what we do, television is only one of the strings to our digital bow.

As our network in Europe has grown and become profitable, we have invested, spending a huge amount on programming, channels and technologies to make MTV an environment that is so much more than just generic back-to-back videos.

The roots of this change lie back in 1996, when MTV started using digital compression to vary elements of our programming output.

The pan-European model so relevant in 1987 had its limitations; music [is] released at different cycles in different markets. We soon realized that it wouldn’t work, so we literally broke up the network through advances in digital-compression technology.

Our portfolio now contains more than 45 channels, including those targeting specific demographics and music genres, such as R&B and dance music.

So what is the key to our success today—and our continued success in the future? Creativity is the key; it’s what makes the difference. Music is the heart of MTV, but creativity is the soul.

Now I know there are those among the industry who may have been told that promotion on MTV has little value. Well, I want to show how wrong [they] are by showing the influence that MTV had on the success of [Finnish rock act] the Party Boys.

I put a goal upon my most senior talent and music managers: to leverage our network to help break talent across European borders.

MTV Nordic got behind the Rasmus back in ‘98 with their first video, “Liquid,” and sang their praises to their colleagues on MTV Nordic’s sister channels. When the Rasmus were signed internationally to Motormusic, part of Universal Music Germany, MTV Central saw “In the Shadows,” loved it and started playing the clip. It became a huge hit in Germany.

MTV Networks Europe then decided to put its full, network-wide weight behind “In the Shadows.”

And then there are the Beatsteaks, the fantastic German group that we have recently traded-part of Europe’s priority. We truly believe in the Beatsteaks, and we are also putting our full weight behind them to support them toward international success.

The important point here is: No one else but our network of branded music channels can offer this kind of support to the music industry. MTV not only can get an artist into 120 million households in Europe, but it can also do it in a targeted way, spinning the changes according to the medium and the audience.

Of course, not every act gets the level of support we are giving the Rasmus or the Beatsteaks. So what was behind our decision to invest so much in such a way?

It’s two things really: firstly, our absolute belief in their cultural, their creative value; and secondly, our genuine insight into the different groups and subcultures that make up our audience—something that is very important to MTV and to me personally.

What worries me is that we’re just not seeing enough acts of the caliber of the Rasmus, and the newer acts aren’t getting enough time and money to allow them to develop and grow as artists.

Often, when wonderful, creative, thrilling artists are signed, they’re canned after their first album, just when they’ve barely begun to realize their talents.

We can’t lay the blame at the feet of the A&R guys—a lot of this is driven by financial challenges. Top management has to rationalize a stock-market-driven agenda and never allow the industry to have taken from digital piracy.

The result? Safety prevails over creativity. Any organization, including ours, has to deal with this issue, but we can’t afford to just sit back and do nothing—so we are finding new artists and nurturing established ones.

Recent mergers in the industry have made the situation even worse. The need for cost saving on music can satisfy the shareholders, but it threatens to stave the heart out of the labels that have brought us such wonderful music and artists.

I believe the money men would like to believe that creativity comes cheap and easily—overnight. But the reality is—sustained creativity usually—but not always—needs three things: talent, time, money.

And what is the industry instead? One-album wonders? Manufactured bands? TV reality show contestants? How many “Pop Idols” do we really need? Average music won’t sustain the long-term health of the music industry.

There’s still too much focus on formula top 20 acts. If achieving top 20 status were a test of greatness, then some of the biggest ions of our time would have been stacking grocery carts.

You know and I know that creativity costs a lot. We’re prepared to be loyal to your artists if [labels] are loyal to them too, but it is harder for us to be loyal if your artist gets pulled after one album.

We want to see commitment, and, in turn, we want to show you commitment by sticking with your artist, giving them the MTV stamp of approval, supporting them from breaking act to superstar. If we know that loyalty is there, that we are really behind the music, then we can justify investing in ways of really showcasing your artists.

It’s a price worth us all paying. What we’re all making—is what we’re contributing to the music legacy of our culture, of our time.

Let’s start taking risks and making commitments so that we can show our audiences that there is more to our industry than “Pop Idol.” We’re not in it for a free ride. Let’s be loyal to those credible artists and work together to create tomorrow’s superstars.

**Taking Issue**

By Brent Hansen

The important point here is: No one else but our network of branded music channels can offer this kind of support to the music industry. MTV not only can get an artist into 120 million households in Europe, but it can also do it in a targeted way, spinning the changes according to the medium and the audience.

‘The money men would like to believe that creativity comes cheap and easily—overnight.’

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In The Driver's Seat
With Minnie

Minnie Driver knows the news of another actress making an album generally starts people's eyes rolling, and she's just fine with that.

"With all due respect, the bar is set fairly low in terms of actors making seminal records, especially singer/songwriters," Driver says. "Mainly it seems to be a bid for more money and fame instead of a truly creative endeavor."

For Driver, the project started as a way to exercise some demons. "The idea of making a record came only after I had written six songs," she says. Producer Marc "Doc" Dauer "had far more faith in me than I did in me," she says. "I was just working out some personal stuff. He was like, 'C'mon, honey, you have to profit off your pain.'"

"It was the low-key, mellow "Everything I've Got In My Pocket," which comes out Oct. 5 on Zoe Rounder in the United States and Oct. 18 in the rest of the world through Liberty/EMI. The title track has been serviced to triple-A radio.

Driver, who has been playing live for several months, will open 18 dates for the Finn Brothers in the United Kingdom starting Oct. 15. Her band includes Dauer and the Wallflowers' Rami Jaffee.

"It's really important that I put it across live," she says. "I know that's the only way people are going to buy me as a musical artist."

But, like any new act, she has had to take her lumps. She opened an OXFAM benefit recently that also featured R.E.M., Coldplay's Chris Martin and the Thrills.

"It was awful!" she says with a laugh. "It was like, 'What the hell is Minnie Driver doing singing?' But I pretty much won them over by the end of the set. People were like, 'Go and earn your stripes. It doesn't come for free.' I love the challenge."

DEPARTURES: Alanis Morissette has parted ways with longtime manager Scott Welch, who has handled her career since she signed with Maverick Records in the early 1990s. Her representative says she has no plans to immediately hire a new manager. Welch did not return calls by press time.

"With longtime manager David Codikow and executive VP Dana Millman-Dufline have left the company. The duo had managed Velvet Revolver. The band is meeting with potential new managers.

ARRIVALS: Sire has signed Finnish quartet H.I.M. to a worldwide deal. The group will record its label debut later this year. Universal Records will release British group Razorlight's "Up All Night" stateside Oct. 26. The album, released on Mercury/Universal in the United Kingdom, reached No. 5 on the U.K. charts...Australian band Powderfinger, formerly on Universal, is now on Artemis in the United States. The New York-based label will release "Vulture Street" Nov. 9. The album collected four Australian Record Industry Assn. awards, including album of the year, earlier this year.

SONGBIRD: No one is more surprised than Christine McVeigh that she has a new album out. But life is funny that way, she admits, and with her "never say no to anything" attitude, it just felt like the right time to release "In the Meantime," which bowed Sept. 14 on Koch Records.

The music, especially first single "Friend" and the gorgeous "Calmumy," is signature McVeigh: melodic and tuneful, with lyrics build around relationships.

"These songs are about a particularly man with whom I went through great times and trying times, it's someone I met who broke my heart," she says. "In some ways, it's my own 'Rumours.' I'm not going to say who it's about. You can call it 'tumors.'" (Continued on page 16)

By Margo Whitnire

"I wear black on the outside because that's how I feel on the inside," Good Charlotte's Joel Madden says. "Every record I make, every record I write with the four of us together, is a little bit of my romantic outlook. Though it's surprising to hear the lead singer of a multiplatinum pop/punk band with 2 heavy females following quote Morrissey. It's a darker theme that drives the group's third Billboard 200 entry, "The Chronicles of Life and Death," due in stores Oct. 5.

The band's signature backdrop of heavy drums and bouncing guitars is in place for the 14-track set, recorded during seven months at producer Eric Valentine's Barefoot Studios in Los Angeles. But elements of British punk and aruna rock showcase the group's changing style.

"It was where we had to go as a band. We couldn't remake our last album as much as some people might have wanted us to, or expected us to," Madden says. "Our fans just want us to be 'honest,' and that's an ongoing theme throughout this record. The music is the natural progression of changes we've gone through, but I don't think it's so far detached where our fans won't accept it."

In 2002, Good Charlotte rocketed to the forefront of the pop/punk world with its sophomore effort, "The Young and the Hopeless." The album bowed at No. 7 on The Billboard 200 with first-week sales of 117,000 copies, while hit singles "Lifestyles of the Rich and Famous," "Boys and Girls" and "Anthem" boosted the former modern rock band into mainstream top 40 territory. With MTV's "Total Request Live" crowd behind it, the album has gone on to sell 3 million copies in the United States, according to Nielsen SoundScan. The album has remained on The Billboard 200 since its debut.

"Originally it's only the thing we could play," Madden says of the group's sound, which is heavily influenced by pop/punk acts like Green Day and Rancid. "That's always going to be an element of our music because that's part of who we are as a band, but [on "The Young and the Hopeless"] we were a lot younger and had a lot to prove, whether we realized it, or tried to maybe think we didn't."

"MORE VARIATION"

With such songs as "The Truth" and "Ghost of You"—a rocking retropective penned by guitarist/keyboardist Billy Martin—the new album dives into darker waters lyrically than previous efforts, though first single "Predictable" showcases the frenetic energy and rousing choruses that have made Good Charlotte a crossover success.

"There's a lot more variation on ["The Chronicles of Life and Death"]). The band has widened the texture of their music with all kinds of instruments and strings, and lyrically, it has some poignant, intense moments. It's a very global-feeling album with genuine global hits," says executive VP of worldwide A&R for Sony Music U.S. and International David Massey, who signed the group to his Epic imprint Daylight for its self-titled 2000 debut.

"They've retained their roots," Massey says, "and people
Iovine, Rosenberg Want To Be In Pictures

David Geffen, Cameron Crowe and Saul Zaentz are just some of the people who have crossed over from music business origins to become power players in the movie industry. Now Interscope Geffen A&M chairman/CEO Jimmy Iovine and Eminem manager Paul Rosenberg have inked a first-look deal with Viacom-owned companies Paramount

Pictures and its affiliate MTV Films.
Under the agreement, which is expected to be a three-year deal, Iovine and Rosenberg will produce and develop feature films. One of the first projects will be "Locked and Loaded," a semiautobiographical movie starring 50 Cent in his big-screen debut. The rapper will play a former drug dealer who gives up a life of crime to pursue a music career. "The Sopranos" writer/executive producer Terence Winter is writing the screenplay, which Paramount says is expected in theaters in 2005 or 2006.

Iovine and Rosenberg were, respectively, a producer and executive producer of Universal Pictures' "8 Mile." The film grossed nearly $117 million at the U.S. box office, according to Nielsen EDI. The Shady/Interscope Records soundtrack spawned Eminem's Billboard Hot 100 No. 1 "Lose Yourself," which won an Academy Award for best original song and a Grammy Award for best rap song. The soundtrack has sold 4.6 million copies in the United States, according to Nielsen SoundScan.

Rosenberg is a VP at Eminem's Shady label, whose roster includes 50 Cent. Sources say Shady/Interscope is expected to release the "Locked and Loaded" soundtrack.

"FAHRENHEIT 9/11" X: Oct. 5 marks the release date for two soundtracks related to the Michael Moore documentary "Fahrenheit 9/11." The DVD of the movie arrives the same day.

Rhino/Warner Bros. Records will release the 16-song original soundtrack, which includes Neil Young's "Rockin' in the Free World" (the soundtrack's lead single), the Go-Go's "Vacation," R.E.M.'s "Shiny Happy People," Eric Burdon's "We Gotta Get Out Of This Place" and several tracks from film composer Jeff Gibb. A portion of the album's proceeds will go to nonprofit organization Rock the Vote.

Epic Records/Sony Music Soundtrax will release "Songs and Artists That Inspired Fahrenheit 9/11," with all songs selected by Moore. The 14-track album includes Zack de la Rocha's "We Want It All" (the album's first single), Bob Dylan's "With God on Our Side," Bruce Springsteen's live version of "Chimes of Freedom," System of a Down's "Boum!," the Clash's "Know Your Rights," the Dixie Chicks' "Travelin' Soldier" and Pearl Jam's live version of "Masters of War."


Groban's new song, "Believe," will be the first single and video from the soundtrack, while Tyler offers "Rockin' on Top of the World." Grammy Award-winning songwriters/producers Glen Ballard and film

composer Alan Silvestri wrote and produced the new songs.

"Polar Express" stars Tom Hanks sings two songs on the album: "Hot Chocolate" and the title track. The soundtrack also features several holiday classics, including Bing Crosby's "White Christmas," the Andrews Sisters' "Winter Wonderland," Perry Como and the Fontaines Sisters' "It's Beginning to Look Like Christmas" and Crosby and the Andrews Sisters' "Here Comes Santa Claus (Right Down Santa Claus Lane)."

A special edition will be available with deluxe packaging and a mini-book featuring stills from the film.

JONES ON FILM: The life of the late Rolling Stones guitarist Brian Jones is headed to the big screen in the British independent movie "The Wild and Wicked World of Brian Jones," to be distributed by Infamous Films. Leo Gregory will play Jones in the movie, which is directed by Stephen Woolley.

IN BRIEF: Tyrese will co-star in the Touchstone Pictures drama "Annalopsis." ... Queen Latifah headlines the cast of the Paramount Pictures comedy "Last Holiday." ... Jessica Simpson will play Daisy Duke in Warner Bros. Pictures' "Deep Six," a spin-off of "The Dukes of Hazzard." Meanwhile, Simpson's husband, Nick Lachey, will make his feature-film debut in the crime drama "The Hard Way," an independent film that is seeking distribution.
Britain’s Chandos Marks Silver Anniversary

Twenty-five years ago next month, English trombonist/composer/ recording engineer Brian Couzens founded a small independent British record company, Chandos. That company blossomed into a thriving, multifaceted label that last month won a Gramophone Award for its recording of the complete Arnold Bax symphonies played by the BBC Philharmonic and conducted by Vernon Handley.

Couzens currently serves as chairman/senior record producer. He has passed along day-to-day oversight to his son, Ralph, who is the label’s managing director. “Around 1969 or 1970,” Ralph Couzens says, “an engineer built him a portable mixer machine, and my dad would assist in recording sessions on weekends, while he was still in school. Throughout the 1970s, he did a lot of on-site recordings for RCA in London.

“By 1977 or so, however,” he continues, “the industry had hit a sour patch, and RCA, which was by far our biggest client, closed its London office. My dad then went to artists he had recorded for RCA and asked if they would consider recording for him. And so, Chandos Records was born in November 1979.

“As we grew,” Couzens notes, “we started diverting projects up into specialty imprints, such as brass band music on Chandos Brass, Chaconne for early music and Opera in English, which is funded by the Peter Moores Foundation. Moores’ passion is that opera should be available to everyone, regardless of language barriers. “Being an independent stand-alone gives a huge amount of freedom in terms of artistic decisions, although it’s a tougher financial situation,” Couzens says. But Chandos is navigating these often treacherous waters with some savvy partnerships. The majority of Chandos releases are subsidized in some way, whether through broadcast/recording deals with the BBC, foundation funds or individual and corporate sponsorship.

The label anticipates a flurry of upcoming releases to build upon the success of its current series. Couzens notes, “Our film music series has been extremely successful.” New entries will include discs of Korngold, Vaughan Williams and Shostakovich.

Richard Hickox, the British conductor whom Couzens calls “our No. 1 artist,” was appointed music director of Opera Australia this past spring; when he takes up his position there in January 2005, Couzens says, “we’ll be making recordings with him at the Sydney Opera House, beginning with Prokofiev’s Love for Three Oranges.”

Another Anniversary: Online magazine Classics Today (classictoday.com) celebrated its fifth anniversary Oct. 1. Executive editor David Hurwitz notes, “We are getting 4,000 unique visits per day. About 25% of those visitors are international, and 75% are from the U.S. “Our success lies in the fact that it’s a free site that is self-supporting,” he continues. “We’re completely independent; although we have advertising on the site, we have no percentage sales deals with either retail or any label, so there are no conflicts of interest. “Our theory is: If we do our job right—if we’re a credible source of reviews and opinions—then we’ll have the support not just of our readers, but with labels and retail as well.”

The site has two European partners: Germany’s Klassik-Heute, a print magazine and online resource (klassik-heute.com), and classicstodayfrance.com, which was launched in early 2004 by Christophe Huss, the former editor in chief of Repertoire Magazine, to reach out to Francophone readers.

The site has measurable resonance at brick-and-mortar retail as well as with online retailers, especially through banner ads, “e-stickers” and traditional stickering. At retail, Classics Today also offers a monthly newsletter listing recent recordings that have achieved the magazine’s highest rating, 10/10, for superior performance and sound.

Eric Feidner, president of online retailer arkivmusic.com, says his company sees a “tremendous consumer impact” from editorial content licensed from Classics Today.

“We usually see a significant sales boost from those titles,” Feidner enthuses. “These are well-written, well-thought-out reviews from committed, dedicated and knowledgeable critics.”

BRIAN COUZENS: LABEL FOUNDER
Sheard Makes History With No. 1 Album Debut

The first day of school is a big deal for any student, but for high school senior Kierra "KiKi" Sheard, it also turned out to be the day she made gospel music history. Her debut album, "I Owe You," which EMI Gospel released Sept. 7, became the first album by a new artist to bow at No. 1 on the Billboard Top Gospel Albums chart. Sheard notched two weeks at the summit, and dips to No. 2 this issue.

"I was really excited, but I was speechless," Sheard says of her debut. "I knew for a fact that it's only because of God that it happened, because I'm just starting out and he just let me go to No. 1."

Sheard's success wasn't a surprise to those who have watched her grow up performing with her mother, Karen Clark-Sheard of the famed Clark Sisters. Sheard is a third-generation gospel sensation, following in the footsteps of her mother, aunt and grandmother, the late Dr. Mattie Moss Clark, president of the Church of God in Christ music department for 25 years.

EMI Gospel VP/Mary Larry Blackwell says that legacy has been an important part of Sheard's success. "She has been out on the road, predominantly with her mother and [aunt] Dorinda [Clark Cole], doing dates since she was 9 years old," Blackwell says. "She's a child not only of the Clark Sisters and that legacy, but the whole COGIC denomination, which is over 3 million strong. They've adopted her as their baby."

That support has been a tremendous boost, but Blackwell also attributes Sheard's success to other factors. "The girl can flat-out sing," he says. "And she has a true love for God and ministry and what she really believes she was chosen to do: carry the torch and carry the legacy. She wants to minister to her own generation. She wants kids to know it's cool to praise God."

The first single, "You Don't Know," was produced by Rodney Jerkins and Jazz Nixon.

"It was a dream come true," the 17-year-old says of working with Jerkins, who was one of several producers on the project.

Blackwell says EMI execs are in discussions with sister label Virgin Records about working Sheard to mainstream R&B radio. For now, EMI Gospel plans to service multiple mixes of the single on vinyl. Blackwell says they have already "serviced the top 100 mixers across the country and are having them create their own mixes. We'll take the top mixes we get back and put it on the vinyl."

While label execs are trying to entice mainstream programmers to come on board, gospel radio has been playing "You Don't Know" since June and is ready for the second single. The label will oblige with the release of "Praise Offering."

EMI Gospel also enlisted Sheard's street team, the Juliet Crew (which takes its name from Sheard's other nickname). According to Grant Jenkins, EMI Gospel interactive marketing manager, there are 1,500 members in the Juliet Crew.

"No gospel artist has ever had an organized street team like this," Jenkins says. "What we are seeing is the perfect marriage of grassroots efforts, interactive viral campaigns and peer marketing, and the results have been amazing."

"Whereas some Christian music fans may be able to see your artist, they can't really be seen," Jenkins continues, "we are finding that there is a strong contingency of gospel music supporters who have never been pursued, tapped and interacted with who will go out and support grassroots promotions."

Sheard has been doing her share of the work to promote "I Owe You." She hit the road during the summer. But now that she's back in school, most of her dates will be confined to weekends.

"So far it's working good," Sheard says. "I thank the Lord I have some teachers this year that are cooperating with me. Last year I was traveling a lot and my teachers were giving me a hard time, but I prayed and asked the Lord to let me have nice teachers, and he really blessed me. My principal knows I have an album out. He says it's great and do my thing."

The Beat

Continued from page 13

she says with a throaty laugh.

As a songwriter, McVie has always mined territory familiar to her. In fact, she bluntly says she would "running to the nearest vomitorium" if she tried to write a political or tribute song. "I think it would sound [insincere]."

She cut the album in a makeshift studio in a converted barn on her property in Kent, England. "I was just having a laugh with my nephew, just having fun writing some songs, and it transpired from there."

She credits that no-pressure vibe with the relaxed, easy feel of her vocals. "There was no deadline, no real intent to resurrect my career."

That fact that is borne out by her lack of desire to push the album. "The record company is very sympathetic with that," she says. "I don't intend to start touring or making appearances. When I left Fleetwood Mac, that was it. I have retired."

That notion was reinforced when she saw her former bandmates perform in London earlier this year. "I thought they were phenomenal, and I'm full of admiration for Stevie [Nicks]. I don't know how she does it. I can't help feeling I would have to be dragged around with one nail in the coffin. I just don't think I could do it."

PEARS OF WISDOM: R.E.M. and Elton John are among the acts dedicating performances or songs to the Daniel Pearl Foundation as part of the third annual Daniel Pearl Music Day.

The event centers on Daniel Pearl's Oct. 10 birthday, but extends to performances held between Oct. 8 and 17. According to the foundation, "more than 200 professional and amateur performers around the globe dedicated performances to the foundation, which promotes "humanity for humanity," in 2003.

Wall Street Journal reporter Pearl was beheaded in Pakistan in 2002.
Bright Lights, Small City
Big-Name Acts Increasingly Schedule Stops in Secondary Markets

By Jill Kipnis

Toledo, Ohio. Ames, Iowa. Kalama-zoo, Mich. While these cities rank as secondary markets in the concert business, they will be part of a high-profile, major-market-style tour this month.

These are among the cities that will host the eight-day, 40-show Vote for Change tour, which opens Oct. 1 with shows across Pennsylvania (Billboard, Aug. 14).

The tour will wind through nine states considered crucial to the outcome of the presidential election with a lineup that includes Bruce Springsteen, Pearl Jam, R.E.M. and Dave Matthews Band. The multiact shows also will feature Bonnie Raitt, James Taylor, John Mellencamp, Dixie Chicks and others.

Artists and organizers of the tour aim to urge voters to defect President Bush at the polls in November. But regardless of the outcome of the election, the secondary touring markets involved are likely to come out as winners.

The timing of Vote for Change, on the heels of a less-than-healthy summer touring season for primary-market venues, is likely to raise the long-term profile of secondary markets.

Other tours by such major artists as Cher and Elton John are also proving that secondary-market stops can be high-profit generators. Not only are rents and other costs lower at secondaries, but many also offer full-scale marketing services on site.

Many touring industry executives believe that this fall will be the time for secondary markets to shine.

After a disappointing summer touring season for the primary markets, which included the cancellations of Lollapalooza and tours featuring Christina Aguilera, Marc Anthony and Britney Spears, secondary markets will see a range of big-name acts moving through their doors.

According to Billboard Boxscore, attendance dropped 24.4% between April 1 and Aug. 15 compared with last year, and dollars fell 18.7% in that same period.

Some tour executives say summer sales were off 60% compared with expectations.

Acts including Toby Keith, Norah Jones, Phil Collins, Vince Gill & Amy Grant and Chicago are stopping at secondary markets. Vote for Change is also expected to be a 2004 highlight at those venues.

Anything high-profile like the Vote for Change tour "is good for our market," says Bah Canaker, GM of the Sovereign Center in Reading, Pa. The 9,000-seat arena, managed by SMG, will host Pearl Jam and Death Cab for Cutie Oct. 1 at part of the tour.

"It focuses attention on our building, not just for the consumers but for the industry," he adds. "Those are two things that are very important in marketing your venue."

This year, the Sovereign Center had numerous sold-out shows from acts including Cher, John Mayer, Brooks & Dunn and Yanni. Its highest concert gross, for an Elton John show with a $95 ticket price, topped $750,000.

Don Miers, GM of Silver Spurs Arena in Kissimmee, Fla., predicts that the 'Vote for Change tour' will "put us on the map. It says that we are a viable player, because some promoter thought enough of us to put us in with this major production. It says that we must be close to some major population bases and major highways."

Silver Spurs, a 5,300-seat stadium, will host Vote for Change Oct. 8, which is another Pearl Jam/Death Cab for Cutie date. It also is managed by SMG.

Highlights this year at Silver Spurs include a sold-out show with Alan Jackson.

Miers notes that Silver Spurs will "bend over backward with customer service." Because the venue is county-owned, it has access to such special county services as an electronic screen on a nearby toll road that advertises all of Silver Spurs' tours for free.

Agents and promoters are actively seeking secondary markets because of the marketing and other services located at such venues, although potential profits are at a bottom line when it comes to touring tours.

"What I've always told artists is that they still records in secondary markets, but most importantly, the buildings are so much less expensive, generally speaking," says Euck Williams, president of Progressive Global Artists and booking agent for acts including R.E.M. and Widespread Panic. "The overall traffic is less, but generally you can cut a better deal in secondaries than in primaries."

Rents can be 20%-30% less at secondaries vs. primaries. Labor costs for on-site staff also tend to be less. For many promoters, secondary markets can generate a lot of cash.

(Continued on page 19)
Casinos Broaden Entertainment Options

By Ray Waddell

While Las Vegas and Atlantic City, N.J., once cornered the market on the casino entertainment experience, today casinos are found throughout the United States. And the entertainment these venues offer is as varied as the communities in which they’re located. Those communities are frequently far from major cities, thanks to federal laws that have allowed the development of casinos on Native American tribal lands.

Casino and resort talent buyers have become some of the most savvy buyers in the business, cognizant of economic and demographic drivers that mainstream promoters don’t even have to consider.

The growth of the nationwide casino business has been one of the most positive trends for the concert industry during the past decade. And in the past couple of years, casino concerts have taken a decidedly youthful slant.

"Today’s major casinos represent a powerful nationwide concert distribution network that now attracts today’s younger, MTV-type crowd," says Tom Cantone, VP of marketing and entertainment for Foxwoods Resort Casino in Mashantucket, Conn.

"The next casino generation is already in the house," Cantone continues. "To miss it means you lose [the] massive buying power of a $40 billion industry.

In broad terms, the well-heeled baby boomer demographic, which has discretionary money to spend on gambling, has long been a primary target for casinos. And given that yesterday’s headbanger is today’s 40- to 50-something fan, rock music is frequently found in casino venues.

But, increasingly, casino talent buyers also are focusing on bringing in acts that appeal to a more youthful demo. So while country, adult contemporary and comedy remain popular for bookings, R&B, modern rock and hip-hop acts are on the upswing at gaming establishments.

In short, this is not your grandparents’ casino entertainment.

Engelbert Humperdinck and Steve [Lawrence] & Eydie [Gorme] used to be the mainstays at casinos, but now you see Ludacris and Wyclef Jean on the marquees," Cantone says. "We’re looking for who is happening now: young, hip, hot and on the charts. We’re interested in the next generation of gamers, as well as the established gamers.

Steve Geitka, VP of entertainment for Trump Properties in Atlantic City, says any stigma about casinos as venues is ‘absolutely gone.’ Trump’s Taj Mahal, for example, hosted the first date on this summer’s Incubus tour, and Kid Rock played there July 4.

Today, booking concerts at casino venues is about diversity.

Jim Koplik, president of Clear Channel Entertainment Connecticut, books the 9,000-seat Arena at the Mohegan Sun in Uncasville, Conn. Pretty much anything on the road is fair game for the venue.

In the past year, Mohegan Sun has hosted Kid Rock, Luciano Pavarotti, Rod Stewart twice, Cher three times (with a fourth show scheduled), Godsmack, Alan Jackson/Martina McBride, Journey and Aeron Lewis of Stain.

"This is a very popular venue, and we sell a lot of tickets," Koplik says. "Every type of act has played [here]; the only thing we’ve really had is a youth-oriented pop. [The building is] in the business of getting people to their venue.

Mohegan Sun has final approval on any act booked and claims some 2,000 comp tickets to every show. And it expects to sell tickets.

“That’s why they turned to us,” Koplik says. “Not only do they want to pay off the [artist] guarantee, but also over most of the expenses. They want the venue to be judged as a venue, on its own.

Bookings at casino venues don’t fit anyone’s one size fits all model.

“We see no consistency between what sells in Las Vegas and what sells in Tunica, Miss.,” says Terry Jenkins, director of entertainment for Boyd Gaming, which operates Sam’s Town and Stardust casino resorts in Las Vegas, Mississippi and Louisiana.

“In Las Vegas, you have legendary headliners at the legendary Stardust,” Jenkins notes. “But the public in Tunica certainly loves country music and comedy.

We book acts like Larry the Cable Guy, Ron White and Travis Tritt, things you might not necessarily see in Vegas."

Not A Loss Leader

And, as is now more often the case in casino bookings, acts are expected to carry the bulk of their own weight in ticket sales.

“My company does not use entertainment as a loss leader," Jenkins says, “I have a responsibility to my stockholders. If a show does end up losing money, we do hope to make that back on drink sales or something else.

Others take a similar view. “In a perfect world, we book an artist that still has some hard ticket-selling appeal but also appeals to our average customer, who is around 50 years old," Trump’s Geitka says. “Sometimes, due to the high guarantees and the size of our venues, we don’t get it all back at the door, even if we sell all the tickets.

Geitka says a recent Mariah Carey booking was the perfect combination of ticket selling power and appeal to the customer. “Other acts fit into the business plan of selling hard tickets and making a couple of bucks while maybe bringing in [5] 5,000 people that wouldn’t ordinarily be here," he says.

"An act where we can sell 2,000 [of 5,000-capacity] hard tickets and give the remainder away to our better customers is a home run for us," Geitka says. "Unfortunately, there are not enough artists out there that fit that bill that will work.

What the proliferation of casinos has done is bring top-shelf entertainment to the hinterlands.

“We opened Sam’s Town in Tunica a little over 10 years ago, there was no entertainment in that part of the country,” Jenkins recalls. “Now there are all kinds of entertainment options in Tunica. If 20 years ago you would have told somebody you were going to Tunica, Miss., to see Alice Cooper, they would have put you in a padded room.”

The growth in casino properties is certainly not finished. Bowing in the fourth quarter this year is the $400 million Seminole Hollywood Hard Rock Hotel and Casino in Hollywood, Fla. The Hard Rock complex features a 1,500-seat theater, a 1,000-seat amphitheater and a 5,500-seat arena.

The entire Seminole Paradise Entertainment development also includes nine nightclubs, 12 restaurants and 31 retail outlets, which open in December.

Michael Rock is entertainment consultant for Power Plant Entertainment, which is developing the property. He will have an annual budget of more than $300,000 to book free entertainment at a 4,500-capacity amphitheater geared to draw consumers into clubs and other businesses.

Bernie Dillon, senior VP of entertainment, will book acts into the new, 5,600-seat Hard Rock Live at the Hard Rock complex.

Dillon says bookings at the Seminole Hard Rock Live will “stay true to the Hard Rock roots, which means a lot of rock’n’ roll.” But the venue will also book Hispanic and country acts. “Certainly with a casino venue we have to be sensitive to what our older demo wants to see, your typical ‘casino’ acts,” he says.

Capacity can go from 1,500 to 5,600, which gives the venue flexibility, Dillon says. He adds that some acts will be booked to drive gaming and others will be expected to stand on their own as hard-ticket sellers.

“We have to be true to our casino customers and book plenty of shows that appeal to them,” he says. “But you’ll also see us come in with acts that will support themselves through the gate, usually appealing to a younger demo.”

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www.americanradiohistory.com
Small City

Continued from page 17

Brad Garrett, managing partner for Police Productions in St. Charles, Minn., says, “These markets are where my bread and butter is. There are two distinct advantages to these markets. One, they don’t get as much traffic, so therefore whatever you put in there has more value to the consumer because they can’t readily see these shows.

“The second thing is the cost scenario is much better,” Garrett adds. “The challenge is, how do you take advantage of a good expense scenario and try to get the sales somewhat similar to the primaries?”

Despite much positive progress for secondary markets this year, those who run the venues and promote the shows there have two major gripes: high ticket prices and high guarantees.

“When gas prices go up and people are losing jobs, discretionary income is going to other things,” says Stan Levinstone, co-president of Sayreville, N.J.-based promotion company Concerts East. “Some tickets out there are $100 and $150. I did a Puddle of Mudd show for $26, but if I had done $35, it would have been much better. Money was really tight this summer.”

Steve Hyman, executive director of Mark of the Quad Cities in Moline, Ill., which can seat 11,000, says the industry needs to take a hard look at high guarantees. This year, the Mark’s sellouts and near sellouts have included shows from Shania Twain and Metallica.

“The concert touring industry has to take a close examination and correct what’s wrong,” he says. “Guarantees are too high.”

Secondaries Come First

Two of the nation’s leading venue management companies, SMG and Global Spectrum, see the development of secondary touring markets as a significant opportunity and challenge.

Global Spectrum has opened about six new secondary markets in the last three years, including the Rio Grande Events Center in Hidalgo, Texas; the Budweiser Events Center in Loveland, Colo.; and the Iowa Events Center in Des Moines, Iowa, part of which will open this fall. SMG has opened more than 10 new secondary-market venues during the last three years, including the Save Mart Center in Fresno, Calif.; the Southeast Texas Entertainment Center in Beaumont, Texas; and the Mid-America Recreation and Convention Complex in Council Bluffs, Iowa.

JILL KIPNIS
Many music business professionals were engaged with the key figure in any live event the audience. The conference closing panel is called "The Kids Are Alright" and will feature an open dialogue between actual concert-goers and an esteemed panel of concert business professionals.

This session, moderated by Seth Hurwitz of L.M.P.

The Children's Museum of Phoenix was the first conference of the year's conferences and is open to about 25 people from this time last year. Registration at last year's conference topped out at 254.

MEET US IN NEW YORK: Billboard's own touring conference, Billboard Backstage Pass, is set to bow Nov. 8-9 at the Roosevelt Hotel in New York. Billboard first entered the concert business convention space in the 1970s, and now returns with Backstage Pass.

We at Billboard are very pleased with how this conference is coming together, particularly on the content side. We have enlisted participation from some of the top names in the concert business, including corporate and independent promoters, large and boutique booking agencies, managers, venue managers, insurance executives and transportation professionals.

And we are tapping our own resources and contacts to gain valuable input from those whose relationship with the concert business is significant, if slightly removed. That would include label executives, attorneys, international travel consultants, accountants and radio execs.

And, perhaps most important,

It's early October in Nashville, and that means one thing: Talent buyers of all stripes are descending on Music City for the International Entertainment Buyer's Association, annual convention, known as IEBA/LIVE!

Set for Oct. 9-13, this year's IEBA/LIVE! includes panels, awards, showcases and a golf tournament. Primarily geared toward country music buyers, the convention draws promoters, agents, producers, venue managers and buyers from fairs, festivals, casinos and other sectors that produce live music events.

One panel that should draw a good crowd will cover the entire artist development process. Steve Moore of Moore Entertainment Group will moderate a panel that includes Stan Barnett of Creative Artists Agency, Tim DuBois of Universal South, John Lyle of Lyle Management and country artist Joe Nichols.

IEBA/LIVE! showcase acts include Trent Willmon, B.J. Hughes, Little Big Town, Miranda Lambert, Dave Lee Murphy, Billy Currington, John Waite and Air Supply.

On Oct. 11, CAA and IEBA will host an afterparty with special luncheon, Baird, agent for Shania Twain and many others, announced his retirement this summer.

Patti Burgart, executive director of IEBA, tells On The Road that, as this year's conference for this year's conference are about 25 people from this time last year. Registration at last year's conference topped out at 254.

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This session, moderated by Seth Hurwitz of L.M.P.,

CLIVE GROSS - 960-353-3533

BILLY CURREN - 915-856-3533

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THANK YOU FROM YOUR FRIENDS AT CLEAR CHANNEL ENTERTAINMENT – CLEAR CHANNEL TOURING
SRC ‘Leans’ Into Its Second Year

BY GAIL MITCHELL

This time last year, the label SRC tricked many a corner with David Banner’s No. 1 R&B/hip-hop debut, “Mississippi: The Album.” Now the Universal Records imprint that Steven Rifkind founded has raked up another No. 1: Terror Squad’s R&B/hip-hop sophomore anthem “Lean Back.” And SRC is monitoring top 40 crossover momentum for singer Akon’s top 10 R&B/hip-hop hit, “Locked Up.”

Not bad for a label that marked its first birthday in March.

Fledgling SRC (short for Street Records Corp.) espouses the streetwise philosophy that is the cornerstone of all Rifkind’s companies, from marketing-consulting firm the Steven Rifkind Co. to his first label, Loud Records. Established in 1992, Loud was home to such seminal rap acts as the Wu-Tang Clan and Big Pun. Ten years later, the label was folded into Columbia (Billboard, March 23, 2002).

“How Loud closed really bothered me,” Rifkind says, discussing his reasons for creating the SRC imprint. “I had a lot to prove to a lot of people—that Loud wasn’t an accident but a premier brand in hip-hop.

“There was an untold story that I had to finish,” he continues. “That’s why I got back in. And I knew that my first time back at the plate, I had to get on quickly. So I was lucky enough to find someone like David Banner.” Banner’s “Mississippi: The Album” has sold 538,000 units, according to Nielsen SoundScan. Follow-up “Mississippi: The Album—Baptized in Dirty Water” stands at 250,000. Banner’s next album is slated for release in first-quarter 2005.

Also on the SRC schedule are projects by Orlando, Fla., rapper Grandaddy Soul (dropping now) and Terror Squad member Remy (due in 2005). Among the acts rounding out the SRC roster are rapper Sean Biggs and singer Patricia, who is from Germany. This schedule is in keeping with Rifkind’s strategy to release “three to four records a year for the next three to five years.”

NO FAIRY TALE

SRC’s early achievements, however, haven’t resulted in a total Cinderella story. The No. 1 crossover success of Terror Squad’s “Lean Back” hasn’t translated saleswise. First-week sales for its parent album, “True Story,” were a disappointing 97,000, according to Nielsen SoundScan. Sales as of this writing come to 274,000. Debuting at No. 1 on the Top R&B/hip-hop Albums chart and No. 7 on The Billboard 200, “True Story” sits at Nos. 35 and 87 on those respective charts after nine weeks.

“We’ve been in meetings questioning [the sales],” Rifkind says. “I wish I had an answer. [Fat] Joe brought in a great hit record, in turn setting up his solo album [“Things of That Nature,” due Nov. 30 from Atlantic], Remy’s and the other guys on Terror Squad [Tony Sunshine, Armageddon, Prospect].”

“I don’t know if I was thinking that this was a compilation or what,” he adds. “If someone has the answer, call me. I’m dumbfounded.”

While still focusing on “True Story” and its new single, “Take Me Home,” Rifkind and his six-person staff are busy building a formidable radio story for Akon’s “Locked Up,” featuring Styles P. “I’ve been on the road promoting ‘Locked Up’ for a year,” says Akon’s manager Garen Mar- gian Gaye. “There’s still a lot of momentum to the songs.”

Akon’s “Locked Up” has racked up 50% of the Steven Rifkind Co. to management/production firm Mosaic Media Group, whose clients include OutKast and the Wayans family. Rifkind’s E-road to announcing a new film venture.

His new label’s accomplishments aside, Rifkind by no means feels he has silenced the naysayers and he’s not in a rush to do so. “We’re all about the hype,” he says, “and we’re going to take time with our growth. If we have to take a step back to go forward, we will.”

Rodney Jerkins and his Darkchild crew are back on the charts. They score with the new Destiny’s Child single, “Lose My Breath,” from the trio’s forthcoming “Destiny Fulfilled” (Nov. 16), and Keriwa “Rikki” Sheard’s “You Don’t Know,” from her No. 1 gospel debut, “I Owe You.”

But judging from Darkchild’s slate of works in progress, Jerkins doesn’t have a lot of time to celebrate.

His projects include teen star Lindsay Lohan’s solo debut on Casablanca and Jennifer Lopez’s new album. In addition to producing songs for model Tyra Banks (including “Shake Your Body”), Jerkins is collaborating with his wife, Joy Jerkins (for his Darkchild imprint through Bungalow/Universal); 2004 “American Idol” winner Fantasia; and several newcomers, including Bad Boy acts B5 and Sherry Dennis, Casablanca’s Cory Gunz and Darkchild’s female hip-hop artist Asia Lee.

The Orlando, Fla.-based producer is also recording his own instrumental album, “Versatility,” due in first-quarter 2005. And he’s on his way to London to write with Cathy Dennis for Whitney Houston.

“I’ve always been thrilled by the sound of a marching band,” Jerkins says about the inspiration behind “Lose My Breath,” which he co-produced and co-wrote with Beyoncé. “I wanted to do something beyond any tempo out there in urban music. There are 120 beats per minute on that track.”

As for Sheard’s powerful debut, Jerkins notes, “I just wish the urban secular world would take more of a look at the gospel world to see what’s really happening there.”

Since Michael Jackson’s “Rock My World,” Jerkins has been relating on the charts. And with the addition to supervising soundtracks to “Honey,” “Scary Movie 3” and “My Baby’s Daddy,” he got married.

But Jerkins is “ready to go again.” It feels like I’m starting all over, but this time I have experience under my belt. I’ll be able to pick and choose and do it right this time. Conquer, conquer, conquer is all I want to do.”

STUDIO CHATTER

On the heels of their success with newcomer Jojo (“Leave [Get Out]),” R&B/hip-hop veterans Soulshock & Karlin are also heaped up in the studio. The pair’s writing/recording schedule lists Toni Braxton as well as Fantasia and Lindsay Lohan.

UNDER NEW MANAGEMENT: Rapper Chingy, initially with Ludacris’ Disturbing Tha Peace crew, is now co-managed by Johnny Wright and Kenneth Creatur under the auspices of Wright Creart Management. WCM merges Wright’s Wright Entertainment Group and the Creatur Management Group. The pair manages Backstreet Boys and Christina Milian in addition to Chingy.

Chingy’s sophomore Capitol set, “Powerwall,” will bow Nov. 16. His 2003 debut, “Jackpot,” was released by Capitol in conjunction with Disturbing Tha Peace.

HIP-HOP LEGACY: Before unveiling the first VH1 Hip Hop Honors award ceremony Oct. 12 (Billboard, Sept. 18), VH1 will air the five-part document “The History of Hip Hop - Don’t Stop . . . 30 Years of Hip Hop.”

Conceived by Bill Adler, the program explores the genre’s past and present. Among those offering their perspectives are MC Lyte, Fab 5 Freddy and the documentary’s executive producer, Russell Simmons. The show premieres Oct. 4.
### October 2004 Billboard Top R&B/Hip-Hop Albums

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<td><strong>HOLLYWOOD HUSTLE</strong></td>
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<td><strong>OUTKAST</strong></td>
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<td><strong>JAY-Z</strong></td>
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*Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have titles below No. 20 on the Billboard 200 for at least six months. Total Chart Weeks reflects combinations times this title appeared on the Top R&B/Hip-Hop Album and Top R&B/Hip-Hop Catalog Albums. Recording industry definitions and business practices vary according to market conditions. MediaScan sales numbers reflect the number of copies distributed to record stores, not necessarily to consumers, and do not reflect sales of compilation albums. Nielsen SoundScan sales numbers reflect the number of copies sold in stores and streaming services. RIAA certification levels are approximate. Certification levels are based on sales of albums and sales of singles. Some albums have been certified based on sales that are not associated with a specific album. Data shown includes sales through July 5, 2004. ABC News photo by Peter Kramer. © 2004 ABC News. All Rights Reserved.*
Seven Proves Lucky For Emerging Label

This week's column was written by Chicago-based writer Moira McCormick.

In five short years, the independent label entrepreneur known as Seven has built his company, Chocolate Industries, into one of Chicago's most arthful, high-profile indie imprints. While its musicologically diverse catalog encompasses electronic, funk and even atmospheric songs, Chocolate Industries is best known for its hip-hop releases, featuring such cutting-edge acts as Mos Def, Mr. Lif, Pruf and V.A.

"The impact felt the first time I heard Bad Brains, A Tribe Called Quest, Joy Division—that's what people are feeling, hopefully, when they hear our music," says 26-year-old Seven, aka Marvin Bedard. "I wanted to carry that integrity forward to the next generation.

Chocolate Industries already has a critical favorite in Diverse, a gifted Chicago MC whose full-length debut, "One A.M.," made many critics' 2003 top 10 lists. Some singles have also turned heads: Diverse and Mos Def's track "Wylin,' Out," from the label's 2002 compilation "Urban Renewal Program," sold 20,000 copies, according to Seven.

Push Button Objects (whose single "360 Degrees" that same year moved 10,000 units, according to the label).

Seven says "Urban Renewal Program" is the label's biggest seller. A second "Urban Renewal" compilation is due in 2005, along with Diverse's sophomore album and a release from former singer-songwriter Via Tania.

Seven attributes Chocolate Industries' increasing renown to tireless work and carefully considered niche marketing. "I make sure our music is in bars, clothing stores—any place with a sound system," he says.

NEW DEAL: Indie-rap powerhouse Rhymesayers Entertainment, the Minneapolis-based label whose flagship act is genre star Atmosphere (Billboard, Sept. 27, 2003), has signed an exclusive manufacturing and distribution deal with New Hope, Minneapolis-based Navarr.

RSE had been self-distributed, apart from a handful of releases licensed to other labels—"most notably its biggest seller, Atmosphere's 2003 album "Seven's Travels," which has sold more than 120,000 copies for Epiphany Records, according to the label. RSE chief Sidew says the Navarre deal will strengthen the label's presence in chain stores and larger retailers. Navarre, he adds, is a "true independent. They're flexible..."they don't always follow standard industry operating procedure."

RSE recently signed a three-year management deal with highly prolific underground rapper Eminem's Shady Records, whose new RSE album, "Mom... Foul," is due Nov. 16. The label is also securing rights to release Moreno's out-of-print classic "Opera." Also coming from RSE is the new album by buzzed-about Chicago female MC P.Isaam Polem in spring 2005.
<table>
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<tr>
<th>Week</th>
<th>Artist</th>
<th>Imprint &amp; Number/Distributing Label</th>
<th>Title</th>
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**Notes:**
- Numbers in parentheses are older entries.
- Numbers in italics are Independent artists.
- RIAA certification (gold, platinum, etc.) is shown for artists who have released albums with Latin music.
- A number that is greater than 100 indicates a number of sales over 100,000 copies for albums with Latin music.
- An asterisk indicates that the artist has been certified by RIAA.
- 'Oro' denotes certification for 500,000 sales, 'Platino' for 1,000,000 sales, and 'Diamante' for 1,500,000 sales.
Guerra

Continued from page 10

out of the ordinary,” says Fidel Hernandez, marketing director for Venezvision International Marketing. Hernandez notes that no marketing push has been done at the Christian level.


“We’re extremely happy with the sales,” Lopez adds. “By the same token, the radio reception for the single is unbelievable. If we have a Juan Luis Guerra Christian album without the radio support that we have, we would have sold much less.”

Guerra says he based the single “Las Avispas” on a biblical passage that he thought would fit a merengue beat.

The challenge, he adds, was putting the words to the music without sounding contrived. “That was the trick,” he thought about making it a roman- tron track, but it didn’t work.

Hernandez says this story is more about the right song. “I attribute the success first of all, to the fact that he is Juan Luis Guerra and he’s an established [artist],” he says. “Most people haven’t even sat back to listen to the words of ‘Las Avispas’. All they know is a wasp sting someone. I’ve been to nightclubs where people are drinking, dancing and singing, ‘Jesus told me the enemies would be stung by wasps.’

Surprisingly, “Las Avispas” was also picked by some pop stations.

At Miami’s WAMR (107.5 FM), PD Tony Campos is playing the single on the strength of Guerra’s name and because the artist has not released anything new in several years.

“We still play his more romantic bachatas, so we thought our audience would enjoy his new song,” Campos says. “Although the song is Chris-

tian, it still has Juan Luis flavor. And, it has a message. It’s important to give audiences more spiritual things.”

Guerra became a born-again Christian seven years ago. He says many of the songs on the album were composed for the church that he attends in his native Dominican Republic.

Still, Guerra does not see himself recording exclusively Christian material in the future. Even “Para Ti,” he stresses, maintains the tropical essence of his hitband.

“God will always be in my projects, but I won’t stop singing romantic songs or stop writing my uptempo merengues and my socially conscious songs,” he says.

Regional Mexican Airplay

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<th>TITLE</th>
<th>LABEL</th>
<th>ARTIST</th>
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<td>SOLA EN MI AMOR</td>
<td>MEGA STATION/D IS A CORP</td>
<td>Beto Rose</td>
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<tr>
<td>2</td>
<td>LA CORRIENTE</td>
<td>DISA</td>
<td>El Recodo</td>
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<td>CON LAS MANOS INOCENTES DE LOBOS</td>
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<td>Los Lobos del Norte</td>
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<td>LAS AVISPAS</td>
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<td>LAS CONTRAS</td>
<td>DISA</td>
<td>Los Tenors</td>
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Latin Radio Charts Remain On Hiatus

Billboard is continuing to suspend its Latin radio charts this issue, due to disruptions caused to Puerto Rican stations by the Sept. 15 arrival of Hurricane Jeanne. The storm knocked some stations off the air. It also forced Nielsen Broadcast Data Systems to lose 60 straight hours of tracking from the eight stations in Puerto Rico that are on the Hot Latin Tracks panel. Those stations constitute about 25% of the audience that reports to that chart and a higher percentage of audience for the Tropical and Latin Pop Airplay panels.

Nielsen BDS resumed monitoring in Puerto Rico Sept. 17, but to avoid fluctuations caused by the removal and reinstatement of those stations. Hot Latin Tracks and the Tropical and Latin Pop lists remain on hiatus this week. Bartering disruptions caused by a subsequent storm, those charts will return to the magazine next issue.

Since the Regional Mexican Airplay list does not incorporate data from Puerto Rican stations, that chart returns this issue.

Reggaeton artist Ivy Queen, left, performed at the inaugural Premios Juventud Awards Sept. 23 at Miami’s James L. Knight Center. Based on audience votes, awards were given out in film, music, sports, fashion and pop culture. The youth-oriented show, which aired live on the Univision network, featured stars arriving on boats and hostesses entering on motorcycles. In addition, the mezzanine level of the venue was converted into a dance-floor. Winners included Thalía, who picked up three trophies, and Paulina Rubio, who received the honor “Voice of the Moment.”

Howell Llewellyn
Dance Summit
A Whirlwind Event

It's amazing how quickly 72 hours can zoom by. But zoom they did once the 11th annual Billboard Dance Music Summit got underway Sept. 20 at the Union Square Ballroom in New York.

For several months we had been planning and preparing for the three-day event. Then, in what seemed like the blink of an eye, the summit came to an end Sept. 22.

Now, days later, while we are greatly relieved, we are also incredibly energized and exhilarated. The international contingent that came together for this year's summit educated and entertained.

What follows are some choice quotes from the daily panel discussions:

Producer Giorgio Moroder, referring to the recording of "Love to Love You Baby" with Donna Summer: "She started to moan, but it wasn't real. I said, 'There is only one thing to do'-and no, not what you think."

DJ/producer Paul Van Dyk, recalling his musical influences growing up in East Germany: "The cool kids listened to the Smiths and New Order, and the losers listened to Yazoo and the Cure. I listened to the Smiths."

DJ/producer David Morales: "Time-stretching killed diversity in a DJ's playlist. Today, you could never play a song like Sade's 'Hang On To Your Love' in the middle of your set. It just wouldn't work."

Artist Esthero: "Choosing a label is like picking a baby sitter from a lineup of serial killers."

Peace Bisque Productions founder Bill Coleman, explaining one of the roles of a music supervisor for films: "Very often you're working with people who have no clue. They look at the charts and say, 'We must use a track by Evanesence.' Part of my job is to introduce them to other artists-to ease them into newer things."

Moroder: "Most current producers of dance music are technically fabulous. The rhythms [created] are incredible. We could have never imagined such things back in the '70s. But with such talent, we need to see more songs with melodies and singers who know how to build a song."

Finally, a big thanks to all the sponsors, panelists, performers and attendees who helped make our 11th annual dance/electronic music summit a success. We couldn't have done it without your participation. We applaud you all.

Now, let's talk about the music.

NEW YORK—Radio legend and pioneering rock DJ Scott Muni died Sept. 25. He was 74 and had been confined to a rehabilitation center since suffering a stroke earlier this year.

Muni was synonymous with New York's WNEW-FM, where he arrived in 1967. Most recently, he was at crossstons classic rock WAXQ (Q104.3).

Nicknamed "Scotto," "Fats" and "the Professor," Muni began his New York radio career as one of top 40 WMCA's "Good Guys" in the late 1950s. He then moved to WABC in 1960, where he played an integral role in helping break the Beatles before leaving the station in 1964.

Dennis Elsas, an air personality at WPVU New York and Sirius Satellite Radio, grew up listening to Muni on WMCA and WABC and later became his music director and night jock at WABC. "More than any other radio guy in New York, Scott successfully made the transition from top 40 AM to FM and helped invent the whole sound of FM rock."

His arrival at WNEW as PD helped usher in the then-unproven progressive rock format, which quickly spread to other major US cities, providing an outlet for countless seminal rock artists. Bruce Springsteen, Miggger Jagger and Pete Townshend are among the artists Muni interviewed who counted him among their friends.

Mark Chenoff, now PD at sports talk WFAN New York, Muni had been called "a mentor. I learned much about radio and life from him. I only wish he had written the book he had talked about."

Fellow radio veteran Charlie Kendall, now with KSLX Phoenix, was at WNEW during Muni's tenure. "I keep going back in time unbelievably fortunate I was to work with him so closely for those four fleeting years," Kendall says. "For each of us, the sadness of our loss is tempered by the joy he shared with us."

In 1970, the New York bank robber holding police at bay and several hostages called into Muni's radio show in the midst of the standoff. The incident was immortalized in the Academy Award-winning film "Dog Day Afternoon."

Muni was on with WAXQ since leaving WNEW in 1998. His midday show always started with a block of Beatles music.

Zach Martin was Scott's producer at WAXQ. "Of all the hundreds and hundreds of personalities he has interviewed, no one ever had to say about him."

As part of its on-air tributes, WAXQ will air a 1975 special when John Lennon co-hosted an afternoon with Muni.

Opry Star Roy Drusky Dead

By Deborah Evans Price

NASHVILLE—Grand Ole Opry star Roy Drusky, 74, died Sept. 23 following a lengthy illness. Drusky was born June 22, 1926, in Atlanta, and studied veterinary medicine at Emory University before embarking on a music career. He charted 42 songs on the Billboard country singles chart between 1960 and 1977, including "Anymore," "Three Hearts in a Tangle," "Dixie Lily" and "Yes, Mr. Peters," a duet with Priscilla Mitchell that spent two weeks at No. 1 in 1965.

Drusky joined the Grand Ole Opry in 1958. During his career, he also hosted a radio show on WEAS in Decatur, Ga., and appeared in three films, "White Lightning Express," "The Golden Guitar" and "Forty-Acre Feed."
### October 9, 2004

#### Hot Dance Singles Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Sales Data by</th>
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<tr>
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#### Hot Dance Radio Airplay

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#### Top Electronic Albums

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*Dance Airplay #1 is for current detections over the previous week, regardless of chart movement. Confirmed titles are determined by Billboard Data Systems' retail measurement. Eligible artists are those who satisfy the minimum required sales for the chart week. Songs that appear on the chart for the first time that week will generally appear for at least 3 weeks to be considered in this data. For the purposes of dance radio tracking, Dance Airplay Radio airtracks include dance radio stations.*
Robert Earl's Catalog: Really Keen

BY JIM BESSMAN

Quickly building upon its release last year of Robert Earl Keen's Audium/ Koch label debut "Farm Fresh Onions," Koch Records Nashville has just reissued three key Keen catalog titles, and is readying a DVD for the marketplace ahead of a new studio album slated for the late first quarter of 2005.


"Combined sales of these titles [at this store are] already in excess of 10,000, the bulk being "No. 2 Live Dinner"—so it's an incredibly strong catalog," says Waterloo Records & Video owner John Kunz, whose store is in Austin, some two hours southwest of Keen's Bandera, Texas, home.

"He's one of the mainstays here," Kunz says, "and [these albums] haven't been available for so long that people are clamoring for them and they're doing very well." Originallly on Sugar Hill, the Keen catalog had briefly been available on Keen's own Rosetta Records label.

"It's just the spreading of Robert," Koch Records Nashville GM Nick Hunter says. "He's one of those overlooked gems ... But he has never gotten his due and it's time people figured out who he is."

The pack was asked about new business models for the industry at large.

The fifth annual Americana Music Assn. conference drew more than 700 people to Nashville Sept. 23-25.

While at-attended record label roundtable session, panelists discussed some of those concerns, challenges and opportunities.

Although Americana is not a singles-driven format, the labels said digital downloads are a growth area for their companies.

Dualtone Music Group co-founder Scott Robinson said, "A year ago I didn't have a digital line item on my P&L, but today we do. Over time it will have critical mass and we're very encouraged by it."

Robinson also said his favorite thing about digital sales is that it's "a one-way business, no returns."

Producer and Little Dog Records founder Pete Anderson said, "The Internet is the future of my business and the future of the record business," adding that it is only part of the record business in which profits are rising.

Sony Music Nashville president John Grady noted, "Sony made more money last year in one quarter on ringtones than they ever have in the history of business on the Internet."

Grady was the panel's odd man out as the only representative of a major label. Noting that his label has artists like Rodney Crowell and Patty Loveless who make excellent music but don't necessarily sell platinum, Grady said, "You have to feed yourself [musically] to work for a corporation these days."

With consolidation and other recent changes in the music business, Grady noted, "the market and the business these days supports what [indies] do better than ever."

Additionally, the label's upcoming "Christmas Grass 2" compilation will feature Keen's immortal holiday song "Merry Christmas From The Family," the video for which will be reserved to video channels in early October. Keen says that a 2001 book version of the song will be republished.

Meanwhile, he appears in the family film "Grand Champion" starring Bruce Willis and featuring fellow Texans Natalie Maines, George Strait and Joe Ely.

On the touring side, Keen's agent, Monterey Peninsula Artists' Brian Hill, points to such recent "first class" bookings as three July dates opening for Dave Matthews and a performance at the Bonnaroo Festival.

Keen is especially proud of performing in Austin at the homecoming party for Lance Armstrong—"a true American hero," Keen says—since many only 100,000 people.

Up next are appearances in October at San Francisco's (Not) Strictly Bluegrass festival and a Nov. 13 date at the Ryman Auditorium in Nashville, plus Keen's annual Christmas tour of Texas capped by a New Year's Eve show at the Hobby Center in Houston.

"Robert took most of the first four months off, but he'll have done 125 quality gigs by the end of the year," Hill says, "Despite lacking an A-list management machine and a major label, he has managed to grow and grow and grow."

The self-managed Keen says he had such a great time making "Farm Fresh Onions" that he returned to the studio in April to start his next album.

"Who knows how long you'll experience a good process?" Keen says of the quick return to the studio. "So we went right back."

The extremely independent-minded Keen expresses total satisfaction with Koch.

"As far as being an artist and being able to do what I do, there has been no interference whatsoever," Keen says. "They're really behind what I do—which is best, because I just don't take direction very well."

Americana: Different Format, Same Issues

Americana may be a unique format, but many of the concerns of its purveyors are issues shared by the industry at large.

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### Top Country Albums

**NBC + DIGITAL DISTRIBUTION LABEL**

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<td>Horse Of A Different Color</td>
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<td>Mud On The Tires</td>
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<td>DOLLY PARTON</td>
<td>2004-10-09</td>
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**Greatest Gain**

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Blue Skies For Bluegrass

Competing With Neither Pop Nor Country, This Niche Is Growing Tall

BY DEBORAH EVANS PRICE

NASHVILLE—At a time when much of the mainstream music business is desperately trying to connect with consumers and sell albums, the bluegrass music community has seen its fortunes rise.

Tapping traditional promotional avenues such as festivals that have served the genre well for decades, and combining that exposure with more aggressive marketing techniques, bluegrass labels have boosted awareness of the music and its stars.

As the bluegrass community gathers in Lexington, Ky., for the 2004 World of Bluegrass event Oct. 4-10, executives have good reason to be upbeat.

“We are not competing with mainstream country or pop music,” notes Dan Hays, executive director of the International Bluegrass Music Assn.

“We are still a niche genre, but the number of people who are getting into it and are finding they have access to it has dramatically changed over the last decade.”

According to a spring 2003 report by Simmons Market Research, nearly 8 million U.S. adults had purchased bluegrass recordings in the previous 12 months. That’s double the number reported in 2000.

The growth of bluegrass music has coincided with the rising success of such artists as Alison Krauss, Rhonda Vincent and Ricky Skaggs, the enduring popularity of such veterans as Ralph Stanley and Earl Scruggs and the massive breakthrough of the bluegrass soundtrack to the film “O Brother, Where Art Thou?” Released in 2000 on Lost Highway/Mercury Records, it has sold 6.8 million units, according to Nielsen SoundScan.

In general, Hays says, “those people buy more records than your average consumer does. They are buying other music as well as bluegrass, but the fact that that number has grown by that much speaks to their interest in the music and the fact that it is a growing format.”

Bev Paul, GM of Durham, N.C.-based Sugar Hill Records, says bluegrass consumers are active, educated buyers. She admits some people have the misperception that bluegrass consumers are “backward,” but that couldn’t be further from the truth.

“Bluegrass consumers are definitely Internet-savvy people,” she says. “So online shopping is a big asset for us.”

According to the IBMA, bluegrass radio programming is also on the rise. The association has 896 stations in its database that provide some bluegrass programming, up from 700 outlets in 1996.

These stations air an average of 6.4 hours of bluegrass programming per week, the IBMA reports, an increase from 2.5 hours in 1996. In addition, there are 50 stations—up from 34 last year—that run 20 hours or more of bluegrass programming per week, and 19 stations whose primary format is bluegrass.

“So we’ve seen growth in the numbers of stations,” Hays says, “but what’s more important is [that] those stations that are programming [bluegrass] obviously are finding it beneficial and are adding hours to what they do.”

Even satellite radio has embraced bluegrass with programming on Sirius and XM. “Bluegrass not only represents a link to the past, but an incredible musical art form that continues to evolve in immeasurable ways today,” says Scott Lindy, director of country programming for Sirius. “There are millions of bluegrass fans in this country. Few have a full-time bluegrass station to listen to, and most only budget a few hours of bluegrass a week on the FM or AM dials.”

SPIRIT OF COOPERATION

The IBMA attributes growth in bluegrass to three factors: the music itself, its increased availability and a spirit of cooperation in the bluegrass community.

“People in the industry are working together more today than they were maybe a generation ago,” Hays says. “Event producers are tuned in to what’s going on with radio programmers, who are tuned in with what is happening at retail and with record labels. [We] have that network that has been built.”

The music has also become more physically accessible. “You can find it a little easier today than you could 10 to 20 years ago,” both in retail stores and on the Internet, Hayes notes. “Twenty years ago you really had to know where to look for it.”

Artist accessibility is another positive factor contributing to the growth of bluegrass. “The No. 1 marketing tool is the artist, the ability for those acts to actually be out there touching fans,” Hays says.

“If you go to a Rhonda Vincent show, I’d be surprised if you don’t get to hug Rhonda’s neck or at least shake hands with her while you are there. You don’t get to do that at a Britney Spears show . . . Bluegrass artists are accessible and they are the ambassadors for the music.”

O BROTHERLY LOVE

The multiplatinum success of the bluegrass soundtrack to the film “O Brother, Where Art Thou?” clearly gave a jolt to the genre.

Hays notes that the soundtrack raised awareness in the media about bluegrass and exposed a new audience to the genre. He calls the set “the cherry on top of the sundae,” for bluegrass music’s continuing boom.

The “O Brother” soundtrack “wasn’t a single-shot phenomenon,” he says. “It drew the media’s attention (Continued on page 35)
BY DEBORAH EVANS PRICE

Every year, fans and music professionals alike step inside the World of Bluegrass, the genre's most anticipated gathering.

The annual event, staged Oct. 4-10 by the International Bluegrass Music Assn., includes a trade show, the IBMA awards and the Bluegrass Fan Fest. This is the conclave's last year in Louisville, Ky. Next year it moves to Nashville.

Two months ahead of the event registration was already up 40% above the same time last year, and demand for award show tickets had increased by 41%, says IBMA executive director Dan Hays.

"Folks want to come to Louisville because it will be the last gathering that we'll have there," he says of the event, which has been held in the Kentucky city since 1997. "People are also excited about the move to Nashville, so they will want to be in on the first year [there, too]. So we're optimistic about that."

The trade show will be held at the Galt House Hotel and Convention Center. It will feature seminars, mentor sessions, artist showcases and an exhibit hall with more than 100 booths.

Hays characterizes this year's convention as "more of an interactive format on the educational front as opposed to the standard panel up at the front [speaking] and leaving 10 minutes at the end for a Q&A. We want to draw more people into the dialogue in an organized way."

Some of the sessions will be roundtables while others will be group discussions between the audience and panelists.

"Generally, people who come to conventions tend to be leaders in the industry," Hays says. "That's why they are motivated to be there. They understand the benefits so they have a lot to share. We are just trying to organize a way we can take advantage of that."

One of the new sessions this year will be a "gig fair" where artists, agents and event managers will be able to network.

"It's an organized way to let them have little mini pitch sessions," Hays notes. "It lets them meet event producers and exchange information. About 40% of our attendees are artists and/or their representatives looking to get gigs. So we said, 'Let's try this.' Our hope is in the future it will become an organized way."
Although multiartist tours have done a lot to boost careers, Smith and others feel those opportunities need to be further exploited.

BREAKING STEREOTYPES

Such tours "could do more than anything else to break down the false stereotypes sometimes associated with the genre," Smith says. "I recently saw Mountain Heart packaged as the opener for George Jones," he says. "They stole the show and generated significant interest in themselves and today's bluegrass music as a result."

Smith also cites the Del McCoury Band's participation in the recent Bonnaroo festival. "They did wonders for the format by appearing with such a diverse mix of artists, both new and old," he says.

Jonathan Mayers, co-owner of Superfly, the company that co-produces Bonnaroo with A.C. Entertainment, says McCoury played to an enthusiastic audience. "He and the boys are definitely a crowd favorite," he says. "This [was] his second time playing in three years."

"We showcase just about every genre," Mayers says of the event, which drew more than 90,000 fans to Manchester, Tenn., in June. "Bluegrass continues to be one of the most popular types of music we present. There is an ever-expanding audience for music that is based on musicianship and songwriting, both of which are integral to bluegrass music."

Sugar Hill's Paul says "a good live performance is always the best way to get the word out."

She adds that one of the most encouraging signs of the growth of bluegrass is the fact there are so many young musicians forming new groups.

"There was a lull there for a little while, but suddenly we're seeing younger people starting bands and trying bluegrass, which is what you need. You need that new blood coming in and we're seeing it now. It's exciting," Mayers says.

Additional reporting by Phyllis Stark in Nashville.

MAXIMUM SELL-THROUGH

Brian Smith, VP of store operations for Value Central Entertainment, describes himself as "bullish" on bluegrass.

"We still see a heightened awareness of bluegrass and have taken great care to segregate and present our bluegrass departments for maximum sell-through," Smith says.

"While I feel some of the enthusiasm has waned in the many months since the 'O Brother' phenomenon first took hold, the genre still has opened the eyes and ears of a much larger consumer base as a result of the exposure the film and subsequent tours created," Smith continues. "That interest needs to be nurtured and further developed."

Smith would like to see bluegrass artists and labels help retail even more by informing employees about what's happening on the scene and producing packaging and point-of-purchase material that cross-promotes the music with satellite radio. With XM and Sirius each having a bluegrass channel, Smith says, "they have enormous room to move with awareness and niche marketing."

Live performances have always been the driving force in bluegrass music.

Blue Skies

Continued from page 33

[and] heightened awareness out there among event producers."

The Down From the Mountain tour, featuring artists from the soundtrack, enjoyed similar success, as did a live recording of the tour. But the sound track and subsequent activity tapped into an infrastructure of labels, artists, promoters and broadcasters "that was in place before 'O Brother,'" Hays says.

### Quotes

'You need that new blood coming in and we're seeing it now. It's exciting.'

—BEV PAUL, SUGAR HILL RECORDS

### Bluegrass Popularity Rises

- **2002**
- **2003**

**2002**

- Bluegrass, Popularity Rise: 12
- Bluegrass, Popularity Rise: 24

**2003**

- Bluegrass, Popularity Rise: 36
- Bluegrass, Popularity Rise: 84

**2004**

- Bluegrass, Popularity Rise: 120

**2005**

- Bluegrass, Popularity Rise: 150

**2006**

- Bluegrass, Popularity Rise: 180

**2007**

- Bluegrass, Popularity Rise: 210

**2008**

- Bluegrass, Popularity Rise: 240

**2009**

- Bluegrass, Popularity Rise: 270

**2010**

- Bluegrass, Popularity Rise: 300

**2011**

- Bluegrass, Popularity Rise: 330

**2012**

- Bluegrass, Popularity Rise: 360

**2013**

- Bluegrass, Popularity Rise: 390

**2014**

- Bluegrass, Popularity Rise: 420

**2015**

- Bluegrass, Popularity Rise: 450

**2016**

- Bluegrass, Popularity Rise: 480

**2017**

- Bluegrass, Popularity Rise: 510

**2018**

- Bluegrass, Popularity Rise: 540

**2019**

- Bluegrass, Popularity Rise: 570

**2020**

- Bluegrass, Popularity Rise: 600

**2021**

- Bluegrass, Popularity Rise: 630

**2022**

- Bluegrass, Popularity Rise: 660

**2023**

- Bluegrass, Popularity Rise: 690

**2024**

- Bluegrass, Popularity Rise: 720

**2025**

- Bluegrass, Popularity Rise: 750

**2026**

- Bluegrass, Popularity Rise: 780

**2027**

- Bluegrass, Popularity Rise: 810

**2028**

- Bluegrass, Popularity Rise: 840

**2029**

- Bluegrass, Popularity Rise: 870

**2030**

- Bluegrass, Popularity Rise: 900
Meet The Music Makers
A Brief Introduction To A Few Of The Musicians In The Bluegrass Community

BY PHYLLIS STARK

Here are capsule profiles of noteworthy bluegrass acts:

• Alison Krauss + Union Station, fresh from headlining the Great High Mountain tour produced by T Bone Burnett, will release their next as-yet-untitled album in November on Rounder Records. Fiddler/singer Krauss is the winner of 17 Grammy Awards, more than any other woman in Grammy history. In addition to Krauss, the group consists of guitarist/vocalist Dan Tyminski, bassist/harmony vocalist Barry Bales, banjo player/guitarist Ron Block and dobro player Jerry Douglas.

Krauss and Tyminski will return for their second consecutive outing as hosts of this year’s International Bluegrass Music Assn. Awards, held Oct. 7 in Louisville, Ky. Block will also deliver the keynote address at the IBMA World of Bluegrass convention.

• Celebrating their silver anniversary this year, Doyle Lawson & QuickSilver continue to headline bluegrass and Southern gospel festivals around the world.

After years of performing with groups like the Sunny Mountain Boys, the Kentucky Mountain Boys and the Country Gentlemen, tenor singer/mandolin/viz Lawson formed Quicksilver in 1979.

The group is known for its harmony vocals, innovative song arrangements and impressive instrumental work. It has received numerous Grammy and Dove Award nominations and has won the IBMA vocal group of the year prize for the past three years.

In addition to Lawson, the group’s current lineup includes Terry Bascom, Barry Scott, Jamie Dailey, J.W. Stockman and Jess Barry.

• In the past year, the Del McCoury Band has continued to broaden its popularity among bluegrass and jam band fans with appearances at such high-profile festivals as Bonnaroo and Telluride.

Seven-time winners of the IBMA’s entertainer of the year award, the band has appeared on such influential TV programs as “Late Show With David Letterman” and “Late Night With Conan O’Brien,” helping to expose many new fans to bluegrass. Last year the band formed its own record label, McCoury Music.

Patriarch Del McCoury, the group’s guitarist and “high lonesome” singer, formed the band 12 years ago with his sons Ronnie (mandolin) and Rob (banjo), as well as fiddler Jason Carter and bassist Mike Bub.

• Legendary banjo player Earl Scruggs is one of the early pioneers of bluegrass music. Scruggs is best-known for his Grammy-winning signature tune, “Foggy Mountain Breakdown.” He is a three-time Grammy winner.

Scruggs began playing the banjo at age 4 and joined bluegrass pioneer Bill Monroe and his Blue Grass Boys in 1945. Three years later, he and bandmate Lester Flatt struck out on their own to form the popular duo Flatt & Scruggs.

Scruggs became a member of the Grand Ole Opry in 1955. He has been inducted into the Country Music Hall of Fame and the IBMA’s Bluegrass Hall of Honor. At age 80, Scruggs continues to record and tour.

• Ricky Skaggs is one of those rare individuals who uses both the right and left side of his brain equally well. A gifted bluegrass (Continued on page 38)
The chart recaps for the Bluegrass Spotlight are year-to-date from the Dec. 6, 2003, issue (the beginning of the 2004 chart year) through the Sept. 11, 2004, issue.

These ranks are based on point-of-sale information that Nielsen SoundScan compiles. Titles receive credit for sales accumulated during each week they appear on the chart.

Rock charts manager Anthony Colombo compiles these recaps with assistance from bluegrass chart manager Wade Jessen.

### Top Bluegrass Albums Titles

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<th>TITLE</th>
<th>Artist</th>
<th>Imprint/Label</th>
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<tr>
<td>1</td>
<td>LIVE</td>
<td>Alison Krauss + Union Station</td>
<td>Rounder</td>
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<td>2</td>
<td>BILL GAITHER PRESENTS: A GOSPEL BLUEGRASS HOME-COMING VOLUME ONE</td>
<td>Various Artists—Gaither Music Group</td>
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<tr>
<td>3</td>
<td>THIS SIDE</td>
<td>Nickel Creek</td>
<td>Sugar Hill</td>
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<td>4</td>
<td>A VERY SPECIAL ACOUSTIC CHRISTMAS</td>
<td>Various Artists—Lost Highway/UMG</td>
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<td>Various Artists—Gaither Music Group</td>
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<td>6</td>
<td>BEST OF BLUEGRASS GOSPEL</td>
<td>Steve Ivey</td>
<td>Madacy Christian/Madacy</td>
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<td>7</td>
<td>THE THREE PICKERS</td>
<td>Earl Scruggs/Doc Watson/Ricky Skaggs</td>
<td>Rounder</td>
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<tr>
<td>8</td>
<td>O.C.M.S.</td>
<td>Old Crow Medicine Show</td>
<td>Netwerk</td>
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<td>9</td>
<td>ONE STEP AHEAD</td>
<td>Rhonda Vincent</td>
<td>Rounder</td>
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<tr>
<td>10</td>
<td>BEEN ALL AROUND THIS WORLD</td>
<td>Jerry Garcia &amp; David Grisman</td>
<td>Acoustic Disc</td>
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### Top Bluegrass Artists

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<td>1</td>
<td>ALISON KRAUSS + UNION STATION</td>
<td>(1) Rounder</td>
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<td>2</td>
<td>BILL GAITHER PRESENTS: A GOSPEL BLUEGRASS HOME-COMING VOLUME ONE</td>
<td>Various Artists—Gaither Music Group</td>
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<tr>
<td>3</td>
<td>STEVE IVEY</td>
<td>(3) Madacy Christian/Madacy</td>
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<td>4</td>
<td>OLD CROW MEDICINE SHOW</td>
<td>(1) Netwerk</td>
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<tr>
<td>5</td>
<td>RHONDA VINCENT</td>
<td>(1) Rounder</td>
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### Top Bluegrass Albums Imprints

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<td>3</td>
<td>SUGAR HILL (3)</td>
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<td>4</td>
<td>LOST HIGHWAY (1)</td>
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### Top Bluegrass Albums Labels

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<td>2</td>
<td>GAITHER MUSIC GROUP (2)</td>
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<td>3</td>
<td>SUGAR HILL (5)</td>
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<td>INDEPENDENTS (20)</td>
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<td>3</td>
<td>EMM (3)</td>
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<td>4</td>
<td>WEA (5)</td>
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Ole Opry.
ords and successful musician. Skaggs, also known as "The Songwriters' Workshop" and "Bluegrass Museum," announced the release of "The Del McCoury Band: Finding Jam Band Fans." In 1982, the band released their debut album, "Kentucky Borderline," which became a bestseller. Rhonda Lynn was named the Country Music Association's Female Vocalist of the Year in 2003. The Del McCoury Band, featuring Ralph Stanley,77-year-old Ralph and his band, theClinch Mountain Boys, still play more than 150 dates a year. The band's latest album, "Last of the Hillbillies," was released in 2003. In 2004, the band was nominated for IBMA's Entertainer of the Year award.

In addition to the main stage, there will be a Roots and Branches stage, featuring performances by Del McCoury, Larry Cordle & Lonesome Standard Time and the John Cowan Band.

For more on Bluegrass, visit www.americanradiohistory.com

**IBMA Continued from page 34**

more of a significant part of the event. The trade show will also include a keynote address by Ron Block—an artist on Rounder Records who also plays banjo and guitar in Alison Krauss' band Union Station—as well as a songwriter showcase and a health fair, which will offer free health screenings through the National Academy of Recording Arts and Sciences' Music Cares program.

The centerpiece of the week is the annual IBMA awards show on Oct. 7, which recognizes the genre's top acts and the induction of the newest members of the Bluegrass Hall of Honor. Krauss and Union Station's Dan Tyminski return as hosts for this year's awards. "They just had so much fun last year, and everybody enjoyed them," Hays says. "We are anxious to see what they come up with this year."

As for the Bluegrass Fan Fest, which will also take place at the Galt House Oct. 8-10, Hays says there will be a diverse lineup of talent. More than 40 acts are slated to perform. Some acts set to appear include Tom T. & Dixie Hall, Kathy Chiavola, Doyle Lawson & Quicksilver, Blue Highway, Marty Raybon, J.D. Crowe & The New South, the Del McCoury Band, Dale Ann Bradley, Jim Lauderdale, Larry Cordle & Lonesome Standard Time and the John Cowan Band.

Fan Fest will also include the Masters Workshop stage and the Bluegrass Chapel, which will hold a non-denominational church service on Sunday morning.

**Rounder Records Congratulates All Our 2004 IBMA Nominees**

**Entertainer of the Year**
Alison Krauss and Union Station
Rhonda Vincent & the Rage

**Instrumental Group of the Year**
Alison Krauss and Union Station
Blue Highway

**Male Vocalist of the Year**
Dan Tyminski

**Female Vocalist of the Year**
Alison Krauss
Lynn Morris
Rhonda Vincent

**Song of the Year**
"Kentucky Borderline"
Artist: Rhonda Vincent
Writers: Rhonda Vincent and Terry Herd

"Seven Sundays in a Row"
Artist: Blue Highway
Writers: Wayne Taylor, Kim Williams and Larry Shell

**Album of the Year**
One Step Ahead
Rhonda Vincent
The Three Pickers
Earl Scruggs, Doc Watson and Ricky Skaggs
Wondrous Love
Blue Highway

**Gospel Recorded Performance of the Year**
Wondrous Love
Blue Highway

**Instrumental Album of the Year**
Big Time
Rob Ickes with Blue Highway
Live at the Ragged Edge
Tom Adams and Michael Cleveland

**Recorded Event of the Year**
The Three Pickers
Earl Scruggs, Doc Watson and Ricky Skaggs

**Instrumental Performers of the Year**
Banjo
Ron Block
J.D. Crowe
Bass
Barry Bales
Dobro
Jerry Douglas
Rob Ickes
Fiddle
Michael Cleveland
Guitar
Tony Rice
Doc Watson

**Best Graphic Design for a Recorded Project**
Sarah Lainie Smith (designer),
**58957: The Bluegrass Guitar Collection**
Tony Rice

**Best Liners Notes for a Recorded Project**
Ron Block (writer),
**58957: The Bluegrass Guitar Collection**
Tony Rice, Rounder Records

New from Rounder
Rowan and Rice You Were There For Me • Moody Bluegrass: A Nashville Tribute to the Moody Blues

Look for upcoming releases from The Grascals, Donna Hughes, Doyle Lawson and Quicksilver
## October 9, 2004

### Billboard Hot Country Singles & Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week Ending</th>
<th>Position</th>
<th>Airplay Monitoring</th>
<th>Sales Data Source</th>
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### Billboard Hot Country Albums

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### Hot Shot Debut

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<td>Tracy Lawrence</td>
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<td>ALL I EVER NEED</td>
<td>Brad Michaels</td>
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<td>I LOVE NASAR</td>
<td>plex</td>
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<td>The Warren Brothers</td>
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<td>Jamie O'Neal</td>
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### Top Bluegrass Albums

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<tr>
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**Notes:**
- Nielsen SoundScan polls a national sample of airplay supplied by Business Media, Inc. and Nielsen SoundScan. All rights reserved.

**Additional Notes:**
- RIAA certifications for the week ending October 9, 2004, indicate shipments for the week to January 9, 2005. RIAA certifications are based on a combination of CD sales, DVD sales, and digital downloads.
- Billboard Hot Country Songs chart is compiled based on airplay data from 62 radio stations, as well as sales data from selected Nielsen SoundScan participating radio stations.
- Billboard Top Country Albums chart is compiled based on airplay data from 62 radio stations, as well as sales data from all Nielsen SoundScan participating radio stations.
- Billboard Top Bluegrass Albums chart is compiled based on airplay data from 62 radio stations, as well as sales data from selected Nielsen SoundScan participating radio stations.

**Disclaimer:**
- All information is subject to change without notice.
AUBISMS

Edited by Michael Paolletta

POP

QUEEN LATIFAH
The Dana Owens Album

PRODUCERS: Ron Fair, Arif Mardin, Merwyn Warren

A&M/Universal 80003435

RELEASE DATE: Sept. 28

On paper, rap icon Queen Latifah's first full-length album as a singer might seem incongruous—especially since the soul, blues and pop tunes she embraces are a far cry from her seminal 1989 album, "All Hail the Queen." But before her Academy Award-nominated turn as the singing Mama Morton in "Chicago," the Queen displayed her vocal prowess on the 1998 soundtrack for the movie "Living Out Loud," in which she co-starred with和 Hunter and Danny DeVito. In fact, that album's version of "Lust Life" appears here alongside her other familiar tunes that have influenced Latifah artistically and emotionally. Her warm, jazz-tinged voice credibly interprets the aforementioned Billy Strayhorn classic as well as "Hard Times" (Dr. Buzzard's Original Savannah Band) and "Baby Get Lost" (Birhan Washington). The real ear-opener is her rendition of Al Green's "Simply Beautiful," featuring the man himself.—GM

ELVIS COSTELLO
The Delivery Man

PRODUCERS: Dennis Herrig, Elvis Costello

Lost Highway 0002593

RELEASE DATE: Sept. 21

In chasing his muse, Elvis Costello has been going down many a genre road. Despite occasional misses, these varied excursions have proved interesting, if not classic additions to his canon. "The Delivery Man"—the yin to the yang of the simultaneously released classic work "Nigligio"—proves he can, nearly 30 years into his career, explore roots rock with rewarding results. Despite lacking a promised cohesive narrative throughout, this Southern-drenched song cycle has plenty of merit. Its loose arrangements and inspired execution recall past album-length tangents: There's caustic, avant-garde "(But- ton My Lip)," gritty roadhouse "(There's a Story in Your Voice) with Lucinda Williams; New Orleans legacy "Company Darkness)," yelping punk blues "(Bed-lam)," a dark and spooky character study (the title track) and heartbeat mashes the "Heart Shaped Bruise," with Emmylou Harris. Welcome, worthy and wonderful.—BAU

SHADOWS FALL
The War Within

PRODUCERS: Zesor, Shadows Fall

Century Media CH 30

RELEASE DATE: Sept. 21

As Seattle was to grunge in the '90s, New England is to metal this decade. Boston-area bands like Killswitch Engage, Unearth and Hatebreed have found success by staying true to their metalcore roots. Shadows Fall is no exception. The band's appearance on last year's Ozzfest tour helped its third album, "The Art of Balance," become the first in the history of its label to exceed 100,000 copies in sales. The "War Within" contains all of the elements that put the act on the map: a sounddeevolving equal parts '80s thrash merchants (like Testament and Anthrax) and European metal, excellent dual guitar work from Matt Bachand and Paul Romanko, and Brian Fair's alternately screamed and sung vocals. It's also the group's most mature recording, wherein acoustic interludes evolve into full-on thrashfests with singalong choruses. Widespread commercial airplay is unlikely. Still, Shadows Fall keeps gathering strength.—BT

RIVER CITY REBELS
Hate to Be Loved

PRODUCER: Sylvin Sylvain

Victory 222

RELEASE DATE: Sept. 21

It makes sense that the River City Rebels are more fun than Velvet Revolver, for which they've opened: Velvet Revolver is a business deal, and River City Rebels are the real deal. Hailing from hardcore's northern New England, the six players are fronted by singer Bopper and guitarist Patti Botas, a David Johansen/Johnny Thunders team from the 21st century. The New York Dolls connection is also palpable in the spit-and-shine production of Doll original Sylvain Sylvain and the cover of "Don't Mesh With Cupid," which sounds like the Dolls' messes, irony, affectionate approach to R&B. River City Rebels wear their other influences just as comfortably: The spirit of the Clash, Aerosmith, Iggy Pop and the Rolling Stones has been reved and refreshed. The Rebels revel in rocking without inhibition, a glam-band thank-you slam of dirty guitar and dirty minds. The result is one great rock 'n' roll record.—WR

BEN HARPER & THE BLIND BOYS OF ALABAMA
There Will Be a Light

PRODUCER: Ben Harper

Virgin 71206

RELEASE DATE: Sept. 21

Ben Harper and the Blind Boys of Alabama have performed together in a live setting for about five years, but "There Will Be a Light" is their first full-length collaboration. The Boys' gospel vocal greatness and Harper's spiritually informed soul style couldn't be a more natural combination. Some of the tracks lean in a Blind Boys direc-
tion, such as "Take My Hand" and "Well Will Well," while Harper takes the lead on "Wicked Man," "Satisfied Man." The combination reaches a soaring fever pitch on the hand-clappin', toe-tappin' closer, "Church on Time." Recorded in just eight days, the album crackles with inspiration and oozes with mutual respect. There's no quick-hack, egov
gi gal choral scheme behind this set, and one need not be religious to see the light exposed here.—BAU

TOM WAITS
Real Gone

PRODUCERS: Tom Waits, Kathleen Brennan

Anti- 866878

RELEASE DATE: Sept. 21

Furthering his unwavering commitment to the sound of noise, Tom Waits creates structure from unlikely grunts and coughed clutter on "Real Gone," minimizing the role of instrumental melodies. Through verses and choruses written with hymnlike collaborator Kathleen Brennan, Waits' guttural growl is alternately pushed to its breaking point ("Hoist That Rag") and reduced to a mournful whirmer ("How's It Gonna End"); as a stammering beat box, it churns out rhythmic percussive blasts worthy of a backing jayole or industrial avantgard. Leaving dirty streets, Tin Pan Alley and even his piano behind, Waits splutters through feld swamps and stumbles upon forgotten backwoods after swerving off unmarked dirt roads. It's a somewhat terrifying place ("Cir
cus"), but this trip finds Waits sharing tales with Charlie Musselwhite, Blind Boys of Alabama ("Lovely"), and lovers ("Green Grass") with appropriate restraint and vigor—and without passing judgment.—BAU

CHRIS BOSSI
When I Fall in Love

PRODUCER: Bobby Colomy

Columbia CK 92972

RELEASE DATE: Sept. 28

Trumpeter Chris Botti describes his music as "instrumental pop with jazz flavoring," which makes for smooth rides. Read: no curves, jagged edges or ear-opening surprises. On his latest solo project, "When I Fall in Love," Botti takes the exquisite bal-
lad route, a mood-music affair con-
structed to make your roses and cos-
opolitans. He's atten-
tive to the lyrical, rarely stretching from the melody line, and romances with a dark cool. But Baker or Miles Davis in their quieter moments? Not quite. The allure lacks consistency. Standards like "My Romance" and "Someone to Watch Over Me" sink below the overly ornate orchestration. Botti does play magic in a chilled swing through "Let's Fall In Love" and caresses "One for My Baby" with a heartfelt melancholy. But the most interest-
ing playing comes when Botti compiles with echoes and ornamentation for vocalists Sting and Paula Cole.—DO

MOUTHFUL OF RHYTHM

CHRIS BOTTI

PRODUCER: Bobby Colomy

Columbia CK 92972

RELEASE DATE: Sept. 28

Trumpeter Chris Botti describes his music as “instrumental pop with jazz flavoring,” which makes for smooth rides. Read: no curves, jagged edges or ear-opening surprises. On his latest solo project, “When I Fall in Love,” Botti takes the exquisite ballad route, a mood-music affair constructed to make your roses and cosmopolitans. He’s attentive to the lyrical, rarely stretching from the melody line, and romances with a dark cool. But Baker or Miles Davis in their quieter moments? Not quite. The allure lacks consistency. Standards like “My Romance” and “Someone to Watch Over Me” sink below the overly ornate orchestration. Botti does play magic in a chilled swing through “Let’s Fall In Love” and caresses “One for My Baby” with a heartfelt melancholy. But the most interesting playing comes when Botti compiles with echoes and ornamentation for vocalists Sting and Paula Cole.—DO

COUNTRY

MARK CHESNUTT
Savin’ the Honky Tonk

PRODUCER: Jimmy Ritchey

Vivino VIVO1

RELEASE DATE: Sept. 21

If anybody could save the honky-tonk, it’s Mark Chesnutt. Arguably the purest hardcore country singer to break in the video age, he drops any pretension of being a country pop artist with his debut Vivino release. This is a good thing throughout, despite the tingly fingers of the tonks in the steel-drenched “Somebody Save the Honky Tons” and offers lessons in rationalization with “The Lord Loves a Drinkin’ Man” and “I’m a Saint.” He’s equally in his element on a cheekin’ song (“A Hard Secret to Keep”); country waltz (“Then We Can All Go Home”) and in George Jones country (“Since You Ain’t Home”). This is the most country record Nashville is likely to turn out all year.—RW

BLUES

CYRIL LANCE
Live From the Outskirts

PRODUCER: Cyril Lance

DogTalk Music 304

RELEASE DATE: Sept. 21

Blues guitarist/crowd favorite Cyril Lance puts out his album, "Stranger in My House," a completely DIY project, was one of the best blues albums of 2002. “Live From the Outskirts” (Continued on next page)
DIY affair that was recorded in three days at a trio of North Carolina venues. Lance’s band members pro-
vide a major thrill in and of them-
selves: Johnny Neel (vocals, piano), Kelley Pace (drums), Chris Carroll (bass, vocals), Matt Jenson (drum and Dave McCracken (bass). Lance and his mates offer up a collection of tunes notable not only for their incredible power but also for the variety of the groove. From the soul-fired vibe of Neel’s vocal on “Blues Ain’t Nothing” to the formidable cover of John Scofield’s “Chank” to the deep blues of “Same Thing,” the sheer musicianship of this disc matches the best any blue labels has to offer. Lance wrote half the tunes himself, and his guitar playing is virtually defined.—PYV

CHRISTIAN

▲ STEVEN CURTIS CHAPMAN

All Things New

PRODUCER: Brown Banister

Spring Hill Music Group

RELEASE DATE: Sept. 21

At the title of this collection suggests, there’s a freshness and exuberance permeating the track here. Chap-
man sounds like a newcomer who is throwing all his passion into the process—rather than the veteran he is, he’s releasing his 14th album. Particularly infectious is the funky “Only Get-
ing Started,” which benefits from the signature guitar licks of John Long. The title track is a celebration of the way God continues to renew. “Last Day on Earth” is a thought-provoking ballad about living life to the full. “What Now,” “Angels Wish” and “Much of You” showcase the songwriting
skills that have made Chapman the Gospel Music Ass’n’s most-
awarded artist with 47 Dove Awards. With this release, Chapman continues to dig deep into his creative well. The end result entertains in an uplifting and deeply meaningful way.—DEP

CLASSICAL

▲ LONDON SYMPHONY ORCHESTRA / MICHAEL TILSON THOMAS

Costello, Il Sogno

PRODUCER: Elvis Costello

Deutsche Grammophon 900328

RELEASE DATE: Sept. 21

Through the years, Elvis Costello has dipped his toe into many genres, including classically inclined recordings with the Brodsky Quartet and mezzo-soprano Annie Sofie von Otter. Now with “Il Sogno” (Italian for “Dream World”), Costello seems to have a thousand melodic ideas that evoke forerunners from Copland, Straussvinsky and Bernstein to golden-
age bands like the Rat Pack and Frank Son-
on. Rather than pick and choose among those ideas, however, he stuffs them all into one 62-minute piece, thereby ensuring that melodies only appear for a few seconds before van-
ishing. The overall effect tends to be oddly stilted and unengaging. This recording will probably appeal most to Costello’s biggest fans.—AT

VITAL REISSUES

▲ THE CLASH

London Calling—25th Anniversary

Legacy Edition

PRODUCER: Guy Stevens

Epic 92923

RELEASE DATE: Sept. 21

Top 10 best rock album ever, top 15 “London Calling,” first released in 1979 as a two-record set, belongs up there. This three-disc reissue holds its weight. Disc one is the 19-song album proper, while disc two, the “Vanilla Tapes,” spotlights 21 interesting rehearsal tracks. The third disc is a DVD with a documentary that explains in the words of the Clash and its com-
padres, what made “London Calling” great. (Extra treat: pre-MTV-era videos of “London Calling” in all its finery.) After a classic punk rock debut (1977) that then-CBS Records was too timid to release in the United States as a second album, “Give Em Enough Rope,” that was overproduced and underachieved, the band had some-
thing to prove yet nothing to lose with “London Calling.” The Clash listened to what it loved, processed it and played it back with skill, determination and emotional generosity. Bending punk orthodoxy, the masterful set included reggae, ska, rockabilly, New Orleans R&B and fat-hard rock, delivered with confidence, control and joy. The Clash was never able to top this, but neither has anyone else.—WR

BOBBY DARIN

Aces Back to Back

PRODUCERS: Joe Dorn, Jimmy Scala

Hyena TME 9324

RELEASE DATE: Sept. 14

Who but Bobby Darin can claim defini-
tive versions of “Mack the Knife” and “If I Were a Carpenter”? Darin, who was only 37 when he died of heart disease in 1973, N.O. singing link between the Rat Pack and “the revolution,” the only performer of his time comfortable in both a Las Vegas showroom and a Greenwich Village folk club. “Aces Back to Back” consists of live performances from the early 1970s, as well as some rare late-’60s studio tracks. Darin attacks “Can’t Take My Eyes Off You” and “A Quarter to Nine” with the aggressive swing of Sinatra, yet manages to nail the pathos of “Alone Again Naturally” and rueful line of Dylan’s “I’ll Be Your Baby Tonight.” An accompanying documentary, “My Kind of Music,” features Darin’s recollection of his relationship with Frank Sinatra. As well as a forthcoming movie bio with Kevin Spacey as Darin, may give this eminent talent the recognition he so deserves.—WR

SINGLES

ESSENTIAL REVIEWS

BROOKE HOGAN

Everything to Me

(3:39)

PRODUCERS: Sheppard, Keno Gioia

WRITER: Sheppard, K. Gioia

PUBLISHER: Martyr&gs Music (ASCAP); Noisepad Productions (BMI); Chrysalis Trans Continental/Madacy MLCG 50677 (CD single)

The teenage daughter of wrestler Hulk Hogan is proving to be quite the fighter herself. After tenaciously working double single “Everything to Me” for the better part of the year, Brooke Hogan finally got through with a No. 1 debut on Hot 100 Sales, thanks to an appearance on MTV’s “Total Request Live.” Her youthful sound and edgy, gruff and guttural vocals are shaped by the latter vocal style. In the words of the Clash and its com-
padres, what made “London Calling” great. (Extra treat: pre-MTV-era videos of “London Calling” in all its finery.) After a classic punk rock debut (1977) that then-CBS Records was too timid to release in the United States as a second album, “Give Em Enough Rope,” that was overproduced and underachieved, the band had some-
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ASHLEE SIMPSON

Shadow (3:57)

PRODUCERS: Geffen GETR 11219 (CD prom)

WRITER: A. Simpson, K. Diguardi, J. Shank

PUBLISHERS: various

Ashlee Simpson is on top of the world, with a No. 1 launch album, a No. 1 debut at mainstream top 40 and household-name status during the nasty course of the summer. Fall is looking promising, too, with the release of the follow-up to edgy, piece “Pieces of Me”: “Shad-
ow” is good, if not better. The virtuosity of pop music does have somewhere to return to, if only on the dial of their iPods. Score one for the visiting team.—CT

LINDSAY LOHAN

Rumors (3:10)

PRODUCERS: Cory Rooney, Peter Wode Knob

WRITERS: C. Rooney, L. Tahan, J. Jackson, T. Jackson

PUBLISHERS: various

The restaurants, the glamour, and emotional generosity. "Last

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SONY MUSIC SHINDIG Sony Music Label Group held its annual fall music and marketing meetings Sept. 19-20 at the Supper Club in New York. The company’s top executives were joined by a slew of Sony acts, such as Destiny’s Child, Jennifer Lopez and System of a Down. Performers at the event included Nas, John Mayer, Duran Duran, Good Charlotte, O’Malley, Chris Botti and Jane Monheit. Pictured, from left, are Sony Music Distribution’s Bill Frohlich, Sony Urban Music’s Lisa Ellis, Sony Music’s Tom Donnarumma, Columbia Records Group’s Will Botwin, Sony Music’s Don Jenner, Sony Wonder/SMV’s David Pierce, Sony Music Nashville’s John Grady, Sony Music’s Michele Anthony, Epic Records’ Steve Barnett, Legacy Recordings’ Jeff Jones and Sony Classical’s Peter Gelb.

Hot Fashion... PHARELL WILLIAMS Pharell Williams displays a shoe from his new Ice Cream footwear line at an Aug. 25 media event at New York’s Drive-In Studios. Williams also showed fashions from his Billionaire Boys Club clothing line. In other music-meets-fashion news, Boy George has launched a new unisex clothing line, which consists primarily of T-shirts, under three brand names: B-Rude, Really Rude and Rude Core. The designs feature images of Boy George, including the singer as a clown and in drag... LIL’ ROMEO has started a fashion line for boys, P. Miller Shorties, available exclusively at department store chain Mervyn’s. A P. Miller men’s clothing collection, designed by Master P (Lil’ Romeo’s father), arrives at Mervyn’s in November... GIORGIO ARMANI has teamed with Duran Duran for Armani to provide the wardrobe for Duran Duran’s 2005 world tour.

EXECUTIVE TURNTABLE

RECORD COMPANIES: EMI Latin USA in Miami names Pietro Carlos senior director of radio promotion. He was a founder of marketing firm PCM Entertainment.

PUBLISHING: Sony/ATV Music Publishing in Santa Monica, Calif., appoints Becky Mancuso-Winding senior VP of film, television and advertising music. She was an executive at Remote Control Productions.

DISTRIBUTION: Universal Music & Video Distribution/Visual Entertainment in Universal City, Calif., names Soumya Sriraman VP of marketing and operations. She was director of marketing at Warner Home Video.

RELAYED FIELDS: ElectricArtists in New York appoints Dave Smith director of business development. He was founder of Segue Entertainment Network.

The Worship Network in Clearwater, Fla., names Bruce Koblish executive VP of ministry development. In this newly created position, he will establish the TV network’s music department. Koblish was GM at Gravity Records.

Backbeat

Now, Hear This... THE FIERY FURNACES Artists to Watch

Depending on whom you talk to, the latest album from the Fiery Furnaces is either a Pete Townsend–inspired opus or envelope-pushing brilliance or a flat-out mess—the musical equivalent of attention-deficit disorder. This much is sure about the ambitious “Blueberry Boat,” released July 13 on Rough Trade Records. The album is put together by the brother/sister duo of Matt and Eleanor Friedberger on the map The Chicago natives, who now call Brooklyn, N.Y., home, are no strangers to critical acclaim. The Fiery Furnaces’ 2003 debut album, “Galloway’s Bark,” received plenty of praise from the press. But it is “Blueberry Boat,” the polarizing sophomore effort, that is driving the buzz, inspiring debate among fans and quickly generating a cult-like following. “Blueberry Boat” debuted at No. 40 on the Billboard Top Heatseekers chart in the July 31 issue. The album’s Who-styled mini-epics about pirates, lost dogs and credit-card-stealing pickpockets are stuffed with so many words, ideas and musical twists that it is often tough to tell where one song ends and the next begins. The act—whose touring lineup is rounded out by drummer Andy Knowles and bassist/synthesizer player Toshi Yano—is now playing to some of the biggest crowds of its career, thanks to an opening slot on Wilco’s latest tour. The Fiery Furnaces are also headlining a U.S. tour that runs through the end of this month.

BRIAN GARRITY

Sony Music Shindig

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Dance Confab Brings The Best

The 11th annual Billboard Dance Music Summit attracted an international array of industry professionals—encompassing the worlds of music, fashion and technology—Sept. 20-22 at the Union Square Ballroom in New York. Timely and thought-provoking panel discussions and nightly DJ- and artist-driven parties were among the conference’s highlights.

Of special note were one-on-one interviews with artists Paul Van Dyk and Tiësto conducted by Billboard senior writer/reviews editor Michael Paoletta. Also memorable was the summit’s final panel, “The Pioneers of Dance/Electronic Music,” with Giorgio Moroder, Tom Moulton and Frankie Knuckles. (Photos by Haim Baggig except where otherwise indicated.)

Following the panel “The Pioneers of Dance/Electronic Music,” moderated by Billboard senior writer/reviews editor Michael Paoletta, summit attendees lined up to be photographed with pioneers Giorgio Moroder, Tom Moulton and Frankie Knuckles. Pictured, from left, are producer Giuseppe D., DJ/producer Danny Tenaglia, Knuckles, Moulton, artist Joi Cardwell (in front of Moulton), Slik Entertainment CEO Steve “Silk” Hurley, Moroder, Paoletta and Aurelia Entertainment president Lainie Copicotto.

For the session “The Man & His Music,” Dutch DJ/producer Tiësto previewed material from his forthcoming album, “Parade of the Athletes,” prior to being interviewed by Billboard senior writer/reviews editor Michael Paoletta. Pictured, from left, are Paoletta, Black Hole Recordings business affairs director Willfried Dom, Tiësto and Billboard president/publisher John Kilcullen. (Photo: Ron Slomowicz)

Thinking outside the box was an integral ingredient of the panel “The Art of the Deal: Endorsements and Branding.” Billboard co-executive editor Tamara Conniff, far left, served as moderator. Offering a variety of viewpoints, from left, were Virgin Entertainment Group dance and singles product manager Richard Bridge, artist DJ Rap, Armani Exchange senior director of PR/marketing Patrick Dddy, Ben Sherman entertainment marketing manager Dana Dynamite and BIG Management president Gary Salzman.
A Duo’s Brooklyn Fairy Tale

If it’s not a Cinderella story, “Brooklyn the Musical” is a “project story,” as co-writer Mark Schoenfeld calls it. Putting it another way, it’s a “sidewalk fairy tale.”

The Broadway musical, which opens Oct. 21 at the Plymouth Theatre and is already generating a resounding buzz, culminates in an extraordinary collaboration between formerly homeless street musician Schoenfeld and singer Barri McPherson, with whom he wrote the show’s book, music and lyrics.

Schoenfeld, who was born in Brooklyn’s Red Hook housing projects and grew up in the Bronx, had moved to rural New Hampshire, where he performed and did studio work. In 1982 he happened up McPherson at a local cabaret and promptly hired her to record a “sex song” that he had been asked to write for a label A&R rep whom he had previously pitched.

“We hung out for nine hours and I was like a new woman!” McPherson says, recalling her elation over meeting a unique talent who promised to contact her for further musical partnerships. But years passed and she never heard from him.

Schoenfeld, who was raising two kids by himself, then “hit hard times,” he says. Menial jobs gave way to anxiety and depression. He returned to New York and lived on the street, singing and rapping his “project stories” to original recorded music played through a boombox.

“In Brooklyn they’re called ‘sidewalk fairy tales,’” he explains, harking back to his New York roots. “They’re neighborhood stories, urban legends—kind of ‘playing the dozens’ like black kids do. I was insulated in the projects in the Bronx. My dad was a driver and bodyguard for Jake LaMotta, and my mother was a poet. They tried to get me out of the black churches and into the synagogue—but it never happened!”

Musically, Schoenfeld “didn’t know the Beatles,” he exaggerates. “I knew Otis Redding, soul, Stax and Motown. I didn’t know Broadway musicals and assumed I wouldn’t like them. But I had a knack for writing tunes, starting with a lyrical phrase and melody and building and not caring if it went eight minutes long—like [Bob] Dylan.”

Massachusetts native McPherson grew up in an Irish Catholic family. Her father was a jazz singer, her mother was a dance instructor, and she listened to Frank Sinatra and big band music before embracing Joni Mitchell and Heart and performing in clubs. After her brief encounter with Schoenfeld, she got married and had children—and continued singing.

“I got a call from a girlfriend to do a private party in Brooklyn, so I came down for it,” she recalls of a porten- tious 1990 gig. “I got out of the subway and heard a boombox and saw a group of people gathering around a guy doing the thing he was doing and had a strange feeling it was Mark.”

Sure enough, nine years of hard living later, Schoenfeld reunited with McPherson.

“I’d lived off the charity of strangers who became my family and friends,” Schoenfeld says. “They gave me money, couches, second-hand cars. Refusing to separate from him a second time, McPherson brought Schoenfeld back to Massachusetts. There he lived with her family for six months and began a collaboration designed to lift McPherson’s career above that of an average club/cabaret singer.

“Our first song was actually ‘Brooklyn’—and it was eight minutes, Schoenfeld says.

He read in Billboard that Bob Levine, national projects director of the Songwriters Hall of Fame and its parent organization the National Academy of Popular Music, was looking for songs for a new writers’ showcase. “We submitted it and auditioned for him at his office. He loved it and put us on with other songwriters including a Grammy winner, but had us go on last because he didn’t think, ‘It was a church singing onstage and me conducting wildly from the audience.’”

But Leone also thought Schoenfeld and McPherson should write a movie based on “Brooklyn”—which wasn’t about the bor- ough so much as a young girl named Broo- lyn who’s charged as a chauffeur for the father she never knew, her only clue being the name he gave her.

“Bob felt that music-business interest would come later, so we went to Hollywood and showcased for the film studios,” Schoenfeld says. Financier Scott Prisand saw a con- cert version of the concept and was so enthralled by it the power of the presentation that he dropped everything to produce it for Broadway.

“Brooklyn the Musical” now revolves around a troupe of homeless street performers singing their side- walk fair tales beneath the Brooklyn Bridge while enacting the tale of the girl Brooklyn’s pursuit of her father and fame. Oddly, “Brooklyn” the song didn’t make the final set list but has been “broken up in bits and pieces” that surface throughout the show, Schoenfeld says.

“The end goal was to write interesting songs that give people goose bumps and make them dance,” the Born in the Projects Productions (ASCAP) writer says.

McPherson, who is published by Born in the Garden Productions (ASCAP), adds, “We hope you’ve been entertained when you walk out of the theater, but that you look at the next homeless person you see through a different eye.”

Meanwhile, Schoenfeld hopes to get a record deal out of the music—and maybe even radio play despite his songs’ sometimes unwieldy length. But he’s already celebrating a different kind of award.

“No one would believe that I had open-heart surgery two years ago—quintuple bypass,” says Schoenfeld, who now lives back in New Hamp- shire when not staying in a temporary apartment a block away from the Ply- mouth. “It was the work songs ‘Brooklyn’ and I played the doctors some of the music—and my daughter came in and told them what life was like with a single father.”

The ensuing operation, he reports, was “on the house.”

Schoenfeld exults, “It’s like I’ve already won a Tony.”

The Audio Engineering Society’s 117th convention is drawing near. With the confab set for Oct. 28-31 at the Moscone Center in San Francisco, the Convention Committee finalized the schedule for preconvention meeting Sept. 27.

The ambitious event schedule reflects the location of the convention—the first held in San Francisco since 1998—and the influence of rapidly advancing technology on the audio production industry.

Technical tours, common to all AES conventions, will showcase several Bay Area institutions. Skywalker Sound, George Lucas’ Marin County recording and postproduction complex, will host convention attendees Oct. 30, as will the Expression College for Digital Arts & Center for New Music and Audio Technolo- gies in Emeryville.

Technical tours will also include Fantasy Studios/Saul Zaentz Film Center in Berkeley (Oct. 29) and flagship PBS station KQED in San Francisco (Oct. 28). Historical events also have a local flavor: In “The Birth of Radio Broad- casting” (Oct. 29), presenter Mike Adams will recount the story of San Jose inventor Charles Herold, who built a “radio telephone” in 1909 and broadcast 10 years before licensed broadcasting began.
Psst, Pass This Song Along

Online Music Stores Get Users In On Sales

BY BRIAN GARRITY

NEW YORK—An increasing number of digital music services are empowering their customers to help sell downloads and subscriptions.

Such services as iTunes and MusicMatch, as well as peer-to-peer download seller Altnet, are encouraging consumers to promote music purchasing to their friends.

Consumers can do everything from merchandising their personal Web sites with buy links from iTunes to passing along full album tracks from MusicMatch that can be played back a limited number of times before prompting purchase or rental.

In many cases, consumers receive rewards of free music and other prizes for driving transactions.

"This is a new weapon in the promotional and marketing aspects of music," Gartner research director Mike McGuire says.

The concept of consumers promoting digital content to other consumers is known as "super distribution" in technology industry parlance. It has long been touted as one of the promises of Internet commerce, and the moves by iTunes and others mark early forays into the practice.

(Continued on page 46)
Jazzy Crypto Joins Ryko For North America

Online Music Continued from page 45

While the ultimate vision of super distribution eliminates the need to link back to a retail site or service to execute a transaction, these efforts are "a step towards super distribution," McGuire says.

A NEW WRINKLE

In the latest example, Franklin, Tenn.-based Pass Along Networks, a new digital download store with distribution through eBay, is using customer-to-customer marketing as a key differentiator of its service. The new wrinkle to the Pass Along service, which by and large functions like any download store, is that it offers free-music incentives to customers who persuade others to purchase music through the service.

Pass Along customers can send individual song links or a collection of song links to friends by e-mail or through popular instant-messaging services from AOL, MSN and Yahoo. Referrals resulting in a purchase earn customers points redeemable for music downloads.

For every 10 songs passed and purchased, users earn a free song. Users do not need to register with the site or buy tracks to begin passing music.

Pass Along is looking to its inclusion in the eBay marketplace to help drive the notion of consumer-to-consumer marketing, a hallmark of the online auction service.

To further boost its eBay association, Pass Along is teaming with RCA Records to auction through eBay a pair of 15-minute phone conversations with Avril Lavigne. The winning bidders receive a 15-minute call from Lavigne and a digital download of her latest album, "Under My Skin."

APPLE AFFILIATES

Meanwhile, Apple Computer has launched an affiliate program that allows Web sites to generate commissions from users clicking on direct links to iTunes’ à la carte singles and album downloads.

Affiliates link to individual song downloads, album downloads or artist pages in the iTunes Music Store. They get 5% commission from all sales stemming from their links.

Eddy Cue, Apple’s VP of applications, noted at the time of the launch that the move allows the iTunes Music Store to generate additional revenue. Altinet—the commercial file-swapping service that runs simultaneously with the Kazaa peer-to-peer network—was one of the earliest adopters of a consumer rewards program for passing content.

Last June, the Woodland Hills, Calif.-based subsidiary of Brilliant Digital Entertainment introduced Peer Points Manager, a system that measures sharing of secure content by users.

"For users who pass the most files are eligible to win prizes, including Plasma TVs, MP3 players, Sony Walkman, concert tickets, flight discounts and DVDs. However, not all super-distribution services are based on rewards.

The new subscription offering from MusicMatch, introduced in July, allows existing customers to build playlists and share them with nonsubscriber friends. Non-subscribers can listen to tracks three times for free.

MusicMatch also lets its users post playlist links to the Web. Playlist recipients can’t listen to the music, but they can link back to the service to activate a subscription if they do not have an account.

McGuire notes that the importance of a reward for promoting content is yet to be determined.

"For the time being, he says, “it’s going to be one of those things where it’s the icing on the cake for consumers.”

In the United Kingdom and the United States. It shifted about 1 million units worldwide.

The trio behind the album—Philippe Cohen Solal, Christoph H. Müller and Eduardo Makaroff—is busy with many activities, including recording another Gotan Project album, due in the fall of 2005.

Cohen Solal is the principal behind Ya Basta, which released a Gotan Project DJ compilation Sept. 21. "Inspiration-Espiración" comprises tango tracks selected and mixed by Cohen Solal, including two previously unreleased titles from Gotan Project, and various remixes.

Meanwhile, Makaroff is launching Mañana, a label dedicated to tango. Paris-based Naïve is distributing the label worldwide. Mañana’s first two recorded albums, due Oct. 19, are "Santa Milonga" by Melingo and "La Cambiada" by Di Giusto and Camerata Ambigua.

"Makaroff says he hopes Mañana will be "the label of Argentinean music and help develop tango as a contemporary musical genre."

GREEK VIRUS: With the ongoing restructuring at major record companies, Indies have access to a wide range of acts and executives that have been dropped by—or have left—major labels.

The latest exec to hop on the indie train is Greece’s Miltos Karadas, who was managing director of market leader Minos-EMI before exiting the company in April. He has joined independent label Legend, where he will launch an imprint based in Athens. Legend is a part of media company Alter Channel Group.

The startup imprint, Virus Music, will focus on artist development. Its first release is the Oct. 4 debut album by singer Dimitris Kokotas. Karadas says he expects Virus to release 10-12 albums each year, with several aimed at the international market.

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BILLOARD  OCTOBER 9, 2004

This is the second in a series of columns on indie music from our London bureau. This week’s installment was written by bureau chief Emmanuel Legrand with additional reporting by Maria Paramales in Athens.

Los Angeles-based independent jazz label Cryptogramophone

The Ryko deal takes effect immediately. The first Cryptogramophone projects scheduled for release under the agreement are “The Giant Pin” by the Nels Cline Singers, “Love is a Dream” by Darek Oles featuring Brad Mehldau. Both are due Oct. 26.

Cryptogramophone has also become the sole U.S. distributor for France’s contemporary jazz label Sketch Records. Cryptogramophone will release the first two Sketch albums Nov. 9. They are “Baby Boom” by drummer Daniel Humair and “Armistice 1918” by Bill Carothers.

“Sketch is a label we are very close to,” Gauthier says. “They release quality jazz with state-of-the-art recordings and great graphic design.”

FRENCH TANGO: Three years ago, France’s Gotan Project put tango back on the world map. With its groundbreaking debut album, “La Revancha del Tango,” the act combined Argentine tango with the modern grooves of electronic music.

French indie label Ya Basta released the set and licensed it around the world, mostly to other indie labels or distributors (including XL/Beggars Banquet).

McGuire says. "They are good reputation with retail and for payments was also an important factor in his decision.

Los Angeles-based City Hall Records previously distributed Cryptogramophone.

It’s a very small world, says McGuire. “These are artists who have already proven their worth.”
**UMG Names Navarre Vet Pritchitt As Fontana GM**

Although Universal Music Group has yet to publicly discuss its new Fontana Distribution unit, the major is hard at work putting the company together. Insiders say it has been hiring employees and signing some independent labels.

According to sources, the company has named Steve Pritchitt GM. Until mid-August, Pritchitt was senior VP/ COO of Los Angeles-based Navarre Entertainment Media, a position he held since 2001.

Pritchitt will be based in Los Angeles and will report to Universal Music & Video Distribution president Jim Urie.

With the formation of Fontana, all four majors have independent distribution arms: RED is a unit of Sony BMG Music Entertainment, Caroline is part of EMI Recorded Music, and Alternative Distribution Alliance belongs to Warner Music Group.

**BIG STUFF:** In other independent news, Koch Entertainment Distribution has signed a deal with boutique distribution firm Runt.

The deal gives Koch exclusive distribution rights for seven labels distributed by Runt. These include Runt-owned imprints 4 Men With Beards, which features audophile, 180-gram vinyl reissues of best-selling rock, soul and jazz; DBK Works, an eclectic label with releases by established indie artists as well as major-label CD reissues; and Revenza, which issues vinyl versions of albums on other Runt labels.

The deal also includes Ampersand, which specializes in avant-garde music from such artists as John Cage, Henry Flynt and Derek Bailey; Arcanum Entertainment, a DVD and music purveyor specializing in arcane films and soundtracks; Dagore, which specializes in Italian soundtracks and DVDs of Italian films from the 1970s; and ESP-Disk, the avant-garde label formed in the '60s that helped introduce Albert Ayler, Ornette Coleman, Pharoah Sanders and Pearls Before Swine, among others.

Music-industry veteran Filippo Salvadori formed Runt, which is based in the San Francisco area, in 1996.

**EXPANDING BASE:** New York-based Lightyear Entertainment, a video label with growing roots in music, has expanded its R & B/ Gospel imprint. The WEA-distributed label has issued albums by R&B artists TQ, Stephanie Mills and Melba Moore in recent months. Mills’ “Born For This,” issued through her own label, JM Records, has shipped more than 36,000 units since its Aug. 3 release.

TQ’s “Listen,” on Hum Muzic Label, went out the door Aug. 31 and has reached more than 22,000 units. TQ has been traveling across the United States by bus to visit radio and retail, according to Lightyear head of sales Warren Pujdak.

Like Mills, who came to fame by appearing in Broadway musical “The Wiz,” Moore earned a reputation on the Great White Way. To support her latest album, “Nobody But Jesus” on Believe Records, she performed at the J&R Jazz Festival this summer.

Meanwhile, Lightyear plans to issue Allure’s “Chapter III” album Nov. 23 on Indiana Pacer Ron Artest’s Truwarier Records.

In a statement, Lightyear president Arnie Holland said, “Every one of these artists is a star, with a formidable track record . . . and every one will get substantial radio play.”

**MUSIC IN THE AIR:** There was plenty of music at the National Assn. of Recording Merchandisers’ annual convention in San Diego in August. Unfortunately, I didn’t get to report on it right away because my notes somehow got lost in the shuffle. But with an expanded column this issue and the mystical reappearance of these words, I have a chance to remind everyone what a great convention the organization had this year.

In addition to nightly showcase Club NARM and product presentations from Universal Music & Video Distribution and various Latin labels, there was Happy Hour Unplugged.

This event, held at the close of each day’s sessions, took place in the lobby bar. I managed to catch part of the great set that Rachael Sage of MPress Records turned Aug. 22. The next day, Light Switch Records artist LP delivered a riveting performance that managed to grab the attention of a crowd in full-tilt schmooze mode.

During the weekend, I visited the Sony Music Label Sales Group suite for a preview of upcoming releases, including a November album by Janarioqui and a first-quarter 2005 set by Shakira.

OFF campus—I mean, outside the convention—Redeye Distribution, Music Video Distributors and Tower Records co-sponsored a raucous acoustic set by Supersuckers at Dick’s Last Resort.

And the people from the Beggars Group/Matador Records pulled off one of the most impressive events of the convention: a boat ride that featured a tight set from the band Interpol.

That same night, the Urban Box Office label held a poolside party at the convention hotel. Commenting on the label’s efforts to promote the event, one leading retail executive said, “Those guys really know how to market.”

Additional reporting by Chris Morris in Los Angeles.
More Room For DVDs At Retail

BY JILL KIPNIS

LOS ANGELES—Getting a DVD placed on retail shelves may soon become easier.

The year’s DVD release pace through Labor Day was down 4% compared with 2003, according to the DVD Release Report. In the first 35 weeks of this year, 6,381 new DVD titles were released, compared with 6,645 DVD releases for the same period last year.

Single-disc TV DVDs and theatrical releases (pre-1997) are two of the genres most affected, according to the DVD Release Report. Single-disc TV titles are down 43.8%, while theatrical releases are down 13.1%.

Other areas are up, however. Multiple-disc TV collections have increased 69.9%, while music releases are up 9.3%.

DVD Release Report editor Ralph Tribby attributes the slower pace in many categories to increasing shelf space concerns at retail.

In the publication, Tribby states that suppliers are adapting to market forces. The new full-season design of Paramount’s original “Star Trek” series, for example, is roughly the same width as a single-disc DVD. He says that reduces shelf-space requirements by 75%.

Tribby also cites Universal Studio Home Video, which this year packaged 16 Abbott & Costello films in two eight-film sets and its “Legacy” collection in three sets, each featuring up to five Dracula, Wolfman or Frankenstein films. “That works out to a reduction in shelf-space requirements of roughly 87.5%,” Tribby notes.

Some retailers say they have been expanding DVD shelf space to address potential stocking problems. “We’ve consistently down DVD shelf space for the last two years,” says Dave Alder, senior VP of marketing and strategic development for Los Angeles-based Virgin Megastores. “We are also bringing more DVD titles out of the department.”

For their part, studios are not admitting that the release pace is down. They do say that ensuring shelf placement has become a priority and that to attach each placement they are working with retailers well in advance of a title’s release.

“Shelf space is ‘certainly a challenge,’” Paramount senior VP of marketing Michael Arkin says. “There is so much product today and a limited amount of real estate. We try to get to our retail partners as early as we can and get them excited about the title and the marketing behind them. Ultimately, the decision is theirs in terms of what titles they will position.”
Blue Back In
The Mix At ‘NEW

The once-legendary WNEW New York has suffered from multiple personality disorder in recent years. First abandoning its rock format for soaring FM talk, WNEW got parent Infinity in trouble over Monitor top 40 managing editor Chuck Taylor in an exclusive interview. “Now, I’m biting the competition with venom. I will live, sleep and breathe there. I’ll do anything to win. WKDU was my son. And now, WNEW is my daughter.”

Blue says the music comes first for him, followed by the air talent, production, contests and promotions. “Our slogan is ‘Move to the Mix.’ We want to be energetic, with a great balance of memories [and music] right up to today.”

WNEW’s playlist leans heavily toward gold dance tunes, but it also pushes well-known ballads and some current titles.

“We are a pop rhythm/AC radio station,” Blue says. “We’ll go back with dance classics like Gloria Gaynor and Donna Summer to the recurrents of Amber and Black Box to current songs like Kevin Lyttle and Mario Winans. It’s gold, recurrents and currents, in that order.”

Whether by coincidence or not, the station sounds like the early years of WKDU in 1996 than any other outlet on the New York dial. WKDU in its heyday was R&B, with the likes of Nina Sky, Alicia Keys and Ciara on its playlist.

Blue is intent on delivering on-air talent that is familiar to New Yorkers.

Rick Stacy made a recent move from WNEW to mornings, alongside RuPaul, who joined the station last month. Blue personally worked with RuPaul when he hired the drag entertainer for mornings at WKDU in the late 90s. Another WKDU vet, Efren Sifuentes, recently signed for mid-mornings, and Paco Lopez, formerly of crosstown hit-hip WQHT (Hot 97), is in afternoons.

“I want to win with a team that knows New York, and I believe that this bullpen staff is custom-made for the audience and the music,” Blue tells Monitor. “I expect to make that one of the most addicted factors of the station.”

Blue realizes that he has work cut out for him. “We have a 1.5 [ Arbitron share]. I’m not even going to dignify those with their jokes. ‘But the buzz is out there. I’m hearing the station in cars, in pizza stores, all around town.”

Blue’s claim to fame is a sky-high run as PD and VP of operations/programming at crosstown rhythmic top 40 WKDU. In 1996, Blue launched the new WKDU and took the station to No. 1 in dramatic worst-to-first fashion. Then, in May 2003, with ratings fairly consistent, he was relieved of his duties at the Clear Channel outlet. He had been sitting out a non-compete clause until his arrival at WNEW. He’s ready to return with a vengeance. “I didn’t make any noise and I slithered back in like a snake," Blue tells Billboard Radio.

Famed for the station’s daily "Where in the World...?” campaign, Blue also worked with the Daily News and was a captain in the U.S. Marines. He has also been a consultant for "Coach Carter" and "The Bucket List."
Prolific Chinese Star Lands Major Deal

BY KAISER KUO

BEIJING—Universal Music China and Hong Kong's recent signing of Chinese folk-pop singer Dao Lang is being hailed by insiders as a sensitive, long-overdue move.

Dao has signed a five-year global deal outside China as a recording artist/producer. He joins a mere handful of mainland Chinese artists on Universal's current roster.

In late 2003, Universal Music International announced its intention to mount an aggressive push into China (Billboard, Dec. 20, 2003).

Hung Tjh, marketing director of Universal Music China and Hong Kong, says the company began to take an interest in signing Dao in April.

The notoriously reclusive Dao declines to talk to the press or make public appearances. He sings entirely in Mandarin, but his music has the distinctive style of Xinjiang, the autonomous region of northwestern China where he has lived for several years.

"I took several trips to Xinjiang to try to sign Dao Lang to Universal," Hung says. "After getting a better understanding of Dao Lang and of the music of western China, we believe Universal can help to package Daolang, improve his skills as an artist and producer and open a market for his music quickly in Hong Kong and Southeast Asia."

Dao has issued six studio albums and one compilation in mainland China since his 2000 debut, "Love Songs of the Great Desert." All were released by his independently distributed label, Xinjiang Develong Audio & Video Co.

GRASSROOTS SUPPORT

The first release under the Universal deal is a new version of Dao's sixth set, "The First Snowfall of 2002," which the Xinjiang company originally issued Jan. 6 in China. Universal released the album as "Dao Lang" in August in Hong Kong and will roll it out to the rest of Asia this month.

Dao's company will not release Chinese sales figures.

"Joel Maria and Carlos were a great team in the past," Steinkamp says. "It is fantastic that this winning combination is reunited in our new company."

Steinkamp will oversee day-to-day operations in Germany, Switzerland and Austria until a final decision is made on Sony BMG's management structure there. Sony Music Germany/Switzerland/Austria president Balasikar Schramm has resigned from the company.

In a Sept. 20 note to Sony BMG Continental Europe execs, Steinkamp declined to give details as to how many employees Sony BMG will have in the region. "But," he added, "the process of integration will be open and fair."

Steinkamp will name the heads of other key European territories—including France and Italy—in the coming weeks.

COMPANY VETERANS

Industry veteran Bowen was most recently chairman/CEO of BMG U.K. and Ireland, with added responsibility for Canada, Australia and South Africa. But he was a Sony Music executive until 1994, so his new role reunites him with Handlin and Stringer, who previously ran Sony's operations in the United Kingdom and Australia, respectively.

"If I know both of them well from my Sony days," Bowen says, "Rob is a very devoted music man and a very knowledgeable marketing man. Dennis is massively successful; he is the King of Australia. He is very aggressive and enthusiastic."

(Continued on page 54)
### Japan

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<td>Yoann Bourgeois</td>
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Italy Develops A Taste For Bublé

Canadian crooner Michael Bublé’s self-titled Reprise album has just completed its seventh consecutive month in the Italian top 10. The February 2003 release has been in the upper regions of the AC Nielsen-compiled FIM album chart since that week ended Feb. 19. Italian Music Industry president/CEO Massimo Giuliano says the set has shipped 220,000 units in Italy.

"Projects like this take time," Giuliano says. "Michael came for a showcase in summer 2003, but nothing really happened until about Christmas; [Italian] stations didn’t seem interested."

This changed in January, when Bublé’s version of Van Morrison’s “Moondance” was serviced to radio. "Stations went crazy for the song, and TV got interested," Giuliano says. "It suddenly became the record of the month." MARK WORDEEN

SPANISH GOLD: Flamenco-tinged love songs sung by a good-looking southern lad rarely fall in Spain. Singer/songwriter David DeMaria from the Andalusian city of Jerez certainly fits the bill. His fifth album, "Barcos de Papel," duly topped the Media Control-compiled AFIVE album chart in the week following its Aug. 31 release. "Barcos de Papel" is DeMaria’s second album for Warner Music Spain, which says the set has shipped gold (50,000 units). It’s the first time DeMaria has released considered for platinum on the same label. After three sets on various Spanish indies, his 2003 Warner debut, "Sin Miedo a Perder," went platinum (100,000 units). "Before, the labels didn’t respect what I was doing," DeMaria says. They tried to impose a repertoire and style on me."

The artist writes all his own material and has penned hits for other Spanish artists, including Malú and Bustamante. Warner Spain has no immediate plans for the album, including due to international exploitation manager Yann Barbot. He says, "We would like to consolidate David in the Spanish market first..."

HOWELL LEEWELYN

FASSEI REMEMBERED: EMI is planning an international release for a compilation by South African singer Brenda Fassie, who died in May."Brenda Fassie—Greatest Hits" will be rolled out starting Oct. 25 in more than 20 territories, including the United States, United Kingdom, France and Germany. The collection includes all of Fassie’s domestic hits. EMI will donate profits to the Nelson Mandela Foundation HIV/AIDS educational campaign known as 46664. In a statement, EMI chairman/CEO Alan Levy and vice chairman David Munns say, “EMI is proud to have worked with [Fassie]. We wish to honor her legacy by ensuring that her music is heard around the world.”

DIANE COETZER
Slean Finds Her Rhythm

Canadian Singer/Songwriter Changes Direction With Third Album

BY LARRY LeBLANC

TORONTO—The new album “Day One” may be a rebirth for Canadian singer/songwriter Sarah Slean, but it was a difficult one.

Faced with a crippling emotional crisis in summer 2003, Slean left her Toronto home and moved to a cabin in rural Almonte, Ontario, for four months. There, she spent time painting (the artwork is featured on “Day One”), writing songs and working out some personal issues.

“I was in pieces, and I couldn’t figure out why,” Slean recalls from Stockholm in the midst of a 26-date June tour of the Phonographic Industry. “Something in my heart and my spirit was in desperate need of a jump-start.”

When she returned to Toronto, record labels and, unfortunately, recharged, she was bursting to get into the studio. “I found my muse again,” she says. “I felt that if I didn’t make a record right now, I’d lose it.”

Not surprisingly, “Day One,” released here Sept. 14 on Warner Music Canada’s WEA Records, focuses lyrically on her spiritual rebirth. The notion to emphasize rhythmic elements on the album—a departure from her previous piano-based recordings—came to Slean as she was dancing alone one night at the cabin.

“I realized the modern music that I like is a symbiosis of bass and drums,” she says. “I made a decision to have the piano be mainly my writing tool for this record.”

Recorded in Toronto and produced by Slean with programmer/bassist Pete Prilesnik and bassist Dan Kurtz of the New Deal, the album includes appearances by guitarist Ian D’Sa of B’lly Talent and singer/songwriter Howie Beck.

“With this album, Sarah has songs that we can move at radio, but she hasn’t dumbered her music down,” says Slean. “People like (the rhythmic direction),” the singer/songwriter reveals. “I put it into sharper focus.”

Slean agrees. “With each record I want to do something different,” she says. “I realize (the rhythmic direction) may lose me some fans, but I’m not making music to keep fans. I’m making music because I’m inspired by the world, and I have something to say. I hope that’s why people are my fans—not because they want me to make the same record over and over.”

Such AC radio powerhouses as CKFM Toronto and CKOI Montreal quickly embraced the album’s lead single, “Lucky Me.” “It’s an up tempo, fun track,” CKFM music director Wayne Webster says. “It is more straightforward than her previous releases.”

Two years after the 1997 independent release of her limited-issue (1,000 copies) EP “Universe,” Slean put out her album “Blue Parade” under a joint-venture deal between Atlantic Records U.S. and Warner Canada.

Slean’s sinistrological release launched her next set, “Night Bugs,” and Slean parted ways with the company in 2001. Warner Canada released the album in 2002, and it has sold 141,000 copies in Canada, according to Nielsen SoundScan. In 2003, Slean was named top new artist at the Juno Awards.

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“We wanted to stay involved with this artist,” says Dixon. “I knew Sxsxmith. We also knew with Michael we’d be working with someone who could take Sarah into new markets.”

Dixon says Sxsxmith’s tour has been a great way to introduce Sxsxmith to Warner’s European affiliates. “After every show we have heard interest from that territory in releasing her album,” he says. At this point, “Day One” has been licensed in only one territory.

Sxsxmith, who is booked by the Agency Group, reteams with Sxsxmith for 25 Canadian dates starting Oct. 25.

China

Continued from page 51

but a Universal source estimates that legitimate sales of “The First Snowfall of 2002”/“Dao Lang” in China stand at 3 million copies. More than 90% of recordings sold in China are pirated, according to the International Federation of the Phonographic Industry.

Dao’s success and talent have impressed many industry insiders, including Beijing-based Warner Music China international marketing manager Han Chunrong.

“Dao Lang is the John Mellencamp of China,” he says. “He’s gotten incredibly popular all over China and done so with no marketing plan, no media delivery, nothing but word-of-mouth. Record companies have spent millions trying to create superstars, but they fail 90% of the time. Why not just cultivate the ones who have achieved stardom on their own?”

Huang confirms Warner was one of several labels interested in signing Dao.

The Chinese press has savaged the production quality of Dao’s music, but many acknowledge the rawness of his recordings as a primary element of their popularity.

Dao claims to have written or arranged some 3,000 songs, and his releases include three instrumental albums of indigenous Xinjiang music.

Most of his tracks have been arrangements of traditional folk songs. “I don’t think he’s going to sell a lot of his original compositions,” one industry source says. “People like him because he sings songs they already know.”

The musical accompaniment on many of Dao’s songs includes such lute-like instruments as the rassae, domundra and datur, which are traditionally played by Xinjiang’s dominant ethnic group, the Uighurs. These Muslim Turkic people live in the oasis towns ringing the Taklamakan Desert, along the ancient Silk Road.

Dao Lang is a stage name taken from the region of southern Xinjiang that influences the artist’s compositions. His real name is Luo Lin. He hails from western China’s Sichuan province and, like the vast majority of the Chinese population, is entirely Han.

Robin Haller is a Beijing-based musicologist and specialist in Uighur music. “There’s some sentiment among Uighurs toward Han Chinese Warner Music Canada president/CEO Steve Kane says. “She put it into sharper focus.”

Slean agrees. “With each record I want to do something different,” she says. “I realize (the rhythmic direction) may lose me some fans, but I’m not making music to keep fans. I’m making music because I’m inspired by the world, and I have something to say. I hope that’s why people are my fans—not because they want me to make the same record over and over.”

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Music Industry

First Act, based in Newton, MA, is a premiere musical products company. First Act's entrepreneurs, musicians, and artisans develop superior musical instruments that are made to be heard and crafted to last. The Vice President of National Sales will develop new business while increasing sales at existing accounts through personal account assignments as well as building and leading a sales team. As a key Company executive, you will be involved in steering the Company's aggressive growth plan. You will be representing a line of high-quality, value-priced and innovative products. Products are sold through retail channels.

You must be both a sales professional and musician — the ability to play at least one instrument (preferably guitar) is required.

• We are looking for a leader who drives in an entrepreneurial environment. A high energy level and a strong desire to put a company and a brand "on the map" are required.
• We are looking for a driven individual who thrives on conducting sales calls personally.
• You must have an effective, results-oriented leadership style and lead by example.
• Exceptional business skills in addition to selling skills. Must have experience managing budgets, planning and organizational skills should be well developed.
• High integrity and an ethical approach to managing customers and employees are an absolute must!

EXPERIENCE: The ideal candidate will have 10 or more years experience in consumer products sales to retail channels. Experience in the music industry is highly desirable. Although, this is a leadership position, the individual must thrive in a "win-win" environment. The Vice President of Sales will personally manage several of the Company's key accounts while managing 35 Account Managers in the field. A high level of direct customer contact is required and an individual with established contacts in the buying organizations of major retailers is preferred. A demonstrated track record of opening new accounts, launching new categories within the categories within accounts, and driving double or triple growth increases year over year is a must.

A bachelor's degree in Marketing/Business Administration or the equivalent is required. A desire and the ability to travel frequently to national customer base and attend National Trade Shows is a must. Please send a resume with salary requirements to: MBaum@firstact.com. No agencies please.

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Rounder Records Group
Attn: Lisa DeRo
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If you will be in the New York City area from November 15th-17th and would like to volunteer for the Billboard Hollywood Reporter Film & TV Music Conference, please contact:
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Hard To Beat 'Super' Week

The music industry's Super Tuesdays are fun when they happen. Problem is, the handover for stores 53 weeks later, like the one reflected by this issue's Market Watch (see report, this page). During the same week last year, six new albums occupied the top six slots on The Billboard 200, with the twofers from OutKast leading the charge on an opener of $100,000.

The duo's "Speakerboxxx/ The Love Below" was followed by loud starts for Dave Matthews (469,000 units), Limp Bizkit (325,000), R. Kelly (251,000), Obie Trice (229,000) and Nickelback (200,000) while each of the remaining albums in the top 10 sold 100,000 or more.

Thus, even with a career-high launch for Green Day (see story, page 1) and best-yet sales weeks for Keith Urban, Chevelle and indie rock band Shadows Fall, this album slate left music merchants facing a steep uphill battle. The top 10 that OutKast led a year ago amounted to 2.5 million units, compared with 1.2 million for this week's class.

Over the Counter

By Geoff Mayfield

This marks the second straight week that album sales have been down from where they stood a year ago while they wait for stores. This week's saw OutKast's second week—plus new albums from Bad Boy's Da Band, Sting and Dido—combine to move 825,000 copies in the chart's top four slots.

With lots of big dogs jumping on the track in the next couple of months, including Eminem, Destiny's Child and U2, it's too early to panic. In the meantime, we can only hope that retailers sell a bunch of those "Star Wars" DVDs (Billboard, Oct. 2) while they wait for the heat of the fourth quarter's huge albums to hit stores.

ROCK'S IN MY HEAD: Not only does Green Day earn the first No. 1 album of its career, it becomes only the second rock act in 2004 to hit The Billboard 200's highest note. The only other rock band to reach No. 1 this year was Velvet Revolver. There are those who would argue that chart-toppers Avril Lavigne and Beastie Boys should also be considered rock acts, but who wants to argue? (OK, they rock).

In 2003, seven different rock acts were No. 1 on the chart: Linkin Park for two weeks and one each for Godsmack, Marilyn Manson (Continued on page 60)

Market Watch

A Weekly National Music Sales Report

WEEKLY ALBUM SALES

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<th>Week</th>
<th>Albums</th>
<th>Store Singles</th>
<th>Digital Tracks</th>
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WEEKLY UNIT SALES

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WEEKLY CATALOG SALES

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Highest Bow For Eminem

Eminem simultaneously earns the highest-debuting song of his career on The Billboard Hot 100, as well as the highest-debuting non-'American Idol' track of 2004. "Just Lose It" (Shady/Aftermath) is a new entry at No. 17.

Thus, considerably higher than Eminem's previous two highest debuts, "Lose Yourself" (which opened at No. 43 the week of Oct. 5, 2002) and "Without Me" (No. 44 the week of May 11, 2002). "Just Lose It" eclipses the No. 29 bow of Usher and Alicia Keys' "My Boo" (LaFace) one month ago, to become the fourth-highest new entry of the year, behind "I Believe" by Fantasia at No. 1, "Solitaire"/"The Way" by Clay Aiken at No. 4 and "Dreams" by Diana DeGarmo at No. 14.

"Just Lose It" is one of two debuts in the top half of the chart (see Single Minded, page 54). "Vertigo" (Interscope) by U2 is off to a strong start, with a debut at No. 46. It's the highest debut for a U2 single since the No. 30 entry of "Staring at the Sun" the week of April 26, 1997. "Vertigo" is already the biggest U2 hit since "Beautiful Day" peaked at No. 21 the week of Jan. 27, 2001.

'BOO' ON SECOND: The high debuts of new songs by Eminem and U2 make them candidates for the No. 1 spot on The Billboard Hot 100, but they'll have to get past "My Boo" (LaFace) from Usher and Alicia Keys. That superstar duet advances 5-2, poised to become Usher's fourth No. 1 of 2004 and Keys' first chart-topper since "Fallin'" in summer 2001.

If "Boo" captures first place next week, it will end the reign of "Goodies" (Sho'Nuff/Interscope/LaFace) by Ciara Featuring Petey Pablo after five weeks. Other than Usher's "Yeah!" and "Burn," no song has been No. 1 for five weeks or more since OutKast ruled the chart for nine frames with "Hey Ya!," which assumed pole position in December 2003.

HER PROROGATIVE: Britney Spears earns her fourth main-stream Top 40 hit this year, as "My Prorogative" (Jive) begins its chart life at No. 28. Spears is now tied with Usher as the artist with the most chart debuts this year on this tally. Spears has also charted the most songs at Main-stream Top 40 so far this decade, with a total of 14. With 16 charting songs in her career, Spears is in fourth place behind Madonna (24), Janet Jackson (21) and Mariah Carey (20) for the artist with the most charted titles in the history of the chart.

"FREEX" OUT: After 40 weeks, "Freek-a-Leek" by Petey Pablo drops off the Rhythmic Top 40 chart, but not before becoming the third-longest-running song in this survey's history. The two songs have longer runs on this list are "Where My Girls At" by Y2K (42 weeks) and "Too Close" by Next (52).
<table>
<thead>
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<th>Weekly Position</th>
<th>Peak Position</th>
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**Top Internet Album Sales Reflects Physical Albums Ordered Through Internet Merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. Album sales are the greatest sales gain this week. Recording Industry Assn. of America (RIAA) certification for first-time shipments of over 50,000 albums units (CDs). RIAA certification for reissues of 1 million albums units (Platinum). RIAA certification for reissues of 1 million albums units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multiple-platinum level. For leased sets, and double albums with a run time of 18 minutes or more, the RIAA multiplies shipped by the number of discs and/or tapes. RIAA sales awards for certification of shipments of over 10 million albums (Platinum), 3 Certification of shipments of 30 million albums (Multi-Platinum) Asterisks indicate available.**

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**THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)**

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<td>Jack Johnson</td>
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<td>John Mayer</td>
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<td>Paul McCartney</td>
<td>My Valentine 115</td>
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<td>Sheryl Crow</td>
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<tr>
<td>Yoko Ono</td>
<td>The Plastic One: The Solo Anthology (No. 9) 193</td>
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**Over The Counter Continued from page 57**

Manson, Staind, Led Zeppelin, Metallica and John Mayer. Nielsen SoundScan does not track rock sales per se, but it does post numbers for the modern rock niche, a category that includes Green Day.

Of the popular formats that SoundScan includes in its genre reports, the only one that stands out in its market share growth annually from 1998 to 2003 was modern rock, rising from 16.1% in '98 to 19.6% last year.

Thus far in 2004, the modern rock category is up 8.9% over 2003, accounting for 20% of this year's sales.

**URBAN RENEWAL:** Aside from emerging his first No. 1 on Top Country Albums and his best-yet rank on The Billboard 200 (No. 3), Australian Keith Urban has doubled his previous best Nielsen SoundScan week.

Promised by “Days Go By,” which holds at No. 1 for a fourth week on Hot Country Singles & Tracks, his new “Be Here” opens with 267,000 copies. This time, Shadows Fall enters at the same rank on first-week sales of 39,000. Its “The War Within” also replaces Moby’s “Within a Mile of Home” at No. 1 on Top Independent Albums.

An earlier album spent one week on Heatseekers, but this is one of the first week Shadows has fallen on The Billboard 200.

Elsewhere on the chart, Norah Jones’ “Feels Like Home” garners the Greatest Gainer (59-38), up 38%, while Maroon5’s live EP, “1...2...3.Acoustic,” grabs the Pace-setter award. Jones’ album benefits from a new special edition that includes three added audio tracks and a bonus DVD. The Maroon5 set gets its juice from a $6.98 sale price in a Target circular. It was one of 32 titles in that flyer, with the best tag at $9.98 or $11.98.

Chevelle realizes its best Billboard 200 rank and sales week (No. 8, 89,000), with an $11.98 mark at Target and a $9.99 tag at Best Buy and Circuit City. Best Buy is carrying a value-added version.
### Billboard Top Pop Catalog Chart - October 9, 2004

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### Billboard Top Heat Seekers - October 9, 2004

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### Billboard Top Independent Albums - October 9, 2004

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Eminem Has Another Win With 'Lose'

Eminem returns to The Billboard Hot 100 in a big way as "Just Lose It," the leadoff track from his upcoming "Encore" set, debuts at No. 17.

His newest single is the highest-debuting airplay-only track of the year and the best entry for a radio single since Janet Jackson's "All For You" came in at No. 14 in the March 17, 2001, issue.

With only five days of airplay, "Just Lose It" picks up 32 million listener impressions and becomes Eminem's best opening since "Lose Yourself" debuted at No. 43 with 33 million impressions in the Oct. 5, 2002, issue.

Not far behind Eminem's entry is labelmate U2, which premieres its first studio album in four years by debuting at No. 37 with "Vertigo." The song pulls in an audience tally of 30 million with six days of airplay. The band's "How to Dis- mantle an Atomic Bomb" hits retail Nov. 23, one week after Eminem's album.

The last time two airplay-only tracks debuted within the top 50 of the Hot 100 was in the March 15, 1985, issue, when Linkin Park's "Somewhere I Belong" and "Crawling" debuted at Nos. 47 and "Have You Forgotten?" by Darryl Worley came in at No. 50.

BIG LOVE: The two biggest gains and chart leaps on Hot Country Singles & Tracks belong to Tim McGraw's "Back When" and Big & Rich's "Holy Water," which increase 545 and 416 detections, respectively. Both titles advance 14 chart positions, with McGraw's track landing at No. 31 and the duo's latest climbing to No. 37.

"Water" reaches the top 40 of the chart in just two weeks, a feat that took the pair's previous single, "Save a Horse (Ride a Cowboy)," four weeks. That track rose to No. 39 in the May 15 issue and peaked at No. 11 in the Aug. 7 Billboard. During its 21 chart weeks, the biggest spike for "Horse" was an eight-place increase, and its biggest gain was 336 detections.

Programmers are warming more quickly to the more mainstream "Water," even though "Horse" was the most recently added, helped give Big & Rich an identity and drove album sales.

The duo's opening slot on McGraw's summer tour also allowed programmers to gauge consumer reaction to a wider range of material, which in turn helped to set the stage for the arrival of the more conventional-sounding "Water."

Top audience stations during the tracking period are WKKH Atlanta with 474,000 and KIIS Los Angeles with 457,000. Spin leaders on the detection-based chart are WYU Tampa, Fla. (104), and WKKH Des Moines, Iowa (51).

'BOO' WOO: For the second time this year, a title on the Hot R&B/ Hip-Hop Singles & Tracks chart earns the Greatest Gainer designation for Airplay and Sales, as "My Boo" by Usher and Alicia Keys climbs its chart rank in half, moving 6-3. "Me, Myself & I" by Beyoncé was the last song to attain both awards in the same week in the Feb. 7 issue. The duo's latest accounts for nearly 10 million additional listeners at R&B/ hip-hop signals to garner the Airplay honor. The sales award is a result of a 15-week -only violations of an earlier chart last issue. With an increase of nearly 40% in its first full week at retail, the 12-inch vinyl jumps 18-6 on the Hot R&B/ Hip-Hop Singles Sales chart.

Juvenile, following the recent "Slow Motion" featuring Soulja Slim, which peaked at No. 2, and "Back That Thang Up" featuring R. Kelly's "Back That Thing," which hit No. 5. It is the first showing in that portion of the chart for his cohorts, Skip and Wacko.

The last title credited to Asylum on the R&B/Hip-Hop top chart was Teddy Pendergrass' "Let Me Be Close" in July 1986.

Further down the list, Lil Jon & the Eastside Boyz return to the chart for the first time as a lead act since they bowed with "Get Low" in the April 12, 2003, issue. That title went on be their highest-charting single, peaking at No. 2. In the interim, Lil Jon stayed busy by appearing on ten other charting singles as a featured artist, three of which hit the top 10.
we’ve ever been. To me, it doesn’t feel like it’s just another rock record that somebody put out. It feels like we tapped into the culture a little bit.”

The title has sold 267,000 copies in the United States, according to Nielsen SoundScan, scoring the band its best opening week. “American Idiot” is No. 1 at a number of chains, including Best Buy. Virgin Enterprices Group and the 60-member Coalition of Independent Music Stores.

“It shows that a quality record that contains well-thought-out messages and themes can still sell,” says Dave Alder, Virgin senior VP of marketing and strategic development. “American Idiot” was also the iTunes Music Store’s biggest seller.

Opening-week sales and scans of physical copies of the album surged to more than 1.5 million units worldwide, according to Warner Bros., as the set also bowed at No. 1 in the United Kingdom, Ireland, Australia, Japan and Canada.

A NEW CONCEPT FOR FANS

The sales are good news to the band because it also means that people will dip into the entire album, which includes two nine-minute opuses, the way the trio intended.

“On purpose we made a record that had to be accepted as an album, not as a bunch of singles,” says drummer Tre Cool says. “It’s not ‘put out a single and work it to radio.’ That sucks. You’re just going to have to buy the album.”

The album, which Armstrong says he wrote “practically in chronological order,” focuses on a disenfranchised kid fueled on “soda pop and Ritalin” and his responses to the world around him before he falls apart.

Once he penned the second track (the five-part “Jesus of Suburbia”), Armstrong, who wrote the bulk of the album, says the tone was set. “After you write the second song, it’s like, ‘I can’t turn back now.’ You can’t all of a sudden say, ‘I want to write a normal record.’”

When Warner Bros. Records chairman/CEO Tom Whalley first heard the album’s political content, he admits, “In the back of my mind, I had a little bit of concern based on what had been happening politically in our country and the way other artists were condemned for speaking out, but the music was so great and it wasn’t overly political to the point that it was obviously picking a side. It speaks more to where the band saw the state of modern-day America.”

However, the moniker “punk rock opera” is enough to make most label promotion execs cover in fear.

“When I first spoke to Billie Joe about it at the beginning of the project, I was left with the impression that there was going to be little if anything for radio,” says Phil Costello, Reprise senior VP of promotion.

Six weeks earlier, when I was invited to the studio, I was speechless, because I heard so many singles.”

Radio has quickly embraced the title track, which tackles the current state of paranoia and conservatism in America. “American Idiot” is No. 1 on the Billboard Modern Rock Tracks chart for the third consecutive week this issue, with more than 16 million audience impressions.

“It’s by far the best offering from a name band we’ve had in a while,” KITS San Francisco PD Sean Denery says. Mike O’Connor, PD for KRTQ Denver, says his station’s listeners are definitely picking up on the political message. “Denver-Boulder is a split market politically,” he says, “so when a record like Green Day comes out, we always get accused of Bush hating.”

Armstrong stresses that he intentionally avoided being specific in the songs. “Political songs have a tendency to date themselves a little bit. This is more a sign of the times, but it also draws from my own experiences.”

“American Idiot” is not being worked at top 40 radio, but Costello says he’s wide open to all possibilities, as several top 40 stations have added the track.

The setup for the record began three years ago, Whalley says. “They had come off of ‘Warning,’ which had done moderately well,” Whalley recalls. “There were a handful of new bands influenced by Green Day that a younger generation was paying musical tribute to. This is the second incarnation of ‘American Idiot.’ We had a plan in place for cost efficiency and we were looking at a lot of different ideas.”

So Reprise devised a deliberate plan to teach those kids a thing or two about the band that was influencing their new faces, including putting the act on tour with Blink-182 and releasing a greatest-hits set. “Before we lost that younger generation, we wanted to make them aware of Green Day,” Whalley says.

Whalley thinks the younger fans are concentrating more on the music than any political theme, adding that Reprise released the album when it was ready, not to coincide with the November elections. “I don’t think some kids are even listening to it,” he says. “It’s a classic, great album. That’s what they’re responding to.”

Reprise feels its new-media/mobile campaign also drove younger fans to stores.

Musicland offered a mobile coupon to “tens of thousands” of customers in its database who had purchased music from like-minded artists, spokeswoman Laurie Bauer says. Those who responded affirmatively received a coupon through their mobile phones that was redeemable for $2 off the album’s price during the first week of release.

In addition, Reprise bowled a master ringtone program that allows fans to download ringtones directly from the CD, and the label is also selling Green Day-branded CDs (see story, this page).

AROUND THE GLOBE

As Reprise realized the strength of the project, it formulated a global push. “When the international companies heard the record, they had the same reaction we had in America,” Whalley says, “so we set down and looked at it as a worldwide campaign.”

Reprise was also notified immediately after what happened during the summer—the cutbacks and consolidation of the company—whether we had the capability to operate globally, to be able to deliver big tonnage on a record. And it looks like we’ve done it,” Reid says.

International promotion and touring are planned through next summer. “There is already talk of making ‘American Idiot’ into a film,” Armstrong says he has been gathering names of potential writers, but that fans shouldn’t look for a “Tommy”-like project. “I like the ‘Tommy’ record, but not the movie that much,” he says. “I’d like to do something that comes across more like a movie, not a musical.”

Additional reporting by Bram Teitelman in New York and Lars Brun delin in London.

**WEB DATA**

**Finding its place among an existing array of research tools that includes radio call-out results and sales and airplay reports from Nielsen SoundScan and Nielsen Broadcast Data Systems.**

Jeremy Welt, VP of new media at Warner Bros. Records, says that using Internet radio data to get early reads on releases has become a regular part of his label’s business.

“We build a story based on real-time user data,” Welt says, “Even if we’re not getting huge spins [at radio], we might be getting high rankings and we’ll say, ‘Hey, it’s working—that’s bump it up.’”

**GETTING THE JUMP ON JOJO**

David Ellner, CFO of Universal Music Group, witnessed the value of Internet data in June. Activity reported by Yahoo! and AOL foretold great demand for Universal pop/R&B artist JoJo, whose self-titled debut album entered The Billboard 200 at No. 4, selling 95,000 copies in its first week.

“After JoJo’s Yahoo Launch sent Ellner a ‘Music Buzz’ report predict- ing Jojo stood a ‘great shot’ of debuting in the top 3. At Launch, the signs were clear. JoJo shot into the site’s top 10 streams list in May and eventually held at No. 1 for three weeks. Other online charts search for other acts at a similar stage in their careers, and community message boards were buzzing with fan chatter.

Similarly, on AOL, JoJo searches increased by 117% from May to June, and she had the No. 1 video on AOL’s streaming list by late May. JoJo’s installment of AOL’s ‘Full CD Listening Party’ in June was streamed more than 300,000 times in three days, according to the channel, and remains one of its most successful listening events to date.

“JoJo had huge radio and video play on AOL and Yahoo, but normal indica tors such as call-in service for research day.”

“Now, when we see a record in the top 10 at AOL and Yahoo, you can be sure we won’t undersell,” Ellner says. Yahoo!, AOL and MusicMatch, the top legitimate music destinations on the Web, have 12.9 million, 10.4 million and 9.8 million visitors per month, respectively, according to Nielsen NetRatings.

**LARGE SAMPLE SNAPSHOTs**

In addition to streaming and search rankings, Yahoo! and Launch provide labels with song ratings from their vast pools of users.

“The kind of numbers you get on any snapshot is so much bigger than (Continued on page 68)
music division. “People are just noticing now because of some of the wows that have apparently happened out there this year [with genres].”

Just three years ago, only two country tours were in the top 25. That turned out to be the nadir of a decade-long slump for country touring.

The decline helped inspire the current boom, some believe. “The dip scared everyone,” says Greg Oswald, VP at the William Morris Agency.

“In the depths of the dip, people started paying attention,” Oswald continues. “The music got better, the executives got better and now we’re starting to pick some of the low-hanging fruit.”

And that fruit is sweet indeed. Kenny Chesney’s Guitars, Tiki Bars and a White Lot of Love tour, for example, wrapped Sept. 11 as one of the most lucrative outings of 2004.

Chesney grossed about $50 million, according to Billboard Boxscore, ensuring him a spot among the top-selling artists of any genre.

In terms of tickets sold, Chesney’s 1.1 million will probably exceed only by the 1.5 million sold this year by Shania Twain, whose Garth Brooks’ 1.7 million in 1998 is a country artist sold so many tickets in a single year.

“Shania was a phenomenal tour,” tour producer Louis Messina says. “Kenny Chesney is the biggest ticket-seller out there, period, not just in country music. You just don’t see runs like this very often.”

But it doesn’t end with Chesney. At least four country artists could gross in the $50 million range in 2004.

Shania Twain’s Up tour, which ended in July, grossed almost $80 million, though more than $25 million of that total was in the 2003 data.

Similarly, Toby Keith—who has become one of touring’s most dependable acts—is on pace to top the $40 million he grossed last year, with promoters predicting he could be up as much as 40%.

“Every date we’re doing is bigger and better than it was last year,” says T.K. Kimberl, Keith’s manager.

Tim McGraw also is seeing some of the best touring numbers of his career in the past three years, reaching $30 million from 64 dates. “Tim is having the biggest year of his career,” says his manager, Scott Siman.

Beyond that, Alan Jackson’s tour with Martina McBride has notched sturdy arena-level business, while Dunn remain one of country’s most consistent acts. And with perennial sellout George Strait and Alabama’s mammoth farewell tour added to the mix, 2004 will surely be a record year for country tour grosses.

The future looks bright as well. Not only has country music developed some exciting new headliners in Rascal Flatts and Keith Urban, but it also has seen promising breakthroughs from Big & Rich and Gretchen Wilson, who are now flexing their muscles on the road.

“We’re just going up with a 13-city tour with Gretchen Wilson and Big & Rich, and they’re going through the roof,” Oswald says. “Six months ago nobody had even heard of them.”

FAVORABLE MARKETPLACE

Beyond dynamic performers that fans relate to, several factors are working in country music’s favor. Along them are a loyal demographic, reasonable ticket prices, tight formatting at radio and a close-knit, well-informed business community.

All contribute to country’s ability to thrive on the road while much of the business struggles.

“Our fans are a little older, in the 30-35 range as opposed to the more fickle 16- to-17-year-old demo,” observes Rod Essig, Creative Artists Agency agent for such acts as McGraw and LeAnn Rimes.

“Secondly, we have about 11 or 12 headliners, all grossing to 20 or 30,” Essig continues. “Country is a more tightly controlled format.”

CCE’s O’Connell adds, “Popular and it’s good.”

Country offers value, O’Connell says. He and CCE created the “mega-ticket” promotion for country acts, which allowed fans to pay one price this summer for the same seat at shows by Keith, McGraw, Brooks & Dunn and Chesney.

“The idea of a ticket discounting program; this is about value,” O’Connell says. “Country fans are as loyal as they possibly can be until you hit them over the head, and then they vote by buying or not buying tickets.”

BIG SHOW

While ticket prices may be lower, country acts are not skimping on production, but rather are known for putting profits back into their shows.

“Everybody has really tried to make prices fair to the consumer, even though we pride ourselves on having state-of-the-art production,” Siman says.

“Our cost of doing business is a lot higher because we keep trying to put with such country tours as Twain and the Jackson/McBride bill.”

“Country artists respect their audi- ence.” Perloff says. “The audience gets a lot for their money, and the superstars play for a reasonable amount. When you do that, it doesn’t matter if you’re rock or country, you’ll have record sales.”

Finally, country music agents, managers and promoters probably communicate with each other more than their counterparts in other genres. There are few secrets on Music Row when it comes to touring, and the importance of exchanging information in an unforgiving environment cannot be overstated.

“We’re aware of who’s in the market and when,” Essig says.

That said, Siman says he was “a little taken aback at how early things went on sale this year. I’m not sure that’s a good idea. All you’re really doing is buying yourself a long-term promotion.”

Even acts communicate, as Tim McGraw and independent promoter Gregg Perloff, president of Another Planet in Berkeley, Calif., has done big business in the San Francisco Bay Area this year with the Kenny & Toby tour.

Web Data

Continued from page 67

average panel or call-out research,” says Ted Mico, VP of new media at Capitol Records. “And it’s surely more accurate because of the sample size.”

At Launch, tracks in the “Tightest of light rotation” are gathering 1,500-2,000 user ratings a week, according to Jay Frank, head of relations at Launch.

In contrast, call-out research generally requires a sample size of only 100 to be deemed valid. However, the panels used for call-out have the advantage of being prescreened by professional researchers.

Still, Frank says Launch data can provide “a good read” on what’s going on, a hit, a dud, a turntable hit or something that hits a key demographic.

“We know the age group and where they live and if they’re in a demo- graphic to purchase the record,” Frank says. “We might be finding that there’s a song that has extraordinary ratings, but it’s all pre-teens who don’t have enough money to buy it.”

As far as the other big streaming sites are concerned, neither MusicMatch—which was recently acquired by Yahoo—nor Real Networks share their user data with labels.

But another site, live365.com, is communicating information to labels about spins, user ratings and retail purchases at linked sites, according to director of business development David Porter.

Of course, the Web data—which is culled from anonymous users—is not without its flaws.

“Sean Ross, VP of music and program- ming for Edison Media Research, says there are noticeable differences between the company’s Internet and phone call-out results.

“The people who participate in online research tend to be new-music oriented and bigger fans of certain types of genres like alternative and punk,” Ross says.

Even the most recent VP of business development for MusicMatch, acknowledges that Internet listeners tend to rate only the music in which they are interested. MusicMatch uses ratings data to help with program- ming decisions.

Despite such shortcomings, Inter- net radio has the advantage of being able to generate real-time feedback.

AOL, Music GM Don Harrison cites the recent “First Listen” of Good Charlotte’s single “Predictable;” with in 24 hours, he says, 8,000 people rated the track, and 83% of those responses were positive.

“We gave feedback in real time to [Epic], which was able to take it to their constituencies and talk to retail and increase their orders,” Harrison says.

“Country is a good way to get advance notice if an artist will be bubbling up,” Real Networks executive music editor Tim Quirk says.

Capitol’s Mico says he can get a read on the effectiveness of a marketing campaign or media appearance by looking at the rate of increase in searches and streams.

Charts and ratings are not the only data labels are considering some sites allow listeners varying abilities to skip tracks, and information on this behav- ior can also be captured.

“Skipping info is a little more drilled down,” Mico says. “You start to see usage patterns, although just because somebody skips doesn’t mean they didn’t like the track.”

Elinder admits these are still “early data” for fully harnessing Internet radio research.

“The jury is still out on whether these ratings translate to the physical world,” Mico says. “It certainly helps in the digital world. However, no one specifi- cally has been able to prove that we can use it again and again.”

Harrison says his communication with labels is largely geared toward pre- dicting sales and driving radio promotion. For this reason, he correlates his data with Nielsen SoundScan data.

“Our audience is discovering on AOL and then primarily going out and buying the CD through traditional retail outlets,” Harrison says.

“As we maximize these relationships,” Elinder says, “we’re going to see it’s a positive way to determine what kind of songs we have because we’re hearing or speaking directly to the consumer.”
German Acts
Continued from page 8

initiative shows that it is possible to join forces to do something about national product in Germany, and, in particular, to encourage new-comers. The German recorded music industry will be an army by closely with MTV and Viva to come up with a promising solution in the spirit of mutual partnership.

MTV has become an indispensible partner in Germany, following the acquisition of TV group Viva Media, the German company behind music channels Viva and Viva Plus, by MTV parent Viacom in August.

MTV will now operate four music channels in Germany—MTV, MTV2 Pop, Viva and Viva Plus.

Hansen's initiative (see page 11 for an excerpt of his speech) comes in the wake of a massive rally of 500 German artists, including Xavier Naidoo, Die Fantastischen Vier and Udo Lindenberg, who have signed a petition titled "Musicians in Favor of a Quota for German Music.

The document, presented to the parliament and the government in Berlin on Sept. 28 calls for a certain percentage of music played by the 400 German radio stations, public and private, to come from domestic artists. According to Jim Rakete, former manager of female act Nena, German broadcasters rarely play more than one German channel per hour.

The proposal has received the support of several politicians, including the president of the lower house of parliament, Wolfgang Thierse (SPD), and its VP Antje Vollmer (Die Grünen).

Vollmer says, "Listeners have come to realize that we have a very unfortunate radio system by which a small number of hits and oldies are played over and over again. At the same time, more and more German musicians now see that they stand no chance at all in the marketplace, no matter how good they may be."

However, neither the federal government nor the parliament can impose nationwide regulations in Germany. The decision has to be made by each of the 16 local regions through their local parliament and their broadcasting regulators.

Not surprisingly, broadcasters oppose such a measure. Hans-Jürgen Krazt, chairman of the Assn. of Independent Radio Broadcasters, says: "We are fundamentally opposed to any attempt to curtail our programming freedom by imposing quotas. It is not acceptable for the government to attempt to control the music industry at the expense of private radio stations."

Viva CEO Dieter Gorny tells Billboard that MTV and Viva's initiative has to be seen in this specific context. He stresses that while radio stations often fail to support local acts, MTV and Viva are committed to the development of national acts. "No one is really scared of civil penalties," he says.

Gorny says, "The fact that over 500 musicians are appealing to politicians and the media to do more to support national product is something which we can and should ignore, but must respond to. In the new MTV/Viva constellation, Viva will continue to support national product and young talent."

Rhône
Continued from page 7

"The Motown of old was in a differ-
ent time period. People's tastes are very broad now. So we have to adapt to this time period and make sure we appeal to the consumers."—Michael McDonald's second album of Motown covers, "Motown 2," is due this month. The label's 2005 slate includes Wonder, Brian McKnight, Badu and India.Arie.

As for any staff restructuring.

Rhône says she is very impressed by the label's present team. "Any changes on the horizon will go toward strengthening the momentum already in place and adding to the existing staff, not changing it," she says.

Rhône began her music career in 1974 with Buddha Records. Advancing to senior VP of Atlantic Records in 1998, she became the first African-American woman to head a major rec-

company in 1990, when she was appointed president/CEO of Atlantic division East West Records America. The following year, she was pro-

ducted to chairman/CEO of the combined Ato/ EastWest and sub-

sequently EastWest Records America. During that time she worked with such acts as En Vogue, Gerald Levi-

ter and Simply Red.

Rhône then became the first African-American and first woman to serve as chairman of a major label when she was named chairman/CEO of Elektra in 1994. She oversaw the consolidation of four labels into the Elektra Entertainment Group, whose roster included Missy Elliott, Metallica, Jet, Fabolous and Yolanda Adams. Rhône exited that post in March following Elektra's absorption into Warner Music Group.

Bootlegs
Continued from page 10

able to get the law enforcement authorities to grab on to their efforts—shut down the bootlegger," Elkin says.

As the court noted, the ruling has no effect on the "sister" law that imposes civil penalties—the right to file a lawsuit—for bootlegging. For many attorneys, this avenue does not have as much heft as a federal law.

"Live recorders are still the livelihood of many artists," says attorney Ron Bienstock of Bionstock & Michael in New York. But proving any substantial damages in court isn't easy—and bootleggers know this.

"A lot of the cases are really scared of civil penalties," he says.

A spokesperson for the U.S. Attorney's office in Manhattan said they are reviewing the decision and will evaluate what steps ought to be taken going forward."

Norfull
Continued from page 7

"If it happens, it happens," Blackwell says, noting that "I Need You Now" just took off organically.

And that's just fine with the label. "Some are articulate, bright, humble, and he's got a very strong relationship with the Lord," Blackwell says. "If you've got that, you can't go wrong."

Jerry Sager, music buyer for the 120-store Life Christian chain, expects Norfull's release to be one of the top-selling gospel CDs this fall.

"The first one sold more than 500,000 and was certified gold," Sager says. "This one should just do as well, if not better."

A PREACHER'S KID

Norfull has been singing the gospel most of his life. His father was a pas-

tor, and by the time Norfull was 4, he was playing piano and singing in church. His big break came when he was asked to sing at an event.

Community Singers. He soon caught the attention of Edwin Oliver, then director of urban music publishing for Walt Disney, who took Norfull to EMI Gospel.

Norfull and "Nothing Without You." Norfull again teams with producer Antonio Dixon. He also began working with such noted producers as Tommy Sims, Percy Bady, George Duke, Cedric and Victor Caldwell, as well as newcomer Josiah Bell for the lead single, "Can't Nobody Do Me Like Jesus."

Norfull calls Bell "one of the greatest producers that I think gospel and Christian music will ever see. He's 17 years old and a baby genius."

The title cut is a song Norfull wrote for his wedding.

"I was supposed to sing it, but the musicians didn't learn it," says Norfull, who lives near Chicago. "I didn't want to leave [my wife] and go play it by myself and then come back. I regret to this day that I didn't have the opportunity to sing it to her at the wedding. But we did get it at the reception."

Norfull has been on an extensive promotional tour for the new rec-

Norfull has several favorite teachers. Norfull will then go to the winner's school, honor the teacher and sing for the students. The contest will be held in New York; Chicago; Atlanta; Philadelphia and Chicago.

"I understand" will be the next single. It will be shipped to gospel radio Nov. 1.

"Nothing Without You" is being pre-sold on musicchristian.com. The single "Can't Nobody Do Me Like Jesus" is being streamed on Norfull's Web site, smokienorful.com. The first 150,000 CDs will contain a bonus videoclip of the single. Blackwell says.

Norfull recently taped a one-hour TV special in Nashville that will be released Jan. 25 on DVD. He also taped a multi-artist special, "Praise the Lord, Sing Out," to be released Nov. 16, that also features LaShun Pace, Mighty Clouds of Joy, Darrel Pet-
ties and the Blind Boys of Alabama.

EMI Gospel is also shopping the two specials to TV networks to air this winter.

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Norfull to embark on a church tour next spring. In addi-

tion to his concerts, he plans to offer a series of workshops across the country to educate aspiring artists on vocal care, music ministry and the music business.

"Every time someone meets me somewhere they have a CD they want to put into my hands, or they have ques-
tions," says Norfull, who is self-

managed and booked by the Triune Agency.

"I've been where they are, and I've had those same questions... My whole mission in this ministry is to make sure that I am educating God's people so we can go higher. You can't go higher if everybody continues to make the same mistakes and falls in the same hole, but if we stand up on one another's shoulders, we will surely reach the goal that God has intended for us."

Norfull and his wife, Carla, were school teachers, and in promoting the new album, he plans a return to the classroom. There will be radio contents in which listeners will call in to name the submit the name of your favorite teacher. Norfull will then go to the winner's school, honor the teacher and sing for the students. The contest will be held in New York; Chicago; Atlanta; Philadelphia and Chicago.

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‘It’s About Connecting To The Audience With No Filters’

BY TAMARA CONNIF

The City of Hope annually honors an outstanding member of the music community with the Spirit of Life Award. On Oct. 7, the City of Hope’s Music and Entertainment Industry Group will fete Van Toffler, president of MTV, MTV2 and MTV Films, at a gala dinner to raise funds for the foundation’s research into the treatment of cancer, diabetes, HIV/AIDS and other diseases.

The Spirit of Life Award honors individuals in the music and entertainment business who have made a "notable contribution to both their community and profession." Toffler has been active in raising awareness about social and health issues through MTV’s programming, including “The Tom Green Cancer Special” and Sharon Osbourne’s fight with cancer on “The Osbournes,” as well as the “Fight for Your Rights” and “Choose or Lose: 20 Million Loud” awareness campaigns.

True to MTV style, the gala will not be a black-tie event as it has been in previous years. Toffler prefers a laid-back feel and has asked guests to wear their best denim and be ready for a fun, star-filled barbecue. The evening will include performances by Joss Stone and other artists.

Several key industry executives founded the City of Hope’s Music and Entertainment Industry Group more than 30 years ago. It has raised in excess of $30 million to support the organization’s research.

Toffler recently spoke with Billboard at MTV’s offices in New York.

Q: What does it mean for you to be honored by the City of Hope?
A: The passion of the music people who are connected with the City of Hope has inspired me to get involved. I don’t view myself as a particularly charitable or honorable person. But the notion I would be used in a way to help raise money that can save lives was inspiring. Then [I was] going to the hospital and seeing what a feeling environment it was; talking to some of the physicians about the treatments. The way they spoke about their patients—in a very mournful yet hopeful way, depending on the severity of the disease—and how dedicated they are to finding new and novel ways to treat people who have cancer and HIV and AIDS [impressed me]. They are pressing the government, they are pressing each other to make advancements in testing and experiments with some of these new drugs.

It’s weird. It sort of felt like walking through the halls of MTV, when you meet producers and they come tell you their reason why you should play Guns N’ Roses or the Hives or the new 50 Cent record on the channel. It was the same thing, but it was about saving people’s lives vs. entertaining them through music. It was passion.

Q: MTV has been very active in programming shows that raise awareness about social and health issues. What’s the driving force behind this?
A: It’s no mystery that MTV places its audience first before any old, useless, white executive’s opinion or even, dare I say, artists and creators. It’s about connecting to the audience with no filters in a very real, honest, straight-up dialogue. When they tell us that they have concerns about education, violence, HIV/AIDS, sexual health [or] who’s going to be the next president, and they trust us to inform them—well, that’s what we’re going to do. We’re going to give them great music, and entertaining, escapist-type of shows as well, but we’re never going to shy away from real issues.

When someone as young as Tom Green gets testicular cancer and wants to use MTV as a forum to talk about it as a means of prevention for the audience, we want to be a conduit for that. As distasteful as Sharon Osbourne going through cancer might seem, if she’s willing to share it onscreen and show that it is painful, treatment is hard and early detection can save your life, why not let the artist convey that on MTV? The audience will listen to artists who can express things sometimes better than the audience can on their own, but they feel the same thing, they connect to the same emotion, whether it’s pain or jubilation or confusion.

Q: What was the reaction to this year’s MTV Video Music Awards show in Miami?
A: The reaction was great. We set out to re-create the show. It was our 21st show—so, our first legal show, as we like to think of it. We felt that we just wanted to do it a different way, a much more interactive way that felt energetic, where you could feel the crowd more. We went to an arena for the first time, we didn’t do it in a prosenium theater. We had five stages that went from side to side and from floor to ceiling. One of the sets was 60-feet high, with an elevator.

We put over 1,000 local kids from Florida in the audience. We worked with them in advance to let them know what was going to happen. We didn’t have a host. We picked a Sunday night. We worked with a different city. We were elated with the results.

Q: Madonna didn’t kiss anyone. There was no wardrobe malfunction. Weren’t people disappointed that there wasn’t anything controversial?
A: In light of the year MTV has had, getting abused for having a show with not as much controversy—2004 is the year I’ll take it. I thought the performances were great, there was no lamer pitter, there were incredible music moments.

Q: What about the criticism that this year’s awards were too urban and more appropriate for BET than for MTV?
A: It’s the most popular form of music right now, and it’s [got] the most dynamic performers. If another Axl Rose were to come out of the rock world, we would gladly put that on the stage. We put Jet, Yellowcard and Hootabastick on the stage—those were the rock stories of the year. We put the Hives and the Virgin, a couple of years ago, and [they] didn’t really become that popular. But those were the most dynamic performers.

I think that we’re in a time in music where we are lacking really great, vibrant, iconic rock stars. I guess it’s a reflection of rock [that] our weird staging moment was the Poliphonic Spree, which is uncategorizable, and it wasn’t some crazy Courtney Love-esque rock thing. It was more orchestral and hippie-ish. It’s a strange time for rock.

Q: Is MTV still a music station, or has it become an original programming station?
A: MTV is still the home of music video. What happens in entertainment pop culture is [that] things like “The Osbournes” and “Punk’d” and “Jackass” explode. All those shows overshadow the music quite often. When there is a time where there is not much controversy in music or artists, [the shows] overshadow it even more. MTV still plays music videos—they dominate our schedule—but quite often we get known for the nonmusic stuff.

Q: With a history of films as diverse as “Napoleon Dynamite,” “Election” and “Varsity Blues,” what kinds of movies is MTV Films looking to work on?
A: We can pick and choose when we want to put movies out. If there are no great scripts that we like, we don’t have to put a movie out. The mantra is about it speaking to MTV’s demographic, and, hopefully, it being different than other movies that are out there.

Q: With Judy McGrath’s promotion to chairman/CEO of MTV Networks Group, are you in line to become president?
A: I love what I do. I love music. I love MTV and MTV Films. But I have no comment.
There isn't a formula for a #1 hit.
But there is a checklist.

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