UMG + WMG = Accounting Venture

Two Majors Form Joint Company To Track Transactions

BY BRIAN GARRITY

NEW YORK—In a bold move, Universal Music Group and Warner Music Group are forming a new joint venture company that will handle key royalty accounting functions for both major labels within the next two years.

Exigen Group, a San Francisco-based specialist in business software development, is joining UMG and WMG in backing the venture, called Royalty Services.

The three companies are investing a total of $30 million in the new company, sources estimate. Based in New York, Royalty Services will utilize specially designed transaction processing systems. Royalties for millions of transactions, currently being handled by UMG's and WMG's respective information technology departments, will be tallied by the new company. The search for a CEO is under way.

The ambitious endeavor is a cost-saving venture.

(Continued on page 60)

2004 Century Award Honoree:

Stevie Wonder

BY GAIL MITCHELL

Genius. Musical legend. The eighth wonder of the world.

Throughout his nearly 45-year career, Stevie Wonder’s prodigious talent has elicited an avalanche of acclaim. But no words can truly approximate the mesmerizing spell his music has cast.

Whether musing over the joy or heartbreak of love, discussing on racial and social issues or just plain having fun, Wonder personifies the concept of music as a universal language. His distinctive voice and engaging sound—an eclectic mix of R&B, funk, pop, rock, reggae, jazz, gospel and African rhythms with a little synthesizer thrown in—continues to wield a major impact on contemporary music.

For his enduring influence and contributions to music, Stevie Wonder has been named the 2004 recipient of the Billboard Century Award.

Billboard’s highest honor for creative achievement, the Century Award was created by then-editor in chief, the late Timothy White, and then-publisher Howard Lanier in 1994 to commemorate the 100th anniversary of the magazine. The award will be presented to Wonder Dec. 8 at the annual Billboard Music Awards in Las Vegas. The program will air on Fox.

“Stevie Wonder is an American icon,” Billboard co-executive editor Tamara Conniff says. “His genius has transformed not only R&B, but popular music overall. He has used his vibrant music as a vehicle to sing about the highs and lows of American life.”

(Continued on page 60)

‘New’ Atlantic Readies Big Urban Push

BY GAIL MITCHELL

In its first major marketing push since merging with sister label Elektra Entertainment, Atlantic Records is launching a multimillion-dollar campaign that heralds upcoming releases by five of the label’s high-profile rap artists.

We gave respect.
We got respect.
And it's only the beginning.

SHOWED
MADD LOVE
FOR HIP HOP.

Thanks to the Pioneers and all the Performers who honored them in a celebration we could all get with.
Top Albums

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DON'T MISS THE INAUGURAL...

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DIGITAL ENTERTAINMENT
Conference & Awards

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Celebrate the best in digital MUSIC, GAMING AND FILM/TV!

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Registrations $495.
Awards ceremony tickets $175.
Southern Gospel Grows Younger

BY DEBORAH EVANS PRICE

NASHVILLE—Few music communities have been harder hit by the passage of time than Southern gospel. In the past few years, the genre has lost many of its legends, among them Vestal and Howard Goodman, Rex Nelson, Glen Payne, J.D. Sumner and Jake Hess.

But time also has fostered a new generation of artists to carry the torch. These acts—including the Crabb Family, CrossWay, Mercy’s Mark, the Dove Brothers and the McGees—are honoring the traditions of the genre while expanding musically and attracting a younger audience.

“There is definitely a generational change going on,” says Paul Heil, producer/host of “The Gospel Greats,” a syndicated radio show broadcast on 200-stations. “Many of the past generation of artists have passed away in the past decade or so, and these, in many cases, were part of the first full generation of what we call Southern gospel.”

Southern gospel patriarch Bill Gaither adds, “The Crabb Family, the Booth Brothers, Signature Sound and the Isaccs are bringing a lot of new fans in who normally have not listened to this kind of music.”

Today’s Southern gospel acts are a diverse breed, from traditional all-male vocal quartets like the Dove Brothers to “mixed groups” with male and female singers.

There also are frequent tides of (Continued on page 14)

Money For Managers

The Firm Gets Cash Influx, Eyes Other Management Cos.

BY BRIAN GARRITY

NEW YORK—An infusion of private-equity money into the management sector is fueling consolidation moves by the Firm, and in the eyes of some leading independent managers could mark the start of a more ambitious roll-up by founder and CEO Jeff Kwatinetz.

Recent weeks have seen a pair of high-profile relationships announced between financial sponsors and management companies: Thomas H. Lee and Bain Capital, Warner Music Group’s leading financial backers, made an investment in the Firm that sources value in excess of $10 million; and Porstmann Little announced that it will acquire International Management Group in a transaction reportedly worth between $700 million and $750 million.

“These are businesses that are in the growth sector of the economy, that when structured correctly can (Continued on page 59)

West Dreams Big With Sony Imprint

BY GAIL MITCHELL

Kanye West can add “label executive” to his expanding list of credits. The producer/rapper is creating a new imprint, Getting Out Our Dreams, in affiliation with Sony Music Label Group U.S. West, who remains signed to Roc-a-Fella/Def Jam, has also inked a production deal with Sony.

The first release under the long-term label and production deal is John Legend’s major-label album debut, “Get Lifted,” due in December. The singer/keyboardsist appears on West’s 2004 solo debut, “The College Dropout.” Negotiations are under way to sign additional artists to the Getting Out Our Dreams roster. (Continued on page 59)

PDs: MSN Radio Not ’Just Like’ The Real Thing

BY PHYLLIS STARK

Microsoft recently unveiled its new MSN Music Service to much fanfare. But at radio stations across the country, one element of the new service was met with a mixture of amusement and hostility.

MSN Radio, operating within the Microsoft Windows Media Player 10, offers more than 1,000 Internet stations patterned after terrestrial stations. Additional stations are being quickly added. MSN is using the call letters and (Continued on page 47)
Actor Spacey Apron to Strike Arenas

New Tour Brings Vans Warped Concept Indoors

BY RAY WADDELL

Expect total chaos in arenas this winter. Vans Warped tour founder and producer Kevin Lyman will roll out a similar project this winter, Taste of Chaos. The tour, produced in partnership with Freeze Management and Daryl Eaton at Creative Artists Agency, will play some 39 major- and secondary-market arenas, beginning Feb. 16. The Used will headline the bill; five other performances on two stages will be unveiled shortly.

“We’re trying to take the Warped concept indoors,” Lyman tells Billboard. “We want to keep ticket prices local and design a simple production. The concept is unique for a winter tour. ‘We’re real excited about this tour, because for this time period, in the winter, there hasn’t really been a lifestyle tour like this with big bands,’” says John Reese, president of Freeze Management. “This is going to be something really special, with a lot of surprises.”

Lyman says ticket prices will be in the $20-$25 range, and musical performances will be augmented by autograph signings, an acoustic stage, brand exhibitions and other concourse attractions. “It’s a tightened-up version of the Warped tour,” he adds.

WELCOME NEWS

New arena product is welcome news for a venue business currently seeking content, particularly those affected by the ongoing NHL work stoppage.

“You can’t force the issue, but sometimes the timing is just right,” Lyman says. “Right now people are looking to work with new projects and creative ideas.”

The timing was not so good this summer, Lyman explains, when he tried to roll out new arena product for arenas, Crusty Demons. The plug was pulled on the tour after only a few dates, because of poor ticket sales. “You couldn’t have had a worse time to roll out something new than June of this year,” Lyman says. “People were in complete panic mode. Think of the deals we could cut in arenas right now.”

Meanwhile, the Warped tour is coming off its most successful year ever in its 10th edition, with attendance up 26% at 632,000, according to Lyman. “We’re not going to rest on our laurels,” Lyman says. “We’re already working hard on the Warped tour.”

Offering fans a better value and experience helps Warped survive and thrive, even in a dismal touring year. Lyman says. Sometimes getting labels to buy into the role takes some convincing, he adds.

“I tell [the labels] that to keep ticket prices low, I need their help,” he says. “I’m not talking about money, I’m talking about marketing and promotion.”

Those who offer value will continue to do well, Lyman believes. “All the people I’ve worked with over the last 20 years who have stuck with that model, not just in the touring business, are doing fine,” he says. “I think next year is going to be fine.”

Acts Help 7 Up Support Grammy Foundation

BY MELINDA NEWMAN

The Grammy Awards are not until Feb. 13, 2005, but the ceremony will get a big kickoff Oct. 25 when more than 165 million 7 Up cans roll off the assembly line touting the 47th annual Grammy telecast.

The cans feature artwork from participating musicians of the Grammy’s famed gramophone logo. In exchange, 7 Up has made a $60,000 donation to the Grammy Foundation’s Signature Schools program. Signature Schools supports music and arts education and recognizes high school music programs nationwide. The cans note that a portion of proceeds go to the foundation.

The collectible cans cross an array of 7 Up brands and feature artwork by Michael McDonald (7 Up), Wynonna Judd (Cherry 7 Up), Dave Koz (Canada Dry Ginger Ale) and Randy Travis (A&W Root Beer). They will be in the market until Dec. 31.

The soft drink bottle has been a Grammy sponsor for years, but Grammy Foundation/Recording Academy president Neil Portnow says this venture marks the first time the Grammy Foundation has touted the foundation and its works in such a manner.

“We haven’t had a public face like this on the Grammy Foundation before,” Portnow says. “This campaign does a lot of things for us. It directly promotes the Grammy brand, the Recording Foundation. For us, it’s not just about the Grammy Awards, it’s also about what the Recording Academy represents to the public.”

For Koz, helping spread the word of the Grammy Foundation’s work was a no-brainer. “With the decline in music programs offered in public schools, there has never been a more important time to raise funds and awareness to get kids back into music,” he says.

“I came up through the public school system when music classes were still offered, and the thought that kids growing up today do not get that same opportunity really disappoints me,” Koz continues. “Where is the next Miles Davis or Yo-Yo Ma or David Sanborn thing to come from?”

The 7 Up launch occurs simultaneously with an eBay auction featuring Grammy and 7 Up products, including a trip to the awards. All funds raised from the auction, which ends Nov. 1, go to the Grammy Foundation.

Franklin’s Fo Yo Soul

BY DEBORAH EVANS PRICE

NASHVILLE—Gospel powerhouse Kirk Franklin is launching a new company, Fo Yo Soul Entertainment, in association with Zomba/BMG. The new venture will include a record label, advertising agency, production company and youth outreach division.

After more than a decade as part of the GospoCentric label family. (Continued on page 59)
In today's Hip Hop dominated world, there's one album that has defied all type casting or straight jacketing. Its singles have been at the top of the urban charts, the crossover charts, the rhythm charts and the pop charts. It is approaching four times Platinum certification without any compromise whatsoever of the brilliant creativity of its star and creator. To identify that star and that album, please turn the page.
CISAC Revamps Rights Body Streamlines Exec Structure

BY STEVE MCLURE

SEOUL, Korea—CISAC, the International Confederation of Societies of Authors and Composers, is moving into the 21st century with a new structure more capable of representing its members' interests in a fast-changing copyright environment.

At CISAC's general assembly Oct. 20, the body's members voted on statutes that will create a streamlined, less bureaucratic organization.

The heart of the changes is the combination of CISAC's existing administrative council and executive bureau into a single board of directors. The board will have 20 members and will comprise executives of member societies, with guaranteed regional and repertoire representation.

Frances Preston, who is now president-emerita for U.S. rights society BMI, addressed the new statutes in her Oct. 21 oral presentation on behalf of the North American Committee of CISAC.

"The steps we have taken here today in modernizing the statutes of CISAC give us important new tools to secure the rights of our creators," she said.

PRESTON ALSO SAID THAT IN TODAY'S

world, which is dominated by global telecommunications giants who have substantial financial resources and coordinated lobbying efforts across linguistic and political borders, CISAC must be able to "mobilize against these forces as never before."

Cees Vervoordt, CEO of Dutch authors' society Buma/Stemra, was elected to the new position of chairman of the board of directors at the general assembly. Brett Cottle, CEO of Australian society APRA, was elected first vice chairman, and German society CEO Bild-Kunst Gerhard Pleining was elected second vice chairman. Their office terms were set at three years.

CISAC secretary general Eric Baptiste, whose title will change to director general as part of the federation's new configuration, tells Billboard that the board will be run more like a corporation. "There will be speedier decisions—a more business-like approach."

"The board will be less Eurocentric and less music-centric," Baptiste adds. He notes that CISAC's membership includes film.

(Continued on page 60)

Apple Computer, XM Lead DECA Noms

LOS ANGELES—Apple Computer and XM Satellite Radio lead the music finalists for the first Billboard Digital Entertainment Awards.

Apple, XM and their top executives are named in four categories each. RealNetworks is named in three categories.

Winners will be announced during an awards dinner Nov. 5 in the Grand Horizon Ballroom at UCLA Covel Commons at Sunset Village here. The event will close the two-day Digital Entertainment Conference & Awards.

Apple/Pixar CEO Steve Jobs is among the finalists for visionary of the year. Apple is also a finalist for brand of the year, innovator of the year (for the iTunes Music Store) and best music service.

XM president/CEO Hugh Panero is a finalist in the innovator category. XM is also up for brand of the year, best radio service and digital music innovation.

Also competing for visionary of the year are RealNetworks chairman/CEO Rob Glaser, game designer Will Wright (“SimCity” and “The Sims”) and HDNet chairman Marc Cuban, who will deliver a DECA keynote address Nov. 5 (Billboard, Oct. 23).

Activation and Ubisoft are the leading finalists in the gaming category. Each is up for five awards. In the film/TV/video segment, Sony Pictures is named in three categories.

The Billboard Digital Entertainment Awards honor vision, innovation, entrepreneurship and brand development in digital entertainment. Finalists and winners are determined by a panel of judges from the music, gaming and film/TV industries.

For a list of judges, or to register for the conference, visit digitalentertainmentawards.com. For a complete list of finalists, go to billboard.com/awards.

The awards are organized by Billboard in partnership with Digital Media Wire. For further information, call 323-822-0936.
The Star: **alicia keys**

The Album: **the diary of alicia keys**

"With 'The Diary of Alicia Keys' (**** out of four) Alicia Keys takes a creative leap forward. Alicia Keys has made a truly superb album." USA Today

"Alicia Keys' 'Diary' is a knockout with exquisite production, vocals and instrumentals. Keys is the future of real R&B. Bravo!" Fox News

"People Pick: Keys lives up to the staggeringly high expectations set by 'Songs In A Minor'. Like The Godfather Part II, this is the rare sequel that doesn't disappoint. It's that good" (**** out of four) People Magazine

"No modern woman is both singing and writing soul songs of this caliber.”
Jim Farber, New York Daily News

And The Brand New Single **karma**

HER GREAT SONGS JUST KEEP ON COMING!

www.aliciakeys.com
www.jrecords.com
The future of music sounds upbeat. Two retail shakeouts during the last decade have left the account base healthier, and consolidation has put the labels in their strongest competitive position since the mid-90s. Piracy, commoditization (retailers using music as a loss leader to sell consumer electronics) and substitution (consumers switching from music to DVDs and videogames) remain threats.

The common solution is marketing. Here is a look at the industry must do to overcome these obstacles and enjoy a sustained recovery.

DON'T BLAME CONSUMERS

The labels' use of minimum advertised pricing in the late 90s created the ideal economic conditions for declining sales. Under MAP, retailers lost cooperative advertising funds if they advertised music below a specified price. Price supports like MAP have three consequences: supply increases, but not quality; substitute products become more attractive; and a black market forms.

The number of new releases surged under MAP. High prices created unrealistically low estimated break-even points, leading to greater risk-taking. At the same time, MAP diminished the incentive to successfully develop artists and provide adequate marketing support. Thus the consumers' outrage over quality.

Piracy is an indirect attack on the music industry, but a way for consumers to substitute music and videogame purchases. It allows consumers to get what they want the most, without giving up what they desire but crave the least.

MAP's inflation of music prices coincided with the launch of DVD and new videogame platforms. Teens and young adults tried to expand their purchasing power by switching from high-priced mall stores to lower-priced mass merchants and consumer electronics chains. When this was inadequate, 15- to 24-year-olds embraced piracy.

Ending MAP returned music pricing to the marketplace from the realm of fiction. Product differentiation produces pricing power; controlling a market segment does not.

COUNTERACT THE ECONOMIC EFFECT

A strategy is to increase consumers' take-home price and quality. This occurred during the late 90s, a period of rising employment and incomes. At that time, 15- to 24-year-olds started to abandon music for DVDs and videogames.

When incomes fall, consumers choose lower-priced and less appealing products. This occurred during the last year. Music sales peaked at a time of weak employment, record consumer debt and rising oil prices, and the movie industry futtered over slower growth.

DON'T BE CONCERNED

This is the income effect—the relationship of sales to income. If sales and income move in the same direction, you have a normal good is necessary; but if they move in opposite directions, you have an inferior good. An inferior good can still be a wonderful product; it is just less desirable than its alternatives. Based on this economic analysis, music is an inferior good.

When incomes rise and gas prices drop, spending patterns will likely shift upward in price and perceived quality. Consumers will abandon music and buy the new videogame platforms. Only marketing can overcome the income effect and music's inferior status.

RECOGNIZE THE BENEFITS OF CONSOLIDATION

Consolidation has its benefits, but it leaves stronger competitors. Mergers, acquisitions and bankruptcies have eliminated the financial plays at retail. National Record Mart and Wherehouse are gone, and Musicland—an acquisition based apparently on financial assumptions rather than merchandising visions—is stumbling.

Survivors like Hastings, Trans World and Handelmann have CEOs with more than three decades in the industry. They understand that retail is about consumer satisfaction, with profits as the reward for this service. The retail part of the distribution channel looks strong.

Stable markets tend to have one leader with twice the market share of its next-biggest competitor. The recording industry was this way before the merger of the Sony Music and Arista music divisions.

The recording industry now has two labels of nearly the same size. This should trigger a fierce battle for supremacy: Universal Music Group will fight to maintain its leadership, while the new Sony BMG will vie to justify its merger. The competitive intensity will foster innovation and create opportunities that benefit the customer.

EMBRACE DUALISSC

Beavers of strange bearing gifts, especially if the gifts are iPods. Apple Computer's strategy for its digital music store is similar to Best Buy's loss-leading with music in the mid-90s, meaning The recorded industry is the previous attempt to use music to move low-margin hardware. Music must increase in value and not be pushed toward commoditization. Dualissc, the sale of music and movie, is an excellent way to compete against the movie and videogame industries. It builds on successful trials that bundled a DVD with a CD and acknowledges the surge in music video sales. Dualissc enhances the product offering, instead of eroding perceived value by cutting music prices.

STOP THE LAWSUITS

Keep the lawyers away from your target market. Only lawyers think a good strategy is to increase sales to alienate a generation of customers through highly publicized lawsuits. Relationship marketing has replaced the lifetime value of the customer obviously are not taught at law school.

Lawsuits do what any obstacle does in the face of consumer demand: spur innovation. The Recording Industry Association of America attacked Napster's centralized structure, and decentralized peer-to-peer services like Kazaa emerged. Now the RIAA is targeting Kazaa and new piracy networks. But file sharers are finding ways to protect themselves. By eradicating Napster and Kazaa, lawyers became the inspiration behind eDonkey, Gnutella and others. The RIAA is winning battles but losing the war.

A better approach is to decrease the demand for illegal music through marketing, instead of shrinking its supply through lawsuits and legislation. Give consumers value, and they will pay for it.

Research shows that this strategy works. Advertisers push creative businesses to become stronger, as much as it eliminates other companies. To sustain the current revenue in music sales, the industry must invest in research, focus on operations and spend wisely on marketing to close the value gap between music and the newer forms of home entertainment.

Barry Sonnick is president of earfile.info, a New York-based provider of marketing services.

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The Raspberries Prep Their Return

In our humble opinion, “Go All the Way” is one of the best power pop songs ever, which makes it all the more exciting that the Raspberries are reuniting for their first show in 31 years.

Eric Carmen, Wally Bryson, Jim Bonafanti and Dave Smalley are rehearsing for a Nov. 26 gig that also serves as the grand opening of a House of Blues venue in Cleveland. And Carmen tells Billboard that there may be more shows coming, given the tremendous response to the 1,200-seat HOB date, which sold out in less than an hour.

A second Cleveland show is in the works, and “tulk has turned to doing a House of Blues club tour including Los Angeles, Las Vegas and Chicago,” Carmen says. “Someone also suggested Japan.”

The Raspberries first considered a reunion four years ago, but Carmen says the offer from promoters would not have allowed the band to put on a show with the production values it felt its fans deserved. “My caveat has always been that there’s a mythology about the band, and I don’t want to burst that bubble. If we couldn’t put on a good concert, I didn’t want to do it.”

But after playing HOB clubs with Ringo Starr in 2001, Carmen loved the venues’ vibe. So when HOB approached him about the Raspberries’ Cleveland show, “I thought we were going to do it, this is the time.”

Although tour plans are still tentative, Carmen admits he loves the idea of a group from the ’70s that actually features all original members instead of a frontman and fill-in players. “But the best part is that for the first time in 30 years, here are these old dear friends who can be friends again.”

While Carmen has made his living as a musician, his business has found other careers. Smalley is a respiratory therapist, Bryson works with the handicapped and Bonafanti is a car buyer.

But Carmen says they’ve all kept their chops. “Thanks to good attitudes and new technology, we sound better than we ever did!”

As for a new Raspberries album, Carmen says no one’s thinking that far ahead — yet.

LADIES’ CHOICE: “Good Morning America” kicks off its first branded November music series Nov. 5 with Shania Twain.

“We’ve never had a November series,” says Mark Bracco, the show’s entertainment producer. “We focused so much on the summer concert series. But knowing how big a month November is for releases, we thought if we could get enough big names, we would do one for sweeps.”

As the guests were booked, the morning show realized the first few artists were female, so the ABC program decided to brand the series “Woman Rule.” The promotions began running Oct. 18, using Twain’s “Man! I Feel Like a Woman!”

The series’ lineup includes Avril Lavigne (Nov. 9), Fantasia (Dec. 16), Destiny’s Child (19), Gwen Stefani (23), Vanessa Williams (29), Jessica Simpson (Dec. 1), Kelly Clarkson (2) and Lindsay Lohan (5).

Twain will perform from a block party in Nashville hosted by the show’s Diane Sawyer. The other acts, except Destiny’s Child, will perform at the program’s Times Square studios.

“We book music to boost ratings,” Bracco says, “but I’m always happy to hear someone say that they got a 20% sales bump because they did ‘GMA.’”

FIVE FOR FIVE: As labels continue to breathe new life into existing albums, Columbia is reissuing Five for Fighting’s “The Battle for Everything” Oct. 26.

Unlike many of the latest album upgrades that feature new songs (Continued on page 12)
DOJ Task Force Gets Tough With IP Violators

As the music industry continues its legal challenges to unauthorized file sharing, the Department of Justice is shifting its efforts to protect intellectual property. These efforts are described in the Task Force on Intellectual Property Report, released Oct. 12 by U.S. Attorney General John Ashcroft (Billboard, Oct. 23).

Created last March, the Task Force examined intellectual property enforcement and explored ways to further protect copyrights, trademarks, patents and trade secrets, which the report calls “the new coin of the realm” in our “knowledge-driven, information-age economy.”

Although the report covers every IP industry, from entertainment and technology to airplane design and fashion, Task Force chairman David Israelite tells Billboard that “the major focus for two reasons. First, the music industry has been hurt more than any other industry, he says, “and second, the industry has done more to help themselves, which is very important.”

Among the recommendations in the 82-page report:

• Certain principles must “drive and shape” the DOJ’s efforts. IP owners and the government must work together, the federal government should punish those who “misuse technologies” and the DOJ must enforce IP laws domestically and internationally.

• Civil remedies: IP owners should aggressively enforce their rights under civil laws. To assist victims of IP theft, the Task Force prepared a general guide describing what to do and whom to contact, which Israelite says will be available soon.

For its part, the DOJ should provide enhanced training programs for prosecutors and investigators and set up a conference for victims and industry representatives to learn how to assist law enforcement.

To prevent court decisions that strike down IP laws and threaten the effectiveness of civil remedies, the DOJ must “identify these threats” and take affirmative steps to correct them.

For example, the DOJ should “closely monitor” legal developments in private lawsuits and submit written briefs in cases where the constitutionality or the viability of important civil-enforcement tools are challenged.

• Criminal enforcement: As the DOJ made enforcing IP laws a high priority in recent years, it developed a team of specially trained prosecutors focusing on IP crimes.

Sixty attorneys in the 13 Computer Hacking and Intellectual Property Units, called CHIP Units, are located in regions where there is a high concentration of IP cases, such as Los Angeles, New York and Miami. They prosecute crimes, work with local IP industries to prevent crime and train other prosecutors and investigators in regional issues.

The DOJ should create five more CHIP regional units (including one in Nashville), reinforce and expand existing units and designate CHIP coordinators in every prosecutor’s office to be responsible for regional IP enforcement.

These CHIP coordinators would be an addition to the 190 or so Computer and Telecommunications Coordinators in the 94 U.S. attorneys’ offices. CTCA’s prosecute crime, train fellow prosecutors and investigators and promote public awareness programs.

The DOJ should also examine the need to increase resources for the Computer Crime and Intellectual Property Section, known as CCIPS. These Washington, D.C.-based specialists coordinate national and international efforts, prosecute IP cases and represent the field and advise Congress when developing IP legislation.

The FBI, whose special agents in the Cyber Division and Intellectual Property Rights Unit are the primary IP investigators, should increase the number of special agents and other personnel.

The DOJ must also dismantle and prosecute more criminal organizations that violate IP laws and include these charges with any other fraud, smuggling or other charges to emphasize the high-priority of IP crimes.

• Legislation: Legislators should consider certain principles for pending legislation.

Anyone who circumvents anti-copying technology should be prosecuted. Material and equipment used to make counterfeited products should be seized. Since distributing copyrighted works without permission becomes a crime only when the total value of the original work, multiplied by the number of unauthorized copies, reaches a certain amount, the “minimal cost” of distributing over the Internet must be acknowledged. Even “passive” sharing of copyrighted work for unlawful duplication should be treated as a “distribution,” with the criminal copyright statute prohibiting anyone from knowingly making available to the public a certain threshold number of infringing copies or exceeding a threshold value.

Copyright law should also recognize the premium value of a copyrighted work before it is released for sale, assign a presumed retail value to unreleased copies and permit this to be considered when determining a criminal’s sentence.

Finally, the law should provide a remedy against those who intentionally induce infringement.

Future legislation should make the attempt to violate the criminal copyright statute a crime, even if the attempt is unsuccessful.

Copyright law should also change, so that importing or exporting unauthorized copyrighted works becomes unlawful.

• Antitrust: Organizations seeking to establish industry standards to prevent IP theft are encouraged to use the DOJ’s review procedure for guidance on antitrust enforcement. Technology owners should also continue to decide “independently” whether or not they wish to license their technology to others.

• Theft prevention: In addition to encouraging use of the FBI’s Anti-Piracy Seal, the DOJ should develop a program to educate students about the value of IP and the consequences of committing IP theft.

• International: Intellectual Property Law Enforcement Coordinators, prosecutors known as IPLECs, should be deployed to U.S. embassies. The DOJ and Budapest to coordinate IP enforcement in Asia and Eastern Europe, The FBI should also assign legal attaches with IP expertise to assist them.

Israelite tells Billboard that he continues to meet with labels, publishers, songwriters and artists on IP issues. His walk through record label headquarters must do more to help themselves, which is very important.

As the industry walks the line between embracing promising technologies and fighting potentially harmful side effects, the DOJ’s report is a reminder that all IP industries are in the fight together.

“As the nation’s economy becomes increasingly dependent on intellectual property,” the report says, “the enforcement community must work harder to protect that which makes America prosperous.”

The Beat

Continued from page 11

added to the existing CD Billboard, Oct. 9," The Battle for Everything" will be released on Oct. 26.

The bonus disc includes an acoustic version of Five for Fighting’s breakthrough hit, “Superman’s Not Easy,” from 2000’s “America Town," fan favorite “Something About You,” which has been featured in a global Swatch campaign; two new songs, including “Silent Night”; and five videos.

The limited-edition set, which will be available at least through the holidays, has a suggested list price of $18.98, while the standard edition of “Everything” remains at $12.98.

“I wanted to give fans a chance to purchase some of their favorite tunes from both albums,” says Audra Kahn Hughes, Columbia Records senior director of marketing. The cover of the limited edition is a jewel case that it contains the bonus disc so consumers will not be confused.

Fans who have already purchased “The Battle for Everything” or who just want the bonus disc can buy it through Sony Direct or the act’s Web site. The original disc has sold 563,000 copies since its February release, according to Nielsen SoundScan.

Although the limited edition is available to all retailers, Five for Fighting’s John Ondrasik will perform at five Borders Books & Music stores Nov. 8-12.

DRIVE BY: The first releases from the new Drive-Thru Sanctuary distribution deal will bow Oct. 26. Projects from I Can Make a Mess Like Nobody’s Business and Homegrown will be released on that date. Also on the label, run by Richard and Stefanie Reines, are the Early November, Hidden in Plain View, Halifax and Allister. BNC distributes Sanctuary. Drive-Thru was previously distributed through Geffen, which continues to handle Drive-Thru releases from New Found Glory, Something Corporate, Finch and the Starting Line (Billboard, Oct. 8).
Ayer’s Passionate Blast From The Past

The vibrato melody unravels into unfettered tendril. All mournings cast adrift, the music sails into uncharted seas with sonic gusts and squalls. Avarant contemporary jazz at its most experimental?

No. Actually, the jazz is a blast, literally, from the past, circa the ‘60s, when truth-seeker Albert Ayler broke free from what he perceived were the shackles of modern jazz.

Ayer’s music was underappreciated during his lifetime and has been vastly neglected since his death in 1970 at the age of 34. But the father of free jazz finally receives his due with the comprehensive nine-CD “Holy Ghost,” a remarkable collection of rare and unissued studio tracks, forgotten live recordings and interviews, which Austin-based Revenant Records has beautifully packaged into a deluxe octy “spirit box.”

Holy Ghost” follows on the heels of Revenant’s acclaimed 2003 boxed set “Screamin’ & Hollerin’ the Blues — The Worlds of Charley Patton.”

“It’s not so much that we seek out the projects,” label co-founder and owner Candi Ridgeway says. “It’s more like they throw themselves at us. Resistance is futile. There are some artists we’re passionate about and whose story — in every sense of the word — has proved to be elusive. Ayler is one of these. He virtually stepped off the planet, seemingly set on forgetting everything he ever learned about how to properly play his instrument so he could channel symphonies to God on his horn.”

“Working closely with the Ayler family, Blackwood and I told producer Ben Young spent three years compiling material. I skixed if the set will instill a new appreciation of Ayler’s contribution to jazz, Blackwood responds, “His music is still retains the genuine power to shock, confound and totally unflag. I think it’s the latter — that unflagged quality — and ultimately a lack of con trivance in Ayler’s music that allow it to continue to resonate and keep from sounding dated.”

In a 1964 Copenhagen radio interview with Ayler (included in the set), the saxophonist explained his strident, spiritual sensibility: “The music I’m playing now is the blues of all Americans but it’s a different kind of blues, a new blues... This is the only way left for a musician to play because all other ways have been explored.”

Ayer inspired not only out-leaning jazz saxophonists looking for advent urous ways of expression, his music also fueled Paul McCartney’s passion to infuse Beatles music with new sounds during the band’s experimental years.

In Barry Miles’ McCartney biography, “Many Years From Now,” he notes that the Beatles was listening to a lot of avant-garde jazz in 1966, including such artists as Sun Ra.

John Coltrane, Cecil Taylor and Ornette Coleman.

“[But] Paul particularly liked Albert Ayler’s free-form tenor saxophone playing: sweeping screams and wails,” Miles writes. “He brought some of Ayler’s albums and enjoyed the pazzled look on George Martin’s face when he . . . filled the room with Albert’s horns and squawks.”

Another heralded jazz saxophonist, Dexter Gordon, is the subject of two recently released boxed sets. “Bop land” is a three-CD set released by Savoy Jazz. It captures Gordon as a member of the Howard McGhee Orchestra and the Bopland Boys in the legendary jam-packed Ellis Auditorium Jazz Concert-Dance recorded in 1947 at the height of the Central Avenue scene in Los Angeles.

Meanwhile, Fantasy has issued a hefty 11-CD box, “The Complete Prestige Recordings,” which focuses primarily on Gordon’s post-Blue Note recordings for Prestige Records in the late ’60s and early ’70s, including the expatriate saxophonist’s first studio dates in the United States since 1960.

CREATIVITY PAYS: This is the ripe season for recognition as several jazz artists have harvested prizes for their prowess in the field. Perhaps the biggest and most prestigious prize that supports creative endeavors, the 2004 MacArthur Foundation Fellow ship (aka the Genius Grant) was awarded to pianist/composer Reginald R. Robinson. The ragtime-inspired artist, who records for Delmark Records, receives the no-strings-attached grant of $500,000.

On Oct. 7, Newark, N.J.-based jazz radio station WBGO celebrated its...
Southern Gospel

Continued from page 5

country influence, as with Daywind Records act the Crabb Family. That diversity, combined with youthful looks, attracts younger consumers who identify with new, youthful artists.

When people mention Southern gospel, the mass majority of pastors and music directors or just Christian people in general immediately think of four guys in matching suits with a tenor and a bass. Ronnie Booth of the Booth Brothers says, “That’s a part of what it is, but it certainly isn’t all of what it is.”

Heil adds, “What we call Southern gospel has always been a rather broad umbrella stylistically, and many of today’s groups are tending to evolve stylistically into something new and different, but with a sensitivity to what Southern gospel fans will like.

NEW BRANCHES ON THE TREE

The Southern gospel community is replenishing itself through the development of new acts like CrossWay and the McRaes.

But many acts also spring from veteran ensembles. The current Crabb Family lineup emerged two years ago when parents Kathy and Gerald came off the road and the Crabb kids—Jason, 27; Kelly, 26; and twins Adam and Aaron, 24—carried on. (Kathy and Gerald have two other children.)

The Mark Trammel Trio’s principal member was previously in Gold City. Greater Vision is a firmly established group, but he and Gerald Wolf came from the Cathedrals. Legacy V’s Scott Fowler was also a former Cathedral.

Many young artists like Misty Freeman grew up singing Southern gospel with their families. But others did not inherit it: They chose it.

“I just love the strength of the lyrics. I love the harmony, and it’s encouraging,” says 29-year-old Paul Smith, who along with his wife, Johna, is forming with CrossWay for nearly seven years. “It just cuts to the heart because it did to mine.”

Jason Crabb agrees. “Lyrically it’s so strong. I think that’s what sets it apart.”

OLD FOLKS’ MUSIC?

Though the lyrics have broad appeal, some people feel the presentation of the message in Southern gospel became dated. Is there a perception that Southern gospel is old folks’ music?

“Absolutely! As a matter of fact, I was extremely guilty of it,” says CrossWay’s Matt McFarland, who joined the group a year ago. “I grew up in the church myself, and I saw a lot of that come through that wasn’t that great and I was kind of turned off.”

Getting to know the other guys in CrossWay and the people at its label home, Spring Hill Music Group, changed his perception, because he saw the diversity of music now under the Southern gospel umbrella, from the traditional quartet sounds to more progressive fare.

“Southern gospel isn’t typically revered as the coolest, hippest thing,” says Spring Hill director of marketing David Ecrement adds, “but I think it’s really about the talent, and talent is whether you are talking about playing the violin, singing a pop song or singing a traditional gospel song.

Daywind Records plans to issue a multi-artist project next year spotlighting Southern gospel’s younger generation.

Daywind, Spring Hill and other companies with Southern acts on their rosters are seeking increased showcase opportunities for their artists at such industry events as the Christian Book Publishers Association confab (where the Booth Brothers drew an enthusiastic crowd last June); the annual Gospel Music Assn. Christian Artist Seminar in Estes Park, Colo.; and such award fests at BMI’s Chris-

Jazz Notes

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25th anniversary with a ceremony at the Ritz-Carlton Hotel in New York’s Battery Park. The event marked the station’s inaugural jazz Achievement Awards, which were presented to pianists Marian McPartland, Billy Taylor and Dave Brubeck.

In accepting his honor, Brubeck fondly noted, “Marian, Billy, and I all go back to the old Hickory House days. That was in the early ‘50s and we’re still playing—and those two are playing better than ever.”

Pianist Randy Wilson was honored Oct. 8 with the Mellon Jazz 2004 Living Legacy Award during a ceremony at the John F. Kennedy Center for the Performing Arts in Washington, D.C. The event was held in conjunction with the Mid Atlantic Arts Foundation’s silver anniversary celebration. For the first time in its 11-year existence, the Dorothy and Lilian Gish Prize has been presented to a musician—Jazz枞концерт artist Steve Coleman received the award for artis-

CRABB JAM

In what promises to be one of the hottest tickets in the Southern field next year, the Crabb Family will hit the road in April with CrossWay, Mike Bowling and the McRaes for the Crabb Jam tour.

“One cool thing about the tour is you have CrossWay, who is an all-male quartet,” Kelly Crabb says.

“Then you’ve got us, who are a mixed family group, and the McRaes, who are two sisters, and then you have Mike Bowling, who is a soloist. You’ve got really a mixture of everything that our kind of music has to offer as far as a good variety of all kinds of styles and singers.”

Many Southern gospel acts through the years have benefited from appearances on Bill Gaither’s music shows, the Gaither Homecoming shows, which draw 10,000-15,000 fans per night.

Michael Booth says his act also learned from Gaither’s organization that the key to mobilizing your fan base is “We have a lot of contact with the people on our Web site and e-mail list,” he says. “We keep a relationship, if you will, going and try to build a community.”

Heil sees the Southern gospel community continuing to grow stronger.

“There are probably more Southern gospel groups out there on the road today than there ever have been,” he says, “and the majority of them are young groups.”
Billboard is celebrating our 110th anniversary and you’re invited!

Join us for a special tribute to influential, revolutionary and historic moments in music, beginning with our November 27th issue. This very special issue of Billboard, “110 Years, 110 Musical Milestones,” will cover everything from the artists that have changed the way we look at music to technological innovations that have changed the way we hear it, and everything else in between. Billboard will chronicle it all in a collectible issue that’s not to be missed.

Billboard will continue to celebrate our anniversary throughout 2005 by publishing a monthly profile series of the artists, executives and trendsetters responsible for shaping the music industry. Topics will include Faces to Watch: 30 under 30, Women in Entertainment, Industry Innovators and more.

To begin advertising in the first of these special profile issues, call your sales representative today! Maximize your reach with a special frequency rate:

- Advertise in 3 of 12 issues - receive 10% off
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110 Years, 110 Musical Milestones Special Issue
Issue date: November 27 • Ad close: November 2
Organizers Hope Lavigne Trek Has Happy Ending

BY JILL KIPNIS

LOS ANGELES—Don’t tell Avril Lavigne about this year’s lackluster concert season.

The RCA artist is banking on the success of her sophomore album, “Under My Skin,” and the singles “Don’t Tell Me” and “My Happy Ending” to lead to healthy ticket sales for her second North American headlining tour this year, Bonez is Showing 2004—Eyes.

The 24-city trek, which launches Oct. 25 at the American Airlines Arena in Dallas, is already selling well, according to tour organizers, and could be a fall highlight.

Lavigne’s broadening demographic appeal, coupled with an under-$40 ticket price—which is low for a tour of her size—are expected to attract a younger audience.

Organizers also say that including new markets in the trek and the tour’s top-notch production will get turnstiles spinning.

SINGLES GO WIDE

Lavigne—who recently won the best pop rock trophy at the World Music Awards—is likely to outperform her 2003 headlining tour because her songs are now reaching a broader audience.

“Last time, she was lots of kids’ first concert,” says Larry Webman, VP of New York’s Little Big Man, Lavigne’s booking agency. “I think you will see that again, but now many of the singles are on top 40 and AC radio, which tends to be more adult-leaning.”

Lavigne’s spring 2003 U.S. tour grossed $9 million, according to Billboard Boxscore, and boasted 26 sell-out shows out of 31 dates.

This fall, the artist is riding on the success of her fourth single, “My Happy Ending,” which is No. 1 on The Billboard Hot 100. It peaked at No. 9.

“Under My Skin” has sold 1.8 million units, according to Nielsen SoundScan, and is No. 22 on The Billboard 200; it debuted at No. 1. The project’s first cut, “Don’t Tell Me,” peaked at No. 22 on The Billboard Hot 100.

This year’s opener will be Butch Walker, who produced “Don’t Tell Me.” The Epic artist, who recently released his debut album, “Letters,” will be backed by Island Records act American Hi-Fi.

The tour ends Nov. 25 at Prospera Place in Kelowna, British Columbia.

Webman says the new tour is being promoted by a mix of independent and major promoters, a strategy that has worked for Lavigne’s 2003 North American dates. “We went with promoters who are familiar with arena shows in these markets,” he notes.

Lavigne just concluded a 13-date European trek Oct. 12 at the U.K’s Hallam FM Arena in Sheffield with Lava act Simple Plan. Webman says overseas response was “very positive.”

Andy Cirzan, VP of concerts for Chicago-based Jam Productions, says that two dates—Nov. 11 at Chicago’s United Center and Nov. 12 at Milwaukee’s Bradley Center—have sold consistent ticket sales because of strong radio airplay.

Five weeks before the Chicago date, more than 7,000 tickets have been sold and $260,000 is “in the bank,” according to Cirzan. More than 6,200 tickets have been sold and $150,000 has been generated for the Milwaukee date.

“I have massive airplay support on WLS in Chicago,” Cirzan says.

“Avril is unique because she started off with the alternative, punky crowd,” Mandracia says. “Now, she has crossed over big time like Good Charlotte. We have alternative, pop and pop stations playing her.”

Approximately 100 tickets are selling per day for the Cox Arena show, according to Mandracia.

PRICE IS RIGHT

Tour organizers believe the trek’s ticket prices will be highly attractive to concertgoers.

Little Big Man Webman notes that most tickets are in the $22-50 range, with only one date, Nov. 8 at Continental Airlines Arena in New York, priced at $40.

“This is very affordable for a big arena show,” he notes. “You would be hard pressed to find such a bad cheaper.”

HOB’s Mandracia admits that she had “initial reservations” about the concert because Cox Arena is hosting shows by Green Day and Bad Religion this fall that cost less than Lavigne’s.

“If those two shows weren’t sur-rounding her, I would think her ticket price is low,” she says. “Ticket sales are not slowing down there and she is kicking butt in our market.”

Mandracia says the San Diego date is selling a steady number of tickets because the singer skipped the city last year. “At least, many fans are anxiously awaiting their first Lavigne show.”

Marco Perez, GM of New Orleans’ UNO Lakefront Arena, says Lavigne’s first stop at the venue is good for business, though it is unlikely to be a “record breaker.”

“Our facility has the ability to scale to 2,200, 5,000, 6,000 and 10,000,” Perez says. “This particular show, I am hoping we will sell out the 1,500 capacity. She’s a good, high-profile name to have.”

According to Webman, Lavigne is stopping at 10 cities she has not played before, “barring radio station events.”

Nerkrone.net recently sold its first concert, a tour date at the Huntington Amphitheater in Huntington, West Virginia.

Promoters say it is important to continue focusing on advertising leading up to their Lavigne dates to capture maximum sales.

“Without naming names, a couple of the teen-oriented artists got carried away recently,” Jan’s Cirzan says.

“When you’re selling tickets to teens, you can’t just concert package. If you don’t think that way, you’re missing out on the merchandising,” he says.

In addition to radio promotions, Jam, for example, is advertising in alternat-ive weekly Chicago Reader as well as the Chicago Tribune, and will “have MTV buys in the mix,” according to Cirzan. “It’s about covering the bases. This way we are reaching families, Mom sees an ad and wants to take her kids.”

Webman says repeat Lavigne concertgoers will notice a big difference in the production from last year’s concert.

“She has five trucks on the road,” Webman says. “Last time, she had two trucks. It will be a bigger, better show.”

Belgian Group Finds Dates For The Proms

BY MARC MAES

ANTWERP, Belgium—For the Night of the Proms concert series, now in its 12th year, there is more than just achieving “eargasm.”

PSE Belgium co-founder Jan Vereecke thinks the key to success for the event “lies in the unlikely but challenging combination of musical styles, a changing cast of headliners and, last but not least, the fact that we have been offering high-quality productions—we make the ‘musical eargasm’ come true—but attach equal importance to parking and shuttle comfort, light, sound and visuals.”

The 20-year-old musical event will welcome its 3 millionth visitor during the Oct. 15-Dec. 22 festivities.

The first Night of the Proms took place in October 1985 here and offered a mix of classical music and performances by top orchestras, John Mee. François Grieu, his assistant Thys van Leer, accompanied by the Royal Flanders Philharmonic orchestra.

Vereecke and his colleague, student Jan Van Esbroeck, attracted some 8,500 listeners to the Antwerp Sportpaleis, which encouraged them to organize another edition the year after. On two consecutive nights, more than 28,000 attended the second Night of the Proms.

In 1986, Vereecke and Van Esbroeck founded PSE Belgium, a company which has been supporting the Night of the Proms ever since.

Last year, 63 Proms concerts in Belgium, Holland and Germany drew an audience of more than 661,000.

Tickets for this year’s 20th anniversary edition in Antwerp crossed the 250,000 mark a month before the Oct. 15 kickoff.

“A second partner that has grown along is the orchestra and choir,” Vereecke says. “We take some 130 singers and musicians [on the road], and it takes quite some humor and a certain rock’n’roll attitude to tour. Also, our musical conductor, Robert Crumb, is quite easy to speak the language of pop music.”

Additionally, music director John Miles serves as an ambassador of sorts, as he works closely with the artists to ensure they understand the event. “A recent example is Cindy Lauper. She refused to tour without her own backing band, but when John explained the Proms formula, she agreed to join the 13 Dutch Proms concerts at the Rotterdam Ahoy venue,” Vereecke says.

In 1991, Vereecke and Van Esbroeck staged their first Proms night in Holland, offering artists like Beverley Craven, Hodgson and Randy Crawford together with Grossto’s II Novecento orchestra.

This year, there are 42 shows outside of Belgium. There were 10 shows in France this spring.) “Our experience abroad [taught us] that these concerts have much to do with the motivation of our local partners,” Vereecke says.

In Germany, the Proms works with former MaMa Concerts promoter Dirk Hohmeyer, who now works full time for the Proms. Nokia serves as the main sponsor.

In Holland, the Night of the Proms was propelled by the Heineken brewe-ring. In 2003, the traditional concert will be held after seven years. The Proms now works with MoMo Concerts, Holland’s biggest promoter.

Part of the Proms’ continued success is its commitment to reasonable ticket prices. The gross of the first Proms Night, less than $150,000, has only slightly doubled in 20 years, adding up to some $3,000 euros ($3,700) per concert this year.

In 1997, PSE Belgium acquired the booking rights to the Sportspaleis for 30 years. In a partnership with MoMo Concerts, Ahoy Rotterdam and concert promoter Herman Scherumens, Vereecke and Van Esbroeck started upgrading the 70-year-old sports arena and converted it into a multipurpose event hall with a capacity of 15,000.

“We took the initiative because we needed the flexibility to book the Proms dates in the Sportspaleis,” Vereecke says.

In 2003, 114 events were staged at the venue, 84 of which were musical shows. Seventy of them were sellouts.
A panel at IEBA Live, the International Entertainment Buyers Association’s annual convention in Nashville, tackled the topic of summer concert business. "We are facing a summer’s concert business slump," said Kenny Chesney. "We tried to take a break from the music," said O’Connell. "Perhaps it’s the rock ’n’ roll business." Granat added, "They may be true in the country market, but I don’t know how [CCE] can say that in the rock ’n’ roll business." Granat said, "It has changed it from night to day." Granat pointed out that national touring was around in the 1970s and 1980s, and "we fought it then. But that’s not like today when you’re fighting a billion-dollar company." After promoting concerts in Chicago for 32 years, Granat said he hurt not to get a show. "Your ego gets shattered — people aren’t calling you for tickets. Second, relationships you thought were strong you find out maybe were predicated on money as opposed to some sort of friendship." Granat added Messina how AEG viewed the national touring business. "This year, AEG took out eight or nine tours, and that’s the focus of the company, because it’s hard to play the one-night game. You just can’t afford it," Messina said. "AEG Live tries not to just chase [acts] with a checkbook, but rather develop relationships with artists like we did with Prince, Kenny Chesney and Usher."
Allido Is Not All They Do

BY GAIL MITCHELL

In the two years since they first partnered, Mark Ronson and Rich Kleiman have been quite busy. As a consultant to production company @radical.media, Kleiman is a producer of the upcoming Jay-Z concert film/documentary, “Fade to Black” (Movies & Music, Billboard, Oct. 25). In turn, Kleiman brought in DJ/producer Ronson to work with him on additional music for the U.S. theatrical release (Nov. 5) by Paramount Classics. Prior to this, Kleiman’s @radical affiliation led to Ronson scoring a Gap TV campaign, which aired earlier this year. It incorporated a remix of the “1985 R&B/pop crossover hit “Fresh” by Kool & the Gang.

Now the duo is knee-deep in its latest venture: label/production company Allido Records. Ronson named the New York-based company after one of his favorite Stevie Wonder songs: “All I Do,” from the 1980 album “Hotter Than July.” “It just sounds cool and magical to me, like ‘Arista’ or ‘Elektra,’” Ronson says. Allido has already scored a deal with J Records for Chicago rapper Rhymefest (aka Che Smith). A co-writer of Kanye West’s “Jesus Walks,” Rhymefest is slated to release his first single before the end of the year with an album to follow by second quarter 2005.

Allido is also shopping a deal for Australian soul singer Daniel Merriweather. “I grew up playing rock music,” Ronson says. “But my taste extends to everything. Whatever genre appeals to me: rock, hip-hop, pop. Right now we’re starting out with a soul singer and a rapper. I just want to work with anyone who’s thrilling.”

FULL CIRCLE

This new venture brings Ronson full circle in his music career. First gaining notoriety on the Manhattan club/social party circuit as a genre-fusing DJ, he spun his turntable talent into high-profile production and remix gigs. His credits include remixes for Jay-Z, Outkast, Moby and Nelly Furtado as well as producing tracks for Sean Paul and Nikka Costa.

The remixer/producer then morphed into an artist, thanks to a recording contract with Elektra Entertainment. The label released Ronson’s debut, “Here Comes the Fuzz,” in 2003. Lending their talents to the enterprise were Costa, Paul, Q-Tip, Mos Def, the White Stripes’ Jack White and Nate Dogg.

Moving into TV production and music supervision, Kleiman found himself helming ESPN’s “The Life.” He created and executive-produced the series of theme song featuring Styles P and Pharoah Monch. Since then Kleiman has worked as music supervisor for MTV, VH1 and others before his consulting stint with @radical.media, whose in-house staff includes award-winning video director Dave Meyers.

“Dave knew my relationship with Mark and thought that would work,” Kleiman says in reference to Ronson’s scoring of the Gap campaign. For the upcoming “Puff to Black,” he notes, “Jay-Z and his manager, John Meneilly, had all this amazing footage” in the recording studio and from the rapper’s November 2003 all-star concert at New York’s Madison Square Garden. “I’d been consulting [atrad] and brought Jay-Z and John there. “Our goal wasn’t to just go straight to DVD,” he adds, “but to make this bigger than just a hip-hop movie. Paramount Classics believed in the concept.”

Directed by Paul Anthony and Michael John Warren, the film is produced by Jay-Z’s Marcy Projects Productions together with @radical.media. Kleiman says the film is premiering in 15 markets and will go to DVD in February 2005.

In the meantime, the pair’s future projects include another Gap spot. And Ronson has just finished work on ODB’s new album and has a radio show on KISS 100 in the United Kingdom. But Allido remains the principal focus.

“Doing my record at Elektra and working with my favorite artists was an amazing opportunity,” Ronson says. “But it also made me rethink some things. I’m not concerned about being in the spotlight myself. Right now the priority is getting these guys’ [Rhymefest and Merriweather] records done.”

Discovering The Joi Of ‘Tennessee’

As noted here several months ago (Rhythm & Blues, Billboard, Feb. 28), eclectic singer-songwriter Joi is indeed working on a new album. But she will be returning with her own label as well as with a new alter ego.

“Tennessee Slim Is The Bomb” bows Jan. 25, 2005, on Jovilles distributed by Navarre. Joi’s album was originally slated to be issued by Raphael Saadiq’s Pookie Enter- tainment, also distributed by Navarre. Saadiq remains as one of the album’s producers.

“Raphael had no desire to control me in making this album,” says Joi, who recently played the new album during a visit to Billboard’s New York office. “He wanted to see me bloom.”

Also joining Saadiq and Joi on the production roster are Marlon Cox (D’Angelo’s cousin), B Sharpe (Joi’s cousin, previously known as Battle Cat), Rob Bacon and Kool Ace.

Although it comes in at nearly 30 tracks, the album is more focused than Joi’s previous outings. In fact, it’s very similar in texture to Erykah Badu’s “Worldwide Underground.” In her guise as Tennessee Slim, she has created a vibey landscape rich in classic soul nuances and contemporary sonic treatments. It really finds her coming into her own as an artist, songwriter and producer.

“My previous albums were more about other people’s lives,” Joi says. “This one is about mine. After ‘Star Kitty’s Revenge’ [released in 2002], I created my own musical space. I felt somewhere, but not anywhere the sexy “Lifeline of NiteTime” and “Another Rocket,” featuring Joi’s frank perspective “I’ll be the paper child for true love/I’ll be like any other motherfucker who don’t give a damn.” All the even-numbered tracks are songs; the odd-numbered selections are spoken-words blends by the inimitable George Clinton.

Declarative that she sees the album “like a film,” Joi is making a 25-minute video to accompany its release. She’s also working on a feature film, “Smiles and Cries,” inspired by her life. Keith Ward (aka Future) is writing the story.

In addition, Joi has created a new production company: Dirty Debutantes Produc- tions. Under this banner she plans to discover and sign new talent as well as write songs for other artists.

MUSIC NOTES: Producer Jazzes Pha (Ciara, Nelly, Angie Stone) is recording his own solo album. “Big Lux” is due in early 2005 through Sno/Nuff/Atlantic Records. The set features OutKast, Monica, T.I., Nelly and Bobby Womack, among others. For you trivia buffs, Pha is the son of James Alexander—an original member of the legendary Bar-Kays.

Foxy Brown is now being managed by Greg Walker. The New York-based Walker heads Celebrity Entertainment Group, as well as GW Licensing, through which he is working with Brown on her collection of luxury turn as well as other pending endorsements. Regarding her next musical project, Brown confirms that she is indeed working with Jay-Z (“He and I just reunited”). However there’s been a buzzword regarding the “retired” rapper’s much-specculated new label, S. Carter Records.

Besides launching his own label, Kanye West (see story, page 5) guests on Cam’Ron’s upcoming album, “Purple Haze.” The Dec. 7 release on Diplomats/Roca-Fella also features Twista, Lil Flip and Jacobi . . . Sources say producer Timbaland is also crafting songs for the new Jene- lior Lopez album.

COLOR HER BUSY: In between flying from Los Angeles to London to record her new Dono/Narada Jazz album, “Between the Sun and the Moon,” Brenda Russell was seeing purple.

That is, she and co-writers Allee Willis and Stephen Bray were penning music for the Broadway version of “The Color Pur- ple.” The musical, which hits the Great White Way in fall 2005, was recently previewed at the Alliance Theater in Atlanta. Spanning 40 years of music, the play encompasses what Russell calls “front-porch, foot-stompin’ blues from the 1900s up through swing, big band and every- thing in between—including a little of our own music.”

She calls the three-year project “totally liberating. You can use broad strokes when writing music like this, whereas with an album, you’re writing within certain guidelines to fit certain radio formats. You’re not just (Continued on page 20)
### Billboard Top Latin Albums

- **Artist**: Juanes  
  **Title**: Mi Sangre
  
- **Artist**: A. B. Quintanilla  
  **Title**: La Orea de Van Gogh
  
- **Artist**: Juan Luis Guerra  
  **Title**: Para Ti

### Greatest Gainer

- **Artist**: Intocable  
  **Title**: Momentos de Collección

### Hot Shot Debut

- **Artist**: BRAZEROS MUSICAL  
  **Title**: El Grupo Josua Durango

### Latin Pop Albums

- **Artist**: Juan Luis Guerra  
  **Title**: Momentos de Collección

### Tropical Albums

- **Artist**: Luis Fonsi  
  **Title**: Yo Soy La Musica

### Regional Mexican Albums

- **Artist**: Marilyn  
  **Title**: En Vivo Desde Chicago

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### Billboard Top Latin Albums

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### Greatest Gainer

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### Latin Pop Albums

- **Artist**: Juan Luis Guerra  
  **Title**: Momentos de Collección

### Tropical Albums

- **Artist**: Luis Fonsi  
  **Title**: Yo Soy La Musica

### Regional Mexican Albums

- **Artist**: Marilyn  
  **Title**: En Vivo Desde Chicago
**Latin Pop Airplay**

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**Top Latin Tracks**

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**Regional Mexican Airplay**

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**Tropical Airplay**

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Compiled from a material sample of airplay data provided by Nielsen Broadcast Data Systems' Radio Tune service. A sample of the lounge (20 AM, 4 PM, 7 PM) and Sunday (1 AM, 4 PM, 7 PM) showers was used to identify the top 10 songs on the charts. This data is used to identify the top songs currently being played on radio stations in the United States. The chart is updated weekly and is a snapshot of the most popular songs on the charts at any given time.
Morales Shows Mastery Of ‘2 Worlds’

BY MICHAEL PAOLETTA

Many dance music producers and DJs alter their sound to placate others—or to reach a larger audience. Dance music veteran David Morales is not one of them.

Morales, who won the non-classical-remix category of the year Grammy Award in 1998, brings nearly 30 years of experience to the table. In his worldview, a songwriter’s style and production skills reign supreme.

“This is what is lacking in music today,” he says. “There is too much mediocrity, too few recordings with life or longevity; there are just not enough original compositions. I can only do what I do, and that is to create music from my life experiences.”

Morales is well aware that today’s younger producer/DJ’s do not share his experiences, which began taking root in the halcyon days of disco in the early ’70s.

“I was raised on real musicians and great singers, artists that changed people’s lives with their music,” he says. “This is what I always strive for in my own music.”

Welcome to Morales’ sophomore album, the radio-friendly “2 Worlds Collide,” which Ultra Records will release Nov. 30.

Ultra liced the album for the world—including Italy (Airplane Records), Spain (Blanco y Negro), Japan (JVC) and Mexico (Univision)—from Def Mix Productions, the production/music management company Morales founded with Judy Weinstein 17 years ago.

“We picked our label partners carefully,” Weinstein says. “We needed like-minded people who knew their markets: the radio stations, the retailers, the promoters. David has delivered a career-defining album. It deserves a listen.”

The album, which follows Morales’ 1993 Mercury set “The Program,” will also be available digitally, beginning Oct. 26, at Apple Computer’s iTunes Music Store, Napster and Rhapsody.

“2 Worlds Collide” is home to songs with verses and choruses; soulful, pop-splashed house rhythms; and spot-on vocals, courtesy of newcomers Lea-Lorién (lead single “How Would U Feel”), Tamra Keenan (“Here I Am”), Angela Hunte (“Feels Good”) and Vivian Ses-soms (“Take My Lovr”).

Last week, “How Would U Feel” reached No. 1 on the Billboard Hot Dance Club Play chart. Now, the track is making inroads at terrestrial, satellite and digital radio.

Mike Oaks, PD of dance KNRR Phoenix, added the song last month, before it was officially delivered to stations. “It’s the type of song that hits you in the heart,” he says. “It is also more than a DJ track with some vocals and beats—it is a fully structured song.”

Alan Freed, music director/acting PD of XM Satellite Radio channels BPM and the Move, has been programming “How Would U Feel” since last month.

And for the past several months, Morales has been championing the track on his weekly mix show on New York dance outlet WKTI.

“This has all the right ingredients for a great dance-pop song,” Freed notes. “Hopefully, it will be the crossover hit that it deserves to be.”

Others, from artist managers and club owners to independent promoters and retailers, agree. But for “How Would U Feel” to become a mainstream smash, Aurelia Entertainment president Lainie Copicotto believes Ultra needs to “listen” to Morales.

“We are dealing with a globally successful artist who has people believing in him without all the hocus-pocus,” Copicotto says. “Ultra and Def Mix must pool their resources—and they must never lose sight of David’s strong fan base.”

In the past, Ultra has not fared as well with its artist albums as it has with its branded dance/electronic compilation series like Ultra.Chilled, Ultra.Dance and Ultra.Trance. Releases in 2003 such as Dannii Minogue’s “Neon Nights” and Benny Benassi Presents the Biz’s “Hypnotica” have sold, respectively, 17,000 and 9,000 units, according to Nielsen SoundScan.

Another Ultra album release from that year, “Believe” by 4 Strings, has fared better, selling 25,000 units.

Ultra president Patrick Moxey believes the key to healthy album sales in the dance genre, in addition to radio play, is touring.

“Airplay is a priority,” Moxey says. “But touring in a very close second—it makes a tremendous difference in an album’s overall success.”

To that end, Ultra and Def Mix, which also handles Morales’ DJ bookings, will keep Morales on the road for months to come, here and abroad.

Copicotto and others believe Morales must spend time touring in the United States.

“He needs to reconnect with his core fans here, while also connecting with new ones,” she says. “There is a new crop of club kids that has never heard David play live—they only know what they’ve been told. It’s time for them to experience David in the flesh.”

‘Renaissance’ For A U.K. Club Label

It’s hard to believe that it has been 10 years since the release of “Renaissance: The Mix Collection.”

The three-disc set, masterfully mixed by Sasha and John Digweed, perfectly captured the musical vibe of U.K. superclub Renaissance in 1994.

At the time, Ministry of Sound and Journeys by DJs were also releasing DJ compilations. But Renaissance and “The Mix Collection” raised the bar, both in terms of musical selection and artwork.

“Sasha and John were the right DJs at the right place at the right time,” Renaissance founder and co-owner Geoff Oakes tells Billboard. “This compilation was a total representation of them and the club at the time.”

To celebrate its 10th anniversary, Renaissance will reissue “The Mix Collection” Nov. 8 in the United Kingdom; it arrives Jan. 25 in the United States by way of Studio Distribution.

The new version features new packaging (by U.K. design company Vault49) and a slightly altered tracklisting (Beats, OMD and Anthony White; goodbye, M People and River

Ocean Featuring India. “That this set is being released tells me that we did our job right back then and that Sasha and John were able to capture a specific moment in the British music scene.”

To be sure, Renaissance was an inspiration for many of today’s top DJs and producers. But for globe-trotters Sasha and Digweed, its appeal was where they developed their respective sounds.

“We’ve always approached everything we do with the hope that it will be timeless,” Digweed says. “That’s what keeps us going. We find our own anthems and champion them. You won’t hear us play a lot of overexposed music.”

Upon hearing this, Cakes smiles and says, “Good quality music, along with beautiful packaging—that was Renaissance then and now; it’s how we’ll continue into the future. Each one of the interpretations is a true reflection of the Renaissance club at that time.”

FUN BOX 3: England’s Ricky Simmonds, Steve Jones and Tony Rappo-cioli—who have collectively recorded under numerous aliases, including Lustral—responsible for one of the all-time great trance-pop songs, “Everytime”—have launched a digital label (Audiojelly) and a music download site (audiojelly.com).

At the moment, the Web site has offerings from more than 100 labels, including Arul Classic, Lost Language and Xtravaganza. The site also carries the bulk of the Platinus catalog.

The label’s first release is the Lustral-mixed “Audiojelly Chilled, Volume 1,” the first in a new series of e-compilations, “Audiojelly Chilled” is elegant and classy, beautifully atmospheric.

“The sound is on target,” says Bosco Akiyosi, an unreleased mix of Ascension’s “For a Lifetime” and a gorgeous version of “Everytime” are a few of the set’s high points.

Speaking of the timelessness of “Everytime,” new remixes by Riley & Durand and Wrecked Angle are available at audiojelly.com. By the way, Lus- tral’s full-length debut is due next April from U.K. label Lost Language. Consider this one disc we cannot wait to hear.

BOOGLIE NIGHTS: On Oct. 28, cable network HBO debuts “Thinking XXX,” a documentary that focuses on the sex/porn industry. Emperor Nor- ton will issue the film’s soundtrack (“XXX: Music From Thinking XXX”) Nov. 16. In addition to tracks by Peaches, the Velvet Underground, Goldfrapp and Tiga, the disc includes new jams by Ladytron (“Sugar”) and Felix Da Housecat Featuing Princess Superstar (“Cocaine Coo”).

Earlier this month, Bullfinch Press released the accompanying coffee-table book “XXX 30 Porn-Star Portraits” by Timothy Greenfield-Sanders.

SAY A LITTLE PRAYER: Enola Gaye Porter, 49, director/owner of the Midwestern Dance Assn., record pool died Oct. 10 at her home in Detroit. She had been in failing health due to diabetes.

Porter’s boisterous personality and love of dance music will be missed. To quote Cher, believe. She is survived by her life partner of 27 years, John Goode.
Bandit Fetes Jones’ 50th Anniversary

BY DEBORAH EVANS PRICE

NASHVILLE—George Jones’ 50th anniversary in country music will be celebrated with a new three-CD set and a PBS-TV special spotlighting the artistry that has made him a country music icon.

“George Jones—50 Years of Hits,” due Nov. 9, traces the 73-year-old singer’s career from his mid-1950s hits on Starday Records to “Amazing Grace” from the gospel collection he issued last year.

The collection begins with 1955’s self-penned hit, “Why Baby Why,” and features 50 tracks—one corresponding to each year of his distinguished career, including such classics as “Window Up Above,” “A Picture of Me Without You,” “Who’s Gonna Fill Their Shoes” and “I’m a One Woman Man.”

“It’s kind of hard to look at it because it reminds me of how old I’m getting,” Jones says with a laugh. “It’s really an honor to know you’ve achieved all these things and had so many hits. I’ve been the luckiest person in the world keeping the fans that I’ve had….They all tell me the good Lord must have a special reason for keeping me here: this long.”

Jones has placed 86 titles on the Billboard Top Country Albums chart since it was introduced in 1964 (there’s no way to track the album he released prior to the chart’s launch), and has charted an unprecedented 164 singles.

The idea to salute Jones’ lengthy career with a new hits package came when Jones’ No. 1 hit, “Window Up Above,” was being featured on national radio, and he asked Lambert, the album’s producer, to “do something for a big deal.” Lambert says, “I wanted to do something that we could build a story around, so it wasn’t just a career retrospective.”

Jones performed at the launch of the new retrospective last week at the Country Music Hall of Fame’s CMT 50th Anniversary Special, which featured live performances by Lambert, Terri Clark, Hank Williams, Jr., Moe Bandy, and Jones himself.

Lambert says he approached the project with the idea of “opening up” Jones’ sound, and that the opportunity to work with such a legendary artist was a once-in-a-lifetime opportunity. He says, “I’ve known George since I was a little kid, and I’ve always been a huge fan of his. It’s an honor to be able to work with someone who has such a rich history in country music.”

“Making a big hit with a famous singer,” Lambert adds, “is a real honor. And to be able to do it in a way that’s true to the artist, that’s also an honor.”

Lambert’s Talking, But Not When Hunting

BY DEBORAH EVANS PRICE

NASHVILLE—When it comes to breaking new female acts, Epic Nashville just may be on a roll. In the wake of Gretchen Wilson’s multimillion success, newcomer Miranda Lambert bowed on the Billboard Hot Country Singles & Tracks chart last week at No. 42, earning Hot Shot Debut honors with her single “Me and Charlie Talking.”

Lambert shares the Nielsen Broadcast Data Systems record for the highest debut by a new artist’s first single with Epic’s Brad Cotter. His “I Meant To” opened at No. 42 in the May 14 issue. Meanwhile, Lambert’s single climbs to No. 40 this issue.

A native of Lindale, Texas, Lambert had released an independent album and placed two singles—“Mr. Nobody Else” and “Texas Pride”—on a local Texas radio station before Lambert drew national spotlight when she placed third on the first season of “Nashville Star.”

“Sometimes it’s out of sight, out of mind. It has been almost two years, but Lambert says of her “Nashville Star” experiences, “I feel like the people who listened to that are true fans.”

Beyond the Texas Panhandle and national exposure she received from the TV show, Sony Nashville senior VP of national promotion Larry Pareigs says timing played a part in Lambert’s reception at country radio.

“There seems to be a soft spot in the fall where radio will be receptive to a debut single from an artist when it has the right feel,” he says. “I had experience with that before with both the Dixie Chicks and Yankee Grey, and now we’re experiencing [it] with Miranda.”

Pareigs says Lambert did a five-week road tour, and is now out on a second run of station visits. “I’m just a good ole Texas girl,” Lambert says. “I was raised to hug everybody and love everybody.”

“I RCA Los Angeles 03/14, Lambert says he likes the way Sony is setting up Lambert. “It was smart to wait a bit, and cleanse her of the ‘Nashville Star’ connection. The takeaway is that she is a talented singer/songwriter with some sass and attitude.”


When she’s not making music, Lambert can often be found hunting. When manager Simon Renshaw, who is British, recently called while she was hunting wild hogs, Lambert told him she would have to call him back, as he was interrupting her hunting time. “He really has no idea about my country way of life,” Lambert says, “but that’s OK. I don’t get his way of life either.”

Country Artists Salute George

Waylon Jennings once said, “if we could all sing like we wanted to, we would all sound like George Jones.” No other act has had the impact on successive generations of country artists as Jones. Here, a few share their thoughts on Jones and his legacy.

“George Jones’ unique voice raises the bar for all of us. He is country music and a true living legend. I congratulate him on 50 years of excellence.” —Reba McEntire

“A voice that stands out from all the rest—in any genre of music. Even those who are not familiar with country music know the name George Jones.” —Patty Loveless

(Loveless won a Country Music Assn. award for vocal event in 1998 with her Jones duet “You Don’t Seem to Miss Me.”)

“I had the opportunity to open for George Jones on three different occasions. He’s such a legend that I found myself standing side-stage before he went on just to get a glimpse of the man as he walked to the stage. When no one was looking, I touched his guitar. I have his autograph on the first guitar I ever owned. It’s hanging in my den next to my platinum record.” —Gretchen Wilson

“From a pure country music standpoint, George Jones is the universal standard.” —David Lee Murphy

“Jones is the greatest country singer, period. I’ve never had any voice lessons, but I’ve studied, borrowed and stolen more things about singing from him than anyone else.” —Dierks Bentley

“One of the first five country songs I ever heard was ‘Who’s Gonna Fill Their Shoes.’ That left an indelible mark on my view of country music. He captures the soul of country music in his voice and in his heart. He’s truly an icon.” —Josh Turner

“In high school I had a rock’n’roll band called the Arbitrators. We mostly covered English groups and the like. At an Arbitrators gig in Humble, Texas, I ran into a gorgeous girl named Roxie, who informed me she had no interest in me whatsoever if I didn’t know any George Jones songs. ‘As it happened, I knew quite a few—my father had a swinging little hillbilly combo that drove heavily from the George Jones discography. I learned his music more or less by osmosis.”

“It was amazing how long I was able to hold Roxie’s attention with ‘The Window Up Above,” “Things Have Gone to Pieces,” ‘Why Baby Why’ and ‘White Lightning.’”

“I grew up to marry a girl named Claudia who exudes the same kind of enthusiasm for George Jones as young Roxie did. I’m a fool for a woman who loves George Jones. Hell, I love George Jones.” —Rodney Crowell

Lambert’s Talking, But Not When Hunting

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### TOP COUNTRY ALBUMS

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Music

Edited by Michael Paolletta

NEW & NOTEWORTHY

TRENT WILLMORN

Trent Willmon
PRODUCER: Frank Rogers
Columbia 257
RELEASE DATE: Oct. 12
West Texas singer-songwriter Trent Willmon is likely one of the few honky-tonkers who have actually worn a cowboy hat before he turned pro, and on his debut album he comes off more like a veteran than a rookie. The songs are a mixture of lightweight but fun party cuts (“Beer Man,” the unfortunately titled barn burner “Dixie Rose Delux’s Honky Tonk, Feed Store, Gun Shop, Used Car, Beer, Bait, BBQ, Barber Shop, Laundromat”) and well-drawn, heartfelt fare (“Population 81,” “Home Sweet Holiday Inn”). Willmon owns a sturdy baritone with a well-placed vocal catch; he brings muscle and confidence to pounding cuts like “She Don’t Love Me” and the workin’ man treatise “The Good Life.” He also lends emotional weight to such deeper cuts as “The Fixin’ Well” and “Every Now and Then.” —RW

POPC

▶ ELLIOTT SMITH

My Ordinary Day on the Hill
PRODUCERS: various
Anti- 68671
RELEASE DATE: Oct. 19
His music perfectly laced brutal sarcasm with utter seriousness. When Elliott Smith died of possibly self-inflicted wounds in 2003, addiction, depression and love were already the foundation of his career. On the posthumously released “From a Basement on the Hill,” Smith bundles subtlety and ferocity to create one of his heart-aching best. “Give me one good reason to not do it,” he sings on the album’s magnum opus, “King’s Crossing,” a desperate demand blurted with rich, beautiful cynicism. This album will leave fans aggrieved, not because of its deficiencies, but because it’s the artist’s last complete work. Consider it a “fond farewell” to one of this generation’s most poignant and gifted songwriters. —RH

▶ BUSTED

Busted
PRODUCERS: Steve Robson, Steve Power, the North Universal 0002872
RELEASE DATE: Oct. 12
Named best pop act at this year’s Brit Awards, the Busted trio has found multidimensional success in the United Kingdom. Now it’s time for the group to break through in the United States with a debut set that combines songs from its two top 10 U.K. albums. The first single, “What I Go To School For,” a hit overseas more than two years ago, is a fun, adolescent romp about student/teacher infatuation. This, along with several other infectious songs (“Crashed the Wedding,” “Year 3000”), should ensure that these young British lads mesh with America’s new wave of punk-pop acts. With the help of an upcoming reality show on MTV2, Busted is well-poised to join the ranks of such teenage favorites as Sum 41 and Good Charlotte. —KK

ESSENTIAL REVIEWS

CELINE DION & ANNE GEDDES

Miracle
PRODUCER: David Foster
Epic 93452
RELEASE DATE: Oct. 12
Even a single-themed Mommy album shows Celine Dion’s enduring potency at adult pop. With the unforeseen No. 4 debut this issue, “Miracle,” which accompanies the coffee-table book by famed childen’s photogther Anne Geddes, is intended as a collection of love songs from mother to child. That means that throughout, production is soothing and dreamy: no colossal choruses or booming bridges—which, to dedicated fans, may prove to be a letdown. Sev- eral side have been treated elsewhere and others are studio versions of those Dion performs in her Las Vegas show. Still, she scores points for some mighty heartfelt performances, among them a splendidly cover of John Lennon’s “Beautiful Boy,” the hand- some “If I Could” and an extraordinarily endearing title cut. This is defi- nitely a little album with specific intentions, but Dion puts her heart in every note, giving “Miracle” a glow as pure and warm as a newborn.—CT

JOHN MELLENCAMP

Words & Music: John Mellencamp’s Greatest Hits
PRODUCERS: various
Island 0002311
RELEASE DATE: Oct. 19
Spanning 25 years, this two-CD, digipak-CD set boasts a track listing that reads like the time line of the Americana/roots-rock format that John Mellencamp virtually invented. All 22 of his top 40 hits are included, plus two new Mellencamp/Kenneth “Babyface” Edmonds-produced songs, “Thank You” and the politically charged, spiritually uplifting single “Walk Tall.” As the latter shows, Mellencamp—the 2001 Bill- board Century Award honoree—has remarkably remained to be remain the most mature album of his career. Sum’s not only a “fond farewell” to one of this generation’s most poignant and gifted songwriters, but he’s also a “fond farewell” to one of this generation’s most poignant and gifted songwriters.—RH

CAMPER VAN BEETHOVEN

New Roman Times
PRODUCER: Camper Van Beethoven
Pitch-a-Tent! Vanguard 77779
RELEASE DATE: Oct. 12
It has been 15 years since Camper Van Beethoven’s last college radio hit (“Key Lime Pie”) and the subsequent road implosion, leading to an ugly affair at this group’s home studio. Last year’s “Still, Love & Money” hinted that this band could deliver a new album to keep them in business. On both accounts, this new Camper is a triumph. Camper’s heady fusion of rock, jazz, soul and blues is on this set. Tracks like “The Summer of ’69,” “Lost in the Sun,” “Fourth of July” and the haunting “Blame” are all incredible. For those who have been waiting for a new Camper album, this is it.—RM

R&B/HIP-HOP

▶ MOS DEF

The New Danger
PRODUCERS: various
GETHISONG 0003593
RELEASE DATE: Oct. 12
Five years after the release of his critically acclaimed debut album, “Black On Both Sides,” Mos Def is one of the most beloved and respected rappers in the game. His third album, “The New Danger,” is a breathe of fresh air in a genre that is often同质化. With a mix of jazz, soul and soulful hip-hop, Mos Def delivers a message that resonates with listeners all over the world. From the poignant “My Time,” to the soulful “I’d Rather Not,” Mos Def’s message is one of hope and redemption.—RM

JAZZ

▶ JOE SAMPLE

Soul Shadows
PRODUCER: Joe Sample
Verve/PRA B0002834
RELEASE DATE: Oct. 12
Joe Sample returns to his roots here with an engaging collection—all unfiltered spins on classic blues for two sides of listeners. Joe Sample’s piano playing is top-notch, and the live recording of “The Takeover” with his aptly titled “The Takeover,” a duet between the music industry. The other highlights include “Modern Marvel,” “Blue Black Jack” and “Sunshine.” —RH

CONTRIBUTORS: Jim Bessman, Keith Caulfield, Gordon Ely, Deborah Evans Price, Rashaan Hall, Sarah Man, Katie Nasty, Katr Kroll, Gail Mitchell, Dan Ouellette, Michael Paolletta, Chuck Taylor, Bram Teitelman, Chlisa L. Tius, Philip van Vleck, Ray Waddell, Christopher Walsh, ESSENTIALS. Releases deemed by the editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL RESOURCES: Expanded albums of special artistic, archival and commercial interest and reissues and reissuing collections of works by one or more artists. PIES: New releases, predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES (W): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the United States are eligible. Send album review copies and single review copies to Michael Paolletta (Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003) or to the writers in the appropriate bureau.
Chilton roars on the penultimate track that is the title track, Versace Bell Armstrong brushes the atropos of the jazzy "Miracles" and Hezekiah Walker hits hard with the one that has you "Cover Me." Snippets of inspirational narrative from Lawrence-, pristine orchestrations and lush choral back- vocals combine to create another masterwork from one of gospel’s most endearing talents.—**GE**

**SINGLES**

**R&B/HIP-HOP**

**NIVEA FEATURING LIL JON & YOUNGBLOOD Oday (3:53)**
**PRODUCER:** Lil Jon
**WRITERS:** various
**PUBLISHERS:** various

*Live/Zomba/ID-64376 (CD promo)*

Nineiscraps and Youngbloodz for her latest outing. The premise is quite simple: It’s girls night out, and they’re ‘feelin’ good, feelin’ great.’ This anthem’s pedetrian lyrics are laced around an equally perfunctory beat, accented by a calipho-like sound that wears quickly. Part of the melody will surely appeal to old-schoolers in the room, as it is reminiscent of A Taste of Honey’s 1961 R&B top ten hit "Sukiyaki." Youngbloodz and Lil Jon are mere window dressing on a song that, like cotton candy, is sugary sweet but ultimately light as air.—**CM**

**MODERN ROCK**

**SLIPKNOT Vermillion/Vermmillion Pt. 2 (4:14/3:44)**
**PRODUCER:** Rick Rubin
**WRITER:** Slipknot
**PUBLISHERS:** EMI April Music/Music That Music (ASCAP)
**Roadrunner RDR 10099 (CD promo)**

Slipknot is following up its last single, “Duality,” with not one but two tracks that it is taking to various rock formats at the same time. “Vermilion” and “Vermmillion Pt. 2” are a pair of concept tracks that speak of being possessed by a love obsession that has spun out of control. “Vermilion” is brooding and brutal. Whirling guitars, chunky drums and rumbling bass create a cacophony that emphasizes the neurosis swirling in the storyteller’s brain. Jabs of piano and singer Corey Taylor’s sinister sense of vocal inflection complement the darkness. “Pt. 2” is an unplugged presentation of the same song. The chiming acoustic guitar, Taylor’s double-tracked vocals, a light organ thread and violin show the melodic side of Slipknot its fans discovered with Taylor’s side project Stone Sour, and its hit ballad, “Both.” Both tracks deserve airtime, but “Pt. 2” will likely dominate since it can fit with rock and mainstream top 40 channels. And the lyrics are poetry unto themselves.—**CT**

**LE TIGRE TIKO (3:24)**
**PRODUCERS:** Le Tigre, Nicholas Sansano
**WRITERS:** ID Sam, K. Hamilton, Ikigai
**PUBLISHERS:** Babe Anderson (ASCAP);
Gigi Beats (BMI); Lesbriaor Music (BMI)
**Stummner/Universal/URBN 21319 (CD promo)**

“Tiko” is the lead single from Le Tigre’s first major-label album, “This Island.” The punk cut is a wickedly fun track that begins with its infectious chorus sliced out. Granted, said chorus contains the only lyrics that are easily deciphered—the rest of the wavey-along-tracks’s words and meaning can be left to interpretation. Le Tigre is amazingly still reeling in new fans with the now-5-year-old single “Decepticon.” The delayed success of that track has only increased the trio’s profile and bodes well for the chances of “Tiko” becoming a hit. The single is already garnering spins at modern rock radio.—**KC**

**ROY STEWART Do Ya Think I’m Sexy? (7:40)**
**PRODUCER:** Tom Dowd
**WRITERS:** R. Stewart, C. Appice, D. Hitchings
**PUBLISHERS:** EMI April Music/EMI Full Keel Music/WB Music (ASCAP)
**REMARKERS:** Ralph Rosario, Craig J., Peter Rauhaus, Rastone, Burns, B.T. Warner Bros. A 10142A (12-inch promo)

At the peak of the disco era in the late 70s, Roy Stewart scored a chart-topping crossover hit with “Do Ya Think I’m Sexy?” It was a time when numerous rock acts were embracing rhythms of the dancefloor. Now, with rockers like the Killers and Franz Ferdinand doing the same—while Stewart mines the American songbook catalogue—Warner Bros. has invited a handful of remixers to revisit Stewart’s now-classic recording. The lead single from the label’s “What Is Hip? Remix Project Volume One” compilation, “Do Ya Think I’m Sexy?” is poised to happen all over again—on dancefloors, at least. The best among the bunch are Ralph Rosario’s pop-flavored Retro Disco Vocal Mix, Craig J.’s Gospel Love Mix and Bastone & Burns’ Sexy Club version (which features newcomer Isahan).—**MP**
EXECUTIVE TURNTABLE


Sony BMG Entertainment Australia in Sydney appoints John Parker GM of marketing and promotions, Emmanuel Candi GM of business strategy and human resources and Jay Dee director of A&R. They held the same titles at Sony Music Australia.

Sony BMG Music Entertainment Sweden in Stockholm names Per Sundin managing director. He held the same title at Sony Music Nordic.

Sony BMG Music Entertainment Norway in Oslo appoints Lena Midtveit managing director. She held the same title at BMG Norway.

Sony BMG Music Entertainment Denmark in Copenhagen names Henrik Daldorph managing director. He held the same title at BMG Denmark.

Sony BMG Music Entertainment Finland in Helsinki taps Kimmo Valtanen managing director. He was marketing manager at BMG Finland.

Capitol Records Nashville appoints Judy McDonough director of media and public relations. She was director of publicity at Compendia Music Group.

EMI Music Marketing in Los Angeles ups Eric Samson to manager of finance, catalog marketing; Jeff Spears to regional sales manager; Stephanie Payne to Western regional marketing manager, and Mike Bailey to major account manager for Tower Records. Samson was senior analyst, Spears was major account manager of Tower Records, Payne was telesales representative and Bailey was Western region sales representative.

PUBLISHING: ASCAP in London promotes Seán Devine to VP of membership for the United Kingdom/Europe. He was senior director of membership for the United Kingdom/Europe.

RETAIL: HMV Europe in London names Mark Bennett head of digital sales. He was commercial manager/head of digital sales at Warner Music United Kingdom.

RADIO: Classic rock KGB San Diego taps Mike Thomas PD. He was PD at classic rock WFBJ Indianapolis.

Country WYNK Baton Rouge, La., names Sam McGuire PD. He was assistant PD/music director/afternoon host at country WCXK Harrisburg, Pa.

Country WCTO Allentown, Pa., appoints Shelly Easton PD. She was PD at country WRBT Harrisburg, Pa.

MUSIC VIDEO: MTV in New York promotes Nina Diaz and Marshall Eisen to VPs of news and documentaries. They were directors of news and documentaries.

Three Aces

Dave Navarro, left, Tommy Lee, center, and Johnny Reznik were the headliners of the first Vegas Rock Star Poker Tournament and Sweepstakes, held Aug. 26-28 at the Palms Casino Resort in Las Vegas. Presented by Clear Channel Entertainment and the Las Vegas Convention and Visitors Authority, the event featured a grand prize of $10,000. Contest winners got to play poker with Navarro, Lee and Reznik. (Photo: Denise Truscello/WireImage.com)

Now, Hear This ... THE DITTY BOPS

Artists to Watch

The Ditty Bops are a breath of fresh air. Combining styles as diverse as jazz, blues, folk and ragtime with honest (and often humorous) lyrics, the Los Angeles-based female trio is accessible and eclectic. The Ditty Bops' self-titled debut album, due Oct. 26 on Warner Bros. Records, features instant vaudeville-inspired sing-alongs on such tracks as "Walk or Ride" and "Sister Kate." Mandolin/dulcimer player Amanda Barrett and guitarist Abbey Dewald's live shows are highly theatrical, with each performance relating to a different theme. "We have this big list of ideas, and might pick the pajama show or the Hawaii show," Barrett says. "We just keep checking them off." The Ditty Bops have had regular residencies at Los Angeles venues, including Largo and the Parkour club, and later this year they'll be embarking on an East Coast tour. The act recently performed at the L.A. Office Road Show's Music Day and New York's CMJ Music Marathon. Noncommercial radio stations—including influential KCRW Santa Monica, Calif.—have already started playing various tracks. The Ditty Bops recently did a live on-air performance for KCRW's "Morning Becomes Eclectic" show. Though Dewald says "girls singing in harmony is not for everyone," the Ditty Bops will no doubt win over new fans.

Musicians For AIDS Charities

Brooks & Dunn performed at the 2004 World of Hope charity show, held Sept. 1 at New York's Rockefeller Center. Senate Majority Leader Bill Frist, R-Tenn., founded the World of Hope charity, which benefits various HIV/AIDS organizations. UI lead singer Bono made an appearance at the show, which organizers say raised more than $3 million. Pictured, from left, are Bono, Ronnie Dunn, Frist and Kix Brooks.
A Hallmark Of Musical Greetings

BY MARGO WHITMIRe

The Hallmark name is synonymous with card shopping, but it has also turned into a successful music retailer during the holiday season.

This year James Taylor joins a long line of artists to release a holiday album exclusively through Hallmark’s Gold Crown stores. “James Taylor: A Christmas Album” is due in the United States and Canada Nov. 1.

“We really set the offers up to be a draw to the stores,” Hallmark manager of integrated marketing Ann Herrick says. “Our estimation with James Taylor is that this will be a platinum album.” The set sells for $10.95, but the price drops to $6.95 with the purchase of three greeting cards.

T.B.A. Network president Teri Brown, who brokered the Taylor deal along with last year’s “Christmas Is All in the Heart” by Steven Curtis Chapman, adds that a 98% sell-through with Chapman prompted retailers to order in excess of 1 million units of the Taylor album.

GRAMMY Award winner Dave Grusin produced the 11-track set, which features a duet with Natalie Cole on “Baby It’s Cold Outside.” “From a business aspect, all the stars seemed to align and it was a great opportunity,” Taylor’s manager Gary Borman says. He adds that for a free agent like Taylor—who released his final album for Columbia Records, “October Road,” in 2002—the partnership is an opportunity to reach Hallmark’s massive clientele (Billboard, Oct. 2).

Based on the success of the holiday CD, Herrick says Hallmark decided to expand its music promotion to another season. “Valentine’s Day was another natural season for us in that it’s about communicating emotions and celebrating love. So it

(Continued on page 35)

FYE Throws Its Modem In The Download Ring

BY SCOTT BANERJEE

SAN FRANCISCO—Music retailer Trans World Entertainment’s recent plunge into the digital music market is further evidence of the convergence of brick-and-mortar and digital retail strategies.

Trans World’s new FYE Download Zone, which offers à la carte downloads as well as portable subscriptions, joins Virgin Digital as a retail operation aiming to straddle the digital divide (Billboard, Sept. 27).

Trans World—which operates more than 850 stores, primarily under the FYE brand—elected to launch its Web-based digital music service as part of Microsoft’s Windows Media Player Digital Media Mall. Additionally, FYE stores will be kicking off pilot programs featuring in-store CD-burning in Manhattan and Albany, N.Y., locations, as well as redeemable download cards in select stores.

“There’s a tacit admission here that the music business is shifting to digital,” Forrester Research analyst Josh Bernoff says. “But, furthermore, it’s about taking advantage of the retail location.”

Trans World and Virgin—which runs 20 Megastores in the United States and 170 in the United Kingdom—were original investors in Echo, the would-be digital music consortium of U.S. retailers. Echo dissolved this year (Billboard, June 26), and its remaining investors—Best Buy, Borders Group, Hastings Entertainment and Tower Records—have been more tepid in pursuing digital distribution.

Both Trans World and Virgin offer à la carte downloads and subscriptions derived from MusicNet’s 1 million track music library. Virgin, however, is not part of Microsoft’s Digital Media Mall, which includes MSN Music, MusicMatch (owned by Yahoo), Napster, Wal-Mart Music Downloads, XM, MusicNow and puretracks.com. Microsoft says it will add a number of partners in the near future. Virgin also elected to build music-management software from the ground up, a much more expensive proposition than Trans World’s Web-based approach.

Greg Harper, strategic adviser to the chairman of Trans World Entertainment, has established a blueprint to cross-merchandise physical CDs and digital downloads. FYE’s Listening Viewing Stations will allow customers to scan CDs and select single tracks that can be redeemed at the online store via Digital Download Cards or coupons. In 2005, Trans World will roll out this program to most FYE stores. Harper is also testing in-store CD-burning before the holiday season.

The list of leading digital music retailers includes Apple Computer’s iTunes, the

(Continued on page 34)
MIDEM Gives Indies Voice; Orchard Gets 11 Labels

This is the fifth in a series of columns on indie music from our London bureau. This week’s installment was written by bureau chief Emmanuel Lagrand.

Look for MIDEM to announce the launch of an International Indie Summit, to be held during the yearly trade show on the French Riviera.

Paris-based organizer Reed MIDEM will allocate the after-noon of Jan. 24 to a discussion of the state of indies worldwide. Reed MIDEM has assembled a panel including Tom Silverman (U.S.-based founder and CEO of Tommy Boy Records), Alison Wenham (chairman/CEO of U.K. indie organization Assn. of Independent Music), Patrick Zelnik (co-founder of French indie company Naïve and VP of European indie body Impala), Lesley Bleakley (CEO of Beggars Group USA), David Vodicka (managing director of Melbourne, Australia-based Rubber Records and chairman of the Australian Assn. of Independent Record Labels) and Brian Chater (president of the Canadian Independent Record Production Assn.). More names are likely to be added.

“We have sensed that there is a need for indie labels from all around the world to work together [and] exchange ideas and views,” MIDEM program and conference director Stéphane Gambetta says. “They are very motivated, and we’ve had extremely good response from all the people we’ve contacted about this initiative.”

Since its founding three years ago, Impala has given indies wider recognition in Europe and has incited labels in other countries to follow suit. In the States, Silverman and Bleakley are attempting to recruit labels to create the American Assn. of Independent Music, which they hope will give indies more of a voice.

One of the primary issues to be discussed is the role of indies in an increasingly consolidated industry, Gambetta says. Any rumors that the writer of this column will be moderating the summit are entirely founded and true.

THE ORCHARD GROWS: An orchard, according to Webster’s dictionary, is “an area of land devoted to the cultivation of fruit trees or nut trees.” Under that definition, New York-based indie powerhouse Orchard just added a few more trees to its vast plantation.

The U.S. distributor this week announced no less than 11 deals with labels covering a wide range of genres. Joining the 2,500-plus labels the Orchard represents are Amphetamine Reptile (punk), Laugh (comedy), Crash Music (heavy metal), Invisible (industrial), Tomato (blues and folk), Pirate Entertainment (live performances), Amulet (avant-garde), Diesel Only (alternative country), Naïve (metal), Poland’s Universal Egg (electronic) and the United Kingdom’s Document (blues, country, jazz and gospel).

“This incredibly diverse set of labels expands our burgeoning catalog,” the Orchard CEO Greg Scholl said in a statement. “We have many more exciting label announcements to make in the coming months.”

Scholl is also managing director of Dimensional Associates, the company that owns the Orchard and eMusic.

The Orchard distributes labels’ catalog to digital music services in the United States and abroad, such as eMusic, iTunes, MSN, MusicMatch and Real/ Rhapsody.

The Orchard offers more than 20,000 digital tracks for the purchase. It aims to expand to more than 1 million in the next 18 months.

FYE

Continued from page 33

RealPlayer Music Store, Sony Connect and BuyMusic. Research firm NPD reports that nearly 70% of music files legally downloaded between December 2003 and July 2004 were from iTunes. Napster’s share for the same period was 17%, while MusicMatch, RealNetworks and Wal-Mart each had 6%.

Despite the crowded field and iTunes’ traction, digital music represents less than 2% of music industry revenue, according to Jupiter Research. Brick-and-mortar CD retailers represent 91% of music consumption.

Jupiter analyst David Card believes the interplay between physical and digital does not guarantee success. Self-sustaining businesses, he says, must build a loyal base of both digital and retail customers.

Trans World has not announced plans to integrate its loyalty programs. Virgin Entertainment and Virgin Digital, in contrast, have merged aspects of their loyalty programs; they also share e-mail databases of prequalified Mega-tore customers and integrate promotional and marketing efforts.

Coffee retailer Starbucks, which began offering in-store CD-burning with its Hear Music Media Bar in Santa Monica, Calif., has announced that it will expand the service to Seattle and Austin (Billboard, Oct. 23). The company expects to equip 45 stores in those markets with kiosks by the middle of next month. Starbucks plans to move the Hear Music Media Bar into additional markets in mid-2005.
Sony BMG Sales Heads Tap New Staff

Recent appointments at Sony BMG Sales Enterprise, the New York-based company that integrates Sony Music Distribution and BMG Distribution, indicate that the merger of parent companies Sony Music Entertainment and BMG is proceeding handily.

Sony BMG Sales Enterprise, headed by co-presidents Bill Frohlich and Jordan Katz, has named George Clyne and Bob Morelli executive VPs of sales (billboard.biz, Oct. 15). Both previously worked at BMG Distribution, Clyne as senior VP of finance and operations and Morelli as senior VP of marketing and branch distribution.

In his new post, Clyne will review day-to-day operations for the entire Sales Enterprise group, which comprises RED, Sony Wonder, Custom Marketing Group and Sony Music Studios, as well as the two distribution sales forces that recently merged into Sony BMG Music Entertainment Sales.

“George will be interacting the business side of the five units that make up the Sales Enterprise group,” Katz says. “He will work with us to help us view [the units] evenlyhandedly.”

Morelli’s role is within Sony BMG Music Entertainment Sales, where he will oversee sales and marketing. Morelli will report to Katz and Frohlich, as well the other heads of Sales Enterprise units: RED president Ken Antonelli, Sony Wonder executive VP/GM David Pierce, Custom Marketing Group senior VP of sales and operations Richard Checchio and Sony Music Studios senior VP Andy Kadison.

“Just like the other business units that will report to us, we felt it was essential for [Music Entertainment Sales] to have a point person,” Katz says. “Morelli is an excellent people manager.”

Reporting to Morelli are senior VP of national sales and marketing Jim Lucas, who was previously VP for the eastern region of Sony Music Distribution; senior VP of field sales and marketing Rick Wilcoxen, who was senior VP of sales at BMG Distributor; and senior VP of label relations and catalog sales Dave Curtis, who was senior VP of sales and marketing at Sony Music Distribution.

Morelli also oversees senior VP of business operations and customer relations management John Spielberger, who most recently served as senior VP of finance and administration for Sony Music Distribution, and senior VP of sales and marketing research Tom Glaser, who was VP of marketing administration at Sony Music Distribution.

It explaining responsibilities within Music Entertainment Sales, Katz says Lucas is overseeing the national sales and marketing staff, while the field is reporting to Wilcoxen. Curtis will oversee a catalog sales effort that will be stronger than anything Sony or BMG had individually, Katz says.

Frohlich adds that Curtis’ oversight of label relations includes a staff that “will live at the labels and will practically be label employees to soak up their plans and culture and to make sure their creative vision and culture makes it through to the sales company.”

Glaser will head a sales and marketing research team that combines elements of Sony’s and BMG’s efforts in those areas to offer 360-degree view of projects to labels, accounts and distributors.

In the matter of their own roles, Katz and Frohlich have a response for industry observers who point to co-president situations that did not work. They say their co-presidency evolved rather than being forced.

After receiving the mandate to create a structure for the merged Sony BMG, Frohlich and Katz scheduled a meeting they thought would last an entire day or even longer. Instead, the pair recalls, they knocked out the structure in a couple of hours.

“One Jordan and I sat down together and expressed our visions on the company’s structure, goals and strategies, it was clear we were of one mind and able to work together to put in place the best strategy and people,” Frohlich says. “It was obvious to [Sony BMG senior management] that we are a team that sees eye to eye.”

They predict the new structure will help the Sales Enterprise unit cross-pollinate in ways that will become even more evident in the next few months.

Hallmark
Continued from page 33

was the next holiday that made sense,” she says.


The partnership is a way to reach McBride’s demographic — women ages 25-54 who listen to country or AC radio, says Jon Elliot, VP of marketing and artist development for Arista Nashville and RCA Records.

Hallmark research shows that group is its biggest consumer.

Artists typically do not make as much on the deals as they do at traditional retail. Elliot says the partnership is more about exposure for McBride in a place where consumers do not expect to see music sold.

McBride’s manager Bruce Allen says the partnership was also appealing for its potential to reach those who do not listen to country music, especially as the singer finds more of an audience at AC.

“We’ve found out over the years that her songs reach such a wide demographic, and this broadens her reach even further,” he says.

“The album features past McBride hits including “V-Lentine” (with Jim Brickman) and “In My Daughter’s Eyes,” as well as two singles exclusive to the project, “At Last” and “Together Again.”

Brown, who also brokered the McBride project, points out that Hallmark brings a more extensive consumer database to its research and marketing than labels do.

In the case of Taylor and McBride, marketing campaigns will include network radio, direct mail and TV spots on the Hallmark channel.

There are no returns on the product. Herrick says, “From a buy-in perspective, our retailer are independent owners, so each retailer makes their own buying decisions.”

Hallmark, which has more than 4,200 store locations, began releasing holiday albums in the 1980s and has worked deals with several artists, including Amy Grant, Tony Bennett and Vince Gill & Olivia Newton-John, who teamed with the London Symphony Orchestra in 2000.

All deals are two-year exclusive. In the past, Hallmark often offers the title to other chains that carry its products, such as Walgreens and CVS.
Genius Moves To Distribute Other Brands

BY JILL KIPNIS

LOS ANGELES—TV Guide, National Lampoon and AMC are branching out to the DVD market, thanks to home video distributor Genius Products.

In the last two years, Solana Beach, Calif.-based Genius has extended its business beyond distributing its own line of Baby Genius DVDs. The company has been promoting what it terms its Branded Distribution Network, which places DVDs in a variety of retailers ranging from mass merchants to discount and specialty gift retailers and grocery and drugstore chains.

Numerous brands have jumped onboard, working with Genius to find public domain and licensed content as well as providing original titles for distribution through the network.

“We work with the brand or content owner to find the appropriate content to put on DVD [and to decide] what the demographic target is for the project and how to get it into the right retailer,” Genius VP of DVD sales Trevor Drinkwater says. “Seeing a brand like AMC or TV Guide on a DVD helps consumers make purchase decisions—like what Zagat has done to help consumers pick restaurants.”

Genius reports that revenue has taken off since branded projects have entered its distribution plan. For the first half of this year, the company reports revenue of $5 million. It projects sales of $20 million by year’s end.

WHY GENIUS?

Genius’ commitment to marketing brand-centered DVDs has garnered multiple distribution deals in the last year.

Steve Scebelo, senior VP of licensing for TV Guide, says he has “high hopes” for the deal with Genius, though he would not discuss specific sales figures.

Genius has debuted six TV Guide-branded DVD collections, ranging from “Classic Westerns” to “Classic Detectives” to “The Andy Griffith Show.” Six more sets are expected by the end of the year.

Each set includes extra features like trivia questions and commentary from TV Guide editors. Purchasers also get a special subscription offer to the magazine.

“Anyone out there looking for a TV DVD will associate our brand with the high-quality factor,” Scebelo says. “Genius places our product with retailers that are a great fit.”

Scebelo also notes that Genius is helping TV Guide negotiate deals with rights holders for future DVDs.

They bring broad distribution and are helping to develop and fund some of these DVD programs, too.”

The first National Lampoon-branded DVDs will be available in first-quarter 2005, Bennett says, with seven projects slated for the first five months of the year.

“A lot of it is being driven by content from our college television network or from other parties we are developing with,” he adds. “It could be animation, reality, 30-minute scripted comedy, stand-up comedy.”

National Lampoon titles will be marketed primarily through Genius. However, National Lampoon will also utilize its 2,000-member college street team.

DEMOGRAPHIC REACH

Drinkwater says Genius opted to get more involved in distributing branded DVD lines after a successful deal with AMC for its “Monsterfest” collection of 24 horror films.

“The concept of partnering relevant brands and relevant content and then working with retailers has picked up some serious momentum in the last six months,” he says. “Now we want brands in different demographic segments.”

Genius’ three major partnerships—with TV Guide, AMC and National Lampoon—target different consumer groups that range in age and entertainment preference. The company also has a TV and movie classics line branded with the “Hollywood” moniker.

Additionally, the company recently relaunched its Baby Genius line, offering each of the seven original titles with a companion CD for $12.99.

Releases include “Favorite Children’s Songs,” “The Four Seasons” and “Mozart & Sleeptime Friends.”

Drinkwater says Genius’ low price point appeals to consumers and retailers.

“Our stuff is available for as low as $5.99,” he explains. “This allows retailers who are typically not in the video business to go to a drugstore or convenience store, the average ring is less than $10. It is hard to ask them to sell a $20 or $30 video. They can pick up our releases at a low risk. This also capitalizes on the impulse nature of the video business.”

Though Drinkwater will not discuss details of branding deals in the works, he says Genius “will continue to align ourselves with the appropriate brands to expand our demographics. This is a winning strategy for us long term, as we start to get the message out.”

Push Begins For ‘Shrek,’ ‘Spider-Man’ Sequels

Big-bucks marketing campaigns have been set in motion for two of the fourth quarter’s most anticipated DVD releases, “Shrek 2” and “Spider-Man 2.”

DreamWorks Home Entertainment is launching its largest-ever DVD marketing campaign for “Shrek 2” (Nov. 5), according to domestic head Kelly Sooter. “We’ve spent a year building to this moment,” she says.

DreamWorks is working with 22 brands and will offer $30 worth of coupons inside the DVD package from such companies as M&M’s, Carl’s Jr., Hardee’s and General Mills. The DVD will be advertised on more than 1.3 billion packaged items in more than 12 product categories, including Act II microwave popcorn, Crunch ‘n Munch candy, Kid Cuisine frozen meals and Twinkies snacks.

The multimillion-dollar campaign is designed for three key time periods,” Sooter says. “We are first focused on pre-sell and Halloween. It will bounce to street date, and we will then focus on the holidays.”

“Shrek”-related InHome tests will run through New Year’s. DreamWorks is also providing retailers with banners, displays and “Shrek 2” logos.

For “Spider-Man 2” (Nov. 30), Columbia TriStar Home Entertainment has launched a $100 million promotional campaign.

According to Tracey Garvin, VP of marketing for Columbia TriStar, the campaign has been in the works for more than a year and will include more than 3.5 billion consumer impressions through advertising and special promotions.

Companies including Ovville Redenbacher, Red Baron Pizza and Crest SpinBrush will provide DVD in-pack offers, and hotel chain Embassy Suites will give guests a free “Spider-Man 2”-themed gift through early December.

Garvin says Regal Cinemas will run a 30-second spot in its pre-trailer entertainment during the last weeks of November. “This is a great test market to see how we can work together with theatrical,” she notes. “This is great for the DVD because November is one of the best times of year for theaters.”

TriStar also working with sister company Sony Electronics, which will promote the “Spider-Man 2” Superbit version (a higher-quality audio and video edition of the film that does not contain special features) on package inserts and the DVD recorder/player it will introduce next month. Additionally, a radio promotion in more than 100 markets will offer a free copy of the DVD, “Sony Music’s “Spider-Man 2” soundtrack and Activision’s “Spider-Man 2” videogame.”

The original “Shrek” and “Spider-Man” DVDs each set home video sales records upon their release, according to their respective studios.

“Shrek” became the fastest-selling DVD, with 2.5 million units sold in the three days following its 2001 release. In 2002, “Spider-Man” set a first-day sales record of 7 million and a first-week sales record of more than 11 million. All three records have since been broken.

IN-FLIGHT ENTERTAINMENT: Passengers on United Airlines’ budget carrier, Ted, can rent DVDs and players for their flight under a new deal with InMotion Pictures.

“We roll a cart into the gate an hour before boarding,” InMotion co-founder Barney Freedman explains. “You come and grab a movie and watch it on the flight and drop it off on the other end.”

Players cost $12 to rent, with one movie included. Movies without the player rent for $5 each. Credit card deposits are required to rent.

In other DVD/airline news, consumers who purchase an airline ticket through 1800cheapseats.com during the holidays will receive a copy of the drama “Noel” on a Flexplay DVD. Flexplay, which was recently acquired by Atlanta-based Convex Group, creates DVDs that are playable for 48 hours after the package is opened.

ON THE VIDEO BEAT: The Writers Guild of America has settled on a new contract with the Alliance of Motion Picture and Television Producers that does not change DVD residuals. The WGA made health care the top priority in its negotiations.

IDT Entertainment, owner of Anchor Bay Entertainment, has launched New Arc Entertainment, a company that will produce animated and live-action movies. Titles will initially be straight-to-DVD, and Anchor Bay will distribute them. The first project is “The Fallen Ones.”

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Sweden Comes To New York

Billboard Co-Hosts Swedish Music Day

BY JEFFREY DE HART

STOCKHOLM—For the first time, Billboard is co-hosting the annual Swedish Music Day seminar and showcase in New York, set for Oct. 28.

The event, now in its fourth year, will be held at the Union Square Ballroom. Billboard is co-hosting with the Consulate General of Sweden in New York and Stockholm-based Export Music Sweden.

The seminar is expected to attract industry professionals, artists, songwriters, producers and remixers from both sides of the Atlantic to discuss the state and the debut industry news, developments, deals, collaborations and artists.

Panel topics will include the state of the Swedish industry, film soundtracks and synchronization rights and Swedish music genres beyond rock, including a special panel on electronica.

"We want to raise the bar and expand the horizon," says Johan Brunkvist, program officer at the Consulate General of Sweden. "Sweden..." (Continued on page 42)

U.K. Music Industry Honors Gabriel

BY PAUL SEXTON

LONDON—Peter Gabriel describes the space between the creative and commercial music communities as "the great divide."

On Nov. 1 at the Grosvenor House Hotel here, that divide between art and business will be bridged when Gabriel receives the 13th annual Music Industry Trusts' Award.

"It's like school prize-giving day," Gabriel says, revealing some ambivalence about the impending attention. "If you're there, you would rather be winning than losing. But this one was quite unexpected."

The annual event has raised more than £2 million ($3.6 million) for Nordoff-Robbins Music Therapy and the BRIT School for Performing Arts & Technology in Croydon, South London. All proceeds from this year's event will go toward building a... (Continued on page 43)

Spain Organizes Regional Push For Music Exports

BY HOWELL LLEWELLYN

MADRID—The Spanish government is attempting to bring about increased national awareness of the cultural impact of the music industry, especially in terms of music and culture exports.

The Ministry of Culture has several regional initiatives focusing on the country's 17 semi-autonomous regions to discuss improving the international promotion of Spanish culture in general and music in particular.

At Popkomm last month in Berlin, Paco Galindo, secretary general of Fundación Autor, the promotional arm of Spanish authors' and publishers' society SGAE—criticized the government's "lack of coordination" in promoting Spanish music. "The..." (Continued on page 42)

strong state support, coordinated by several ministries.

Carlos Alberdi, the Spanish Culture Ministry's director of cultural cooperation and communication, says the Oct. 5 meeting was arranged before Galindo's comments.

Alberdi points out that many Spanish regions, including the Basque Country, Catalonia and the Balearic Islands, have their own foreign music-promotion policies.

"Maybe 40% of all Spanish cultural activity here and abroad is organized by regional governments," he says. "We agreed at the meeting to try to coordinate this in the future as a single unit. We are on the case."

Alberdi says he has spoken to Galindo and promised greater coordination. But he adds that France "is a better comparison for us because it is very centralized, so there is less need for planned coordination [than in Spain]. Also, it has a bigger cultural budget."

The idea of launching a Spanish Music Export Office "has not been discussed," Alberdi says. "It is not on the agenda."

CULTURE IS BUSINESS

Spain's socialist government took office in April after eight years of right-wing Popular party rule. The socialists are widely seen here as having more sympathetic to cultural issues than their predecessors. Alberdi notes that... (Continued on page 42)
### Billboard HITS OF THE WORLD

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### CANADA

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**Cali’s Debut Heads Up Constant List**

French singer-songwriter Cali is rounding off 2004 with a nomination for the Prix Constantin, the local music industry's award for album of the year.

Cali's debut, “L'Amour Parfait” (L'EVI), has shipped 180,000 units in France, according to labels head/VP France GM Monvourey. “I'm very proud of Cali's nomination,” Boury says. “[He] is a great contemporary artist.”

The Prix Constantin list also contains debut albums from Epic artist Ridan and Barclay-signed Florent Marchet, plus the solo bow on indie Tôt ou Tard from JP Natal, vocalist for rock band Les Innocents. His latest album, Jeanne Cherhal, is nominated for her second album, Singer-songwriter Pierre Boule (Le Village Vert and Tête (Epi), Canadian electro artist Feist (Polydor), Malian vocalist Rokia Traore (Indian Label Bleu) and 1980s pop star Daniel Duc (Mercury) round out the nominees. A 16-member jury will choose the winner Nov. 9 in Paris. Nominated albums must be French-produced and must have shipped fewer than 100,000 units by June 30.

JAMES MARTIN

LIFE AFTER DEATH: A two-CD compilation of material by late BMG Riconi singer-songwriter Ivan Graziani was a hit for the Italian company this summer.

“Pierrot Lugano No Stop” was released in July and spent three months on the FIDU albums chart, peaking July 10 at No. 5. It has shipped 122,000 units domestically, according to BMG.

The council debated the album during the 1970s, Graziani enjoyed a successful recording career in Italy. However, he had laced from view by the time of his death in 1997. “Since then, Graziani's albums were [each] selling around 1,000 copies a year,” says Giuseppe Dominici, Milan-based albums at the ceremony. Present at the ceremony were Fila Riccobono, CEO of BMG's Australian label, Ate Prat, Adem Productions, and TV presenter Ian "Molly" Meldrum, an early supporter of the band.

The council debated the name change for several months, and it proceeded despite local protests from a restaurant and a Christian group.

CHRISTIE ELIEZER

REALITY TV: "Lazyboy TV," the debut album from Danish act Lazyboy—a sort of Aqua member Soren Rasted—will be released Nov. 2 in the United States by Universal.

Present at the ceremony were Fila Riccobono, CEO of BMG's Australian label, Ate Prat, Adem Productions, and TV presenter Ian "Molly" Meldrum, an early supporter of the band. The council debated the name change for several months, and it proceeded despite local protests from a restaurant and a Christian group.

CHRISTIE ELIEZER

Universal Music Denmark released the album Aug. 30, other Scandinavian markets followed during September. The set peaked at No. 14 on the Sept. 7 Danish chart.

The unconventional 11-track CD / Download / Video (DV) package featured Rasted's musical settings for comments he "found" while conducting street interviews around the globe. "All of the little bits of information—although they were scary in some cases—are true," Rasted says. The music is "a mix of styles," he adds, "with a pop element."

Comments were sampled or spoken in English by guest narrators on the Scandinavian and U.S. releases of the album. Spanish, French, German, Italian, Japanese and Mandarin versions will roll out regionally before Christmas. Guest vocalists include Rasted's wife, former Aqua singer Lene Nystrom. CHARLES FERRO
Six Shooter Unveils Doucet's 'Outlaw' Side

BY LARRY LE BLANC

TORONTO—Canada's Luke Doucet wears many hats. Currently playing guitar in Sarah McLachlan's touring band, Doucet is also a solo artist whose sophomore album, "Outlaws [Live and Unreleased]," was released Sept. 21 in Canada by Toronto-based Six Shooter Records/Warner.

Additionally, Doucet is the frontman of the critically acclaimed Vancouver psychedelic-rock trio Veal, which has independently released three albums in Canada. As an in-demand producer, Doucet has recently overseen new albums by Canadian acts Melissa McClelland and Neil Young. And as a session guitarist, he has found time to play on records by Chantal Kreviazuk, Delirium, Oh Susanna and others, and last year, while touring the United States with Oh Susanna, he also performed nightly with headliners Blue Rodeo.

"My brain, my heart and my soul need to do different things," Doucet confesses from Dublin, where he is recording for McLachlan's four-week European tour. Doucet, who moved to Toronto two years ago after nine years in Vancouver, has been on the road with the Canadian songstress since February, playing dates in North America, Australia and New Zealand. In early 2005, he will tour again with McLachlan in North America and Australia.

Doucet met McLachlan in 1990 when he was performing in Saskatchewan, with his group Apoatically Inclined; he then played with her from 1993 to 1995. He returned when she called him last year. "My schedule with Sarah isn't full time," Doucet notes when asked how he has time to work on his own music. "I just had a month off, and I did a two-week Canadian tour of my own. When we finish Europe, I have three months off. I will work 10 months of the year anyway. In this case, I'm getting paid well."

"Luke's playing is fresh and innovative," McLachlan says. "He's also very versatile and intuitive. He has a wonderful feel, whether he's playing acoustic, electric or pedal steel [guitar] or xylophone. He is also easy and fun to be with on the road, where personality and compatibility are so important."

NEW AND OLD MATERIAL

"Outlaws" can be regarded as a Doucet career retrospective. It features new songs as well as past solo work and selections from Veal ("Spiderman" and "Judy Garland"). The album is the follow-up to Doucet's spellbinding Six Shooter solo debut, "Aloha Manitoba," released in 2000 in Canada. That album was issued in Australia earlier this year by Sydney-based indie Hot Records and was released Oct. 18 in Britain through Hot's U.K. arm. "Outlaws" marks Six Shooter's debut release under a pressing and distribution agreement with Warner Music Canada. The 4-year-old label is owned and operated by Doucet's manager, Shauna de Cartier (who also handles Veal, the Rheostatics, Justin Rutledge, the Weakers, Canadian Tractor and producer Michael Philip Wojewoda). Upcoming Six Shooter releases include albums by Christine Fellows and Canadian Tractor.

Six Shooter was previously distributed in Canada by Outside Music in Toronto. The label's 16-album catalog includes titles by NQ Arbuckle, Ford Pier, Martin Tiel, Volcano and others. "A lot of the reasons why we did the Six Shooter deal had to do with Luke Doucet," says Steve Kane, president/CEO of Warner Music Canada. "'Aloha Manitoba' is one of my favorite records."

De Cartier says having "Outlaws" as the first release under the Warner deal is "symbolic" because "Luke is so central to Six Shooter." She adds, "We're very excited about the Warner deal. They don't distribute many [domestic] labels. Being with Warner gives us more credibility when trying to establish relationships [with labels] in other territories. We haven't approached [international] labels yet with this album. I will do that at MIDEM. The annual trade fair next takes place in January 2005 in Cannes.

A GREAT TIME

Doucet's album was mostly recorded Feb. 11-17 at the Rivoli club in downtown Toronto with Blue Rodeo bassist Bazil Donavan and drummer Glen Milchem, as well as ex-Odds drummer Paul Brennan and backup singer McClelland. Studio tracks ("Annie Lu" and "At the End of the Day") were recorded at the Woodshed Studio in Toronto. The one non-original cut is a fine live rendition.

(Continued on page 43)

Sweden

Continued from page 39

pop/R&B vocalist Sahliene, who played last year's seminar. Lundblad says that as a label we'll contacts made at the event, Sahliene spent time in the States writing and recording her second album. The set, "Photograph," was recorded in Los Angeles with producer Daryl Swan (Macy Gray) and will be released in Sweden in February 2005 by Stockholm-based indie Lion [see page 2].

Updates on Swedish Music Day's panels and showcases can be found at sweeden.com/musicseminar.

Exports

Continued from page 39

which exists to help Spanish companies sell their products at international trade fairs. "ICEX does not really see music as an export product, whereas we all know that culture is also business," Galindo says. "ICEX says it is very difficult to organize concerts abroad, but we say if we don't have such concerts at events like PopKomm or MIDEM, how can we promote Spanish music for sale abroad? Yet ICEX's budget for music in 2004 is less than 100,000 euros [$122,000]."

Galindo's stance is backed by Madrid-based indie label/distributor Boa Cor, which set up a private-sector music export office. Boa Exports, three years ago, Boa Exports attends the MIDEM international trade fair each January in Cannes. "We export culture, and we'll do it alone as long as the institutions do not support us with subsidies and other direct help," Boa Cor communications director Sergio Murillo says.

"SGAE is very active in spreading Spanish music," Murillo adds, "but in order to promote it internationally, we need more support and coordination from governmental institutions.

"SGAE says it will not be well-received," Alberdi says. "Coordination is fundamental, and we are working on it. If Spain is the guest country, we will show we can make a good effort—even if we don't have the same means as some other countries."
Universal Takes Classics To China

BY KAISER KUO

Beijing—Crossover new age duo Secret Garden is spearheading Universal Music's push into the Chinese market for classical music. Universal has formed a mainland China licensing deal for classical repertoire with Guangzhou Impact Audio Video. The three-year deal covers recordings on Universal's Decca and Philips labels. Although the agreement has only now been made public, Universal confirms it was inked in July. The first release under the deal is the best-of-compilation “The Ultimate Secret Garden.” The Irish/Norwegian classical/new age act's album was originally released in April in South Korea and has since rolled out in Singapore, Malaysia and Taiwan. It was issued across mainland China this month, following a 15-date tour of China that wrapped Oct. 13.

“Chinese classical music fans have had to listen to pirated discs of Secret Garden for years,” Guangzhou Impact chairman/managing director Jason Zhu says. “Now Universal Music and Guangzhou Impact will introduce the genuine article to them.”

The deal is Universal's first exclusive agreement for distribution of classical music in mainland China, says Dave Tam, director of classical and jazz for Universal Music in Hong Kong and China. Universal, which does not have its own distribution license in China, works through various local companies. Guangzhou Impact is based in the southern Chinese city of Guangzhou. The company, founded in 1985, has a nationwide distribution network and claims to be among China's 10 biggest distributors of audiovisual product.

Zhu says Guangzhou Impact plans to release more than 1,000 Decca and Philips recordings in the mainland during the next three years, adding that the company will invest 10 million yuan ($1.2 million) in the first phase of its distribution efforts. “The money will be spent for everything involved in this particular project—marketing and promotion, manpower and transportation,” Zhu explains, declining to give specific sales targets.

Universal and Guangzhou Impact say they will offer classical recordings at competitive prices in China's piracy-plagued market, where illegal CDs are available for about $1.

Tam says the suggested retail price for the Decca/Philips repertoire will be 70-80 yuan ($8.47-$9.68). “We can't disclose the price at this time,” he adds, “but the deal is very good for both Guangzhou Impact and Universal,” he adds.

Universal wants to price the product affordably to promote classical music in China, Tam says “but we aren't competing on price with pirated discs. Quality is very important for classical music lovers in China.”

Gabriel

Continued from page 39

new Nordoff-Robbins unit on the grounds of the BRIT School, a companion to the charity's music therapy center in North London.

This year for the first time Apple Computer's iTunes Music Store is sponsoring the award. It's an interesting choice, given that Gabriel this summer sold his 18th stake in OD2, the ground-breaking European downloading service he co-founded four years ago.

A committee of industry notables chooses the trust's annual honoree. The award goes to an individual deemed to have made a distinctive and enduring contribution to the British music business. Previous recipients include Elton John & Bernie Taupin, film composer John Barry, Beatles producer George Martin and Atlantic Records co-founder Ahmet Ertegun.

Gabriel is the first to admit that he has often thought of the artistic and commercial sides of the music business as “us and them.” He tells Billboard, “I would love for that to come to an end, but there has to be a way.”

“I think there are real possibilities for models of partnership,” he continues, “in some ways I miss the passing of some of the great ‘pirates’ of old, because some of the rogues of the business were some of the most colorful figures. That sense of support, when you’re able to get on and do your work and you know someone’s going to be there fighting for you, is a fantastic thing. Economists have meant that some artists don’t have that now.”

Wide Respect

David Munns, vice chairman of EMI Music Worldwide and CEO of EMI Music North America, is the trusts' award committee chairman. “We’ll end up selling as many tables as ever,” Munns notes, “which says something about the award’s 13th year, and something about Pete.”

“I’ve found he has a wide circle of respect inside majors and independent labels and from musicians. He’s a clear and creative thinker in terms of the digital space.”

Paul Conroy, managing director of London-based indie Adventure Records and former president of Virgin Records U.K., is a longtime associate of Gabriel. Conroy calls thinking about the younger generation of music business leaders, and the young artists they will help. “I can see a lot of growth in Gabriel’s live performance work.”

Gabriel adds that around the time of the band's 1972 breakthrough Charisma album, “Footstool,” he and label publicist Glen Colson were “the ones who persuaded him to wear a fake beard onstage.”

WilliamICS who acts
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BY MARGO WHITMIRE

Vegas, World of

Vegas, World of

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Vegas, World of

Shatner's Trek From Spaceman To Song Poet

There is a temptation to joke that William Shatner has gone where no artist has gone before with his Oct. 5

Shout Factory album, “Has Been.” But the forever “Star Trek” star has, in fact, provoked his imme-

itable mix of music and spoken word.

He remains notorious for his appearances on Rhinoceros Records’ “Golden Throats” compilation, in which his poetry-blended performances

of classic songs like “Lucy in the Sky With Diamonds” and “Mr. Tambourine Man” (both from his 1968

album “The Transformed Man”) have been widely, if wrongly, lampooned. But he has also performed

Native American poetry and songs at the World of Poetry Convention in Las Vegas, as well as D.H. Lawrence’s


It was like hearing a singer coming in and out of sounds of the dees—in front of 18,000 people who

thought it was, “Shatner says. “And it was!”

This time Shatner has again teamed with alt-rock piano man Ben Folds. Shatner recited “In Love” on

Folds’ 1998 album, “Fear of Pop, Vol. 1.” In turn, when Shatner put

price-line.com on the map four years ago with his seemingly stream-of-

consciousness spoken-word makes

also records with groups like Big Muff, Milk & Honey and Groove Collective. Shatner was nominated for a Grammy Award as co-writer of Robi

Draco Rosa’s “Mas y Mas.”

NOT PUNKY SHIT CORRECT

“In all my years growing up in a punk band, selling songs like that was the Antichrist,” Expansion Team’s John

Kastner says. Kastner founded former punk act the Doughboys and tours as a singer/guitarist for Los Angeles-based

punk act All Systems Go.

“As you get older, you realize it does not make sense to throw away that money,” he says.

Kastner likes that commercial work allows him to tour less and be home with his wife more. He splits his time

between Expansion Team projects, which have included spots for CMT, Spike TV and VH1 Classic, and freelance

opportunities like indie film scoring. Kastner recently finished the score for Rob Stefanick’s “Phil the Alien” and will

write music for upcoming film “Suck.”

“It’s hard making music for a living,” Kastner says. “A record deal is a bad business deal right now, so any

musician who wants to do commercial work and play music in a studio should do it. It’s fun.”

Former Jellyfish member Roger Joseph Manning Jr. has toured and recorded with acts including Beck, Air,

Jay-Z, Johnny Cash and Blink-182. He says that before Expansion Team, he never would have considered making a

living doing commercials. Yet he predicts that in four or five years, he will derive 50% of his work from the company.

Manning points out that the traditional route of bidding on a commercial project and spending time on a demo

that may never be used is too frustrating

for most musicians. “It’s crazy and I

don’t want to play that game,” he says.

In the case of Expansion Team, Manning figures out what the agency is looking for before he approaches a

composer.

“I translate advertising buzz words into musical terms and say, This will be a perfect fit for Roger Manning, because

he has played with Beck and Air and really knows that cool downtempo vibe,”

Mouton explains. “Then I can turn to Roger and say, ‘I need a track that is this

tempo with live drums and a Rhodes and just make it groovy,’ and he gets it.”

Manning, whose recent keyboard

session work ranges from the upcoming

Prince Hilton album to Morrissey, thinks the firm’s niche-market approach

is an advantage.

“It makes [Expansion Team] special and makes people want to dig into it,” Manning says. “Musically they are saying

to reinvent the wheel, because what sold product to our parents isn’t going to be what works for us.”

Expansion Team also includes producer/DJ Scott Hardkiss, Detroit DJ Disco D, Los Amigos Invisibles’ José

Luis Pardo (DJ Atro), producer/DJ Vinroc, electronica producer the Shipping Producks, Mathematics, Groove

Collective’s Genji Siraisi, classical

composer Michael Picton, the

Sunshine Fix’s Bill Doss, songwriter/producer duo Eric J and Eric Tew and post-riot punker Ursula Rucker.

“There are larger companies that have been doing this very well for a

long time, so I don’t think any of us are trying to do this with ams of tak-

ing over the world,” Mouton says. “Really it has to do with how educated the people in the decision-making

positions are about music and whether they can hear if something has some inspiration in it. Hopefully that will become more of a trend but

more than a trendy thing.”
Beaming HD Concerts Into The Living Room

BY CHRISTOPHER WALSH

DVD-Audio, Super Audio CD, DVD Plus and the imminent DualDisc are among the cutting-edge music delivery formats. But just as these carriers deliver high-resolution audio, so does another medium making inroads in the audio production and consumption community: high-definition broadcast.

The July 10 “Return to Sin City: A Tribute to Gram Parsons” concert at Universal Ampitheater in Universal City, Calif., will premiere in high-definition video Nov. 15 on video-on-demand and pay-per-view provider IN Demand.

The concert (a version of which was held July 9 in Santa Barbara, Calif.) featured such artists as Keith Richards, Norah Jones, Steve Earle, Lucinda Williams, Dwight Yoakam, John Doe and Kathleen Edwards, as well as a house band comprising James Burton and Al Perkins, both of whom recorded with Parsons.

Likewise, high-resolution audio and high-definition video from two Chicago/Earth, Wind & Fire performances, held Aug. 10-11 at the Greek Theater in Los Angeles, will premiere Dec. 3 on IN Demand.

Los Angeles-based Design FX Remote Recording handled audio for both IN Demand shows. For the Chico Bogarth, Wind & Fire performances, which required 110 inputs, Vista, Calif.-based remote recording studio Le Moisie also provided a truck.

Audio was recorded on Pro Tools HD at 24 bit/48kHz, says engineer Michael Frondelli, who worked on both shows. HD video was captured with 10 cameras, he adds. “Return to Sin City” was shot at 720p resolution and later upconverted to 1080i—both of which constitute the HDTV format—while Chicago/Earth, Wind & Fire was captured at 1080i.

“It has become what I believe can be a new delivery standard for music,” Frondelli says. “A lot of HD broadcast companies are really looking to build content catalogs.”

“I love DVD-Audio,” he adds, “but it works best for the car. To be at home, I think you need a compelling visual image to keep the listener in the sweet spot for complete enjoyment of the project. It makes it much more interesting.”

Design FX mixer/director Scott Peets says audio recording benefited from the truck’s analog API console and custom UREI, Telefunken and dbx compressors. The backup format for “Return to Sin City” was Tascam DA-88, while the Chicago/Earth, Wind & Fire concerts were also recorded on Sony 3348 tape machines. “But I’ve got to say, the Pro Tools has been very reliable for us,” Peets says.

The “Return to Sin City” and Chicago/Earth, Wind & Fire concerts are likely to see a DVD-Video release in 2005, Frondelli says. “It’s a fantastic model—to be able to get a pay-per-view [broadcast] and then be able to own it. In these days, anything that has value-added content really is a big attraction for the fan.”

During “Return to Sin City,” he adds, “there’s a duet with Norah Jones and Keith Richards on ‘Love Hurts.’ To see that is just spectacular. On [Dolby] disc alone, it wouldn’t be as exciting but as it is, to see them share the same passion for Gram Parsons is something else again.”

IMSTA Forms To Address Software IP Rights

The Audio Engineering Society Convention, set for Oct. 28-31 in San Francisco, will feature more software than ever before. With each passing year, an increasing amount of recording, editing and processing software is introduced—a phenomenon demonstrated at Digidesign’s Development Partners exhibit, which in invariably occupies more exhibition space and attracts more attendees than it did the previous year.

Timely, then, is the formation of the International Music Software Trade Assn. Comprising software and soundware publishers, retailers, publications and industry professionals, the group will educate and advocate for the respect of intellectual property.

Software piracy is rampant in the audio production industry. IMSTA is a nonprofit corporation based in New York, with branches in Toronto and Berlin. The association grew out of the be-cool.org anti-piracy campaign’s “Buy the Software You Use” doctrine.

Conferences, advertisements and other forms of outreach are planned for 2005.

THIS #60? COMPUTER: That’s the apt title of the print and online forum in recording magazine TapeOp, which is dedicated to digital audio workstation-base recording.

It came to mind recently when a long-running project moved from my home studio to Kampo Studios in New York. Like many contemporary projects, this one has been completed on a small budget at various locations—from apartments and rehearsal studios to professional recording facilities—and on multiple formats, including AES’s ADAT and Digidesign’s Pro Tools.

After a round of overdubs and editing, the client returned to Kampo to record more vocals armed with the FireWire hard drive to which I had coged the entire project.

Or so I thought. Several audio files were missing from six songs, the client tersely informed me, calling from Kampo’s Sudio C. Shock quickly turned to panic. Fortunately, all was not lost. The files were still on the original hard drive, only not where they should have been. In an attempt to organize, I had divided the project into separate folders, one for masters and another for earlier, unused takes.

Somehow, audio files belonging to masters ended up in the "unused" folder. When I turned the project over to the client for his sessions at Kampo, I copied what turned out to be incoherent masters to his hard drive.

Adding to the confusion, some tracks had not been named prior to recording. Instead of proper track descriptions, many files had names like “Audio 1 02-41,” “Audio 1 02-42,” “Audio 1 02-03” and so on.

Fortunately, Kampo engineer Paul Bercovitch quickly identified the problem and properly copied files from one hard drive to another. But my error had caused a few hours of studio time to be lost.

As Bercovitch attests, such occurrences are common in the age of home studios and projects recorded at multiple locations. But he brought to mind the words of Hit Factory GM Zoe Thrall, delivering the keynote address at the Audio Engineering Society’s 115th convention in 2003: “Knowing how to put a DAW in ‘record’ does not make you an audio engineer.”

The power that DAWs bring to musicians and would-be engineers is a wonderful thing. But power without knowledge and experience can be dangerous.
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often even the slogans of broadcast stations to describe its Web offerings, all of which are free. (A premium version can be purchased for $4.95 per month.)

Web browsers, for example, can choose stations that are described as being “just like” AC outlet WLTW New York or modern rock KROQ Los Angeles. Using monitored airplay data licensed from Nielsen Broadcast Data Systems, the Web stations play virtually the same songs as the stations they are modeled after.

In press materials, the Web stations are touted as being like the local stations they emulate, “but with fewer ads, no DJ chatter and less repetition.” Of course, the stations aren’t identical to their broadcast counterparts. In addition to the jocks and spots, they are missing the production elements, contests and service elements—such as news, weather and traffic. However, the MSN music list is altered to comply with different laws governing Web radio or sometimes to remove a song Microsoft does not have the rights to distribute.

But some programmers still think Microsoft is pilfering their brand and their intellectual property.

MSN ‘CREATIVELY BANKRUPT’

“Radio” MSN is Bill Gates’ attempt to cash in on the brand equity broadcasters have built up into their stations over the years, says Frank Bell, VP of programming for Keymarket Communications. “Given the problems they’ve had establishing compelling media content, it’s one more sign that Microsoft is creatively bankrupt,” says Bell. “If you think you know, they’ll be on the street corner trying to sell fake Rolexes.”

Jay McCarthy, PD of country KMLE Phoenix, says MSN Radio’s use of call letters and similar playlists is “completely unacceptable and borders on unethical. At the very least, it’s lazy. What’s wrong? Can’t MSN afford to hire skilled programmers to create their own playlists? Or, is this what’s in the intellectual property,” McCarthy adds. “I’d like to think that I don’t have to register it as such to protect it.”

Charlie Morgan, VP of market manager for Susquehanna Communications, says MSN’s stations are similar “to when you go to the grocery store or the drugstore and right next to the branded item is the store generic, a product like Excedrin or whatever. There is certainly a precedent for that, but I don’t particularly like being on the receiving end of it.”

“When I go to the drugstore and buy the generic, I don’t feel all that bad,” Morgan adds. “When I’m being attacked by the generic, I have a different sensitivity to it now.”

RADIO WANNAE

Despite his concerns, however, Keymarket’s Bell does not believe MSN Radio poses a serious threat to broadcasters.

“If your radio station is nothing more than the music you play, MSN Radio, just like a cable music service or commercial-free satellite radio, could be a problem,” he says. “As we all learned many years ago, though, it’s what programmers put together that makes a difference.”

Many broadcasters share Bell’s view that the Web as broadcast radio continues to serve its communities, MSN Radio may not pose a threat.

“It’s not radio—it’s just a radio wannabe,” says Clarke Brown, president of the radio division of Keymarket's Pilot Communications. “Why would I want to listen to a radio wannabe when I have the real thing?”

Company KZLA Los Angeles operates as a radio station, KZLA says, “In a way, somebody cloning us and calling it ‘just like’ KZLA is flattering. But without elements beyond the music, it’s really not just like KZLA.”

Steve Goldstein, executive VP of group PD for Saga Communications, says, “Anything that is out there that competes with radio concerns me.” But he notes that the Internet stations “are not like KISS in Los Angeles or WPLI in New York. They are [only] musically like those radio stations.

While the base of those stations is the same, hopefully there are other components which draw people to the station,” Goldstein adds. “If we’re doing it right, that’s our hedge against technological competition in the future.”

Morgan agrees. “I don’t think it’s going to be a large threat,” he says. “You can copy a playlist, but that’s not the essence of the brands we create. The greatest risk that I can see is the magical element... At the end of the day, I’m not all that threatened by it. Annoyed, but not threatened.”

Clear Channel Radio CEO John Hogan seems more amused than annoyed by MSN Radio.

“I am impressed that a company like Microsoft thinks enough of the broadcast industry and of us to imitate what we’re trying to do,” he says.

“They say that’s the greatest form of flattery.

“I find it interesting that they’re touting that they’re playing the same music with out all the things between the ‘songs,’” Hogan continues. “To me, great radio is that personality. Great radio is that local connection. Great radio is the local news, weather, traffic, sports scores and what’s going on in your area. And that is something that radio... continues to do extraordinarily well.

“It is not very hard to mimic a playlist,” Hogan says. “That’s a huge red flag that mimicking what makes a product ‘just like’ WLTW.

“Radio has been and continues to be a great business,” Hogan adds. “Microsoft recognizes that, but they don’t understand what it takes to be successful at it.”

DISCOVERY IS KEY

MSN product manager Kevin Horn says the point of MSN Radio is to help users discover new and different music by giving them plenty of choices. If someone recently traveled to a city and enjoyed a station there, for example, they can find something similar on the Web.

Horn says the MSN versions aren’t an exact match of broadcast stations either.

“I don’t like [we said] ‘At $8.45 this song was played, and we’re going to match this,’” he says, noting that the idea is to more closely emulate styles of music than to precisely duplicate playlists.

In addition to the sound-alike stations, MSN has partnered with a few stations to stream their audio broadcasts.

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If it's time for a new Eminem album, it must be time for another controversy. The current uproar is about Eminem's latest video, "Just Lose It." Michael Jackson is asking networks to boycott the video since it features Eminem parodying Jackson. In the video, Eminem as Jackson surrounds himself with young boys and raps, "Come here, little kid, die, on my lap. Guess who's back with a brand-new rap?"

The clip also makes fun of Jackson's plastic surgery and the 1984 incident in which Jackson wasacci-

ually burned while filming a Pepsi commercial.

Blame the new Eminem album, "Encore," is due Nov. 16. "Shady/Interscope in an interview on "The Steve Harvey Morning Show"—which airs on KBBT (100.3 The Beat) Los Angeles and is syndicated in Dallas—Jackson said, "I've admired Eminem as an artist and was shocked by this [video]. The video was inappropriate and disrespectful to me, my family and the community at large."

So far, BET is the only national music video network that has pulled "Just Lose It" from its playlist.

A statement explaining why it stopped playing the Eminem's representatives had no comment.

Retailers say that when it comes to Eminem, controversy sells, and H2T not playing the "Just Lose It" video won't affect sales for "Encore."

"If anything, all the controversy will attract attention to the album," says Shirley Hale-Morris, president of Overflow, a California-based retail chain Underworld Records.

Daron Newsome, a manager of Memphis-based retail chain Poplar Tunes, says he expects "Encore" to debut at No. 1 on The Billboard 200. "BET not showing the video may have a short-term effect because some people may not see the video, but that's not going to stop the album from having huge sales.

NEW TV SOUNDTRACKS: The Right Stuff/EMI will release "The Bernie Mac Show" soundtrack Nov. 2. The set features mostly classic R&B ballads, such as James Brown, George Clinton, Zapp, Sly & the Family Stone, Commodo-"es, Neville Brothers, Gap Band and Lakeside.

Network records issued the "Everwood" soundtrack Oct. 19. The album includes cover versions of 1970s songs from such acts as Stereophonics, Jason Mraz, Jars of Clay and Kristin Hersh.

In brief: Nick Lachey has signed a development deal with Fox to star in a 70s comedy or drama titled "Enemy's Flavor Flav" will co-star with actress Brigitte Nielsen in a new VH1 reality series, "Strange Love," set to debut in January 2005. The two entertainers met and had a brief romance during the third season of VH1's reality show "The Surreal Life"... Norm Schoenfeld has exited Fuse as VP of programming.

#Programming

Eminem Video Controversy? You BET
Rod’s Gold Standards

When Rod Stewart and Clive Davis decided to inaugurate the singer’s J Records deal with a collection of gems from the Great American Songbook, did you ever imagine that repertoire would become a franchise for the British rocker? Now Stewart’s third such album in three years is on the verge of being his first No. 1 album in 25 years. His “Stardust . . . The Great American Songbook Volume III” is the hottest seller among the releases that hit stores Oct. 19. First-day numbers have chart hawks predicting a print run of at least 250,000 copies, some close to the album thinking it could reach 275,000.

If he hits even the low end of those estimates, it will mark Stewart’s best Nielsen SoundScan week, eclipsing the 212,000 he moved exactly one year earlier, when “As Time Goes By” . . . The Great American Songbook Volume II” entered The Billboard 200 at No. 2.

Usher Draws Four Aces

For the first time in 34 years, one artist has had four songs reach No. 1 on The Billboard Hot 100 in a calendar year: the unstoppable Usher.

Usher now has a quartet of tracks that have advanced to pole position in 2004, thanks to the 2-1 rise of his duet with Alicia Keys on “My Boo” (LaFace). The last act to have four singles move to No. 1 in a calendar year was the Jackson 5. The quintet’s first four chart entries (“I Want You Back,” “ABC,” “The Love You Save” and “I’ll Be There”) each hit the top in 1970.

Rounding out Usher’s fabulous foursome are “Yeah!,” “Burn” and “Confessions Part II.”

Add in “My Boo,” and Usher has been No. 1 for 23 weeks in 2004, with more to come. He already holds the record for the most weeks on top in a calendar year. “My Boo” is on its second No. 1 for Keys. It’s been a little more than three years since her first chart entry, “Fallin’,” gave the J imprint its first chart-topper. “Fallin’” spent six weeks at No. 1 during the summer of 2001.

Not only does Usher have four No. 1 this year, but they are four consecutive releases. He is the first artist to have four chart-toppers in a row since Mariah Carey had a run of five from September 1995 to September 1997: “Fantasy,” “One Sweet Day,” “Always Be My Baby,” “Honey” and “My All.”

The rise of “My Boo” is also good news for the LaFace imprint. “Boo” is the label’s fifth No. 1 in 2004, counting the four Usher songs and “Goodies” by Ciara featuring Petey Pablo. This is the first year one imprint has had five No. 1s since 1996, when the Columbia label dominated with titles by Savage Garden, Will Smith, Aerosmith, Laurnn Hill and Carey.

Finally, this is the first year since 1962, when “Monster Mash” by Bobby “Boris” Pickett was on top, that a Halloween-appropriate title has been No. 1 around the holiday, although that is not the “Boo” that Usher and Keys intended.

LUCKY NUMBER: Rod Stewart and Celine Dion have songs debuting on the adult contemporary survey this issue, and for both it is their 33rd AC chart entry. Even more coincidental, “What a Wonderful World” (J) by Stewart and Stevie Wonder opens at No. 33. Dion bows two rungs higher with her remake of John Lennon’s “Beautiful Boy” (Epic).

‘OVER AND ABOVE: Tim McGraw is this close to having his highest-charted song on the Hot 100. His collaboration with Nelly, “Over and Over” (Curb/Derrty), surges 18-7. That’s just one rung lower than his all-time best. “It’s Your Love,” a duet with wife Faith Hill, peaked at No. 7 in July 1997.

“Over” moves 11-6 on Rhythmic Top 40 and 20-7 on Mainstream Top 40. This is the first time McGraw has appeared on either of those airplay charts.
<table>
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<tr>
<th>Week At Number</th>
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*OCTOBER 30, 2004*

For the new Celine Dion outing, a little bit of genius: an artist with tremendous adult appeal records a children’s album.

And, to complement the trepidaire and make the CD stand out, it doesn’t hurt to punctuate the album with images by famed children’s photographer Annie Geddes.

The result of that formula is a first frame of 147,000 copies, good for No. 1 on Top Kid Audio and No. 4 on The Billboard 200.

Dion’s total sales is the largest sales week in the history of the kids list, which Billboard launched in 1995. The only other title to rally 100,000 was the EP from the Disney Channel show “The Cheetah Girls,” which clocked 106,000 during last year’s Christmas frame.

This is also Dion’s second top-10 album in 15 weeks, a rare distinction. Her live album, which is now No. 193 (up 4%), debuted at No. 80 this summer.

Aside from Nelly, whose two new albums bowed simultaneously at Nos. 1 and five weeks ago, the last artist to plate two top 10 albums in a shorter frame than Dion was 50 Cent, whose CD/DVD combo “The New Breed” was No. 2 in the issue dated Dec. 3, 2005. 10 weeks after “Get Rich or Die Tryin’ bowed at No. 1.

Dion’s total includes sales culled from a CD-only release and a boxed-set version that contains a 60-page book. The CD is also packaged in a 180-page book that carries a $20 list sales of that tome, however, do not count toward the album’s tally.

Dion and Geddes promoted “Miracle” with appearances on “The Oprah Winfrey Show” and “CBS Sunday Morning.”

**PUMPKINS AND MISTLETOE:** Even before kids can shout “trick or treat,” Christmas albums by Trans-Siberian Orchestra and seasonal champ Mannheim Steamroller decorate our sales charts.

Trans-Siberian begins at No. 26 with “The Lost Christmas Eve” on 32,000 copies, by far its best Billboard 200 rank, though not its biggest sales week. Three of the four titles that Trans-Siberian has placed on the big chart are Christmas sets. The first, released in 1996, owned its act’s prior peak at No. 89. At No. 54, comes Mannheim “Christmas Celebration,” consisting mostly of tracks from previous albums. This is the seventh Christmas title the act has placed on the big chart, but that is no lessener Steinmuller’s only holday.

The new one replaces Mannheim’s pumpkin-flavored set, “Hal- leen’s Monster Mix,” at No. 1 on Top New Age Albums. “Monster Mix” ruled this chart for three weeks. With the new album’s feat, Mannheim Steamroller titers Yanni as the No. 1 on the new age list, with 10 titles. **SNAPSHOT:** Nelly’s “Suit” has seen two straight gains since “Over and Over,” his song with Tim McGraw, took root at radio (see Singles Mindset, page 56). This time it earns the Greatest Gainer ribbon with an 18% hike (53,143,500 copies).

With that momentum and a $9.98 sale price at Target, the album is on track to surpass 200,000 copies on next issue’s chart. A CD/DVD combo gives Duran Duran its first No. 1 on Top Music Videos, as a No. 1 on Top Internet Albums and its best Billboard 200 rank since 1993, starting at No. 17 (54,000 copies). It beat prior music video rank was No. 4, earned all the way back in 1985 by “Dancing on the Valentine.” The band made release-week visits to “Good Morning America” and “Live With Regis and Kelly.”
Detecting A Trend Toward Adult R&B

Six of the eight debuts on the Hot R&B/Hip-Hop Singles & Tracks tally are R&B-rooted, while four of them are driven by the adult R&B stations.

At No. 8, “U-Haul” by Angie Stone garners 4.8 million audience impressions overall, but only 50,000 are from R&B/Hip-hop signals. The same can be said of Anita Baker’s latest offering, “How Does It Feel?”, entering at No. 11 with a 4.4 million reach, 3.6 million from adult R&B stations.

Also better received at adult R&B are new titles “Still” by Tamia (No. 90) and “Girl, I Wonder” by Shawn Kane (No. 99).

The other two new R&B entries are happening outside the adult camp. Avant, who has traditionally faced early burnout between adult R&B and R&B/hip-hop formats, and newcomer Houston. Avant’s “Don’t Wait” benefits from placement on the “Shark Tale” soundtrack, garnering 3.6 million of its 4 million reach at R&B/hip-hop outlets, while Houston’s “Ain’t Nothing Wrong” earns widespread appeal that can be attributed to his rapid-fire, perfectly-timed new single, “I Like That.”

The adult R&B format has also experienced a surge in stations and ratings, which has helped elevate the format’s tracks on this chart, even though they were at the young end of R&B/hip-hop stations.

So far in 2004, we have added four adult R&B stations to our monitored panel while losing two from the R&B/hip-hop total. In addition, five adult R&B stations in major markets like WRKS New York and WDSF Philadelphia have experienced ratings resurgences that have translated into increased listener impressions.

This trend eases chart possibilities for artists like Baker, whose “You’re My Everything” reached No. 1 on the adult R&B chart in sister publication Billboard Radio Monitor. But tracks that do not cross to R&B/hip-hop stations have a limited airplay ceiling. As reported on the R&B/hip-hop Singles & Tracks chart, they usually top out in the mid-20s.

FOUR SCORE: Usher makes it four for four in 2004 as “My Boo,” his duet with Alicia Keys, moves to No. 1 on The Billboard Hot 100. The track follows “Yeah!”, “Burn” and “Confessions Part II” to the top of the chart (see Chart Beat, page 49).

With a gain of 9 million in listener impressions, the track now boasts an audience of 156.6 million. Farther down the Hot 100’s top 10, “Over and Over” by Nelly featuring Tim McGraw leaps 18-8 in its third week on the chart and looks to be a future No. 1. The track takes the Greatest Gainer/Airplay crown with a 22.6 million listener impression gain. The quick ascent into the top 10 matches Nelly’s prior best, achieved with “Dilemma” in July 2002.

“Over” also hits the top 10 in its third week on the mainstream top 40 and rhythmic top 40 charts, setting Nelly’s career best on the former and matching his fastest on the latter.

Christina Milan’s “Dip It Low” becomes the third single of 2004 to pass the 30-week mark on the rhythmic list, where it is No. 15. Earlier this year Usher claimed 35 weeks with “Yeah!” while Petey Pablo kept “Freak-a-Leek” on the chart for 40.

The last time three or more tracks collected 30 weeks on this chart was in 1999.

LOVE BLOOMS: On Hot Country Singles & Tracks, Phil Vassar achieves his first top five in two years with “In a Real Love.” The song takes the chart’s fourth-largest increase (533 plays) and jumps from George Strait and Sara Evans encore in the top two positions this issue, Vassar’s single appears poised to dominate the chart.

Meanwhile, making its first top five visit was “American Child” in October 2002. “Real Love” is the highest-ranking title on the chart that is not currently detecting at all 122 monitored, falling two stations shy of closing out the panel. If it does make it to the top without complete station consensus, it will be a rare feat for a No. 1 title.

LeAnn Rimes has her highest ranking country single in three years as “Nothing But Love Makes Sense” rises 22-20. Rimes hasn’t seen this from the country list since June 2001 when “But I Do Love You” peaked at No. 18.

In between top 20 country titles, Rimes has scored a top 10 hit on the mainstream top 40 chart with “Can’t Fight the Moonlight” and on the AC list with “Life Goes On.”

TREES TOPS: With more than 4.1 million in audience, rock/pop fusion trio By The Trees lands its first chart-topper on billboard.com’s Hot Christian Singles & Tracks as “Beautiful One” rises 3-1. The track also makes a 4-1 leap on the Hot Christian Adult Contemporary list. Detections at 33 Christian adult stations account for 3.7 million of those audience impressions.
Managers
Continued from page 5

generate significant cash flows," T.H. Lee managing director Scott Sperling tells Billboard.
On the heels of the T.H. Lee/Bain investment, the Firm announced a deal with Los Angeles music man-
agement company Spivak Sobol Entertainment that will bring such acts as A Perfect Circle, Queens of the
Stone Age, Three Days Grace, Yellowcard, Vanessa Carlton and the Distillers into the fold.
The Firm already claims Limp Bizkit, Korn, Linkin Park, Dixie Chicks, Audioslave, Enrique Iglesias,
Snoop Dogg and Michelle Branch, among others, as part of its roster.
“Given the changing and consolidating entertainment landscape, it is more important than ever that artists
and their concerns be better represented,” Kwatniatetz said in a state-
ment about the Spivak Sobol deal.
“By pooling our collective re-
sources, we can strengthen and better leverage artists’ issues,” Kwatniatetz
continued. “As we redefine the role of
manager, it is imperative that the artist community works together to
better strengthen their place in this shifting climate.”

PART OF A LARGER STRATEGY?
Spivak Sobol isn’t the only com-
pany on the horizon of the Firm. A source familiar with the situation says
Kwatniatetz is sniffing around a num-
ber of other independent shops, too.
Meanwhile, the Firm’s further ex-
pansion into TV/film production, more acquisitions and retail brand
ownership activities are also possi-
bilities, sources say.
Spivak Sobol principal Arthur Spivak predicts a management-
company consolidation.
“For years I’ve been wondering why managers don’t [consolidate],” he says. “Lawyers do it, accountants
do it. As it goes, I think it’s been very
happy doing my time, but the time is right.
This will be happening more and more,
and I’d rather be involved with [people] who have a vision for what
the future will be.”
Many predict that a private-equity-
supported roll-up of the management
sector by the Firm would be a prelude
to a larger exit strategy involving a combination with WMG and, ulti-
ately, an initial public offering. Talk of the Firm linking with the likes of Irving Azoff, Howard Kaufman or Fat
Magaterra has been running rampant throughout the industry for weeks.

West
Continued from page 5

Don Lenner, president/CEO of Sony
Music Label Group U.S., cites West’s
sensibility as a factor in nailing the
deal. “His taste is impeccable,
whether it’s in songs, production, fashion . . . in any idea he wants to
convey,” he says. “And it’s a taste that is
defined in classicism vs. modern. You
see Kanye doing all different kinds of
music, whether it’s rock, pop, R&B,
hip-hop or gospel.”
West could not be reached for
comment.
Getting Out Our Dreams will be
based in Sony’s Santa Monica, Calif.,
offices. Sony says marketing, promo-
tion, sales and staffing for the imprint
will be a “collaborative effort” between
Sony and West.
Released in February, "The College
Dropout" has sold 2.3 million units,
according to Nielsen SoundScan.
The album features several hit singles,
including "Through the Wire" and
"Jesus Walks."
West, a Chicago native, signed to
Roc-a-Fella in 2002. In October of that
year, he was injured in a near-fatal car
accident, which inspired him to write
"Through the Wire."
West’s production credits include
Twista, Alicia Keys, Jay-Z, Ludacris
and Janet Jackson. West holds three
nominations for the upcoming Ameri-
can Music Awards: favorite new artist,
rap/hip-hop male artist and album (for "The College Dropout"). The show will be broadcast live Nov. 14 on ABC.

Venegas
Continued from page 8

Franklin
Continued from page 6

Franklin exits to become the first
artist on the Fo Yo Soul roster. A new
album, his fifth, will be out on the
label next summer.
"After 12 years of being under some-
tone as talented and smart as Vicki Mack LaTalalade, you learn so much," Frank-
lin says of the GospoCentric label, who sold her company to Zomba last year but remains at the helm. "I want-
ed to take the wisdom I’ve learned and have the same opportunity."
Carla Williams will be GM of the
new company, which will be based in
Dallas. Williams was most recently
director of marketing at Nashville-
based EMI Gospel. The Fo Yo Soul
management team also includes Franklin’s longtime manager Jesse Hurst as executive VP and attorney
Kendall A. Minter as general counsel.
Franklin is negotiating with new acts for the
label.
"It will be a very youthful label," says Franklin, who has five platinum and two multiplatinum albums to his
credit, according to the Recording Industry Assn. of America. “It will be
every street-conscious. We want to find
young, talented artists who are very
hungry and very sincere about their
work. There are talented people on
every corner, but we want to make sure the cross is premiere in their
lives.”
In addition to the label, the company will
include Fo Yo Soul Productions, which
will manage Franklin’s tour sched-
ules; NuNetix Music and Franklin’s
speaking engagements in conjunction
with the William Morris Agency. There
will also be an advertising/marketing
company, P-19 Media, a partnership
with the Loomis Agency, a Dallas-based
advertising and media firm.

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and lows of romance while not shying away from addressing racial, social and spiritual issues. Stevie represents the essence of the Billboard Century Award—an artist whose career and body of work continues to evolve and influence new generations of musicians. We are honored to present him with our 2004 accolade.


“It’s an honor to be included in the class of legends. Through it all, he’s demonstrated an amazing sense of integrity, grace, concern, commitment and sheer musicality.”

That musicality revealed itself early on. Born May 13, 1940, in Saginaw, Mich., Steveland Hardaway Judkins graduated from pots and pans to the harmonica at age 5. Mastering the piano and drums before he was 9, the child prodigy also sang in the church choir.

By this time his family had moved to Detroit. It was there, in 1961, that he was discovered by Ronnie White of the Miracles. Christened “Little Stevie Wonder” by Motown founder Berry Gordy, the young Wonder became the first artist to hit No. 1 on three Billboard charts simultaneously with his infectious single “Fingertips, Pt. 2.” The song perched atop The Billboard Hot 100 as well as the R&B single chart, while “Little Stevie Wonder/The 12 Year Old Genius” claimed top album chart honors.

Dropping the “Little” moniker in 1964, Wonder amassed a string of R&B/pop hits, including “I Was Made to Love Her,” “My Cherie Amour” and “Signed, Sealed, Delivered I’m Yours.” But with his 21st birthday came an epiphany—in terms of both his music and business dealings. While renegotiating his Motown contract, Wonder made history when he requested that the agreement include his own production and publishing compa- nies, which would result in a higher royalty rate.

At the same time, he also compartmentalized full artistic control of his recordings, almost unheard of at a time when most R&B albums still consisted of covers, compilations and filler, and when few R&B artists questioned their contracts.

His unleashed creative vision reached fruition with the introspective 1972 album “Music of My Mind.” That primal for the pump for a string of highly acclaimed albums that would dominate the ’70s, culminating with the ambitious double album “Songs in the Key of Life” (1976).

Along the way, Wonder the music man became Wonder the humanitarian. An outspoken ally in the fight against apartheid, he has raised his voice in support of other social concerns. Among those is his annual House Full of Toys holiday benefit, now in its ninth year. He also played an instrumental role in the campaign to declare Dr. Martin Luther King’s birthday a national holiday.

The 19-time Grammy Award winner was inducted into the Rock and Roll Hall of Fame in 1989. The Recording Academy presented him with a Lifetime Achievement Award in 1996.

Wonder is currently recording his first studio album since 1995’s “Conversation Peace.”

Additional reporting by Melinda Newman in Los Angeles.

BIRTHS

STEVIE WONDER, to Stephanie Urbina Jones and Jason West, Sept. 10 in Nashville. Mother is a Texicana country recording artist.

Boy, Carson Bradley Murray, to Kim Wiggins and Brad Murray, Sept. 28 in Nashville. Mother is an independent song plugger for Fors Hill Music.

MARRIAGES

Rita Coolidge to Tatayua Suda, June 19 in the Cook Islands. Bride is a recording artist.

Molly Terrence to Aaron Barrett, July 21 in Las Vegas. Groom is frontman of Reel Big Fish.

Elissa Landell to Kech Rice, Sept. 25 in Toronto. Groom is a country music act Lonestar.

Katie Lee to Billy Joel, Oct. 2 in Long Island, N.Y. Groom is a Grammy Award-winning recording artist.

DEATHS

Chris Towns, 75, of unspecified causes, Sept. 10 in New York. Towns was a musician, songwriter, arranger and composer for such artists as Johnny Mathis, Gloria Lynne, Dizzy Gillespie and Brook Benton. He was also a former Famous Music staff writer, Atlantic recording artist and co-founder of international touring group the Dell Tones. As a pianist, Towns toured with Jackie Wilson. Elta Jones, Chuck Jackson and performed with Otis Blackwell on original demos of material for Elvis Presley. Towns spent the past 10 years teaching music at Central Harlem’s Senior Citizens Center, where he received awards for his work with the center’s choir.

Giuni Russo, 53, of a long illness, Sept. 13 in Milan. The Italian singer had been part of the national music scene since the 1970s. A performer at the Sanremo Festival, she won the country’s Festivalbar contest in 1982 with the song “Un Estate a Milano.” She has recorded multiple albums for Columbia.

Mike Gill, 56, of a heart attack, Sept. 18, in London. The veteran U.K. music executive’s career began when he took a role working for publicist Keith Goodwin. In the early ’70s, he set up his own PR company, Mike Gill Associates, and late in the decade, started his own GM Records, the label formed by artist manager Billy Caff, whose clients included the Faces, Rod Stewart, Status Quo and Rory Gallagher. Gill subsequently bought and rebranded U.K. imprint Riva Records, which released such Stevie Wonder No. 1 albums as “A Night on the Town” and “Blondes Have More Fun.” More recently, Gill served as consultant to PolyGram and Universal on the Dusty Springfield catalog.

Venture

Continued from page 1

strategy designed to control expenses associated with expected growth in track-based digital distribution. As the industry’s shift to individual song sales is creating exponentially more transactions that must be processed by label accounting systems—many of which are aging, inefficient and ill-equipped for robust e-commerce.

Tig Cal, chief information officer at Warner Music Group, tells Billboard that the driving motivation behind the joint venture is the chance for the two majors to cost-effectively build an improved and more efficient royalty processing platform.

Cal says better efficiency and automation potential fueled by modernized systems will allow WMG and UMG to handle a greater number of transactions at existing staffing levels.

“Not really a cost reduction effort,” he says. “This is about cost prevention.”

Mike McGuire, research director at Internet research firm GartnerG2, notes that download sales in the United States are expected to increase to $900 million by 2008. “Record labels have to ensure their infrastructure and processes can handle increasing transaction volume,” McGuire says. “It also sets the stage for UMG and WMG—and perhaps other companies—to form the bulk of their royalty operations within the next several years under a shared-services model.”

COURTING OTHER LABELS

In addition to servicing UMG and WMG, Royalty Services intends to market its platform to other music labels and publishers.

Exegen CEO Greg Shenkman says, “We sincerely hope this is going to be a true industry utility—something that will help very big labels and small labels equally well. We want to create a generic value for everybody that is much less expensive than the alternatives.”

Interest on the part of other majors in working with Royalty Services remains to be seen.

Sony and EMI declined to comment.

The major labels in recent years have expressed growing interest in shared services opportunities for a range of functions, including distribution. Such moves have the potential to save record companies millions of dollars in overhead. However, a host of competitive and potential regulatory issues have squelched such initiatives.

Staffing reductions will not occur at either Universal or Warner as a result of Royalty Services’ formation.

The initial focus of the venture is to develop a new software platform that will work for UMG’s and WMG’s individual accounting policies. Additionally, each company’s respective royalty information will remain confidential.

Exegen—whose clients include AIG, Bell Canada, ING Advisors Network and Prudential Securities—will be responsible for delivering a solution with input from both label groups.

Exegen estimates that the development of the new royalty processing platform will take 18 to 24 months. That means both companies are readying their existing royalty accounting systems.

Once the platform is completed, Royalty Services will securely collect transaction data from UMG’s and WMG’s systems and distribution platforms.

It will then calculate royalties and deliver statements and accounting back to the labels for payment and processing. WMG and UMG data will be kept separately.

UMG and WMG will keep their own in-house business processing teams to handle the administrative work associated with royalty accounting.

Exegen’s McGuire describes the plan as an “interface between the royalty solution that we’re building and our internal existing sales order processing applications that help us get and accumulate the sales records,” says Joe DeDlin, chief information officer for UMG. “And on the other end the business people will still process [royalty] statements the way they do today.”

However, DeDlin acknowledges that the companies “have toyed with the idea of including business processing into the scope of services handled by this,” but that idea has not been fully explored. “My guess is that it would still be several years down the road,” he says.
Joint Chiefs
Continued from page 1

Atlantic co-chairman/COO Craig Kallman says, "We put this bold campaign together to plant the flag about our commitment to urban music." "This is the new Atlantic," label president Julie Greenwald adds, noting that the multi-artist approach gives us the girth and leverage to do what we need to do in order to lock down radio, video, online... every kind of avenue...

If Atlantic's fourth-quarter rollout of heavy hitters sounds familiar, it's not surprising. During her tenure as president of Island Records, Greenwald and then-Def Jam COO Lyn Cook (now chairman/CEO of U.S. Recorded Music at Warner Music Group) orchestrated a similar marketing attack at Def Jam.

In 1999, for example, Def Jam put up $100,000 in search of "hip-hop's biggest fan" (The Rhythm & Blues, Billboard, Aug. 28, 1999). The label staged a contest in tandem with five major releases during November and December, beginning with LL Cool J and ending with Jay-Z.

The Joint Chiefs campaign is considerably more expansive than the Def Jam contest, which together is a montage of all five artists. That logo will be the focal point in a diverse range of advertising, merchandising and promotion material and activities.

Atlantic is planning promotions with a number of media and retail companies, including Premiere Radio Networks, Clear Channel online, Radio One Inc. On the retail front, tie-ins have developed with Ecko, Underground Station, Logitech, Champs Sports and South African-based clothing line Umbro.

In addition, the label's nationwide street team will blanket the top 10 markets through appearances at clubs, retail outlets and sports events, host exclusive listening sessions and launch a website that will be visible by way of promotional vans that will travel the Northeast, Southeast, Midwest and West Coast.

A major component will be a live concert tour of the Def Jam/RCA/Universal Radio Theater. Featuring all five of the Joint Chiefs artists, the concert is being presented in association with R&B/hop-hop WQHT (Hot 97) New York, Champs Sports, Umbro and Atlantic.

Ticket giveaways on Hot 97 will complement "enter to win" ticket contests at independent music retailers in New York, on various Wb sites and with purchases of Umbro gear at Champs Sports locations.

"The Joint Chiefs campaign is a rarity in the industry, and we're fortunate to be part of such a unique campaign," Champs Sports brand director Marc Williams says. "This is a wonderful opportunity for our brand to partner with one of our key vendors [Umbro's Black Leopards clothing line] and expand our relationship with Atlantic Records."

Another key campaign partner is Rockstar Games. The video-game company will sponsor the national promo tour and after-party club events for Tricky Daddy, TL and Fabolous from Oct. 28 to Dec. 31.

Atlantic is also teaming with Rockstar to launch its new game, "Midnight Club: 3." CD sampler packacings all five artists as well as game trailers will be part of that portion. An aggressive online initiative will feature: key singles and game elements.

According to Kallman, Atlantic is also teaming with Marvel Comics for a promotional item featuring the Joint Chiefs.

WILL IT WORK?

Despite all the bells and whistles, one question remains: How successful can such a campaign be?

TL, whose "Urban Legi nd" follows his gold-certified Grand Hustle/Atlantic debut "Trap Music," has doubts.

"I'm behind this 100%," says the rapper, who doubles as a featured guest on the Tricky Iaddy and Fabolous albums. "It's a real way to support each other as the label and also cover a lot of ground.

"You've got me and Tricky from the South but with two different audiences. And you have Fabolous and Fat Joe from New York with two different audiences. Then there's Twista from Chicago. And if my eyes didn't deceive me in San Juan, everyone felt real positive when we performed together for the first time."

That performance took place at the 2004 Mixshow Power Summit in San Juan, Puerto Rico, this fall. Tricky Daddy and Fabolous also believe the marketing concept is a winner. Fabolous also feels it's a "good deal for everyone" while Tricky Daddy harbors hope about "getting a tour going" as a result of the campaign.

According to the label, there are four plans, although nothing is definite.

A SKEPTIC AT RETAIL

However, one urban music buyer at a major national chain voices reservations about the campaign.

"A campaign like this can help drive sales and be successful if it is done in a non-holiday period," the buyer says. "But the titles are coming out too far apart to feature them all together. Most retailers will have no specific space to dedicate to a promotion in the middle of a holiday period. We will be participating to the best of our ability—for instance, featuring the artists and paper ads, endcaps and some bins when the promotion starts—but not under the terms the label would like."

The buyer points out two other mitigating factors: street-date revisions and tough fourth-quarter competition. "The initial campaign advertisements have street dates that we are not even correct now that some of the titles have been moved around. My fear is that the label may be putting out records that are not ready just to fit into this promotion. Many of their titles are coming out against some pretty strong competition from other labels."

That competition includes albums by Eminem, Destiny's Child, Lil Jon & the East Side Boyz and Nac, not to mention such pop/rock giants as U2. As for the revised release dates, when Billboard first reported the Joint Chiefs campaign (Rhythm & Blues, Billboard, Aug. 28), the rollout was slated to begin Oct. 19 with the Twista

Aversion: On Tying of every need 'We put this underground events, and Fabolous albums. "It's a tough fourth quarter, but we're looking good."" "But the titles are coming out too far apart to feature them all together. Most retailers will have no specific space to dedicate to a promotion in the middle of a holiday period. We will be participating to the best of our ability—for instance, featuring the artists and paper ads, endcaps and some bins when the promotion starts—but not under the terms the label would like."

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resiuse (featuring new tracks), followed by Fabolous (Oct. 26), Tricky Daddy (Nov. 9), Fat Joe (Nov. 16) and TL (Dec. 7).

While date changes are common, the notable changeable titles is the Fat Joe album, which is now set for first-quarter 2005.

Kallman counters that the Atlantic staff was conscientious about spacing out the release dates. "We wanted to make sure we weren't tripping over ourselves," he says. "We successfully spaced out the singles and album releases to realize the full impact from radio and the marketplace. The releases are separated by the right amount of time so we can get to the next one without missing a beat."

In the case of the Fat Joe album, which scored a No. 1 crossover this summer with "Lean Back," Atlantic didn't want to compete with the group's current SNC/Universal album, "True Story."

"We didn't want to do anything to cut the legs out from that release," Greenwald says. "It would be unfair. When we began putting this together in July, we didn't know 'Lean Back' was going to be our biggest records of the year and then go into a second single ['Take Me Home']."

In the long run, Atlantic views the Joint Chiefs campaign as a win- win for the artists, Atlantic and consumers.

"I love the fourth quarter. That's when kids are inside the stores," says Greenwald, who envisions the campaign as an annual project with the possibility of a spring offshoot.

"We're trying to create an environment here," she continues. "This is the home of Ray Charles, Aretha Franklin, Led Zeppelin. The history here is the history of music."

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FOR THE RECORD

Last issue's story "The British Aversion: U.K. Acts Disappear From U.S." should have referred to Alan Miller as co-owner/ publisher of Filter magazine.
‘We’re Going To Have A New Industry, Like It Or Not’

BY CHRISTOPHER WALSH

Seated in a control room at Record Plant Studios in Hollywood, Ron Fair has no shortage of sounds to consider. A string arrangement for John Legend’s upcoming release, the Black Eyed Peas’ holly anticipated “Monkey Business” and projects for newcomers Keysha Cole and Vanessa Brown—all are on today’s agenda.

Fair has booked just one room today, though using all four Record Plant studios simultaneously is not uncommon for him, “I’ve pretty much camped out here for the last several years,” he says.

It makes sense that Fair, president of A&M Records since 2001, has made a recording studio his home. He began his career doing mono voiceover spots in a studio, a gig that led to small-budget music scoring projects and later the study of piano and orchestration with Bill Conti. That collaboration bore fruit when Fair recorded “Gonna Fly Now,” the theme from ‘Rocky’.

Since then, he has held senior positions at several labels, and the hits have been plentiful. Fair brought the unpublished “We Belong” to Pat Benatar. In a competitive environment, he signed EMI for North America and oversaw the campaign around its hit “Unbelievable.” He served as executive producer for the “Reality Bites” soundtrack and signed artists including Lit, the Calling and Christina Aguilera, for whom he has produced several hits. He has also produced No. 1 songs for Vanessa Carlton, Counting Crows and the Peas, as well as the Grammy Award-winning “Lady Marmalade” from the “Moulin Rouge” soundtrack.

“Ron is a rare combination of record producer, talent finder and talent developer,” says Jimmy Lovine, chairman of Interscope Geffen A&M Records. “He can do all of it. He’s also a great friend and ally. He’s made me look really, really smart.”

On Oct. 28, Fair will deliver the keynote address at the Audio Engineering Society Convention in San Francisco.

Q: You have been vocal about the threat posed by peer-to-peer sharing of music, but legitimate sales have improved in the last year. How would you characterize the landscape today?

A: We’re experiencing what is analogous to the periodic burning of forests. It’s part of the natural flow. In our business, the old model, in every way, ceased to be healthy.

Technology is driving radical changes in the way that music is digested, sold and bought. The entire food chain is going through a process of disorganization and forced rearranging. When we come out the other side of it, we’re going to have a new industry, whether we like it or not. Now there’s a lot more forward-thinking people in a lot of companies, and the downsizing and scaling back has really forced the cream to rise to the top.

Q: Where are we in this process?

A: I think we’re in the middle of it. The ignition for the perfect storm is driven by the technology, but changes—in taste, in fashion—also affect it.

The other thing we cannot predict is how the recording artist grows, and that comes in waves. The tide brings in a bunch of new artists, and they capture the imagination of the public, or not. What makes it feel better this year than maybe last year is, there’s a lot of great music around right now. That’s something that none of us have any control over. It’s all part of the miracle of what we do.

There’s still a lot of joy and bright spots in the music itself, in all genres—whether it goes to the standards thing, like what we’ve got going with Queen Latifah, or the breakthrough of Hoobastank or Maroon5 at top 40, or what we’re achieving with Snow Patrol and Keane, or Kanye West’s incredible rise. The musical part of it is very stimulated and stimulating.

Q: If iTunes and Rhapsody demonstrate a viable digital delivery model, are they also fostering a commercial or creative renaissance?

A: It’s a window into the future of how the business is going to work. Whether it’s a replacement for what we have or an addition to it is yet to be seen. But the most appealing thing about iTunes and the whole culture that comes with it is the interactive ability to manage your music library and manipulate it—to put it on different media, transfer it around and make your constantly changing musical scrapbook—and live your life to it. That’s a culturally significant thing. It’s really going to affect everything.

Q: Does that revive a singles model?

A: I don’t think so. What I’m feeling is a fundamental change in the nature of what we have, going from a product that’s sold to a utility. Music becomes a utility—a ubiquitous, continuous utility in the same way that electricity, water, gas, cable TV, high-speed Internet are. Using the analogy of water, you bathe in it, you drink it, you cook with it. You do a hundred different things with water. It’s always there, and you pay a monthly charge and it’s controlled by a valve the whole time. We will see the music business more healthy than ever, because we’ll be giving a better product.

Q: Should every label make its entire catalog available online at multifiered pricing?

A: That’s a smart move, and I think we have the capability to do it. But again, that’s still based on [the idea that a] guy wakes up and says, “I want to buy the Allman Brothers and will pay 79 cents to get it.” What I’m saying is, he’s got the Allman Brothers: He’s paying a monthly bill and can get whatever he wants, whenever he wants it, however he wants it.

Q: How would this differ from a subscription model?

A: It’s not even a subscription. You’re not “subscribing” to the electricity in your house. It’s a utility; you need it and it’s part of your life. I don’t know how many years it will take, but I feel in my gut that we’re going to see a fundamental shift from the classification of it as a product to a utility.

Q: What do you think of the DualDisc?

A: I love the idea. I don’t know how it feels in terms of my own experience, but one of the reasons I like it is because, at the moment, the hot, sexy item is the clamshell DVD.

In the case of the Pussycat Dolls—one of the projects we’re developing—the engine of a hit single and a large presence at television and MTV to drive a fan to purchase a clamshell DVD—where they can enjoy the visual aspect of it and flip it over and have the record—to me, that’s a great item. Time will tell, but I’m feeling it, and hopefully the cost will come down, and we can manufacture it efficiently and offer the music fan one unit, package it in a clamshell and appeal to the sense of intrinsic value that people are used to with DVDs.

Q: Inexpensive computer-based recording equipment allows virtually anyone to create a serviceable recording. How has this changed the roles of artists and labels?

A: It’s so significant. There are two major innovations in Pro Tools [recording software made by Digidesign] and all the other platforms: pitch and time.

To take a musical performance and manipulate the pitch of it and the duration of notes—to be able to control the execution of a groove and create a beat generated by the singular manipulation of each succession of notes; to take flawed human performances that may be inadequate and make [them] sound excellent—that alters the standard of musical ability.

The person who can’t play 30-note flurries can just put them into Pro Tools, chop them up, sequence them, fix the velocities, and off to the races. What will that do—it already has—is lower the standard of musical performance to a whole new level, which will allow horde of mediocrity to invade the hollow ground of the recording artist.

Having said all that, even though the technology will allow mediocrity to penetrate, it’s all going to come down to ‘What are the songs? What are they saying?’ If somebody has a great viewpoint or something to say or an incredible hook, even if it’s a simple and mundane hook, if it has something to say, it is valid.
200,000 SPINS

- The Reason / Hoobastank / ISLAND
- Beautiful / Christina Aguilera / RCA
- No Such Thing / John Mayer / AWAVER / COLUMBIA
- One More Day / Diamond Rio / ARISTA

300,000 SPINS

- The Remedy (I Won't Worry) / Jason Mraz / ELEKTRA/ATLANTIC
- Big Yellow Taxi / Counting Crows / REGEREN
- Who I Am / Jessica Andrews / DREAMWORKS
- Forever And For Always / Shania Twain / MERCURY

200,000 SPINS

- Slow Motion / Juvenile Feat. Soulja Slim / UNIVERSAL
- 100 Years / Five For Fighting / AWAVER / COLUMBIA
- One Thing / Finger Eleven / WIND-UP
- Red Dirt Road / Brooks & Dunn / ARISTA
- This One's For The Girls / Martina McBride / RCA
- Yellow / Coldplay / CAPITOL

100,000 SPINS

- Goodies / Ciara Feat. Petey Pablo / LAFACE/ZOMBA
- She Will Be Loved / Maroon 5 / OCTONE / J RECORDS
- My Place / Nelly Feat. Jaheim / DERRTY/FO REAL/UNIVERSAL
- Live Like You Were Dying / Tim McGraw / CURB
- Breaking The Habit / Linkin Park / WARNER BROS.
- My Happy Ending / Avril Lavigne / ARISTA
- Broken / Seether Feat. Amy Lee / WIND-UP
- I Go Back / Kenny Chesney / BNA
- Just Like You / Three Days Grace / JIVE/ZOMBA
- Love Song / 311 / VOLCANO/ZOMBA
- Slicer / Velvet Revolver / RCA
- Ocean Avenue / Yellowcard / CAPITOL
- Lying From You / Linkin Park / WARNER BROS.
- Somebody / Reba McEntire / MCA
- Accidentally In Love / Counting Crows / GEPFEN
- Fabulous / Jaheim / WARNER BROS.
- Let's Be Us Again / Lonestar / BNA
- Amber / 311 / VOLCANO/ZOMBA

50,000 SPINS

- Locked Up / Akon / SRC/UNIVERSAL
- Why / Jadakiss Feat. Anthony Hamilton / RUFF RYDERS
- Suds In The Bucket / Sara Evans / RCA
- Headsprung / LL Cool J / DEF JAM/IDJMG
- On The Way Down / Ryan Cabrera / E.V.L.A / ATLANTIC
- Too Much Of A Good Thing Is A Good Thing / Alan Jackson / ARISTA
- Here For The Party / Gretchen Wilson / EPIK
- So Cold / Breaking Benjamin / HOLLYWOOD
- Take Me Out / Franz Ferdinand / DOMINO/EPIK
- Dare You To Move / Switchfoot / COLUMBIA
- Somebody Told Me / Killers / ISLAND
- If Nobody Believed In You / Joe Nichols / UNIVERSAL SOUTH
- Vindicated / Dashboard Confessional / VAGRANT
- I Hate Everything / George Strait / MCA
- Here With Me / Mercy Me / INO/CURB
- My Boo / Usher and Alicia Keys / LAFACE/ZOMBA
- I Don't Want To Be / Gavin DeGraw / J RECORDS
- Let's Get Away / T.I. / GRAND HUSTLE/ATLANTIC
- Think About You / Luther Vandross / J RECORDS
- Rough & Ready / Trace Adkins / CAPITOL
- In A Real Love / Phil Vassar / ARISTA
- How Far / Martina McBride / RCA
- Our Lives / The Calling / RCA
- Running Blind / Godsmack / REPUBLIC/UNIVERSAL
- 99 Problems / Jay-Z / RCA
- A-Fella / DEF JAM/IDJMG
- No Problem / Lil' Scrappy / REPRISE
- (Can't Get My) Head Around You / Offspring / COLUMBIA

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