Clear Channel Dusts Off Vintage Brands

Local Names Like Avalon, Pace and BGP Are Back

BY RAY WADDELL

Clear Channel Entertainment believes names like Pace Concerts, Cellar Door and Bill Graham Presents will still strike a chord with concertgoers.

That is why CCE is cashing in some brand equity by resurrecting these and other venerable promoter names as part of a major restructuring initiative for its U.S. operations.

The reorganization of the world's largest concert promoter will dust off some of the best-known names in concert history, largely retired in the wake of promoter consolidation in the late 1990s.

(Continued on page 73)

Fine-Tuning People Meter

BY PAUL HEINE

If you were a radio programmer and you discovered that one-fourth of your audience was punching away from your station every time you played a specific song, would you drop it? Careful now. If you said yes, without first examining the tune's reach and frequency, you may have inadvertently squashed one of the biggest smashes of the year.

According to Arbitron data culled from Portable People Meter testing in Philadelphia, an average 26.6% of listeners to mainstream top 40 WIOQ (Q102) did, in fact, change (Continued on page 72)
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DualDisc Delay
Rollout Of CD/DVD Hybrid Slower Than Expected

BY CHRISTOPHER WALSH

NEW YORK—Warner Music Group has broken the ice on the hotly debated CD/DVD hybrid DualDisc with Oct. 26 releases from Simple Plan ("Still Hot: Getting Any . . .") and the Donnas ("Gold Medal").

The Donnas’ Dual Disc, however, was recalled because of an error on the CD side, which, a WMC spokesman says, occurred in the premanufacturing software process of the CD. "The error is unrelated to DualDisc technology," the spokesman says. WMC is offering the affected CD titles for download on the Donnas’ Web site and consumers can go to retail stores to return the CD for a new one. It remains unclear when the "Gold Medal" DualDiscs, which were a limited edition run, will be available again at retail.

Universal Music Group is also moving forward with DualDisc offerings by Diana Krall ("The Girl in the Other Room"); Snow Patrol ("Final Straw"); Jamie Cullum ("Twentysomething") and Nine Inch Nails ("The Downward Spiral"); all due Nov. 23.

However, Sony BMG and EMI are waiting until early 2005 to introduce the hybrid to consumers. Despite expecting to launch the format this fall, Sony BMG has postponed its DualDisc releases "in order to focus our sales team on an impressive slate of holiday releases," according to a company statement.

Sony BMG’s delay surprised the industry, especially given Destiny’s Child manager Mathew Knowles’ announcement that the group’s Nov. 16 Columbia release would be a DualDisc (Billboard, Aug. 23).

DualDisc proponents assert that the content on its DVD side can curb illegal downloading of music and re-orient consumers toward physical product.

Yet the move to 2005 has raised questions about labels’ expectations for DualDisc, though several executives agree that promoting a new product during the holiday season is inherently difficult.

In the fourth quarter, it’s going to be a little tough because it’s going to get a bit lost among all the new releases," says Jerry Suarez, senior music product manager for Virgin Entertainment Group North America. "We think that come January, after the holidays and after Christmas sales, we as a company are probably looking at doing a rather large push on the format, especially since we’re starting to see some really great titles from Universal and WEA."

"I don’t think that there are huge expectations in the short term," Universal Music & Video Distribution president Jim Lirio says. "This is something that will roll out slowly and we don’t expect to see a huge spike in first-year sales."

"I think it was a great idea," EMI president Jim Ladd concurs. "It was a good opportunity for people to use the format, but we’re waiting till 2005."

Sony BMG’s delay was "a little bit of a surprise," according to Universal Music Group president Scott London. "But I think that Sony BMG is in a unique position to do this."

Still, some executives wonder how it made sense for BMG to introduce a format that would be underwhelming. "There was so much hype behind it," says Apple’s senior vice president of worldwide marketing, Philip Schiller. "And now it’s looking like maybe it’s not going to happen this year."

"I don’t think it’s a bad idea," says BMG music product manager Steve Spitzer. "It’s a great way to distribute music."

"I think it’s a really good idea," says BMG’s music executive vice president of format development, Steve Frieser. "It’s just too early."

Billboard unveiled its Hot Ringtones chart Oct. 25 at CTIA. Pictured, from left, are Billboard San Francisco bureau chief Scott Banerjee, Mobile Entertainment Forum—Americas chairman Ralph Simon, CTIA president/CEO Steve Largent and Connect CEO Mark Frieser.

Billboard Bows Ringtones Chart

The acceleration of the ringtones market in the United States has prompted Billboard to begin charting that business.

In a joint venture with Consect, a leading consultant in the mobile entertainment field, Billboard introduces Hot Ringtones, a chart that ranks the Top 20 best-selling polyphonic ringtones. Chart data will be reported by a panel of major ringtones distributors and wireless carriers, representing more than 90% of U.S. market share. Hot Ringtones marks the first chart of this kind in North America.

The ringtones rankings will be part of a new Digital Entertainment page, which also debuts this week in Billboard. This weekly page—which will be a key part of Billboard’s renamed Marketplace section (see page 43)—includes news, features, trends, new product information and marketplace data on digital and mobile music, videogames and music Web sites and services.

Onboard for the Hot Ringtones sample base thus far are aggregators 9Squared, Dwango, Faith West/MotorTones, InfoSpace Mobile, Kanematsu, MIDIRingtones/AG Interactive, Zingy and Zigango. A future chart tracking downloads of master ringtones is planned. At least two service providers are committed to sharing data from ringtones and master ringtones that are sold to their subscribers.

The chart is endorsed by the Cellular Telecommunications & Internet Assn., the Wireless Assn. and the Mobile (Continued on page 71)

Spitzer Probes Radio, Label Links

BY SUSAN BUTLER

New York State Attorney General Elliot Spitzer appears to be searching for a paper trail linking record labels, independent radio promoters and New York radio stations to unlawful business practices.

EMI on Oct. 22 confirmed that it is among companies in the music and broadcast industries that received a request seeking information "in connection with the promotion of records on New York radio stations," but noted it "has a longstanding, strict written policy prohibiting unlawful radio promotion practices."

Warner Music, Universal and Sony BMG declined to comment.

Last May, after a two-year investigation, Spitzer’s office reached a $30 million settlement with major labels regarding unpaid royalties to artists and songwriters whom the labels claimed they couldn’t locate (Billboard, May 15). Reports that Spitzer was again tar (Continued on page 39)
Report: CD Sales, Digital Tracks In Harmony

BY BRIAN GARRITY

NEW YORK—Early indications from digital track sales suggest the relationship between digital singles and physical albums may be a "symbiotic" one, according to a new white paper from Billboard and Nielsen Music.

In a report to be unveiled at the Billboard Digital Entertainment Conference and Awards on Nov. 4, author and Nielsen Music senior analyst Valentia Nuñez argues that Nielsen SoundScan sales data implies a possible link between rising digital track sales and the growing use as ringtones, ringtones and ringtones of the physical retail business over the last year.

First signs of the trend appeared in November and December last Year, when CD album sales spiked alongside an explosion in digital single sales. That growth has only intensified in 2004, the report says. Album sales at retail have posted positive gains every month this year when compared to the same months last year. At the same time, digital track sales have continued a steady climb. (Through the week of Oct. 17, year-to-date album sales were up 5% from 2003, while total digital track sales were more than 13 times better than a year ago.)

In a sample of two charts from the last week of September 2004—Hot Dance Tracks and The Billboard 200—half of the top 30 artists on the digital tracks chart had top 40 positions on the albums chart as well.

"In other words, consumers download music, but they keep buying physical albums," the report says.

With digital track sales expected to contribute more than $100 million to the overall music business in 2004, the trend, if it continues, could have major implications for the industry's embrace of other new distribution and promotion platforms, including mobile phones, videogames and digital radio and TV.

Digital cannibalization of physical product sales has been a lingering source of concern for the major labels and traditional retailers.

Nuñez warns that the cannibalization issue is still unanswered. Improvements in the album business may have as much to do with reductions in CD prices and an increase in album value-adds, like DVD bundles and bonus songs.

Meanwhile, the physical singles business is shrinking. Through the week of Oct. 17, year-to-date physical single sales were down 35% compared to last year. However, she says that creatively strong albums present the opportunity to sell physical product and digital singles.

Sales and promotion opportunities in other digital channels still are taking shape.

In the mobile sector, ringtones have been slapped with the "next big thing" tag, but growth of the market in the United States has been modest in comparison to the rest of the world—$100 million last year vs. at least $2 billion globally, according to various mobile industry estimates. Nuñez argues that mobile adoption in the States will hinge on a large content selection of high-quality ringers, and the ability of suppliers to price ringtones at a competitive level that encourages greater consumption.

The fate of a number of other new digital entertainment opportunities—satellite radio, videogames, portable video—hinge on their ability to become multi-environment experiences. Satellite radio looks further beyond the car and into the home, and onto portable players to cover significant start-up and content acquisition costs. The gaming business wants to expand its offerings to mobile gamers, through additional online and mobile platform experiences. Portable video players—DVD players and digital media centers—want to extend TV- and PC-based viewing experiences onto handheld devices.

The challenge with all these products is that they are chasing the same group of consumers, Nuñez notes.

"Only players with in-depth knowledge about their potential buyers will achieve success," she adds. The report will be available Nov. 4 as a PDF download for $9.95 at billboard.com/idea.

Ringback To The Future

BY SCOTT BARNEEJE

SAN FRANCISCO—The Cellular Telecommunications & Internet Assn. IT & Entertainment conference held Oct. 25-26 here showed the mobile music field evolving to embrace two complementary revenue streams: handset personalization and mobile entertainment.

Opportunities now exist to leverage the growing popularity of personalization content—downloadable ringtones and wallpaper—and cultivate the next wave of mobile music products such as ringback tones and downloadable or streaming music and videos.

"Downloadable and streaming music will emerge as a lure for selling additional personalization content," says Anthony Stonefield, chief strategy officer of Infospace Mobile. "Elaborations beyond that will create a new business for entertainment companies."

Executing this vision, and packaging these complex offerings, will require close collaboration among wireless carriers, content owners, aggregators and handset manufacturers. Maximizing revenue will ultimately depend on a simplified consumer experience and fair pricing.

Ringtones, which will generate

(Continued on page 59)

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Ringtones, which will generate

(Continued on page 59)

NTT Has Tech To Name That Tune

BY STEVE McCLURE

TOKYO—"Hum a few bars and I'll fake it," says Yoko Iyoku, a ringback for the old Joe Iyoku, "Hum a few bars and they'll find the song."

A song-recognition technology being developed by Nippon Telegraph and Telephone, Japan's biggest telecom company, aims at helping consumers who might remember a snatch of melody but can't name the tune.

Billed as the world's first such service, SoundCompass System will allow users to find the names of songs by humming part of the melody into a mobile phone.

According to Mwako Iyoku, a manager-producer in NTT's research and development strategy department, even the hopelessly tone-deaf can use SoundCompass.

"You can hum in any key or tempo," Iyoku says. "And any part of the song is fine."

All users have to do, Iyoku says, is hum at least 16 beats into a mobile phone after dialing a dedicated number for the service. Within 300 milliseconds, a list of possible matches, including the names of artists who have covered the tune, appears on the handset's screen.

Proof that Iyoku isn't just whistling Dixie was provided by NTT Laboratories senior researcher Naoko Kosugi at a "Music and Mobile" seminar during the Federation of Music Producers' recent In the City conference here. Almost immediately after humming a few bars of melody using the sound "ta"—the easiest sound for the technology to recognize—Kosugi's handset received a message saying the song was "Runner" by 80s rock band Bafuku Slump.

"If this technology is commercialized, the service will have to be authorized by a copyright-controlling organization," such as the Japanese Society for Rights of Authors, Composers and Publishers, notes Eiji Tani, senior research engineer/producer in NTT's R&D strategy department.

The database currently holds 10,000 songs, according to Iyoku.

"Takeaki Imasumi, an import section manager in the sales promotion department at Tower Records Japan, says NTT's service could be used in a retail environment to help customers identify titles.

A Tokyo-based music publisher says, "There should be, say, 500,000 songs in the database before this kind of service can really be useful in terms of song recognition."

Byoiku that if all goes according to plan, SoundCompass will launch in Japan next spring through NTT's Resonant division. NTT is looking for SoundCompass business partners in other countries.

The Wonder Years

Teen Marketing Confab: Get Real

BY JILL KIPNIS

LOS ANGELES—Authenticity, connectivity and boldness are the keys for brand marketers trying to connect to teens, according to panelists at the What Teens Want Marketing to Teens Using Music, Movies & the Media conference.

The event, which took place Oct. 25-27 at the Regent Beverly Wilshire here, was hosted by the VNU Business Media publications Adweek, Brandweek, Mediaweek, Billboard and The Hollywood Reporter and was sponsored by Teen Vogue and SnippiX.

Michael Wood, VP of Teen Research Unlimited, advised brand marketers to "know and honor your legacy" and present a truthful image.

Todd Cunningham, senior VP of brand strategy and planning for MTV, agreed that teens value authenticity highly. Additionally, according to an MTV poll, trustworthiness ranks No. 1 (45%) among traits that teens admire.

With teens increasingly connected to each other and the world through the Internet and cell phones, word will spread fast when a campaign does not ring true or a brand does not follow through on its promises.

Joe Simpson, manager of daughters Jessica Simpson and Ashlee Simpson and president/CEO of JT Entertainment, said that Jessica's fans respect her honesty and big heart, so he has turned down certain marketing opportunities in order to keep her "brand" strong and consistent.

"We have been offered the cover of 'Playboy, and it's not the right fit," he said.

Simpson noted that when the covers of Dessert, Jessica's line of bath and beauty products, made a deal with former band member Kristian of Destiny's Child, lawyers had to be called in: "We had to say, 'You can't do that with her image.'"

Jessica will never market a product

(Continued on page 71)
2004's biggest new artist breaks through worldwide

Songs about Jane
Now soaring to 5 million albums worldwide
Triple platinum: U.S.
Triple platinum: U.K.
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"This Love" & "She Will Be Loved"
Back to back #1 smash hits in the U.S. & U.K.
Back to back #1 videos at MTV, VH1 & Fuse

Winner best new artist
MTV video music awards
World music awards

Sold out tour continues
Everywhere into 2005

The next single "Sunday Morning" impacting November 8

The band that can't be defined continues to redefine what a career artist is all about

Produced and mixed by Matt Wallace
Additional production and mix on "This Love" by Mark E Guerrt
Additional mix on "Harder To Breathe" by Michael Burcher
Management: Jordan Feldstein / W.F. Leopold Management

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The New Apple Crop

iTunes Spans Europe; iPod Grows With Digital Photos, U2

BY SCOTT BANEREE and BRIAN GARRITY

SAN FRANCISCO—Apple Computer has unveiled two new versions of its hugely successful iPod: the iPod Photo and the U2 iPod. Apple has also expanded its iTunes Music Store to nine more European markets, evidence that the company intends to maintain its global hegemony in the portable-music-player and digital-download market.

The announcements came Oct. 26 at a media event that featured a keynote by Apple CEO Steve Jobs and a live performance by U2’s Bono and the Edge, who played songs from the band’s forthcoming Island album, “How to Dismantle an Atomic Bomb.”

The high-end 60GB iPod Photo ($599) offers some innovations. In addition to its music capacity, it has another 20GB of memory—making it the largest-capacity iPod—and a high-resolution color screen to display album art and other digital images. It also comes in a 40GB version ($499). The limited-edition, 20GB black 12iPod ($149), features custom engraving of the band members’ signatures, plus coupon discounts on a “digital boxed set” of the band’s catalog and rare tracks available exclusively through iTunes.

Apple’s European Union iTunes Music Store rolled out in Austria, Belgium, Finland, Greece, Italy, Luxembourg, Netherlands, Portugal and Spain. It features more than 700,000 songs from all four major labels and more than 100 independents. The latest territories to join iTunes stores in the United Kingdom, France, Germany and the United States. The computer giant will launch iTunes in Canada next month.

Apple claims that iPods represent 65% of portable-music-player sales and that iTunes represents 72% of all digital downloads.

The competition is not standing still. Two weeks ago, Microsoft expanded its MSN Music service to a total of 17 nations and inked an exclusive digital distribution deal with rock band AC/DC. Microsoft has not revealed its subscriber base, but it says newer iPods will have compatible features.

Details of the new iPods will be available in a soon-to-be-released 30-page “iPod Guide.”

ADE Delegates See Euro Dance Scene Getting Back On Its Feet

BY LARS BRANDLE

AMSTERDAM—After a couple of years of depression, the worst may be over for the European dance music sector. The consensus at the ninth Amsterdam Dance Event, Europe’s main electronic and dance music conference, suggests improving health, but with a long way to go to find a full recovery.

Internationally, it’s still a struggle for the industry,” says Ellie Rung, business affairs and licensing manager at British dance label Defected. “The market still seems pretty hard for them. They’re still battling away while [illegal] downloads continue to crash their business.”

Delegates at the Oct. 21-23 confab suggested that the dance scene has been experiencing particularly tough times, with declining sales stemming not only from illegal downloads but also from lack of radio support. There was, however, a sense that the business is poised for a rebound.

“The dance music business in Germany is at ground zero,” said keynote speaker Jens Theile, managing director of Hamburg-based Inditex Music. “You could compare it to a stock exchange, which has crashed. But like the stock market, the dance industry will improve. It’s a cycle which will get better, for sure.”

Heartened by strong showings in Europe for recent dance tracks, Theile suggested that consumers’ appetite for dance music is undiminished.

He cited recent chart performances by Shapeshifters’ “Laid Theme” (Positiva) and Swedish DJ Eric Prydz’s “Call

Iconic U.K. DJ John Peel Dies

BY PAUL SEXTON and EMMANUEL LEGRAND

LONDON—As a broadcaster and music enthusiast of unrivalled energy and daring, John Peel was Britain’s cheerleader-in-chief across generations of cutting-edge artistry.

Peel’s death from a heart attack Oct. 26 at the age of 65 brought an abrupt end to one of the most unique, influential careers in British broadcasting history. He died while on vacation with his wife, Sheila, in Peru.

Feargal Sharkey, former frontman of the Undertones, described him as the “single most important broadcaster we have ever known.”

Peel’s deep imprint could be measured in the outpouring of respect felt from all corners of the media, in the United Kingdom and beyond. His death was reported on the front page of almost every British newspaper.

Tributes came from all parts of society, from Prime Minister Tony Blair to artists who benefited from Peel’s support during an unmatched 37-year career on national public top 40 station BBC Radio 1. Peel had survived many BBC regime changes and off-touted attempts to marginalize or even axe his programs, which aired three hours a week in the 11 p.m.-1 a.m. slot at the time of his death.

EMI Music U.K. & Ireland chairman/CEO Tony Wadsworth also paid tribute to the broadcaster. “If we are lucky enough to work in this industry could set our standards for

(Continued on page 71)

NEWSLINE

THE WEEK IN BRIEF


Wearing 7.3 ounces, the MyFi is a tad larger than Apple Computer’s iPod portable music player. Equipped with a built-in antenna and five-hour rechargeable battery, the new handheld can play XM broadcasts two ways: “live” or in-time shifting “memory” mode, which allows subscribers to record five hours of XM programming for later playback. Consumers can scroll through live or stored programming by artist or title.

The $349 all-in-one unit comes with home and vehicle accessory units that allow it to be played through any FM radio, or to draw power from a cigarette lighter or wall socket in place of the battery.

MyFi will hit the shelves of Best Buy, Circuit City, Crutchfield and other U.S. retailers early next month.

PAUL HEINE

Sirius VP of business development Andy Gregor told an audience of analysts Oct. 26 that newly signed Sirius Satellite Radio personality Howard Stern has a terrestrial audience of 3.5 million-4 million people who listen to him three or more times a week. Gregor spoke during a presentation at the JP Morgan Small Cap Conference in New York.

Gregor said Stern’s “fans” number 12 million, adding that “8% of Howard’s fans break us even.”

Responding to a question about manufacturing a portable handheld receiver, Gregor said his company has “not given guidance on a handheld strategy. Our view is we’re very comfortable with [current product] in stores.”

TONY SANDERS

The major labels have reached a $10.5 million agreement to settle their copyright-infringement lawsuit against operators of the puretunes.com Web site, according to the Recording Industry Assn. of America.

Madrid-based Sakfield Holding launched the site in May 2003, offering low subscription rates for unlimited downloads during various time periods. The company claimed it obtained licenses from Spanish rights societies.

“Puretunes.com duped consumers by claiming it was a legitimate online music retailer when, in fact, it was no such thing,” RIAA president Cary Sherman says.

The major labels sued Sakfield and 10 unidentified defendants in July 2003 in the Washington, D.C. District Court.

The labels identified the operators of the site as Dan Rung, Michael Rung, Matthew Rung and Wayne Rosso.

Under the settlement, EMI, Warner Music, Universal and Sony BMG will receive a total of $10 million from Sakfield and $500,000 from the four individuals.

SUSAN BUTLER

LeAnn Rimes has been tapped to host the third season of USA Networks’ talent competition series “Nashville Star.” She replaces “Access Hollywood” anchor Nancy O’Dell, who hosted the first two seasons. The third season will begin in early 2005.

The show’s winner receives a major-label recording contract. However, Sony Music Nashville, which signed the two previous winners, has bowed out of the process this time around. A new label partner has not been named.

PHILLY STARK

Campaign contributions and lobbying expenditures from 1998 to September 2004 by the primary communications industries in the United States—broadcasting, cable TV and telecommunications—amounted to $1.1 billion, according to a new study by the Center for Public Integrity.

Contributions during the period were $145.6 million, while expenditures topped $957 million. Telephone companies like Verizon and AT&T spent far more than broadcasters and cable companies. President Bush received more contributions than his challenger, Sen. John Kerry, but on the Hill, Democrats collected $6.19% of the money, while Republicans got 43.17%. General Electric, which owns 80% of NBC Universal, was the top lobbying spender overall.

Coming in second in broadcasting industry lobbying was the National Assn. of Broadcasters, with $43.2 million. NAB was also the No. 5 campaign donor, contributing $2.8 million, mostly to Republicans. Clear Channel Communications contributed $1.8 million, also mostly to GOP incumbents or candidates, according to the study.

BILL HOLLAND

For the latest breaking news, go to billboard.biz.
"A Triumph" ★★★★★
-Rolling Stone

"Wilson’s masterpiece"– Newsweek

"Likely the most coherent long-form composition in rock" –The New York Times

"★★★★★ A serious contender for the greatest album ever made"
-The Independent, London

"A masterpiece of Americana"
-Los Angeles Times

"An original, idiosyncratic and unabashedly American song cycle... it may be the most unimaginable comeback in pop history”
-Detroit Free Press

"Rating: Wild Applause. It's unlikely that a more vigorous, rhapsodic record will be released all year” –San Francisco Chronicle

"A uniquely spiritual vision of Americana” –The Chicago Tribune

"Brian Wilson’s fabled opus delivers on its original promise of beauty, sophistication and audacity...glorious” –USA Today

“It just might become the album of the year” –The Village Voice

“A timeless natural wonder - a sound as majestic as a mountain, resonating for the ages” –The Philadelphia Inquirer

“Brilliantly complex...SMiLE brims with the master tunsmith’s inimitable melodies, youthful melancholy, ardent reach...” –Boston Globe

"Thank you, Brian Wilson. Thank you, and thank you again”
-The Washington Post

Brian Wilson presents SMiLE

#13 debut on Top 200 ☀ Two-hour NPR broadcast of Carnegie Hall concert premieres Thanksgiving weekend

Major national print campaign in December ☀ December network and cable TV ad campaign

Showtime airings of “Beautiful Dreamer - Brian Wilson and the Story of SMiLE” continue through November

Top 5 College airplay ☀ Breaking at AAA

“The year’s best”
-Entertainment Weekly

Nonesuch
www.smilethealbum.com

www.americanradiohistory.com
Videogames Have Changed The Way We Hear Music
Playing For Keeps

The following is an excerpt from a speech delivered by Steve Schnur, Electronic Arts worldwide executive of music, at the MusicWorks conference Oct. 29 in Glasgow, Scotland.

From almost the day it was born, it was scorned as a corruptor of young minds and a menace to public morals. Parents and clergy hated it and still protest against it. The U.S. government fears it may cause a new, ill-defined vegetable disease, and Congress is investigating. But they both fought—and still fight—many of the same battles.

They've both continued to develop with the same fierce spirit and “screw you” swagger. They court the same controversies. They both hold great festivals. They can empower us, obsess us and, hopefully, continue to always surprise and challenge us. And no matter how old you are, your parents will still never understand.

The truth is that consumers now spend more time playing videogames than listening to the radio or watching TV. Currently, 60% of all North Americans and 40% of all Europeans play videogames. Americans will spend more time playing videogames this year—about 75 hours on average—than watching rented videos and DVDs. By 2006, there will be 180-plus million next-generation game consoles worldwide, and they are projected to achieve a household penetration rate approaching 70%.

One hard fact is already clear: Videogame players have changed the way the world hears music. A recent poll of core gamers ages 13-32 revealed that a majority of them learned about a new artist after hearing a song in a videogame.

Videogames have the fastest-growing form of entertainment our global culture has ever seen. Thirty-two years after the first electronic blips of Pong, videogames—and the music we can deliver within them—are becoming the most essential cultural force of our time.

We are continuing a trend already in motion for 20-plus years, a trend already indelibly ingrained in future generations—generations raised on videogames as a major entertainment source in their lives. Generations raised on discovering music through these games. But for this generation, the song now comes real when they “play it.”

Like rock’n’roll, videogames have defined periods of our lives. Like rock, our relationship to games defines our respective games and their visual and cultural bonds was created over our games, one that shaped our adolescence and became a permanent part of our adult selves. The look, the feel and sound of videogames remain etched in our consciousness.

Whether we realize it or not, the advent of home [game] systems was as groundbreaking as the development of recorded music. The Atari can be considered the gramophone of our culture. Our Sega and Nintendo game cartridges are another generation’s 8-track tapes and LPs. Sony’s original PlayStation may seem as quaint and almost prehistoric as an Elvis movie today, but these were the icons that changed music, our culture and our lives forever.

Games like “Space Invaders,” “ Asteroids” and “Tetris” were propelled by their soundtracks. Their intensity remains as addictive as any techno track. The themes from “Pac-Man,” “Donkey Kong,” “Super Mario” and “Zelda” are as crucial to our consciousness as the riffs from “Johnny B. Goode” or “ Satisfaction.”

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For Keeps

By Steve Schnur

Let your colleagues know what’s on your mind. Send letters to Ken Schneller, Executive Editor, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.
Michael W. Smith Goes From Praise To Pop

BY DEBORAH EVANS PRICE

NASHVILLE—After detouring successfully with two praise-and-worship albums and a critically acclaimed instrumental set, Michael W. Smith returns to pop form on "Healing Rain," due Oct. 26 on Reunion Records.

"I've been there and done that, I'm not chasing anything," Smith says of his 20-plus-year career. "I want [the new music] to be a reflection of where I'm at today."

"Healing Rain" is Smith's 18th album and his first pop album since 1999's "This Is Your Time." In the interim, the accomplished keyboardist fulfilled a longtime dream in 2000 by releasing instrumental album "Freedom," which has scanned 369,000 units, according to Nielsen SoundScan.

Next, he recorded 2001's "Worship" and 2002's "Worship Again," which sold 1.5 million and 690,000 units, respectively. Last year, Reunion released "The Second Decade: 1993-2003," a hits collection that has sold 252,000 units.

"I know there are people that say, 'Well, you've done these two worship albums, how are people going to respond?' I just can't sit around and worry about that. This is pop, Smitty, and this is what I love to do."

"Who knows?" he continues. "I might go back and do a vertical worship record one day, but I knew that I wasn't supposed to do 'Worship III.' I just wasn't going to do that, it was not the right thing."

"Healing Rain" finds Smith working with some new collaborators, among them Delirious frontman Martin Smith, pop singer/songwriter

(Continued on page 59)

L&N Form LLC To Fund New LP

Artists usually do not ask fans to pop for a CD until after the record is out, but Lowen & Navarro decided to do things a little different with their current album. As they were figuring out financing to record "All the Time in the World," which they released on their own Red Hen Records, a fan with a financial background approached the duo about starting a limited liability company to pay for the project.

"The deal was for two records: one of originals and one for covers, for a total of $40,000," Eric Lowen says. "We then added $25,000 for promotion."

The duo contacted its e-mail list and reached the monetary goal with 150 contributions. "I suppose that we put out the call when the stock market was down didn't hurt," Lowen says. "We were as good a risk as any blue chip stock."

They then opened it up to a wider mailing list and collected enough money to buy TV advertising. In fact, they put $315,000 in their coffers.

The LLC, dubbed Friends of Lowen & Navarro, shares in the profits. "The original deal was 50/50," Lowen says. "When thepool got larger, we changed it to where we get 37% of the net."

None of the money has to be used for tour support, as L&N have made money on the road for years.

Lowen says while he and Dan Navarro will "be personally disappointed" if they can't make the money back for their investors, he has no fear about backers being upset if they don't recoup. "Our fans' devotion to us has really kept us from giving up sometimes. We definitely feel like we're all in this together."

He adds that since he was diagnosed with Lou Gehrig's disease earlier this year, fan support has meant even more. "I can't run anymore, but playing and singing have never been more fun."

His advice for other acts that might seek funding in the same manner? "Choose great fans."

BRIGHT LIGHTS: Former "American Idol" finalist Tammy Gray makes her Broadway debut Nov. 9 in "Bombay Dreams." She follows fellow "Idol" contestants French Davis ("Rent") and Jennifer Hudson ("Hair") to the Great White Way.

Gray's run lasts 12 weeks.

Justin Guarini, the first season's runner-up, is also headed to the big stage as a cast member in "Good Vibrations," a musical reviving the music of the Beach Boys. The play, which opens Jan. 27, 2005, tells the

story of East Coast teenagers as they head to Southern California's golden beaches. Previews begin Dec. 20.

STUFF: Robert Plant will be the keynote speaker at the South by Southwest Music & Media Conference March 17 in Austin. Plant has signed with Omnibus Press to pen his autobiography with journalist Paul Zollo. The book, "Conversations With Tom Petty," will be published by the end of next year.

GOOD WORKS: Los Lonely Boys will headline the Por Vida/For Life: The Alejandro Escovedo Fund Gala and Concert Nov. 4 in Austin.

Proceeds from the show, which will also feature John Cale, Charlie Sexton and Bob Neuwirth, benefit uninsured musicians living with hepatitis C. Escovedo was diagnosed with the disease last year.

BMG is marking the seventh anniversary of John Denver's death by partnering with a worldwide reforestation program with Plant-It 2020.

Denver founded the nonprofit organization in 1992 to protect and plant indigenous trees worldwide. Since its inception, the group has planted more than 7 million plants. BMG's donation helps kick off a three-year campaign that includes the release of Denver's "Definitely All-Time Greatest Hits," which bowed at No. 9 on the Top Country Albums chart in the Oct. 23 issue.
If there is one single work that could define the eclectic, genre-hopping, Pulitzer Prize-winning composer/pianist William Bolcom, it might well be his sprawling "Songs of Innocence and of Experience," based on the William Blake sets of poems. Blake's work embraces the enormity of human experience; in his settings of these poems, Bolcom too creates stunning juxtapositions between different moods and genres, shifting easily between angular modernism, the blues and even reggae.

Bolcom is finally hearing the fruits of his labor on CD, via a brilliant new Naxos live recording released Oct. 19, featuring a bevy of soloists, an array of instrumental and choral forces from the University of Michigan School of Music and conductor Leonard Slatkin.

The songs have occupied Bolcom for decades; he began working on some portions as early as the late 1950s, with most of the work completed in the 1970s. Having the material performed was just as challenging, especially considering that about 450 musicians appear on the Naxos recording.

The composer, who has taught at the University of Michigan since 1973, notes, "The reason I actually took the job here was that I could come out to the tranquility of the Midwest and finally have a chance to realize these pieces." Michigan also became the perfect setting to realize a recording. "The unusual combinations of players are easier to pull together in a situation like this," he says. Crisscrossing genres came easily to these players as well, according to Bolcom.

"This is their own experience daily. These are people who study Beethoven during the day and go listen to OutKast at night," he says gleefully. "They're already open to certain things that the average orchestral musician has closed his mind to years ago." Using student musicians also made the recording process far more affordable.

Bolcom observes that Slatkin was a natural choice to lead the performance. "He had already performed 'Songs' with the St. Louis Symphony and with the BBC Symphony. Leonard had pushed so hard for this piece in the past."

After years of searching for a recording home for the songs, the composer says that he is pleased to see them on Naxos. "Naxos' enthusiasm has really been heartening. They were already becoming familiar with me since I recorded pieces by my old teacher, George Frederick McKay, for them. I just did a disc of my songs for them with soprano Carole Farley, and they're also recording my violin sonatas." These discs will be released in late 2005.

Bolcom says Naxos' international reach is a boon, as is the fact that "Songs" is very attractively priced: about $16.99 for a three-CD set.

"The last thing I wanted," Bolcom notes, "was to have this wind-up on some off-putting, overproduced flossy thing that cost $45."

The composer first encountered Blake's poems while he was an English minor at the University of Washington, "and studying with Theodore Roethke, among others," he says. "I fell in love with Blake.

"After working with these poems for so long, I felt myself surprised—even shocked—at the way that the poems kept developing in the way I translated them musically," he recalls. "The first time I tried to set 'The Shepherd,' for example, it was kind of English-sounding. But I found that this rather stupid, silly country-western tune kept coming back to me. The poems led me to very surprising places. "The whole piece is about dualities, or 'contraries,' as Blake called them. The whole set of poems is about how to deal with these incredibly surprising juxtapositions, and make some kind of sense of them. But they're all built out of this same principle of contraries, which turns out to also be a kind of overarching aesthetic in my own music.”
Italian tenor Andrea Bocelli chose the romantic setting of his family villa on the Tuscan coast to unveil his newest album, "Andrea," with an Oct. 27 media launch and an Internet broadcast to fans worldwide. The webcast on andreabocelli.com is just one part of an extensive global marketing campaign.

The setting was apt. "Andrea" marks a return to Bocelli's smooth, ultra-romantic Europop sound that has led to global career sales of 50 million, according to Sugar Records. The new album arrives Nov. 1 at retail in Europe on Sugar/Universal Music Netherlands and Nov. 9 in the United States on Decca Records, part of the Universal Classics Group.

For "Andrea," Bocelli and his team are targeting his original core audience.

“We need to focus on the huge audience of 4 million fans who purchased 1997's 'Romanza,' his breakout album—the ones

(Continued on page 20)"
Congratulations on your 10th Anniversary.

ANDREA BOCELLI
VIAGGIO ITALIANO

ANDREA BOCELLI
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da tutta la Sugar per dieci anni
di successo 'tutto italiano' nel mondo.
Caterina e Filippo Sugar
Bocelli’s Rules For A Classical Career

Italian Tenor’s Craft Built On Respect For Audiences And His Genre’s Traditions

BY MARK WORDEN

On a sunny morning in late August, Billboard met with Andrea Bocelli at his large villa on the Tuscan coast. It was toward the end of Italy’s holiday season, and the tenor was looking relaxed in his spacious sitting room, full of paintings and sculptures. His awards, from prestigious international prizes to presentations by local societies, added to the decor.

With the release of his latest album, “Andrea,” Bocelli looked back at his career.

Is it true that you’ve been more hands-on than usual with this album?

Very much so. First and foremost, because I was freer. I began working in a moment of relative tranquility, so I had more energy.

Secondly, we had the good idea of recording it in the studio here at home—at least the voices. Incredible as it may seem, that was very important. It’s one thing to go into a studio and record at a prearranged time, it’s quite another to do it at home when the mood takes you and you feel inspired. So, because of that, this record is better than the previous ones, in vocal terms.

Is it different from your others in terms of personality?

That’s hard to say because the writers were pretty much the same. [Francesco] Sartori, who could now release a whole collection of songs performed by me; [Mauro] Malavisi, who wrote “Romanza,” wrote a couple of beautiful songs here; and [Pierpaolo] Guerrini, who wrote “Melodramma” for the previous album, wrote a [new] song with me.

Although the writers are essentially the same, times change, atmospheres change and the world moves on, as does music. I can say, however, that from a musical point of view it’s more varied. There are some motifs where my vocal practicality is allowed to flourish. For example, there’s a song that I really like by Peppe Vessicchio, called “Incanto.” There are others that are more radio-friendly, where my voice seems more like that of the early days. Not having to follow the tight rules of classical music, I was able to take advantage of the imagination and instinct of the writers. It’s a very varied record, which is the usual pop music trend should be.

Could you expand on that?

What I mean is that classical music has precise rules; it’s like a train that can’t leave its tracks. It’s “scientific.” It has a time-honored tradition and you have to study and respect the rules. With pop, there might be a basic talent, a musicality, that a writer employs in writing a song. So there are no fixed rules, and this enables you to use your imagination more.

You’ve said that when you sing classical, you’re more aware of your respect for the tradition; when you sing pop, you’re more aware of your respect for the fans. Is this the idea?

No, hang on a moment—there’s always respect for the audience, especially when you sing classical. But you also have to respect the rules, otherwise you’ll only make people laugh. Light music doesn’t have these rules, therefore you can enjoy your freedom. Maybe there’s greater respect for freedom?

It has been said that you don’t like the term “crossover.” Does that mean you consider opera and pop to be entirely different?

Yes, they’re two different languages, and there’s no need for them to cohabit. Once upon a time, back in Enrico Caruso’s and Beniamino Gigli’s day, people used to write songs for tenors and the vocality was for tenors.

Today, rock music, like pop and soul, has gone in a separate direction and a totally different language has been created. You have to learn the language, otherwise you may as well not bother.

“Andrea” has some songs written by such new Italian contributors as Mango and Giuliano Sangiorgi of the group Negramaro. Corrado Rustici is a producer. Were you attempting to give the record a more contemporary Italian feel or were these simply the best people available for the job?

Maybe it’s a coincidence, but one of the strong points of my records is the Italian element. I’ve always thought that the biggest mistake you can make is to try and imitate music from the other side of the Atlantic. You can’t do that, because the Americans will always do it better. As Italians, we have to follow a different path if we want to cross borders and find new markets. We have to find the courage to do “our music,” and for that you need Italian writers and musicians.

The album also has a Spanish element, with contributions from Enrique Iglesias and Mario Reyes of the Gypsy Kings. We have to find the courage to do “our music,” and for that you need Italian writers and musicians.

And there’s 12-year-old singer Holly Stell. What was it like working with her?

Sadly, the wonders of technology are such that you can now work with people without actually meeting them. Our voices were recorded in separate studios on separate sides of the Atlantic. Nevertheless, she has a very angelic, pure voice, and it was an interesting experience recording this song for the film “[The Lazarus Child].”

Was working on the song for “The Lazarus Child” coincidental, or do you see soundtrack synergies as essential these days?

I like doing soundtracks, even though I haven’t often had the chance. I like them because they revive an old tradition of Italian tenors singing on film scores. I’m thinking particularly of Beniamino Gigli, who used to do a lot of work in this area. I like that idea.

You’re said to be the best-selling classical solo artist in the history of the recording industry. How does that feel?

I don’t think about that. I used to hear the voices of the great tenors in the house where I grew up. Those voices really did change my life and helped give it a better quality. When I used to listen to these records, I’d dream that one day my voice would have the same effect on someone else—that it could make people feel better. So it really is a dream come true.

Throughout the course of your career, you’ve sold millions of records worldwide. Well, I haven’t sold any records, [the record company] has!

OK. Either way, your music has become an international phenomenon. Do you have a theory about why it has struck a chord with so many people throughout the world?

My theory is that success doesn’t have rules; nobody knows why it comes and nobody knows why it goes away. The only thing you can say is that every now and again God provides gifts, and I received the gift of a voice that can communicate feelings and sensations. It has to be used in a pure way. By this I
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Universal Ready For ‘Andrea’
Label’s Promotional Plans Include Live Shows, Ice Skating And Macy’s Parade

BY ANASTASIA TSOULCAS and PAUL SEXTON

The marketing and promotional effort on behalf of “Andrea,” the new album from Italian tenor Andrea Bocelli, will target the mainstream audience that has given the artist his massive global success.

“It has been three years since Bocelli released ‘Cielo di Toscana,’ his last pop record,” notes Marc Johnston, senior VP/GM of the Universal Classics Group. “It’s time to reconnect with that audience and that market.”

“‘Andrea,’” released Nov. 1 on Sugar/Phillips in Europe, arrives Nov. 9 on Decca Records in the United States.

On the album, the tenor sings in Italian, English and Spanish and performs two duets: “Sin Tu Amor” with Mario Reyes, a member of the Gipsy Kings, and “Go Where Love Goes,” performed with a newcomer, 12-year-old American singer Holly Stell.

The Bocelli/Stell duet also will be the end title song for the upcoming film “The Lazarus Child,” starring Andy Garcia, Frances O’Connor and Angela Bassett.

Among the marketing moves for retail, Johnston says, will be “two configurations of this release: one regularly packaged disc at normal full price, and one slightly more elaborate Digipak that will cost a couple of dollars more and is targeted at the gift market.”

The promotion and marketing of this album “is an attempt to recapture the feeling of his biggest success,” says Chris Roberts, president of Universal Classics & Jazz and chairman of the Universal Classics Group. “So we’re doing a lot of back-to-basics marketing, in which Bocelli is going to his audience as much as we’re trying to bring them to him.”

That audience, he observes, is primarily older, affluent, married and educated women.

To that end, Bocelli will be front and center this season at a number of mainstream events.

“He’s going to be in America for three weeks, with some concert dates and a lot of press,” Roberts says.

The campaign includes in-store CD signings at a Barnes & Noble store in New York and at one of Los Angeles’ Borders Books & Music locations. “It’s the first time in a long time that he had done those,” Roberts observes.

Among the highlights of his U.S. trip will be an appearance at the

(Continued on page 24)

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Bocelli
Continued from page 13

who love his voice and love what he represents as an artist,” says Chris Roberts, president of Universal Classics & Jazz and chairman of the Universal Classics Group.

“When Romanza came out, it was uncharted waters, this sound he had come up with,” Roberts says. “I really do think Bocelli created a whole new sound, this hybrid singing style of a certain classical training and projection of the voice, combined with a lighter kind of repertoire.”

SWEET SUCCESS

The phenomenal success of Bocelli’s style has come as no surprise to the Italian music executive who effectively discovered him, Caterina Caselli, president of Sugar Records in Milan.

Caselli, the wife of the late founder of Sugar Records (and herself a recording artist in the 1960s) first heard Bocelli sing Turandot’s aria “Nessun Dorma” in a piazza in Mantua in 1992. She says she was “totally captured” by his voice.

“I was thinking more in terms of maybe 100,000 units!” she says. “Nor could Bocelli have known what lay ahead. He was born to a reasonably affluent family in Lajatico, near Pisa, Tuscany, in 1958. After losing his eyesight as a child, he found consolation in listening to the great tenors.

Although he studied and then practiced law, Bocelli established himself as a local singer in Italy with a repertoire that ranged from operatic arias to Frank Sinatra. His break came in 1992 when Italian soul/bluesman Zucchero heard him.

Working on a classical crossover song, “Misere,” Zucchero sought Luciano Pavarotti to sing a duet, but he needed a tenor to record a demo. He enlisted Bocelli, then took the young tenor on tour.

That’s when Bocelli first came to the attention of Caselli and her son Filippo Sugar, now president of Sugar music, the parent company of Sugar Records. They soon offered him a recording contract.

As is the custom in Italy for notable new artists, Bocelli received a spot at the Sanremo Festival, an event with a huge national TV audience. While in recent years, the Italian music industry has become disenchanted with Sanremo’s ability to sell records, a decade ago its “youngsters” section was still an impressive A&R vehicle.

In 1993, the festival brought national attention to a schoolgirl named Laura Pausini. In 1994, it helped launch Bocelli. He won the “youngsters” section with “Il Mare Calmo Della Sera.”

Sugar Records sent videos of Bocelli’s Sanremo performance to potential licenses abroad. The effort started with the Netherlands, which in the early ’80s embraced debonair Italian jazz singer Paolo Conte.

Bocelli ultimately signed with Polydor Holland for his crossover-oriented material, although as Universal’s Roberts explains, the tenor’s unusually structured deal means “some of those albums still go through some [Universal’s] classical divisions around the world, including the one I’m responsible for in the U.S.”

The Decca, Philips and Deutsche Grammophon labels oversee Bocelli’s more classically oriented recordings.

Filippo Sugar describes his company as “acting as a bridge between Andrea and the licenses. But we have always had a very hands-on role in promotional strategy abroad.”

In explaining the origins of the singer’s international deal, Theo Roos, president/CEO of Universal Music Netherlands, recalls how Bocelli gradually crossed borders.

“It was quite unusual at that time in the PolyGram system [for a local affiliate] to sign an artist from another country,” he observes. It was Bocelli’s Sanremo victory that brought the tenor to the attention of then-Polydor Holland managing director Albert van der Kroft, prompting a licensing deal with Sugar for Holland, Belgium and Germany.

CROSSING OVER

“It was always quite difficult,” Roos says of early efforts to expand international awareness of the artist, “because he [didn’t] fit in any format. At that time, crossover classical didn’t sell that well—where and how did you market it? Even since, he has been a bit odd in that he has never been a radio artist, it has always been television and sometimes live events. It’s such a special voice you really recognize it.

“We had a real break in Belgium,” Roos continues. “That’s where it started, then we started to sell very well in Holland, and then in Germany.”

Bocelli’s international breakthrough came in November 1996, in an unlikely setting. He and English vocalist Sarah
(Continued on page 23)
CONGRATULATIONS TO

ANDREA BOCCELLI

WE ARE PROUD TO BE PART OF YOUR EUROPEAN TEAM

entertainment ONE AG

MARCEL AND ASTRID

IN ASSOCIATION WITH CLEARCHANNEL ENTERTAINMENT
mean that I'm Italian, [so] I have to sing in Italian. I have to sing melodies that are Italian or at least Mediterranean, which enable you to hear the honesty of the intent. I think that's the secret behind this whole adventure.

These are clearly not good times for the recording industry. Does the idea of releasing a record in the current climate worry you?
The situation is certainly very worrying for the record industry. There have always been moments of change, but I think it's clear that the "record" in its current format doesn't have a future. But this doesn't mean that the music industry doesn't have a future. It does. But don't ask me in what form because, unlike Dante's Inferno, I don't have the ability to foresee the future!

What I do know is that music will always have its space, and the music industry will get organized and defend itself. It will fight piracy and it will find ways of selling music.

I don't want to advertise here because I don't own one, but the iPod already strikes me as an interesting way of paying for music. It enables you to have vast quantities of the stuff in your pocket. Who knows what will happen? We shall see.

Even though your music is licensed internationally to Universal, your primary contract is with Sugar Records, which is something of an institution among Indies. What is it like working with an indie in general and with Sugar in particular?
Being with an indie has its advantages and disadvantages. The advantages are mainly artistic. If you are with an indie, the staff automatically dedicates more time and energy to what you're doing. The disadvantage is economic, but that doesn't really interest me. What counts is being able to do the job well.

There's also a personal issue. I'm a great believer in the saying "You don't change a winning team." And seeing as I get on well with my team—which has always consisted of my manager, Michele Torpedine, and the Sugar group, who have supported me right from the start—I plan to stick with them.

What is your artistic relationship like with Sugar Records president Caterina Caselli and Sugarmusic president Filippo Sugar? Are they involved in the artistic choices, or is that your territory?
They're very closely involved; I'd even say too much so! In fact, this can create a certain amount of tension at times. At the beginning, I'd let them do everything because I was aware of my limited abilities when it came to picking a hit song. Plus, I was very busy with my operatic commitments, so I didn't really have the time to listen to all the potential songs that people sent in.

Let's say that I made my presence felt a bit more of late, particularly in the final phase [of making an album], when it comes to the track list and picking the 12 songs that will make the final version.

You modestly say you can't pick a hit, but surely that must have changed over the years?
No, I'm afraid not. It has always been the case and it always will be. I remember when I was a kid I used to follow Italy's Sanremo Festival when my parents watched it on TV. My predictions regarding the winner were always way off target, as my choices were "anti-popular." My Dad, whose tastes were more those of the common man, let's say, would invariably get it right. I remember he used to tease me about it!

What was it like working with Luciano Pavarotti and Zucchero? What role did they play in discovering you?
You always need someone to help you at the start of your career, and this is even truer now than in the past. When Maestro Pavarotti spoke well of my vocal abilities, this naturally set a number of mechanisms in motion. At the same time, Zucchero was about to go on tour and needed a singer. So I guess you could say there were a number of coincidences that proved to be lucky for me.

Some opera critics have often been harsh with you. Was that upsetting for you?
Yes, it was. Although I have to specify, for the record, that critics were kinder to me at the beginning of my career. They started to get tough when my success in the pop field took off, and they never forgave me for that.

This was hard for me at first, but when the public is on your side and you have too much work on your hands, rather than too little, then you come to terms with it.

I mean, when you think that they recently published a whole book containing the negative reviews that [soprano Maria] Callas received during the course of her career—an entire book—then you realize that anyone living in the opera world has to deal with this.

(Continued on page 23)
Bocelli
Continued from page 20

Brightman performed “Time to Say Goodbye,” a reworking of his solo song and French sales smash “Con Te Partiro,” before the widely televised final fight of iconic German middleweight boxer Henry Maske.

The results were spectacular. By February 1997, the single of “Goodbye” had broken the sales record in Germany, selling more than 1.65 million copies, according to the label. The album “Bocelli” also soared above the 1 million mark in Germany and performed strongly in Italy, Belgium, Holland and Switzerland.

That same month, PolyGram signed Bocelli and Sugar Music, his Italian label and publisher, to a new, long-term worldwide contract with Polydor. As fresh territories came onboard, the major took the opportunity to introduce audiences to his earlier work.

“Romanza” was a Sugar/Polydor collection of material from “Bocelli” and his two previous albums, plus three new tracks, including the Brightman duet. It was soon topping sales charts in France and Holland.

And so the global sweep has continued. In many markets, TV exposure has been vital.

In 1998, Bocelli performed in a TV special, “Andrea Bocelli: A Night in Tuscany,” that combined footage of a concert in Pisa (with appearances by Brightman and Zucchero), documentary interviews and shots of the Tuscan countryside.

“We invested a lot of time and energy in the project, which more than paid off, as it aired in the United States three times during the course of a year,” Caselli says.

Bocelli also has garnered attention from high-profile duets with Celine Dion, Bono and, on “Andrea,” with Mario Reyes of The Gipsy Kings and 12-year-old American singer Holly Stell.

Well-timed interviews have also proved effective because “Andrea always comes across well,” Caselli says. “He is an articulate and interesting talker and journalists invariably take to him.”

The U.S. market now accounts for “about 40%” of Bocelli’s worldwide sales, according to Roos, but he adds: “Chartwise, the most successful market has always been Holland, where every album has been No. 1. Germany has been huge, then the U.K., but (his success) has been everywhere.”

Roos adds that since Bocelli’s breakthrough, they have been more or less alternating between pop and classical releases, although “some of the classical ones are very close to pop. I always say the classical albums are tunes that have been sung before, and the pop albums are new songs.”

Although Bocelli is an enthusiastic performer, he notes, “I only do classical concerts. I don’t like to sing pop live—it’s a completely different technique—although I may throw in a couple of (pop) songs during the encore.”

Roos adds: “He had to convince the classical audience he was really one of the top tenors, and after the various classical albums he has put out, he is now seen as one of the top tenors in the world. He’s very determined to continue doing that.”

Q&A
Continued from page 22

attitude. It is a fact of life.

Some say the opera world is rife with snobbery. What do you think?
Opera was born as popular music, and people in the opera world have forgotten this. That’s the problem.

Opera was born for the people—companies would tour small towns and villages, and even play in the back streets. Opera’s true nature has been forgotten and we now have something that is elitist and snobbish. This is very harmful for the music, the artists and opera itself.

Do you feel that with your career you’re trying to bring opera back to the people?
No, I’d say I’m trying to bring opera back to its place among the people, which is different. I’m convinced that the emotions that opera can give to any person who listens are very strong. They are, as we say in Italian, fortissimo.

Thanks to Andrea Bocelli, Sugar and to all the authors of his songs: you made Italian Music fly all over the world.
Universal

Continued from page 18

Macy’s Thanksgiving Day Parade and the taping of a TV special, “Andrea Bocelli: Tribute on Ice,” that will air on NBC as a two-hour special Dec. 18. PBS will broadcast a repackaged version of the ice skating special, with exclusive new material, during the network’s pledge drive in March 2005. During his North America visit, Bocelli will perform live shows in several markets, including Las Vegas, Puerto Rico and Mexico City. A major tour of the top 12 American markets is being planned for next April. Bocelli toured Australia and New Zealand in September and visited China for concerts in October, including an Oct. 15 show at the Great Hall of People in Beijing. Concerts in Belfast and London are scheduled for early November, with additional European dates early next year.

Stef Collignon, managing director of Universal Music Netherlands, adds that “Tribute on Ice” will be broadcast in many territories, including Holland, Australia and New Zealand.

Bocelli will also perform at the annual Nobel Peace Prize concert Dec. 11 in Oslo.

As Johnston notes, “Promoting this album is a multiphase project. The first phase is pre-holiday sales, the second is the period approaching Valentine’s Day and the third is next spring, surrounding the PBS broadcasts.”

BROAD APPEAL

Robin Hall, executive producer of the Macy’s parade, says Bocelli is a very attractive artist for his audience. “Bocelli is someone with huge mainstream appeal,” he notes, “and certainly our audience is one of the broadest possible. The parade is a reflection of popular culture—not just young people’s pop music, but a real reflection of American popular culture across the spectrum.”

Bocelli, whom Hall calls “one of the bigger names in this year’s event,” will do a live performance of the song “When a Child Is Born” in New York’s Herald Square, the site of Macy’s flagship store. Bocelli will be accompanied by a Pennsylvania-based children’s ensemble, World of Children, that will sing and simultaneously translate the song in American Sign Language.

Universal Classics’ Johnston notes that in addition to the TV events, anticipated widespread press coverage and the possibility of partnering with such brands as Barilla Pasta, his company is planning “massive TV, print and outdoor ad buys” to boost the visibility of “Andrea.”

“These will include national spots during the ice skating special and the Macy’s parade, as well as on shows like ’The View,’ ‘Good Morning America,’ ‘Live With Regis & Kelly’ and ’The Oprah Winfrey Show,’ ” Johnston says.

Universal Classics has also had a great deal of success with direct response TV campaigns. For “Andrea,” the record company plans advertising on cable news channels, financial channels and the Weather Channel. Johnston says the label will also target direct TV campaigns at the female cluster audience, such as cooking shows, soap operas and lifestyle channels, such as HGTV.

He adds, “We will also do a mass transit campaign in the New York tri-state area, a print campaign in the biggest markets and radio spot buys not just on news and talk stations in the major markets but also in areas with large numbers of retirement communities, such as areas of Florida. Those have been very successful in promoting Bocelli in the past.”

Bocelli: Nice On Ice

“Andrea Bocelli: Tribute on Ice” will air Dec. 18 on NBC as the latest in a series of similar programs that celebrate the music of popular performers. Past shows have featured the songs of Barry Manilow, Aretha Franklin, Ray Charles and Burt Bacharach. It will be rebroadcast on PBS in the spring during pledge drives.

“Bocelli is probably the most popular choice of artists for skaters to perform to today, so he is a natural choice,” says Stephen Disson, president of Disson Skating, the company that owns and produces all the ice skating programs on NBC and the producer of this special. “For these ‘Tribute’ shows, we need artists who have both broad appeal and a catalog of many hit songs. Bocelli fits that bill perfectly.”

Disson anticipates the program will draw “7.5 to 10 million viewers, and most of those viewers will be women.” Tickets for the show, which will be filmed in Bridgeport, Conn., sold out in one day—a first for a skating show,” he says.

For this show, Disson says, “we tried to have the best artistic skaters who express Bocelli’s lyricism, so we have performers like Brian Boitano, Paul Wylie, Ekaterina Gordeeva, Nicole Bobek and Silvia Fontana.”

Bocelli will sing six songs during the broadcast, including his hit “Time to Say Goodbye” and three brand-new tunes.

Disson says the special will be sold to international TV markets after it airs on NBC and PBS.

ANASTASIA TSIOULCAS

Holly Stell, 12 years old and a member of Kids With A Cause, would like to congratulate Mr. Bocelli on 10 successful years and thank him for the wonderful opportunity he has given her to sing the duet “Go Where Love Goes” with him on his new album, “Andrea.”

Jack Lenz, Holly’s friend and writer/producer of the song also congratulates Andrea Bocelli, Caterina Caselli and Sugar Music on the wonderful occasion of this 10th anniversary.

LENZ ENTERTAINMENT
Toronto, Canada
Dear Andrea,

I am so very happy to help you celebrate this important anniversary.

I remember first hearing your voice - on a demo tape of Miserere, brought to me by Zucchero. Discovering the wonderful nuances of that unique voice was a complete joy and I am proud to have been one of the first to admire and applaud you!

Nicoletta and I would also like to thank you from the bottom of our hearts for your absolute generosity in sharing the Pavarotti & Friends stage so often, contributing your talent to help thousands of children towards a better future.

Andrea, to you I send many congratulations, love and affection

Il tuo amico

Andrea Bocelli

10 years of great music.

Always with music, SCF is proud to celebrate Andrea Bocelli and his 10 fantastic years as an international hit maker in the pure Italian singing tradition.
When Donald Lawrence signed with Verity Records and launched the imprint Quiet Water Entertainment earlier this year, the gospel music veteran opened a new chapter in an already stellar career. His first release under the new deal, “I Speak Life,” bounded onto the Billboard Top Gospel Albums chart at No. 2 in the Oct. 30 issue, scoring more than 8,500 copies in its first week. It is No. 3 this issue.

“They knew what my vision was and what I wanted to do business-wise,” Lawrence says of his decision to sign with Verity. “They really stepped up to the plate, giving me an imprint, allowing me to sign artists. It’s a multifaceted deal, not just an artist deal.” Lawrence has signed two acts: family group the Murrills and soloist DeWayne Woods, both of whom will have albums out next year. “We’ve known each other since I was 6, and we’ve always planned on doing a family record,” Lawrence says of the Murrills. “DeWayne is somebody I’ll send out to teach choirs. He learned under me, and with me getting ready to retire the Tri-City Singers, it’s a way to keep that feel and sound around.”

Lawrence plans to do one more record with the Tri-City Singers for EMI. (The choir is signed to EMI. Lawrence is not.) “You get to a certain point where it’s time for everybody to grow into another area,” Lawrence says. “I needed to start wearing more of an executive hat. There were a lot of other things I wanted to do, and maintaining a choir is a hard job.”

Often referred to as the Quincy Jones of the gospel community, Lawrence boasts an impressive résumé. He has served as musical director for Stephanie Mills, vocal coach for En Vogue and producer for Karen Clark-Sheard, Peabo Bryson, Daryl Coley and Mary J. Blige.

Lawrence has also written and directed several gospel musicals including “Sing Hallelujah,” which is playing at the Chicago Center for the Performing Arts. Lawrence wrote more than half of the show’s 20 songs. Lawrence is also teaching a course at Columbia College in his hometown of Chicago. Urban Inspirational Music Business and Production is a 16-week class, and Lawrence cites it as one of his favorite endeavors.

“I Speak Life” finds Lawrence working with a variety of special guests including Faith Evans, Donnie McClurkin, Vanessa Bell-Armstrong, Lahah Hathaway, Carl Thomas, Ramsey Lewis and Hezekiah Walker. “I wrote the songs with these people in mind,” Lawrence says.

He hopes the album will encourage people to “speak life” to those who are hurting. “I always wanted my music to be therapeutic because life is so hard,” he says. “When things come to scare you, you can either let it kill you or you can use it to become stronger. I’m just trying to encourage everybody to use anything negative that happens to you and make it positive in your life.”

**HALL OF FAME HONORS: Joseph Niles, Donnie McClurkin, CeCe Winans, the Rev. Milton Biggham, the late Anna Crockett Ford, Dr. Albert J. Lewis Jr., Bill Moss & the Celestials and the O’Neal Twins were inducted into the International Gospel Music Hall of Fame and Museum Oct. 23.**

Dr. Bobby Jones hosted the ceremony at the Downtown Detroit Marriott in the Renaissance Center. Proceeds from the gala will benefit gospel music preservation, education and outreach activities of the hall of fame and museum.

**SOUNDTRACK NEWS:** The soundtrack to “BrIDGET Jones: The Edge of Reason,” due Nov. 16 on Geffen Records, will include several newly recorded versions of well-known songs. The covers include Sting’s “Every Little Thing She Does Is Magic” and Rufus Wainwright and Dido’s duet on Kate McGarrigle’s “I Eat Dinner.” A new Robbie Williams song, “Misunderstood,” is also on the album.

The Miramax Film/Universal Pictures movie, which will open Nov. 19 in U.S. theaters, is the sequel to 2001’s “Bridget Jones’s Diary.” Part of the proceeds from the soundtrack to “After the Sunset” (released Oct. 26 on Atlantic Records) will go to the Caribbean Tourism Organization’s Relief Fund, which aids victims of this year’s hurricanes. The Caribbean-themed album features such artists as Rupee, Kevin Lyttle, Shaggy and Sean Paul. The New Line Cinema film, which stars Pierce Brosnan and Salma Hayek, is set in the Bahamas. The movie opens Nov. 12 in U.S. theaters.
ATP Aboard Queen Mary Again in 2004
Modest Mouse-Curated Festival Targets Music Connoisseurs

BY JILL KINNIS

LOS ANGELES—It's clear skies ahead for the All Tomorrow's Parties Pacific 2004 music festival.

The fest will take place Nov. 6-7 on the Queen Mary ship docked in Long Beach, Calif. Though the event suffered two major scheduling snafus last year and a failed expansion to New York this year, organizers say ticket sales are strong and the fest may have an additional U.S. locale in the future.

“We've had setbacks,” admits Barry Hogan, a creator of the event at U.K.-based Foundation. “Everyone that came down to the Queen Mary last year really enjoyed it. We want to make the Long Beach event work like clockwork, and then we will look to expand to different locations.”

The upcoming fest, which is promoted by Los Angeles-based Goldenvoice, was curated by Modest Mouse. It features a range of acts, including Lou Reed, the Cramps, the Flaming Lips, Built to Spill, the Shins, Explosions in the Sky, Lush, Radar Brothers, White Magic and Wolf Parade. (The fest is named after a Velvet Underground song penned by Reed.)

Tickets are $55 per day or $90 for a two-day pass.

Despite past scheduling problems and a downturn in the touring business this year, organizers expect that attendance could top 10,000 because of the lineup's diverse appeal and the show's setting on the famed ocean liner.

NO REPEAT HISTORY

Last year's ATP Pacific was originally scheduled for June. It was later pushed to September and then to November because of poor ticket sales (Billboard, Oct. 25, 2003).

Additionally, organizers were unable to negotiate with the University of California at Los Angeles, the site of the first ATP Pacific in 2002, to host the 2003 event. The festival was initially slated to take place at several Hollywood venues but ultimately anchored at the Queen Mary.

Hogan also publicly discussed plans last year to host another ATP event in New York.

“We were going to have one in New York and found a venue that was amazing,” he says. “The people that owned the space then wanted to sell it and turn it into something else. I would never rule New York out. We're on the lookout.”

Hogan says his focus is now on strengthening the Pacific and U.K. ATP events, and on turning a profit.

The U.K. event takes place annually at Camber Sands on England's south coast. The U.K.'s 2005 fest will be split into two separate weekends: in February, with curator Slint, and in April, with curator Vincent Gallo.

Last year's ATP Pacific drew nearly 10,000 attendees. A similar number is expected this year, according to Hogan.

“I'd be lying if I said it was profitable at the beginning. Costs are high,” Hogan notes. “It is now starting to turn into a success.”

CHOOSING A CURATOR

Since Hogan launched ATP in 1999 in the United Kingdom with his colleague Helen Cottage, the goal has been to create a festival that would expose concertgoers to an established act's favorite music.

“The way we pick curators is we try to pick people that have a body of work behind them,” Hogan says. “The nuts and bolts of it is to have a good record collection. We ask them to pick their favorite hands and come up with a wish list.”

Previous ATP Pacific curators were Sonic Youth in 2002 and “The Simp- sons” creator Matt Groening in 2003.

ATP Pacific 2004 will feature 25 acts, playing sets ranging from 45 to 75 minutes.

“That's the thing about the price at $55,” Hogan says. “It is value for the money. You would pay $30 alone to see the Flaming Lips.”

Goldenvoice president Paul Tollett believes that for ATP concertgoers, who tend to be music connoisseurs, price is not a concern. The challenge is trying to find potential attendees and promote the event.

“This is not for the broad spectrum. These people dig deep into music,” he says. “You can't hit a high school football game and sell these tickets. Most people haven't heard of the majority of the lineup.”

Tollett says Goldenvoice's strategy is to hand out flyers at like-minded shows leading up to the ATP Pacific dates and to hang posters at record stores. Goldenvoice also promotes the annual Coachella Valley Music and Art Festi-

val in Indian, Calif.

“A flyer in someone's hands is one of the best ways to promote because that is an active concert-going person,” he notes.

MUSIC BY THE WATER

The location is also expected to be a draw. ATP Pacific will take place in two spots: a small stage onboard the Queen Mary and a main stage located in the 41/2-acre events park adjacent to the ship.

Tollett notes that “a good site is very related to the success of a festival.”

“As soon as Goldenvoice advertised it, our phones rang off the hook,” says John Adamson, director of special events for the Queen Mary. “I presume there will be a lot of return people from last year.”

Hosting ATP Pacific again was an easy decision, Adamson says, because the event brings a sought-after younger demographic to the ship.

“We have historically attracted an older demographic,” he notes.

ATP attendees can receive discounted hotel rooms aboard the Queen Mary. They will also receive coupons for future discount admission to the ship.

LOU REED: FESTIVAL IS NAMED AFTER A VELVET UNDERGROUND SONG HE WROTE

IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

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<td>Bank of America</td>
<td>Jazz at Lincoln Center 2004-2005 season</td>
<td>$1 million</td>
<td>Financial services giant aligned with Jazz at Lincoln Center to promote its expanded presence in New York; the bank will open about 170 banking centers and 550 ATM’s in New York by the end of the year</td>
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<td>Hawaii Visitors &amp; Convention Bureau</td>
<td>Aloha Live tour featuring Kila &amp; other artists, July-October, 20 stops</td>
<td>$75,000</td>
<td>Hawaii Visitors &amp; Convention Bureau is using tie to drum up tourism business after changing its marketing strategy earlier this year to focus exclusively on North America, Hawaii's largest source of visitors. The bureau passed through sponsorship rights to Stardom Rewards &amp; United locations, which will offer a trip to Hawaii at each show. Tour producer World Sound is helping tours into restaurants and travel agencies as well as radio and print ads</td>
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<td>Jack Daniel's Brown-Forman</td>
<td>Vicente Fernandez tour, October-November, 13 stops</td>
<td>$750,000</td>
<td>Tour marks Jack Daniel's sixth year sponsoring Fernandez. Mexico's king of ranches music, the well-traveled maestro will be promoting his deal with on-site brand-themed games and public relations effort six weeks prior to each show featuring off-and-on-premise promotions and charity fundraisers featuring autographed guitars and other merchandise. Like tickets to entertain the true fan in-store sweeps where legal</td>
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<tr>
<td>McDonald's</td>
<td>Alejandro Fernandez tour, November-December, 14 stops</td>
<td>$150,000</td>
<td>Deal is the latest under McDonald's LQKto de la Musique music-marketing program. The fast-feeder will leverage the tie by working with Fernandez to support philanthropic causes through the Ronald McDonald House Charities. Fernandez will participate in public service announcements supporting programs conducted by McDonald's and RMHC, including its Kaleidoscope scholarship program and global fundraising efforts that benefit RMHC and other charities in more than 100 countries</td>
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Compiled by William Chipper, senior editor, IEG Sponsorship Report

IEG/billboard.com • www.billboard.com
IEBALive Takes On Artist-Building

The long road from unknown to headliner was the topic at a panel discussion during the recent IEBALive conference in Nashville, produced by the International Entertainment Buyers Assn.

Onboard were Universal South artist Joe Nichols, his label president Tim Dubois, agent Stan Barnett at Creative Artists Agency and manager John Lytle. Promoter Steve Moore moderated.

Dubois said he played a big role in helping Nichols decide on an agent and a manager. "I'm a believer in looking at everything that is out there, because you have to be very confident in your decisions," he said. "I never push an act toward a particular manager, but if they're leaning toward someone I'm not comfortable with, I may show a little reticence."

Likewise with an agent. "Even though Stan was there and very solid, we still looked around, then went with Stan atCAA," Dubois said.

I trusted Tim, Stan and John every step of the way, and it was the right decision," Nichols said. Touring was an early focus. "I only want to work with acts that want to play live," Dubois said. "I believe that part of career development has been key with Joe."

After opening for Alan Jackson and Brooks & Dunn and headlining his own dates, Nichols' star is rising. "My advice is to book him nowhere but pay and think about booking, then hold it to him," Dubois said. "You'll be glad later on."

THAT SCUM: Seem of the Earth, the new band of former Rob Zombie guitarist Riggs, is on the road supporting its Eclipse Records debut, "Blah . . . Blah . . . Blah . . . Love Songs for the New Millennium." The tour began Oct. 26 at the Whiskey in Los Angeles, the same day the record dropped.

Riggs is joined on the tour by Adema guitarist Ransom, PMSK drummer Adrian Ost and Clay Others on bass. Dates run until Nov. 28 at the Scout Bar in Houston. The band is booked by Mike Kelly at Seamless Talent.

Let's Get Lit: Denver Harbor, Riddlin' Kids and Lit will begin a North American tour Nov. 10 at the Rodeo Bowl in Omaha, Neb. The tour plays theaters and large clubs, wrapping Dec. 18 at the Denver Coliseum. Riddlin' Kids, booked by the Agency Group, are promoting their Oct. 19 album release, "Stop the World."

Plum Job: Sources say Pat Green is a likely candidate to nail down the opening slot on Kenny Chesney's 2005 tour. That would put Green in front of a lot of people: In 2004, Chesney, on the road with Rascal Flatts and Uncle Kracker, drew more than 1.1 million people on his Guitars, Tiki Bars & A Whole Lot of Love tour.

What he felt comfortable with as a person and what we felt comfortable presenting."

They ended up with a career plan and a more conservative look.

Nichols: A More Conservative Look

Which was fine with Barnett. "I feel better about it than if I'm the only guy [the artist] ever meets with," Barnett said.

"I met with a lot of people," Nichols admitted. "There was a lot of courtship, you might say." Everyone seemed happy with the results. "The good thing about our business is a hit record makes everybody look great like a genius," Dubois said. He added that early on there was some consultation with Nichols about the visual side of his presentation.

"When I first met Joe he had a ponytail down to the crack of his butt, about 14 earnings, but no visible tattoos," Dubois said. "We had to walk a fine line between..."
E-40 Courts South From West

BY RHONDA BARAKA

Bay Area rapper E-40 furthered his respectable standing in the South when BMI Recordings recently announced his signing to the label (Rhythm & Blues, Billboard, Oct. 2). Distributed by Warner Bros., Atlanta-based BMI is also home to Lil Scappy & Trillville, Crime Mob, Oobie and Chyna White.

E-40 is laying the groundwork for his release, which is slated for first-quarter 2005, according to BMI partner Vince Phillips. The album will feature production by Lil Jon and Rick Rock plus appearances by Snoop Dogg, Nate Dogg, Too Short, Scarface and Houston-based artists Paul Wall and Slim Thug.

The goal is to reflect E-40’s West Coast roots and his Southern appeal.

“I’m one West Coast rapper who has always been affiliated with the South,” E-40 says. “So it’s easy for everybody to see the connection between me and Lil Jon.

“I’m definitely going to stay within my envelope,” he adds. “But at the same time I’m going to give the South some good old ear-candy, some of my good old spitting over some Lil Jon beats.”

Born: Earl Stevens in Vallejo, Calif., E-40 gained notoriety for his distinctive delivery and self-coined slang terms. His mix-tape success in the Bay Area laid to him to establish his own label, Sick Wid’ It. He had his first national charting single, “Captain Save a Hoe,” in 1994.

Albums by E-40 (“Federal”) and his crew, the Click (“Down & Dirty”), attracted the attention of Jive, which based to distribute the Sick Wid’ It catalog. During his Jive tenure, E-40 recorded such projects as “Tha Hall of Game” in 1996 (featuring the single “Rappers’ Ball”), double-album “The Element of Surprise” (1998) and “Grit & Grind” (2002). Though mainstream success has eluded E-40, he is often cited as an influential force by rap connoisseurs.

Phillips says Lil Jon is excited about working on the E-40 project. Lil Jon & the East Side Boyz’s own buzzed-about return, “Crunk Juice” (BM/E/TVT), bowed Nov. 15.

“E-40 has such a different style,” Phillips notes. “And with Jon creating his own style, we’re really anticipating what’s going to happen between them. Jon is looking forward to [his A&R role] and producing this project.”

E-40 adds that working with Lil Jon will be a different experience for him, because he has never been in a traditional A&R situation.

“I was on Jive for 10 years, and they let me do whatever I wanted to do,” he says. “But I’ve changed with the times. I’m not stubborn; I’m very open-minded.

“Jon is a DJ too, so he knows what a bona fide hit is,” the rapper continues. “I trust his judgment. Being with this whole new vehicle can be monumental. I’m not going to get up to the plate and try to

Sanctuary Speeds Ahead

The phrase “slow down” doesn’t seem to exist in Sanctuary Urban Records Group’s vocabulary. Aside from an ambition fourth-quarter rollout that includes the O’Jays, Jon B. De La Soul and Chaka Khan, the Mathew Knowles-led company has announced the signing of Ray J. In addition, SURG division Sanctuary Urban Management hangs another marquee name under its banner: Nelly.

The move results from Sanctuary Urban Management’s acquisition of St. Louis-based Tony Davis Management, whose roster also includes Nelly’s crew, St. Lunatics, and St. Lunatics member Murphie Lee. Under terms of the deal, TDM principal Tony Davis will join Sanctuary’s U.S. management team.

Earlier this year, Sanctuary Urban Management acquired Mary J. Blige’s management company, UJ Management, and Wonder Management, whose roster includes Angie Stone, Eve, Jadakiss and Floetry (Billboard, Aug. 7). Erving Wonder founders Troy Carter and J. Erving also joined Sanctuary’s U.S. management team.

Brandy’s brother Ray J inked a nonexclusive deal with SURG through his own label, Knockout Entertainment. His first project, “Ray J,” was released in 2004, and “Ray J: The Complete Collection” was released in 2005. The R&B album’s first single, “Quit Actin’,” features Ray J. who also wrote and produced the song. Among Ray J’s other guest collaborators are Rodney Jerkins, Timbaland, Mya and Brandy.

Straddling the fence between rap and R&B, Ray J was first signed to

Elektra Entertainment, which released his debut album, “Everything You Want,” in 1996. That was followed by the 2001 Atlantic album “This Ain’t a Game.”

Ray J had to make a choice between being a rapper or an R&B singer,” Knowles says. “It was my opinion, and he agreed, that he’s really an R&B singer. That is where he’s focused now.”

Ray J is also concentrating on his role as KnockOut chairman. The company’s roster lists writer/producer Detail, whose work appears on “Ray J: The Complete Collection,” and hip hop artist Shorty Mack. In addition, Ray J will join BET’s winter programming lineup, details of which will be announced shortly.


Ray J opted for U.S. “I’m definitely going to run the park with this one,” as for Lil Jon & the East Side Boyz’s “Crunk Juice,” Phillips says BMI will introduce it with two singles: “What You gon’ Do,” featuring Lil Scappy, and “Rolo Call,” featuring Ice Cube. Phillips says Jon opted for the double release to appeal to his street base as well as his broadening mainstream audience.

The set also features another collaboration with Usher and Ludacris (all three appeared on Usher’s single “Yeah!”), plus cameos from Nas and BMI artists Trillville and Oobie.

In addition to its forthcoming releases, BMI continues to nurture other ventures. Among these is Crunk Energy Drink (available in Georgia, Alabama, Louisiana, Mississippi and New York) and Crunk Radio, which airs in 44 markets through American Urban Radio Networks.

On the administrative front, BMI has promoted longtime BMI office manager Sloan Molot to A&R administrator/coordinator.

Additional reporting by Gail Mitchell in Los Angeles.
### Music R&B/ Hip-Hop

**France Listens As Rap Meets Rai**

This week’s column was written by London bureau chief Emmanuel Legrand.

Since the 1980s, rap has been the preferred means of expression for a generation of disenfranchised kids, as well as a display of multiculturalism. And not just in the United States. France is the second-largest hip-hop market in the world, with an important local rap scene.

One album that has further diminished the boundaries between cultures and musical genres is "Rai’n’B Fever," which marries Algerian rai music and R&B/hip-hop. The project is the brainchild of producers Koré & Skalp, who have compiled material by some 20 acts of various origins, including Willy Denzey, Khaled, Rim’k, Cheb Bilal and Faudel. The album was released in June on Sony Music France’s urban imprint, Small.

The album’s latest single, “En Gaou à Oran,” is performed by rap collective 131 from suburban Paris, with Magic System from the Ivory Coast and singer Mohammed Lamine from Algeria. It is a unique melting pot, combining rap beats with rai and African rhythms.

The bulk of the track is in French, but there are rhymes in Arabic and choruses in a dialect from the Ivory Coast. The song has remained in the French top 10 for the past two months and has been one of the most played songs on French radio since it was serviced to stations three months ago.

### Beats & Rhymes

The SPANISH PARADOX: There’s a paradox to Spain’s homophile hip-hop scene. Despite its vibrancy, its members have minimal chart presence compared with French acts. That situation is starting to change, however, thanks to artists like Mala Rodríguez. The Universal Spain MC’s most recent album, “Alevosia,” arrived in late 2003 (Global Pulse, Billboard, Jan. 24), three years after her debut, “Loju Ibérico” on indie label Zona Bruta. Rodríguez is the star attraction on “R de Rumba” (Rap Solo/BOA), an album by DJ/producers R de Rumba of Spain’s premier rap combo, Vodafone del Sero. The album features other leading Spanish MCs as well, including Frank-T, Lirico, Zuti, Tote King, Cloaka Company and Hermano L. R de Rumba recorded the set in 15 months at Rap Solo’s studios, and it was mastered by sound engineer Tony Dawsey at New York’s Masterdisk.

Released in late September, “R de Rumba” entered Spain’s Media Control chart at No. 22 in its first week, Violadores del Verso celebrated with an Oct. 14 concert in the city’s 20th Street. The concert was part of a three-day event called Chillin’ Drone, organized by national alternative public-radio network Radio 3 to celebrate its 25th anniversary. Other performers included some of the Spanish hip-hoppers featured on the album.

Hit Predictor

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<td>LUDACRIS &amp; DJ-YUJEY</td>
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<td>113: Rap Smash from Suburban Paris</td>
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One enthusiastic supporter is Laurent Bouneau, managing director of programming for Paris-based national commercial urban station Skyrock, which has 4 million listeners daily. He says the station has played the song more than 1,000 times in the past three months.

"This is a killer track," he says. "It really mixes all these different cultures and music genres into one song with tremendous appeal." "Rai’n’B Fever" has been certified double gold for shipments in excess of 200,000 units.

"Kore & Skalp came to see me way before the project was started to talk about their plans," Bouneau recalls. "Overall, the concept of the album is great. It is more R&B than rap, and it works really well. They are really talented producers and I’m sure we’ll hear a lot about them in the future."
Radio Finally Ready For Reggaetón

BY LEILA COBO

Usually major commercial success for a genre follows sustained radio airplay.

Not so with reggaetón. Long considered an underground Puerto Rican phenomenon, reggaetón has achieved mainstream status thanks to a series of top-selling albums during the past year by acts including Don Omar, Daddy Yankee and Baby Rasta & Gronio.

Now, even mainstream Latin radio is embracing the genre.

Reggaetón, which had previously been limited to specialized programs on tropical stations, now has a notable presence on some of the country's top-rated Spanish-language stations. On WSKQ (Mega 97.9 FM) New York, four of the top 10 most-played tracks this week are reggaetón titles: Daddy Yankee's "Gasolina," Don Omar's "Pobre Diabla," Zion & Lennox's "Yo Voy" and Trebol Clan's "No Le Temas." In Miami, tropical stations WRTO (98.3 FM) and WXDJ (95.7 FM) have made reggaetón part of their core programming. In fact, "Gasolina" is the most-played track on WRTO this week.

"It got popular," says Bill Tanner, executive VP of programming for Spanish Broadcasting System, which owns Mega. "We've been playing reggaetón for quite a while, but in the past probably six months it has gotten even more popular. For a while it was a limited taste thing that we experimented with on our evening show. But now, it crosses into all the listening groups of the station.

For Daddy Yankee, whose real name is Raymond Ayala, reggaetón's boom boils down to credibility.

"We're artists who are 100% real," he told Billboard earlier this fall, after his album "Barrio Fino" debuted at No. 1 on the Top Latin Albums chart. "We're a genre that moves masses, and we speak about everything.

However, many radio programmers attribute the genre's growing presence on the airwaves to better production and a more mainstream sound.

"It has been growing because they've been really smart about taking reggaetón and making it more pop and more mainstream," says Byron Melendez, PD at WCAA (105.9 FM) New York. "They've been including more tropical rhythms and more pop rhythms into the reggaetón beat. So, it still carries a reggaetón flavor, but it's broad enough to appeal to nontraditional reggaetón listeners."

For songs to get heavy airplay on Mega, Tanner says, they need to consistently research well, and be heavily requested. "Reggaetón has moved a bit toward radio and radio has moved a bit toward it," he adds. "Catchy tunes work on radio, almost in all formats. And this is a good example."

(Continued on page 36)

Simpson Looks For Latin Acts

Joe Simpson, father and manager of singers Jessica and Ashlee, has his eyes set on the Latin market.

Simpson, who launched his own record label, JT Records, through a joint venture with Geffen Records (Billboard, Sept. 25), says that he is looking to sign a Latin male group.

As part of that quest, he is launching a new, as-yet-unnamed TV show that will seek out Latin talent in the United States.

"The idea is to find these guys who are hot, who can sing and play and be songwriters," Simpson told Billboard after his appearance at the What Teens Want conference, held Oct. 26-27 in Los Angeles.

"I'm looking to create a role model for these kids," he added.

Simpson said he will also seek out actors and other Latin talent, as well as industry insiders who will help with the search.

Simpson is negotiating with a major network and plans to launch his show by next spring. The winner will release an album on JT Records.

SHOWS, SHOWS, SHOWS: The third edition of the MTV Video Music Awards Latin America took place Oct. 21 at the Jackie Gleason Theater in Miami Beach. Onlookers were perplexed by the opening number—Julia Fuentes, the evening's big winner—and Beto Cuevas of La Ley covered English-language U.S. hits. (How about opening with Latin music at a Latin awards show?)

Yet overall the show was a success. It was centered on music, not cermony, and host Paulina Rubio was very amusing and entertaining.

The mix of Latin and non-Latin acts (Lenny Kravitz, for example) mostly made sense, and performances by Juanes, Alex Ubago, Tiziano Ferro and Molotov were satisfying and uncontrived. (Rudos to Ubago and Ferro, who sang a cappella backsoast for the press.)

Yes, you can have a Latin show that is still international, with an international flavor that still appeals to Latinos.

The VMALAs will air Oct. 30 on MTV in the United States. Also airing Oct. 30 will be the El Premio de la Gente Awards, on Teleundo. The show's highlight will be Gloria Trevi, who gave her first performance since her release from jail.

TRUTH GETS DISTRIBUTION: Verdad y Justicia (Truth and Justice), an independent, San Francisco-based distributor, has partnered with Minneapolis-based Navarré to distribute indie Latin alternative music.

Verdad y Justicia is targeting the teen market and will focus primarily on alternative Latin product by signed and unsigned acts. Eleven Spanish titles—ranging from metal and punk to ska and electronica, including a new album by Viva Malpache—are slated for release before year's end.

Verdad y Justicia founder Ric Fazeas says the partnership with Navarré "will give us retail penetration like never before.

He also says mom-and-pop stores and chains that champion Latin alternative music will be serviced with video reels promoting Verdad y Justicia's offerings.
**TOP LATIN ALBUMS**

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<th>Title</th>
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<th>Certification</th>
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**LATIN POP ALBUMS**

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**TROPICAL ALBUMS**

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**REGIONAL MEXICAN ALBUMS**

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Reggaetón

Continued from page 33

Although reggaetón is closest to hip-hop and rap in sound, at Latin radio it airs mostly on tropical stations, filling slots formerly occupied by salsa acts. But even stations that are not exclusively tropical, like WCAU, or that are straight-ahead pop, like WRMA (106.7 FM Miami), play reggaetón.

For example, “Tómalo Suave,” a pop/reggaetón track featuring Pilar Montenegro, Gizelle D’Cole and Don Dinero, is No. 11 on WRMA’s playlist. The track’s acceptance at such a mainstream station indicates the genre’s adaptability.

At the opposite side of the spectrum is “Oye Mi Canto,” a bilingual track by N.O.R.E., that features Nina Sky, Daddy Yankee, GemStar and Big Mato. It is No. 13 on the Billboard Hot 100, and debuts this issue on the tropical airplay chart, at No. 32.

“Like hip-hop, it’s a format that comes from the street, and when production levels evolve — when you have better production, better melodies — the format stays,” one Miami programmer says.

WCAU has been playing reggaetón for the past two years. But the bulk of the genre’s airplay appears on “El Reggaetón de New York,” a weekly show. The program airs Thursdays and is hosted by DJ Cream and DJ Kazzanova. Now, roughly 15% of WCAU’s program schedule.

Performers included Tego Calderón, Don Omar, Daddy Yankee, Zion & Lennox, Ivy Queen and Pitbull.

Mercado also produced a reggaetón concert at Madison Square Garden in 2003.

“From that point, it just kept blowing up,” says Debbie Mercado, the show’s publicist.

“Last year we laid the groundwork for all these artists who had been doing this for a long time,” she continues.

“The interesting part is how they mix the salsa beats and other tropical beats. They’re able to capture a lot of the audience that assero had.”

Sirus Satellite Radio has jumped on the bandwagon as well, with its own reggaetón show, “Two-hour ‘El Rhumbo’ program for all these artists who had been doing this for a long time.”

The politically charged “Everyman” — which includes cool remixes by DJ Jaxx and Blow-Up — could very well command the top spot of the Club Play chart next week.

Staying with Ono for one more second, we can’t help but notice that the dance community’s complete acceptance and recognition of the artist and his remixes have paved the way for others in the music world to show their similar respect.

In addition to numerous TV appearances and magazine articles, Ono’s “Save a Chance” recently issued, “Rock the Vote”-styled compilation, “Wake Up Everybody.”

ANTICIPATION: Days after receiving a sneak peak into Gwen Stefani’s solo debut, “Love, Angel, Music, Baby” (Interscope, due Nov. 23), we find it nearly impossible to get the song out of our head.

Most memorable moments include Harajuku Girls’, “Sukaback Girl,” “Rich Girl,” “Real Thing” and “Long Way to Go.” There is more where lead single, the very cool “What You Waiting For?,” came from. Trust it to Stefani to ensure that there will be no parking on her dancefloor — unless, of course, it’s to get “between the sheets” with the old-school-shaded soul jam “Luxurious.”

INTO THE SUN: The dates for the 20th anniversary of the Winter Music Conference are March 22-26, 2005, at the Wyndham Resort in Miami Beach. For info, log on to wmc.com.

DUTCH DELIGHT: Nashville-based Billboard contributor Rien Slomowicz (aka DJ Ron) — who is also a member of production trio Piper — attended the Amsterdam Dance Event (see story, page 8).

Slomowicz says his best personal moment occurred when he stopped by a Burger King. “I sat next to a table where there were three family members with a daughter, a mother in her 30s and an grandmother in her 60s,” he recalls.

At one point, “Basement Jaxx’s ‘Red Alert’ came on the sound system and all three started singing along,” he says. “I couldn’t believe it. I kept thinking, ‘Would that ever happen in the States?’”

We can answer that thought in two words: highly likely. Of course, it does illustrate how dance music has infiltrated most every segment of European society. To paraphrase Kylie Minogue, we should be so lucky.
**Travis Not Just ‘Passing Through’ Word**

**BY DEBORAH EVANS PRICE**

NASHVILLE—After three successful gospel collections, Randy Travis returns to his first love—country music—on “Passing Through.”

Due Nov. 9, the album marks the first time Word Records, a 53-year-old Christian label, has worked a straight-ahead country record.

The project also reunites Travis’ association with Warner Bros., Nashville. The label is teaming with Warner-owned Word to promote the first single, “Four Walls.”

Warner Bros. Nashville senior VP of promotion David Haley and national director of promotion Gator Michaels lead the team that is working “Four Walls” to country radio. The single shipped Oct. 18.

Travis began his association with Word in 2000 with “Inspirational Journeys,” which has sold 267,000 units to date, according to Nielsen SoundScan.

Then came 2002’s “Rise and Shine,” which spawned the huge crossover hit, “Three Wooden Crosses.” It hit No. 1 on the Billboard Hot Country Singles & Tracks chart in the May 24, 2003, issue, becoming the first single released by a Christian record company to top the country chart. It went on to sell 3 million units in the United States and 2.5 million internationally.

Travis has been a mainstay on country radio from the Country Music Assn., Christian Country Music Assn. and Academy of Country Music, as well as country recorded song of the year from the Gospel Music Assn.

The album has scanned 516,000 units since its release.

Last year, Word issued Travis’ “Worship and Faith,” which won the GMAs country album of the year award and has sold 286,000 units.

Since Travis’ association with Word has been so successful, it’s little surprise he has opted to re-sign a multi-album deal with the label.

The whole group at Word, everybody involved, is wonderful to work with,” Travis says. “We enjoyed working with each other so much, we just wanted to continue.”

**MUSICAL AUTOBIOGRAPHY**

Ever since his multi-platinum 1986 debut “Storm of Life,” reju-venated the format, ushering in a new era of traditional country music, Travis has been known for finding great songs and bringing them to life with his heartwarming baritone, “Passing Through,” produced by Travis’ long-time collaborator, Kyle Lehning, continues that legacy.

Travis says many of the songs on the album are autobiographical.

“‘That Was Us,’ really hits home,” Travis says of the song that chronicles the lively exploits of some mischievous young men, closely mirroring his own youth in North Carolina, where drinking, high-speed car chases and brushes with the law were regular occurrences.

“Daddy Never Was” is a song that has things I can relate to,” Travis continues. “And ‘Right on Time’ is another one, considering where I came from. It took me awhile to get straightened out.”

The song also touches on his rebellious youth, with a lyric that states, “You go through what you go through to get where you are/Lucky for me, I didn’t go too far/ I turned around before I got to the end of the line/Took awhile to get here, but I’m right on time.”

The album includes a couple of Travis-penned tunes. He writes “I Can See It in Your Eyes” with his friend, pastor Matthew Hagge. “I’m Your Man” is a love song he penned for his wife, Elizabeth, when he was on the road last year.

Word Label Group senior VP of marketing and artist development Mark Lukas says the label plans to work “Passing Through” to mainstream country audiences and Travis’ newly established Christian fan base.

**KEEPING THE FAITH**

“While it is a country record, it is strongly influenced by his faith and beliefs,” Lukas says. “There are a lot of real positive messages and Christian messages that come out in the songs. As a result, we’ll be able to market it to the contemporary Christian world as well as the country world.”

Lukas says label execs are optimistic about “Four Walls” doing well at country radio. He believes Travis will benefit from the team effort of Warner Nashville and Word.

Warner Bros. is committed to working Randy through all divisions and putting all our capabilities behind this record,” Lukas says. “Warner [VP/Chairman/CEO] Tom Whalley has made it a priority for all divisions of the company.

In addition to the usual media outlets, Travis’ new project will get a boost from his appearance on ABC-TV’s “American Idol: Makeover Edition,” a network reality show that provides help to families in need.

In the episode, which airs Nov. 21, a California woman whose husband recently died in an auto accident has her home rebuilt and work done on the family farm. Travis not only performed a benefit concert for the woman and her two daughters, he put in some light fixtures and did work around their new house.

“New York is a little different from some other releases,” Lukas says. “The single, ‘Four Walls,’ lyrically matches the theme of what this program is really all about,” Lukas says, “which is doing for others, relationships and family.”

Regarding retail, Lukas says Word is utilizing ceiling banners, endcap kits, posters and shelf talkers to tout the new release at Christian and mainstream outlets. “We’ve bought significant positioning,” he says, “particularly during the holiday season.”

“We feel like we’ll see strong sales during the holiday season, so we’ve bought significant advertising in the mainstream world as well as the Christian market.”

Regarding retail, Travis says Nashville GM Jon Kerlikowske says, “Traditional country has been doing well recently, and Randy has always been a favorite, so hopefully it will do [well].”

He adds that the exposure Travis received following the success of “Three Wooden Crosses” will help. “His media exposure right now is really good, and he’ll get a bounce from that with this new release coming.”

In addition to promoting the new album, Travis, who is also an actor, just began shooting a new film. He has landed a substantial role in “Vistation,” based on a book by Frank Peretti.

**Yankee Yahoos Nothing To Hee-Haw About**

Pity the New York media. They just don’t get country music.

Print media outlets in the city treat the format with a combination of bemusement and suspicion. This despite the fact that country is the most programmed radio format in the United States, 1.4 million country albums have been sold in the New York metro area this year and the area accounts for 2.5% of overall country album sales for the year to date, according to Nielsen SoundScan.

Still, the New York media continues to mock and demean the genre, writing about it as if it were some curious musical niche like Tuvan throat-singing.

Witness the coverage of the Country Music Assn.’s announcement that it would stage a mammoth awards show in the Big Apple next year.

First, there were the headlines.


The New York Times, meanwhile, said the hat showed Bloomberg’s “folksy side.”

In the Daily News piece, staff writers implied the CMAs move to New York was puzzling, leading them to ask, “Yee-huh?” The paper’s coverage also made the observation that the show’s target audience next year will be “millions of confused New Yorkers.”

The Daily News went on to say that Bloomberg believes country music will be at home in New York despite “the absence of ‘yall’ in the local lingo.” The paper also asserted that country music is “still foreign to the ears of many New Yorkers.”

Six of Brooks & Dunn was at the CMAs New York press conference, representing the trade group and the superstar duo, which has sold 18 million albums.

But so unfamiliar was Brooks to the New York reporters that one addressed him as “Mr. Dunn,” according to the Associated Press.

We can at least be grateful that none of the New York papers referred to the music using the antiquated term “country & western,” as so many “mainstream” media outlets still do.

The coverage of the CMA news was reminiscent of the way the New York press covered the massively attended Garth Brooks concert in Central Park in 1997. Local press the day after the show repeatedly referred to the event as a “hoedown.”

The Post ran a story headlined “25,000 Cowpokes Watch Garth Take ‘Central’ Stage.” A Post column compared the crowd to “a stampede of barnyard hunters at Woolworth’s last blowout sale” and described it as “white people in extremely large hats and dangerously small shorts.”

The Daily News, meanwhile, quoted one of the police officers handling security for the show as saying he had never heard of Brooks, but “I’m sure he’s very big back in his own country.”

Another Daily News story described the out-of-towners who came in for the show and quoted a local saying, “They’re all subway virgins. They all keep falling over. You should put saddles on their seats.”

If we’re to believe the depiction of country fans in the New York press, there’s little doubt moonshine and hay bales can be found at their home rebuilds.

It’s enough to make a country music fan want to cry in her beer.

**ARTIST NEWS:** BNA Records artist Kenny Chesney will release a new album, “Be As You Are: Songs from the Old Blue Chair,” Jan. 25, 2005. Described in press materials as “an intimate singer/songwriter record,” the 11-song collection was inspired by Chesney’s time spent at his home in the Caribbean.

Reba McEntire will star in Carrie at Carnegie Hall in a benefit performance of Rodgers & Hammerstein’s “South Pacific,” scheduled for June 9, 2005. Marty Raybon has signed with Stage One Entertainment for bookings.

**TWENTY MORE:** Congratulations to Barry and Jewel Coburn, whose Nashville publishing company, Ten Ten Music Group, recently celebrated its 20th anniversary.

Phyllis Stark is on the Country Music Assn. board of directors.
## Top Country Albums

### Sales Data as of November 6, 2004

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<th>Position</th>
<th>Artist</th>
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<th>Label</th>
<th>Catalog Number</th>
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<td>C01 1G</td>
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<td>MCA 2500</td>
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### Additional Information

- The list includes album sales data as of November 6, 2004, compiled by Billboard. Sales data is provided by Nielsen SoundScan and VNU Business Media, Inc.
- The chart ranks albums by weekly sales, with a 50-week chart year running from November 7, 2003, to October 31, 2004.
- The chart includes sales data for albums, excluding digital tracks.
- The chart is updated weekly, and the chart year is 52 weeks long.\n
### Top Country Catalog Albums

<table>
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<tr>
<th>Position</th>
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<th>Chart Date</th>
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### Additional Information

- The list includes catalog albums, which excludes sales of albums sold as part of a package or as a DVD or CD-ROM.
- The chart is updated weekly, and the chart year is 52 weeks long.
- The chart includes sales data for albums, excluding digital tracks.
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<td>BMG Songs</td>
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**Top Bluegrass Albums**

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THE ZUTONS
Who Killed . . . the Zutons
PRODUCER: Ian Broudie
Delsonic/EPIC FK 92836
RELEASE DATE: Oct. 19
Liverpool, England. The Zutons arrive on these shores with a healthy buzz. "Who Killed . . . the Zutons," the quintet’s debut, was released earlier this year overseas and was nominated for Britain’s Mercury Music Prize. Perhaps more important, the band wowed quite a few of the United States when it opened for the Thrills—who hail from Dublin—on a recent statewide trek. Produced by Ian Broudie (the Fall/Earl & the Bunnymen), the album is a mish-mash of sounds; its kicky musical landscape ranges from funk, jazz and blues to ska, reggae and soul. Singer Matt McCabe knows how to tell a tale, and his bandmates—guitarist Boyan Chowdhry, bassist Russell Pritchard, drummer Neil Seane Payne and the vocalist Abi Harding—deftly back him up. Key tracks include "Long Time Comin'" and "Pressure Point." —MP

THE DONNAS
Gold Medal
PRODUCER: Butch Walker
Atlantic 83704
RELEASE DATE: Oct. 26
It has always been a nonstop party with the Donnas. And we’re not complaining. The group’s brand of straight-ahead, no-frills rock’n’roll has consistently been guts of fun and refreshing to hear, especially in the age of Pro Tools-primed pop music. On their last album, "Spend the Night," the four Donnas couldn’t get enough of sex, boys and booze. With "Gold Medal," the ladies may have aged a bit, but they haven’t exactly changed their game plan. Which is very fine, especially when it results in such potency as "It’s So Hard." Here, a cocky chorus leaves little to the imagination: "It’s so hard to be on your own/When you’re holding all alone/And you’ve been working it to the bone." Of course, that’s the great thing about the Donnas. They churn out seriously, ballyhoo rock tunes with a wink and a nod. Do not ignore the tracks "I Don’t Want to Know" and lead single "Fall Behind Me." —KC

LE TIGRE
This Island
PRODUCERS: Le Tigre, Nick Sansano, Ric Ocasek
Le Tigre/Strummer/Universal B0003385
RELEASE DATE: Oct. 19
If there were a Billboard chart for social consciousness, Le Tigre would top it. Instead, the self-described "electronic feminist punk" trio has been preoccupied to the core. Until now, that is. On its major-label debut, the band tries to stretch but for its own convictions. Even listeners who agree with the politics behind a track like "New Ricky," its montlage of political speeches set to nondescript beats begs for the fast-forward button. Other songs attempt to meet the mainstream on its own ground, with varying results. Two ’80s homages—the slightly "Yank Slow" and the Ric Ocasek-produced "Tell You Now"—work surprisingly well. But the amateurish hip-hop of "Nanny Nanny Boo" is embarrassing, and a smoky cover of the Pointer Sisters’ "I’m So Excited" sounds like a lost Alvin & the Chipmunks track (or a "Kids Bop" outage). The best songs on "This Island" make the political personal ("Don’t Drink Poison"). Le Tigre might want to reconsider whether it’s really trying to anger the majority or embrace it.—JM

MOVING UNITS
Dangerous Dreams
PRODUCERS: Blake Miller, Chris Hadthwell, Mickey Petralia
RKM/RKM 007
RELEASE DATE: Oct. 12
The existence of Moving Units is a sure sign that the ’80s post-punk revival has reached critical mass. It takes a fair number of artists working in the same vein for one to come up with a record as unremarkable as "Dangerous Dreams." This debut full-length merely adds to the pile of self-consciously disaffected new wave. It’s not bad. It’s not good. It’s just more like a magazine at the dentist’s office. The Los Angeles trio borrows gratuitously from Gary Numan ("Anyone"), the Fall ("Bricks & Mortar") and Interpol ("Scars"). Too often, songs that start out interestingly enough ("Between Us & Them" quickly become deading. Singer/guitarist Blake Miller has a serviceable Brit-pop croon, and bassist Josh Boggel and drummer Chris Hathwell sometimes mesh in a semi-intriguing way. They all came up with a great pun for a name. At no point, however, do Moving Units sound inspired by anything other than the latest style of T-shirt.—JM

R&B/HIP-HOP

JACK-O
Poe Little Rich Girl
PRODUCERS: various
TVT 2603
RELEASE DATE: Oct. 26
Good things come to those who wait. Just ask Jack-O, who was introduced in summer 2003 with the indie smash "Pussy (Real Good)" on Poe Boy Records. Now, after more than a year, the Miami-based MC makes her album debut. Jack-O teams with Atlanta beatsmith Jazze Pha on the radio-ready, dancefloor-worthy "Break You Off." Other guests include Betty Wright ("Sleeping With the Enemy"), Ghostface ("Took'em Back") and Trick Daddy ("Champion"). Sure, there are a few A-listers on the MC’s debut, but Jack-O doesn’t forget to include the song that put her on the map: the scan- dalous "Pussy (Real Good)." With few few faves to choose from, MCs like themse- selves today, this disc proves what a woman can do when she puts her mind to it.—RH

MOREL

LUCKY STRIKE
PRODUCER: Richard Morel
Youthboi Recording/TEP/P10
RELEASE DATE: Oct. 19
Morel’s delicious 2002 debut, "Green of the Highway,” a house music/new/wave/indie rock blend, was ahead of its time. The Washing- ton, D.C.-based five-piece’s sophomore album, "Lucky Strike," continues where its predecessor left off—and given the success of dance- rock acts like Franz Ferdinand, Snoop Dogg and the Killers, the timing could be right. Led by singer-keyboardist Richard Morel, the group makes dance and melodic house music that fits somewhere between the progressive house sounds of Deep Dish, the electro-pop of the Postal Service and the alternative rock of New Order. Such scenes provide the perfect backdrop for lyrical tales of self-doubt, co-dependency, broken dreams and dashed promises. Songs like "If You Love Me," "Feverish" and "Waiting On You" are all black in waiting. And the stagger- ingly beautiful "Tennessee Violet" could be the soundtrack to a JT LeRoy novel.—MP

VARIOUS ARTISTS

KEEP HOPE ALIVE
PRODUCER: Various
King Street Sounds KSCD-242
RELEASE DATE: Oct. 5
Several revered artists from the underground house music scene gathered for this “We Are the World”-style project that benefits LIFEBEAT, the music industry AIDS organization. Masterminded by production duo Blaze (Kevin Hedd and Josh Milman), "Keep Hope Alive" is home to sounds that capture the heart and soul of nonmainstream dance music. Blaze penned/produced all of the cuts except for Joss Cardwell’s beautifully soulful "Be Yourself," which the singer co-wrote. Indeed, this is ebullient, empowering and spiritual stuff. Participants include the Sensing ("Spread Love") and Arnold Jarvis ("Make the Time"). Ultra Nate’s plea for peace, the gorgeously spirited "A Woman’s Worth" and the uniquely melodic "I Love You More" than ever, Distributed in the United States by Studio B.—JM

(Continued on page 42)
On Republic

PRODUCER: Don Gehman

Music

cessors, the album preserves the Ray Wylie imagery and vibe. Very

PRODUCER: *Scott Amendola on

Fin.
itself. He doesn’t stay far from the singer’s signature sound. It carries an agreeable groove as well as the artist’s always pleasant vocals. And that’s not a bad thing, as evidenced by Jon B’s still-placed 2001 hit, “Don’t Talk.” But in this instance, the lilting likability of “Lately” isn’t enough to make it stand head and shoulders above the crowd.—GM

PRODUCER: Dana Reed

Singles

Edited by Michael Paoletta

R&B/HIP-HOP

JON B Lately (3:06)

PRODUCER: Presidential Campaign

WRITERS: various

PUBLISHERS: various

E2/Sanctuary Urban 87520 (CD promo)

I Must’ve Known for 1998 R&B/pop crossover hit “They Don’t Know,” Jon B is also a songwriter who has penned tunes for Toni Braxton and After 7. The Fakeface protege taps back into his artist alter ego with the first single from his fourth studio album, “Stronger Everyday.” A song about a cheating lover who wants his girl back. “Lately” doesn’t stray far from the singer’s signature sound. It carries an agreeable groove as well as the artist’s always pleasant vocals. And that’s not a bad thing, as evidenced by Jon B’s still-placed 2001 hit, “Don’t Talk.” But in this instance, the lilting likability of “Lately” isn’t enough to make it stand head and shoulders above the crowd.—GM

DEBUTES WINANS

Hymns From My Heart

PRODUCER: Dana Reed

Singles

Pure Spring Songs 7263-3-85619

R&B/POP

NEED "Lately" to carry weight among blues, jazz and Sunday-schoolalum music at its sweetest.—GM

MODERN ROCK

RAMMSTEIN Amerika (3:49)

PRODUCERS: Jacob Hellner with Rammstein

WRITER: Rammstein

PUBLISHER: BMG Music Publishing

Me. Until I Hit You (3:06) Rammstein probably thought it would endear itself to its fans in the United States by releasing “Amerika” as the lead single to new album, “Reise, Reise.” The lyrics show the German industrial band with its heart in the right place, since the chorus cries “America is wonderful.” The problem is, those words—and most of the others—are in German. The few that are in English pop out in absurd blurs: Coca-Cola, Mickey Mouse, Wonderbra. Unless the message is tongue in cheek, it’s hard to imagine a language most wouldn’t understand, especially since another English phrase is there: “Amerika, ich liebe dich lang! I don’t sing my mother’s tongue?” Despite the rousing chorus, “Amerika” is generic and lacks excitement. Could that be Rammstein’s point? Either way, better luck next time.—CLT

VITAL REISSUES

VARIOUS ARTISTS

Left of the Dial: Dispatches From the ’80s Underground

PRODUCERS: various

RHINO RZ 76490

REMASTER: Various artists

REISSUE: October 12

Before “alternative” became a buzzword to define any rock that didn’t wear spandex, it was a genuine movement full of original, innovating music. While today many have disarmed the genre as “college rock” because of its primary exposure coming from college radio, its influence is widespread and continues to be felt by those who have done an excellent job of sorting through the ’80s to find songs that helped define a generation. While some bands featured here (R.E.M., for example) went on to become stars of the then-new modern rock format, the four-disc boxed set is nicely balanced with acts like the Jam, Mission of Burma and the Cocteau Twins, which were a harkener on commercial radio in the early ’80s. Even the most die-hard fans will enjoy this boxed set and becomeRevised

COUNTRY

GRINGS If Heaven (3:15)

PRODUCER: Randy Scruggs

WRITER: G. Peters

PUBLISHERS: BMI/ATV Cross Keys; Purple Crayon Music (ASCAP)

RCA R2876-65073 (CD promo)

This second single from Griggs’ current RCA album, “This I Gotta See,” is one of those beautiful, understated ballads that will have listeners hanging in the background. Enjoyed by Gretchen Peters, the lyrics are stunning. Each one is a gem—among them, “If heaven was a town it would be my town/in a summer day in 1985/And everything I wanted was out there waiting/And everyone I loved was still alive.” Griggs’ warm, musically baritone gently breezes life into each line, evoking emotions both sad and emotional. The restrained performance showcases a great song to its best advantage. It also demonstrates what a potent ballad—ladeer this Louisiana-born singer has become. This is an incredible ballad that is beautifully performed. Expect it to draw further attention to Griggs’ fine album.—DEP

DANCE/ELECTRONIC

ERIC PREDY Call on Me (2:51)

PRODUCER: Eric Predy

WRITERS: E. Pundy, S. Winwood, W. Jennings


Ultra UL-1245 (CD single)

In the United Kingdom, Eric Predy’s No. 1 single “Call on Me” is a phenomenon; it has spent four weeks in the top spot of the Official U.K. Charts Co’s singles chart. Based on a sample taken from the Predy’s ‘Valerie’, the hot

Dance/Electronic

GRINGS If Heaven (3:15)

PRODUCER: Randy Scruggs

WRITER: G. Peters

PUBLISHERS: BMI/ATV Cross Keys; Purple Crayon Music (ASCAP)

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Country

ANDY GRINGS If Heaven (3:15)

PRODUCER: Randy Scruggs

WRITER: G. Peters

PUBLISHERS: BMI/ATV Cross Keys; Purple Crayon Music (ASCAP)

RCA R2876-65073 (CD promo)

This second single from Griggs’ current RCA album, “This I Gotta See,” is one of those beautiful, understated ballads that will have listeners hanging in the background. Enjoyed by Gretchen Peters, the lyrics are stunning. Each one is a gem—among them, “If heaven was a town it would be my town/in a summer day in 1985/And everything I wanted was out there waiting/And everyone I loved was still alive.” Griggs’ warm, musically baritone gently breezes life into each line, evoking emotions both sad and emotional. The restrained performance showcases a great song to its best advantage. It also demonstrates what a potent ballad—ladeer this Louisiana-born singer has become. This is an incredible ballad that is beautifully performed. Expect it to draw further attention to Griggs’ fine album.—DEP

COUNTRY

WIRE, “Wire on the Box: 1979” (Pink Flag Archive Research)

GEORGE WISTON, “Montana: A Love Story” (Windham Hill)

THE VERGE, “This Is Music” (Singles ’92/’93 (Virgin)

Billboard.com • www.billboard.com • www.billboard.biz

BILLBOARD NOVEMBER 6, 2004

www.americanradiohistory.com
‘Halo 2’ Soundtrack Bolsters Game Push

BY STEVE TRAIMAN

Nile Rodgers’ Sumthing Else Music Works is planning an aggressive retail campaign for “Halo 2: Original Soundtrack,” the companion to Microsoft Game Studios’ new Xbox title. The “Halo 2” game and album are due Nov. 9. As of Oct. 21, “Halo 2” game pre-orders had set an industry record of more than 1.5 million, and they could ultimately top 2 million, according to Peter Moore, corporate VP of worldwide publishing and marketing for Xbox.

The original “Halo,” developed by Bungie Studios before it became part of NGS, is the top Xbox title, selling more than 5 million copies worldwide.

The bulk of the “Halo 2” soundtrack features new symphonic compositions by Martin O’Donnell and Michael Salvatori. The pair penned the original “Halo: Combat Evolved” soundtrack, which has sold about 400,000 copies, according to Rodgers.

The set also features new material from top rock acts. Included are “Blow Me Away” by Hollywood Records’ Breaking Benjamin and “The Odyssey,” a four-movement suite by Epic’s Incubus, plus bonus track “Connected” by Island/Def Jam’s Hoobastank.

Rodgers produced the album; he also wrote, performed and co-produced the track “Never Surrender” in collaboration with songwriter/remixer Nataraj. “It’s a mash-up mix of the ‘Halo’ theme,” Rodgers says.

This exclusive cut and a new version of Halo theme “Mjolnir Mix” feature guitar work by Steve Vai.

“ ‘Halo’ is the only videogame that ever inspired us to write a whole suite,” Incubus guitarist Mike Einziger tells Billboard. “Now if we could only stop playing ‘Halo,’ we might actually be able to write another one.”

Epic is placing a sticker on its forthcoming Incubus “Live at Red Rocks” DVD to highlight the inclusion of “The Odyssey” segment “Fallout” from “Halo 2.”

Ben Burnley of Breaking Benjamin says “Halo” is his “favorite all-time game” and that the band plays it “all the time” while on tour. “It’s like a dream being able to contribute music to the game and soundtrack,” he adds.

“Blow Me Away” is also available at nilermingers.com and music.msn.com.

“The new players each have the unique ability to improve and embellish Martin’s ideas,” Rodgers says. “Therefore we are all connected, hence the original composition provided by Hoobastank.

“We’ve been working on the ‘Halo 2’ music for more than a year,” he continues, “and as the release date got pushed back, we had to rethink the musical concept to reach out to different artists.”

Promotional inserts for the soundtrack will go into the first 3 million copies of the game in North America.

Xbox is also including the soundtrack in its on-air radio messages and giveaways for “Halo 2,” which will be heard on modern rock and R&B/hip-hop stations in the top 40 markets.

“Retailers are jumping on the opportunity to cross-market our soundtrack with the game,” Sumthing Else president Andy Utterano says. “At Musicians, we’ll have an endcap for the CD and game.”

Other chairhips participating in endcap or listening station promotions include Circuit City, Tower and Fred Meyer. Best Buy will promote the game and soundtrack in programming on the Music Choice cable and satellite TV service. Also in the works are creative programs with Wal-Mart.

(Continued on page 45)

TV DVD Confab Spins Web

Execs See Promise In Online Retail

BY JILL KIPNIS

LOS ANGELES—Internet marketing and Web-based retail sales are critical factors in the continued success of TV DVD projects, according to panelists at the second annual TV DVD conference.

The event, which took place at the Century Plaza Hotel here, was produced by Video Store Magazine in cooperation with the Digital Entertainment Group and bis缕brider sister publication The Hollywood Reporter.

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(Continued on page 45)
Relocated Popkomm Draws Labels’ Praise

This marks the highest chart position for an independent act since the launch of the U.K. download chart two months ago. Exact download figures were not disclosed.

Intact manager Lucy Jordache says, “Well, damn U2, but we tried! We think that Marillion fans have enjoyed their first experience of downloading a single and they will certainly want to do it again.”

What makes the band’s feat so remarkable is that “The Damage” is available for only one month, exclusively through a Marillion-branded download shop built by chart-registered e-tailer Recordstore. Fans can purchase the song through Marillion’s Web site (marillion.com) for £0.99 ($1.79) or via mobile phone for £1.50 ($2.72).

Recordstore founder and CEO Russel Coultart says the band’s high rank is no minor achievement: “Marillion has proved that a band can reach the chart’s upper echelons solely from sales via their Web site.”

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Distributors Talk Shop At NARIP’s NYC Debut

The National Assn. of Record Industry Professionals held its inaugural New York event Oct. 26 at the Downtown Assn. in the Wall Street area. NARIP’s “A View From the Top” panel focused on one of Retail Track’s favorite subjects, distribution, with Ryko Distribution president Jim Cuomo, WEA president John Esposito and Universal Music & Video Distribution president Jim Urie.

NARIP president Tess Taylor got the boring stuff—in that it has been discussed so many ways to Sunday—out of the way by asking about the future of digital distribution straight away.

Urie labeled it “just another configuration” and noted that it’s still basically a rounding error to Universal Music Group: Digital distribution will account for only about $70 million of the company’s $2 billion in U.S. revenue this year.

“The promise of the Internet is not distribution, it is marketing,” Urie said. He cited Kim Ritchie—a “labor of love” for Universal Nashville president Luke Lewis—whose albums sell about 90,000 units. Under the current business model, Universal’s marketing costs eat up any potential profit, but when the label can reach those 90,000 customers with one mouse click, artists like Ritchie will be the most sought after, Urie predicted.

Esposito believes the industry must get out of the mind-set of selling singles and albums, and he said the Internet and ring tones are pointing the way. He noted that the music industry has “a 40-year-old business model, where the only change has been the configurations. We can’t imagine that our masters will be sold in different ways.”

Cuomo predicted that digital distribution will be a “godsend” to all sectors of the business—even retail, which is still trying to figure out how to do it as its move into digital waters.

“The panelists agreed that retail has been changing for the better, but Urie wondered if it has changed enough.”

Esposito noted that five years ago, conventional record retailers generate about 80% of their business from music, and now that share is down to 50%, which has helped strengthen their business. However, Urie added, during that time the big boxes got much better at selling music.

“One of the things Wal-Mart did so well is to ensure that each store’s merchandise reflects local taste.”

They are more focused on that than some traditional retailers,” Urie said. He pointed out that five years ago, record chains didn’t know the difference between subgenres of Latin music; now they can identify which of their locations sell more Mexican than Puerto Rican releases. But record chains haven’t done that with the other genres, Urie said, adding that the video industry knows its customers much better than the music industry does.

When Taylor turned the discussion to the cost of launching records, the major-label panelists acknowledged that it is out of control. But Urie noted that UMG has attacked the old business model by capping independent promotion, cutting trade advertising and, through the JumpStart initiative, eliminating cooperative advertising.

“We have built a business model that needs to sell 500,000 units before a label can even begin to think about getting out of the hole,” Esposito said. “The major labels are already under water before they release a record.”

Indie distributors’ business model, Esposito noted, allows them to make money despite low unit-volume and to incrementally build a significant fan base for an artist.

Warner Music Group wants to take that model further; he added. In the past, ADA helped develop artists who went on to sell well for other majors, which is why WMG is building its incubator system (Billboard, Sept. 11).

As ADA begins to work with the WMG incubators, Esposito said, he will guard against escalating costs. Urie pointed out that UMG has yet to officially announce the formation of its indie distribution arm, Fontana. But, he said, if such a distributor were to exist, “it will be headed by Steve Pritchitt, who will be the GM.”

He called Fontana a 4-year-old dream that kept getting sidetracked at the corporate level.

Cuomo said the majors’ current infatuation with independent distribution built on upstreaming (switching to major marketing and distribution when a certain sales benchmark is reached) is “a godsend” for companies like Ryko.

“I am getting a lot of phone calls from artists and labels who don’t want to sign contracts that contain upsteamming stipulations,” he said, comparing the situation to when major-label contracts started including digital-distribution constraints.

Cuomo noted that consolidation at the majors is always good for the Indies—and it’s not just short-term prosperity. The majors turn music into a “commodity,” while the Indies “are in the music business, not the record industry. When a label comes to an independent distributor, they are buying into a culture, not just a widget machine.”

TV DVD

Continued from page 43

“Friends” (WHV) are the best sellers, other genres are starting to take off.

Glenn Ross, president of Lions Gate Family Home Entertainment, said children’s product is the fastest-growing category in the DVD business.

Lions Gate has released such TV children’s product as “Speed Racer.” As with adult TV product, online marketing is becoming more important.

“You need to get to five rabid fans, and the rest of the fan base will know about it through viral marketing,” Ross said.

Mike Salka, senior VP of U.S. marketing for WHV, said the next big genre within the children’s TV category will be teen-oriented releases.

“The kids of baby boomers are starting to get into DVD,” he said, “and they have a lot of discretionary income.”

Besides children’s product, executives said, made-for-TV movies, mini-series and TV documentaries are growth areas.

CLEARANCES, HD ARE ISSUES

Though the TV DVD category is growing on several fronts, many attendees said the high cost of clearing music remains discouraging.

Steve Ellis, CEO of Pump Audio, a firm that works on music clearances with the major studios, said companies often need to come up with music alternatives for shows.

“We work with many independent artists that can supply music,” Ellis said. Sometimes producers don’t want their vision changed. In that case, we suggest that they clear a few famous songs, but not all of them.”

Additionally, some said the transition to high-definition DVD could create problems specific to TV DVD.

“HD will be an interesting challenge,” said Sam Toles, director of acquisitions and marketing for Rhino Home Video. “People may not want to pay thousands to replace their TV DVD collections. The future model might be video-on-demand for this category.”

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We are proud to present the finalists for the 2004 Billboard Digital Entertainment Awards. From amongst hundreds of entries received, Billboard congratulates these companies, products and individuals on achieving finalist status and being judged as the best of the best in their respective categories.

2004 AWARDS FINALISTS

MUSIC

BEST DOWNLOADABLE OR SUBSCRIPTION MUSIC SERVICE
Apple

BEST DIGITAL MUSIC COMMUNITY
• Daily Download, F.A.S.T.
• MP3.com, D.NET Networks
• Napster
• Phi List

BEST USE OF TECHNOLOGY IN A FEATURE FILM/TELEVISION PROGRAMMING
• Pirates of the Caribbean: The Curse of the Black Pearl, Walt Disney
• Polar Express, Sony Pictures Imageworks
• Sky Captain and the World of Tomorrow: The Flying Legion Air Combat Challenge, Sony DS Games & Panaromic Pictures
• Spider-Man 2, Sony Pictures Imageworks

BEST USE OF TECHNOLOGY IN A RADIO PROGRAMMING
• XM Radio – Digital Technology for AM & FM Broadcasting, iHeart Digital Corporation
• Musicmatch on Demand, Musicmatch
• XM Satellite Radio

FILM, TELEVISION & VIDEO

BEST INTERACTIVE TELEVISION PROGRAMMING
• USN One-Screen Interactive on Oceanic Time Warner Cable
• NASCAR in Oct, NASCAR Digital Entertainment
• Reality TV Bytes, Ball State University – Center for Media Design
• Showtime Interactive, Showtime Networks

BEST USE OF TECHNOLOGY FOR EDUCATIONAL PROGRAMMING
• Baby Einstein: Numbers Nursery, The Walt Disney Co.
• The Brains, Ball State University – Center for Media Design
• Helping ASDA Colleagues with 24/7 TV, Hughes Networks Systems, ASDA

BEST DIGITAL MUSIC COMMUNITY
• Daily Download, F.A.S.T.
• MP3.com, D.NET Networks
• Napster
• Phi List

BEST USE OF TECHNOLOGY IN A FEATURE FILM/TELEVISION PROGRAMMING
• Pirates of the Caribbean: The Curse of the Black Pearl, Walt Disney
• Polar Express, Sony Pictures Imageworks
• Sky Captain and the World of Tomorrow: The Flying Legion Air Combat Challenge, Sony DS Games & Panaromic Pictures
• Spider-Man 2, Sony Pictures Imageworks

MOST INNOVATIVE USE OF TECHNOLOGY FOR ADVERTISING
• Affil – Official Movie Website, Big Spaceship
• America Online Partners With The Will and Warner Bros Television To Provide Online Preview of “Jack & Bobby” Prior To Its Network Debut, America Online Inc.
• iRobot – Official Movie Website, Big Spaceship
• Master and Commander: The Far Side of the World, Warner Bros

BEST VIDEO ON-DEMAND SERVICE
• GoGone On-Demand, Great Media
• HFC Films ‘Yo Demand, Rainbow Media
• Mag Rack, Rainbow Media
• Movielink, a joint venture of Metro-Goldwyn Mayer Studios, Paramount Pictures, Sony Pictures Entertainment Universal Studios and Warner Bros

TELEVISION TECHNOLOGY OF THE YEAR
• DLP Technology, Digital Light Processing, DLP Products, a division of Texas Instruments
• GoldPlasma’s Event Meets IVT System, GoldPocket Interactive
• Reality TV Bytes, Ball State University, Center for Media Design
• TMD

FOR REGISTRATIONS AND MORE INFORMATION

Winners will be announced at a special awards ceremony and dinner on Friday, November 5th at 6:30pm. Join us as we honor these forward thinkers and the cutting-edge developments that are shaping the future of digital entertainment. With special appearances and performances scheduled throughout the evening, this will be an event you won’t want to miss. Visit www.DigitalEntertainmentAwards.com or call 323-822-0936
Walk-up registrations are available: Conference: $495, Awards ceremony: $175
New Ideas, New Outlets
Burgeoning Media Formats Offer Labels Revenue Leads

BY SCOTT BANERJEE

SAN FRANCISCO—Record companies seeking to promote new music or generate new revenue streams today face a daunting diversity of digital outlets: online music services, videogames, ringtones, Internet radio and, in some cases, peer-to-peer applications.

While physical CD sales still represent the bulk of consumer spending on music, marketing executives at music companies face confusion over which new media will ultimately boost, or undermine, their bottom line.

“All these channels are becoming part of the digital distribution portfolio, and all major labels have built full-fledged digital distribution teams for promotion and marketing,” says Shahid Khan, a managing director with consulting firm Bearing Point.

The crux of a new-media marketer’s challenge is to generate “incremental revenue without creating a decline in conventional revenue,” says Phil Leigh, an analyst with Inside Digital Media.

Music executives, Leigh says, also must have “the intuitive ability to adapt to change.”

While the digital age has brought a wealth of new promotion and distribution methods, each has had a different impact on revenue.

Physical CD sales—at traditional retail and online—still represents 98% of consumer spending on music, according to Jupiter Research.

“When it comes to the current business, if money is made through brick-and-mortar retail channels, the major thrust has to be in that area,” says David Ellner, CPO/senior VP of Universal Motown Records Group. “Our marketing priorities follow the money, but it doesn’t mean you can’t be incubating ideas and focusing on the future.”

Khan says the music industry’s current transition is similar to what Hollywood experienced through the years with the arrival of successive formats, most recently from VHS to DVD.

“In Hollywood, anytime a new channel came up, they created new models to successfully take advantage of it,” Khan says. “It’s not going to be all or nothing with the CD, but the structures will change.

The recording companies can learn a lot of lessons from Hollywood.”

The growth of Internet radio began in 1998, when the Digital Millennium Copyright Act established revenue and royalty structures that spurred labels to support the technology.

“Labels knew they were going to collect fees because of the DMCA royalty structures, so they clearly saw that as incremental revenue,” Leigh says.

Khan, however, notes that Internet radio’s audience growth rate isn’t quite as high compared with its expectations. Today, Internet radio giants Yahoo Launch, AOL Music and MusicMatch each have 12.6 million, 14.5 million and 10.3 million unique visitors per month, respectively, according to September’s Nielsen NetRatings.

“First listens are a way to attract consumers and a great marketing tool to bring attention to new music,” Ellner says.

“Consumers are using Internet radio as a clear way to find out about new music.”

VIDEOGAMES BOOM
While some analysts say the potential of Internet radio seems limited, the videogame business continues to grow at a staggering rate. With that comes the opportunity for music companies to license their repertoire to such game producers as Electronic Arts, Activision and Atari.

Shipments of videogame consoles and software in North America are an estimated $13.7 billion for the year to date, according to International Data Corp. The research firm also reports the average age of a videogamer is 24.8 years old and that 15% own a portable MP3 player, which is well above the current market penetration.

Steve Schnur, worldwide director of music and audio for EA, says that record (Continued on page 48)
companies are spending increasing amounts of time and energy to license new acts and new music in EA videogames like "Madden NFL," "SSX" and "NBA Live" for platforms including Microsoft's Xbox, Sony’s PlayStation and Nintendo’s GameCube.

"Many recording companies found that soundtracks for new games introduced new music to listeners almost more than any other medium," Khan says. This year’s "Madden NFL" soundtrack contains new releases from Green Day, the Hives, Franz Ferdinand and Hoochastle.

"Labels know games are the perfect place to launch hand-discovery," Schwartz says. "The hard part is for the consumer to connect the dots to say, 'Yes, I like this song, so I purchased it.' But once a song becomes more popular it becomes much more saleable for other licensing opportunities." David Card, analyst with Jupiter Research, says that videogame sales do not specifically cannibalize music sales, "although spending on videogames does eat into people's entertainment dollars."

Khan believes the time has come for the music industry to make more money from the music in videogames. "All the lessons we've learned from the movie industry can be directly applied to videogames," Khan says. "That includes selling music, promoting the artist and creating compilations."

RING! RING! KA-CHING!

Possibly the most lucrative opportunity facing the industry is the growth of ringtunes from ringtones for mobile phones. For master ringtones, which use the actual recording of a song, labels can reap up to 40% of the $25.20 retail price of a ringtone.

Consumers apparently are willing to pay a premium for the clips to personalize their mobile phones, rather than using ringtones merely as entertainment. Sprint, for example, has sold 500,000 master ringtones of songs by 50 Cent.

The potential of the business is clear. According to Khan, only 5% of U.S. consumers have downloaded a ringtone, as opposed to 70% in Japan. Ringtones currently represent a $300 million business in the United States, but that figure is expected to reach $1 billion by 2008, according to market research firm Converge.

"We haven't begun to scratch the surface," Khan says. "When people buy ringtones as opposed to buying a track, we have separate songs from a very different part of our budgets—our lifestyle and image budgets as opposed to music-consumption budget."

Universal Motion's Ellner says the label is focusing its attention on ringtones, and boosting investment in promotions with partners, because of the potential payoff. "That is an area that we're seeing as a huge growth engine, so we're spending appropriately, coming out with what we think the return is going to be in the next six to 12 months," he says. For example, Universal's A&M label just rolled out a multiplex campaign with the Black Eyed Peas to include exclusive promotions in conjunction with handset manufacturer Motorola and wireless carrier T-Mobile.

Michael Nash, senior VP of Internet strategy and business development for Warner Music Group, says his company aims to deliver ringtones to its distribution partners simultaneously with single and album releases to drive sales and other opportunities.

DOWNLOADS CONTINUE RISE

Amid the ringtone industry's growth, such digital music services as iTunes remain a major factor in music industry's long-term prospects. Nielsen SoundScan reports almost 92.6 million total purchases of digital downloads between Jan. 1 and Oct. 10. That is nearly a five-fold increase from the 19.2 million download purchases from June 2003 through January 2004.

Record companies currently collect a margin of about 60% on paid downloads. Jupiter Research reports that this format should generate $158 million in 2004 but accelerate to $803 million by 2009.

"With digital music, it will take a longer time because the consumer has to change his consumption habits," Ellner says.

Digital download leader Apple Computer, which reports that its iTunes Music Store has sold 125 million tracks since launching in April 2003, has become a formidable platform for artist releases.

'12 plans to release its new album "How to Dismantle an Atomic Bomb" Nov. 23 preloaded on custom iPods. "Exclusives have become a key commodity online, in the same way a station visit or radio show appearances have value with traditional radio or an in-store appearance from an artist has value at traditional retail," says Alex Luke, director of programming and label relations at Apple.

'We've also taken existing Sessions with the EA game soundtracks and made them available to a wider audience. We've worked with artists to capture concerts or radio sessions, and we've been an outlet for unreleased material.'

If the growth of digital music services continues, space record companies may be able to seize a seismic shift in their existing business model: one that sells 99 cents singles rather than a $15 album. "Digital downloads have brought about the death of the album," Card streamlining the industry has been based on the fact that album demand has been driven by one or two hit singles. There's an issue over chipping up an album into its parts. Even if you're making only of 99 cents, it's not a substantial profit and a net loss on gross revenue. This is one of the many reasons labels were slower to move on digital music services."

Eric Garland, CEO of market research firm BigChampagne, says that major labels profit mostly from the generation of "hit-driven" multi-platinum albums, those with upwards of 5 million in CD sales. Digital and peer-to-peer channels, however, undermine this model. This explains the notion that while CD sales may be on the increase, labels are still hurting when it comes to the bottom line, Ellner says.

Meanwhile, such peer-to-peer channels as Kazaa and eDonkey provide a new means of promotion for smaller, independent labels.

"It's fair to say that major and independent label communities are sharply divided on issue of P2P distribution," Card says. "The biggest opportunity to one model and a threat to another." NEW INVESTMENT

As challenging as the array of new channels may be, they are also new investments and new ideas in the music industry.

"The good news is that there is a lot of private money coming into the industry," Khan says. "Companies have new management teams looking at best practices from other industries, such as retail and publishing. Things are moving in the right direction.

What will and should happen is the labels will bring in direct-marketing experts from other industries to help them cut down on their costs and help them reach the right audience that will spend more money." Ellner adds: "The record industry is doing more with less, but it's an exciting time, kind of like when the CD boom started to kick in. I feel like we're on the verge of a giant leap. The opportunities are ahead of us."

BEST IN SHOW

The event will close the night of Nov. 5 with the first DECA awards show and dinner at the Grand Horizon Ballroom.

The awards will be presented in 30 categories honoring those who have contributed to the music and entrepreneurship in digital gaming, music, film, TV and video.

Best in Show honors will be awarded out for visionary of the year, awarded to the individual who has demonstrated vision and have provided direction, leadership and voice to the digital entertainment industry; innovator of the year, awarded to the company or individual(s) responsible for a new approach or idea that is leading the digital entertainment industry in a new direction; and brand of the year, awarded to the company that has made significant contributions in building customer loyalty by identifying value and quality with a brand.

The panel of judges choosing final winners included A&R and investment panelists as well as Ted Cohen (EMI Music), David Goldberg (Yahoo!), John Kilcullen (Billboard Information Group), Don Levy (Sony Pictures Digital), Al Lieberher (New York University Stern School of Business), Rick Mandler (Wall Disney Network Group and ABC Enhanced Television), Ben Mendelsohn (Interactive Television Alliance), Ned Sherman (Digital Media Wire), Howie Singer (Warner Music Group), John Welsh (PlayFirst) and Neil Young (Electronic Arts).
**Digital Entertainment**

**HP Makes Play For Living Room PC**

**BY SCOTT BANEJEE**

SAN FRANCISCO—With the PC emerging as a hub for digital media, electronic manufacturers are banking on consumers’ inevitable need to enjoy this content on home entertainment systems. Hewlett-Packard is hoping to lead the charge with its all-in-one supergadget, the Digital Entertainment Center.

This device, a beefed-up PC disguised as a remote-controlled set-top box, can store and play digital music and movies and rip and burn CDs and DVDs. It also receives radio and TV signals, stores and displays digital photos, and offers free, TiVo-like digital video recording.

When the consumer hooks up these functions with a snazzy flat-panel TV, surround-sound speaker system and on-demand content services like Napster or CinemaNow, couch-surfing enters the 21st century.

"There has been a drive toward creating a multifunctional entertainment device in a single box that has the capabilities and navigation of a PC but doesn’t look like a PC," Yankee Group analyst Dominic Ainscough says.

Despite the fact that the Digital Entertainment Center can do much more than various other boxes, it remains to be seen if consumers will immediately bite at the concept. One problem is that its two versions carry hefty retail price tags: $1,500 and $2,000. Also, a variety of existing options allow consumers to transport, connect and consume media throughout their home.

"This product is constrained to the digital media enthusiast who is PC-savvy," Gartner G2 analyst Van Baker says. "If you haven’t already invested in digital media devices like TiVo and DVD players, there are a lot of pluses to this. It’s truly designed to be an ‘entertainment rack.’"

The engine behind the Digital Entertainment Center is Windows XP Media Center 2005, the same software that operates Media Center PCs—which feature easy navigation and remote-control-access digital media and represent the latest push by such PC manufacturers as HP, Sony, Toshiba, Gateway and Dell.

Ainscough agrees that HP is tapping into high-end PC buyers who are "opting for the new thing plus all the bells and whistles."

"But it’s still a nascent market," he adds, "and I don’t think consumers have determined what value they place on it."

Ainscough points out that sales will depend on how much consumers are willing to pay to play PC-based entertainment on their TVs.

Sales are also contingent on how quickly the price-point declines compared with such other solutions as the Media Center Extender ($300), a set-top box that allows users to access media stored on a Media Center PC in a separate room. HP and Linksys are among hardware manufacturers pushing this device.

**SIMPLE, IF NOT ELEGANT**

Consumers, however, have opted for simpler solutions so far. They run wires and cables through the house or use the "portable solution"—connecting MP3 players straight to a stereo system. Analyst group Parks Associates reports that the majority of people burn a CD or DVD on their computer and then play the burned media in the living room.

According to Yankee Group research, however, the 35- to 44-year-old segment prefers to transport content through the "connected solution," or home networking, rather than the portable solution.

HP is hedging its bets. In addition to its Digital Entertainment Center, the company sells branded iPods.

"HP is focused on enabling experiences, whether portable or connected, and doesn’t feel the need to allocate all its resources toward a single path," Ainscough says.

But consumer response to the Digital Entertainment Center could come down to how well the TV, PCs and content are integrated.

"If I’m going to acquire content from a Napster or MovieLink through my TV, I need to make sure they are seamless," Ainscough says. "It’s a question of integrating the services and the device more than trying to convince consumers to open up their wallet in front of a TV." Baker adds, "The biggest single weakness is that it’s a PC. It’s a programmable device, and it can easily be screwed up."

**NEWTECH**

PC maker Dell is the latest entrant to the petite-music-player market dominated by Apple Computer’s iPod Mini, and Dell is coming after Apple on price. Dell Pocket DJ hits the market this fall with a price 20 percent lower than the Mini’s. Pocket DJ will retail for $199, while an updated version of the company’s 20GB digital music player, Dell DJ, has the same price as the Mini—$249.

Affordability isn’t the only feature Dell is marketing. Pocket DJ, a shorter, slimmer version of the original DJ, is Windows Media-compatible, claims longer battery life than the Mini and holds 5GB of music—1GB more than the Mini. But with other 5GB players like Windows Media-compatible Rio Carbon costing $249 as well, price is Dell’s biggest differentiator.

"Our competitors’ prices provide us considerable room to pass on huge savings to our customers," says John Hamlin, senior VP of Dell’s U.S. consumer division.

Still to be seen is whether a $50 price swing and increased exposure of Windows Media-compatible music solutions from Microsoft will lure consumers from the iPod. Research company NPD Group recently reported that iPod accounts for 92.1% of the market for hard-drive-based music players—up from 82.2% one year ago.

**BRIAN GARRITY**

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**Texting For Dollars**

Tired of busy signals during radio contests? Hang up and get ready to text message. Vibes Media’s Radio software, currently deployed by rhythmic top 40 KTBV (99.3) Minneapolis, gives local DJs the muscle to run promotions and contests via mobile—without giving listeners the cold shoulder.

**Most Expensive Album Yet**

Brit pop icon Robbie Williams isn’t afraid of experimentation. Thanks to a pact between EMI and Carphone Warehouse, his “Greatest Hits” album is available on stamp-sized memory cards that slide into cell phones and PDAs. The 19-track album retails for $5, includes video content and can be found exclusively at 600 Carphone Warehouse outlets in the United Kingdom.

**Zappin’ It, Old School**

Public Warms To ARIA Switch

Awards’ Move To Sunday Pays Off

BY CHRISTIE ELIEZER

SYDNEY—TV ratings for the 18th Australian Record Industry Assn. Awards, held Oct. 17 at the Sydney SuperDome and aired live on Network Ten, are giving organizers new reasons to smile.

The event was moved this year from its traditional Tuesday night to a Sunday. It’s a switch that appears to have paid off, as the 3 1/2-hour show attracted more than 2 million viewers at its peak—500,000 more than in 2003—with an average of 1.38 million, according to Ten. The free-to-air network says the show attracted 50.8% of viewers in the key 16-39 demographic.

“This is an extraordinary result,” ARIA CEO Stephen Peach says. “The broadcaster and the sponsors are very happy.”

Network Ten CEO John McLalpine concurs, calling the figures “brilliant.” He adds, “The ARIA ratings again prove the value of big-event television on Sunday nights.”

Peach says the high ratings have encouraged ARIA and Ten to plan future projects together. These will include developing chart-themed shows and special initiatives leading up to next year’s ARIA Awards.

Insiders credit the domestic chart success of a wide array of local acts this year as contributing to the show’s popularity.

One such act, EMI Australia’s Jet, won six of the seven categories in which it was nominated. The rockers’ honors included best band and breakthrough artist, best album and rock album for “Get Born” and single of the year for “Are You Gonna Be My Girl.” “Get Born” has shipped 2.5 million copies worldwide, according to EMI. Outside Australia, the band’s releases go through Warner Music.

Pop singer/songwriter Delta Goodrem (Sony) and R&B singer Guy Sebastian (BMG) premiered their new singles on the show. Other performers included roots act John Butler Trio (Jarrah/EMI) and country singer Kasey Chambers (EMI)—who each won two awards—as well as alternative rock act Spiderbait (Universal) and singer/songwriter Missy Higgins (Eleven/EMI). Members of Jet, Spiderbait, You Am I and Dallas Crane teamed for the night’s finale, a rendition of former Easybeats vocalist Stevie Wright’s 1974 Australian chart-topper “Eve.”

SALES BOOSTS

Retailers gave the show positive reviews. “This year’s ARIAs have been very good for us,” reports John Little, owner of independent outlet Carisma Compact Discs in Sydney.

Little says his post-show sales of titles by Jet and Higgins were 50% higher than those of the previous week, and “public awareness through the show” led to a run on nominated acts like Crane (Alberts/FMR) and Eskimo Joe (FMR).

Simon Horner, owner of Brisbane independent retailer Skinny’s, cites momentum for John Butler Trio’s album “Sunrise Over Sea.” “John Butler’s strong live performance on the show meant new fans came into to check out his album,” he says.

The ARIAs’ appeal for the 16-39 demographic was reflected in the range of sponsors for this year’s event. Longtime sponsors McDonald’s, Visa and brewer Lion Nathan were joined for the first time by Olympus Cameras, mobile phone manufacturer Hutchison, confec tioner Nestle and feminine-hygiene brand Stayfree.

Peace: ARIA Awards show a hit

BY PAUL SEXTON

LONDON—When Phonogenic/BMG artist Natasha Bedingfield—younger sister of Polydor/Universal hitmaker Daniel Bedingfield—scored her first U.K. No. 1 single in August, it made history.

Her chart-topper, “These Words,” marked the first time a brother and sister have scored separate best-selling singles in Britain. The two labels are pursuing wide-scale release of the Bedingfields’ new albums, but without a whisper of sibling rivalry or direct cross-marketing.

Daniel Bedingfield’s debut, “Gotta Get Thru This,” was released in the United Kingdom in August 2002. It was repackage d the following March, by which time he had scored No. 1 on the Official U.K. Charts Co.’s weekly list with the title track and “If You’re Not The One.” A third chart-topper, “Never Gonna Leave Your Side,” arrived in August 2003.

His album has shipped 1.6 million units in the United Kingdom and 2.5 million globally, according to Polydor’s London-based director of international Greg Sambrook. U.S. sales are 610,000, according to Nielsen SoundScan.

Daniel is hitting U.K. radio playlists with the Diane Warren-penned “Nothing Hurts Like Love,” the lead track from sophomore set “Second First Impression.” Polydor released the single Oct. 25 in Britain; the album streets Nov. 8.

Natasha, meanwhile, had her debut album, “Unwritten,” hit No. 1 in Britain after its Sept. 6 release. U.K. shipments are about 400,000, according to BMG U.K. VP of international Dave Shack, with another 400,000 units shipped globally.

“These Words” was the follow-up to Natasha’s debut single, “Single.” The title track of “Unwritten” will be the third British single, due Nov. 29.

During October, “These Words” was top 10 on sales charts in Germany, Austria, Norway, Australia and New Zealand and was climbing in the Netherlands and Belgium.

COMMON GROUND

The development of the New Zealand-born, British-raised siblings is a study in noncompetitive marketing. Both are managed by London-based Empire Artist Management, and both write or co-write the bulk of their

Through Warner Music.

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<table>
<thead>
<tr>
<th>JAPAN</th>
<th>UNITED KINGDOM</th>
<th>FRANCE</th>
<th>GERMANY</th>
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**SINGLES**

1. **Call On Me**
2. **Enjoy The Silence '04**
3. **Lazzaro Mod Danzer**
4. **Duck & Cover**
5. ** права**
6. **Duck & Cover**
7. **Enjoy The Silence '04**
8. **Flashdance**
9. **Lazzaro Mozi Zapper**

**ALBUMS**

1. **Asian Kung-Fu Generation**
2. **Boyband**
3. **Various Artists**
4. **Various Artists**
5. **Various Artists**
6. **Various Artists**
7. **Various Artists**
8. **Various Artists**
9. **Various Artists**
10. **Various Artists**

**CANADA**

1. **A Wake In A Dream**
2. **Yeah!**
3. **American Epic**
4. **Ball Park Baby**
5. **Come Clean**
6. **Dream**
7. **500 Miles**
8. **Jimmy Eat World**
9. **Maroon 5**
10. **-raye Charies**

**ITALY**

1. **Robbie Williams**
2. **Resta In Ascolto**
3. **Spider-Man Theme**
4. **Biografia**
5. **Amarà***
6. **Babbà***
7. **Babiest***
8. **Babiest***
9. **Babiest***
10. **Babiest***

**SPAIN**

1. **Toucan**
2. **Marilyn Manson**
3. **Out Of The Blue**
4. **Luko**
5. **Santana**
6. **Robbie Williams**
7. **El Joven lobo**
8. **Enrique Iglesias**
9. **El Albergue**
10. **El Ruido De La Explosión***

**AUSTRALIA**

1. **Two Paces Apart**
2. **Debrahlee Lonsdale***
3. **Debrahlee Lonsdale***
4. **Debrahlee Lonsdale***
5. **Debrahlee Lonsdale***
6. **Debrahlee Lonsdale***
7. **Debrahlee Lonsdale***
8. **Debrahlee Lonsdale***
9. **Debrahlee Lonsdale***
10. **Debrahlee Lonsdale***

**THE NETHERLANDS**

1. **Watouik Deo**
2. **Zu Geloopt In Mu**
3. **Zee**
4. **Zinnoo**
5. **Zee**
6. **Zee**
7. **Zee**
8. **Zee**
9. **Zee**
10. **Zee**

**SWEDEN**

1. **Robbie Williams**
2. **Elsa**
3. **Justin Timberlake**
4. **The Strokes**
5. **The Strokes**
6. **The Strokes**
7. **The Strokes**
8. **The Strokes**
9. **The Strokes**
10. **The Strokes**

**NORWAY**

1. **Fakke Beauty**
2. **No One**
3. **No One**
4. **No One**
5. **No One**
6. **No One**
7. **No One**
8. **No One**
9. **No One**
10. **No One**

**SWITZERLAND**

1. **Femme de Doux**
2. **obsession**
3. **Gib Me A Chance**
4. **radio**
5. **Pump It Up**
6. **toto**
7. **toto**
8. **toto**
9. **toto**
10. **toto**

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Hits of the World is compiled at Billboard/London.

**NEV** = New Entry  **RE** = Re-Entry
### Billboard® Eurochart

#### Singles

<table>
<thead>
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<td>ZUM GLUECK</td>
<td>Austria</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Britney Spears</td>
<td>TOTEN HOSEN</td>
<td>Germany</td>
<td>2</td>
</tr>
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#### Singles Sales

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#### Albums

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### COMMON CURRENCE

A weekly scored of albums simultaneously attaining top 10 chart states by artist. Scale: 1-100, 1 being the highest position.

#### Artist

- **Ray Charles**
- **Hilary Duff**
- **Madonna**
- **Common Sense Speech**
- **Bryan Ferry**
- **Sade**
- **Mariah Carey**
- **Kylie Minogue**
- **New Order**
- **Rem**

### CHRISSIE ELIEZER

**BACK TO FUTURA:** Some 25 years after Radio Futura formed in Madrid, a tribute album is acknowledging the seminal Spanish group's influence.

### KWAITO IN THE MIX: "And the Beat Goes On ..." by kwaito vocalist Kabela has been certified gold (25,000 units shipped) by labels body the Recording Industry of South Africa.

The Oct. 6 release on Universal-distributed Johannesburg label Electrovoice is the follow-up to Kabela's 2003 set, "Boops Lvu," voted best kwaito album at the South African Music Awards in May. Kabela says it's a distinctive South African variation of hip-hop.

The new album comes with a bonus CD containing songs of three of its 19 tracks. "I don't think any other artist has done that in the kwaito market here," Kabela says. "But my fans have excused my career to sustain itself, and it's a way of saying thanks to them."

Electrovoice is seeking international distribution for the set.

### POLISH IDOL: "The Pop Idol" TV talent show continues to deliver hits.

**BMG Poland** is predicting a No. 1 entry on the Zwi.Zek album chart for 25 release "Broda" by 17-year-old Monika Broda. Viewers of cable/satellite channel Polsat voted Broda the winner of the franchise's Polish show, "Widz," earlier this year. Her previous six-track set, "Mini Album Vol. 1," hit No. 2 on the album chart Oct. 8. Broda comes from the town of Zywica, where she studied violin as a child. In her early teens, she traveled internationally as part of a folk group. She plays violin on two tracks on the soul-influenced album, which includes the radio hit "Ten" along-side covers of Blood, Sweat & Tears' "Sweeping Wheel" and Marvin Gaye's "Inner City Blues."

"I love Erykah Badu, Jill Scott and Lauryn Hill," Broda says, "and want to play as well as they do. I know I have to develop my writing skills, but that's also on my agenda."

**BMG Poland A&R manager Pawel Jawicki** calls Broda "very gifted musically," adding, "She can go a really long way, and hopefully cross over the Polish borders."

### ROGER RUGOWICZ

"Intensive road work has paid off for Perth, Australia-based pop-rock act Little Birdy, which saw its debut album, 'BigBigLove' (Eleven the Music/EMI) bow at No. 5 on the Oct. 11 Australian Record Industry Assn. chart."

"LITTLE BIRDY: TOP FIVE DEBUT"

The four-piece has toured Australasia for times and issued two EPs in the past 12 months.

Little Birdy formed two years ago and signed to Phil Stevens Management, which handles the John Butler Trio and the Waifs. Fronting the band is vocalist Katie Steele, whose brother Luke leads Virgin act the Sleepy Jackson.

Eleven president John Watson says he was smitten when he first heard Little Birdy rehearsing. "They looked like a 21-century, Pre-shoppers," the Sydney-based executive recalls, "with a charismatic singer and a tough, distinctive-sounding band behind."

The act will seek U.S. and U.K. label commitments in 2005.

### CHRISTIE ELIEZER

**BACK TO FUTURA:** Some 25 years after Radio Futura formed in Madrid, a tribute album is acknowledging the seminal Spanish group's influence.

"And the Love, Comunio Radio Futura" (Sony BMG/DRO) entered Spain's Media Control chart at No. 6 the week after its Oct. 4 release. Radio Futura's songs emerged as early examples of homegrown pop-rock when cultural restrictions eased following the end of Francisco Franco's dictatorship.

Artists performing the band's songs on the album include pop-rock act El Canto del Loco, flamenco-blues guitarist Raimundo Amador and Brazilian percussionist/ singer Carlinhos Brown.

The record "acknowledges Radio Futura's key role in a moment of great musical and cultural change," Sony BMG A&R director Paco Marin says. "A new generation can now appreciate that many Radio Futura classics are as fresh today as they were then."

WILLIAMS LLEWELLYN
Canada Snaps Up 'Vinyl'

McLean's Radio Show Inspires Popular CDs, Best-Selling Books

BY LARRY LEBLANC

TORONTO—Stuart McLean's voice is recognizable to most Canadians. Each weekend, an estimated 700,000 fans tune in to the Montreal-born storyteller/humorist on his one-hour national CBC Radio program, "The Vinyl Cafe," which has aired since 1994.

On the show, McLean spins whimsical yarns, many of which are about Dave, the owner of a fictitious neighborhood record store; Dave's wife, Morley; and their family. The stories are interspersed with recorded or live music selections.

Since 1998, McLean has taken performances of "The Vinyl Cafe" on the road across Canada. The live shows have aired on CBC, and many have been compiled into two-CD sets released by McLean's Vinyl Cafe Productions label, which Outside Music distributes in Canada.

"We go out two weeks in the fall, two weeks at Christmas and two weeks in the spring," McLean says from Prince Rupert, British Columbia, a rural stop on his current 24-date national outing in support of his new album, "The Story-Grum From Vinyl Cafe," released on Oct. 14. "I try to balance my life by working in a smart way."

Other titles include "The Christmas Concert" (1997), "Vinyl Cafe Stories" (1998), "The Vinyl Cafe on Tour" (1999), "Odd Jobs" (2000) and "Coast to Coast Story Service" (2002).

McLean says each has sold 15,000-20,000 units—impressive for indie releases in Canada.

Outside a concert president Lloyd Nishimura says, "We do really well with the 'Vinyl Cafe' catalog, especially at Christmas."

However, McLean—who is also a best-selling author in Canada—says there is greater potential for the catalog, which remains unreleased outside of the country.

"We haven't paid attention to the record business the way that Penguin pays attention to my books," he says. "We are going to start paying more attention. There has been no strategy or plan. We did the radio show, decided to try a concert and then a CD. We thought we would lose money putting out the first CD." McLean began his CBC career in 1976 in Toronto as a story producer at magazine show "Morningside" before moving to the "Sunday Morning" news program to produce documentaries for five years. It was his return to "Morningside" as a regular columnist—and working so well alongside the program's host, the late Peter Gawzowski—that boosted his profile in Canada.

However, the pilot for "The Vinyl Cafe" sat on the shelf for five years before CBC executives, following fierce lobbying by veteran producer David Amer, agreed to air the series. Amer executed-produces the program until his retirement earlier this year.

"David has left us with a deal to deal with the show in a new way," McLean says. "Several people in the day-to-day [Vinyl Cafe] operation made that possible, including the label and give them a [national] platform."

McLean's books have not been distributed outside of Canada, but that is about to change.


McLean acknowledges general comparisons to American humorist Garrison Keillor: "We both have a radio show where we play music and tell a story." However, he adds, "the content is pretty different."

Shack adds, "I hope it becomes self-perpetuating for both of them—that he feeds off her, and she feeds off him." Shack says BMG is fielding enthusiastic calls from its U.S. labels regarding a release of "Unwritten" in first-quarter 2005.

"Impression" is likely to be released in the United States in the spring, according to Sambrook, and in other international markets earlier than that. "Our plot is to release the single and album internationally in February," he says, "and allow people to work back their radio date from there."

Radio and Retail

Following showcase performances in a half-dozen international territories and keen radio response, "Unwritten" had October releases in most major markets. With the exception of the United States and Latin America, all others will have followed by Christmas.

"We've got it comfortable and cost-effective for [BMG territories] to do showcases, and they have been the biggest single catalyst to people getting the message about Natasha very quickly," Shack says.

Russ Evans, head of music at AC outlet Heart 106.2 in London, says the radio station had "immense success" with "If You're Not the One," but Daniel has "never quite managed to repeat the feat with our listeners."

"While he manages to make every release sound different," he adds, "the production values contrast so much that the quality is diluted each time. He rarely picks up recurrent airplay to maintain his profile."

"Natasha has well and truly exploited the [style] that Pink created—hard-edged pop. But that sound tires quickly because it's so spicy. I'm curious to see how the label will manage her future singles."

Richard Izard, commercial director of entertainment for national retailer Woolworth's, says both Bedingfield's and McLean's CDs are well-matched to the chain's customer base. Woolworth's leads the U.K. singles market, with a share of about 30%, according to labels body the British Phonographic Industry.

"Natasha's debut got to of a fantastical release and selling particularly well in Woolworth's," Izard says. "BMG has a 12-month marketing plan that undoubtedly will deliver sales that match her brother's debut album. Pre-purchase demand for Natasha's second album is very high, and it should be among the top 10 [U.K.] best sellers this Christmas."

Bedingfield

Continued from page 51

material. Daniel is published by Sony/ATV Music; Natasha by EMI Music Publishing.

On the possibility of releasing theatrical albums, Natasha says, "That problem hasn't come up yet. But it would be interesting if it did. We're best mates; we're only competitive in the way the Williams sisters are. They can walk on court arm in arm, play with each other against each other, and still be friends."

Daniel adds, "I'm not too worried about competing with Natasha for a similar audience. Stylistically, 'Second First Impression' sounds too different from 'Unwritten' for the listener to confuse us."

Polydor's Sambrook says the artist has considered the potential for sales rivalry. "Internally, we've discussed that, at some point, you can imagine their paths will cross, in the same market or the same release format," he says. "But I actually think it can only help. It establishes them almost as a brand."
Linett Records

Wilson’s Live ‘Smile’

In an age in which live performances are sometimes beset with embarrassing miscues involving prerecorded audio—a recent incident on ‘Saturday Night Live’ comes to mind—the long-awaited release of Brian Wilson’s epic album, ‘Smile,’ is inspirational.

Los Angeles-based Mark Linett served as recording engineer for the ‘Smile’ album, the latest and most celebrated aspect of Wilson’s creative and critical renascence.

Linett, left and remote recordings’ David Hewitt

Drexler’s Caterpillar Smokes; Linde Looks Under The Hood

Longtime ASCAP staffer Marc Drexler has co-founded New York music publishing boutique Smoking Caterpillar Music. It launches with two noteworthy signings: singer/songwriter Edwin McCain and Vaneece Thomas, the Segue Records artist who is the daughter of the late Memphis R&B legend Rufus Thomas.

Drexler’s partners are public relations/marketing exec David Reigh and Steven I. Rosenfeld, who has worked in management, A&R, producing, arranging and publishing, with acts including Melanie and Fairport Convention. His World-Wide Management company is now a Smoking Caterpillar affiliate. Drexler served 13 years at ASCAP as senior director of member services. He is VP of creative services for Smoking Caterpillar, which is an ASCAP affiliate, and its sister BMI company, Have Another Hit Music.

“Our goal is to redefine the way a publisher represents its clients by providing a full support network to maximize awareness of their music through nontraditional and traditional means,” Drexler says. “We want to give high-profile personalized service to songwriters by working with only a select group, so we can focus our energies on the best of their catalogs.”

Rosenfeld, left, Drexler and Reigh

Categorized as “special material,” says the veteran Notable Music (ASCAP) composer of such Broadway hits as ‘Sesame’ and ‘Sweet Charity’ and pop standards including ‘Witchcraft’ and ‘The Best Is Yet To Come’ (both with lyrics by Carole Lynne), “It’s like Kander & Ebb’s ‘Ring Them Bells!’ that Liza [Minnelli] does all the time—that’s not like a song but a story. That’s what we call ‘material,’ and people love to have it because it works in their act.”

Caterpillar Three Kinds of Hits

By Jim Bessman

jbeesman@billboard.com

I started working with Brian in 1987 on his first Sire solo record,” Linett says. “Following the self-record, I got the assignment to do ‘Pet Sounds’ [the Beach Boys’ 1966 album] for the first CD release in 1990. Then we wound up doing the whole [Beach Boys] Capitol catalog and the ‘Good Vibrations’ boxed set, some more studio work with Brian, the ‘Pet Sounds’ boxed set and then, more recently, a run of projects.”


Linett also recorded “Smile” performances Oct. 12-13 at Carnegie Hall in the “Silver Studio,” the remote truck of Remote Recording. The Carnegie Hall recordings will be broadcast on National Public Radio in November.

Recording in the Silver Studio was done to three digital formats: Genex GX9048, recording at 88.2 kHz; Pro Tools HD; and Tascam DA-98. “I’m going with the Genex files, of course,” Linett says, referring to the superior quality of the high sample rate. “I certainly appreciate having an analog console,” he adds, gesturing to the new VRM in the Silver Studio.

“It’s very suited to the music.”

“We’re doing very little processing—almost none, really: a little EQ on a few things, and we’ll do some later. But it is being done very organically.”

Linett explains, as in a performance standing on its own merit. “I’ve studied how he made his records in the 60s—we all have. I think that helped. I mean, we didn’t drag out the gramophone, we didn’t try to do it three-track and with tube machines and all that, but we did it with the same sensibility.

“We put everybody live in the same room, put the strings and horns in the string and horn room that was designed in the 60s—indeed, in a room that Brian had cut a sizable portion of ‘Good Vibrations’ in, Sun-Set Sound Studio 1.

‘Pro Tools notwithstanding,” he adds, referring to the recording and performance of ‘Smile,’ “we did it sonically the way he did it.”

Other recent “Smile”-related projects include “Beautiful Dreamer: Brian Wilson and the Story of ‘Smile,’” a Showtime documentary; the spring 2004 recording sessions for “Smile”; and a live concert DVD-Video.

FALL CLASSIC: A big thank you to New York-based audio professionals Steve Rosenthal of Magic Shop and Steven Alvarado and Mike Presta from Dubway Studios for serving as judges at the Independent Music Northeast Showcase, held Oct. 21 at the Lion’s Den in New York.

Drexler adds, “Despite all the talk of gloom and doom in the music industry, we feel the time is right for a boutique publisher like us.”

FIXER-UPPER: Add “The Talkin’ Song Repair Blues” to the list of great songs by Nashville Songwriters Hall of Famer Dennis Linde (Dixie Chicks’ “Goodbye Earl, Eddie Presley’s Burning Love”). A track on Alan Jackson’s latest album, “What I Do,” the tune playfully pits an auto mechanic against a songwriter, reversing their roles to find that both do essentially the same thing. “This song’s got a broken hook,” the songwriter tells the mechanic, himself an aspiring songwriter. “I can order you a new one from Nashville, but it won’t be cheap.”

Jackson credits his producer Keith Stegall for bringing it to him. “I’ve had it in a pile for two or three albums, I guess,” he says. “We’ve threatened to cut it a couple of times and never got there, but this time we laid her down. Anybody that’s a songwriter or an artist in Nashville can identify with that lyric—it’s great.”

Another notable “What I Do” track, of course, is the widely hailed current single “Monday Morning Church.” Incredibly, it’s the first cut for Nashville songwriter Erin Enderlin, who co-wrote it with Brent Baxter while a student at Middle Tennessee State University.

The ASCAP writers are with Cowboy Chords Music and World House of Hits, respectively.

CY SAYS: Expanding on a brief discoures delivered in concert during his recent two-week stint at Feinstein’s at the New York Regency, renowned Broadway composer/pianist Cy Coleman states that there are three kinds of hit songs.

“One of them is a legitimate hit, in that people know the title of the song even before the show it came from, it sells records and makes it to the billboard charts,” Coleman says. “We don’t get much of that anymore because people don’t record as much from shows as they used to.”

The second type of hit, Coleman continues, is the “perceived hit.”

“That’s when you stand at the back of the theater and wait to hear what people say,” he explains. “Some will say, ‘That song in the second act—that’s the hit,’ and then you say, ‘My God, I got a hit!’ And someone else says, ‘Not that one—the one in the first act,’ and you say, ‘I got two hits!’ It’s a delusion we go through in the theater.”

The third one, of course, is the one that writer gets recorded, and people don’t know its title. But it works in the show as a showstopper—and the show is all the better for it—but it never sees the light of day in terms of records, because it has to do with the show dramatically.”

This third class of hit was once categorized as ‘special material,’ says the veteran Notable Music (ASCAP) composer of such Broadway hits as ‘Sesame’ and ‘Sweet Charity’ and pop standards including ‘Witchcraft’ and ‘The Best Is Yet To Come’ (both with lyrics by Carole Lynne), “It’s like Kander & Ebb’s ‘Ring Them Bells!’ that Liza [Minnelli] does all the time—that’s not like a song but a story. That’s what we call ‘material,’ and people love to have it because it works in their act.”

Coleman reflects on his first show, “Wildcat,” the 1960 musical about wildcat oil drilling that starred Lucille Ball and featured the classic “Hey Look Me Over” (lyrics by Leib), “It wasn’t a hit record, but became big with marching bands and commercials and everybody knew it—and then came lots of records, so it became a hit by the sheer weight of ‘it,’” he recalls. “But ‘What Takes My Fancy,’ which Lucy did with a prospector, stopped the show cold.”

At Feinstein’s, Coleman’s “three hits” monologue set up his rendition of “Ev’rybody Today Is Turning On,” the cleverly comedic drug-laced show-stopper from the 1977 wife-swapping musical “I Love My Wife” (lyrics by Michael Stewart).
EXECUTIVE TURNTABLE
PEOPLE ON THE MOVE

RECORD COMPANIES: Island Del Jam Music Group in New York promotes Gabrielle Peluso to VP of video promotion. She was director of video promotion.
EMI Latin in Miami names Richard Bull VP of marketing. He was director of Latin entertainment and music at AOL Latino.
Broken Bow Records in Nashville names Jennifer Snyder publicity assistant. She was a student at Belmont University.

PUBLISHING: EMI Music Publishing in Milan, Italy, names Paolo Corsi managing director. He was GM of BMG Records Music Publishing Italy.
Warner/Chappell Music Australia in Sydney promotes Matthew Capper to GM. He was manager of licensing.

DISTRIBUTION: Handleman Co. in Troy, Mich., appoints Brad Shanahan director of customer marketing, national team and promotions.
Theresa Gillespie to senior supply chain analyst. Shanahan was director of merchandising and advertising. Gillespie was manager of field analysis, product management and logistics.

Universal Music & Video Distribution/Visual Entertainment in Rogers, Ark., names Tom Sims regional sales director. He was video buyer at Anderson Merchandisers.

RADIO: Westwood One in New York promotes David Hillman to senior VP/general counsel. He was VP/labor relations and associate general counsel.
Clear Channel Radio in San Jose, Calif., promotes John Allers to operations manager and Dave Wohlman to PD of mainstream rock KJJO San Jose. Allers remains PD of modern rock KCNI.
San Jose and Wohlman remains KJOY marketing director.

Country KRKY San Jose elevates Nate Deaton to GM. He was assistant PD/marketing director.
Rhythmic top 40 WGBT Greensboro, N.C., names Zac Davis PD. He was PD at rhythmic top 40 WBVD Melbourne, Fla.

MUSIC VIDEO: Gospel Music Channel in New York names David Baker VP of national advertising sales. He was managing director of business development and sales at Media Options.

DIGITAL ENTERTAINMENT: Chaotic.com in Andover, Mass., names Adam Sexton VP of marketing and product management. He was VP of marketing, entertainment technology group at Macrovision.

RELATED FIELDS: Marketing/corporate communications company Fleishman-Hillard in Los Angeles appoints Hayley Sumner senior VP. She was founder of the Hayley Sumner Co.
Univision Communications in Los Angeles names Noelia Rodriguez VP of corporate communications. She was director of communications/press secretary for first lady Laura Bush.
The New York Times promotes Tom Kuntz to pop music editor, effective in 2005. He is developing a special project at the newspaper.

COUNTRY Music Assn. in Nashville appoints Ryan Noreikas communications coordinator. He was publicity coordinator at Big Machine Media.

Backstreet Boys Are Back
Backstreet Boys performed in China for the first time Sept. 24 at the Beijing Olympic Stadium. Emma Entertainment helped secure the Chinese concert deal for Backstreet Boys, who also recently played Shanghai, China, Tokyo, and Monterrey, Mexico. The group is currently working on its next album, due in 2005 on Jive Records.

Sting Goes Shirtless
Sting gave the shirt off his back and auctioned his Fender Sting signature-edition bass guitar during a Sept. 1 benefit for his Rainforest Foundation. The event, which took place at the Atlanta Botanical Garden, also featured performances by India.Arie, Alison Krauss + Union Station and Colt Prather. According to organizers, Sting’s bass guitar fetched $33,000, and the auction raised about $150,000.

Elton Rocks The NFL
Elton John was among the artists who performed at the National Football League kickoff celebration, held Sept. 9 at Gillette Stadium in Foxboro, Mass. Other performers were Destiny’s Child, Toby Keith, Lenny Kravitz, Mary J. Blige and Jessica Simpson. (Photo: Kevin Mazur/WireImage.com)

Hot Fashion...
JANE MONHEIT AND DIANE VON FURSTENBERG
Jazz vocalist Jane Monheit, left, poses with fashion designer Diane von Furstenberg at a party unveiling the new jewelry collection Diane von Furstenberg by H. Stern. Monheit performed at the event, which took place at H. Stern’s Fifth Avenue location in New York. In other music-meets-fashion news, Christina Aguilera has inked a deal with Basic Box to start her own fashion line. Sting has partnered with Swatch to create a new Swatch line to benefit his Rainforest Foundation. (Photo: Dimitrios Kambouris/WireImage.com)
Multiplatinum Mayer  John Mayer recently received a plaque commemorating 7 million U.S. shipments (according to the Recording Industry Assn. of America) for his catalog of albums. Pictured, from left, are Mayer co-manager Michael McDonald, Sony BMG Music Entertainment CEO Andrew Lack, Mayer, Columbia Records Group president Will Botwin and Aware Records founder and president Gregg Latterman.

Now, Hear This ... AMERICAN MINOR

Artists to Watch

In a musical climate in which numerous rock bands are trying to be the next Green Day or Linkin Park, American Minor stands out like a Southern blues-rock thumb. Formed in West Virginia's Kanawha Valley, American Minor plays the kind of down'n'dirty, melodic rock that will appeal to fans of the Black Crowes or Gov't Mule. American Minor's four-song "The Buffalo Creek EP," released Oct. 26 on Jive Records, will precede the band's first full-length album (still untitled) due next year. American Minor signed with Jive at this year's South by Southwest Music and Media Conference, where the band performed at a BMI showcase. "We could've considered other offers, but signing with Jive was our leap of faith," bassist Bruno Young tells Billboard. Young says that signing with Jive was a risk that American Minor was willing to take, considering that the record label is known more for its pop and R&B stars such as Britney Spears, R. Kelly, 'N Sync and Backstreet Boys than bands with a classic-rock sound. "Jive showed the most enthusiasm for our band [more] than other record labels. We think it could turn out to be a positive thing that we're not like the other acts on the label." The band's lineup includes lead singer Robert McCutcheon, drummer Josh Knox and guitarists Bud Carroll and Josh Gragg. Tom Petty & the Heartbreakers keyboardist Benmont Tench was impressed enough with American Minor that he played on the band's EP. Former Blind Melon members Brad Smith and Christopher Thorn, who have worked on demos with American Minor, will produce American Minor's debut album.

Big Boi, Big Heart

Big Boi from OutKast was the winner of Nintendo's Donkey Kong Challenge at a pre-MTV Video Music Awards event held at the Looews Hotel in Miami. Big Boi donated $10,000 to the Red Cross during the event, which also drew such acts as Lil Jon, Goot Charlotte, Chingy, Fabolous and Evanescence. Pictured, from left, are Big Boi, Red Cross representative Jeff Koenreich and music-video director Bryan Barber.

Kris In the Hall

Kris Kristofferson celebrated with friends and industry colleagues after learning he will be inducted into the Country Music Hall of Fame at the Country Music Assn. Awards, to be televised Nov. 9 on CBS. Kristofferson is signed to Oh Boy Records, which has released new and reissued Kristofferson albums and the artist's current DVD documentary "Breakthrough." Pictured, from left, are Billboard senior writer Jim Bessman, Kristofferson's wife Lisa Kristofferson, Oh Boy president Al Bunetta, Kristofferson and CMA associate executive director Tammy Genovese. (Photo: Rick Maiman)

Celebrating Haiti's Freedom

Wyclef Jean recently stopped by Koch Records' New York headquarters to celebrate the release of his new album, "Welcome to Haiti: Creole 101," which hit the streets Oct. 19. Jean was born in Haiti, and the album commemorates the nation's 200th anniversary of independence this year. Pictured, from left, are Koch CEO Michael Koch, Jean and Koch executive VP/GM Alan Grunblatt.
HELP WANTED

EAGLE ROCK ENTERTAINMENT

Eagle Rock Entertainment
Director of Corporate Communications

The Director of Corporate Communications will be responsible for the development and coordination of all internal and external communications and public relations efforts. The candidate must have a proven track record of communications and public relations expertise interfacing with senior leadership. Responsibilities include, but are not limited to, the creation and support of national and regional communications to promote corporate and business unit efforts. These business units include an international television division, a home entertainment division (DVD) and an audio label. A minimum of 10 years of public experience desired. Attractive compensation and benefits that include full medical coverage, vacation, paid holidays and more. Position is located in NYC. Some domestic and international travel required. To apply please email your resume and salary requirements to hpoole@eaglerockent.com. No phone calls please.

Full-Time Faculty
Voice Department

The Voice Department at Berklee College of Music invites applications for a Full-Time Faculty Position in the Voice Department. Berklee is seeking creative faculty committed to excellence in teaching, who enjoy working in a campus climate that promotes cultural diversity and multicultural understanding.

The successful candidate will be responsible for teaching vocal labs, ensembles, private instruction, and recital preparation. The faculty member will be required to develop new materials for the Voice Department curriculum, particularly related to R&B, Gospel and Rock idioms. The faculty member should be able to teach vocal students various aspects of PA equipment, microphone technique, and should be able to work with students in a rhythm section setting.

This is a nine-month position, appointment to begin September 1, 2005. Application deadline is January 28, 2005. Please visit www.berklee.edu for more information. Berklee College of Music is an equal opportunity employer committed to educational excellence through diversity.

Mastering Engineer

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CTIA
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an estimated $300 million in revenue in the United States in 2004 despite a more 15% market penetration, have benefited from consumer demand for immediate gratification and relatively easy purchasing through a wireless handset. The unveiling of Billboard’s Hot Ringtones chart validates this development (see story, page 5).

Explaining why $2.50 is an acceptable price for a song file that is locked on the handset, when there are 90 cent digital downloads available with greater use rights, Ted Cohen, senior VP of digital development and distribution for EMI Music, said, “People are willing to pay a premium for personalization content.”

Before full-length song downloads hit the mobile market, the industry hopes to replicate the success of ringtones with ringback tones, which allow users to choose the sound callers hear when calling their handset. Unlike buying ringtones, however, ringbacks do not require users to upgrade their handsets.

Korean carrier SK Telecom has achieved more than 50% penetration among subscribers in that market since ringback tones were rolled out two years ago. An offering with a major U.S. carrier is expected soon, according to sources at CTIA.

“By the first half of ’05, the majority of U.S. carriers will be up and running with ringback tones,” said Yi-Shay Waxman, sales director for Comverse, a technology company that enables ringbacks.

With full-length song downloads, Billboard spoke out that pricing will be determined by the carriers and they will likely favor a subscription package with additional charges for ringbacks.

That’s because carriers will have to pay for the major investments to upgrade their network infrastructures. Waxman said that to best move this market forward, content owners will need to be flexible on licensing and royalty fees on ringback tones. If music content doesn’t make it to market, consumers could ultimately opt for other forms of personalization.

Streaming music and music videos are also poised to take off in 2005, a product of the emergence of faster carrier networks—dubbed 3G—and handset upgrades.

“The focus on the notion of a broadband wireless environment will make it easier for users to download,” says Thomas Geweke, GM of Sony Music Mobile. Full-length on-demand video streams are already available in Korea through most carriers.

As the mobile phone audio downloads expected to arrive in Japan, Korea and Western Europe by mid-2005, according to research firm Mnetmetrics.

Executives at CTIA generally agree that new entertainment services and technologies will not cannibalize the personalization market.

“For people who want to carry a big chunk of their music library with them, they will still take the iPod,” Gracocyte CEO Craig Palmer says.

Spitzer
Continued from page 5

getting labels left some industry lawyers shaking their heads.

“When we don’t find anything at the labels,” one attorney says, “radio stations aren’t going to much. They lay down the law.”

Major labels may not be the primary target, however. Sources tell Billboard that the subpoenas are broad enough to include the companies’ subsidiaries, and that independent radio promoters and radio stations were served as well.

Labels may have invited this kind of inquiry, a former promoter says. “Their longstanding philosophy that radio play must be unplanned and uncontrolled” to ensure that a record shoots up the charts in a certain pattern, or it will be a flop, puts pressure on promoters.

While many industries involve exchanges in order to maintain business relationships, federal law requires radio stations to announce sponsorship of material broadcast—whether in the form of money, services or other “valuable consideration.”

“It’s one thing to pay a promoter a weekly sum to get a record out to radio,” an artist’s manager says. But the situation gets “more complicated” if the promoter wants a bonus—or a deal that’s timed in—a deal when the record is added to the playlist or moves up the charts.

Although the attorney general’s office declined comment, how chart movement is orchestrated will probably fall under the focus of the inquiry.

Sources tell Billboard they believe it will take months for Spitzer’s office to conduct its investigation and determine whether any illicit activity has even taken place.

DualDisc
Continued from page 5

thing that requires that we educate the consumer so they understand what it is and that it is an added value and an enhancement to a product they already know very well. That is a message we need to get out there. This may not be the best time of year to send that message, but it is a product that will be out there and in front of a lot of people just because of the traffic flow at retail.”

DVD-Audio specialty label Silverline Records is also pushing DualDisc this fall with Joey Ramone’s “Don’t Worry About Me,” Blues Traveler’s “Truth Be Told,” Blonde’s “The Curse of Blondie” and Ministry’s “Anomosismina” and “Sphinctour.”

John Trickett, president/CEO of Silvertone parent 5.1 Entertainment Group, says his company is adopting a focused, multifaceted approach to consumer education. Its campaign will target such cities as Sacramento, Calif.; Richmond, Va.; and Minneapolis in the fourth quarter before going nation wide next year. It will include release specific advertisements in print and broadcast media, as well as onscreen stream to select movie theaters.

“We’re primarily looking at local cable, picking the channels carefully. ESPN, Lifetime, Oxygen,” Trickett says.

“We’re trying to go for a balanced demographic, but hit the frequency so it goes really heavy for a couple of weeks. Then, first quarter, this ramps up to a whole different level as there are more releases in the market and you get a consistent flow of product.”

While cautiously optimistic, label and retail executives acknowledge that DualDisc’s success is not a foregone conclusion.

Consumer marketing—and that is a big caveat here—as a superior alternative to a CD, I think it could take over,” says Don Van Cleave, president of the Coalition of Independent Music Stores. “If [labels] don’t accomplish that and don’t really put the muscle behind it,” he says, then the format will not succeed.

Smith
Continued from page 11

Dan Hill and newcomer Taylor Sorenson, who records for Smith’s Rockton label.

Smith shares production credits on the album with Matt Bronlee and Sam Ashworth (Charlie Peckock’s son). Smith wrote the title track with Martin Smith and Blaine Luetken.

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“it’s a deeply spiritual song,” Smith says. “We have enough counselors and therapists, and all of those have a place in helping people, but I think God is the ultimate healer. He’s still in the business of restoring people’s lives, and he’s good at it. I’m just trying to send people back to the source where I think they’ll get complete healing. I think when you hear the song you will respond to whether you are a Christian or not.”

Jerry Sager, music buyer for the 120-store Lifeway Christian chain, predicts it will be the “No. 1 song of the year. It will be a great song for contemporary churches to do in worship services.”

To market “Healing Rain,” Provident Label Group senior VP of marketing Dean Diehl says the label has formed strategic partnerships to increase awareness of Smith.

“The last four or five years he has grown as an artist, and this album reflects that,” Diehl says. “In “Healing Rain,” Michael meets people’s expectations of him as a pop artist and as a worship artist. So we’ve done a campaign built around the song.”

Reunion has enlisted Integrity Music, one of the leading worship labels, to produce a special video of “Healing Rain” for distribution to churches. “It has scenic pictures that reinforce the message in the lyric,” Diehl says. “It is not artist-based. Michael does not appear in the video. It’s just the music, the words and these strong images.”

Integrity Publishers will issue a “Healing Rain” book, co-written by Smith, coinciding with the album’s release. The publisher is also promoting the “Healing Rain Seminar,” which will be shown in theaters around the country. Smith appears on tape as host for the event, which will also include such popular Christian artists as Max Lucado. The seminar will be sponsored by churches in 35 markets.

Reunion has also partnered with Worship Leader magazine to have “Healing Rain” included on its “Song Discovery” compilation disc, which is distributed to church worship leaders. Diehl says this is a different approach because usually a record company will take a song to the church six months after it has been a hit at Christian radio. “Healing Rain” is No. 9 on the Billboard Hot Christian Singles & Tracks chart. Diehl says Reunion hasn’t decided yet whether to work a single to mainstream radio.

“He biggest-selling album ever is a worship album that had no mainstream radio and no real mainstream exposure other than retail positioning,” Diehl says. “We’ve proved with Michael that you don’t have to have a big crossover hit to sell more than a million records.”

Smith will embark on a Christmas tour this winter, and Provident has put both of his previous Christmas CDs together in a special package that hits retail this fall.

During the next few weeks, Smith will complete work on “The Second Chance,” an independent film directed by Steve Taylor that is being shot in Nashville. Smith plays an associate pastor who winds up working at an inner-city church.

“I studied with [an acting] coach. It’s a great cast, a great crew and a great story,” Smith says of the film, which is slated for release next fall.
Programming

Thriving Indie: B101's Jerry Lee

Radio was once an industry run by "morn and pop" owners of individual outlets or station clusters. So in the post-consolidation world ruled by such broadcast mega-companies as Clear Channel and Infinity, the success of AC WBEK (B101) Philadelphia as an independently run station is notable.

Jerry Lee has been president/co-owner of the station since 1993. Earlier this month, the National Assn. of Broadcasters named B101 its major-market station of the year, representing overall excellence in radio.

In the summer 2004 Arbitron ratings, the station finished No. 3 12-plus in Philly, up from a 5.7 to a 6.0 share. That is just behind Infinity news outlet KYW-AM and Clear Channel adult R&B powerhouse WDAS.

Billboard Radio Monitor top 40 managing editor Chuck Taylor spoke with Lee, who "intends to be the last man standing," he says of his station's independent ownership.

"Don't count on me ever selling this radio station," Lee says. "It affords me too many opportunities and gives me too much access to people to ever walk away."

A passionate broadcaster, Lee relies on his prominence in the community to further his civic and philanthropic causes. Among them is the Jerry Lee Center of Criminology at the University of Pennsylvania in Philadelphia. Since its dedication in 2001, it has raised more than $12 million for research, according to the department's Web site.

While other independent owners and outside observers may decry radio's consolidation since 1996, Lee is "a big supporter of consolidation," he says. "There are more formats out there, and by and large, it has worked, with a little hiccup here and there."

The downside has been the pressure from Wall Street on public companies owning stations. "If you couldn't make your budget, you would lose your job. So of course that meant that stations put on more and more commercials," Lee says.

That, in turn, destroyed radio's most valuable asset: "We lost respect for the natural laws of supply and demand." In other words, too many commercials for too little money.

"When you go from 12 units an hour to 20 units and you're never sold out, then you've destroyed the power of radio as a good business," Lee says. "WBEK has never aired more than eight minutes of commercials per hour, nor does it run breaks longer than two minutes. It touts that on its Web site.

"We've got no supports. Clear Channel's recent promise to cut spots and is convinced that other radio groups will follow.

Looking to the future, Lee fears that the conversion of terrestrial broadcasters to digital via high-definition radio "is a defensive move at this point ... It's not going to get us more audience, but it's going to protect the audience we have for the long term."

But he is not throwing in the towel to satellite radio. "[It] is definitely a fad, but I don't see it having a significant impact on radio over the long term," he says.

While you're not likely to hear a Howard Stern-like talent on B101's AC format, Lee is a staunch supporter of the First Amendment. "We are on very dangerous ground in this country when we are starting to censor," he says. "It's very dangerous. There is tremendous pressure from Congress, and now they're trying to wrap in indecency."

He continues, "There is no evidence whatsoever that violence on radio or television has any effect on people's behavior — none."

For Chuck Taylor's profile of Lee, log on to billboardradiomonitor.com.
Stewart Dusts Top Of Chart

As expected, Rod Stewart's latest becomes his first No. 1 album in more than 25 years, but the seasoned British singer also accomplishes a rare trifecta: three simultaneous slots in the top half of The Billboard 200.

The new title, "Stardust ... The Great American Songbook Vol. III" (J) moves 240,000 copies, his largest sales week in the time since Nielsen SoundScan set up shop in 1993. His prior best was earned by the album that bowed exactly one year ago. The second opus from his standards series, "As Time Goes By ... The Great American Songbook Vol. II," moved 224,000 copies during Christmas week, 212,000 during the opening frame when it bowed at No. 2.

More important for Stewart's trophy case, this is his first No. 1 album since 1979 (see Chart Beat, this page).

Cher was the last artist to earn three simultaneous slots inside the big chart's top 100 ranks. In the Billboard dated Sept. 13, 2003, she had titles ranked at Nos. 34, 40 and 83, two of them new entries this week. The chart artist to stand at No. 1 while holding two other placements in the top half of the chart was LeAnn Rimes, who did so during two different weeks in fall 1997 when "You Light My Life"—Inspirational Songs" led the list.

It has been 105 weeks since Stewart's first "Songbook" title, "It Had to Be You ... The Great American Songbook Vol. I," entered The Billboard 200 at No. 4. That title would have moved to the Top Pop Catalog list this week were it not for the 53% gain that pushes it back into the top half of the big chart (133-96). Last year's album, "Vol. II," is also invigorated, leaping 108-66 on a 55% gain.

All together, his three "American Songbook" sets account for a grand total of 270,000 copies. And throw in another 7,000 for "The Very Best of Rod Stewart," which changes 22-8 on Top Pop Catalog with a 32% increase.

Contributing to this sales activity was a handsome romp of TV exposure, which included release-week appearances on "The Ellen Degeneres Show," "The View," "Access Hollywood," "Extra" and CNN. The weekend before the album's Oct. 19 release date, Stewart was seen on "Today," "Weekend Today" and "Dateline" on consecutive days, Oct. 15-17.

"Stardust" was also promoted on multiple AOL platforms.

GRABBING FOR A REBOUND: Next week might be when album sales steer back to a winning track, recalling the gains that were posted during the first eight months of 2004.

This issue's charts mark the sixth consecutive week that album volume lags behind that of the comparable 2003 frame, but next issue's charts will compete with a week when one title stood (Continued on page 64)
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- FLOGGING MOLLY
- JOHN MAYER
- LONESTAR
- JADAKISS
- ALAN JACKSON
- MANHEIM STEAMROLLER
- TAKING BACK SUNDAY
- THE GAME
- SOCIAL DISTORTION
- FINGER ELEVEN
- SNOW PATROL
- PHIL COLLINS

**Charts:**
- **Top Tracks**
- **Top Albums**

**Notes:**
- **Track Sales:**
- **Album Sales:**

**Links:**
- [www.billboard.com](http://www.billboard.com)
- [www.billboard.biz](http://www.billboard.biz)
Above 200,000. During one of the few soft weeks in fourth-quarter 2003, OutKast’s “Speakerboxxx/The Love Below” returned to No. 1 with 142,000 in the stanza that ended Nov. 23.

Coming to the rescue is “Infiniti Business,” a new collaboration from Jay-Z and R. Kelly, plus new goods from Trick Daddy and Simple Plan, which hit stores Oct. 26. The first mentioned is a sequel from the pairing’s 2002 collaboration, “The Best of Both Worlds.”

“Both Worlds” bowed at No. 2 with 224,000 sold. This new one, tied in with a tour, looks good for a start of 250,000 copies, based on first-day sales cited by retailers.

Chart watchers also expect new albums by Trick Daddy and Simple Plan to surpass 100,000. Trick’s “Thug Matrimony: Married to the Streets” is projected at 125,000, while the new Plan could pop 110,000.

The tracking week that ends Oct. 31 competes with the same frame when five titles sold 100,000 or more. Only the top four on this issue’s Billboard 200 do so.

ECHOS OF A MASTER: The day after Ray Charles died, Zohn Records president Rick Schultz eulogized him as “one of the greatest artists ever.” In an e-mail that Schultz shared with friends, he asked, “Who loves you and Charles can count wholly transcendental recordings in rhythm and blues, country, pop (and too rarely) jazz among his body of work?”

Music consumers’ adulation for Charles has been renewed as “Ray,” the film based on his life, comes to theaters. The film opens in wide distribution two days later, Jamie Foxx, who plays Charles in “Ray,” appeared on “The Oprah Winfrey Show.” Consequently, “Genius” returns to the top 10 on The Billboard 200 for the first time in three weeks, winning the Greatest Gainer on that chart (13-5, 99,000 copies, up 61%) and on Top R&B/Hip-Hop Albums (23-8, up 88%).

The soundtrack to the movie checks in at No. 23 on the big chart (36,500) and No. 33 on the R&B/Hip-Hop list.

One album may be Charles’ first multi-platinum level. “Ray’s” release on Nov. 11, 2004. The album features a dozen songs, including “Genius” and “Ray,” written and produced by Dwight Yoakam, among others.

For most of the above-mentioned albums to sell more than audiences see “Ray.”

COCKTAIL PARTY CHATTER: As projected, Jimmy Eat World logs its first top album and its biggest Nielsen SoundScan week. "Futures" enters The Billboard 200 at No. 6 with first-week sales of 97,000. Driving Jimmy Eat World’s lead track “Pain,” which bulled at No. 3 on The Modern Rock chart... A second hit gets Brooks & Dunn opens events at The Billboard Hot Country Albums and becomes the duo’s seventh top 10 on The Billboard 200 (No. 7, 83,000). New radio hit "That’s What It’s All About"... A third hit gets Hot Country Singles & Tracks... A hits collection by John Mellencamp enters the big chart at No. 13, his best Billboard 200 rank in eight years. The package includes a five-track DVD, which plants Mellencamp at No. 1 on Top Music Videos, his first appearance on that chart since 1985.
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**Notes:**
- Billboard is a weekly music magazine that ranks the most popular songs and albums in the United States. The charts are based on sales, streaming, and airplay data collected by Nielsen Music and SoundScan.
- The charts are published every week and updated daily on Billboard.com.
- The charts cover a range of genres, including pop, rock, rap, country, and more.
- The charts are used to track the popularity of songs and albums and are often used to determine ticket sales, radio airplay, and CD sales.
### Billboard Top Blues Albums

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<td>11/6/04</td>
<td>STEVE RAY VAUGHAN AND DOUBLE TROUBLE</td>
<td>Stevie Ray Vaughan Red/Blue/Teal-The Collection</td>
</tr>
<tr>
<td>11/6/04</td>
<td>LIL BURNSIDE</td>
<td>A Bettered Mind</td>
</tr>
</tbody>
</table>

### Billboard Top Reggae Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/6/04</td>
<td>AEROSMITH</td>
<td>Hook'in On Bobo</td>
</tr>
<tr>
<td>11/6/04</td>
<td>KEZ MO</td>
<td>Peace By Popular Demand</td>
</tr>
<tr>
<td>11/6/04</td>
<td>JEFFREY</td>
<td>Hill Country Revue</td>
</tr>
<tr>
<td>11/6/04</td>
<td>ETTA JAMES</td>
<td>Blues To The Bone</td>
</tr>
<tr>
<td>11/6/04</td>
<td>THEOIDS ELEYE</td>
<td>Stand Up In It</td>
</tr>
<tr>
<td>11/6/04</td>
<td>KEZ MO</td>
<td>Keep It Simple</td>
</tr>
<tr>
<td>11/6/04</td>
<td>MAVIS STAPLES</td>
<td>Have A Little Faith</td>
</tr>
<tr>
<td>11/6/04</td>
<td>VARIOUS ARTISTS</td>
<td>Six Charles Jones And Friends: A Southern Soul Party</td>
</tr>
<tr>
<td>11/6/04</td>
<td>JOHNNY WINTER</td>
<td>I'm A Bluesman</td>
</tr>
<tr>
<td>11/6/04</td>
<td>CHURCHART WRIGHT</td>
<td>High Maintenance Woman</td>
</tr>
<tr>
<td>11/6/04</td>
<td>STEVE RAY VAUGHAN AND DOUBLE TROUBLE</td>
<td>Stevie Ray Vaughan Red/Blue/Teal-The Collection</td>
</tr>
<tr>
<td>11/6/04</td>
<td>LIL BURNSIDE</td>
<td>A Bettered Mind</td>
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### Billboard Top World Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/6/04</td>
<td>AEROSMITH</td>
<td>Hook'in On Bobo</td>
</tr>
<tr>
<td>11/6/04</td>
<td>KEZ MO</td>
<td>Peace By Popular Demand</td>
</tr>
<tr>
<td>11/6/04</td>
<td>JEFFREY</td>
<td>Hill Country Revue</td>
</tr>
<tr>
<td>11/6/04</td>
<td>ETTA JAMES</td>
<td>Blues To The Bone</td>
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<tr>
<td>11/6/04</td>
<td>THEOIDS ELEYE</td>
<td>Stand Up In It</td>
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<tr>
<td>11/6/04</td>
<td>KEZ MO</td>
<td>Keep It Simple</td>
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<tr>
<td>11/6/04</td>
<td>MAVIS STAPLES</td>
<td>Have A Little Faith</td>
</tr>
<tr>
<td>11/6/04</td>
<td>VARIOUS ARTISTS</td>
<td>Six Charles Jones And Friends: A Southern Soul Party</td>
</tr>
<tr>
<td>11/6/04</td>
<td>JOHNNY WINTER</td>
<td>I'm A Bluesman</td>
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<tr>
<td>11/6/04</td>
<td>CHURCHART WRIGHT</td>
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</table>
Nelly, Mcgraw Set Records ‘Over And Over’

Nelly and Tim McGraw take over the No. 1 slot on the Mainstream Top 40 chart with “Over and Over,” setting multiple record in the process.

With a jump of 7-1, the track makes the biggest leap to the top in the history of the chart, surpassing the 6-1 jumps “I Swear” by All-4-One made in May 1994 and “I’ll Be There For You” by the Rembrandts made in June 1995. “Over” also collects the largest spin increase at a format of 7.3 million, its highest chart position.

Initially bowing at No. 65 on the list in the May 22 issue as a result of unsolicited airplay, “Workout” has lingered in the bottom half of the chart, even falling off and re-entering the list twice. If “Workout” does not crack the top 50, it will be allowed to remain on the chart as long as it continues to post point gains.

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429’s “Grifyn Defined” has shot into the top 10 as quickly, as the chart dated March 13. “Grifyn” went on to dominate both charts for four weeks in late spring. It is also the oldest title on the chart, dipping to No. 15 in its 36th week.

Additional reporting by Patrick McGroarty in Los Angeles.

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### Singles Minded

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Over and Over</td>
<td>Nelly &amp; Tim McGraw</td>
<td>1</td>
</tr>
<tr>
<td>She Will Be Loved</td>
<td>Daron Norwood</td>
<td>2</td>
</tr>
<tr>
<td>Goodies</td>
<td>Nelly</td>
<td>3</td>
</tr>
<tr>
<td>You Love My Love</td>
<td>Nelly</td>
<td>4</td>
</tr>
<tr>
<td>My Happy Ending</td>
<td>Nelly</td>
<td>5</td>
</tr>
<tr>
<td>My Boo</td>
<td>Beyoncé feat. Sean &quot;Diddy&quot; Combs</td>
<td>6</td>
</tr>
<tr>
<td>One Thing</td>
<td>Nelly</td>
<td>7</td>
</tr>
<tr>
<td>Let's Get It Started</td>
<td>Nelly</td>
<td>8</td>
</tr>
<tr>
<td>Shadow</td>
<td>Nelly</td>
<td>9</td>
</tr>
<tr>
<td>Baby It's You</td>
<td>Nelly</td>
<td>10</td>
</tr>
<tr>
<td>Pieces Of Me</td>
<td>Nelly</td>
<td>11</td>
</tr>
<tr>
<td>Less Back</td>
<td>Nelly</td>
<td>12</td>
</tr>
<tr>
<td>Leave It Out</td>
<td>Nelly</td>
<td>13</td>
</tr>
<tr>
<td>No Ugly</td>
<td>Nelly</td>
<td>14</td>
</tr>
<tr>
<td>Let Me Go</td>
<td>Nelly</td>
<td>15</td>
</tr>
</tbody>
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### Adult Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heaven</td>
<td>John Mayer</td>
<td>1</td>
</tr>
<tr>
<td>You'll Think Of Me</td>
<td>John Mayer</td>
<td>2</td>
</tr>
<tr>
<td>my Happy Ending</td>
<td>Nelly</td>
<td>3</td>
</tr>
<tr>
<td>Love Of My Life</td>
<td>Nelly</td>
<td>4</td>
</tr>
<tr>
<td>Reason</td>
<td>Nelly</td>
<td>5</td>
</tr>
<tr>
<td>Heaven</td>
<td>Nelly</td>
<td>6</td>
</tr>
<tr>
<td>Daughters</td>
<td>Nelly</td>
<td>7</td>
</tr>
<tr>
<td>Ain't No Mountain High Enough</td>
<td>Nelly</td>
<td>8</td>
</tr>
<tr>
<td>World Wonder</td>
<td>Nelly</td>
<td>9</td>
</tr>
<tr>
<td>The First Cut Is The Deepest</td>
<td>Nelly</td>
<td>10</td>
</tr>
<tr>
<td>Love's Divine</td>
<td>Nelly</td>
<td>11</td>
</tr>
<tr>
<td>In My Daughter's Eyes</td>
<td>Nelly</td>
<td>12</td>
</tr>
<tr>
<td>Someone In My Sky</td>
<td>Nelly</td>
<td>13</td>
</tr>
<tr>
<td>I'll Be Around</td>
<td>Nelly</td>
<td>14</td>
</tr>
<tr>
<td>Don't You Want To Be Wanted</td>
<td>Nelly</td>
<td>15</td>
</tr>
<tr>
<td>Letter To My Ex</td>
<td>Nelly</td>
<td>16</td>
</tr>
<tr>
<td>No Ugly</td>
<td>Nelly</td>
<td>17</td>
</tr>
<tr>
<td>Spin The Bottle</td>
<td>Nelly</td>
<td>18</td>
</tr>
<tr>
<td>Best Of Both Worlds</td>
<td>Nelly</td>
<td>19</td>
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### Contemporary

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td>Break Your Heart</td>
<td>Rihanna</td>
<td>1</td>
</tr>
<tr>
<td>Beautiful</td>
<td>Rihanna</td>
<td>2</td>
</tr>
<tr>
<td>Take That Off Your Shoulder</td>
<td>Rihanna</td>
<td>3</td>
</tr>
<tr>
<td>Love Is The Drug</td>
<td>Rihanna</td>
<td>4</td>
</tr>
<tr>
<td>We Found Love</td>
<td>Rihanna</td>
<td>5</td>
</tr>
<tr>
<td>American Idiot</td>
<td>Green Day</td>
<td>6</td>
</tr>
<tr>
<td>Pain (In The Mind)</td>
<td>Green Day</td>
<td>7</td>
</tr>
<tr>
<td>Getting Away With Murder (Ragman's Revolution)</td>
<td>Green Day</td>
<td>8</td>
</tr>
<tr>
<td>Vitamin B (Leaving You Alone)</td>
<td>Green Day</td>
<td>9</td>
</tr>
<tr>
<td>I Can't Make You Love Me</td>
<td>Green Day</td>
<td>10</td>
</tr>
<tr>
<td>So Cold</td>
<td>Green Day</td>
<td>11</td>
</tr>
<tr>
<td>Breaking The Habit</td>
<td>Green Day</td>
<td>12</td>
</tr>
<tr>
<td>Cold</td>
<td>Green Day</td>
<td>13</td>
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### Rock

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Vertigo</td>
<td>Muse</td>
<td>1</td>
</tr>
<tr>
<td>We Are The People</td>
<td>Muse</td>
<td>2</td>
</tr>
<tr>
<td>Someone Told Me</td>
<td>Muse</td>
<td>3</td>
</tr>
<tr>
<td>We All Know What It's Like</td>
<td>Muse</td>
<td>4</td>
</tr>
<tr>
<td>Ocean Spray</td>
<td>Muse</td>
<td>5</td>
</tr>
<tr>
<td>The Horses</td>
<td>Muse</td>
<td>6</td>
</tr>
<tr>
<td>All The Things She Said</td>
<td>Muse</td>
<td>7</td>
</tr>
<tr>
<td>River</td>
<td>Muse</td>
<td>8</td>
</tr>
<tr>
<td>Right Now</td>
<td>Muse</td>
<td>9</td>
</tr>
<tr>
<td>No Place To Go</td>
<td>Muse</td>
<td>10</td>
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</table>
on Me” (Data/Ministry of Sound). Both tracks reached the peak of the British singles charts and cracked the top 10 of the Eurochart Hot 100 Singles.

“This sort of scene can always exist, but it is difficult to predict whether it will have enough people to warrant it being any more significant than it is,” says Philip Sagar, A&R manager at Ministry of Sound, the leading British indie dance music franchise.

But progress cannot come without change, label executives noted.

“We have to [make sure] that dance doesn’t become obsolete,” Thiele said. “It used to be a leader. The audience is still there. But unfortunately, there’s little support for dance from the media.”

While the nighttime programs were loaded with lively performances by DJs and artists, discussions at the daily panels generally reflected the dance sector’s current morass.

Thiele views the major labels’ disinterest as an opportunity for indepedent labels to regain leadership. “All the majors in Germany, with the exception of Universal, have shed their dance departments,” he explained.

Scott Cohen, London-based founder and VP of international for U.S. distributor The Orchard, agrees. “I think that with the major labels focusing less and less on dance music, the indies will begin to dominate this genre for the next several years,” Cohen says. “People won’t stop dancing if the majors don’t release dance records.”

In the absence of clear-cut solutions, panelists called on the industry to embrace legitimate downloads and the plethora of cell-phone-enabled music services.

“I met dozens of labels prepared to embrace the new digital download marketplace,” Cohen says. “I felt a real urgency and optimism, especially with regards to new media.”

During a discussion on alternative marketing, Seth Jackson, marketing director for British, England-based band, says that “Top 20 record label firm YR Media, declared master ringtone to be the ‘new 7-inch. If labels aren’t building their databases for mobile music, they’re missing out.’”

Their support is not limited to promotions. “Vertigo,” sold slightly more than 24,000 copies.

Martin Frieser, CEO of Connect, adds, “Connect is delighted to be working with www.americanradiohistory.com and various record labels to release music in the UK for $0.99 million U.S. ringtone market.

This measurement finally gives the music industry a standard by which to accurately track top-selling ringtones.

One of those ringtones is ‘Billboard’ Artwork. “In fact, at more than twice the price of a traditional song download, the best-selling ringtone from one service alone already exceeds the top-selling chart from all legitimate download sellers combined.”

This week’s No. 1, “My Boo” by Usher and Alicia Keys, posted 97,000 downloads this week. By contrast, the most downloaded song this week, U2’s “Vertigo,” sold slightly more than 24,000 copies.

John Peel, the presenter of the popular BBC Radio 4 show “Home Truths.”

Peel’s impact was felt around the world, aided by his additional shows for BBC World Service and, in recent years, in more mainstream roles. He wrote a column in the 1990s for the mass-circulation listings magazine Radio Times and was the presenter of popular BBC Radio 4 talk show “Home Truths.”

But he is best known for his work in Cheshire, England, on Aug. 30, 1939, he traveled to the United States in the early 1960s and worked at WRR Dallas. He first finished his own work, that he did not use, Simpson added.

Panelists agreed that teens increasingly spend time online, with little activity requires a greater emphasis on viral and non-traditional marketing.

According to Wood, 60% of teens are online, half have a cell phone, 40% have high-speed Internet access and 50% own a cell phone. Additionally, 47%-teen cell phone owners have used their phone for text-messaging or instant-messaging in the past week.

Many of the boldest marketing campaigns of late have sprung from viral marketing. This phenomenon was discussed in a presentation by futurist brand expert Tim Taylor, who has consulted for such companies as Virgin Atlantic and Intel. The marketing research firm Intellepen, Taylor said Apple Computer launched its iPod campaign online. “Apple found kids that were leaders in technology and advertised directly to them,” he said. “The shadow [artwork] was first used because kids couldn’t download the larger color photos.”

Taylor pointed out that Burger King’s 2004 campaign also took off because of teens.

“Just that said 20 kids in April and is now at 15 million 20 million vis-

its,” he said. “The average visit is now at 9 days.”

Other forms of nontraditional marketing are also on the rise for teen-oriented campaigns, according to Samantha Skey, senior VP of convergent marketing for Alloy Media and Marketing.

“We use everything from sand art to graffiti art to street teams to viral marketing,” Skey said. “Each is differ-

ently strategic. You need to be aware of new creative mechanisms that can be effective for you. You can’t just impose stringent rules on this kind of marketing.”

Johnny Schillereff, president of Elec-

tome, said that alternative music has 

a follow-up, also by the band, “The
to satisfy the needs of the segment, like skate culture.

“We throw stickers out into audi-

ences and put them on car windshields,” he said. “You should employ people on the street and get out there in the mix. Marketing can become transpar-

tent when you don’t talk the talk.”

Brands now have a great opportunity to execute marketing campaigns with traditional TV, radio and print advertising, Cunningham said.

In the future, he added, marketing should allow teens to create and manipulate a diverse array of media under the guise of multiple identities (as they now do online) and control their media experiences.
Angel, Music, Baby" includes the work of numerous producers, songwriters and musicians; Dr. Dre and Eve (“Rich Girl”), the Neptunes (‘Holalback Girl”), Wyclef and Lisa and New Orleans Peter Hook and Bernard Sumner (“Real Thing”), Dallas Austin (“Cool”), Outkast’s Andre 3000 (“Long Way To Go”), Jimmy Jam & Terry Lewis (“Harajuku Girls”) and Tony & Toni (“It”). Stefani and Iovine co-wrote all the tracks on the album.

“It wasn’t about me having to create every part,” Stefani says of the album. “It was about me driving the car, making the rules. I didn’t know if any other person in this, in the record, is less of me than a No Doubt record. I see it as one big collaboration.”

In the studio, Austin says, he and Stefani “carried on like eighth-grade friends discussing our favorite ‘80s songs. It was not a generic recording experience. It was unique for both of us.

Austen stresses that it was important for Stefani and Austin to make sure the record was not too close to No Doubt’s sound. She “would often say, ‘I must preserve the band’s integrity.’ She’s very sincere, very pure.”

“Li’l Kim,” he says, “is the set in a modern take on a pop album. The whole thing, the whole vibe, from start to finish, explains where she is at this point in time,” he adds.

He adds, “Stefani—who has collaborated with Eve (“Let Me Blow Ya Mind”) and Moby (“South Side”) in recent years—acknowledges that she had a goal: “I was not looking to make a record with Linda record that was specific record that would be everyone’s guilty pleasure. There was no room for anything but singles on this album.”

Delivered to radio in mid-September, “What You Waiting For?” has found a hungry audience at stations every time Q102 played Out-Kast’s “Hey Ya!” in September 2003. The station was hitting the largely unfamiliar song only about four times per week.

By early October, Q102 had upped the weekly spins to 14, and the song’s tune-out factor dropped to 13.7%. One month later, “Hey Ya!” was playing 39 times per week and listeners were loving it: Only 9.4% were punching the button. By December, the switchers dropped to 5.7%.

This real-life scenario illustrates the promise and peril of what Arbitron has dubbed Music Tester, a prototype product from its PPM electronic audience-measurement system. Arbitron calls it a “minute-by-minute programming revolution”—the ability to see what listeners do when a station airs a specific programming element (a song, a spot, a bit) and to track that audience behavior over time.

“When a song airs on your station, you have two types of listeners: those who already listening and new people who tune in during the song,” notes Bob Michaels, VP of programming services for Arbitron and a former PD. “Those listeners have two choices: stay with your station, or switch to another station.”

That’s what Music Tester would measure. When a specific song comes on, does it retain or repel listeners? Is the song “sticky,” or is it like spraying a flea killer?

Music Tester—which, like the PPM itself, is still in test mode—doesn’t count listeners who leave the radio, just those who turn it on for the first time.

The thought was that if we can take a song and look at dozens or a few hundred spins of it on a radio station, what do people do when it comes on? Michael’s explanation.

Music Tester works by overlaying a station’s monitored airplay information with its minute-by-minute PPM audience data. Like callout research, it requires that a song gets enough play to be of familial interest, before attempting to gauge its long-term appeal.

“What we’ve seen so far is, at [a] some radio stations the audience, over time, starts to like songs more and more,” Michael’s says. “You can’t overreact to this data too early. You can’t jump the gun and say, ‘26% tuned it out, we’ve got to dump that song.’”

The danger of overreacting could be minimized by establishing minimum spin or cue benchmarks. It would be purely a test.

This response bodes well for “Love, Angel, Music, Baby,” which, given Stefani’s history, could well be a multi-format smash.

The audience has an interest surrounding this album—and it goes beyond pop consumers,” notes Jim Kaminski, pop/rock buyer for Tower Records in New York’s Greenwich Village. He cites a recent in-store with Sum 41, during which “lots of people were inquiring about Gwen’s album. It’s not uncool to like Gwen and No Doubt, which explains why the group’s albums continue to sell.”


The group’s new Interscope collection, “Everything in Time (R-Sides, Rarities, Remixes),” entered The Billboard 200 at No. 182 last week.

No Doubt has scored six top Hot 100 singles, three of which went top five. When “Hey, I’m a ska girl” peaked at No. 10 on the Mainstream Top 40 chart (including “Don’t Speak,” which clocked 10 weeks in the pole position) and five top 10s on Modern Rock Tracks (including “Just a Girl”).

Outside the United States, “The Singles: 1992-2003” shipped 1.5 million units, according to the label. The set’s single, a cover of Talk Talk’s “Life’s What You Make It,” is the longest-lasting track on Nielsen Music Control’s European Airplay chart, having spent 52 weeks so far in the top 10.

“What You Waiting For?” is being played on such top 40 outlets as BBC Radio 1 and Capital Radio in Britain. This has set the stage nicely for Stefani’s album, according to Jurgen Jurgensten, VP of marketing for Interscope Geffen A&M at Universal Music International.

“We want to establish her as an artist in her own right,” Gretener says. “We’re treating her as a major star rather than the voice of No Doubt. We will position her as the next pop icon.”

Stefani commences a two-week TV and press promotion tour Nov. 7. She will visit Germany, France and the United Kingdom. She will also perform at the 2004 MTV Europe Music Awards Nov. 18 in Rome.

In the States, Stefani will participate in MTV’s Spinning New Music Week, which kicks off Nov. 8. She will also perform the opening number at the American Music Awards Nov. 14. She is confirmed to appear on “The Ellen DeGeneres Show” and at the Billboard Music Awards.

Internet initiatives include AOL’s Sessions and First View and launch.com’s artist of the month for November. “Because Gwen has such an expansive fan base,” Bermann says, “we are aligning her with places where she can touch as many people as possible.”

Whether Stefani takes “Love, Angel, Music, Baby” on the road remains to be seen. “It’s really been a lot of my life, and right now it’s about doing stuff I’ve never done before—like dancing to my own song in a club,” Stefani says. “But I can’t picture myself doing that now.”

Speaking of No Doubt (as she often does), Stefani hopes hardcore and casual fans alike will welcome her album. “I have all the respect in the world for one of my favorite bands, but No Doubt around the world, she says. “But if I’m being honest, when I’m making songs I’m only thinking of myself. I had a specific thing I wanted to do. Now I’m just ready to share it with people.”

As for the next No Doubt album, Stefani says “We’ve talked about it, but there are no definite plans. Tom (Tom Dumano) has been very interested in other artists and he [recently] got married. I have this record. Tony’s producing the artist Elan. And Adrian (Young), who has been touring with Bow Wow Venus, is doing his own thing and is going to be busy. After all the hard work, we’re focusing on ourselves for the moment. We’ll see what happens next.”

Additional reporting by Emmanuel Legrand in London.
Clear Channel
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Also part of the revamp is a significant staff reduction, though CCE chairman/CEO Brian Becker tells Billboard that fewer than 100 people will lose their jobs out of a music division work force of more than 1,200. The basics of the reorganization were first tipped Oct. 25 on billboard.com. Going forward, CCE in the United States will be divided into 11 regional promoter bases, operating in most cases under the companies’ previous names, before they were acquired in late 1996.The regional promoters and their respective presidents are Avalon Attractions in Southern California (Brian Murphy), Bill Graham Presents in San Francisco (Lee Smith), Electric City Concerts in Philadelphia (Larry Magid), Delshner Presents in New York (Jim Glancy), Evening Star Productions in Phoenix (Danny Zelisko), Face Concerts in Houston (Bill Liebmann), Great Colosseum in Columbia, S.C. (William Howard), Cedar Door North in Detroit (Rick Franks), Tea Party in Boston (Don Law), Belkin Productions in Cleveland (Michael Belkin) and a re-determined division in the Midwest (Mark Campana).

Frams will also oversee Sunshine Productions in Indianapolis. The Ritual brand will be placed in the growing rock scenes in the northern United States. Each of the local presidents will report to CCO Charlie Wheeler, who reports to CCE global music president Michael Rapino.

“We’ve been discussing this internally for over a year,” Becker says of the reorganization. “We have great history and great personnel, and there is a lot more to do than by some of the classic names in music. We think we have some great brand equity in those names. “What’s really important here,” Becker says, “is the fact that an era is being passed. Mike Rapino is part of the new generation and is better equipped in many respects to address the opportunities that are before us. It means that our assets and organization can bring to artists and fans.

The move also reflects an increased focus on empowering these regional offices and giving them more decision-making power. “We like to talk about a centralized strategy and a local execution,” Rapino says. “We think our core strength is the fact that in 35 markets in the U.S. we have a staffed promoter/marketer that can make great decisions locally on what is right for that community.”

CCE’s broad U.S. presence is indeed unparalleled, even by such national competitors as AEG Live and House of Blues.

“CCE has an incredible national and international footprint and we have the best managers in these local markets, and the best combination of these local assets, as well,” Becker says. “It’s up to Michael and his team to wisely combine them for the benefit of artists and managers.”

Asked if bringing back the vintage promoter names was in any way a move to win back the perception of the public, and of the ubiquity of the Clear Channel name, Rapino responds, “Not at all. We believe a portfolio approach of strong established local brands provides us the opportunity to bring back a consumer connection point across the country.”

The reorganization will result in layoffs for many. “It will be less than 100, but a significant amount,” Becker says. “It is really about managing the depth of expertise and having greater empowerment, expecting more from people who have proved themselves and giving them the freedom to deliver. When an organization gets too heavy you don’t have accountability.”

CUTS FROM THE TOP
Among those leaving are former CCO Charlie Mierswa, former COO Dominic Roncace, VP of corporate communication Jean Gonsoulin, former VP/special event producer Jim Lewi and former VP of artist relations Angie Diehl. Roncace may remain in some capacity in another role, Becker says.

Becker says cuts are “from the top down” within CCE’s corporate structure. “We didn’t approach it from a cost-cutting perspective but rather to implement the vision,” he says. “But as it turns out, one of the things that this is also going to do is provide us [with the ability to be more nimble].”

The status of former CCE music division co-CEO Dave Lucas in Indianapolis is undetermined, Becker says. “We have had ongoing discussions with Dave and, in fact, we have had back-to-back two dozen of scenarios,” Becker says. “None of those have worked. I think we’ll still have some kind of relationship with Dave, but at this point in time, it will not be a proactive positive position with this company.”

Becker adds, “A lot of people are going to be leaving our organization that we’re going to be sorry to see go, but it is the best thing for the company.”

The staff reduction comes after more than two months of internal evaluation since Rapino was named president in July (Billboard, July 22).

“We spent an immense amount of time talking to consumers, talking to agents and managers and internal staff, and really stepping back and assessing our business model and determining what we need to adjust to go forward and continue to be the best and largest live entertainment company,” Rapino says.

DIVISIONS OF LABOR
CCE will also separate its concert promotion and venue operations as part of the reorganization. Rapino says the company will have two distinct business units.

There will be a national division, made up of the 11 presidents, under Charlie Wheeler, he says. “The other business unit is our amphitheaters and theaters, and Patrick Leahy has been promoted to COO of that division.”

Rapino says there will be 11 general managers put in place over the next two weeks who will manage the various companies for each of those territories.

Some of those who deal with CCE in the United States expect little change, considering how many are nas, agents and managers deal with promotions on a day-to-day basis even with nationally produced tours. “My personal experience has been primarily dealing with the local promoters anyway,” says agent Ken Fer
gelich of the Agency Group. “Occasionally the local promoter may need some sort of regional help, but by and large my dealings have been at

the local level. It does seem like they’re trying to figure out a way to function better, and that should be a good thing.”

Others see the move as much ado about little. “I’m not sure it is any more than a nice way to say they’re downsizing,” one agent says. “It’s not like they’re looking at it as positive, simi
lar to how Rapino operated in Europe when he ran that operation for CCE. Under Rapino’s direction, CCE Europe has seen growth, rather than the slump seen in the United States this year.”

“I think this was the ultimate goal of bringing Michael Rapino in, wanting to build a culture of touring from the local promoter, rather than trying to market an artist around the world,” Kiss manager Doc McGhee says.

“This is very close to how we’ve always known how to build an artist,” McGhee adds. “We need the local promoter talking to us, telling us ‘don’t play on this, it’s the opening day of deer season’ or whatever. We haven’t had that in a while.”

The CCE revamp will also provide head of music for the William Morris Agency, also thinks the CCE revamp is a positive move. “The changes are healthy and will streamline doing business,” he says. “Eliminating unnecessary layers of management and emphasizing dealing at the local level will serve to empower everybody involved in the booking process.”

CCE’s touring division, headed by president/CEO and founder Arthur Fogel, is unaffected by the reorganization, as is the Can
ada operation under executive VP Shane Bourbonnais.

Touring VPs Bruce Kapp, Brad Ward, and Jane Holman in Los Angeles, Gerry Barad in Toronto and Brian O’Connell in Nashville, still report to Fogel.

With treks by Madonna, Sting, David Bowie and Toby Keith in 2004, touring has been a bright spot for CCE. The company will still be active on the national touring front in 2005, and Becker expects no confusion in the new setup.

“It’s pretty simple,” Becker says. “The challenge and the opportunity for us, for Michael specifically, is can he take these [CCE presidents] that are at the higher levels of the company to the na
erario where they communicate with each other so well and so consistently and are so philosophically on the same page that they are able to bring all of our assets to bear both nationally or locally, given the situation.

“And if we do that well,” Becker concludes, “then next year when we’re talking about the status of the business, we’re going to have that question as to whether all of that will be inappropriate.”

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The Last Word

A Q&A With Jim Bankoff

Jim Bankoff: Career Highlights
1991: Becomes account supervisor for Ruder Finn’s Global Public Affairs group
1996: Joins AOL as director of business development for AOL Greenhouse
1998: Named VP of strategy and operations for the AOL Brand
2000: Becomes president of Netscape
2001: Named president of AOL Web Properties, with responsibility for AOL’s network of Internet brands, including Netscape, CompuServe, MapQuest, ICQ and AOL Instant Messenger
2002: Named executive VP of AOL Programming

A: I don’t want to throw that baby out with the bath water. People are consuming entertainment online in big numbers today. But it is more than just leaning back and consuming those experiences—although that certainly does occur. The real value is going one step further and putting the consumer in control and enabling the consumer to do more via the experience. That’s a different type of entertainment in and of itself—whether it’s publishing something onto your blog, or sharing entertainment over Instant Messenger, or voting on entertainment through interactive polling.

Q: Is digital entertainment inherently a short-form entertainment medium?
A: We spend a lot of time thinking about that. What we’re finding is, the answer is yes right now. We put a premium on finding things that are the right size for consumption in front of the PC and that can be quickly shared and made more viral in nature. Today it’s starting off with shorter-form, more quickly digestible programming—music videos, movie trailers and some original programming, which we are doing here at AOL. I think as the medium develops, and as broadband becomes more prevalent, and as consumer electronic devices are enabled more for Internet protocol delivery, the opportunities for [longer] programming will expand.

Consumer behavior will continue to grow in this type of delivery mechanism, and we’re going to be on the leading edge of delivering those experiences.

Q: Do content creators need to start thinking more about original entertainment programming for the Web and other platforms?
A: As a development arm, I think we have good skills at making an experience interactive, but we’re always looking to partner with creators to push forward. We work in a reasonably traditional Hollywood manner, in that regard. I think they are doing it more and more every day. I am very encouraged with where things are going.

Q: Does it make sense for programming to be designed for the Web first and more traditional outlets second?
A: I do see a place for originally produced material, whether it’s distributed via a wireless platform, or via a PC, or via a different consumer electronics device. That should be part of the continuum of how we look at programming—certain things that can “break” online, if you will.

In the kids and teens space we are doing a lot of that. We are producing original series, and we’re breaking them first. We expect that they are going to take life in other forms of media. It’s not an AOL example, but look at how successful the Jibjab guys were. They launched it online, and the next thing you know they are on Jay Leno, and now they’re starting to build a buzz.

I view it as a continuum and a spectrum. I think that is part of the mix. It’s not the only part, but it’s an important part.

Q: Do content creators see creative opportunities in new technology platforms that extend beyond promotion?
A: Increasingly what we’re seeing—a lot of this is still in development—is that creators are coming to us for just that reason. We are increasingly being seen as a launching pad for original content, which can ultimately have life forms in other media as well.

They know we have this audience, and they have a creative product they want to introduce and they want to use AOL as the introduction point. We love working with content creators in that way.
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