MoBy’s ‘Hotel’

Guests Can Enjoy The ‘Aural Xanax’ Double-CD Provides

By Michael Paolletta

NEW YORK—MoBy is not one to shy away from alternative ways of marketing his music. In fact, he embraces them. “For a long time, that was the only way I could get my music heard,” he tells Billboard while sitting in his T-shirt/design shop, the Little Idiot. MoBy points to his 1999 release “Play” as an example. “When that album was first released, there was no radio support,” he recalls. “Only music supervisors supported the record.” Indeed, every track on the album ended up being licensed—some more than once—for use in commercials, TV shows and film soundtracks. “Play” has sold 2.6 million copies, according to Nielsen SoundScan. These days, MoBy is working hand in hand with boutique hotel chain W, which will do its part to help promote and market the artist’s new V2 album, the two-disc “Hotel,” due March 22. Two days later, publishing house Viking Studio

(Continued on page 14)
THE STAR STUDDED PRE-GRAMMY GALA

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Sony’s Andy Lack introduces host Clive Davis
MC for the night
Grammy winner Gretchen Wilson electrifies with “Redneck Woman"
Fantasy and Chaka Khan stop the show with “Simmertime"
Mary J. Blige and Jamie Foxx wow the crowd with “Love Changes"

Babyface joins Jamie Foxx in a killer rendition of “I Got A Woman"
Best New Artist winner Maroon 5, joined by Mos Def and Chad Hugo, raise the roof with “Frontin”
Alicia Keys and Carlos Santana dazzle the crowd with “Black Magic Woman” and “Oye Como Va”
Usher performs his greatest hits with Kanye West, to a standing ovation

Jamie Foxx, Fantasia, Usher, Diana Ross, Nelly and Clive Davis in the show’s historic finale tribute to Ms. Ross
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Quote of the Week

"How can we have a country format and not include Johnny Cash, Waylon Jennings and George Jones?"

"Little Steven" Van Zandt on Creating Sirius Satellite Radio's Outlaw Country Channel.

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March 3 at the St. Regis, New York
Information: 646-654-4660

Billboard Latin Music Conference & Awards
April 25-27 at the Hotel InterContinental, Miami
Information: 646-654-4660

Billboard/American Urban Radio Networks/R&R/Hit-Hop Conference & Awards
Aug. 3-5, Atlanta
Information: 646-654-4660

Billboard Dance Music Summit
Sept. 19-21 at the Union Square Ballroom, New York
Information: 646-654-4660
Marc Anthony • Brooklyn Tabernacle Choir • Dixie Chicks
Garden State • Herbie Hancock • Etta James • Keb' Mo'
Alicia Keys • Annie Lennox • Los Lonely Boys • Yo-Yo Ma
Maroon5 • John Mayer • Prince • Jill Scott • Britney Spears
Bruce Springsteen • Rod Stewart • Third Day • Toots &
The Maytals • Usher • Velvet Revolver • Gretchen Wilson

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Satellite Radio Nabs Outlaw Country Acts

BY PAUL HEINE

Jeremy Tepper was spinning the tunes from the second-floor DJ station at New York’s Irving Plaza one night in March 2004, between live performances by BR549 and the Mavericks. As was his custom, he closed with C.W. McCall’s “Convoy.”

Before the song finished, “Little Steven” Van Zandt leapt up from his seat in the VIP lounge, walked over to Tepper, put his arm around him and mumbled, “You’re my guy.”

Tepper had no idea what Van Zandt was talking about.

The next day, Tepper was uptime, meeting with Steve Blatter, VP of music programming at Sirius Satellite Radio. Blatter proceeded to outline Van Zandt’s concept for a new Sirius channel that would replace the Border, where Tepper, a music journalist and rabid record collector, worked as a DJ.

Sirius staffers weren’t having much luck locating all the songs on Van Zandt’s impossibly long list. “Yeah, I’ve got those at home,” Tepper recalls saying, boasting of his 50,000-title collection.

Van Zandt joined Sirius as a creative adviser in January 2004, but the seeds for what would become Outlaw Country first hatched in his bandana-covered head a decade earlier.

(Continued on page 73)

Content Aggregators Feel The Squeeze
Eking Out Space In Crowded Ringtone Market

BY ANTONY BRUNO

Wireless content aggregators are creating waves within the music industry as they seek to remain relevant in a mobile world advancing beyond the foundations they pioneered. As wireless carriers and record labels seek to eliminate the middleman so they can take a larger share of the market’s spoils, mobile content companies face two options: evolution or extinction.

At issue is the shift from synthesizer-based polyphonic ringtones to those based on clips of master recordings, known as true-tones, musicrings or master ringtones. According to research firm IDC, master ringtones are expected to account for 61% of the $200 million U.S. ringtone market this year. Polyphonic ringtones are projected to claim only 32%. By 2008, IDC predicts, the total market will grow to over $1 billion, with master ringtones accounting for 65% and polyphonic ringtones dropping to 20%.

Wireless content aggregators are largely getting locked out of this new revenue stream as music labels and wireless carriers establish direct licensing agreements. Master ringtones cost more than polyphonic ringtones, creating a larger revenue pie. And by establishing direct licensing agreements, labels and carriers can greatly increase their profit margins on each sale.

On the other hand, polyphonic ringtones cost less, and their resulting revenue must be shared with more parties. This, and a shrinking demand for polyphonic content, has mobile content aggregators diversifying their offerings to include games, video ringtones, voice tones, ringback tones and graphics. (Voice tones are celebrity-recorded messages specifically for use as ringtones, ringback tones or, in some cases, outgoing voice-mail greetings.)

The leaders in the mobile media space will be those who successfully evolve from the traditional licensee model to one creating original intellectual property and move toward a true media-company paradigm,” says Andy Volanakis, COO of mobile content aggregator Zing.

Record companies, however, have much the (Continued on page 72)

Apple Gets Aggressive With iPod Price Cuts

BY BRIAN GARRITY

NEW YORK—Apple Computer aims to extend its already substantial lead in the MP3 player business by wooing cost-conscious consumers with increasingly competitive prices.

A month ago, the Cupertino, Calif.-based company introduced its first sub-$100 portable player, the iPod shuffle, a flash memory device intended to attract consumers who were previously priced out of the iPod market. Now, Apple is aiming to expand its audience in the hard-drive player space with its first sub-$200 iPod mini and with lower prices on its revamped iPod Photo line.

On Feb. 23, Apple dropped the price of the standard 4GB iPod mini to $199 from $249 and introduced a 6GB iPod mini for $249.

It also cut the introductory price on the iPod Photo by $150 with the rollout of a slim 30GB version of the player that costs $349. Additionally, Apple cut the cost of its top-of-the-line 60GB iPod Photo to $449 from $599.

Apple already claims 60% market share in the hard-drive player business. The focus on lower-priced items is intended to snare untapped mass-market consumers as they shift away from CD players and into the portable digital music space.

“Hitting these new lower price points is going to be important to making the iPod accessible to music fans around the world,” Apple VP of iPod products Greg Joswiak says.

Apple is particularly bullish on its strategy with the iPod mini. The company believes it can drive even greater (Continued on page 72)
Spitzer Still Looking

N.Y. Attorney General Has Artist Support In Payola Probe

BY PAUL HEINE and BILL HOLLAND

NEW YORK—Artists’ groups are applauding the ongoing investigation by New York State Attorney General Eliot Spitzer into allegations of payola-like practices in the radio industry. Spitzer’s office recently subpoenaed four radio groups, requesting full cooperation with the inquiry.

“We’re pleased,” says Ann Chaitovitz, director of sound recordings for the American Federation of Television and Radio Artists. “People should be able to hear music on radio based on quality, not on payments.” The FCC has said that the more music on this issue, the better it is for the public and for musicians,” says Jenny Toomey, executive director of the indie-oriented Future of Music Coalition.

“If anything, the payola problem without drawing too much blood, it’s Attorney General Spitzer,” says Jay Rosenthal, counsel for the Recording Artists’ Coalition. “Once the broadcast industry realizes how serious he is, positive reform will surely follow.”

AFTRA, FMC and RAC have been working together for several years to bring the issue before lawmakers and the Federal Communications Commission, but it is Spitzer’s office that has gotten the most traction on the issue.

A source in the FCC’s Enforcement Bureau suggests that the agency is in a holding pattern awaiting guidance on the issue when a new FCC chairman comes onboard. Clear Channel confirmed Feb. 17 that it has received a subpoena from the attorney general’s office and is “cooperating fully with Spitzer’s investigation into the industry’s use of independent promoters and associated allegations of pay for play.”

The statement also noted that the company severed ties with independent promoters in April 2003 “to avoid even the appearance of impropriety,” and expressed confidence that “the investigation will show the company is in full compliance with the law.”

Cox, Entercom and Infinity have also received subpoenas, according to reports. Infinity declined to comment on the report, and officials at Entercom were not immediately available to comment. Cox noted its subpoena in a Feb. 23 Securities and Exchange Commission filing.

Clear Channel, Entercom and Infinity have recently terminated programmers over allegations of improper relationships with record companies. The most recent case is Clear Channel’s Feb. 17 firing of Sandra Robinson, PD of WGRB (Gospel Radio 1390 AM) Chicago.

Clear Channel e-mailed employees an update Feb. 18 along with a reminder of the company’s must-sign, zero-tolerance payola policy.

Spitzer’s probe of questionable airplay practices was revealed last October, when his office first served subpoenas on the four major record companies.

The attorney general’s office asked Universal Music Group, Sony BMG Music Entertainment, EMI Group and Warner Music Group to provide copies of information relating to the labels’ hiring of independent promoters in the state to pitch new songs to radio programmers.

The “new payola” issue has also concerned federal lawmakers, but Congress has not yet passed any legislation. Sen. Russ Feingold, D-Wis., introduced a bill last year to probe radio consolidation, including pay-for-play practices. He and Sen. John McCain, R-Ariz., also held several oversight hearings.

The payola probe isn’t the first music industry-related investigation by the aggressive New York state attorney general. Last spring, Spitzer announced a $50 million settlement with the major U.S. record companies and music publishers to pay overdue royalties to thousands of current and legacy recording artists (Billboard, May 4, 2004).

Additional reporting by Tony Sanders in Washington, D.C., and Chuck Taylor in New York.

RIAA Calls For Action Against China

BY TIM CULPAN and STEVE McCLURE

The Recording Industry Assn. of America and other intellectual-property trade groups have stepped up their calls for action against piracy in China.

The RIAAs tough line is backed by regional music executives, who are concerned by China’s apparent failure to tackle piracy issues since it joined the World Trade Organization in 2001.

Warner Music Asia Pacific president Lachie Rutherford says he supports action to combat the Chinese piracy problem.

“Things need to improve,” Rutherford says. “The RIAA position is in line with the position of the [International Federation of the Phonographic Industry] regionally and the companies on the ground inside the China market.”

In a Feb. 9 submission to the U.S. Trade Representative, the International Intellectual Property Alliance, of which the RIAA is a member, called for China to be listed on the USTR’s Special 301 Priority Watch List of countries that present “significant piracy problems” for U.S. rights-holders. The IIPA also noted that the issue be brought before the WTO.

If such steps are taken, they would be among the most serious U.S. actions ever leveled against China over the enforcement of intellectual-property rights. Observers in the region consider that such actions would raise levels of tension between Washington, D.C., and Beijing.

The United States was on the brink of imposing trade sanctions against China in 1996—before the nation joined the WTO—because of rampant piracy. Subsequently, Beijing agreed to tougher enforcement laws.

Sony BMG Asia president Richard Dene-kamp points out that the United States is not acting on its own: “This is really a multi-lateral initiative supported by the European Union Commission and the Japanese government.”

He adds, “It is about time the Chinese government starts to follow through on their many commitments to copyright protection and enforcement against the enormous level of piracy of our industry’s products. The fact that China has not yet fully opened their market to foreign investment from the music industry further exacerbates the situation favoring the pirates.”

China joined the WTO in December 2001 with the support of the United States. As part of its accession commitment, China agreed to crack down on IP infringement and to open its market to foreign products.

“Our report to the Trade Representative describes in detail the magnitude of the problems that the nation’s copyright industries continue to face in China,” RIAA executive VP of international Neil Turkewitz said in a statement. “This is primarily due to China’s failure to comply with multiple agreements that would greatly strengthen the enforcement of intellectual-property laws.”

IFPI Asia regional director J.C. Giouw, who is based in Hong Kong, says his organization supports the RIAA’s call for more concerted action by China against piracy.

“The RIAA is right that the [Chinese] government needs to be even more determined to tackle the piracy issue as the music industry and other IP owners continue to suffer,” Giouw says.

Piracy in mainland China has long been a concern for record labels. Unofficial estimates put the CD piracy rate as high as 95%, despite public claims by the government that it is cracking down on the problem.

“As far as I know, the results of those efforts are not so obvious,” Warner Music (Continued on page 72)
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903: McCoy Dials His Own Number For Records, Tours

BY KEN TUCKER

NASHVILLE—After years spent signed to the majors, country artist Neal McCoy has launched his own label—903 Music—with a business model based on his successful career as a touring act.

"The goal of this venture is for the recording part of the artist's business to sync up with their touring and other businesses," says Karen Kane. McCoy's longtime manager, who will serve as president of Nashville-based 903 Music.

Albums and singles will be released to coincide with and support touring, not the other way around.

The vision comes straight from McCoy, who has always had a robust touring business, but feels it is important to inject new material to keep his act current.

McCoy, who has recorded for Atlantic Records and Warner Bros., is the label's owner and first artist. Most recently, McCoy was signed to short-lived Sea Records in Nashville. He is booked by Creative Artists Agency.

The label's name represents the telephone area code for East Texas, where McCoy resides. The company has not yet secured distribution.

Kane worked with McCoy at RCA Entertainment before starting her own Nashville-based firm a few years ago.

An industry veteran, she has worked in sales and marketing at Warner Bros. and EMI Distribution for 13 years before becoming an artist manager.

Bill Mayne, another industry veteran, joins the company as VP and will lead promotion and artist development. He spent his record industry career with Warner Bros. Nashville and rose to GM. After leaving the major, he ran an artist management company. Mayne Entertainment, which he shut-tered earlier this year.

Mayne is looking to fill out his regional promotion staff in the next few weeks, but there are already two members in place: Cliff Blake is handling the Northeast, and Bill Heltemes oversees the Midwest.

Blake, most recently at Equity Music Group, worked at Warner Bros. from 1996 to 2003. Heltemes comes from the Midwest.

Blake is most recently at Equity Music Group, worked at Warner Bros. from 1996 to 2003. Heltemes comes from the Midwest.

Sales veteran Neal Spielberg, who also had a long career at Warner Bros. and EMI, will provide sales support through his consulting firm.

Kane says the label wants to expand its roster. She also says that there are other investors besides McCoy, but they prefer to stay out of the limelight.

McCoy is working with producer Eric Silver on his first project for the label, "That's Life," due this summer.

First single "Billy's Got His Beer Goggled" goes to radio in March.

McCoy has scored eight top 10 singles on the Billboard Hot Country Singles & Tracks chart, including two No. 1s—"No Doubt About It" and "Wink," both in 1994. The Recording Industry Assn. of America has certified three of McCoy's albums platinum and one gold.

The Music Ends

Famed Muscle Shoals Studio Folds

BY CHRISTOPHER WALSH

Muscle Shoals Sound Studios in Sheffield, Ala.—where the Rolling Stones, Aretha Franklin, Bob Dylan, Willie Nelson, Lynyrd Skynyrd, Bob Seger and others recorded classic songs—has closed.

The studio, owned since 1985 by Jackson, Miss.-based Malaco Records, shuttered last month. A film production company is in the final stages of purchasing the building.

Musicians Jimmy Johnson, David Hood, Barry Beckett and Roger Hawkins, known collectively as the Muscle Shoals Rhythm Section, founded Muscle Shoals Sound Studios in 1969.

The gritty yet polished rock/r&B grove of the highly sought-after Rhythm Section was known as "the Muscle Shoals sound." A Rolling Stone story at the building is featured in the film "Gimme Shelter," which documented aspects of the band's 1969 U.S. tour.

In 1978, the facility moved to a 31,000-square-foot building. The two-room studio was used extensively by Malone artists, says Malaco Records principal Wolf Stephenson, but the last four years saw a leaner Malaco roster and a sharp decline in outside projects.

"When computer and hard disk recording really got cheap and better at the same time," Stephenson says, "it just knocked the socks off a lot of studios, Muscle Shoals included. It was just a really difficult thing to compete with."

Muscle Shoals was put up for sale on Internet auction site eBay in 2004. The asking price of $650,000, which included the building, property and equipment, did not yield any serious offers. Stephenson says, "I knew the automatic charge would not work."

"It was quite emotionally painful to do this," Stephenson says. "There are very few studios left in the world that have the charisma and mystique and notoriety that this place had."
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New Avenues To Maximize Revenue Potential

Seizing The Digital Opportunities

When we participated in the Billboard Music & Money Symposium last year, the outlook for the music industry was bleak: Unit sales were down 16%, and revenue had plummeted by more than 20%. The year saw early increases and more recently some declines in physical unit sales for CDs for 2004 estimated at 1.6% higher than those of the previous year. While there is hope that music sales are experiencing an upturn, it is increasingly apparent that the music players must attempt to buffer themselves as much as possible from the ebb and flow of the industry’s economic cycles. The recent increase in physical sales has buoyed industry spirits, but the reality is that these gains are offset by continued declines in digital music sales. The U.S. digital music sales have increased by 61%, with total paid downloads reaching 136 million tracks in 2004. Significantly, digital downloads are increasingly replacing physical singles sales. As such, the trend towards enhanced digital downloads is continuing, representing only one fraction of total downloads.

Similar explosions in digital music sales occurred elsewhere in the world. In a survey of U.K. consumers, the British Phonographic Industry found that there were roughly 1.7 million downloads in third-quarter 2004, up from 660,000 in the prior quarter (Billboard, Dec. 18, 2004). Both Microsoft and Apple Computer are launching stores targeting both Europe and Asia, which will drive up international downloads even further. Sales of music by legitimate services are being boosted by decreased illegal file sharing, staved off by lawsuits filed against individual file sharers by the Recording Industry Assn. of America and the International Federation of the Phonographic Industry.

Furthermore, music subscription services and ringtone sales are also resulting in millions, if not billions, of dollars in revenue. With U.S. Internet music sales predicted to reach $270 million by 2006 and global mobile music sales already estimated in the billions of dollars, there is clearly an opportunity to be seized.

The future success of individual players is increasingly determined by a bifurcated strategy of a strong release schedule and an effective digital market presence. While the former is clearly the centerpiece of the industry’s focus and expertise, the latter can best be attained through leveraging learnings from a variety of digital technology players as well as those from other related industries, including film, TV, information services, videogames, cellular services and software. These learnings can be leveraged to position music and publishing companies and collection societies to maximize their profits from the digital arena.

Recent developments in the digital infrastructures can help labels and digital music companies maximize their profits and position themselves as industry leaders. Many new technology providers have developed and implemented such systems that assist the music industry in maximizing the revenue support the increasing volume of requests for licenses from third parties. Such systems strategically and even fully automate the licensing process, thereby maximizing the returns from these companies’ underlying assets.

All of these applications require consistent and higher level of digital applications, shifting to a new, more flexible model.

Increasingly we will see a variety of music publishers announcing individual initiatives to capitalize on various parts of the digital music value chain. Whether through innovative licensing strategies that enable broader exploitation of assets, strategic alliances with game manufacturers or new product life cycle management solutions, they will all be driven toward the diversification and expansion of their existing revenue streams.

As these business applications mature, the music industry landscape will shift from a highly consolidated number of like-minded players to a more fragmented number of diversified product and service offerings. As such, the strategies quietly being put in place today will determine each company’s position for tomorrow. New applications, business processes and organizational programs are required to position and market music publishing companies to a more flexible operational model—one that is capable of seizing the opportunities of the digital age. More important, each company’s digital strategy needs to be increasingly defined its future business positioning and offering.

By liberating these companies from the demands of inefficient systems and manual and redundant aliased processes, these tools can allow music companies to focus on their core business—the creation and marketing of great music—while enabling them to take advantage of the more varied market by leveraging their artists’ work into the hands and ears of music lovers around the world.

Shahid Khan is a managing director with BearingPoint, a business consulting and systems integration firm. He was a senior manager with BearingPoint. To download their comprehensive white paper titled “Digital Music’s Comeback: How Can Record Companies and Music Publishers Seize the Opportunities,” go to bearingpoint.com/musicindustry.
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Moby

Continued from page 1

will release “tease book,” which Moby wrote with Kelly Tisdale.

For Moby and the executives at V2, the exclusive partnership with W makes complete sense—and not simply because of the album’s title. Though it did play a role.

Because of the title, V2 executives considered ways to connect to an actual hotel, V2 marketing director Debbie Chertock notes. “W just made sense in terms of Moby’s and the hotel chain’s demographics,” she says.

Krissy Guttroff, brand marketing director of W Hotels, calls it a “perfect fit” for everyone involved.

After several meetings, Moby and V2 and W executives created a game plan, encompassing parties, CD sales and contests. Also being discussed is the possibility of W being the exclusive hotel of the artist’s upcoming Hotel tour, which begins in the spring. W operates 21 hotels in North America.

“The brand marketing is key here,” notes Chertock, adding that Moby recently met with several music supervisors from the WB Network to discuss potential sync licensing opportunities.

In partnering with Moby, W Hotels expands on its already growing music-related programs, encompassing tie-ins with Apple Computer, as well as invite-only acoustic concerts (see story, page 14).

By working with W, Moby’s presence is front and center within the hip hotel’s system. “Hotel” will be sold in all W gift shops, on the hotel’s Web site (whotel.com) and in the mini bars (W refers to them as “munchies boxes”) in all 5,100 W hotel rooms in North America.

Additionally, as part of its cultural series, Adventures in Wonderland, W Hotels will host three invite-only CD release parties. These events—confirmed for New York (March 22), Chicago (March 29) and Los Angeles (April 4)—will feature Moby performing live in an acoustic setting.

Fans can enter to win tickets to these and other Moby-related events by logging on to W’s Web site or mobyhotel.com. The latter is the multifunctional, fully interactive global site devoted to “Hotel”; it is hosted by V2 and Mute, which releases the album internationally March 14.

Indeed, “Hotel” is a priority for V2 and Mute.

In the United Kingdom, Mute has partnered with boutique hotel chain Malmaison, which will also heavily promote “Hotel.”

According to Mute founder Daniel Miller, brand marketing partnerships with small hotels throughout Europe are also being confirmed. “These deals are happening market by market,” Miller says. “Finding the right partner is key, so we do it locally.”

In addition to V2, Mute and the artist, Moby’s managers Mute’s Barry Taylor (for North America) and D-E-F’s Eric Harle (for all other territories) participated in the hotel deals.

Figuring into the U.S. activity will be the cross-promotional efforts of (Continued on page 14)
Hotel Takes Bite Of Apple

BY MICHAEL PIAOLETTA

Since its inception six years ago, the W Hotel chain has made concerted efforts to attract a hip, fashion-forward clientele. One way it achieves this is through its many music- and entertainment-related initiatives.

Last summer, W Hotels began a partnership with Moby Computer. Among the elements:

• Apple has outfitted Wired, W's 24-hour business centers, with the latest Apple technology.
• iPod charging cradles are in every suite.
• iPods are available for checkout at whatever/whenever, W's 24-hour concierge.
• It has its own playlist on itunes.com.

Throughout the summer, W—which is part of the Starwood Hotels & Resorts network—presented "iTunes Days" on Tuesdays. These events—In Chicago, New York and New York San Francisco—interwoven "bedroom DJ" spin-offs (using iPods, naturally), specialty cocktails and the sharing of music playlists.

"Working with Apple makes complete sense for us," W Hotels public relations director Jane Lehman says. "We have a mutual target audience—we are both design-focused companies."

In November, W Hotels launched its Adventures in Wonderland series, which are specially planned events that "resonate with our core audience," W Hotels brand marketing manager Krissty Gutroff notes. These events bring together the worlds of fashion, music, beauty, film, food and books.

Brian McKnight kicked off the first single, "Beautiful," is being championed by several triple-A and modern rock radio stations, including WXRT Chicago and WFNX Boston. (The International single, "Lift Me Up," premiered on BBC Radio 1 in January.)

In December, Moby stopped by KCRW Santa Monica/Los Angeles to preview the album on Nic Harcourt’s tastemaking radio show "Morning Becomes Eclectic." "Gasolina" was the top-selling ringtone in Spain the week of Feb. 14 and that the track is being used for a Peugeot automobile campaign in Italy.

Moby will not only help develop urban acts abroad, but also release some foreign acts here. For example, the upcoming album by Argentina’s Sindicato Argentino del Hip Hop will come out on Mchete.

Although there are no artists currently signed to Machete, Gustavo Lopez says he is in conversations with several acts and expects to have two signings within the next two months and 15 within the year. Plans call for a Mexican office to open by year’s end as well. Top in the pipeline is also working on two "very strategic deals" that involve the acquisition of specific companies.

Sources have said that for a few weeks now that they’re getting new rights trained on Puerto Rican indie VI Music. Lopez would not confirm this, but sources say the marketing and promotion of VI’s acts, including Don Omar, will fall under Machete.

Harcourt drops "Hotel" a "brave statement from an artist who is not wanting to repeat himself."

Disc one of "Hotel" is steeped in '80s-shaded dance-rock sensibilities, while disc two is a tranquil, ambient trip. Harcourt and others believe it perfectly fits in today’s diverse music scene, where indie rock is the new mainstream.

"Moby is the gateway sounds and topics on this album," says David Hershkovits, co-editor/co-publisher of culture/lifestyle magazine Paper. "He’s exactly in the right space. And as time goes on, he becomes more relevant than someone like Eminem, who once made fun of him."

"Hotel" has the potential to be as successful as "Play," Harcourt believes. "The licensing possibilities are many. It could become the year's omnipresent album."

This is fine by Moby, who wants this music in particular to be heard. "This record was made while being in New York—my home," he says. "The past few years here have been a really exciting time musically."

To illustrate, Moby mentions New York nights like the Bellbuck’s Interpol, The Strokes and Yeah Yeah Yeahs. "All this great music these bands were making reminded me of the music I grew up with. So, I let myself make that kind of record."

As for the ambient recording, which was inspired by 1970s David Bowie and Brian Eno albums, he remarks: "In my own presumptuous way, I believe the world is a better place when there’s a lot of quiet ambient music in it. It’s like aural Xanaz."" Moby’s songs are published by Warner/Chappell. He is booked by Marsia Viscic of NYO.

**Moby**

Continued from page 13

V2 and Viking Studio. According to Viking Studio associate publisher Kate Stark, "teany book"—named after Moby and Tisdales tea shop/cafe in New York’s Lower East Side—will be stickered with a "Hotel" announcement and vice versa.

The key she says, "is to help direct people from one part of the store to another part." In this way, "they’ll leave with the book and CD."

The book is a colorful mix of recipes, cartoons and stories—with more than one reference to tea.

Moby is confirmed for four Barnes & Noble in-store events in New York (March 22), Seattle (March 30), San Francisco (March 31) and Los Angeles (April 1). At each stop, he will play tracks from "Hotel" and discuss the two projects, followed by CD/book signings.

Carolyn Brown, a spokeswoman for Barnes & Noble, confirms the retail chain will also cross-promote "Hotel" and "teany book." "In this situation, it’s a perfect sense," she says.

In addition to traditional book and music retailers, "Hotel" and "teany book" will be sold in gift shops, arts, clothing boutiques and lifestyle establishments like yoga studios and spas.

People for the Ethical Treatment of Animals will also promote both projects in its catalog and on its Web site (pet-a.org).

At amazon.com, fans who purchase the CD and book together will receive a special promotional discount, as well as a free B-side download.

**Machete**

Continued from page 6

Universal Music Latin America/Her-\n\ninar Peninsula.

"We have a significant presence in reggae/Palm already, and we’ve been seeing this genre of music develop without any real radio play," Universal Music Group president/CEO Zach Horowitz says, explaining the company’s decision to venture into a niche market. "The signs are all there. And it really does remind me of hip-hop when it was first starting.

It had no radio airplay. It was a cultural event. It resonated with youth, and it’s still with us today.

Sales of Latin urban music have reached huge growth in the past 18 months, fueled by the success of such key acts as Daddy Yankee and Don Diablo in reggaeton and Akon and J.\-\-P in the urban regional genre.

A primary factor in the sales growth has been major distribution for small, indie labels. And within that, Lopez played a crucial role in developing these acts through UMVD, which distributes most reggaeton labels and has the lion’s share of that market.

Moby, Lopez says, affords him the opportunity to not only directly sign acts, but also give better service to those labels UMVD currently distributes. They include Daddy Yankee’s El Cartel Records, which has signed an exclusive agreement with Machete for marketing and distribution outside the United States.

"The key element was, how could we become a bigger player to develop the urban acts," Lopez says.

Lopez will head Machete from Burbank, Calif., and will supervise staff in New York, Puerto Rico, Miami and Chicago. He has appointed Toy Gonzalez who will handle New York, Puerto Rico. Miami and Chicago. He has appointed DJ/producer of Mexican hip-hop group Control Machete, head of A&R for Mexico and the West Coast. Hernandez will be based in Monterrey, Mexico.

Also aboard are label representatives Carlos Casillas (Puerto Rico), Joe Raposo (New York) and Jennifer Chaves (Los Angeles). Ed Aguado and Mickey Hernandez will be in charge of marketing for Puerto Rico and New York, respectively.

Although Universal’s flagship Latin label, Universal Music Latino, also carries urban product and has several joint ventures in place for the genre, Lopez does not see a conflict between that operation and Machete.

"Our plan is to have street staff in key markets that will be servicing not only radio but college radio, the clubs, all these areas that Universal Music Latino hasn’t been able to concentrate on," he says.

"Our experience indicates there’s enormous market potential, and we don’t want to saturate our other label," says Jesus Lopez, who also oversees Universal Music Latino.

We sincerely believe we’ll have all the capacity to reach a segment of the market that’s growing at an impressive rate."

He notes that Daddy Yankee's
Celebrating 70 Years At, And In, The Vanguard

In the annals of jazz, the Village Vanguard is legendary. The Greenwich Village club, which celebrated its 70th anniversary Feb. 14-20, not only hosted great jazz talents such as Miles, Monk, Mingus and Coltrane, but continues to nurture the careers of esteemed elders and, befitting its name, upstart renegades.

Enter the wooden double door beneath the neon "Vanguard" beacon on New York's Seventh Avenue South, you descend 15 steps to a triangular-shaped room, capacity 123.

There's a postage-stamp stage, fit for a quartet but miraculously able to accommodate the Vanguard Jazz Orchestra, the Monday-night house big band that won this year's Grammy Award for best instrumental arrangement ("Past, Present & Future") from the album "The Way, Music of Slide Hampton" on Planet Arts Recordings.

And the backstage is actually off-stage in the old kitchen that serves as the office of owner/booker/sergeant-at-arms Lorraine Gordon, who threw an invite-only anniversary party Feb. 14. Attendees included Jimmy Heath, Sue Mingus, Cedar Walton, Kenny Barron, Ethan Iverson, Ben Reilly and Don Sickler.

Though Gordon offered the piano to any comers, it was left to mock comedian Professor Irvin Corey, the 90-year-old master of the non sequitur who first played the club in 1942, to supply the entertainment with one of his typically rambling monologues combining wicked satire and bizarre wisdom. The rest of the sold-out week featured one-nighters by Vanguard regulars Roy Hargrove, Jim Hall, the Heath Brothers, Bill Charlap, the Bad Plus and Wynton Marsalis.

Founded in 1935 by Max Gordon, the Vanguard passed to his son John in 1975 as a jazz education. The first year's festivities stretched to March 5, with Herbie Hancock's Directions in Music band, featuring saxophonist Michael Brecker and trumpeter Roy Hargrove.

"That was the perfect group to start the anniversary year, because all the leaders have been a part of our history," Jackson says.

The celebration stretches to year's end, with special events including the Pat Metheny Group playing the Santa Cruz Civic Auditorium March 2 and a show by McCoy Tyner in September.

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Best Album - Group 20,000 Streets Under the Sky, Marah
Best Rock Performance "Float On," Modest Mouse
Uberartist Bright Eyes
Best Rock Deep Cut "Steve McQueen," Lambchop

POP
Best Album - Male Measure of a Man, Clay Aiken
Best Album - Female In the Zone, Britney Spears
Best Song Performance - Group "She Will Be Loved," Maroon 5
Best Song Performance - Male "Invisible," Clay Aiken
Best Song Performance - Female "Everytime," Britney Spears
Best Pop Deep Cut "The Grudge," Alanis Morisette

R&B/SOUL
Best Album - Male Confessions, Usher
Best Album - Female The Diary of Alicia Keys, Alicia Keys
Best Song - Duo or Group "Yeah," Usher w/Lil Jon & Ludacris
Best Song Performance - Female "You Don't Know My Name," Alicia Keys
Best Song Performance - Male "Burn," Usher
Best R&B/Soul Deep Cut "2 Steps Away," Patti Labelle

HIP HOP
Best Album Solo - College Dropout, Kanye West
Best Group Album Speakerboxx/The Love Below, Outkast
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Court Sticks Up For Sixx’s Right Of Publicity

Anyone who wants to look cool in the eyes of Nikki Sixx should not count on Vans' TNT skate shoes to fit the part. Those who may have seen a Vans ad that depicts Sixx with pro skateboarder Tony Trujillo should not assume that Sixx endorsed the shoes or that he even likes them.

To the contrary, a Los Angeles Superior Court jury decided Feb. 10 that Sixx never gave the company permission to use his name or likeness—a photograph—for ads. As a result, Vans was slammed with a verdict for about $1 million: $600,000 in damages to compensate Sixx, interest on that amount totaling about $100,000, plus Sixx’s attorneys’ and expert witnesses’ fees that may add up to another $400,000 when all the bills are tallied.

The jurors held Vans liable for violating Sixx’s right of publicity under California’s law—state statutory law and common law created by past court decisions—and his right to prevent others from exploiting his identity under federal false endorsement law.

In the lawsuit, Sixx said a representative from Thrasher magazine approached him in fall 2002, asking him to appear at the magazine’s skater of the year award presentation that December. Although Sixx was initially resistant to the request, the Thrasher representative was “extremely persistent.” She told Sixx that Trujillo, the honoree, was an extremely dedicated fan of Sixx and Miley Crue.

Sixx eventually agreed, thinking it would be a cool thing to do for one of his big fans. Sixx agreed to make the appearance for $2,500, plus travel and hotel accommodations and a full-page ad in Thrasher—valued at $6,571—for one of Sixx’s projects.

Subsequently Vans, which promotes its brand through product placement with key artists in the music industry, used photographs of Sixx and Trujillo in ads placed in eight widely distributed national magazines, in stores and on a Web site, according to court documents.

Sixx never gave permission to use his name or likeness for advertising purposes, say his lawyers Caroline Mankey and Louis “Skip” Miller with Christensen, Miller, Fink, Jacobs, Glaser, Weil & Shapiro in Los Angeles.

A right of publicity exists in about half the United States. It protects a person’s right to prevent others from using his or her identity for commercial reasons—product endorsements, advertisements, motion pictures, photographs, etc.—without the person’s permission.

In those states without publicity laws, privacy law may step in to fill the void. Every state protects a person’s privacy, sometimes use of a person’s name or likeness is an invasion of privacy.

While most states that have a right of publicity protect any person’s identity, usually only people whose voices are very well-known may prevent others from using or imitating their voices.

For example, an advertiser once employed someone to sing and imitate the voice of Bette Midler without her permission. A court held that the commercial use of a sound-alike version of her voice violated Midler’s right of publicity.

In the case of a deceased person, heirs may prevent any commercial use of the deceased’s identity under certain circumstances in about 11 states including California, Florida, Nevada, Tennessee and Texas.

In Canada, Japan and Germany, there are laws that effectively prevent anyone from using a person’s identity in advertising or commercial promotion without permission. While Australia offers some protection for individuals to prevent others from using their identities, the United Kingdom offers little protection except for cases involving defamation and copyright.

There are exceptions to these rules, of course. News media may use names and likenesses for newsworthy events. Writers may often use names and personalities in works of fiction because there really is no such thing as a completely fictional character. Writing a biography is usually all right as well. However, using names and identities of people for things like games or other merchandise requires permission.

In California, a person or company violates the common law right of publicity by using another person’s identity—name or likeness—without authorization to the user’s advantage if it also results in some injury to the person whose identity was used.

This activity also violates California’s statute if, in addition to the aforementioned, the person or company wrongfully uses the identity without authorization and there is a direct connection between the use and the person or company’s commercial purpose.

Under federal law, a company is liable for false endorsement when it uses a celebrity’s identity—if consumers would likely be misled by the commercial into believing that the celebrity endorsed the products or services.

The Beat

Continued from page 13

Thomas, who considers himself first and foremost a songwriter, is staying true to his craft. He and Daryl Hall have written “Not Enough Love” for Hall’s next solo album.

Thomas says, “He’s always had that classic style to him, deep into the Wilson Pickett, Otis Redding, and the song’s got that kind of soul to it that I never would have found if I hadn’t written with him.”

But that’s not all. Thomas and OutKast’s Big Boi recently completed a song called “My Man,” slated for Carlos Santana’s new album and performed by Big Boi and Mary J. Blige. “I still have not yet met Big Boi,” Thomas says with a laugh. “He sent me a track and I sent it back and I redid some stuff, he redid some stuff and, now it looks like they’re going to actually record it. How funny is that?” Of course, Santana and Thomas have hit pay dirt with “Smooth,” which Thomas co-wrote with Iita Schur.

STUFF: Geffen act Blink-182 is on an indefinite hiatus. The group planned to take time off anyway, but had to officially announce its status after it was a last-minute no-show at a tsunami benefit on Feb. 12, which led fellow performer Dave Navarro to post on his Web site that the band had broken up. The only activity pending for Blink is some international tour dates in September that have not gone on sale. The group will decide whether it will play those dates or if its “open ended” hiatus will continue . . .

Starbucks is exclusively offering two Joni Mitchell CDs: “Artist’s Choice,” a collection of 18 of the singer’s favorite songs including Chuck Berry’s “Johnny B. Goode,” and “Selected Songs,” a compilation of her songs selected by other artists, among them Bob Dylan and Prince.

McCARTNEY FOR SALE: How about “Jet” to push United Airlines’ or “No More Lonely Nights” for eHarmony?

MPL Communications, which controls Paul McCartney’s post-Beatles copyrights, has made 20 songs available for licensing for commercials, TV and film.

A limited edition sampler will be sent to key music supervisors and ad agencies by March 1.

McCartney has allowed a few of these songs to be featured in film and TV but has never permitted them to be used in commercials.

“Paul looked around and saw that the Who, Led Zeppelin, the Stones, a lot of his contemporaries are doing more film and commercial licensing and Paul said, ‘Let’s have some fun with it,’” says Bill Porriconi, MPL senior VP of promotion and new product development.

Criteria for usage in a commercial is that the tie-in makes sense and that it be a national or worldwide campaign.

Price is, of course, negotiable, but Porriconi notes that because of changes in the economy, licensing rates have dropped during the last few years. However, we’re quite sure none of these can be had for a song.
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- **Manny Marroquin**
  Grammy Award Winner, Best R & B Album – “Diary of Alicia Keys” – Alicia Keys
  Grammy Award Winner, Best Rap Album – “The College Dropout” – Kanye West
  Grammy Nomination, Album of the Year – “Confessions” – Usher

- **Matt Sorum – Velvet Revolver**
  Grammy Award Winner, Best Hard Rock Performance – “Slither”
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Rap Artist KJ-52 Opens Up
On Latest 'Musik' Set

The most interesting music always happens when artists let down their guard and reveal more of themselves in their songs. Such is the case with "Behind the Music—A Boy Named Jonah" (Tooth & Nail/BEC Recordings), the new record by Christian hip-hop artist KJ-52.

I noticed a lot of people who have always been connected to the music but wanted to know about me," says the artist, whose given name is Jonah Sorrentino. "So I got more personal on the record."

In addition to such guests as Ruthless, Rebecca St. James and Jeremy Camp, the fourth album from KJ-52 also features a spoken-word contribution from his parents. "It's almost as if they are答辩 an interview with someone talking about me," he says. "My dad is talking about how I got my name... Even the layout of the record is done like a photo album. It's about letting people see the message behind the music."

The artist says his parents really enjoyed getting in on the act. "My dad likes to talk. I only asked him to say a few things and he went on for 35 minutes," says the Florida native, who is a former youth pastor. "I did the same thing with my mom. By the time it was done, it was cool and unique. No one—I don't think—has ever done that, and... that whole process really helped me develop a better relationship with my parents than I've had for quite a while.

I didn't want to turn this record into 'Oh, look at me,' but 'Look what God has done to me,'" he adds. "It wasn't the easiest album to make, but it's the best one I've done." The songs run the gamut from serious numbers like "Life After Death," which talks about two victims of a car accident—one a believer, one not—facing eternity, to more light-hearted tunes like "Plain White Rapper in a MiniVan."

KJ-52 became a Christian at 15, around the time he began writing lyrics. He originally went by the name King J Mac. Later shortening it to KJ and taking the numeric second half of his moniker from the Bible story of Jesus feeding the masses with five loaves of bread and two fishes. "What a story there," he says. "I don't even have that much to offer. I'm not very good-looking. I'm from Florida and I drive a minivan. So God multiplied it, and here I am.

He won the Gospel Music Assn.'s Dove Award for rap/hip-hop album of the year last April for "It's Pronounced Five Two." He says of the win, "It just happened to be that God opened up the right doors at the right time."

KJ-52 knows people are still skeptical of white rap artists. "Of course you get flack, but I don't wear it like a chip on my shoulder," he says. "My music is a black art form, and I acknowledge it as that. I'm just here as a guest. I've always looked at it that way. I try to be very respectful of the role that I play in that culture."

"Rock'n'roll started as a black art form," he continues. "Now rock'n'roll is considered Elvis instead of Chuck Berry. Jazz was a black art form. Now jazz is Kenny G. I'm not saying it's going to happen with hip-hop. It is very inclusive of all cultures, but I try to be very respectful of what I do."

KJ-52 recently partnered with Tyndale House Publishers to promote their Metal Bible (a complete Old

Curb Records trio Selah to pursue ministry opportunities with husband Greg. One-time country singer Melodie Crittenden has joined the group, which also includes Sponberg's brother, Todd Smith, and Allan Hall. Smith and Hall launched the group with Sponberg in 1999.

Selah has had its best year yet, scoring four Dove Awards nominations including artist and group of the year on the strength of its fourth album, "Hiding Place."

Crittenden was previously a solo artist with a country deal on Asylum Records, and has been a friend of Smith's and Hall's since they all attended Nashville's Belmont University.

NEWS NOTES: The Crab Family has signed a management deal with Creative Trust. The group's "CrabbFest 2004" album was released Feb. 15 on Daywind Records. Look for the group's new album, "Live at Brooklyn Tabernacle," April 19.

Veteran arranger/producer/conductor/writer Don Marsh has launched Cool Springs Records, calling the new venture a combination of a "concept label and an artist label." The first project, out this month, is "America's Choice 20," a newly recorded compilation of top worship tunes. Entertainment software maker
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100 Years Of Lady Luck

Centennial Party Celebrates Everything Las Vegas, Even Quickie Weddings

BY JILL KIPNIS

When Las Vegas throws itself a birthday party, you know it’s going to be big.

And when it’s Las Vegas’ 100th birthday, officially May 15, there’s no surprise in finding that it will be celebrated throughout 2005 with no less than 300 individual events.

The Las Vegas Centennial Celebration was years in the making, and spans from New Year’s Eve 2004 to New Year’s Eve 2005. Concerts, parades and more will commemorate the city’s Wild West and military roots in addition to its contemporary gambling, entertainment and tourist draws.

Such major sponsors as American Express and Southwest Airlines are lending their support, as are leading entertainment companies like Clear Channel Entertainment Properties and EMI Music Marketing. That’s only fitting for a city whose place in pop music history spans the decades.

“This is the first thing that has happened in Las Vegas in the last 15 years that has really galvanized the community,” Las Vegas Mayor Oscar B. Goodman says. “With our rapid growth, there hasn’t been anything to latch onto. By the end of the year, this centennial will be the glue.”

And it won’t cost residents a dime, Goodman adds.

“We made a real good deal where Clear Channel advances us $1.9 million, plus $500,000 for merchandise,” he says. “We’ll have $1.25 million from license plates that celebrate the centennial. This is really a unique way to put on a celebration.”

Stacy Allbrook, executive director of the Las Vegas Centennial Celebration, says that there isn’t a template for putting on a party like this. “There’s no handbook [on how] to throw a centennial,” she says. “You have to educate. celebrate and commemorate.”

The centennial kicked off New Year’s Eve with an event called America’s Party, which included historically themed live entertainment at downtown’s Fremont Street Experience and more than 200 light cannons displayed downtown and on the Strip. The evening culminated with a fireworks show.

In May, the celebration continues with the Hellorado Days Parade and Western Village.

The Hellorado Days Parade is a tradition that ran from 1935 to 1997, Allbrook says. “Hellorado was the first event created to draw tourists to Las Vegas,” she explains. “It was women, drinking, fun—a carnival atmosphere. It was an event you could come to and do anything.”

The reincarnated parade will run through downtown Las Vegas May 14. Goodman says it will be the highlight of the centennial.

It was one of the great events which really unified our community and represented the spirit of the founders of Las Vegas,” he says. “For the first time, we’re going to get all of our school bands involved. We’re going to have about 30 bands in the parade, and there will be tremendous electricity.”

The Hellorado Days Western Village, set up in the south Main Street Station parking lot, will run May 11-15 and will feature live entertainment, food and contests. “On the 15th, we’ll re-create the thing that made us a city, a land auction,” Allbrook says.

The official birthday party on the 15th will feature the world’s biggest birthday cake, weighing more than 130,000 pounds. Sarno Lee is helping to build the cake, Costco will ice it, and pastry chefs from Las Vegas will make the toppings.

The cake will be located downtown at the enclosed Fremont Street Experience and will be displayed on the street’s 90-foot-tall big-screen TV says Lisa Robinson, marketing director for the Fremont Street Experience.

Fremont Street is enclosed by a canopy, created in 1995, that displays different shows throughout the year. “We’ll be unveiling a new light-and-sound show that weekend called ‘Lucky Vegas,’ ” Robinson notes. “We’ll also be adding centennial elements to our show rotation.”

On June 9, the Once Upon 100 Weddings event will focus on a more modern reason to visit Las Vegas.

Through a partnership with Southwest Airlines, 99 couples will be flown to Las Vegas to get married at the Fremont Street Experience Mall. The 100th couple will be chosen in Las Vegas.

 Couples can register to win the trip at southwest.com throughout March. Winning (Continued on page 24)
Capturing The Smooth Sounds Of Sin City
EMI Launches Imprint To Showcase Classic Performances At Las Vegas Venues

BY JILL KIPNIS

The smooth, swinging vocals of Frank Sinatra, Dean Martin and Wayne Newton evoke the history of Las Vegas like no others.

For those who visited the city and saw live performances from these and other legendary artists, and for those discovering the classic sounds of Las Vegas today, EMI Music Marketing has launched the Las Vegas Centennial Records imprint.

LVCR, which was created through an exclusive partnership with the City of Las Vegas in celebration of the city’s 100th anniversary this year, officially launches April 26 with the release of eight titles.

The remaining three are “Wayne Newton: Mr. Las Vegas!” and two compilation sets. “High Rollers” features previously unavailable tracks from Peggy Lee, Nelson Riddle and Sammy Davis Jr., while “Live From Las Vegas” contains previously unreleased tracks from Smith, Prima and Judy Garland.

Each package will include introductory comments from Las Vegas Mayor Oscar B. Goodman. All CDs will be packaged in Digipaks and will have an $18.98 suggested list price.

“Is what is exciting about these titles is that they are all fantastic live performances from a real golden era of the Vegas showroom,” says Herb Agner, EMM VP of catalog marketing. “These are some of the biggest artists in music, and many of these performances have not been available before. With the marketing efforts we are putting together, we certainly intend to sell a minimum of a half-million Las Vegas Centennial records.”

Agner says marketing efforts will tie into key events during Las Vegas’ year-long centennial celebration.

“We’re talking with them about sharing our advertising efforts and finding out how the efforts can work together to benefit both the releases and the celebration,” he notes. “In particular, the biggest thing we will bring exclusively to the celebration is the ability to open the door to record retailers.

Though details are still being confirmed, Agner says that at least a half-dozen major accounts—spanning specialty retail to mass market—will feature LVCR titles in a display touting the centennial and other related EMI catalog CDs.

Additionally, EMM is working with retailers to set up consumer contests for such giveaways as trips to Las Vegas and tickets to special centennial events.

Agner says marketing pushes will center on key dates in the celebration, including May 15, the 100th anniversary of Las Vegas, and July 4, when a number of centennial concerts and events are planned.

EMM is also hoping to take advantage of TV programs about the centennial that the City of Las Vegas has commissioned.

“There’s also a PBS show slated to run this fall,” Agner says. “There will be other opportunities to remarket the titles for the holidays.

Though the titles will primarily be targeted to consumers age 35 and older, interest in Las Vegas and its history is at a high point this year among a younger crowd.

“There are two or three network shows set in Vegas, and several reality shows,” Agner notes. “Really, the timing for the celebration and these releases couldn’t be better.”

EMM does not yet know if additional LVCR titles will be released. According to Agner, EMM is speaking to other major labels about licensing other artists that are “very meaningful in terms of the musical heritage of Las Vegas” to be part of the series.

If able to license other repertoire, Agner says he is not sure if those records would come out with the first eight releases.

Material for the current slate has been culled from EMM’s Capitol Records catalog or directly from the artists’ estates.

Planners hope the debut of LVCR will give the year-long centennial event an extra hipness factor.

“EMI is helping us promote the snazziness of Vegas, that uniqueness,” says Stacy Allsbrook, executive director of the Las Vegas Centennial Celebration.

“The fact that we have our own record label is cool.”

100 Years
Continued from page 23

couples will each have a four-day cele-
bration in Las Vegas, including a

group bachelor/bachelorette party.

The weekend of July 2-4 will also be

a central focus of the centennial.

A festival-style concert will take over

the Las Vegas Strip July 2. It is

expected to attract 75,000. The precise

staging area for the free event has not

been disclosed, and headlines are still

being determined.

The Fremont Street Experience will also

host its own free concert July 3.

Talent is being negotiated.

CCEP is producing the July 2 con-
cert in addition to its role involving

sponsorship and merchandise, CCEP

president Bruce Eskowitz says.

More than 300 centennial mer-

chandise items are available through

lasvegas100merchandise.com.

Eskowitz also says that leading up to

the July event, CCEP is creating a 10-
city tour called Road To Las Vegas.

He says the tour will likely run from April

to June. “It will be a club-sized tour that

is Vegas-themed with gambling tables.

There will be one band featured in each

city. Attendees will be able to win trips
to Las Vegas,” Eskowitz says.

Eskowitz notes that CCEP is also

working on a deal with a cable network
to broadcast programming leading up
to key events in the celebration.

In addition, as part of its “Americ-
can Experience” series, PBS is pro-
ducing a documentary about Las

Vegas that is expected to be broadcast
this fall. The Las Vegas Convention &
Visitors Authority is partially under-
writing the show, giving $750,000 to

production costs.

Other big sponsors will be

announced soon. In the meantime, CCEP
has already arranged a deal with

American Express for it to be the offi-
cial credit card sponsor for the year-

long event. American Express is

expected to develop Las Vegas-centric

merchandise for its clients and to advertise at

centennial programs.

MILITARY MIGHT

Throughout the year, Las Vegas’
military roots will also be celebrated.

“Las Vegas would have been a dust
city without the Air Force base,” All-
brook says.

The Aviation Nation Nellis Air

Force Base Show will take place Nov.

10-12 and will feature displays of mil-

itary and civilian aircraft and flying

performances.

Other centennial-related events will

include the unveiling of a time cap-

sule, which will be filled with Las

Vegas memorabilia, and the creation of

100 murals throughout the Las

Vegas Valley.

The Historic Preservation Working

Group will place a series of historic

markers throughout the city at sites

that represent a number of firsts for

Las Vegas. At the Fremont Street Expe-

rience, for example, the Golden Gate

Casino will have a marker commemo-

rating that the locale was home to the

city’s first telephone and elevator.

Additionally, EMM is launching the

Las Vegas Centennial Records imprint,

which will release a series of CDs of
classic Las Vegas musical talent (see

story, this page).

The celebration’s finale will be New

Year’s Eve. Details about centennial tie-

ins have not yet been confirmed.

The LVCA will be tying in the cen-
tennial with all of its marketing efforts,

public relations manager Enika

Howell says.

“We’ve got an overall centennial

marketing plan in place,” she says. “Our

advertising that we do nationally and in

regional markets might feature the cen-
tennial logo. We are working with cus-
tomers who use Las Vegas as a conven-
tion destination to include information

about the centennial in their attendee

information. The centennial is really

being tapped into to generate continu-
ous buzz around a city that seems to

have so much buzz already.”

This report launches a quar-

terly series on Las Vegas that will

highlight this entertainment
capital in its centennial year.

Upcoming reports will focus on

the role of the Strip as a major

music magnet, the business

mastersminds who make Vegas

shine, the new and hot clubs and

restaurants and more.

An editorial calendar for these and other Billboard spec-

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Sponsored Tours Growing In Popularity

BY JILL KIPNIS

LOS ANGELES—Whether an act takes part in a sponsored tour is a matter of taste.

Maroon 5, headliner for the upcoming Honda Civic Tour, signed on because the band agrees with Honda’s goals.

Other acts, such as Cake, say sponsored tours are becoming more of a necessity given the state of the music business. The act is headlining this spring’s Virgin College Mega Tour. Cake frontman John McCrea jokes, “We envision bands beginning to do whatever it takes to put their music out there, including wearing NASCAR-style uniforms with logos on them.”

Tour organizers, sponsors and agents say the melding of music with lifestyle elements—such as interactive games and contests—makes sponsored tours appealing, particularly to youth. And, because this demographic is critical to marketers, tying in with music is fast becoming a top priority for brands.

**BENEFITS FOR ALL**

According to IEG Sponsorship Report, sponsorship spending is expected to rise 8% this year to $754 million, up from $695 million in 2004 (Billboard, Feb. 5).

Rob Tonkin, founder of Marketing Factory, creator and producer of the Honda Civic Tour, says Honda renewed the project for a fifth year because it is reaping branding benefits in its target market of 16- to 30-year-olds. A Honda representative declined to comment.

The 43-date 2003 Honda Civic Tour, which featured Good Charlotte and New Found Glory, grossed $7.1 million and drew 301,000 people, according to Billboard Boxscore. Only partial data is available for last year’s outing.

The 2005 version also features Phantom Planet, the Donnas and the Thrills. The 35-date trek, which begins March 11, has multiple promoters including House of Blues and Clear Channel Entertainment.

“The collective marketing that goes along with this raises the profile of the tour, the band and the brand,” Tonkin says. “Experiential marketing is imperative in reaching the youth market.”

Tonkin says that letting the band perform “unencumbered” from brand tie-ins is critical. The main Honda branding will be in the venue’s lobby, which will display two Maroon 5-styled Civics that will be given away.

“You don’t want the tour to be more about the sponsor than the band,” adds Bruce Solar, booking agent for Civic and the Agency Group. Virgin logos will not be onstage during performances, he says.

Ann Egellhoff, senior manager of partnerships and promotion at Virgin Entertainment Group, says each stop on the 20-date tour includes a “day village” at a college—Virgin Megastores’ target demographic for the tour—featuring sponsored activities from Virgin and other companies such as Dentyne.

The Virgin tour, which also features Gomez and Robbers on High Street, will be individually promoted by each university.

Though Egellhoff concedes that artists “don’t totally love” doing sponsored tours, she says Virgin Megastores has an advantage because of its obvious music tie-in.

“Tours that specifically tie music with sports are now being staged more frequently,” Egellhoff says.

The inaugural DeW Action Sports Tour, owned by NBC Sports and CCE’s motor sports division, will feature athletes, major concerts and activities sponsored by Panasonic, PlayStation and others. It begins June 9 at Kentucky Expo Center in Louisville, Ky. Musical acts have not yet been determined.

“Music is so linked to these sports and is part of the lifestyle and culture of the athletes,” says Wade Martin, GM of the DeW Action Sports Tour. “Away from the track, the director of sports marketing for Pepsi-Cola North America, says Mountain Dew has a long-term investment in music projects. The soda brand is the tour’s title sponsor.

Many brands are still unsure about delving into tours, says Martin Berman, head of Integrated Marketing at the sponsor of the Virgin tour. “There are so many layers in the music business,” he notes.

Venues also face their own challenges. Bob Wagner, VP/chief marketing officer for Anaheim Arena Management, which oversees the Arrowhead Pond in Anaheim, Calif., says that venues named for an automobile, for example, may have a conflict of interest in hosting a tour sponsored by a competing car. “I need to protect the integrity of this year-round client. At the same time, I need to be cooperative with outside tours,” he says. “It’s a highly sensitive topic today.”
Paul Rodgers), Lou Reed, Mark Knopfler, Destiny’s Child, Rod Stewart, Elton John, R.E.M., Green Day and Lenny Kravitz.

Neil Warnock, London-based head of the Agency Group, adds to the list Alex Rider, Alice Cooper, George Benson, Mid-Field Crie. Nine Inch Nails, System of a Down, Foo Fighters, the White Stripes, Velvet Revolver, 3 Doors Down, Madonna and My Chemical Romance.

“We have a very buoyant marketplace in Europe, with great touring not only for U.S. artists but also European artists and music in general,” Warnock says.


So what have we here is basically five execs representing two corporate promoters. Where are the independents? “There have been independents on the board many times, and this year the elections just went this way,” NAPCA executive director Cynthia Wallace-Lips says. “For example, Fantasia Productions’ Jon Stoll was on last year’s board and indeed was on the board for the past several years.

**European Market Ready To Rock**

As the European concert market is shaping up for 2005, Clear Channel Entertainment’s European music division chairman Thomas Johansson responds, “Very good.”

According to Johansson, the list of rock and pop acts touring Europe this year includes U2, Black Sabbath, John Fogerty, Good Charlotte, Anastacia, Westlife, Keanu Reeves, and Charlotte Minogue, Robert Plant, Queen (with the election by popular vote). OK.

**KING OF PHILADELPHIA:** Veteran Philadelphia promoter Larry Magid tells *Billboard* that recent initiatives under new Clear Channel Entertainment president of global music Michael Rapino sparked his decision to stay on with CCE. Magid is in final negotiations for a new long-term contract with CCE, after many had speculated he might leave *Billboard*, Feb. 26. It now looks as though Magid will continue as president of CCE’s Philadelphia operation, Electric Factory Concerts.

“With Michael Rapino coming in, I like the changes that have been made,” he says.

**GREEN’S NEW GIRL:** Jim Greer has been named assistant GM of the 20,000-seat Gaylord Entertainment Center in Nashville.

Greer replaces Mike Wooley, who resigned from the CEC in December to head the new Nashville office of HOK Sport+Venue+Event. Greer has worked at the CEC for more than five years, most recently as senior director of the facility. His background is primarily in arena operations. In his new role, Greer will report to arena VP/GM Hugh Lombardi.

**ONE THING LEADS TO A TOUR:** 80s U.K. rock act the Fixx will embark on a spring tour with its original lineup of lead vocalist Cy Curmin, lead guitarist Jamie West-O'Drum, keyboardist Rupert Greenall and drummer Adam Wood. The band is joined by bassist Gary Tibbs (Adam & the Ants, Roxy Music). The tour, booked by Skill Set in Fantasma Tours International, begins March 3 at the Rhythm Room in Phoenix.

A&R Execs Predict Changing Trends

BY GAIL MITCHELL

LOS ANGELES—As the awards season winds down, we have a pretty good idea of what consumers and industry colleagues thought was hot in 2004. But which R&B/hip-hop trends are looking good in 2005? With almost a quarter of the new year under their belts, four A&R executives share their observations. They see R&B and meaningful lyrical content returning to the forefront and the cross-pollination of hip-hop and rock increasing. They also say that—contrary to popular belief—A&R is not a lost art.

ERICA GRAYSON

R&B's comeback—thanks to Alicia Keys, Usher and Mario—is no mystery, according to Interscope A&R exec Erica Grayson. "Things always happen in cycles," she says. "Mario's big single ['Let Me Love You]' is a straight-ahead R&B record. That kind of artist is definitely on the rise, as is the infusion of different [artists] like Cee-Lo Studdard, who is embraced by the hip-hop community."

Within the A&M/Interscope stable, Grayson points to Keysia Cole as an example of R&B's future and the still-vital role of artist development. Cole's "I Changed My Mind," featuring Shyne, peaked at No. 23 on the Billboard Hot R&B/Hip-Hop Singles & Tracks chart. Her debut album, "The Way It Is," is due in late April.

"Keysia has been signed here for two years," Grayson says. "During that time, she's been building a fan base through her own street and urban roots as well as traditional radio and video play."

BRYAN LEACH

Because of the current R&B resurgence, TVT Records VP of urban A&R Bryan Leach says, "A lot of A&R [execs], including at TVT, are out there looking for more R&B."

Leach also sees more regional successes in the offing. Houston is one of the markets "about to blow up," he says. "You have the rap-alternative of Swisha House, the new Geto Boys and a second wind with Rap-A-Lot.

"New York is struggling, but we're coming back," he adds, "while the West Coast is coming back strong."

Along with these regional breakthroughs, Leach predicts more collaborations between rap and rock, à la Jay-Z's recent mash-up with Linkin Park. "There's always been an affinity between rap and rock," he says.

The 10-year TVT veteran says radio is a frustrating part of the gig because of tight playlists and unwillingness to take chances. And cheerleading acts within a label can be difficult. "You have to do a sales job on your own company before you can begin to sell it to the public," he notes.

Still, the Internet's indie-friendly climate has given TVT a welter of talent from which to choose, Leach says.

And he contends that A&R execs are safeguarding the practice of artist development.

"Look at all the changes that have happened in the last two years: Labels have cleaned up their rosters, beefed up in A&R and put emphasis on finding and making great artists," Leach says. "People don't realize that most A&R [execs] do artist development. With labels paying more attention to A&R, that helps with artist development."

KAWAN PRATHER

For Sony Urban Music senior VP Kawan "KP" Prather, talent is what it's all about.

"I'm hoping we're coming to the end of rappers and singers getting on [labels] based on who they're with versus talent," he says. "The more real talent that's out there, the better the bar to measure by. People are looking to be touched by music again."

As an example, Prather singles out John Legend's "Ordinary People."

The song "has no beat, no rapper," Prather notes. "It's just a dude on a piano singing about a real situation. This record touches everybody."

"For the last two to three years," he continues, "the most important thing was the club, with rappers and singers talking about rolling up in their Escalades. Making records about how much shit someone [owns] pretty much stopped selling a year ago. But no one got the memo. People are now leaving the club, going home and dealing with the rest of life. Where's the soundtrack for that?"

Prather says A&R thinking has also shifted, as execs return to cultivating (Continued on page 30)

Soul Train Awards Travel Back To Movie Lot

Don Cornelius says the upcoming Soul Train Music Awards—to be staged at Paramount Studios in Hollywood, Calif.—is going back to the basics. "Years ago, the Oscars and other award shows were done on movie lots," he says. "We don't know how it will work out, but I love the way it's shaping up."

Helping it shape up is a lineup of performers that includes co-hosts Brian McKnight, Nick Cannon and Fantasia, plus Ciara, Anthony Hamilton, Kierra “Kiki” Sheard and Karen Clark Sheard. Among the presenters are the Roots, the Jays, Boyz II Men and Christina Milian.

The 19th Annual Soul Train Music Awards was Feb. 28 and airs nationally March 12 in first-run syndication.

COURTING CUTTY: Another Southern talent is attracting attention. Sources say Jive Records, Warner Bros., and TVT Records are among the labels interested in signing singer/rapper Cutty. The Atlanta native, a former member of rap group Jim Crow, has hit the top 10 on the Hot R&B/Hip-Hop Singles & Tracks chart as a featured guest on Trillville’s “Some Cutt.” The song, which is No. 10 this issue, is on BME’s Reprise/Warner Bros. Slated to appear on the Ying Yang Twins’ upcoming album, “U.S.A.,” Cutty is also working on several other BME projects with the label’s chief, Lil Jon.

INDUSTRY BRIEFS: Sammy, who at 12 scored a top 10 R&B hit (“I Like”) in 2002, has reunited with producer Dallas Austin to work on a new CD. Jazze Pha and Jasper Cameron will also be behind the board. Among the songs recorded thus far is “Found Someone,” produced by Atlanta’s Colin Morrison. The album is due later this year on a label to be announced shortly. Sammy, managed by Malcolm Lee, was originally signed to Austin’s Capitol-distributed label, Freeworld.

R&B to R&B icon Isaac Hayes, David Porter, Bill Withers and Steve Cropper (a founding member of Booker T. & the MG's) on their upcoming induction into the Songwriters Hall of Fame. The 36th annual ceremony, to be held June 9 in New York, will also honor John Fogerty and Richard and Robert Sherman.

Singer/songwriter Syl Smith has signed with Altdena, Calif.-based Talk & Tell Media for national PR. A noted backup singer (Whitney Houston, Macy Gray) whose TV credits include “Soul Food” and “Ally McBeal,” Smith recently released the independent CD “The Syberspace Social.” Producers on the project include Ali Shaheed Muhammad and James Poyser.


Gerald Levert will shift into DJ mode when he hosts a vacationing Donnie Simpson at WPGC-FM Washington, D.C. He will step in for the morning personality 7 a.m.--10 a.m. during the week of Feb. 26--March 4.

Miller London and his Urban Network crew present at their annual conference March 30-April 2 in Palm Springs, Calif., at the Riviera Resort & Racquet Club.

HISTORY IN THE MAKING: Isaac Hayes is one of the key subjects in a new DVD series. Launched Feb. 15 during Black History Month, the Russell Simmons Higher Self DVD series comprises three segments: “The HistoryMakers on Faith,” “The HistoryMakers on Courage” and “The HistoryMakers on Success.” Using firsthand accounts and archival footage, the series tells the stories behind high-achieving contemporary African-Americans. Besides Hayes, those profiled include B.B. King, Harry Belafonte, photographer Gordon Parks and late actor/activist Ossie Davis, to whom the series is dedicated.

The DVDs—written, directed and co-produced by Def Filmmaker Nancy Oey—were developed by national nonprofit organizations the HistoryMakers and the Simmons Latham Media Group. Image Entertainment is the distributor. Each title retails separately for $14.99.

IN MEMORY: Long before Erykah Badu immortalized the name in her 1997 R&B hit, another Tyronne was making chart waves. Tyrone Davis, best-known for his R&B pop crossover hits “Can I Change My Mind” (1968) and “Turn Back the Hands of Time” (1970), passed away Feb. 9 in Oak Brook, Ill. The 66-year-old died of pneumonia. He had been in a coma since having a stroke last September.

A former chauffeur and blues guitarist, Freddie King, Davis crafted a singular style of blues—steeped soul with a distinctive baritone that kept him recording (first with Dakar and later Columbia and Malaco Records) and performing until his illness. His music still resonates today. Endzone Entertainment released his last album, “Legendary Hall of Famer,” last October.
A&R Execs

Continued from page 28

slew of new rap/hip-hop artists are due to emerge.

"The superstars are now in their mid-30s," he says. "It's time for us to start addressing the youths who buy hip-hop. It's time for a younger generation of rappers, some new energy."

Stewart predicts that R&B and hip-hop artists who can write as well as perform will become more prevalent. "If a person can write, or you have a rapper with his own [creative] camp, it's a lot more cost-effective. The cheaper you can make an album, the more you can sell.

Echoing that, Stewart says content is just as important as sound. "If you talk about love, for example, the public wants to hear it detailed, like what Usher's done. Not just general love songs—you've got to be personal, dramatic and detailed."

Stewart, who was appointed to his post last year, sees strong rap talent still coming out of the Midwest and South, among his initial signings is Southern underground rapper Young Jeezy.

Labels have to allow their A&R staff to be creative, Stewart adds. "There's a need for new talent at the labels, and labels have to allow A&R visions to come about," he says. "Music is labels' heart-line. Not everything will be incredible, but at least let us share our visions.
### Billboard Top Latin Albums

**March 5, 2005**

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### Latin Pop Albums

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### Tropical Albums

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### Regional Mexican Albums

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**Notes:**
- **Nielsen SoundScan** data compiled by Nielsen SoundScan.
- **PACESETTER** denoted by a star (*)
- **GREATEST GAINER** denoted by a double star (**)
**Globe-Trotter Morillo Comes Home**

**BY MICHAEL PAOLETTA**

On a recent Friday night, DJ/producer Erick Morillo manned the turntables at the Crobar club in New York. While spending his weekend nights in DJ booths clubs around the world is the norm for him, this evening was special: The globe-trotting DJ—and more than 4,000 dance electronic enthusiasts—was celebrating the release of his debut album, "2 Sides of My World." Morillo’s label, Subliminal, issued the aptly titled four-disc set Jan. 25. Caroline is distributing it. Three of the discs spotlight the DJ side of Morillo, while the fourth focuses on him as an artist/producer.

The fourth disc—the artist album—contains, like numerous hip-hop ventures, appearances by several guest acts. They include Sean "P. Diddy" Combs, DJ Rap, Boy George, Audio Bullys and Terra Deva.

Morillo, who retains all publishing rights, says these recordings were based on relationships. "These are people that have entered my life at one point or another," he explains. At the same time, incorporating new and powerful names into the mix, Morillo hopes that "2 Sides" will help make dance music "as big as hip-hop."

But for this to happen, people must be able to connect the dots between Morillo’s two worlds: celebrity DJ and artist.

Subliminal marketing coordinator Robyn Smith, who notes that the album has been consistently selling around 500 units per week, expects sales to rise as Morillo’s promotional duties in the United States increase. "2 Sides" has a suggested retail price of $19.98.

A well-known entity throughout Europe, Morillo will spend more time in his American backyard, doing in-stores and touring. Smith says: "It’s time for Erick’s music to hit in a big way in the U.S."

During the last five years, Crobar national music director Alex Omes has watched Morillo’s popularity grow in the United States. "He’s one of the most talented DJs out there—and he puts on an amazing live show," he notes. "Perhaps the label needs a crossover-oriented promotional push to make more people aware of him."

For this to happen, though, dance music must first be made acceptable by the mainstream. "The music needs to be in the foreground—and not in the background of a TV ad," says Alan Freed, music director/dance music producer for XM Satellite Radio’s BPM channel.

In underground clubs, several DJs are championing the album’s lead single, "What Do You Want" (featuring Deva). Meanwhile, many video DJs are programming the international single, "Break Down the Doors" (featuring Audio Bullys), which stars Naomi Campbell.

Brad Rourier, a partner in dance music e-tailer beatport.com, which will soon begin selling downloads of "2 Sides," has high expectations for the release. "We expect it to be one of our top 10 sellers," he says.

Freed predicts a similar reaction to "What Do You Want" on the BPM channel.

Steve Hulme is Morillo’s business affairs manager, while Sarah Varley handles his bookings. Both are part of the Subliminal family.

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**Kaos Finds Focus On ‘Stranger’**

In the mood for some sweet, smart and stylish sounds for that upcoming party? Well, DJ/producer Kaos—formerly of Ghost Cauldron and Terranova—delivers the goods on his solo debut album, "Hello Stranger," which Studio-distributed K7 issues March 1.

With what may be the artist’s most focused set, "Hello Stranger" does not hit the listener over the head with obvious beats or meandering rhythms. Instead, the Berlin-based Kaos—a former model for Stussy—has concocted a lively recording that is as delicate as it is powerful.

Guests include the Rapture’s Matt Safer, Kings of Convenience’s Erlend Oye, Captain Comatose’s Snax, Daniel Wang and the Bogs’ Jason Friedman.

With such a diverse group, it should not come as a surprise that the music is equally eclectic, encompassing funk, disco, electronic and rock.

So, while "Hello Stranger" makes a postcard-perfect soundtrack for a Saturday-night house party, it also works incredibly well as the backing track for the following morning’s brunch. Choice jams include "My Reputation," "Town & Countryman," "Feel Like I Feel" and "Lessons in Love" (featuring Øye’s dreamy vocals).

Another must-have release traveling through the Studio distribution system is the latest installment in Defected Records’ "In the House" series. The triple-CD collection, lovingly beat-mixed by Joey Negro, is a blend of the old (Brenda Taylor’s "You Can’t Have Your Cake and Eat It Too") and the new ("Most Precious Love") by Blaze Presents Underground Dance Artists United for Life Featuring Barbara Tucker.

In the singles department, do not overlook Ben Watt’s double-A-sided Buzzin Fly/Astralwar single, "Pop a Cap in Yo’ Ass?"/"Attack, Attack, Attack," featuring British R&B/hip-hop artist Estelle and Philadelphia MC Baby Blak, respectively. Both jams culled from different areas of house music pioneer Larry Heard’s very vibrant aural palette.

**NEWSY NEIGHBORS:** U.K. dance-pop label All Around the World has secured the rights to release the super-hot track "Really Saying Something" by Solasso Vs. Bananarama (Beat Box, Billboard, Jan. 15). A commercial release is forthcoming.

Los Angeles-based duo Second Sun—featured on Paul Van Dyk’s 2004 single "Crush," which was culled from the artist’s Grammy-nominated album "Reflections," has completed its debut album. "Inside Out" arrives April 19 by way of System Recordings; the album includes a guest vocal turn from Tiffany. Yes, that Tiffany.

British production duo Manhattan Clique (aka Chris Smith and Philip Larsen) are working on Andy Bell’s solo album and a B-52’s remix project (Beat Box, Billboard, July 3, 2004).

In addition to the previously mentioned duets with Claudia Brüicken (formerly of Propaganda, now one-half of OneTwo), Bell is recording a crossover with sister-frontman Jake Shears, according to Smith. (If you ask us, this has all the makings of a modern-day Donna Summer/Barbra Streisand duet.)

**MIAMI BOUND:** San Francisco-based Om Records celebrates its 10th anniversary this year. To mark the occasion, Om has partnered with BPM magazine to host a party March 24 at the Mansion club in Miami.

Confirmed DJ/artists for the soiree—which coincides with the Winter Music Conference and M3 Summit—include Kaskade, Mark Farina, Collete, Greenskeepers and Groove Junkies.

This year, much cherished British label Defected will host two distinctly different parties in Miami.

The first (March 23 poolside at the National Hotel), dubbed the Winter Pioneers, showcases such house music innovators as Kenny "Dope" Gonzalez, Blaze, Danny Krivit, Barbara Tucker and others.

The second (March 24 at the Amika club) features the newer generation of house music players, including Sandy Rivera (aka Kings of Tomorrow), Martin Solveig, Copyright and Soul Central.

On March 26, the seventh annual Ultra Music Festival will bring the 20th annual WMC to a close. This year’s UMF will spotlight more than 200 artists and DJs, including Paul Van Dyk, Tiësto, Carl Cox, Erick Morillo and Junkie XL.

**FOR THE RECORD:** Sander Kleinenberg will not be the guest DJ at the Murk-hosted party March 26 at the Amika club in Miami (Beat Box, Billboard, Feb. 12). Additionally, Kleinenberg’s manager, Olga Heijns of Unmanageable Artists, says the DJ/producer is not confirmed to remix a track for Murk Classics.
### HOT DANCE SINGLES SALES

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### HOT DANCE CLUB PLAY

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### TOP ELECTRONIC ALBUMS

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### HOT DANCE AIRPLAY

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Former Epic wunderkind Billy Gilman is back with a new label deal on California-based Image Entertainment. His first album for the label, titled “Everything and More,” is due May 3. It was produced by Sandy Linzer. The first single, the title track, has just shipped to country radio.

Gilman burst onto the country music scene in 2000 at age 11 with his top 20 debut single, “One Voice.” That song appeared on his first of four albums for Epic, which was certified double-platinum by the Recording Industry Assn. of America. The next two albums, “Classic Christmas” and “Dare to Dream” each went gold. He will turn 17 May 24.

SIGNINGS: Pat Alger has signed with Matt Lindsey Music for publishing representation. Alger, who was ASCAP’s country songwriter of the year in 1992, has written hits for Garth Brooks, Hal Retchum and Trisha Yearwood. Songwriter and Grammy Award-winning producer Gary Nicholson has signed with Brewman Music & Entertainment for film and TV representation. The company will work Nicholson’s existing catalog for new licensing uses and seek out opportunities for him as a songwriter and producer in the film and TV industries.

Nicholson won a Grammy for best contemporary blues album in 2001 for producing Delbert McClinton’s “Nothing Personal.” He has also produced the Judds, T. Graham Brown and Columbia Records newcomer Jessi Alexander.

His songs have appeared in the films “Urban Cowboy,” “Major League,” “Message in a Bottle” and “Happy, Texas.” Nashville-based Vivaton Records has added Marty Heddin to its artist roster. Heddin hails from Garland, Texas, and has been performing in his home state for 13 years.

He is in the studio with producer Carson Chamberlain recording an album for a summer release.

Asleep At The Wheel Takes ‘A Ride With Bob’

BY JIM BESSMAN

Ray Benson and Asleep at the Wheel’s debt to Western swing king Bob Wills comes to the fore once again with a new stage production.

Benson and the band star in “A Ride With Bob: From Austin to Tulsa,” a two-act musical drama that Benson wrote with Anne Rapp, the screenwriter of “Dr. T & the Women” and “Cookie’s Fortune.”

The production will have a limited engagement March 3-6 at the State Theater in Austin. The last day coincides with what would have been the 100th birthday of Wills, who died in 1975.

Benson is planning to record a soundtrack CD and, possibly, a DVD version of the musical, which could be extended and brought to other cities if successful.

The show recounts “the conversation we never had [with Wills],” Benson says. It ends with a 30-minute Asleep at the Wheel “mini-concert,” featuring Wills songs not performed during the play, plus such Asleep at the Wheel classics as “Route 66” and “House of Blue Lights.”

Benson recalls the band’s near-miss meeting with Wills.

“We’d had a lot of success with [the Wills standard] ‘Take Me Back to Tulsa’ and went to meet Bob in Dallas in 1973 when we was recording his last album, ‘For the Last Time,'” Benson says. “They wheeled him out in a wheelchair and said he was really tired and that we should come back the next day. That night he had a stroke, went into a coma and died two years later. So we never did get to talk to him.”

“A Ride With Bob” uses the premise of a surreal meeting on a tour bus to frame what that conversation might have been like.

“We talk about how we’ve carried his music on—and the disillusionment I’ve sometimes had in trying to keep it going,” Benson says, noting the difficulties both acts faced in “reconciling” swing and jazz within a resistant country music format. “He had the same conflicts we had, but he always stood his ground and got his way because he was Bob.”

Wills remains “the most important figure of his era in Texas culture,” Benson says. And he can build a case for that assertion.

“He brought drums, electric instruments and Western dress to country music,” Benson says. “We’re just trying to show why people like George Strait are still playing his music.”

“A Ride With Bob” is presented by Texas grocery chain H-E-B (also celebrating its centennial) with additional support from the Texas Commission on the Arts and from Buick. The auto maker came onboard after Benson sent it a picture of Wills at a Buick dealership.

Mack Vickery

You’re yodelin’ with Jimmie Rodgers now
Blowin’ harp with Jimmy Reed
Down here on earth
Your gentle soul
And generous spirit
Will live on forever in all our hearts.

Larry, Peggy, Sophie, Rosie, Toonce
And all your many friends and fans
<table>
<thead>
<tr>
<th>Artist</th>
<th>Album Title</th>
<th>Weeks At Number</th>
<th>Hot Shots Debut</th>
</tr>
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<tbody>
<tr>
<td>Kenny Chesney</td>
<td>When the Sun Goes Down</td>
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<tr>
<td>Loretta Lynn</td>
<td>Van Lear Rose</td>
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<td>52</td>
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<tr>
<td>Brooks &amp; Dunn</td>
<td>The Greatest Hits Collection II</td>
<td>18</td>
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<tr>
<td>Sugarland</td>
<td>Twice the Speed of Life</td>
<td>19</td>
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<tr>
<td>Jimmy Buffett</td>
<td>License to Chill</td>
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<tr>
<td>Tracey Byrd</td>
<td>Greatest Hits</td>
<td>24</td>
<td>51</td>
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<tr>
<td>Montgomery Gentry</td>
<td>You Do That</td>
<td>27</td>
<td>52</td>
</tr>
<tr>
<td>Terri Clark</td>
<td>Greatest Hits 1994-2004</td>
<td>30</td>
<td>52</td>
</tr>
<tr>
<td>Keith Urban</td>
<td>What I Do</td>
<td>29</td>
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<tr>
<td>Blake Shelton</td>
<td>Blisin Shelton's Barn &amp; Grill</td>
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<tr>
<td>Blaine Larsen</td>
<td>Off To Join the World</td>
<td>25</td>
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<tr>
<td>Alan Jackson</td>
<td>All Of Me</td>
<td>26</td>
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<td>Alan Jackson</td>
<td>Greatest Hits Volume II</td>
<td>23</td>
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<tr>
<td>Dierks Bentley</td>
<td>Dierks Bentley</td>
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<tr>
<td>Julio Roberts</td>
<td>Restless</td>
<td>30</td>
<td>74</td>
</tr>
<tr>
<td>Tracey Byrd</td>
<td>Comin' On Strong</td>
<td>32</td>
<td>75</td>
</tr>
</tbody>
</table>

**Multi-Platino Albums**

1. Kenny Chesney - *Be As You Are: Songs From An Old Blue Chair*
2. Gretchen Wilson - *Here For The Party*
3. Rascal Flatts - *Fence This Today*
4. Shania Twain - *Up!* (Highest Hits 1)
5. Various Artists - *Country Vol. 4*
6. Soundtrack - *Blue Comedy Tour: The Movie*
7. traces - *When The Sun Goes Down*
8. Tracey Byrd - *What I Do*
9. Keith Urban - *Golden Road*

**Greatest Gainers**

1. Hot Shot Debut
2. Vinny Rose (2)
3. Sugarland (2)
4. Twice The Speed of Life (2)
5. License To Chill (2)
6. Off To Join The World (2)
7. Blue Comedy Tour Ride Again (3)
8. What I Do (3)
9. All Of Me (3)
10. Greatest Hits Volume II (3)

**Hot Shots**

1. Kenny Chesney - *When The Sun Goes Down*
2. Loretta Lynn - *Van Lear Rose*
3. Brooks & Dunn - *The Greatest Hits Collection II*
4. Sugarland - *Twice The Speed Of Life*
5. Jimmy Buffett - *License To Chill*
6. Tracey Byrd - *Greatest Hits*
7. Montgomery Gentry - *You Do That*
8. Terri Clark - *Greatest Hits 1994-2004*
10. Blake Shelton - *Blisin Shelton's Barn & Grill*

**Last Week's Top Albums**

1. Keith Urban - *Golden Road*
3. Elvis Presley - *Elvis 20 Anniversary*
4. Rascal Flatts - *Fence This Today*
5. Larry The Cable Guy - *Set This Circus Down*
7. Kenny Chesney - *All Of Me*
8. Soundtrack - *Friends*
9. Rascal Flatts - *Rascal Flatts*
10. Martin Sexton - *Midnight in the Southside*

**This Week's Top Albums**

1. Keith Urban - *Golden Road*
3. Elvis Presley - *Elvis 20 Anniversary*
4. Rascal Flatts - *Fence This Today*
5. Larry The Cable Guy - *Set This Circus Down*
7. Kenny Chesney - *All Of Me*
8. Soundtrack - *Friends*
9. Rascal Flatts - *Rascal Flatts*
10. Martin Sexton - *Midnight in the Southside*
### March 5, 2005 Billboard
#### Hot Country Singles & Tracks

**Week Ending March 5, 2005**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Weeks At Number 1</th>
<th>Date Released</th>
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<td><strong>4 Weeks At Number 1</strong></td>
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<tr>
<td>Bless the Broken Road</td>
<td>Rascal Flatts</td>
<td>1</td>
<td></td>
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<tr>
<td>The World Needs a Drink</td>
<td>Terri Clark</td>
<td>2</td>
<td></td>
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<tr>
<td>I Would Cry</td>
<td>Tracy Lawrence</td>
<td>3</td>
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<tr>
<td>I'm a Saint</td>
<td>Mark Chesnutt</td>
<td>4</td>
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<tr>
<td>Pickin' Wildflowers</td>
<td>Keith Anderson</td>
<td>5</td>
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<tr>
<td>Big Time</td>
<td>Charlie Daniels</td>
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<td>Going To Pieces</td>
<td>Blake Shelton</td>
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<td>Nothin' But Cowboy Boots</td>
<td>Blue County</td>
<td>8</td>
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<td>Restless</td>
<td>Alison Krauss</td>
<td>9</td>
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<td>Don't Ask Me How I Know</td>
<td>Bobby Pinson</td>
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<td>Don't Worry 'Bout a Thing</td>
<td>B.B. King</td>
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<td>The Bumper of My S.U.V.</td>
<td>Cheesy Wright</td>
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<td>It's a Heartache</td>
<td>Trick Pony</td>
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<td>Tonight's Not the Night</td>
<td>Randy Rogers Band</td>
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<td>If She Were Another Woman</td>
<td>Buddy Jewell</td>
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<td>The Good Life</td>
<td>Trent Williams</td>
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<td>Waitin' on the Wonderful</td>
<td>Aaron Lewis</td>
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<td>Somewhere Between Texas and Mexico</td>
<td>Pat Green</td>
<td>18</td>
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<tr>
<td>Wake Up Older</td>
<td>Lubbock</td>
<td>19</td>
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<tr>
<td>Skin</td>
<td>Rascal Flatts</td>
<td>20</td>
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</tbody>
</table>

| Greatest Gainer | | | | |
| What's a Guy Gotta Do | Joe Nichols | 21 | | |
| Trying to Find Atlantis | Jamie O'Neal | 22 | | |
| God's Will | Martina McBride | 23 | | |
| Drugs or Jesus | Tim McGraw | 24 | | |
| Songs About Me | Trace Adkins | 25 | | |
| How Do You Get That Lonely | Blake Lively | 26 | | |
| When I Think About Cheatin' | Gretchen Wilson | 27 | | |
| Class Reunion (That Used to Be Us) | Jason Aldean | 28 | | |
| I'll Take That as a Yes (The Hot Tub Song) | Phil Vassar | 29 | | |
| Slow, Long Kisses | Jeff Bates | 30 | | |
| Me and Charlie Talking | Miranda Lambert | 31 | | |
| Don't | Shania Twain | 32 | | |
| Lot of Leavin' Left to Do | Darius Rucker | 33 | | |

**Weekend Sales Chart**

### March 5, 2005 Billboard
#### Top Bluegrass Albums

**Week Ending March 5, 2005**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>13 Weeks At Number 1</th>
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<tr>
<td>Lonely Runs Both Ways</td>
<td>Al Son Krauss</td>
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<td>The Grass of Cortez</td>
<td>Various Artists</td>
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<tr>
<td>Mountain Tracks: Volume 3</td>
<td>Various Artists</td>
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<td>Brand New Strings</td>
<td>Various Artists</td>
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<td>The Grasses</td>
<td>Various Artists</td>
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<td>Moody Bluegrass</td>
<td>Various Artists</td>
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<td>All Star Bluegrass Celebration</td>
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<td>One More Mile</td>
<td>Various Artists</td>
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<tr>
<td>Pickin' On Vince Gill: A Bluegrass Tribute</td>
<td>Various Artists</td>
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<td>Mountain Tracks: Volume 4</td>
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<td>Pickin' On Vince Gill: A Bluegrass Tribute</td>
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<td>East River State Park: Festival</td>
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<td>Faded to Bluegrass: A Bluegrass Tribute To Metallica</td>
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<td>The Del McCoury Band</td>
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<td>An American Bluegrass Legend</td>
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<td>The Bluegrassmen</td>
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<td>Bluegrass Jamboree: Live</td>
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**Weekend Sales Chart**

**March 5, 2005 Billboard**

**Top Country Singles Sales**

<table>
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<td></td>
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</tr>
</tbody>
</table>
NEW & NOTEWORTHY

JESSI ALEXANDER
Honeysuckle Sweet
PRODUCERS: Gary Nicholson
Columbia/Sony Nashville CK 90849
RELEASE DATE: March 1
Singer-songwriter Jessi Alexander delivers an essential debut with “Honeysuckle Sweet.” Starting with the nostalgic title track (one of two songs written with Sally Barris), fol-
lowed by the confrontational “Make Me Stay or Make Me Go,” this disc offers one gem after another. “Make Me Stay” was penned with Al Anderson, and producer Gary Nicholson, who gives each song (six of which he co-wrote) its own perfect sonic envi-
ronment. An avowed Tom Petty fan, Alexander gets to indulge herself with the lovely ballad “Everywhere,” which shines with new guitarist Bernten Tuch. But the soulful vocalist can handle the writing part just as well by herself, as she proves on the forgiving “I’d Run Right Back to You.” —JB

E S S E N T I A L R E V I E W S

KINGS OF LEON
Aha Shake Heartbreak
PRODUCERS: Ethan Johns, Angelo "Big Boi"
RELEASE DATE: Feb. 22
Nearly two years after their explosive debut, “Youth and Young Manhood,” the brothers land a full-length that really emerges with a more focused effort that never sacrifices the band’s manic intensity. That’s immediately apparent as frontman Caleb howls “Enigmatic, teen, brooding” line on leadoff sin-
gle “Bucket.” It’s clear Kings of Leon howl, but the album is a one-two punch that keeps them on the map.

OMARION
O
PRODUCERS: various
Epic/Sony Urban Music EK 92818
RELEASE DATE: Feb. 22
Omarion sent teen hearts pumping into overdrive as lead singer of for-
mer boy group B2K. Now he’s attempting to spike temperatures on his own with his first solo CD. This project, with uptempo opener “I Wish” (not to be confused with the Stevie Wonder
hit) Omarion is also at home on the slower side of the fence, as evi-
denced by the Underdogs-produced title track—already a top 20 R&B hit. Not every song is a winner (“Take It Off” featuring Mila J). But teaming with such contemporary hitmakers as the Neptunes, Rodney Jerkins and Sean Garrett, Omarion dishes up a healthy helping of repeat-worthy songs. These include the atmospheric “Touch,” percol-
ating club joint “Drop That Heater,” “Never Gonna Let You Go” (She’s a Keepa) (featuring Big Boi) and the poignant post-R&B-themed “Grow-
ing Pains.” Omarion proves there is life after a boy band. —GM

IAN BROWN
Solvation
PRODUCERS: Ian Brown, Dave McCracken, Tim Willis
RCA 96058
RELEASE DATE: Feb. 22
Stone Roses fans will appreciate front-
man Ian Brown’s fourth solo release. True to the Roses’ signature sound, “Solvation” is a trippy sonic stew. An ample serving of reversed percussion instruments juxtaposed with elec-
tric and acoustic guitars and drums frame Brown’s ethereal voice. He also continues to explore and incorporate sounds and styles decidedly not from the pop music world, including the vaguely Eastern-sounding title track and “One Way Ticket to Paradise,” which recalls Led Zeppelin’s “Kashmir.” Brown also includes, for the first time, brass instruments; “Time Is My Every-
ting” and “The Sweet Fantastic” fuse a Mexican and Western Euro-
pean feel, respectively, with the trance/club delivery to which fans are accustomed. Other highlights include “Keep What Ya Got,” featuring co-
writer Noel Gallagher. Though one can’t help but miss the complementing presence of Stone Roses guitarist/song-
writer John Squire, “Solvation” is a strong and enjoyable offering from this Manchester icon. Plus: The U.S. version features an exclusive bonus track, “Lovebug.” —CW

NEVA DINOA
The Hate Yourself Change
PRODUCERS: Al Mogis, Neva Dinova
Crack/Coke
RELEASE DATE: Feb. 8
Neva Dinova is grumpy and sad but can write some really great songs. Spear-
headed by Omaha, Neb., native Jake Bellows, the group can claim to be one of the few bands from the Cornhusker State to have a first-degree connection to the Alt Rock Eyes without actually being on the Saddle Creek label. But Neva Dinova might as well be the moodiness and sullen skin of “The Hate Yourself Change” fits narrowly into Saddle Creek’s history of emotion-
ally charged releases. However, Dinova stands out as a skewed and sober batch of raw guitars and prose about apathy, self-deprecation and bursts of sarcasm. Sound too hard? Fear not, Neva Dinova’s Lazy vocals and gut-kicking songwrit-
ing has its sunny melodies, but even its generally sour temperament is a most-welcome mean, mean, mean, mean, mean, mean, mean, mean—KH

JAMIE O’NEAL
Brave
PRODUCERS: Keith Stegall
Capitol 27635
RELEASE DATE: March 1
O’Neal broke big on her first single, “There’s No Arizona,” in 2001. Now, she resurfaces with a new baby, new Capitol deal and new- found maturity as a songwriter. This is an album that grew from O’Neal co-writing most of the best songs. “Trying to Find Atlantis” is a shimmering, lyrically clever cut that showcases her power as a better. She also cuts loose, backed by strings and piano, on the ballads “When Do You Know” and the title cut. The thumpin’ midtempo “On My Way to You” and rollicking “I Love My Life” showcase her versatil-
ity, though lesser pieces like the syn-
laden “Naive” try a little too hard to sound ultra-contemporary. On the plus side, O’Neal has soul for days as she plays the sassy “Devil on the Left,” written with Lisa Drew and Rivers Rutherford (who also pro-
duced the song). This, not current trends, should be the blueprint for O’Neal’s future direction.—RW

DANCE/ELECTRONIC

LAURENT GARNIER The Cloud Making Machine
PRODUCERS: Laurent Garnier
F Communications/Mute 92982
RELEASE DATE: Feb. 22
Paris-based DJ/producer Laurent Gar-
nier is known over the world as a master blender of all things techno and house. The follow-up to his studio album, “The Cloud Making Machine,” finds him eschewing his signature peak-hour beats and dancefloor rhythms for primarily ambient sounds—with rock and jazz flourishes. Will it surprise ardent fans? Probably not, as they have been enjoying Garnier’s ambient embellishments for years. Of course, a winning musical statement like one—particularly such tracks as “Barbiturik Blues,” “Jeux d’Enfants” and most notably “Controlling the House Pt. 2”—is poised to introduce Garnier to a much larger audience. These clouds are both light and fluffy. Beautifully, too.—MP

WORLD

DIERDOIRE One
PRODUCERS: various
Six Degrees 657036 1107
RELEASE DATE: Feb. 8
Despite the fact that this is Dierdor-
ne’s solo debut, she’s known quantity among world and electronic music fans for her longstanding involvement in the group Ekva. “One” is her first opportunity to take creative control and give license to her musical vision, and she ac-
quires herself convincingly. The tunes are an artful blending of elec-
tronic, world and Euro-pop ideas. Dierdor collaborated with a notable group of players, including electronic aces Wayne Frost and Christian Rica (aka Cricket), percussionist Karsh Kale and Ekva bandmate Mehdi Haddad. The stylistic range Dierdor embraces here is especially appealing. The dark, flamenco-like colors of “BACH,” accompanied by Haddad’s pensive oud—is a tasty contrast to the intricate electronics of “Waiting for Spring” and “Firefly.” Final track “One of Your Smiles” is a particularly unex-
pected meeting of programming and lyrics that have an unmistakable mod-
ern folk vibe.—PPV

MASTERS OF PERSIAN MUSIC
Faryad
PRODUCERS: Mohammad Reza Shahiarjan, Hossein Alizadeh, Kayhan Kalhor, Homayoun Shahiarjan
World Village 6620023
RELEASE DATE: Feb. 11
On this double CD set recorded live on their last American tour, Masters of Persian Music—the multi-grammy Award-nominated titans of Iran’s tra-
ditional music—provide a profoundly moving glimpse into the soulful. (Continued on next page)
sophisticated music of their homeland. Legendary vocalist Mohammad Reza Shajarian; his son and protégé, young vocalist/tombak drummer Hossein Shajarian; master kemancheh player Kayhan Kalhor (known to American audiences for his work in Yo-Yo Ma’s Silk Road Project); and virtuoso far playing instrumental ensemble Alazadeh sowk in and out of each other’s melodies, weaving exquisitely detailed improvisations around love poetry sung through the 13th to 20th centuries. The hoarse cries of Kalhor’s bowed fiddle, the impassioned melodic lines of M. R. Shajarian’s singing, the delicate filigreed eloquence of Alazadeh’s plucked lute and the earthy rumble of Hossein Shajarian’s drum leaf the listener breathless. Be sure to catch the quartet on its current, extensive North American tour.—AT

**CLASSICAL**

**ANONYMOUS 4** The Origin of Fire—Music and Visions of Hildegard von Bingen PRODUCER: C. N. Darlington; Harmonia Mundi USA 907327 RELEASE DATE: Feb. 8 Having recently announced its retirement as a full-time group, the pre- nominal female vocal quartet Anonymous 4 returns to one of its primary wellfils in this final recording: works penned to honor the 11th-century abbess, mystic, poet, healer, scientist, artist and composer Hildegard von Bingen, whose soaring music still has power to move audiences 1,000 years later. All of the quartet’s hallmarks are present, from its superbly luminous, exquisitely refined tone to its deep scholarship and thoughtfully presented program- ming. (Not to mention Harmonia Mundi’s crystal-clear, standard-setting production quality.) Gorgeously pro- fessed with detailed notes and stunning information, this album provides a super entry point for novices just discovering the transcendent pleasures of Anonymous 4; for longtime fans, it is a useful collection to cherish. This one ensemble that will sorely be missed.—AF

**VITAL REISSUES**

**MANIC STREET PREACHERS The Holy Bible: 10th Anniversary Edition PRODUCERS: Steve Brown, Manic Street Preachers Epic 519 93901 RELEASE DATE: March 1 Under-appreciated in the United States, Manic Street Preachers’ third studio album, “The Holy Bible,” is now presented in a DVD/two-CD package featuring ample video footage and an extensive interview with three members (a fourth, guitarist/lyricist Richey Edwards, dis- appeared in 1999). Hardest-edged than contemporary Oasis, this album was direct descendents of the Clash, unapologetically political and far in tone from Brit Pop. Like the band itself, “The Holy Bible” is a mass of contradictions. In performance at the 1994 Glastonbury and Reading Festivals, Edwards, who contributed the bulk of the album’s lyrics, is virtually silent, his guitar vastly overshadowed by the very confidant and competent guitar and vocals of frontman James Dean Bradfield. Likewise, the heavi- ness of the songs’ subject matter— and, politics, war—noneetheless delivered with the raw euphoria of a tight, rocking band. “Yes,” presented at both Glastonbury and in a new video made by bassist Nicky Wire’s brother Patrick Jones, is pure joy. Ten years on, “The Holy Bible” richly deserves a new generation of listeners.—CW

**COUNTRY**

**JULIE ROBERTS Wake Up Old Heart (Brushfire)** PRODUCER: Brent Rowan WRITERS: L. Carver PUBLISHERS: Sony/ATV Tunes; Big Alpha Writers Group (ASCAP)

**SPECIALS**

**U2 Sometimes You Can’t Make It On Your Own (4:45)** PRODUCERS: Chris Thomas, Steve Lillywhite WRITERS: U2

**SINGLES**

Edited by Michael Paolletta

**DUAN DURAN Whatever Happens Tomorrow (4:45)** PRODUCERS: Don Gilmore, Duran Duran WRITERS: Duran Duran PUBLISHERS: Copyright Control Epic 519933 (CD promo) Duran Duran has somehow surprisingly found itself with a second hit radio single from “Astronaut.” The new, “Whatever Happens Tomorrow” is a midtempo jam that can remind casual listeners of the band’s last mon- ster, “Ordinary World.” The cut is already climbing some airplay charts, including adult top 40 and modern AC. It is a swooning, heartstring-track, well served by Simon Le Bon singing. “But nobody knows, what’s gonna happen tomorrow and ‘You’ve got to believe/ It’ll be alright in the end/You’ve got to believe/ It’ll be alright in the end.’” Duran Duran is on a hot streak right now, as the reunited band is on tour and “Astronaut” is its biggest-selling studio album since 1995.—KC

**KIMBERLEY LOCKERLY Coulda Been (3:46)** PRODUCER: Guy Roche WRITERS: Roche, S. Peiken PUBLISHERS: various Car 1903 (CD promo) Almost a year after the release of her debut hit, the delightfully poppy “R’d World Wonder,” Kimberley Locke demonstrates her versatility (and, we hope, staying power) with the smooth, sly “Coulda Been.” long a fan favorite from her “One Love” disc. This midtempo chugger, produced and or- written by the great Guy Roche, is an ideal antidote to the sameness that has made top 40 a hot rock and hip hop pop: it has enough of an urban vibe to give it needed hipness, but it pulls back and melody at the top of the priority list, even tocking in a key change that is just plain fun—something you don’t find in commercial music these days. Lyrically, Locke taunts a potential suitor who missed the chance with his divine talent: “You were the one that hits my spot/But you’re not and all you got is something that coulda been.” Memorous song, masterful vocal and a great way to wipe away the winter doldrums. So good.—CT

**FUSION**

**AL-CEA FEATURING LUDACRIS Oh (4:16)** PRODUCERS: Andre Harris, Vidal Davis WRITERS: C. Harris, A. Harris, V. Davis, C. Bridges PUBLISHERS: Royalty Rights/Universal Music/Dirty Dre Music (ASCAP); EMI- April Music 05/0/0 Itself, Ludacris Music Publishing (ASCAP)

**SHO/NUFF/MUSCLE/LA_FACE/Zomba LFCD-67742 (CD promo)** Cuts go for her third consecutive hit with this follow-up to R&B and pop chart home runs “Goozles” and “1, 2 Step.” On this outing, she takes the pace slow to a more introspective theme. The hot—yet take-it-slow—wave found in Atlantic: from the girls (They Don’t Miss No Southern cookin’They got them feelin’ lowkn”) to the grills (“Hum- mers floatin’ on chrome”) to the clubs (“Gettin’ crunk off in the club/We get low”). Along for the ride is RTS South hobo. Ludacris (“Wanna go platinum?”I’m not if you should get, get, get”). The lyrics definitely pull Prize-worthy. What principally car- ries the charm here is the song’s mesmerizing, languid groove.—GM

**DANCE**

**JILL SCOTT Whatever (3:05)** PRODUCER: Ronald “Plush” Frost WRITERS: J. Scott, R. Frost PUBLISHERS: various RCMC; Steve “Mr. Mig” Migliore Hidden Beach/Epic EAS 51612 (12-inch vinyl promo)

Modern-day soul singer Jill Scott is no stranger to the dance floor. The falsetto _remix of her “He Loves Me (Lyzed in E Flat)” was a top 20 hit on the Hot Dance Club Play chart in 2002. For her latest club excerpt, “Whatever” (culled from the artist’s second studio album, “Beautifully Human: Words and Sounds Vol. 2”), Scott hooks up with producer/remixer Steve “Mr. Mig” Migliore, who injects the song with a decidedly proggy house/conte dance bent. This is one of those uptempo remixes of an R&B track that doesn’t sound like it was “remixed” but rather put together, club jockeys will certainly embrace it. Mr. Mig’s Powerful Love Extended mix. Fortunately, a tight edit is provided for the folks at dance radio. We’re rooting for that they’ll realize its potential. If not, whatever.—MP

**THE KILLERS Mr. Brightside (4:07)** PRODUCERS: Jeff Saltzman, the Killers WRITERS: B. Flowers, D. Keuning PUBLISHERS: the Killers Publishing (ASCAP) REMIXERS: Jacques Lu Cont, Lindbergh Palma Island SLR B0004170 (12-inch vinyl)

A massive hit right now at radio, the oh-so-hoquet and hoquet “Mr. Brightside” is put to the remix test with mixed results. Grammy Awards winner Jacques Lu Cont, sadly, depletes the song’s energy and intensity. Of course, underground club DJs will likely eat this up. But those preferring something more, shall we say, hoquet, not to further Lindbergh Palma’s remixes—especially the bubbly radio edit, which spotlights the musicianship of bandmates Brandon Flowers, Dave Keuning, Mark Stoermer and Ronnie Vannucci.—MP

**BILLBOARD.com**

- Jack Johnson, “In Between Days” (Brushfire)
- Bettee Servett, “Attagirl” (Minty Fresh)
- Aeop Rock, “Fast Cars, Danger, Fire and Knives” (Definitive Jux)

**BILLBOARD**

BILLOARD.COM  MARCH 5, 2005
Harmonica Without Borders

The annual Assn. of Performing Arts Presenters conference showcased two favorite virtuosos not seen in these parts in quite a while. When last we saw eclectic harmonica/piano genius Howard Levy, in fact, he was still in Béla Fleck’s Flecktones wowing the late Allen Ginsberg at S.O.B.’s near nirvana. (“Baba,” Ginsberg whispered, awestruck after Levy had just used a harp solo.) At APAP, Levy performed with his acoustic world fusion group Trio Globo (also featuring cellist Eugene Friesen and percussionist Glen Velez) and with the Molinaro-Levy Project, co-starring Naumburg Award-winning jazz/classical pianist Anthony Molinaro.

Afterward, he spoke about his commission from the Illinois Philharmonic to compose the first harmonica concerto written for the diatonic harmonica—the simple 18-hole instrument that he has revolutionized with his ground-breaking “overblowing” technique.

“They had asked me to perform a harmonica concerto, but all harmonica concertos had been written for the chromatic harmonica,” said Levy, whose Homespun instructional video “New Directions for Harmonica—Expanding Your Technique” makes the theory of relativity seem easy.

“I hadn’t any experience in symphonic pieces that I tried to be aware of as I wrote the piece.” Levy noted that while he followed the classical three-movement concerto model, he left room for improvisation in the second and third movements.

“The more I learned about classical music I found that the greatest composers were also the greatest instrumentalists,” he says. “Mozart, Beethoven and the Balkan harmonica, the Diatonic harmonica, the only way to record their improvisations was to write them down. A lot of times Mozart and Beethoven didn’t write on their piano part and I think they played them, so I thought that to be true myself as a composer and instrumentalist, I should leave some room to be moved by the spirit of the moment.”

Levy is performing his harmonica concerto and working with other varied groupings. Levy recently launched the Balkan Samba Records label. (The BMI publisher’s harp is Balkan Samba Music.)

“I started it because if you believe in the music and find that other people don’t, then you have to show the world otherwise,” he said.

Also gigging at APAP was guitar great John Jorgenson, who used to grace New York semi-regularly in the Desert Rose Band and the Hellocaters—not to mention his long stint in Elton John’s band. He is now supporting his “Franco-American Swing” album on his own JJ label. As the title suggests, the music is gypsy jazz à la Django Reinhardt, whom he played in last year’s Charlie Theron-starring film drama “Head in the Clouds.”

“I did an album in this style back in the ’90s and had been planning to do a follow-up ever since, but a few things distracted me—like Elton John and the Hellocasters and my session career,” Jorgenson said. “But over the years, I’d go to the Samois Django Reinhardt Festival in France and got inspired, and when I did the movie I said to myself, ‘If I don’t take advantage of this opportunity, I’m nuts.’

On “Franco-American Swing” Jorgenson tried to “push the boundaries of the style.” It was created in the ’30s, and here we are 70 years later and it still sounds vibrant and alive, but for any music to stay alive it has to be constantly evolving.

Citing the album track “Smoldering Ashes,” the Bug-administered Jorgensongs BMI writer noted “an intensity about it, sort of a deepness to the groove that may not have been there had it been recorded in the ’30s,” he noted. Jorgenson also singled out “Snowflake Waltz” as “kind of a classic musette-style Waltz.” The musette, he explained, was the popular dance music style in Paris in the 1920s.

“It started when Italians brought their accordions and started jamming with bagpipe players from Brittany,” Jorgenson recounted. “Then the accordions took over, and that’s where Django got started: as an accompanist to the accordion players.”

Samba Music.)

 levy inspired by brahms, beethoven

“Besides performing his harmonica concerto and working with other varied groupings, Levy recently

orchestration, but I’d been playing music all my life—and my fiancée is a violinist in the Chicago Symphony, so I was able to absorb a lot just by going to concerts and seeing the sound travel across the stage from one instrument to another.”

Levy had “bunches of fragments of melodies in my mind that I hadn’t figured out what to do with, that didn’t fit in the normal settings of the jazz and Latin styles I’m more known for. I realized many of them were related to each other and started constructing a concerto based on some of them—but only after I finished writing it did I realize how connected they were.”

He cited Brahms as his inspiration. “I love the way he holds melodies back into each other,” he said. “All his themes organically relate into each other, and there’s a feeling of tremendous unity in his

"I am extremely confident that this is all going to be resolved very favorably by the end of March,” says Rick Plushner, SSL president for North America. “SSL will continue to be a strong player in the industry.”

Plushner cites 300 sales of the AWS 900 Analogue Workstation System, introduced in 2004, along with strong sales of its C100 and C200 digital consoles, particularly to the broadcast industry. “We’re a strong company, and we’re going to do fine,” he asserts. “We just have to go through this process.”
Rental Biz Sees Changes Ahead
Adapts To Online Success, Sell-Through Growth

BY JILL KIPNIS

LOS ANGELES—The rental industry is moving and shaking.
Within the next year, the big three rental chains will become two. Blockbuster's "no late fees" policy may inspire other brick-and-mortar business-model changes, and online rental companies will offer competitive services.

Industry executives say the changes are brewing because a flat rental industry is trying to better compete with the burgeoning DVD sell-through sector.

Video Software Dealers Assn. president Bo Andersen says, "It speaks volumes that the retailing side of the industry is responding with dramatic changes."

Peter Staddon, executive VP of marketing for Twentieth Century Fox Home Entertainment, questions whether it is in the studios' interest to aggressively promote rental.

"If I could get someone to buy a title versus rent, I would do that in a heartbeat," he says. "I haven't put 'own or rent it' in an ad for years."

The rental industry has indeed suffered, decreasing 19% since 2001, according to Adams Media Research.

Meanwhile, DVD sell-through sets new records every year. The category accounted for sales of $15.5 billion in 2004, up more than 33% from the 2003 total of $11.6 billion, according to the Digital Entertainment Group.

The rental industry will also be dealing with the rise of used DVD sales and experimentation with more subscription plans this year.

CONSOLIDATION COMING
One of the biggest changes (Continued on page 45)
Victory's Distribution Duties On The Rise

Chicago-based Victory Records has added Portland, Ore.'s Rise Records to its growing stable of distributed labels. The addition gives the hot punk/hardcore-focused Victory a total of nine distributed companies.

The first releases under the arrangement are due May 3, when Rise will rerelease albums from Still Life projector, Clarity Process and Five Minute Ride. New albums from Paint By Numbers and Coreta Scott are due later this year.

Victory distributes Undecided Records, Hand of Hope Records and Ironbound Recordings, among others.

With three titles on the Billboard Top Independent Albums chart as of Feb. 26, Victory has been extremely active in the new year. It has signed a number of new artists, including hardcore act With Honor and the Forecast, which is said to incorporate alternative country and pop influences.

Additionally, Victory plans to announce three hires in the coming weeks. Founder Tony Brummel says the label is also looking to add an employee in its accounting department.

New York-based RED distributes Victory, under an arrangement that is up for renewal this year. Given the label's massive success and penchant for discovering talent, where it will land has been a subject of industry gossip for months.

GONE MISSING: XL Recordings has postponed the debut by hyped U.K. rapper M.I.A. “Auralar,” originally due Feb. 22, should arrive in mid-March, a label representative says.

The official word is that not all of the samples on the album had been cleared. The label was mum on further info.

“Auralar” cannot come soon enough for indie retailers, who are betting on M.I.A. to sell like the Streets and Dizzee Rascal were supposed to. Thus far, her hype has not translated into sales at online retailer Insound; founder Matt Wishnow says pre-orders have been slow (fewer than 50 albums).

Still, Amoeba Music in Los Angeles reports brisk sales for M.I.A.'s single “Galang,” which has sold 800 copies in the United States, according to Nielsen SoundScan.

ELM TO LUMBER: Charlotte, N.C.-based Deep Elm Records will shift distribution to Toledo, Ohio-based Lumberjack Mordam Music Group in April.

The 10-year-old label, which focuses on punk and emo, has released albums from the likes of the Appleseed Cast, For Stars, Burns Out Bright and Benton Falls.

Chicago's Southern Records previously distributed Deep Elm.

Talkin' Indies: Jonell Polansky, who owns Nashville-based studio DeCapo Music, is spearheading the local Indie Music Week conference. Set for March 11-12 at the Marriott at Vanderbilt University, the event is geared to unsigned artists.

Indie Music Week was last held in 2000. This year's theme is "indie artists in a digital age." Those slated to attend include Kirk Boyer, director of A&R for Lyric Street Records; Amy Stevens, VP of legal affairs and international licensing for Vivaton Records; Danny Kee, director of A&R for Warner Bros. Records Nashville; and Larry Shell, VP of A&R for Broken Bow Records.

Registration is $99. College students enrolled in a music program will receive a 50% discount. For more information, go to indiemusicweek.org.

Trimmed Animal: Budding indie pop trio the Unicorns have been whittled down to a duo.

Unicorns Nick Diamonds and Jamie Thompson are continuing as a band, booking shows under the guise of Th' Corn Gang.

The name shift is said to mark a move into a more electronic/hip-hop territory. The duo has plotted a tour for April.

The Unicorns were one of the more talked-about acts last year. Their Alien8 Recordings debut, "Who Will Cut Our Hair When We're Gone?," has sold more than 22,000 units, according to Nielsen SoundScan.

The band built a respectable following after touring with the likes of Hot Hot Heat and the Arcade Fire.

A resurrection of the Unicorns name should not be ruled out, Alien8 co-owner Sean O'Hara notes. "At this point, the band is saying, 'The future remains undetermined.'"
Sony BMG Ramps Up Copy-Protection Plan

It looks like music retailers will soon be getting their wish: At least one major is getting aggressive with copy-protected CDs.

Sony BMG Music Entertainment is stepping up the rollout of what it calls content-enhanced and copy-protected CDs, according to company executives. It began with the Chieftains’ “Live From Dublin,” album, released Feb. 22. Upcoming albums that will receive the treatment are from Kasabian (March 5) and Susie Suh (March 29).

Sony BMG expects that by year’s end a substantial number of its U.S. releases will employ either Sunn-comm’s newly enhanced MediaMax or First Internet’s XCP to address piracy concerns. No matter which technology a CD uses, it will include such extras as photo galleries, enhanced liner notes and links to other features.

“What matters the most to us is the consumer experience,” Sony BMG Sales Enterprise co-president Jordan Katz says. “Both technologies offer playability across all standard players, including CD players, boomboxes, DVD players, PCs, Macs, car stereos, video-games and clock radios.”

Katz says the company wants to avoid the temptation to implement the content-protection technology, because extensive consumer research indicates widespread customer acceptance of it.

BMG has used MediaMax on a number of titles, including Velvet Revolver’s “Contraband” and Anthony Hamilton’s solo album. In all, it has shipped more than 5.5 million content-enhanced and protected discs, which have been met with extremely positive consumer reactions, according to Katz.

After testing XCP on promos, Sony BMG is using it for commercial releases. Katz notes that XCP and MediaMax are constantly being improved, and that Sony BMG will test each upgrade on promos before employing it commercially.

The albums coming out now and in the immediate future will allow for three copies to be made. “We haven’t set up what the number of copies should be, or there should be a limited number; it shouldn’t be infinite,” Katz says. “Our research shows that the consumer thinks that’s fair. So you are seeing Sony BMG taking a leadership role in this area, with increasing traction throughout the year in terms of a number of our releases.”

Katz adds that BMG’s focus has been on enhancing the experience of the digital medium and not trying to keep up with the competition.

BMG CEO Tom Freston says, “BMG is one of the companies that are starting to realize that they need to do something about the music piracy. We have invested heavily in technology to make sure that our customers get the best possible experience when they buy our music.”

Not everyone agrees with the approach. The Recording Industry Association of America (RIAA) has been critical of the copy-protection technology, saying it blocks users from making copies of music they own.

Sony BMG’s approach is different, however. The company argues that by enhancing the music experience, it is actually helping to combat piracy.

“Sony BMG’s approach is different,” says RIAA spokesman Bob O’Day. “We believe that by providing a better experience, we can encourage consumers to buy music instead of pirating it. Sony BMG’s approach is one of several that we are investigating.”

Sony BMG’s Katz says the company is working closely with retailers to make sure that the new technology is integrated smoothly into the retail environment.

“We are working closely with retailers to make sure that the new technology is integrated smoothly into the retail environment,” Katz says. “We want to make sure that our customers have a positive experience when they buy our music.”

The new technology will be rolled out to retailers in the upcoming weeks, and will be available on all of Sony BMG’s major labels.

Sony BMG has also announced plans to launch a new digital music store this fall, which will offer enhanced content and features.

Sony BMG’s Katz says, “We are excited to launch our new digital music store, which will offer enhanced content and features for our customers. We believe that this will be a major step forward in the digital music industry.”

Sony BMG’s move comes as the music industry continues to struggle with piracy.

“The music industry is facing significant challenges, and Sony BMG’s approach is one of several that we are investigating,” says RIAA’s O’Day. “We believe that by providing a better experience, we can encourage consumers to buy music instead of pirating it. Sony BMG’s approach is one of several that we are investigating.”

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Piracy Fight Shows Encouraging Signs

BY ANTONY BRUNO

The fight against digital music piracy appears to be making headway, offering hope for industry initiatives to move legitimate digital distribution into the mainstream.

According to figures released last month by the International Federation of the Phonographic Industry, the number of paid online music sites quadrupled in 2004 to a global total of about 230. The content available from such sites rose to 1 million songs, and consumers worldwide responded by purchasing more than 200 million digital tracks last year, more than 10 times the number purchased in 2003.

In addition, use of portable music devices has exploded, with 22 million Americans owning an iPod or other digital player, according to the Pew Internet & American Life Project.

The result, according to Jupiter Research, is a global digital music market of $300 million, a figure expected to double in 2005.

Although the number of peer-to-peer users has increased steadily during the past year, traffic figures remained consistent, as only low-volume swappers stopped using such services. However, P2P traffic is expected to ebb this year, according to Jupiter Research data and a report from the Deloitte Technology, Media & Telecommunications Group.

"By year-end, the growth of illegal downloading will start to slow, with occasional but high-profile litigation scaring off many casual pirates," the Deloitte report states. "Nonetheless, illegal downloads will continue to cost the music industry billions of dollars in lost revenue."

The Recording Academy, along with the Recording Academy, has each stepped up anti-piracy efforts. The RIAA has not backed down from its aggressive legal strategy. In late January, it filed a large block of file-sharing lawsuits yet—717, almost three times its previous record. Taking an educational approach, the academy launched the next phase of its What's the Download initiative during the recent Grammy Awards. The academy created an advisory board of a dozen 18- to 24-year-olds to foster dialogue between music fans and industry representatives. The board's inaugural meeting featured a round-table discussion between board members and recording acts Kanye West, Mark McGrath and Earth, Wind & Fire (Billboard, Feb. 2).

"To tell kids not to download is like telling them not to have sex," West said during the meeting. "The only thing we can do is make the best music we can and weather this storm."

While the recent proliferation of digital music players and online services is credited with tempering P2P file sharing, concerns remain that the fragmented market may lead to a backlash. A recent study from research firm P2P Live said that 70 percent of American music listeners have downloaded at least one song illegally. "We're moving into a new era of entertainment and music," says P2P Live's Taylor. "But we're not exactly sure what that era looks like."

Looking forward, the music industry hopes to use next-generation networks as a distribution channel. Digital music is more vulnerable to the kind of piracy that has plagued our industry over the last four years," Warner Music Group chairman/CEO Edgar Bronfman Jr. said during an address to the Entertainment Law Initiative (Billboard, Feb. 26). "So long as protections are in place, technology will remain an opportunity, not a threat."

Is it a mobile phone, a music player or a digital camera?

Actually, it's all three. Nokia has unveiled a line of smart phones that targets the digital entertainment fan by combining support for various types of digital content and interoperability.

The 6610 line is marketed primarily as an imaging device, with a 1.3 megapixel camera, an integrated flash and a 6x digital zoom that is activated simply by opening the camera cover. But an integrated music player allows the device to double as an MP3 player. Storage capacity is limited by the 6MB MMC card that ships with the product, but users can purchase larger storage cards.

Embedded software allows users to create and manage playlists of stored music as well as pause and change tracks via a five-way directional thumbpad. The phone can transfer PC-based music files through USB ports and Bluetooth. It supports such music file formats as MP3, AAC and RealNetwork's RealMedia.

Certain models also feature embedded support for Nokia's new mobile music solution for wireless carriers, introduced recently in conjunction with Loudeye (Billboard, Feb. 10). Such phones allow users to browse and purchase tracks from carrier-operated wireless music stores. The full-length tracks can be downloaded directly to the phone.

Soon, wireless subscribers will have access to Nokia devices customized for their specific service plans. Nokia says it will begin designing exclusive phone models for carriers that want to offer customers direct access to custom ringtones and other service options.

ANTONY BRUNO
Deals & Dealmakers...
Driving the Industry

ANNOUNCING...

ONE-ON-ONE INTERVIEW

ANDREW LACK
CEO, SONY BMG Music Entertainment

AND

JOHN FRANKENHEIMER
Co-Chairman, Loeb & Loeb LLP

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CAREEF
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LIGHTY
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MILLER
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Ken Antonelli, President,
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DIGITAL MUSIC'S COMEBACK:
HOW CAN RECORD COMPANIES & MUSIC
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A Wireless World Awaits

BY ANTONY BRUNO

Amid the myriad new-media distribution opportunities available in today's digital entertainment business, few spark as much interest—and confusion—as the wireless sector.

The music industry, buoyed by the unanticipated growth of the now $3 billion ringtones market, sees wireless distribution as a new revenue source rich with potential. And the wireless industry is looking to the entertainment business for the content it hopes will compel subscribers to adopt forthcoming high-speed, next-generation wireless phone networks.

The result is a highly symbiotic business relationship between these companies that together are forging a new market. And that market is now attracting significant interest from entrepreneurs and investors alike.

Like any new nascent business, its opportunity is matched only by its risk. Yet the stream of venture capital dollars has resumed flowing into the wireless content space, largely based on the promise of mobile entertainment, and music in particular.

"It's not coming back. It's here," says Rajeev Chand, equity analyst at wireless equity research firm Rutberg & Co. "The biggest concern is, Where do you play in this space? There are a lot of existing players. So where does the startup play in the mobile music space is the key question."

DISTINCT USES

When discussing the mobile music market, it is important to recognize two distinct uses of the medium: personalization and entertainment.

Personalization services use music to enhance various phone features and applications. These include monophonic, polyphonic and master ringtones, ringback tones, voice tones, artist images and custom voicemail greetings.

The popularity of polyphonic ringtones led Billboard last year to launch a Hot Ringtones chart, the first of its kind, based on data from companies including 9squared, Dwango, Faith West/Modtones, Infospace Mobile, MIDIRingtones/AG Interactive, XRinger, Zingy and Zingapo.

Artists whose ringtones recently have ranked among the top 10 on the chart include Snoop Dogg, Ciara, Ludacris, Usher and Alicia Keys.

The entertainment segment is characterized by applications that allow more traditional music consumption via cell phones, such as downloading and listening to full-track music files.

Personalization services are the more mature of the two segments. With the exception of such emerging services as ringback tones, most personalization services have been available for several years. Some, like polyphonic ringtones, are actually past their prime, giving way to master ringtones.

Newcomers in the personalization space have fewer technological hurdles to overcome, but they face heavy competition from established players.

According to Richard Tong, partner at wireless-focused venture capital firm Ignition Partners, investors are interested in companies that focus on refining personalization services or have developed new types of content.

"You have to do more than just offer a copy of others' licensed content, like a polyphonic ringtone," Tong says. "There has to be some change in the market that you can target."

Investors are particularly concerned about the thin profit margins characteristic of music-related personalization services. Rights to higher-margin content, such as master ringtones, are established between the wireless carrier and the music labels directly. This puts additional pressure on mobile-content aggregators—and those investing in them.

"Clearly this is having an affect on the little guys. You can't own the same margins anymore," Tong says. "When you're in the middle, the question is, What value can you add? To the extent you bring enough value with promotional opportunities and new content to the table, you can justify the higher pricing."

This concern about margins has led to massive merger and acquisition activity (Continued on page 50).

Royalty Distribution, Accounting Never Easy

BY SUSAN BUTLER

As the music industry expands into new business opportunities and increasingly draws outside investment, how can those investors follow the money within this intricate global business? In this report in advance of Billboard's Music & Money Symposium, set for March 3 in New York, we offer a look at accounting in the music business.

Relatively few people have access to the financial records of the music industry. Those who do cannot discuss specific calculation methods because of confidentiality policies. But from some general experiences, some of these experts are willing to provide some insight. They tell Billboard that everyone in the chain of music distribution faces challenges in collecting revenue and distributing royalties.

For music publishers and collection societies, ensuring that every composition is accurately registered throughout the world in order to track global earnings is a constant struggle.

For record labels, keeping track of sales, licenses and returns, and then calculating royalties according to hundreds of varying contractual terms, is an enormous task.

The basics may seem clear—knowing who collects what for whom and how. Yet beyond the basics is where the nuances of the collection and royalty distribution processes lie.

Conceptually, music publishing is a fairly simple business model. Relying on the single asset of a musical composition copyright, the publisher can generate revenue from a variety of sources. They include mechanical reproductions (CDs, digital downloads, ringtones), public performances (TV, radio, venues), synchronization deals (audiovisual media) and print media (sheet music).

Licenses for these uses come from a number of sources.

American publishers may license their repertoire directly to those who manufacture, perform or distribute reproductions of the songs in the United States. A vast majority of them, however, authorize the Harry Fox Agency to handle mechanical licenses for all or some of the various formats of recorded music, such as CDs, ringtones and downloads.

Nearly every songwriter and publisher with songs performed in the United States authorizes one of the performing rights organizations—ASCAP, BMI or SESAC—to license and collect revenue from the public performance of nondramatic compositions.

Outside the United States, the laws of most countries prohibit direct licensing for many uses. Therefore, such societies as GEMA in Germany (Continued on page 50)
Wireless

Continued from page 49

among aggregators as they seek to diversify their content offerings well beyond ringtones to include other such content as games, images, wallpaper and voice tones. Investors interested in less-challenging investments for a short-term gain have an opportunity here, Chand says, by investing in content providers that are attractive acquisition targets.

"Valuations are through the roof, and there's no sign of a slowdown in activity or valuation," Chand says. "There are a lot more acquirers than good companies to acquire."

For long-term investment opportunities, investors are turning to the entertainment segment. Joel Sherman Jahic is a principal at Voyager Capital, a $265 million early-stage investment fund that invested in Melodeo.

Melodeo is one of several developing technology platforms designed to facilitate the acquisition, distribution, management and playback of full music tracks via wireless networks and mobile devices. Jahic is betting that mobile networks and devices will, in effect, be as important to music as radio in the coming years.

"The mobile phone will be the most important music acquisition device on the planet," Jahic says. "What the Blackberry represents in the investment banker's view mobile music is to the teenager."

Jahic says the early development of mobile music presents much greater technological challenges than delivery of pre-organized content. With only a few companies tackling those challenges, investors seeking a long-term payoff have an opportunity to stake their claim in this business.

However, much depends on various pieces of the wireless puzzle coming together, specifically the continued rollout of next-generation broadband wireless networks, as well as mass-market sales of mobile devices optimized for music.

"It's easy to get a music player onto a sophisticated smart phone that has a lot of features and costs $600," Jahic says. "It's the mass-market players that are more difficult. They're sort of naturally attuned to the music market."

An additional area of profound investor interest is wireless peer-to-peer services. The popularity of wired P2P networks grew largely by providing free and mostly illegitimate access to music. But many believe legitimate P2P services will thrive in a wireless environment.

According to Jahic, wireless network providers enact more control over the use of their networks, and wireless subscribers are more accustomed to paying for the services they receive.

"The ability to distribute full-length tracks and ringtones from one subscriber to another is huge, and the ability to monetize that is huge," he says. "In wireless, the networks are much more secure. So it's much more valuable to create a monetized P2P model in the wireless space."

By all accounts, the time to get in the game is now. Much of the mobile music distribution market still needs to be defined, creating an environment ripe for investment. "This is the kind of opportunity that has always fostered entrepreneurs. But the hour is getting late, and the window is closing," Jahic says.

"There's a complicated set of alliances and relationships that are just now being forged. Once those become more clear, this space is going to absolutely explode."

Royalty

Continued from page 49

and JASRAC in Japan handle licenses and collections for various rights. All of these sources depend upon accurate identifying information to ensure collection of every penny earned from each composition.

Since song titles cannot be copyrighted or trademarked, many compositions share the same or similar titles. Artists and songwriters may also use pseudonyms rather than their legal names. Even a misspelling can result in lost revenue.

With inaccurate song registrations, revenue may end up in a foreign collection society's "black box" or as unpaid royalties in so-called "suspect" accounts.

When foreign societies cannot identify a composition's publisher, the money received is held for a period of time and then either used for certain society purposes or distributed to the society's publisher members. Germany, Italy and Holland hold the largest amounts of such funds, sources say.

In other cases, many labels and societies in the United States and abroad hold money to be paid to publishers that cannot be accurately identified, a source says.

Unlike identifiable royalty recipients who simply haven't kept their contact information up to date, these rights holders have not been paid because of inaccurate song titles, misspelled names or pseudonyms or incorrect publisher listings.

If all the labels and societies would provide the information they have available to publishers, the source adds, these suspense accounts could prove to generate additional revenue for rights holders in amounts much more substantial than black box monies.

In an effort to integrate accurate song registration throughout the world, many publishers and societies use the Common Works Registration System. This system is essentially a standardized template for consistently showing information globally. However, some wonder whether foreign collecting societies will support the standard which will truly implement it.

The challenges record labels face in processing revenue and royalties are sometimes as difficult as fitting square pegs into round holes, sources say.

Through the years, recording contracts that govern royalty rights have included a wide variety of provisions requiring multiple calculations and royalties listed as a percentage of some price—most often a retail price. Each contract includes numerous deductions and reductions from that price before determining the amount upon which the royalty percentage is based.

Under older contracts still in effect, royalties are only paid on 90% of sales, sources say. Other provisions include requirements for "free goods" that reflect discounts provided to the distributors' customers, deductions for the cost of packaging, reduction in royalty rates when distribution is through the use of "new technology" and for sales outside the United States.

Trying to interpret and match terms in contracts—some with more than 100 pages—with current accounting parameters is a daunting task, especially in royalty departments that are running leaner with fewer personnel.

The challenge has become even greater with the substantial increase in data received. While information once consisted predominantly of album sales, the amount of new data has increased exponentially with the online sale of individual digital tracks.

Labels seem to be stepping up to the task, however. They now provide more details in their royalty statements than they did in the past, auditors say.

While artists will make fewer inquiries after receiving more detailed royalty statements, they add, artists will still audit labels and will continue to find money due, artists' auditors say.

With all the information processing, mistakes are made. There will always be differing interpretations of contract terms as well.

For example, "retail" prices are really a fiction, sources say. Record companies cannot set retail prices; they may only control their wholesale price. Therefore, retail prices used to calculate royalties are the wholesale price plus some increased percentage rate that the labels determine.

Although some CDs may actually sell at retail for wholesale plus 80% ($10 wholesale, $18 retail), labels may use an "average" bump of 20%, 25% or 30%, auditors say. Artists' representatives will then argue that the "retail" price in the contract should be a much higher percentage, resulting in higher royalties.

Another negotiating point involves artists signed to U.S. record companies whose records are sold in international markets. As foreign record affiliates collect and remit payment to U.S. companies, they are generally required by their country's laws to withhold certain amounts for local taxes, often around 10%.

U.S. labels then typically reduce an artist's royalty by the pro-rata share of this tax paid. However, the U.S. label may claim the withholding as a tax credit. Since the money was not directly withheld from the artist, the artist may not claim that withholding.

For artists with substantial international sales, this withheld amount can substantially accumulate. Artists with clout can negotiate with the label that the artist's pro-rata share of any amount the company actually used as a tax credit must be paid to the artist.

Finally, labels are considering offering new deals with simpler calculations—royalties based on a wholesale price without complex deductions.

Business managers caution artists and their representatives not to be surprised by lower royalty percentage rates for these deals.

After calculating and comparing actual royalties received under new deals and old ones with so many deductions, the lower percentages may result in more cash in hand for artists.

An in-depth report covering similar financial information will be available to attendees of Billboard's Music & Money Symposium and to subscribers of Entertainment Law Weekly at entertainmentlawweekly.com.
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EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Universal Motown Records Group in New York promotes Andrew Kronfield to GM. He was executive VP.

Sony BMG Music Entertainment in New York names Daniel M. Mandell executive VP, global general counsel and secretary and Stuart Rubin senior VP of the international catalog marketing group. Mandell was a partner at Covington & Burling, and Rubin was senior VP of the international commercial group at BMG.

Sony BMG also appoints London-based Tim Fraser-Harding VP of marketing and names New York-based Lyn Koppe VP of marketing and Roger Menz VP of strategic projects. Fraser-Harding was VP of catalog marketing at Sony Music International, Koppe was VP of commercial marketing for the international catalog group at BMG, and Menz was VP of strategic projects for the international commercial group at BMG.

RCA Music Group in New York names Zeeshan Zaidi VP of digital business operations. He was senior director of marketing at Arista Records.

Verity Records in New York promotes Monica A. Coates to director of A&R. She was associate director of A&R.

Universal South Records in Nashville elevates Laurie Gore to manager of promotion. She was promotion coordinator.

Columbia Records Nashville elevates Tom Moran to national promotion director, Ryan Barnstead to Midwest regional promotion manager and Jordan Pettit to promotion coordinator. Moran was Midwest regional promotion manager, Barnstead was promotion coordinator, and Pettit was an intern.

Epic Records Nashville ups Elizabeth Sledge to Northeast regional promotion manager and Jason Rockhill to promotion coordinator. Sledge was promotion coordinator, and Rockhill was an intern.

RETAIL: Musicland Group in Minnetonka, Minn., promotes Sony Aslou to director of urban products. She was senior buyer of urban music.

PRO AUDIO: Steinberg Media Technologies in Hamburg names Kazunori "Kaz" Kobayashi managing director. He was GM of product strategy planning office, pro audio and digital musical instruments at Yamaha.

Sound Kitchen in Franklin, Tenn., names Sharon Corbitt studio manager and Heather Kerr assistant studio manager. Corbitt was studio manager, and Kerr was studio operations coordinator at Ocean Way Studios in Nashville.

DIGITAL ENTERTAINMENT: Loudeye in Seattle appoints Michael A. Brochu president/CEO. He was chairman/CEO of Primus Knowledge Solutions.

VIDEOGAMES: Atari in New York promotes Lisa Rothblum to executive VP of administration and operations. It also names Jeffrey Kempler senior VP of business and legal affairs. Rothblum was senior VP of business and legal affairs. Kempler was senior VP of business and legal affairs at Island Def Jam Music Group.

HOME VIDEO: Ventura Entertainment Enterprises in Thousand Oaks, Calif., names Victoria Sarro VP of marketing. She was VP of marketing and product development at BMG Strategic Marketing Group.

MERCHANDISING: Cinder Block in Beverly Hills, Calif., names Kio Novina manager of business development and John Mathiason artist relations representative. Novina was founder of Novina Agency, and Mathiason was owner/president of John Mathiason Management.

MUSIC VIDEO: VH1 in New York names Brenda Freeman VP of consumer marketing. It also promotes Sandy Alouete to VP of music and talent relations. Freeman was VP of affiliate marketing for the entertainment group at MTV Networks. Alouete was senior director of music and talent relations.

LeAnn Rimes is pictured at a Feb. 3 press conference at Walt Disney Studios in Burbank, Calif., to announce that she has recorded "Remember When," the official anthem to Disneyland's 50th anniversary, which the theme park will celebrate beginning May 5. Written by Richard Marx, "Remember When" will be featured as part of the new "Remember... Dreams Come True" fireworks display at Disneyland.

LeAnn's A Disney Fan

No Wardrobe Malfunction

Paul McCartney performed a crowd-pleasing set Feb. 6 at Super Bowl XXXIX's halftime show at Alltel Stadium in Jacksonville, Fla. The former Beatle played such classic hits as "Hey Jude," "Get Back," "Live and Let Die" and "Drive My Car." Performers at the Super Bowl pregame show included Alicia Keys, Gretchen Wilson, Charlie Daniels, Black Eyed Peas and Earth, Wind & Fire. (Photo: Kevin Mazur/Wireimage.com)

Now, Hear This ... LITTLE BARRIE

Artists to Watch

In all the right ways, London-based Little Barrie's recordings sound as if they were made decades earlier. Le-fil and jam-packed, these spirited performances recall the best of mid-'60s pop and late-'60s hard rock. Frontman Barrie Cadogan's forceful guitar riffs are at once familiar and original. His razor-sharp guitar lines punctuate and counter his vocals, weaving in, out and around his aggressive, confident and convincing voice. Bassist Lewis Wharton and drummer Wayne Fullwood provide a pounding, airtight rhythm. The trio's debut album, "We Are Little Barrie," is due May 17 from Artemis Records, but on Feb. 22 the label issued a self-titled EP which irresistibly funky exuberance ("Be the One") and laid-back, ultra-cool grooves ("Bleed Out") are balanced with funky, psychedelic blues ("Thinking in the Mind," "Mud Sticks"). Equally refreshing is the sound of the Edwyn Collins-produced EP; the result of a minimalist approach to effects, overdubs and instrumental isolation in the studio. In their economy, Little Barrie's songs bear a resemblance to rock's classic era: "Be the One," three minutes and 48 seconds of nonstop fun, is the longest. Little Barrie is managed by Richard Chamberlain, the band's U.K. booking agent is Andy Duggan at London-based Profile Agency. The band's performing rights organization is PRS, though at present, it has not signed a publishing deal. With upcoming U.S. dates including the South by Southwest conference, Little Barrie will be turning many heads—and moving many feet—in 2005.

CHRISTOPHER WALSH
**Biz Welcomes MTV's African Expedition**

**BY DIANE COETZER**

JOHANNESBURG—The Feb. 22 launch of MTV's first African channel was widely welcomed by the music industry here, despite fears that the quality of music videos made on the continent may limit African acts' exposure.

The new 24-hour English-language Pan-African channel is called MTV base. It is available through the DSTV service of pay-TV digital satellite platform MultiChoice Africa.

At startup, MTV base was available to 1.3 million households in sub-Saharan Africa, according to MultiChoice Africa, which has carried MTV Europe and MTV France programming since 1995.

MTV Networks International president Bill Roedy attended the channel's Johannesburg launch. "We find the most successful program strategies combine a mix of local and international content," Roedy says. "At launch, our strategy [for MTV base] is to focus on around 50% African content and gradually build that as the channel develops."

Roedy suggests that his "optimal music mix" for the channel would "combine 2 Face from Nigeria alongside Lebo Mathosa from South Africa, plus genres like amapiano, hip-life, mbalace and zouk alongside hip-hop, R&B and neo soul."

Roedy says MTV base's programming will span music tastes across Africa and will "certainly feature South African music and artists. But we will also play artists from Nigeria, Ivory Coast, Angola, Kenya, Ghana, South Africa, Benin and Senegal and so on."

MTV base is operated from London and overseen by MTV Networks Africa GM Alex Okosi. He reports to MTV Networks Europe chief executive Simon Guild. An MTV spokeswoman says the operation will move to South Africa "by 2006."

**QUALITY CONCERNS**

While lauding Roedy's intent, some industry insiders express reservations about the number of broadcast-quality African videos available to MTV.

Anton Stella is a former managing director of leading domestic label Gallo Music South Africa who owns Johannesburg-based music consultancy/label AS Entertainment. "My biggest worry is just how many African music videos will be shown," Stella says. "Here in South Africa we can produce videos of high standard. I am thinking of productions for [acts like] Ladysmith Black Mambazo and Lucky Dube, but even these have historically never earned rotation overseas."

Nevertheless, she says MTV base represents "a fabulous opportunity to up the quality" of videos. Access to the channel, Stella adds, could "ensure that artists from this continent get the profile they deserve."

Stella's comments are echoed by music business consultant Sean Watson, former managing director of EMI South Africa's

(Continued on page 57)

**Spanish Market Continues Its Double-Digit Drop**

**BY HOWELL LLEWELLYN**

MADRID—Recorded-music shipments in Spain suffered a double-digit value slump for the third successive year in 2004, dashing the industry's hopes that the market had stabilized.

According to figures that label's body Promusicae released Feb. 14, the value of shipments fell 12.6% in 2004 to 431.4 million euros ($556.5 million), versus 493.8 million euros ($637 million) in 2003.

"We expected better results," Promusicae president Antonio Guisasola admits, "with a change of tendency away from double-digit decreases."

However, Guisasola is cautiously optimistic for 2005. "We think the recovery will now start this year," he says, "as piracy stabilizes or even goes down from its current rate of 24%.

In volume terms, CD shipments were down 16.7% to 41.7 million units, compared with 50 million in 2003. Singles slumped 64.8%, from 3.5 million units to 1.2 million.

The one bright spot was music DVD. Units shipped rose 122.1% to 3.3 million.

Sony BMG Spain shipped 47.6% of all music DVDs in the country during 2004, according to Promusicae. The company's strongest performers included Columbia's La Oreja de Van Gogh and Bruce Springsteen and BMG's Bebo Valdès & El Cigala.

Madrid-based Sony BMG international development manager Paula Narea says Springsteen's 2003 release "Live in Barcelona" has shipped more than 70,000 units in Spain. "I have the impression that Springsteen is the top-selling DVD artist in Spain, with his other DVDs included," she says.

Guisasola says the takeoff of DVD sales is promising. He also points to encouraging developments in the online market. The last quarter of 2004 saw the launch in Spain of legal download sites as Telefonica's Musicpremium, Apple Computer's iTunes Music Store and Microsoft's MSN Music. Promusicae is to publish download sales charts for the first time during 2005.

According to Promusicae, labels' (Continued on page 57)
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<tr>
<td>1. NEW</td>
<td>KETSUMESHI - &quot;TO YOU&quot; TAKUHIRO/NAPOLI</td>
<td>1. NEW</td>
<td>MA PHILOSPHIE - &quot;ET PLUS LA TERRE&quot; DORIS</td>
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| 2. NEW | AIKO - "LOVE YOU, PORT CANYON" | 2. NEW | FRANCE - "NEW"
| 3. NEW | DREAMS COME TRUE - "NO REGRETS" | 3. NEW | FREDERICK - "SOUL EDITION"
| 4. 1-5 | D:51 - "NEVER DRY" | 4. NEW | "SOMETHING" |
| 5. NEW | KO SHIBASAKI - "SOFIA SKY" | 5. NEW | "NEW"
| 6. NEW | TORAJI & HAJI - "SP" | 6. NEW | "NEW"
| 7. NEW | KOYOSHI MIKAWA - "SHITAMATSU" | 7. NEW | "NEW"
| 8. NEW | UNDER GRINDER - "AIDAMA" | 8. NEW | "NEW"
| 9. NEW | HIGH AND MIGHTY COLOR - "MUSIC OF OZAFA" | 9. NEW | "NEW"
| 10. NEW | NOVEMBER SKY - "KARTEN" | 10. NEW | "NEW"

**ALBUMS**

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<td>1. NEW</td>
<td>LOVE PSYCHEDELCIA - &quot;1970S STYLE EDITION: VICTOR</td>
<td>1. NEW</td>
<td>MAROON 5 - &quot;Songs About Jane&quot;</td>
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<td>2. NEW</td>
<td>KUMI KODA - &quot;SAYS COUNTY AREA&quot;</td>
<td>2. NEW</td>
<td>CHVRCHES - &quot;BABI&quot;</td>
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| 3. NEW | BOA - "BEST OF SOUL PERFECT EDITION: ALEX TRAX | 3. NEW | "NEW"
| 4. NEW | EVERYTHING ELSE - "NEW" | 4. NEW | "NEW"
| 5. NEW | GACKT - "LIVE DO" | 5. NEW | "NEW"
| 6. NEW | BOA - "BEST OF SOUL ALEX TRAX" | 6. NEW | "NEW"
| 7. NEW | DO AS INFINITY - "NO YOU" (AAX) | 7. NEW | "NEW"
| 8. NEW | SWEETBOX - "THE GREATEST Hits A X" | 8. NEW | "NEW"
| 9. NEW | SOUL DO OUT - "IT'S THE DREAM! DREAM! DREAM! DREAM! DREAM!" | 9. NEW | "NEW"
| 10. NEW | DO AS INFINITY - "FOUR ORIGINALS VOL.1" (HจERNOH I) | 10. NEW | "NEW"

**ITALY**

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<td>1. NEW</td>
<td>GET RIGHT DE VIVENDO BIS</td>
<td>1. NEW</td>
<td>OVER AND OVER - &quot;DON'T CALL ME&quot;</td>
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| 2. NEW | CLETOMANIA - "VENDREY" | 2. NEW | "NEW"
| 3. NEW | OKIDIO - "DI SOLE" | 3. NEW | "NEW"
| 4. NEW | GAUVRANIZE - "WHERE THE BEHAVIOR VEN" | 4. NEW | "NEW"
| 5. NEW | WHAT YOU WANT? "NEW GENERATION: VEN" | 5. NEW | "NEW"
| 6. NEW | GARDFIATE - "NEWSANDAVERS" | 6. NEW | "NEW"
| 7. NEW | LIKE TO SOLDIERS - "AMERICAN AFFAIRS" | 7. NEW | "NEW"
| 8. NEW | LOSE MY BREATH "CHI CASA" | 8. NEW | "NEW"
| 9. NEW | VERTIGO (3 TRACK SINGLE) "AMERICAN A V" | 9. NEW | "NEW"

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| 2. NEW | MICHAEL BUDEL - "NEW YORK" | 2. NEW | "NEW"
| 3. NEW | CARANO - "NEW YORK" | 3. NEW | "NEW"
| 4. NEW | BAY OPTIONS & COMPANY - "NEW YORK" | 4. NEW | "NEW"
| 5. NEW | "NEW YORK" | 5. NEW | "NEW"
| 6. NEW | "NEW YORK" | 6. NEW | "NEW"
| 7. NEW | "NEW YORK" | 7. NEW | "NEW"
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| 9. NEW | "NEW YORK" | 9. NEW | "NEW"

**THE NETHERLANDS**

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**ALBUMS**

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| 4. NEW | "NEW" | 4. NEW | "NEW"
| 5. NEW | "NEW" | 5. NEW | "NEW"
**Billboard: European Charts (March 5, 2005)**

**AUSTRIA**

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<th>Artist</th>
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<tr>
<td>1</td>
<td>DAS GLEINE KROOKID SCHNAPPI</td>
<td>CHIEF IN BLACK (WHEN YOU'LL CALL)</td>
<td>UNIVERSAL</td>
</tr>
<tr>
<td>2</td>
<td>THESE ARE MY RIVERS</td>
<td>NAAG (CHIRITHE)</td>
<td>SONY</td>
</tr>
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<td>3</td>
<td>NUMB/ENCORE MC-FACEY MC LOVER</td>
<td>E-PLAIN</td>
<td>JIVE</td>
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<td>4</td>
<td>FEMME LIKE U</td>
<td>E-PLAIN</td>
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**DENMARK**

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<td>1</td>
<td>BILLBOARD MARCH</td>
<td>JAM / JSHER</td>
<td>FINGERPRINTS</td>
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<td>2</td>
<td>RUBLE ZOO</td>
<td>AMERICAN IDIOT</td>
<td>SONY RMK</td>
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<td>3</td>
<td>ANTONIS CALLA</td>
<td>IF I CAN'T MAKE IT ON YOUR OWN</td>
<td>EMI</td>
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<td>4</td>
<td>MY BRITISH ROGUESYSTEM HIT THE BAND</td>
<td>THE BEST OF LIVE UNIVERSAL</td>
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**PORTUGAL**

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<td>1</td>
<td>HUMANOS</td>
<td>A BEST OF</td>
<td>SONY</td>
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<td>SEAL</td>
<td>SOUL ON THE RUN</td>
<td>SONY</td>
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<td>4</td>
<td>MADREDIESE</td>
<td>ALL TIME GREATS</td>
<td>SONY</td>
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**IRELAND**

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<tr>
<td>1</td>
<td>SAVAGE</td>
<td>CHRISTMAS</td>
<td>SONY</td>
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<td>2</td>
<td>MARIO</td>
<td>ALMOST THERE</td>
<td>SONY</td>
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<tr>
<td>3</td>
<td>NELLY FT. TIM McGROR</td>
<td>DON'T GROW UP</td>
<td>SONY</td>
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**NEW ZEALAND**

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<td>1</td>
<td>THE CHEMICAL BROTHERS</td>
<td>OUT HOUSE</td>
<td>SONY</td>
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<td>2</td>
<td>ANETTA LANGEROVA</td>
<td>KIDS</td>
<td>SONY</td>
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<td>3</td>
<td>VARIOUS ARTISTS</td>
<td>NORDIC PASSION</td>
<td>SONY</td>
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**GREECE**

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<td>VARIOUS ARTISTS</td>
<td>NORDIC PASSION</td>
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**COMMON CURRENCY**

A weekly scored list of albums simultaneously attaining top 10 chart status in three or more leading world markets.

**ARTIST**

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<th>Artist</th>
<th>USA</th>
<th>EUR</th>
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**GLOBAL PULSE**

The original core of singer Roddy Woomble, guitarist Colin Jones and drummer Colin Fox (bass) and Allan Stewart (drums).

The album features singles "Out of the Depths," "Pulse," and "The Search for Mars." Woomble suggests that spending last summer opening U.S. shows for Pearl Jam and recording in Los Angeles with Beck producer T.J. Fixx will help give the group's fresh take on the band's music. "We now have the musical ability and confidence to take risks," says. International plans for the set are being finalized. Idolowid recently completed five acoustic U.K. dates, and it will kick off a full British tour April 5. U.S. shows are being lined up for this summer.

**ETHIOPIAN HILLS**

Launy Hill performed three songs from her long-awaited second studio album at the "Africa Unite" concert Feb. 6 in Addis Ababa, Ethiopia.

The album features singles "Out of the Depths," "Pulse," and "The Search for Mars." Woomble suggests that spending last summer opening U.S. shows for Pearl Jam and recording in Los Angeles with Beck producer T.J. Fixx will help give the group's fresh take on the band's music. "We now have the musical ability and confidence to take risks," says. International plans for the set are being finalized. Idolowid recently completed five acoustic U.K. dates, and it will kick off a full British tour April 5. U.S. shows are being lined up for this summer.

**SASHA LEVY**

**INTERNATIONAL FLIGHT**

The top ten albums from around the world.

**IDLEWILD**

Idlewild will celebrate its 10th anniversary with the U.K. release of fifth album "Warning/Promises" (Parlophone/EMI) on March 7.

**IDLEWILD: NEW LINEUP HITS U.S. SOON**

Scottish alternative rock quartet Idlewild will release their tenth anniversary with the U.K. release of fifth album "Warning/Promises" (Parlophone/EMI) on March 7.

**THE SEARCH FOR MARLS**

The original core of singer Roddy Woomble, guitarist Colin Jones and drummer Colin Fox (bass) and Allan Stewart (drums).

The album features singles "Out of the Depths," "Pulse," and "The Search for Mars." Woomble suggests that spending last summer opening U.S. shows for Pearl Jam and recording in Los Angeles with Beck producer T.J. Fixx will help give the group's fresh take on the band's music. "We now have the musical ability and confidence to take risks," says. International plans for the set are being finalized. Idolowid recently completed five acoustic U.K. dates, and it will kick off a full British tour April 5. U.S. shows are being lined up for this summer.

**STEVE ADAMS**

DEPTHS CHARGE: North American audiences have had a chance to sample the Idan Raichel experience first-hand in February.
BY SASHA LEVY

TEL AVIV, Israel—Eighteen months after launching, Israel’s only domestic music TV channel has hosted its inaugural awards show.

Pay-TV operation Music 24—The Israeli Music Channel launched July 20, 2003, and began a full schedule of programs that November. On Feb. 14, it televised its first Israeli Music Awards (AMI) show, live from the Tel Aviv Fairgrounds exhibition center. An invited audience of artists and industry executives attended.

Herzliya, Israel-based Music 24 is carried nationally on cable and satellite broadcast packages, reaching 90% of Israeli households, according to company officials. It plays only Israeli music.

Local industry figures are enthusiastic about the AMIs. Avi Ben Natan, GM of Tel Aviv-based label Phonokol Records, says, “Any publicity is good and can increase sales—especially if exposure is wide and the awards are reported on, for example, national televised news programs.”

Music 24 managing editor and chairman of the AMI judging panel Yoav Kuttner says the event was intended to demonstrate the station’s commitment to the local music industry and appreciation of Israeli musicians’ work during the last year.

The awards capped a year in which Music 24 has established itself with the domestic industry. “Music 24 is [now] one of the powers influencing local, over international, music sales,” says Haran Roichman, president of the Hed Arzi label, based in Or Yehuda, Israel.

Industry insiders agree that the awards can raise awareness of local acts, but Roichman says he remains unsure whether they can boost sales.

According to the International Federation of the Phonographic Industry, Israel’s legitimate recorded-music market was worth $41.4 million in 2003, but its piracy rate was up to 90%. Domestic repertoire had a 37% market share that year.

FILLING A GAP

The 12-category AMI show was dominated by veteran singer Ehud Banai, who was named best singer and best lyricist. His “Answer Me” (NMC Music) won best album.

Other winners included Helicon Records artist Arcady Duchin (best composer and song), the unsigned Maya Bosskilla (best newcomer and female singer) and Hed Arzi act Hadag Nahash (best group and clip). Veteran singer/songwriter Shmueli Kraus received an award for his contribution to Israeli music.

A media panel and Music 24 viewers voted on the awards. The event featured a number of live performances, including Banai, Duchin, and leading hip-hop duo Subliminal & the Shadow (T.A.C.T).

The Music 24 show was as strong a fill-in the local industry’s calendar led by the demise of the annual Tammuz Awards in 2002. Those awards were organized in 1999 by business association the Israeli Music Academy but folded after commercial TV company Channel 2 stopped broadcasting the ceremony.

Academy members voted on the Tammuz Awards. Local media criticized that structure, arguing that, with only a few hundred professionals casting votes, the most powerful record companies could sway the results.

Ben Natan says the AMI voting structure is part of the Tammuz system. “I’m not involved,” he says, and “it’s unfair to involve the record companies—perhaps they’d vote for themselves.”

BY LARRY LeBLANC

TORONTO—Coalition Entertainment Management has become a powerhouse force in Canada, a fact underscored this month when its acts received nine nominations for April’s Juno Awards.

However, Coalition co-principal Eric Lawrence says he and partner Rob Lanni prefer operating from the shadows.

“Our M.O. has been to keep our heads down and get the job done,” Lawrence says. “It’s only of late that we’ve started to take stock of our accomplishments. We were like little kids when the Junos happened. Everybody here was hugging each other.”

Coalition—which has a staff of nine in Richmond Hill, Ontario—has an impressive management roster that includes international acts Our Lady Peace (Columbia), Finger Eleven (Wind-up) and Simple Plan (Lava). In addition, Coalition handles the Waking Eyes (Coalition Records), Barlow (Epica) and Jersey (Virgin Music Canada), all of which have a strong domestic presence. Also onboard are unsigned Canadian acts Idle Sons, Go, Inward Eye and Never-ending White Lights.

Lanni and Lawrence began working together in 1987, after Lanni’s brother Arnold asked them to oversee short-lived Atlantic Records band Frozen Ghost. Lanni took on the role of day-to-day manager, and Lawrence became the band’s tour manager.

Working from the basement of the Lanni family home, the two formed 20/20 Management (which became Coalition in 1990) after Frozen Ghost wound down. Initially, the pair handled WEA Canada act Wild T & the Spirit, which had a strong local following.

Meanwhile, both partners had night jobs. Lanni as a night watchman and Lawrence loading airplanes at the Toronto airport. A job perk for Lawrence was free flights. “The two years we were trying to build our company, I took advantage of that,” he says. “I was always in New York or Los Angeles. That’s one of the ways we got our name on the map.”

(Continued on page 57)

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BILLYBOARD • MARCH 5, 2005

Michael Speck, GM of ARIA’s Music Industry Piracy Investigation unit, says he expects to serve notice to an additional 100 retailers along Australia’s eastern coast. MIPI estimates that 500,000-700,000 counterfeit discs have entered Australia in the last 12 months.

STEVE McGUIRE

Live music revenue in Italy increased 54.1% in 2004 compared with the previous year, according to concert promoters body Assomusica.

Live music events organized by Assomusica’s members generated 155 million euros ($202 million), up from 94 million euros ($122 million) in 2003.

Assomusica president Roberto Meglioli says an average 13% hike in ticket prices contributed to the performance. The figures were also boosted by the return to Assomusica in 2004 of leading promoters Clear Channel, Barhley Arts and Indipendente, which had quit in 2003.


MARK WORDEN

Belgian band Stash was a double winner at the 12th Zamu Music Awards, held Feb. 15 in Brussels.

The alternative rock act’s “Sadness” (Petrol/EMI) won best song and best videoclip. The single has sold 16,000 units, according to Petrol.

Raymond van het Groenewoud collected a lifetime achievement award for contribution to local music. The Flemish singer, whose career took off in the early 1970s, released his latest recording, “Ballades” (EMI), last year.

Other notable winners included Lowlands-signed singer/guitarist Daan for best album; Joost Zeegers, frontman of Warner Music act Novastar; for best singer; and EMI rock band Clouseau for best live act.

Local music association Zangers en Muzikanten organizes the awards. Most categories are voted on by a jury of music professionals; public votes decide the best song.

Flemish public TV network Canvas recorded the show for broadcast Feb. 20.

MARC MAES

British venue owner and concert promoter Mean Fiddler Music Group is the target of a takeover bid. The company admitted its position after its stock soared 12% on the London Stock Exchange Feb. 14.

In a statement, the company’s board confirmed that it had received “a preliminary approach from a party that may or may not lead to an offer being made for the company.”

A leading player in the British live music business, MFMG owns such London venues as the Astoria, the Forum and the Jazz Cafe. It also promotes the Glastonbury Festival and the Reading and Leeds Carling week ends.

In October 2004, MFMG founder and chairman Vivian Brown scrambled a deal that would have amalgamated the company with its joint-venture multimedia partner Media Internet Telecom and aborted plans to raise funds by a share placing. Power, who was to have sold his 35% stake in the company, reversed his decision and has remained at the helm.

LARS BRANDLE

Australian retailers are removing from their shelves high-quality counterfeit CDs originating in Southeast Asia, following cease-and-desist notices from the Australian Record Industry Assn.

The labels body on Feb. 18 served notice to 20 budget and independent music stores in Sydney and Brisbane that were selling cut-rate top 40 albums. ARIA reports that all stores had removed the stock from display by Feb. 21.

The counterfeit product, believed to have originated in Malaysia, included current releases from U2, Ronan Keating, Delta Goodrem, the Bee Gees and Silverchair.

CHRISTIE ELIEZER

Warner Music Japan is the latest Japanese record company to stop using copy protection on new releases. A spokesman for the Tokyo-based company confirms that all forthcoming releases will be free of the technology.

WMJ introduced copy protection in 2002, following similar moves by Avex and Sony Music Entertainment (Japan).

“The introduction of copy protection was aimed at stopping illegal music file exchange over the Internet or other forms of piracy, the spokesman says. “A variety of consumer awareness campaigns about music piracy achieved success, so we decided that consumer needs exceeded the need for copy control.”

HAPPY NEW YEAR
Chinese Flavors Added To Apple’s iTunes Stores

BY STEVE MCCLURE

TOKYO—Apple Computer’s iTunes Music Store and Universal Music marked the Lunar New Year Feb. 8 by introducing 1,000 tracks by Chinese artists as downloads for international buyers (Billboard, Feb. 26).

Universal says it is “the first time that this volume of Chinese repertoire will be available online legally outside its region of origin.” Other labels in Asia say they are planning similar moves.

The Universal repertoire will be featured permanently on iTunes stores in 15 countries, including the United States, the United Kingdom, Canada, France and Germany. Universal says the offering will be augmented later with new Chinese releases and select titles. Tracks will sell for an average of 99 cents each, or $9.90 per album.

“Both our partner and the labels are very pleased with the two-week sales results,” says Universal Music Southeast Asia president Harry Hui. “This new outlet for digital music is a perfect promotional avenue for our younger stars.”

Included in the offering are tracks in Cantonese and Mandarin by some of Asia’s most popular artists, including Jacky Cheung, Sam Hui, Andy Lau, Faye Wong, Hacken Lee and Alan Tam.

“The new deal is a fantastic development for everyone,” Universal artist Kelly Chen says. “Fans everywhere can keep up to date with our music, while artists are respected and protected on a copyright level.” Universal is not the first label to offer Chinese repertoire on iTunes. Last August, Sony BMG offered an album by Taiwanese vocalist Jay Chou, “Common Jasmine Orange,” through the service. “That was, to my knowledge, the first Chinese-language artist to have received a global digital release,” says Sony BMG Asia president Richard Denekamp.

This first test was quite successful,” he adds, “and our complete Chinese catalog will follow in the next couple of months.” Denekamp says Sony BMG catalog will be available for both online and mobile download services.

Sony BMG has started making its Japanese repertoire available online throughout Asia. He notes, and is looking at offering its Indian, Korean, Indonesian, Malay and Thai repertoire as downloads.

An EMI representative says the company has “over 4,000 Chinese songs digitized and available for iTunes to service in any countries [where] they operate.

Warner Music Asia Pacific is getting ready to put its repertoire online “in the very near future,” according to president Lachie Rutherford.

“As our own artists and content are now being technically sorted data-wise and will be serviced to iTunes and indeed to other [digital services] as well,” Rutherford says.

Frankly,” he adds, that is much more interesting is when iTunes will come to Southeast Asia—that is, Taiwan, Hong Kong and China.

MTV Continued from page 53

domestic-repertoire label, CCP. “I know from experience how difficult it was to get our music videos onto shows like ‘The World Chart Show’ on MTV Europe,” Watson says. “MTV was pretty frank that our videos did not meet the benchmarks they set.”

Watson suggests that MTV invest in music video production on the continent to improve quality. “We want to see our African artists alongside urban superstars,” he says, “not just in special programs.”

MTV Networks Europe president Brent Hansen says MTV base will pay special attention when selecting African acts’ videos. “We are not going to overload the channel with videos that will not do justice to African artists,” he says. “We’re not in the business of patronizing anybody. I hope labels and artists will see that as an opportunity.”

Hansen insists that videos need not be expensive and suggests that MTV might contribute to the exposure of African artists by filming live sessions that could be used as videos. “If we need to go further, we’ll evaluate that in due time,” he adds.

CROSS-POLLINATION

Despite some reservations, the South African industry is upbeat about MTV base. “We believe positive things will come out of having an MTV channel for Africa,” says Damon Forbes, managing director of the country’s largest independent, Sheer Music Group.

“The cross-pollination of music from Africa is going to be the first area MTV base will impact,” Forbes says. “African pop music with a Western influence is likely to have the most success.”

Amu, one of South Africa’s leading hip-hop producers and a recording artist on the Ghetto Ruff label, hopes the channel will give a “wake-up call” to local labels. “We battle to get budgets to make decent videos,” he says. “I don’t think we should look to MTV to directly assist in that. [but] the presence of the channel means more attention will have to be paid to making great videos here.”

MTV has also boosted international repertoire in Africa, suggesting Adrian King, GM of international marketing at Sony BMG South Africa. “The fact that the DStv channels are played in nightclubs in bars across Africa means our global artists will have a far better profile,” he says.

Roedy says MTV has established a network of artist-relations contacts in some key African territories to forge links with local talent and labels.

“Unlike MTV base will provide a platform for artists seeking broader exposure outside Africa,” Roedy says. “MTV channels around the world will be covering MTV base editorially, and we will be looking to MTV base as a source of inspiration and creativity for other MTV channels worldwide.”

Coalition Continued from page 56

Coalition hit pay dirt in 1992 when it began managing Our Lady Peace, which Arnold Lanni was producing. Signed a year later by Sony Music Canada, Our Lady Peace would reap the rewards of a maturing Canadian music industry and audiences that had begun to acquire a taste for homegrown rock acts. A year of touring—including opening shows for Blind Melon and Canadian acts I Mother Earth, 54*40 and Pure—helped develop the group’s profile at home.

“It took a year before the band was ready to showcase for the U.S.,” Lanni recalls. “We wanted the band prepared to go.


Coalition picked up Finger Eleven when it was called Rainbow Ruff Monkeys—just three weeks before PolyGram Canada dropped the band in 1997. After Wind-up re-released the band’s album “Tip” that year in the United States, the single “Quicksand” provided a state-side breakthrough.

“Luckily, we got their record back from PolyGram and were able to shop it,” Lanni says. “The perception in Canada was that it was damaged goods. That sure made us feel that we needed to be more in control of what we were doing.”


Soon after joining with Coalition, the band signed to U.S. label Lava. Its 2002 debut album, “No Pads, No Helmets… Just Balls,” didn’t enter The Billboard 200 until two months after its release. But with the support of MTV, the group landed three mainstream top 40 hits, and the set eventually peaked at No. 35 on The Billboard 200. Follow-up “Still Not Getting Any…” debuted at No. 3 in November 2004.

Coalition launched “Me, Lanni and Lawrence” and indeed a distribution deal with Warner Music Canada. The label’s first act, the Waking Eyes from Winnipeg, Manitoba, earned a Juno nomination for top new band. “The label,” Lawrence says, “gives us the opportunity to get what we feel is great music out there to as many people as possible.”

Spain Continued from page 53

market shares barely changed from those of 2003.

Sony BMG Spain’s dominant 2004 position, with 26.6% of the market, was up one percentage point from the companies’ premerger combined 2003 share of 25.5% (13% Sony, 12.3% BMG).

Warner Spain was No. 2 with 21.6% (21.6% in 2003), followed by Universal Spain with 17.3% (14.3% in 2003, before the acquisition of indie label MuXXiC). EMI
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"American Idol" judge Simon Cowell is well-known for doling out harsh criticism of the show's contestants, but he's not above criticizing himself.

In a Feb. 10 media conference call, Cowell discussed the Fox show's fourth season and a recent controversial decision on the program.

In an episode that aired Feb. 3, the show's judges allowed three singers to advance to the next round even though they had forgotten many of the lyrics to the song they performed. Ultimately, none of the three singers made it into the group of 24 semifinalists.

But in hindsight, Cowell admitted that bending his tough standards for the three singers who performed poorly may have been a mistake. "I think we were probably judging them on their previous performances. The fact that we make mistakes due to tiredness or whatever is part of the human process you go through on the show. Otherwise, you'll just have computers acting as judges.

In a Feb. 17 media conference call, fellow judge Paula Abdul complimented Cowell for admitting the mistake. Both judges insist that their on-camera squabbles are not staged or scripted. Abdul also revealed that before the viewer-voting phase begins, executives at Fox and "Idol" production company FremantleMedia have a say in which contestants advance to the next round of auditions.

Abdul explained, "Fox and Fremantle constitute one vote, while the ["Idol"] judges have the majority of votes."

When asked if she would change anything about the show, Abdul said that those involved with it could "fine-tune the decision-making and editing."

Although she declined to give specific details, Cowell said that people are in real life may not always be accurately portrayed in TV editing.

JANIS WANNABE/WANTED: "Search for the Pearl" is a competition for singers around the United States to re-create the vocal style of the late Janis Joplin. The project's producers Jerri Folsom, Jamie Keith Watson and Timothy Murray are shopping for a TV deal.

Filming of the series, which is authorized by the Joplin estate, will begin this year, and the winner of the contest will headline a special benefit concert in June. In addition, the winner will go on tour with members of Joplin's former band.

MUSIC ON PBS: The PBS series "Great Performances" will premiere "One Night With Rod Stewart" March 15. The Rod Stewart concert—taped Oct. 1 at London's Royal Albert Hall—features guest performers Chrissie Hynde of the Pretenders and Ron Wood of the Rolling Stones.

Also on PBS, the documentary "California Dreamin': The Songs of the Manas & the Papas" begins airing Feb. 26.

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JANIS WANNABE/WANTED: "Search for the Pearl" is a competition for singers around the United States to re-create the vocal style of the late Janis Joplin. The project's producers Jerri Folsom, Jamie Keith Watson and Timothy Murray are shopping for a TV deal.

Filming of the series, which is authorized by the Joplin estate, will begin this year, and the winner of the contest will headline a special benefit concert in June. In addition, the winner will go on tour with members of Joplin's former band.

MUSIC ON PBS: The PBS series "Great Performances" will premiere "One Night With Rod Stewart" March 15. The Rod Stewart concert—taped Oct. 1 at London's Royal Albert Hall—features guest performers Chrissie Hynde of the Pretenders and Ron Wood of the Rolling Stones.

Also on PBS, the documentary "California Dreamin': The Songs of the Manas & the Papas" begins airing Feb. 26.

"American Idol" judge Simon Cowell is well-known for doling out harsh criticism of the show's contestants, but he's not above criticizing himself. In a Feb. 10 media conference call, Cowell discussed the Fox show's fourth season and a recent controversial decision on the program.

In an episode that aired Feb. 3, the show's judges allowed three singers to advance to the next round even though they had forgotten many of the lyrics to the song they performed. Ultimately, none of the three singers made it into the group of 24 semifinalists.

But in hindsight, Cowell admitted that bending his tough standards for the three singers who performed poorly may have been a mistake. "I think we were probably judging them on their previous performances. The fact that we make mistakes due to tiredness or whatever is part of the human process you go through on the show. Otherwise, you'll just have computers acting as judges.

In a Feb. 17 media conference call, fellow judge Paula Abdul complimented Cowell for admitting the mistake. Both judges insist that their on-camera squabbles are not staged or scripted. Abdul also revealed that before the viewer-voting phase begins, executives at Fox and "Idol" production company FremantleMedia have a say in which contestants advance to the next round of auditions.

Abdul explained, "Fox and Fremantle constitute one vote, while the ["Idol"] judges have the majority of votes."

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Charles Grabs Another Win

In a week where the Grammy Awards influence is abundant, nowhere is the show’s impact more obvious than at the top of The Billboard 200, where the late, great Ray Charles earns his first No. 1 in more than 40 years. If only he could have lived another year to realize the adoration that music lovers still hold for his considerable body of work.

Chart watchers, including someone who was rooting for Charles’ album of the year winner “Genius Loves Company,” read the sales that chains cited during the first two days after the Grammys and predicted Green Day would reclaim The Billboard 200. At the risk of bragging, it was your humble columnist—without a single sales figure at my disposal—who predicted that Charles could prevail with a stronger close than the rock band would muster. You can look it up, particularly if last week’s issue is handy.

Neither “Genius” nor Green Day’s “American Idiot” hit the range that prognosticators predicted in the Grammys’ early wake, but both managed to exceed 200,000.

The chart-leading title sees its sales more than triple, as a 202% increase pushes “Genius” 15-1 with its second straight Greatest Gainer ribbon (224,500 copies). “Idiot” gathers a 49% increase, about half as much of a gain as chart crunchers had looked for earlier in the week (202,000, 3-2).

‘Universe’ Gets Across

For the first time in nine years, there is a John Lennon/Paul McCartney composition on The Billboard Hot 100. “Across the Universe” was never a single by the Beatles, nor has it ever appeared on the Hot 100 until now.

The new version of the song was performed on the Grammy Awards by a bevy of artists, specifically, to raise funds to aid tsunami victims. “Across the Universe” made its first appearance on a charity album in 1969, when the Fab Four contributed their original version to the LP “Nothing’s Gonna Change Our World,” released as a benefit album for the World Wildlife Fund.

A year later, Phil Spector’s production of “Across the Universe” appeared on the Beatles’ “Let It Be” album. The song has been covered by Cilla Black, David Bowie, Rufus Wainwright and Fiona Apple.

Available as a digital download, the new “Across the Universe” is the first Lennon/McCartney song to appear on the Hot 100 since the Beatles’ “Real Love” peaked at No. 11 in March 1996. It is the first cover of a Lennon/McCartney song not recorded by the Beatles to chart since Tiffany remade “I Saw Her Standing There” as “I Saw Him Standing There,” a No. 7 hit in April 1988.

By opening at No. 22, “Universe” replaces the Killers’ “Mr. Brightside” as the highest-debuting song of 2005. The latter track debuted at No. 40 the week of Feb. 12. “Universe” is the highest-debuting song since Eminem’s “Just Lose It” bowed at No. 17 the week of Oct. 9, 2004.

With “Universe” on the Hot 100, the chart span of Lennon and McCartney as songwriters expands to 41 years, eight months and one week, counting back to the debut of Del Shannon’s cover of “From Me to You” the week of June 29, 1963.

Over the Counter

By Geoff Mayfield

In making its sprint to the top, Charles’ farewell set—which included record of the year among its eight Grammy wins—becomes the first album in more than a year to move to No. 1 on The Billboard 200 without first entering, at that rank. The last to do so was Josh Groban’s “Closer,” which hit the spot in the issue dated Jan. 24, 2004. It had entered the chart at No. 4 two months earlier. “Genius” entered the list at No. 2 in August, two months after Charles’ death, and thus became his first top 10 album since 1963. Now, in moving to No. 1, it matches the achievement of his groundbreaking 1962 collection, “Modern Sounds in Country and Western Music.” That was his only other No. 1 on the big chart in his long and influential career, and happens to be an album that I just added to my collection during a post-Grammys visit to Tower Records’ landmark store at Columbus and Bay in San Francisco.

Imperfect Hindsight: Some debate whether “Genius Loves Company” would have been as big a deal as it turned out to be had Ray Charles not died just prior to its release. Count me among those who think the duets set would have still done well—both at the cash register and at the Grammy Awards—if he could have legged out another year.

(Continued on page 64)

1 'University' Gets Across

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**Note:** Billboard data compiled by Nielsen SoundScan. Week of March 5, 2005.
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**Notes:**
- Recording titles vary based on the week.
- Artwork formats (CD, vinyl, digital) are not specified.
- Charts are updated weekly, and the information is subject to change.
- The table includes information about albums, their charts, and peak positions as of the specified week.
- The chart positions range from 1 to 150, indicating the popularity of the album on the chart.
- The peak positions are represented on a scale from 1 to 150, with 1 being the highest.
- Additional details such as certifications, release dates, and record labels are included for each entry.
- The chart includes a mix of genres and artists, reflecting the diversity of the music industry at the time.
- The chart is updated regularly to reflect the latest chart positions and trends in the music industry.
GRAMMYMUSICIOUS: Despite the dent that “Desperate Housewives” and the rest of ABC’s Sunday-night lineup put into the Grammy Awards’ ratings, the grandaddy of all music awards shows still flexes a lot of muscle on our album charts.

Ray Charles and Green Day find much Grammy company in the big chart’s top 20, with the multi-artist “Grammy Nominees 2005” jumping 14-4 (up 49%), followed by Usher (10-5, up 27%), Maroon 5 (22-9, up 34%), and 311 (47-11, up 148%), Gwen Stefani (47-15, up 148%), John Mayer (42-19, up 85%), and U2 (24-20, up 24%).

Each of those mentioned performed on the Grammy Awards show, and most of them accepted awards during the telecast. For the “Grammy Nominees” series, it matches the No. 4 peak earned by the 2004 edition, while 116,000 copies is the series’ second-best week since the line bowled in 1995.

Other Billboard 200 acts grooving on the “Grammy Los Lonely Boys” (51-22, up 98%), Tim McGraw (93-30, up 28%), Pasekewinner Ramirez West (99-33, up 201%), Joss Stone (126-1, up 125), and Loretta Lynn (171-99, up 64%).

Making smaller jumps, but growing nonetheless, in the Grammys’ hallowed grooving competition soundtrack to the film “Garden State” (43-37, up 15%) and “Velvet revolver” (74-63, up 18%). The latter contributed to the all-star rendering of “Across the Universe,” the former effort that earns Hot Shot Debut honors at No. 4 on Hot Digital Songs (see Singles Minded, page 68).

The awards show even makes an impact on Top Nickel, with bullets for Jones (No. 2, up 25%), Urban (6-3, up 20%), Mayer (36-21, up 20%), Keys (a re-entry at No. 24, up 59%) and Green Day (a re-entry at No. 8, up 20%).

You can also attribute the catalog re-entry of Lynyrd Skynyrd at No. 45 (up 18%) to be a result of the Grammys’ tribute to Southern rock. This marks the band’s first appearance on Top Pop Catalog since December.
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### March 5, 2005

#### Billboard Top Jazz Albums

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<td>At Last: The Great American Songbook (REPRISE)</td>
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<td>CHRISS BOTTI</td>
<td>When I Fall In Love</td>
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<tr>
<td>MADELEINE PEYROUX</td>
<td>Careless Love</td>
<td>Careless Love (Verve)</td>
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<td>DIANA KRALL</td>
<td>The Girl In The Other Room</td>
<td>The Girl In The Other Room (Verve)</td>
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<td>HARRY CONNICK, JR.</td>
<td>Only You</td>
<td>Only You (Columbia)</td>
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<td>Closer</td>
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<td>PETER CINCOTTI</td>
<td>On The Moon</td>
<td>On The Moon (Verve)</td>
</tr>
<tr>
<td>NANCY WILSON</td>
<td>R.S.V.P</td>
<td>R.S.V.P (Verve)</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Putumayo Presents: Nova Orleans</td>
<td>Putumayo Presents: Nova Orleans (Putumayo World Music)</td>
</tr>
<tr>
<td>CHARLIE HADEN WITH GONZALO RUBALCABA</td>
<td>Land Of The Sun</td>
<td>Land Of The Sun (Verve)</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>The Very Best Of Cole Porter</td>
<td>The Very Best Of Cole Porter (Verve)</td>
</tr>
<tr>
<td>RAY CHARLES</td>
<td>The Jazz Biography Series</td>
<td>The Jazz Biography Series (Verve)</td>
</tr>
<tr>
<td>PAUL MOTIAN/BILL FRISELL/JOE LOVANO</td>
<td>I Have The Room Above Her</td>
<td>I Have The Room Above Her (Verve)</td>
</tr>
<tr>
<td>AL JARREAU</td>
<td>Accommate The Positive</td>
<td>Accommate The Positive (Verve)</td>
</tr>
<tr>
<td>JASON MILES</td>
<td>Miles To Miles</td>
<td>Miles To Miles (Verve)</td>
</tr>
<tr>
<td>MARILYN SCOTT</td>
<td>Nightcap</td>
<td>Nightcap (Verve)</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>More Of The Most Romantic Jazz Music In The Universe</td>
<td>More Of The Most Romantic Jazz Music In The Universe (Verve)</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>20 Best Of Jazz</td>
<td>20 Best Of Jazz (Verve)</td>
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#### Billboard Top Classical Albums

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<th>Artist</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
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<tbody>
<tr>
<td>THE 5 BROWNS</td>
<td>Myths Revealed (EMI)</td>
<td>Myths Revealed (EMI)</td>
</tr>
<tr>
<td>YOSUHA KHOS AND THE MANDOLIN ORCHESTRA</td>
<td>Rara</td>
<td>Rara (EMI)</td>
</tr>
<tr>
<td>JOSHUA BELL</td>
<td>Romance Of The Violin</td>
<td>Romance Of The Violin (EMI)</td>
</tr>
<tr>
<td>VONHINN VIVALDI ORCHESTRA WITH VARIOUS ARTISTS</td>
<td>Scene Capriccio</td>
<td>Scene Capriccio (EMI)</td>
</tr>
<tr>
<td>LANG LANG &amp; MARINGNY THEATER ORCHESTERA</td>
<td>Fantasma: Piano Concerto No. 2</td>
<td>Fantasma: Piano Concerto No. 2 (EMI)</td>
</tr>
<tr>
<td>JOHN ADAMS</td>
<td>On The Transmigration Of Souls</td>
<td>On The Transmigration Of Souls (EMI)</td>
</tr>
<tr>
<td>ANONYMOUS 4</td>
<td>The Origin Of Fire: Hildegard Von Bingen</td>
<td>The Origin Of Fire: Hildegard Von Bingen (EMI)</td>
</tr>
<tr>
<td>ANDRE RIEU</td>
<td>Tuscany</td>
<td>Tuscany (EMI)</td>
</tr>
<tr>
<td>VARIOUS</td>
<td>The Most Relaxing Classical Music</td>
<td>The Most Relaxing Classical Music (EMI)</td>
</tr>
<tr>
<td>MAURIZIO MELITI</td>
<td>The Ultimate Romantic Piano Hits</td>
<td>The Ultimate Romantic Piano Hits (EMI)</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Romeo &amp; Juliet</td>
<td>Romeo &amp; Juliet (EMI)</td>
</tr>
<tr>
<td>ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA</td>
<td>手 (Hand)</td>
<td>手 (Hand) (EMI)</td>
</tr>
<tr>
<td>YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA &amp; TON KOOPMAN</td>
<td>World's Oldest Baroque</td>
<td>World's Oldest Baroque (EMI)</td>
</tr>
<tr>
<td>ROLANDO VILLAZON</td>
<td>French Opera Arias</td>
<td>French Opera Arias (EMI)</td>
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#### Billboard Top Contemporary Jazz

<table>
<thead>
<tr>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>KENNY G</td>
<td>No. 1</td>
<td>No. 1</td>
</tr>
<tr>
<td>PAT METHENY GROUP</td>
<td>The Way Up</td>
<td>The Way Up: Conversations With Kenny (Blue Note)</td>
</tr>
<tr>
<td>JAMIE CULLUM</td>
<td>Somethin'wrong</td>
<td>Somethin'wrong (Blue Note)</td>
</tr>
<tr>
<td>KENNY G</td>
<td>Ultimate Kenny G</td>
<td>Ultimate Kenny G (Blue Note)</td>
</tr>
<tr>
<td>JEFF LORBER</td>
<td>Flipside</td>
<td>Flipside (Blue Note)</td>
</tr>
<tr>
<td>CHRIS BOTTI</td>
<td>A Thousand Kisses Deep</td>
<td>A Thousand Kisses Deep (Blue Note)</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Forever, For Always, For Luther</td>
<td>Forever, For Always, For Luther (Blue Note)</td>
</tr>
<tr>
<td>SCOTT JOPLIN</td>
<td>Pure</td>
<td>Pure (Blue Note)</td>
</tr>
<tr>
<td>PAMELA WILLIAMS</td>
<td>Sweet Saxatones</td>
<td>Sweet Saxatones (Blue Note)</td>
</tr>
<tr>
<td>NORMAN BROWN</td>
<td>West Coast Coolin'</td>
<td>West Coast Coolin' (Blue Note)</td>
</tr>
<tr>
<td>MINDI ABAR</td>
<td>The Feeling</td>
<td>The Feeling (Blue Note)</td>
</tr>
<tr>
<td>BOBBY CALDWELL</td>
<td>Perfect Island Nights</td>
<td>Perfect Island Nights (Blue Note)</td>
</tr>
<tr>
<td>3RD FORCE</td>
<td>Drivng Force</td>
<td>Drivng Force (Blue Note)</td>
</tr>
<tr>
<td>BILL FRISSELL</td>
<td>Unしばらく</td>
<td>Unしばらく (Blue Note)</td>
</tr>
<tr>
<td>WAYMAN TISDALE</td>
<td>Hang Time</td>
<td>Hang Time (Blue Note)</td>
</tr>
<tr>
<td>DAVE KOZ &amp; FRIENDS</td>
<td>Saxophone Club</td>
<td>Saxophone Club (Blue Note)</td>
</tr>
<tr>
<td>MARION MEADOWS</td>
<td>Party's Over</td>
<td>Party's Over (Blue Note)</td>
</tr>
<tr>
<td>KATIE MELUA</td>
<td>Call Off The Search</td>
<td>Call Off The Search (Blue Note)</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>Playboy Jazz: In A Smooth Groove</td>
<td>Playboy Jazz: In A Smooth Groove (Blue Note)</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>Smooth Jazz Plays Your Favorite Hits!</td>
<td>Smooth Jazz Plays Your Favorite Hits! (Blue Note)</td>
</tr>
<tr>
<td>GEORGE BENSON</td>
<td>The Greatest Hits of All</td>
<td>The Greatest Hits of All</td>
</tr>
<tr>
<td>GEORGE BENSON</td>
<td>Irreplaceable</td>
<td>Irreplaceable (Blue Note)</td>
</tr>
<tr>
<td>FOURPLAY</td>
<td>Journey</td>
<td>Journey (Blue Note)</td>
</tr>
<tr>
<td>MINDI ABAR</td>
<td>It Just Happens That Way</td>
<td>It Just Happens That Way (Blue Note)</td>
</tr>
<tr>
<td>MEDESKI MARTIN AND WOOD</td>
<td>End Of The World Party (Out Of Case)</td>
<td>End Of The World Party (Out Of Case) (Blue Note)</td>
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#### Billboard Top New Age

<table>
<thead>
<tr>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
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<tr>
<td>MANNHEIM STEAMROLLER</td>
<td>No. 1</td>
<td>No. 1</td>
</tr>
<tr>
<td>MANNHEIM STEAMROLLER</td>
<td>No. 1</td>
<td>No. 1</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Sluck Key Guitar Volume 2</td>
<td>Sluck Key Guitar Volume 2 (Warner Bros.)</td>
</tr>
<tr>
<td>JIM BRICKMAN</td>
<td>Great Marcest Hits</td>
<td>Great Marcest Hits (Warner Bros.)</td>
</tr>
<tr>
<td>GEORGE WINSTON</td>
<td>Montana: A Love Story</td>
<td>Montana: A Love Story (Warner Bros.)</td>
</tr>
<tr>
<td>JESSE COOK</td>
<td>Montreal</td>
<td>Montreal (Warner Bros.)</td>
</tr>
<tr>
<td>WILL ACKERMAN</td>
<td>Returning</td>
<td>Returning (Warner Bros.)</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Healing Garden Collection</td>
<td>The Healing Garden Collection (Warner Bros.)</td>
</tr>
<tr>
<td>STEVEN ANDERSON</td>
<td>100 Church Classics</td>
<td>100 Church Classics (Warner Bros.)</td>
</tr>
<tr>
<td>ARMIK</td>
<td>Cafe Romance</td>
<td>Cafe Romance (Warner Bros.)</td>
</tr>
<tr>
<td>TIM JANIS</td>
<td>The Promise</td>
<td>The Promise (Warner Bros.)</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Healing Garden Art Of Well-Being-Discover The Path To Well-being</td>
<td>The Healing Garden Art Of Well-Being-Discover The Path To Well-being (Warner Bros.)</td>
</tr>
<tr>
<td>MANNHEIM STEAMROLLER/C.W. MCCALL</td>
<td>American Spirit</td>
<td>American Spirit (Warner Bros.)</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Relaxation: A Windsbom Hill Collection</td>
<td>Relaxation: A Windsbom Hill Collection (Warner Bros.)</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>20 Best Of Relaxation</td>
<td>20 Best Of Relaxation (Warner Bros.)</td>
</tr>
</tbody>
</table>
Morgan’s ‘Sunday’ A Chart Breakthrough

Craig Morgan posts his highest charted title to date on Hot Country Singles & Tracks. It is the first independently distributed title to appear inside the top five in more than three years, as “That’s What I Love About Sunday” rises 7-5. Previously, Morgan’s highest chart achievement was a No. 6 peak with “Almost Home” in the issue dated July 5, 2002.

Issued on the Broken Bow imprint, Morgan’s single benefits from our January change from Nielsen Broadcast Data Systems detections-based rankings to audience impressions (Billboard Jan. 15), and takes the chart’s longest gain with a 2.4 million-listener increase. “Sunday” ranks at No. 6 on the detections scoreboard, but also manages the biggest increase in detections with a gain of 369 plays.

Not always known as the most hospitable format for independent releases, the country chart hasn’t seen an indie in the top five since David Ball’s “Riding With Private Malone” (Dualtone) topped at No. 2 in December 2001. Kenny Rogers’ “Buy Me a Rose” (Dreamcatcher) was the most recent independent release to top this chart in May 2000.

In all, 6.2 million digital downloads were downloaded for the week, which is the second-highest figure for the format following the post-Christmas week surge that accounted for 6.7 million downloads.

SALES ADJUSTMENT: On the heels of the introduction of the Pop 100 and revisions to The Billboard Hot 100 chart, the Hot R&B/Hip-Hop Singles & Tracks chart also undergoes a slight alteration.

Effective this issue, the sales component of the chart has been changed to reflect the full unit amount derived from the Hot R&B/Hip-Hop Singles Sales list. Until now, songs sold at R&B store core were divided by a third before they were factored into the Singles & Tracks list.

The impact of the change can be seen in direct effect with Raheem DeVaughn’s “Guess Who IGot You More,” which takes a 2-position leap. The debut single from the Maryland native achieved 58.38 million digital downloads as per its No. 3 debut on the Hot R&B/Hip-Hop Singles Sales chart. The units moved at core outlets offset a 3% dip in audience at R&B signals, contributing an overall gain of 83%. The previous chart methodology would have placed “Guess” in the mid-50s on the Singles & Tracks list.

Graham Double-Whammy: Not to be outdone by The Billboard 200 (see Over the Counter, page 61), the Hot Digital Songs chart also saw a Graham Award-related activity in the week following the Feb. 13 broadcast.

Most notable is the No. 4 debut of “Across the Universe,” performed live on the telecast by all-star ensemble including Bono, Stevie Wonder, Norah Jones, Brian Wilson, Alicia Keys, Joe Acoustic Armstrong, Steven Tyler, Alison Krauss and Velvet Revolver.

The track, exclusively sold on Apple Computer’s iTunes Music Store, reached 31,000 paid downloads, with all proceeds going to UNICEF’s tsunami relief efforts. On the sheer strength of that sales volume, “Universe” debuts at No. 22 on The Billboard Hot 100 and No. 20 on the Pop 100.

Other Grammy-influenced jumps include a 20-8 leap for Usher on Hot Digital Songs with “Caught Up.” The song improves by 86% and earns the Greatest Gainer/Digital award on the Hot 100 where it steps into the top 10 with a 11-9 move. Also on the Hot 100, John Mayer’s song of the year Grammy winner, “Daughters,” rebounds 27-19 to match its earlier peak position, thanks to an 89% sales spike. On the Pop 100, Green Day’s “American Idiot” parlay a 88% digital uprising into a 54-32 climb.

Larger percentage sales jumps are compiled by now-recurrent Hot 100 and Pop 100 songs such as “Heaven” by Los Lonely Boys, which jumps 238% and rockets 61-13 on Hot Digital Songs; “I Ain’t Got You” by Keys (190%, 54-10); and “Jesus Walks” by Kanye West (434%, re-entry at No. 28).

\[\text{www.billboard.com} \quad \text{www.billboard.biz} \quad \text{BILBOARD MARCH 5, 2005}\]
The bulk of exclusives tend to be short-term arrangements, lasting between two weeks and a month. The concept of exclusivity includes advanced access to an upcoming single or album and proprietary Web rights to material that is not otherwise available, special rights to distribute live and unreleased material, and original content through special artist performances for a service.

For example, Grammy Award organizer Interscope Records’ deal with Apple for U2 remains the most prominent example of a label trading exclusive rights to music for positioning and support in the online arena. However, the exclusives game is not limited to tracks from marquee recording stars. Much of the activity involves content from buzz-fueled baby acts and lead-in material.

When RCA Records was looking to build early excitement in the United States for the Feb. 22 release of “Aha Shake Heartbreak” from emerging rock act Kings of Leon, the label gave exclusive access to the video of the first single, “The Bucket.” Not all services are chasing the same type of exclusive. MSN Entertainment senior director Rob Bennett says the company is focusing much of its efforts on exclusives that give the service long-term sole Internet rights. MSN in recent months has inked long-term deals of a year or more in length with the likes of Smithsonian Folkways and the Monterey Jazz Festival.

Tim Quirk, executive music editor for Real Networks, says its Rhapsody subscription service and Real Player Music Store are keened around exclusives involving out-of-print content, live tracks and original in-studio performances via its Rolling Stone Originals program.

Most physical world CD merchants are not being offered access to similar content, but longtime retail executives shrug indifferently at the growing trend of online exclusives. “If the labels want to divide the digital space from the physical space, I have less problems with that than cutting exclusive deals within the same distribution channel,” says Mike Dreese, CEO of Boston-area specialty comic, Newbury Comics.

He adds, “But it obviously sends the consumer the message that you are better off online than going into retail stores.”

Some retailers, including Best Buy and Wal-Mart, are responding by initiating exclusive programs that combine online and offline offers. Exclusives “create excitement and create leverage to get exposure,” WEA president John Esposito says.

Wal-Mart is quietly experimenting with exclusives that bridge its physical and online retail circles. The retailer giant is inking exclusives with labels where it is packaging download cards redeemable for exclusive tracks at walmart.com inside CDs of participating acts. Label sources say this type of promotion experiences a 5%-10% redemption rate.

In exchange for the exclusive, the artist’s album is given extra positioning in the store and on the Wal-Mart circular. Distribution executives say the trick is to match the right content with the right stores. Apple, they point out, does not extend to performances in bars or malls or traditional broadcasters.

"For the moment, we are point ing things out," says Leatham, adding that his organization will be happy to support such American societies as SoundExchange in their lobbying efforts to get similar rights as in the EU.

Leatham says U.S. performers and labels lose a lot from not having the same level of collection than in most of Europe. Because of a lack of reciprocity, PPL is not collecting on these performance rights on behalf of U.S. labels and performers. “It works both ways, and U.S. performers and labels have a lot to lose too.”

Leatham points out.

The visa issue is an old scourge of any agent or artist manager, MMF general secretary James Sellars says. Because of the U.S. government’s rigid visa application rules governing traveling “foreign musicians.” Tightened security rules since Sept. 11, 2001, have made the process even rougher for getting a U.S. tour together for a developing band or performer.

The process gets even more stringent, Sellars says, for big ensembles or choirs.

"Applying for visas can have a dis paraging effect, and it is also time- consuming and expensive," he says. "Some visa categories work well for established artists, but when you have young musicians at an early stage of their career, you sometimes have to react quickly if an opportunity comes to [perform in the States]. This is when you get into trouble." MMF and AMP have had discussions with U.S. embassy officials in London, but they were inconclusive. Sellars and Wilhem admit that in the current climate of maximum security, it is not possible to be as lenient as in the past, rules. Both point out that it is extremely easy for U.S. performers to tour Europe and the procedures should be reciprocal, or at least more flexibility should be introduced.

British organizations are working closely with the Department of Culture, Media and Sport and the Department of Trade to find solutions. The MMF would like procedures to include visa application without affecting security issues. Sellars says, “For some reason the sports sector seems to have it right—we are aiming at the same visa waiver program.”

**Tap into the power of the Billboard archives:** [www.billboard.biz](http://www.billboard.biz)
same idea, with each of the four majors launching divisions charged with transforming their artist content into a broad range of mobile-specific vehicles. Because no boundaries have yet been defined in this nascent space, some very powerful toes are being stepped on.

Zingly the leads the market in one new content element causing major waves within the music industry: voiceotones. Although voiceotones are expected to account for only about 10% of the overall ringtone market, companies desperate to fill the void that master ringtones have created are paying cash advances as high as $500,000 for exclusive rights to voiceotones from hip-hop superstars like 50 Cent and Snoop Dogg. Despite such high upfront costs, voiceotone aggregators enjoy larger profit margins by eliminating the artist’s label from the deal.

“It costs much less from a royally perspective. It’s one of the reasons we’re doing this,” Volanakis says. “Artists are looking for ways to bolster their own position in the revenue stream as well.”

Not surprisingly, labels see every such deal as lost revenue, and several have issued cease-and-desist letters to aggregators, demanding that they stop interfering with their artist relationships. This type of letter has been issued to aggregators involved in voiceotones and other such artist-related content as wallpaper images. Whether the labels have legal ground to stand on is a matter of furious debate, sparking a major battle within the music industry. Many feel court action is the only way to resolve the issue.

The labels are getting aggressive about this issue because their right to payment may not be clearly spelled out in all cases,” says Stephen

Greater China managing director/CEO Samuel Chou says, “The lack of audited data and the sheer size and fragmentation of the market make minor improvements almost impossible to track.”

Norman Cheng, chairman/CEO of EMI Music South East Asia, emphasizes the need for all parties concerned to cooperate in controlling piracy in China. “As the RIAA believes there is more work to be done with regard to the efforts of the Chinese government to meet this objective, then it is up to all of us to work together to ensure that this happens—and happens very quickly.”

The battle against CD piracy in Asia is not a hopeless cause. The USTR’s recent downgrading of Tai- wan’s status (Billboard, Feb. 5) was a nod to officials there for their improvements in the matter. At the height of the problem in Taiwan, its CD piracy rate was greater than 70%, but a long battle—instigated by U.S. pressure—has reined it in to less than 40%, according to the IFPI.

Industry observers say that like the situation in Taiwan, China’s piracy battle will be won or lost in “night markets” and truck-side stalls, and will depend more on comprehensive government measures than on legislation.

“In terms of attitude and strategy, I do believe they’re trying to do it as part of their WTO commitments,” Chou says. “He estimates that in major Chinese cities, the CD piracy rate could be brought down by more than 10% in the next three years.”

Additional reporting by Bill Holland in Washington, D.C.
Country
Continued from page 5

"There were too many cool things falling between the cracks," he says of where commercial country radio was. "All the things that got squeezed out happened to all the things I liked. Except for Hank and Johnny Cash. Why can we have a country format and not include Johnny Cash, Waylon Jennings and George Jones?"

More about an attitude than a genre, Outlaw Country, which bowed in April 2004, defies the boundaries of traditional radio formats—and, sometimes, good taste. Because of its ambitious musical palate and because of its many programing rules, it’s a format that would drive most conventional programmers to drink.

Purposefully wide in style and era, it runs the gamut from a novelty song like Kinky Friedman’s ’They Ain’t Makin’ Jews Like Jesus Anymore’ to ’50s Everly Brothers; it can segue from Ray Wylie Hubbard’s 'Cooler-n-Hell' into Dusty Springfield’s slow-burning "Son of a Preacher Man.'"

"COOL IS TIMELESS"

Bucking the trend of highly researched, narrowly defined formats, the channel connects the dots among Texas swing, rockabilly, country that swings, country rock, alternative country and three generations of Hank Williamses. Built on the premise that "cool is timeless," it covers a wide swath of records and artists.

"We sprinkle in some rockabilly and some truck-driving songs, and we have an awful lot of fun," says Tepper, who acts as the channel’s format manager/morning man.

Sirius director of country programming Scott Lindy refers to Outlaw Country as "music for the unfoundable" and "country with feet on the ground, a little more guitar-driven," he says. "Listen and you’ll surprise yourself. Because of their oeuvre of operatic arias. He followed that success with short-lived Broadway shows like 1949’s "Three Wishes for Jamie" before scoring one of his most notable roles as Sid Sorokin in "The Pajama Game." Raitt starred in the 1954 Broadway production of the 1953 film version opposite Doris Day.

He got the start his part as the guitarist of the Riverside Light Opera and the Los Angeles Civic Light Opera Company, but his breakthrough came in 1940 in a production of "H.M.S. Pinafore." In the same year, he with a group leased via XM Radio.

The outlaw name carries with it the " 게임바운처 " and " The Flamingo. " In 1914 and 1942, he was a featured vocalist with the Los Angeles Symphonic Band.

Following his Broadway and film successes, Raitt appeared in several summer stock roles from 1950 to 1984 including Don Quixote in "Man of La Mancha" and Teyce in "Fiddler on the Roof."

One of his most recent performances was for the 50th anniversary of "Oklahoma!" in 1995 where he sang the title song at the St. James Theater on Broadway on opening night.

Angel released "John Raitt: The Broadway Legend" in 1995, which included three duets with his daughter, Bonnie Raitt. While Bonnie is known for her blend of blues, rock and R&B, the two collaborated on songs by such composers as Frederick Loewe, Jerome Kern and Irving Berlin.

In addition to Bonnie, Raitt is survived by his wife, two sons, two stepdaughters and six grandchildren.

In lieu of flowers, donations may be made to the John Raitt and Rosemary Raitt Scholarship for Musical Theatre at the School of Theater, Film and Television at UCLA.

Raitt
Continued from page 8

show’s solo “Solloquy” was written for the role after Raitt auditioned

FOR THE RECORD

Jame Foxx was misidentified in a photo on the Feb. 28 issue. He is pictured with Diana Ross and Clive Davis.

with a group leased via XM Radio.

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‘I Never Go Anywhere Without 10,000 Albums’

BY ED CHRISTIAN

While Merck Mercuriadis, worldwide CEO for the Sanctuary Group, clearly is comfortable making strategic decisions that will affect his publicly traded company, he is much happier talking about music. Even a discussion about the economic implications of digital distribution inevitably leads back to music.

During an interview with Billboard in his office, Mercuriadis related that in addition to an iPod, “I have a hard disc with thousands of albums on it, and I can shift things back and forth quite easily. So I never go anywhere without 10,000 albums. Eventually, I will have my entire record collection of 50,000 albums on my hard drive so I can access it any time I want, but I will still want the hard version so I can look at the artwork and feel the textures.

The first thing Bob Chiappardi, president of New York-based Concrete Marketing, says about Mercuriadis is that he is “a true music lover.” Chiappardi lauds Mercuriadis as a man of his word who remains family-centered even though he seems to travel prodigiously. He is also “amazingly responsive,” Chiappardi adds. “I think he lives with the Blackberry attached to his hip.”

As an extension of his devotion to music, Mercuriadis is known for his rapport with artists and his fierce protection of their interests. One of Sanctuary’s management clients is Guns N’ Roses, whom Mercuriadis handles personally. Asked when the band’s long-awaited “Chinese Democracy” album will see the light of day, Mercuriadis says, “As is one of the most extraordinary artists of all time. When people hear this album, they will realize what [Axl] did in this band, versus what Slash says he did. It will be evident to everyone who the heart, soul and passion of Guns N’ Roses is.”

Q: What can we expect from Sanctuary this year?
A: We have a tremendous catalog, which has been under mined in the U.S. We are releasing probably over 100 titles for 2005 in the U.S. We will also have about 20 front-line releases. The real core of the company is focusing on the new releases, whether that be from new bands or established bands. For 2005, there is a handful of releases which we believe can be as big as Morrissey was for us last year: Robert Plant, Billy Idol and Kelly Osbourne. On the other side of things, outside the U.S. we have new acts on subsidiary Rough Trade like Arcade Fire and Antony & the Johnsons.

Q: Do some of your deals allow artists to own their masters?
A: We have no set rules. We are only concerned with one thing: that we are making a deal that is commercially viable. If the P&L works, and it’s an artist we want to be in business with, we will make a deal that works for that artist and that works for us.

Q: How does Sanctuary’s 360-degree approach work?
A: No other company can provide what we have: a record company, management, merchandising, publishing and a premier agency. All are proven. There are a number of companies that are vertically integrated, but no one out there has the 360-degree approach. If it wasn’t for the talent and art, there wouldn’t be a reason for us to supply a service. I am sure that it won’t be long before some people start chasing our tail.

Everything that we do is born out of the philosophy that, first and foremost, we are an artist company. If the artist does well, we will do well. The important thing is to work with great artists and create an environment that makes them comfortable to do their best work. They bring their art, effort and enthusiasm to the table, and we bring our expertise, infrastructure, effort and enthusiasm to the table. Then we go out there in a way that has no conflict whatsoever, and we make things work for the artist. The model works extremely well. The approach gives the artist an opportunity to go into partnership with us.

Q: What differentiates Sanctuary from the majors?
A: If you go back 20 or 30 years, the great labels focused on developing the relationship between the artist and audience. After that, you would try to cross it over, but the economic model was based on the core audience, not the crossover potential. Fast forward to now. You have four labels, and the economic times are different. Each major has to focus on all five records a year that each can sell millions of copies. In order to do that, you have to focus on selling to what I call the passive consumer, instead of an enthusiastic audience. It’s all about crossover or about nothing. Today, everyone is focusing on fast-tracking success by radio and by MTV, rather than building careers. We believe that radio and MTV are great enhancers of success, but that success has to be built on developing the relationship between an artist and an audience that really considers music to be an important factor in their lives.

The best of the music industry were when we were selling to music fans who will buy tickets, travel to see their favorite band and buy his legal albums and his bootlegs, so that everyone who knows them will know that that band means something to them.

Q: How is Sanctuary managing the transition to the digital world?
A: If you have a great brand—whether that is Iron Maiden, Morrissey or Robert Plant—people are going to want to buy it because it has integrity. Sanctuary and the music enthusiast don’t care if the carrier is a digital download, vinyl, CD, 8-track, a DVD with 5.1 sound, a dual-disc or whatever. Nor do we care if it’s bought at a brick-and-mortar or online store. That’s irrelevant as long as there is demand for the music.

If you look at wallpaper or ringtones, we have gone through expensive audits to figure that business out, because we want to ensure that we are stretching and pushing the envelope on the deals that we are making in those areas. But that is not because we are focused on new technology. What’s more important is to develop the brands that people want in those areas.

Q: Is the album format being compromised in the digital era by consumers who buy only songs?
A: In terms of protecting the integrity of the album as an art form, that is something that I am very aggressive about, and I will continue to place that argument in front of people. The art form of being able to make a great 40- or 45-minute record is something that has been distorted by the CD a little bit, because people felt that there was space for 77 minutes of music. That’s a big problem today. There are many examples of records that merited a double album, but when you are just looking to fill space on a compact disc, I think it is dangerous. It’s amazing how many classic albums only had eight songs. It’s those little nuances, and that’s why things have come to be about songs again, rather than about great albums and great album tracks.

Q: What is the real issue facing the music business right now?
A: The transformation that has taken place is one of an economic model that doesn’t work, which is trying to sell records to the passive consumer. As an industry, we have abandoned the hardcore music consumer. So while there are legitimate issues like piracy and unauthorized downloading, if you start making great music that hardcore fans can get into, then they become lesser issues.

Q: Your company has revenue of about $500 million. When you cross the billion-dollar barrier, can we start calling you a major?
A: No, you can say, “This is the future of the music business.” There is a 15-year period—from 1947, with Abmet Ercotogu starting Atlantic, to 1962, when Chris Blackwell founded Island and Herby [Alpert] and Jerry [Moss] founded A&M—when almost all of the great artist development labels that dominated music for the next 30 years were founded, with only a handful of exceptions.

I believe we are now a few years into a new revolutionary period, which will probably be shorter—maybe five or 10 years—where the companies that dominate music for the next 50 years are being determined. If we asked the industry experts five years ago if Sanctuary might be one of those companies, most would have asked, “Who?” But I believe that today most of them would bet on it.
SDMF

EXTRA

“BLS Mafia Times”

VOL. VII

BLACK LABEL SOCIETY • 2005

ALL THE CHAOS
ALL THE TIME

Zakk Wylde’s
Black Label Society

the new album in stores March 8th

“Mafia”

Black Label Society

Mafia

"For any self-respecting metal fans out there who've yet to bear witness to the Black Label, consider MAFIA your initiation. Pay your respects and join the family - you're long overdue, and it just doesn't get any better than this.” - Paul Gargano, Metal Edge

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Black Label Society Tour

Mar 10 - TEMPE, AZ
Mar 11 - ANAHEIM, CA
Mar 12 - LAS VEGAS, NV
Mar 15 - ALBUQUERQUE, NM
Mar 16 - DENVER, CO
Mar 18 - KANSAS CITY, MO
Mar 19 - SAIGET, IL
Mar 20 - MINNEAPOLIS, MN
Mar 22 - GRAND RAPIDS, MI
Mar 23 - MILWAUKEE, WI
Mar 24 - CHICAGO, IL
Mar 25 - COVINGTON, KY
Mar 26 - DETROIT, MI
Mar 28 - CLEVELAND, OH
Mar 29 - ROCHESTER, NY
Mar 31 - ALLENTOWN, PA
Apr 1 - CLIFTON PARK, NY
Apr 2 - SAYREVILLE, NJ
Apr 3 - HARTFORD, CT
Apr 5 - PORTLAND, ME
Apr 7 - NEW YORK, NY
Apr 8 - PHILADELPHIA, PA
Apr 9 - LOWELL, MA
Apr 10 - TOWSON, MD
Apr 11 - WEST SPRINGFIELD, VA
Apr 13 - NORFOLK, VA
Apr 14 - WINSTON-SALEM, NC
Apr 15 - ATLANTA, GA
Apr 16 - TAMPA, FL
Apr 17 - ORLANDO, FL
Apr 19 - NEW ORLEANS, LA
Apr 21 - AUSTIN, TX
Apr 22 - DALLAS, TX
Apr 23 - OKLAHOMA CITY, OK
Apr 24 - WICHITA, KS
Apr 26 - SIOUX FALLS, SD
Apr 28 - SPOKANE, WA
Apr 29 - PORTLAND, OR
Apr 30 - SEATTLE, WA
May 1 - VANCOUVER, BC
May 24 - TILBOURG, HOLAND (NL)
May 28 - BARCELONA (ES)
May 29 - MADRID (ES)
May 30 - LUXEMBURG (LU)
May 31 - DUDLEY (UK)
Jun 1 - GLASGOW (UK)
Jun 2 - BRADFORD (UK)
Jun 5 - COPENHAGEN (DK)
Jun 7 - TAMPERE (FI)
Jun 8 - HELSINKI (FIN)
Jun 10 - SOLVESBERG (SE)
Jun 12 - MILAN (IT)
Jun 25 - GREECE

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