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RIGHT: Luis Miguel takes on an ambitious mariachi-themed tour. Photo by Lalo Yasky/Wireimage.com

ON THE COVER: Wind-up's Alan Meltzer, left, and Steve Lerner diversify their roster by moving into new sounds and genres. Photo by Seth Kushner/Retha.

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OPINION
A Society That Values Music Must Pay For It

The following is excerpted from a speech delivered June 7th by Fran Nevrka, chairman/CEO of PPL/VPL, at the British collecting society’s annual general meeting.

Music is mankind’s only universal language and arguably our greatest art form. Composers, songwriters, performers, singers and famous artists of many nationalities have made enormous contributions to the quality of our lives over many centuries. It is impossible to imagine a single occasion of any significance without music, to which we turn always in good times and bad.

Music is used in thousands of different ways across the globe on a daily basis. Music is used to entertain, to give people joy and to console. It is used at weddings, parties, religious occasions as well as funerals. Music is used at political gatherings, military parades, meetings of world leaders, state jubilees, sports events, music, an occasional occasion. All of these activities have been established over recent years and countless others are coming on stream as we speak.

That said, the words “new business models” must mean just that — ways of developing business and creating employment opportunities for individuals and wealth for the country as a whole. An anarchic free-for-all would have a disastrous impact on the livelihoods of creators, inventors and businesses, with fatal consequences for the economic fabric of a modern society.

Please do not misunderstand me. We very much want our licensees to be happy and successful and to make a substantial profit. Indeed, we are delighted to work with them as much as possible so that both sides can benefit. But music must be paid for and the rate must be fair and reasonable.

Let me give you an example: a business establishment and a place of entertainment where the customer will spend $20 or $30 on drinks, perhaps some more on food and all this in addition to a possible entrance fee. And, by the way, he or she may also have to pay a pound or two for the cloakroom. Now let us look at the cost of the recorded music, without which the place would be empty and could not function.

Under the terms of the PPL license, the cost of music is often less than one penny per head for the entire evening. Refuse disposal and cleaning may each cost this average place of entertainment several times more than the PPL license!

Is this right? Can this be right? Is that really the value that we, as a civilized society, place on music compared with bingo and binge drinking?

I often quote Vlaclav Havel, the first president of post-communist Czechoslovakia, who said that a nation that loses respect for its history and culture is in danger of losing its very soul.

I would just add that a country that fails to value music properly is in the same danger. Why? Simply because it is especially music, of all the arts we love and cherish, that makes the world a better and softer place and thus keeps us on the right side of civilization.

Thank you for the insightful article “For The Common Good” in the May 28 issue. I was on a recent panel that debated the merits of Creative Commons, and one of the panelists was Creative Commons proponent Siva Vaidhyanathan, author of “Copyrights and Copywrights: The Rise of Intellectual Property and How It Threatens Creativity.”

I pointed out the irony that while he, like professor Lawrence Lessig, proposed a shortened or eliminated copyright protection for creators, the hardcover version of his book was being offered at bookstores for $55.

He quickly pointed out that he also allowed people to download his book for free. That was exactly my point.

Vaidhyanathan and Lessig have the option to sell their books or the freedom to give them away. However, the Creative Commons licenses are irrevocable. In fact, certain Creative Commons licenses such as the “Public Domain Dedication” cause you to immediately place your songs in the public domain. “The Founders’ Copyright” license reverts your rights to the first U.S. copyright law in 1790, which granted protection for only 14 years (with the ability to renew for an additional 14 years).

With these licenses offered. I find it difficult to consider Creative Commons either liberating or for the common good of creators and other copyright holders.

Michael Clotser
President, Reach Global Inc.
West Palm Beach, Fla.

Questioning Creative Commons

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Michael Jackson: Now What?

Michael Jackson is a free man, but his future remains an enigma.

After a 14-week trial, Jackson was acquitted June 13 on all 10 charges he faced, ranging from child molestation to serving alcohol to minors. The jury trial in Santa Maria, Calif., attracted global media attention and served up a steady stream of sensational testimony. While Jackson, 46, can take comfort in his acquittal, he also must reckon with immense debt and a career outlook that is uncertain at best.

Industry observers speculate Jackson's next move could be a new album project, an international tour or a slot on Bob Geldof's upcoming Live 8 concert in Philadelphia.

Jackson's future as a recording artist is particularly unclear. His Sony Music recording contract dates back to 1993 and, if not already complete, is nearing completion. On July 5, Epic will release the two-CD collection "The Essential Michael Jackson."

Though Jackson has sold nearly 60 million albums in the United States alone, according to the Recording Industry Ass'n of America, his latest releases have fallen short of blockbuster status. His most recent studio album was 2001's "Invincible," which sold more than 2 million copies, according to Nielsen SoundScan. The last substantial release before that was the 1995 two-disc set "HIStory: Past, Present and Future—Book I," which scanned 3.5 million copies.

If Jackson is indeed a free agent, the timing may be right for interested parties to buy low. A key to his desirability will be whether he regains ownership of his masters.

Ultimately, former Sony Music Europe chairman Paul continued on >>p8

Court Reverses TVT's $54M Award In IDJ Suit

NEW YORK—Lyor Cohen and Island Def Jam Music Group will not be writing multi-million-dollar checks to Steve Gottlieb's TVT companies, now that an appeals court reversed a $54 million judgment regarding Ja Rule recordings.

What remains after the June 14 U.S. Second Circuit Court of Appeals opinion is a $126,720 judgment against IDJ for breach of contract, which the label did not appeal.

The case is an example of the high stakes strategies of litigation lawyers—and the unpredictability of judges and juries.

TVT's counsel, Peter Haviland with Akin Gump Strauss Hauer & Feld, successfully focused the District Court jury in 2003 on claims that could reap large monetary awards, painting a picture of fraud and wrongful, intentional conduct. The breach of contract claim, which could not include punitive damages, seemed to play a minor role.

Haviland argued that Ja Rule in 1998 rekindled a relationship with producer Irv Gotti after he formed Murder Inc. as a joint venture with IDJ.

TVT in 2001 approached Gotti and Ja Rule, who previously recorded tracks with members of Cash Money Click for TVT, to record a new album with CMC. This required IDJ's consent.

Although reluctant to consent, Cohen as IDJ's chairman did not want to alienate Ja Rule by refusing his request.

IDJ was continued on >>p8
Morelli To Helm RED

Plans To Keep Key Executives, Beef Up Marketing, New Media

According to new RED chief Bob Morelli, it will be more of the same—literally and figuratively—for RED labels.

Morelli, who was named executive VP/GM of RED Distribution June 13, says the company’s key executive and sales teams will remain in place, with possible additions to its marketing and new-media departments.

Morelli replaces president Ken Antonelli, who resigned June 2 (Billboard, June 13), sparking concern that other big changes were on the way. But Morelli says that is not the case.

“The core management team and the core players who have made RED what it is are still there, and I’m lucky to have inherited them,” he says. “We have a major commitment to the entire independent community and the retail community.”

Morelli will oversee all areas of RED’s operations. Reporting to him will be the senior management team, including senior VP of product development Alan Becker, VP of business and legal affairs Tony Timpano, VP of finance and administration Greg Bell, VP of marketing Laura Marques, VP of field sales Lou Tatulii and Red Ink senior VP/GM Howard Gabriel.

Morelli says RED will continue to work with Sony BMG to upstream some artists, moving successful acts into the Sony BMG system. “Where that exists, it’s terrific from a strategic approach,” he says. “Where it doesn’t, then it’s my responsibility to maximize selling and marketing records as stand-alone labels that I distribute.”

Executives at RED-distributed labels seem pleased that Sony BMG made a fast hire, with many expressing confidence in Morelli’s appointment because of his indie experience.

Morelli was most recently executive VP/GM of Sony BMG Music Entertainment Sales. He joined BMG in 1985 to oversee distribution, sales and marketing for a host of third-party labels. He also supervised two of BMG’s efforts to launch an independent distribution division. “I wouldn’t describe them as ‘failed,’” Morelli says. “They were half-hearted attempts at trying to start something analogous to RED.”

Or Music president Michael Caplan says, “Ken was a great guy, and I only hope that Bob can continue that tradition. I hear really good things from my friends at Sony about him, and I do like the fact that he has a background with indie labels.”

---

Morelli (cont.)

from >>7

Burger notes, if Jackson delivers a great album, "any record company will want to sign him, including Sony BMG," Garrity adds.

In the meantime, a source close to Jackson says the singer is seriously considering a tour with his brothers, and that the rumored Las Vegas ‘comeback show’ is just that—a rumor.

The trial’s profile seems to have given Jackson’s music a boost, at least short-term. According to Nielsen Broadcast Data Systems, total Jackson sales went from 1,171,171 the day before the verdict, to 1,172,000, an increase of more than 500%. Jackson’s audience reach jumped from 716,000 to a whopping 8,8 million, with “Best” and “Billie Jean” getting the most airplay.

Similarly, some retailers reported a spike in Jackson catalog sales. "I started to run out immediately," says Skippy White, owner of Skippy’s, a single-chain Skippy White’s of the post-verdict reaction. "He has a lot of fans, and this news is bringing them into the stores."

In the United Kingdom, sales have picked up slightly, according to HMV Europe product director Steve Gallant. “He doesn’t need to do huge things in America,” Gallant says. “He has a huge musical base in Europe, and the individual markets in the Far East.”

Those markets will have to emerge quite a lot to keep Jackson solvent, however. These days, the singer is essentially living off his 50% share of the Sony/ATV Music publishing catalog.

Jackson purchased ATV in 1985. Ten years later, in a deal orchestrated by his longtime attorney John Branca, Jackson merged ATV with Sony’s music publishing division; the entire catalog is valued at around $1 million.

With Jackson’s post-trial deal reported to be $297 million, many wonder if the singer will need to unload his stake.

Jackson has used his share of the publishing giant, which includes more than 250 copyrights from the Beatles, as collateral in securing loans. Other debts have been secured using Mijic Music, a separate music publishing company that controls the copyrights to his work. One banker notes that that asset at $100 million. Jackson’s record royalties and publishing rights are estimated to earn him $30 million per year, primarily in sales outside the United States.

The artist’s Sony/ATV position hinges on his ability to keep up with debt interest payments.

In May, New York-based distressed-debt investor Fortress Investment Group bought Jackson’s loan portfolio from original lender Bank of America after Jackson had payment problems.

Fortress is believed to have reworked Jackson’s payment schedule to give him more flexible space. A strong hit is still likely needed to slash his spending to avoid defaulting on the loans. That, or embark on a massive tour.

While never a frequent touring artist, Jackson has a history of road success. He toured in 1997, when his European stadium HIStory trek grossed about $85 million. According to Billboard Boxscore, second for the year only to U2. Jackson averaged more than $2 million per night in Europe.

The artist’s most recent show was his 50th Anniversary Tribute Concert at New York’s Madison Square Garden in 2001. The two shows grossed $126,720 and moved nearly 35,000 tickets, according to Billboard Boxscore.

Jackson would surely still be a strong draw today, but the question is whether his audience reach is strong enough to support a tour. But U.S. promoters might be less willing to pony up $1 million-plus guarantees for an artist whose earning potential—and physical stamina to handle the touring grind—is in question.

Others maintain Jackson could do strong touring business anywhere. "Michael Jackson is one of the great live performers of our time," says Paul Gongaware, producer of the HIStory tour and now co-CEO of Concerts West.

"Would he still be a big draw?" Gongaware asks. "Massive. Multiple arenas in many markets around the globe. Anyone who has ever seen him perform knows he’s pure genius live."


---

TVT (cont.)

from >>7

renegotiating its deals with the artist and Got$.

So TVT entered a contract with Ja$ Rule, Got$ and Murder Inc. to record the CMC album, subject to IDJ’s consent. As the artists began recording, the parties negotiated a “side letter agreement,” which IDJ signed but never sent to TVT’s lawyer, who received only assurances the deal was done.

Ten months later, with Got$ re-signed to IDJ, the label for$ a bade TVT from releasing Ja$ Rule’s recordings—after TVT had developed promotional materials, including a sampler CD and DVD of CMC tracks that IDJ distributed as part of the deal.

TVT sued Cohen and IDJ, contending that they never intended to cooperate and instead sabotaged the CMC album. But TVT spent more than $1 million producing and promoting the album that IDJ persuaded Got$ and Ja$ Rule not to deliver. The jury found IDJ and Cohen liable for fraud, interference with the TVT/Gotti/Ja$ Rule contract and copyright infringement of the sampler tracks. IDJ also breached the oral contract consent.

Although the completed CMC album was delivered to Gott$ before the trial ended, the jury awarded TVT $25 million to compensate for its losses and $107 million in punitive damages. The judge reduced the award to $54 million.

The masterstroke for IDJ and Cohen attorneys was not appealing the contract award, freezing it at $126,720—far less, even, than TVT’s attorney’s fees.

Then the lawyers attacked the larger claims with what proved to be lethal legalities for TVT.

Andrew Frey with Mayer, Brown, Rowe & Maw convinced the court that IDJ’s oral contract was part of the TVT/Gotti/Ja$ Rule deal, so the label and Cohen could not be liable for third-party interference. Further, any hidden intent to breach the oral contract was remedied by the contract claim, so it was not fraudulent under New York law.

Paul Garde$ with Patterson, Bello$nap, Webb & Tyler persuaded the court to throw out the punitive damages, arguing that they may only be awarded when the wrongful conduct was directed toward harming the public at large rather than individual parties like TVT.

The court also knocked out the copyright infringement claims and attorney’s fees.

"Lyor is extremely relieved to be vindicated of the charges that he had committed fraud," Frey says.

And while TVT’s options—asking the appellate judges to reconsider the opinion or the U.S. Supreme Court to review the case—are unlikely to alter the outcome, according to several industry lawyers who spoke with Billboard, Haviland is not calling the case a checkmate yet. "This is not over, and we look forward to the next round." A summary of the opinion is available to subscribers at entertainmentlawweekly.com.
FAT JOE • T.I. • JUVENILE
MIKE JONES • PAUL WALL & FRIENDS

YOU BLEW THE WINDY CITY DOWN.

THANKS

SUNDAY, JUNE 19TH AT 8PM/7C ON MTV2
Latin

Latin by Leila Cobos

Sony, Ritmo Latino Settle Shakira Dispute

A dispute that has kept Shakira’s top-selling album, “Fijación Oral, Vol. 1” (EPic), out of most Ritmo Latino stores has been resolved with a handshake and a smile—and the disc back on store shelves. Ritmo, the United States’ largest Latin retail music chain, was upset that the “Fijación Oral” promotion schedule did not include an in-store appearance at any of the company’s 42 stores. What Sony BMG Norte execs called “a scheduling conflict” was considered a cultural slap by Ritmo president David Massy. Instead of selling the album, Ritmo employees handed out fliers that said the Colombian singer and her label did not support the Latin community.

Now Shakira has agreed to a Ritmo appearance in the fall. Sources close to the singer defended her dedication to her Latin fan base, noting that the singer released the follow-up to her crossover album, “Laundry Service,” in Spanish. Shakira also had an in-store with a Latin account in Puerto Rico, and is promoting heavily throughout Latin America and Spain.

“The scheduling conflict did not involve Shakira, whose label is responsible for scheduling decisions,” read part of a joint statement from the two companies, issued June 15. “Sony BMG Norte and Ritmo Latino look forward to continuing their longstanding relationship.”

Even without Ritmo’s support, “Fijación Oral,” the fast-selling Shakira album ever, more than doubled the first-week sales record for a Spanish-language album in the United States, scanning nearly 157,000 copies, according to Nielsen SoundScan. It reached No. 1 on the Billboard Top Latin Albums chart and No. 4 on The Billboard 200. According to Epic, the album is No. 1 in Spain, Mexico, Venezuela, Colombia, Ecuador, Argentina, Chile; it debuted at No. 2 in Germany and No. 3 in Austria and Switzerland.

Massy says he expects to receive a shipment of “Fijación Oral” by the June 18 release. “It’s a shame I lost the first two weeks of sale,” Massy says. “But we’re happy everything is resolved.”

Thanks to a new deal with DiscLive, the programming and insight of Billboard conferences will be available on CD—before the conference even ends.

The new agreement will record and produce discs on site for all Billboard conferences and events, including the 2005 Billboard R&B-Hip-Hop Conference & Awards, to be held Aug. 3-5 in Atlanta, and the Billboard Latin Music Conference & Awards, which recently took place in Miami.

DiscLive can produce 1,000 high-quality CDs in less than 20 minutes. The company will record each panel and roundtable, providing complimentary copies for attendees immediately afterwards. In certain cases, compilations of entire conferences will be sold; recordings of the Latin Music Conference are already for sale at disclive.com.

“As we continue to grow our audience and reach,” says Tamara Conniff, co-executive editor of Billboard, “DiscLive will extend the longevity of our conference content. We’re responding to a demand, trying to better serve the people who trust us to provide them with the best information about industry trends and developments.”

DiscLive has worked with Billy Idol, Devo and the Pixies, among other acts, to produce what The New York Times, in a May headline, called “Rock’s Best New Souvenir”—an immediate recording.

“We are very excited to be partnering with Billboard for these events,” says Zach Bair, CEO of DiscLive and its parent company. “Immediately. “We look forward to giving attendees the opportunity to listen and engage in these valuable conferences while we take care of taking notes.”

UpFront

Latin by Leila Cobos

Luis Miguel Gets Road Ready

Chayanne, Marc Anthony, Alejandro Fernández Form Co-Headliner Event

Mexican crooner Luis Miguel, one of Latin music’s top-selling artists and top-grossing performers, is planning the most ambitious tour of his career. Billboard has learned.

The Mexico En El Piel tour, named after the artist’s November 2004 Warner Music Latina album, will start Sept. 13 in Fresno, Calif. It includes at least 40 U.S. concerts before playing 10 dates in Argentina, Chile and Uruguay. The tour will close with 17 shows in Mexico.

“It’s a very special tour, a very ambitious tour, and it could be the most important in his career,” his manager, AA Music Management’s Alejandro Arsenis, tells Billboard in an exclusive interview.

Luis Miguel’s last full-fledged U.S. concert earned him the Latin tour of the year honor at the 2004 Billboard Latin Music Awards. However, Arsenis says, this tour is different in its scope. Performances will include a recap of Luis Miguel’s hits but will focus on material from “Mexico En El Piel.” While the singer has long included mariachi in his recordings and performances, “Mexico” is his first mariachi-only record.

So it makes sense that Luis Miguel—who typically performs in Mexico City, Guadalajara and Monterrey, Mexico—will play more than a dozen secondary markets, many of which he has not visited in more than a decade.

“We were waiting for this kind of album,” Arsenis says. “It’s a more Mexican album. And that’s why we plan to spend more time in the United States and Mexico.”

The Mexican theme has created anticipation for the tour, says Emily Simonitsch, senior VP of talent for House of Blues Concerts. Luis Miguel’s tour includes at least four dates at the Gibson Amphitheatre at Universal City Walk, an HOB venue in Universal City, Calif.

“He’s the highest-selling Latin artist for [HOB] because of the numerous dates he does for us in the United States,” Simonitsch says. AA is booking Luis Miguel’s U.S. shows in conjunction with the William Morris Agency. Different promoters are working different dates. There is no major tour sponsor in the United States. Negotiations are under way with at least two major sponsors in Mexico.

Tickets to some of the California dates were go on sale at press time. Other dates will go up in the coming weeks.

Three for the Road

Pop singer Chayanne, new tropical singer Marc Anthony and pop/ranchera singer Alejandro Fernández also recently announced a co-headlining tour (Billboard, June 18). The three superstars of their respective styles, all signed to Sony BMG, will play a total of 18 arena shows in 16 cities, beginning with an Aug. 17 concert at the Toyota Center in Houston.

“A bill of this magnitude, with this caliber, I don’t think has ever toured the U.S. before,” says Gerry Barad, executive VP of the Next Adventure, Clear Channel Music Group’s global touring division. “It’s unique. . . . you have three bona fide headliners, at the same ticket price.”

The singers will rotate positions in the show from market to market, with each opening and closing an equal number. Tickets will range from $30-$125, and concerts will be three to four hours long.

This marks the first time Chayanne and Anthony share the headline role. "Formulas have changed, and audiences are more demanding," Fernández says. “You have to offer more within the same show.”

A nationwide multimedia promotional campaign for the tour has already begun.
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Sprint and Verizon Wireless may soon open the walls on their networks, allowing their subscribers greater access to third-party content, including ringtones and graphics. The mobile phone giants are responding to U.S. cell phone users’ growing interest in buying content from sources other than their wireless carrier.

Allowing subscribers to access non-network content is a common practice for mobile operators in Europe, as well as U.S. carriers Cingular, Nextel and T-Mobile.

Sprint and Verizon, however, have taken a “walled garden” approach, restricting content to that offered directly through their own delivery portals. Sprint is testing a system that would let content providers direct sales and marketing campaigns at its subscribers through premium SMS messaging, otherwise known as “short codes.”

A short code is a four- or five-digit number that works like an e-mail address but across various wireless carriers. Companies can place the short code in their advertising to generate customer responses. In turn, subscribers can send a text message to a short code to request information or make purchases. The reply is delivered to the subscriber as a text message attachment. The charge is added to the mobile bill.

According to John Styers, Sprint director of data communications services, the carrier is conducting short-code delivery trials with various partners, including Sony BMG and Warner Music Group. “Both of them are in the midst of launching a premium SMS service,” he says. “They want to be able to offer on their artist-specific Web sites the artists’ content in ringtone fashion through SMS. So we are working with them to launch some of their artists’ Web sites as well.”

He says Sprint will slowly open its network following these trials, based on technology performance and customer feedback.

Verizon, which has operated the most tightly controlled network of all U.S. carriers, uses a content delivery system called BREW. Only content written and delivered via the BREW system can operate on Verizon’s network and phones. But Qualcomm, which created the BREW technology, has introduced a new version that would support non-BREW content. Sources say Verizon has told content aggregators that it intends to open its network to off-portal content before the end of the year. The carrier declined to comment for this story.

According to executives at QPass, a wireless transaction management firm, off-portal sales in the United States are beginning to explode. The company manages the off-portal sales activity for Cingular, Nextel, Boost Mobile and other carriers that together represent about half of the U.S. market.

In the last year, these carriers have seen off-portal content sales grow at a compound annual rate of 470%. In the last six months, total off-portal sales activity skyrocketed 1,024%, with a month-over-month growth of 147% this past quarter alone.

Even with the crumbling of these garden walls, however, less than 10% of all wireless content transactions in the United States are non-carrier. This pales in comparison with Europe, where about 80% of all mobile content sold is off-portal.

But even some European companies see an off-portal opportunity in the United States. Jamster, which has used short code to become a leading ringtone provider in Europe, launched its U.S. service six months ago. Its multimillion-dollar branding and advertising campaign can be seen on MTV, BET, VH1, Comedy Central and in such magazines as Maxim and Cosmopolitan.

Content providers following suit include Dirty6 and newcomer ThumbPlay.

“When we first came into the U.S., people told us premium SMS would be too difficult because of the carriers and that people weren’t as familiar with SMS in the U.S.,” says Dan Mosher, director of content services for Jamster parent company VeriSign. “We found a big market for it right out of the gate. I think customers want choice and want to get content from multiple avenues. I think it will help the industry overall.”

This off-portal sales growth comes at a time when the ringtone market is expected to have its best year ever. Yankee Group research forecasts $1 billion in U.S. ringtone sales for 2005.

“[There are] a lot of legs left in the ringtone space,” Yankee Group senior analyst Linda Barrabee says. “It is going to be a bit of a volume game, and I think that adding distribution channels is going to be a way to drive additional revenues.”

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P2P Sites Prepare Legit Bows

With a Supreme Court ruling in the Grokster case believed to be imminent, proponents of commercial peer-to-peer networks are busily preparing new legitimate services. Key to many of the developing services is the readiness of Snocap, the fledgling copyright-management and P2P-filtering service from Napster founder Shawn Fanning. Among Snocap clients on the horizon is Mashboxx, a planned legitimate P2P offering from former Grokster frontman Wayne Rosso. That service looks to enter the market sometime after the High Court’s ruling.

Rosso tells Billboard he hopes to begin beta testing of Mashboxx within a matter of weeks. The service is collecting e-mail addresses for its test.

Snocap is intended to help guide P2Ps of Mashboxx and other P2P networks to legitimate content registered with the filtering service. It also blocks users from distributing or accessing uncensored or unrecognized files.

Snocap also aims to build content catalogs by capturing digital “fingerprinting” of live, rare and unreleased works that users are attempting to share. The information will be reported to content owners with the goal of helping labels prioritize which music should be cleared for sale, Fanning explains.

Development of Snocap is proceeding at a furious pace, and testing is under way.

In the meantime, the company has quietly inked digital-fingerprinting deals with more than a dozen indie labels and distributors, including TVT, Ryko Group, Digital Musicworks International, Artemis Records, Netwerk Records and the Independent Online Distribution Alliance.

That is on top of major-label deals with Universal Music Group, Sony BMG Music Entertainment and EMI. Negotiations with Warner Music Group are ongoing.

Snocap wants to expand the universe of content it represents by opening its digital registry to all labels and artists.

The move figures to have the biggest impact on individual artists and small-catalog owners, who can now ensure that their content is legitimately distributed alongside more mass-market offerings in P2P environments that will ultimately use Snocap’s technology.

Snocap executives tell Billboard that regardless of what the Supreme Court decides, they see themselves positioned to capitalize from the ruling.

A ruling in favor of the music industry is likely to expedite the process of existing P2P operators attempting to convert to legitimate offerings, many of which would be potential Snocap clients.

A ruling in support of P2P networks is likely to mean even more label spoofing tactics and other anti-piracy strategies that compromise the quality of P2P search results. In that scenario, P2P operators looking to offer their users a better experience may turn to commercial solutions enabled by Snocap.

The digital registry would also become crucial. Fanning, who serves as chief technology officer of Snocap, says the company is focused on creating a nearly infinite selection of digital music. To that end, it is opening its doors to fingerprinting as much music as possible, even the most obscure.

Snocap CEO Ali Aydar adds, “Consumers are going to demand that an authorized environment.”

George Joins BIG; Caulfield Upped

Former R&B/hip-hop WPHI Philadelphia assistant PD/music director Raphael George has joined the Billboard Information Group as R&B/hip-hop chart manager. At the same time, veteran chart manager Keith Caulfield assumes a larger role with Billboard Chart Alert. George started June 6 at the company’s New York headquarters. He will oversee R&B/hip-hop, rap and rhythmic charts for Billboard and Billboard Radio Monitor.

Prior to his six-year stint at WPHI, George worked on-air at former adult R&B WMHC New Haven, Conn., and as a producer at adult R&B/WILD Boston.

George reports to Billboard director of charts/senior analyst Geoff Mayfield and Billboard Radio Monitor director of charts Silvio Pietroluongo. He replaces Minal Patel, who exited BIG for a post at Bad Boy.

In Los Angeles, Caulfield has been named editor of Billboard Chart Alert. He had been associate editor of the weekly e-newsletter, Mayfield, who had been editor, remains involved as editorial director.

“From the very first issue in December 2003, Keith’s commitment to Billboard Chart Alert’s editorial content and his encyclopedic knowledge of chart details made the newsletter a Wednesday-morning appointment for those eager to learn what stirred growth for each week’s fastest sellers,” Mayfield says. “Now that all Billboard subscribers are entitled to Chart Alert access at no extra cost, he is the right person to fill the needs of a growing readership.”
Happy Independents Day to A2IM

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Congratulations also to the newly elected board of directors: Steve Gottlieb, Peter Gordon, Tom Silverman, Glenn Morrow, Lesley Bleakley, Molly Neuman and Doug Keogh

Special thanks to the hiring committee, including recent and early participants: Steve Gottlieb, Peter Gordon, Tom Silverman, Glenn Morrow, Lesley Bleakley, Molly Neuman, Michael Koch, Danny Goldberg, and Steve Hulme

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**UpFront**

**REGULATION**

**BY BILL HOLLAND and TONY SANDERS**

**Court Backs FCC Ownership Caps**

WASHINGTON, D.C. — Rejection to the Supreme Court's June 13 decision not to review Federal Communications Commission ownership rules has fallen along predictable lines. Critics of media consolidation are expressing delight. Meanwhile, executives at radio, TV and newspaper conglomerates say they need new rules to compete with cable, satellite and online entities, and will look to new FCC Chairman Kevin Martin to relax ownership limits.

At issue is further consolidation of U.S. media companies. As conglomerates have grown during the past few years, studies have shown that local programming, including music options, has diminished. Former FCC chairman Michael Powell introduced the proposal to remove market limitations in 2003; within days, public interest group the Prometheus Radio Project filed suit to block the action, and legislators on both sides of the aisle expressed disapproval. The June 13 decision stayed last summer's ruling by the U.S. Third Circuit Court of Appeals that kept limitations in place. Now the same media companies that petitioned the courts to remove ownership limits are expected to press Martin to jettison the cross-ownership rule—which limits the number of radio stations, TV channels and newspapers one company can own in a given market—and the national ownership cap of eight broadcast stations in a single large market.

**‘NAIL IN THE COFFIN’**

Such all-out deregulation in the wake of the disclaimered Powell effort will face close scrutiny on Capitol Hill. Lawmakers from both parties have been skeptical of removing ownership limits. Democrats in particular applauded the court's denial of an appeal.

"The Supreme Court's action is the final nail in the coffin for the misguided FCC rules," Sen. Russ Feingold, D-Wis., says. "Rather than advancing the interests of the American people, the FCC has bent its rules to serve the interests of a few media moguls who have been putting profits ahead of public interest." For example, the FCC under Powell, he says, "has allowed the merger of Tribune and程式化Times; among other media entities," is confident that cross-ownership in major markets will ultimately win government approval. "Somehow down the line, we get [cross-ownership] relief," Feingold says, noting that what level of expediency can be expected from the FCC remains in question.

Newspaper Assn. of America President/CEO John Sturm says his organization is "looking forward to the FCC opening the proceeding" to deal with the cross-ownership issue, "because every day that goes by, newspapers face more competition, because every day that goes by, there are more media choices." "

**Legal Matters**

**SUSAN BUTLER sbutler@billboard.com**

**Piracy A Federal Case**

U.S. Attorney General Alberto Gonzales sees fighting entertainment industry piracy as "one of the highest priorities" for the Department of Justice. He hopes and expects the music community to continue playing its important role in this battle.

"Obviously, the No. 1 priority for the department is national security," Gonzales told Legal Matters May 31 during an exclusive interview at the DOJ. "Part and parcel of that is having eco- nomic security, and part of that is protecting the efforts of artists and inventors." This is music to the industry's ears after many people wondered if Gonzales, who was sworn into office Feb. 3, would continue working toward implementing recommendations from the 2004 Intellectual Property Task Force Report. It covered the department's piracy efforts and encouraged beefed-up civil and criminal enforcement, legislative changes, educational efforts, international strategies and cooperation with all intellectual-property industries (Billboard, Oct. 30, 2004).

Since taking office, Gonzales appointed as task force chairman D. Kyle Sampson, the attorney general's deputy chief of staff/counselor. He also tapped as vice chairman/counselor Arif Alikhan, a federal prosecutor who worked on the task force report with former deputy chief of staff and task force chairman David Israelite, now president/CEO of the National Music Publishers' Assn.

Working with the industry is an important part of the department's overall plan, Gonzales says. He reinforced this commitment when he met with about a dozen label and music pub- lisher executives June 2 in New York, discussing DOJ efforts and his belief in the importance of entertainment to the economy.

"Obviously we have limited resources," he tells Billboard. "We have to be smart in the way we spend those resources. That's one of the reasons we need the help of certain industry groups that represent victims." Gonzales recommended many ways in which the music community can take part.

To protect its works, the industry can use technology and other means to make counterfeiting more difficult. Civil suits can be used to enforce rights.

The Recording Industry Assn. of America reports that during first-quarter 2005, 559 arrests and securing 137 convictions. They also seized 577,540 CDs and 352 CD burners. These numbers do not include seizures made without RIAA assistance.

Alikhan says recent legislation gives law enforcement the authority to seize equipment associated with making counterfeit goods, including label makers, replicators, stamping machines and silk-screening machines.

The DOJ implemented the task force report's recommendation to create five more Computer Hacking and Intellectual Property Units, called CHIP units, in regions where there is a high concentration of IP cases. The new units in Nashville; Orlando, Fla.; Pittsburgh; Washington, D.C.; and Sacramento, Calif., prosecute crimes, work with local IP industries to prevent crime and train other prosecutors and investigators in regional issues. This brings the number of CHIP units to 18.

The DOJ has also provided funding for more prosecutors, Alikhan says. Including CHIP coordinators, the network of specialized federal prosecutors now totals more than 200.

Gonzales suggests that labels, publishers, artists, songwriters and their attorneys can help by sharing information with the department.

For example, details about products illegally arriving from certain countries and activities that are potentially unlawful help the department with investigations and prosecutions.

"It's one thing to say that it's a crime if you do this, but if you don't prosecute anyone, then those words ring hollow," he says.

The attorney general also believes that the industry has an obligation to educate the public.

The department has begun the educational process, working with Court TV and nonprofit groups on programs to reach young audiences. Gonzales also welcomes the industry's ideas to attract this audience, he says.

On the international front, DOJ prosecutors have traveled to Thailand, Colombia, Chile and South Korea for workshops with law enforcement officials. Alikhan says the one he attended in Bangkok drew officials from 10 countries.

"Congress had made a policy decision that such creative efforts should be protected and that there are consequences for not honoring those protections," Gonzales says. "It think it's important to try to educate the American public that we're serious about this."

The complete interview of Attorney General Alberto Gonzales is available for subscribers at entertain-mentlawweekly.com.
Clear Channel Radio Calls Arbitron Outdated

Ed up with ratings that have relied on pencil-and-paper listener diaries for nearly 40 years, Arbitron’s biggest customer says it is time for a change. On June 13, Clear Channel Radio issued a formal request for proposals to create a new “state-of-the-art radio ratings system” that will be more accurate and credibly represent radio’s true value to advertisers.

Arbitron critics say the methodology is outdated and yields unreliable results. “Radio, advertisers and media buyers need more reliable data,” CCR president/CEO John Hogan says. Hogan calls Arbitron’s current methodology “almost laughable,” adding that measuring radio listenership requires “technology that is commensurate with the technology we’re employing,” including new digital and online delivery platforms.

Hogan says he is eager to receive proposals from Arbitron, TV ratings provider Nielsen Media Research and Italian research firm Eurisko, along with other research and technology companies.

Within hours of CCR’s bombshell, Arbitron announced that the Portable People Meter rating system it has been testing for five years could be ready for commercial use by April 2006. “We urge the rest of the radio industry to take up Clear Channel’s sense of urgency for the adoption of electronic measurement,” Arbitron president/CEO Steve Morris said in a statement. His message was a thinly veiled directive to radio groups including Radio One and Cox that were not supporting Arbitron’s current PPM tests in Houston.

Morris encouraged owners to carefully evaluate audience estimates expected this summer from the Houston trials, urged the Media Ratings Council to wrap up its PPM audit and implored the Radio Advertising Bureau to issue the results of the Forrester Research PPM economic impact study it commissioned.

CCR last year signed a four-year contract with Arbitron that runs through Dec. 31, 2008, amounting to about $54 million annually. Hogan characterizes his calls for proposals as “a genuine effort to find out what alternatives are out there,” borne out of discussions with other radio group heads who share his concerns.

Indeed, while radio execs seem sold on the idea of digital audience measurement, not all seem sold on Arbitron’s vision. Cox Radio president/CEO Bob Neil applauds CCR’s move. “Radio needs to consider operating its own ratings measurement system,” he says.

“Fast-tracking a bad idea, as Arbitron suggested, isn’t the way to go.”

A time-starved public that is increasingly unwilling to participate in surveys problem for Arbitron and virtually all researchers. Despite a host of initiatives to increase response rates among young male, black and Hispanic households, Arbitron response rates continued their slow, steady decline in the winter 2005 survey, dipping 0.7% to 15.5%. The company says it will soon issue a strategic plan to shore up response rates.

Reaching the country’s growing cell phone-only population—roughly 5.5% of adults, according to the Centers for Disease Control and Prevention—is another concern. By Arbitron’s own estimates, the percentage of Americans ages 18-34 that has “cut the cord” is only 6.4%

Federal laws forbid Arbitron and other researchers from using predictive dials when calling cell phones, putting that segment of the population out of its reach. The ratings of rock, top 40 and hip-hop stations that target younger listeners could be affected by this trend. The company will field its fourth study on cell phones this summer.

Additional reporting by Mediaweek’s Katy Bachman in Washington, D.C.

Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

‘KIDZ BOP’ IN TOYLAND WITH FISHER-PRICE

“Kidz Bop,” the incredibly popular children’s brand from Razor & Tie, is expanding its reach—with the help of Fisher-Price. Next month, the toy manufacturer will begin shipping a new toy, Star Station, that features songs licensed from the “Kidz Bop” series.

Utilizing plug-and-play technology, Star Station is a single-CD toy that, when attached to a TV set, gives kids the opportunity to “perform on TV”—just like their favorite “American Idol” contestants.

“Preschoolers love to perform,” says Lisa Mancuso, VP of preschool marketing at Fisher-Price. “And they love to see and hear themselves on TV. This toy makes it all possible.”

Star Station is sold in two parts: the base unit, which will retail for $50, and ROM cartridges, which will sell for $10 each. The first two ROMs (“Dance Party 1” and “Dance Party 2”) arrive in August. Six additional “Dance Party” cartridges will be issued by year’s end.

Parent-friendly and kid-cool, “Kidz Bop” is tailor-made for a company like Fisher-Price. “We were looking for a relevant and contemporary brand to partner with,” Mancuso says.

Razor & Tie co-founder Cliff Chenfeld says the multyear/multiple-product fisher-Price deal marks the first branding partnership for “Kidz Bop,” which he created with Razor & Tie partner Craig Balsam.

To connect the dots between Star Station and “Kidz Bop” releases, Fisher-Price and Razor & Tie will do reciprocal, in-pack cross-sells of each other’s products. Additionally, Razor & Tie senior VP of marketing Michael Kramer says the two companies will participate in a “retailtainment event” at a national retail chain. “Kidz Bop” music will also be prominently exposed via the Star Station during Fisher-Price’s upcoming 75th-anniversary traveling tour.

“Overall, the kids space has great potential for us,” Chenfeld says. “The ‘Kidz Bop’ brand is adaptable and is more than a CD. This deal is the first step in that direction.”

According to Razor & Tie children’s entertainment director Kevin O’Connor, the company is pursuing additional “Kidz Bop” branding opportunities, including books, apparel, tours and direct-to-DVD projects. Each partnership “must speak directly to kids,” O’Connor explains. “That’s the touchstone: It must be meaningful to kids.”

Since launching in 2001, the “Kidz Bop” brand has accumulated CD sales of 4.6 million units, according to Nielsen SoundScan. “Kidz Bop” debuted at No. 7 on The Billboard 200 earlier this year. “Kidz Bop” follows the success of “Kidz Bop 1,” which was released Aug. 13. It will be followed, in the fall, by “A Very Merry Kidz Bop” and the music video-prized “Kidz Bop: The DVD.”

Unrelated to “Kidz Bop,” yet aimed at the children’s market, is Razor & Tie’s “Worship Jams,” due June 28.

TIME OF HIS LIFE: German DJ/producer and Mute recording artist Paul Van Dyk is making his presence known these days on big and small screens alike. His 2-year-old track “Time of Our Lives” (featuring Vega 4) can be heard in a TV spot for Range Rover and in the Warner Bros. film as well as the trailer for “The Sisterhood of the Traveling Pants.” The track was also licensed for use in the pilot of the Fox show “North Shore.” In September, the song appears in the MGM film “Into the Blue” (another Van Dyk song). “Never Forget,” appears in the trailer.

According to Van Dyk’s North American manager, Kourosh Nasseri of Nasseri Music Business Solutions in Washington, D.C., last year’s promo spots for HBO and Cinemax that featured “Time of Our Lives” got the “synch-licensing ball rolling for the track.” He credits Cynthia Sexton, senior VP of strategic marketing and licensing at EMI Music Marketing, with keeping the momentum going. Sexton worked with ad agency JWT in Irvine, Calif., to secure the track for the Range Rover spot.

By the way, Van Dyk’s next DJ-mix CD, “Politics of Dancing 2” (due late summer), includes one new, original Van Dyk track, “The Other Side.” Moved by the recent tsunami disaster, the male vocal track may very well find itself similarly licensed. Time will tell.

STILL WANTED: Hollywood Records artist Hilary Duff is the new face of fashion brand Candie’s. Duff—who stars in the new movie “The Perfect Man” and whose third album (“Most Wanted”) arrives in August—will represent Candie’s in print and TV ads. Created-in-house, the campaign spotlights the company’s new line of juniors clothing and accessories, which will be sold exclusively at Kohl’s stores nationwide.

ONE-WOMAN BRAND: Wendy Williams is a one-woman brand marketing entity. With the June 28 arrival of her first CD, "Wendy Williams Brings the Heat, Vol. 1" on Virgin (Billboard, June 18), the radio show host-turned-author-turned-TV personality continues to brand herself.

“I’m not a rapper, singer or actress,” Williams tells Billboard. “I only know how to be me. I don’t know how to be any other way. I’ve become the mess that is me. So, I’ll brand that.”

As for her third book project, Williams says she is giving herself room to breathe. The book will be her first novel. She promises it will be “a salacious tale” based on reality with names slightly altered to protect “the not-so-innocent.”
Source Interlink Gains National Clout
Distributor Adds Music, Movies To Product Line With AEC Acquisition

NEW YORK—Source Interlink, the magazine distributor that recently merged with Alliance Entertainment Corp. and acquired Chas Levy Circulation, apparently has Handelman and Anderson Merchandisers in its cross hairs.

At its June 6 conference call with Wall Street, Jim Gillis, president/CEO for the Bonita Springs, Fla.-based company, told analysts that “we have formed the first truly national product fulfillment and in-store services team that is truly unique to this industry.”

The Feb. 28 merger with Coral Springs, Fla.-based AEC (which has about $1 billion in annual revenue) and the May 11 acquisition of Chas Levy (which has about $370 million combined with Source Interlink’s own $335 million in revenue and the newly created cross-selling opportunities) give the company a pro forma annual revenue base of about $2 billion, according to company management.

While the AEC acquisition brings in music, movies and accessory product lines, it is the acquisition of magazine wholesaler Chas Levy from Levy Home Entertainment that will give Source Interlink a force of nearly 4,200 people to service stores across the United States. That capability and product offering lets the company turn the company into a rackjobber. It also picks up the ability to sell books, as Levy Home Entertainment has agreed to supply Source Interlink so that it can sell that product to accounts that Levy does not reach.

With plans to sell music, movies and even book products to the magazine retail customers of Source Interlink and Chas Levy, and the reciprocal plan of having Levy Home Entertainment pitch Source interlink product lines to its book accounts, Gillis and his boss, chairman/CEO Leslie Flegal, are projecting major growth during the next few years. Already, they say they have landed a projected $200 million in sales from cross-selling deals they have cut or are about to.


But Source Interlink also controls the checkout area in 70,000 supermarket and drug stores, with a total of about 250,000 racks, which up until recently were stocked only with magazines.

Combined, the store accounts of Source Interlink, its new holdings AEC and Chas Levy, and Levy Home Entertainment, the companies reach nearly 130,000 outlets. So while there is undoubtedly overlap in their respective account bases, and maybe even some product overlap in cases where all four entities are selling their respective product lines to some stores, major opportunities to cross-sell certainly exist.

“We now have the opportunity to sell these outstanding retail companies the full complement of home-entertainment content product, which no other one company has the capability of doing,” Gillis said. “This strong product mix, delivered through a streamlined platform, will generate greater revenue for the retailer, our vendors and Source Interlink. Until now, the source of magazines, books, DVDs and music and the effective servicing of those products has been inconsistent and fragmented through a variety of regional distributors.”

Meanwhile, the rackjobbing sector has consolidated in the last two years to the point where Handelman and Anderson are by far the dominant players in that sector. A rackjobber is much more than a supplier, as it also chooses titles and assortment for a product category, as well as oversees the servicing of the department and managing its profitability.

Amarillo, Texas-based Anderson mainly has dedicated itself to servicing Wal-Mart, and has not moved too far afield in looking for other accounts. Handelman, which only sells music, also racks Wal-Mart, handling about one-third of its stores. It also up until recently had been the sole rackjobber of music for Kmart for more than four decades, and it also services Shopko.

Even prior to its merger with Source Interlink, AEC has been nipping at Handelman’s heels, taking away its Meijer account, and recently landing about 400 Kmart stores, when the chain decided to service its own stores.

But those inroads aside, AEC only had limited opportunity to eat into Handelman’s business because it can only serve as a quasi-rackjobber, managing inventory and assortment for music. But it could not service stores, since its 200-person field staff is only large enough to handle the supermarket accounts in its Fresh Picks division. In contrast, Handelman has a 1,000-person field sales staff.

But the Chas Levy deal brings in a staff of 2,500. And the agreement with Levy Home Entertainment allows Source Interlink to tap that company’s 1,500-person field staff.

For chain stores that do not require in-store servicing, AEC’s ability to handle multiple inventory selection has allowed it to land a number of large accounts. It is the sole supplier of music to Barnes & Noble, and it also supplies Toys “R” Us and the Meijer chain. And, of course, AEC remains the dominant supplier of music to independent stores, outsourcing Baker & Taylor and Ingram in that product.

While it is a growing player in video, it still trails Baker & Taylor and Ingram in that business. And of course, those two dominate book sales to the independent account base, but the Levy Home Entertainment connection allows Source Interlink to challenge them in general merchandise accounts and even specialty chain accounts, in situations where a limited book selection is all that is warranted. Levy Home Entertainment is said to stock about 8,000 titles, mainly best sellers and steady-selling backlist titles.

The Indies
TODD MARTENS tmartens@billboard.com

Indies Pledge To Join New Trade Group

Acting president of the American Assn. of Independent Music Don Rose says that most of the 135 labels that attended the June 6 founders conclave (Billboard, June 18) have committed to joining the newly formed trade group. Rose says a number of them, such as V2, Saddle Creek, Kill Rock Stars, Ninja Tune & Or Music, have pledged two years.

AAM is modeled after U.K. advocacy group the Assn. of Independent Music. Currant bassist Matt Maginn, who also works at Saddle Creek, says, “AAM is a necessary step for the future of independent labels, allowing us to have a collective voice within the music industry.”

Kill Rock Stars chief Slim Moon says he welcomes AAM because he usually felt out of step with the positions of the Recording Industry Assn. of America. “I would really like to have independent labels have a voice in Washington, like a lobbyist or something, who can say, ‘Our opinions are different than some of the other organizations who have claimed to speak for the industry.’”

The labels Billboard contacted are all curious about hearing AAM’s agenda, even if they’re skeptical they will see tangible results. However, Rose at least has a vote of confidence from Arthur Mann, one of his founding partners in Rykodisc. “Don knows what it’s like to struggle as a small independent,” Mann says. “Some people in our industry just get tired, but I believe Don is still the music man that got into the business originally.”


The album, due Aug. 2, will be heralded with full-page ads in Living Blues, Blues Review and No Depression. It was inspired on vinyl in 1972 on Wilmette, Ill.-based Birch Records, a defunct label that specialized in “old-time-country,” Baker says. He notes that Birch owner David Wylie assigned him the rights to reissue the album, and Wylie contributed to the reissue’s liner notes.

TRUSTKILL PLANNER: On June 14, Tinton Falls, N.J.-based rock label Trustkill Records issued its latest sampler, “Takeover.” But aside from introducing the label’s artists, owner Josh Gribelle has a hidden agenda. It is a way for him to release his long-desired Trustkill calendar. “I thought of the idea one day and have wanted to do it since,” Gribelle says. “But how was I going to convince Hot Topic or Best Buy to pick up a label calendar? I couldn’t, so I put it inside one of our CDs.”

The 72-track disc features Throwdown and Open Hand, among others, and comes with a 36-page booklet. The calendar lists the release dates of every album in the Trustkill catalog. Suggested retail price is $1.99. Gribelle estimates the label is losing about $2 on every CD.

BLIND ARVELA GRAY’S album is the first release on PR whiz Cary Baker’s Conjunction label.
Tower Records goes retro at new Arizona store

Tower Records continues to reassert itself in the retail landscape, reclaiming its position in key markets.

Last year, the chain relocated its Seattle store to a 14,000-square-foot site just in time for the holiday selling season.

This month, Tower opened a replacement store in Tempe, Ariz. The 12,000-square-foot outlet stocks more than 100,000 albums, movies and magazines. In addition to carrying standard music releases in every genre, the store features interactive "touchscreen" music and video stations, imports, consignments from local bands, vinyl, a Ticketmaster outlet, accessories and collectible toys.

Early last year, Tower underwent a prepackaged Chapter 11 in which the bondholders assumed 85% ownership of the chain, leaving founder Russ Solomon and his family with 15%.

The new owners tried to sell the West Sacramento, Calif.-based chain late last year, but when they could not get their targeted price, they decided to hold onto it and build its value. Their first step was the Seattle store relocation.

Tower executive VP of retail Kevin Cassidy says the retro feel of the Seattle site reflects where the company's other stores are going. The Tempe location continues the theme of a 1960s-1970s look combined with modern technology via interactive stations.

"It's another one of our kind of lo-fi look [stores]; with the physical look and feel of Tower for as long as the [chain] has been around, but with a nice combination of technology," Cassidy says.

The Tempe store, in fact, represents the second phase of Tower's test of the in-store TouchStand kiosk, which allows shoppers to sample music and burn compilation CDs. Cassidy says the kiosks in the Seattle store received positive reviews from staff and customers.

"The opening of the Tempe store is another clear step forward for the Tower business," Tower Records' CEO Allen Rodriguez says. "Entertainment retail is evolving, and Tower is at the forefront of that evolution. Touchscreen listening stations and a DVD selection as large and comprehensive as our legendary music selection make our new location more than just another music store."

"Tower Records in Tempe is a destination for the entertainment enthusiast," Rodriguez continues, "and confirms Tower's dedication to our loyal customers in this important market."

Tower initially opened in Tempe in 1976. The new Tempe store has a large stage to host in-store appearances—one of the strengths of the chain. In fact, the June 9 grand-opening party featured live performances from local bands the Vacation, Longshore, Heat, Mink Rebellion and Haffo.

Aside from the relocations in Seattle and Tempe, Cassidy reports that Tower has "embarked on upgrades" of some Bay Area stores. He reports that those stores have received rerocking, new layouts and general spiffing.

Cassidy says 2006 will see the chain opening new stores, with a couple of locations already on the drawing board.

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IODA Escorts Indie Distribs To Digital Side

In the race for indie music content among digital mid-dlemen, the independent Online Distribution Alliance is increasingly partnering with an underexploited source: offline distributors.

San Francisco-based IODA offers a new technology platform that allows traditional music distribution companies to provide integrated digital distribution to their label partners.

"There are hundreds of distributors that fit the profile here that don't have their own digital distribution and delivery channels," IODA founder and CEO Kevin Arnold says.

With IODA's service, the distribution company supplies participating labels with access to a co-branded version of IODA's digital asset management tools. IODA takes care of all licensing, encoding, delivery and accounting functions on behalf of the distributor. IODA also provides promotion and marketing support to the offline distributors.

Companies using the service include Allegro/Nail Distribution, Synergy Distribution, Outside Music (Canada) and Inertia Distribution (Australia).

"A lot of our [label partners] do not have their digital content online, and that is something we wanted to be able to do for all of them," Allegro director of operations John Shaw says.

Up to now most indie labels have maintained separate relationships with offline and digital distributors. Some of the labels represented by the offline distributors working with IODA are already online via a formal referral programs in which the offline company receives a fee for feeding labels to the online company.

The strategy for IODA's initiative is to empower the offline distributor to pull its labels into digital distribution. In this scenario the offline distributor controls the label relationship and participates in the transaction.

IODA is also pitching offline distributors on the potential cost savings of its approach. Building similar systems from scratch can run into the millions of dollars—a reality that has left many independent distributors sitting on the sidelines of the digital business.

In surrendering part of its transaction revenue to offline distributors, IODA is gaining access to labels with which it has no prior relationships. For a company whose profitability hinges on volume, access to repertoire is a pressing concern.

Founded in 2003, IODA represents a catalog of more than 75,000 tracks from more than 600 independent labels around the globe. It services music to more than 120 online retailers including Apple Computer's iTunes, RealNetworks' Rhapsody, MSN Music, Napster, Yahoo, Sony Connect, MusicNet, eMusic and OD2.

Real-world distributors figure to be a growing source of online mid-dlemen, signing independent labels with limited resources grow weary of dealing with digital rights administration directly.

"After doing this direct for a few years," Arnold notes, "labels may be looking at a more integrated, all-in solution. It gets to be a burden after a while."

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www.americanradiohistory.com
**Cuba’s Online Boost**

**Spanish Authors’ Society Digitizing Repertoire For Web Commerce**

**GLOBAL BY HOWELL LLEWELLYN**

**SDAÉ: the digital arm of Spanish authors’ society SGAÉ, is building a comprehensive online music store for Latin repertoire from Spain and Latin America.**

**The first step in SDAÉ’s initiative involves digitizing more than 8,000 songs from leading Cuban labels EGREM (3,000 tracks), Bis Music (1,000), Abdala (1,800) and Producciones Colibri (500). The material involves such internationally known names as Compay Segundo, Chicho Valdes & Irakere and Silvio Rodriguez.**

SDAÉ has struck a deal to make the tracks available as downloads on RealNetwork’s Rhapsody by early September, says Mario Rigote, the society’s Madrid-based marketing director. Telecommunications group Telefonica’s Tierra España division, the leading Spanish-owned download service, will begin selling the repertoire online in July at musicapremium.terra.es; other leading music services are expected to follow by late 2005. Rights payments will be handled by SDAÉ.

Rigote says the initiative aims to “generate SGAÉ members’ authors rights and to promote quality Latin music.” SGAÉ has more than 60,000 members, including 3,000 from Cuba. According to Rigote, the Cuban negotiations started four years ago, and talks are under way with leading Brazilian indies to digitize their catalogs. Mexico is next on the list.

“We want to give the world’s Latin-produced Latin music catalogs the same online selling conditions as Anglo-Saxon catalogs enjoy today,” Rigote says. “We will negotiate first [with labels] in countries where SGAÉ has offices—which it does in Cuba, Brazil and Mexico.”

Rigote estimates Latin music represents “some 15% of worldwide traditional market sales but, let’s say, just 0.00001% of online sales.” SDAÉ wants to help boost the online figure to the physical sales level.

The digitization is managed by SDAÉ’s technology services platform, La Central Digital. According to Rigote, the latest deals cover virtually all Cuban repertoire recorded during the last 40 years that is available domestically.

SDAÉ will concentrate on independent catalogs. “By building up a truly indie catalog,” Rigote says, “we are in a much stronger position to negotiate with big download services.”

Tracks available through La Central Digital incorporate SDAÉ’s digital rights management system, which includes territorial restrictions. The Cuban deals also involved SDAÉ setting up online stores for EGREM and Bis. EGREM.net launched on the label’s 40th anniversary in March; a Bis site will be live by year’s end.

“It has been hard work to persuade [Cuban labels] to put their catalogs online,” Rigote admits. “So we set up our own online download services for them to sell directly before the catalogs become available elsewhere.”

EGREM business director Reinaldo Hernández says the label wanted “a wide-reaching e-commerce platform, so we could represent and administer our catalog directly.”

He is confident that “the international impact of this deal will favor the development of Cuban music and its industry.”

SDAÉ funded the creation of the Cuban sites and the transport of masters to Madrid for digitization. Like its parent, SDAÉ is a nonprofit entity.

SDAÉ’s 7.7 million euro ($8.6 million) budget for 2005 covers all Cuba’s Cuban expenses, Rigote says. SDAÉ will also pay for the installation of digitization equipment in Cuba so those processes can take place on the island in the future. Rigote says Cuba “has always been a strategic object for SGAÉ.”

La Central Digital has digitized more than 32,000 musical works, mainly from Spanish indies. Spanish Web site latinemusic.com has made all those tracks available; musicapremium.terra.es will follow suit in July.

Rigote says SDAÉ’s current talks with iTunes and Napster hinge on such services guaranteeing authors’ rights payments. “We don’t let a single song go without legal guarantees,” he says.

Rigote is confident that iTunes and Napster will be onboard by year’s end, saying, “It’s in their interests to have non-major catalogs from a musical powerhouse like Cuba.”

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**COMPANY SEGUNDO is one of the Cuban artists whose music will be available online through SDAÉ.**

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**GLOBAL NEWSLINE**

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**UK. INDIES IN U.S.**

A delegation of independent British music companies will make a fact-finding visit to the United States this month in a move aimed at improving their access to the world’s biggest music market. The initiative, led by the Assn. of Independent Music (AIM), will bring representatives of 23 companies to New York June 27–July 1 to meet U.S. music industry figures.

U.K. Trade and Investment, the British government body that fosters international trade, will fund roughly 50% of each company’s travel expenses. Research gathered during the trip will be incorporated in a report that AIM will distribute to determine the feasibility of opening a U.K. export office in the United States.

AIM represents about 900 British independent labels and distributors.

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**EMI ASIA FOCUS**

EMI Music South East Asia president/COO Paul Robinson is taking responsibility for the company’s operations in India, Thailand, Indonesia, Malaysia, Singapore, Hong Kong and the Philippines. The heads of the EMI affiliates in those countries will now report to Robinson, who is based in Hong Kong and reports to EMI Music Asia chairman Norman Cheng. The affiliate chiefs previously reported to Cheng.

Robinson also assumes responsibility for EMI Music South East Asia’s regional office functions.

“Paul’s proven commercial experience will be invaluable to EMI,” Cheng says, “as we look to develop market share in the region and take advantage of the digital growth opportunities ahead.”

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**FIT FOR A QUEEN**

British musicians from the past five decades were recognized in the Queen’s Birthday Honours list, published June 11. Vocalist/guitarist Midge Ure has been made an Officer (of the Order) of the British Empire for services to music and charity. Ure had a string of U.K. hits through the 1970s and 1980s fronting Slik, Rich Kids and Ultravox. He launched the 1985 Live Aid event and the upcoming Live 8 initiative with Bob Geldof, with whom he co-wrote the Band Aid track “Do They Know It’s Christmas?” in 1984.

There were OBEs for Led Zeppelin guitarist Jimmy Page and blues- rock bandleader John Mayall, whose 1960s alumni include Eric Clapton, Peter Green (Fleetwood Mac) and Mick Taylor (the Rolling Stones). Queen guitarist Brian May was made a Commander (of the Order) of the British Empire for services to music, as was Chrysalis Group chairman Chris Wright.

Queen Elizabeth II named the award recipients on the advice of the prime minister and government ministers.

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**ITALIAN BUSTS**

Italian law enforcement officials have uncovered an illegal file-sharing network involving some 100,000 individuals, including school teachers and college students. Officers from the country’s postal police carried out 55 raids June 6 in the Pescara region on Italy’s Adriatic coast. Officials say the raids were the culmination of a 12-month investigation. Seized were 36 illegal CD burners, 74 computers, seven servers and 9,000 CDs and DVDs.

The individuals involved face prosecution and, if convicted, could pay fines of €5,000–€25,000 ($5,000–$25,000).

“This is an important result which strikes at the heart of the country’s illegal file-sharing network,” says Enzo Mazza, president of Italy’s anti-piracy organization FPM.

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**MARK WORDEN**
**Greek Government Vows Action On Rampant Piracy**

The International Federation of the Phonographic Industry has called for decisive action by the Greek government to tackle the country's piracy problem — and has drawn an encouraging response.

IFPI CEO John Kennedy used his May 26 keynote address in Athens to launch a stinging attack on Greece's piracy record. "With a piracy rate of around 50%, Greece is one of the very few Western European countries where illegal music copies almost outnumber legal sales," Kennedy told delegates at the inaugural Greek Music Forum. "For a country which, in its own right and as a member of the European Union, has an important example to set to the rest of the world, it is unacceptable for piracy to be tolerated to this degree."

The Greek music market had a retail value of $89.3 million in 2004, according to the IFPI. Kennedy said he expected the Greek government to implement a nationwide anti-piracy strategy involving the culture, public order, trade and justice ministries as well as rights holders.

"The laws must be executed effectively and pirates brought to book," he added, demanding "seriously deterrent sentences and heavy financial penalties."

Kennedy and IFPI Greece managing director Panos Theofanellis met with government officials during Kennedy's visit for the conference.

The discussions with Minister of Public Order Georgios Voulgarakis and Minister of State Theodors Roussopoulos, who oversees media issues, were "positive," Theofanellis says. Piracy was the main topic. The Greek government is drafting new, tougher anti-piracy legislation, Theofanellis explains. He informed the IFPI delegation that he expects the proposed legislation will be debated in the Greek parliament by the fourth quarter.

The legislation would bring Greek intellectual property law into line with the European Union Enforcement Directive.

In addition, Roussopoulos promised action against broadcasters that are not paying neighboring rights fees, according to Theofanellis.

"We asked him simply to enforce the law," Theofanellis says. Under existing legislation, he adds, "If a radio station does not have a [valid] contract with a neighboring rights society, he can revoke the license."

Theofanellis plans follow-up meetings on piracy and other key issues with the country's Deputy Development Minister Ioannis Papathanasiou and Minister of Justice Anastasios Papaliogkas.

The May 26-27 conference opened with a speech by Development Minister Dimitris Sioufas, who pledged that the government will institute laws to contain piracy.

"At is not culture alone," he told delegates. "It is development. Development of humanity, of society — and of the economy."

Government action is already under way, says Constantinos Polyzogopoulos, director of the Culture Ministry's intellectual-property organization, OPI, which coordinates the anti-piracy efforts of various Greek associations and trade groups.

Polyzogopoulos says OPI is organizing seminars on intellectual-property rights in police academies. "We've also called on the education ministry to introduce the subject of [intellectual-property] rights into school curriculums nationwide," he says.

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Theofanellis says he is cautiously optimistic about the increased dialogue with government. "It's positive in terms of words," he says. However, he adds that if no concrete steps are taken by year's end, the IFPI might consider approaching the office of the United States Trade Representative to have Greece named a Priority Foreign Country, facing possible trade sanctions.

"At present, Greece is on the [lower-level USTR] Priority Watch List," he says. "We don't have to act right now: as soon as we can see the government really wants to have intellectual property organized in Greece, then I will have no problem."

The forum took place at a central Athens hotel. Attending were some 80 delegates from all sectors of the music industry plus government officials and broadcasters.

Athens-based music channel MEL TV organized the event with assistance from Theofanellis, who also owns indie label Archangel. It was endorsed by the IFPI and the Greek Culture Ministry. The schedule included discussions on piracy, intellectual rights, new technologies, marketing and broadcasting.

Theofanellis was impressed with the turnout and the results. "[He] opened the door to dialogue with government authorities," he says.

But MAD TV chairman/CEO Andreas Kountis was disappointed at the lack of state support for the forum, which he had hoped would feature more government speakers. He plans to reschedule the event in 2006, however, with a focus on how music-related businesses can work to fight piracy regardless of government support. Next year's event may also include live performances.

This year, Kountis says, "For the first time, all the sectors involved in [Greek] music realized there are common gains and there should be a common goal. It is vital that we work together on solving problems, rather than discussing issues behind closed doors individually."...
### Bits & Briefs

**Back That Tone Up**

Subscribers of Midwest Wireless and four other carriers can now back up their ringtones online using Lumitrend's RingVault service. Once downloaded, RingVault scans the phone for ringtones and wirelessly sends backup copies to an online database, with no storage limits. Users can then download the ringtones if their phone is lost, damaged or upgraded, even if users switch carriers. The service is currently limited to BREW-enabled handsets, and costs about $1.50 per month, depending on the carrier.

**Dance While You 'Destroy'**

Videogame publisher THQ has created a promotional CD of classic 1950s songs remixed by modern electronica artists in support of its title "Destroy All Humans!" Produced by radio DJ Jason Bentley, the album includes remixes of "Sh-Boom" by the Crew Cuts, "Little Star" by the Elegants, and "Lollipop" by the Chordettes from such DJs as Junkie XL, Timo Maas and Meat Beat Manifesto. The disc contains 16 tracks, none of which are actual in the videogame. Select retailers will bundle the CD with the game, which streets June 21.

### Playlists of the Famous

Online music service eMusic has added the personal playlists of influential musicians, rock critics and authors. Each eMusic Dozen playlist features 12 of the author's must-have songs in various genres. Participants include former New York Times pop music critic Ann Powers, rock critic John Morthland, No Depression co-editor Peter Blackstock and musician Leney Kaye.

### Streaming by Antony Bruno

**Mercora Offers Unique P2P Option**

Ever since peer-to-peer file-sharing networks rose to prominence as a leading source of music piracy, a host of start-up ventures have sprouted, attempting to legitimize the format as a music distribution tool.

The founders of one such company, Mercora, have managed to set their business apart from the others in this space by using P2P networks to share music, but not actually trade files.

Billing itself as a P2P radio network, Mercora instead allows its subscribers to create either custom or random playlists from their music libraries, which other Mercora users can then listen to as a music stream, rather than download. It differs from other Internet radio stations like Live365 or Yahoo's Launchcast in that the music comes directly from other user's hard drives.

"Effectively, what we do is live podcasting, but we make sure going to do it for you," Mercora subscribers must install the company's free software to their computer, which identifies any digital music stored on the hard drive and organizes it by genre. As long as the program is running, it randomly chooses 10 songs to "broadcast," which other users are free to stream. It then refreshes this list on a regular basis.

Other users can search by artist or genre to find a list of all applicable tracks broadcasting at that time. Mercora organizes these various streams via a central server into more than 20,000 channels. It also provides links to amazon.com and MSN Music to facilitate purchasing music.

The service is free for those content to remotely broadcast and stream music. Users who want to create custom playlists can pay $5 per month. The premium service includes the ability to save up to 10 hours of music from certain music streams and licensing it to other interested search engines. Imagine a search tool that could tell you when your favorite song was playing on the radio and on what station. That is what Mercora wants to do for music streams.

"There was no such utility that can find and track what's being played online at any given time," Chatterjee says. To do so, Mercora is attempting to catalog the many music streams available and index them for real-time searches. However, the tool is limited to the streams on Mercora's own P2P radio network.

Mercora aggregates its users' playlists at a central server, allowing the company to index the tracks and make them available for search. Chatterjee says he hopes to strike deals with other Inter-

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### Hot Ringtones

**JUNE 25, 2005**

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</table>

Mike Jones has the two largest percentage gains on this week's chart. "Wait Then" nearly triples in downloads while "Still Rip" at No. 6 is up 180%.

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**ROXIO Turns Up Boom Box**

Roxio has introduced the Boom Box, a software suite that lets Mac users do more with their iPod. Boom Box comprises five programs that enhance iPod owners' music management capabilities, as well as other audio capture and transfer services. The CD Spin Doctor program allows users to convert analog music on vinyl and tape into digital format. It automatically detects tracks, removes unwanted noise and enhances sound quality. MusicMagic Mixer analyzes users' music libraries to generate playlists of tracks that sound similar to one another, allowing users to bundle tracks to fit a certain mood. AudioJack captures radio streams and saves them for later listening. The program can also capture audio from DVDs, and employs a timer to either schedule a stream or turn iTunes into an alarm clock to play a selected track at a scheduled time.

Boom Box also supports podcasting. iPodderX seeks out and subscribes to podcasts. And Speak converts text-based documents like e-mail or Word pages into spoken-word files.

The Boom Box suite is currently available only for the Mac platform, and retails for $49.95. —Antony Bruno
MANCHESTER, Tenn. — Bonnaroo has placed another successful chapter in the books. But some negative trends in the jam band touring scene have players in this normally bankable genre looking for ways to inject it with new energy.

The Bonnaroo Music & Arts Festival, in many ways the epicenter for the jam band genre, may be feeling the shift in the dynamics of this scene, with attendance for the three-day concert down about 10,000 people from the 2004 event.

But Bonnaroo, named top festival at the Billboard touring conference last year, remains one of the elite music festivals in the world, and will still exceed $4 million in gross ticket sales from paid attendance of about 80,000. This year’s expansive lineup included the Black Crowes, Widespread Panic and Dave Matthews Band. Overall, I feel better about the event,” says Jonathan Mayers, president of Superfly Productions, co-producer of Bonnaroo with A.C. Entertainment. “Logistically, this has been the best festival that we’ve done.”

That is despite the fact that rain delayed the June 10-12 festival for the third consecutive year, having a negative impact on profits and the fan experience. Mayers says Bonnaroo, held on 700 rural acres about 60 miles south of Nashville, is subject to the same ebbs and flows as the touring business in general. “With the maturity of the event, I think some years we’ll sell out, some years we won’t,” he says. “We’re doing 80,000 people: that’s a lot of people in the middle of nowhere.”

With Phish now defunct and bands like Dave Matthews Band, Widespread Panic, Gov’t Mule, String Cheese Incident and others in many ways having reached career plateaus, the genre is in search of a new blockbuster headliner, if not new blood in general.

Mayers says this takes time. “The jam band community is built on the grass-roots level. Year after year it builds up,” he says. “It’s still strong, but you still have to be price-conscious, you have to do the right plays and always be thinking about it. We’re in the promoting business. There is no sure thing. But is there going to be another act that can do business like Dave Matthews Band? Yes, at some point, but there’s not that many right now.”

### “We’re doing 80,000 people; that’s a lot of people in the middle of nowhere.”

—JONATHAN MAYERs of SUPERFLY PRODUCTIONS
During a two-night appearance at last month's Umbria Jazz Melbourne '05 festival in Australia, Wayne Shorter, jazz's pre-eminent saxophonist, was an intrepid astronaut navigating the musical cosmos with improvisational brio. With his band—bassist John Patitucci, drummer Brian Blade and pianist Jason Moran (subbing for regular Danilo Perez)—Shorter provided the climax of the 11-day international festival. The group performed music from its live CD, "Beyond the Sound Barrier" (released June 14 on Verve).

A film aficionado and long-time fan of superheroes, Shorter came up in the late '60s with drummer Art Blakey's seminal band the Jazz Messengers, became a key member of Miles Davis' classic '60s quartet, co-founded jazz-fusion supergroup Weather Report and then launched a solo career, crowning critics' polls in recent years. He also recorded with Steely Dan and regularly contributes to albums by Joni Mitchell.

Backstage after the second evening in Melbourne, Shorter landed on Earth long enough to talk about the current state of the recording industry and his mission in music.

Q: You've been recording for nearly 50 years now. How has the industry changed?
A: Today it seems like there's a different template to surround an individual. It has become totally about points and percentages. It can be intimidating to a musician because you've always got to make a quota or go beyond the quota. Then there are the executives who are afraid to make decisions so they won't lose their positions.

Q: As a jazz artist, do you feel your music is a hard sell for record companies because sales are lower for jazz than for pop?
A: It's just like Art Blakey used to say: "You can make a billion dollars on Wrigley's spearmint gum, but you can't make any money on jazz."—and I would add, "on any kind of music that's truly creative."

Q: When you started recording solo in the early '60s, was it like a playground, a place to be free with your music?
A: It was, in a way. I recorded a lot with Blue Note. The two guys who ran it then were Alfred Lion and Francis Wolff. They didn't play like the majors. They were recording mavericks. They went against the grain and stuck with it.

Q: How can you go against the grain?
A: By sticking to your guns. It wasn't about hooking up with another magnate recording company. When Thelonious Monk started recording for Columbia, someone at a gig asked him if he was selling out, going commercial. Monk just kept walking, saying through his teeth, as if they were clenched, "Stick to your guns."

Q: Even back then, though, jazz records didn't make lots of money. If something makes a lot of money, it doesn't make it cool. People worry about missing out on that pot of gold. But what they're really missing out on is their creative process. It's about evolving. It's like that movie "Resident Evil" with Milla Jovovich. Everybody was getting injected with something that made the people feed off each other like "Night of the Living Dead," but it didn't have the same effect with Milla. Her injection didn't work. So these guys were trying to destroy her, because she wasn't mutating to be some kind of war machine. But one guy said not to destroy her because she wasn't mutating, she was evolving.

Q: That's what happens in your live shows—the music evolves.
A: That's right. We're all evolving. And there's a faith in eternal existence. I try to do that onstage, intimating that there's no such thing as a beginning or end. That's why I don't want to play songs anymore. They're cute and nice. I've learned things that have a beginning and end, but they're artificial. A lot of people give their lives for artificial reasons. It's like, are your thoughts your own or someone else's? It's as if every generation is being hijacked from the cradle, like those [newborn] sea turtles that get hijacked when they try to make their way to the sea. So for us it's a matter of waking up and not being devoured.

Q: So, do you see that happening in the recording industry?
A: Yes. I don't know a lot of those people in the industry, but I ask the executives I know if they speak out in meetings. And they say, yes but they play with caution.

You know that label None-such? They're doing something. I heard Pat Metheny's new record, "The Way Up," and I called him up and said, "Pat, now we're talking." Instead of songs that were three-minute tracks for a single, he had "Part 1," "Part 2" and so on.

Q: Joni Mitchell is also on None-such. What is it about her music that attracted you to play on so many of her albums?
A: She's talking about things in her lyrics, and she's a fighter. She told me that around the time when she recorded "Don Juan's Reckless Daughter" and "Mingus" that someone sent her a letter accusing her of playing a minor second within a chord and how that was destroying the [pop] feeling she was known for. It was like saying she was going over to some other side.

It's like her song "Both Sides Now" that she wrote when she was 20 or 21. It was about an encounter she had with a man and the daughter she had. She recorded it and a record executive said to her, "You know, don't you?" The words struck him on a business side. She said she had to think fast, on her feet, so she said yes. And the executive detailed it out: We get young artists, squeeze the blood out of the stone, then throw them away and get another young artist. That's what the industry is like.

Q: And you agree?
A: Yes, it's like this record executive who came on "American Idol" one night who said he could see working in the studio with one of the contestants. It was if he was saying, "I'm going to show you how to judge." The inference was that he could make this singer a star, that he could see and guarantee who could be a moneymaker. That's what "American Idol" is about: giving someone all the responsibility to do the thinking, the marketing, the moneymaking, the making of the idol.

Q: What do you see as the role of the artist?
A: Being the true voice in the wind. To be on a mission and not be afraid. It's like Bela Lugosi saying, "Do not be afraid." But you're on your own these days. Even the rap guys start doing their own stuff but then the trap door opens. You don't have many knights or superheroes anymore.

Q: Herbie Hancock is banding together the Headhunters for a few shows. Will you do the same with Weather Report?
A: No. This coming back together stuff doesn't do what the mission is. I need to stick to exactly what I'm doing and fco-founder Joe Zawinul needs to stick with what he's doing. To get back together is an am-bush. It's a nice trap based on financing. There's an underwriting. Like getting the Beatles back together used to be the big deal. But that's looking backwards, and I believe we should move forward.
NEW YORK—On the cover of an “in case of emergency” handbook in the reception area of Wind-up Records’ New York headquarters, someone has affixed a yellow Post-it that reads: “1. Save Diana. 2. Save Diana. 3. Save Diana.”

The woman in question is Diana Meltzer, the label’s eccentric A&R guru, and the note is no joke. In the world of Wind-up, she is indispensable. Meltzer brought Creed and Evanescence to the label, and signs all its other acts.

She landed in A&R by accident. She wanted to adopt children, but when she saw Creed for the first time, she decided her talents might be better-served adopting bands.

The job of making stars of her discoveries goes to her husband, Wind-up founder and chairman/CEO Alan Meltzer, and his longtime associate, label president Steve Lerner. It’s a family business for this indie—Alan is the godfather, and Lerner is the consigliere.

The two execs are currently planning a summer soundtrack splash with new acts including Diana’s latest find, Megan McCauley. Wind-up is making a habit of using Hollywood’s summer slate of superhero films to showcase its own cast of seemingly ordinary characters capable of extraordinary things.

Two years ago, the company released the soundtrack to the movie “Daredevil” with the aim of launching a then-unknown Evanescence with the tracks “Bring Me to Life” and “My Immortal.” Last year, the label used the soundtrack to the film “The Punisher” to break Seether, parlaying its song “Broken,” a collaboration with Evanescence singer Amy Lee, into a bona fide hit.
Wind-up looks to strike yet again with the July release of the soundtrack to 20th Century Fox and Marvel Enterprises’ “Fantastic Four.” The label will use the project to set up albums on the way from three new acts: former Evanescence co-songwriter/guitarist Ben Moody, who is aiming to transition from success as a songwriter for the likes of Avril Lavigne and Kelly Clarkson into a solo career; Omnisoul, an AC act that falls somewhere between Maroon 5 and John Mayer; and McCauley, a 16-year-old singer/songwriter in the Lee vein, who will have three songs on the soundtrack.

At Wind-Up, evolution through new talent is the name of the game. While the label has been synonymous with the sound of modern and active rock since its inception in the late 1990s—selling more than 37 million albums along the way, according to Nielsen SoundScan—it is looking to diversify its roster by moving into new sounds and genres.

The next year will see Wind-Up get involved with everything from British alt-rock, with recent signing People in Planes—a buzz band that generated headlines at South by Southwest this year—to country, with the T-Bone Burnett-produced soundtrack to upcoming Johnny Cash biopic “Walk the Line,” another 20th Century Fox venture.

“It’s a big range,” Lerner says of the variety of projects the label is pursuing. “But there are many different colors in the rainbow, and we’re good at identifying not only what’s good for the moment, but also what’s great talent.”

The moves come amid a shifting landscape at radio, and as Evanescence and former Creed frontman Scott Stapp, the label’s most bankable stars, find themselves at a crossroads. Both acts are tentatively set to release albums in November that will mark new creative directions in the wake of Stapp’s split with Creed and Moody’s exit from Evanescence.

Wind-Up executives are bullish on the commercial prospects for both acts. But they are anything but content to rest on the momentum of their franchises.

Meltzer sees these changes as a natural step in the company’s maturation. “We’re just trying to make sure we have our bases covered. Obviously we want to be as diversified as possible,” he says. “We were kind of the catalyst that created the active modern environment that was kicked off by Creed. But every generation is three years now, rather than 10 years or five years. So we have to stay ahead of the curve.”

Wind-Up is coming off its biggest year yet. In 2004 the label crossed the $100 million sales mark in the United States for the first time, and it sold another $50 million internationally.

The diversified company is starting to generate revenue in all aspects of its business, including catalog sales, which were fueled by Creed; music publishing, which is bolstered by the success of Moody’s songwriting; and an 18-month-old in-house merchandising company, which rode the popularity of Evanescence to revenue exceeding $2 million in its first year.

To hear Lerner and Meltzer tell it, Wind-Up is just getting started. The company has 17 acts on its roster, and half of them will release new albums by year’s end. It is on pace to grow worldwide revenue by 25% this year, including more than $125 million in the United States.

At a time when most music companies are cutting costs and salaries, Wind-Up has been adding an average of five staffers per year and now has a workforce of more than 70. It expanded into Canada last year, inking a distribution deal for the territory with Warner Music Canada. (Wind-Up is distributed in the United States and in the rest of the world via Sony BMG, with which it re-upped late last year.)

“The guys in some ways have been flying below the radar,” says Geoff Bywater, executive VP at Fox Music, a regular partner of Wind-up in the soundtrack business. “But if I was out there and looking for a model of company that works well, these guys are it. They are kind of like a major indie.”

Meltzer, a one-time musician and veteran retail and distribution executive, founded Wind-Up with Lerner in 1996 after acquiring the assets of small indie label Grass for roughly

Clockwise from top left: Diana Meltzer, Breaking Point, 12 Stones, Megan McCauley, Submerse, Evanescence, Finger Eleven

www.americanradiohistory.com
$950,000. Meltzer’s entrepreneurial roots lay in a Brooklyn, N.Y.-based music retailer called Titus Oaks Records, which he established in the 1970s. He then founded music wholesaler CD One Stop, where he first hired Lerner. That business was rolled up into the company that became Alliance Entertainment Corp.

Meltzer also was an early supporter of online music retail, funneling a reported $2 million into e-commerce site CDNow in the 1990s. His stakes in CD One Stop and CDNow eventually earned him more than $60 million.

With Wind-up, Meltzer and Lerner have never been afraid to think big. The label invests heavilily in its acts with the goal of doing gold- and platinum-level business. Part of its strategy is to dedicate itself to fewer acts but drive hits from the majority of its roster.

Wind-up isn’t afraid to be contrarian, either. The company went 15 months without signing a new act before inking deals this year with the Omnisoul, People in Planes and rock act the Exit, all in a matter of months.

“The costs of playing this game are so severe, you have to feel that you have something special,” Lerner explains. “We didn’t feel that the artists were there until the three artists we just signed.”

In addition, the company—long hailed as an innovator in online marketing—has largely sat out the digital distribution game so far. It passed on selling its catalog through download and subscription services on the grounds that the terms do not make sense financially for smaller labels. Instead, it has focused on physical-goods sales and invested aggressively in spoofing solutions that keep content off peer-to-peer networks. It is just starting to experiment with mobile phone opportunities.

Wind-up’s moves tend to pay off. Creed’s U.S. sales exceed 24 million copies, according to Nielsen SoundScan, and Evanescence’s debut, “Fallen,” has scanned more than 6 million units since its March 2003 release. At the same time, the company is methodically building audiences for developing acts. Seether’s last two albums each passed the 500,000-unit mark, and its latest, “Karma & Effect,” has sold more than 121,000 copies since its May 24 release.

Finger Eleven’s self-titled third release sold more than 500,000 units, thanks to single “One Thing.” And Alter Bridge, which features the remaining members of Creed and frontman Myles Kennedy, sold a half-million copies of its 2004 debut, “One Day Remains.”

For a company that has copyrighted the motto “Building career artists,” patience—on the financial as well as the creative side—is certainly a virtue.

“Breaking through is so tough, it’s like trying to get through a lead door,” Meltzer says. “So we’re always looking over the course of two albums. We never say, ‘We have to make our money back on one record.’ ”

Wind-up similarly has learned to resist the temptation to rush baby acts to market too quickly. Despite knowing it had a hot commodity with Evanescence, the label spent the better part of two years developing the band, and Lee in particular, before releasing “Fallen.” It has taken a similar approach with

“The Exit’s Scott Stapp recalls being drawn to the Meltzers because of their passion for music. Diana “means what she says. She’s honest about everything. She’s just Diana,” Stapp says. “Alan and Diana are fans of all the bands they have. They are fans of the music first. I think that’s why they’ve had so much success. It’s heart and soul.”

Clockwise from top left: Edgewater
Big Dismal
Ben Moody with Anastacia
Omnisoul
The Exit
Scott Stapp
Messages to Michael

Michael Jackson was acquitted in a court of law, but he is guilty as charged of career neglect. The iconic singer has not enjoyed a true blockbuster studio album since “Dangerous,” nearly 15 years ago, and now finds himself heavily in debt, possibly without a recording contract (see story, page 7) and lugging enough baggage to ground a 747. Fortunately, some of the industry’s best at overcoming drama are happy to help. “It’s the ultimate reclamation project,” says Drew Murray, senior VP of promotion at Sanctuary Records. In that spirit, Billboard is pleased to offer the following advice. Buck up, Michael: Salvation may be just a read away.

“I would put him in the studio with Quincy Jones or Denzel Washington or even Jimmy Jam & Terry Lewis. I would start overseas and then, if I were him, I would hold my head up and do what I do best—sing! I would also deal with people I trust to tell my story.”
—JOE SIMPSON, JT Entertainment, father and manager of Jessica Simpson and Ashlee Simpson

“Publicity-wise, I’d lay very low. Forget about charity and helping mankind and cancer patients. Go away, get the creative juices flowing and make a great Michael Jackson record. People have seen and heard enough of Michael Jackson—not just the trial, but the TV special that fed up to it. Until the innocent verdict, all you’ve heard for two years is ‘child molest’ and dangling babies from windows.”
—DREW MURRAY, senior VP of promotion at Sanctuary Records

“He should think about making an album that takes off where the Dre & Vidal track ‘Butterflies’ left off. Combine that with some ‘Off the Wall’ strategy and go from there. The overall sound would be classic Michael, yet very fresh and new.”
—MARK BATSON, producer

“People are forgiving and forgetful and ignore personal problems when the artist turns out hit material. The public’s perception of musicians is that they are odd to begin with. Undoubtedly, some fans will be turned off, but most will still listen to his music and see him live if he delivers the goods.”
—OWEN SLOANE, attorney, Berger, Kahn

“This is his best time to make an album right now, and it needs to be called ‘KMA—Kiss My Ass.’ I’m telling you, this is Michael Jackson’s best time. Really, he needs to make a song like, ‘I didn’t touch those little boys; I might have bought them a lot of toys, but I don’t mess with little boys.’ We’d reinvent Mike if we did a song with him. If Ying Yang do a song with Mike, it’s going to be a strip-club song. We’d have Mike over here messing with the strippers. Mike has not had his toes curled. He needs a real black woman, that’s what Mike needs.”
—D-ROC of Ying Yang Twins, whose K-rated “Wait (The Whipsn Song)” is No. 21 on The Billboard Hot 100 this issue

“He doesn’t need to do huge things in America because he has got Europe and emerging markets in the Far East. This trial, which could have destroyed him, could end up being his making. He and the people around him can look at this as an opportunity to draw a line underneath what had been happening and to relaunch his career.”
—STEVE GALLANT, product director, HMV Europe

“Michael Jackson can’t explain himself to the press, so he shouldn’t even try. It is time for him to reflect—to sort out his personal life and his finances. He should retreat with those people he’s most comfortable with—close friends and family members. But he might do the exact opposite. He’ll bounce back saying, ‘I am the greatest entertainer in the world.’”
—ROB GOLDSTONE, president of Oui Publicity, and publicist for the Australian segment of the Bad tour

“If he challenging to see if we could give Mike that big record. If R. Kelly can stay at the top, why not Mike?”
—ANDRE HARRIS of Dre & Vidal, who produced Jackson’s “Butterflies”
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Regional Mexican Acts Hit The Road

BY LEILA COBO

It's a fact: The biggest-selling Latin music genre in the United States is regional Mexican.

Comprising styles as varied as ranchera, grupero and norteño, regional Mexican accounted for 62% of all Latin music shipments in the United States in 2004, according to the Recording Industry Assn. of America.

Although those numbers make people take notice, the promotion and touring of these artists provokes barely a ripple of acknowledgement.

The national circuit for regional Mexican artists is "well under the radar of the established media," says Yocel Alonso, an entertainment attorney with Alonso, Cersonsky & García in Houston. "It's a veritable parallel universe that has not only existed for many years but has also grown to become an economic powerhouse in the entertainment business right under everyone's noses."

The finalists at this year's Billboard Latin Music Awards highlighted the strength of regional Mexican touring. In the tour of the year category, three of the finalists—Joan Sebastian, Juan Gabriel and Vicente Fernández—are considered regional Mexican artists. In fact, Fernández won the award.

How did they make it to this lofty list of the highest-grossing performers? Last year, all three played arenas booked by promoters who report their numbers to Billboard Boxscore.

But unknown to those same scorekeepers is a totally different touring circuit, one that takes any act to close to 100 fairgrounds, convention centers and clubs each year. At these unconventional venues, these acts attract between 1,000 and 10,000 people, who pay an average of $30 per ticket.

Although battered by a lousy economy, this circuit has expanded geometrically in recent years, reflecting the growing Mexican population in the United States.

"For example, many areas in New York once populated by other ethnic groups are now populated by Mexican immigrants, which explains why regional Mexican music is making inroads there," Alonso says.

But it doesn't stop there. "Before, the circle of work was limited to California, Texas and some central and western states," says Alfonso de Alba, president of Monterrey Artists, which has long booked Los Tigres del Norte and other acts. "Now, we have Florida, Georgia, Nashville, Alabama and North Carolina, places that didn't exist for us five years ago."

According to de Alba, Mexican immigration to these places has fueled the circuit's growth. That, in turn, sparks other types of expansion, including new radio stations. Today, at least some kind of Mexican music plays on the airwaves in even the most unlikely places. De Alba notes that markets like Birmingham and Lexington, Ala., have had Spanish-language stations pop up in the past few years.

And growth in the number of venues goes beyond the small towns, with major promoters and venue owners like Clear Channel Entertainment now opening their doors to regional Mexican music. Such acts as Los Tigres del Norte, Intocable and Lupillo Rivera can now be heard in such pop-driven locales as Los Angeles' Gibson Amphitheatre and various House of Blues clubs.

Artists like Fernández only play major arenas—even in places like Portland, Ore., which is not a typical bastion for the genre.

"There are places—like Washington, D.C., and cities in Alabama—that we never imagined would work," says Jesús Guillén, president of Promotores Unidos. (Guillén also heads his own event promotion company, GMP Music, which includes a label, management and production company.)

Promotores Unidos was created six years ago with only 25 members, but has grown to 125 companies, all dedicated to booking, promoting, managing and recording regional Mexican acts.

STeadY STREAM of gIgS

Established and new acts have a steady stream of gigs that are extremely lucrative. On average, Conjunto Primavera plays 60 concerts per year in the United States alone, usually charging $50 per ticket. Guillén, who works with the group, calculates that last year some 200,000 people saw the act play live in the States. Meanwhile, the relatively new Los Cuates play 40-50 shows per year, charging an average of $10 per ticket and averaging 1,000 people per show.

The overhead for these concerts is nowhere near as high as what the more elaborate stagings of pop requires, and because these concerts take place in alternative venues, they go unnoticed by mainstream promoters.

"My artists work an average of 75-100 dates per year (in the United States)," says Abel de Luna, CEO of Luna Management, who also owns several radio stations and record label Moon Music. "Moon's roster mostly comprises new and up-and-coming acts, including Alta Rosa Villa and Banda Los Lagos. These acts, de Luna says, work smaller venues and clubs.

These rising talents are partly responsible for regional Mexican's continued popularity. In comparison, Latin pop doesn't have as many outlets to present or promote new or even established acts.

For example, in Yakima, Wash., where de Luna owns a radio station, he says, "In that area, there are at least five nightclubs that have (regional Mexican) events every week. We're talking about 500-600 people per night, with an average of five to eight different acts per week."

Another advantage is cost. Save for the major acts, regional Mexican groups typically travel with their own equipment and in their own cars.

Pop acts, de Luna says, "need to set up all this equipment, and, on top of that, they like the good life. There's no budgeting."

Another of regional Mexican's advantages is fan loyalty. Such established acts as Los Tigres del Norte, Banda el Recodo and Fernández play the same venues annually to full houses.

Fernández, whose U.S. tours are now confined to key arena dates, consistently sells out his shows year after year, despite ticket prices that average between $40 and $100. A lot of money for the average regional Mexican fan.

"VCentar tours every year, and he sells out every year," says Rebecca Viramontes, VP of operations for Hauser Entertainment, which books Fernández's tours in the United States. "Not even a general-market artist could do that."
ASCAP... el hogar de la música REGIONAL MEXICANA... y sus grandes compositores.
SPECIAL FEATURE: LATIN MUSIC

Urban Regional Gains Exposure

BY RAMIRO BURR

After years of struggling underground, the urban regional sound is moving into the mainstream with some impressive record sales and airplay.

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Spanish-format stations to spin our music."

That frustration is shared by Sergio Perez, East Coast director of promotions for Disa. "It has not been easy," says Perez, whose urban regional artists include Kinto Sol and Banda Hood.

"For the moment we have not been able to break through on radio. The groups are selling good, but radio DJs have been hesitant to take a chance with urban artists. They are afraid to explore the possibility."

But he notes that there has been interest by various national TV programs, including "Don Francisco," "Despierta America" and "Ritmo Gigante."

Reflecting the genre's newfound impact, Billboard recently introduced the Top Latin Rhythm Albums chart that will include reggaetón, Latin hip-hop, banda, regional rap and Latin dance.

Universal Music & Video Distribution senior director of Latin sales Nydia Laner notes that reggaetón, Latin rap and hip-hop sales have been increasing.

"The new urban radio format and the top 40 airplay received by reggaetón artists has accelerated penetration of the product in the U.S., particularly on the West Coast," Laner says. "Before there was a slow westward-bound buzz coming from the East. Now we are seeing immediate sales on reggaetón acts out of West Coast outlets. So far this year we have seen a dominance of the No. 1 spot on the sales chart by either a reggaetón or (música) duranguense act."

Despite the cool reception at radio, 24/7 promotion is still the rule.

For urban hip-hoppers Crooked Stilo, whose latest CD, "Retrasado," was released on Fonovisa, a recent promotional tour took them to New York, New Mexico and Dallas.

"There's a couple of Clear Channel stations [in those cities] that are supporting us, so we're out there to do what we can," Crooked Stilo's Victor Lopez says, adding that they also do non-traditional promotion. "We play a lot of the high schools. That's the market we want to hit, because the majority of the e-mails we get are from that age group."

In the meantime, Crooked Stilo is one of many urban regional acts that are looking to hip-hop for collaborations.

"Right now, we're trying to hook up with Daddy Yankee," Lopez notes. "I produced a track for him on his album 'Barrio Fino.' He's endorsed me in a couple of markets where we didn't have fans. Just by him saying our name, people get used to it and they want to find out who the hell these guys are. It's been good."

De Luna agrees that collaborations are key, noting Mexican worked with established producer Jason Roberts on its latest CD, "Mexicanos Unidos." Roberts has worked with Cypress Hill, Ice Cube, House of Pain, Control Machete, Kinky and others.

"It was vital that our music be on the same competitive scale as that of mainstream hip-hop artists," de Luna says. "Another important step we have taken is to collaborate with as many successful artists as possible. On our latest album we included songs with Asdru Sierra and Wil-Dog Albers of the Grammy Award-winning group Ozomatli, Pato from Control Machete and regional Mexican favorite Raza Obrera. Credibility is very important for building a fan base."

Additional reporting by Derek Delgado in San Antonio.

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PREMIUM LATIN MUSIC congratulates its exclusive recording artist

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Collaborations, Cross-Promotion

Many urban regional artists have been collaborating with other acts, while at the same time getting more involved in the videogame industry.

Yolanda Perez teamed with Don Cheto on "Estoy Enamorada" and "La Reina del Mall," and with the late Adan Chalino Sanchez on "Bueno Bye."

Urban rapper David Rolas partnered with Ernesto Solano, lead singer of Banda Maguay, on "Malagradecida," the first single from Rolas' debut album, "Nuestra Vida."

Los Tigres del Norte made a cameo appearance in Crooked Stilo's video for the single "Ya Lo Saben." The song is also featured on the videogame "FIFA Soccer" by EA Sports.

Locura Terminal's song "Infiero la Gloria" is featured on the videogame "25 to Life, and La Pura Neta's collaboration with Jae-P on the latter's 2003 track "Ni de Aqui Ni de Alla," landed on the top-selling videogame "Fight Night: Round 2."

Meanwhile, Akwid recorded duets with regional Mexican legends Joan Sebastian and the late Rigo Tovar on its sophomore album, "KOMP 104.9 Radio Compa."

—Ramiro Burr
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SPECIAL FEATURE: LATIN MUSIC

On The Charts

The chart recaps in this Latin Music special are year-to-date starting with the Dec. 4, 2004, issue—the beginning of the chart year—through the May 28, 2005, issue.

The recap for the Top Regional Mexican Albums chart is based on sales information compiled by Nielsen SoundScan. The recap for the Hot Regional Mexican Airplay chart is based on gross audience impressions from airplay monitored by Nielsen Broadcast Data Systems. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart. …

The recaps were compiled by rock charts manager Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.

Hot Regional Mexican Airplay Artists

Pos. ARTIST (Charted Titles)

Imprint/Label
1 GRUPO MONTEZ DE DURANGO (4) Disa
2 CONJUNTO PRIMAVERA (3) Fonovisa (1) Univision
3 BETO Y SUS CANARIOS (2) Disa
4 INTOCABLE (3) EMI Latin
5 K-PAZ DE LA SIERRA (1) Univision (1) Procan/Disa (1) Disa

Hot Regional Mexican Airplay

Pos. TITLE—Imprint/Label
1 ESTA LLORANDO MI CORAZON—Beto Y Sus Canarios—Disa
2 VOLVERE—K-Paz De La Sierra—Univision
3 DO COMO AYER—Conjunto Primavera—Fonovisa
4 EL VIRUS DEL AMOR—Los Tucanes De Tijuana—Universal Latino
5 AIRE—Intocable—EMI Latin
6 QUIERO SABER DE TI—Grupo Monz De Durango—Disa
7 LA SOPRISA—Los Tigres Del Norte—Fonovisa
8 ADIOS AMOR TE VAS—Grupo Monz De Durango—Disa
9 LA ULTIMA CANCION—Grupo Bryndis—Disa
10 CONTIGO YO APRENDI A OLVIDAR—Patruila 81—Disa

Hot Regional Mexican Airplay Imprints

Pos. IMPRINT (Charted Titles)
1 DISA (24)
2 FONOVISA (26)
3 UNIVERSAL LATINO (5)

Top Regional Mexican Albums

Pos. TITLE—Artists—Imprint/Label
1 MEXICO EN LA PIEL—Luis Miguel—Warner Latina
2 Y SIGUE LA MATA DANDO—Grupo Monz De Durango—Disa
3 X—Intocable—EMI Latin
4 ZA ZA ZA—Grupo Climax—Musart/Salbosa
5 HOY COMO AYER—Conjunto Primavera—Fonovisa/UG
6 LA MEJOR COLECCION—Los Temerarios—Disa
7 REGALO DE AMOR—Los Temerarios—Fonovisa/UG
8 Y SEGUIAMOS CON DURANGUENSE!!!—Los Horoscopos De Durango—Disa
9 DIRECTO AL CORAZON—Los Tigres Del Norte—Fonovisa/UG
10 PENSANDO EN TI—K-Paz De La Sierra—Univision/UG

Top Regional Mexican Album Imprints

Pos. IMPRINT (Charted Titles)
1 DISA (21)
2 FONOVISA (22)
3 UNIVERSAL LATINO (12)
4 SONY DISCOS (9)
5 WARNER LATINA (1)

Top Regional Mexican Album Labels

Pos. LABEL (Charted Titles)
1 UNIVERSAL MUSIC GROUP (34)
2 DISA (21)
3 SONY DISCOS (10)
4 WARNER LATIN (1)
5 EMI LATIN (6)
LO MEJOR DE LA MUSICA MEXICANA
ES HOY Y SIEMPRE
BALBOA RECORDS Y DISCOS MUSART

JOAN SEBASTIAN
"INVENTARIO"

PAQUITA
LA DEL BARRIO
"QUE MAMA TAN CHAPARrita"

PANCHO BARRAZA
"EN VIVO DESDE GUADALAJARA"

CUISILLOS
"MAS ALLA DE LA NADA"

GRUPO LABERINTO
"PA' LA RAZA DEL BARRIO"

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A JOYFUL RETURN FOR YOAKAM

NASHVILLE—Dwight Yoakam uses the words “joy” or “joyful” eight times in a 30-minute span when talking about the process of creating his new album, “Blame the Vain.”

The recording, he says, took him to “a place of joyful, reckless abandon. I felt like I was 16 years old again stomping around in a garage or a basement with guys that were playing so freely that we were drawing complaints from neighbors.”

The project—Yoakam’s 20th and the first without his longtime producer, music director and guitarist, Pete Anderson—was a rediscovery of sorts of his love of music. Yoakam lets loose, not only in song but through some playfully bizarre spoken-word moments.

In one, he channels a British pop for the intro to “She’ll Remember,” and at the end of first single “Intentional Heartache” he rants through a relationship kiss-off involving some treasured items falling victim to a can of green spray paint.

Yoakam, a two-time Grammy Award winner, produced the album, played acoustic guitar throughout and wrote all the songs. He also directed the video for “Intentional Heartache.”

The album, which came out June 14, is Yoakam’s first on indie label New West Records. Like his last couple of albums, it also carries the imprint of Yoakam’s own Via Records.

Yoakam says New West president Cameron Strang was the main draw for him in signing with that label. “He really understood what I wanted to do and allowed me the time to do it and believed that there was an album in my head that I needed to record.”

But Yoakam says even he did not know what kind of album it would be until he started rehearsals. “[I] allowed the music to kind of take me on the journey, and [Strang] was willing to be an accomplice in that.”

PRODUCER’S CHAIR

At first, Yoakam was not at all sure about producing the album. He approached several potential collaborators, including bandmate Keith Gattis, who convinced Yoakam to try it himself.

While pleased with the result, he might not repeat the process. “I don’t know that I’ll continue to self-produce,” he says.

continued on >>p40
At ‘Last Call,’ Music Comes First
Carson Daly’s Late-Night Show A Launching Pad For New Music And Debut Acts

As “Last Call With Carson Daly” moves west for its fifth season starting in September, the location may change, but the program’s commitment to music remains steadfast.

In its four years on the air, “Last Call” has become a musical haven for acts of many genres and is often the first national exposure for an artist or a new song.

Yoakam, Morris, Modest Mouse, Jack Johnson, Switchfoot, Joss Stone, the Killers and Robbers on High Street are among the acts that have made “Last Call” their first stop.

And even though the show now has a host of such superstars as Green Day, James Taylor and David Bowie, host Carson Daly says it’s still dedicated to exposing new music.

Unlike other late-night hosts who come from a comedy instead of a musical background, Daly’s music heritage—etched in the rock N’ Roll QX Los Angeles and as host of MTV’s “TRL”—helps make music an integral character on his show. “There’s this sense of a music tie-in with almost everything that comes out of my mouth,” he says. Booking suggestions come from the entire staff: “Our head writer was a Modest Mouse fan before I had even heard of them,” Daly says, “and they were booked on the show.”

Daly jokes that ratings do not really come into play when a show airs at 1:35 a.m., which gives the staff further latitude to book acts they like, and not just focus on those guaranteed to draw an audience. “We don’t even say the word ‘rating’ around here at 3 a.m. in the morning,” he says.

Instead, he says, decisions are based on what makes sense for the show and its strong passion for discovery. “Maybe a baby band can use our show as a launching pad,” Daly says. “We feel confident in our taste and we’re like, ‘Well, go for it for you.’”

Daly’s dream guest would be Nine Inch Nails—despite the fact that NIN’s Trent Reznor publicly insulted Daly while he was hosting “TRL.” “I was actually honored by the fact that he even name-dropped me,” Daly says. “I’m still just a gigantic fan.”

Daly is managed by Guy Oseary. Daly and his partners continue to run 456, which is now distributed through Fontana. Among the upcoming releases is a compilation from Bam Margera called “Viva La Bands,” a play on the title of Margera’s MTV show “Viva La Bam.” Daly also manages Warped tour vets the Sounds, who record for New Line Records.

NEW GRAMMY cod: After three years of running on a Sunday night, the Grammy Awards ceremony will move back to a weekday. The 2006 Grammys will take place Wednesday, Feb. 8.

Asked about the change, Recording Academy chairman Neil Portnow says, “Every year, we view the Grammy Awards as a blank canvas on which to paint from both a creative and commercial perspective. In surveying the broadcast landscape for February 2006, we selected a time when we believe that music fans will have the best opportunity to watch and enjoy music’s biggest night.”

With the Sunday move, the academy had attempted to create “event viewing,” similar to the Academy Awards or the Super Bowl. The ratings had been mixed. In 2004, the Grammys scored their highest rating in three years. The ratings for the 2005 Grammys were among the lowest in the show’s history.

YOAKAM (cont.)

from p39

“There is an enormous amount of tasks involved,” duties previously handled by Anderson.

“Pete Anderson and I made a lot of records together . . . and I’m pretty proud of every one of them,” Yoakam says. “This album is unique unto itself, but in no way does it diminish anything I did with Pete.”

Last August, Anderson sued Yoakam and his company Dwight Yoakam Tours, alleging that Yoakam breached an oral contract by failing to perform some 2002 tour dates (Billboard, Sept. 2, 2004). As a result, Anderson claimed he lost more than $45,000 in salary and expenses and the 25% of the net proceeds he was promised from the tour.

While their legal issues have yet to be resolved, Yoakam does not rule out working with Anderson again. Yoakam calls the lawsuit “unfortunate . . . I don’t agree, necessarily, with how it was portrayed on his end. But hopefully it resolves itself in a way that allows us to focus on the positives that we achieved together.

“‘The music should be clearly more important, ultimately, than the clumsiness of how two people arrive at doing other things independent of each other,’ he adds.

RETURN TO THE AIRWAVES
Yoakam most recently recorded two albums for Audium (now Koch Records), in 2003 and 2004, but spent most of his 20-year recording career on Warner Bros., where he amassed six platinum and three gold albums. He also notched 14 top 10 singles, the most recent in 1994.

To help get Yoakam back on the radio, New West enlisted the help of Columbia Records Nashville, which is promoting the single to mainstream country stations.

Columbia is also providing some marketing help, all in exchange for points on the album. New West is distributed by Sony BMG-owned RED Distribution.

Yoakam calls the New West-Columbia partnership “the best of both worlds, where I’m with an independent, entrepreneurial-driven label” with the muscle of a major.

Mark Grantin, PD of country WWQM Madison, Wis., says the first single “explodes out of your speakers and demands attention. Early reaction is very encouraging.”

Grantin is pleased to have Yoakam back on the radio. “His voice is instantly recognizable,” he says. “He’s considered traditional and, at the same time, hip by our [core listeners]. Maybe more importantly, he’s hip to those that are not necessarily our listeners. They know who he is . . . and having non-core listeners interested in our artists is a good thing.”

Yoakam launched the album with what he jokingly calls his “Sunset Strip tour,” two dates on Los Angeles’ famed boulevard: June 11 at the House of Blues and June 14 in the parking lot of Tower Records.

The tour will kick off in earnest June 30 and will take Yoakam to Europe and back to the States through late September.

Strang says the label is “really taking advantage of [Yoakam’s] star status” to get word out about the album. Yoakam has made recent appearances on “The Tonight Show With Jay Leno” and “Waire’s Showbiz Tonight,” and has spots booked on “The View,” “The Daily Show With Jon Stewart,” “Late Night With Conan O’Brien” and A&E’s “Breakfast With the Arts.”

Yoakam has also been busy with his acting career. He appears in three films coming out this year: “Bandidas,” with Penelope Cruz and Salma Hayek; “The Three Brides of Mequiludes Estrada,” directed by and starring Tommy Lee Jones; and “Wedding Crashers,” starring Owen Wilson and Vince Vaughn.

As for his wishes for this album, Yoakam says, “Hopefully the audience that bought the previous 20-some million records will like this and derive as much pleasure from listening to it as I received in creating it.”

LATEST BUZZ

from p39

>>ODD MEN OUT ON TOUR
Ben Folds, Rufus Wainwright and Ben Lee will launch the Odd Man Out tour Aug. 3 at Wolf Trap Farm Park in Vienna, Va. The tour, which will hit a number of amphitheaters and mid-sized venues, wraps Aug. 24 at the Mountain Winery in Saratoga, Calif. —Melinda Newman

>>AMERICANA NOMS NAMED
Steve Earle, Mary Gauthier and Tift Merritt each received nominations for their fourth annual American Honors & Awards, to be held Sept. 9 at Nashville’s Ryman Auditorium. Earle, Merritt and Buddy Miller are nominated for artist of the year, along with John Prine. The new emerging artist nominees are Gauthier, Hayes Carll, the Duhks, Tom Gilliam and Martha Wainwright. Nominations were announced June 16. Winners are selected by the voting members of the Americana Music Assn. The show will be broadcast live on XM and Sirius Satellite Radio. A cable TV deal is also in the works. —Phyllis Stark

>>NEW BLACK SOLO SET
Frank Black will release his first solo album of new material in nine years, July 19. The Back Porch/Narada release, “Honeycomb”—featuring Steve Cropper, Spooner Oldham and Chester Thompson—was recorded in Nashville. Black continues to play dates with the Pixies, which will participate in Lollapalooza July 30. —Melinda Newman

>>EDDY READY FOR MORE
Country music legend Eddy Arnold, who spent most of his 50-year career on RCA Records, is recording a new album for that label. The 87-year-old Country Music Hall of Famer will release “After All These Years,” produced by “Cowboy” Jack Clement, Aug. 16. Arnold has 27 No. 1 country singles. —Phyllis Stark

>>SEVEN-YEAR ITCH
Bob Mould will tour for the first time in seven years in support of his July 26 release, “Body of Song,” on Yep Rock Records.

The six-week tour begins Sept. 4 in Dublin and reaches the United States Sept. 22 with a Chapel Hill, N.C., gig. The shows will include solo material, as well as music from his tenures with Husker Du and Sugar, marking the first Time Mould has drawn upon his full career for a live performance. —Jonathan Cohen

>>FEDERICI’S NEW ‘DREAM’
E Street Band keyboardist Danny Federici will release a new solo album, “Out of a Dream,” July 26 on V2 Records. Produced by Federici and Mike Cates, the album contains a number of covers, including first single “Miss You” and “Knocking on Heaven’s Door.” —Melinda Newman

>>MATA MOST NOMINATED
Billy Mata scored nominations for entertainer of the year, as well as for Western swing male vocalist and male vocalist at the 10th annual Will Rogers Awards, set for July 12 at the Eisemann Center in Richardson, Texas. Wylie Gustafson received four noms, while Kip Callahan and Brent Hall each have three. —Deborah Evans Price

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‘Reggaetony’ Rolls Up To EMI For Second Set

Tony Touch is not your typical reggaetón act. Instead of coming from Puerto Rico like most reggaetón artists, he comes over the airwaves from the streets of New York.

Touch is a DJ at WWPR (Power 105.1) New York, where he hosts “The Reggaetony Show.” He is also a recording artist whose 2000 album, “The Piece Maker” (Tommy Boy), sold 250,000 copies, according to Nielsen SoundScan.

Now, Touch is set to release his first reggaetón project on EMI Latin. “The Reggaetony Album,” due June 28, features Nina Sky, Pitbull, Cypress Hill’s B Real, Ivy Queen, Eddie D and Don Omar.

“Although I’ve had deals with American labels before, I wanted this album on a label that was specialized and deeply embedded in the Latin community,” Touch says.

Conversely, for EMI, the Touch project is the perfect bridge to reach the reggaetón marketplace, which includes English speakers and non-English speakers.

“I wanted to join the two worlds,” EMI Latin USA president/CEO Jorge Pino says, referring to the urban genre of artists like Pitbull and the Spanish-language tracks of artists like Ivy Queen.

EMI’s roster includes such West Coast urban acts as DJ Kane and the pop-tinged A.B. Quintanilla. The label also has Puerto Rican rapper Vico C, who dabbles in reggaetón, and East Coast reggaetón producer Manolo Guatubla. But Touch is the first purely reggaetón artist on the label.

“The Reggaetony Album” was initially promoted via street teams working in Miami, New York, California, Puerto Rico, Chicago and Texas. Among other efforts, EMI emblazoned 20 vans with Touch’s album cover and release date.

Plans call for an initial shipment of 100,000 copies, a huge number for a Spanish-language album. A TV campaign is slated for such major outlets as Fox Sports and MTV.

First single “Hey DJ,” a bilingual track featuring Nina Sky and B Real, will be promoted to R&B/hip-hop stations.

Having collaborated with the likes of Sean "P. Diddy” Combs and Sean Paul, Touch is no stranger to big names or big sales. For the new album, rather than simply sending beats to collaborators, he worked jointly on every track, thanks to longstanding relationships with the featured acts.

“I was involved more artistically in writing and rapping and singing in Spanish,” Touch says.

His approach to performance has also changed. “I’m doing more shows where it’s not so much DJ showcases but live performing," he says. “I’m trying to step my game up lyrically. I used to rap 40%-50% of the time. Now, I rap or sing 90%. That’s where I’ve grown and improved.”

EMI Latin is in the process of signing additional reggaetón artists. It hopes to ink several distribution deals by year’s end, involving two established reggaetón producers.

For now, however, all eyes are on Touch.

“He has a complete album,” Pino says. “He will be able to appeal to all markets.”

FACT FILE

Label: EMI Latin
Management/Booking: Touch Entertainment
Publishing: Melaza Music (BMI)
Top-selling album: “The Piece Maker” (2000), 250,000
Last album: “The Piece Maker 2” (2004), 31,000

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TribeRidish is one thing, music from and inspired by tribal lands is another. Two new dance releases pay homage to geonholts “world beats” and update them for mainstream dancefloors.

“I think the actual term ‘world music’ was a turnoff for most people,” says DJ Gilles Peterson, whose “Gilles Peterson in Africa” (Etcher) is the follow-up to 2004’s successful Brazil installment. “Hopefully this series is an entrance to that world for people who wouldn’t otherwise go there.”

Peterson’s compilation features traditional African and African-inspired music, thus drawing a line between disparate acts like Afrobeat pioneer Fela Kuti, techno innovator Carl Craig and Konono No. 1, a 12-piece from Congo that uses thumb pianos and old car parts as microphones.

“Afrobeatism III,” the first of four releases Tommy Boy has licensed from popular French label Yellow, presents its theme in a less cerebral way. (The album is the third in the series—the first two were released only in Europe.)

“When people go to clubs, they want to have fun, joy, a good party, and at the moment we are locked into just beats,” says Yellow co-founder Christophe Le Friant—the artist usually known as Bob Sinclair. “There’s nothing special about vocals, and we’re tired of disco, of gospel, so let’s go with something new and different. This soca beat is really, really nice to hear in a club.”

All the tracks on “Afrobeatism”— save for the KC Flight classic “Voices”—were produced specifically for the compilation by the Afrobeatism Allstars (a group of producers and performers including Tim Deluxe and David Guetta) and mixed by Sinclair.

Tommy Boy president Tom Silverman calls the high-energy collection “a party record for everybody. Because it’s got a Caribbean feel, a Brazilian feel, as well as an African feel, and it sounds very mainstream, it works everywhere.”

Sinclair and Silverman note that this dance development mirrors the latest trends in hip-hop.

“When hip-hop’s at its best, it absorbs cultural things, and dance music needs to do that too,” Silverman says.

WINNING COMBOS: “It’s a no-brainer, as far as I’m concerned,” for a nightclub, to put out a compilation,” Cielo co-owner/resident DJ Nicolas Matar says. “But nobody does it in the States, he adds.

Until now. Three intimate, music-focused New York venues—Matar’s award-winning Cielo, local fave Le Souk and live/DJ combo Nublu—are packaging their vibes and taking them to market.

The two disc “Le Souk Sunday Sessions,” compiled and mixed by Smamy and Astrok&Glyde, showcases the alternately sunny and dark house that has made the restaurant-by-day into a natural post-gig drop-in for marquee DJs like Sasha and Roger Sanchez.

Nublu is launching Nublu Records in September, with four 12-inch releases from headlining ethno-groove bands Kudus, Forro in the Dark, Love Trio in Dub and Our Theory.

Matar—an accomplished DJ with a “Journeys by DJ” compilation and an eight-year residency at Pacha Ibiza to his credit—and Cielo resident Willie Graff each mixed a disc of “Cloud 9,” the first release on the club’s self-titled new record label (distributed globally by Studio Distribution). The album contains atmospheric instrumental house, mature vocals and exclusively commissioned tracks, like a Blaze remix of the Raw Silk classic “Do It to the Music.”

BRITNEY WHO? The new princess of dance was crowned June 18 when Kelly Osbourne’s “One Word” (Sanctuary) hit the top of all three Billboard dance singles charts—Club Play, Dance Singles Sales and Dance Airplay. While Britney Spears, Madonna and Beyoncé have toppled two at once, Osbourne is the first artist to pull off the hat trick.

Cassidy Hustles Philly Street Sound

J Records Artist Returns To His Battle-Rap Roots For Second Album

In spring 2004, the industry was watching closely as “Hotel,” the debut single from Cassidy featuring R. Kelly, zoomed to No. 4 on The Billboard Hot 100. While the single helped the Philadelphia-born rapper’s album “Split Personality” sell almost 413,000 units, he was not completely pleased with the project.

“My first album was a little tarnished because there were a lot of people that didn’t know about real hip-hop that were influencing my project,” Cassidy recalls. “But it helped me prove to the label that I could sell records and that if they gave me the tools that I needed, I could be even bigger.”

J Records agreed, giving him the green light to create an album that would expose fans to the real Cassidy.

“I.m a real hip-hop head that started off in the ciphers on the street corners, battling cats face to face. I didn’t start off doing commercial songs. I wanted to go hard right like I did before I got into the industry,” he says.

Judging by the success of “I’m A Hustla,” the first single and title track from his sophomore effort (due June 28), Cassidy’s approach is paying off. The Swiss Beatz produced tune peaked at No. 5 on the Billboard Rap chart, and the ringtone is generating its own buzz. It is No. 20 on the Hot Ringtones chart this issue, selling about 8,000 copies during its seven weeks on the chart.

J Records VP of urban marketing Jeff Burroughs says the ringtone’s early sales strength foretold the single’s success.

“Was what was fascinating was how the ringtone actually blew up faster than the single itself—which indicated to us that we had a major hit on our hands,” Burroughs says.

“It has been a great way for us to chart our success in how the record’s growing.”

Cassidy judges the song’s success by a different gauge—the streets.

“I didn’t really realize how successful it was until I went back to Philly, to one of the most popular clubs, and the DJ was playing it. I couldn’t tell him that I must’ve been playing it a lot by how the crowd responded to it, like it was a hit already.”

He is confident that the rest of the album will be received as positively. As plans are finalized for second single “B-Boy Stance,” Cassidy is crisscrossing the States on a promo tour.

J Records VP of urban marketing Carolyn Williams says the label is leaving no stone unturned for the album’s promotion.

“We’re pretty much going full-blast,” she says, citing frequent appearances on BET and MTV2 and recently taped episodes of MTV’s “Room Raiders” and “Wilding Out” (a new show featuring Nick Cannon). In addition, Cassidy is weighing several offers for a summer tour.

FACT FILE

Label: Full Surface/J Records/RHG
Management/Booking: Terrence Dean, TD Entertainment Management
Publishing: Lamsny Music (ASCAP)
Top-selling album: “Split Personality” (2004), 413,000

CASSIDY

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GET THE BUZZ ON ASAER...
Kwamé Flips MC Dots To Studio Stripes

From polka-dots to producer stripes, That’s one way to describe the career of artist/producer Kwamé. Once a polka-dot-clad MC—best-known for his 1990 Atlantic sophomore set, “A Day in the Life—a PolkaDelic Adventure”—Kwamé is also the producer of Lloyd Banks’ “On Fire,” Will Smith’s “Switch” and Tweet’s “Turn Da Lights Off.”

The transformation to producer didn’t happen overnight. Kwamé (last name Holland) says it took a good five years, despite having earned writer/producer credits on his own recordings, including the single “Ownlee Eue.” “This industry likes to put labels on you,” Kwamé says from his New York production house, Beat Factory. “People were seeing me as an artist and not as a producer. It took a long time.”

And the transition didn’t come without trials. When Kwamé came on the scene at 16, his contract was reviewed by his separated parents’ divorce attorney. Then he signed with a production company whose principal had an interest in every aspect—writing, producing, management—of his career.

Following his stint with Atlantic, Kwamé segued to Ichiban, where he says he did his own marketing and promotion because the label provided no support in those areas. “Learning that put a sour taste in my mouth about being an artist,” Kwamé says. “But it made me evaluate where I was and where I wanted to go in this business. I also learned the value of publishing.”

Expediting the transition were gigs with Mary J. Blige (“Love” from her “No More Drama” album) and LL Cool J (“10 Million Stars”). Kwamé’s production calendar currently lists Janet Jackson, Toni Braxton, Missy Elliott, Kelis and newcomers Taryll Mari (Def Jam) and Brasko (Geffen). A recent collaboration with Chingy appears on the forthcoming “Fantastic 4” soundtrack.

And like most producers, Kwamé is busy developing his own acts: rappers Beyond Belief and Prophet and alternative R&B girl group Jane Doe, whom he describes as “Missy, Kelis and Gwen Stefani in one group.” To avoid getting boxed in again, Kwamé is also working with Interscope act the Persycaht Dolls. “Now that I’m being reinvented, I want to diversify as much as possible,” he declares. “I want my energy to be recognized, not a particular sound.”

WHO’S IN: Songwriter/producer Shae Crawford, best-known for the Deborah Cox hit “No-
Sweet Success For Sugarland

Eight months after the release of debut CD “Twice the Speed of Life,” Sugarland’s career is living up to its album title.

The record has shown a steady build on the Billboard Top Country Albums chart, where it has spent the last nine weeks in the top 10. It has been certified gold by the Recording Industry Assn. of America. The album has also spawned two top 10 singles, including “Baby Girl,” which recently set a Billboard Hot Country Songs chart record in its 46th week for longest chart run in the Nielsen Broadcast Data Systems-monitored era.

“It’s big stuff,” lead singer Jennifer Nettles says. Even though the group’s career has kicked into high gear lately, Nettles says it feels like something she and bandmates Kristin Hall and Kristian Bush have been working for all along. “We’ve all been separately doing this for at least 10 years each,” she says. “Don’t get me wrong—it’s fast and furious, but it feels right.”

Asked why she thinks Sugarland is suddenly on the fast track, Nettles says, “Obviously I would love to say the music speaks for itself, but it’s also timing. The climate was right for a group like Sugarland to come onto the scene. People wanted something new and fresh.”

The group has made recent high-profile appearances on the Academy of Country Music Awards, “The Tonight Show With Jay Leno” and “Good Morning America.”

Its shot on the ACM Awards proved to be an especially exciting night for the group, which was originally slated to be a presenter. When Merle Haggard canceled a few days before the show, the band was tapped to do a truncated performance. Then the day before the show, an ACM rep called with the news that Clint Black was sick and asked Sugarland to do a full song.

“No pressure there,” Nettles quips about her reaction. “I’ve done this for so long I rarely get nervous.” But on the ACM Awards, she was “petrified.” The fact that Nettles pulled it off looking polished and confident, she says, was her “Oscar-winning performance,” and one that earned the group a standing ovation that night.

With all this momentum coming so swiftly, Nettles says she has to remind herself to take it all in. “We do get to enjoy it, but it’s pointedly enjoyed. I have to take a moment and say, ‘Slow down, enjoy this.’”

Nettles previously fronted a band called Soul Miner’s Daughter, then spent several years working as a solo artist in the Atlanta area before hooking up with Hall and Bush. She says Sugarland is “new and refreshing not just in the country world, but to us too.”

While it is still early in the life of this album, Nettles says the group is already starting to kick around ideas for the next one. “I’m super proud of this record and the way it captures what we do, but I’m excited about doing the next record,” she says. “I still feel our live shows showcase us to a different degree than the recordings.”

But the second album is likely to come harder for the group now that it is on the road almost constantly. “The rhythm of what we’re doing now is so different from the environment [when] we did the first record,” Nettles says. “On the road, there is only so much energy in your cup per day.”

Words & Music

SAM LAY A SONGWRITER: WHO KNEW?
The Great Chicago Blues Drummer Composes His First Tunes For New Siegel-Schwall Band Album

Alligator Records wanted all previously unrecorded originals by Chicago’s celebrated Siegel-Schwall Band for its much-anticipated first album of new studio recordings in 30 years. Harmonica/piano man Corky Siegel, guitarist Jim Schwall and bassist Rollo Radford could easily have written “Flash Forward” entirely themselves, but four of the 13 tracks on the Aug. 16 release were penned by the group’s drummer, Sam Lay. The drummer for Chicago blues great Howlin’ Wolf and Muddy Waters, Lay was also a key member of the influential Paul Butterfield Blues Band. But Lay wasn’t even with Siegel-Schwall during its ’60s/’70s heyday.

He also hadn’t ever written a song before.

“He said he’d never written anything in his life, so I told him to just try and that I’d help him,” Siegel says. “But I didn’t have to, because he wrote 13 songs in three days, it seemed. I had to tell him to stop.”

Remarkably, the quality matched the quantity. “Sam’s songs are so personal and intimate—and down to earth,” Siegel continues. He cites Lay’s blues shuffle “Going Back to Alabama,” which expresses the writer’s disapproval of the citizenry of his adopted hometown, and “Cottonplant Liz,” a tribute to his wife that has the memorable rhyme: “She serves me cole slaw/that ain’t nothing but a cabbage raw.” Siegel marvels: “Where did that come from?”

Lay was with the Butterfield band when it electrified Bob Dylan at the historic 1965 Newport Folk Festival. Lay, who also played behind Dylan on “Highway 61 Revisited,” calls his songs “meaningful life stories.”

“Willie Dixon said, ‘Don’t just put something together and make it rhyme like ‘Mary Had a Little Lamb,’ ” Lay says, quoting the late Chicago blues songwriter legend. “You have to write about where you’ve been, where you’re going, your life experiences. Just tell the truth without stupid-ass nursery rhymes!”

Lay never tried his hand at songwriting before, he notes, because “what could I do that hadn’t been done?” and because “I had to live off what other [artists] were doing.”

But the drummer recently started playing guitar and put it to good use in Siegel-Schwall’s songwriting challenge. He also debuts as a guitarist on “Flash Forward.”

“I play Lightnin’ Hopkins or John Lee Hooker style, and used it to write,” Lay continues. “I wrote stuff and showed it to Corky—but I learned a lot from looking at a DVD of Lowell Fulson and Percy Mayfield.”

Lay is referring to an episode of “Mark Naftalin’s Blue Monday Party,” taken from videotapes of the Butterfield band’s keyboardist’s series of radio shows. He found the method of Mayfield, the prolific composer of such hits as Ray Charles’ “Hit the Road Jack,” to be particularly inspiring.

“He would be writing on the bus,” Lay says of Mayfield. “He would look out the window and grab a piece of cigarette paper off the floor, or a match box, and he’d get home and piece it together and get some of the greatest hits ever heard. That gave me the idea of riding along in my car and scratching a song on one of my gas receipts: Watching that tape just told me to do that, and Corky and the other guys were on me about writing my own stuff, so I just did it. I feel I could write a song now about anything.”

“We all wanted to give him the opportunity—even though it’s our first album of new material in 30 years,” Siegel says. “The world deserves to have Sam featured.”
Harvey’s ‘Treasure’ Trove
Bad Seeds Co-Founder Covers Classics By Johnny Cash, Nina Simone, Others

Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

“TASTY ‘PARFAIT’: Feel-good dance song “Un Monde Parfait” by 12-year-old Bina Mitcerev has topped France’s IFOP/Tite Live singles chart since early March, but it’s no French confection.

The single on Sony BMG-distributed French label Scorpio is licensed from Universal Music Italy and Atollo Records, the production company owned by Naples-based songwriter/producer Ivan Russo.

Four other Italian songwriters composed the song, but “the project is Russo’s brainchild,” says Claudio Buja, managing director at Universal Music Italy Publishing, the song’s publisher. “Even we have been surprised by the extent of the phenomenon,” Buja adds. “It has sold almost 100,000 copies each week in France.”

The single has also been a hit in Belgium and Switzerland on Scorpio/Universal. A version with French and German lyrics is being considered for Germany.

The success of “Un Monde Parfait” has delayed the release of follow-up “C’est Les Vacances,” which was planned for June but remains “on hold,” Buja says.

Scorpio will release Mitcrey’s debut album in France, Belgium and Switzerland this fall under license from Universal Music Italy, which has global rights. —MARK WORDEN

GLOBAL OVERTURES: Australian singer/songwriter Sarah Blasko is hitting the road to promote the international release of her debut album.

“The Overture and the Underscore” was released in October 2004 in Australia by Universal-distributed, Brisbane-based Dew Process. Domestic shipments are approaching gold (35,000 units), according to the label.

The album was issued June 7 in the United States by Low Altitude/Universal and in Canada by Universal/Blasko. The A&R team at Universal, steering the project, has signed a 12-month deal with the singer’s label.

Blasko’s reputation in Australia is high, and her songs have been featured in TV commercials. Her first single, “Treasure Trove,” has been heard on triple J, ABC’s Triple J, and Triple R.

“Impressive, original, and well-recorded,” said Rolling Stone Australia.

Sony BMG Music Entertainment is entering its busiest period for new releases in its brief history.

The company recently launched albums by System of a Down, Shakira and Backstreet Boys. The next six months will see projects arrive from acts that include Santana, Martina McBride, Franz Ferdinand, the Strokes, Clay Aiken, Beyoncé, Alicia Keys, Gretchen Wilson, Pink, Eros Ramazzotti, Dixie Chicks, Outkast, Modest Mouse, Whitney Houston, Evanescence, Anastacia and Kenny Chesney.

In his role as executive VP/chief marketing officer for Sony BMG Music Entertainment, Tim Prescott will work with the company’s labels on the international marketing efforts behind all of those albums and more. Billboard recently caught up with him to discuss Sony BMG’s 2005 pipeline.

Q: How is the second half of the year shaping up?

A: We’re looking down the barrel of an incredible release schedule that has just started. We had Bruce Springsteen a few weeks ago; System of a Down has scored 14 No. 1s, and despite heavy competition out there it’s top to top all around the world. We have a big global plan for Shakira’s Spanish-language album; Oasis has gone No. 1 in the U.K., Italy and Japan; Foo Fighters have set up a June 14 release around the world. And on it goes.

Q: Who are some of the global priorities among Sony BMG’s emerging acts?

A: Mario has had a tremendous breakthrough in Europe; John Legend, Amie and Ciara. Kelly Clarkson is having some success in Australia, Asia and in Europe. She’s about to go there for promotion now. Il Divo has been a spectacular success.

Q: How long is the setup on a global release?

A: Ideally three months out from a release we have a pretty good idea what we are doing. Right now we’re talking about releases that are coming out in September.

Q: How do you work in conjunction with the labels?

A: Once a label has started the ball rolling on an act we get together and start working on a plan for how we are going to take that act internationally. It’s very important that the creativity of the original marketing plan by the label be translated onto a global stage. That is the key.

Q: What is the philosophy on global marketing at Sony BMG?

A: Instead of having marketing teams that report to a regional head, we decided we would have one global team to concentrate our efforts and better harness the resources we have.

Q: What do you see as the advantage to a centralized system?

A: When every territory defines its own priorities and has its own way of doing things you diffuse your global effort. So often people are myopic about their own markets. We’re bringing people together with the project in mind.

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www.americanradiohistory.com
DVD Time For Ritenour
Two-Disc Release Captures Captain Fingers' Freetwork

Twenty years ago the Japanese boutique company VideoArts began its association with guitarist Lee Ritenour. On June 23, that fruitful working relationship will be celebrated with a two-DVD live set. The release serves as a companion to Ritenour's new album, "OverTime" (June 7, i.e. Music/Paconcord Records), which was recorded at the same session.

"People are calling the project a retrospective," Ritenour says. "But it's not for me. It's a looking forward. It gave me an opportunity to look at 30 years of my career and choose pieces that represent four styles of music. I took the choice songs, deconstructed them to see if they would hold up and then wrote some new material." Recorded at Burbank, Calif.'s Enterprise studio in front of a small audience, the set includes 5.1 surround sound and discrete stereo audio options, and was shot in high-definition with six cameras.

"It was satisfying," Ritenour says. "We went for the best sound and picture, and the musicians all sat in a circle like we were in a living room." Guest include pianist Dave Grusin, keyboardist Patrice Rushen, drummer Harvey Mason, trumpeter Chris Botti, Anthony Jackson on bass and Steve Forman on percussion used to play there all the time. The kids would line up at 5 to see our show at 10."

In support of the release, Ritenour hits the road this month. He will tour Japan, Europe and South Africa during the summer, with an East Coast tour planned for fall.

MONTEREY MUSIC: With its 50th anniversary just around the corner, the Monterey (Calif.) Jazz Festival is revising its archives. The MJI Archive Preservation Project is in partnership with Stanford University, where the tapes are stored, got a boost earlier this month when the Grammy Foundation bestowed a $5,000 grant to help digitally reformat 2,400 sound recordings and 370 moving image materials. The archives date back to 1958, the fest's first year, when Billie Holiday and Dizzy Gillespie were among the featured performers.

While the festival is celebrating its past, it is also nurturing the future with its Next Generation Jazz Orchestra of high-school students from around the United States. In July the band will perform at New York's Dizzy Club Coca-Cola and at the Montreal Jazz Festival.

Saxophonist Sherman Irby will sit in for the New York shows.

THREE DOT LOUNGE: XM Satellite Radio recently linked with Jazz at Lincoln Center to be its exclusive satellite radio partner. As part of the agreement, XM will broadcast live daily from the new studios at JACL's Frederick P. Rose Hall. Select live performances will also be recorded and broadcast. -- Pianist Michael Wolff will officially become a Steinway artist in a special showcase June 23 at New York's Steinway Hall. Hosted by Dr. Billy Taylor, the event will feature Wolff performing with tabla master Badal Roy. -- Distributor Allegro has expanded its roster with New York-based jazz indies Omnitone and Tone-Science and Vancouver's Songlines Records. -- With the spirit of Django Reinhardt in the air, Oakland, Calif., jazz club Yoshi's will hold its inaugural festival July 26-31, featuring the John Jorgenson Band with special guest mandolinist David Grisman, and several European Django jammers (Dorado Schmitt, Ludovic Beier, Brian Torff) joined by saxophonist David Sanchez.

Anthony Pérez and Jorge Guadalupe, founders and partners in Perfect Image Records, have parted ways and are launching their own labels. Pérez's label will be called the Roof Records. It takes its name from Latin urban TV show "The Roof," which Pérez produces, and which will be leaving its home at mun2 to go to MásMusica (Billboard, June 18).

Two New Labels Emerge

PÉREZ

The Roof's releases will include a self-titled DVD series and the "Jamz" series of reggaetón compilations. TV show "Jamz" is also moving, from MásMusica to HTV.

On the label end, the Roof's roster will include Big Boy (who was formerly on MP Productions), reggaetón group Tribales and the "Jamz" series. However, Pérez says, he is already looking for different kinds of music.

"It's not just reggaetón," he says. "We have all sorts of urban movements coming, from Washington Heights, from Chicago."

The Roof's first release is a compilation due by the end of July.

Pérez says he will market his product via different distributors.

Guadalupe has partnered with reggaetón star Ivy Queen --formerly on Perfect Image-- to launch Filtro Musik.

The label's concept stems from its name, Filtro, which means filter.

"I've been in this industry for 15 years now, and we have the ability to filter and pick the best," says Guadalupe, who is president of the label. The first release on Filtro will be reggaetón compilation "Cosa Nostra," which is expected to street in August.

Following "Cosa Nostra," Guadalupe is planning another concept album titled "Drama Queen." It will feature Ivy Queen duetting with female singers in different genres.

Universal Music & Video Distribution will handle Filtro releases.

Guadalupe is looking at other territories, including Panama and Colombia, for talent.

Filtro will initially have offices in Miami and Puerto Rico. The company will also have its own TV show and has plans to launch a magazine in DVD format.

EXP E-MAIL EXPRESSES: Many in the Latin music industry are feeling a little less informed after digital media service Exp Network stopped sending its daily e-mails.

Under the heading "Digi Xpress," for the past two years, Exp sent out news bulletins about industry to more than 6,000 media outlets worldwide. Record labels and artists were charged a fee per artist that covered inclusion in the daily bulletins as well as having the artists' information—including photographs, MP3s and videos—available for download and streaming on the Exp site.

Exp charged between $100 and $275 per month per artist, depending on the level of service provided.

No more, for now. According to Exp co-founder and president/owner Hugo Barroso, Exp is in the process of "restructuring" its business model. The company, he says, was simply not breaking even with the number of labels and artists willing to pay for the service.

On June 9, Barroso let most of his staff go, including veteran reporter Annieterre Bonnet, who was well-known as Exp's tireless collector of news.

"No!" says independent publicist Betty del Rio, president of Miami-based Top One Entertainment Group, upon hearing the news. "It was a very important tool," she adds. "I felt confident that they were reaching people that maybe about the industry to more than wasn't reaching. They provide a service no one else provides."

However, Barroso says, "We are by no means closed. We are just reassessing."
4Him’s Harris Makes Solo Debut

Singer Fulfills Desire To Write Songs ‘From A More Individual Perspective’

When a singer/songwriter who has spent his whole career as part of a successful group records his first solo project, it’s always interesting to see what develops. Faced with a clean musical slate, artists can either flounder or focus on a fresh musical direction.

On “The Line Between the Two,” 4Him’s Mark Harris embarks on an exciting new chapter in his career. Produced by Pete Kipley, the June 7 release marks Harris’ first solo project after years with the Dove Award-winning foursome.

“After doing group concept and group-themed albums for years, I just felt like it was time for me to say some things in an album that were more personal about things God is doing in my life and trying to write stuff from a more individual perspective,” Harris says. “I couldn’t do that within the structure of 4Him.”

The result is an album that showcases Harris’ warm, engaging vocals and his depth as a songwriter. He thinks other people will relate to the subject matter, particularly men.

“It’s what most men my age reflect on: ‘Have I done the things so far, up until this point, that I should have done? Where are my priorities?’” The title track, he says, is all about that, as is another song, “For the First Time.”

Those two tracks are the album’s first singles, with the former serviced to inspirational stations and the latter going to Christian adult contemporary radio. “The Line Between the Two” is an idea Harris thought of eight years before finally writing it.

“It never felt like a 4Him song, so I saved it, and it made sense for this album,” he says of the song that speaks of the birth and death dates on a person’s gravestone and how we are known by what we do in the line between.

Another standout is “Hello to Goodbye,” which he wrote after INO Records president Jeff Moseley challenged him to write a commitment song. “It’s the same message, just a different way of expressing it.”

Harris isn’t the only 4Him member to dive into solo waters. Andy Chrisman has already weighed in with a terrific solo project on his own label, and Kirk Sullivan and Marty Magee are also working on solo efforts. However, it doesn’t mean the end of 4Him. After eight albums on Benson Records and two for the Word label, the group has signed with INO and is readying a fall release.

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Five years after the Smashing Pumpkins’ demise, former frontman Billy Corgan finally makes his solo debut with “The FutureEmbrace.” While the lyrics are more introspective and the music more electronic than what we’ve come to expect from the Pumpkins or his most recent project, Zwan, thankfully Corgan’s distinctive vocals and grungy guitar riffs are ubiquitous. The mostly upbeat songs, highlighted by “All Things Change,” “Mina Loy (M.O.H.)” and “11/10,” effortlessly flow thanks to collaboration with producers including John Patitucci and drummer Jimmy Chamberlin on “DIA” and the Cure’s Robert Smith, who provides backing vocals on an ethereal rendition of the Bee Gees’ “To Love Somebody.” Lead single “Walking Shade,” which most resembles the Pumpkins’ late-period sound, should help Corgan receive a warm welcome on the charts. —KG

RY COODER
Chavez Ravine
Producer: Ry Cooder
Perro Verde/Nonesuch
Release Date: June 14
After reviving interest in Cuban music with the Buena Vista Social Club, Ry Cooder turns his attention closer to home with “Chavez Ravine.” This is a 15-song, 70-minute history/myth dealing with the burgeoning Chicano barrio in late ’50s Los Angeles.

JOSH KELLEY
Only You (3:11)
Producer: the Matrix
Writers: J. Kelley, the Matrix
Publishers: Duteski/ Graham Edwards, ASCAP, Scott Spock/
Augusta, Ga., native Josh Kelley previews his second CD, “Almost Honest;” due Aug. 23, with an adult top 40 soulful strummer that is so immediately inviting that any concern of a sophomore jinx is dust in the wind. “Only You,” which the singer of previous hits “Amazing” and “Everybody Wants You” wrote and produced with the Matrix, glides from one melodic hook to the next, while Kelley does his job with a loose groove of a vocal that sounds like his only fixation in the studio was just how much fun he was turning out. For the rest of the new project, he worked with Matt Wallace (Maroon5), so let’s hope this toe-tapping, feel-good pop/rocker is the rule and not the exception. —CT

FISCHERSPOONER
Never Win (3:38)
Producers: Fischer-Spooner, Mirwais, Kyle Johnson
Writers: W. Fischer, C. Spooner, K. Johnson
Publisher: not listed
Capitol (CD promo)
For the second single from Fischer-Spooner’s album “Odyssey,” the group has released “Never Win,” a surprisingly catchy, thumpy guitar-funk number. The song was produced with Mirwais (Madonna’s “Music”), and its melody and guitar work are vaguely reminiscent of Pink Floyd’s “Another Brick in the Wall, Pt. 2.” While frontman Casey Spooner has never been what you’d call a traditional singer, his simplistic chant-along vocals on the radio-friendly “never Win” are appropriate for the stomping cut. This could be the one to break Fischerspooner beyond cult status. —KC

WAYNE SHORTER
Beyond the Sound Barrier
Producer: Wayne Shorter
Release Date: June 14
You can count on one hand the most compellingly creative groups in jazz today. Foremost is saxophone sage Wayne Shorter’s compact quartet of pianist Danilo Perez, bassist John Patitucci and drummer Brian Blade. Best captured in concert, Shorter’s band garners attention on “Beyond the Sound Barrier.” Improvisationally sync and gleefully coalesce, Shor and Co. launch into thrill rides and music in poignant serenity with pockets of funk (the tempo accelerating track) and grace (a classical-tinged reflection on Mendelssohn’s “On Wings of Song”). While Shorter elevates with likey beauty on tenor and soprano, his rhythm team charges with a tripartite punch. Perez buoying the proceedings with effervescent runs, Patitucci setting the groove and rumination, and Blade crashing and tumbling. Opener “Smilin’ Through,” with its build-climax, offers a 12-minute microcosm of the brilliant surprises to come. —DO

RAEHEM DEVAUGHAN
The Love Experience
Producer: none listed
Release Date: June 28
With D’Angelo seeming to have dropped off the musical map, the soul music scene continues its search for the next sexy crooner. Enter Raeheem DeVaughn, a 20-something Maryland native who tried to step up to the plate on his live debut Armed with a collection of songs steeped in promises of unconditional adoration (“Believe”) and detailing steamy love making sessions (“Snuggle”), DeVaughn proves himself a worthy contender. Luckily, he doesn’t boast about only his sexual prowess, managing to tackle heavier topics on songs such as “Who” and “Until.” Although he stumbles a bit on the awkward rock-influenced “Candace,” DeVaughn’s “I’ll Be There” finishes things on a high note with the title track. —IMJ

ANGELA JOHNSON
Got To Let It Go
Producer: Angela Johnson
Purpose Records
Release Date: June 21
Angela Johnson does it all: singer, songwriter, producer, multi-instrumentalist. The frontwoman for 10-year-old R&B group Cooly’s Hot Box, her music has been featured on UPN’s “Kevin Hill,” FX’s “Sons of Anarchy” and VH1’s “Rosewell.” Johnson further explores her ’70s and ’80s R&B influences on this follow-up to her critically acclaimed solo debut “They Don’t Know.” Once again, her keen ear for catchy melodies and skillful craftsmanship as a vocalist and writer (she penned all but one tune) play key roles. Johnson lets go on such tracks as “I’ll Always,” “What I Do” and “I’ll Be There” nowadays, Keyshia Cole proves she’s the real thing on this attention-commanding debut. The Oakland, Calif.-based homegirl’s full-bodied, self-assured vocals weave urban life narratives in a potent combination that calls to mind a young Mary J. Blige. Such colorful song titles as “Down and Dirty” and “I Thought You Had My Back” hint at what’s in store. Standouts include current single “(I Just Want It) To Be Over” and the Kanye West-produced “1 Changed My Mind.” Cole adamantly struts her stuff on the ballad “I Should Have Heeded” her south side self-talk to her boyfriend’s repeated accusations. Cole has definitely come a long way from the days she was MC Hammer’s backup. —GM

BLUES
TINSLEY ELLIS (4)
Highwayman
Producer: Tinsley Ellis, Bruce Iglauer
Alligator
Release Date: June 7
Recorded at Chord on Blues in St. Charles, Ill., this set marks Ellis’ return to Alligator Records. The Atlanta-based guitar singer has developed into a triple threat during his 20-plus-year career, and a live album soundtrack for his upcoming concert film “Tinsley Ellis: Instrumental Chops” are a match for anyone in bluesville, but as he demonstrated on the album’s first track, Ellis also possesses a voice made to sing the blues. Then consider that he wrote or co-authored seven of the 11 songs on the album, three for his wife’s just-released only solid way sold-out, too). The many facets of Ellis’ artistry come together in this project so forcefully that it’s virtually impossible to sit through it without concluding that Ellis is one of today’s premier

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blues/rock players. He sure picked the right night to cut a live record.—PVV

WORLD

MAMADOU DIABATE (5) Behmanka
Producer: Mamadou Diabate
World Village
Release Date: June 14
Maite native Mamadou Diabate was born into a family of griots, and he embraced his musical heritage as a child. His father, Delimény, and uncle, Toumani, are celebrated kora (or Mande harp) players, making the 21-string instrument a natural choice for Mamadou. "Behmanka" is a solo kora performance in which Mamadou repurposes songs he learned from his father, as well as a pair of original compositions. It is a feat of remarkable virtuosity. Mamadou says in the liner notes that he wants listeners to hear the value and beauty of the kora. He succeeded.—PVV

CHRISTIAN

DISCIPLE

Produce: Travis Wyrick
S/E Recordings/Epic
Release Date: June 7
This hard-hitting quartet is making noise in the mainstream rock and Christian rock communities with its intense melodies and thoughtful lyrics. First single "The Wait Is Over" is a thunderous rocker with slamming guitars, while "Only You" is a memorable power ballad with gentler instrumentation and a more vulnerable vocal from lead singer Kevin Young. This talented foursome could follow in the footsteps of P.O.D., attracting an audience that likes its rock music loud and brash, but intelligent and meaningful as well. An impressive debut for these gifted musicians.—DEP

NEW & NOTEWORTHY

MISSED HIGGINS
The Sound of White
Producer: John Porter
Release Date: June 7
After making a big impression Down Under, Mavis Higgins is finally ready to make international audiences swoon. The young singer/songwriter bares the album's narrative lyrics scattered with an unfamiliar yet refreshing Melbourne accent. Higgins' ability to charm in diverse genres is apparent from the bluesy melody of "This Is How It Goes" to the folky touch of "Ten Days." The reflective "Nightlights" gracefully dances to the unabombed whispers of keyboard and cello. For contrast, the playful Australian hit "Scar" and "Unbroken" add touches of zest to an album tailor-made for lazy summer days.—SM

GOLDIE LOOKIN’ CHAIN
Straight Outta Newport
Producers: Various
Record Collection
Release Date: June 14
Goldie Lookin' Chain could be thought of, and, come to think of it, would enjoy being thought of, as the Streets' humilating drunken cousins. They're a bunch of cheeky Welsh blokes who gleefully poke holes in hip-hop (the cover art is a "Weird Al" version of the NWA classic) and throw deceptive clever jokes at the remnants. "Newport Ks" is potently irritating "sh*t" written all over it, but the jaunty beats are oddly ingratiating. And how can you not like a song titled "Guns Don't Kill People, Rappers Do," as well as a ditty about the career benefits of suicide that includes the observation, "Michael Hutchence, he's one of 'em too/made 100 million quid, died wanking on the loo." The wildly self-important world of hip-hop could use the occasional rock-stuped deflation; these guys may as well provide it.—JW

DANCE

AMBER Voodoo (4:06)
Producer: Wolfram Dettke
Writers: M.C. Cremers, W. Dettke
Publisher: Marie Claire Music/Black Scarlet, ASCAP
Remixers: Krijn vs Veelt, Sweet Rainz, Mike Cruz, Wolfram Dettke
JMAC Enterprises (CD promo)
A monster's mass-appeal breakthrough arrived with the giddy "This Is Your Night" in 1996. Who knew she had so much more depth in store for dance aficionados in the years to follow? Such successive releases as the frank, intelligent "I Want You" ("I Da De"), the joyous "Above the Clouds" and liberating "The Need to Be Naked" have engaged singer songwriter one of few modern dance-oriented artists to score a continuous string of No. 1 hits over two decades in the United States—with plenty of substance behind the insistent thumps. The 2004 single "You Move Me" made it clear that Amber was determined to add some grit to the disco ball. Now, on the hard-driving "Voodoo," she proves to be provocative without losing sight of the mandate that it is still the melody that first catches folks' attention. Look for no less than eight remixes on the commercial single release, due June 21 (already on iTunes). Amber is that rare dance act who truly is an artist.—CT

ROCK

KAISER CHIEFS Oh My God (3:34)
Producer: Stephen Street
Writers: Various
Publisher: Universal Music Publishing
B-Universal/Universal (CD promo)
British pop/rock may have found its next band of royalties in the Kaiser Chiefs, as the quintet's second single from debut album "Employment" reaches the rock airwaves. Produced by Stephen Street, "Oh My God" garners firr of Blu, pairing a clever, quirky lyric citing images of a "plate tectonic" and a "powered-up PACman" with an infectious chorus well-suited for pub singalongs. The Leeds-based indie rockers garnered some success with first U.S. single "I Predict a Riot," which peaked at No. 54 on the Modern Rock chart. "Oh My God" builds momentum as a solid follow-up, making the Kaiser Chiefs one to watch on the list of bands making a splash across the pond.—KT

AC

KIMBERLEY LOCKE I Can (4:21)
Producer: Shaun Shanahan
Writers: K. Kimmel, T. Beaty, D. Muckala
Publishers: various
Curb (CD promo)
"American Idol" alumna Kimberley Locke got an appreciable nudge out of the gate with stone-solid top 40/AC debut hit "18th World Wonder." That was more than a year ago and Curb has worked several singles since. Now, with the pure pop "I Can," the label's tenacity pays off. Produced and co-written by Shaun Shanahan, Locke has also helmed "8th World Wonder," this sunny midtempo love song offers hooks galore, rich, creamy harmonies; and savvy production. AC radio is running fast with the track, already among the top 25 on the chart.—CT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Keith Caulfield, Deborah Evans Price, Sarah Han, Ivory M. Jones, Katy Kroll, Gail Mitchell, Shane O'dell, Chuck Taylor, Stam Tetelman, Christa L. Titus, Kristine Tunis, Philip Van Vleck, Jeff Vrabel
PICK: A new release predicted to hit the top half of the chart in the corresponding format.
CRITICS’ CHOICE: A new release, regardless of chart potential, highly recommended for musical merit.

DIVERSE

D. Turnbull
Publishers: Universal/Songs of the Village/EMI April/Sea Gayle, ASCAP
Capitol Records (CD promo)
Trace Adsink's "Arlington" is one of those singles that surpasses mere entertainment. It says something credible about an important place in U.S. country's history—Arlington National Cemetery, the resting place of the nation's soldiers. Penned by Jeremy Spillman and Dave Turnbull, the poignant lyric comes from the perspective of a son who asks his dad, Adkins' deep, resonant baritone is the perfect vehicle for this hauntingly beautiful song about sacrifice, honor and the cost of freedom, and it leaves a lasting impression no matter which way your political views lean.—DEP

KEYSHIA COLE I Just Want It To Be Over (3:47)
Producer: Kurcci "Kruical" Brothers
Writers: K. Brothers, Lady L.T., T. Greenidge, K. Cole
Publisher: None/not listed
A&M (CD promo)
The realization that a relationship has run its course is never easy. Newcomer Keyshia Cole manages to capture the hurt and disappointment and, through an acceptance in "I Just Want It To Be Over." Supported by a hard-driving beat courtesy of Kerry "Krucial" Brothers (Alicia Keys), the Cali native sings about knowing that it's time for an exit with a certain convincing rawness. Vocally, Cole does little to impress, however, the unrefined quality of her voice; coupled with the hopelessly frustrated lyrics, lends a relatable anguish with which the masses can surely identify.—IMJ

TRACE ADSINK Arlington (3:55)
Producer: Scott Hendrick
Writers: J. Spillman,
D. Turnbull
Publishers: Universal/Songs of the Village/EMI April/Sea Gayle, ASCAP
Capitol Records (CD promo)
Trace Adsink's "Arlington" is one of those singles that surpasses mere entertainment. It says something credible about an important place in U.S. country's history—Arlington National Cemetery, the resting place of the nation's soldiers. Penned by Jeremy Spillman and Dave Turnbull, the poignant lyric comes from the perspective of a son who asks his dad, Adkins' deep, resonant baritone is the perfect vehicle for this hauntingly beautiful song about sacrifice, honor and the cost of freedom, and it leaves a lasting impression no matter which way your political views lean.—DEP

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ROB JACKSON, Artist, Blackout Music
EIN PATTON, President, The Mastermind Group
JENNIFER A. WILLIAMS, Owner, J. Sharpe Agency PR
CHRIS AYERS, Dir. Urban Sales & Marketing, Fontana Distribution
GORDON CHAMBERS, Songwriter/Producer, Chamber Music
JEAN CLOVER, Director of Royalty Administration, SoundExchange
ANDER JACOB, Royalties/Digital Specialist, EMI Music Group/Al Media Group
MIKE JOHNS, CEO, Urban World Wireless
JAMES LEACH, Director/Writer/Publisher Relations, SESAC
STEVE PITCHIT, GM, Fontana Distribution
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Hot Start For Coldplay; Others See New Highs

Rock's flag has stood atop The Billboard 200 in several recent weeks. Thanks to Coldplay's fast start, rock's flag has become the Union Jack.

An opening week of 737,000 copies for "X & Y" owns the second-largest opener and third-largest sales week of 2005, topping only by the first two weeks for 50 Cent's "The Massacre" (a 1.1 million-unit start, followed by 771,000).

Coldplay is the first U.K. act to lead the U.S. albums list since Rod Stewart's "Stand Up..." The Great American Songbook Vol. III" bowed in the Nov. 6, 2004, issue. "X & Y," which also leads a dozen European charts, including that of its homeland, is also The Billboard 200's first No. 1 by a British band since Led Zeppelin's "How the West Was Won" in 2003 and the first by a U.K. band's studio album since Radiohead's "Kid A" in 2000.

Coldplay's U.S. success is a textbook example of what labels hope a rock band can do, building audience from one album to the next. The band's prior biggest Nielsen SoundScan week was for last studio album "A Rush of Blood to the Head," which sold 141,000 when it entered at No. 5 in 2002.

Since then, Coldplay has earned acclaim as a live attraction and won Grammy Awards in 2003 and 2004. It is unclear how much of this factors in album sales, but it is also a good option for the singer Chris Martin's marriage to Gwyneth Paltrow's artsy ink in the press that eludes many rock bands—unless you're the White Stripes, whose front-man Jack White got headlines for his marriage to British model Karen Elson shortly before the Stripes' "Get Behind Me Satan" accompanied Coldplay's album to market.

"X & Y" sold 60,000 downloads, immediately making it the second-largest digital album of 2005. Jack Johnson's "In Between Dreams" has logged 79,000 downloads so far.

Coldplay's start is a tribute to a clever marketing campaign that began several weeks ago when ring-tones introduced lead track "Speed of Sound," leading up to a slate of prerecorded specials on MTV, VH1 and AOL that allowed the band to be visible in the States during a release week when it was taking care of business in Europe.

**FIREWORKS:** Is it cosmic or eerie that acts whose last albums were called "Elephant" and "Elephunk" released follow-ups on the same date? That's one question in a huge week when each of the top four debuts on The Billboard 200 set Nielsen SoundScan records.

Black Eyed Peas ride a busy release-week TV schedule to No. 2 of 201,000 copies (see Between the Bullets, page 59). That's a much bigger number than first-day sales had predicted and almost five times the group's prior biggest sales frame. Third album "Elephunk" rang 59,000 during Christmas Week of last year.

Cheered by more critics than those who rooted for Coldplay, the White Stripes bow at No. 3 on 189,000 units, 66% more than second album "Elephant" did when it began at No. 6 in 2003.

At No. 4, Shakira has seen one week larger than the 157,000 she moves for "Fijación Oral Vol. 1," but her launch still represents a significant mark: This is by far the biggest SoundScan week by a Spanish-language album (see Hot Box, this page).

Like its title, Shakira's 2001 set "Laundry Service," which opened at No. 3 on 202,000 copies, was recorded in English.

This is the first time since the Nov. 27, 2004, issue that new titles own the big chart's top four. Despite that firepower, there have been seven prior weeks with larger album volume in 2005. Although down a nick from the same-numbered sales week of 2004, album sales are 2% ahead of the similarly dated frame.

**FOR THE RECORD:** A Between the Bullets item last week about rising new artists on Top Country Albums misidentified the name of Blaine Larsen.

Also last issue, we meant to indicate in Hot Box that 1965 would be the year Redd Foxx and the Dodo Bird's "Rappin' Rodney" peaked on The Billboard 200.

Finally, Hot 100 Singles Sales is re-named simply Singles Sales, because it powers both The Billboard Hot 100 and the Pop 100.
## Pop 100

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### HOT R&B/HIP-HOP AIRPLAY

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### RHYTHMIC AIRPLAY

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<tr>
<td>7</td>
<td>SOMETHING</td>
<td>Mariah Carey (Columbia)</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>I'M GONNA MISS YOU</td>
<td>Bobby Brown (Def Soul)</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>I'M READY</td>
<td>Birdman (Cash Money)</td>
<td>9</td>
</tr>
</tbody>
</table>
### Top Country Albums

| Week | Artist | Title | Label | Sales Data
|------|--------|-------|-------|-------------
| 1    | Toby Keith | Honkytonk University |  | 
| 2    | Rascal Flatts | Feels Like Today |  | 
| 3    | Sugarland | Twice The Speed Of Life |  | 
| 4    | Cowboy Troy | Loop Motive |  | 
| 5    | Larry the Cable Guy | The Right To Arms |  | 
| 6    | Gretchen Wilson | Here For The Party |  | 
| 7    | Dierks Bentley | Modern Drifter |  | 
| 8    | Kenny Chesney | When The Sun Goes Down |  | 
| 9    | Jo Dee Messina | Delicious Surprise |  | 
| 10   | Big & Rich | Horse Of A Different Color |  | 
| 11   | Tim McGraw | Live Like You Were Dying |  | 
| 12   | Van Zant | Get Right With The Man |  | 
| 13   | Toby Keith | Greatest Hits 2 |  | 
| 14   | Various Artists | Totally Country Vol. 1 |  | 
| 15   | Shania Twain | Greatest Hits |  | 
| 16   | Kenny Chesney | Be As You Are: Songs From An Old Blue Chair |  | 
| 17   | Blake Shelton | Blake Shelton's Barn & Grill |  | 
| 18   | George Strait | Number Ones |  | 
| 19   | Keith Anderson | Three Chord Country And American Rock & Roll |  | 
| 20   | Trace Adkins | Songs About Me |  | 
| 21   | Montgomery Gentry | You Do Your Thing |  | 
| 22   | Reba McEntire | Room To Breathe |  | 
| 23   | Brad Paisley | Mud On The Tires |  | 
| 24   | Miranda Lambert | Kerosene |  | 
| 25   | LeAnn Rimes | This Woman |  | 
| 26   | Martina McBride | Martina |  | 
| 27   | Brooks & Dunn | The Greatest Hits Collection II |  | 
| 28   | Shooter Jennings | Put The O Back In Country |  | 
| 29   | Alan Jackson | Greatest Hits Volume II |  | 
| 30   | Dierks Bentley | Dierks Bentley |  | 
| 31   | Bobby Pinson | Man Like Me |  | 
| 32   | Dwight Yoakam | The Very Best Of Dwight Yoakam |  | 
| 33   | Terri Clark | Greatest Hits 1994-2004 |  | 
| 34   | Various Artists | Let Them Be Little |  | 

### Top Bluegrass Albums

| Week | Artist | Title | Label | Sales Data
|------|--------|-------|-------|-------------
| 1    | Alison Krauss & Union Station | Lonely Runs Both Ways |  | 
| 2    | Old Crow Medicine Show | O.C.M.S. |  | 
| 3    | Rhonda Vincent & The Rage | Ragin' Live |  | 
| 4    | Charlie Daniels | A Gospel Bluegrass Collection: Songs From The Longleaf Pine |  | 
| 5    | Blue Highway | Mariblue |  | 
| 6    | Ralph Stanley | Shine On |  | 
| 7    | Alison Brown | Stolen Moments |  | 
| 8    | Various Artists | Tailgate Bluegrass Festival: 30 Years |  | 
| 9    | Steve Ivey | Bluegrass Revival |  | 
| 10   | Ricky Skaggs & Kentucky Thunder | Brand New Strings |  | 
| 11   | The Grascals | The Grascals |  | 
| 12   | Old School Freight Train | Run |  | 
| 13   | Steve Ivey | 20 Best Of Bluegrass Gospel |  | 
| 14   | Soundtrack | The Appalachians |  | 
| 15   | Various Artists | Pickin' On Vince Gill: A Bluegrass Tribute |  | 

### Fresh Faces Rock Country List

"I'm Ragged, but I'm Right," an old song title from the George Jones songbook, might be an apt descriptive for a new crop of acts inside the top 40 on Top Country Albums. All made their debuts during the first half of the year, and each are marked by an edgy rock-influenced sound.

Comprising rapper Cowboy Troy (No. 5), Southern rockers Van Zant (No. 13) and newcomers Keith Anderson (No. 20), Shooter Jennings (No. 29) and Bobby Pinson (No. 37), this group of energetic acts all debuted inside the top 30, and cumulatively move about 52,000 copies this issue.

Jennings reclaim his previous peak position this week (37-29, up 16%), while Anderson moves back into the top 20 for the first time in three weeks (23-20, up 7%).

—Wade Jessen
HOT LATIN SONGS: 21

1. **LA TORTURA**
   - Artist: Shakira Featuring Alejandro Sanz
   - Label: Sony BMG

2. **LA CANISA NEGRA**
   - Artist: Luis Fonsi
   - Label: Sony BMG

3. **LA LUNA**
   - Artist: Alejandro Sanz
   - Label: Sony BMG

4. **SALVAJE**
   - Artist: Reik
   - Label: Sony BMG

5. **AL COJO**
   - Artist: Chyno
   - Label: Sony BMG

6. **REY**
   - Artist: Wisin & Yandel
   - Label: Sony BMG

7. **QUEHANESCORTO**
   - Artist: Christian Nodal
   - Label: Sony BMG

8. **EL GORRIÓN**
   - Artist: Chayanne
   - Label: Sony BMG

9. **LOLA**
   - Artist: Chayanne
   - Label: Sony BMG

10. **LO QUE QUIEREN**
    - Artist: Chayanne
    - Label: Sony BMG

11. **LO QUE QUIEREN**
    - Artist: Chayanne
    - Label: Sony BMG

12. **LO QUE QUIEREN**
    - Artist: Chayanne
    - Label: Sony BMG

13. **LO QUE QUIEREN**
    - Artist: Chayanne
    - Label: Sony BMG

14. **LO QUE QUIEREN**
    - Artist: Chayanne
    - Label: Sony BMG

15. **LO QUE QUIEREN**
    - Artist: Chayanne
    - Label: Sony BMG

16. **LO QUE QUIEREN**
    - Artist: Chayanne
    - Label: Sony BMG

17. **LO QUE QUIEREN**
    - Artist: Chayanne
    - Label: Sony BMG

18. **LO QUE QUIEREN**
    - Artist: Chayanne
    - Label: Sony BMG

19. **LO QUE QUIEREN**
    - Artist: Chayanne
    - Label: Sony BMG

20. **LO QUE QUIEREN**
    - Artist: Chayanne
    - Label: Sony BMG

**TOP LATIN ALBUMS**

1. **VARIOUS ARTISTS**
   - Title: *Arcoiris Musical Mexicano*
   - Label: Sony BMG

2. **VARIOUS ARTISTS**
   - Title: *Ultimate Reggaeton Collection*
   - Label: Sony BMG

3. **VARIOUS ARTISTS**
   - Title: *Despacito La Revolucion*
   - Label: Sony BMG

4. **VARIOUS ARTISTS**
   - Title: *Nuestro Caribe La Noche*
   - Label: Sony BMG

5. **VARIOUS ARTISTS**
   - Title: *Reggaeton Masters* (Volume 1)
   - Label: Sony BMG

6. **VARIOUS ARTISTS**
   - Title: *Reggaeton Masters* (Volume 2)
   - Label: Sony BMG

7. **VARIOUS ARTISTS**
   - Title: *Reggaeton Masters* (Volume 3)
   - Label: Sony BMG

8. **VARIOUS ARTISTS**
   - Title: *Reggaeton Masters* (Volume 4)
   - Label: Sony BMG

9. **VARIOUS ARTISTS**
   - Title: *Reggaeton Masters* (Volume 5)
   - Label: Sony BMG

10. **VARIOUS ARTISTS**
    - Title: *Reggaeton Masters* (Volume 6)
    - Label: Sony BMG

11. **VARIOUS ARTISTS**
    - Title: *Reggaeton Masters* (Volume 7)
    - Label: Sony BMG

12. **VARIOUS ARTISTS**
    - Title: *Reggaeton Masters* (Volume 8)
    - Label: Sony BMG

13. **VARIOUS ARTISTS**
    - Title: *Reggaeton Masters* (Volume 9)
    - Label: Sony BMG

14. **VARIOUS ARTISTS**
    - Title: *Reggaeton Masters* (Volume 10)
    - Label: Sony BMG

15. **VARIOUS ARTISTS**
    - Title: *Reggaeton Masters* (Volume 11)
    - Label: Sony BMG

16. **VARIOUS ARTISTS**
    - Title: *Reggaeton Masters* (Volume 12)
    - Label: Sony BMG

17. **VARIOUS ARTISTS**
    - Title: *Reggaeton Masters* (Volume 13)
    - Label: Sony BMG

18. **VARIOUS ARTISTS**
    - Title: *Reggaeton Masters* (Volume 14)
    - Label: Sony BMG

19. **VARIOUS ARTISTS**
    - Title: *Reggaeton Masters* (Volume 15)
    - Label: Sony BMG

20. **VARIOUS ARTISTS**
    - Title: *Reggaeton Masters* (Volume 16)
    - Label: Sony BMG
<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>ALBUMS</th>
</tr>
</thead>
</table>
suggested

CD/CD-ROM prices are suggested or equivalent prices, which are projected from wholesale prices. *After price indicates album only available on CD-ROM. **Digital download indicates CD/CD-ROM also available. ***Digital download available. **CD/DVD combo available. * Indicates vinyl LP is available. Pricing and availability is not included on all charts.

Suggested:

Sales data compiled by Nielsen SoundScan. For Top R&B/Hip-Hop Albums, sales data is compiled from a national retail panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

Where included, this award indicates the title with the chart's highest unit increase.

Where included, this award indicates title is the title with the chart's biggest percentage growth.

Indicates album entered at top 100 of The Billboard 200 and has been removed from Hot Shot Charts short.

CD/CD-ROM prices are suggested or equivalent prices, which are projected from wholesale prices. *After price indicates album only available on CD-ROM. **Digital download indicates CD/CD-ROM also available. ***Digital download available. **CD/DVD combo available. * Indicates vinyl LP is available. Pricing and availability is not included on all charts.

Radio Airplay Singles Charts

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Airplay is ranked by number of gross audience impressions, compiled by cross-referencing exact times of airplay with Arbitron listener data. The chart is based on The Rhythmic Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

Singles Sales Charts

The top selling singles compiled from a national sample of retail store, mass merchandiser, and Internet sales reports compiled and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, data is compiled from retail outlet sales of core R&B/Hip-Hop stores by Nielsen SoundScan.

Singles with the greatest sales gains.

Connotations:

CD song available. *Digital download available. **CD/DVD combo available. *Indicates vinyl single available. Connotations are not included on all singles charts.

 Predator:

Indicative title earned Hopeful status in that particular format based on research data provided by Promosworld and are listed online by Promosworld using multiple systems and a nationwide sample of carefully profited music consumers. Songs are rated on a 1-5 scale. Results are based on weighted positions, with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format basis on the strength of awareness. For a complete and updated list of current songs with Hit Potential, editorially, comments and polls, please visit www.americanradiohistory.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. *7 titles way the greatest club play sampled this week.

Award Certifications:

A. JUNO ARTISTS

Recording Industry Award from America (RIAA) certification for net shipment of 50,000,000 albums (Gold). **RIAA certification for net shipment for 1 million albums (Platinum). **RIAA certification for net shipment of 10 million albums (Multi-Platinum). For boxed sets, and double albums with a running time of 180 minutes or more, the RIAA now mandates four counts of the number of discs sold or tapes. **Certification for net shipments of 500,000 units (Gold). **Certification of 200,000, in that (Platinum). Certification of 400,000 units (Multi-Platinum).

Singles Charts

**RIAA certification for 100,000 paid downloads (Gold). **RIAA certification for 200,000 paid downloads (Platinum). Numerals within platinum symbol indicates number of platinum-level units.

Music Video Sales Charts

**RIAA gold certification for net shipment of 50,000 units for standard format or format video. **RIAA platinum certification for net shipment of 50,000 units for video singles. **RIAA platinum certification for sales of 100,000 units for standard format or format video.

Duo Sales/Video Sales/Video Rentals

**RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. **RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. **RIAA gold certification for a minimum sale of 250,000 units or a dollar volume of $8 million at retail for theatrically released programs, and of at least 50,000 units and $1 million at suggested retail for non-theatrical films.

Top Pop Catalog:

Caging Albums are 2 year old titles that have fallen below No. 100 on The Billboard 200 and are not currently releasing new albums. Top Waiting Column reflects censored weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. **RIAA gold certification for a minimum sale of 250,000 units or a dollar volume of $8 million at retail for theatrically released programs, and of at least 50,000 units and $1 million at suggested retail for non-theatrical films.

Go to www.billboard.com for complete chart data

Data for week of JUNE 25, 2005

www.americanradiohistory.com
### SINGLES & TRACKS SONG INDEX

**Chart Codes:**
- **CS** (Hot Country Songs)
- **H100** (Hot 100 Songs)
- **LT** (Hot Latin Songs)
- **POP** (Pop 100 Song)
- **RBH** (Hot R&B/Pop-Hop Songs)

**TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position**

#### Data for week of JUNE 25, 2005

#### Charts

**CS (Hot Country Songs)**

1. **BE**
2. **BILLY'S BIG BABY GIRL**
3. **ANY AND THEN WHAT**
4. **YOURSELF**
5. **THING**
6. **CHAIR**
7. **HIS NAME**
8. **LUNA**
9. **HAY**
10. **AIR**

**H100 (Hot 100 Songs)**

1. **BE**
2. **GIRL**
3. **AND THEN WHAT**
4. **YOURSELF**
5. **THING**
6. **CHAIR**
7. **HIS NAME**
8. **LUNA**
9. **HAY**
10. **AIR**

**LT (Hot Latin Songs)**

1. **BE**
2. **GIRL**
3. **AND THEN WHAT**
4. **YOURSELF**
5. **THING**
6. **CHAIR**
7. **HIS NAME**
8. **LUNA**
9. **HAY**
10. **AIR**

**POP (Pop 100 Song)**

1. **BE**
2. **GIRL**
3. **AND THEN WHAT**
4. **YOURSELF**
5. **THING**
6. **CHAIR**
7. **HIS NAME**
8. **LUNA**
9. **HAY**
10. **AIR**

**RBH (Hot R&B/Pop-Hop Songs)**

1. **BE**
2. **GIRL**
3. **AND THEN WHAT**
4. **YOURSELF**
5. **THING**
6. **CHAIR**
7. **HIS NAME**
8. **LUNA**
9. **HAY**
10. **AIR**

**CHARTS LEGEND**

- **CS (Hot Country Songs)**
- **H100 (Hot 100 Songs)**
- **LT (Hot Latin Songs)**
- **POP (Pop 100 Song)**
- **RBH (Hot R&B/Pop-Hop Songs)**
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www.americanradiohistory.com
Conductor Carlo Giuliani, 91

Carlo Maria Giulini, known for leading some of the world’s top orchestras, died June 14 of unspecified causes in the northern Italian town of Brescia.

He was 91.

A native of Italy, Giulini made his conducting debut in Rome in 1944. He became principal conductor at Milan’s La Scala opera house in 1959 and was principal guest conductor of the Chicago Symphony Orchestra from 1969 to 1978.

Giulini, who drew comparisons to fellow Italian conductor Arturo Toscanini, also made a name for himself conducting for opera legend Maria Callas in the 1950s. He is survived by three sons.
Country artist Billy Joe Shaver made an in-store appearance for "Six," at Fatwood Records in Austin. The date marked the release of Shaver's companion CD "A Tribute to Billy Joe Shaver." Celebrating the artist's 55th birthday, pictures are Fatwood Records owner John Rans, left, and Shaver.

The date marked the release of Ryokisc's "B.H. Hundred Nineteen," the first in a new series of the best-selling titles in the Ryko catalog. Like the works of Frank Zappa, the American Society of Music Arrangers and Composers honored Herbie Hancock with its 65th Annual Golden Score Award June 4 at Loews Santa Monica Beach in Santa Monica, Calif. Legendary songwriting partners Jerry Leiber and Mike Stoller also received the President's Award that evening. Pictured, from left, are ASMAC president John Claytor, Leiber, Hancock and Stoller.

Billboard hosted a special panel on music and advertising May 11 at a Chicago Advertising Federation breakfast at the 40 Club in Chicago. Wilson Building, Billboard's creative director, moderated the session, which featured, from left, Saturday Night Live's Cheryl Berman, Avent Records, Greg Lattman, Victory Records' Tony Brunetti, HBO Entertainment's Alan Smolow and Supervision's Dave Campbell.

Industry players gathered June 11 to celebrate the grand opening of XM Satellite Radio's new studios at Lincoln Center in New York. Pictured, from left, are XM Satellite Radio's Hugh Renner, Jazz at Lincoln Center's Derek Green, Kiernan Gramm Award-nominated artist India.Arie and Jazz at Lincoln Center's Whose/Manuels. (Photo: Zack Seidlen)

Eight-time Grammy Award winner Chaka Khan hosted the second annual gala dinner benefiting the Chaka Khan Foundation at the private estate of Richard Ziman (Zarin Realty) and wife Susan (Children Uniting Nations). May 28 in Beverly Hills. Commemorating music, Khan was honored with a Community Award for her work and contributions to children's organizations through the Miracles Foundation. Pictured, from left, and Khan, right, and Kenny G performed a duet at the event.

EMUSIC

Ryokisc was presented with a check for more than $98,000 by eMusic May 26 at its headquarters in New York. Ryokisc president William Henk, right, holds the check with eMusic's Scott Ambrose. The check represents eMusic's successful purchase of the best-selling titles in the Ryko catalog like the works of Frank Zappa.

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The date marked the release of Ryokisc's "B.H. Hundred Nineteen," the first in a new series of the best-selling titles in the Ryko catalog. Like the works of Frank Zappa, the American Society of Music Arrangers and Composers honored Herbie Hancock with its 65th Annual Golden Score Award June 4 at Loews Santa Monica Beach in Santa Monica, Calif. Legendary songwriting partners Jerry Leiber and Mike Stoller also received the President's Award that evening. Pictured, from left, are ASMAC president John Claytor, Leiber, Hancock and Stoller.

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GAME STYLE
Track hears that the Game has partnered with car customization company 310 Motorings—which has branched out to fashion—to launch his own athletic shoe line, Hurricane. Sources say the news will be made official at a June 21 party at Qno in New York. Earlier that day, the Game is scheduled to play in the famed Rucker Basketball Tournament in Harlem, N.Y., with some friends from the NBA, including Barron Davis (of the Golden State Warriors) and Gilbert Arenas (Washington Wizards), and possibly Paul Pierce (Boston Celtics). The Aftermath/G-Uni/Interscope artist was a college basketball player before getting sidetracked by less legit pursuits, which helped fuel his platinumplatinum debut, “The Documentary.”

HECTOR, JAY-Z PONDER JV
Puerto Rican reggaeton artist Hector “El Father” (aka Hector “El Bambino”) is in talks with rap star Jay-Z regarding a joint-venture label. This will not be the first time Hector and Jay-Z have worked together. Earlier this year, Hector spent time with Jay-Z during a photo shoot for an upcoming campaign for Jay-Z’s Roc-A-Wear clothing line. Hector will be featured in the print ad campaign, which also includes Memphis Black and Young Guns. Javier Gomez, CEO of Hector’s Gold Star Music label, says the rapper is in conversations to launch his own clothing line under the Roc-A-Wear umbrella.

MICROSOFT MULLS SUBSCRIPTIONS
Could Microsoft be preparing to launch an MSN Music subscription service later this year? Track hears that MSN Music execs were in New York meeting with label representatives about the possibility. By some reports, MSN would like to offer Apple customers a new, free version of any song they already purchased at iTunes, thereby saving customers from buying new files of the same songs that use Microsoft’s format. Microsoft also reportedly has tapped XBox head Robbie Bach to play a more active role in MSN Music’s future. Word has it that Microsoft CEO Steve Ballmer wants to take a larger bite out of Apple’s digital music lead. Could this mean a tighter integration with the much-anticipated XBox 360 game console, due in retail stores this holiday season?

ALMOST THERE
In the May 28 issue, Track tipped readers off to unsigned artist Samantha Prioro. Now, we hear that the 17-year-old performed June 16 at a private early-afternoon showcase at 550 Madison Avenue for Sony Music Label Group U.S. president/CEO Don Ienner and others. Later that day, sources say, Prioro trekked downtown for a showcase at SIR Studio, where she performed for executives from Capitol, Lava, Hollywood and Jive. Don’t be surprised if Prioro has signed on the dotted line by the time you finish reading this sentence. Stay tuned.

GOOD WORKS
Twisted Sister’s longtime sound man, Charlie Barreca, needs a liver transplant. Unfortunately, Barreca and his fellow Sisters are doing their part to help him. On July 15, Twisted Sister will play a benefit concert for Barreca at the Electric Factory in Philadelphia. The band’s goal is to raise at least $100,000 to help defray the costs of the transplant and follow-up care. In the meantime, donations can be sent in Barreca’s name to the American Liver Foundation, Transplant Trust Fund, 1425 Pompton Avenue, Cedar Grove, N.J. 07009.
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