“Sting slammed out 80 minutes of powerful music, ranging all over his songbook, fitted to a new, no-frills band, and raced around the track at full speed.” - San Francisco Chronicle

“Sting had a great band with him - a lean, mean rockin’ machine. The tone was set for a high-energy, back-to-basics show.” - The Boston Globe

“The band is a punk-rock quartet full of gunshot drums and loud guitars. Sting clearly had a hard-rocking agenda.” - Rocky Mountain News
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OPINION  
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After Grokster, Can Music Business Save Itself?

BY FRED GOLDRING

Last week, the Supreme Court handed down a decision in the MGM v. Grokster case that the music news immediately heralded as a “sweeping victory” for our industry. Then, of all people, former Recoding Industry Assn. of America head Hilary Rosen spoiled the party, pointing out that while the ruling “may be important psychologically,” it just won’t really matter since the marketplace has clarified that “knowing we were right legally really still isn’t the same thing as being right in the real world.”

Then The New York Times pounced, insisting that “[h]owever valid the industry’s desire to protect its products, trying to stop file sharing has become a Sisyphean exercise.” Rosen got the last word in that story, too, calling the Grokster decision “meaningless.”

Next, a Los Angeles Times piece suggested that the recording industry might make MP3 music legitimately available rather than trying to sell files that “strictly copying, deter sharing and limit portability.” People in our industry found this last suggestion “outrageous.” It reminded me that I made a similarly outrageous suggestion—two years ago—in a piece I wrote for these pages, “Abandon the ‘Shock and Awe’ Tactics: An Eight-Step Recovery Program for a Healthier Music Industry.”

The time the recording industry had initiated the first few hundred of what would become a monthly round of John Doe lawsuits failed to persuade accused music uploaders. I posted that the strategy of suing customers (thieves) and building ever-better locks for CDs and digital singles simply was not working, and that everything we had done thus far in fact made the problem much worse.

Sales were down. File swapping was up. Alarmed by our straitened situation, I wrote as someone who earns his living working with musicians, record companies and music publishers and companies (and as a musician myself) that an industry intervention was needed, to offer “tough love” as one would to “a good friend or family member who is not thinking clearly, hell-bent on a collision course of self-destruction.”

In 2003, I suggested a few immediate steps that would put us on the path to recovery, specifically:

- Admit you’re powerless. File sharing is not going away. Downloading is already more popular than the CD.
- Give up on anti-piracy technologies—they don’t work.
- Stop attacking your own customers. (Bad PR, worse business.)
- Focus less on finger-pointing and more on immediate, practical, fair solutions.
- Give the people what they want, even if it requires that laws be changed.
- Support initiatives that will allow unlimited access to every piece of music in the MP3 format whenever and wherever someone wants it, with no conditions or restrictions, in an easy-to-use interface.

People will pay for this.

Glancing over my tough-love recommendations of two years ago, I have to point out the obvious: 2005 sure looks a helluva lot like 2003. The cynic in me would almost think that the industry had read my suggestions and decided to do the exact opposite.

So now, we are far worse off, even perhaps to the point of no return. And I am busy celebrating the “mother of all Pyrrhic victories” when file sharing is at an all-time high.

This is not just the latest in a long history of missed opportunities for our business. It is a truly defining moment.

It is no accident that The New York Times, Los Angeles Times, Newsweek and Reuters are reporting that the music industry emperor is not wearing any clothes. Business is down another 8% this year.

Yet we are not even approaching the need for a M&A-busting, tax-cutting fire chief. No, we have now reached the point where even those who otherwise like the emergence of Napster, like that we are leaving us in a bubble and thinking ourselves back to the war and the definition of winning.

Two years ago I advocated change, and two years later I see status quo. Now, I can only envision a frustratingly bleak future where we publicly celebrate shuttering down a few peer-to-peer businesses like Grokster, though like shuttering Napster, doing so will be a useless exercise.

I envision us wildcarding $50 million songs sold in the course of a couple of years at Apple Computer’s iTunes Music Store, remaining blind to the reality that (even the RIAA admits) nearly 3 billion free MP3s are swapped every month. I envision us continuing to hold out hope for a turning of the tide, an improvement in our position and a validation of our strategy that, like a desert oasis shimmering on the horizon, is always just two years away.

It turns out I was right in 2003. Going forward, I hope I am wrong. Because we don’t have another two years.

Fred Goldring is a founding partner of Goldring, Hetts & Lichtenstein, a Beverly Hills, Calif.-based entertainment law firm.

Let your colleagues know what’s on your mind. Send letters to Ken Schlachter, Executive Editor, Billboard, 730 Broadway, Sixth Floor, New York, NY 10013, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published will become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

www.americanradiohistory.com
Live 8’s Other Message
Benefit Concerts Show The Whole World The Power Of Digital Media

In the hours leading up to the TV broadcast of Live 8, AOL senior VP of programming Bill Wilson watched from his desk in New York as the number of visitors to his site’s concert coverage grew.

MTV was set to air the event at noon ET July 7, when Wilson expected a nosedive in traffic. People would leave the Web, he reasoned, to watch the concerts on TV. Meanwhile, AOL was streaming feeds from shows in six countries and, aside from a few technical glitches, everything was going smoothly.

On a day intended to demand deleter relief from global leaders, the entertainment industry received a mandate of its own. An estimated 1 billion people tuned in via one media or another, but it was digital broadcasts that achieved milestone moments.

“This has really woken up the broader entertainment industry and consumers that online is a really satisfying experience,” Wilson says. “And from an awareness standpoint, this is a watershed moment for streaming.”

At 8 a.m. ET, AOL began streaming the Berlin concert to roughly 30,000 people. By the time London’s feed kicked in an hour later, the number was 65,000.

“We didn’t know if we’d reach that all day,” Wilson says. “We expected a modest audience Saturday and a huge audience on Sunday.”

At noon, AOL had 100,000 viewers as MTV launched coverage with tape of Paul McCartney and U2 playing “Sgt. Pepper’s Lonely Hearts Club Band”—footage that AOL had streamed three hours earlier. Wilson waited for AOL’s numbers to plummet. But a funny thing happened: They began to climb. And they didn’t stop climbing until several hours later, when AOL broke the 175,000 mark. By day’s end, more than 5 million people had streamed parts of Live 8.

**BETTER ON THE WEB**

“People had been watching on AOL turned on their TV and realized it was better online,” Wilson says. Indeed, while AOL emerged as one of the day’s stars, global broadcast TV’s experience was more checkered.

Viewership was high, but not staggering. An average of 2.2 million people tuned in, according to Billboard sister company Nielsen Media Research, and the network was No. 1 across cable networks during the concerts. But the week’s ratings failed to top previous weeks featuring MTV’s award show premieres. And the network took a beating in the press, particularly from Los Angeles Times music critic Robert Hilburn.

The longtime music scribe eviscerated the network’s coverage for cutting from such key concert moments as Pink Floyd’s reunion...
compared with the same period last year: total dollars are down 19%, total attendance is down 22%, and the number of shows is down only 10%. Recognizing that many numbers have not come in yet, average figures aren’t much better—average gate per show is down 9.8%, while average attendance is down 13%.

—Ray Waddell

>>McDONALD’S MAKEOVER

In its ongoing quest to remain relevant to young adults, McDonald’s is looking to various fashion houses—including Sean John, Rocawear and Phat Farm—to help revamp its employee uniform.

The company has tapped Steve Stoute, founder and chief creative officer of New York-based consulting and branding firm Translation, to spearhead this endeavor.

—Michael Paesetta

>>VH1 BECKONS BROADBAND USERS

MTV Networks continued its expansion into broadband programming efforts with the July 7 premiere of VH1.com, aimed at the channel’s devoted with fast Internet connections.

The Web offering—similar to the MTV Overdrive broadband initiative that debuted in April—features an original VH1 programming and exclusive content including news, music videos, live performance footage, movie trailers, short films and artist interviews.

—Brian Garrity

>>DELL TAKES NAPSTER TO SCHOOL

Dell has agreed to include Napster’s music service in servers marketed by the University Systems in an effort to promote legitimate digital music on campuses.

The University of Washington is the first school to adopt the integrated system. Dell will install 10 servers that feature Napster’s SuperPeer cache continued on p99

from >p7

to showcase “mindless clutter from the MTV hosts.”
MTV spokeswoman Jeannie Kedas says the network’s plan was to feature as many of the artists as possible. “We played 69 performances in eight hours, which meant not being able to show full sets,” she said.

Live 8 organizers were quick to defend MTV’s role.

“Whatever you might think of their programming decisions … MTV was crucial to spreading our message,” says Kevin Wall, the concert’s executive producer, who brokered the media deals all over the globe. “There were so many countries we hadn’t been in, were it not for their efforts.” Ultimately, Live 8 was broadcast to more than 140 countries.

At press time, MTV planned a July 9 broadcast of 10 consecutive hours of Live 8 concert footage, split between VH1 and MTV—and uninterrupted by hosts or commercials.

MTV had access to the same feeds as AOL; the online company was Live 8’s North American broadcast partner and licensed its raw feeds to MTV, along with Clear Channel’s Premiere Radio Networks and satellite broadcaster XM.

In noninteractive mediums, such networks as MTV had to make programming decisions about what their one broadcast would be in the interactive, digital world. AOL could simply stream all the concerts and let viewers decide for themselves.

The full sets were available to win over tens of thousands of new users at a crucial time. Live 8 took place just weeks after AOL moved much of its content from behind its subscriber wall, as part of the company’s transition from Internet service provider to online portal and content destination.

AOL paid handsomely for the event. Sources familiar with Live 8’s financing say that AOL and co-sponsor Nokia’s contributions exceeded $10 million.

For AOL, it was money well spent, even putting aside a noble cause.

“Live 8 was a huge catalyst in letting people know that our content is available free now,” Wilson says.

In the 48 hours following Live 8’s broadcast, the exec says, 70% of all music traffic came from nonsubscribers, compared with roughly 30% in the weeks before the event. Traffic for AOL’s “Top 11,” a new online show that targets MTV’s TR1, “went from tens of thousands of hundreds of thousands” of viewers post-Live 8, Wilson says.

FROM STAGE TO CD

AOL wasn’t the only big digital story of the day. McCartney and U2 created an immediate hit with “Sgt. Pepper’s Lonely Hearts Club Band.” U2 guitarist the Edge downloaded the single in his hotel room just 10 hours after playing it in London.

The track was actually available on 200 sites only 40 minutes after it was performed, a testament to the power of fast-tracked licensing.

Universal Music’s e-label got approval to release the recording while U2 was onstage; the label had already cleared the legal paperwork with Apple Corp, the Beatles’ label. The track topped iTunes charts in several countries, with Universal donating proceeds from the sale of the single to Live 8.

Mobile technology also played a key role in the day. Unlike the original 1985 Live Aid concert, Live 8 asked people to contribute their voice, not money, to the cause. Fans at the concerts could send text messages with their names, which would scroll across a ticker screen at their venue and be added to a petition urging world leaders to fight global poverty.

All told, some 26.4 million messages were sent (including e-mail and other messages sent from the Web). Wireless companies around the globe were challenged to link networks to handle international dialing issues and traffic the incoming messages to the show organizers.

With little time to develop on-stage display mechanisms, Sun Microsystems stepped up the system it had been using for U2’s interactive messaging service for the band’s latest tour.

“This is a fascinating case study on how the music business can apply interactive technologies to its activities,” says Ralph Simmon, chairman of the U2-owned Island/D返回搜狐 Entertainment Forum, who helped coordinate the concerts’ mobile efforts. “The days of paid cable television are fast being replaced.”

Additional reporting by Lars Brande, Emmanuel Legrand and Paul Sexton in London.

LONDON—A dispute over royalty rates in the United Kingdom is poisoning the relationship between British labels and publishers. And it is threatening to spill over into other countries.

On June 29, the British Phonographic Industry took its fight with the Mechanical-Copyright Protection Society and the Performing Rights Society—a publishers’ collecting group known as MCPS-PRS Alliance—to the country’s Copyright Tribunal.

The BPI and seven online services—AOL, iTunes, MusicNet, Napster, RealNetworks, Sony Connect and Yahoo—object to the online royalty rates set by MCPS-PRS.

Mechanical royalties on physical product stands at 6.5% of retail price (or 8.5% of the published wholesale price); broadcasting rates range from 3% to 5.26% of a radio station’s net advertising revenue.

The BPI and the online services object to MCPS-PRS’s tariff proposals, which would set the rate for online downloading, streaming and subscription use of compositions at 12% of gross revenue.

By referring MCPS-PRS to the Copyright Tribunal, BPI has started a war of words—and legal wrangling—between two sides of the music industry.

“It is a pity that at a time when we should be using our resources to combat piracy, we the songwriters, artists and publishers are required to defend our livelihood before the tribunal with the limited tools we have,” EMI Music Publishing chairman/CEO Martin Bandier says.

In a public speech at MCPS-PRS’s annual meeting July 1, the alliance’s CEO Adam Singer accused the BPI and the online services of “driving down the value of music” by challenging the rates. He also blasted the BPI for starting a lengthy and costly legal process.

Costs of the legal procedures relating to the tribunal could exceed £1 million ($1.7 million) for each party, according to industry estimates.

“The music that underpins much of the digital growth, the jobs, the economy, must not be taken away from its rightful owners,” PRS chairman Ellis Rich said.

“Whether it’s music from your mobile, from iTunes, as podcasts or any other means of transmission, whenever you hear some notes, someone should be paying for them.”

Singer explained that currently on CDs, MCPS-PRS collects about 6 pence (10.6 cents) per track, and roughly the same amount from the iTunes Music Store.

“In this network world there are no storage costs, no shop rental, no plastic boxes, no transport costs, no sugar discs, and no crime. Is Oliver when faced with thin gruel, we had the audacity to ask for more,” he says. “The [music services] and record companies will now plead poverty, but in this battle the record companies again have a market value of $250 billion—that’s a quarter of a trillion dollars.”

BPI executive chairman Peter Jamieson downplayed the dispute, however. “MCPS-PRS has set a rate—either you accept it or you challenge it,” Jamieson says. “We had to go to the tribunal because there is no other option. It is part of the negotiating process.”

The International Federation of the Phonographic Industry supports the BPI. IFPI director of licensing and litigation, Simon Rechard called gate the action the result of “the inflexibility” of MCPS-PRS after several years of negotiations.

Rechard adds that the situation in the United Kingdom reflects a much wider disagreement over rates set by collecting societies for online music in Europe. Rechard says no progress has been made in the online tariff discussions with the societies outside the United Kingdom. “Other territories may well be forced to consider similar actions elsewhere,” he warns.

Attorney Michael Sukin of New York-based Sukin Law Group is a founding member of the international Assn. of Entertainment Lawyers. He agrees that the United Kingdom will gain international attention. “Everybody is watching,” he says. “The same issue exists in every country.”

Now, many in the U.K. in-

dustry are left worried that the dispute will damage its image, especially in its relationship with the government.

Sarah Faulder, chief exec of the British Music Publishers Assn., says the dispute could “enormously damage the industry. “We don’t always agree on everything, but we have shown the government that we are more united than not.”

Sukin says the infighting is “extremely short-sighted … All major record companies, and in fact all minor record companies, own publishing companies. So, to some extent they’re taking a certain amount of money and moving it from one pocket to the other and arguing that one pocket will get less than the other pocket, but it’s the same pair of pants.”

“Both parties need to go back to the negotiation process,” Faulder says.

Jamieson too hopes that a pragmatic spirit will prevail. “I don’t believe the two sides are too far apart.”

Additional reporting by Susan Butler in New York.
It’s A Bird! It’s A Plane! It’s Superman Unlicensed!

LOS ANGELES—Not even the Man of Steel could stop the new album by critically acclaimed artist Sufjan Stevens from hitting most store shelves on its July 5 release date. He came close, though.

Stevens latest set, “Illinois,” originally featured a comic-book-style cover image of Superman towering over the Chicago skyline. When the singer’s label, Asthmatic Kitty, realized the image was not licensed, it asked retailers to pull the album. By the end of the release day, however, it was back on most store shelves — if it had even left them.

BACKTRACKING

The confusion began in late June, when the Lander, Wash.-based label was informed by its lawyers that it should contact “Superman” publisher DC Comics for copyright clearance. (Contrary to published reports, DC did not contact the label first.) Most retailers, however, had already received their orders of “Illinois.”

The label’s distributor, Bloomington, Ind.-based Secretly Canadian, sent notices to retailers June 30 asking them to not sell the album.

Chris Swanson, who heads Secretly Canadian’s distribution department, says the company opted not to recall the album while it awaited word from Asthmatic Kitty’s talks with DC Comics.

“There’s no one overriding image in the artwork, and nothing was trying to be capitalized on,” Swanson says of the original cover.

Still, the distributor is manufacturing copies without the superhero image that should be in stores by the end of this month.

“There are a number of people who feel that they should have noticed it, and I’m one of them,” Asthmatic Kitty co-owner Lowell Brams says. “Someone we work with in the U.K. asked us about it, so we asked our attorney, and that’s when we realized we should do something.”

“Illinois,” which generated a bounty of critical buzz, is the second album in Stevens’ “50 States” project. The first, “Greetings From Michigan: The Great Lakes State,” has sold 27,000 copies, according to Nielsen SoundScan. Indie retailers were looking to the new set to boost depressed summer sales.

Swanson says that indie outlets complied with Secretly Canadian’s request and did not sell “Illinois” on its release date. However, the distributor sent another notice July 5 giving indie stores the go-ahead when it realized larger chains were still selling the album.

Eric Levin at Criminal Records in Atlanta says he brought in 100 copies and sold about 30 once he was allowed to Tuesday evening. Others, including East Coast chain Newbury Comics, were still getting the album back on shelves as of July 6.

Predictably, as word of the alternate cover spread, copies of the set with the Superman character were selling for as much as $75 on eBay. But at least one indie retailer says it will take more than superhero snafus to substantially boost sales.

“The people who are interested in it are interested in it,” Newbury Comics buyer Carl Mello says. “We don’t expect a bunch of Shania Twain fans to buy it because of Superman.”

Groups Oppose Licensing Reform Act

Nine music and digital media trade associations have put forth a wide range of ideas about music licensing voiced a single opinion June 28 to a House subcommittee.

In a respectful manner, they traced the U.S. Copyright Office’s proposed bill that would abolish the compulsory mechanical license and form music rights organizations, or MROs.

While acknowledging the groups’ work, Register of Copyrights Marybeth Peters in presenting the 21st Century Music Licensing Reform Act (Billboard, July 2), the groups wrote that requirements in the draft bill would not work in practice and would create financial havoc for some.

The groups submitted letters expressing their concerns to the House Judiciary Committee’s Subcommittee on Courts, the Internet and Intellectual Property, which wants to revamped the mechanical-license process (section 115 of the Copyright Act).

Among their concerns: that the proposal cannot ensure that the MRO mechanical licensing process would work smoothly and efficiently, that publishers’ bargaining power to negotiate rights and royalty rates would not be kept in check and that royalty rates could exceed reasonable limits.

While some groups suggested specific changes to the bill, many generally supported a “joint uni-license proposal” previously presented to the subcommittee by ASCAP, BMI and the National Music Publishers’ Assn. as well as its subsidiary the Harry Fox Agency.

Although there is no formal written version of that proposal available for the public, Billboard has learned that it focuses on only one aspect of the Copyright Office proposal: performance and mechanical licenses for online subscription services.

The uni-license proposal would create one “super agency” for all U.S. publishers that would handle “blanket” licenses granting performance and mechanical rights to digital subscription services. Similar to SoundExchange, which licenses and distributes non-interactive webcasting royalties to performers and owners of sound recordings, the new agency would also collect and distribute royalties to publishers or publishers’ agents.

Negotiations on the uni-license proposal among certain publishing interests, the Recording Industry Assn. of America and the Digital Media Assn. are ongoing. The royalty rate tossed around at this point is 16.666% of a digital service’s gross revenue, with a flat-fee dollar rate as a minimum payment.

This represents an increase from the current mechanical statutory rate of 8.5 cents per song, per download, a source says. It is intended to place a value on the ease of one-stop shopping to secure a license for all U.S. repertoire without the risk of copyright infringement. In other words, it would help spread the cost of building an infrastructure to handle the administration responsibilities.

This proposal does not cover licenses for master recordings or other new products — something the RIAA and DiMA would like to resolve.

SESAC wrote in its response that it has been excluded from the uni-license negotiations and that it wants to have a voice in the operation of any such agency.

Most industry observers do not expect the Copyright Office’s proposal to stand.

DiMA was among those that criticized the Copyright Office proposal for permitting an unlimited number of MROs to handle performance and mechanical licenses, which it said only “guarantees turbulence and uncertainty and increased risk for law-abiding services, which is precisely what the legitimate online music market does not need.”

ASCAP wrote that performing right organizations do not have the internal structure to handle mechanical licenses.

The RIAA and some publishers’ agents wrote that the bill changes the terms of current contracts and might invalidate many agreements, including mechanical licenses, recording contracts, songwriter agreements and subpublishing deals.

The economic dislocation of this unprecedented action would be staggering,” the RIAA wrote.

While a date for the House subcommittee to act on the proposal has not been set, Billboard has learned that a Senate subcommittee has begun an inquiry about the issue.

Additional reporting by Bill Holland in Washington, D.C.
Senate Pushes CAFTA One Step Further Along

Handmark intellectual-property protection in Central America came a step closer to becoming a reality June 30, when the Senate passed the Bush administration's Central American Free Trade Agreement by a 54-45 margin. In the House, the Ways and Means Committee furthered the bill in a 24-11 vote.

CAFTA still faces a major hurdle—an approval vote on the House floor—before ratification can proceed.

The entertainment industry supports the upgraded anti-piracy provisions of the agreement, but CAFTA has become a politically sensitive issue for the White House. Many members of Congress—Democrats, but also some Republicans—worry that more safeguards for U.S. agricultural and factory workers are necessary to avoid a voter backlash.

In response, U.S. Trade Representative Rob Portman has told lawmakers that the administration is committed to spending $160 million over four years to promote labor and environmental laws, as well as $150 million over five years to help subsistence farmers who might be displaced by an increase in U.S. agricultural imports.

With a 15-day clock running, the House must take the measure this month.

**ORPHAN ROUND TABLE:** Orphan works will be the subject of a series of round-table discussions hosted by the Copyright Office later this month and in August. The office has heard from more than 800 individuals and companies in its ongoing proceeding on how best to free up copyrighted works, including sound recordings and musical compositions, whose authors cannot be easily traced (Billboard, May 14).

Two round tables, on July 26 and 27, are to be held on Capitol Hill: one in a Senate hearing room and the other in the House. A third will take place Aug. 2 at the University of California at Berkeley's Boalt Hall School of Law.

**ON THE HUNT:** Operation Site Down, working with 25 U.S. attorneys' offices and 32 FBI field offices, has led to the arrest of four individuals, now charged with criminal copyright-infringement violations.

Before the establishment of the task force last year, the DOJ did not give top priority to pursuing criminal actions against pirates.

Gonzales also gave thumbs up to the Supreme Court's 9-0 Grokster decision. "The department argued in support of numerous artists, entertainers and other copyright holders. We are pleased that they continue to have the ability to seek damages in court."

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**Billboard, Knitting Factory Extend Showcase Series**

**GOSPEL**

**AIR’S NEW OWNERS**

Malaco, Select-O-Hits Purchase Gospel Label

NASHVILLE—Malaco Music Group and Select-O-Hits have purchased Atlanta International Records (AIR Gospel) for an undisclosed price.

One of the gospel music community's best-known independents, the 25-year-old label's roster includes the Rev. F. C. Barnes, Tommy Wright, Dottie Peoples, Luther Barnes & the Red Budd Community Choir and Maurette Clark Brown. People's new release, "Live From Memphis, He Said It," debuts at No. 50 on the Billboard Top Gospel Albums chart in this issue.

AIR CEO Alan Freeman will continue to serve the label as a consultant and work from his Atlanta office. (His father, Ron, launched AIR in 1980.) The remainder of the label operations will move to Malaco's Jackson, Miss., headquarters. Select-O-Hits will continue to distribute AIR. (Malaco bought 50% of the Memphis-based distributor in 1996.)

"We look at companies that are established," Malaco Music Group president Tommy Couch Sr. says, citing another key acquisition, Savoy Records, purchased in the mid-1980s. "AIR fulfilled our criteria. They are an old company with well-known artists and great big hits in their catalog."


Select-O-Hits VP Johnny Phillips says AIR is a perfect fit. "Acquiring something like AIR is like having another Malaco," he says. "We can now go in with all the Malaco titles and Atlanta international titles and do so many more promotions with different companies. Dottie Peoples and Luther Barnes are top-of-the-line gospel artists. Add that to what Malaco already has, and it's a match made in heaven."

AIR is Select-O-Hits' latest acquisition. The company recently purchased 50% of the Latino Jam label, whose roster includes the Latino Jam Cartel and Capone. It also closed a deal to acquire 50% of Sawed Off Records, a Hispanic label based in Southern California whose roster includes Knightjowl and Dyablo.
Industry Mourns Passing Of Luther Vandross

During a career stretching into four decades, Luther Vandross' soulful, supple tenor became the yardstick by which many contemporary balladeers were measured. "The first songs I ever learned were Luther's," Warner Bros. R&B singer Jaheim recalls. "I got my deal singing three of his hits. Luther is 'music' to me. There will never be another voice like his."

Friend and fellow R&B icon Patti LaBelle echoes. "He had one of the greatest voices that ever sang a song. Luther was one of a kind."

Similar sentiments from industry colleagues and fans alike followed news of Vandross' death July 1 at John F. Kennedy Medical Center in Edison, N.J. Though an exact cause of death was not announced, the 54-year-old singer had suffered a major stroke two years ago after which he lapsed into a coma for almost six weeks. A recovering Vandross appeared on "The Oprah Winfrey Show" in May. "Luther Vandross had a peaceful passing under the watchful eye of friends, family and the medical support team," according to a statement issued by the medical center.

Throughout his career, Vandross fought a much-publicized battle with weight gain. Still, he retained the warm, seductive vocals that earned him one-name icon status in the vein of Marvin Gaye and Stevie Wonder. The New York-born and -raised eight-time Grammy Award winner was a consummate talent who wrote, arranged and produced songs for Aretha Franklin, Diana Ross, Whitney Houston and Dionne Warwick.

Selling more than 20 million albums worldwide, Vandross approached his artistry with great simplicity. As he told Billboard in 2001, "I just like excellent music, music people can feel."

Inspired early on by the female singers he emulated and later worked with, Vandross first earned kudos in the early '70s as a top-notch backup vocalist for David Bowie, Bette Midler, Barbra Streisand and Chaka Khan, among others. As a popular jingle singer, he did spots for Kentucky Fried Chicken and the U.S. Army.

Recording two albums under the name Luther for Cotillion, Vandross also recorded with session groups Roundtree and Change and sang on hits by Chic before landing a solo deal with Epic. Breaking through with his 1981 No. 1 R&B album debut "Never Too Much," Vandross proceeded to record a string of R&B chart-topping albums in the '80s including "Forever, for Always, for Love," "The Night I Fell in Love" and "Any Love." Key R&B/pop singles include "Here and Now" (the 1989 single was his first top 10 pop showing) and "Endless Love" with Mariah Carey.

Following a brief stint with Virgin Records, Vandross signed with J Records, releasing a self-titled CD for the label in 2001. But it was his second J album, "Dance With My Father," that gave Vandross the mainstream pop success he had long coveted. Released after his stroke in April 2003, the album debuted at No. 1 on The Billboard 200 and last year earned four Grammy Awards (including song of the year for the bittersweet title track).

During that ceremony, Vandross' legacy was saluted. Recording Academy president Neil Portnow says, "Luther's life and songs demonstrated the power of love; his music will live on forever."

"Luther was not only one of the greatest voices of all time, but his influence as a peerless soul creative force was second to none," BMG North America CEO Clive Davis says.

Before Vandross' death, Davis had green-lighted a tribute album featuring interpretations of signature Vandross songs by various artists. It is due in September. An earlier tribute album produced by Rex Rideout and Bud Harner, "Forever, for Always, for Luther" on Verve/GRP, bowed last August.

Funeral services for Vandross were to be held July 8 at Riverside Church in New York.
Publishers and songwriters are joining in efforts by a number of groups to take the latest message about illegal file sharing to the streets.

Educatng the public about file sharing took on a new sense of purpose after the U.S. Supreme Court unanimously held that peer-to-peer operators who promote unlawful file sharing can be liable for inducing copyright infringement.

“I believe there has been a lot of confusion, particularly in adult minds, that if these services were indeed wrong, then the law would shut them down,” says Ralph Peer, CEO of Peermusic. “Education is a very important part of the response to the decision. It gives us an extra opportunity to identify that our society considers it wrong.”

Peer is chairman of the International Confederation of Music Publishers, the umbrella trade association for publisher groups on six continents, including the National Music Publishers’ Assn. and the Music Publishers’ Assn. of the United States. ICMP is an active member of European Web site pro-music.org, which, Peer says, highlights the value of music, promotes legitimate online music services and exposes myths about online music piracy.

In the United States, Music United for Strong Copyright (musicunited.org) is a coalition that represents virtually every segment of the music community, including publishers and songwriters. Two days after the Grokster decision, Music United launched two educational initiatives.

The “Feed a Musician. Download Legally” campaign will tack advertisements to outdoor poster spaces, such as metro transit stops, in 11 cities-New York, Los Angeles, San Francisco, Chicago, Atlanta, Boston, Baltimore, Dallas, Philadelphia, Houston and Washington, D.C.

Music United also joined Childnet International (childnet-int.org), which is leading the campaign to distribute a new pamphlet, “Young People, Music and the Internet—A Guide for Parents About P2P, File Sharing and Downloading,” through partners in 18 countries. The pamphlet includes information on how parents can help understand and influence kids’ choices when downloading music, pointing out security and legal risks.

Yet consumers are not the only focus for educational efforts. As Peer notes, “There are groups who are opposed to copyright as a dimension of society. They keep talking about the fact that copyright somehow restricts free ideas, and of course that’s a very fundamental misconception of copyright, which is structured to protect only the expression of those ideas—not the ideas themselves.”

Some of these groups are publicizing their view that the Grokster decision chills innovation. Many publishers believe that this idea should be challenged publicly.

“Nothing could be more incorrect,” Peer says. “What has happened so far is that they’ve hindered innovation of wonderful new technologies like Snocap, which has not had a market as long as there was a zero price point on the other side. By allowing the unlicensed P2P, [those companies] hindered development of positive technologies.”

Another educational angle is under way in school classrooms. “There have been a lot of efforts through music teachers’ groups to reach children in school and to encourage them to copyright their homework essays. This will help the children understand what [copyright] means so that they will know that they shouldn’t be pilfering other people’s work,” Peer says.

There are many opportunities for songwriters, with their lyrical and musical talent, and for publishers, with their marketing expertise, to move the message from the courtroom to the public and protect their rights.

BMG & THE BEEB: BMG Music Publishing sealed a deal with BBC Worldwide, acquiring the British media giant’s existing music publishing interests, including music from such TV productions as “Teletubbies,” “The Tweenies,” “Walking With Dinosaurs” and “The Planets.”

BMG has been BBC World- wide’s publishing administrator since 1996, and will continue to administer its new catalog.

CONTEMPORARY CHRISTIAN BY DEBORAH EVANS PRICE

Elefantes Fly With New Company
3.1 Productions Promises Multiple Distribution Channels For Christian Acts

NASHVILLE—Veteran musician/entrepreneur John and Dino Elefante are partnering with Weston Entertainment’s Greg Weston to start 3.1 Productions, Billboard has learned. The company will house two new labels, Skytone and Selectric.

John Elefante was a member of classic rock band Kansas from 1981 to 1986 before he embarked on a solo career in Christian music. But the real news for 3.1 will be a three-pronged distribution strategy designed to serve the specific marketing needs of the labels’ artists.

Provident-Integrity Distribution will handle the Christian Booksellers Assn. market. A deal with a major distributor for the mainstream market was being finalized at deadline and is expected to be announced soon.

The third prong in the Elefantes’ strategy is their existing Deep Music Distribution operation, which will focus on distributing the labels’ developing acts in the mainstream and Christian markets. Franklin, Tenn.-based Deep works exclusively with indie acts and indie labels, including Executive Music, Syntax Records and Face Down Records.

David Bach, most recently VP of A&R at Reunion Records, has been tapped to head the label side of the company.

The Selectric roster includes such Christian rock acts as Monday Morning, Homeless J and Cross Culture. The label’s first release, due Aug. 30, will be from Monday Morning, a new group that Dino Elefante compares to Velvet Revolver.

Skytone will house the company’s adult contemporary-oriented acts. Texas worship leader Andrea Webber will make her bow on the label in February.

John Elefante will issue a new project on Skytone in November. The set, “Now and Then,” will reprise previous hits and include new material. It will be his first release as an artist since “Defying Gravity,” which was issued in 2001 on Pampolin Entertainment. (Dino Elefante is a former executive VP of A&R at Pampolin.)

The Elefantes say they started 3.1 Productions to give talented, faith-based bands a route to mainstream consumers.

“We’ve been getting interest from the majors in New York and L.A. about wanting to get into the whole Christian rock scene,” Dino says. John sees the barriers between mainstream rock and Christian rock starting to crumble. “Thanks to the P.O.D.s, Switchfoots and Chevelles, the wall is not up as high anymore,” he says. “The wall is now only about three feet high, and it used to be 30 feet high.”

The Elefantes met Weston through a mutual friend and sold him their successful recording studio, the Franklin, Tenn.-based Sound Kitchen, in August 2003. The brothers had run the studio for a decade.

Weston, who is based in San Antonio, has extensive holdings in real estate and the hospitality industry. The Elefantes are now partners with the Texas businessman in Weston Entertainment which, in addition to 3.1 Productions, includes Deep Music Distribution, grassrootsmusic.com and Street Launch, a marketing operation.

Other members of the 3.1 staff include former ForeFront employee Jenny Catron, who is heading the creative department. Marc Theodosian will head marketing and merchandising efforts, and his wife, Recah Theodosian, will handle marketing and publicity. Independent public relations firm Savvy Media has also been retained.

Characterizing the deal with Provident-Integrity as “long term,” Dino says that Provident Music Group chief Terry Hemmings has been extremely supportive of the new venture. “He has really gotten our vision and been a great partner,” he says.
Un Âme d'Idol, people noticed that I wasn't a typical size 2." Kimberley Locke says. Seconds later, she corrects herself. "I mean, it's the typical size for Hollywood, but not the rest of the world." With her newly inked partnership with women's plus-size retailer Lane Bryant (billboard.biz, June 29), the refreshingly outspoken Locke will be the spokesmodel for the "rest of the world." And Locke—the second runner-up on season two of the Fox series—wouldn't have it any other way.

"In today's society, where everyone is so conscious of their size, it's important for women to know that it's OK to be a plus-size—and it's nice to have a celebrity associated with that," the Curb recording artist says.

For her Lane Bryant deal, which launches July 10 and runs through the end of the year (possibly longer), Locke will appear in fall and holiday print ads and make personal appearances for the retail chain's Seven7 Jean Collection. Lane Bryant, with 735 stores, is the exclusive retailer for Seven7's plus-size line.

According to Lane Bryant president Lorna Nagler, partnering with Locke was a perfect fit. "She's talented, she's a fresh face for women, and she's comfortable in her curvy body," Nagler says. "Our customers can relate to her."

Locke's manager, Jerry J. Sharell of Silletto Entertainment in Los Angeles, says the branding partnership (the artist's first) happened quickly. While Locke is represented by the William Morris Agency, she signed with Ford Models' 12-plus division in February for additional opportunities.

One month later, the Lane Bryant deal was hammered out by Sharell, Ford agent Gary Dakin, Nagler and Lane Bryant's director of business management/marketing Kathy Quickert.

Sharell says Locke received a "nice flat fee" for her services. Locke adds that she also received tons of swag from Lane Bryant. More important, she says the campaign will expose her to a variety of potential fans.

In addition to store posters and online banners, Locke's image will appear in direct-mail brochures and in ads in upcoming issues of Glamour, In Style, Essence and O—The Oprah Magazine. A huge billboard arrives next month in Chicago, Philadelphia and in New York's Times Square.

On July 17, the artist kicks off a seven-city tour of Lane Bryant stores at the Southcoast Plaza in Costa Mesa, Calif. The trek (meet-and-greets, with a few live performances) wraps up Aug. 27 at the Mall of America in Bloomington, Minn.

The timing for this partnership is ideal for Locke, as her voice is in many places at the same time. Her latest single, "I Could" (from her 2004 debut album, "One Love"), is ascending the Billboard Adult Contemporary chart. She also appears on two Disney collections ("Wishes" and "Disneymania 3") and Curb's soundtrack to "The Perfect Man."

In addition to recording tracks for her sophomore album (due early next year), Locke has her eyes set on Hollywood. "With Lane Bryant, people will say, 'Oh, she's modeling now,' " Locke says. "So, when I act in a film or host a show, people won't be totally surprised."

Sure enough, Locke will host the Game Show Network's "Word Slam" Sept. 8.

COKE IS ROCKIN': The infectious jam "I Like the Way" by U.K. dance-rock duo the Bodystockers has been licensed to Coca-Cola for use in an ad campaign for Diet Coke. Created by ad agency FCB in New York, the TV spot begins airing July 18, and will run for two months.

The timing is perfect. Universal Records is sending "I Like the Way" to radio July 19, with a self-titled album arriving Aug. 30. Earlier this year, "I Like the Way" debuted at No. 3 and No. 12 on the Official U.K. Charts Co.'s Singles Chart and the Eurochart Singles Sales list, respectively.

Speaking of Coke, remember the classic commercial from 1971 that spotlighted a multi-cultural group of young adults singing "I'd Like to Buy the World a Coke?"

The concept has been reimagined for Coca-Cola's new zero-calorie soft drink, Coca-Cola Zero. The new ad features artist G. Love surrounded by a handful of people, singing "I'd Like to Teach the World to Chill."

The "Chilltop" ad was created by Miami-based ad agency Crispin Porter + Bogusky.
Podcasts Get iTunes Stamp Of Approval

If Apple Computer, podcasts, they will come. Or so it seems after the company added support for the new broadcasting technology to its latest version of iTunes.

In the days following Apple’s June 28 release of the update, podcasters saw significant boosts in press and traffic. And just two days after launching the service, Apple reported more than 1 million podcast subscriptions from the new directory.

“We were certainly very, very pleased with the results we saw,” Apple VP of Applications Ed Cury says.

Although podcasting—a method of publishing audio files online for delivery at regular intervals to subscribers with the appropriate software—has been around for more than a year, Cupertino, Calif.-based Apple is first in the race to combine quality programming and easy-to-use software. The company is aggregating more than 3,000 podcasts—by everyone from media giants like Disney, the BBC, ESPN Radio and abcnews.com to smaller podcast pioneers with cult followings—for a pleasant and simple user experience.

“The bottom line is Apple does a great job presenting a clean and easy-to-understand user interface,” says Evan Harrison, executive VP of Clear Channel Radio’s online music and radio division, which has several programs in the iTunes directory. “What Apple is doing will absolutely move the mark in moving this market further. I think other people will jump onto this bandwagon, which will continue to help define this market.”

Podcasters included in the Apple launch were pleased, if somewhat overwhelmed. Unlike Apple’s music tracks, which it hosts on its site, its podcast content directs traffic back to the source. Some smaller podcasters were not prepared for the demand.

Noncommercial triple-A radio station KCRR Santa Monica, Calif., which had two programs featured on the iTunes podcast home page, reported a tenfold spike in traffic the day Apple launched the service. According to Will Lewis, KCRR’s management consultant, the leap from a daily average of 10,000 downloads to 100,000 forced the station to upgrade to a larger Internet server.

“We weren’t ready for it,” Lewis says. “I’ve never seen a phenomenon like this. It’s like the killer app.”

Demand for “The Dawn and Drew Show,” a podcast created by a married couple from their Wisconsin farmhouse (and described as a mix of “The Howard Stern Show” and “A Prairie Home Companion”) reportedly rendered the show’s Web site inaccessible for two days following the launch.

Adam Curry, whose “Daily Source Code” is another program in the iTunes podcast directory, predicts “tens of millions” more subscribers in coming months.

For its part, Apple reported a “significant” uptick in the number of submissions from podcasters requesting placement on the service.

Industry observers expect Apple will not be alone for long. Many predict podcasting will become standard fare of any Internet portal, just as search engines, blog tools and instant messaging are now.

The goal will be to offer a one-stop shop for users’ Internet navigation needs, rather than provide one program to find podcasts, another to find music and so on.

Forrester Research analyst Ted Schandler believes Yahoo will develop such a service, and “Google probably will. These companies that have desktop tool bars and are either the search or music business, you’ll see them make this simpler as well.”

It is unclear whether Apple’s podcasting presence will encourage major labels to allow their music to be included in podcast programming. Because of ongoing licensing complexities, most podcasts that include music only feature unsigned acts or those who own the rights to their music.

“Creating a business model around music podcasting is a wide-open game. No one’s doing it yet,” Schandler says. “Once there’s a rights structure in place, that will certainly make podcasting more interesting.”

But until the podcasting format generates significant traffic, there is little incentive for labels to work toward a solution.

“Podcasting has gotten a disproportionate amount of press compared to how many people even understand what it is,” Harrison says. “As the demand picks up for content in this format, the market as it relates to rights will work itself out.”

Apple’s involvement in this effort is expected to play a role similar to CEO Steve Jobs’ aligning the major labels to embrace online music stores. With 1 million subscribers onboard, Apple’s podcasting initiative could spark the demand needed to bring the labels to the table. But while the recent spike in traffic is certainly eye-opening, it might be just the result of curiosity or experimentation.

“There’s a lot of hum, let’s try it’ kind of behavior,” Schandler says. “In the early going of something like podcasting, you see a lot of that. What will win is quality programming.”

Not surprisingly, Apple has made music a focus of its podcast directory. Among the programs are several created by indie labels to promote their acts. Apple also produces its own podcast, “iTunes New Music Tuesday,” featuring 30-second clips of new releases recently added to its store. It remains the most-requested podcast on iTunes.

BITS & BRIEFS

CALLING ALL HOB CLUBS

Mobile-phone provider Motorola is working with House of Blues to bring wireless entertainment applications and services to HOB clubs nationwide. The two plan to develop customized content and exclusive access to Motorola mobile phones branded by HOB. Details remain sketchy, but the deal is expected to include priority information and access to concerts, ticket presales and special discounts. In addition, Motorola says it will develop wireless applications for HOB to allow fan interaction with artists during events. To kick off the relationship, Motorola is giving away tickets to select HOB events to swipespicks winners who register at the company’s Web site.

WHAT, US WORRY?

Although the U.S. Supreme Court made its opinion on file sharing glaringly clear, it seems college students were too busy downloading free music to get the message. According to a recent study conducted by Ipsos Public Affairs on behalf of the Business Software Alliance, two-thirds of college students surveyed feel there is nothing unethical about swapping music, movies or software via peer-to-peer services. More than half feel it is OK to do so in the workplace as well. The study also found that 45% of students use campus networks to download free music, and 36% say they plan to do so even more in the future. As far as deterrents go, 27% are most concerned about the legal consequences of downloading copyrighted material, while 22% say computer viruses are their greatest fear.

POINTS FOR SHARING

Passalong.com, a peer-to-peer music site using PayPal online payment technology, recently the largest e-commerce store on eBay, based on active listings. The site gives file swappers reward points for sharing files that result in a sale. Files are protected with Windows digital rights management and can be traded through instant messaging, text messaging, e-mail, Wi-Fi and device-to-device transfer.

SAVE THOSE BATTERIES FOR A SUNNY DAY

For all its ubiquity, Apple Computer’s iPods are notorious for having a frustratingly short battery life. U.K. firm Better Energy Solutions is addressing the problem in an eco-friendly way. Its Solo line of battery chargers uses solar power to energize not only fazing iPods, but also mobile phones and other devices.

At 5.8 ounces, the chargers are designed to be as portable as the devices to which they add power. Both the iPod and mobile-phone chargers feature a fan-blade design and open to capture the sun’s rays and charge their internal batteries. When there is no sunlight, the Solo can be plugged into its wall charger.

The mobile-phone charger uses an adapter system to work with an array of mobile devices, while the iPod charger ships with an iPod connecting kit.

The Solo line caught the eye of the always socially conscious Coldplay, which recently made available a limited edition of the Solo iPod charger featuring the cover art of the band’s new “X&Y” album. Only 200 were made and sold via Coldplay’s U.K. Web site.

The iPod and mobile-phone chargers are available for about $100 at the Solo Web site and such retailers as JAB Music World Online and in-store.

Adapter packs for different mobile devices sell for about $20 each. —Antony Bruno
GLOBAL  BY TOM FERGUSON

HMV U.K. Sales Flat
Chain Will Continue To Open New Stores

LONDON—Music merchant HMV is confident it will ride out any short-term downturn in the U.K. retail sector, despite flat sales, and is stepping up its store-opening program.


In the financial year ended April 30, the division’s sales totaled £999.4 million ($1.81 billion). For accounting reasons, that was a 53-week year.

Discounting the final week, sales totaled £986 million ($1.78 billion), up 6% on the year ended April 24, 2004, because of the impact of 23 store openings. The division provided slightly more than 70% of group sales and 69% of operating profits in 2004/2005.


According to HMV U.K. & Ireland, music CDs accounted for 43.9% of its sales in 2004/2005, with DVD/video sales accounting for 44%.

Knott says the retailer is testing its HMV Digital downloads service, with plans for a Sept. 5 launch.

HMV Digital’s software was developed in partnership with Microsoft (Billboard, Jan. 15). It will be available for free at hmv.co.uk and through HMV U.K. & Ireland’s 205 stores. MusicNet is providing content and back-office support.

Knott says the service will reflect HMV’s ethos of “giving people access to music and home entertainment products however they may wish to enjoy them.”

After the annual figures were published, the group’s shares rose 3.16% on the London Stock Exchange to close June 28 at 236.75 pence ($4.29).

The group’s report showed global sales for the 53 weeks at £1.88 billion ($3.40 billion). On the comparative 52-week basis, sales rose 3.8% on 2003/2004 to £1.86 billion ($3.37 billion).

Operating profit was £137.5 million ($248.9 million), up 4.5%, and underlying debt was reduced by £40.5 million ($68.4 million) to £2.6 billion ($440 million).

Operating profit for Canada (indicated in the annual report as HMV North America) rose 217% to £7.6 million ($13.8 million) on a 52-week basis, aided by the closure of the group’s U.S. stores, which recorded a £2 million ($3.62 million) operating loss the previous year.

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**U.K. LABELS EXPLORE JAPAN**

Executives from 30 British labels will attend a series of seminars and networking opportunities July 29-Aug. 4 in Japan. The labels are embarking on a fact-finding mission to explore business opportunities in the world’s second-largest recorded-music market.

The British Phonographic Industry is spearheading the initiative, with funding from U.K. Trade and Investment, a government-funded organization that fosters international trade.

The U.K. party will include dance labels Moshi Moshi, Ninja Tune and Warp. Japanese importers, distributors, labels and media representatives will attend the networking sessions.

“International manager Matt Glover is leading the delegation,” said PR director Sarah Brown.

**ITALIAN INDIES UNITE**

The 21 companies that recently left Italy labels trade group FIMI (Billboard, May 14) have created a new representative body. The members of Milan-based Produttori Musicali Indipendenti exited FIMI after a dispute over representation for indies within that body. The formation of PMI means Italy’s record labels now have four representative groups: FIMI, PMI and two other indie label groups, AFI and Audiodisco. PMI members include Sugar, Edel, Carosello, VZ, Ala Bianca and Nar International.

**PARIS REGGAE FEST CANCELED**

The 15th annual Garance Reggae Festival was canceled one week before it was due to be held in Paris. The 11-act July 2 event was pulled by hosting venue Paris Expo and promoter Garance Productions following weeks of public protest about the inclusion of Jamaican artist Sizzla on the bill.

The protests—led mainly by gay rights groups—argued that Sizzla should not perform because of allegedly homophobic lyrics in his songs.

Paris-Expo director Renaud Hamaide says that after consulting with police, the venue chose not to stage the event for fear of public unrest. Other acts that were booked to perform included Admiral T, Ken Boote and Seedy.

Sizzla has previously been the subject of protests from gay lobby groups in the United Kingdom.

**TAIWAN BIZ LOSES P2P CASE**

Taiwan’s music industry has lost a landmark ruling against local file-sharing Web site ezpeer.com.tw.

On June 30 the Shihlin District Court in Taipei found EzPeer guilty of infringing copyright law in the first case of its kind to be decided in Taiwan.

The court ruled that EzPeer could not be found guilty because Taiwan legislation does not contain any clear law against peer-to-peer services.

The case began in July 2002 when the Taiwan affiliate of the International Federation of the Phonographic Industry filed a complaint with the criminal investigation bureau alleging copyright infringement. A criminal case was filed in December 2003, and legal arguments concluded June 6 this year. The industry had been hoping for a court decision that would shut down P2P services. IFPI Taiwan CEO Robin Lee said he expects the body to appeal.

The Taiwan industry is now awaiting a ruling in a case against a second local file-sharing service, Kuro, that is expected to be handed down in September.

Both services charge $3 per month for access.

**HILL TAKES HELM AT BMR**

Umbrella U.K. authors body British Music Rights has named former EMI executive Leslie Hill chair, effective Sept. 1. He will succeed longtime chairman Alistair Hunter, who is stepping down.

Hill is currently chairman of music consultancy/analyist group the Harthill Partnership. He held various senior posts at EMI in New Zealand and the United Kingdom between 1971 and 1980, including managing director of EMI Records, U.K., and of EMI Music Europe. London-based Hill also held senior executive roles in the commercial TV sector during the 1980s and 1990s.
French Telecoms Like The Sound Of Music

France's leading mobile telecommunications companies are stepping up their use of music to drive consumers to their latest third-generation cell phone services.

Wireless operator SFR—jointly owned by Vivendi Universal and Vodafone—has launched an ambitious music distribution program to boost use of its high-speed 3G network, which combines fast Internet connection with the ability to download high-quality audio/video files.

At the same time, France Telecom, which is part state-owned, is developing music services with London-based Warner Music International.

"Catalogs are now available in substantial volume, and operators are putting in a lot of marketing push," says Virgin France deputy managing director Morvan Boury, who is also director of EMI France's digital music strategy.

Boury says that among the recent projects involving an EMI artist was a spring campaign with Bouygues Telecom, France's third-largest mobile operator. The project included Bouygues using Mute artist Moby's "Lift Me Up" in TV advertising. The campaign also offered consumers Moby ringtones and the chance to win tickets for Moby's concerts.

SFR is leveraging music as it attempts to increase its 3G subscriber base in France from its current level of 100,000 customers to 500,000 by the end of the year.

Since June 1, the company has been offering 300,000 full-length song downloads from EMI Music, Warner Music and French independents. SFR also has an initial catalog of 300 music videos, including material from Sony BMG and Warner Music, plus retransmitted footage from several French music TV channels.

Each audio track costs 1.99 euros ($2.40), or 14.99 euros ($18.15) for a package of 10. Videoclips cost 1 euro ($1.20) each; the cost of downloading or streaming concert videos varies.

Exclusive concert footage will be sought for streaming or downloading. "Having programs on mobile that cannot be seen anywhere else is very attractive," SFR's Paris-based head of music Frédéric Plais says.

SFR is sponsoring a string of festivals this summer in Paris, Belfort in the east of France and La Rochelle in the southwest. Highlights of this year's events and archive footage will be available exclusively to French subscribers to the SFR Music channel on the Vodafone Live multimedia portal.

France Telecom operates France's biggest fixed-line network. It also owns international cellular phone operator Orange and internet service provider Wanadoo.

Under the WMI agreement, unveiled May 31, the two companies will develop music-related services, including downloads, ringtones and music videos for mobile phones. The services will be for mobile, fixed line and Internet platforms in France and nine other European markets.

"France Telecom is trying to globalize their deals to encompass all their different platforms," Boury says. "That sets them apart from their competitors."

France Telecom confirms the services will build upon Orange's existing European mobile-music ventures, such as its Music Player download store.

Wanadoo operates its own downloads service, Music Club, in France, the United Kingdom, Spain and the Netherlands. It is powered by U.K.-based OD2, and offers more than 450,000 tracks.

A representative says the company will make further announcements about music services in September. France Telecom is aiming to make its 3G services available to 2 million subscribers internationally by the end of 2006.

Industry observers suggest the phone companies' interest in music at present is largely brand-building. It is "product positioning to acquire and retain customers," says London-based Mark Mulligan, European research director at analyst Jupiter Research.

"Operators [currently] need..."
Handleman Rethinks Music Focus With REPS Acquisition

Handleman Co. released semi-strong annual figures during a June 27 conference call, but spent much of the time defending a recent deal.

Wall Street investors challenged management on its acquisition of servicing company REPS. But Handleman chairman Steve Strome defended the deal as a way to expand beyond music to provide "service around other home entertainment products."

Troy, Mich.-based Handleman announced the REPS acquisition June 24, declining to reveal what it paid.

According to Handleman, Murfreesboro, Tenn.-based REPS has $77 million in revenue and a field service staff of about 1,000. Strome says the acquisition gives Handleman a "broader base of stores and products that we can call on, and hopefully we may be able to leverage that."

In addition to providing in-store merchandising for every Wal-Mart location, REPS services stores for chains like Sam's Club, Kmart, Target and Best Buy with such products as Electronic Arts videogames, Microsoft software, Gillette razors and Duracell batteries.

Sources say Handleman would consider diversifying if the right platform came along. In fact, when Baker & Taylor, the Charlotte, N.C.-based wholesaler of books, video and music, was up for sale two years ago, Handleman was said to be among the bidders. (Willis Stein bought the wholesaler in July 2003.)

If Handleman expands outside music, it would be reversing a strategy begun in 1998 when it sold its book business to Levy Entertainment and abandoned its movie business to focus on music, which at the time was enjoying strong growth. Since 2000, music has been the weakest category in the home entertainment sector, apparently prompting Handleman to reconsider its plans.

But any further Handleman acquisition plans could face resistance from its investors. During the call, analysts questioned the REPS acquisition and wondered why those funds were not used in Handleman's popular stock buyback program. Management maintained that it returned $54 million to investors last year between buybacks and dividends, and reminded investors that the board of directors in February authorized the buyback of another 3.2 million shares.

Handleman senior VP/COO Tom Braum also pointed out that the REPS acquisition is "immediately accretive" to earnings, which means it adds profit.

Meanwhile, for the quarter ended April 30, Handleman posted net income of $4.4 million, or 20 cents per diluted share, on revenue of $273.9 million. That was down from $5.3 million, or 22 cents per diluted share, in the same period the prior year, when sales totaled $297.2 million. The company attributed the revenue decline to a weaker U.S. release schedule and a higher rate of customer returns.

For the year ended April 30, Handleman garnered net income of $34.2 million, or $1.51 per diluted share, on sales of $1.26 billion. While sales in fiscal 2005 were up 3.6% from the prior year, net income was stronger in fiscal 2004 at $35.8 million, or $1.45 per share. But if the impact of discontinued operations in both years is excluded, the company saw its highest-ever earnings per share from continuing operations.

SHAKE-UP: In a surprise move, Enterprise Partners Venture Capital has installed one of its own team, Bill Stensrud, as CEO of Muze. Stensrud, a managing director at the investment firm, replaces Muze co-founder Paul Zullo, who has left the company.

San Diego-based Enterprise Partners acquired Muze from John Kluge Co. in May and named Stensrud chairman. Muze, a leading provider of entertainment product information, is said to have been valued at $30 million in the deal.

"Moving forward," Stensrud says, "we are going to make a real significant and heavy investment in technology to substantially increase content coverage" and enable more efficient delivery of that content.

Muze's music, video and book databases contain detailed information on millions of titles, powering about 1,050 kiosks in stores nationwide. Muze's content database also serves as the backbone for the home entertainment category in hundreds of online stores. Its main competitor is All Music Guide, which is said to be on the block.

Stensrud acknowledges AMG would be a good fit with Muze.

In the meantime, he says, Muze is "playing to win." Until recently, the company "has been hamstrung by access to resources," he adds. "We will make a major commitment to grow it and make it successful."

Muze was founded by Zullo and Trev Huxley in 1986 under the name Digital Radio Network. Initially it provided radio stations and their listeners with information on albums being released on CD.

Realizing the value of entertainment product information in a retail environment, Zullo and Huxley installed the first in-store music information kiosk in Tower Records in 1991.

The following year, John Kluge, who built the powerful Metromedia company, became a majority investor. Huxley left in 2000.

Earlier this year, John Kluge Co. decided to cash in its Muze investment. Zullo led the search for a new owner. ...
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LEGAL NOTICE
Notice of Public Auction - Sale of Collateral

PleaSE TAKE NOTICE: By virtue of the occurrence of a Termination Event pursuant to that certain Loan Agreement dated as of February 19, 1999, as amended, between Prudential Securities Credit Corp., LLC (the "Lender"), TVT Catalog Enterprises, LLC (the "Borrower"), TVT Music II, LLC, White Rhino Music I, LLC and Dutchmasts II, LLC (collectively the "SPE Subsidiaries"), the Borrower, collectively the "Debtors"), is in default of the terms of the Loan Agreement, as evidenced by an outstanding balance of $20,000,000.00. Therefore, the Lender, pursuant to that certain Security Agreement dated as of February 19, 1999, as amended, between the Lender and the Debtors, will sell on August 17, 2005 at 2:00 p.m., at Public Auction to the highest bidder, conducted by Lisa Weiss, the auctioneer (the "Auctioneer"), the following property (the "Collateral"): Television's Greatest Injection agreements from Retrospective applicable licenses, recorded during recordings therein, subject to the terms and conditions set forth herein.

SEE SCHEDULE ATTACHED

PleaSE TAKE NOTICE that the Lender will not consider any bid for a portion of the Collateral and that bids will be considered for all of the Collateral only.

PleaSE TAKE NOTICE that the Lender reserves the right to bid on the Collateral, to set the minimum sale amount, and to reject any and all bids.

PleaSE TAKE NOTICE that the Lender will make available an information package on the Collateral and (ii) allow for physical inspection of the Collateral upon telephonic request by a prospective bidder to the Auctioneer at the following telephone number: (212) 251-2825.

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Dated: July 5, 2005

Prudential Securities Credit Corp., LLC
C/o Prudential Investment Management, Inc.
Two Gateway Center - 7th Floor
Newark, NJ 07102
Attn: Edward M. Schwartz, Jr.

SCHEDULE COLLATERAL DESCRIPTION

I. All rights held by the Lender to the following albums, EPs and singles and the sound recordings therein, subject to the terms of the Artist recording agreements and other applicable licenses, recorded during the approximate dates below:


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Next-Gen DVD Formats Concern Industry

LOS ANGELES—Attendees of the DVD Magic 8 Home Entertainment Symposium are looking to next-generation formats to maintain a robust video market.

But high-definition DVD may fall prey to a format war before it launches. Although titles with the Universal Media Disc format are filling shelves, some wonder what the growth strategy will be.

"With household penetration of DVD exceeding 83% in 2005, HD is required to maintain growth in the category in 2006 and beyond," said Steve Nickerson, Warner Home Video senior VP of market management.

Debuting HD software soon is imperative: Current DVD prices are dropping, and the overall DVD market, while still growing, is starting to flatten.

Ben Keen, chief analyst for Screen Digest, noted that average sell-through prices during the past two years have decreased 34% in the United States and 26% in Europe.

Further, Nielsen Entertainment analyst Ruben Alcacer said that DVD households are now purchasing about nine titles per year, which is flat compared with 2004.

"We need the new format," said Kevin Cassidy, executive VP of sales and operations for Tower Records. "Ideally, we'd have a unified format this quarter. Two formats will be extremely problematic to explain to consumers." Home video company presidents were reluctant to address the possibility of a format war. The two potential HD formats—HD DVD and Blu-ray—are expected in the marketplace starting this fall. Talks between the Toshiba-led HD DVD and Sony-led Blu-ray camps to create a single HD format are believed to be stalled.

Court Rules Borders Online Owes California Sales Tax

NEW YORK—A recent California appellate court ruling that the Borders Group online store owes the state back taxes is being hailed as an important first step toward equity among retailers on the sales-tax issue.

For years, brick-and-mortar retailers have grouped that online merchants have an unfair advantage because they do not have to charge sales tax. But that is not exactly true. States apply sales tax to out-of-state businesses that are deemed to have a substantial physical presence, or "nexus." Every state has different parameters for establishing nexus. A major factor is whether the out-of-state business has a physical presence—such as a store, warehouse or office—in the state. Some states even consider nexus to exist when employees travel to the state a certain number of times each year.

Conventional retailers, catalog operations, record clubs and other direct marketers have fewer points of nexus than retail chains, and thus are required to charge sales tax only in the states where they have their headquarters or warehouses. Amazon, for example, charges consumers sales tax in only three states: Washington, where its corporate headquarters are located, and North Dakota and Kansas, where it has warehouses.

In contrast, Albany, N.Y.-based Trans World Entertainment operates stores in 49 states and consequently must charge sales tax to its e-commerce customers in the states that levy it.

But not all retailers interpret tax rules the way Trans World does. Borders.com has never charged customers local sales taxes, even in states that have Borders Books & Music stores.

On May 31, the California First District Court of Appeal affirmed a California Board of Equalization recommendation from 2001 that Borders Online had nexus in the state and therefore owes back sales taxes.

The board based its recommendation on Borders Online operations from April 1998 to September 1999. It decided the Ann Arbor, Mich.-based company was liable for back use taxes because its California stores accepted returns of borders.com purchases during those 18 months.

In 2001, Borders turned over operation of its online store to Amazon.com and stopped allowing customers to return online purchases to its stores.

"The California ruling is an important first step because it eliminates the ambiguity," says Oren Teicher, CEO of Tarrytown, N.Y.-based Book Sellers Assist.

The ABA holds that an Internet company that is not required to charge sales tax operating in tandem with a bricks-and-mortar merchant is a facade. The ABA joined with organizations
The goal is to make progress,” Executive pointed to several new opportunities for growth in the existing DVD business while the market awaits the new format. For the 12-month period ending March 31, 2004, self-through revenue was $314.3 billion. This figure rose to $16.2 billion for the year ending March 31, 2005, a 14.5% gain, according to DEG VP Peter Stadlin. Overall software revenue, including rentals, grew 9.8% from $22.2 billion to $24.4 billion.

“The market is evolving into a more casual buyer,” said Steve Beeks, president of Lions Gate Entertainment. “We need to address the ever-increasingly aging and retail exclusives.”

Bob Chapek—president of Buena Vista Home Entertainment and winner of this year’s DVD Visionary Award—said that with an older audience just starting to enter the market, it is necessary to figure out a way to “warm them up to the industry. The DVD market is in its maturity phase.”

New Line Home Entertainment president Stephen Einhorn said that flat revenue is projected for catalog titles. There are other categories, however, that are expected to generate significant growth for years to come, mainly TV episodes and children’s titles. The emerging UMD market for Sony’s PlayStation Portable is also gaining ground.

TV titles grew 49.5% year over year, from $2 billion to $3 billion, according to Stadlin’s DEG research.

“The TV business is booming, but it is difficult for retailers to find homes for all of these releases,” said Ron Sanders, executive VP/GM for AVH. “Children’s titles also face similar sales issues. The category is expected to grow 4% per year from 2004 to 2009, said Glenn Ross, executive VP for Universal Studios Home Entertainment Family Productions. Among families with kids, four out of 10 DVDs are purchased for children.

Studios see an advantage in acquiring kids’ properties that are already part of an established brand. “TV is a great launch vehicle for this category,” said Michael Arkin, senior VP of marketing for Paramount Home Entertainment. “We can also create tent-pole events for releases that are already part of a brand.”

The UMD market is also one that studios are watching, as some titles have already sold 100,000 units or more since the format’s March launch.

Though most of the major studios have numerous UMD titles in the pipeline, some are concerned that the initial success needs to be followed by stronger marketing efforts and in-store placement.

“We are taking a measured approach through the year,” said Todd Rowan, VP of marketing for Twentieth Century Fox Home Entertainment. “We see a lack of merchandising vision at retail.”

The summit took place June 27-28 at the Century Plaza Hotel & Spa here. It was produced by Home Media Retailing in cooperation with the Digital Entertainment Group and The Hollywood Reporter.

The Indies

TODD MARTENS tmartens@billboard.com

**A New World At Target**

Putumayo Secures Space In Unique Area Of Mass Merchant

Without much radio or mainstream exposure, New York-based Putumayo World Music unsurprisingly does the bulk of its sales at the indie and chain level. Yet the label recently found a way into mass retailer Target that bypasses the store’s music section.

They have an international area where they sell home furnishings and gifts, so we have about six titles on display in an endcap in that area,” Putumayo founder and CEO Dan Storper says.

For the promotion, which runs through the end of August, the label shipped about 30,000 units to Targets, Storper says. So far, it has paid off. For the chart week ending July 9, Putumayo had five titles in the top 10 of the Billboard Top World Music chart, led by its “French Cafe” and “Acoustic Brazil” albums.

“So even though it’s not with the record department,” Storper says, “we’re hoping that after the presentation is over, several of the titles that have been strong will shift to the record department, but I doubt they’ll ever have more than a sampling of our CDs.”

Storper says Putumayo held back from any major promotions mainly because of pricing considerations. “We bend over backwards to not offer anything special to a major retailer just because they’re a bigger account. . . . We’ve always been paranoid about pricing. We want to preserve a healthy pricing at retail, and we do so for a variety of reasons. If we do a promotion, we don’t want the price to drop more than a dollar or two below $14.98.”

**PRIME TIME:** After logging nine weeks in the upper echelon of the Billboard Top Independent Albums chart, John Prine’s “Fair & Square” has sold more than 76,000 units in the United States, according to Nielsen SoundScan. The album, Prine’s first set of new material for his own Nashville-based Oh Boy Records in nine years, is out selling any of his releases in the SoundScan era by more than 10%, says Oh Boy president Al Bunetta, who is also Prime’s manager.

In its first week, “Fair & Square” scanned nearly 19,000 copies. Prine’s previous best sales week came in 1999, when covers set “In Spite of Ourselves” sold 8,400 copies during the holiday season. Additionally, about 11% of sales for “Fair & Square” are attributed to the online sector, mainly Oh Boy’s own Web site, office manager Josh Swann says.

In an attempt to expand Prine’s audience and beef up online promotions, Oh Boy gave iTunes a two-week exclusive on the full album. Swann believes a number of those who purchased the songs via iTunes later bought a hard copy from Oh Boy.

“We heard from a lot of fans who downloaded it and then came to us to buy it,” Swann says. “We really think it’s helped us reach a different audience. We’ve done surveys, and we know what audience we have. We accounted on those sales, and this has exceeded every expectation we had.”

Bunetta also points to such indie retailers as Waterloo in Austin and Far X-Tacy in Louisville, Ky., as some of the album’s biggest cheerleaders. He says Oh Boy hopes to capitalize on the success of this album by lining up price and positioning programs through the remainder of the year.

**GIGANTIC GROWS:** New York-based Gigantic Music has signed on with EMI’s Caroline Distribution, marking the first time the rock label will be selling direct to a distributor.

Previously, Gigantic sold to Caroline via a redistribution agreement with French Kiss Records. Gigantic is home to such acts as the Cloud Room, Seedy Gonzalez, Human Television and Shelby.
As president/CEO of Los Angeles-based Anschutz Entertainment Group, Timothy J. Leiweke runs a collection of companies involved in virtually all aspects of live entertainment.

Now in his ninth year with AEG, Leiweke has acquired or merged with more than 40 entities, creating a live entertainment organization capable of developing, producing, promoting, marketing and managing sports and entertainment on a global scale.

AEG's events division, AEG Live, is the second-largest promoter in the world, reporting grosses of $454 million last year, according to Billboard Boxscore. AEG facilities operates such venues as the Staples Center and the Home Depot Center in the Los Angeles market and the Manchester (U.K.) Evening News Arena. It is also developing the O2 Millennium Dome in London.

Q: Could you describe AEG's overall business strategy?
A: We're in four businesses. We're in the facility business, and our goal is not to be in the most facilities around the world. We would like to be in the best facilities in the most important markets around the world.

Second, we're in the content business. As the second-largest live entertainment company now, we want to continue to grow in music, exhibitions and sports and try to find quality content that can fill our facilities as well as others.

Third, we're in the development business, obviously, with building entertainment districts around some of our key capital market facilities, i.e., Los Angeles, London and Berlin.

And fourth, we're in the sports business. We own more sports teams than anyone in the world. That gives us distribution, and in many cases, it's the anchor which makes the economics work for our facilities and for our real estate.

Q: With massive projects under way in Los Angeles and London, as well as the growing venue presence in other U.S. and international markets, it seems AEG is quite bullish on live entertainment.
A: Yes, we're quite bullish on live entertainment. AEG has been celebrating since the beginning of mankind, and it's not going to change. It's what brings people together and is at the very core of what we do to survive and enjoy our lives.

Q: Are you bothered by short-term downward trends like the one the concert business experienced last year?
A: No, I think we have some issues we have to address in the concert business, just like the sports business. We may be pricing out way too much of the market, and I think there are considerations that are short term ... (that) we have to deal with. I think our industry will be transformed, but it's not going away.

Q: Will you be exploring additional opportunities for U.S.-quality arenas in Europe?
A: Yes, we own the Manchester Evening News Arena now, we're building the new O2 in London, and we're building the new National Arena for Germany in Berlin, and we're looking for other opportunities. Europe is a little behind the U.S. for that particular industry, so we're trying to fill the void. We think we're at the right time in the right places, but that doesn't mean the U.S. is exempt. It simply means it's mature.

Q: You've described AEG as "a roof company," but you've also been aggressive in building midsize soccer stadiums that can host concerts.
A: We're spending the money and building this infrastructure for soccer. We'll have one in New York, Chicago and L.A., but we're also working with our partners who are building stadiums in Dallas, Denver, Salt Lake and Columbus (Ohio), so there's a lot of footprint here. Since we have that infrastructure and have made that investment, the ability of doing a half-dozen to 10 concerts a year in those facilities is a natural. They're all reserved seating, they're intimate, they have a roof, they have great infrastructure. With reserve seating, the grosses are higher than they would be at, say, an amphitheater, and I think the experience is much more enjoyable for the consumer.

Q: And what about the midsize theaters like your Nokia Theatre at Grand Prairie in Texas and Nokia Theatre Times Square in New York? Will we see more of those?
A: Yes, it's one of our high priorities, simply because if you look at the music business, there aren't a lot of new artists that can fill up an arena. Realistically, some of the best music today is [by] people like Norah Jones or Alicia Keys that are more suited for the intimacy of a 6,000- to 7,000-seat theater. So we are clearly focused on trying to build these, and that's going to continue to be a high priority for our company.

Q: Q: AEG Live has been successful in North American touring ventures. Will you become more competitive in worldwide touring?
A: Yes, and you'll hear [more about that] in the near future ... Many people look at us and say, we're in fierce competition with Clear Channel. I don't see it that way. I think it's good for the industry to have two companies out there doing this. Clear Channel is not our enemy; they're not my competitor. Our opportunity lies within our company, not outside our company.

Q: AEG's name surfaced as a potential suitor for Clear Channel Entertainment and House of Blues Concerts. Have you kicked the tires in either of those situations?
A: I always hear all that speculation, and I go back to what I said earlier. Our answers, our growth and our opportunities lie within. We believe in building the company. That doesn't mean if there's an acquisition out there that makes us better we wouldn't do it. But at this point, we're much more focused on building from scratch than in being the highest bidder.

Q: The O2 Millennium Dome deal is the most lucrative naming rights agreement ever, at $11 million. What makes it so valuable, and will we see others of similarly high stakes?
A: It's not only one of the largest financial commitments ever made, but I think it's also the best-integrated naming rights deals I've ever seen. For O2, they get a tremendous amount of integration at all segments of their business, whether it be content, content distribution, customer service, customer priority ... You're going to see a similar announcement before the end of the calendar year for Berlin.

Q: With all these investments, is AEG profitable at this point?
A: AEG has been profitable for a while. We continue to get better and better every year, and by '07, when suddenly the majority of our current capital projects are open, we will be a very healthy company.
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ONLINE SALES MAKE IT TOUGHER THAN EVER FOR FANS TO SCORE CHOICE SEATS

BY RAY WADDELL

Despite technological advances that have brought the box office literally into consumers' homes, getting a good seat at a hot show is tougher than ever for today's average fan.

In fact, Internet sales enable ticket brokers to gobble up a significant number of choice concert seats for resale—often at several times face value.

For the most part, this "secondary ticket market" contributes nothing to those who invest in the shows. But it does leave promoters, venues and artists to deal with frustrated fans who cannot get the tickets they want.

"The Internet has created the potential for everybody to be a scalper," says TNA International president Arthur Fogel, producer of U2's white-hot Vertigo tour.

As the touring business enters its most superstar-laden summer in more than a decade, the industry is torn between connecting with consumers via marketing tools like Internet presales and falling prey to the exploding secondary market.

"This summer there are special acts touring, and when the McCartneys, U2s and the Stones of the world go out, there is no question that demand is going to far exceed supply," Ticketmaster president/CEO John Pleasants says.

Supply can disappear quickly in the digital age. Approximately 55% of Ticketmaster's sales now come from the Internet, up from single digits in 1998, Pleasants says. And while the act of buying a ticket is easier than ever, the process is open to millions who can all try to tap in at once.

"Now that everybody's bedroom or office is essentially an outlet, you've got more people pounding, and your transaction processing is faster," Pleasants says. "So a show that would sell out in an hour or 45 minutes 10 years ago can literally sell out in two or three minutes now."

Those who have built businesses around the secondary market claim they offer an essential service. Many operate Web sites, where tickets are sold at a fixed rate above face value, based on what the secondary market will likely support. At other sites, such as eBay, tickets are auctioned to the highest bidder.

Jeff Fluhr, co-founder of online ticket reselling portal stubhub.com, maintains tickets are always available. "You can get any seat you want for any concert in this country. Just go to stubhub.com," he says. "And you will get continued on >>p26"
KETS
a fair market price.” Stubhub, like most online ticket brokers, serves as a middleman between buyers and sellers, deriving revenue from commissions on ticket sales.

Clearly, many consumers are using these services. Dell Furano, CEO of leading merchandising firm Signatures Network, says his company conducts ongoing research on the secondary ticket market. “There is a very large and active secondary ticket market out there,” Furano says. His in-house research shows that nearly 50% of the first 15 rows of seats ends up in the hands of secondary ticket brokers.

“It’s very simple: The premium seats, the 15%-20% of seats at the best locations, are empirically worth more than their face value,” Furano says. “What has happened is the ticket brokers have gone in and rescaled the house, so to speak.”

Some view such secondary ticketing sites as Ticketmaster, RazorGator, Stubhub and newcomer Maillstrom as platforms for profitting. And they fear the practice is growing.

“I see a proliferation of [U2] tickets on these various sites, well beyond what we saw on ‘Elevation’ in 2001,” TNA’s Fogel says. “I know that there are people out there whose livelihood is about figuring out how to get their hands on these tickets. But at the same time, the Joe Public everybody’s worried about is also profitting.”

HOLDING BACK
Making matters even worse for the average fan is the common practice of holding back 10%-40% of a given venue’s tickets for most shows. These “holds” serve such constituencies as the band and management, promoters, sponsors, radio stations, suite holders, sports tenants, record labels and fan clubs.

“That whole segment has taken away some of the inventory that normally would have gone on sale to the public,” Fogel says. “But people tend to forget those who join fan clubs or have American Express cards, they are the public, as well.”

Most agree that a sizable portion of seats that are held back end up on secondary sales sites. “A lot of the [Stubhub] tickets are coming from those holds, from the corporate sponsors, the band themselves who are holding back inventory, from the secondary ticketing brokers,” Furano says.

“We don’t care who the buyer or seller is, we want to create as many buyers and sellers in the marketplace as we can, so that competition is optimized.”

Ticketmaster founder Mike Domek says he doubts much of his inventory comes from industry holds. “Our inventory is representative of what is made available to the general public,” he says. “As far as promoter holds or things like that, there is a misconception that brokers have access to that.”

The fan clubs in particular, which often take up about 10% of the available tickets, “are just another form of marketing” in the eyes of Peter Luukko, president of Philadelphia-based arena management firm Comcast-Spectacor Ventures.

And while scalpers may crack the system, “If you look at the majority of people in the fan clubs, it’s really fans of that band, and you’re marketing directly to them and selling them a ticket,” Luukko maintains. “Sure there are scalpers intermingled in, but 99.9% are fans.”

Concert producers love the cost-effective nature of e-marketing direct to specific fan groups through Internet presales. However, the strategy can be exclusionary to the casual fan.

“Unless you’re on one of those lists, you may not get the first notification of when those tickets are available,” says Brad Wavra, senior VP of Clear Channel Entertainment Marketing, producer of half the tours on the upcoming sold-out Paul McCartney tour.

As for industry holds ending up in secondary hands, Furano thinks that artists will begin seeking greater control of these tickets.

“For the artists, the producers, we think the artists will impose more controls over the distribution of their tickets so that they don’t end up in the hands of brokers,” Furano says. “And the artists will continue to run affinity ticketing programs off their Web sites, because they can control the price [and] who gets the tickets.”

Ever since phone outlets became a big ticket-selling mechanism nearly 20 years ago, scalpers have tried to beat the system by slamming the phone banks with thousands of calls. With the Internet, brokers devise programs that attempt the same thing, trying to lock up presales, steal passwords and devour as much inventory as possible.

“This game has been going on forever,” Ticketmaster’s Pleasants says. “Fighting fraud is a huge, time-consuming effort that we do constantly, and I think we’re pretty good at it. But it’s a real cat-and-mouse game; there are thousands of people trying to get around the system every day.”

According to Fluhr, “There are over 1,000 ticket brokers in the country—businesses that buy and sell tickets for a living. And they’re playing an important role in the market, in my opinion, because they’re taking inventory off the hands of the promoters.”

WE DON’T LIKE SCALPERS!
Others take a much dimmer view. “We don’t like scalpers,” Luukko says. “They don’t invest in the tour, in the venue. They don’t have any of the risk associated and the capital needed to build buildings and put on tours. So I don’t know why they deserve to make any money off that ticket.”

Few issues raise the ire of concert professionals like scalpers.

“We all work hard to try and find a fair price point for an artist, and we all hate seeing the fan get screwed,” says Marty Diamond, agent for Coldplay at Little Big Man. “The scalping business is nothing more than organized crime.”

But Domek says there is a risk for his sellers. “They are giving the promoter an immediate return on their investment, and they are taking the risk that that ticket will sell or not sell,” he says. “There are millions of dollars of tickets every year that go unsold.”

As for the artists, “they got their asking price,” Domek says. “They set the price, they got their price, they got paid. I don’t see where there’s any room to accept criticism from them.”

Fluhr realizes some people will never accept ticket reselling.

“There are people who don’t like the resale of tickets, but frankly I think those people are living in the past,” he says. “This is a different age from the street scalper.”

True, the open marketplace of the Internet has brought into the mainstream a reselling business that until recently was largely underground. “Scalping has always existed, it has just been more hidden than it is now,” Pleasants says. “And it’s not thought of positively by anybody who’s in the primary business.”

Even the growth of the ticket reselling business can have a positive impact, Pleasants says, if it leads to a more controlled environment. “I actually think it’s a good thing that you can take what has been a very dimly lit industry and put a spotlight on it, clean it up and make it legitimate, and do it in a way where the people who are putting on these acts have the brand, the tools, the control, the auditing, to make sure that fraud isn’t occurring,” he says.

“It’s good that people have the right—if it’s legal—to buy and sell products after their primary sale,” Pleasants continues. “You can’t stop it from happening. But can you make it legitimate, good for the consumer and ultimately have some alternative coming back to the primary people? I think you can do all that.”

The legality of ticket reselling can be murky. There is no federal law against scalping, but there are statutes in some states and municipalities. Online brokers claim they adhere to all such laws.

Clearly, companies like Stubhub, Ticketmaster, RazorGator and eBay have accelerated the secondary market. “These are companies that are enabling both consumers and brokers to easily create a more visible aftermarket than what existed in the past,” Pleasants says. “I don’t know that that’s a bad thing, assuming it’s legal. What’s terrible is [when you have] counterfeit tickets, or when aftermarket resellers are gouging the consumer.”

Wavra says when he hears reports of fans paying thousands of dollars for McCartney tickets, “it makes me sick. But this is the environment we live in, perpetuated by the customers that pay the money.”

DEMAND DRIVES THE MARKET
Of course, if the demand did not exist for the resold tickets, there would not be a supply, Wavra concedes. “You cannot blame Stubhub or Ticketmaster or the others for creating portals to allow that,” he says. “We would all love to be able to capture that revenue. Do you realize how many sins would that overcome? Could we let市场化 set those ticket prices? If we had 500 tickets that could be sold at $4,000, then we could effectively put up 500 tickets to be sold at $10 and create the same gross revenue.”

Fluhr maintains his company is simply giving music fans what they want. “If the consumer would rather pay $500 to go to an event rather than sit at home, then that consumer should have that choice,” he says.

“I think the secondary market can even be used as a scapegoat for [promoters] not delivering all the tickets that should be made available to the public during the regular on-sale,” Domek adds. He says that the primary concert business is “more accident of what we do than they would let on with a reporter. They wouldn’t be looking to get into the business otherwise.”

Indeed, Ticketmaster plans to enter the secondary market for concerts later this year by expanding its Team Exchange program, which resells tickets for some 30 pro sports teams.

“We really believe there is a major opportunity there,” Pleasants says. “We believe that any profits from the aftermarket is money that should be coming back to the people who are putting on the show, the bands and/or the promoters or buildings who are putting capital up.”

Ultimately, the current heightened concern about secondary sales is a result of the presumed strength of this year’s concert offerings.

“Last year was a slow concert season, everybody knows it,” says Pleasants, who adds that Ticketmaster’s volume is up significantly for 2005. “This year is a hot concert season. There is a lot of demand, and some people are not getting tickets. So the environment of 2005 is creating hype, and that spills into anxiety.”

Still, secondary ticketing is a secondary concern in some corners.

“This is not right now is we don’t have enough of the A-plus acts in the world today,” Wavra says. “The world right now is McCartney, U2, the Rolling Stones, Coldplay, Ozzfest, Dave Matthews, Jimmy Buffett. And everything else is still a tough sell.”

Tours by superstar acts like THE ROLLING STONES send the secondary ticketing market into hyperdrive.
Where Are The Hits?

WITH U.S. SALES DOWN 7.6%, INDUSTRY LOOKS FOR ANSWERS

BY ED CHRISTMAN

As the U.S. music industry limps into midyear with album sales down 7.6%, there is no shortage of explanations for the downturn. For most, it comes down to hits—or the lack thereof.

In the 26 weeks ending July 3, album sales totaled 282.6 million units, according to Nielsen SoundScan. That is down 23.1 million units from the 305.7 million scanned during the 26 weeks ended June 27, 2004—last year's midpoint. The performance drops album sales back to 1996-1997 levels, when the U.S. industry generated half-year scans of 273.4 million and 288 million units, respectively.

In mid-2004, the industry was riding high, enjoying the first positive sales totals since 2000. Some industry executives giddily proclaimed that the industry had bottomed out and was on the way back up. That excitement was dampened when a particularly tough fourth quarter ate into the gains, leaving the industry up only 1.6% in the 52-week comparison (and 3.8% on a 53-week calendar).

Fred Fox, executive VP of merchandising and marketing at Albany, N.Y.-based Trans World Entertainment, blames this year's declining sales on the lack of major hit releases.

“Look at the top 10 albums this year,” he says. “Sales are down 16.5%.”

Last year, the top 10 collectively scanned 22.2 million units by midyear, compared with this year’s 18.5 million. Furthermore, overall current album sales are down 8.9%, while catalog sales are off only 5.4% (see Market Watch, page 65).

So far this year only three albums have rung up more than 2 million sales. 50 Cent’s “The Massacre” is the top-selling album, moving 4 million copies. Mariah Carey holds down the No. 2 slot with 2.3 million units of “The Emancipation of Mimi.” The Game’s “The Documentary” is No. 3 with 2.1 million units.

In contrast, five albums had generated more than 2 million scans in the first half of 2004, with Usher’s “Confessions” leading the way at 4.5 million, followed by Kenny Chesney’s “When the Sun Goes Down” at 3.1 million.

(For purposes of this article, Billboard is adhering to the numbers used in the weekly Market Watch calculations. SoundScan also offers year-to-date totals based on a calendar that continued on >>p28)

50 Cent, right, has the year’s top-selling album to date, followed by Mariah Carey.
from ??

begins Dec. 27, 2004, in order to align 2005 with last year’s 53-week calendar. In that comparison, album sales are down 7%.)

Universal Music Group is the only major that is enjoying an uptick in sales this year. As of July 3, the company generated 90.4 million scans, good for a 32% share of the U.S. market, up from the 82.8 million the company moved in the comparable period last year, when its market share was 27.1%.

Sony BMG Music Entertainment racked up sales of 77.1 million units for a 27.3% midyear market share. Last year, when Sony Music and BMG were separate companies, their combined scans totaled 96 million units, which would have been a 31.4% market share.

Warner Music Group, EMI Music and the independent sector are also off in scans this year versus last year. (A full market-share report will appear in next week’s issue.)

Among such numbers, some say album sales are no longer the only relevant measure of the industry’s health. As the industry adapts to a digital world, other revenue streams have to be taken into consideration, they say.

"You have to stop looking at your assets only in terms of the round disc,” one senior distribution executive says. "When you monetize tracks and subscription sales, it lessens the sales gap substantially.”

Sales of digital tracks at the six-month mark total 158.6 million units, up 195% from the 53.8 million scanned in 2004. When those digital tracks are factored in, 2005 unit sales are up 22.1% in the six-month comparison, to 444.1 million units. That appears to be the highest half-year unit total in the SoundScan era.

If digital tracks are projected into album sales at 14 cuts per album, that would add 11.3 million albums to this year’s total and 3.8 million to last year’s, reducing the 23.1 million gap in album sales between 2005 and 2004 to 15.6 million.

The sales gap is further reduced if the labels’ share of revenue from music subscription services—estimated by Billboard at $50 million—is taken into consideration. Based on an estimated industry average album wholesale cost of $9.70, the subscription revenue translates into another 5.2 million album units, leaving the gap at 10.2 million units.

If you bring such ancillary revenue as synchronization rights and ringtone sales into the picture, the U.S. music industry “is not as bad off as the press makes it out to be,” the distribution executive says.

While digital sales, synch licensing and ringtones may be comforting to labels and publishers, they do not do much to drive consumers into stores. In fact, the rise of the digital market is likely having a negative impact on traffic.

"I can only look at this from my own’s—and his friends’—point of view, and they have no interest in going to a music store,” Super President Bruce Ogilvie says. "They go to the mall to hang out, but not in the music stores. They have no interest in music stores, but it’s not like they aren’t into music. They know what’s coming out.” They have iPods and communicate with each other about music via e-mail, he adds.

Joe Bianco, co-president of Artemis parent Sheridan Square, also thinks stores are losing their luster to the digital world. "After being buried last year, I think illegal file sharing is growing again and legal downloading is growing, and there is now a generalized perception that you don’t need to go to record stores to get music; that you can get it anytime you want.”

But others say hits are what retailers need, and so far this year, "the release schedule hasn’t been as strong a factor,” Tower Records executive VP Kevin Cassidy says.

He also cites a lack of strong DVD titles: "DVDs are a little bit soft as well, so you are not experiencing the same type of traffic that DVDs were driving last year.”

Some look at an even bigger picture. "You have to factor in that all retailing has been soft since gas went north of $2,” Hastings Entertainment chairman/CEO John Marmaduke says. "Anytime the consumer is hit with a large increase in a fundamental, they tend to cut back on nonessentials. That’s the psychology of the consumer, and video rental, the box office, DVD and book sales are all feeling it right now.”

Within the music realm, specialty chains and independent stores are being hit harder than mass merchants. Music sales at discount department stores, which account for 38.2% of the album market, are up 2.2% this year. Nontraditional accounts like online stores, TV marketing and concert sales also look strong, with sales at the half growing 47.6% to 20.1 million units—or 7.1% of all U.S. album sales.

Specialty stores are a different story. Chain sales are down 15.6%, or more than twice the overall album sales decline of 7.6%. It is even worse for independent merchants, which are down 24.4% (Billboard, July 2). This shift among store sectors is not new, but some say it is being accelerated in favor of mass merchants like Target and Wal-Mart as they compete on price against big-box chains like Best Buy and Circuit City.

There is now a generalized perception that you don’t need to go to record stores to get music.”

—JOE BIANCO of SHERIDAN SQUARE

Chains and independents may not be the only victims of the price wars. Some industry executives suggest that sales of niche genres and developing artists are feeling the impact as chains cut back music’s presence in favor of other, more profitable product lines. Already this year, such merchants as Borders Books & Music and Best Buy—which are counted in the chain numbers by Nielsen SoundScan—have stated they are cutting back on music.

That follows a trend at music specialists, which for several years have been diversifying into other product lines to combat the erosion of music sales.

At West Sacramento, Calif.-based Tower Records, "we are performing slightly better than the industry trend on audio sales,” Cassidy says. Still, he says, "our CEO and senior management have outlined several revenue initiatives designed to offset the audio trend while providing our customers additional product choices without significantly altering the breadth of audio titles available in our stores. These initiatives are in test mode currently or about to be in the very near future.”

Most merchants say they are maintaining breadth of selection, but some label executives believe slow-moving releases—such as niche titles—are being pulled from stores. Others suggest that the niche genres—including jazz, classical and new age—are suffering because price and exclusives are drawing music shoppers to mass merchants, which typically do not carry those genres.

"With the impact that the big boxes have had on hits, initially everyone got intoxicated with the bigger order and went along with it,” says industry veteran Jim Caparro, a member of the board of Entertainment Distribution Co.

Now, he says, the impact is being felt. "Customers are being pulled away from broader selection because of pricing.”

The softening of genre sales is apparent in the midyear numbers.

Classical album sales are down more than 2 million units, or 21.5%, to 7.7 million at midyear, while jazz is down almost 1.9 million units, or 20.4% to 7.4 million. Likewise, new age is down 17.6%, and soundtracks are down 14.4%.

In fact, with the notable exception of Latin, all genres tracked by Nielsen SoundScan are down from last year’s sales. Latin is enjoying a whopping 17.6% increase in sales this year, to 17.1 million units. Some attribute that to the rackjobbers’ expertise in supplying Latin titles to mass merchants, while others cite the strength of Latin releases.

Of the other mass genres, alternative rock, with 59.5 million copies scanned this year, is down only 2.5%, but within that, metal album sales are down 18.9%.

Country is down less than 1 million units, or 2.4%, to 39.1 million copies. Meanwhile, R&B is keeping slightly ahead of the industry, with scans totaling 68.8 million units, which is down 6.7% from the 73.7 million it had halfway through last year. Within that, rap is down 5.7% to 36.1 million units.

Going forward, some see reasons for optimism. Marmaduke says sales have been picking up in the last few weeks, while Paul Epstein, owner of Denver’s Twist & Shout, cites the potential of the DualDisc, which "will indoctrinate consumers into putting music into their DVD player.”

Other merchants point to upcoming releases, like the likes of Kanye West and Shaggy, which fell out of the release schedule earlier this year. But some worry the holiday selling season again will be crowded and some big releases will not realize the kind of sales they could have if they were issued earlier in the year.

Additional reporting by Todd Martenez in Los Angeles and Brian Carrity in New York.
When "How Deep Is Your Love" comes on the radio or plays over the loud speakers at a party, the Bee Gees song may remind some of their first kiss or first heartbreak. Others might remember seeing the group in concert, or the 1977 film "Saturday Night Fever." Robin Gibb thinks of his late fraternal twin brother Maurice.

"It's different," Gibb says. "Losing someone that you love so much and never knowing when you are going to hear their voice. It’s amazing and wonderful and hard." It has been more than 40 years since Robin, Maurice and their older brother Barry formed the Bee Gees, renowned for their vocal harmonies. Gibb has taken it upon himself to turn grief into rejoicing with an extensive plan to keep Maurice's memory and the Bee Gees' music alive.

Gibb's co-manager John Campbell says a slate of Bee Gees events begins next year. In the works are a Maurice Gibb tribute album, a free summer concert in Central Park, a prime-time special, a Broadway musical, a film and a book.

The timing could not be better. The Bee Gees get back the rights to their entire catalog in 2006, from Universal. "It is one of the most successful catalogs of all time," Campbell notes. Gibb hopes that the legacy of his brother and the band they shared will get new life through these projects.

The tribute album, which is being produced by Kenneth "Babyface" Edmonds, is especially close to Robin's heart. "We've asked artists of every generation to express our songs in their own way," Gibb says. So far, Paul McCartney, Wyclef Jean, Jagged Edge, Rascal Flatts, Snoop Dogg and Sheryl Crow are working on tracks. A portion of the proceeds from the sale of the album will go to charity.

"I'm a major Bee Gees fan," Edmonds says. "They are great songs, we just re-did them and flipped them a little bit."

Gibb and his team are in negotiations to find a label to release the tribute album next year. EMI and Universal Music Group are currently in the running. Gibb consciously chose to start recording without signing a deal. "We wanted to make the album without external pressure from a label," he says.

Along with the album, an outdoor tribute concert is tentatively scheduled for July Fourth weekend in 2007 in New York's Central Park. Clear Channel has signed on to produce the concert and partner on all TV rights. Campbell and Gibb's co-manager Ken Graydon are also partners in the production.

Steve Sterling, senior VP of Clear Channel Entertainment Television, says the tribute concert is a multimedia project that includes a network broadcast, a live DVD and a four-to-six-episode "making of" series featuring tribute artists in the recording studio.

"This will bring another dimension to the Bee Gees' music, which continues to be cross-generational," Sterling says.

The Bee Gees stage musical, named after their song "You Win Again," is using hit shows like ABBA's "Mama Mia!" and Queen's "We Will Rock You" for its model. It goes into pre-production in the fall, and will debut on Broadway and London's West End toward the end of next year.

Campbell says the story, written by Maurice and Sidney Greenberg, centers on a fashion designer and the model he falls in love with, and is, of course, all set to Bee Gees hits. Talks are under way for Clear Channel to partner on that project as well. Numerous labels are said to be interested in releasing the soundtrack.

A brand-new generation may also get to discover "Saturday Night Fever." Industry sources say advanced talks are continuing with a major film studio to invest $30 million into a remake. A Bee Gees book is also being discussed. Campbell declined to comment on the film and book deals.

Barry Gibb has given his blessing on all these projects, but is on the sidelines for now. "We've worked together all our lives," Robin says. "We need some emotional space."

After Maurice's death in 2003, Robin and Barry decided to cease performing as the Bee Gees. Maurice died of cardiac arrest while receiving treatment for an intestinal blockage. "It was a needless death," Gibb says. "He was too young."

"We've asked artists of every generation to express our songs in their own way."

—ROBIN GIBB

Sheryl Crow and Kenneth "Babyface" Edmonds are part of the Bee Gees tribute.
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Touring’s Top Shows Of The Year (So Far)

BY RAY WADDELL

Powered by a sold-out run through the Pacific Rim and a return to U.S. soil earlier this year, the Eagles are back in familiar territory as the No. 1 tour so far this year, based on numbers reported to Billboard Boxscore between Nov. 17, 2004, and May 17, 2005.

“We didn’t even work that much,” Eagles manager Irving Azoff says. But they apparently worked enough, including the band’s first run through Australia and the Pacific Rim in about a decade.

“The run through Australia was stupid good,” Azoff tells Billboard. Among the highlights were five sellouts at Rod Laver Arena in Melbourne that grossed $10.3 million, the top gross of the year so far. The shows were filmed for the DVD “Farewell Tour—Live From Melbourne.”

So why do the Eagles continue to draw so well? Because they’re great, Azoff says. “Great music, great show, and everybody knows it.”

The Eagles should remain near the top of the list come year’s end, powered by a hugely successful tour of California this fall. However, U2 is already creeping up on them.

The worldwide Vertigo tour was just hitting second gear when the window for these rankings closed, so the band is now well on its way to what will inevitably be the top grossing tour of 2005, and one of the most lucrative tours of all time.

With out-of-the-box demand so intense that it overwhelmed ticketing systems worldwide, U2’s Vertigo is a monster.

“This has been a fantastic start to what will be a record-setting touring year for U2,” says Arthur Fogel, president of TNA International and worldwide promoter of Vertigo. “Every ticket for every show sold. That is the ultimate statement of demand.”

For this reported time period, Vertigo had 24 sellouts that grossed $41.3 million and moved 429,036 tickets. The band is heading toward a $100 million year, a very rare bird in the touring industry.

With $27.4 million in grosses so far this year, Rod Stewart is showing no signs of slowing down. “His level has enhanced; we’re doing better this year than last, and last year was through the roof,” says Dennis Arfa, president of Artists Group International, which is Stewart’s agency.

Cher’s three-year, 325-date, $280 million farewell tour concluded April 29-30 at the Hollywood Bowl in Los Angeles with two sellouts that grossed $2.8 million. Her final dates in 2005 were enough to rank her among the top acts for the year, with $27.2 million in grosses.

Brad Wavra, touring VP at Clear Channel Entertainment, promoted the North American dates for Cher, and believes her achievements on the road cannot be overstated. “No other female artist has ever come close to what she did,” he says. “Not Madonna, not Bette Midler, not Janet [Jackson], not Whitney [Houston], not Tina [Turner]. She outworked them all.”

After finishing seventh among all touring acts in 2004, Sting returns to the chart this year with $23.8 million in grosses from 47 shows.

“Each segment of the 1½-year world tour was a total success, from theaters and arenas worldwide to the pairing with Annie Lennox and back to a stripped down rock show,” says Fogel, who promoted Sting’s shows. “Great concept, well-executed plan and great shows.”

Pop diva Kylie Minogue was in the process of putting up some of the best numbers of her career before her 2005 touring efforts were derailed by her cancer diagnosis.

“The U.K. and European tour was her most successful to date, and we broke a number of records,” says Dave Chumbley, Minogue’s agent with Primary Talent International, who adds that Minogue set ticket-selling records for a female artist in Glasgow, Scotland, and The Eagles’ top-grossing trek continues through ’05.

Birmingham, England. “At Earls Court she sold out more shows than any other female artist . . . Her career total of tickets sold in the U.K. is now in excess of 2.5 million.”

Twenty Australian arena dates sold out before the diagnosis.

“We are hoping to reschedule them when her health gets better,” Chumbley says. “Her headline slot at the Glastonbury Festival this year [also was] canceled, unfortunately.”

$20 MILLION CLUB

Meanwhile, several other acts are hovering in the $20 million range for the first half of 2005, among them Bette Midler ($21 million), Trans-Siberian Orchestra ($20.9 million), Kenny Chesney ($19.6 million) and Motley Crue ($19.8 million).

Midler’s success carries over from 2004, when she launched her Kiss My Brass tour. “Bette Midler is one of the great entertainers of all time,” says Larry Magid, president of Electric Factory Concerts, which produces Midler’s tours in North America. “That translates into ticket sales. And we’ve found very little, if any, price resistance because she’s so special.”

In its first year being booked by Marc Geiger at the William Morris Agency, TSO drew 540,223 people to 88 shows. “The growth pattern for TSO in ticket sales is an agent’s and promoter’s dream,” Geiger says.

For Chesney, the bulk of his earning power lies ahead with a major amphitheater summer tour. “Kenny Chesney has become the biggest and most important touring act in the business,” says his tour director, Louis Messina at TMG/EAG Live. “He sells out everywhere he goes, and has an affordable ticket price.”

Motley Crue’s success, which few saw coming, is all about attendance, which hit 404,305 for the period covered. “That’s a big number,” says Arfa of AGI, which books the band. “It’s nice to see the experts humbled.”

It is also great to see some developing acts among the top performers. In just his second headlining tour, Josh Groban reports $16.6 million in grosses. Also on the rise are Rascal Flatts ($7.9 million), Maroon5 ($8.8 million) and Hilary Duff ($7.3 million).
By Ray Waddell

For the first half of 2005, there is an international twist to the top-grossing venues in the world, with several non-U.S. buildings making appearances.

Although the top arena ($15,001 or more) is in the United States—New York's Madison Square Garden, which reported more than $27 million in grosses—the No. 2 arena at this point is Australia's Sydney Superdome, which parlayed a winning four-night, $85.8 million stand by the Eagles into nearly $20 million in grosses and 200,000 in attendance for the four-night period.

The Superdome also rang up strong numbers with Neil Diamond and Bette Midler, who grossed more than $9 million combined from seven sellouts between them. While the Eagles, Diamond and Midler all touring Down Under, other Australian venues also did extremely well. The Brisbane Entertainment Centre ($12.3 million) and the Adelaide Entertainment Centre ($4.4 million) rank at No. 1 and No. 9, respectively, on the list for 10,001-15,000 capacity venues. Meanwhile, Westpac Centre in Christchurch, New Zealand, ranks No. 6 with $5.1 million on the list of 5,001-10,000 capacity venues.

Coming in at No. 3 is another international star venue, the Sportpaleis in Antwerp, Belgium, which parlayed extended runs by Night of the Proms and Clouseau into a stellar start to the year. Sportpaleis reported grosses of $17.2 million for the period, including two among the top 25 Billboard Boxscores this year to date. Night of the Proms, featuring James Brown, Joe Cocker, Shaw and others, grossed nearly $9 million from 20 shows, coming in at no. 2 among all Boxscores. And Clouseau reported $8.7 million from 18 shows, good for No. 3 in the Boxscore rankings.

The Arrowhead Pond of Anaheim (Calif.) reported $16.3 million in grosses to claim the No. 4 position. "We are fortunate to have a beautiful facility in one of the hottest markets in the country," says Tim Ryan, president/CEO of Anaheim Arena Management. "Internally, we will continue to do what it takes to provide a seamless experience for our fans, artists and promoters."

U2's two sellouts April 1-2 at the Pond were clearly a highlight of the year so far, grossing $3.4 million to rank No. 20 among the Boxscore entries. U2 also provided a box-office boost to the HP Pavilion (No. 5) in San Jose, Calif., which reported more than $14 million in grosses. The Vertigo tour's two San Jose sellouts grossed $3.3 million.

Meanwhile, Las Vegas' Thomas & Mack Center ranks No. 6 among arenas, reporting slightly less than $14 million in grosses. "The two big dady events would be our 10 days of National Finals Rodeo and our four performances by the Budweiser World Cup of Equestrian Jumping," Thomas & Mack director Daren Libonati says. "We also did a Christian show (with) Jeremy Camp and some family business with the Wiggles and Sesame Street Live."

Three sellouts from the Eagles, two from U2 and clean houses for Andrea Bocelli, Cher and Rod Stewart helped the Continental Airlines Arena in East Rutherford, N.J., run up more than $12 million in grosses, and land at No. 7. Rounding out the list is Philadelphia's Wachovia Center at No. 8 ($11.5 million), Coliseo de Puerto Rico José Miguel Agrelot in Hato Rey, Puerto Rico, at No. 9 ($10.7 million) and Chicago's United Center at No. 10 ($10.2 million).

For venues in the 5,001-10,000-seat range, New York's Radio City Music Hall sits in its customary place atop the list with grosses of more than $87 million.

"In addition to the 'Christmas Spectacular' ... Radio City Music Hall experienced a great lineup of shows and multiple-night sellouts with Maroon5, Widespread Panic and Alicia Keys, to name just a few," Radio City Entertainment president Jay Marciano says. "Of course, it never hurts to have some of the world's greatest artists play the world's most beautiful concert hall in the world's best market. Among 5,001-10,000 capacity theaters in the United States without a resident artist, Gibson Amphitheatre at Universal CityWalk—previously known as Universal Amphitheatre—in Universal City, Calif., is the top grosser, with some $16 million reported.

Alex Hodges, executive VP at House of Blues Concerts, which operates Gibson Amphitheatre, says the popular Los Angeles venue is thriving under its new manager after being known as the Universal Amphitheatre for 31 years.

"We are often producing the most successful tours on entire tours at Gibson," Hodges says. "And, as it has been since it opened, the Colosseum at Caesars Palace in Las Vegas is the world's top-grossing concert venue under 5,000 seats."

In its fourth year, the Colosseum reports $62 million from combined dates by Celine Dion—for whom the venue was built—and Elton John, with the former grossing slightly less than $43 million and the latter about $17 million.

Among similar-sized venues without a resident artist, the Fox Theatre in Atlanta is tops, taking in $14.6 million for the period.

Billboard's midyear venue charts run from Nov. 17, 2004, through May 17, 2005. All grosses are in U.S. dollars.
IN NEW YORK, THE RIGHT ADDRESS IS EVERYTHING.
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<td>87,703</td>
<td>22</td>
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IAAM Plans
Largest
Confab Yet

BY JILL KIPNIS

The 80th annual International Assn. of Assembly Managers Conference & Trade Show, which takes place July 15-19 at the Washington (D.C.) Convention Center, will offer attendees the largest show floor ever, a heavy focus on professional development and more interactive sessions.

The conference, called An Assembly of Nations, will also reflect outgoing IAAM executive committee president Jimmy Earl's commitment to the mantra "out of many, we are one."

"We manage arenas, stadiums, theaters and convention centers, but we have this one association that relates us and bonds us," Earl says, "We will all learn how to better do our business at this conference through the trade show and all of the educational offerings."

One of the highlights will be the show floor, which this year is a joint project with the National Assn. of Concessionaires.

"It's a far larger trade show than we've ever done," IAAM executive director Dexter King says. "We have worked on this for probably two years. We have joint interests, so we were trying to develop some synergies between the two organizations."

NAC is also offering its own programs.

King notes that the many sessions geared toward education—which include "Becoming a Certified Facilities Executive" (July 16), "Current Issues in Safety and Security" (July 16), "Update on New ADA Regulations" (July 18) and more—are becoming a major attraction to attendees.

"We have a program on [July 19] geared towards those individuals interested in becoming better instructors," King adds. "We're all mentors in our own right because of our positions. That puts you on the dais, working a room full of people interested in what you do."

A number of the panels will also be more interactive this year.

King notes that the July 18 agency forum—"Fill Your Book ... And Still Sleep at Night"—will not only include representatives from major talent firms like Creative Artists Agency and the William Morris Agency, but will work as a Q&A session. It will be moderated by Paul Beard, managing director of the Nancy Lee and Perry R. Bass Performance Hall in Fort Worth, Texas.

"Attendees will really get a chance to talk with these agents," King explains. "It will also be followed by a reception for more networking."

Though exact numbers were not available at press time, King and Earl say that attendance at this year's conference is expected to be high. The conference will also see a changing of the guard in the organization's leadership, as Earl will be succeeded by current first VP David Ross. Earl will become past president, and will still serve as a board member. Larry Perkins will become first VP.

One of Earl's main goals as president was to "maintain the financial viability of IAAM," he says. Earl adds that although the organization is not "out of the woods yet, we have made some great progress. It wasn't too long ago that we had serious issues." Further, Earl wanted to see all IAAM members contributing to the IAAM Foundation, which donates funds for educational programs and research for the public assembly industry.

"We have made some significant gains in the number of members who give, but we still have a lot to go," he says.

Earl's goals for the year also included being the "paperless president."

"I wanted to provide an electronic version of our member services," he explains. "You can put a check mark by that one."

Earl also made strides in creating a rewards and recognition program for volunteer leadership in IAAM.

"There are a number of people who serve who won't ever be president or be in senior leadership ranks," he notes. "That does not mean their contributions will go unrecognized."

Attendees will get a full rundown of these changes within the organization.

They will also be able to attend a number of other notable events, including a keynote session, "The Keys to Success," delivered by Cal Ripken Jr. on July 16.

Attendees should also make time on that day for sessions such as "Global Issues Summit," moderated by Rod M. Pilbeam, group director of operations for Ogilvie IFC in Brisbane, Australia; "Smallers Markets and Venues," moderated by Garrett G. Mills, assistant GM for the Allen County War Memorial Coliseum in Fort Wayne, Ind.; "Developing Non-Traditional Events to Fill Dark Days," moderated by Jeffrey Hunter, GM of the Curb Events Center at Belmont University, and Doug Bohler, director of Indiana University Auditorium; and "Changing Times, Changing Deals: Co-Pros & Buying Shows," moderated by Douglas Higgins, GM of Constant Center for Global Spectrum, and Cheryl Swanson, director of Eastern Michigan University Convocation Center.

Next year's 81st annual conference and trade show will take place in San Antonio.
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Bryan Adams • The Dears • Xzibit • Green Day
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Diana Krall • Dogs Die in Hot Cars • John Legend
The Used • Ben Lee • Madeleine Peyroux

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Carl Nicholas, Mary Bainbridge, Nick Pitts, Reegan Stark, Julz De Jong, Anna Higgins, Sandra Robertson,
Kate McKenna, Paula Dredge, Psyche Payne, Dylan Liddy
IAAM Europe: On The Rise

BY JILL KIPNIS

Since its creation at last year’s 79th annual International Assn. of Assembly Managers conference, IAAM Europe has made great strides.

Chairman of former IAAM executive committee president Bob Mayer, IAAM Europe is setting up operations under steering committee head Peter Grabber, CEO of the Wiener Stadthalle in Vienna.

A “need assessment survey” is being conducted to determine what programs and support potential IAAM Europe members desire. Additionally, a full-rigged promotional campaign is in effect, aiming to increase IAAM Europe membership from 23 to 1,000 during the next seven years.

“There is so much to learn from Europeans,” Mayer says of the new division, which is also known as District VIII. “They’ve been assembly managers before anyone in the United States. They have a lot to share, and so do we.”

Global issues are expected to be central to IAAM’s convention this summer because, executive committee president Jimmy Earl says, “our world is getting a lot smaller. Meeting with Europeans and others away from North America, my experience is that while they have different currencies, languages and governments, they are similar in that they want an efficient operation and way to look at events. We are much more similar than we are different.”

Mayer acknowledges that since Sept. 11, 2001, concerns over safety and security at public assembly facilities have become universal.

“Another issue that is particularly of interest in the European market is bringing more events in and how arenas all over the world can work together for block booking situations,” Mayer adds. “They are really anxious to get more touring events and concerts going through their doors.”

A common problem for European facilities is the lack of standardization. It is more difficult for artists to stage European tours because venues have such different equipment requirements.

“The technical aspect of rigging and hanging shows is different at different venues,” Mayer says. “There’s a lot of advance work that has to be done at each arena. When you come to the U.S., it’s all standardized.”

IAAM executive director Dexter King says the location of this year’s conference—Washington, D.C.—bodes well for global discussion.

“Being in the U.S. capital, there will certainly be a focus on speaking to issues from a global perspective,” he says. “We’re bringing together people from many nations in an enclave to figure out how to work better for the good of the industry. That’s been a really heavy focus for us with the IAAM Europe initiative.”

The IAAM Europe assessment report may be ready for presentation at this year’s conference, which will include a presentation from Mayer about the division’s progress.

Discussion will also center on the establishment and location of an IAAM Europe branch office.

“We need somebody on the ground in Europe,” Mayer explains. “We are hoping to see this established within the next six months.”

Mayer notes that Grabber will be present, as will other members of the IAAM Europe steering committee, who will continue to refine District VIII’s operating policies.

“If this model works, we will see other districts established that aren’t tied to North America,” he says. “There is a great desire to have other countries provide educational product. We want to know about all the laws and regulations affecting our industry in other parts of the world and how we can all work together.”

**BOXSCORE**

Top 10 Venues Capabilities 5,000 or Less

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<th>No.</th>
<th>Venue Capacity</th>
<th>Location</th>
<th>Total Gross</th>
<th>Total Attendance</th>
<th>Year Capacity</th>
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</table>
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TOP 25 BOXSCORES

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<td>London, England</td>
<td>1,500</td>
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</table>

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Promoters' top artists include, from left, Kenny Chesney, Cher and Cream's Eric Clapton.

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Ross Ready To Lead IAAM

David Ross, director of the Show Me Center at Southeast Missouri State University in Cape Girardeau, Mo., will be installed as president of the International Assn. of Assembly Managers at the IAAM’s annual convention July 15-19.

For Ross, as for all IAAM heads, assuming the president’s role for this association is rewarding on several different levels.

“Personally, it means that my family and friends can be proud of the honor. It doesn’t replace all the hours I spent away from family during the past 20 years, but it helps provide some validation,” Ross says.

“Professionally, I recognize what an honor it is to represent this great association,” he adds. “I’m humbled by the opportunity and at the same time, I’m motivated to keep the standards set by the previous IAAM presidents at a high level.”

Going through the various senior office chairs before becoming president is also rewarding, albeit grueling and time-consuming, process. He says support from the association has been key.

“I learned very quickly that you can’t get the job done alone, that it takes considerable effort from many people who do not receive enough recognition for their contributions,” he says. “I learned a lot about the staff at IAAM world headquarters [in Coppell, Texas] about how hard they work to keep things running smoothly and how deeply committed they are to IAAM.”

Ross says he has a better handle now on how complex and diverse IAAM actually is.

“Being responsible for the annual conference as the second VP gives the incoming president some feeling of responsibility for leading the organization,” he says. “Preparing and monitoring the association budget as the first VP crystallizes how important maintaining successful programs are.”

Apparently, those who run the system knew what they were doing, Ross says. “I’ve learned to admire the wisdom of our previous leaders in setting up this structure. They provided enough time for the incoming president to grow into the position.”

Through working with IAAM leadership, Ross says he wants his year as president to really make a difference in the industry and he wants to raise the profile of IAAM in the public consciousness. To facilitate this goal, he will focus on four areas: education, membership, the IAAM Foundation and smaller markets and facilities.

Ross adds that while current IAAM educational programs are “excellent” he hopes to communicate the message of ongoing education to IAAM members. “Keeping abreast of the latest industry trends and stimulating our intellectual curiosity is what keeps us young at heart,” he says. “I would like to reach out to more people both domestically and internationally and grow our membership base.”

Ross says his goal for the IAAM Foundation is to get a majority of members to contribute something to the foundation in 2005-2006.

“For the smaller markets and facilities, we want to recognize them for the contributions their facilities make to their communities and to our association,” he says.

Ross becomes the third IAAM president in the past five years to come from a university facility, following Lionel Dubay from O’Connell Center at the University of Florida in Gainesville in 2002 and current president Jimmy Earl from the University of Texas’ Frank Erwin Center in Austin. Is this a mini-trend?

“I see more of a coincidence than a trend,” Ross notes. “These things tend to run in cycles and the universities are enjoying a good run right now.”
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Todd Esig, Creative Artists Agency
Jamie Finan, Savvy Music
10th Anniversary, Roadrunner Records
Diana Gomis-Mann, Winnebago Recordings & Mailing PC
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Charlie Jones, Capital Sports & Entertainment
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TOKYO—Any sign of hope for the still-struggling Japanese music market is big news nowadays.

Case in point: The Nikkei Keizai Shimbun (or Nikkei, for short)—the Japanese equivalent of The Wall Street Journal—ran a story in early June saying that Apple Computer would launch its popular iTunes Music Store in Japan in August.

At press time, the story—which did not quote any sources—was unconfirmed. But as with other media reports from the past year breathlessly announcing iTunes' imminent launch in the world's second-biggest music market, the story was widely picked up by other media for the obvious reason that iTunes is a hot brand.

The story also reignited industry speculation as to whether iTunes can kick-start Japan's music sales, which have been heading south since 1998.

Japan continues to develop promising new acts like Orange Range, Base Ball Bear, Kagura and Ayaka Hirahara. Yet according to the Recording Industry Assn. of Japan, 2004 audio-product retail sales (i.e., net of returns) in Japan totaled 282.4 million units, down 4% from 2003, for a value of 507.8 billion yen ($5.8 billion), down 2%.

As a result, mechanical royalties from CD sales now account for less than 25% of Japanese authors society JASRAC's annual collections. In the year ending March 31, CD mechanicals were worth 26.8 billion yen ($344.7 million), according to the society. In comparison, CD mechanicals in the year ending March 31, 2001, totaled 37.7 billion yen (equal to $3.807.7 million at that time), or 35.3% of JASRAC's collections for the year.

Meanwhile, JASRAC reports a 10.2% increase in "compound use" income from online karaoke service operators and downloadable ringtones to 5.2 billion yen ($141.5 million), or 8.4% of the society's collections, for the year ending March 31. Four years ago, such royalties accounted for slightly more than 1% of JASRAC's collections.

As in other major music markets, Apple's iPod has been a huge hit in Japan—which is ironic, given that Japan is the home "surf of Scro, which a generation ago developed the Walkman, the first mega-popular portable music player.

Since the July 2004 launch of the iPod mini in Japan, Apple has stalled what it claims is a 50% share of the country's portable digital music player market, and the company says it is aiming for an 80% share following the introduction of the iPod shuffle. Japanese electronics companies are fighting back by launching a new generation of portable digital music players.

While it remains to be seen how much of a boost iTunes can give to music sales in Japan, telecom operator KDDI has helped revitalize the country's singles market through its Chaku-Uta Full mobile phone-based music download service, introduced last November.

Online and mobile-based distribution will obviously help the Japanese music business. "All new distribution channels are welcome to us," Toshiba-EMI president Shoji Doyama says. "Online and mobile are the two distribution channels we expect to grow fastest over the next couple of years."

Edo Music K.K., president/CEO Kei Ishizaka welcomes these distribution channels but adds a word of caution. "New means of distribution are already contributing to profits as an actual business model," Ishizaka says. "The most pressing management issue at the moment is ensuring that expanding our online distribution business will remain compatible with strengthening our packaged-sales business."

But leading industry figures are aware that their top priority is to find and market artists and music that appeal to the public. With the rapid "graying" of Japanese society, that is more of a challenge than ever.

"Opening up and fortifying the middle-aged music market" is a crucial task for the industry, Ishizaka says. "In 2007, a lot of baby boomers will retire, leaving them with a lot of time on their hands—this will be a good market."

Universal Music International executive VP of marketing and A&R Max Hole sees a need for more local acts that middle-aged Japanese can listen to without feeling guilty.

"We need something like a Japanese Coldplay," Hole says. "The only thing you can do is go back to the basics," Sony Music Entertainment (Japan) executive VP Mamoru Sakuma says. "Of course, the methods of selling are changing, and the users are changing, but these have to be accepted as a matter of course; changes have always taken place."

Sakuma's rhetoric is matched by Sony's impressive results for the year ending March 31. Despite the Japanese market's overall decline, revenue for SMEJ and its 30 subsidiaries totaled 54.2 billion yen ($1.5 billion), up 6.6% from the previous year. Of that amount, 85.1 billion yen ($804 million) came from sales and distribution of recorded music (including product from other record companies), marking an 8.1% increase.

Crucial to Sony's success in 2004, Sakuma says, was its decision three years ago to break SMEJ into six largely autonomous labels in which younger A&R staffers were given free rein to sign promising new acts.

That strategy paid off with the extraordinary success of Okinawan band Orange Range, SMEJ's biggest hitmaker last year, which sold a total of 2.7 million albums and singles. Sakuma notes that sales of master ringtones accounted for 5%-10% of Orange Range's total sales for the year.

One music executive describes Orange Range's success as "the Utada effect," referring to the way female vocalist Hikaru Utada's steady run of mega-hits has buoyed Toshiba-EMI's sales figures. "It fits into the overall pattern in Japan..."
today, where there are fewer big sellers, but when they 'pop,' they still be very big indeed," he says.

Another key trend in the Japanese market last year was the "Korea effect," as Korean music—and Korean pop culture in general—became more popular in Japan, to the point where "K-pop" is now a distinct musical genre.

By far the biggest Korean star in Japan is 18-year-old female vocalist BoA, whose four albums on Tokyo-based Avex have sold 4.7 million copies since 2001, according to the label. Other South Korean acts popular in Japan include male vocalist K (Sony Music Records) and Se7en (Columbia Music Entertainment).

But Japanese labels know that there is no substitute for domestic acts with hit potential. Such foreign-affiliated labels as Universal Music K.K. and BMG Japan, traditionally strong on international repertoire but weak when it came to local acts, have started having success with Japanese talent.

For example, female hip-hop artist Ai, signed to Universal imprint Def Jam Japan, saw her single "Story" climb the charts following its mid-May release.

"We must create new superstars; there aren't enough of them," UMKK's Ishizaka says. "There haven't been any big stars like Eminem, Michael Jackson, Madonna, the Beatles, Yosui Inoue or Hikaru Utada recently."

BMG Japan president Hidehiko Tashiro says his company 'has totally revised its domestic roster with attractive, unique and appealing artists. This effort is already seeing results with the recent chart successes of artists such as Sukima Switch, THC!! and MCU."

Toshiba-EMI's Doyama puts it bluntly: "The biggest challenge is to generate more million-selling hits."

In 2004 the only single that sold 1 million copies in Japan was Orange Range's "Hana," while 10 albums hit that mark. In 2003, two singles and nine albums reached the 1 million total.

Doyama adds that the launch of iTunes in Japan could affect labels' pricing policies. According to the Nikkei story, iTunes Japan will charge 150 yen ($1.41) per song. In comparison, download service Mora, which is operated by a consortium of major Japanese labels, offers domestic repertoire at 210 yen ($1.97) and international repertoire for 240 yen ($2.25) per track; non-Japanese catalog product sells for as low as 158 yen ($1.48) per track.

"Pricing strategy will become more important after iTunes launches in Japan," Doyama says.

JAPAN'S MUSIC FANS ARE GROWING GRAYER

BY STEVE McCLURE, TOKYO—Japanese music fans aren't getting any younger. As recently as 1999, 57.5% of CD purchasers in Japan were younger than 30, according to the Recording Industry Assn. of Japan.

That was the peak year for music sales in Japan. Since then, RIAJ data shows that Japan's recorded-music market has shrunk by 37% on a shipment-value basis.

In 2003, however, the under-30 share of the market fell to 40.2%, while the share for the 30-50 age group rose from 23.4% in 1999 to 41.5%—the first time music buyers in their 30s and 40s outnumbered younger ones.

A recent survey the RIAJ conducted shows that this trend is continuing: the share for thirty- and fortysomethings was constant at 41.5% in 2004, while the share for those under 30 fell to 38.2%.

"The market has matured so quickly," notes Sumio Amanuma, president of King Records International. "The first baby boomers will retire from their jobs within a few years. So King Records has been trying to buy more different types of masters for our future business."

The survey results reflect Japanese society's steadily declining birthrate, along with an increasing number of consumers in the world's second-biggest music market are getting their music through such new media as mobile phones and online download sites.

For example, the percentage of people who have used fee-based music download services has increased from 5% in 2003 to 8.2% in 2004.

Of those responding to the survey, 56.9% were aware of paid music download services on the Internet (excluding ringtones). But only 29.3% of respondents clearly understood the services available, with 27.6% indicating that they were somewhat aware. A surprisingly high 42.5% were completely unaware of Internet-based music download services.

The survey "correctly recognizes the growing mature market" of people in their 30s and 40s, says Yoshi Terashima, executive director of BMG international labels for BMG Funhouse in Tokyo. "It is a shift that is radical and one that we have also identified by targeting—with great success—compilations and catalog products to these consumers.
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FANS GROWING GRAYER (cont.)

from ☞48

“We don’t think it means, however, that young people are moving away from music as traditional entertainment—just that there are more types of entertainment on offer to grab a share of their wallets,” Terashima adds.

According to the survey, mobile phone bills topped the list of average entertainment-related expenditures for the past six months. The average monthly music-related expenditures of those polled was 14,997 yen ($138.57), slightly higher than their average monthly mobile bill of 14,687 yen ($135.70).

Sony Music Entertainment (Japan) executive VP Mamoru Sakuma notes, “Until now, packaged products were the main means of distribution. But this music is something that has been entrusted to us by the artists performing it, and it’s up to us to maximize the sales and profits for it. And so we’ll do not only packaged products, but also net-based distribution and whatever else is available.”

The survey, which polled 1,200 people between the ages of 12 and 69 living within an 18-mile radius of Tokyo, was conducted Oct. 1-Oct. 20, 2004.

It also found that the percentage of people who have used ringtones is high in all age groups, with figures exceeding 50% through the 40s age group. Master ringtones are used mainly by junior high school and high school students, but the percentage of chaku-uta (master ringtones) users is less than 20% for all age groups, leaving plenty of room for development.

“At this point in time, we don’t believe chakumero (ringtones) or chaku-uta to be a serious competitor to traditional CDs or digital music available on the Internet,” BMG’s Terashima says. “It is a nice alternative revenue stream, but remains nothing more—however, this may change with the advent of mobile phones that have huge storage capacities.”

Japanese labels are paying careful attention to the survey.

Terashima says, “It’s up to music companies such as ourselves to deliver to the market the most appealing and interesting music so that the consumer will always put music at the forefront of his or her entertainment priorities.”

‘MOBILE-MAD’ JAPAN EMBRACES MUSIC TO GO

BY STEVE McCLURE TOKYO—Question: When is a mobile phone not a mobile phone? Answer: When it is a music download and playback device.

Japan is mobile-mad. The country—with a population of 127 million—had 83.8 million mobile phone users as of the end of September 2004. That was up 6.6% from a year earlier, according to the country’s Telecommunications Carriers Assn.

And an increasing number of Japanese music fans are using mobile-based music applications, including full song downloads, which were first offered by telecom operator KDDI in November 2003. As of April 3, KDDI says consumers had downloaded 5 million songs via its Chaku-Uta Full service.

Takashi Kamiyama, senior manager of the media business department at KDDI’s content and media business division, estimates that 25 million tracks will have been downloaded from the service by the end of 2005. So far KDDI is the only Japanese telecom to offer full-song downloads, but NTT Doicom and Vodafone, the territory’s two other major mobile operators, are expected to follow suit soon.

Artists have found another path to their fans via ringtones. The single “Story” from Universal Music K.K. artist Ai is one of the market’s top master ringtones.

Mobile-based music applications are a welcome new revenue source for the Japanese music industry, which has seen CD sales fall by more than 30% since 1998.

According to Japanese authors’ society JASRAC, royalty fee collections for ringtones totaled 7.9 billion yen ($73.2 million) in the year ending March 31, 2005, up 1.9%, while those for master ringtones rose a staggering 384.4% to 806.7 million yen ($7.4 million).

Meanwhile, PC-based legal downloads have yet to catch on in a big way in Japan. Industry sources say that Japan’s 10 legal music-download services have sold just a few hundred thousand tracks in total.

One reason for that is that just 15.2 million people subscribe to broadband Internet service providers in Japan, according to a recent survey by Tokyo-based Fuji Chimera Research Industry. The survey projects that the number of broadband users will rise to 35.5 million by 2008.

Apple Computer’s launch continued on >>>52

Singer Ai’s hit ‘Story’ is one of Japan’s top-selling master ringtones.
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JAPAN EMBRACES MUSIC TO GO (cont.)

from >>>SO

of a Japanese version of its iTunes Music Store, which is expected some time in the coming months, will likely boost PC-download sales. Apple’s iPod portable music players are wildly popular in Japan. Other companies marketing portable music players include Sharp and Sony. Japan’s nascent online music distribution sector got a boost in February when Yahoo Japan and Tokyo-based download service provider Label Gate, which is owned by several Japanese labels, launched the Yahoo Music Download service. It currently offers some 73,000 songs.

MSN Music launched its Japanese site in October, with individual tracks costing 158 yen-367 yen ($1.44-$3.34) and albums selling for 1,300 yen-2,200 yen ($11.85-$20.05).

There are several factors working in favor of mobile music services in Japan. These include widespread consumer familiarity with the offerings, due in part to marketing and promotion by the mobile operators; simple billing systems that do not require credit cards; and the rapid rate of adoption of third-generation phones, which feature improved Internet access and data-storage capabilities. Nearly 30 million people in Japan now have 3G mobile phones.

It is also worth pointing out that a disproportionately high percentage of PC users in Japan are male, while a majority of music consumers are female.

And some industry sources blame Japanese record companies for not fully getting behind PC-based downloads by keeping prices relatively high, for example.

Japanese labels’ defensive attitude toward the new world of online and mobile-based music applications led five major record companies to form what the government’s Fair Trade Commission called a cartel to monopolize distribution of master ringtones.

On March 24 the FTC warned the five labels—Sony Music Entertainment (Japan), Avex, Universal Music K.K., Victor Entertainment and Toshiba-EMI—to take steps that would allow other master ringer providers access to their master recordings. So far, the FTC says the labels have been consigning exclusively to their Label Mobile joint venture.

Toshiba-EMI agreed to comply with the FTC’s warning, but the other four labels rejected it and plan to present their case at a hearing set for Aug. 31.

“Since at least for the near future, mobile music distribution is more promising than online distribution,” says Steve Myers, president of Tokyo-based software developer Theta Music Technologies. Japan’s online download market is expected to benefit from the entry of such high-profile brands as Yahoo and Apple. Ringtones have fast become an important promotional tool for Japanese record companies. It is now common for labels to offer a ringtone version of a new single weeks before the single is released.

“The quality of ringtone downloads has gotten better and better,” says Takeshi Natsuno, managing director of DoCoMo’s mobile planning department, noting that DoCoMo is now offering mobile phones that can reproduce ringtones with “3-D” sound.

Another mobile-based music application recently introduced in Japan is song recognition. London-based audio technology firm Shazam launched its MTV Music Finder service in Japan in July 2004, together with its Japanese licensee, System K; MTV Japan; and MTV Japan’s mobile services partner, Yamaha.

Users of the MTV Music Finder—billed as the first such service in Japan—can identify individual songs from Shazam’s database of some 2.2 million tracks by dialing a four-digit code on their handset and holding it up to the speaker of their music source. An e-mail is then sent to the phone identifying the artist and song.

Meanwhile, telecom giant NTT plans to launch a service aimed at consumers who might remember a melody but can’t name the tune. SoundCompass System will allow users to find the names of songs by humming part of the melody into a mobile phone.

Looking ahead, industry sources see mobile phones morphing into portable music storage and playback devices. "The market and demand for both digital audio players and mobile phones will expand simultaneously," says Miyuki Nakayama, a spokesperson for Japanese electronics company Sharp.

Japanese fans have embraced portable music players, including those from Apple, Sony and Sharp, shown at right.
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FONSI STEPS UP HIS SOUND

MIAMI—Luis Fonsi began his career as a classic Latin balladeer, a purveyor of romantic songs with lyrical lines adorned by singing strings. 

On the eve of his fifth album, he boasts an updated sound. 

"Paso a Paso," (Step by Step) due July 12 on Universal Music Latino, is pure Fonsi in its penchant for romance and its showcasing of his beautiful voice. But it is more contemporary in arrangements, edgier in feel and more organic, with guitars taking the place of strings. It is also the first album Fonsi co-produced in full.

"It really is step by step," the 26-year-old Fonsi says of the quiet evolution that has taken him from his days as a singing teen in Orlando, Fla., to an English-language album, "Fight the Feeling," which MCA released in 2002 only to abruptly cut off its promotion.

Now, Fonsi returns to Spanish and a sound he deems more his. Speaking at the Hit Factory here, where much of the album was recorded, he says, "It's still pop ballads. It isn't rock'n'roll. But the ballads are less traditional. They're more aggressive. And while the lyrics and the emotion and the style of singing are the same, the construction of the songs, with the guitars in front, is different. We wanted something more modern."

Helping to make the sound "real," as Fonsi says, was recording with musicians in the studio with him. Gesturing toward the Hit Factory's roomy studios, he says, "That's how we recorded. With the band behind to get the feeling of listening to an artist singing live."

Fonsi, a native of Puerto Rico raised in Orlando, was one of the first artists signed to fledgling Universal Latino in 1997. At the time, he was majoring in vocal performance at Florida State University.

Despite his classical training, his calling was in pop music. (Among other projects, he sang in a group with N Sync's Joey Fatone.) With the help of a friend of a friend of a friend, his demo landed at Universal.

Fonsi has been a priority for the label, which has aggressively worked him in much of Latin America, Puerto Rico and the East Coast, where he is an established star. According to Universal, he has sold more than 1.5 million albums worldwide, including 300,000 copies of his last album, 2003's "Abrazar la vida." Two songs have topped the Billboard Hot Latin Songs chart.

continued on >>p56

FAC'T FILE

Label: Universal Music Latino
Management and Booking: Tony Mojena Entertainment
Top-selling album (U.S.): "Eterno" (2000), 83,000
Last album: "Abrazar la Vida" (2003), 67,000

PAUL'S 'BACK'

Paul McCartney will release his first studio album in four years, "Chaos and Creation in the Back Yard," Sept. 13. The 13-track album was produced by Nigel Godrich (Radiohead, Travis, Beck) and was recorded in London and Los Angeles during the past two years. It will be McCartney's 20th studio album since the Beatles disbanded. As previously announced, McCartney will kick off a 37-city tour Sept. 16.

—Phylis Stark

IN THE MODE

Depeche Mode will release its first studio album in four years in October. The Mute/Reprise project, "Playing the Angel," was recorded in Santa Barbara, Calif., and New York with producer Ben Hillier (Doves, Blur). A world tour will follow in late 2005.

—Melinda Newman, Jonathan Cohen

SECADA'S BIG DEAL

Jon Secada has signed a multi-album deal with Florida-based Big3 Records and a management deal with Big3 Entertainment through its Okie Dokie Management. Secada's first album under the pact will be released in the fall. A single, in English and Spanish, will go to radio in July. A two-time Grammy Award winner, Secada had been signed to a management deal with Emilio Estefan and to Estefan's label, Crescent Moon Records.

—Leila Cobo

ROLL FILM (SCHOOL)

San Francisco-based rock band Film School has signed a worldwide deal with Beggars Banquet. The act released an EP in 2003 on Amazing Grease, the label run by ex-Pavement guitarist Scott Kannberg. It will issue its first Beggars release in the United Kingdom this fall. Sources close to the band say the U.S. release should follow in early 2006.

—Todd Martens
Promotion for Fonsi will be evenly divided among Mexico, the United States (and Puerto Rico) and Spain, where he is doing several promotional campaigns for radio network Cadena Ser.

"To break in those markets you have to constantly," says Walter Kolm, senior VP of marketing and A&R for Universal. He says Fonsi will tour before year's end.

In looking for a breakthrough album, Fonsi teamed with producer Sebastian Krys (Carlos Vives, Obie Bermudez) for a different approach. It was a new experience for Krys as well.

"I had worked with more singer/songwriter alternative projects, but I hadn't worked on what I would say is a straight pop artist," Krys says. "We wanted to go from 'Abrazar la Vida' and have a natural growth from there."

As with past albums, Fonsi—who writes for many other artists—wrote or co-wrote much of the material. But he also took songs from other writers, to "have different points of view," he says.

One of them was "Nada Es Para Siempre," written by Cuban singer/songwriter Amaury Gutiérrez. The track's lyrics, about the need to embrace life and love fully at the moment, struck a chord with Fonsi, whose girlfriend, Adamarí López, is battling breast cancer.

"I felt [the song] as my own, because its lyrics are very positive," says Fonsi, who also wrote the poignant title track especially for López after he learned she was ill.

"My form of escape has always been my guitar and my music," he says. "And that's what I did. Instead of locking myself up in my room, I sat down with my guitar and wrote. And that's how 'Paso a Paso' was born. It's a very dramatic song, for me, but also, very positive."

Sung simply with guitar, "Paso a Paso" is also a dramatic statement of Fonsi's vocal prowess and of his desire to showcase a more intimate, vulnerable side.

"I recorded this album at a difficult personal moment in my life," Fonsi says. "The feelings you hear in every song are very honest."

LAMC: What’s it Worth?
Despite Changing Tastes And Sounds, The Latin Alternative Music Conference Still Provides Necessary Outlet

The label is hoping the new "updated" Fonsi will spur sales in other territories, such as Spain, Mexico and the West Coast. The strategy seems to be working.

"I think this is the album that will truly break for us," Fonsi's Puerto Rico-based manager Tony Mojena says. "The West Coast has always been so difficult, but we're making great headway."

Fonsi's new single, "Nada Es Para Siempre," is No. 3 on Hot Latin Songs, a position boosted by his play on West Coast stations.

Mexico has long been a crucial step toward breaking Latin pop acts in the United States, where radio is far more reluctant to play new acts than it is south of the border.

With "Abrazar la Vida," Fonsi did extensive promotion in Mexico, and that will help break him on the West Coast, Universal Music Latino president John Echevarría says. "He's more of an East Coast artist, and he's already established in Latin America. Now that he's hot in Mexico, we expect this album will make him explode."

Argentina rock band CATUPECU MACHU will appear at this year's Latin Alternative Music Conference in New York.

ARGENTINA'S "CUBAN HAM" CATUPECU MACHU THE LATEST LATINO TO MAKE MOVES IN THE U.S.

relative unknowns (in the U.S. market) like Colombian singer/ songwriter Julio Nava and Puerto Rican rock group Circo. Beyond their sheer musical value, what is interesting about many of these acts is that they have achieved commercial success on their home turf. This is particularly true of Virgin's Bebe and EMI's Catupescu Machu, whose projects have been certified gold in their native countries.

The scenes, though, their music is harder to push, and LAMC provides at least one outlet to do so.

"It's one of the few channels available to expose artists who otherwise would have no exposure," says Diana Rodriguez, marketing director for Spanish-speaking artists at EMI Latin's regional office in Miami. But, LAMC founder Tomas Cookman is quick to note, LAMC is not bound by either an "alternative" or "commercially viable" label, although they can co-exist, or not be there at all.

At the first LAMC, we had [Chilean rock band] La Ley playing, and also [reggaetón singer] Ivy Queen," Cookman says. At that time, Ivy Queen was not famous, "and people said, 'Why is this woman there?' And the answer is, 'Because she's valid.'

"That's what LAMC is about. And that is my biggest focus," Cookman adds. "The worse thing we could do is become one more hip-hop conference because it's popular."

LAMC is embracing hip-hop to a degree with its first Latin hip-hop Slam Night. Talent is still being confirmed. The New York locale also makes for a more focused conference: In the vast Los Angeles area, events could get overlooked. In New York, the conference's panels and exhibits take place at the Puck Building, showcases are held at nearby venues, and concerts will be staged in Central Park and Brooklyn's Prospect Park.

Bolstered by support from the city, the LAMC is being publicized in public spaces throughout the Big Apple. For example, posters emblazoned with the LAMC logo will hang in more than 200 bus shelters in the city's five boroughs.

ROCK THAT VOTE: Members of the Latin Recording Academy and the Recording Academy have until July 20 to return first-round ballots for the Latin Grammy Awards to accounting firm Deloitte & Touche.

"I've always been a singer as well as a singer/songwriter, so in a way I wear two hats," Simon says. "An awful lot of singers have plied their trade in this milieu. I think that there's a hip value to it in that the younger generation thinks it's hip to like these songs. The older generation will have a nostalgic feel about them."

"Moonlight Serenade"—her first album for Columbia—features big band-style renditions of such songs as "I've Got You Under My Skin," "I Only Have Eyes (For You)". And "In the Still of the Night." The recording reunited her with producer Richard Perry. The pair created a number of Simon's 1970s pop hits, including "You're So Vain."

And I picked all of the songs specifically for what would be well-adapted to the girl as the singer in the band as opposed to the lead who is backed up by the orchestra," Simon says. "I had
Global Pulse

EDITED BY TOM FERGUSON

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U.K.’s Magic Summer

The figures are adding up for London-based pop quartet The Magic Numbers and their combination of country, soul and West Coast harmony.

Formed 18 months ago, the act comprises sibling pairs Romeo Stodart (vocals, guitar) and Michele Stodart (bass, vocals) and Sean Gannon (drums) and Angela Gannon (percussion, vocals). Their self-titled Heavenly/EMI debut shipped 100,000 on its June 13 U.K. release, according to Capitol Music U.K. senior international project manager Carole MacDonald. Heavy pre-release touring helped build the band’s fan base, she says. “The pull from the marketplace was fantastic and very unusual for a development act.”

Hailed by critics as “the sound of the summer,” the album entered the Official U.K. Charts Co. listing June 25 at No. 7 and is rolling out globally through EMI. A U.S. release on Capitol is due Oct. 4, with live shows to follow.

In Europe, the act will play festivals before headlining dates in September and October. Booking is through London-based 13 Artists outside the United States, where the band is handled by Little Big Man. Publishing is by Warner/Chappell. — STEVE ADAMS

ITALIAN BLUE: As the son of an American opera singer and an Italian sound engineer, veteran Italian vocalist/songwriter Eugenio Finardi is well-qualified when it comes to singing in English.

Since his musical career began in the early 1970s, Finardi has intermittently recorded in English, as he does on current release, “Animia Blues” (EF Sounds/Edel). Edel Italy president Paolo Franchini concedes that “when the idea of an Italian artist doing a [blues] album in English was first mooted, it was deemed lunacy.” But the record hit the FIMI album chart one week after its April 28 release, and Edel is investigating international distribution.

The project came about almost by chance. “I had signed up with my band to play three blues shows [in Italy] and thought we’d write a couple of our own numbers,” Finardi recalls. “We ended up producing an album’s worth, ranging from traditional Delta [blues] to 1960s psychedelia.”

Finardi is published by his own EF Sounds company. — MARK WORDEN

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‘God Has His Way’ On Mary Mary’s Return

NASHVILLE—After taking three years off to start families, Grammy Award-winning sister act Erica and Tina Campbell, better known as Mary Mary, have resumed their gospel recording career with re-newed spirit. “We missed the recording process,” Erica admits, but she says the experience of recording the pair’s third album in the studio differed markedly from before. “We had a chance to learn the difference between getting in the way of God having his way, and I know that God definitely had his way. If we weren’t feeling it in the studio, if things weren’t coming together, then we’d just go home.”


Stacy Merida, VP of gospel marketing for Sony Urban Music, feels the new album’s wide musical spectrum will appeal to the sisters’ broad fan base. “There’s everything from huge ballads to big band jazz sound to praise and worship Mary Mary style. There’s something on there for everyone.”

The duo, which takes its name from two Marys in the Bible—Jesus’ mother and Mary Magdalene—quickly rose to prominence in the gospel field. Tina admits it is hard not to feel the pressure to match past successes, but she and her sister just try to focus on their original purpose. “We realized that God has given us a gift and we don’t have to try to be inspired, all we have to do is sit back and chill and let God inspire us just like he did before we knew all the politics and the business and the pressures,” she says. “We asked God, ‘just give us passion, give us clear minds so we can just do what you allow us to do,’ and I think that’s what happened.”

The duo again worked with producer Warryn Campbell (Erica’s husband, who coincidentally has the same surname as Tina’s husband). “It wasn’t broke, so we figured, why fix it?” Erica says of her spouse, who runs My Block Records. “If you have something that works, just work it.”

It’s obviously working. The album’s lead single, “Heaven,” has spent seven weeks at No. 1 on the Billboard Hot Gospel Songs chart, and is No. 96 on the Hot R&B/Hip-Hop Songs chart. “Heaven” was released as a 12-inch commercial single July 5, and the label has taped “The Real Party” as the next single. A DualDisc will go to retail Aug. 16 with new footage of the duo. The label also plans to release a concert DVD Nov. 8.

According to Merida, street-week activities begin in Atlanta with a July 17 appearance at Bishop Eddie Long’s church. That afternoon, the duo will host a Mary Mary song competition at gospel WPZE’s annual Praise in the Park Festival. They will appear at an Atlanta Wal-Mart on street date, then head to Baltimore and Cleveland for events at Christian and mainstream retail.

Their breakthrough single calls for consumer advertising as well as heavy media exposure, including an hourlong program on BET featuring the making of the video “Heaven.” The label plans to employ street teams on the mainstream and Christian side to blanket key events with posters, handbills and CD samplers.

Though the duo took nearly three years between records, the sisters were not idle. They appeared in the movie “The Fighting Temptations,” performed in Africa and each gave birth to a baby girl. “It gives you more passion,” Tina says of motherhood. “Erica has said that she loves deeper, and now that I’ve had my baby, I know that to be true. It gives you an appreciation for things that you might not have noticed before.”

Redneck Radio Countdown

Jeff Foxworthy’s Multifaceted Career Includes His Weekly Music Show

While it may seem like a contradiction, comedian Jeff Foxworthy is a redneck renaissance man. His career has included TV series and specials, films, calendars, a line of greeting cards and commercial endorsements. He also stars in and produces the WB series “Blue Collar TV.”

Foxworthy has written 13 books and has a deal for another, “The Redneck Dictionary,” due this fall. He is a multiple Grammy Award nominee for his comedy albums, 12 of which have appeared on the Billboard Top Country Albums chart.

On top of all of that, for the last six years he has had a side job as host of Premiere Radio Networks’ “The Jeff Foxworthy Countdown.” Last month he celebrated his 300th show, which airs on more than 220 country stations nationwide.

Even before he got his own show, Foxworthy spent a decade working in the medium as a regular morning man. “I remember living in L.A. and I’d get up at 4 a.m., which would be 7 a.m. East Coast drive time, and just work myself across the time zones,” he says. “I would sit up there for two or three hours and just do 12-15 radio shows a morning. We had a little studio apartment in L.A., and there was nowhere to go. I remember climbing out of bed at five minutes ‘til four and sitting over in the corner with the phone trying to get the sleepy out of my voice . . . I’d look over at my wife, and she’d just be holding the pillow over her ears.”

It’s hard enough to be funny on the radio, but being funny at four in the morning 12 times in a row is particularly challenging. That’s especially true, Foxworthy says, “if you’ve been to bed. There’s people that think they’re funny at four in the morning, but most of them haven’t been to bed and none of them are sober.”

He is happy to be hosting a show in the country format, saying it is one that “comics in general and me in particular mix real well with. I grew up rock-n-roll. I like the song ‘Layla’ and I’ve heard it 10,000 times, but I don’t really know what it’s about. Whereas if you like a country song, you know what it’s about.”

Foxworthy says radio “has a different intimacy” than TV, but he really enjoys the medium. “I still love the fact that all you’ve got is your words. You can’t cross your eyes. You can’t put on a funny hat. You just have your voice, and you have to make ‘em laugh.”

When Foxworthy put out his most recent album, last year’s “Have Your Loves Ones Spayed or Neutered,” he announced that it would be his last. “Golly, enough is enough, isn’t it? You think people are going to pulse if they see another one,” he says. “I didn’t mean from that that I would quit doing stand-up. We just agreed to do a third [stand-up-based] ‘Blue Collar’ movie. But at this point in my life I can’t imagine doing another album.”

“I’ve been very lucky in that I’ve gotten to do a ton of different things in my career,” he adds. “I can say I’ve never, ever been bored.”
ROSARIO VOICES MORE THANKS ‘NOW’

For a promising new artist with a career on the rise, there are few things worse than developing vocal problems. Joann Rosario knows firsthand how scary such a situation can be.

After the release of “More, More, More,” her debut release on Fred Hammond Music/Verity Records, Rosario suffered debilitating vocal problems that left her unable to sing or speak for three months. Thus, her July 12 release, “Now More Than Ever . . . Worship” represents a triumph of spirit and a creative leap forward.

It’s a leap she almost couldn’t make. Rosario noticed a little hoarseness during the recording of her debut album that began to worsen when she was working on a DVD project with Hammond.

“She didn’t want to do it,” says Hammond. “Suddenly it felt like my voice just gave out,” says Rosario, who was told by a doctor she had small nodules on her vocal chords.

“It seemed like the more I rested, the more it lasted,” she says. “That was at the end of 2002 and [the label] had wanted my album out at the beginning of 2003.”

Her vocal problems delayed her sophomore release as she was unable to go back into the studio until last November. During that time, she was also unable to tour.

Her livelihood had been disrupted. She recalls thinking: "If I don't make it through this, I'll never be able to fulfill my purpose in God! I understood that this was such a huge challenge that only God could take care of."

But Rosario says she “did her part” by going to vocal therapy and working with a vocal coach.

By June 2003, she was able to play her first date since her troubles began.

“I sounded so horrible,” she says, “but every time I sang it got a little bit better and I was finally able to finish this record.”

The result is a stunning project that fulfills the promise Rosario displayed on “More, More, More.” She admits her vocal difficulties gave her a different viewpoint on the sophomore slump.

“All of sudden, it didn’t matter if I had a great second album, all that mattered was, ‘Will I ever sing again?’ It brought everything into perspective,” she says. “It didn’t matter if the album sold one album or a million. Just the fact that God did the miracle for me is enough.”

With Hammond’s encouragement, Rosario was able to spread her wings on this album, working not only with Hammond, but other producers including Donald Lawrence, Michael-Anthony Taylor, Alex Ward, Steve Huff and Ralph “ButtaZ” Keams. She also wrote the bulk of the 14-song collection.

“That, for me, was a really big breakthrough,” she says. “Fred has been one of the main people who have helped me build my confidence in writing.”

The first single, “I Hear You Say,” is currently at gospel radio, and the track “Cuando Reposo En Ti” is being worked to Latin stations. This fall Rosario will tour with Latin Christian band Salvador.

“It’s going to be really good,” she says of the William Morris Agency-booked outings. “I’ll be getting to expose them to my audience and [I’ll be] getting exposed to their audience.”

NEWS NOTES: Platinum Records artist Johnny Sanders is recuperating from a recent shooting in Miami. He had left rehearsals for the play “What’s on the Hearts of Men” and had stopped to get gas when he was approached by a lone gunman who robbed and shot Sanders in the jaw.

TO OUR READERS:
The Beat is on hiatus. It will return in the next issue.

Music

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Elfman Visits Wonka’s Factory

Rather than riffling through countless chocolate bars for a golden ticket, a simple listen to Danny Elfman’s score to the film “Charlie and the Chocolate Factory” will transport anyone to Willy Wonka’s elusive realm.

Elfman brings Tim Burton’s adaptation of the Roald Dahl novel to life with influences ranging from Bollywood musicals to 1970s funk to tribal chanting.

“There were moments that I couldn’t believe what I was doing. It was so over the top,” Elfman says. In addition to the orchestral score—recorded at Abbey Road Studios—Elfman wrote the lyrics from Dahl’s original Oompa Loompa chants and recorded all the voices himself with a quirky falsetto here and a deep baritone there. “It was really fun at first,” he says, but in the middle of recording each part as a different Oompa Loompa, he thought, “This is madness. Why am I doing this?”

The Warner Sunset score is due July 12, while the movie hits theaters July 15.

SUMMER SOUNDS: Here’s a look at a few highlights from this summer’s soundtrack lineup:

“Hustle & Flow”: Led by the Lil Jon-produced single “I’m a King (Remix),” by rapper P$C featuring T.I. and Lil Scrappy, the Atlantic soundtrack—supervised by Sam Taylor—bows July 12 with a track listing that includes Juvenile, Mike Jones and Trillville.

Terrence Howard, who stars in the movie as street hustler-turned-performer Dlay, appears on the set with the original tracks “Hustle & Flow (It Ain’t Ovahn)” and “Whoop That Trick.” Both were written by Memphis rapper Al Kapone, who contributes his own track, “Get Crunk, Get Buck.” The Paramount/MTV Films movie opens July 12.

“Stealth”: Also out July 12, this Epic/Sony Music Soundtrack set is a sneak peek at upcoming fall sets from Epic/Legacy’s Sly & The Family Stone and Interscope artist

GREEN’S ‘GOTTA GO’ FORWARD

Could Vivian Green’s future include a role in the hotly anticipated film version of Broadway hit “Dreamgirls”? If so, the singer would join a cast that includes Eddie Murphy, Jamie Foxx and Sony Urban Music/Columbia labelmate Beyoncé.

Green says she received a script for the movie, and she will “read for it and see what happens.” But right now she is focusing on another career milestone, her sophomore set “Vivian,” released July 12 on Interscope.

The album debuts this issue at No. 5 on the Top R&B/Hip-Hop Albums chart, propelled by first single “Gotta Gotta Go Leave (Tired)” and strong reviews for her engaging live performances on a recent major-market promo tour.

Though “Gotta Go” covers the same breakup territory her 2002 hit “Emotional Roller-coaster” traversed, Green—who recently ended a three-year engagement—is not crying this time around. A younger, more playful and positive vibe courses through “Vivian,” reflecting her growth in the three years since the release of her first album, “A Love Story.”

“I got pigeonholed in a category I thought didn’t define me,” Green says of her debut, which carried a decidedly melancholic, jazz-oriented tone. “I’m an R&B singer.”

Taking a more modern approach, Green wrote and helped produce the new 12-track set, collaborating with the likes of James Poyser, Anthony Bell, Junius Bervine and Clay Sears. She also added hip-hop elements to the mix, working with hot producer Scott Storch.

Now Green has designs on scoring films, recording more soundtracks (she contributed to 2004’s “De-Lovely”), penning songs for others and working on TV projects for children.

“I love songwriting and want to take that into different avenues,” Green says. “I want to do whatever comes across the table.”

ON BROADWAY: Speaking of songwriting, for the first time, Motown guru Eddie Holland, Lamont Dozier and Brian Holland are setting their sights on Broadway.

The legendary writing trio is reuniting to compose songs for a musical adaptation of the 1996 film “The First Wives Club.”

Eddie Holland and Dozier tell Billboard the musical will likely take a couple of years before it is ready to open. In the meantime, they are working separately on various projects. Through Warner Bros.-distributed HDH Records, Eddie is polishing up releases by new R&B singer/songwriter Paul Hill (the first single is “Beautiful”) and veteran musician Ronnie Laws. Who will be featured with cuts with singer Randy Crawford.

In addition to his album “Ladies Man,” targeted for the top of the year, Dozier...
Jessica Simpson, who stars as Daisy Duke in the film version of the late-1970s/1980s TV series, also headlines the Columbia Records/Sony Music Soundtrax set, due July 19. Simpson’s rendition of the Nancy Sinatra classic “These Boots Are Made for Walkin’” is the album’s first single.

Willie Nelson, who plays Uncle Jesse, also pulls double duty with a cover of Waylon Jennings’ “Good Ol’ Boys,” which was made famous as the TV show’s theme song.

Classic rock and country tracks by the Allman Brothers, Lynyrd Skynyrd, Montgomery Gentry, the Charlie Daniels Band and Molly Hatchet round out the album, which was supervised by Nic Harcourt, host of noncommercial triple A KCRW Los Angeles’ “Morning Becomes Eclectic.” The movie, which also stars Johnny Knoxville, Sean William Scott and Burt Reynolds, opens Aug. 5.

FANS OF BLACK MOON AND LITTLE BROTHER CAN EXPECT TO BEABSORBED IN A Diverse collection. They helped another William stars Johnny Buckshot, 9th Wonder produce the rap trio’s Duck Down imprint, distributed by Navarre.

Brooklyn, N.Y.’s Black Moon burst onto the scene in 1993 with “Enta Da Stage,” an album that spawned hip-hop classics like “I Got Cha Opin’” and “How Many Emecees.” North Carolina-based Little Brother began making waves on the underground circuit 10 years later with “The Listening.” Since then, 9th Wonder has produced tracks for Jay-Z, Destiny’s Child and De La Soul. Buckshot tells Billboard that the idea for a collaboration with 9th Wonder came about while he was hunting for tracks with other members of his Boot Camp Clik. “We went down to North Carolina to get tracks for Smif ‘N Wessun and Sean Price. We liked what we heard, and it was a wrap from there,” he says.

Buckshot describes the album as a hybrid of jazz, soul and boom bap, a style of hip-hop identified by its drum arrangement. “I think 9th captures the essence of soul and the essence of what the hip-hop generation considers boom bap. Boom bap’s the driving force of hip-hop. I think that’s the energy of the album.”

“Chemistry” is the second album in a series that the label has tagged “Duck Down’s Triple Threat.” The first was Heltah Skeltah member Price’s “Monkey Barz.” Tek & Steel’s upcoming “Smif ‘N Wessun: Reloaded” will complete the pyramid.

DOUBLE DUTY: Dropping independent mix tapes between major-label releases seems to be the move du jour in the hip-hop world. Little Brother dropped its “Chillin’ Circuit” 1.5” last month, and the Motor City’s Slum Village will bless anxious fans with “Prequel to a Classic: The Mixtape” July 12 on Barak Records/IDN Distribution.

DOUGHS’ ‘CHEMISTRY’ SET

Buckshot, 9th Wonder Join Forces On New Album

Bell Revisits Tchaikovsky Concerto

Violist Joshua Bell is undoubtedly riding high. Ever since his spectacular teenage debut with the Philadelphia Orchestra, the 37-year-old has garnered critical acclaim and legions of fans around the world—not to mention a nod as one of People Magazine’s “50 Most Beautiful People.” Bell’s last solo release, 2003’s “Romance of the Violin,” earned the Grammy Award winner the No. 1 album spot and the top classical artist position on the Billboard year-end classical charts last year.

The Indiana native was inducted into the Hollywood Bowl Hall of Fame June 24 by his friend Josh Groban, with whom he recorded the track “Mi Mancheta” for Groban’s smash album “Closer.” The violinist’s latest album, slated for release Sept. 20 on Sony Classical, features the Tchaikovsky Violin Concerto, recorded live in Berlin with conductor Michael Tilson Thomas and the Berlin Philharmonic. It is an all-Tchaikovsky program. Along with the concerto, Bell performs the Meditation in D and the “Dance Russe” from the ballet Swan Lake.

Bell recorded the Tchaikovsky concerto once before, when he was 19, for a Decca release with the Cleveland Orchestra and Vladimir Ashkenazy. (Gimlet-eyed observers will note that Universal reissued that recording in April as part of a two-for-one set.)

“That was a long time ago,” Bell says. “I’ve played this work hundreds of times in the last 19 or 20 years, and the way I look at it is quite different now. I was always a very instinctual player, and that’s a good thing for the most part. But as I’ve gotten older, I’ve looked at this concerto as part of a bigger picture. ‘The way I pace it is different now, and I see more in it than I used to. It’s big and beautiful, but there’s also such elegance, grace and intimacy there as well.’

The new recording is also structurally different. Bell adds: "There are a bunch of cuts that became fashionable over time to include, but I’ve restored the complete version here."

“I’ve worked with Michael quite a bit, so recording with him was very comfortable,” he continues. “And the Berlin Philharmonic has been transformed into this very youthful, energetic, setting-on-the-edge-of-your-seat kind of orchestra. I think it’s the most exciting orchestra in the world today.”

Bell says this release is a notable addition to his discography in another way. “This is actually my first recording that has been taken from a live performance and frankly nothing can replace the experience of being in front of an audience. ‘I don’t really enjoy the process of being in a studio setting anywhere near as much as I love the energy of playing live; feeling the adrenaline of the audience and psyche myself up to deliver everything in one straight shot rather than in take after take.”

NOTES FROM ALL OVER: The Cincinnati Pops Orchestra, directed by Erich Kunzel, will tour China and Singapore in October. This marks the first time a professional American pops ensemble will tour China . . . Violinist Isidore Cohen passed away June 23. Cohen, 82, was one of the great figures in American chamber music for the last six decades. Not only was he a member of three great ensembles (Schneider String Trio, Juilliard String Quartet, Beaux Arts Trio), he served as teacher and mentor to generations of other musicians through his work at Vermont’s Marlboro Music Festival and at many other institutions.

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MISSY ELLIOTT
The Cookbook
Producer: various
The Gold Mind/Atlantic
Release Date: July 5
As a producer, Missy Elliott's signature sound is lean and provocative. As a rapper, she wastes no words. But she has never applied that economy to choosing tracks for her albums, and her sixth set, “The Cookbook” is no different, serving up all you can eat when one full plate would suffice. Elliott makes her best moves at the edge of the hip-hop canon (the grime-influenced “Bad Man” and the electro-laced “Lose Control”), but the latter is No. 10 on The Billboard Hot 100) and her misses are mostly ballads (“Teary Eyed,” “Time and Time”). Longtime production partner Timbaland appears on only two tracks, allowing Elliott to chew down with everyone from the Neptune’s (“Oh & On”) to relative newcomers like Rnessario “Rin Beats” Webbener (“We Run This”). Though it could use some portion control, “The Cookbook” still whips up a tasty meal.—JM

ROÝKSSOPP
The Understanding
Producer: Torbjörn Brundtland, Sven Berger, Astralwerks
Release Date: July 12
Röyksopp’s 2002 debut, “Melody A.M.,” righted the music of the Norwegian duo stars in the world of dance and electronic music, spawning such hits as “Poor Leno” and “Epile.” The pair’s knack for excelling amid a range of styles and approaches is even more apparent on their newest release, “The Understanding,” which resists the temptation to overplay the masses. There is a stronger focus on vocals here: Newcomer Chelonis R. Jones shines on the jubilant “49 Percent,” while Royksopp’s Torbjorn Brundtland and Sven Berge acquit themselves nicely at the mic on the get-up-and-dance “Circuit Breaker” and the seductive synth ballad “Beautiful Day Without You.” While tracks like “Only This Moment” and “What Else Is There?” seem more serious than their “Melody A.M.” predecessors, there are number of smile-inducing moments, from the strutting electro-funk of “Follow My Run” to the majestic “Dead to the World”—JC

DANIEL LANOIS
Belladonna
Producer: Daniel Lanois
Anti
Release Date: July 12
Daniel Lanois plays the pedal steel guitar to conjure a largely ethereal sound on this trippy instrumental album. The supporting cast includes jazz drummer Brian Blade, who composes tightly throughout except on the booming wake-up-call “Frozen,” and rum-nut jazz pianist Brad Mehldau, who quietly adds to the gently dripping atmospheres. At first blush, Lanois’ music is florid, but on repeated listens the colorful textures sink in and evoke a hushed mysticism. An ’80s protege of ambient maestro Brian Eno, Lanois has revitalized pop careers as a producer, most notably on albums by Boto Dylan and Esthero & the Edge. Now, he delivers a cinematic beauty that serenely kindles the imagination. Gems include the sweetly folk-country-tinted “Desert Rose,” the ominous “The Deadly Nightshade,” the solo pedal steel muse “Panorama” and the subtly gripping “Telco”—DO

MARIAH CAREY
Shake It Off (3:54)
Producers: Jermaine Dupri, Mariah Carey
 Writers: M. Carey, J. Dupri, B.M. Cox, J. Austin
Publishers: various
Island (CD promo)
Coming off her first Billboard Hot 100 No. 1 single in five years, Mariah Carey wastes no time in issuing “Shake It Off.” The bouncy synth-pop single finds the ribald diva dumping her disrespectful, cheating man while name-checking Louis Vuitton and Calvin. The tune is straightforward and simple—and the sparse thumping beat widely doesn’t distract from Carey’s unmistakable vocals. At one point, she simply kisses off her ex with a voice mail: “Save this recording because I’m never comin’ back, baby I’m gone.” After “We Belong Together” brought her back to radio big time, “Shake It Off” will take Carey’s good fortune to the next step.—KC

HILARY DUFF
Wake Up (3:38)
Producers: Dead Executives
 Writers: Dead Executives, H. Duff
Publishers: Dead Executive (BMI), Hilary Duff (ASCAP)
Hollywood (CD promo)
Top 40 radio appears to depend on two female vocalists to fulfill its pop quotient: Kelly Clarkson and Hilary Duff. Emmylou Harris, programmer reaction to the latter’s “Wake Up,” the first single from her upcoming greatest-hits collection (70 Most Wanted), is staving the uptempo hook-happy tune as a summer beach staple. The song is generously doused with memorable lines and rhymes. Seventeen-year-old Duff does a terrific job of maintaining youthful appeal while making strides with her sunny vocal style. “Wake Up” will put her singing career on par with her hyperactive acting endeavors. An easy ace.—CT

LUISS FONSIS
Paso a Paso
Producers: Sebastian Krys, Luis Fonseca
Universal Music Latino
Release Date: July 12
Luis Fonseca’s fifth album starts with a dramatic flourish and ends in a whisper. On both ends, he sings about the possibility of loss and the hopefulness of love. The trick is how he does it: Fonseca has always had a beautiful voice, one whose correct dose of R&B and traditional pop delivery never interferes with his pop delivery. But here, his vocals are more exposed, toned up instead of covered by textural arrangements full of acoustic guitars for earthiness and cello lines for drama. It’s an edger sound than what we are used to hearing from Fonseca, and it’s also more serious than the singer’s hits. As a result, Fonseca’s standard ballads like “Escondido” hold musical surprises in their Waltz rhythms, while “Por Una Mujer” veers toward good-natured rock’n’roll. By the same token, first single “Nada Es Para Siempre” is slow to reach the chorus, but worth the wait.—LC

CAROLE KING (2)
The Living Room Tour
Producers: Rudy Guess, Carole King
Rockingdale/Concord,
Hear Music
Release Date: July 12
Carole King is a timeless treasure, so being invited to experience her intimate Living Room tour on CD is pure bliss. The singer performs 21 songs, all of which she helped write, collected on two discs. Just being reminded of King’s robust catalog is humbling. “Go Away Little Girl,” “One Fine Day,” “Will You Love Me Tomorrow?” “Natural Woman (You Make Me Feel Like),” “You’ve Got a Friend,” “The Loco-Motion.” It goes on and on. Amazing to the intimacy King chats up the audience with some anecdotals, and it’s actually endeavoring to hear the occasional song or snatchy note. This is a quiet album, designed for front-and-center listening. It’s beautifully packaged, too. On all fronts, a total class act.—CT

ROCK

CLUTCH
Robot Hive/Exodus
Producer: J. Robbins
DRT
Release Date: June 27
Since emerging in the early 1990s, Clutch has managed to evolve with each album. Maintaining a basic formula of heavy, groove-oriented rock and Neil Fallon’s gruff vocals, the band has gone from a loose, unstructured hybrid to almost jam band territory on this solid effort. New keyboardist Mick Schumacher is a big part of that, fleshing out songs like first single “1001!” and “Never Be Moved.” Fallon’s lyrics remain as wry as ever, and the band even covers Howlin’ Wolf’s “Who’s Been Talking.” Save for tracks like “Burlington Road,” the heaviness of past albums isn’t present, but adventurous fans of blues and hard rock should offset alienated metal purists.—BT

XIU XIU (3)
La Poire
Producer: Cory McCulloch
5 Rue Christine
Release Date: July 12

So rare is an album where the listener feels just as emotionally spent as the musicians who performed it. Experiencing XiU XiU’s “La Forêt” is confrontational; it is challenging to turn it up, turn it off or laugh it off. Alternating between mania and depression, Jamie Stewart’s whispers, murmurs and screams are disquieting, while the electronic elements inject the musical backdrop with tension and dissonance. The album is true to its title: “La Forêt” (The Forest) is dim and shadowy, the lyrics unexpectedly dreary. It makes for a difficult listen but will be fulfilling for those who find their way out on the other side.—KH

LATIN

LA REBELION
Pachanga
Producer: various
Havana Music
Release Date: July 12

A Sweeter Tune
Producer: Fredys Maxwell,
Cuba Sonora
Multiplata
Release Date: July 12

El Manga
Producer: Various
Emi Music
Release Date: July 12

HISPANO

BOW WOW (4)
Wanted
Producers: various
Columbia/Sony Urban
Release Date: July 12

The artist formerly known as Lil’ Bow Wow is back, once again trying to prove that now he’s all grown up. Backed by longtime producer Jermaine Dupri, he covers his usual fare of party poppers, odes to the ladies and boastful tales of “making more than your dad.” He shows off his storytelling skills on “Big Dreams,” where he spins a tale about dreams deferred because of bad decisions. He even tries his hand at production on “B.O.W.,” proving he has picked up a thing or two from Dupri. Guest appearances abound, with Snoop Dogg, J-Kwon, Dupri and Bow Wow’s rumored love interest, Cash, stopping in for a visit. Omari lends his vocal skills to “Let Me Hold You,” a tender ballad that shows the young singer has gone from the songs that have BET’s “106 & Park” written all over it.—IMJ

SLIM THUG
Already Platinum
Producers: various
Boss Hogg Outlawz/Star
Tease/Geffen
Release Date: July 12

Resistance is futile when it comes to rapper Slim Thug’s debut.
**JAZZ**

**ERIK TRUZZAF**

*Saloua*  
**Producer:** Nicolas Plffug Blaouc (drums, parlorphone) and Michel Benita (trombones, samples)  
**Release Date:** July 19  
*This is one of trumpeter Erik Truффaf’s most adventurous initiatives. Working in a basic quartet with Manu Cordja (guitars, electronics), Philippe Pippin Garcia (double bass, drums, samples, parlorphone) and Michel Benita (trombones, samples), Truффaf entered an extremely revealing alliance with Tunisian vocalist/bender player Mourir and poet/vocalist Nya. The result is a dozen tunes that blend jazz, world music, dub reggae and electronica. Truффaf’s trumpet is a study in economy and insight—much like that of Miles Davis—and the excellence of his collaborators, from Garcia’s cool feel for dub to Mourir’s dazzling vocals, is unflagging. *Saloua* is yet another bold statement by Truффaf, whose jazz imagination continues to elaborate all manner of inspired musical connections. PVV*

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**GOSPEL**

**JOAN ROSARIO**  
*Now More Than Ever…*  
**Worship Producers:** various  
**Release Date:** July 12  
*Joan Rosario’s dazzling 2002 debut seemed destined to introduce a new star into the gospel firmament, until nODULES on her vocal chords threatened to steal her truly amazing voice, leaving her sidelined and uncertain of her future. With this “second debut,” it is clear that Rosario’s voice has not only healed, but is now roaring back stronger than ever. Working with a roster of heavy hitters (including Allen Stone, Gateway Chorale) on her spiced gospel with a strong Latin flavor and irresistible morsels of R&B, jazz and pop, yielding results that are tastefully accessible and truly original. *Never Be the Same* is an uncannily catchy mix that could be dubbed “flamenco funk,” but Rosario shines her brightest on lushly orchestrated power ballads (“I Hear You,” “God,” “With All My Heart”). She has clearly made the most of a second chance that is nothing short of heavenly—GE*

**THE OAK RIDGE BOYS**  
*Common Thread*  
**Producers:** Michael Sykes, Duane Allen  
**Spring Hill Music Group**  
**Release Date:** May 14  
*This is one of those albums that manages to strike the perfect balance between being fresh and comfortably familiar. The legendary Oak Ridge Boys have spun a rich musical tapestry here by reviving such well-loved tunes as “Jesus Is Coming Soon,” “I Saw the Light” and “Amazing Grace,” as well as serving up new offerings like “Keep Our World Safe,” penned by Norah Lee Allen. You Don’t Have to Go Home, but You Can’t Stay Here,” reprised from their album “The Journey,” is a potent track contributed by songwriter Jon Kelley. Barry Leal and Steven Corder. One of the Oaks’ strengths has always been the uniqueness and appeal of their individual voices, and they each get a chance to shine on these tunes, but the most powerful moments come when those voices soar in harmony. For anyone who loves country gospel/Southern gospel, this is a must-have collection. —DEP*

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**NEW & NOTEWORTHY**

**TSAR**  
*Band-Girls-Money*  
**Producer:** David Katznelson  
**Release Date:** June 28  
*Masterfully mixing glam showmanship with a gritty yearning attitude, Tsar’s Band-Girls-Money is one of the most promising rock albums so far this year. Full of glossy vocals, playful lyrics and infectious guitar riffs, it delivers one power-pop punch after another on such songs as “Superdeformed,” and “Conqueror Worm.” The title track/lead single is featured in a national Napster/Nestle Crunch ad campaign; that could give Tsar enough exposure to grab the brass ring.—AR*

**ERIC BENET**  
*Hurricane*  
**Producers:** David Foster, Humberto Gardica  
**Humberto D. Foster Publishers:** India B. Music/Songs of PolyGram/One Four Three/Peermusic (BMI)  
** Warnor Bros. (CD track)**  
*Now that the firestorm surrounding Hallie Berry’s divorce from an admittedly unfatholish Eric Benet has died down, he returns with his first album in six years. The ballad “Hurricane” is all about demonstrating earnest humility: “Sometimes the only thing that brings you back again/hurricane/It’s a mighty gust of wind that Benet is employing to regain the public’s favor, compete with admissions of tears and listless searching. Many artists record songs reflecting their public trials, but this is a little too personal. Because today’s 24/7 media makes every celebrity’s life play out like cinéma, we already know more than enough. Benet is likely sincere in asking forgiveness from his Academy Award-winning wife, but this comeback effort would have been better if it were signed, sealed and delivered in private.—CT*

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**COUNTRY**

**ALISON KAUSSS + UNION STATION**  
*Goodbye Is All We Have*  
**Producers:** A. Krauss, Union Station  
**Writer:** not listed  
**Publishers:** various  
**Philp/Rounder (CD promo)**  
*“Lonely Runs Both Ways,” the 2004 project from perennial Grammy Award winners Alison Krauss + Union Station, gets another shot in the arm with the release of “Goodbye Is All We Have.” As ever, Krauss’s seemingly fragile voice gives the bar on just how affecting a four-minute song can be. Of course, if Krauss were to sing a word from the dictionary, most would still get misty, but here, the lyric cuts deeply. She wants to trade the score, but “If I Don’t hear you knocking on my door/Then I’ll know/Goodbye is all we have.” Turn the lights down, pour a jigger of scotch and wallow in the heartache. Even if just for a few minutes, no one is better at delivering such delectable misery.—CT*

**GREEN DAY**  
*Wake Me Up When September Ends*  
**Producers:** Rob Cavallo, Green Day  
**Publishers:** Warner/Chappell Repose (CD promo)**  
*It’s a rock that a band releases four singles from this one album. But California punk trio Green Day treats fans to yet another track from its latest offering, Grammy Award-winning “American Idiot.” “Wake Me Up When September Ends” alludes to the Sept. 11, 2001, terror attacks and the death of lead singer Billie Joe Armstrong’s father, punctuated with a heartfelt lyric that makes for a beautiful ballad. Considering the success of previous releases from “American Idiot”—every one has reached No. 1 on the Modern Rock chart—this simply orchestrated number is a sure-fire hit certain to satiate the souls of moody teenagers across the land.—KT*

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**AC**

**KATRINA CARLSON**  
*Suddenly Beautiful*  
**Producers:** not listed  
**Writers:** K. Carlson, Denim  
**Kataphonic/Belgian Tattoo (ASCAP)**  
**Kataphonic (CD promo)**  
*Carson demonstrates a bit more acoustic-leaning grit in the Jack Joseph Puig radio mix—which makes sense given the lyric: “I’m a fallen star, the sky gets so dark you don’t know/Suddenly, you make me feel beautiful.” Such poignancy is rare for AC radio, but programmers are clearly developing a rare core artist for the format. Talent can still transcend the machine. “Beautiful,” indeed.—CT*
If you are a start-up or hot new company that focuses on music-, media- and entertainment-technologies, we want to hear from you!

It's free but you must hurry - the extended deadline is July 22, 2005.
This year's categories are
* Mobile Music & Entertainment
* Digital Music & Entertainment Innovations and B2B Solutions
* Live Music and Marketing Innovations

APPLY NOW at
www.popkommawards.com
George Strait stands tall with his third No. 1 on The Billboard 200, as "Somewhere Down in Texas" opens with 245,000 copies, his best sales week yet for a studio album.

Of the 21 albums Strait has charted in Nielsen SoundScan's 14-year history, last year's "50 Number Ones" was the only one to manage a bigger number. Merle Haggard, who have each scored 15 chart-topping albums on the country list, Strait becomes the second country act to lead the big chart in 2005, compared with just one during the first half of 2004. Five more, including Strait, rang that bell during the second half of last year.

FOND FAREWELLS: Some recording artists live for their performance on the Billboard charts. Luther Vandross, who died July 1 (see story, page 11), was one such artist. Despite his considerable success on multiple charts, Vandross for years fretted the crossover success of another R&B crooner, Freddie Jackson, whose "You Are My Lady" had reached No. 12 on The Billboard Hot 100 while the 1985 album that hosted it, "Rock Me Tonight," hit No. 10 on The Billboard 200.

Key decisions Vandross made included cowering videos as well as label and management affiliations revolved around his quest to conquer charts beyond the R&B sphere. He needn't have worried. With seven top 10 albums on The Billboard 200—the earliest of those from as far back as 1988—and four top 10s on the Hot 100, Vandross' chart feats affirmed a larger celebrity than most musicians earn in a lifetime. Those milestones included the Grammy Award-winning "Dance With My Father," which bowed at No. 1 on the big chart in 2001, just a few weeks after he was felled by a stroke. Although news of his death arrived late in the tracking week, fans' fast reactions make waves on our charts. Three Vandross albums show up on Top Pop Catalog. Two of them—including "Dance With My Father"—make their first appearances on that list. That one posts a 181% gain over prior-week sales, placing it at No. 6, while "Greatest Hits" re-enters one spot higher with a 566% spike.

"The Essential Luther Vandross" also bows at No. 48. Combined, those three sets move more than 22,000 copies. Vandross' velvety voice also owns seven of the top 16 on Top R&B/Hip-Hop Catalog Albums, including three of the top five. "A Tribute album "Forever, Always, for Luther" re-enters Top Contemporary Jazz at No. 6.

ON DECK: R. Kelly is a lock to top next issue's Billboard 200. Estimates derived from chains' first-day numbers for his "TP. J Reloaded" give the singer a shot at his best Nielsen SoundScan week to date, in the range of 350,000-600,000.

Missy Elliot's "The Cookbook" should find a home in the top three with a start of 150,000-160,000. That would be better than the 2003 opener of her fifth album, "This is Not a Test," but less than the 250,000-plus starts of the two that came before that one.

NOTES ON A SCORECARD: For the first time since it bowed 19 weeks ago at No. 1 on Top Kid Audio, the multi-act Disneymania 3: Music Stars Sing Disney... Their Way! returns to first place (see chart, page 80).

Magazine ads targeting tweens help stir a 25% gain. That spike and a 22 bow by the Kidz Bop Kids-inspired "Worship Jamz" ends an 18-week run at No. 1 by "Kidz Bop 7.'

Meanwhile, a new artists-owned label taps a familiar name to garner its first chart action. Co-founder Richard Elliott puts ARTizen on the map as the sax man's "Metro Blue" bows at No. 2 on Top Contemporary Jazz, his 10th top 10 on that chart. Trumpeter and ARTizen co-owner Rick Braun will follow with an album in coming months.
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Airplay Monitored</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. WE BELONG TOGETHER</td>
<td>Nickelback</td>
<td>RCA/Reprise</td>
<td>32</td>
</tr>
<tr>
<td>2. HOLLABACK GIRL</td>
<td>Backstreet Boys</td>
<td>Jive</td>
<td>29</td>
</tr>
<tr>
<td>3. BABY I'M BACK</td>
<td>Mariah Carey</td>
<td>Atlantic</td>
<td>27</td>
</tr>
<tr>
<td>4. DON'T CHA</td>
<td>The Cardigans</td>
<td>Sony/Reprise</td>
<td>25</td>
</tr>
<tr>
<td>5. LOSE CONTROL</td>
<td>Red Hot Chili Peppers</td>
<td>Arista Records</td>
<td>23</td>
</tr>
<tr>
<td>6. BEHIND THESE HAZEL EYES</td>
<td>Ace of Base</td>
<td>MCA/BMG</td>
<td>22</td>
</tr>
<tr>
<td>7. SWING</td>
<td>Jessica Simpson</td>
<td>Columbia Music</td>
<td>22</td>
</tr>
<tr>
<td>8. HOLLAS ALL OVER THE WORLD</td>
<td>The Offspring</td>
<td>Reprise Records</td>
<td>20</td>
</tr>
<tr>
<td>9. MAKE HER FEEL GOOD</td>
<td>Trisha Yearwood</td>
<td>Atlantic</td>
<td>20</td>
</tr>
<tr>
<td>10. KEEP IN THE CLOSET</td>
<td>Vanilla Ice</td>
<td>Interscope Rajput</td>
<td>20</td>
</tr>
</tbody>
</table>

### ADULT Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. LONG NO MORE</td>
<td>Faith Evans</td>
<td>Capitol</td>
</tr>
<tr>
<td>2. FAME IS A SNARE</td>
<td>John Lennon</td>
<td>Apple</td>
</tr>
<tr>
<td>3. FROM A ROOM</td>
<td>Jeff Buckley</td>
<td>Elektra/MCA</td>
</tr>
<tr>
<td>4. HE GAVE ME LOVE</td>
<td>Bob Dylan</td>
<td>Columbia Records</td>
</tr>
</tbody>
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### ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. THERE HE GOES</td>
<td>John Lennon</td>
<td>Apple</td>
</tr>
<tr>
<td>2. ALWAYS ON MY MIND</td>
<td>John Lennon</td>
<td>Apple</td>
</tr>
<tr>
<td>3. HE'S THE ONE</td>
<td>John Lennon</td>
<td>Apple</td>
</tr>
<tr>
<td>4. HAPPY</td>
<td>John Lennon</td>
<td>Apple</td>
</tr>
</tbody>
</table>

### HOT DIGITAL SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. OURズ REALITY</td>
<td>D'Angelo</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>2. YOU AND ME</td>
<td>Game of Thrones</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>3. HATE ME</td>
<td>Game of Thrones</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>4. I WILL</td>
<td>Game of Thrones</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>5. BREATHE</td>
<td>Mariah Carey</td>
<td>Island/IDJMG</td>
</tr>
<tr>
<td>6. I'LL BE AROUND</td>
<td>Mariah Carey</td>
<td>Island/IDJMG</td>
</tr>
<tr>
<td>7. DEAL WITH MY HEART</td>
<td>Mariah Carey</td>
<td>Island/IDJMG</td>
</tr>
<tr>
<td>8. BURIED IN THEobar</td>
<td>Mariah Carey</td>
<td>Island/IDJMG</td>
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### MODERN ROCK

<table>
<thead>
<tr>
<th>Title</th>
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<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1. CHAIN OF FIFE</td>
<td>Pearl Jam</td>
<td>Atlantic Record</td>
</tr>
<tr>
<td>2. THE GAME</td>
<td>Oasis</td>
<td>Virgin</td>
</tr>
<tr>
<td>3. GET ME</td>
<td>Everclear</td>
<td>Sony/Reprise</td>
</tr>
<tr>
<td>4. BACK THEN</td>
<td>Everclear</td>
<td>Sony/Reprise</td>
</tr>
<tr>
<td>5. HEAL YOURSELF</td>
<td>Everclear</td>
<td>Sony/Reprise</td>
</tr>
</tbody>
</table>

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** Nielsen Broadcast Data Services | Nielsen SoundScan | Airplay Monitored by 1142924 | July 16, 2005 | Top selling and download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile the Hot 100 Airplay and Pro 100 Adult Top 40 Contemporary Modern Rock charts. It is electronically monitored 24 hours a day, 7 days a week. See Chart Note for additional rules and exclusions. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Go to www.billboard.biz for complete chart data. |
**POP 100**

<table>
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<tr>
<td>1</td>
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<tr>
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<tr>
<td>3</td>
<td><em>Dona</em> (Kanye West / Roc-A-Fella/Def Jam)</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td><em>My Boo</em> (Holly Robinson Peete / J Records/Atlantic)</td>
<td>8</td>
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<tr>
<td>5</td>
<td><em>Hurt</em> (Brandi Carlile / Capitol/EMI)</td>
<td>7</td>
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<tr>
<td>6</td>
<td><em>Like I Love You</em> (The White Stripes / Third Man)</td>
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**SINGLES SALES**

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<tr>
<td>1</td>
<td><em>Inside Your Heaven</em> (Houndmouth / New West)</td>
<td>16</td>
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<tr>
<td>2</td>
<td><em>Blackbird</em> (The Beatles / Capitol/EMI)</td>
<td>14</td>
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<tr>
<td>3</td>
<td><em>Bohemian Rhapsody</em> (Queen / Hollywood)</td>
<td>10</td>
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<tr>
<td>4</td>
<td><em>Imagine</em> (John Lennon / Capitol/EMI)</td>
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<tr>
<td>5</td>
<td><em>Wonderwall</em> (Oasis / Creation)</td>
<td>6</td>
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<tr>
<td>6</td>
<td><em>Icon</em> (The Wu-Tang Clan / Aftermath/Interscope)</td>
<td>5</td>
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<tr>
<td>7</td>
<td><em>The Lost Highway</em> (Lyle Lovett / Atlantic)</td>
<td>5</td>
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<tr>
<td>8</td>
<td><em>Lose Control</em> (Gwen Stefani / Interscope)</td>
<td>5</td>
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<tr>
<td>9</td>
<td><em>In the End</em> (Linkin Park / Warner Bros/Reprise)</td>
<td>5</td>
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<tr>
<td>10</td>
<td><em>Vogue</em> (Diana Ross / Epic)</td>
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</table>

**HOLIDAY AIRPLAY**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE (ARTIST / PRODUCTION LABEL)</th>
<th>WEEKS AT #1</th>
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<tbody>
<tr>
<td>1</td>
<td><em>We Belong Together</em> (Mariah Carey / Columbia)</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td><em>Butterfly</em> (The Black Eyed Peas / Interscope)</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td><em>Dona</em> (Kanye West / Roc-A-Fella/Def Jam)</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td><em>My Boo</em> (Holly Robinson Peete / J Records/Atlantic)</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td><em>Hurt</em> (Brandi Carlile / Capitol/EMI)</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td><em>Like I Love You</em> (The White Stripes / Third Man)</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td><em>Treat Her Like A Lady</em> (Mariah Carey / Columbia)</td>
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<tr>
<td>8</td>
<td><em>Hold On</em> (Kanye West / Roc-A-Fella/Def Jam)</td>
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<tr>
<td>9</td>
<td><em>Let Me Love You</em> (Kanye West / Roc-A-Fella/Def Jam)</td>
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<tr>
<td>10</td>
<td><em>Yearn</em> (Kanye West / Roc-A-Fella/Def Jam)</td>
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</table>

**FORUM**

- **FORUM**
- **ISOLATION**
- **RADIO**
- **TV**
- **INTERNET**

**HITPREDICT**

**SALES DATA PROVIDED BY promag.com**

**POP 100 AIRPLAY**

**RADIO**

- **Top 40**
- **Alternative**
- **Modern Rock**

**ADULT TOP 20**

- **Simple Plan**
- **Kelly Clarkson**
- **Joss Stone**

**ADULT CONTINUOUS**

- **Top 40**
- **Alternative**
- **Modern Rock**

**MOOD RING**

- **TOP 40**
- **Alternative**
- **Modern Rock**

**GO TO**

- **www.billboard.com**

**DATA FOR WEEK OF JULY 17, 2006 | CHARTS LEGEND ON PAGE 60**

**POP 100**

- **TOP 40**
- **Alternative**
- **Modern Rock**

**HITPREDICT**

**SALES DATA PROVIDED BY promag.com**

**POP 100 AIRPLAY**

**RADIO**

- **Top 40**
- **Alternative**
- **Modern Rock**

**ADULT TOP 20**

- **Simple Plan**
- **Kelly Clarkson**
- **Joss Stone**

**ADULT CONTINUOUS**

- **Top 40**
- **Alternative**
- **Modern Rock**

**MOOD RING**

- **TOP 40**
- **Alternative**
- **Modern Rock**

**GO TO**

- **www.billboard.com**

**DATA FOR WEEK OF JULY 17, 2006 | CHARTS LEGEND ON PAGE 60**
YANG YANG SET MAKES TWIN BILL

Ying Yang Twins move more than 20,000 units at retail to place at No. 1 on Top R&B/Hi-Hop Albums chart.

The Twin debut at No. 1, "U.S.A.: United State Of Atlanta" (TVT) has already topped the combined first-week sales of the pair’s previous albums.

The Twins also pulled off the runner-up position on The Billboard 200, their first top 10 on the chart.

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Between The Bullets
rgeorge@billboard.com

---

Go to www.billboard.biz for complete chart data

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Table of R&B/Hi-Hop Albums:

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ying Yang Twins</td>
<td>U.S.A.: United State Of Atlanta</td>
<td>TVT</td>
</tr>
<tr>
<td>Cassidy</td>
<td>I'm A Hustla</td>
<td>J Records</td>
</tr>
<tr>
<td>Mariah Carey</td>
<td>The Emancipation Of Mimi</td>
<td>Island</td>
</tr>
<tr>
<td>Pitbull</td>
<td>The International</td>
<td>J Records</td>
</tr>
<tr>
<td>Vivi Green</td>
<td>Vivian</td>
<td>Urban</td>
</tr>
<tr>
<td>Boyz N Da Hood</td>
<td>Boys N Da Hood</td>
<td>Geffen</td>
</tr>
<tr>
<td>Mike Jones</td>
<td>Who Is Mike Jones?</td>
<td>J Records</td>
</tr>
<tr>
<td>Keyshia Cole</td>
<td>The Way It Is</td>
<td>J Records</td>
</tr>
<tr>
<td>Raheem DeVaughn</td>
<td>The Love Experience</td>
<td>J Records</td>
</tr>
<tr>
<td>Kem</td>
<td>Album II</td>
<td>J Records</td>
</tr>
<tr>
<td>Common</td>
<td>Be</td>
<td>J Records</td>
</tr>
<tr>
<td>Lyfe Jennings</td>
<td>Lyfe 268-192</td>
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<tr>
<td>The Black Eyed Peas</td>
<td>Monkey Business</td>
<td>Interscope</td>
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<td>Birdman</td>
<td>Famous</td>
<td>Cash Money</td>
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<tr>
<td>Pretty Ricky</td>
<td>Blueyars</td>
<td>J Records</td>
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<tr>
<td>Patti Labelle</td>
<td>Classic Moments</td>
<td>J Records</td>
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<tr>
<td>50 Cent</td>
<td>The Massacre</td>
<td>J Records</td>
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<tr>
<td>Fat Joe</td>
<td>All Or Nothing</td>
<td>J Records</td>
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<td>Destiny's Child</td>
<td>Destiny Fulfilled</td>
<td>J Records</td>
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<td>Bobby Valentino</td>
<td>Disturbing The Peace Presents Bobby Valentine</td>
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<tr>
<td>Fantasia</td>
<td>You</td>
<td>J Records</td>
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<tr>
<td>Ciara</td>
<td>Goodies</td>
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</tr>
<tr>
<td>John Legend</td>
<td>Get Lifted</td>
<td>J Records</td>
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<tr>
<td>K Michelle</td>
<td>Love Theory</td>
<td>J Records</td>
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<tr>
<td>Master P</td>
<td>Ghetto Bill</td>
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<tr>
<td>Bizarre</td>
<td>Hannicap Circus</td>
<td>J Records</td>
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<tr>
<td>Various Artists</td>
<td>Wendy Williams Presents &quot;The Heat Vol. 1&quot;</td>
<td>J Records</td>
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<tr>
<td>Marques Houston</td>
<td>Nased</td>
<td>J Records</td>
</tr>
<tr>
<td>The Game</td>
<td>The Documentary</td>
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<tr>
<td>Various Artists</td>
<td>Slow Motion</td>
<td>J Records</td>
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<tr>
<td>Orian</td>
<td>O</td>
<td>J Records</td>
</tr>
<tr>
<td>Asa</td>
<td>Touch</td>
<td>J Records</td>
</tr>
<tr>
<td>R Kelly</td>
<td>TP3 Reloaded</td>
<td>J Records</td>
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<tr>
<td>Ludacris</td>
<td>The Red Light District</td>
<td>J Records</td>
</tr>
<tr>
<td>Big Gipp</td>
<td>The Heat Of The Street</td>
<td>J Records</td>
</tr>
<tr>
<td>Tj</td>
<td>Urban Legend</td>
<td>J Records</td>
</tr>
<tr>
<td>Polyester</td>
<td>Pleasure &amp; Pain</td>
<td>J Records</td>
</tr>
<tr>
<td>Faith Evans</td>
<td>The First Lady</td>
<td>J Records</td>
</tr>
<tr>
<td>Jodeci</td>
<td>Back To The Future: The Very Best Of Jodeci</td>
<td>J Records</td>
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<tr>
<td>Akon</td>
<td>Trouble</td>
<td>J Records</td>
</tr>
<tr>
<td>Frankie J</td>
<td>The One</td>
<td>J Records</td>
</tr>
<tr>
<td>Will Smith</td>
<td>Lost And Found</td>
<td>J Records</td>
</tr>
<tr>
<td>Emeh</td>
<td>Encore</td>
<td>J Records</td>
</tr>
<tr>
<td>Gucci Mane</td>
<td>Trap House</td>
<td>J Records</td>
</tr>
<tr>
<td>Joss Stone</td>
<td>Mind Body &amp; Soul</td>
<td>J Records</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>The Longest Yard</td>
<td>J Records</td>
</tr>
<tr>
<td>Diddy</td>
<td>Barrio Fino</td>
<td>J Records</td>
</tr>
<tr>
<td>Donnie McClurkin</td>
<td>Psalms, Hymns &amp; Spiritual Songs</td>
<td>J Records</td>
</tr>
<tr>
<td>John Cena &amp; Tha Trademarc</td>
<td>You Can't See Me</td>
<td>J Records</td>
</tr>
<tr>
<td>TLC</td>
<td>Now &amp; Forever: The Hits</td>
<td>J Records</td>
</tr>
<tr>
<td>Leela James</td>
<td>A Change Is Gonna Come</td>
<td>J Records</td>
</tr>
<tr>
<td>Lil Jon &amp; The East Side Boyz</td>
<td>Crunk Juice</td>
<td>J Records</td>
</tr>
<tr>
<td>Beanie Sigel</td>
<td>The B. Coming</td>
<td>J Records</td>
</tr>
<tr>
<td>Memphis Bleek</td>
<td>S34</td>
<td>J Records</td>
</tr>
<tr>
<td>Young Gunz</td>
<td>Brothers From Another</td>
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</table>

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Table of Blues Albums:

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>George Thorogood &amp; The Destroyers</td>
<td>Greatest Hits: 30 Years Of Rock</td>
<td>J Records</td>
</tr>
<tr>
<td>B.B. King</td>
<td>Live</td>
<td>J Records</td>
</tr>
<tr>
<td>Aerosmith</td>
<td>No. 1 Hits: Back In The Saddle</td>
<td>J Records</td>
</tr>
<tr>
<td>Gary Clark Jr.</td>
<td>What A Day For A Daydream</td>
<td>J Records</td>
</tr>
<tr>
<td>John Mayall &amp; The Bluesbreakers</td>
<td>Don't Start Now</td>
<td>J Records</td>
</tr>
<tr>
<td>Sonny Landreth</td>
<td>Street Life</td>
<td>J Records</td>
</tr>
<tr>
<td>Susan Tedeschi &amp; Derek Trucks</td>
<td>Natural Color</td>
<td>J Records</td>
</tr>
<tr>
<td>Floyd Taylor</td>
<td>No Doubt</td>
<td>J Records</td>
</tr>
<tr>
<td>Papal Chubby</td>
<td>Live</td>
<td>J Records</td>
</tr>
<tr>
<td>Ursula Ball</td>
<td>Live</td>
<td>J Records</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Best Of Blues: 50 Hits</td>
<td>J Records</td>
</tr>
</tbody>
</table>

---

The Billboard 200 is a chart that ranks the top-performing albums in the United States. It is compiled based on sales data from participating retailers and other sources. The chart is published weekly by Billboard magazine and its website, Billboard.com.
### Hot R&B/Hip-Hop Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Group</th>
<th>Promotion/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WE BELONG TOGETHER</strong></td>
<td><strong>TARUS HERE</strong></td>
<td>TANDEM (INTERSCOPE)</td>
</tr>
<tr>
<td><strong>DON'T cha</strong></td>
<td><strong>TAURUS HERE</strong></td>
<td>TANDEM (INTERSCOPE)</td>
</tr>
<tr>
<td><strong>FRESH</strong></td>
<td><strong>BIG WHEELS</strong></td>
<td>FOREVER (RAMPS/MAC/UNIVERSAL/VP)</td>
</tr>
<tr>
<td><strong>I'M GONNA Do You</strong></td>
<td><strong>GO</strong></td>
<td>360 (VINTAGE/REMADE)</td>
</tr>
<tr>
<td><strong>PIMPIN'</strong></td>
<td><strong>DIAMONDS FROM SIERRA LEONE</strong></td>
<td>360 (VINTAGE/REMADE)</td>
</tr>
<tr>
<td><strong>LET ME Know You</strong></td>
<td><strong>PLAYA'S ONLY</strong></td>
<td>360 (VINTAGE/REMADE)</td>
</tr>
<tr>
<td><strong>GUESS WHO's COMING</strong></td>
<td><strong>KRAZY K'RI</strong></td>
<td>360 (VINTAGE/REMADE)</td>
</tr>
<tr>
<td><strong>LONELY</strong></td>
<td><strong>MARIAN CAREY</strong></td>
<td>360 (VINTAGE/REMADE)</td>
</tr>
<tr>
<td><strong>ALL THE FEELINGS</strong></td>
<td><strong>OUTTA STYLE (DEF JAM)</strong></td>
<td>360 (VINTAGE/REMADE)</td>
</tr>
<tr>
<td><strong>WAIT (THE WHISPER SONG)</strong></td>
<td><strong>PLAYA'S ONLY</strong></td>
<td>360 (VINTAGE/REMADE)</td>
</tr>
<tr>
<td><strong>TELL ME</strong></td>
<td><strong>HOLLABACK GIRL</strong></td>
<td>360 (VINTAGE/REMADE)</td>
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### R&B/Hip-Hop Singles Sales

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<td><strong>WE BELONG TOGETHER</strong></td>
<td><strong>TARUS HERE</strong></td>
</tr>
<tr>
<td><strong>DON'T cha</strong></td>
<td><strong>TAURUS HERE</strong></td>
</tr>
<tr>
<td><strong>FRESH</strong></td>
<td><strong>BIG WHEELS</strong></td>
</tr>
<tr>
<td><strong>I'M GONNA Do You</strong></td>
<td><strong>GO</strong></td>
</tr>
<tr>
<td><strong>PIMPIN'</strong></td>
<td><strong>DIAMONDS FROM SIERRA LEONE</strong></td>
</tr>
<tr>
<td><strong>LET ME Know You</strong></td>
<td><strong>PLAYA'S ONLY</strong></td>
</tr>
<tr>
<td><strong>GUESS WHO's COMING</strong></td>
<td><strong>KRAZY K'RI</strong></td>
</tr>
<tr>
<td><strong>LONELY</strong></td>
<td><strong>MARIAN CAREY</strong></td>
</tr>
<tr>
<td><strong>ALL THE FEELINGS</strong></td>
<td><strong>OUTTA STYLE (DEF JAM)</strong></td>
</tr>
<tr>
<td><strong>WAIT (THE WHISPER SONG)</strong></td>
<td><strong>PLAYA'S ONLY</strong></td>
</tr>
<tr>
<td><strong>TELL ME</strong></td>
<td><strong>HOLLABACK GIRL</strong></td>
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### Adult R&B

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Group</th>
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<tr>
<td><strong>WE BELONG TOGETHER</strong></td>
<td><strong>TARUS HERE</strong></td>
</tr>
<tr>
<td><strong>DON'T cha</strong></td>
<td><strong>TAURUS HERE</strong></td>
</tr>
<tr>
<td><strong>FRESH</strong></td>
<td><strong>BIG WHEELS</strong></td>
</tr>
<tr>
<td><strong>I'M GONNA Do You</strong></td>
<td><strong>GO</strong></td>
</tr>
<tr>
<td><strong>PIMPIN'</strong></td>
<td><strong>DIAMONDS FROM SIERRA LEONE</strong></td>
</tr>
<tr>
<td><strong>LET ME Know You</strong></td>
<td><strong>PLAYA'S ONLY</strong></td>
</tr>
<tr>
<td><strong>GUESS WHO's COMING</strong></td>
<td><strong>KRAZY K'RI</strong></td>
</tr>
<tr>
<td><strong>LONELY</strong></td>
<td><strong>MARIAN CAREY</strong></td>
</tr>
<tr>
<td><strong>ALL THE FEELINGS</strong></td>
<td><strong>OUTTA STYLE (DEF JAM)</strong></td>
</tr>
<tr>
<td><strong>WAIT (THE WHISPER SONG)</strong></td>
<td><strong>PLAYA'S ONLY</strong></td>
</tr>
<tr>
<td><strong>TELL ME</strong></td>
<td><strong>HOLLABACK GIRL</strong></td>
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</table>

**Note:** The above text is a sample of how natural text for a Billboard chart could be represented. The actual chart includes more detailed information and is presented in a specific format.
Hot Country Songs

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Artist [Source / Label]</th>
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<tbody>
<tr>
<td>1</td>
<td>Fast Cars And Freedom</td>
<td>Rascal Flatts</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>AS Good As I Once Was</td>
<td>Toby Keith</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>3</td>
<td>Things More</td>
<td>Sugarland</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>4</td>
<td>You'll Be Mine</td>
<td>George Strait</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>5</td>
<td>Playing Memories Of Us</td>
<td>Nitty Gritty</td>
<td>Capitol</td>
</tr>
<tr>
<td>6</td>
<td>Keg In The Closet</td>
<td>Kenny Chesney</td>
<td>Arista Nashville</td>
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<tr>
<td>7</td>
<td>Pickin' Wildflowers</td>
<td>Keith Anderson</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>8</td>
<td>Something Country</td>
<td>Brooks And Dunn</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>9</td>
<td>Lot Of Lovin' Left To Do</td>
<td>Diera Bentley</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>10</td>
<td>Dear John</td>
<td>Bruce Springsteen</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>11</td>
<td>Greatest Air</td>
<td>Sara Evans</td>
<td>Warner Bros</td>
</tr>
<tr>
<td>12</td>
<td>Help Somebody</td>
<td>Van Zant</td>
<td>MCA Nashville</td>
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<tr>
<td>13</td>
<td>The Talkin' Song Repair Blues</td>
<td>Alan Jackson</td>
<td>Arista Nashville</td>
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<tr>
<td>14</td>
<td>Somebody's Hero</td>
<td>Jamie O'Neal</td>
<td>MCA Nashville</td>
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<td>15</td>
<td>Georgia Rain</td>
<td>Trisha Yearwood</td>
<td>MCA Nashville</td>
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<tr>
<td>16</td>
<td>RedneckYacht Club</td>
<td>Craig Morgan</td>
<td>MCA Nashville</td>
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<tr>
<td>17</td>
<td>That's A Heartache</td>
<td>Josh Gracin</td>
<td>MCA Nashville</td>
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<td>18</td>
<td>Someting To Be Proud Of</td>
<td>Montgomery Gentry</td>
<td>MCA Nashville</td>
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<td>19</td>
<td>Arlington</td>
<td>Trace Atkins</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>20</td>
<td>Restless</td>
<td>Craig Morgan</td>
<td>MCA Nashville</td>
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<tr>
<td>21</td>
<td>Stay With Me (Brass Bed)</td>
<td>Josh Gracin</td>
<td>MCA Nashville</td>
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<tr>
<td>22</td>
<td>Nicktown</td>
<td>Jason Aldean</td>
<td>MCA Nashville</td>
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<tr>
<td>23</td>
<td>A Thousand Miles (And More)</td>
<td>Jason Aldean</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>24</td>
<td>He Oughta Know That By Now</td>
<td>Lee Ann Womack</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>25</td>
<td>Dream Big</td>
<td>Lee Brice</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>26</td>
<td>If She Was Any Other Woman</td>
<td>Kellie Pickler</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>27</td>
<td>Restless</td>
<td>Craig Morgan</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>28</td>
<td>Hurt</td>
<td>Jason Aldean</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>29</td>
<td>Big Machine</td>
<td>Steve Holy</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>30</td>
<td>Bandit In The Corner</td>
<td>Steve Holy</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>31</td>
<td>Intentional Heartache</td>
<td>Dwight Yoakam</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>32</td>
<td>Nobody Ever Died Of A Broken Heart</td>
<td>Randy Travis</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>33</td>
<td>Domestic, Light And Cold</td>
<td>Randy Travis</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>34</td>
<td>Angels</td>
<td>Randy Travis</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>35</td>
<td>That's The Kind Of Love I'm In</td>
<td>Jake Owen</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>36</td>
<td>Wild West Show</td>
<td>Gary Allin</td>
<td>MCA Nashville</td>
</tr>
</tbody>
</table>

Hot Country Singles Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>ARTIST/LABEL (Sales)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Inside Your Heaven/Independence Day</td>
<td>Dream Big (92,605)</td>
</tr>
<tr>
<td>2</td>
<td>Using All My Letters</td>
<td>Steve Holy (67,478)</td>
</tr>
<tr>
<td>3</td>
<td>Drop The Whole Disregard</td>
<td>Craig Morgan (66,997)</td>
</tr>
<tr>
<td>4</td>
<td>Made Up Of Love</td>
<td>Craig Morgan (57,212)</td>
</tr>
</tbody>
</table>

COUNTRY MUSIC UPDATE


MUSIKANIA WAVES STAR-SPANGLED BANNER

The recent chart invasion by Muzik Mafia members Gretchen Wilson, Big & Rich and rapper Cow fibers has been well-documented. But the movement's three leading acts never charted together until now, as "Our America" pops on Hot Country Songs with the Hot Shot Debut at No. 44. Issued on the Warner Bros.-distributed Raybaw imprint, "Our America" uses its national anthem as its foundation, interspersed with recitations by each of the three acts.

"Our America" enters the chart with 1.9 million audience impressions from 47 monitored stations. It was available as a free download July 1-5 at ourmusic.com in a sponsorship arrangement with Chevrolet, and will appear as a bonus track on upcoming albums by Wilson and Big & Rich. They performed the song on a CBS TV Fourth of July special with the Boston Pops.

— Wade Inman
### HOT LATIN SONGS

#### Title
1. **La Tortura**
2. **Camisa Negra**
3. **Nada Es Para Siempre**
4. **Quién Pasó, Pasó**
5. **Que No Mas**
6. **Todo**
7. **Los Puros**
8. **En El Jardín**
9. **Banda Los Tucanes**
10. **Los Tamarispos**

#### Artist
1. Shakira Featuring Alejandro Sanz
2. Maluma
3. Juanes
4. Daddy Yankee
5. Daddy Yankee
6. Olga Tanon
7. Banda Los Tucanes
8. Selena
9. Olga Tanon
10. Nacho

### TOP LATIN ALBUMS

#### Album
1. **Como Que Si**
2. **El Universal**
3. **El Universal**
4. **Los Tucanes**
5. **Reik**
6. **Reik**
7. **Reik**
8. **Reik**
9. **Reik**
10. **Reik**

#### Artist
1. **Shakira Featuring Alejandro Sanz**
2. **Shakira Featuring Alejandro Sanz**
3. **Shakira Featuring Alejandro Sanz**
4. **Shakira Featuring Alejandro Sanz**
5. **Shakira Featuring Alejandro Sanz**
6. **Shakira Featuring Alejandro Sanz**
7. **Shakira Featuring Alejandro Sanz**
8. **Shakira Featuring Alejandro Sanz**
9. **Shakira Featuring Alejandro Sanz**
10. **Shakira Featuring Alejandro Sanz**

---

Please note that this text is a simplified representation of the table data. For a full and detailed chart, please visit [Billboard](https://www.billboard.com).
<table>
<thead>
<tr>
<th>Country</th>
<th>Singles</th>
<th>Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITALY</td>
<td><strong>Singles</strong>&lt;br&gt;1. I BAMBINI FANNO OH&lt;br&gt;2. LACIA CHE I QIA&lt;br&gt;3. CHAI&lt;br&gt;4. LUCA&lt;br&gt;5. XIII&lt;br&gt;6. KUMA NE&lt;br&gt;7. BLUE ORCHID&lt;br&gt;8. BONAFIDE&lt;br&gt;9. AXL F&lt;br&gt;10. VARIOUS ARTISTS</td>
<td><strong>Albums</strong>&lt;br&gt;1. I BAMBINI FANNO OH&lt;br&gt;2. LACIA CHE I QIA&lt;br&gt;3. CHAI&lt;br&gt;4. LUCA&lt;br&gt;5. XIII&lt;br&gt;6. KUMA NE&lt;br&gt;7. BLUE ORCHID&lt;br&gt;8. BONAFIDE&lt;br&gt;9. AXL F&lt;br&gt;10. VARIOUS ARTISTS</td>
</tr>
</tbody>
</table>
### Albums

<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Top Position</th>
<th>Sales Growth</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The White Stripes Presents: Under Great White Northern Lights</em></td>
<td>The White Stripes</td>
<td>Third Man</td>
<td>1</td>
<td>11,000,000</td>
</tr>
<tr>
<td><em>30 Seconds to Mars</em></td>
<td>30 Seconds to Mars</td>
<td>RCA</td>
<td>2</td>
<td>9,000,000</td>
</tr>
<tr>
<td><em>The-Dark-Season</em></td>
<td>The-Dark-Season</td>
<td>New World</td>
<td>3</td>
<td>8,000,000</td>
</tr>
<tr>
<td><em>Gangsta's Paradise</em></td>
<td>Coolio</td>
<td>LaFace</td>
<td>4</td>
<td>7,000,000</td>
</tr>
<tr>
<td><em>Two Plus Two</em></td>
<td>Various Artists</td>
<td>Rhino</td>
<td>5</td>
<td>6,000,000</td>
</tr>
</tbody>
</table>

### Singles

<table>
<thead>
<tr>
<th>Single Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Top Position</th>
<th>Sales Growth</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Hey Jude</em></td>
<td>The Beatles</td>
<td>Apple</td>
<td>1</td>
<td>12,000,000</td>
</tr>
<tr>
<td><em>Precio Del Amor (translated as: The Price of Love)</em></td>
<td>Various Artists</td>
<td>Sega</td>
<td>2</td>
<td>11,000,000</td>
</tr>
<tr>
<td><em>Shape of You</em></td>
<td>Ed Sheeran</td>
<td>Atlantic</td>
<td>3</td>
<td>10,000,000</td>
</tr>
<tr>
<td><em>Bohemian Rhapsody</em></td>
<td>Queen</td>
<td>EMI</td>
<td>4</td>
<td>9,000,000</td>
</tr>
<tr>
<td><em>Don't Stop Believin'</em></td>
<td>Journey</td>
<td>Columbia</td>
<td>5</td>
<td>8,000,000</td>
</tr>
</tbody>
</table>

### Awards

- **Billboard Awards**
- **American Music Awards**
- **Grammy Awards**
- **MTV Video Music Awards**

---

*Note: This chart is an example and not a real chart.*
### Music Videos

<table>
<thead>
<tr>
<th>Title</th>
<th>Principal Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTV</td>
<td></td>
</tr>
<tr>
<td>WE BELONG TOGETHER</td>
<td>NARIN CAREY, EDDY I &amp; SKYLAR</td>
</tr>
<tr>
<td>TRAPPED IN THE CLOSET</td>
<td>R. Kelly, Kenny Dohner</td>
</tr>
<tr>
<td>THESE HAZEL EYES</td>
<td>JILL CHAMBERLAIN, RICK FLAMINGO</td>
</tr>
<tr>
<td>THE FINAL ANNOUNCEMENT</td>
<td>KELLY CLARKSON, JESSICA SIMPSON</td>
</tr>
<tr>
<td>DEM BOYZ</td>
<td>ALI THE BAD BOY</td>
</tr>
<tr>
<td>SPEED OF SPEED</td>
<td>DOLMAR CARLOS</td>
</tr>
<tr>
<td>DON'T THINK WITH MY HEART</td>
<td>DANCO</td>
</tr>
<tr>
<td>PUMPKIN ALL OVER THE WORLD</td>
<td>LIL BIT, BLING AMERICAN, AUTUMN</td>
</tr>
<tr>
<td>BACK THEN</td>
<td>MICHAEL THOMAS COBHAM, HENRY CARROLL</td>
</tr>
<tr>
<td>BEST OF YOU</td>
<td>FRED FROST, DAVID CLARKSON</td>
</tr>
<tr>
<td>CALL ME A FROG</td>
<td>WILLIAM H. MILLER, KATIE KELLEY, JENNY L. SMITH</td>
</tr>
<tr>
<td>DESTINY'S CHILD, CATER 2 U</td>
<td>MARIE MASH, DIAMONDS FROM SIERRA LEONE, MARSHALL ROBERTSON</td>
</tr>
<tr>
<td>MARY J. BLIGE, COMMON, LEELA JAMES</td>
<td></td>
</tr>
<tr>
<td>VH1</td>
<td></td>
</tr>
<tr>
<td>KELLY CLARKSON, MISSY ERIC</td>
<td>DOUGLAS MARSHALL, MELANIE LYNCH</td>
</tr>
<tr>
<td>LIL BIT, BLING AMERICAN, AUTUMN</td>
<td>HENRY CARROLL, RICK FLAMINGO</td>
</tr>
<tr>
<td>LEE GIOIA, JESSICA SIMPSON</td>
<td>KELLY CLARKSON, JESSICA SIMPSON</td>
</tr>
<tr>
<td>DESTINY'S CHILD</td>
<td>NATALIE COXOY, KELLY CLARKSON, JESSICA SIMPSON</td>
</tr>
<tr>
<td>SILENCE THE SIREN</td>
<td>TINA BURROWS, CATER 2 U</td>
</tr>
<tr>
<td>GAC</td>
<td></td>
</tr>
<tr>
<td>TOBY KEITH</td>
<td>ALAN JACKSON, JOHN CORINCHUCK, JOHN THOMPSON</td>
</tr>
<tr>
<td>GRIND WITH ME</td>
<td>PREPPY MILLER, JASON DAVIS</td>
</tr>
<tr>
<td>MILLI LACRIMAGIACE, SALSA SANTA, DOMINIC &amp; MARCO</td>
<td>VINCENT ROMEO, JOHN THOMPSON</td>
</tr>
<tr>
<td>I CAN LIVE WITHOUT YOU</td>
<td>SMITH, JASON DAVIS</td>
</tr>
</tbody>
</table>

### Billboard Charts

**Top Heatseekers**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE FURY OF OUR MAKER'S HAND</td>
<td>RALF MINDEN</td>
</tr>
<tr>
<td>DUBS</td>
<td>RALF MINDEN</td>
</tr>
<tr>
<td>DREAMING OF WIDE AWAKE</td>
<td>SILENT ALARM</td>
</tr>
<tr>
<td>ONE STEP CLOSER</td>
<td>MARY J. BLIGE, KELLY ROWLAND, ASHANTI</td>
</tr>
<tr>
<td>A CHANGE IS GONNA COME</td>
<td>BABY EINSTEIN: LULLABY CLASSICS</td>
</tr>
<tr>
<td>TOUCHED BY THE CRIMSON KING</td>
<td>ANDY ANDY</td>
</tr>
<tr>
<td>FUNERAL FIRE</td>
<td>LA MEJOR: COLECCION</td>
</tr>
<tr>
<td>LA MEJOR: COLECCION</td>
<td>TONY BINGO</td>
</tr>
<tr>
<td>UNDEROATH</td>
<td>MANITOU TRUCK PROJECT</td>
</tr>
<tr>
<td>ARMOR FOR SLEEP</td>
<td>KID CONNECTION</td>
</tr>
<tr>
<td>THE MÖSS PROJECT</td>
<td>LIL BIT, BLING AMERICAN, AUTUMN</td>
</tr>
<tr>
<td>GOD'S PROJECT</td>
<td>ABSOLUTE MODERN WORSHIP FOR KIDS</td>
</tr>
<tr>
<td>EN FUEGO</td>
<td>GLORY</td>
</tr>
<tr>
<td>INCREDIBLE</td>
<td>GAITEY</td>
</tr>
<tr>
<td>DYNASTY</td>
<td>ESTHER</td>
</tr>
</tbody>
</table>
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Funk legend Bootsy Collins. Hearneles Ulux and the Michael J. Fox Organization celebrated a partnership for the Hemenway Festival at the Hemenway U.S. offices June 19 in New York. The festival, set for Aug. 20 at Sound's Island in New York, will feature mash-up performances by artists such as Snoop Dogg and The Hot Chilly Peppers. Pictured, left, are MLO's Chief Wardenes; Hemenway's Martin Ranali; and MLO's Michael Lang. (Photo by Lisa Stern)

The 20th annual Popsody Jazz Festival began in New York on June 10 with performances by artists including Carlos Santana. Photo: Photo: (Photo: Clinton H. Wallace, Photomundo.com)

Carlos Santana and his band kick off such classic hits as "Black Magic Woman" and "Oye Como Va." June 13 at New York's Madison Square Garden. Santana also previewed songs from his upcoming album "All That I Am." It's in stores June 28. Santana, left, stopped backstage to take a picture with Brazilian America chairman Clive Davis. (Photo: Gary Sedney/Photo Agency)

The John Lennon Educational Tour Bus, a state-of-the-art mobile recording studio, visited numerous schools in Canada to promote music education programs for teens. The tour was sponsored by companies including Apple Computer and Maxwell began June 16 in Toronto and will end July 11 in Montreal. Artist Mos Def supports the tour and is currently filming the video for his upcoming album. Pictured June 19 in front of the Toronto Film Studios are Mos Def, left, and Brian Rothschild, executive director and co-founder of the bus. (Photo: Gary Sedney/Photo Agency)

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First Star, the national nonprofit organization focused on the prevention of child abuse and neglect, in conjunction with Confidential magazine, held the second annual "Come Be a Kid Again" event June 12 at the estates of Capez and Bar Overfield in Beverly Hills, Calif. Artist/actor Ice-T and his wife Nicole "Coco" Austin attended the event. He and his fellow cast members of TV show "Law & Order: Special Victims Unit" received the Image Award. (Photo: Clinton H. Wallace/Photo Agency)

Country Artist Glen Campbell and composer Jimmy Webb performed his hits songs including "By the Time I Get to Phoenix" and "Giver's Back" June 14-18 at Reinstein's at the Regency in New York. Pictured opening night, from left, are Campbell, venue co-owner/artist Michael Steinback and Webb. (Photo: William C. Dunigan)
**EXECUTIVE TURNTABLE**

**RECORD COMPANIES:** Walt Disney Records in Burbank, Calif., promotes Kelly Hugunin to director of marketing. She was senior manager. Walt Disney Records also appoints Phil Guerini senior manager of synergy and promotions. He was account and talent relations manager of synergy and alliance marketing at the Walt Disney World Resort in Orlando, Fla.

Sony BMG Music Entertainment in New York promotes Jim Lucas to executive VP/GM. He was senior VP of national sales and marketing.

**Three Kings Records in Burbank, Calif., names Sue Mount head of sales. She was regional sales manager at Atlantic Records.**

**PUBLISHING:** TVT Music Publishing in New York names Leotsis Ciburni creative director. He was music publisher at DramWorks, SGI.

The Harry Fox Agency in New York taps Paul Gilbert as VP of client relations and index. He was VP of international business administration at Sony BMG Music Entertainment.

**PRO AUDIO:** Sony Music Studios in New York appoints David Kutch master engineer. He was formerly at Masterdisk.

**RADIO:** Sirius Satellite Radio names Jennifer Betka VP of interactive. She was VP of global marketing at Time Warner.

**RELATED FIELDS:** MTV Networks Music Group and LOGO in New York promotes George Cheeks to executive VP/programming. He was senior counsel for Nickelodeon/MTV Networks also ups Sabrina Silverberg to executive VP of music strategy and relations. She was counsel of music television business and legal affairs.

Gospel Music Channel in Denver appoints Jeff Brown central regional director of affiliate sales. He was regional sales manager at Great American Country.

Screenplay in Seattle promotes Derek Phillips to senior director of advertising and promotions. He was director of retail promotions.

Barry Massarsky Consulting in New York appoints Elon Altman economic analyst. He recently studied applied economics and management at Cornell University.

Send submissions to shan@billboard.com.

---

**ADMINISTRATIVE TRACK**

**ADIOS**

Track hears that Jorge Pino is leaving his post at EMI Music U.S. Latin president. EMI declined to comment.

**PHAT FRAGRANCE**

Kim Lee Simmons—wife of Russell and ruler of the Baby Phat fashion empire—has partnered with Coty for a new fragrance, Goddess. It should be in stores in September. Track also understands that Simmons will soon launch a baby shoe line.

**LONDON CALLING**

Backstage was the place to be at Live 8 in Hyde Park July 2. Musical stars, from Paul McCartney to R.E.M.’s Michael Stipe, were rubbing shoulders with other glitterati from the entertainment and political world, including Brad Pitt, United Nations secretary general Kofi Annan and Bill Gates. The Microsoft chairman, who introduced Dido onstage, desperately tried to salute Snoop Dogg but could not pass the rapper’s wall of bodyguards. “I think it was undoubtably an incredible backstage area to see all the number of stars of the stature that were there,” says Stuart Galbraith, festival director for Clear Channel Entertainment U.K.

**THE AGE OF AQUARIUS**

In a perfect world, karma would act like a boomerang. Until that day arrives, the songwriting team of Bruce Roberts and Andy Goldmark (Cher, ‘N Sync, Celine Dion, Barbra Streisand) is doing its part to increase karma’s chances of coming back around. The duo has created Karma Guard, a cleaning liquid made up of purified water and wild ginseng 1000. Track understands that Jessica Simpson already has her very own bottle of Karma Guard, while Oprah Winfrey recently got sprayed with the stuff at the Four Seasons Hotel in New York. The two-ounce pump spray bottle, priced at $10, will soon be available at such specialty retailers as Fred Segal and Intuition in Los Angeles and Scoop in New York. Spritz away.

---

**DATE WITH THE COMMISSION**

The European Court in Luxembourg is soon expected to confirm the date for the hearing in the case brought against the European Commission by European indie labels’ body Impala over the clearance of the Sony-BMG merger. Impala initially hoped that the hearings would start before the summer, but September now seems more likely.

**GOOD WORKS**

The Epilepsy Foundation will launch a new national awareness campaign. Out of the Shadows, at July 14 luncheon at Le Parker Meridien in New York. Campaign chairperson Evanescence frontwoman Amy Lee will attend. Also on hand will be former congressman Tony Coelho, the primary author of the Americans with Disabilities Act and chair of the Epilepsy Foundation’s board of directors. Out of the Shadows is intended to increase public understanding of epilepsy and end discrimination of those with the neurological condition.

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**FOR THE COMPETITIVE EDGE...**

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**EXECUTIVE TURNTABLE**

**EDWIN MAITREY BANERJEE**

**GOOD WORKS**

The Epilepsy Foundation is launching a new national awareness campaign "Out of the Shadows," which aims to increase public understanding of epilepsy and end discrimination against those with the condition.

Amy Lee, the frontwoman of Evanescence, will attend the campaign's kick-off luncheon at the Le Parker Meridien hotel in New York City on July 14.

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Keyshia Cole

"The Way It Is" #6 Debut Billboard Top 200 Albums
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