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There Is A Bright Side To Record-Club Settlement

BY DAVID HIRSHLAND

In recent months the music publishing world has heard the rising howl of complaints directed at the proposed settlement in the Ory case against the record clubs, a settlement characterized by Cherry Lane Music Publishing CEO Peter Primm in the June 18 issue of Billboard as a horror novel.

Come on, people. It is not that bad. At least it provides copyright owners with some measure of power where none has previously existed.

In the Ory case, the plaintiffs’ lawyers were convinced that they could not achieve the dual objective of receiving past monetary damages and a ruling that the clubs must also obtain licenses from all copyright holders. After all, in a similar suit more than a decade ago, known as the West case, a court ruled in favor of the clubs, deciding that a continual failure to object to their activities and acceptance of royalties created an implied mechanical license on the clubs’ terms.

Although that ruling is not legal precedent, the risk of the Ory court making a similar decision is a formidable weapon for the clubs, especially when they have effectively cooperated with this possibility with the argument that they are not financially set up, the record labels, to license every track. Led by class-action litigation expert Max Blecher, the plaintiffs’ team succeeded where the attorneys in the prior suit failed, pushing the case beyond the summary judgment stage on the twin pillars of a strong infringement claim and certification of the class. Still, they knew quite well that they faced an uphill and time-consuming battle. Because of the Herculean effort and significant costs involved in prosecuting this case, I commend the attorneys and no way they have earned the fees I have ever seen. Do I leap to criticize the monetary component of this settlement?

It is time for the publishing community to be realistic. It is entirely too optimistic to believe that we will ever live in a world where the clubs are forced to license compositions at the statutory rate. The alternative system proposed in the settlement, the so-called negative option component, whereby songs and their proposed royalty rates are posted on a dedicated Web site for acceptance or rejection, is, in spite of its shortcomings, a workable compromise.

I am concerned that this plan shifts the administrative burden from licensee to licensors, but I do not buy the argument that such a plan will set a precedent, allowing other third parties (such as labels or digital stores) to insist they be treated similarly. The record clubs are different, acting as retailer, manufacturer, and distributor, and this position, combined with the history of implied licensing, gives them their unique leverage.

I am more than a little disappointed by the tenor of my colleagues’ responses. This is not a perfect victory—the horn still resides in the ranch on top of the hill—but it is a significant step forward. The publishing community should see this as a partial but important victory and cooperate with counsel as they improve this settlement. If it is thrown out completely—as Primm and others would prefer—we could very well find ourselves back in the Wild West, powerless and merely mending fences instead of reaping the bounty of our land.

David Hirshland is executive VP of Bug Music.
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Donna S. Clower, VP, Strategic Marketing & Artist Development, J/RCA/Arista
Tamara Conniff, Executive Editor, Billboard Magazine
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NASHVILLE—Using the slogan "The only thing we take seriously is the music," country superstar Toby Keith and veteran record executive Scott Borchetta will kick off their new joint label venture Sept. 1.

They have already assembled an A-list staff, signed a handful of artists and secured a major distribution deal.

Running a label may be a novel experience for Keith, but it is not his only new activity. He has also landed a three-picture film deal with Paramount Pictures; he will make his acting debut in a film set to start shooting in October.

The name of Keith's label and its distribution partner will be unveiled at a press conference Aug. 31 in Nashville but Keith and Borchetta spoke exclusively to Billboard about their plans.

For Keith, who has sold 21 million albums in the United States, the new label marks the end of his long association with DreamWorks Records. After losing his biggest act, major changes are expected at DreamWorks in the next few days.

The new venture will be structured as an umbrella company housing two labels, Keith's and Borchetta's. The latter will be known as Big Machine Records. The labels will share office space in a Music Row building Borchetta owns, and will also share most of their staff, including the promotion team.

George Nunes has been hired as GM for Keith's imprint only. Nunes formerly was president of Santa Monica, Calif.-based label Sovereign. Artists and previously worked at Capitol Records, EMI Distribution and House of Blues.

Each executive will sign acts separately. Keith has already signed his bandmate and frequent songwriting partner Scott Emerick, who previously had a deal with DreamWorks.

Keith also says he has received numerous calls from other "major artists in play" who are interested in joining his roster.

Borchetta has signed Jack Ingram, who previously recorded for Rising Tide and Sony's Lucky Dog label. Big Machine will release a live album on Ingram, which includes two new studio tracks, on Nov. 1.

Also on the Big Machine roster are singer/songwriters Danielle Peck and Taylor Swift. Borchetta had previously signed Peck to DreamWorks, but she was dropped during the label's 2004 merger with Universal Music Group.

Playlouder, Sony BMG in P2P First

Playlouder, a U.K.-based digital music service that is preparing to launch its own ISP next month, has inked a licensing deal with Sony BMG for its entire catalog.

Under the terms of the deal, subscribers to Playlouder's ISP will be able to legally download Sony BMG releases and share them with other Playlouder subscribers using any P2P service, including Kazaa and Morpheus. The downloads will not contain digital-rights-management protection, so they will play on any digital music device, including Apple Computer's iPod.

In contrast, Sony BMG's deals with authorized P2P services like iMesh and Napster allow sharing only within each service using Microsoft Windows Media Audio files with DRM protection.

The Playlouder network will limit file trading to Playlouder subscribers by using Audible Magic audio-fingerprinting technology to monitor and filter shared tracks. The service will block tracks from subscribers to other ISPs that have not forged similar licensing agreements with the corresponding labels.

Playlouder will compensate participating labels and other rights-holders with a percentage of its ISP subscription fees. A subscription will cost £25 ($45) per month. These fees will be pooled and divided among each label partner based on usage.

The Audible Magic technology will identify the rights-holder of each track traded through Playlouder. If Sony BMG tracks comprise 20% of all the files traded during a given month, Sony BMG will receive

continued on >>p14
Howard Stern channels in September, even though the syndicated-midmorning man is contractually forbidden to appear on-air at Sirius until January 2006. Stern’s start date at the satcaster is Jan. 9, 2006. —Paul Heine

### WMG PREPS DIGITAL LABEL

Warner Music Group is preparing a digital-only music division, or "e-label." Artists signed to the e-label will have their music distributed only as downloads. The aim is to provide emerging artists with a less expensive distribution channel that reduces the pressure to produce widespread commercial hits. WMG sources tell Billboard the e-label is expected to begin operating before the end of the year.

—Antony Bruno

### YELLOWCARD SINGLE DEBUTS IN VIDEOGAME

Yellowcard is debuting the first single from its upcoming recording, "Lights and Sounds," in the Electronic Arts game "Burnout Revenge," due Sept. 13. The track is the centerpiece of the game’s soundtrack. The rock quintet’s album is scheduled for release early next year from Capitol. —Michael Paolotta

### AOL GRABS TICKETSEASON

AOL has raised its profile in the secondary ticket market by adding TicketsNow to its current partner StubHub in what is now called AOL’s Ticket Marketplace. Combining the ticket inventories of ticketsnow.com and StubHub effectively makes AOL, the leader in the market of secondary tickets—those available for resale by consumers. In addition, individual sellers using AOL can post their tickets to a large population of prospective buyers on the Web.

—Ray Waddell

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### UpFront

## KEITH (cont.)

from >>p13

Group Nashville

Borcherita and Keith say they will focus on country music but do not rule out other genres. Additionally, Keith has secured the soundtrack rights to any films he does with Paramount.

As for his new acting career, Keith says he has signed a deal and agreed to three projects, and discussed as many as six or seven. One project under discussion is a film based on Keith’s 2003 No. 1 hit “Beer for My Horses.”

At a party who has a notoriously stormy relationship with UMG, he is fair to wonder what Keith will be like as a label head.

"You can’t be hypothetical about it," he says. "I’ve raged against the machine for a long time, so I’m not going to turn into the person I tried to get away from.

He is planning to cut “fair deals” with artists, and will let his own record sales absorb the cost of working other acts who do not sell as much.

“I don’t need other artists to sell millions of records to make sure we keep our doors open as long as I see my [new] album every year,” he says. "I’ve got plenty of money.”

Keith is financing his own label. Borcherita has secured private investment.

“We’re going to be an independent,” Keith says, “but smell, walk, talk, look and record like a major.”

Keith says he weighed his options, and decided that in starting his own label, “we could do some ground-building stuff in the music industry. We’re looking forward to getting it on,” he says.

He had owed DreamWorks one more album under his contract. Asked how he got out of making it, Keith quips, “I made them an offer they couldn’t understand.”

Surprisingly, the first single the new label will work to radio is “Big Blue Note,” a track from Keith’s current DreamWorks album, “Honkytonk University.”

Borcherita says that deal was “arranged by Toby in the highest levels of the Universal Music Group. It just made sense that Toby’s music be at his new home.”

Until March, Borcherita was senior VP of promotion and artist development at UMG. He will be president of Big Machine and also oversee radio and marketing for Keith’s label. Former DreamWorks VP of sales Johnny Rose, who was ousted in the UMG merger, joins the new company in the same capacity. The VP of promotion is Denise Roberts, who most recently was at Universal South Records.

### MUSIC

**Peyroux ‘Disappearance’ Reeks Of Hoax**

LONDON—American jazz artist Madeleine Peyroux made trans-Atlantic headlines when she reportedly vanished in the midst of a publicity schedule promoting her newest release, “Careless Love.” It turned out, all that was really missing was communication—and perhaps some good judgment.

Universal Music Group International has licensed the artist’s recordings from Rounder Records for the world outside of North America. According to Universal Classics & Jazz U.K., the artist had completed her U.K. promotional obligations.

But when the album started to rise on the British charts, UCI wanted Peyroux for additional media duties. Unable to reach her, UCI took the unusual tactic of hiring a private investigator to locate her, and tipped off the media to the search via an Aug. 18 press statement.

The private investigator’s task turned out to be a simple one. A phone call located Peyroux with her New York-based manager Cynthia B. Herbst—but not before publicity surrounding the “investigation” sent sales skyrocketing. Over the counter sales rose to more than 18,500 units for the week ending Aug. 27, up almost 20% from the previous week, according to the Official U.K. Charts Co.

Peyroux’s U.S.-based team was less than thrilled, however. “This was nothing short of a foolish, ill-conceived PR play by a renegade person at Universal U.K.,” says Herbst, who is director of American International Artists, and now wants “a complete retraction and an apology directly to Madeleine Peyroux in the press.”

Rounder Records GM Paul Foley says Peyroux was never missing. “We knew where she was at all times . . . Neither Rounder nor Madeleine’s management approved of this tactic.”

UCJ managing director Bill Holland admits there is a “sense of embarrassment” about how the situation snowballed. Peyroux’s representatives seem to feel “that we’ve made a story out of it to sell the record,” he says. “We can’t deny that the record did really take off after the story appeared. The perception in the U.K. of her as an interesting artist is at an all-time high.”

Holland says he has written to Peyroux’s representatives to iron out any ill feeling. “No one said anything negative about her,” he says.

Peyroux has had a rough courtship with fame. After her well-received debut album “Dreamland” (Atlantic Records) in 1996, she retreated to Paris for several years, where she performed as a busker.

Herbst asserts that Peyroux is returning to Europe to tour in mid-September and is already at work on her next album. Both parties say the licensing deal is still in place.

### PLAYLOU (cont.)

from >>p13

20% of the subscription revenue base set aside to compensate labels.

A Sony BMG representative compared the Playlouder licensing deal to that of any label’s deal had been limited to independent labels. Sources at Universal and EMI say their companies are not in negotiations with Playlouder for similar deals.

Playlouder’s label deals have been increasingly interested in finding ways to monetize their networks, particularly as the popularity of broadband Internet access continues to grow.

“Broadband is becoming a commodity service,” says Joseph Laszlo, research director at Jupiter Research. “It’s tough to figure out how to build a long-term, differentiated, loyalty-building, mass-market broadband offering.”

Comcast and Cablevision, for instance, each have a co-marketing deal with Rhapsody to offer customers the subscription service with their broadband access. SBC and Verizon have agreements with Yahoo for all of their premium services, including Yahoo Music Unlimited. But Playlouder is the only ISP to form licensing agreements directly with music labels and implement audio fingerprinting.

Proponents of revamping the copyright-compensation system see the Playlouder-Sony BMG deal as a model to follow.

“It’s finally an attempt to let music fans share and consume music in ways they already are [doing] and enjoy.” —Derek Slater, Electronic Frontier Foundation
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LONDON—Bob Moog, one of the most influential figures in the evolution of electronic music, died Aug. 21 at his home in Asheville, N.C., after a four- month battle with brain cancer. He was 71.

As the inventor of his name sake range of analog synthesizers, Moog was revered in music circles for fashioning a new palate of sounds for artists to work with. And as an entrepreneur, he gave rise to the commercial synthesizer industry.

"His pioneering work in developing the synthesizer had a truly profound effect on the direction of music," Duran Duran keyboardist Nick Rhodes tells Billboard. "His understanding of sound sculpture and complex rich electronic tones was a lifetime ahead of what we all now take for granted."

From the age of 14, Moog joined his engineer father in building and selling theremins, one of the earliest electronic musical instruments. Later, an introduction to experimental artist Herbert Deutsch led to the creation of his prototype, the Moog Modular Synthesizer. The instrument created a buzz immediately following its 1964 unveiling at the Audio Engineering Society Convention.

"I got into the electronic musical instrument business like slipping backwards on a banana peel. It was just one easy thing after another; and there I was," Moog recalled in the Hans Fjellestad-directed 2004 documentary "Moog."

Moog's instruments were initially used for generating evocative sound effects in broadcast commercials. Their sounds went mainstream on Wendy Carlos' groundbreaking 1968 Columbia Records release "Switched-On Bach," which won three Grammy Awards. The Beatles classic 1969 album "Abbey Road" featured a Moog instrument.

Through his company R.A. Moog Inc., Moog emphasized his product line to include the compact Minimoog and the Micromoog instruments. The new versions allowed artists to take the instruments into a live performance environment.

Moog later sold his firm to Novin Musical Instruments. In 1978, he relocated from his native New York to North Carolina, where he started a new firm, Big Briar; the company was later known as Moog Music. Even in his later years, Moog could be found in its workshop, building instruments.

"Moog contributed to a new soundscape—a legacy that we will continue in his honor," says Mike Adams, president of Moog Music.

During his lifetime, Moog was honored on numerous occasions for his work, including a Grammy Trustees Award for lifetime achievement in 1970. In 2004, the Recording Academy awarded him Sweden's Polar Music Prize—the musical equivalent of the Nobel Prize.

Upon receiving his $100,000 award, Moog noted, "Among the less reliable ways of making a living in the world is electronic music manufacturing. I've no trouble in finding constructive things to spend the money on."

As testimony to his status in the contemporary electronic music scene, T-shirts bearing the Moog moniker are commonplace at dance parties throughout the world. The Smithsonian Institute has also exhibited his instruments.

Moog was to deliver the keynote speech at the upcoming Amsterdam Dance Event, to be held Oct. 27-29, but was forced to cancel his appearance shortly after his April diagnosis. The inventor is survived by his wife, Ileana, and five children.

His family has established the Bob Moog Foundation, a charity dedicated to the advancement of electronic music. A host of his collaborators, including Carlos and Dave keyboardist Bill Walker, will sit on its board.

"The instruments are his legacy and will continue to fill our world with sound," Rhodes says. "Every synthesizer that you hear on any song today has a little of Bob Moog in it..."
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**MARKETING** BY IVORY M. JONES

**Saigon Kicks On HBO**
Aspiring Rapper Builds His Own Story With 'Entourage' Role

Art imitated life on the Aug. 21 episode of HBO series "Entourage" when up-and-coming rapper Saigon was introduced on the show.

Saigon is fact a star on the rise. The New York-based rapper, who recently inked a deal with Fort Knocks/Hip Hop Since 1978/Atlantic Records, is working on his debut effort, tentatively titled "The Greatest Story Never Told." So how does a relatively unknown MC without a major label release snag a role on one of the hottest shows on TV?

"It's good to have friends in high places," jokes G. Roberson, one-half of Hip Hop Since 1978, Saigon's management team. Roberson, who with his partner, Kyamto "Hip Hop" Joshua, also manages Grammy Award winner Kanye West, brokered the deal through Doug Ellin, one of the show's creators.

"They told me that they were looking for someone who would be the next artist to really change the game and be able to grow with the show," Roberson says.

Ellin was looking for a rapper who had not yet made it, but had the talent to do so. "As we were writing that script, we thought it was going to be a nightmare if we didn't find anyone," says Ellin, who quickly fell for Saigon's demo, and then Saigon. "We loved his charisma and personality."

In the show, Saigon plays a struggling rapper who steals a car that he believes belongs to Interscope Geffen A&M head of sales and marketing Steve Berman. He leaves his demo in the CD changer, hoping that it will result in a label deal. When Turtle (Jerry Ferrara), the car's owner and one of the show's main characters, covers his car, he instantly becomes a fan and embarks on a mission to find Saigon and become his manager.

Luckily for Saigon, he did not have to go to such extremes to get signed in real life. After releasing a few popular underground mix tapes, he caught the attention of producer Just Blaze, who then inked him to his new Fort Knox imprint. Though no release date has been set for Saigon's major-label debut, he and Roberson are hopeful that his role on the show will translate to success on the charts.

"With the next season starting at the top of the year and his album probably being out around that time, we will be able to really take this to the next level," Roberson says, adding that he hopes that the rise of Saigon's career on the show will coincide with his rise in real life.

"That would be fine with Ellin," as well. Saigon is slated to appear on the current season's last two episodes and return next season. "We'd love to be a breeding ground for new music," Ellin says. "I'm hoping that Saigon becomes a big star in the next four months. If he wants to come back, we'll definitely going to bring him back.

As for Saigon, he says he is thrilled at the opportunity to be on "Entourage," but knows success may take time. "After the show aired, I went to the mall to see if anybody would recognize me," the rapper says. "One guy did..."

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**RADIO** BY PHyllis Stark

**Now Playing At Radio: Disclaimers**

NASHVILLE—Thanks to New York State Attorney General Eliot Spitzer, the burgeoning trend in e-mails from radio programmers seems to be formal disclaimers.

As Spitzer's payola investigation of the radio and record industries continues, even programmers who are unlikely to have ever been associated with the probe have made disclaimers a standard part of their automated e-mail signatures.

Ginny Rogers, assistant PD/music director at Greater Media's country WKLB Boston, includes a line at the end of her e-mails that says, "No airplay is being provided by station in exchange for promotional support, including product or ticket requests."

Similarly, Brad Austin, PD/music director of Times and News Publishing's country WGTY York, Pa., signs off his e-mails with the following disavowal: "Any and all requests for product, concert tickets, merchandise or promotional opportunities contained within this e-mail [have] no impact on airplay, rotations or adds at WGTY."

Austin says he first began using the disclaimer last year. "We saw the direction the [Spitzer] probe was going in and it seemed to be the right thing to do. We didn't want there to be a suspicion of what any verbal request might be.

Noting that his station accepts nothing from labels in exchange for airplay, Austin says, "We didn't want a simple box of CDs in an e-mail request or a request for extra back stage passes to come off in a way other than what it was—100% aboveboard.

He calls the disclaimer "the best, quickest and easiest way to communicate the underlying principle behind WGTY's operating practice."

Music Equity Group VP of national promotion David Haley calls the disclaimers "good business" and "just one of those legal tag lines we've come to expect in modern times."

"He also says they stop in their tracks anyone who might be thinking they could turn a promotional request from the station into an airplay guarantee."

Jack Purcell, director of promotion and marketing at Koch Records Nashville, says such declarations stem from "a heightened sense of alert at the moment in regards to the radio/recording label relationship."

Looking toward the future, Purcell says, "There may be fewer e-mail exchanges for some, but becoming promotionally savvy by understanding the law and where the lines are will no doubt mark the next chapter in the art of promotion."
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Ad Agency Deutsch Plays Major Role In Campaign For New Bon Jovi Album

B ack in the halcyon days of the Mitsubishi TV spots, ad agency Deutsch was known for matching beats to visuals to help sell product to consumers—injecting entertainment value into the marketing machine in the process.

Today, Deutsch is reversing the formula—adding marketing smarts into the world of music—thanks to a video it recently created for Bon Jovi’s new single, “Have a Nice Day.”

Deutsch managing partner/executive creative director Eric Hirshberg calls this concept “a new model for ad agencies and the music industry.”

The vibrant video centers around what Hirshberg calls a “passed-off smiley face,” which takes on a life of its own. In the course of the video, the sly happy face goes from appearing on a Samsung mobile phone (a TV spot offshoot, perhaps?) to being plastered upon unsuspecting New Yorkers. In the end, the happy face gone awry can be seen as a Vito circle.

But that will not be the end of “the face.” It is part of a larger Bon Jovi campaign—paid for by Bon Jovi and its record label, Island. It will be featured on the cover of Bon Jovi’s new album, “Have a Nice Day” (due Sept. 20), on tour merchandise (including T-shirts) and in retail store displays. Vector Recordings and Vector Management co-founder Jack Rosner, who is working with Bon Jovi Management on this project, was instrumental in making this partnership happen. “He liked the work we did with Mitsubishi, and we worked together on a Revlon spot a couple years ago,” Hirshberg says. “Jack knows my creative sensibilities.”

In creating this Bon Jovi project like an ad campaign, Hirshberg and his Deutsch colleagues are approaching the band as a brand. Do not be surprised if, with the help of the happy face, the band managers to reinvent and brand itself in a bigger way by tapping into and connecting with the almighty, much-coveted youth market—while not losing sight of its longtime fans.

What is particularly exciting about this unprecedented concept is that Deutsch is getting fans to celebrate the band and the brand, says Joseph Jaffe, president of Jaffe, a new-marketing consulting practice in Westport, Conn., and the author of “Life After the 30-Second Spot.”

“Ad agencies are solution providers. They solve clients’ problems,” Jaffe says. “Deutsch is using new marketing to reach new consumers.”

Deutsch is doing so at a time when the traditional ways to reach people are being challenged (by commercial-skipping TiVo, for example). So, marketing messages must be worked into larger forms of entertainment, thus blurring the lines between marketing and entertainment, Hirshberg says. “This video strengthens that principle.”

The implications for the ad agency and music industries at large could be huge. If Deutsch nails this—that is, if the Bon Jovi video and its accompanying happy face platforms are a success (the video is expected to debut on VH1’s “Top 20 Video Countdown” in the next couple of weeks)—the ad agency will have opened up a new market.

“Any band—brand—could then go to an agency and have it produce a fully integrated campaign for them,” Jaffe says. “It would offer new revenue streams for agencies. It would also validate the power and importance of long-form content.”

How this could affect record-label campaigns (publicity, promotion and marketing) remains to be seen. Stay tuned.

MILK MOUSTACHE: Jon Stone—no stranger to branded entertainment (think Gap)—is the latest artist to appear in the Got Milk? campaign. Lensed by Annie Leibovitz, the print ad debuts in the October issue of Teen People, out Sept. 2.

MARKETING BY MICHAEL PAOLETTA AND SUSAN BUTLER

For BK And Slipknot, A Game Of Chicken

Burger King’s recently launched BK Chicken Fries marketing plan has run afoul of metal band Slipknot, which is apparently willing to publicly declare its likeness to men in chicken suits.

Now the two are talking turkey in court. At the center of the controversy is faux metal band Coq Roq, featured in TV spots for Chicken Fries and on its own Web site (coqroq.com), where band merchandise is available. That Coq Roq resembles Slipknot in the visuals department has ruffled the latter’s feathers. According to an Aug. 4 cease-and-desist letter from Slipknot attorney Howard Weitzman to Burger King and its ad agency Crispin Porter + Bogusky, the similarities are no coincidence.

In his letter, Weitzman claims that the ad agency approached the band’s record label, Roadrunner, last September, wanting Slipknot to appear in a Burger King ad campaign to “motivate young people to vote.” After several weeks of discussions, the band rejected the request because it did not want to be branded with burgers.

Burger King and CP+B actually beat Slipknot to the punch. On Aug. 12, they filed a federal District Court action in the companies’ home court of Florida against the band. It asks the court to declare that their use of a mock heavy metal band wearing chicken masks in a TV commercial does not violate any rights—including publicity and trademark—of Slipknot or its individual band members.

According to Weitzman’s letter, Slipknot fans on Internet message boards have been clucking about what they believe to be the band’s decision to “allow” the campaign, and criticized the band for permitting use of its image, persona and sound for use in Burger King commercials. A Burger King representative says the company does not discuss pending legal matters. Nor will Burger King disclose information about traffic at the Coq Roq Web site.

But when asked about the success—or not—of the BK Chicken Fries launch and its Coq Roq campaign, the representative was happy to crow, calling it one of the most successful product launches in recent years, with more than 100 million ordered in the first four weeks. Miami-based CP+B masterminded the national Coq Roq campaign. The agency was also responsible for Burger King’s 2004 online Subservient Chicken campaign, which pre-dated Coq Roq.

A video for the Coq Roq track “Cross the Road” was recently lensed by video director Paul Hunter, who has worked with Madonna, Britney Spears, Eminem and others.

Now, there are rumblings of a Coq Roq CD, DVD and tour. “Coq Roq fans will have to stay tuned to see if the band schedules future engagements,” the Burger King rep says.

At press time, representatives from the band Gwar were unavailable for comment.
Quebec Court Backs Civil Anti-Piracy Action

TORONTO—Backed by a sweeping court order, Quebec music industry trade body ADISQ has sent out a clear warning that the illegal sale of local artists’ CDs will no longer be tolerated. On Aug. 12, the Quebec Superior Court granted ADISQ power, for one year, to seize illegal copies of recordings by artists signed to or distributed by 10 of its members. These pirate recordings are predominantly sold at 350 flea markets in the province.

ADISQ says piracy has emerged as a serious threat to Quebec’s music industry. It is aiming to discourage sellers offering pirated new releases by popular Quebec artists, and to dismantle their distribution networks.

Montreal-based ADISQ GM/VP of public affairs Solange Drouin says that “most flea markets are now selling illegal CDs.” Drouin concedes, however, that it remains difficult to give precise figures on the scale of the problem. “It’s an illegal market, so it’s hard to know an exact number,” she says.

Although Quebec’s flea markets are also selling pirated product by international artists and Canadian acts from outside Quebec, ADISQ does not have the power to seize that repertoire under the court order. Drouin is hopeful that “we can now work with other trade associations on this.”

Canadian Recording Industry Assn. general counsel Richard Pfohl says, “It’s certainly something we’re interested in looking into.” Toronto-based CRIA claims that its members account for 95% of the sound recordings manufactured and sold in Canada.

Canadian police forces are said to be uninterested in small-scale seizures at flea markets because there is often little chance to determine the manufacturer or wholesaler of the illegal goods.

So, instead of seeking criminal charges through police involvement, ADISQ sought to handle copyright infringement by civil legal proceedings under Canada’s Copyright Acts and Quebec’s Civil Code. Under those pieces of legislation, the court is upon rights holders to monitor the marketplace, and to take legal action.

On Aug. 2, ADISQ was granted an initial Quebec Superior Court order allowing it 10 days to seize allegedly illegally copied recordings by Quebec artists at flea markets in the province.

The action was granted on behalf of nine Quebec-based labels—Déjà Musique, Tacc, La Compagnie Larivée, Cabot Champagne, Disque la Québécoise, Disques Victoire, Diffusion YFB, Sphère Musique and Disques Audiogram—and distributor Groupe Archambault.

On Aug. 6, ADISQ seized “several hundred” illegal copies of CDs of such Quebec artists as France d’Amour, Dany Bédard, Boom Desjardins and Marie-Chantal Toupin from vendors at a flea market in St-Eustache, Quebec.

As a result of that raid, ADISQ will now seek damages of $100,000 Canadian ($82,100) from each of the three sellers, who have not been publicly identified.

Under Canada’s Copyright Act, indictable criminal offenses for copyright piracy are punishable by fines up to $1 million Canadian ($821,000) or imprisonment not exceeding five years, or both. Sentencing, however, is usually a fraction of this and rarely exceeds fines of $25,000 Canadian ($20,500).

“Our objective is to stop this market,” Drouin says, adding that more Quebec labels will be involved in future seizures. “We are after not only the flea market sellers but premises where there are PCs and CD burners making pirated CDs.”

Pirated CDs by FRANCE D’AMOUR, top, and BOOM DESJARDINS are among those seized by label body ADISQ at flea markets in Quebec.
Sony BMG Targets South African Expats In The U.K.

JOHANNESBURG—Sony BMG Africa is launching an unprecedented multifaceted campaign to break South African rock vocalist Arno Carstens in the United Kingdom. The label is the first to target the South African diaspora in Britain in an attempt to give its artist a high-first-week-debut on the Official U.K. Charts Co. listing. Carstens’ second solo album, “The Hello Goodbye Boys,” will arrive Sept. 12 through Sony BMG U.K. However, its marketing and promotion have been planned here. Sony BMG Africa will use a targeted print campaign, live shows and online promotion to motivate U.K.-based expatriates to buy the album the week of its release.

The South African High Commission in London says there are an estimated 1.5 million South Africans in the United Kingdom. The majority are in London, which is the focus of the campaign. “It makes sense for us to market Arno’s album to his U.K.-based fans as aggressively as we can,” Sony BMG Africa managing director Keith Lister says. “We can’t expect Sony BMG U.K. to do this for us,” he adds. “We have to learn to market our key artist releases to our own expat consumers.”

The company says it will invest South African profits from the new album into breaking Carstens in the United Kingdom. Carstens is no stranger to Britain, having toured several times fronting Sony BMG Africa rock group Springbok Nude Girls. The band’s 10 albums have shipped more than 100,000 units in South Africa, according to the label. Carstens is published by Sony/ATV South Africa.

“The coolest thing about this whole campaign,” Carstens says, “is that Sony BMG is using me to try something new to get South African artists and their music overseas. I hope that this will broaden the market for all artists in South Africa.”

Sony BMG did not confirm a target chart position for the album. But Official U.K. Charts Co. charts director Omar Mas-katiya says first-week sales between 17,000 and 20,000 could take it into the top 10; 10,000-12,000 could make it top 20.

“The Hello Goodbye Boys” will be released Aug. 29 in South Africa. Its predecessor, 2003’s “Another Universe,” was certified gold by the Recording Industry of South Africa for shipments of 25,000 units.

The London-based campaign hinges on Arno Carstens Week, beginning Sept. 12. He will play three acoustic club showcases prior to a Sept. 16 Metropolis Music-promoted show at the 2,000-capacity Shepherd’s Bush Empire.

Other promotional efforts include an all-female promotional team wearing replica shirts of the national Springboks rugby team distributing fliers in areas of London frequented by South Africans.

Sony BMG Africa marketing executive Paul Thackway says London-based music promotions company Mother City Music is “centrally coordinating the project.” Marketing and sales team muscle comes from Sony BMG U.K., with an independent PR company targeting expat publications.

Carstens will be available for radio promotion during his visit, but Thackway says the album will not be serviced to mainstream U.K. stations until a sales impact is seen. Thackway visited London to present the campaign to retail, HMV rock and pop manager Melanie Armstrong recalls.

“He outlined the campaign, and we discussed what we could do for him,” Armstrong notes. She says the album will initially be stocked in 10 of HMV’s larger London stores, most prominently in its flagship Oxford Circus outlet. “Outside of London, the album won’t be stocked without national radio support or something similar.”

Carstens is one of five or six Sony BMG Africa artists with genuine international potential, Lister suggests. “We are testing the [South African] expat market with the artist we believe could best pioneer this endeavor,” he says.

Additional reporting by Tom Ferguson in London.

(1.5M)

Estimated number of South African expatriates living in the United Kingdom

Legal Matters

SUSAN BUTLER sbutler@billboard.com

(Un)Licensed To Book

New York Legislation Would Allow Personal Managers To Act As Talent Agents

While musicians were touring in the summer heat, New York Gov. George Pataki was in the hot seat trying to decide whether to sign or veto a bill that would change the way performers get work in the state.

A8381-S5602 amends the law that regulates theatrical talent agents to permit unlicensed managers to book engagements.

Currently talent agents are required to secure a license, post a $5,000 bond and comply with other requirements.

The law defines talent agents as anyone who procures (or attempts to procure) employment or engagements for legitimate theater, motion pictures, radio, TV, phonograph records (i.e., record deals and sessions), concerts, modeling and other performances. It exempts from the regulations any business that only “incidentally involves seeking employment.”

The “incidentally . . . phrasing is the root of uncertainty among managers, the bill notes. To clarify the law, the bill seeks to more clearly define personal managers.

This means that managers may act as agents in New York without regulation, as do literary agents who negotiate and secure book publishing deals and collect royalties for authors.

A personal manager under the bill is anyone who advises and counsels artists or models, is compensated only out of the artists’ future income, has a contractual relationship for a specific time period and meets other conditions.

Although the state legislature passed the bill in June, the Screen Actors Guild, American Federation of Television and Radio Artists and others responded only this month, urging Pataki to veto the bill. They expressed concerns that their members would lose protections in the current law.

While this may hold true for some in the music industry, the bill would protect managers who do double duty for their clients when they cannot find agents for their acts.

There have never been enough agents available—or willing—to book gigs for all the musicians who want to perform at all the available venues. As a result, musicians often urge their managers to book gigs. If they cooperate, the managers often risk losing all commissions ever received and their contractual rights.

Under similar California law, disgruntled artists who want out of their management contracts can simply point to one past gig booked by their manager, terminating their contract and ordering the return of all commissions.

Pataki vetoed the bill Aug. 19.

RISKY BUSINESS: Even if managers are regulated, artists’ funds are often at risk.

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Latin Fans? It's Mobile On The Line

The next growth spurt in the ringtone market very likely will have a Latin flavor.

With few exceptions, ringtones have remained largely a medium for hip-hop/R&B music, because of the genre's just about hip-hop anymore. While the market for ringtones has exploded in Latin America, in the United States only a few Latin music ringtones have become best sellers. They include "Toma" by Calderón's deal with Atlantic Records.

Several mobile entertainment publishers and content aggregators have made increasing aggressive moves into the Hispanic space.

At the same time, Hispanics are the most prolific consumers of wireless devices, services and content. According to Forrester Research report, Hispanics tend to buy multimedia-capable phones. One pioneer of this strategy is AG Mobile, best known for operating the Def Jam Mobile business in partnership with Russell Simmons. The company formed a similar relationship with Hispanic media conglomerate Univision to run the Unisoria Movil wireless service and Univision Melodias ringtone store.

"Hispanics as a creative force in this country are becoming more and more visible," AG Mobile Senior VP/GM Bryan Binaik says. "If you look at what's happening in entertainment, in sports, in lifestyle and fashion...the multicultural segments of this country are driving that creativity and innovation."

Newcomer BarrioMobile is another pioneer, focusing on reggaetón, Latin hip-hop and rock en Español. Like its sister company BlingTones, BarrioMobile operates as a wireless "label". It enlists prominent Latin acts—including Pitbull, Calderón, Yerba Buena and Don Divino—to create content exclusively for mobile devices.

"For the artist it's an opportunity to play with a medium that's not fully formed yet," says Jonathan Drobnick, VP of A&R for BlingTones and BarrioMobile. "Once they understand how you can treat the phone as a new format and not just for repurposing existing content, they really take up this challenge and are really doing something unique."

ACTIVISION, VAGRANT PREP PUNK COVERS CD

Anodegame publisher Activision has teamed with Vagrant Records to create a soundtrack for the upcoming game "Tony Hawk's American Wasteland." Participating acts include My Chemical Romance, Fall Out Boy, Taking Back Sunday, Thrice and Alkaline Trio. The album will feature covers of classic punk songs from the Misfits, Descendents, Black Flag and others. The contributions will be exclusive to the soundtrack.

The game soundtrack CDs typically serve as promotional giveaways. The "American Wasteland" soundtrack, due this fall, is one of the first to be sold separately that features exclusives from popular acts.

LIL JON TRIES NEW KIND OF CLUBBING

"King of Crunk" Lil Jon is hitting the virtual links in a mobile videogame. "Crunk Golf," created exclusively for mobile phones, is being produced by BlingTones, a mobile-only label and content publisher that has a publishing and licensing partnership with Lil Jon. Instead of the usual country club course, "Crunk Golf" action takes place in the urban landscape of New York, Los Angeles, Miami and Atlanta, from building rooftops to expressways.

ZINGY BOLSTERS ITS MOBILE OFFERINGS

Ringtone publisher Zingy acquired mobile media company Vendigo in an effort to expand its mobile entertainment business into information and subscription services. The acquisition adds such content and services as photo-sharing, dating and chat applications, location-based maps and city guides, and news updates to Zingy's portfolio of ringtones, ringbacks and graphics.

YOU'RE ON THE AIR, OR THE WEB

WorldVibrations has dubbed its Radio Station & Podcast a "radio station in a box." The all-in-one broadcasting tool supports Internet streaming, prepares podcasts and, if proper licenses are obtained, allows for radio transmissions (antenna not included). The device automatically produces a file for podcast while broadcasting and publishes it to the Web. It can also convert previously produced programs.

Users can create music programs by dragging and dropping files onto a playlist; commentary can be inserted atop the feed. The gadget can capture live performances, produce talk shows, add prescheduled announcements or commercials, and even add audio streams from other broadcasters.

The unit comes integrated with Live365 software so users can directly broadcast their programming through the Internet radio station's service. It is available from the WorldVibrations Web site at worldvibrations.com for $2,850. —Antony Bruno
**UpFront**

**Retail Track**

ED CHRISTMAN  echristman@billboard.com

**Kiosks Move Forward**

Mix & Burn Updates Retail Kiosks To Offer Instant Portability

Mix & Burn introduced upgraded kiosks, approved by Sony BMG Music Entertainment and Warner Music Group, at the National Association of Recording Merchandisers’ convention in San Diego. The kiosks allow retail customers to purchase, download and play major-label content on portable devices compliant with Windows Media Player. Further, music on such devices can be transferred to home PCs that have WMP10 installed.

While this may sound reasonable—what with the kiosks placed all along to serve as a filling station for portable players—the twist is that, until now, the technology could not provide for a seamless transaction.

The previous kiosk technology would not have allowed customers to immediately play music they had purchased and downloaded to portable devices. Instead, shoppers would have had to first access a Window Media Player on a PC—typically located at home—in order to unlock the music.

In other words, the filling station concept would have been a pain-in-the-ass transaction. And the kiosks likely would not have succeeded.

But Mix & Burn, a Naxos subsidiary, appears to have found a solution. Or as Mix & Burn president Bob French explained in a statement: “[We] have worked with SynCast, a Microsoft Gold Partner, to build and integrate its digital media technology into our kiosk system.”

In other words, Mix & Burn kiosks allow for songs to be played in a secure environment and heard immediately after download on the appropriate portable players.

All four majors have licensed music to Mix & Burn and other vendors of CD burning kiosks, but the Minneapolis-based company is one of the first to be licensed as a portable device filling station.

**DUAL JUGGERNAT**

Descriptive: five consumers in a NARM members meeting discussion DualDisc, it is clear that retailers do. Label and distribution

**Tepid Box Office May Mean Soft Q4 For DVD**

LOS ANGELES—After a dry summer at the box office, the DVD market may get burned this fourth quarter.

Though there are some big DVD releases coming—namely “Star Wars Episode III: Revenge of the Sith” (May 16, Century Fox Home Entertainment), “Batman Begins” (Oct. 18, Warner Home Video) and “Mr. & Mrs. Smith” (Nov. 29, Fox)—the rest of the crop does not pack the same punch.

“The theatrical new releases that are coming to sell-through in the fourth quarter may be less impactful than in years past because the box office of these titles are 25% less,” says Mark Higgins, home video manager for Trans World Entertainment.


An overall softening of the DVD sell-through market will also create a challenging holiday season.

“With the maturation of the format, people already have DVD collections that number between 50-100 DVDs with 10 they haven’t opened yet,” says Larry Hansdorl, senior buyer of home entertainment for Newbury Comics. “You can’t just throw a DVD up on the shelf and have it move like it used to.”

The last time a theatrical new-release DVD set a first-week sales record was in November 2003, when Pixar/Disney claimed “Finding Nemo” sold 8 million combined units its first week.

Retailers are optimistic that other categories will pick up the theatrical sell-through slack. TV and music titles, along with titles on Universal Media Disc (playable only on the Sony PlayStation Portable device), are expected to be the bright spots this Christmas.

“TV occupies a quarter of our space right now and is growing constantly,” notes David Nightbird, DVD buyer for the Tower Records location at New York’s Lincoln Center. He also expects considerable growth next quarter in music and PSP videogame titles.

TV titles that are expected to strike it big include EMI this November. New day-and-date UMDS include “Crash” (Sept. 6), “Desperate Housewives” (Sept. 20).

Big music releases include the Rhino Entertainment titles “Ramon’s Video Box” (Sept. 27) and “Creme Live” (Oct. 4) as well as a series of “Live at” titles from EMI this November.

New day-and-date UMDS include “Crash” (Sept. 6, Lions Gate) and “Bewitched” (Oct. 25, Sony).

Studios are bullish about fourth-quarter sales despite the theatrical DVD slate.

“The drama of the market place has always been the success of new, big theatrical titles, but new releases only count for about 40% of the overall business,” Fox VP of marketing communications’ Steve Feldstein says.

Pat Fitzgerald, executive VP of sales, distribution and trade marketing for Buena Vista, says the successful fourth quarters of...
for music when it renovates its Borders superstores. That is the major change planned for those renovations, according to Borders CEO Greg Josefowicz. "We jump ahead to where we think we will end up for music as it relates to its contribution to the total box, which is below where it is now," he said. The chain's new bins have a smaller footprint but are taller, allowing for a more efficient use of the reduced music space and greater growth in books.

During the conference call, Josefowicz said music sales make up about 13% of Borders' sales, down from the 15% company executives quoted in their previous conference call in May.

DVD sales, meanwhile, were slightly up, but not enough to compensate for the decline in music. Consequently, the chain will reduce space for the combined music and movie categories from 20%-22% to 15%-18%, lowering the company's per-dvd share. Some DVD space will increase slightly because that category "continues to have an anticipated growth metric which will continue for some number of years," Josefowicz said.

White music sales are declining in the 464 Borders superstores, sources say the company is adding music to its Borders Express concept, which is the company's mall-based store. Borders Express is the new name Borders has been using for its 704 Waldenbook sites. By the end of the year, 100 of those sites will carry the Borders Express logo. How many will stock music is unclear, and Borders declined to comment. But sources say the company is testing a plan for Express stores to carry the top 50 music titles.

Overall, Borders reported $1.3 million in net income, or 2 cents per diluted share, on sales of $895.8 million for the fiscal quarter ended July 23. For the corresponding quarter in 2004, the company reported $7.8 million, or 10 cents per diluted share, on sales of $853.4 million.

At Barnes & Noble, CEO Steve Riggio said the chain had managed to evade the decline in music sales—until now. "We have bucked the trend of the [music] industry, primarily because we catered to the adult customer, but this is the first quarter where we have seen a decline of this type," he said.

Riggio put the drop in the mid-single digits. But he added that Barnes & Noble does not have that much exposure to the music industry downturn because music is a small percentage of the chain's sales. It is also the chain's lowest-margin product category. For the fiscal quarter ended July 30, Barnes & Noble rode a strong comparable-store gain to a 50% increase in earnings. The company posted $13.5 million in net income, or 18 cents per diluted share, on sales of $1.17 billion. That compares with net income of $8.7 million, or 13 cents per diluted share, on sales of $1 billion for the corresponding quarter last year.

Breaking down sales by operation, the Barnes & Noble stores generated $1.03 million in sales; barnesandnobles.com did $96.3 million; and B. Dalton garnered $31.6 million. At the end of the quarter, Barnes & Noble was operating 673 superstores and 146 B. Dalton stores.

Brunswick Minds Its Legacy

Historic R&B Label Plans Catalog Repackaging, Documentary DVD For Koch

Brunswick Records, the legendary R&B label once home to Jackie Wilson, the Chi-Lites and Tyrone Davis, is ramping up its releases after aligning itself with Port-Washington, N.Y.-based Koch Entertainment Distribution. Look for Brunswick to delve into its catalog for a host of -CD sets in the next year, as well as some boxed sets in the near future, label owner Paul Tarnopol says.

A two-CD Davis retrospective is due Oct. 18. Collections from the Chi-Lites and Wilson are expected in 2006. Additionally, Tarnopol is planning a two-CD set that provides a label overview.

Tarnopol says he also commissioned a documentary on the label that he expects Koch will release on DVD. The film features interviews with about two dozen artists, arrangers and managers who worked with Brunswick, including Davis and the Chi-Lites' Eugene Record.

Brunswick had been distributed by the Innovative Distribution Network for the past four years, and had focused on licensing its catalog. The label entered the music business around 1919 and once operated a studio in Chicago. It was associated for many years with Decca, then began operating as an independent, run by Nat Tarnopol (Paul's father), in the 1970s. Those familiar with the label's history will recall that in the mid-'70s there was a payola scandal involving royalties that were allegedly diverted to make payments to radio stations, as documented in Fredric Dannen's 1990 book, "Hit Men."

But Brunswick's shady days are long gone, says the Chi-Lites' Marshall Thompson, who could not be happier to see the label repackaging his group's material.

"I've been working with Paul for two years, and he 's picked it up," Thompson says. He's been straightening out the royalties and making sure everyone is getting paid. He had a bump in the road, but the bump is over with once you start paying your artists. I don't have to go chasing him up and down the street for months."

The documentary, Tarnopol says, will not shy away from the label's legal troubles. Including that chapter, he notes, "puts it in perspective and really tries to explain to the industry back then."

EXCLUSIVES NO MORE:

Death Cab for Cutie, which is set to release its Atlantic Records debut Aug. 30, fulfilled its contract with Seattle-based indie Barsuk Records by releasing a live record, "The John Byrd E.P.," in March.

The EP—which has sold 22,000 copies, according to Nielsen SoundScan—was meant to have a limited release, and Barsuk went directly to the Coalition of Independent Music Stores to distribute it. That was an experiment that Barsuk head Josh Rosenfeld says he likely will not repeat.

Because he did not use any one-stops to distribute the record, Rosenfeld explains, it was wrongly kept off the shelves at such larger outlets as Tower.

"The original intention was pure," he says, "that we didn't want to have a special, limited release that was sold only to the stores who had been supporting us both since the early days—a list that includes such stores as Tower and Virgin in addition to the Indies, by the way. The logistics, however, proved to be more complex than we anticipated, and the process of trying to distribute to all the 'worthy' stores wound up exposing the difficulty of trying to use an exclusive product as a thank-you... From a strategic perspective, I just don't think that exclusivity is a good way to go."

Wide availability from Barsuk Sept. 20 will be the fine power pop album "The Weight Is a Gift" by the rejuvenated Nada Surf.
Coldplay’s Twisted Logic Tour Makes Sense To Promoters

Coldplay’s Twisted Logic tour is shaping up as one of the biggest headlining tours of the summer, and promoters have pinned their highest hopes on the long-term future of the British band.

With the band averaging more than 17,000 people a night on only its third North American tour, it is easy to see why an industry that has struggled to create headliners sees the touring future in Coldplay.

The 38-date tour in support of the Capitol release “X&Y” runs Aug. 3-Sept. 30, and it is almost as given that Coldplay will crack Billboard’s top 25 tours of the year for the first time.

“This tour is a smash,” says Mark Campana, president of Midwest brands for Clear Channel Music Group, promoter of the tour.

“In my small markets, tickets are selling briskly and exceeding our expectations,” Campana continues. “In the big markets, the show is over the top.”

Indeed, Coldplay’s Aug. 13 show at Alpine Valley Music Theatre in East Troy, Wis., drew a staggering 2,000 people, according to Campana. But Marty Diamond, Coldplay’s agent at Little Big Man, says box-office growth has been steady, from clubs to small halls to amphitheaters and arenas.

Coldplay has crossed the United States only as a headliner, beginning with club dates in November 2000. The Twisted Logic tour is the band’s first U.S. trek since 2003, when it exploded from theaters, leaving unsatisfied demand in its wake.

While another band would have stayed out on the road, this band strategically went in and started working on this [current] record,” Diamond says.

Such a move is a perfect example of the band’s desire to create demand. Asked about Coldplay’s touring philosophy, manager Dave Holmes says, “We’ve always tried to underplay, from the very beginning. We neither tried to go into buildings that were too big. We don’t want to have any empty seats.”

The SETUP

Empty seats have not been a problem for Coldplay. And this time out, anticipation was so high for the record and the tour that large venues were the only way to go.

“The whole idea was to push the tour on sale the weekend before the album came out to give it an extra push,” Holmes says. “The idea was to build the [ticket] on-sale around the launch of the record just to give this added impression in 38 markets.

Push it, in both areas. Twisted Logic moved some 350,000 tickets in its first weekend, and the album sold 737,000 records the first week of release, according to Nielsen SoundScan.

“It feels good to know that the plan is working,” Holmes says. “You never know for sure, and you don’t want to be cocky. To me it just seemed like the most logical thing to do.”

After the great on-sale weekend, ticket sales have not let up. “At first I felt as though the tour was helping to drive the record sales, but then it was almost like the record sales were helping to drive the tour,” Holmes says.

Keeping ticket prices conservative is another band philosophy, and on Twisted Logic prices range from $30 lawn seats to $69 for gold-circle seating. To keep prices in line, a more “back end”-oriented deal is required of the promoter, so it seems Coldplay has kept its guarantee conservative as well.

Reluctant to talk deal specifics, Holmes says, “We tried to keep it reasonable for everyone so there was no major risk. This is quite a unique deal, probably, from what [CCMG] is accustomed to doing, but it has been a great partnership.”

THE FUTURE

Coldplay preceded the current North American run with four weeks of European dates that included an appearance at Live 8 in London. After it wraps in the United States, the band is off for a short break.

LOS ANGELES—My Chemical Romance will woo alternative pop/rock fans this fall on its first headlining trek.

The band, which just wrapped a tour as part of the Vans Warped package, will kick off a 22-date trek Sept. 15 at the ПомоWest Pavilion in Columbus, Ohio. The fall run will close Oct. 12 at the House of Blues in Myrtle Beach, S.C. More dates are expected to be added.

The national tour is presented by House of Blues Entertainment and features Alkaline Trio and Reggie & the Full Effect.

Elyse Rogers, senior manager of tours and finance for HOB, says the company has high hopes for the tour because of the act’s creativity.

“They are one of the most artistic bands I’ve come across in a while,” Rogers says. “That’s hard to find these days.”

Case in point is the band’s latest music video, for the song “Helena,” which features dancing mourners at a funeral amid a set colored in blacks and reds.

The video received five nominations for this year’s MTV Video Music Awards, which takes place Aug. 28. The act is up for best rock video, new artist in a video and choreography in a video, as well as the MTVV2 Award and the Viewer’s Choice Award.

Lead singer Gerard Way says that in addition to interesting production on its tour, the band’s set list will be just long enough to keep fans coming back for more.

“We don’t want to play two hours and bore people,” Way says. “We want to play just over an hour.”

The act’s sophomore album, “Three Cheers for Sweet Revenge” (Reprise/Warner Bros.), has sold 914,000 units according to Nielsen SoundScan.

My Chemical Romance has played a number of festivals and supporting dates since it began touring in 2002. In addition to the Warped tour, the band has also opened for Green Day this summer.

The act’s fall tour will hit venues ranging in capacity from 2,000 to 10,000.

Matt Galle, the act’s booking agent at Ellis Industries, notes that in most cities the band will play scaled-down arenas.

“The strategy of this tour was to do volume,” Galle says. “We skipped over the small clubs in many markets.”

Most venues will sell half or three-quarters of the house, and will then add more tickets if necessary.

But there are some 2,000- to 3,000-seat venues along the route, because those facilities could better accommodate the band’s target $19.99 ticket price.

“We were trying to avoid ridiculous parking and facility fees,” Galle says.

Rogers adds that early sales indicate sellouts will occur for most of the dates.

Promotion for the tour will include TV, radio and online advertising. Additionally, Rogers says a big aspect of the campaign will involve grassroots street-team marketing.

After its fall tour, the act will play the Voodoo Music Festival Oct. 29-30 at New Orleans’ City Park, then travel to Australia to open for Green Day’s Pacific Rim dates.

My Chemical Romance is likely to stop touring in December or January, rather than extending headlining gigs deep into 2006.

“We don’t want to milk this record,” Way says. “We’re ready to make another one soon.”

Coldplay, fronted by Chris Martin, has provided a bright spot for the touring industry this summer.
Paul McCartney

Dear Paul,

congratulations for another record-breaking, sold-out US tour!

Hope to see you in Germany next year!

All the best.
Peter Reiger & everyone at PRK

---

Paul, You bring us to our knees!

- Shelley Lazar and the SLO family

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Sir Paul, thanks for taking us along for the ride

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McCartney’s Best Boxscores

Top Concerts From Tokyo To Tacoma

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Note: Boxscore ranking shows top-grossing concerts by Paul McCartney reported to Billboard between Jan. 1, 1989, and July 19, 2005.

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GROSS SALES/ Attendance: Sales by promoter, box office.

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www.americanradiohistory.com
The last time McCartney staged a U.S. tour, in 2002, he was the top-grossing artist in the world.

says. "We all really work for McCartney. He knows what he wants. We present him with people and options, and he makes decisions, and that's how we put the team together." The tour will include return visits to Boston's Fleet Center, New York's Madison Square Garden, Chicago's United Center, Philadelphia's Wachovia Center and Las Vegas' MGM Grand Garden Arena. For the first time, McCartney will play markets that include Des Moines, Iowa, and Omaha, Neb. Other cities, such as Miami and Seattle, will celebrate their fans, their suiteholders, etc.

"We're very excited to host one of the true living legends of rock'n'roll, Sir Paul McCartney, for two sold-out nights at Wachovia Center in Philadelphia," says John Page, COO of Global Spectrum. "Last time through McCartney only played one night in our facility. The response this time has been incredibly overwhelming, and we're fortunate to be able to accommodate our customers' demand for tickets with two shows. This is one of the hottest tickets we've had in our building's 10-year history."

The process to determine ticket prices for the McCartney tour is also one that is not taken lightly. In the end, McCartney and Marshall Arts opted to go out with the same ticket prices as the 2002 tour: $250, $125, $85 and $55. Prices are slightly lower in smaller markets like Des Moines and Omaha.

"And I believe it was a great value-for-money show from start to finish. Nobody left, we got great reviews, and it was the Billboard tour of the year, thank you very much."

Such factors as market conditions and production costs also carry a lot of weight. With virtually every date on the upcoming tour selling out quickly, it looks like tour organizers made the right call.

"Given we sold every ticket last time, raising the ticket price would not have been unreasonable," Wavra points out. "But a lot of his audience is a working-class audience, and we felt fans of all economic strata deserve a chance to see this show. And there is not a soul that leaves early and not a soul that leaves without feeling they got their money's worth."

Asked if the tour might be extended, Marshall says, "One always hopes. The only person who can tell me that is Paul. It would be nice. I pinch myself, because three years ago he was going to do six weeks and no more. Then he looked at me after about three weeks and said, 'I'm really enjoying this, let's do some more.' I'm always hopeful, but I'm grateful for what I have. My glass is full. If more come along, then that's a bonus and a great thing."

Congratulations to Paul McCartney from Penguin Young Readers Group

A new album, a new tour, and now a new children's book!

"Having worked on this story and the characters for many years, it's very exciting for me to see things come to fruition in what I think will be a remarkable book."

— Paul McCartney

Join Wirral the Squirrel, Froggo the hot-air-ballooning frog, Wilhamina the plucky red squirrel, and Ratsy the street-wise rodent on a quest to save enslaved animals everywhere!

A companion to a short animated film Paul McCartney collaborated on with his late wife, Linda, HIGH IN THE CLOUDS is an exciting, fast, and funny adventure that will delight children of all ages.

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McCARTNEY LIVE (cont.)

from >>p52
say, some of the greatest music ever written, and it comes over that way.”

When McCartney lets fans know his entire song catalog is fair game for the set list, the response is downright joyful. “Paul McCartney has been an evolu-
tionary artist, from his time with the Beatles, with Wings and as a solo artist, and his tours have reflected a certain period in his career,” notes Brad Wavra, touring VP for Clear Channel Music Group, who oversees CCMG’s McCart-
ney dates.

“On tour this time and last time, he has embraced that history and the hits, and communicating that is the meat of promoting the tour in the U.S.”

Fans got the message, responding with near-immediate sellouts.

“In the world of arena rock, there are a handful of what we call ‘five-star artists,’ any artist that can sell out an arena as quickly as Ticketmaster can fill the demand,” says Randy Phillips, CEO of AEG Live, the US tour’s other promoter. “And Paul McCartney is one of them.”

In plotting the upcoming North American trek, Marshall brought to-
gether the world’s two top promoters, CCMG and AEG Live. These two nor-
mally competitive concert giants put their differences aside to work together
on the McCartney dates. Marshall does not take credit for the spirit of collaboration between CCMG and AEG Live.

“When was it?” he says. “To work with McCartney and to promote a tour with McCartney is a privilege, and I think people put aside their competitive nature to be involved in such a special thing.”

In using the two promoters, though, Marshall gets the best efforts of both.

When McCartney returned to the road in 2002, Clear Channel Entertainment and Wavra produced about 90% of the first leg. When the tour was extended, AEG Live was awarded about 40% of the dates.

This time out, dates are split evenly between the two mega-promoters.

“AEG Live is a big player out there, and I think the competition makes us both stronger,” Wavra says.

AEG had just gotten off the ground when McCartney went out in 2002.

“There’s no question Barrie showed confidence and took a shot [with us], because he felt it would be good for the business and good for Paul,” says Phillips, who has enjoyed a 25-year profes-
sional relationship with Marshall. “He felt there would be a new kind of en-
ergy we would put into these dates be-
cause it was so important for us to prove ourselves.”

Paul Gongaware, co-CEO of AEG Live subsidiary Concerts West, is the point person for AEG Live on the Mc-
Cartney tour, working with Gord Berg, senior director of touring for Concerts West/AEG Live, in Toronto and AEG Live marketing VP Amy Morrison in Los Angeles.

“We don’t work with Barrie, we work for him,” Gongaware points out. “It’s his vision and his creativity that brings the McCartney tour to life.”

A variety of factors play into which promoter handles which market.

“I look at several things, [including] where the local promoter they team up with is strongest,” Marshall says.

“There’s a lot of pride in being a pro-
moter in your city, and I think that’s very important. [CCMG CEO] Michael Rapino’s move . . . to re-establish the local promoter’s names, as opposed to the corporate names, is a very bright idea, because it’s all about the pride of being in their community.”

Local presence is only one criterion Marshall considers.

“It took me a while to think it through, to talk through every date, along with the marketing approach and the econ-
ومics of it all and so on,” he says.

Communication is nearly constant between Marshall Arts and the North American promoters. “Not only detail on a Paul McCartney tour that Barrie is not involved with,” Wavra says. “I’ve never seen such a hands-on relationship between a manager—
for lack of a better word—and an artist. Barrie fills both roles, worldwide pro-
moter and the things that a manager normally does.”

Phillips confirms, “We work intimately with Barrie’s team. In many ways, our infrastructure becomes an extension of Marshall Arts.”

And, given the tour’s quest for a smooth transition from date to date, the two companies also work closely to coordinate on-sales and exchange mar-
keting information.

“We work seamlessly,” Phillips says, adding that such cooperation is not so difficult. “All companies are are people. Once you get through the politics and a decision has been made and we’re not killing each other to get a tour, it’s pretty easy for us to work together.”

Communication between AEG Live and CCMG is essential, Wavra adds.

“We share a lot of information, like on-sale information and scaling infor-
mation,” he says. “Barrie has been able to create an environment around this

Congratulations
Paul
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and on the forthcoming
new album 'Chaos And
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When Paul McCartney tours, great things happen. The planets align, worlds collide and we all get to be.

And, needless to say, turnstiles spin and cash registers ring.

This musician who has helped shape music history is also an undeniable relevant touring artist today.

McCartney will again tour North America this fall, playing 37 dates beginning Sept. 16 at the American Airlines Arena in Miami. The US Tour, in support of his new album, "Chaos and Creation in the Backyard," will wrap Nov. 30 at the Staples Center in Los Angeles.

The last time he toured extensively in the United States in 2002, McCartney was the top-grossing artist in the world, raking in more than $126 million as Billboard's top tour of the year.

In record-setting fashion, the former Beatle proved he could still ignite mania, averaging more than $2 million per night's work and owning 11 of the top 25 Billboard Boxscores in a star-studded year.

And now an artist who used to tour only once or twice per decade has become a fairly frequent live performer. Asked why McCartney has returned to the stage with such vigor, Barrie Marshall, his longtime worldwide tour director, has a theory.

"Because he's enjoying it, and he has a great band," says Marshall, owner of international promoter Marshall Arts. McCartney's band includes Paul "Wix" Wickens (musical director/keyboards), Abe Laboriel Jr. (drums), Rusty Anderson (guitar) and Brian Ray (bass/guitar).

"This band has a great spirit," Marshall says. "Paul feels part of the band, and they feel part of him. There is a genuinely very good feeling, you can see it onstage from the body language, the attitude and the camaraderie. It's fun. This is not hard work. They really love it, all of them. And they're playing, dare I

continued on >>p54
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‘BACKYARD’ TO THE WORLD (cont.)

from >>p48

global launch as we can,” he adds. “But beyond that, our challenge is to make the
record last. We have devised a campaign
that will take us to the end of the year,
and we will still be campaigning in 2006.”

Another challenge for EMI’s teams
around the world will be to target
younger audiences.

“We have the duty as a company to
make sure that we don’t just target Mc-
Cartney’s fan base,” Allen says. “We
want to get this record heard and en-
joyed by the young end of the market.”

Allen says this will be made easier by
such events as McCartney’s appearance
last year at the Glastonbury Festival, play-
ing to an audience far younger than his
core fans, and his appearance in July at
the Live 8 concert in London’s Hyde Park.

“The environment is much more open
than a few years ago,” Allen says. “This
is a great moment for a great album.”

Outside the United States and the
United Kingdom, Allen says, McCart-
ney’s top record-selling markets are
Germany, France and Japan. Toshiba-
EMI will release the album in Japan.

The United States will get priority at-
tention as Capitol Records will release
the new album three days before Mc-
Cartney launches his U.S. tour in Miami.

“He is very committed to this album
and putting [in] a lot of time to pro-
mote it,” Wadsworth says.

In the weeks and months prior to the
release, McCartney has dedicated a sub-
stantial amount of time for promotion
with media outside the States, espe-
ially in key markets.

The artist also returned to Abbey Road
Studios, the recording home of the Bea-
tles, to perform several new tracks at a
showcase in front of an invited audience
in late July. BBC Radio 2, the British na-
tional public adult contemporary sta-
tion, taped the session for broadcast
around the album’s release date.

EMI affiliates will focus their efforts on
traditional media, including TV adver-
tising, as well as on direct-to-consumer
online marketing.

“Each market has its own action plan,”
Allen says. “The marketing mix will vary
from market to market.”

First single “Fine Line” was featured
for 24 hours exclusively on AOL Music
on July 26. Other online initiatives will
be rolled out before and after the
album’s release.

“It’s easier to get directly to people
than five years ago,” Wadsworth says.
“We are going to use the Web to target
the audience better.”

Allen says EMI will devise promotional
material for TV and for the Web that will
ensure global exposure for McCartney
even when he will be touring America.

Wadsworth declines to discuss the sales
targets, but he says he is confident that
it will exceed that of McCartney’s recent
studio albums. “We have some good feel-
ing about this project,” Wadsworth says.
“We are very confident about the qual-
ity of the music on this album.”

McCartney reached younger fans with
his performance at Britain’s Glastonbury
Festival.
You never fail to amaze us, Paul. Congratulations on another album, another tour. We are excited to know you are keeping your BAND ON THE RUN!

Saburo "Al" Arashida & the Kyodo Tokyo family
As Paul McCartney's new album "Chaos and Creation in the Backyard" debuts worldwide Sept. 13, global marketing efforts will reaffirm McCartney's stature as "a contemporary music force," says Tony Wadsworth, chairman/CEO of EMI Music U.K. & Ireland, which is overseeing the campaign outside the United States.

"It is easy for Paul McCartney's legacy to overshadow his current music," Wadsworth says, "but we are dealing with an artist who is still exceptionally active."

The new album, Wadsworth says, "is very much a Paul McCartney music statement. It is a reminder of the fact that he is not just a great voice but also a great musician and a gifted lyricist. It's very inspiring."

Wadsworth, like Capitol Records chairman Andrew Slater, sees McCartney's choice of Nigel Godrich as producer as a catalyst that brought the best out of McCartney.

"We have worked with Nigel from very early on in his career, and we have a close relationship with him," Wadsworth says. "We always felt he was someone who would be perfect to work with Sir Paul. And it really became a productive relationship."

Wadsworth goes as far as saying that it was "a sparkling relationship" in that Godrich has an "honesty and directness" that allowed him to be straightforward with McCartney. In his comments on the album, McCartney confirmed that view.

"We are very happy with the end result," Wadsworth says. "It's everything you like about McCartney. He's on top of his game, very confident and in a relaxed sort of way. And he knows he's made a good album."

Consequently, Wadsworth says that the marketing campaign surrounding the release of the album will let the music do the talking. "It's about communicating about the music," he says.

Mike Allen, senior VP of international marketing at EMI Music U.K., says that in the months preceding the release of the album, he has worked closely with the company's top management and marketing teams around the world to build an internal awareness of the new release.

"Everybody is revved up about this album," Allen says. "We are going to give it as strong a...continued on »p50

The cover art for McCartney's new album features a photo of him taken by his brother, Mike.
PAUL McCARTNEY 2005 TOUR SET LIST

1. Great Song
2. Great Song
3. Great Song
4. Great Song
5. Great Song Medley
6. Great Song
7. Great Song
8. Great Song
9. Great Song
10. Great Song
11. Great Song
12. Great Song
13. Great Song
14. Great Song
15. Great Song
16. Great Song
17. Great Song

Encores
1. Great Song
2. Great Song
3. Great Song

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McCartney’s Top Albums

Nearly four decades after its landmark arrival in 1967, “Sgt. Pepper’s Lonely Hearts Club Band” remains the top-charting album in Paul McCartney’s career with the Beatles, Wings and as a solo artist.

In this exclusive analysis of McCartney’s album chart history, titles are ranked by their peak position on The Billboard 200. As a band member or solo artist, McCartney has scored 26 albums at No. 1.

For albums that peaked at the same position, including each of those chart-toppers, ties were broken by the number of weeks a title spent at the peak. If ties still remained, they were broken by ranking titles by the number of weeks spent on the chart, then in the top 10.

—Keith Caulfield

### RANK TITLE ARTIST PEAK POSITION DATE LABEL

1. **Sgt. Pepper’s Lonely Hearts Club Band** The Beatles 1 (15 weeks) June 24, 1967 Capitol
4. *Meet the Beatles!* The Beatles 1 (9) Feb. 1, 1964 Capitol
10. *Wings at the Speed of Sound* Wings 1 (7) April 10, 1976 Capitol
15. *‘Yesterday’... And Today* The Beatles 1 (5) July 9, 1966 Capitol
18. *McCarty* Paul McCartney 1 (3) May 9, 1970 Apple
20. *Anthology 1* The Beatles 1 (3) Dec. 9, 1995 Apple
24. *Venus and Mars* Wings 1 June 14, 1975 Capitol
25. *Anthology 2* The Beatles 1 April 6 1996 Apple
26. *Anthology 3* The Beatles 1 Nov. 16, 1996 Apple
27. *Introducing... The Beatles* The Beatles 2 Feb. 8, 1964 Vee-Jay
33. *Yellow Submarine* The Beatles 2 Feb. 8, 1969 Apple
34. *The Beatles at the Hollywood Bowl* The Beatles 2 May 21, 1977 Capitol
35. *Flaming Pie* Paul McCartney 2 June 14, 1997 Capitol
36. *Wingspan: Hits and History* Paul McCartney 2 May 26, 2001 Capitol
37. *McCarty II* Paul McCartney 3 June 14, 1980 Columbia
40. *Let It Be... Naked* The Beatles 5 Dec. 6, 2003 Apple

‘CHAOS’ REIGNS (cont.)

from >>p40

on radio,” Camino says.

Rather than focusing on a single format, Capitol will use AC and classic rock stations.

“We're going to do a combination of classic rock and AC, depending on who the right stations are in each market,” Camino explains. “We're going to have to look at it market by market.”

Although a videoclip is not in production, Camino says a TV program coinciding with the launch of the album and tour is in the works, but the placement, partners and airdate were still to be determined at press time.

Aside from the ADI preview of the single, in the digital realm Capitol is working with Clear Channel to host listening parties the weekend prior to the album's release with all the appropriate radio station Web sites. These will be cross-promoted on the stations.

Additionally, the single will be available for purchase as a download prior to the release date, although which digital music services will carry the track has not been established yet.

When the physical album hits retail shelves Sept. 13, fans will have two options: a standard CD release and a special limited-edition package. The latter will feature an expanded CD booklet and a bonus DVD featuring a "making of the album" short, a performance of "Fine Line" and other-to-be-determined content.

The initial run of both packages will include a collectible tour souvenir that will serve as a "point of entry" to a national sweeps sponsored by Lexus. The collectible, which will still be designed at press time, will most likely be "in the spirit of a trading card," Camino explains.

In addition, a major tour launch event in Miami, involving "several major media partners," is in the works, Camino says.

“We’re doing everything we can around the tour,” he adds. "It’s a great tool. It's a 37-city sold-out tour, so we're working really closely with all the venues and with Lexus to create as much visibility around these dates as possible." The label will also work with Ticketmaster and will use its database to send e-mail blasts to consumers who have purchased tickets.

Capitol will launch a national TV advertising campaign involving non-cable and cable networks. A print advertising campaign is also being worked up. Camino adds, "Paul will be incredibly visible in a lot of the national magazines."

The label is relying on a U.S. publicity campaign along with the other various programming elements, to help raise awareness for "Chaos," Camino says. "Through the radio special, through the TV special, through news segments and content provided to news outlets, it will show that McCartney is an incredibly viable current artist."
Paul, we are honored to be Here, There and Everywhere with you.
Thank you to everyone at Marshall Arts.
Special thanks to Bill Bernstein for the incredible photo.

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And in the end
The love you take
Is equal to the love
You make

September 16
American Airlines Arena
Miami

September 17
St. Pete Times Forum
Tampa

September 20
Phillips Arena
Atlanta

September 22 & 23
Wachovia Center
Philadelphia

September 26 & 27
TD Banknorth Garden
Boston

September 30 & October 1, 4 & 5
Madison Square Garden
New York City

October 6
AC/DC Center
Washington, DC

October 10
Air Canada Centre
Toronto

October 14 & 15
The Palace of Auburn Hills
Detroit

October 18 & 19
United Center
Chicago

October 22
Schottenstein Center
Columbus

October 23
Bradley Center
Milwaukee

October 26
Xcel Energy Center
St. Paul

October 27
Wells Fargo Arena
Des Moines

October 30
Qwest Center
Omaha

November 1
Pepsi Center
Denver

November 3
KeyArena
Seattle

November 4
Rose Garden
Portland

November 7 & 8
HP Pavilion
San Jose

November 11 & 12
Arrowhead Pond of Anaheim
Anaheim

November 16
ARCO Arena
Sacramento

November 19
Toyota Center
Houston

November 20
American Airlines Center
Dallas

November 23
Gila River Arena
Phoenix

November 25 & 26
MGM Grand Garden Arena
Las Vegas

November 29 & 30
STAPLES Center
Los Angeles

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**McCartney’s Top Singles**

“Hey Jude,” a song that Paul McCartney wrote for John Lennon’s son Julian, and which McCartney performed during this year’s Super Bowl halftime show, ranks as the No. 1 song of McCartney’s career with the Beatles, Wings and as a solo artist. Of the top five charting singles, three were recorded by McCartney after leaving the Beatles.

In this exclusive analysis of McCartney’s singles chart history, titles are ranked by their peak position on The Billboard Hot 100. As a band member or solo artist, McCartney has scored 29 singles at No. 1.

For singles that peaked at the same position, ties were broken by the number of weeks a title spent at the peak. If ties still remained, they were broken by ranking titles by the number of weeks on the chart, then in the top 10.

—Keith Caulfield

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<td>The Beatles</td>
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<td>2</td>
<td>Ebony and Ivory</td>
<td>Paul McCartney (with Stevie Wonder)</td>
<td>1 (7)</td>
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<td>I Want to Hold Your Hand</td>
<td>The Beatles</td>
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<td>4</td>
<td>Say Say Say</td>
<td>Paul McCartney and Michael Jackson</td>
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<td>Band on the Run</td>
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“Back Seat of My Car.” Musically, it’s highly sophisticated and the arrangement evokes some of the more impressionistic Beatles records. However, the lyrics juxtapose a simple, innocent sensibility that’s more reminiscent of ‘I Want to Hold Your Hand.’ By blending together two disparate elements from his past, Paul created something brand-new and very cool.

—DON WAS

“For me, it will always be ‘Yesterday’ since I get goose bumps every time Macca does it live. Second favorite is ‘The Long and Winding Road.’ They are both extremely emotional and touch a nerve with their lilting melodies and personal lyrics.”

—RANDY PHILLIPS, CEO, AEG LIVE

“For me, ‘The Long and Winding Road’ that he co-wrote with John Lennon for the Beatles. Reminds you nothing is easy.”

—MITCH GLAZIER, SENIOR VP OF GOVERNMENT RELATIONS, RECORDING INDUSTRY ASSN. OF AMERICA

Comments compiled by Debbie Galante Block, Bill Holland, Melinda Newman, Paul Sexton and Ray Waddell.
THE BAND IS ON THE RUN
AND THE FIRST STOP IS MIAMI!

SIR PAUL, WE COULDN'T BE HAPPIER.
LETTING ‘CHAOS’ REIGN

By Craig Rosen

As Capitol Records aims to drive Paul McCartney’s new album, “Chaos and Creation in the Backyard,” to the upper reaches of The Billboard 200, label executives say their plans will be powered by McCartney’s sold-out, 37-city U.S. tour—and his most vital and intimate songs in years.

McCartney’s U.S. Tour kicks off Sept. 16 at the American Airlines Arena in Miami, just three days after “Chaos” streets in America. It is his first trek since he noticed the top-touring artist in the world honors with his 2002 campaign and his first studio album since 2001’s “Driving Rain.”

Lexus will sponsor the tour and, for the first time, a McCartney solo composition will appear in a TV ad, as the automaker will use “Fine Line,” the first single from the new album, for its TV campaign.

The Lexus deal brings to mind the Lennon-McCartney song “Drive My Car” from the Beatles’ 1965 classic album “Rubber Soul”—a track that McCartney revved up for his high-profile performances earlier this year at Super Bowl XXXIX and Live 8.

However, critics and executives are comparing “Chaos” to another vintage McCartney set—the singer/songwriter’s 1970 solo debut, “McCartney.” As he did on that landmark album, McCartney plays almost all the instruments on his new album.

Capitol Records chairman Andrew Slater recalls when he first heard demos of some of the material that would eventually become “Chaos” last summer during a stop in Lisbon, Portugal, on McCartney’s European tour. At that point McCartney had been recording with David Kahne, who helmed “Driving Rain,” and Nigel Godrich, known for his work with Radiohead, Travis and Beck.

“We sat down, and he played me 15 or 20 songs,” Slater says. “Eight that he had worked on with Nigel Godrich and [others] that he had worked on with David Kahne. At the time I was struck more by his approach with Nigel. It has all the personality of the early ’70s McCartney records, while still sounding fresh and modern.”

McCartney’s decision with Godrich to play without his band helped those songs stand out in Slater’s mind.

“It had all his personality as a drummer and all the things we sometimes overlook because Paul is such a great singer and such a great songwriter,” he says. “He’s equally as great a musician and, that collection of songs really showed that.”

Ultimately, McCartney opted to go with the songs that Godrich produced and shelved the sessions with Kahne for a possible future release, a decision that Slater greeted enthusiastically.

“For me, this record represents his best collection of material in a long time,” he says. “All of his records have elements of his immense talent as a singer, a writer and a player, but on this one, it really all comes together.”

During his tenure at Capitol, Slater has shepherded “Driving Rain,” which has sold 400,000 copies, according to Nielsen SoundScan, as well as the 2001 retrospective “Wingpan” and the 2002 live set “Back in the U.S.,” which have sold 970,000 units to date.

“The “Driving Rain” record had moments of real brilliance, but it came out at a time, right after 9-11, when we were all trying to find our emotional center and how art was going to define our lives,” Slater says.

The song “Freedom,” which McCartney performed at the post-Sept. 11 fund-raiser the Concert for New York City, was added to “Driving Rain” and became an anthem of sorts in the aftermath of the 2001 ter- rorist attacks in the United States.

With its quality and intimate approach, Slater is confident that “Chaos and Creation in the Backyard” will strike a chord with McCartney’s legions of fans.

“This is the kind of record that anybody who owns a Beatles record or a McCartney record or a Wings record is going to want to own, and we’re going to find them,” he says.

The release of the new album comes in a year that has seen Ma-

Car-
CONGRATULATIONS ON YOUR NEW ALBUM
CHAOS AND CREATION IN THE BACKYARD
IN STORES SEPTEMBER 13

A YEAR TO REMEMBER

WE CAN’T WAIT TO SEE YOU
IN OUR “BACKYARD” THIS FALL ON THE US TOUR

9/16 • MIAMI 10/10 • TORONTO 11/7 • SAN JOSE
9/17 • TAMPA 10/14 • AUBURN HILLS 11/8 • SAN JOSE
9/20 • ATLANTA 10/15 • AUBURN HILLS 11/11 • ANAHEIM
9/22 • PHILADELPHIA 10/18 • CHICAGO 11/12 • ANAHEIM
9/23 • PHILADELPHIA 10/19 • CHICAGO 11/16 • SACRAMENTO
9/26 • BOSTON 10/22 • COLUMBUS 11/19 • HOUSTON
9/27 • BOSTON 10/23 • MILWAUKEE 11/20 • DALLAS
9/30 • NEW YORK 10/26 • SAINT PAUL 11/23 • GLENDALE
10/3 • NEW YORK 10/27 • DES MOINES 11/25 • LAS VEGAS
10/4 • NEW YORK 10/30 • OMAHA 11/26 • LAS VEGAS
10/5 • NEW YORK 11/1 • DENVER 11/29 • LOS ANGELES
10/8 • WASHINGTON 11/3 • SEATTLE 11/30 • LOS ANGELES

FROM YOUR FRIENDS AT CLEAR CHANNEL MUSIC GROUP
Dear Paul,

Congratulations on this Billboard Special.

There are few artists who have meant so much to so many.... Your music has touched my life since I was 13... I'm now 54. Even I know that's a long time!

From being an extra in Hard Days Night to playing on stage with you, I still can't believe my luck! I'm proud to have seen the magic!

1st John

Phil C

www.americanradiohistory.com
“My favorite Paul McCartney composition is ‘Let It Be,’ not only because it is such a moving, timeless song, but because he originally wrote it for Aretha Franklin. Somehow we didn’t get to record it at the time. When the Beatles recorded their own version, though, Aretha loved it so much that she covered it. During that same period, she also recorded another classic McCartney song, ‘Eleanor Rigby.’”

—AHMET ERTEGUN, FOUNDERING CHAIRMAN, ATLANTIC RECORDS

“My favorite Paul track is ‘Jet’ from ‘Band on the Run.’ I remember working on that record when I first started at EMI. I was just a kid and thrilled to be working with such an immense talent as McCartney. But I also love this new track, ‘Fine Line,’ off the new album.”

—DAVID MUNNS, VICE CHAIRMAN, EMI MUSIC WORLDWIDE; CHAIRMAN/CEO, EMI MUSIC NORTH AMERICA

“ ‘I’ve Got a Feeling.’ On tour, we always listen to this song when we’re getting on the bus or whatever. It makes you want to have a barbecue and have a beer and just relax.”

—ASHLEE SIMPSON
THE MAN
THE MUSIC
THE LEGEND

THANKS PAUL FOR SOME OF THE WORLD'S FINEST MUSIC AND A BRAND NEW ALBUM: 'CHAOS AND CREATION IN THE BACKYARD'.

ALSO, CONGRATULATIONS ON YOUR RECORD SELL-OUT US TOUR.

LOVE FROM ALL OF US.

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CREATING ‘CHAOS’ (cont.)

from >>p32
better than that.”

The funny thing is, I always like that, but what happens is when you reach a certain position, people will naturally, in a way, assume that whatever you say goes.

But in a lot of the areas I work, like tours and in the office, if you were able to look in on a meeting of mine, it’d be, “OK, who’s got a good idea? What do we do now?” I really like teamwork.

But that is true. Both Elvis and Nigel are not afraid to speak their mind. Just the opposite.

When you meet new people, not just in work but socially, you must have to take the lead. You must be aware that an awful lot of people are completely daunted by meeting you at all.

It’s true, yeah. It’d be like when I met Phil Everly. He was such a figure from my youth that I went all daft and said, “Err, I used to be you... John was Don...” and all the most stupid things, and he got thoroughly embarrassed.

But I am aware of that, even to people at the newspaper shop. I do a sort of Liverpool thing, which is jokingly, “Look here, I don’t want any trouble off you, or whatever. I’ll be in their face, and they’ll go, ‘Oh, he’s just ordinary,’” and we soon get at ease. It comes in handy in situations like that.

People always expect you to be riding around in stretch limousines all the time, but I will sometimes take public transport if it’s convenient, and it does surprise people, you see the heads turn.

I was in New York and I needed to get uptown, so I took one of the uptown buses. A few people noticed, and this black lady said, “Hey, you Paul McCartney?” and started getting quite loud. I said, “Yeah, but I don’t want any trouble off you, babe,” and she hugged... I said, “If you’re going to talk to me, come over here, sit by me.” So she did, and I heard her entire history, how she was going to visit her sister and all this stuff.

One of the things that struck me about the album is that it’s not really a rock’n’roll record. There’s a lot of reflective stuff on it.

That’s right. It’s only with people saying things like that, that I’ve thought, “It’s true, there’s only two rockers on it.” I would bring something to Nigel, thinking, “This will be OK,” and he’d say, “I don’t really like it.” I’d say, “Fair enough, then we won’t work on it,” and I’d pull the next one out of the bag, and he’d say, “I love that one, let’s do that.”

It did mean we didn’t have a conscious policy about it being a rock album or this or that. It’d be a “whatever it was” album. So you’ve got a few rockers, a few others reasonably up-tempo, and it has meant a lot of the tracks we liked were quite introspective. But it’s nice to find that out now, when it’s too late.

One of the darker songs is “Riding to Vanity Fair.”

That wasn’t going to be on the album, and it now is one that people are tending to notice. It’s a very good example of collaboration between Nigel and I.

I brought it originally as quite an up-tempo thing. I was thinking of doing it as a bit of a rocker. Nigel gave me a blank look when I played it. I thought, “I’m getting to know that look...”

In fact, it was one of our stickiest moments. He happened to say he didn’t like it just as I was doing a bass overdub on something. And I was all fired up and had all the energy and the vibes. And he said, “You know that song you played the other day? I really didn’t like it.” I go, “Oh, thanks.” I tried to keep the energy up, but of course it had gone.

I said, “Hey, Nige, you know what, man? It’s timing. You’re a great producer, but I’m very spoiled. I’ve had the ultimate diplomat in George Martin, who would have said at the right time ‘Paul, perhaps we might re-consider how we deal with this song,’ or something, and he coaxes you.

The good thing was I came right up against Nigel’s style and he came right up against mine, and we met somewhere in the middle, and I think we both learned something from it.

I didn’t get that bass that day, but I came in the next day thinking, “Right, sod you, I’m gonna get it.” I got it in one take, and he said, “I love you Paul,” and I said, “I love you Nigel.” But if someone was going to take an uncompromising view, that had to happen.

What happened with the song, then, was we halved the tempo and took it down, quite slow and moody, then ultimately ended up rewriting the melody completely and a lot of the words. So there was not a lot of the original song, but it was a very interesting process I think we both liked, and it was like working with a band member.

That song, about being let down by a close friend, sounds like it’s based on real experience. It’s about all the people who’ve ever been like that. My stuff isn’t so autobiographical, whereas some other composers, it really is: it’s their life in song, whereas mine [come from] things that have happened to me in song, but not necessarily in sequence. It might be as in this case: all the times I’ve offered friendship and it’s been turned down, and the hurt that it’s caused. It’s really like a therapy session. You get it in a song, and you work it out.

Another tour coming up in the States suggests that you’re having a good time now.

The end of my last American tour, promoters were saying, “We could still take more, do longer.” Because I don’t really go out for much longer than three months. I find I get bored and it really becomes a slog. Three months at the rate we tour, which is pretty much one gig, then a day off, is pretty leisurely compared to how we used to work.

Are you planning on any more “new old” songs onstage?

Yeah, I found a few, I must say, which will be surprises. That’s one of the great pleasures now, because I used to resist Beatles songs. It was as if I was just trading on the past.

But I realized audiences loved them. They didn’t mind you doing that—in fact just the opposite. But I found that on the last American tour, things like “Hello Goodbye,” that I’d never sung before, was very entertaining for me and the audience. So that became a big plus. I’ve got a few songs I did in Europe that I’ve never done on American soil, and I’m thinking of a couple of others I’ve not done before, so it means they’re very fresh.

It was interesting to see you doing “Helter Skelter” at the Live 8 concert.

Yeah, that surprised a few people. It was cool to do. It was a good kids-up.

I imagine after the elation of the Live 8 day, what happened in London the following week [with the terrorist bombings of July 7] must have been a terrible damper, wasn’t it? Yeah, of course it was, because you were really just watching the G8 [Summit], and there’s always someone who spoils it. Even at the G8 there were those skirmishes from professional hooligans, which were beginning to spoil it. Then suddenly the bombings really put a damper on the whole thing.

But I suppose you have to just be philosophical and think they won’t defeat us. I choose to remember the greatness of the [Live 8] day and that we all came together for the right reasons, to help some brothers and sisters.

At this point, when you’re doing promotion, I imagine that’s one of the bits of the job you like the least.

I don’t hate it. Peter Utstein did say interview is like seeing your psychiatrist. You find out what you’re thinking. Probably the bit I like the least [about releasing a new album] is letting go of your baby. Like your baby’s going to school, and it’s going to come in for some bullying. That I don’t like too much. But it’s part of the game.

“My favorite Paul composition is ‘The Long and Winding Road,’ because of its wonderful melody, touching lyrics and beautiful harmonies. I remember singing along with the Ray Charles version in 1975 at [producer] Jimmy Guercio’s ranch and it got me through a tough period. It will remain my favorite Paul McCartney song forever. Thanks, Paul, for your heartfelt music. The world is a better place because of you.”

—BRIAN WILSON

“Eleanor Rigby” is my favorite song. It is plaintive, beautifully constructed, delicate and mysterious. It is very English too, with strong shades of Henry Purcell, an English Baroque composer I have always adored. I adored Paul’s very first solo album recorded at home. ‘Maybe I’m Amazed’ would be a close runner-up.”

—PETE TOWNSHEND

“Here, There and Everywhere.” The bridge is the most extraordinary musical transition of any pop song I’ve ever heard.”

—DAVID FOSTER
We’re thrilled to be a part of Paul McCartney's US Tour.
From your proud presenting sponsor.
CREATING ‘CHAOS’ (cont.)

from >>p29

McCartney has created his most rounded and assured piece of work in many years, from the strident opener “Fine Line” to the closing “Anyway.” The latter track characterizes the album with a mature sense of space and pensiveness.

For the project, the artist assumed the role of multi-instrumentalist that distinguished “McCartney,” his first post-Beatles project—released precisely 35 years ago in 1970—and the “McCartney II” set exactly a decade later.

Adding zest to McCartney’s challenge, this is his first studio set in four years, following the 2001 release of “Driving Rain,” which was a modest performer in the marketplace by McCartney’s exacting standards.

In conversation with Billboard on the eve of the release of ‘Creation and Chaos in the Backyard,’” McCartney emphasizes that the only challenges he now needs are the ones he sets himself. Prior to this interview, Billboard heard an advance copy of the new album that was credited with a pseudonym for security.

I’m very fond of this new “Pete Mitchell” album. [Laughs] Oh, thanks. Yeah, he’s not bad, is he?

You have to do that these days, don’t you? Yeah, they’ve got a big anti-piracy thing in place, watermarked copies and so on. But it’s OK. It’s a good thing, really.

Have you been getting a lot of good reaction to the album?

I must say we have. We had a lot of fun making it. Nigel Godrich, the producer, and I had a lot of fun making it. We were determined to make something that we wanted to listen to at the end of it all.

And for it to take its course in its own time, without being too rushed?

Exactly. We did it over two years, but probably recorded for about four months of those two years. I got a lot of holidays in between, but also I had a European tour that ate into it. It’s quite a nice process, because you could reconvene each little bout once you’d done it, and that informed the next lot, instead of just dashing through it.

I sense that people are surprised that this is your 20th solo album. I’m kind of surprised, because I don’t count how many I’ve done; I just do the next one, and love it. There’s always people who say, “Did you know it’s 40 years since the Beatles?” and I go, “Get away.” Or “You’ve done 3,000 gigs.” I say, “Never.” Of course the more we go on, the more it mounts up. But it really doesn’t matter to me whether it’s the 30th or the 3,000th. But at the same time it’s kind of impressive.

Had you met Godrich before?

No, I’d just started to hear about him. I’d liked certain records, and he turned out to be the common link between them. I’d like Radiohead’s records he was involved in, and I’d been sent an early copy of the Travis record, because I knew the Travis guys. We’d met along the road somewhere and got on very well.

Then I heard on the radio a track by Beck that I liked. The link between all these was Nigel, so when George [Martin] suggested him, I must admit he was on my good board. He was in the top 10 of people I would have considered.

I’d also read something about him in an article. It’s like, you get a Volvo, and you see nothing on the road but Volvos. I knew I was going to work with this guy by then, so you read everything you can. I saw an article which said he’d said himself. “No doubt one of these days an established artist will come along.” This is before I’d talked to him. I thought, “That sounds like me!”

So I thought, “Right, I’ll give him a ring on the strength of all that.” I did, we met up in my office, as a sort of business meeting, cup of tea, quite casual, to talk about what we would want to do if we were to get together.

How did that meeting go?

Our ideas were surprisingly similar. I said, “I’m going to make a great record.” I thought instead of saying, “I would like to make a good record.” I’m going to put some pressure on myself and motivate myself. And he said, “If I do it with you, it’s got to be you.” I suggested a couple of possible things I was listening to that we might draw off. And he said, “No, we’ve got enough to draw off. That’s what people want: an album that sounds like you.”

So we decided to do two weeks at RAK Studios to see if we could work together or if we hated each other.

Sure enough, we got on very well. First week, I came in with my live band, thinking that might be the way we’d go. But he started to intimate toward the end of the week that he wanted, as he put it, to take me out of my safety zone, to do something different.

In what way?

He said, “I like the way you play drums.” I said, “I’ve got one of the world’s greatest drummers in Abe Laboriel.” He said, “Yeah, but it might be a bit safe. You know these guys, they know you. I’d like to try something out.” I love playing drums. I love knocking about on a lot of instruments. I may not be the world’s greatest drummer, but I’ve got a feel that he liked. I remember Elvis Costello talking to me about the feel I had on drums.

So that turned out to be the feel, and I had to say to the guys in the band, “Look, we’ll be playing this live, but I hope you understand. They were really cool about it, and we set off on the road.

You mention Costello, who you collaborated with on [the 1989 album] “Flowers in the Dirt,” and this feels like it could be your best record since that one. Is there a link, in terms of bringing somebody new in who was prepared to tell you good things and bad things? I think that’s probably true, yeah. Someone you respect who has their own respect in the community and who is forthright enough to say, “No, we can do... continued on >>p34

‘Nigel said he wanted to take me out of my safety zone.’

As Paul McCartney prepares to embark on a 37-date U.S. tour to promote his new album “Chaos and Creation in the Backyard,” Billboard writers and editors asked fellow musicians and industry executives for their favorite song from McCartney’s career with the Beatles, Wings and as a solo artist.

“My favorite Paul McCartney song is ‘Here, There and Everywhere’ because it is such a beautiful song with enormous simplicity. Only a genius could write a song that touches the heart in this way.”
—SIR GEORGE MARTIN

“My favorite McCartney composition? ‘Let It Be.’ Why? Because I consider it his best song. I’ve always liked it, and I think he should do more like it!”
—KEITH RICHARDS

‘Baby I’m Amazed.’ I think it’s the most descriptive song about a pure love and the wonderment of love. The melody and the chord changes are pure songwriting heaven. It’s just pure pop majesty.”
—JOHN SHANKS

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Photo by Bill Bernstein
ON THE EVE OF A NEW ALBUM AND TOUR, THE ARTIST REFLECTS ON CREATING 'CHAOS' IN THE STUDIO

Doing the garden? Digging the weeds? Who could ask for more? But don't expect Paul McCartney to slow down like that when he's 64.

Just one year shy of the milestone he once immortalized in song, McCartney is gearing up for the release of his 20th album of his post-Beatles career and a major U.S. tour.


But this Liverpudlian knight of the realm does not confine himself to the typical album-tour cycle.

Last summer, McCartney took the stage at Britain's renowned Glastonbury Festival and played a set in tribute to his late former bandmates, John Lennon and George Harrison. In February, he played the halftime show at Super Bowl XXXIX in Jacksonville, Fla. And when called to join the global consciousness-raising of Live 8 in July, McCartney was there front and center.

In another creative sphere, on Oct. 4 McCartney will publish "High in the Clouds," his collaboration with author Philip Ardagh and animator Geoff Dunbar for Penguin Young Readers Group.

But for McCartney's longtime fans, the focus first is always on his music. On "Chaos," working with producer Nigel Godrich, 

continued on >>p32
Somebody forgot to tell Don Was that there is a slump in the music industry. "I pick up papers and I understand that there's change going on," he says, "but last year I had the best year business-wise, and I think artistically too, of any year that I've had."

That is saying a lot when one examines Was' musical career of 35 years, the last 24 as a producer. He has won several Grammy Awards, including album of the year for Bonnie Raitt's 1989 set, "Nick of Time." His résumé also includes work with Bob Dylan, Carly Simon, k.d. lang, Willie Nelson, Elton John and the B-52s, for whom he produced the monster hit "Love Shack."

Was attributes his current well-being to producing "A Bigger Bang," the Rolling Stones album due Sept. 6 on Virgin; working on a Kris Kristofferson album for New West; and wrapping recording of the first album in 15 years by his ongoing musical collective Was (Not Was). He also has segued into commercial work through an alliance with Lincoln Mercury, he and several partners have also formed a venture with In Demand Networks to produce a series of new high-definition music specials.

He met with Billboard at Capitol Studios in Hollywood, where he was working on new material for a reissue of the Highwaymen's third album.

Q: How was your relationship with the Rolling Stones changed in the 13 years you've worked with them?
A: I respect them more. I'm not afraid to voice an opinion, but I have a tremendous respect for their instincts. And I've learned to shut up and try things. That's one reason why it took eight months making this record. We tried everything to get to what we have. My job was to help them pursue that road till it either worked or it crashed into a brick wall. And then be prepared to come back the next day and try something else.

Someone ran a cassette of people talking in the studio the first day that I worked with Bob Dylan, which was in 1989. Bob was standing at the piano telling me what he wanted to do, and I was telling him why it wouldn't work. And he hadn't even done it. And it was Bob fucking Dylan. I mean, I've waited all my life to work with this guy, and now I'm not letting him be Bob. That was 16 years ago. It makes me want to throw up today thinking about that. I should've chucked up whatever Bob had in mind. I should've said, "That's what you hear? Let's do it.""
Rockin' In Music City

Young Previews New Album, Films Performance For Movie/DVD

Neil Young loves Nashville's Ryman Auditorium, and the Ryman loves him.

Young debuted material from his forthcoming "Prairie Wind" album at an appreciative audience Aug. 18 at the historical Ryman, which saw its capacity of 2,362 reduced to just 1,600 for film production considerations.

The invitation-only (for a few radio giveaways) shows were filmed by director Jonathan Demme for a concert film to be released by Paramount Classics in theaters and on DVD at a date to be determined (Billboard, Aug. 20).

Those in attendance were treated to a nearly three-hour performance by Young, his first lengthy stage work since recovering from brain surgery for an aneurysm last spring (billboard.com, April 1).

Relaxed and confident, Young really showed the love for the Ryman, referring to the venerated venue (known as the Mother Church of country music) as "a church of all kinds" that sounded like "being inside of a big guitar." The artist expressed dismay that the venue's famed stained-glass windows might be blocked from the sun because of new construction, and wondered what Hank Williams might think if he snuck out the Ryman's back door for a snort at Toostie's Orchard Lounge (as Williams was wont to do) and encountered the massive Gaylord Entertainment Center arena.

Young was backed by a stellar cast of musicians, with at times more than 10 performers on stage. The show's 19 songs were delivered with nary a retake (though the band sold through a slightly flubbed "Four Strong Winds"), and Demme's direction was nearly invisible, with set changes efficient and unobtrusive. The album is due Sept. 27 on Reprise, with a companion "making of" DVD unrelated to the Demme film.

Managed, as ever, by Elliot Roberts at Lookout Management and booked, as ever, by Marsha Vlasic at MVO, Young is next set to play Farm Aid Sept. 18 at the Tweeter Center in Tinley Park, Ill., and then will surely play the 19th Bridge School benefit concerts Oct. 29-30 at Shoreline Amphitheatre in Mountain View, Calif.

SHOT O' WABO: In a mondo summer-concert promotion, Sammy Hagar brought his Tequila Made Me Do It! Show with Montrose to the DTE Energy Music Theatre Aug. 6 in Clarkston, Mich., and a sold out crowd of 15,247 parted like it was 2005. The amphitheater's parking lot was transformed into a virtual Mexican beach resort, with sand and decorations, cantina areas and lots of interactive activities.

Admission to the Walo party was included with the concert ticket, and the preshow celebration began at 5 p.m. Among the diversions were "beach" volleyball, Calia Wabo girls in bikinis, a dunk tank, donkeys in sombreros, a "Sambrooke" karaoke stage and a strolling mariachi band.

The first 3,000 guests received sombreros, sponsored by Pepsi and active rock station WRIF Detroit. WRIF and classic hits station WDWE broadcast live from the beach party area. The stations gave away red head necklaces to partygoers who visited their booths.

The amphitheater's Hilltop Deck and backstage catering patio were similarly themed, and their menus were altered to feature Mexican food.

This is called promoting, folks.

COLDPLAY (cont.)

from >p26

three weeks, then will begin a European tour that runs until Dec. 20. Another North American arena tour begins in February and runs until mid-April.

Given Coldplay's love of touring and recording, does one conflict with the other? "Yes, in a way," Holmes says. "They're definitely hungry to get back to the studio to make another record; they've got a lot of material. So for next year we're looking at building a tour around their recording schedule. Ultimately it could potentially mean that we end up releasing another record [next year] and continuing to tour well into '07."

With Coldplay's growth and global appeal (the band is booked internationally by Steve Strange at X-Ray Touring), some have compared it to U2, which is currently selling out stadiums and arenas worldwide.

Holmes barks at the U2 reference, but sees why some would make it. "I'm not a big fan of comparisons, because these are really different bands in terms of their music," he says. "But I suppose there are some similarities in terms of the way we're both building it, and I don't disagree with why people would have similar expectations of this band."

Perhaps the biggest similarity, Holmes adds, is in the way audiences respond. "The effect that [Coldplay] has on their audience is probably very similar to the effect that U2 had and still has on their audience to this day," he says. "As long as we continue making great records and delivering great concerts, it should build that way. I actually believe that they're going to have a long-term career, but I'm a little biased." Campana is another who believes in the long-term future of his band. He tells Billboard, "We will be watching Coldplay on major stages around the world for many years to come."
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Photo: 2005 Super Bowl 39 half time featuring Paul McCartney with video production by Nocturne
The team of producers, directors, engineers and touring companies working on a Paul McCartney tour represent the elite behind-the-scenes performers in the concert industry.

"His team is probably the best in the business," says Brad Wavra, VP of touring for Clear Channel Music Group and point person for CCMG-promoted McCartney dates. "They're very loyal and they've been with Paul for a long time. It's a team of professionals."

Key tour personnel include tour manager Phil Kazamias, production manager Mark "Springo" Spring, stage manager Scott Chase, video director Paul Becher, set designer and lighting director Roy Bennett, lighting directors Robert Cooper and Wally Lees, video designer Andee Kuroda and lighting from Upstaging's John Huddleston.

Additional key support comes from publicists Paul Freundlich and Stuart Bell, security director Mark Hamilton, personal onstage assistant John Hammel and Keith Smith handling backline. Kim Davenport manages vegetarian catering while Phyllis Toney Saunders oversees the wardrobe and Alie Amato is responsible for dressing rooms and ambience.

Like the personnel, the companies involved in the artist's tour are generally McCartney veterans and among the top companies in the industry. They include such names as Showco, Clair Bros., Rock-It, Upstaging, Nocturne, Pyrotek and Tait Towers.

The tour sponsors are Lexus and audio/video company Mark Levinson.

Production will be typically jaw-dropping, moving on 16 trucks, with 120 rigging points in arenas. More than 100 band and crew members travel on 10 buses and one aircraft, and 130 local crew members are put to work in each market.

The tour will use the latest in video, sound, indoor pyro and lighting technology and the rigging technique will be new to the United States, according to Spring. Staging will also be "one that has never been seen before," Spring says. "And, of course, historical music."
Nocturne supplies all camera systems and crew for the U.S. tour, along with a flown Barco D7 LED with i-Mag screens. One 15-foot-by-30-foot screen is placed at center stage, and two nine-foot-by-15-foot screens are at stages left and right. Seven hundred Saco LED lights are built into the stage.

But, as always, the songs will over-shadow the production.

"Paul delivers a show that is unbelievable, yet it remains all about the music and his interaction with his fans in the audience," Wavra says. "The bells and whistles enhance the experience, but it's the songs that makes the fans keep coming back."

Barrie Marshall, McCartney's longtime tour director, says the artist is familiar with the "less is more" concept. "When you present Paul with something, he always listens and gives you a chance to explain what you're doing," Marshall says. "He has a real appetite for new ideas, and he has the brilliance to be able to pick out things and make it simple, get rid of things that are overcrowding the message. That's a particular skill I've admired for some time, and very rare."

Paul Gongaware, co-CEO of Concerts West, promoter of half the tour, is equally complimentary of Marshall. "Working with a real pro like Barrie is a joy," Gongaware says. "He knows what he wants, but he always listens before he decides what he wants to do, so we have an opportunity to contribute ideas."

Marshall says McCartney instills a "team spirit" in the road crew.

"Everyone wants to do their very best for him. He listens to what they have to say and he talks to them," Marshall explains. "He's the perfect leader in that respect, and that's a remarkable thing to be when he's done so much in his career."

And the roadies of today cannot be compared to the roadies of 20 years ago, Marshall adds. "Now these guys, they get paid well, but they work damned hard, and they're very good," he says. "There is no room for passangers anymore in this business—there hasn't been for maybe 15 years. I think the sophistication with which they operate is remarkable. It's a Formula One racing team, but a big one. It's dedication and pride in what they do."

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**Paul has a real appetite for new ideas and the brilliance to pick out things and make it simple.**

—BARRIE MARSHALL

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**McCartney's Team On The Road**

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**DRAPE:** Perry Scenic
**TRUCKING:** Edwin Shirley (U.K.), Upstaging (U.S.)
**FREIGHT:** Rock-It Cargo
**ITINERARIES:** Smart Art
**INSURANCE:** Stuart Alexander Ltd./Robinson Taylor
**LIGHTING AND SET DESIGN:** Dakana Design
**LIGHTING:** Upstaging
**PASSES:** Otto
**PHOTOGRAPHER:** Bill Bernstein
**POWER:** Legacy Power
**PYROTECHNICS:** Pyrotek Special Effects
**PUBLIC RELATIONS:** Paul Freundlich & Associates/The Outside Way
**SOUND:** Showco
**TRAVEL:** The Travel Co.
**TOUR ACCOUNTANT:** Sycamore Consulting
**VIDEO:** Kanpei Pictures
**VIDEO:** Nocturne

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BACK IN THE
U.S.S.R. AND
EVERYWHERE ELSE

BY RAY WADDELL

Paul McCartney may be one of the top touring artists ever to cross the Atlantic but his appeal clearly transcends North America.

McCartney has always been an international touring artist, and his bookings have been particularly global during the past five years, with concerts in Russia and across Europe, South America and the Pacific Rim.

Barrie Marshall, McCartney's global tour director, has been along for the ride. Among his favorite milestones were performances at Moscow's Red Square in 2003, and a visit to Palace Square in St. Petersburg a year later. Although the U.S.S.R. no longer exists, the Beatles' rocking tribute to "Moscow girls" is one of the highlights of the new DVD "Paul McCartney—Live at Red Square."

According to Marshall, McCartney was the first artist permitted to use the "whole of Red Square" for a performance. "It took nine or 10 months to negotiate that," Marshall says. "Lord [John] Brown, chairman of BP, sponsored that so we could afford to do it, and we used SAV Entertainment in Russia. They did a very good job. There was a lot of detail work."

Months of negotiations preceded McCartney's 2003 show in Moscow's Red Square.
Another highlight was a performance in May 2003 at the Colosseum in Rome, promoted by D'Alessandro e Galli.

"Paul played inside the Colosseum, the first contemporary music act ever to do that," Marshall says. "That took a lot of work to get that done. Then we played the next night using the Colosseum as the backdrop for the stage; about 550,000 people attended that concert."

McCartney opened last year's Rock in Rio festival in Lisbon, where his two nights broke the festival's attendance record for a solo artist. He has also been warmly received in Asia for many years. "We've done Japan several times," Marshall says. "The audiences in Japan are typically very appreciative but very polite, very restrained in their response, applauding at the end of the songs. [But] not [in 2002]—they rocked on their feet from start to finish. They were pretty boisterous; it was great."

McCartney's three shows in 2002 at the Tokyo Dome, promoted by Kyodo Tokyo, were the top Billboard Boxscore of the year, grossing $14.4 million and drawing more than 120,000 people. McCartney also notched huge numbers at the Osaka Dome on the Asian run. Those two stops rank as the two top-grossing bookings of McCartney's live career since 1989, according to shows reported to Billboard Boxscore. Prior to the Asian dates, McCartney grossed nearly $5 million from three sellouts at the Palacio de Deportes in Mexico City. McCartney's international shows have been highlights of recent tours, according to Paul "Wix" Wickens, the band's musical director and keyboardist.

"I've been fortunate to have played 'Back in the U.S.S.R.' inside Moscow's Red Square," he recalls, adding that he has also played with McCartney "to half a million people outside the Colosseum in Rome (and) been part of a record-breaking gig at the Macarana Stadium in Brazil—just three of the hundreds of concerts that never fail to touch people with Paul's music, playing with someone whose ongoing enthusiasm for music is contagious."

McCartney, he adds, is someone "who loves the big gigs, but will still sit at the piano and sing 'Yellow Submarine' with my daughter." Wickens says that touring with him is "a responsibility, a privilege and a huge buzz."
Paul McCartney founded MPL Communications, one of the world's biggest privately owned music publishing companies, as the home to his solo compositions following the breakup of the Beatles.

And while MPL—the acronym stands for "McCartney Productions Ltd."—has certainly focused on McCartney's work, it has grown to represent almost a century of copyrights from the likes of Buddy Holly, Jerry Herman, Frank Loesser, Meredith Willson and Harold Arlen.

MPL's catalog holdings include: Nor Va-Jak (which contains many of Holly's songs), Desilu Music (Desi Arnaz and Lucille Ball's company), Edwin H. Morris & Co. (a major standards catalog), Meredith Willson Music and Frank Music (which includes songs by Loesser).

But MPL—respectively designated in New York and London as MPL Communications Inc. and MPL Communications Ltd.—has recently expanded its activities.

"Since MPL started back in 1970, it's really changed over the years to the point where we have now for the first time sought new material," says Bill Porricelli, senior VP of promotion and new product development. "We've been predominantly a catalog company, and catalog is still the cornerstone of the company and will still be in the future since there's no substitute for incredible standards and classic songs that are timeless.

"But we felt we needed a new dimension in the last few years, so we signed a couple of staff writers, Russ DeSalvo and Martin Briley, and they've had some good success with us in film projects and various artist covers—and have added a new dimension to the company."

"It is important to have a certain level of contemporary material," Porricelli adds. "But we never want to turn MPL into a major conglomerate: We've always been a very small mom-and-pop store and had a boutique feel, and as an independent we pretty much hold our own and don't take a back seat to anyone in terms of material or placements."

Regarding placements, Porricelli notes that MPL has been "very successful and consistent" in working with movie studios, TV producers, ad agencies and sheet music companies in exploiting its copyrights. Recent noteworthy catalog placements in films have included MPL songs "Let the Good Times Roll" and "Route 66" in "Ray"; "After You've Gone," "Bugle Call Rag" and "Milenburg Joys" in "The Aviator"; "Sitting on Top of the World" in "Cold Mountain"; "Grazing in the Grass" in "Anchorman"; "Unchained Melody" in "Alfie"; and "The Christmas Song" in "Christmas With the Kranks."

Upcoming film placements include "It's So Easy" in "Brokeback Mountain" and "In the Wee Small Hours of the Morning" in "The Matador."
basis to keep our songs in people's consciousness and introduce new material to the industry.

"This works in our favor, because being a small company, we don't have an office on the West Coast—but we still need to have our material there constantly in front of everybody," he adds. "The best way to do that is to have product coming out on a regular basis and keep moving forward and stay proactive because of the enormous competition for placements."

Porricelli notes that there's "only a couple handfuls of really exceptional projects every year" in film and TV production, "and every publisher desperately wants to be part of them. We rely on our relationships, but we also need to stay ahead of the curve and know about things right from the outset since competition is so stiff on these special licensing opportunities."

Nowhere is this more important at MPL than with its founder's catalog.

"With regard to McCartney, placing songs in quality movies and TV—and in some cases, advertising—has become the new MTV and VH1, since both have become primarily programming-oriented with less emphasis on videos," Porricelli says.

"So getting good sync placement for a song, whether it's McCartney's or a classic that's not contemporary like 'Luck Be a Lady'—which is ours—has more impact than high rotation on MTV or VH1. Look at Michael McDonald with ' Ain't No Mountain High Enough,' which was placed in a commercial and then the record took off. More publishers and record companies recognize that this can make all the difference."

For that reason, Porricelli notes, MPL for the first time just placed a McCartney song in a TV commercial. "Fine Line"—the first single from McCartney's album "Chaos and Creation in the Backyard," which bows Sept. 13—is part of a national Lexus campaign that began in late August.

"It's the first time you'll see a Paul McCartney song appearing in a commercial, so we're really looking forward to it," says Porricelli, who notes that Lexus is sponsoring McCartney's ensuing U.S. tour. "Having a national spot with a Lexus gives us enormous exposure and gets more people aware of the album and tour."

Porricelli adds that he has played the new McCartney album for music supervisors, and because of the favorable response, he suspects that its tracks will be licensed for films in upcoming months.

But MPL also wants to maintain its successful record of placing McCartney catalog copyrights in major films like "Jerry Maguire" ("Funk"), "50 First Dates" ("Another Day") and "The In-Laws" ("Live and Let Die," "I'm Carrying" and "A Love for You").

The company recently produced "Listen to What the Man Said," a 20 song McCartney sampler spanning the writer's entire post-Beatles career up to his last album, "Driving Rain.

MPL has good reason to anticipate continued appeal of McCartney's compositions in the film community, says Burt Berman, president of music for Paramount Pictures Motion Picture Production.

"Dealing with MPL is a film music studio head's dream," Berman says. "Over more than two decades, I have experienced the care and responsiveness that MPL gives in making crucial creative opportunities happen."

"This was the case when we sought MPL's blessing of Cameron Crowe's "won't take no for an answer" desire to use rare and unreleased Paul McCartney instrumental gems for his Academy Award-nominated "Jerry Maguire." Berman recalls. "Similarly, we were able to secure a new McCartney-penned song for Crowe's "Vanilla Sky" [the title theme], which was written for the picture and ultimately nominated for a Golden Globe and an Academy Award.

"The beauty and essence of MPL," Berman adds, "is that it is an independent, closely held and user-friendly owner of priceless musical assets. It sees the willingness to make the right thing happen as part of its corporate charter, and in a world of ever-increasing entertainment business consolidation, I have come to value professional relationships and potential opportunities with forward-thinking shops, such as MPL."

Porricelli notes success that shows McCartney's catalog has potential beyond sync placement. He points to Jenn Curnel's dance hit "Come Rain Come Shine," which employed a rare McCartney-authorized usage of "Silly Love Songs"—with producers Andy & the Lamboy sharing co-writing credit with McCartney.

"They did a completely new lyric and turned ['Silly Love Songs'] into a dance track," Porricelli says. "Paul liked it a lot and gave them authorization to release it. But it's basically 'Silly Love Songs' with a new lyric, so we experiment with new things now and we're much more open to licensing opportunities that make sense."

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The long and winding road...

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From everyone at
A&E Home Video
BY JILL KIRNIS

The future of Las Vegas is being shaped by a handful of executives who are building the hotels and entertainment centers of tomorrow.

The city is already buzzing thanks to Steve Wynn's Wynn Las Vegas, which in turn is paving the way for Sheldon Adelson's Palazzo. The Colosseum at Caesars Palace is packing them in for Celine Dion and Elton John shows week after week thanks to Mark Juliano, while the Palms' George Maloof and Hard Rock's Peter Morton are focusing on appealing to a younger crowd with hip clubs and rock shows.

Here are profiles of some of Las Vegas' top executives.

MARK JULIANO
CAESARS PALACE PRESIDENT

Since Mark Juliano became head of Caesars Palace in 2003, he has developed a strong entertainment strategy. The 4,100-seat Colosseum, created specifically for the 2-year-old Celine Dion show, "A Brand New Day..." now also hosts the Elton John show, "The Red Piano," as well as extended stints from Stevie Nicks and Jerry Seinfeld.

Dion's show, which grossed more than $77 million last year, according to Billboard Boxscore, is running through summer 2007. John grossed $112 million last year for 47 performances. He recently extended his contract through 2008.

"Our strategy is centered on high-profile acts," Juliano says. "People are building their Las Vegas trips around particular artists. You have to give Celine credit. She added energy and excitement to the place."

All Colosseum dates are promoted through a partnership with AEG Live subsidiary Concerts West.

SHELDON ADELSON
LAS VEGAS SANDS CORP. CHAIRMAN OF THE BOARD/CEO

In addition to running the $1.5 billion Venetian Resort Hotel Casino and the Sands Expo Convention Center, Sheldon Adelson has broken ground on the $1.8 billion Palazzo, scheduled to open in spring 2007.

The 3,000-plus-room Palazzo, adjacent to the Venetian, will contain a theater featuring an as-yet-undecided resident headliner and other extended stays for special musical guests.

Meanwhile, the Venetian's entertainment options are also expanding. In September, a new theater seating about 1,800 will debut with a permanent Blue Man Group show. Next summer, "Phantom of the Opera" will open for a long stay in another new $25 million-30 million theater.

Ron Reese, spokesman for the Venetian and the Palazzo, notes that Adelson is committed to offering a combination of hotel, shopping, entertainment and conference space in his Las Vegas holdings. He adds that combining the Palazzo, Venetian and Sands will create "the largest hotel complex in the world," with 7,000 suites, 10 restaurants and more than 2 million square feet of conference space.

J. TERRENCE LANNI
MGM MIRAGE CHAIRMAN OF THE BOARD/CEO

J. Terrence Lanni heads some of the biggest, most-entertainment-packed hotels on the Las Vegas Strip: MGM Grand, the Bellagio, the Mirage, Treasure Island, New York New York and the newly acquired Mandalay Bay.

The MGN Grand Garden Arena and Mandalay Bay Events Center are the biggest stops for concert tours in the city. In addition, Mandalay Bay also hosts the AEG Live subsidiary Concerts West, Bally's and the MGM Mirage, Treasure Island, New York New York and the newly acquired Mandalay Bay.

"What you see in MGM is a mature company that isn't afraid of innovation," says Hal Rothman, author of "Neon Metropolis: How Las Vegas Started the Twenty-First Century." (Routeledge). "They didn't just buy Mandalay to turn it into MGM Grand. It will retain its own hipness with cutting-edge entertainment."

GEORGE MALOOF
THE PALMS CASINO HOTEL PRESIDENT

For a complex that began as a $265 million project with a location off the main Strip, the Palms has managed to compete with mega-billion-dollar properties by appealing to a younger crowd.

Early on, the Palms became known as the site of a season of MTV's "The Real World" reality show, and as a place to party with celebrities like Britney Spears.

George Maloof, known for formerly running the locals-oriented Fiesta Casino Hotel, "has melded celebrity and MTV to create a tremendous feel," author Rothman says.

One of the Palms' biggest draws is the 28,000-square-foot Rain Nightclub, which doubles as an entertainment venue. Major performers have included Jay-Z, No Doubt and Ozzy Osbourne.

The Skin Pool Lounge also hosts concerts.

MIKE MECCA
PLANET HOLLYWOOD HOTEL & CASINO PRESIDENT/CEO

The Aladdin Resort & Casino is staying open while it is transformed into the new Planet Hollywood Hotel & Casino, slated for completion in the second half of 2006.

Mike Mecca's $100 million restructuring will include a new front entrance, the creation of celebrity suites on the hotel's top floors and suites with themes from top-grossing films, as well as new dining and entertainment options. The new casino's Theatre for the Performing Arts will feature major headliners and weekly movie premieres that mimic Hollywood events.

Planet Hollywood has signed a deal with Clear Channel Entertainment continued or >>>p66
HIGH ROLLERS (cont.)

from >>p65

making CCE responsible for developing, programming and operating the performing arts venue and another new show room for the complex.

PETER MORTON

PETER MORTON HOTEL & CASINO CHAIRMAN/FOUNDER

Peter Morton's Hard Rock celebrated its 10th anniversary this year by hosting a weekend of entertainment featuring Coldplay, Nine Inch Nails and Bon Jovi, among others.

Surrounding the festivities this spring was the announcement of a $1 billion expansion featuring 1,200 new hotel condos, residences and bungalows; a larger pool; four new restaurants; and a new version of its concert venue, the Joint.

Expansion efforts are scheduled to be completed in May 2007.

Ruffin says the Hard Rock is "the hotel that brought us nightclubs and partying. What Morton did was bring a different generation to Las Vegas. He got a niche into the city beneath the radar."

Crowds are drawn to the hotel's numerous concerts, but also to the club Body English, which is a Paris Hilton favorite.

PHIL RUFIN

RUFIN COMPANIES OWNER/CEO

The Last Frontier was one of the first hotels in Las Vegas, opening in 1942 with 105 rooms. As the renamed New Frontier, it was the site of Elvis Presley's first Las Vegas performance in 1956, and was host to numerous classic headliners like Liberace and Wayne Newton.

Now, Phil Ruffin is spearheading a massive overhaul of the New Frontier that is expected to bring in today's top talent. The real estate businessman from Kansas hopes to demolish the current hotel by the end of this year, and will build a 4,000-room hotel with a 2,000-seat theater.

Ruffin says that he is "not talking to Michael Jackson to be a resident performer for the theater, but is looking for star caliber artists. "I think Celine Dion has been good for the city, and this venue will just add to the city's entertainment experience," he explains.

JOSEPH SCHILLACI

FREMONT STREET EXPERIENCE PRESIDENT/CEO

Though downtown Las Vegas has attracted far fewer tourists than the Strip during the past decade, the Fremont Street Experience has significantly helped revitalize foot traffic there.

Under a canopy that plays light and sound shows and links together such classic hotels as Fitzgerald's and the California, pedestrians can watch nightly musical performances and find Las Vegas showgirls willing to pose for pictures. Joseph Schillaci says pedestrian traffic has increased 17% between 2003 and 2004, from 18 million to 21 million, and will rise again in 2005.

“High rollers, baby,…”

This is Las Vegas the way it was used to be,” he explains. “You can get a beer at Binion's, watch a show and then walk into the Golden Nugget. We are branding this experience as vintage Vegas.”

Fremont Street is also increasingly hosting rock acts such as Berlin and J.8 Special under the canopy, and playing special broadcasts on a huge screen called Viva Vision.

DONALD TRUMP

THE TRUMP ORGANIZATION PRESIDENT/CHAIRMAN

The real estate magnate best-known for Trumping New York, and for starring in the NBC hit reality show “The Apprentice,” is moving into Las Vegas.

The 64-story Trump International Hotel & Tower Las Vegas will feature 1,282 residences, a spa and a restaurant. Although the project will not feature a casino or event venue, it is expected to bring a luxury clientele to the city.

“People will be drawn to it even though he’s a bit player in this city,” Rothman says. “He will use his personality to attract attention to the new building.”

The $300 million-plus development is expected to be the tallest hotel in the city (excluding the Stratosphere structure, which does not have hotel rooms above the 24th floor). Phase I studio units have already sold out for $520,000-$765,000, as have one-bedrooms for $750,000-$975,000.

STEVE WYNN

WYNN RESORTS CHAIRMAN/CEO

Wynn first made his name in Las Vegas by taking over downtown's Golden Nugget and reinvigorating the hotel in the late 1970s and early 1980s. In 1988, he built the Mirage, then considered one of the most lavish properties on the Strip. He went on to build Treasure Island and the Bellagio. All three hotels featured free attractions—the Mirage had a volcano, Treasure Island a pirate show and the Bellagio a water show.

After MGM bought Mirage Resorts in 2000, Wynn was out of the Las Vegas limelight until he purchased the former Desert Inn property to build the $2.7 billion Wynn Las Vegas, which opened earlier this year. The 50-story hotel not only includes 2,700 luxury rooms, but features 18 restaurants, Wynn’s private art collection and such entertainment as the aquatic show “Le Reve” and the upcoming Broadway musical “Avenue Q.”

“Wynn is the centerpiece of the Strip,” Rothman says. “He has been the catalyst of growth in the city for the last 20 years.”

PRAISING LAS VEGAS

BY JILL KIPNIS

From Elvis Presley and Frank Sinatra to Celine Dion and Elton John, Las Vegas has always attracted high-profile artists. Here, some of those who have come to perform in the city tell Billboard about their Las Vegas experiences.

"Who would've thought that a bunch of New York City artists could make it big in Las Vegas? We're extremely proud to be part of such a diverse entertainment community ... and getting to perform to enthusiastic audiences in Las Vegas on a nightly basis is the best—it's like touring the world without ever having to leave home."

—BLUE MAN GROUP

"Performing in Las Vegas has been a true blessing. I've been a resident of Las Vegas for over 20 years. The people closest to me ... all reside in Las Vegas, allowing me more quality family time.

Las Vegas is also a unique place to perform. Only in Las Vegas does the world come to you instead of you going all over the world. It is a place where attendance is not driven [by record sales]. It is performance-driven. The fans are coming to be entertained. If I have touched someone's life that night or uplifted them, I am ever so grateful for that opportunity. I must simply say that I love Las Vegas!"

—GLADYS KNIGHT

"I feel like what Ibiza is to Europe, Vegas is gradually becoming to America. There's a tremendous feeling of excitement the moment you arrive in the city ... I always know it's going to be a late night when I go there."

—PAUL OAKENFOLD

"Words become painfully inadequate to describe what the city of Las Vegas has meant to me both personally and professionally ... In a way, Las Vegas and I grew up together and have become synonymous with each other. I take great pride in being referred to as 'Mr. Las Vegas.'

"One of the most memorable shows I have ever done took place ... after Sept. 11, 2001. The entertainment community of Las Vegas wanted to do something special, so [we] got together to put on a historic show, with all money going to the USAO ... We raised over a half a million dollars for the USAO that day, and it is a day I will never forget and am proud of being a part of."

Another memorable show was when we did an outside concert for the initial expansion of McCarran International Airport. I am very honored that the Las Vegas Airport is located on Wayne Newton Blvd."

—WAYNE NEWTON

"I first played Las Vegas in 1965 [at] the Fremont Hotel downtown. There were no high-rise fancy hotels yet, but it was still very thrilling to be singing in Vegas.

"Years later, in 1975, I opened for the Carpenters at the Riviera. It was at the height of my comeback with 'Laughter in the Rain,' I was like a dynamo—jumping, dancing and singing. The audience went wild, and I had several standing ovations. The next I knew, I was fired by Richard Carpenter and my name was immediately taken off the marquee! He said that it was because I introduced a couple of celebs in the audience. Baloney! I just got too many standing ovations. But I thank Richard. It caused such a sensation, I have been headlining ever since!"

—NEIL SEDAKA
Luxury has privileges. no. 3 the feeling of "all in"

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Confidence
BY GAIL MITCHELL

For those familiar with Kanye West's well-documented bragadocio, it may come as a surprise that the rapper/producer found plenty wrong with his Grammy Award-winning debut, "The College Dropout." With his sophomore effort, "Late Registration," due Aug. 30 on Roc-a-Fella/Def Jam, West aimed to correct his perceived flaws in flow, engineering, instrumentation and lyrics.

"Some of what we did on ["Dropout"], like 'Last Call,' was rushed, although people liked it," West says during a recent phone interview from Chicago. "But it was pseudo [compared to] what we're doing now. It wasn't authentic like a Portishead, Radiohead or Fiona Apple. I've always wanted to sound like I was rapping at the top of a mountain. I wanted to change the sound of music."

Enter songwriter/multi-instrumentalist Jon Brion, the production whiz behind such artists as Apple, Rufus Wainwright and Aimee Mann, plus Grammy-nominated soundtracks to the films "Eternal Sunshine of the Spotless Mind" and "Magnolia."

With Brion onboard, "Late Registration" expands the "Dropout" premise to include live instrumentation, with violin, viola, cello and French horn, not to mention "Eternal Sunshine" director Michel Gondry on drums.

Brion calls his working relationship with West a natural fit. "His knowledge and understanding of records across the board is great," Brion says. "That's the reason why we got along. We don't see music as something that happens in one genre." By now, most have heard two examples of what West and Brion's collaboration sounds like: lead single "Diamonds From Sierra Leone" and follow-up "Gold Digger," which features Jamie Foxx doing his Ray Charles impersonation alongside samples of Charles' own vocals.

"Diamonds" peaked at No. 43 on The Billboard Hot 100 and at No. 21 on the Hot R&B/Hip-Hop Songs chart; "Gold Digger" currently stands at No. 4 on Hot R&B/Hip-Hop Songs and at No. 27 on the Hot 100.

"Late Registration" finds West once again waxing about serious subjects that most contemporary rappers sidestep. West, who condemned gay-bashing in hip-hop during a recent MTV interview, speaks his mind.

On "Dropout," his rap sheet was a diverse commentary on everything from gettin' down ("Slow Jamz") and consumerism in the black community ("All Falls Down") to personal triumph ("Through the Wire") and spiritual inspiration ("Jesus Walks"). On "Late Registration," the subject matter is just as wide-ranging.

"Diamonds From Sierra Leone" cleverly ties in the bling of West's post-fame life with the horrors of the African country's ongoing civil war, which is fueled by the illegal diamond trade ("I thought my Jesus piece was so harmless/until I saw a picture of a shorn armless"). Another track, "Heard 'Em Say" featuring Maroon5 frontman Adam Levine, talks about being honest with yourself in a world that is not. One of the lines is, "I know the government administered AIDS."

West also trains his lyrical sights on drugs in the black community ("Crack Music," featuring the Game and a gospel choir), his grandmother's hospital stay ("Rosies") and racism/self-hate in "Bring Me Down" (with Brandy).

It is not all serious, however. West's tongue-in-cheek, fun side emerges on "Gold Digger," then he gets the party going with the 60s/70s flashback "Celebration."

West also dips back in the vaults for his trademark bridging of hip-hop and soul, pressing into service recordings by Bill Withers ("Rosies"), Natalie Cole ("Someone That I Used to Love"), Curtis Mayfield ("Move On Up"), Otis Redding ("It's Too Late"), Etta James ("My Funny Valentine") and others. He even dusted off jazz/pop vocalist Shirley Bassey's "Diamonds Are Forever."

In addition to the aforementioned guests, West enlisted the vocal services of Jay-Z, John Legend, Keyshia Cole, Consequence, Cam'Ron, Charlie Wilson, Nas, Common, Paul Wall, GLC and newcomer Lupe Fiasco.

"I look at voices as instruments," West says of selecting guests for the album. "I wasn't going after the person or the name. I wanted their voice."

BIG BUZZ, EXPECTATIONS

Pointing to the "pretty dire summer" saleswise, Kevin Hawkins, director of audio purchasing for Tower Records, expects "Late Registration" and other Aug. 30 Universal Music releases (Rihanna, Tony Yayo) to help "turn that trend around. The West record is by far the first major and pivotal record of the fourth quarter."

Assistant PD/music director Tasha Love of R&B/hip-hop station WVEE Atlanta predicts that West will double his sales. "Late Registration" is going to be very successful, especially after his recent MTV interview in which he came out against 'hip-hop's homophobia," Love says. "People are going to want to hear it based on how excited he is about the project."

West is crisscrossing the country to host listening sessions for press, radio and retail VIPs. Target markets include Miami, Chicago, Cincinnati, Toronto and Los Angeles. The promo tour kicked off Aug. 8 in Washington, D.C., and Baltimore, calling "Late Registration" an "impressive album," Paul Stew- art, assistant PD at R&B/hip-hop WKYS Washington, D.C., cites West's lyrical and production growth since his debut. "He's got an album of songs that potentially could all be singles."

Newbury Comics senior buyer Carl Meilo says the set's merger of hip-hop and alternative offers the best of both worlds. "We sell a lot of hip-hop, but we're also alternative-leaning. I just wish the radio picture were a little better. But 'Gold Digger' is a hundred times better single. We expect great things of the album."

Def Jam is planning a full-court marketing blitz. West landed on the cover of Time magazine's Aug. 29 issue, which is dedicated to hip-hop. The MTV Video Music Awards nominee (for the video of the year with "Jesus Walks") performs at the Diddy-hosted event Aug. 28 and at the annual BMI Urban Awards Aug. 26, both in Miami.

KANYE WEST'S NEW ALBUM TRUMPS HIS GRAMMY AWARD-WINNING DEBUT. IF YOU DON'T BELIEVE IT, JUST ASK HIM.

During release week, West travels to New York for an in-store at the Tower Records location near Lincoln Center and appearances on MTV's "TRL," BET's "106 & Park" and various local stations. From there, he heads to Chicago, where R&B/hip-hop WGCI is sponsoring a Sept. 1 in-store at Borders Books & Music. The next day, it is back to New York to play an outdoor concert at Lincoln Center for "Good Morning America."

West joins such acts as Green Day in a musical lineup that will kick off the NFL's 2005 season Sept. 8 in a live ABC special. Also airing that day is West's guest stint on "The Oprah Winfrey Show." Additional visits are planned for "The Ellen DeGeneres Show," "Last Call With Carson Daly" and "VH1 Hip-Hop Honors."

The week of Sept. 15 will find West heading to Europe for more promotional whistlestops. That is not counting online sessions, contests, billboards and a special radio tie-in promotion with Best Buy in the top 15 markets.

A big tour draw last year opening for Usher, West is anxious to jump back on the road. Dates are being negotiated for possible shows in October and November.

"I love performing," West says. "I love the feeling of these tracks playing, getting the opportunity to hear them really loud and see what's connecting with people the most."

MISSING THE STUDIO

With all the hoopla surrounding "Late Registration," West is finding it hard to devote time to other musical pursuits. His GOOD (Getting Out Our Dreams) imprint through Sony Music Label Group U.S. is taking up any spare moment. "And even with my GOOD music artists," he says, "unfortunately, I don't have the amount of time I want to cook up every single beat."

The imprint scored a hit with Legend's 2004 set "Get Lifted," and GOOD acts Consequence, GLC, Bentley Farsworth and production collective Sa-Ra have releases scheduled for the coming months, West says.

"If you think about it," he adds, "I've done way fewer tracks this year than last year."

West's production helped fellow Chicagoan Common reap critical and commercial success for his album "Be." This, after West made a name for himself producing everyone from Jay-Z and Alicia Keys to Talib Kweli and Twista. "I have to narrow back so I can focus on making music of a certain caliber," West says. In fact, he is already planning the next two albums in his continuing education series: "Graduation" and "Good Ass Job." His to-do list includes directing and soundtracks ("There are some things in the works. But I won't say what, because I don't want anyone to take these ideas"), Lauryn Hill and Eminem are on his collaboration wish list ("They write really cold verses").

In the meantime, West seems pretty certain that what pulls him away from GOOD is, well, great. "This album is so good, it's scary," he declares. "I would be shithead if I didn't have involvement in this. People are either going to try way harder or just quit."

Additional reporting by Jordan Heller Weissman in New York.

SEPTEMBER 3, 2005 | www.billboard.biz | 69
When the world is the stage, it can be difficult to find a promoter as strong as the personalities he promotes.

But for the likes of U2, Madonna, Sting, David Bowie and Neil Young, Arthur Fogel gets the call. Because in an era of touring inconsistency, Fogel’s tours are money.

Fogel, president of the Next Adventure, the global touring division of Clear Channel Music Group, is the top international tour producer in the world.

And while other companies produce national tours—most notably AEG Live and House of Blues Concerts—on a global level, Fogel has only one peer: his former boss and mentor, veteran Rolling Stones promoter Michael Cohl.

Fogel has made a believer out of the top touring acts. “Arthur Fogel knows how to make the impossible possible,” Madonna says. “He’s a touring genius.”

U2’s Bono says, “I used to worry a lot about U2’s touring. I worry very little nowadays. I’m glad [Fogel] does.”

Since Cohl sold TNA in 1999 to what eventually became CCMG (while retaining his rights to produce the Stones), Fogel has been on a roll at his new corporate home. The numbers from Fogel-produced tours speak for themselves: Neil Young and Crosby, Stills, Nash & Young in 2000 ($55 million combined gross); Young, U2 and Madonna in 2001 ($227 million combined); CSNY and Rush in 2002 ($62 million combined); Young and Blue Man Group in 2003 ($33 million combined); and Madonna, Sting, David Bowie and Rush in 2004 ($250 million combined).

And this year, Fogel is out with U2’s Vertigo tour, destined to be one of the top-grossing tours in history at about $300 million.

“Arthur Fogel operates in his own league,” says Michael Rapino, CEO of CCMG parent CCE Spino. “He is a maverick that has earned the respect of superstar artists because he religiously strives to maximize revenue for the artist while delivering a world-class service.”

BACK TO THE STONES AGE

Fogel was a fledgling tour manager when he hooked up with Cohl’s Toronto-based Concert Productions International in 1981. “When I started, I knew shit—I was nobody,” Fogel recalls. “I definitely learned on the job.”

For several years, CPI was a Canadian player only, flying largely under the radar in the worldwide concert landscape. That all changed when Cohl and CPI landed the Rolling Stones’ 1989 Steel Wheels world tour. Suddenly, Fogel, who had moved up the ranks to earn president’s stripes under Cohl, was a major player on a global field.

While the original Concerts West and Bill Graham had each produced national tours, CPI changed the paradigm. “I suppose we basically reignited that formula and sort of re-engineered it and came up with our own new and different model,” Fogel says.

With no prior experience on the global level, Fogel found himself routing a Stones world tour, a trial by fire if ever there was one. “It was a whole new, daunting challenge, but I learned so much on that first Rolling Stones tour,” Fogel recalls. “It was very intimidating, but sometimes that’s what gets you going and forces you to become a player.”

Plotting megaloups by the Stones, Pink Floyd and Bowie in the ‘90s, Fogel’s home base was Toronto, and for a time Bermuda, but his route book spanned the globe. “I can’t tell you how important and valuable it has been over the last 15-16 years to learn the world,” Fogel says. “If there’s any one thing I can point to and go, ‘Holy shit, that was smart,’ that would be it.”

Under the CCMG banner, Fogel has been more active than ever, with the same basic CPI model as a blueprint. “It has been a continuing education, and the formula and the way we go about it has evolved considerably over those years,” Fogel explains. “Every tour presents unique challenges and variables.”

Fogel brought in to CCMG a core team that includes TNA senior VP Gerry Barad, VP of legal and business affairs Eric Kert, VP of tour operations Craig Evans, marketing director Susan Rosenberg, director of touring Tres Thomas, tour director Tim McWilliams and tour production accountant Ian Jeffery.

“It is that machine that they put together in Toronto that is really at the heart of Arthur’s operation,” says U2 manager Paul McGuinness, who began working with CPI in 1980. “They are the best in the world at what they do.”

NEW BANK, SAME RESULTS

Back in the CPI days, the first order of business in putting together a megaloupe was lining up investors to bankroll huge production costs and artist guarantees that could climb north of $100 million. When Fogel moved to the deep-pocketed CCMG, a ready road stake was in place. “It provided instant financing, if you will. That was very important,” Fogel says.

And given that most of Fogel’s touring artists are repeat customers, everyone knows the drill when it is time to build a tour. The low-key Fogel has a reputation for keeping the focus on the artists and keeping his cards close to his vest before and after a tour is announced.

“It’s very different from how the normal [touring] business exists and operates,” Fogel says. “We tend to have close relationships, partnerships, with the artists we work with. And when you come at it from that basis, it’s really about strategizing first, putting together what they want to do, where we think they should play, putting all the pieces together, establishing an agreement on ticket prices, and sort of building the model from the ground up.”

Then the variables come into play, most importantly “how much money is available, ultimately, for the producer and the artist,” Fogel continues. “It makes so much sense, because every tour is different, every artist is different. Everyone has their own idiosyncrasies, but ultimately what [this process] does is it ensures to the greatest extent possible that in each given territory, city, country, that the artist is playing in the right scenario.”

Bono says Fogel is “the easiest person in the world to deal with and make a deal with. Nothing is a problem.”

Bowie has one of the longest histories with Fogel, dating back to the Serious Moonlight tour of 1981. “Of course, back then Arthur was Canadian,” Bowie says. “I continued to work with him when he became a Bermudian, and of course now, while he’s an American.”

Throughout, Bowie has handed Fogel the touring reins. “I have the utmost faith in Arthur’s suggestions of the right buildings in the right markets,” he says. “Having one person with a global view, compared to individual promoters only worried about their local markets, is invaluable.”

Then there are the intangibles. “He’s a friendly and caring guy whom I really respect for his knowledge of touring,” Bowie adds. “Not to mention my favorite brand of coffee is consistently backstage every night.”

But even artists who have historically balked at a one-promoter deal have bought into Fogel’s system. Sting’s multifaceted 2004-05 world tour was overseen by Fogel and CCMG, a first for the artist.

“The concept of going on a world tour with only one promoter was a new one for me, but one that was extremely economically advantageous,” Sting says.

As the tour shifted from theaters to amphitheaters to arenas to college venues, the promotional model proved flexible. “As soon as Arthur and I met,” Sting says, “it was apparent there was no reason to be concerned with anything, as we were partners in every sense of the word. He supported my creative impulses and even my decision to stop the arena tour and take a smaller show to colleges.”

WHAT THEY DO

As the tour producer, TNA’s duties are split between two sets of functions. The first is organizing promotion, putting together the routing, strategizing the marketing and coordinating the efforts of local production staff and promoters.

The second is putting together a production budget, contracting vendors and hiring key personnel, who then go out and hire their own staff.

In the case of the Vertigo tour, planning was dictated by the recording of U2’s latest record. “You basically make a plan and change it, make another plan and change it,” says McGuinness, who is now on his third U2 tour with Fogel at the helm. TNA “would be aware of the progress of U2’s recording and know roughly when we’d be planning to tour. Of course, when circumstances change and the timing of the record...
changes, the plan to tour changes, and they're really very good at that."

At CCMG parent CCE Spinco, the top brass have—wistfully, most would say—left Fogel to his own devices in acquiring and producing tours. "They've been very supportive in that respect, and hopefully I've delivered on my end," Fogel says.

He has indeed delivered, racking up nearly $1 billion in grosses in less than six years, with only two high-profile missteps: the delayed 2000 tour by Diana Ross with the quasi-Supremes, and the implosion of the 2002 Guns N' Roses tour. Of the Ross tour, Fogel at the time told Billboard: "Sometimes tours capture the public's imagination, and sometimes they don't."

And in the case of the erratic but decent-selling GN'R tour, most involved blame the tour's demise on an unpredictable frontman.

WIDESPREAD, TIGHTKNIT

Given CCMG's huge base of operations, TNA has at its disposal the expertise of a strong promoter in virtually every market in the country. Even so, Fogel says, "that doesn't change the fact that what we do is very hands-on, and there are expectations of us in terms of what we have to deliver. And I've never really been one to be comfortable handing that off."

With a megatour like U2's Vertigo, Fogel attends every show—which in this case takes him all over the world. "It's basically a supervisory role, but I'm here if needed," Fogel says. "With such great professionals on the road, there aren't that many times when I really have to jump in on something."

Still, if the proverbial shit does hit the fan, artists and managers like to know the top dog is in the house. "It's when you're not there and the shit hits the fan [that] it's an issue," Fogel says. "There's a comfort level for me, as well, just knowing that on a daily basis everything's running as it should."

In fact, Fogel wonders why more promoters are not as involved as he is. "When you look at our business, too many promoters have really allowed themselves to be marginalized in order to... I'm not sure what. Stay in the business? I'm not sure why. I'm confident that I can always create the case for the job we do and the value added we bring, and when that's appreciated and respected on the other side, it couldn't be better."

In most cases, when TNA is producing a tour, agent involvement is minimal—another method that dates back to Cohn and the Stones. "My relationships are direct," Fogel says, adding that his approach is no indictment of the way others do business or of the agency system.

"This is one man's way of going out in the world and doing business under a different model, which works very well in a direct relationship with the management and the business people that represent that artist," Fogel says. "It's a model that doesn't work for everybody. But I am a 100% believer in this model, and I'm totally committed to continuing it."

It has worked for U2 for 10 years. "By the mid-'90s," McGuinness recalls, "our touring was getting very big, and even though we had had very healthy relationships with very good agents the game had changed and the sums of money involved were far too big to address our touring in a piecemeal way, transaction by transaction. We really needed to start working with a single tour promoter."

Fogel's success under different corporate umbrellas may leave some wondering whether the company banner makes much of a difference in a tour's success or failure, as long as the money is in place.

"In honesty, no, it doesn't," Fogel responds. "But I don't in any way diminish the importance of the financing and that sort of big-company infrastructure. You can't underestimate the importance of having the financing in place that allows me to go out and do these tours on an ongoing basis."

Asked the same question, McGuinness replies, "The relationship at this stage is very much with Arthur, and wherever he is operating from. As long as he has the financial support that these transactions need, we're going to be with Arthur. He's the guy."

Bowie adds, "Arthur Fogel is my promoter." As speculation about the future of CCE continues in the wake of parent Clear Channel Communications' announcement that it will spin off the division, Fogel's operation appears to be of prime value.

"Aside from his obvious touring expertise and success," Rapino says, "Arthur is someone that has the rare combination of strategic and creative processing, which is an invaluable combination in this business and something I tap into often as we continue to evolve our global business strategy."
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CONFIRMED SPEAKERS: subject to change
Paul Anthony, Rumblefish
Brandon Bakshi, BMI
SuzAnn Brantner, J Artist Management
Monica Corton, Next Decade Entertainment
Karl Detken, Pioneer Electronics
Rob Di Stefano, Twisted
Patrick Doddy, Armani Exchange
Eddie Gordon, DJ in the Mix
Hosh Gureli, RCA Music Group/Sony BMG
Errol Kolosine, Astralwerks
Nicolas Matar, Cielo
Mark Morrison, Midway Home Entertainment
Patrick Moxey, Ultra Records
Kurosh Nasseri, Nasseri Music Business Solutions
Orlando Puertas, Warner Bros.
Josh Rabinowitz, Grey Worldwide
Curtis Richardson, Songwriter
J.J. Rosen, Sony BMG
Brad Roulier, Beatport.com
Peter Shane, Spirit Music Group
John Simson, SoundExchange
Chris Stephenson, Antenna
Sam Valenti, Ghostly International
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COUNTRY  BY DEBORAH EVANS PRICE

BROOKS & DUNN OUT TO TOP THEMSELVES

NASHVILLE—After more than a decade reigning as country music's most successful duo, one might think Brooks & Dunn would be concerned about Big & Rich, Montgomery Gentry and other twosomes looking to take over their perch. But on their new disc, "Hillbilly Deluxe," the only competition Kix Brooks and Ronnie Dunn see is staring them back in the mirror. "We are competing against ourselves," Brooks says. "There's 28 million people who have Brooks & Dunn CDs ... the challenge is to come up with Brooks & Dunn music that's not something they've got already. That's what we are really up against.

Topping them selves is no easy feat. Since their 1991 debut single, "Brand New Man," Brooks & Dunn have placed 49 tunes on the Billboard Hot Country Songs chart, with 36 top 10 titles and 19 No. 1s.

Of the dozen titles they have placed on the Top Country Albums chart, two are gold, two are platinum and six are multiplatinum. In their quest to create something fresh, the duo enlisted veteran producer Tony Brown. "I've been wanting to work with Tony since I moved to town, but politics and labels kept that from happening," Dunn says, referring to the fact that Brown has always worked for competing labels. "I'm crazy about his song sense and his production style." It takes a producer secure in his own talents to let an artist bring in a demo that becomes part of the record almost as is, but Brooks says that is what happened a couple of times with their songs in the making of "Hillbilly Deluxe." Those songs, including "One More Roll of the Dice," made it to the album in demo form with just a little tweaking from Brown.

"He gave us a lot of freedom, and he has a lot of respect for what we do," Brooks says. The relationship goes way back: Brown used to hire Brooks to sing demos early in the artist's career.

MUSIC AND GOLF

Dunn credits Brown's clout for helping them get Sheryl Crow to sing on their cover of Larry Willoughby's "Building Bridges," which also features Vince Gill. "We've been after Sheryl Crow to sing on something forever because we are big walkers, and Tony was able to pull that off.

continued on >>p74

FACT FILE

Label: Arista Nashville
Management: Clarence Spalding, Spalding Entertainment
Booking: William Morris Agency
Publishing: Dunn: Showbilly Music/Sony/ATV Songs (BMI); Brooks: Buffalo Prairie Music/Sony/ATV Songs (BMI)
Best-selling album: "Brand New Man" (1991), 3.8 million
Last studio album: "Red Dirt Road" (2003), 13 million

LATEST BUZZ

>>> RADIO LIKES 'PIMP' CUT

Although Grand Hustle/Atlantic Records had already tapped the "I'm a King" remix featuring T.I. and Lil' Scrappy and Webbie's "Bad Bitch" featuring Trina as the two official singles from the "Hustle and Flow" soundtrack, radio and MTV are embracing another song from the album. "It's Hard Out Here for a Pimp," which is performed by actors Terrence Howard and Taraji Henson, is gathering steam at R&B/hip-hop radio stations and is moving toward the Billboard Hot R&B/Hip-Hop Songs chart. MTV, which also produced the movie, has pieced together footage from the movie, airing it as a video on MTV and MTV2. Atlantic has no plans to officially release the song as a single.

—Ivy M. Jones

>>> J SIGNS VAZQUEZ

J Records has signed "American Idol" contestant Mario Vazquez and will release his label debut in spring 2006. Vazquez quit the show for personal reasons. This marks the first time J has signed an "Idol" participant who was neither a winner nor runner-up in the competition.

—Melinda Newman

>>> BISHOP'S NEW DEAL

Kenny Bishop is signing with New Day/Word-distributed Daywind Records. Bishop previously recorded with his father and brother as the Bishops. Formed in 1984, the trio recorded nearly two dozen albums and became one of the top groups in Southern gospel before disbanding in 2001. In the intervening years, Bishop has served as executive director of the Kentucky governor's office.

—Deborah Evans Price

www.americanradiohistory.com
Jamiroquai Back With A Bang

a first for the label, Epic
released Jamiroquai’s new
album, “Dynamite,” on the
iTunes Music Store two
months before it is avail-
able at traditional brick-and-
mortar retailers on Sept. 20.
Part of the rationale behind
Epic’s move was that die-hard
fans would buy the album,
which was released June 6 in
the United Kingdom, as an
import. Therefore, by pro-
viding it on iTunes, it would
give fans a cheaper option.
However, given that the
album, which debuted at No. 3
on the U.K. albums chart,
was not available on iTunes
until July 26, we imagine most
fervent fans had already
shelled out the bucks for the
import. The other reason was,
of course, to start to build a
story for an act that once had
a sizable following in the
States. Jamiroquai’s top U.S.
seller is 1996’s “Traveling
Without Moving,” which has
sold 1.4 million copies, ac-
cording to Nielsen Sound-
Scan. The group’s last al-
bum, “Funk Odyssey,” which
didn’t hit the U.S. until
Sept. 11, 2001, has sold
186,000 copies.
The last time [Jamiroquai
frontman] Jay Kay was here
was Sept. 10, 2001. He’d had
no presence here and had
degenerated sale.” Epic senior
director of marketing Justin
Shukat says.
Therefore, Epic wanted to
ensure that promotion for the
physical U.S. album re-
lease included Jay Kay on
American soil. “He had a full
schedule from around the
world, but he’s committed to
come here Oct. 21-Nov. 11,”
Shukat says, adding that the
three weeks will include a
number of headlining dates.
But at the same time, the
label wanted to start to build
a story given the U.K. suc-
cess—hence, the iTunes
promotion. “We’re trying to
take small steps to re-estab-
lish him here and do non-

GOING TO THE MOVIES
To alert fans to the album’s
arrival, the label plans a
major push, including a
special theater-promotion. On
Aug. 29, the duos host
“Brooks & Dunn: One Night
Only,” which will be beamed
via satellite to 54 Regal,
United Artists, Edwards
and Georgia movie theaters
across the country.
The event will include a
live acoustic performance,
a Q&A session and the airing
of a concert taped at the leg-
dary Cain’s Ballroom in
Tulsa, Okla.
The label is doing a radio
promotion in 60 markets in
which it is providing custom
barbecue grills for on-air
giveaways. The promotion is
to alternate being dubbed
Cook Something Country and
Grilly Deluxe, according to
RCA/Arista VP of artist
development/marketing Jon
El-lint, who says the label is
“getting major response” from
participating programmers.
There will be a CMT spe-
cial that will air multiple
times. And a custom ver-
ion of the album, with three ad-
ditional tracks, will be avail-
able exclusively at Best Buy
stores.

The Beat
MELINDA NEWMAN mnewman@billboard.com

Latin Notas
LEILA COBO lcobo@billboard.com

Martin In The Radio Mix
Club DJs Stir A Reaction For Singer’s Unreleased New Single

R icky Martin’s new single “I Don’t Care,” featuring
Fat Joe and Amerie, is slated to hit radio Aug. 30.
Why then, did the track surface briefly on the Pop
100 chart in July?
“I Don’t Care” was first issued as a 12-inch vinyl
record and distributed to club DJs nationwide at the end of
July. One of those DJs programmed it in a radio mix show,
and the song was subsequently picked up by other stations.
To date, several stations continue to play the single, even though
neither Columbia nor Sony BMG Norte is working it to radio yet.
The urban-flavored track, also available in a Spanish ver-
sion, is the first single off Martin’s English-language release,
In another musical quirk, the track was originally not going
to have any rapping in it. That changed when Fat Joe paid
Martin a surprise visit at his recording studio in Miami, fell in
love with the song and asked to participate in it.

CODISCOS ON THE GO: Codiscos, one of Colombia’s most
venerable independent labels and the owner of a pro-
lific tropical music catalog, has opened an affiliate com-
pany in the United States. Codiscos Corp. began operating
Aug. 1 from Miami and will manufacture, market and dis-
tribute Codiscos product in the United States.
The 55-year-old Codiscos (short for Compañía Colom-
biana de Discos) is based in Medellin, Colombia, but has off-
ices throughout the country. It has long exported its al-
bums to salsa and vallenato enthusiasts.

With piracy continuing to dampen Colombia’s music sales,
opening offices in the United States made sense.
“Our market is growing in the United States,” says Catalina
Mejia, Codiscos national director of promotion and public
relations. Even with reggaetón displacing tropical stations,
she adds, “we continue to place our bets on salsa, be-
cause it’s a very international product.”
The first albums released under Codiscos Corp. were
“Salsa y Descarga” by King Bombó and “Colombia All
Stars,” a self-titled album by a top-notch roster of Colom-
bian salsa acts. Both albums are produced by bandleader
Diego Galé, who also leads salsa band Grupo Galé.
Codiscos Corp. will be headed by Raymond Vásquez
with Carlos Ortega in charge of sales.
Veteran salsa promoter Rita Benítez will be in
charge of marketing and promotion.
Other Codiscos acts include Maelo Ruiz and El Bi-
nomio de Oro, one of Colombia’s leading vallenato
groups. The label also has the catalog of Ekymo-
sis, Juanes’ first group.

PUENTE REMEMBERED: The late Tito Puente is
receiving a posthumous tribute with a Sept. 10 con-
cert at the Miami Arena. “Homenaje a Tito Puente”
will feature performances by Julio Voltio,
Nicky Jam and Andy Andy, among others.
traditional things," he says. Shukat says Epic has been pleased with the results, especially since the promotion has been fairly low-key and has consisted mainly of front-page placement on iTunes. Album sales for the first three weeks were 3,650 copies, according to Epic. Shukat expects that to rise as the title is touted in Apple Computer's iTunes newsletter and as dance mixes hit clubs the week of Aug. 22. "If we can be at 10,000-15,000 copies prior to street date, it will be a successful promotion," he says.

To keep traditional retailers at bay, the Sept. 20 release will be a DualDisc that includes two videos, the making of the video for first single "Feels Just Like It Should" and an interview with Jay Kay. However, for some sellers, that does not make up for the online head start. "It's a bad precedent," says one traditional retailer, who is selling the album as an import. "I'm not convinced that putting a DualDisc out after an exclusive through iTunes is going to be particularly beneficial."

**LIVE MOVES:** The band Live has inked a worldwide deal with Epic Records. The band, which had been with Radioactive/MCA since 1992, is in the studio recording a new album, release date TBD. First single in the United States will be "The River." No firm radio date has been set.

**A LITTLE RANT:** I have generally gotten used to songs from musical legends like Led Zeppelin or Aerosmith being used to shill for products in commercials, but there are two current TV spots featuring artists or their music that are like nails on a chalkboard to me. The first is the Snoop Dogg/Chrysler commercial in which the rapper declares, "If the ride is more fly, then you must buy," delivered in the same cadence as Johnnie Cochran's now-infamous line in his defense of O.J. Simpson, "If the glove doesn't fit, you must acquit." Is it just me or is this incredibly bad taste? Two people lost their lives, possibly at Simpson's hand, and to reference it in this context is crass. Maybe it's an amazing coincidence, but I do not think so.

The same day, I hear Bob Dylan's classic "The Times They Are A-Changin" in a commercial for health care giant Kaiser Permanente. What? Bob, Victoria's Secret was bad enough, but I attributed to you being a typical middle-aged man interested in babes young enough to be your granddaughter. But to use a song that symbolized protest of the Vietnam War to now push a mammoth health care entity (even thought it is partly a nonprofit) just seems to trivialize what that song meant.

**SONY'S PINA PLAY:** Sony ATV Music Publishing has signed its first reggaetón deal. In late July, Sony inked an administration deal with Puerto Rico's Mafer Music Publishing, the publishing arm of Puerto Rican indie Pina Records. Artists that fall under the deal include such major names as Lito & Polaco and Nicky Jam. Pina is widely regarded as one of the leading independent reggaetón labels, with an operation that includes production and publishing.
Death Cab For Cutie Makes ‘Plans’ For Major Bow

BY TODD MARTENS

en Gibbard describes Death Cab for Cutie’s major-label debut, “Plans,” as his band’s most optimistic record to date. Yet old fans need not worry. This is an example of how Death Cab for Cutie does optimism: “Love is watching someone die.”

“Plans,” due Aug. 30 via a long-term, worldwide deal with Atlantic Records, has not done away with the act’s melancholy melodies and heartache-driven songs. While the lyric from the album track “What Sarah Said” may be Gibbard’s strongest affirmation of love to date, even happiness becomes sadly elegant in the hands of Death Cab for Cutie.

“I feel like this is more of an open, optimistic record, but there is a theme of mortality that floats through it,” Gibbard says. “For me, I find myself being more obsessed with destinations and endings over the last couple years, even when something is going really well. I like the idea of having a love song about people dying rather than love songs about walking hand in hand down the sand.”

For every moment on “Plans” where Gibbard’s glistening guitar is poised to send a song soaring, Chris Walla drops in a mournful keyboard fragment to bring the tune back to earth. Rhythmic wash over Gibbard’s soft vocals, and even on such a bouncy song as the Coldplay-like “Crooked Teeth,” Gibbard sounds as if he is sharing an intimate late-night conversation.

Blessed with a major-label recording budget for the first time in an eight-year career, the Seattle-based act opted to change little in the recording process. There’s no big-name producer — Walla again mans the boards — and the band avoided extravagant trappings.

“The luxury of having a larger budget wasn’t about spending $100,000 mixing with fancy Hit Factory mixers to get radio songs,” Gibbard says. “But we knew if something wasn’t right, we could afford to go back in the studio.”

To reach that comfort level, Death Cab has sold more than 616,000 copies of its first four albums combined, according to Nielsen SoundScan. All four were recorded for Seattle indie Barsuk Records.

The group’s 2003 effort, “Transatlanticism,” was a breakthrough, scanning more than 341,000 copies and earning Death Cab an appearance on TV series “The OC.”

Since it built its career and fan base on its own, the group has found itself tirelessly having to justify its jump to a major label. “To set the record straight for the God knows millionth time, we certainly didn’t sign to Atlantic just for the money,” Gibbard says.

“There are opportunities available to bands on a major label that are incredibly difficult to attain for independent bands,” he continues. “That’s just the way things are. We can hem and haw about how we’re not on the radio, and we can hem and haw about how our overseas situation was a nightmare. We were on five different labels in Europe alone, not to mention a label in Japan and Australia. So we can hem and haw about how difficult it all is, or we can take the plunge.”

So far it is working. First single “Souls Meet Body” debuted at No. 39 this issue on the Billboard Modern Rock tally. Death Cab’s first appearance on a singles chart. A video for the song will be serviced to mtvU. Atlantic senior VP of marketing and artist development Livia Tortella says. “Crooked Teeth” will be worked this winter.

Integral to the act’s deal with Atlantic was Barsuk’s continued involvement. Gibbard says he requested that Atlantic allow the Barsuk logo to appear on all of Death Cab’s releases. Barsuk continues to control the band’s catalog, and will retain the vinyl rights to the act’s Atlantic albums.

“We want to be very cautious with their transition,” Tortella says. “We talk to Barsuk all the time about the marketing.”

Barsuk’s vinyl edition of “Plans” was released Aug. 23 to indie retailers, complete with a bonus track. “Barsuk is wonderful, and they’ve been so good to us that we would never leave them” in a lurch, Walla says.

At Sonic Boom in Seattle, where Gibbard and bassist Nick Harmer both worked, shoppers are giddy with anticipation. sales clerk Eli Anderson says. “Customers are stoked,” he says. “We made these big light boxes for our window which shine a light behind a Death Cab transparency. A ton of people have walked by and come in just to ask if it’s out yet. We can’t wait. Just a few more days.”

New Label Seeks ‘Midas’ Touch

Entrepreneur Clapper Hires A Host Of Nashville Veterans

A trio of veteran artist managers, a hit songwriter and a publisher have teamed with other executives to start Midas Records Nashville. The new independent label is wholly owned by gaming and construction entrepreneur Ron Clapper (billboard.biz, Aug. 17). He also operates the Los Angeles-based pop label Midas Records.

In addition to Clapper, the team behind the Nashville venture includes Mike Martini-novich, Stan Moress and Al Schiltz, who are partners in Nashville management firm the Consortium.

They are joined by Bob Morison and Alan Siegel. Morison is previously VP of J-Bird Airlines. Siegel was president of Trans Continental Entertainment and director of marketing for Jive Records.

None of the executives will hold titles, but they will handle various marketing, sales, artist development and operational duties.

Heading A&R efforts for the label will be top Nashville songwriter Keith Follese and music publisher Brad Allen. Follese’s songs have been hits for Faith Hill, Tim McGraw, Martina McBride, Lonestar and Randy Travis.

Clapper, Allen and Follese started publishing company Midas Music in Nashville late last year. Allen says they are in discussions with new and established acts about joining the roster of Midas Records, which is distributed through Alternative Distribution Alliance.

The Consortium’s management clients include Catherine Britt, Sherrie Austin, Mandy Barnett and Joe Diffie. The Consortium partners, along with Bernard Porter, formed C4 Records in conjunction with Nashville indie label Broken Bow Records in 2002. That partnership disbanded 18 months later.

SIGNINGS: Grammy Award-winning artist Mary Chapin Carpenter has signed with Los Angeles-based Kathy Kerr Management. Kerr also manages Randy Newman. Carpenter’s career had been handled by Vector Management.

Hit songwriters Gordon Kennedy and Phillip White are the first signings to the new Nashville division of Walt Disney Music Publishing. Kennedy won a Grammy in 1996 for co-writing Eric Clapton’s “Change the World.” His songs have also been recorded by Ronnie Earl, Peter Frampton, Garth Brooks, George Strait, Faith Hill and Tim McGraw.

White, who previously was affiliated with Murray Music, has had his songs cut by Reba McEntire, Kenny Rogers, Strait, Rascal Flatts and Tanya Tucker. Singer/songwriter Georgette Jones has signed a publishing deal with Cosmetic Male Music Group. Jones, who has a development deal with RCA Label Group, is the daughter of George Jones and Tammy Wynette. She is working in the studio with producer Keith Stegall.

Jones also performs a duet with Mark McGuinn on the song “Better a Painful Ending.” It is on McGuinn’s new album, “One Man’s Crazy,” on Blue Flamingo Records, distributed by Wink Music Group.

The AMERICAN WAY: Judy Collins and the late John Hartford will be honored during the fourth annual Americana Music Assn. Honors & Awards Sept. 9 in Nashville.

Collins will receive the First Amendment Center/AMA Spirit of Americana Free Speech Award. Hartford will be recognized by the AMA’s President’s Award.
Supergrass Grows Up
Tough Times Pay Off For Veteran Alt-Rock Band

"It's been a strange couple of years, the weirdest of the band's career," admits Gaz Coombes, vocalist/guitarist of U.K. alternative rock quartet Supergrass.

Coombes says the making of the band's fifth album, "Road to Rouen" (Parlophone/EMI), was disrupted by internal and external events, including the birth of his daughter and death of his mother. However, he suggests those factors have given the songs on the album "more weight and a kind of emotional strength."

"Road to Rouen" was released Aug. 15 in the United Kingdom. Capitol Music U.K. president Keith Wozencroft says it is "a more thoughtful record than" previous Supergrass sets, which "perfectly suits where the band are at this time in their lives and career."

EMI is releasing the album across Europe throughout September, with a U.S. release schedule for Sept. 27 on Capitol.

Supergrass has European dates booked in November through 13 Artists. Plans are being finalized with booking agency Little Big Man for U.S. shows early next year. The band is published by EMI Music.

—STEVE ADAMS

NEK STRETCHES: Warner Music Italy is firming up export plans for pop vocalist Nek's seventh studio album, "Una Parte di Me" (Warner Bros.), in the wake of its domestic success.

Nek, whose real name is Filippo Neviani, recorded his debut in 1992 for now-defunct Fonit Cetra before signing with Warner Italy in 1995.

"Una Parte di Me" entered the FIMI albums chart at No. 3 one week after its May 13 release. Warner Italy president/CEO Massimo Giuliano reports domestic shipments of 90,000 units so far and quotes 150,000 as a long-term target.

Sales have been fueled by lead single "Lascia Che Io Sia," which peaked at No. 2 on the FIMI singles chart May 16. The album was released simultaneously in Switzerland and Italy. A Spanish-language version was released in Spain and Latin American markets at the end of July.

"Nek is maturing rapidly," Giuliano says of the 33-year-old artist. "He previously had a predominantly teenage following, but he is now reaching a broader audience."

Nek is published by Neviani Publishing/Warner/Chappell Italy. —MARK WORDEN

FIRST FLIGHT: It could be takeoff time for Irish indie-pop quintet The Chalets and their debut album, "Check In," on London-based Setanta Records.

The Vital-distributed set will appear Sept. 2 in Ireland and Sept. 5 in the United Kingdom. Subsequent releases across Europe and in Japan are planned through V2 and Imperial, respectively.

The band, fronted by female vocalists Pony and Peepee, has already received international exposure. Its track "Nightrock" was featured outside the United States in trailers for DreamWorks' animated film "Madagascar," through a deal with Los Angeles-based music-placement company the Natural Energy Lab.

The Chalets' single "Feel the Machine" was a top 30 IRMA chart hit in June, and the song's critically lauded video is part of the Resfest Digital Arts Festival, which takes place in cities across the globe from September through December.

"Within two weeks of us putting the video up on the Web site [thechalets.com] on May 20, approximately 30,000 people downloaded it, mostly from the U.S.," band drummer Dylan Roche says.

The Chalets will play in New York Sept. 15 at Los Angeles noncommercial triple-A radio station KCRW's showcase during the annual CMJ Music Marathon festival. The band handles its own publishing. It is booked in Europe by Coda, but has no U.S. agent yet. —NICK KELLY
Beyond The Velvet Rope

Virgin Artist Juliet Makes A Move From Club Hits To Concerts

2005 may very well put Virgin artist Juliet over the [artist’s] control,” says Alan Freed, acting PD of XM Satellite Radio’s BPM and Chrome channels. But judging by the response to the album’s first two singles on XM, Freed believes there is potential to take Juliet to a mass audience.

So, while “Availon” and “Ride the Pain” established Juliet in the global dance/electronic community—with “Availon” also a top 10 hit on the Dance Radio Airplay and Hot Dance Singles Sales charts—Virgin’s goal now is to connect her with those outside of the club scene. The tricky part is to do so without losing sight of the formidable base she has there.

According to Virgin senior VP of marketing Adam Lowenberg, part of this process will include artist-in-residence programs in key markets.

Juliet’s Northeast residency commences Sept. 6 and runs for four weeks. In that time, she will play with her band in Boston’s Paradise Lounge on Mondays, Philadelphia’s Khyber Pass on Tuesdays and New York’s Rotheko on Wednesdays.

Virgin plans to repeat this in other markets of the United States. “It requires a different spin on the market,” Lowenberg says. “It allows us to conquer the States one region at a time.”

Because Juliet—a former model and previously part of Elektra act 1 Plus 1—is a compelling live performer, the label knows the importance of keeping her on the road. “Listening to her CD is fine,” Lowenberg says, “but there’s a whole other side to her. She’s built for the stage.”

Indeed. Juliet says she likes to connect with fans at her shows. “I like that give-and-take that can only happen during live gigs,” she says. “Making that eye-to-eye contact with people is a powerful thing.”

It is something Juliet plans to do for at least the next two decades. “No matter what happens—success or failure—I will stay on my path to create art and music,” she says. “I will remain dedicated—regardless of changes in management, labels and more.”

Pausing for a moment, she adds, “In order to break through the clutter, you cannot give up.”

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Stuart Opens Up His ‘Soul’ On New Release

Country Artist Records First Gospel Album

 Recorded at Stuart’s Hendersonville, Tenn., home, “Soulz’ Chapel” features classics that include Albert E. Brumley’s “Lord, Give Me Just a Little More Time” and Robect Staples’ “Move Along Train” (with special guest Mavis Staples) alongside such Stuart originals as the title track and “It’s Time to Go Home.”

He describes the latter as “an old Mississip Delta groove that I heard in my head and just put a Bible story to it.”

Though Stuart has worked in gospel music—performing with favorites Jerry & Tammy Sullivan and producing a gospel album for Johnny Cash—this is his first time recording a gospel album himself. He is primarily known as a country artist.
American patriotism. "I want to show the beauty of this country," Haden says, "what it is and what it can be. I want to show how great America is by showcasing American composers. America was built on innovation and exploration. The true patriot wants America to be as beautiful as it can be."

As might be expected, Haden has encountered his share of detractors, including one angry concertgoer who said that LMO should take its music to Iraq. Haden shrugs it off. "We're just hoping this record gets people to think. And, no, we have no plans to play Baghdad. Instead, the band sets up shop Oct. 4-9 at New York's Blue Note before returning to Europe.

**MASTER CLASS:** On Sept. 8, New York's Jazz at Lincoln Center will unveil a multimedia exhibit at the Nesuhi Ertegun Jazz Hall of Fame celebrating its class of 2005 jazz masters: Count Basie, Roy Eldridge, Ella Fitzgerald, Benny Goodman, Earl Hines, Johnny Hodges, Jo Jones, Charles Mingus, King Oliver, Max Roach, Fats Waller and Sonny Rollins (the only living artist). The exhibit will be open to the public beginning Sept. 9.

In 2000, Sara Gazarek won the Ella Fitzgerald Outstanding Vocalist Award at JALC's Essentially Ellington Jazz Festival high-school music competition. Five years later, after show-stopping performances on the Concord Jazz Festival tour and hooking up with Stiletto Management and booking firm the William Morris Agency, Gazarek returns Sept. 27 to Joe's Pub in New York, in celebration of her debut CD, "Yours," which was released Aug. 23 on Native Language. Her national tour begins Sept. 10 at Jazz Alley in Seattle and concludes Oct. 19 at the Roxy in Los Angeles.

"Like so many performers, the church is where I started," he says. "I've always wanted to do this record, but with my personal life, I never felt like I was ready enough."

Stuart admits that his past, particularly the DUI arrests, may be an obstacle with some Christian music gatekeepers. "If the church discriminates, it ain't doing its job," he says matter-of-factly, adding that the Bible is full of flawed characters like King David. "If the Christian industry keeps me out of the bookstores...well, they'll have to talk to God about that."

He hopes the music will open doors, but feels artists outside the Christian community sometimes have had a tough time getting in.

"It's always been a problem for secular artists," Stuart says, noting that some in the industry "see us coming in as a novelty." Stuart says that in the '80s, they had a hard time getting the Cash record racked in some Christian bookstores.

"Where better than the church for people like me, George Jones and Johnny Cash to go to get ourselves in shape enough to sing a gospel song?" Stuart asks.

The record will be distributed to the mainstream market by Universal Music & Video Distribution and to Christian retail through Universal South's agreement with EMI Christian Music Distribution. "Souls' Chapel" is the first in a trilogy of albums from Stuart. The second, "Baddlands," focuses on the Native American experience and will be released in October. The third, a live bluegrass album, is due in February.

Stuart also has six books in the works, one of them called "Signs of Our Times." It features his photos of church signs from across the country, including one that said, "Don't worry, Moses was once a basket case."

Stuart is also working on a series of TV specials to be taped in Oxford, Miss., which will celebrate Southern writing and culture. "I feel like I've been pardoned, and I have a playpen all my own now," Stuart says of the artistic freedom he is now enjoying.

In 2000, Sara Gazarek won the Ella Fitzgerald Outstanding Vocalist Award at JALC's Essentially Ellington Jazz Festival high-school music competition. Five years later, after show-stopping performances on the Concord Jazz Festival tour and hooking up with Stiletto Management and booking firm the William Morris Agency, Gazarek returns Sept. 27 to Joe's Pub in New York, in celebration of her debut CD, "Yours," which was released Aug. 23 on Native Language. Her national tour begins Sept. 10 at Jazz Alley in Seattle and concludes Oct. 19 at the Roxy in Los Angeles.
**Music**

**Rhythm & Blues**

**Words & Music**

**QUESTIONS**

by GAIL MITCHELL

It has been a fairy tale year for 2004 "American Idol" champion Fantasia Barrino. The J Records artist has placed four top 20 singles on the Hot R&B/Hip-Hop Songs chart, watched her debut album "Free Yourself" go platinum and wrapped her first major U.S. tour in July, opening for Motown artist Kem. Since then, Fantasia's single "I Believe" has earned a statuette for top R&B/hip-hop single (sales) at Billboard's fifth annual R&B/Hip-Hop Awards ceremony. The High Point, N.C., native also claimed four nominations for the 10th annual Soul Train Lady of Soul Awards, which will be handed out Sept. 7. And that is not counting her audition for the film version of "Dreamgirls" (no confirmation yet). Or the October publication of her ironically titled autobiography, "Life Is Not a Fairy Tale," published by Simon & Schuster.

Q: For a newcomer, you are a very self-assured performer. What was it like doing your first major tour?

A: Touring is a peaceful point for me, the best place to be. It's like a breath of fresh air; I feed off the audience's energy. It's about going out onstage and letting loose. I always talk about acting ugly onstage: kicking my shoes off and just having a good time. Someone told me the other day that I've passed the ugly mark. I'm very thankful that people enjoy my music and reachness.

Q: So why an autobiography at the tender age of 21?

A: When I was younger, I was hardheaded and didn't want to listen to advice from my mom or any other adult. But you can sit down with someone else your own age. Young people do go through some things. The book opens when I'm 5 and first started singing. I've been through some situations that will make you laugh and cry. That's what I talk about in the book. It comes out Oct. 13.

Q: Like becoming a mother at 17?

A: When I got pregnant, some people tried to make me feel like my life was over. But I said to myself, "Now that I have this child, it's time to put childish things aside and be a respectable lady for this life I'm bringing into the world. I don't call her a mistake. People will talk about you all of your life. But the more they talk, the more I will push on. I don't care about negativity.

Q: What are your plans for your next album?

A: I'm still traveling with this album; I'd like to go overseas next. But I will be going back into the studio sooner or later.

I'd like to step out into some other areas like country or rock. I love all music. And I've got names for days of people I'd like to work with, including [recent tour partner] Rahsaan Patterson. He has become one of my favorites.

Q: Do you plan to write songs on your own for the next album?

A: I'd like to, I'm always picking up a pen and writing something. I started writing songs when I was 13 or 14 and into gospel.

Q: Where do you expect to be five years from now?

A: I hope to be on somebody's stage, still kicking my shoes off. Perhaps doing some acting; whatever door opens. However long this train ride is, I'm riding it.

**Stormy Days For Benét**

Singer Emerges From Divorce With 'Hurricane'

**Words & Music**

**Peters: 'Live' And Well**

Singer Follows 1997 'Sondheim, Etc.' CD With More Of The Same

Even before all the hoopla surrounding the dissolution of his marriage to actress Halle Berry, Eric Benét was determined to record an album free of genre constraints—something acoustic and emotional, mixing his old-school R&B style with folk, pop and other genres.

The result is "Hurricane." Thanks to the adult R&B airplay garnered by lead single "I Wanna Be Loved," Benét reappeared on the Billboard Hot R&B/Hip-Hop Songs chart for the first time in four years. The album also marks the formal debut of the Reprise/Warner Bros. distributed label Friday Records.

Benét's first two albums, "True to Myself" (1996) and "A Day in the Life" (1999), were released on Warner Bros. "The label executives kept saying I needed to make another album of R&B, neo-soul, whatever you want to call it," Benét recalls. "When the label and I didn't see eye to eye, I knew I had to get a solid cheerleader on my side."

Benét chose songwriter/producer David Foster (Celine Dion, Earth, Wind & Fire) to champion his vision. It was through Foster that Benét met Friday Records owner Tim Bliseth. Benét credits Foster and Bliseth with playing "tragic" roles in the development of "Hurricane."

"Tim has a vision like David," Benét says. "That it doesn't have to be a genre-specific album. Good music will find an audience. This isn't just R&B; it's a lot of stuff."

"I'm not just an R&B artist, I'm a songwriter," Benét says. "I'm a performer, I'm a singer, I'm a writer. I'm a performer, I'm a songwriter, I'm a singer, I'm a writer."

The more creatively uninhibited songs floating around in different genres seem to be the ones that fans talk to me about the most. This whole project is right along those lines."

Benét stops short of calling his new musical direction a reinvention, "I'm evolving," says Benét, who performs Aug. 30 in...
Los Angeles. “This is just a continuation of the same ascent.”

One thing has changed, however. Known for singing barefoot onstage in the past, Benéti says he now wears shoes. “They’re some pretty nice shoes,” he adds. “I’m kind of digging being well-dressed.”

JIVE GETS ‘SPRUNG’: T-Pain’s “I’m Sprung” earned Hot Shot Debut honors on the Hot R&B/Hip-Hop Songs chart the week of Aug. 20, coming in at No. 19. It also cracked The Billboard Hot 100 in the Aug. 27 issue, debuting at No. 100. The song currently sits at No. 49 on R&B/Hip-Hop Songs and at No. 81 on the Hot 100. So, who is T-Pain?

He is an R&B singer from Tallahassee, Fla., who caught Jive’s attention by attracting buzz in Tampa, Fla., Miami and Atlanta. Signed to artist Akon’s Konvict Muzik production company, T-Pain has shot a video for “Sprung,” a song he produced at home. According to a Jive representative, the singer has also completed an album, though the release date is not yet finalized.

Other Jive activity includes upcoming projects by Donell Jones (“Journey of a Gemini”), teen newcomer Chris Brown (self-titled) and Joe (title to be determined). Plus, look for a rap solo album by Dre of the production duo Cool & Dre.

QUICK HIT: If you like your contemporary jazz with an R&B edge, check out a couple of new releases from Heads Up International. Gerald Veasley’s “At the Jazz Base,” his first live recording, features members of Jill Scott’s band. Saxophonist Najee makes his label debut Aug. 23 with “My Point of View,” joining the rhythm and jazz practitioner is vocalist Will Downing.

“Over the years, I’ve sought to expand how I blend my music, to include different elements that I felt would enrich my sound,” Najee says. “I met Gerald at a workshop a few years back, and was impressed with his music and the way he put his ideas together. I was also aware of his instrumental ability and was very interested in working with him on this new release.”

Najee says he also got to work with Veasley on most of the album, with the idea of creating “something that could appeal to the contemporary listener, but not be too sophisticated.”

On the album, Najee has a duet with Jill Scott on a piece called “Willow,” which is sort of an antithesis to his own work. And the album, he says, is an attempt to find a groove between the two artists on the same track. “It’s also sort of an attempt to show that contemporary jazz can coexist with R&B,” he says.

Veasley, who has been touring the world with his jazz quartet for 10 years, says he’s always had an affinity for contemporary jazz.”I’ve always enjoyed listening to contemporary jazz,” he says. “I think it’s an important genre that needs to be preserved.”

“Veasley’s” “At the Jazz Base” is out Aug. 23. www.americanradiohistory.com
Building Better Deals & Better Shows

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Charles Weller, Clear Channel Entertainment
Neil Wenczek, The Agency Group
David Zwick, Creative Artists Agency
AND MANY MORE!
KANYE WEST
Late Registration
Producer: Kanye West
Roc-A-Fella/Def Jam
Release Date: Aug. 30
In the year-plus since West's Grammy Award-winning debut "The College Dropout" was released, his name has never been far from industry lips, least of all his own. Beyond his own music, he has also become a ubiquitous producer and generally favored hip-hop head eating from the palm of his hand. Even his detractors will not be able to resist "Late Registration," which boasts near-flawless production and collaborations with Common, the Game, Nas, and producer Jon Brion, among many others. West pulls out all the stops on tracks like "Addiction" and "Hey Mama," "Celebration" even boasts a lush 20-piece string section. Weekend hater concerns are allayed by "Diamonds From Sierra Leone," further expanding West's oeuvre. By the end of this 21-track opus, you still might not like West's self-assured declarations, but you will not be able to deny his talent. —IMU

DEATH CAB FOR CUTIE
Plans
Producer: Chris Walla
Atlantic
Release Date: Aug. 30
Here is a new one: beloved indie rock band breaks into the mainstream, signs to a major-label and then — changes absolutely nothing. Indeed, few acts are as comfortable in their own skin as Death Cab for Cutie, and on its Atlantic debut, the group happily sticks to its musical roots by reinforcing the qualities its fans hold dear. The set begins with two of Death Cab's best songs ever, the thumping "Marching Bands of Manhattan" and the strident single "Soul Meets Body," which should stick at modern rock outposts. Frontman Ben Gibbard's evocative, lovelorn imagery remains on the forefront of the piano-led "What Sarah Said" expertly chronicles the "nervous faces" of visiting a dying loved one in the hospital, while the devastating "Brothers on a Hotel Bed" captures the creeping ennui of a long-term relationship. Rock music this substantive is increasingly rare, but "Plans" delivers beyond expectations. —JC

ROCK
BOB DYLAN
No Direction Home: The Soundtrack
Producer: none listed
Columbia/Legacy
Release Date: Aug. 30
This documentary, live TV performances and alternate studio takes spanning 1956-1966 increases the huge expectations for the upcoming documentary "No Direction Home: Bob Dylan," directed by Martin Scorsese. Only two cuts have been issued previously, so the package provides a fresh look at the artist's most pioneering period going all the way back to 1959. "When I Got Troubles," purported to be Dylan's first recording of his own song. But the soft-voiced high schooler quickly gives way to the more recognizable rasp of "I Was Young When I Left Home," taped in Minneapolis two years later. This set chronologically from the folk authenticity of these early recitals, includes some genre expanding, politically charged initial studio work, and climaxes with "Maggie's Farm" from the notorious 1965 Newport Folk Festival. This is a superb document of an era encompassing Dylan's groundbreaking marriage of folk and rock. —JB

JAZZ
HERBIE HANCOCK
Possibilities
Producers: Herbie Hancock, Alan Mintz
Hancock Music/Vector Recordings/Starbucks Hear Music
Release Date: Aug. 30
Hancock is best-known as the upbeat jazz pianist who was an integral member of Miles Davis' cool, classic '60s quintet. But he has also earned his share of pop cred, including his 1983 dance hit, "Rockit." With this 10-track gem of imaginative real-time collaboration, Hancock returns to the pop fold along with such friends as Carlos Santana, Sting and Paul Simon and such newfound musical partners as Annie Lennox, Damien Rice, Josh Stone and Raul Midón. While Hancock's piano brilliance is relegated to sparkling instrumental breaks, he roots the proceedings with a jazz sensibility. There is not a dud track in the pack— rarely the case with these all-star projects. High marks go to Hancock's pop-perfect pairing with John Mayer on the impromptu "Stitched Up" and Christina Aguilera's striking version of Leon Russell's "Song for You." —DO
from >>>03 material. Since ‘Fado Em Espírito’ marks her debut, she has made clear that there is not a better fado singer in Portugal today. Mariza once again offers a vocal performance that is subtly emotive. Her voice is at once supple and powerful, and her understanding of the mode continues to manifest itself in ways that are nothing less than spellbinding. She is working here with poems by Alexandre O'Neill, Floribela Espanca and Fernando Pessoa, as well as original songs by Aldina Duarte and Paulo de Carvalho. Producer Morelenbaum places Mariza in an ideal musical setting, and she has responded with a riveting effort that will only boost her well-deserved celebrity.—PPV

NEW & NOTEWORTHY

CHIMAIRA
Producer: Brown Bannister
Simple/INO Records
Release Date: Aug. 2
Marqueen Frontman
Barry Gilland steps out on this incredible project that breathes new life into some of the church’s most beloved hymns. Those who grew up singing these tunes will appreciate his respect for tradition. Yet he brings a contemporary vibe to the proceedings that makes these classics seem new again, especially on tracks like the jazz “Sweetest Name I Know.” Veteran Russ Taliff joins Millard for a potent version of “Precious Lord, Take My Hand,” while “Mawmaw’s Song” (in the Sweet By and By)” is a new track on which Millard pays homage to the influence of his grandmother. Millard’s voice possesses an authority and passion that works beautifully on this material.—DEP

CHIMAIRE
Producer: Ben Schiffel, Mark Hunter
Roadrunner
Release Date: Aug. 9
Chimaira’s third album. This is where a properly developed band should hit its creative stride, and Chimaira is right on time: the songwriting, production, and performance here laps its past work by miles. If the godfathers of thrash were up for two decades, this was fast, speed, “Comatose,” “Pray for All” and the epic “Nothing Remains” would be the result. The take-no-prisoners march “ Salvation” is fleshed out with subtle strings and is likely to become Chimaira’s anthem. The equally powerful “Lazarus” is a requiem for a friend lost to suicide, its howls of grief intertwined with eerie voices and sinister echoes. Do not be surprised if this masterpiece nabs an Grammy Award nomination for best metal album.—CLT

VITAL REVIEWS

DIZZY GILLESPIE/ CHARLIE PARKER
Towns Hall, New York City, June 22, 1945
Producer: Robert E. Sunnibick
Uptown Records
Release Date: Aug. 23
To put this jazz treasure in context, when it was recorded 60 years ago, bebop was renegade music, upstaging the swing crowd wanting to dance and alienating non- race players from the new breed of velocity- minded virtuosos. At its birth, the music was fast, frenzied, untamed and buoyant, as documented on this never-issued live recording of the Dizzy Gillespie-Charlie Parker quintet. The set recently unearthed by an acetate archivist, captures a wide-eyed and spirited performance by the master Diz, alto saxophonist Bird and upstart drummer Max Roach, not long after the bop pioneers recorded their first sessions and shortly before they split. Sound quality is decent, marred only by a few of the few that is a consistent big-thump bass drum. Highlights include the band gleefully swinging through “Groovin’ High” and then screaming into “Salt Peanuts” with unrestrained gusto.—DO

VARIOUS ARTISTS
The Motown Box
Producer: Paul Waddell
Shout/TUL/Motown/UME
Release Date: Aug. 2
Excavating its vaults it is nothing for Motown. In fact, R&B/soul enthusiasts may wonder if they even need this four-disc boxed set. Sure, you must already own the bulk of the 72 tracks here. But 30 have been given new stereo mixes by Tom Moulton, using the original session tapes. In Moulton’s hands, revered tracks like “Quicksand” (Martha & the Vandellas) and “Stop! In the Name of Love” (the Supremes) come alive like never before. And so do such rarities as Stevie Wonder’s long- lost “Papa’s Got a Brand New Bag” and “Steppin’ Closer to Your Heart” by Gladys Knight & the Pips.—MP

RHYTHM & BLUES

RYAN CABRERA Shine On
(3:47)
Producer: Ryan Cabrera
Writers: Ryan Cabrera, A. Fipp, R. Colman
Publishers: various
Elva/Atlantic (CD promo)
This Cabrera makes a noble effort to move past his beehive-coiffed teen-do rep with the first single from his second album “You Stand Watching,” due Sept. 20. “Shine On,” which he co-wrote with his partner and consistent big-thump bass drum. Highlights include the band gleefully swinging through “Groovin’ High” and then screaming into “Salt Peanuts” with unrestrained gusto.—DO

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PRODUCERS

FRANZ FERDINAND Do You Want To
(3:35)
Producer: Rich Costey, Franz Ferdinand
Writers: Franz Ferdinand
Publisher: Universal
ASCAP
Domino/Epic (CD promo)
With the release of its sophomore album looming, Franz Ferdinand is taking its next stab at dancefloor domination with first single “Do You Want To.” “I’m gonna make somebody love me, and I know that it’s you! You’re lucky you’re lucky you’re lucky!” sings Alex Kapros in a slightly off-kilter intro. And damn if that doesn’t pretty much sum up the radio-ready concoction that follows. The song is a bit of a cure-all, its uptempo struts with brighter-than-average guitars and keyboards, a repeating “Take Me Out” style chorus and plenty of wordy backing vocals. The band is clearly playing for keeps and the sound is pure sugar and the whole package might seem a little cloying if the four-some doesn’t slip in an insidious bite of homo- eroticism and the sexually dominating coda that keeps the quip to pop ratio nearly balanced. So, Franz—yes, I want to. But just once, OK?—JHW

DIO

GREEN DAY Wake Me Up When September Ends
(4:16)
Producer: Green Day, Rob Cavaljo
Writers: Green Day
Publishers: WB/Green Daze, ASCAP
Reprise (CD promo)
Green Day’s “American idiot” is the album that will not die. Not only has the triple-platinum disc spawned five singles as it approaches its one-year anniversary, but the first four have reached No. 1 at modern rock. Get ready for a fifth. “Wake Me Up When September Ends” is a midtempo rocker that highlights the band’s softer side. The song is already No. 3 on the Modern Rock Chart, with five updates and a rise. And behind it, the song’s inherent catchiness and the fact that the most references is just around the corner, look for it to explode at top 40 next. When September ends, Green Day will have another hit.—BT

THE BRAVERY

Unconditional
(3:21)
Producer: Sam Endicott
Writers: S. Endicott
Publisher: Amalfi Coast, BMI
(AMC)/CD promo
The Bravery’s infectious debut single “An Honest Mistake” barely cracked The Billboard Hot 100, peaking at No. 97. So you would expect a strong follow-up to give the band a much-needed boost. But “Unconditional” is not quite as catchy as it needs to be to get the job done. Aside from vocalist Sam Endicott does his best Morrissey impersonation, the song sounds a lot like Franz Ferdinand’s “This Fire.” It is certainly a fun retro pop, but not one that stands out. The Bravery the mainstream hit it is running for. A better choice would have been the frantically upbeat “Fearless” —especially since the video is already being inexplicably played on MTV2. Let’s hope the group finds its Motels before choosing its next single.—KK

OLIVIA NEWTON-JOHN

Phenomenal Woman
(3:47)
Producers: Andy Stewart, Kim Ballard
Writers: M. Angelou, A. Sky, D. Pickell
Publishers: various
Hallmark (CD promo)
The timeless Olivia Newton-John’s new project, “Stronger Than Before,” is a testament to the breast cancer survivor’s support of research and ultimately, a cure. The album is available only in Hallmark stores from Sept. 1 to Oct. 31. Focus track “Phenomenal Woman” is indeed a selfless effort, featuring vocal guests Delta Goodrem, Patti LaBelle, Beth Nielsen Chapman, Diahann Carroll, Amy Holland and Mindy Smith, along with Newton- John. Today’s constantly shifting radio formats may not have a slot for such a song, but it is a time that is only until lifetime. The sound of Oxygen fosters an appropriate forum that will get the word out. Newton- John has at times spent years indulging us at her leisure, seek and you shall find this musical gift.—CT

www.americanradiohistory.com
Media Push, Disney Synergy Enough For Duff

Her celebrity was born on TV, so it makes sense that TV appearances are a prime ingredient for one of biggest hits in the recording career of 17-year-old Hilary Duff.

A busy media schedule had Duff appearing on many TV shows as a Chrysler commercial, a blitz that helped her fend off a career-best sales week for rising country star Brad Paisley (see Between the Bullets, page 96).

During the week that Duff's hits set, "Most Wanted" came to market, she visited "The Tonight Show With Jay Leno," "Today," "TRL" and "Access Hollywood." Come to think of it, how many kids put out a greatest-hits album before they turn 18?

The title's 207,500-unit start is her best since the Christmas frame of 2003, when "Metamorphosis" rang 224,000. This is Duff's second No. 1 album but her first to ring the bell in its first week.

TV was not Duff's only friend. A deluxe edition available at multiple locations included three extra tracks, while value-added versions are also available at Walmart and Target, the latter being the chain that also carries her Stuff by Duff line of clothing and accessories.

An Internet campaign offered a wrist- band to fans who pre-ordered the album at her Web site, which helped pump 9,000 sales. That yields Duff's first No. 1 on Top Internet Albums and more than doubles her prior-best sales week on that chart.

Synergy works in her favor, too, as new song "Wake Up" was the most played song by Radio Disney during the tracking week. The radio network, like her label Hollywood Records, is owned by the Walt Disney Co. With 17 plays, according to Nielsen Broadcast Data Systems, that song was ranked 13th among clips played by MTV, with much of that action owed to previously mentioned "TRL."

COEXISTENCE: Remember how labels used to worry that retail-available singles might cut into album sales? As tracks from each of the top two albums on The Billboard 200 also sell well in the digital marketplace, we certainly live in a different world, as the advent of album download forces the availability of la carte purchases for individual songs.

Hilary Duff leads the big chart with 200,000 plus for her new album, even as "Wake Up" enters Hot Digital Songs at No. 6 with 29,000, almost six times the size of her previous digital digital week. Thus, her best album sales week in two years coincides with by far her largest digital sales frame.

The same happens for Brad Paisley. In the same week that "Time Well Wasted" more than doubles his prior-best album week, his hit "Alcohol" hits Hot Digital Songs at No. 5 with 15,000 downloads. Tim McGraw's "Live Like You Were Dying," with sales frames of 20,000 and 17,000, is the only country song to log a larger digital week than Paisley's.

While it was album releases that pushed the Duff and Paisley songs into download services, the Click Five's "Just the Girl" had already logged five chart weeks on Hot Digital Songs before the album's arrival.

The new band fetches a respectable bow at No. 15 on The Billboard 200 with 51,500 copies of "Greeting From Jinni House" in what also turns out to be a boost week for the digital sales of "Girl." With a 43% hike in downloads, the track jumps 4-1 on Hot Digital Songs. Downloads also account for 2,500 albums, almost 5% of Click's opening-week sales.

SITE HIGHLIGHTS: Elvin Bishop debuts at No. 9 on Top Blues Albums with "Gettin' My Groove Back" on indie Blind Pig, his first studio album in seven years. His last set to chart in Billboard was "Live! Rasin' Hell," which peaked at No. 38 in 1977.

Blind pianist Kevin Kern bulleted 6-4, up 18% on Top New Age Albums, fruits of his distributor Ryko weav- ing campaigns at Trans World Entertainment, Borders Books & Music, Barnes & Noble, amazon.com, iTunes and one-stop Baker & Taylor.

The blues and new age lists appear every other week in Billboard but are updated weekly at billboard.biz.
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The list includes the previously unreleased song "Sowme Cowlovy."
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<td>Wanton Bishops</td>
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<td>SOMEBODY TOLD ME</td>
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<td>EMI</td>
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<td>BLESS THE BROKEN ROAD</td>
<td>John Denver</td>
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<td>THE HAND THAT FEEDS</td>
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<td>ELEKTRA</td>
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<td>Lenny Kravitz</td>
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**Data for week of September 3, 2005**

Go to www.billboard.biz for complete chart data.
## COUNTRY MUSIC SONGS

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<td>Trace Adkins</td>
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## COUNTRY SINGLES SALES

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## HOT COUNTRY SONGS

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## COUNTRY MUSIC UPDATE

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### COUNTRY MUSIC UPDATE

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### BETWEEN THE BULLETS

**HILL SEES FIRST NO. 1 SINCE 2000**

Faith Hill achieves her first No. 1 single in more than five years as "Mississippi Girl" debuts atop the Hot Country Songs chart with more than 34 million audience impressions (1). She ascends to No. 1 during a soft week on the chart's upper end, as each of the top three singles lose audience points. Out of 14 chart spots, Hill's single loses the least amount of impressions (down by 831,000).

"Mississippi Girl" interrupts a 5-week stent atop the chart by Toby Keith's "As I Once Was," which dips more than 3 million impressions and slides to No. 3. Holding at No. 2 for a fifth straight week is Sugarland's "Something More," which trails Hill's single by a mere 42,000 impressions. That track declines by more than 2 million impressions.

Hill last occupied the top box when "The Way You Love Me" led for four weeks in the spring of 2000.

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**Wade Jarren**

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---

**Wade Jarren**
### HOT LATIN SONGS

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<tr>
<th>Title</th>
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<tr>
<td>&quot;La Tortura&quot;</td>
<td>Shakira Featuring Alejandro Sanz and J. Paul</td>
<td>No. 1</td>
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<tr>
<td>&quot;Nada Es Para Siempre&quot;</td>
<td>Laura Fonsi</td>
<td>Latin Hot 100</td>
</tr>
<tr>
<td>&quot;Esta Noche Él Traséuva&quot;</td>
<td>Tony Dize Featuring Huafar &amp; Chino</td>
<td>Latin Hot 100</td>
</tr>
<tr>
<td>&quot;Hamada&quot;</td>
<td>Ola &amp; Madam Featuring J. Campillo &amp; P. El Maleh</td>
<td>Latin Hot 100</td>
</tr>
<tr>
<td>&quot;No Más Gusbier&quot;</td>
<td>Thalia</td>
<td>Latin Hot 100</td>
</tr>
<tr>
<td>&quot;Rakatá&quot;</td>
<td>Wisin &amp; Yandel</td>
<td>Latin Hot 100</td>
</tr>
<tr>
<td>&quot;Eres Divina&quot;</td>
<td>Palpatia</td>
<td>Latin Hot 100</td>
</tr>
<tr>
<td>&quot;Ella Y Yo&quot;</td>
<td>Aventura Featuring Don Omar &amp; Wise</td>
<td>Latin Hot 100</td>
</tr>
<tr>
<td>&quot;No Puedo Olvidarte&quot;</td>
<td>Natti Natasha Featuring J. Campillo &amp; P. El Maleh</td>
<td>Latin Hot 100</td>
</tr>
<tr>
<td>&quot;Duelo de Ti&quot;</td>
<td>Sergio Vega</td>
<td>Latin Hot 100</td>
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<tr>
<td>&quot;Hablar De Silencio&quot;</td>
<td>Don Omar</td>
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<td>&quot;Reggaeton Latino&quot;</td>
<td>K-Paz de La Sierra</td>
<td>Latin Hot 100</td>
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<tr>
<td>&quot;Mi Credo&quot;</td>
<td>Lupillo Rivera &amp; Cruz del Sur Featuring S.A.S. &amp; J. Campillo</td>
<td>Latin Hot 100</td>
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<tr>
<td>&quot;Yo Quiero&quot;</td>
<td>Andy Andy Featuring J. Campillo &amp; P. El Maleh</td>
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<tr>
<td>&quot;La Locura Automática&quot;</td>
<td>The Cattle</td>
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<td>&quot;Algo Más&quot;</td>
<td>La Santa Estación</td>
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<td>&quot;Yo Voy&quot;</td>
<td>Zion &amp; Lennox Featuring Daddy Yankee</td>
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<tr>
<td>&quot;Querido&quot;</td>
<td>Marco Antonio Solís Featuring M. Fies &amp; M. Martinez</td>
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<td>&quot;Yendo A Doña Doña&quot;</td>
<td>Ricardo Montaner Featuring V. Túnez &amp; M. Sáez</td>
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<tr>
<td>&quot;Yén Baila&quot;</td>
<td>Angel y Khris</td>
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<tr>
<td>&quot;Ya Me Habían Dicho&quot;</td>
<td>Lupillo Rivera Featuring Beto &amp; Nena</td>
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### TOP LATIN ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>Grupo Brynisi</td>
<td>Por Muchas Razones Te Quiero</td>
<td>Latin Billboard 100</td>
</tr>
<tr>
<td>Daddy Yankee</td>
<td>Barrio Fino</td>
<td>Latin Billboard 100</td>
</tr>
<tr>
<td>Los Tigres del Norte</td>
<td>Las Mas Pedidas</td>
<td>Latin Billboard 100</td>
</tr>
<tr>
<td>Andy Andy</td>
<td>Zona</td>
<td>Latin Billboard 100</td>
</tr>
<tr>
<td>Betty &amp; Sus Canciones</td>
<td>Adiós</td>
<td>Latin Billboard 100</td>
</tr>
<tr>
<td>Varios Artistas</td>
<td>Por el Pueblo del Chavin de Huantar</td>
<td>Latin Billboard 100</td>
</tr>
<tr>
<td>Luis Fonsi</td>
<td>Pasión A Pasión</td>
<td>Latin Billboard 100</td>
</tr>
<tr>
<td>Luníturnes &amp; Baby Kids</td>
<td>Mas Hoy</td>
<td>Latin Billboard 100</td>
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<tr>
<td>Marco Antonio Solís</td>
<td>La Historia Continúa... Parte II</td>
<td>Latin Billboard 100</td>
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<tr>
<td>Los Rieleros del Norte</td>
<td>Y Que El Mundo Ruede</td>
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<tr>
<td>Varios Artistas</td>
<td>Todo por Amarte</td>
<td>Latin Billboard 100</td>
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<tr>
<td>Juanes</td>
<td>Mi Sangre</td>
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<td>Aventura</td>
<td>God's Project</td>
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<td>Las Dos Caras de La Moneda</td>
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<td>Ana Gabriel</td>
<td>Historia De Una Reina</td>
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<td>Alacranes Musical</td>
<td>Nuestra Historia y Amapas</td>
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<td>RBQ</td>
<td>En Vivo</td>
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<td>Los Horoscopos de Dira</td>
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<tr>
<td>RBQ</td>
<td>En Vivo</td>
<td>Latin Billboard 100</td>
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</table>

### Mexican group's new bows

- **No Me Dejes Soñar**: Daddy Yankee Featuring Wisin & Yandel, El Cangro, Don Omar
- **Don't Stop**: Don Omar Featuring Daddy Yankee, Yandel
- **Parte de Mi Corazon**: A.B. Quintanilla III Featuring Kumaña Kings Featuring M. Álvarez & P. Espiritu
- **Si Te Enamoras**: J. Parísini Featuring J. Baoia, L. Pausini, B. Antonacci
- **A Mi Corazón**: Don Omar, Gary Rossington

---

Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data.
HITS OF THE WORLD

JAPAN

ALBUMS

O-ZONE

1

KETSUMEISHI

2

HAWAIIAN 80

3

VARIOUS ARTISTS

4

DEF TECH

5

HILARY DUFF

6

THE TRENDS

7

NEW

SWEDEN

SINGLES

AXEL F

1

IL DIVO

2

JAMES BLUNT

3

TOMMY NILSSON

4

COLDPLAY

5

AMY DIAMOND

6

MEXICO

ALBUMS

SHAKIRA

1

THAILIA

2

BELANOV

3

RRD

4

A B QUINTANILLA III

5

Cafe Tacuba

6

RIEK

10

FINLAND

SINGLES

IN YOUR FACE

1

PELIMIES

2

TUULET

3

BLEEDING

4

THE TROOPER

5

CRAZY FROG

6

THE SIREN

1

ROMANCE

2

PANPAN

3

REACTIONS

4

REK

10

GREECE

SINGLES

O MORFOS KALLON

1

GRAND INMOBILIARIA

2

MELISSA

3

SAPERA

4

EPSTEIN

5

HUNGARY

ALBUMS

MOLNAR FERENC CARAMEL

1

NEW YORK ORCHESTRA

2

MEGAZSTERN

3

SLOW LEAF

4

KUSTERMANN TANCZEKEM

5

www.americanradiohistory.com
**ALBUMS**

**Top Jazz**

1. **CHRIS BOTTI**
   - *When Will I Be Loved* (Columbia/EMI)
2. **STEVE HADDON & MARK RONSON**
   - *Mariah Carey Island* (Island/Def Jam)
3. **PAUL ANKA**
   - *Pleasure* (Epress/Universal)
4. **MELODY BAKER**
   - *Cool Jazz* (Concord Jazz/Concord Jazz)
5. **HARRY CONNICK, JR.**
   - *I'll Be Ok* (Elektra/Atlantic)

**Top Contemporary Jazz**

1. **BRIAN CULBERTSON**
   - *On Your Time* (Epic/Modern Times)
2. **LIZ WRIGHT**
   - *The Walk* (Decca/Universal
3. **BOBBY COLDWELL**
   - *We Put It All Out There* (Columbia/EMI)
4. **KENNY G**
   - *Last Love* (Atlantic/Yess/Atlantic)
5. **DIANA KRALL**
   - *Coolidge* (Blue Note/Blue Note)

**Radio Airplay**

**Top Jazz**

1. **MARK COOK**
   - *East River* (Sony Classical/Universal
2. **BLUES BURGESS**
   - *El Dorado* (Epic/Universal
3. **STEVE HADDON & MARK RONSON**
   - *Mariah Carey Island* (Island/Def Jam)

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4. **KENNY G**
   - *Last Love* (Atlantic/Yess/Atlantic)
5. **DIANA KRALL**
   - *Coolidge* (Blue Note/Blue Note)

**EUROCHARTS**

**Top Single Sales**

1. **ALX**
   - *What More* (Sony BMG)
2. **YOU'RE BEAUTIFUL**
   - *Everything* (Universal
3. **BAD DAY**
   - *Greatest Hits* (Arista
4. **MIGUEL PEÑALVER**
   - *Carnival Light* (Universal
5. **SINCE U BEEN GONE**
   - *Vanilla Ice Cream* (Sony BMG

**Top Jazz**

1. **CHRIS BOTTI**
   - *When Will I Be Loved* (Columbia/EMI)
2. **STEVE HADDON & MARK RONSON**
   - *Mariah Carey Island* (Island/Def Jam)
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   - *Coolidge* (Blue Note/Blue Note

Data for week of SEPTEMBER 3, 2005

To view complete chart data, visit www.billboard.biz.
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<td>COME HOME - R. KELLY</td>
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<td>TIMタイム・TIMタイム</td>
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<td>TIMタイム・TIMタイム</td>
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<td>COME TO ME - R. KELLY</td>
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**SINGLES & TRACKS**

**SONG INDEX**

**Chart Codes:** CS (Hot Country Songs), H100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Songs), R&B/Hip-Hop Songs, TRULY (Top Record Labels / Sheet Music Distributors / Chart: Position)

**Data for week of September 3, 2005**

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**CHARTS LEGEND on Page 102**

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$689,000
Los Feliz. Charming 1920s 2bd/1ba Country English. High ceilings, fire, 1bd, lush garden. Detached, converted garage.
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T3's management Team has played a key role in the sale of over 25,000,000 records worldwide. T3 Music will be producing and releasing pop productions designed for both the French and English speaking markets with a focus on the use of music within new technology (eg. mobile phones, mp3 sales and streaming).

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for more information. Serious inquiries only please.

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The Walt Disney Studios Music Publishing Group Burbank, CA

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Call Jeff Serrette - 646-654-4697 or 1-800-223-7524
Jermaine Dupri looks over a healthy menu of Southern flavors at the July 12 grand opening of his Cafe Dupri restaurant in Atlanta.


Rapper 9C Cent was on hand Aug. 3 to sign his first 300 copies of his autobiography, "From Pieces to Weight: Once Upon a Time in Southside Queens," at the Virgin Megastore in New York’s Union Square.

RCA Label Group presented Jeff Bates with gold plaques Aug. 9 for topping the Billboard chart with his latest album, "Hollaback." From left are RCA’s Jim Salway, Jon Elliot and Joe Galante, Bell Media’s manager Johnny Bates, and RCA’s Keith Waugh. (Photo: Best Western)

Manhattan Records/RCA presented the five members of Celtic Woman with gold plaques Aug. 10 at the Paramount Hotel in Seattle for the sales of their self-titled DVD. The act’s CD is also selling gold, remaining at No. 1 on the Billboard World Music album chart for 19 consecutive weeks. From left are band members Gail Fallon and Lisa Kelly, composer/vocalist David Downes, Manhattan Records’ Ian Boffin, Celtic Collections’ Sharon Browne, and band members Chloe Agnew, Mairead Nesbitt and Delirdre Shannon. (Photo: Celine Browne)

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WHAT'S NEW, PUSSYCAT?
The William Morris Agency has booked Interscope act the PussyCat Dolls to its roster. One of the breakout acts of the year, the provocative Dolls’ first single, the indefatigable “Don’t Cha,” is a No. 1 hit around the world. The timing is perfect, as the group is gearing up for a turn that begins in October.

DISTRIBUTING DUALTONE
Nashville-based independent Dualtone is looking for a new distributor, sources say. The label—which has released albums from BR549, Chey Weitner, Josh Humes, June Carter Cash and the Greencards, among others—is currently with a New York-based RED Distribution. Dualtone is said to be in talks with other distributors, including Koch, Navarré and Fontana.

BRITISH INDIES FORGE AHEAD
A new initiative to give more marketing and distribution clout to several British indie labels in Europe is in the making. Track hears. Look for details of former London-based EMI Music executive Vincent Clery-Melin’s plans to launch a new Pan-European music venture with one of Britain’s biggest independents. Frenchman Clery-Melin was most recently VP of marketing at EMI Music Continental Europe and director of the company’s alternative music division Labels Europe before that.

SIA SEES SALES
The powerful conclusion of the HBO drama “Six Feet Under” ended with a montage showing the deaths of the entire cast, but it has given life to U.K. electronic-pop star Sia. Her song “Breathe Me”—which was prominently featured—has pushed the soundtrack “Six Feet Under: Everyday Ends” (Astralwerks) to the top of the iTunes and Amazon.com sales charts. The track is not available as a single download at iTunes, and the album it originally appeared on, Sia’s 2004 set “Colour the Small One,” is available only as an import. At press time, “Colour” was ranked No. 8 on the amazon.com chart.

SIA, who has previously recorded with Zero 7, is signed to Go Ahead/Universal for Canada, Europe and Australia. There is no word on whether “Colour” will now be released domestically, but several radio stations are playing “Breathe Me” from the soundtrack. Released June 27, “Six Feet Under: Everyday Ends” has sold 11,000 copies, according to Nielsen SoundScan, it showed a 56% increase in sales in the week leading up to the show’s Aug. 21 finale.

FOR THE RECORD
The story “How Long Can Apple Stay on Top?” (Billboard, Aug. 27) should have stated that Sony has the No. 1 position in flash-based MP3 players in Japan. Apple Computer leads in overall market share.

Executive
TURNABLE
EDITED BY SARAH HAN
RECORD COMPANIES: Provider Label Group in Nashville names Skip Bishop VP of mainstream promotion and marketing. He was CEO at Bishop Bait & Tackle Promotion and Marketing.

Island Def Jam Music Group in New York names Bridgett Gormoth senior national director of adult promotion. She was VP of top 40 mainstream/adult top 40 promotion at Active Industry Research.

RCA Music Group in New York ups Wendy Ong to VP of international marketing. She was senior director.

Pacific-Time Records in Chicksasha, Okla., names Dick Watson national promotion director. He was West Coast regional at Broken Bow Records.

PUBLISHING: ASCAP in New York ups Nicki Thomayer to VP/controller of the performing rights group. He was assistant VP/controller.

Peermusic in Los Angeles promotes Brady L. Benton to VP of film, TV and special markets. He was senior director of film, TV and new media.

HOME VIDEO: Marketing VP Sylvia George expands her role as VP of sales and marketing at Acorn Media U.S. in Silver Spring, Md.

RADIO: Sirius Satellite Radio in New York names Lisa Hirsch director of talent and industry relations. She was director of marketing and product management at Virgin Records.

RELATED FIELDS: HIT Entertainment in London names Alison Homewood executive VP of worldwide TV distribution. She was Europe, Middle East and Africa VP of sales at the Walt Disney Co.

Send submissions to shan@billboard.com.

GOODWORKS

YOUR SONG
The Society of Singers will honor Elton John Oct. 10 at the 14th annual Ella Award ceremony at the Beverly Hilton Hotel in Los Angeles. Barry Manilow, the Ella honoree two years ago, will present the award. He and John will perform songs John originally made famous. Also scheduled to perform John classics are Jess Stone, k.d. lang, Lulu, LeAnn Rimes, Ruth Brown and others.

Elizabeth Taylor and Sanctuary Group CEO Merck Mercuriadis are the honorary co-chairs of the event. Proceeds will benefit the nonprofit Society of Singers.

SPREADING THE KARMA
Curb Records rock band deSOL, whose self-titled debut album includes the single “Karma,” is donating money collected at its concerts and a portion of its CD sales to Karma 4 Kids, a program to raise funds and awareness for the Floating Hospital for Children at TufTs-New England Medical Center. Funds also are being donated to the U.S. Marine Corps Toys for Tots Foundation.

LAVA STILL HOT
Track thinks so, despite the departure of founder Jason Flom (Billboard, Aug. 27). In this issue, Lava Records act the Click Five’s debut, “Greetings From Imrie House.” The disc is due for release on Aug. 31. That makes it the highest debut on the chart by a new rock band this year. (The Bravery’s self-titled debut entered at No. 18.)

MUSHROOMS, ANYONE?
Track understands that a major company is sniffing around Festival Mushroom Records with the intent to acquire the leading Australian indie, which also has operations in New Zealand. That is, if owner Rupert Murdoch’s News Corp. wants to sell. The company is currently run by Melbourne-based Michael Parisi, managing director of FMR Australia.

EXECUTIVE TUNABLE
EDITED BY SARAH HAN
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EXECUTIVE KEYNOTE
VAN TOFFLER
President, MTV Networks

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ADDITIONAL PANELISTS . . .
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Brad Duea, President, Napster
Michael Gallelli, Director of Product Marketing, T-Mobile USA
Lucy Hood, Pres, Fox Mobile Ent/SVP Content & Med, Twentieth Century Fox TV News Corp
J.H. Kah, VP, Head of Global Business, SK Telecom
Amer Kirshen, VP, Interactive, Marvel Enterprises
Paul Reddick, VP, Innovation Management, Sprint Nextel Corporation
Bill Stone, VP Market Strategy Planning & Segmentation, Verizon Wireless
Bill Strattton, VP, Business Development, Turner Broadcasting System, Inc.
Robert Tercek, General Partner, Venture Intellect LLC
Tim Walsh, President, THQ Wireless

PANEL TOPICS INCLUDE:
- Music: ringtones, ringback tones, full song downloads
- Film/TV: mobisodes, music videos, news
- Mobile gaming
- Mobile gambling
- Mobile publishing strategies
- Demographic research & feedback
- Device capabilities
- Mobile messaging and marketing
- Multimedia technologies
- Distribution strategies
- Off-portal vs. on-portal distribution
- Rights management issues
- Negotiating with carriers
- Revenues and transactions
- Subscription vs. download models

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