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An Unfortunate Reality

As the last few weeks have illustrated, there is an unfortunate reality that seems to afflict any sustained era of disruptive technology—litigation.

In May alone, Creative Labs sued Apple for patent infringement (with Apple countering Creative for the same), a group of independent publishers sued the digital music services for alleged licensing violations and the major labels sued XM Satellite Radio for allegedly distributing music rather than just broadcasting it as licensed.

Every time one of these lawsuits gets slapped, I can’t help but think of the oft-repeated marketing mantra: “Put the customer first.”

What’s fascinating is that the entities these recent lawsuits target are doing exactly that.

For all its faults, Apple clearly has figured out what the digital consumer desires and is enjoying ridiculous success as a result. Creative’s lawsuit reeks of sour grapes.

Apple and its fellow digital music services have gone to great lengths to provide a legal means for consumers to acquire music digitally. Yet rather than partner with them to create a long-term market for their otherwise commercially challenged catalogs, the small-time publishers that are suing the digital innovators would rather chase the short-term easy buck.

Music and many labels sue—a company that generates new revenue by getting people to pay for radio—after it introduced a device that helps people listen to and buy more music.

How’s that for putting customers first?

These lawsuits are just the latest attempts to protect failed strategies or outdated business models by companies that should be busy innovating new ones.

Digital technology, while disruptive, provides an unprecedented opportunity to give consumers what they want in more ways than can be imagined. Those that do so will win. Those that do not risk being left behind.

Pete Seeger, Social Networking
And The Decline Of Mass Media

BY AARON COHEN

Bruce Springsteen’s release of “We Shall Overcome: The Seeger Sessions” coincides with a social and political movement that should make the great folk singer proud—young people are uniting on social networks, and music is a catalyst for their enormous energy.

Several technology trends have meshed to unleash this new energy among America’s youth. Technology costs have plummeted, software is easier to use, and increasingly ubiquitous broadband has commoditized distribution and social networks are organizing a generation under 30 to “meet up” all over the country.

At their core, social networks like MySpace, Facebook and Bolt are about an interaction among people who seek connections. A strong current of sexual energy courses through these Web sites and the music scene fuels the environment.

The visceral imagery that you see in the elaborately designed profiles and videos that decorate the user-generated landscape has been the subject of considerable hand-wringing in state capitals and local school districts throughout the country. But just as they once screamed for Elvis or called the local cable monopolist because they wanted their MTV, people under 30 want their social networks.

Why is social media surpassing mass media for people under 30? Pundits and sociologists speculate that the overstimulation of children—characterized by the hyper-designed profiles they create about themselves—has spawned an epidemic of ADD. These works don’t get it, and it’s not surprising. After all, they are not in the demo.

The introduction of digital technology has created the most creative generation that has ever lived. Remember, this is the first generation that grew up watching their soccer games, ballet recitals and birthday parties on video. Perhaps they want to remain a vital story line in the content. Everybody wants an audience, and on the Internet an audience of one person is still an audience.

User-generated content has unleashed the 100 million-channel universe. Those of us in the media business must face the inevitable—young people are opting out of mass media.

As this cultural megatrend unfolds, labels are losing power as hitmakers. They are being replaced by a plethora of social and creative networks that are providing distribution, marketing tools, fan organizing methods and technology to every garage band in the country.

The 75-year-old, label-driven business model will not go away easily. Apple and the free market have attempted to revive the original business model by proliferating devices and a service that makes it easier to just buy the music. Live 8 was a great victory for traditional media companies that hope to migrate the good old days to the Internet, but the model is crumbling everywhere else.

The generation that blogs is also the generation that plays music. Go to your local guitar store and see who’s hanging out. It’s every teenager in town, and that’s because they are playing and not just listening.

People under 30 are not going to Coachella, they are forming their own impromptu festivals from Boise, Idaho, to Birmingham, Ala., recording the shows and posting them on the Internet. They record and archive and link to each other’s music. They care about each other way the way an earlier generation once cared about the Rolling Stones.

These days, 40-plus media executives are trying to discover the next hit band under the assumption that one out of a million bands can be the next U2. But if people under 30 do not want to simply listen, perhaps it’s time for labels to rethink how much packaging and marketing make sense. Maybe shrinking artist rosters and shooting million-dollar videos is not the correct strategy.

Labels should consider organizing the participant generation. Alternative approaches that allow bands to find their way onto the Internet may lead to a whole new meaning of A&R.

Industries are hard to change. But change they must. Social networking will have as large an effect on American society and more specifically media consumption as the countercultural movement did during the 1960s. Uphaloom cometh. Buckle up.

Aaron Cohen is CEO of Bobi Media.
SOY BMG SHUFFLES ASIA OPERATIONS

Sony BMG Music Entertainment is restructuring its Asia operations, folding its BMG Japan unit into Sony BMG Asia. The move was revealed by Sony BMG chief marketing officer/executive VP Tim Prescott, who has been overseeing BMG Japan’s operations in the wake of the retirement of BMG Japan president/CEO Hidehiko Tashiro. As part of the restructuring, Shigenobu Karube and Daniel DiCicco will jointly manage BMG Japan as acting co-GMs. They will report to Kelvin Wadsorth, head of the Asia region.

EMI PROFITS SURGE

Strong digital sales and a big year for Coldplay and Gorillaz helped EMI post an increase in profits and revenue for its fiscal year ended March 31. Full-year revenue increased 3.9% to £2.08 billion ($3.9 billion), while the company’s net profit rose 20% to £90 million ($168 million). Among its divisions, recorded music sales increased 5.7% to £1.7 billion ($3.1 billion); publishing revenue grew 4.7% to £419 million ($787 million).

CAROLINE GM EXITS

Rick Williams, the GM of EMI-owned Caroline Distribution, is leaving the company, effective immediately. No reason was given for his departure, and an EMI representative declined to comment. Sources close to the distributor, however, tell Billboard that a replacement for Williams will be named in June. In the interim, Caroline VP of label relations Michael Bull will oversee the distributor, but will report to EMI Music North America COO Ivan Gavin.

INXS PUTS SHOW ON THE BLOCK

Tickets To Be Auctioned Through StubHub For A California Concert

In another sign that the concert industry and consumers are becoming more comfortable with ticket auctions, INXS will put an entire show up for bid on its current tour.

But rather than Ticketmaster orchestrating the mechanics of the auction, as is often the case, secondary ticketing site StubHub will execute the process. The show marks a new direction for StubHub, which bowed in 2000 as an online market for independent entities to buy and sell tickets.

“We’ve done things on a smaller scale with auctions, a lot of times with a charity component or other types of VIP packages, but usually only with a small percentage of the venue,” StubHub founder/CEO Jeff Fluhr says. “This time we’re doing the whole show on auction.”

All tickets for INXS’ June 14 performance at the Lobero Theatre in Santa Barbara, Calif., will be sold in an open auction format through stubhub.com, with final ticket prices determined by fans.

This inaugural event in the StubHub Concert Series will also feature former Creed frontman Scott Stapp as the opening act.

StubHub is co-promoting the show with INXS North American tour producer Metropolitan Entertainment.

“StubHub is filling the local promoter role,” Metropolitan co-CEO John Scher says. “That’s our model, except in areas where we’re regionally very strong. StubHub made an offer in keeping with [INXS’] average guarantee on a market-by-market basis. It was an unsolicited offer, but an appropriate offer that tickled our interest.”

Fluhr points out that StubHub “promotes” plenty of shows, but this is the company’s first time in the traditional co-promoter role.

“One of the value propositions that we offer to bands and their management when they sell tickets through StubHub is that we do promote those tickets and packages,” he points out. “We have a very extensive base of ticket buyers, millions of people who have bought tickets on StubHub in the past and their transaction records and a Web site that attracts millions of visitors every month. So we do see ourselves as an engine to help promote tours and events.”

The 650-seat Lobero is an apt petri dish to experiment with, given its size and relatively small market. “This is a really interesting experiment that INXS, our company and [INXS booking agency] the Agency Group are conducting with StubHub, it’s really no more than that,” Scher says. “But what it will do is give us some insight into the buying habits in the small world of Santa Barbara INXS fans.”

The first of multiple auctions for the INXS show began May 19 with a complete sampling of tickets from the front to back of the house. All ticket auctions will begin at $1; as the first round of auctions wrapped on May 23, some tickets were still at $1, while some prices inclined toward $100.

“Starting all the auctions at $1 really is about providing this open market concept for the fans where access, availability and choice are maximized so fans can bid on tickets,” Fluhr says. “We don’t know what that will mean for final ticket prices. It might mean that tickets in the back sell at a very low price and the ones at the front sell at a high price, but it is going to be something that’s determined by the fans.”

New auctions with a similar assortment of tickets will commence immediately following an auction close until the day of the show. Tickets will be available in two tiers, a VIP Admission Pass with an INXS “meet-and-greet” and hand-signed “Switch” CD, and an Admission Pass only ticket.

Auction winners will pick up their tickets at the venue’s box office the night of the show.

Deserved or not, StubHub does have somewhat of an image as a marketplace for profiteers and scalpers who buy tickets with the intention of reselling them at a higher price. So, while StubHub has cut deals with various primary business entities in the past, a “legitimate” primary-business deal directly involving StubHub with the venue, promoter and band for an entire manifest is unique for the company.

Scher says he has no problem aligning with StubHub for the show despite industry perception.

“Look, I’ve been a real proponent of strong anti-scalping legislation for nearly 30 years,” he points out. “I think StubHub has a unique take on the ticketing business. And they have something to prove, not only that they’re a legal service, but a morally appropriate service. I believe that’s why they stepped up as a promoter.”

That’s the ticket: INXS will sell off each seat for an upcoming show via stubhub.com, a site perhaps best-known for its use by scalpers.

continued on p10
Sony BMG won big at the Academy of Country Music Awards held May 23 in Las Vegas, winning nine of the evening's 14 biggest awards, with seven of the nine going to Arista acts. The remaining two went to Big Kenny and the Rembrandts, who took the Entertainer of the Year award.

Investigators have been working on May 23 - EST to determine if the construction of the $5.7 billion debt would be shown in their balance sheet. If the suit is filed, the company will be liable for damages and the damages could be significant.
Pearl Jam Gives Fans License To Share New Video

Pearl Jam is offering its first music video in eight years over the Internet. And to make it free and legal for fans to share, the band’s label, J Records, has become the first major label to use a Creative Commons license to release a video.

Nonprofit organization Creative Commons lets acts choose from six distinct licenses to dedicate their creative works to the public domain or to retain their copyright while allowing their work to be used under stipulated conditions, such as allowing for sharing and/or sampling. According to Eric Steuer, creative director of the organization, more than 60 million works have been licensed via Creative Commons. The majority of these come from independent musicians and artists in other fields. “I think simply wanted to make it as easy as possible for fans to view, share and post this video,” says Nicole Vandenberg, a representative for the band. (Attorneys for | Records and Pearl Jam did not return calls.)

“The Creative Commons license offers a flexible range of rights with regard to created works,” Vandenberg says. “In this case, it allowed us to authorize fans to circulate and post the ‘Life Wanted’ video as long as it wasn’t altered, sold or unattributed. It made propagation throughout the Internet easy, legal and efficient. If we hadn’t done this, and someone wanted to post the video on their Web site, we would have had to provide individual licenses in each instance or create our own license with basically the same criteria as the Creative Commons license offers.”

Users may not make commercial use of the video or change it in any way. After June 1, the video is expected to go online; users who have already downloaded the version under the Creative Commons license will retain their rights. “The license is irrevocable,” Creative Commons creative director Eric Steuer says. “[An artist] can stop issuing work under the license. But if you download the video before June 1, you’ll be able to continue posting it on your Web site or trading it.”

Steuer says this hasn’t eliminated the sales potential of songs in the past, specifically citing a compilation album packaged with a 2004 issue of Wired magazine, each track using one of a couple of Creative Commons licenses. “All of those songs are now available on iTunes and eMusic, and they actually do sell.”

They don’t sell very well, however. Among the top-selling artists included on the compilation, the Beastie Boys’ track has sold less than 2,000 copies, according to Nielsen SoundScan—a low seller, even compared with other album cuts that weren’t released as singles, and a far cry from the more than 100,000 tracks sold for top hit “You Gotta Fight For Your Right (To Party!).”

The results were mixed for the songs of less popular bands included on the compilation. My Morning Jacket’s “One Big Holiday” has sold less than 7,000 tracks, making it one of the bands’ more popular efforts—but the song was also featured in a Jaguar car commercials. Spoon’s “Revenge!” has failed to sell even 500 digital tracks. That band’s most popular effort, “I Turn My Camera On,” has sold about 45,000 copies.

Billboard and Core Club Launch Concert Series

Billboard and the Core Club have joined forces to produce exclusive events that combine cutting-edge entertainment, high-level performances and business acumen. The events will include music and technology executive summits, artist Q&As and an “underground” series to launch unsigned talent.

Additionally, this summer Billboard and the Core Club will present “Core Jams,” a concert series at the Core Club’s location in the Hamptons. The series was to kick off May 28 with singer/songwriter R. Star. “This unique partnership is a testament to TCC’s deep commitment to showcasing compelling entertainment, presenting a diversity of talent as well as providing a relevant platform for the undiscovered,” says Jennie Saunders, president/CEO of the Core Group.

“This collaboration is the perfect extension of the Billboard brand,” says Tamara Conniff, Billboard executive editor/associate publisher. The Core Club is an invitation-only community that draws top FBI acts in the fields of art, architecture, business, entertainment, fashion, media, politics, sports and technology.

OBITUARY

Booking Pioneer Copeland Dies At 57

One of the most colorful careers in music came to a close May 23, as pioneering booking agent Ian Copeland died in Los Angeles of melanoma. He was 57. In his heyday, Copeland helped to cultivate the new wave movement and the U.S. club circuit for fledgling bands. Copeland and his brothers, the sons of a CIA agent, were part of a self-described “law enforcement” clan in the music business: Ian created Frontier Booking International (FBI), younger brother Stewart was the founder/manager of the Police and older brother Miles started International Records Syndicate (IRS), a record label whose acts included R.E.M., the Go-Go’s and Black Sabbath. “I was the luckiest kid brother in the world,” Stewart Copeland says. Miles Copeland adds: “He was not only our brother, but a maverick partner to Stewart and Land so many others in this crazy world of entertainment.”

In 1967, at the height of the Vietnam War, Copeland joined the Army and was awarded a Bronze Star. After his discharge, Copeland moved to London, where, with Miles’ help, he landed a job as a booking agent. With Southern rock ruling the U.S. concert box office in the mid-’70s, Copeland moved to Macau, Ga., where he worked for Phil Walden’s Paragon Agency, which booked tours for the Charlie Daniels Band, Lynyrd Skynyrd and the Allman Brothers Band, among others. Paragon president/co-owner Alex Hodges, now executive VP for House of Blues Concerts, says he talked Copeland into moving from London to Macau. “He never regretted it,” Hodges says. “Ian was a bright spot on a team that will likely never be duplicated.”

While at Paragon, Copeland helped develop a U.S. club circuit for rock acts by booking British act Squeeze, a strategy later employed with the Police and the B-52’s. When Paragon folded, Copeland and former Paragon agents Buck Williams and John Huie opened FBI. The agency helped break the Police, which became one of the biggest acts of the 1980s. As one of the top agencies of the ’80s, FBI acts included R.E.M., Sting, the Bangles, the Go-Go’s, the Smiths, the Thompson Twins, the Fixx, UB40, Joan Jett & the Black Hearts, Ono Boingo, the Dead Kennedys and the Cure.

Williams says Copeland’s mark on the music world transcends touring. “His contribution was to the development of modern music,” Williams says. “He was the driving force behind the new wave movement. He was the ‘go-to’ man for young new wave bands in Europe, developing a U.S. circuit in which most young European acts could come over, work and go home not in debt.”


In recent years, Copeland opened popular Beverly Hills spot Backstage Cafe. In addition to his brothers, Copeland is survived by his two daughters Chandra and Barbara, his mother Lorraine and his sister Lennie. Funeral services are private. Memorial plans are pending. --
Highway Blues
Gas Prices Will Take Bigger Chunk From Touring Acts This Summer

Even as gas costs have virtually doubled during the past two years, the show must go on. Acts, unwilling to relinquish a vital revenue stream, are touring as much and as far as ever. It’s just costing them more to do it.

“From our standpoint, we’ve seen virtually no change,” says Trent Hemphill, president/CEO of Hemphill Bros. Coach Co., which has buses out with such tours as Madonna and Tim McGraw/Faith Hill. “We’ve had a huge first half of the year.”

Other tour buses and support companies report similarly strong business. But there is little question that touring is more expensive in 2006.

Most tour buses have a 250-gallon tank, which takes $500-$600 to fill, compared with $250-$300 a couple of years ago. “A full tank will run you about 900 miles,” says Wayne Linder, operations manager for Nashville-based Pioneer Coach. “A tour generally averages 7,000-8,000 miles a month.”

That’s more than $5,000 per month in fuel costs for one bus. Add for tours that use more than one bus—many do—the numbers add up pretty fast.

“We used to budget tours at about 30 cents a mile for gas, and now we’re up to about 60 cents a mile,” says music business manager Jamie Creek, CPA at Flood, Bumsstead, McCready, McCarthy. “If I have an act that’s about to go on a 40-day tour and they’ve got five trucks and five buses, and a 40-day tour could be over 20,000 miles, that’s almost an additional cost of $6,000 a vehicle. So if I have 10 vehicles, that’s an additional $60,000.”

That money comes directly out of the artist’s bottom line. Creek says, “But the flip side of that is, if it’s five trucks and five buses, that’s a big tour, and chances are if I look at the overall budget, fuel is maybe 2%-3% of my overall costs,” he points out. “If your overall expenses are $5 million for the tour, $60,000—though I don’t want it to be there—is not going to stop me from touring.”

These increased costs have the greatest impact on the tours of developing acts, for whom every penny counts. “The most material impact would be for a baby act to middlelevel artist that got an offer to go out on a tour opening up for somebody,” Creek says. “Maybe the label’s supporting it, maybe it’s just about breaking even, but it’s more of a marketing opportunity. And they’re out there with just one bus and a trailer, maybe a truck. If I ran some budgets and it was so tight that we were at break even and then fuel prices go up 10%, I could have a shortfall of maybe $1,000-$2,000 that I didn’t expect to have, depending on how long the tour is.

“For a smaller act, that’s a sting, and we’d have to try to make that money up somewhere, maybe go back to the bus company and ask for a reduction in the monthly rent,” Creek says.

Daniel Smith, who leads indie pop/gospel outfit Danielson, just off for a tour in support of his recently released Secretly Canadian effort “Ships.” Speaking from a cell phone on his way to Louisville, Ky., he says he looked into purchasing a diesel van for the current tour but opted for a lighter haul instead.

“In the past, we’ve had a van with a trailer,” he says. “This time, we just went with a 15-passenger to save on gas, and it’s eating up gas real good. There’s very little you can do. You put out a record, and you have to support it, so we’re hoping we can make it up on merchandising.”

Seattle electro-pop dance outfit U.S.E. spent about $10,000 for gas on its tour last winter—nearly double the cost for a similar sized 2004 trek, the band’s publicist says.

Xander Smith, leader of Los Angeles-based shoegazer act Run Run Run, is plotting his band’s first East Coast tour in support of “Endless Winter” (Song and Dance), and says gas has become “an obsession.”

“A lot of bands finish shows and chase women, but we’re hustling merch and figuring out new places to stay,” Smith says, adding that the band’s lighting director has taken to sleeping in the van to make sure no one steals the gas.

“The only reason we just completed a West Coast tour was to raise enough money for gas to actually get to New York.”

These rising costs have not been passed on to consumers via ticket prices—yet.

“Whether at the end of the day fuel prices have made (acts) ask for more in guarantees, which could ultimately raise ticket prices, I don’t know if it’s had that effect yet,” Creek says.

With tours planned months—if not a year or more—in advance, including budgeting, guarantees and ticket prices, such increases (likely would not be seen until 2007. “A lot of the tours we’re doing may have already been in motion when prices jumped,” Hemphill says. “Maybe next year we see an effect.”

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Additional reporting by Todd Martens in Los Angeles.

With Gas Prices High, Biofuel Starts To Make Cents

In the past, touring “green” usually cost artists more greensbacks.

But with fuel prices at record levels, gasoline alternatives like biodiesel, which releases less polluting emissions, are becoming more economical. A wide array of artists are taking advantage.

Likely the biggest commitment to alternative fuel this summer is the vans Warped tour. Warped will have 17 production buses and 12 trucks, as well as two generators, running on biodiesel this summer.

“We’re going with an 80%-20% biodiesel mix,” Warped founder/producer Kevin Lyman says. He explains that his biodiesel fuel costs $3.10-$3.20 per gallon, along with a $65-per-hour delivery charge—roughly the same as pure petroleum diesel. At press time, the average price for a gallon of diesel fuel was $2.89, according to the Energy Information Administration of the U.S. Department of Energy. On the West Coast, that figure rose to $3.18.

“I pretty much budgeted the last couple of years with fuel prices at a little over $3, so we’re not really too far off from my original budgets,” Lyman says. “We’re going to end up a little bit less than what we budgeted back in October.”

Willie Nelson recently formed a company with business partners called Willie Nelson’s Biodiesel that is marketing a fuel, called BioWillie, made from vegetable oils that can be burned without modification to diesel engines. Nelson, out this summer with John Fogerty, burns BioWillie on his own tour bus.

Trent Hemphill, president/CEO of Hemphill Bros. Coach Co., says he’s getting more inquiries about leasing biodiesel tour buses, including a Ronnie Earl tour he outfitted in the spring.

Other artists, including Ben Harper and Jack Johnson, have been touring in an environmentally conscious manner, including running buses and trucks on biodiesel fuel.

Lyman, who works with tour manager-turned-environmental-ist Tim Allyn on the project, and Hemphill both say that utilizing biodiesel creates additional logistical challenges. “I’ve been working nine months lining up suppliers and distributors and a network of places to fuel up,” Lyman says. “We’ll be doing a lot of on-site fueling, as well as coordinated fuel stops.”

The trucks, leased from Janco Transport of Santa Barbara, Calif., need to be conditioned to handle biodiesel. “The first couple of runs, they go through a couple of extra fuel filters, but once they get used to it, they’re fine,” Lyman says.

Lyman says the challenges are worth it. “This is more a commitment to doing something different, he says. “If the Warped tour—arguably the hardest tour on the road if you look at the mileage, the days on the road—the most—can pull it off, then maybe we can set some guidelines for the business.”

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www.americanradiohistory.com
Phillips Expected To Re-Energize AEG Live

It appears that Randy Phillips is about to re-up as CEO of international promoter/promoter AEG Live.

A source says that Phillips is in the process of negotiating a new five-year deal with parent Anschutz Entertainment Group, the international sports, venue and entertainment firm.

Phillips’ current contract expires Jan. 15, 2007. Since Phillips took over AEG Live in January 2005, the company has come from nowhere to become the second-highest-grossing promoter in the world behind Live Nation.

AEG Live’s predecessor Concerts West, now a division of the company, grossed $30.5 million in 2001. In 2002, Concerts West had jumped to third in Billboard Boxscore rankings at $146 million. A year later under the AEG Live banner, AEG Live was No. 2 at $134.2 million. By 2004, that number had climbed to $145 million, and last year AEG Live reported $146 million in grosses, according to Billboard Boxscore.

Among the AEG Live successes under Phillips’ watch are mega-tours by Prince, Bon Jovi, American Idols, Kenny Chesney, Rod Stewart, Dixie Chicks, Neil Diamond and the Eagles, as well as Celine Dion’s historic run at the Colosseum at Caesars Palace in Las Vegas. AEG Live also produces Coachella and co-produces the New Orleans Jazz & Heritage Festival.

The company has raised its venue profile from the theater to the stadium level, with the new Nokia Theatre at Times Square in New York, and major arena projects in London and Berlin among their growth initiatives. Based in Los Angeles, AEG Live has opened offices in London, Houston and Nashville (with Louis Messina’s Messina Group). Phillips declined to comment on the negotiations.

SIMONIZED: Paul Simon will begin a tour in support of his new Warner Bros. release “Surprise” on June 28 at the Jerome Schottenstein Center in Columbus, Ohio. The tour will play a mix of arenas, amphitheaters, large theaters, fairs and casinos.

Simon last toured as a duo with Art Garfunkel in 2003-04, grossing more than $80 million in a much-anticipated reunion. Simon’s prior touring efforts did not scale such heights. A 2001 tour with Brian Wilson grossed $5.5 million and drew 158,604 over 22 shows. A 1999 tour with Bob Dylan grossed $22.7 million from 13 shows reported to Billboard Boxscore.

Simon is booked by Brian Greenbaum at Creative Artists Agency.

LIVE FROM NEW YORK:

After weeks of speculation, sources confirm that Jim Glaubey, president of Live Nation’s New York offices, will exit the company when his contract expires July 31.

Glaubey will partner with John Moore at the Bowery Presents in New York, beginning Aug. 1. Moore is best-known for promoting and booking shows at popular New York rooms like the Bowery Ballroom, Mercury Lounge and Webster Hall. In the new partnership with Glaubey, the Bowery Presents will promote shows from the club to the arena level.

Glaubey’s exit from Live Nation’s New York leaves a gap in an office that was founded by pioneering promoter Ron Delsener in the 1960s. It later became Delsener-Slater Presents, then was among the first promoters acquired by Bob Sillerman in the late 1990s industry consolidation. These days, Delsener serves as a consultant to Live Nation; other executives in the New York office include senior VP Randi Henner and talent buyer Sam Kinken.

Venues booked by Live Nation New York include the Roseland Ballroom, the Hammerstein Ballroom, the Avalon and Irving Plaza in New York, along with Nilon at Jones Beach Theater in Wantagh, N.Y., and the PNC Bank Arts Center in Holmdel, N.J. Live Nation is also a major promoter of shows at Madison Square Garden, including the recent 12 sell-outs by Billy Joel and six Madonna sellouts this summer.
Post-Payola Settlements, Radio Dials Up New Business Plans For Big Summer Festivals

In these days of increased scrutiny regarding the relationship between radio airplay and artists, the radio show game has changed.

New York State Attorney General Eliot Spitzer’s investigation into payola—subsequent settlements with three of the four major record companies—have brought about sweeping changes in the way labels work radio promotion. And that includes that summer marketing stalwart, the radio festival.

Label promotion departments often helped book their star bands at these radio shows. The agreements were largely unspoken, but bands would pay the shows for free in exchange for airplay.

Nowadays, acts are playing for a more traditional motivation—cash. Call any record label about landing one of its acts on a station’s show, and the response will be much like this one from Warner Bros. VP of rock formats/promotion Mike Rittberg: “Go talk to the band’s agent.”

Even though Rittberg says that has been Warner Bros. mantra for years, he adds, “Bands have to get paid full value for their time.”

Tampa, Fla.-based Clear Channel regional VP of programming Brad Hardin says his station hires someone to produce shows, line up bands and work with agents. “We pay retail for these bands,” he says. “We’re not getting any special breaks because we’re a radio station.”

Spitzer’s investigation isn’t the only reason bands are getting paid. Acts need the coin due to the changing economics of the music business.

Zomba Label Group senior director of promotion Joanne Grand says. “Bands deserve to make a living,” she says. “Most bands aren’t making it off record sales anymore.”

Of course, paying acts the going rate means the economics for these radio events have shifted, leaving programmers and station managers to decide whether the returns justify the energy and effort.

Some rock stations skip the hassle of putting on their own shows and instead create marketing and brand opportunities around multi-artist events like Ozzfest. This usually involves giving away blocks of tickets to listeners, orchestrating meet-and-greets and blanketeting the venue with station signage. “People remember name shows,” one rock label promo executive says. “There’s the same marketing bang potential as putting on your own show, but no real [nontraditional revenue] element, and for a lot of stations that’s OK.”

For those outlets continuing to throw festivals, they are also trying to keep up with the evolving concert expectations of the music fan.

Working with event sponsors Miller Lite and Jägermeister, Hardin says each side of the soundboard at Clear Channel active rock WXIT Tampa’s Livestock show will have an area where a winner and nine friends “get to have ‘the best seat in the house.’ They’ll be elevated above the crowd. We’ve never done anything like it before.”

Rock WMMR Philadelphia held its annual Spring Break April 14 at the city’s Liacouras Center, and, as it has in the past, gave away 6,000 seats to listeners to see Switchfoot and a re-formed Soul Asylum. WMMR marketing director Eric Simon says the station also added a video element this year. “We decided to drop some of the more conventional things, such as decorations and beach balls, and reach out to a video monitor company just to get some interaction with the crowd and give our listeners something to watch in between bands,” Simon says. Vince Richards, Clear Channel Houston director of rock programming, says modern rock KTBZ (the Buzz) Houston’s summer event will include interactive activities with Nintendo and Sony PlayStaion. He adds that he is looking into producing Instant Live CDs from Buzzfest band performances in conjunction with promoter Live Nation.

Ray Steinman, president of Florida-based Branco Group, a national special events production and consulting company, says one of his toughest jobs these days is negotiating with bands and production vendors to keep ticket prices affordable.

“What makes it harder and harder each year is that the margins are going down a bit, and the production costs keep going up,” he says. “We’re still trying to keep a reasonable ticket price because we want a lot of people to come out.”

When working with stations for the first time, Steinman says it’s like “sticker shock” for the radio executives. “You go out selling airtime to selling tickets; it’s much different than what they’re used to. There are a lot of upfront costs radio isn’t used to.”

BELGIUM IMPLEMENTS BAR CODE TO BEAT SCALPERS

ANTWERP, Belgium—In a move to counter ticket sales at exorbitant rates for sold-out shows, Belgian concert promoter Live Nation and ticketing company Tele Ticket Service have reached a “gentlemen’s agreement” with Economic Affairs Minister Marc Verwilghen to address the secondary market issue.

Under the “I Love My Ticket” banner, the agreement includes certification of the ticket purchaser, bar coding, sell-through restrictions, official trade-in possibilities and the Economic Affairs department acting as control body.

A test run with a brand-new ticket bar code scanning system took place April 7 at the Antwerp Sportspaleis, to be followed by tests with Robbie Williams (June 13-14 in Brussels) and at the Werchter Festival gates. The system will be fully operational by the time Pearl Jam plays the sold-out Sportspaleis on Aug. 30, where 100% scanning will be effected.

“We carried out a random control sample on the occasion of the sold-out U2 concert at the 50,000-capacity King Baudouin stadium,” says Nele Bigaré, press officer at Live Nation, adding that 14.9% of the 700 tickets were bought on the secondary market.

“Projected on a 50,000 audience, this represents a substantial amount of tickets sold at a higher profit,” adds Stefan Esselens, managing director of Tele Ticket Service.

The gentlemen’s agreement is applicable for all concerts and events with high-demand ticket sales, both festivals and single concerts. "With [the] exception of the Night of the Proms shows [and] Clouseau concerts—those shows don’t suffer from ticket profiteering because we add extra shows until sales cool down—that’s another philosophy than a unique concert by, let’s say Robbie Williams," Esselens says.

As of March 17, sales are limited to four tickets per order, with the purchaser’s identity on June concerts in Brussels by ROBBIE WILLIAMS will test a new ticket tracking system designed to verify the purchaser’s identity to limit exorbitant markups in the secondary market.
In what appears to be a first, at least in the United States, a record label's catalog has been sold in two pieces—master recording and digital rights ownership and physical music sales—simultaneously.

Interestingly enough, it was not the seller that orchestrated this first; it was the buyer.

Last week, the publicly traded Digital Music Group closed on its deal to buy the Green Linnet Records catalog. At the same time, it sold to Compass Records the exclusive rights in perpetuity to sell physical goods formats of the label's titles to brick-and-mortar stores, e-tailers and mail-order businesses.

In doing so, Sacramento, Calif.-based DMG retained ownership of the catalog's digital sales and the master recordings.

Green Linnet's catalog includes more than 200 albums from many Celtic artists such as Niamh Parsons, Altan, Eileen Ivers, Cherish the Ladies, Tannahill Weavers and Martin Hayes & Dennis Cahill.

Terms of the deal weren't disclosed, but sources say Green Linnet had annual revenue of about $350,000. Billboard estimates that the label was valued at approximately $850,000-$1 million in the transaction.

"Our business is in owning and licensing for a long period of time the digital rights to sound recordings," DMG COO Anders Brown says. "The two transactions were tightly coupled... so as we acquired [Green Linnet] we conducted the sale of the physical distribution rights."

This was "kind of a pioneering" deal, Brown says. But as digital sales grow and digital-only players become more active in the music marketplace, this deal could become the template for future catalog acquisitions.

Green Linnet didn't plan it, but it might have been the inadvertent beneficiary of how things played out. The label has been for sale for a couple of years, and several suitors have looked at it. Some put in bids too—none were above the $700,000 mark. Others were dissuaded by either what they termed a "due diligence" nightmare or pending artist royalty disputes.

Compass itself was attempting to navigate those difficulties when it discovered from Green Linnet owner Wendy Newton that another interested party, which turned out to be DGM, was also looking at the label.

"It was a challenging deal to begin with for many of the reasons that you are aware of," Compass president Gerry West says. "So when the new party popped up, it was just another challenge to work around so we could structure the deal to benefit all the parties."

Making the deal more complicated, a 4-year-old royalty dispute needed to be settled so five acts that sued the label would get paid at the closing of the deal.

In 2003, those acts—Ivers, Altan, Cherish the Ladies, Mick Moloney and Joanie Madden—filed suit in the New York State Supreme Court and staged what was considered a first for the U.S. music business—a protest concert outside the label's headquarters in Danbury, Conn., with a giant inflated rat in tow (Billboard, Oct. 25, 2003), to help demand royalty payments.

One reason Compass chased the deal—the two catalogs work well together and some artists in the Green Linnet catalog are now on Compass. West hopes to reissue catalog albums with a bonus track where they are available or new ones if it can be arranged. Likewise, there could be artists on Green Linnet contracted to make more albums.

Either way, the question arises as to whether DMG or Compass will pay and shepherd those releases into the market. Executives on both sides are confident they will work it out.

As for other aspects of the deal, it appears they have already drawn some lines. For example, with kiosks, if any Green Linnet music is sold through "tapping off" a portable player, DMG would likely benefit since that is a download. But if the kiosk burns a Green Linnet song or album onto disc, a physical sale, it appears Compass would receive the revenue.
The digital music battle of the future may not be over where music is purchased, but where and how it is stored. A number of companies have created online content "lockers" where users can upload their digital media files for storage that they can subsequently access from multiple devices. Examples include Odeo, created by MP3Tunes founder Michael Robertson, and MediaMax, from Streamload. Odeo offers unlimited storage of music-only files for a flat fee of $10 per year, while MediaMax will store 25GB worth of music, video and photos for free, with up to 1,000 gigabytes for $30 per month.

While initially enticing as a media backup option, both services offer added accessibility intended to make music more valuable by virtue of it being stored online. "The idea is to be a paradigm that's been built offline in the iTunes, Rhapsody and Napster applications and move it onto the Web," says Michael Corrales, VP of marketing for Streamload.

For instance, music stored in either company's lockers can be streamed remotely from any computer with an Internet browser. Odeo even works via an Internet-connected TiVo digital video recorder. "It's safer, more versatile and more flexible," Robertson says. "Right now, everybody's focused on the iPod. But that's like carrying around a pocketful of nickels because you want money anywhere you go instead of a credit card."

Of course, like anything else in the digital music industry, the concept isn't quite as simple as those trying to sell it might like. Music wrapped in certain types of digital rights management technology—such as Apple's Fairplay—can't be streamed from these lockers. Neither can tethered downloads acquired from subscription music services like Napster or Rhapsody.

Yet another digital locker company, Navio, is circumventing this with a different approach. Instead of marketing to consumers, Navio partners with content owners—including Sony BMG, TVT Records, Fox Sports and the Walt Disney Group—to create online sales portals. Consumers buying music through these outlets can download purchases in new formats once they need to. If someone switches from an iPod to a Creative Zen Micro, they can get a new version of the still-copy-protected song without having to repurchase it. Think of it more like buying the rights to a file rather than the file itself.

"If we can give you the right to have your music in whatever format you want, that's just a far better value proposition," Navio CEO Ray Schaaf says.

"How many people are going to buy the same thing four or five times?" The company even reverse-engineered Apple's Fairplay DRM technology so retailers can sell iPod-compatible music outside the iTunes Music Store.

In the wireless world, content aggregator Oaysis Mobile has done something similar. Consumers who buy ringtones, wallpaper images or mobile games from the company can store all their content in a virtual locker and redownload it at no cost when they either upgrade or replace their phones.

While this "buy once, use anywhere, on anything" concept is the ultimate value to content lockers, consumer excitement over such capability remains relatively low. But Odeo and Streamload claim only 25,000 paid subscribers each, and Navio only recently introduced the latest model of Walkman-branded mobile phones, the W850.

Like most music phones, it features dedicated keys for such music player functions as play, stop, pause, fast forward and rewind. But these keys are backlit and pulsate to the rhythm of the music being played at the time.

It also features Gracenote's Mobile Music ID service, allowing users to record song snippets via an internal mic or through a built-in FM radio that can be sent to Gracenote's services for identification.

And no mobile music phone would be complete without a set of desktop speakers (picturesque). It ships with a 1GB memory stick for about 1,000 songs depending on format, which can be expanded to up to 4GB. Pricing and availability for the Walkman W850 will be announced when it's commercially launched in the third quarter.

—Antony Bruno

Mobile Music Phones March On

Sony-Ericsson is showing no signs of slowing down its effort to dominate the music-phone world. It recently introduced the latest model of Walkman-branded mobile phones, the W850. Like most music phones, it features dedicated keys for such music player functions as play, stop, pause, fast forward and rewind. But these keys are backlit and pulsate to the rhythm of the music being played at the time.

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Popovich Back In Court Over Meat Loaf Recordings

One of the greatest fallacies in law is that a law-suit, once it reaches final judgment, resolves the dispute. Another fallacy is that once a breach of contract issue is resolved, the parties will never have a problem with that contract again.

In Ohio, former CBS Records executive Steve Popovich is back in court against Sony BMG over early Meat Loaf recordings. The case raises the question of whether a continuing breach of contract is grounds to get ownership of the master recordings back.

In London, Experience Hendrix is toasting an other victory over Purple Haze Records' CD releases of Jimi Hendrix concerts. The court opinion makes it clear that live performances are protected under English copyright law even though they occurred before the law went into effect.

For Cleveland International Records owner Popovich, this is the third time at bat against Sony. His company made a deal in 1977 to provide recordings to Sony predecessor CBS Records. The contract covered early Meat Loaf recordings in which Sony holds the copyrights.

Popovich sued the first time to recover unpaid royalties. The suit was settled in 1998. He sued again after Sony failed to place his company's logo on compilations that included the recordings covered under the prior agreement. A jury awarded Popovich $5 million; an appeal is pending (Billboard, June 11, 2005).

Now Popovich wants a federal court to declare that Sony BMG has forfeited its rights under the agreements for continuing to improperly account and fail to pay royalties to him. Popovich wants the court to order that ownership of all the recordings and copyrights reverts to him.

If the allegations are true, the suit raises a number of questions. How often does one have to dispute ongoing accounting and royalty payments before it's time to call it a day and end the entire relationship? And can the court simply order the rights to be returned?

The suit alleges that there is a fiduciary relationship between Popovich and Sony—which would require a higher duty of care similar to an attorney/client or financial broker/client. But that theory has been shot down by courts in the past. The suit also alleges that the activities amount to fraud, breach of contract and racketeering. The last claim would be pretty tight to prove. The other two claims may not legally permit a reversion of rights as the remedy.

But one count asks the court for equitable relief. It claims that the breaches have been so material and substantial that there has been a failure of "consideration," an essential element of a binding contract—the give-and-take that forms the basis for the bargain. Courts have greater latitude in coming up with a personally tailored remedy when granting equitable relief, as opposed to remedies spelled out for claims based on black-and-white rules of law in statutes or common law (law created by courts in past cases).

If the court decides to hand over the master rights, there are at least four albums at stake. The 1977 release "Bat out of Hell" is the top seller, according to Nielsen SoundScan. U.S. sales of the album since January 1992 (when SoundScan began tracking) are just over 3.8 million units, though total U.S. sales are much higher: 14 million, according to RIAA certifications.

The 1981 album "Dead Ringer" has scanned 106,000 units since 1992, the 1995 "Hits out of Hell" 350,000 units; and the 1994 "Midnight at the Lost & Found" 64,000 units.

Sony BMG declined to comment.

Meanwhile, Experience Hendrix won a judgment in the High Court of Justice in May. The court decided that live performances in the late 1960s and 1970 are protected under English copyright law. Performers had no civil law protection under English law for their live performances until a 1996 amendment to the 1988 copyright law. Before then, there were only criminal penalties for certain activities; parties could not sue others in civil court for infringement. The amendment created rights for performers in their live performances for a duration of 50 years after the end of the year of the performance.

Even though Hendrix died before the law was created, it still protected his rights. The court held. A performance qualifies for protection if it "was" a live performance, was given a qualif"ing individual or took place in a qualifying country. The law confers rights to early performances on persons who are still performers, those who were performers but who no longer perform and on the estates of past performers.
GLOBALNEWSLINE

>> EC WARNS BULGARIA, ROMANIA

The European Commission has warned that Bulgaria and, to a lesser extent, Romania, must show tangible results in the fight against piracy, fraud and corruption in order to ensure their planned accession to the European Union on Jan. 1, 2007.

The EC (the EU’s executive arm) issued the warning in a May 16 report to the European Parliament in Strasbourg, France. The final assessment on whether the two eastern European member states will join will be delayed until October 2006, but according to EC president José Manuel Barroso, the “possibility of being ready in 2007 is doable.”

The EC and the Parliament have long warned Romania and Bulgaria about their illegal CD and DVD plants, corruption and trafficking that have created a black market in movies and music. Both face heavy cross-border piracy trade, and officials are concerned that customs are not yet capable of defending what is supposed to be its national border. The EC was particularly scathing about Bulgaria, which it said had to tackle six areas of serious concern, including high-level corruption and organized crime.

—Leo Cendrowicz

>> Windsong for Sale

Beverly Hills, Calif.-based music publisher Windswept Holdings is for sale. Billboard has learned that Tokyo-based Fujisanki Communications Group subsidiaries Fujispace Music and Fuji Television Network each hold a 50% stake in Windswept. An industry source says some 20 publishers are now bidding for the 150,000-song catalog. Windswept did not comment.

The proposed sale follows losses associated with the 2005 purchase of a stake in a studio in Fujisanki-owned radio network nippon Broadcasting System by Tokyo-based internet service provider Livedoor. The assisted attention in control of Fuji Television, Fujisanki eventually bought Liverpool’s share of NBS plus a stake in Livodor, and that investment’s value plummeted in early 2006 after Livodor was accused of window-dressing its accounts and its president, Takafumi Horie, was arrested on related charges.

—Steve McClure

>> Kiwi MTV Takes Flight

MTV Networks Asia Pacific will launch a customized, 24-hour music network in New Zealand in June. An official of the new network in New Zealand will deliver domestic programming and hosts and will work closely with local labels to expose domestic talent, MTV Networks Asia Pacific president Nigel Robbins says. MTV parent Viacom’s kids channel Nickelodeon will roll out in New Zealand on the same date. Both will be carried by pay-TV operator Sky Television, which reaches an estimated 650,000 homes (43% of TV households) in the market. Key appointments for the new Auckland-based channels are to be announced shortly.

—Christie Eliezer

>> Knowles Sees Mirage

Mathew Knowles’ urban artist management firm Music World Entertainment has appointed Bahrain-based promoter Mirage Promotions to exclusively represent its artists in the Middle East, Russia, Greece, Turkey and the Indian subcontinent. Houston-based MWE’s stable of acts includes Destiny’s Child and the act’s members Beyoncé, Kelly Rowland and Michelle Williams.

Mirage was established in 1992, and has hosted live events in the Middle East for a string of international acts including Mariah Carey, Destiny’s Child and Alicia Keys. Mirage GM Thomas Ovesen notes, “Having worked together on the 2005 sellout Destiny’s Child concert in Dubai, we look forward to working with Mathew and his talents again.”

—Lars Brandt

>> Tsutaya Is Sumiya Buyer

Leading Tokyo-based audiovisual software retailer Culture Convenience Club, best known as the operator of the Tsutaya retail/rental chain, is taking over the 55-strong Sumiya chain of CD/DVD retail stores. CCC will purchase 69% of Sumiya’s voting stock in a third-party share allocation scheduled for July. Sumiya’s 55 stores, located in central and eastern Japan, will continue to operate under the Sumiya banner. Sumiya is based in the city of Shizuoka, southwest of Tokyo.

The purchase will bring CCC’s total number of retail outlets to 1,811, following a deal in March that saw it join forces with music retailer Shinsiedo (billboard.biz, March 22) and its April 2005 purchase of the 22-store Virgin Megastores Japan chain.

—Steve McClure

Triumph After Tragedy

In Fatal Nightclub Fire’s Wake, Rock Act Callejeros Posed for Success With ‘Señales’

BUENOS AIRES—On Dec. 30, 2004, rock band Callejeros was involved in one of the worst concert tragedies in history when a fire broke out during a concert, setting the nightclub Republica Croman on fire and leaving 194 dead.

The disaster led to the resignation of Buenos Aires’ mayor and the jailing of Callejeros’ owner. Band members are still awaiting trial and could be held responsible for the deaths of their fans, including their own close relatives and boyfriends.

And yet, despite the tragedy, the band has persevered. In fact, its new album, “Señales,” appears poised to be the act’s best-selling ever. Released May 11 on indie Pelo Music, it was certified gold in Argentina for shipments of 20,000 copies. The album sold out in record chains Mus mundo, Yenny and Dromo merely hours after its release despite having virtually no marketing behind it. A week later, shipments of the album, distributed by EMI, have climbed to 35,000 copies (40,000 is platinum in Argentina).

Ruben Aprile, president of Pelo Music, says the only promotion behind “Señales” was a single delivered to radio one month ago.

“It would be disrespectful to release ‘Señales’ with a powerful campaign, so we only gave copies to rock critics in major newspapers and magazines three days before the release without even a bio,” Aprile says. “Our motto was, ‘Let the music do the talking.’”

Half the songs on this fourth Callejeros album were written after the fire and are a constant reflection of that night’s events. Above energetic rock ‘n’ roll tracks, singer Pato Santos Fontanet delivers lines like, “I don’t have you today, and I carry my cross alone,” “I am a dead man imprisoned in a live body—I am nothing but a perfect crime for a judge,” and “I continue crying for you, fighting to remember your essence.”

Santos Fontanet says that although some tracks talk about feelings following the fire, none talk about the tragedy per se.

“It was very difficult to pick up a guitar again, much less write,” he says. “Later, the songs started to come, initially very sad songs. Later on, we were able to touch on other topics.”

The elaborate artwork for “Señales” includes lyrics that carefully indicate each song’s composition date, plus special drawings commissioned to graphic artist Paula Mangone. This attention spent on details elevated the retail cost from $10 (standard in Argentina) to $15, an outrageous amount for a local release. Aprile says that Callejeros fans appreciate the effort and are paying the difference instead of waiting for illegal copies.

Callejeros’ past releases have sold a combined 120,000 copies, so “Señales” seems poised to be the band’s top seller.

Aprile attributes the sales not to morbid curiosity but to the band’s growing fan base. When the Cromanon tragedy happened, the band had three albums under its belt and was enjoying increasing popularity. Aprile says.

Still, in an online poll on terra.com.ar, a majority of voters (49%) said sales are spurred in part by Cromanon curiosity.

In addition to album sales, during the last month the band has sold 25,000 downloads of a 32-sec. MP3 snippet of its first single, “9 de Julio,” through Top.g, a service of mobi be content provider Provori. According to Provori president Isahian de la Rua, Callejeros has also sold a total of 150,000 ringtones and is consistently among the top five downloaded groups at Provori.

The next challenge for Callejeros is to return to a stage. Several attempts during the last months have proved futile, with city mayors declaring the band “not welcome” and boycotting by some relatives of fans who perished at Cromanon. In an addition, safety inspectors have gone as far as closing venues where tickets had already been sold.

“We are being censored, although few people have dared say that,” Santos Fontanet says. Gigs or no, Santos “continues to say the band is poised with the new album.

“We went from disillusionment to hope,” he says. “It’s part of the mourning process. But we are convinced, more than ever, that this is the most important thing in our lives. This album has helped us immensely to feel alive.”

—Christie Eliezer
GLOBAL

BY STEVE McCLURE

Music Biz Rising In The East
First Music Matters Conference In Hong Kong Lays Groundwork For "Explosive" Growth

HONG KONG—The music industry's rebirth will happen in Asia. That was the prediction made by Warner Music Group chairman/CEO Edgar Bronfman Jr. in a keynote speech at the inaugural Music Matters conference in Hong Kong.

"Asia is where the music industry's growth will be most explosive," Bronfman said. "Everything is up for grabs, and nothing is sacred."

Bronfman used his speech to announce that WMG was setting up a joint venture with leading South Korean telecom operator SK Telecom that will take over Warner Music Korea's stable of domestic acts (Billboard, May 27).

Conference attendees' reaction to that initiative was mixed—some saw it as bold and forward-looking, others wondered if such deals can work to the music industry's advantage.

Much like Bronfman's speech, the conference focused on the potential for digital and mobile applications to power the region's growth, and the need for the music business to forge alliances outside the industry.

In a presentation titled "The State of the Union," Marcel Fenez, Asia-Pacific media and entertainment team leader at PricewaterhouseCoopers, predicted that strong growth in digital delivery—including subscriptions based-mobile content and delivery business models—during the next two to three years would raise the Asia Pacific region's share of global music sales from 23% to 25%.

"As [third generation mobile phone technology] comes on in many markets, we get a real explosion of opportunity," Fenez said. "Mobile will be the biggest component of Asian music sales by 2010."

Mobile-based music sales totaled about $2.1 billion in Asia in 2005—five times larger than in the United States, Fenez noted.

Another theme that emerged during the conference was that, besides the digital and mobile sectors, music companies need to work with the advertising industry in order to reap the potential rewards of doing business in Asia.

"Life would be boring without our music and so would advertising," TBWA Asia Pacific regional chairman Keith Smith told delegates. Speaking during a panel discussion titled "Music, Brands, Media and Marketing: Working With Music," Smith noted that the region's advertising industry is getting much more proactive about music.

Plans for the conference were initiated by Amsterdam-based music industry consultant Richard Denekamp in 2005, when he was IFPI Asia Pacific chairman and Sony BMG Music Entertainment Asia president. He left Sony BMG in July 2005.

Organization of the event was handled by Hong Kong-based ad agency Brands+ and it was supported by the four major record companies and the IFPI.

"We deliberately set out to create a nontraditional gathering," says IFPI Asia Pacific chairman Lachie Rutherford, who is also president of Warner Music Asia Pacific.

Branded says more than 500 people attended Music Matters daily, along with 74 speakers and 60 media representatives.

"I didn't expect so many people to attend a first-time conference," admitted Ashley Whitfield, managing director of Hong Kong-based entertainment company Evolution.

Denekamp said his main reason for floating the conference idea was that a lot had changed over the last couple of years in the music industry in Asia.

"Asia was taking a cutting-edge role in mobile entertainment," he said, and "China was leapfrogging the development of a traditional physical market going straight to digital."

The conference was intended "to bring all those new players together for an exchange of ideas," Denekamp said, "studying the tea leaves and some valuable networking."

The result, Denekamp said, "was beyond my expectations."

He conceded that there remains room for improvement, but added: "The organizers have laid a solid foundation for this conference to become a yearly event."

Delegates were generally enthusiastic about the event.

Masayoshi Hayashi, president of Tokyo-based concert promotion company Hayashi International Promotion, said: "It was a good opportunity to exchange information in a convenient location."

Confab Buzz: Hip-Hop, Branding And More

The two-day Music Matters conference opened at the Four Seasons Hotel in Hong Kong on May 10—an unusually bright and sunny day with spectacular views of the harbor and the mountains of the New Territories across the water.

Inside, the outlook was also bright at this inaugural event for the Asian music industry. Here are notes from in and around the conference sessions.

Two key Asian entertainment biz players were conspicuously absent from Music Matters: Norman Cheng, chairman/CEO of Emi Music Asia, and Michael Smellie, Bertelsmann's new Beijing-based president of Asia Pacific media development.

Sources say Cheng is busy developing his independent interests in mainland China, apparently with EMI's blessing. But exactly what Smellie—previously Sony BMG's New York-based COO—will be doing for Bertelsmann in Beijing remains unclear.

"Hip-hop is beginning to become a potent force in China," said P. Duane Kennedy, CEO of Shanghai-based hip-hop entertainment company Dai-Biao.

Until recently, Kennedy said, hip-hop consumers were not being served in China because major labels believed the genre would never catch on there. But, he explained, the "little emperors"—the spoiled offspring of China's single-child families—and urban centers have embraced rap in a big way.

Kennedy said China's government went out of its way to crush punk, but "happy rap" has its tacit approval. "As long as you stay away from things the government doesn't like—like freedom of speech and democracy, then it's OK," he said.

Locally based pop vocalist and film actor Edison Chen reckoned there are "many people who control music in Hong Kong—and they're all over 50."

Chen was signed until 2005 to the local Emperor Entertainment Group, enjoying a string of hits. But speaking during a session titled "New Model Army: The Artist & Label in a Digital World," he echoed past statements by international superstar Prince, declaring himself "tired of being a slave—disrespected and not able to record the kind of music I want to record."

According to Chen, "At the beginning of an artist's career you need help, but after a while, you need space." So he does not want a new deal—unless he controls his own "masters—and everything."

Sony BMG Thailand regional star Tata Young does not want fans to think she slugs brandy from the bottle, her manager Doug Banker said.

During the session "Music, Brands, Media & Marketing" the VP of Los Angeles-based McGhee Entertainment said most Asian artists have no problem doing product endorsements, although balancing their interests with those of the brands can be tricky.

Vocalist Young already has endorsement deals with Colgate and Pepsi. But Banker recalled recently spending nearly three weeks trying to establish with Hennessy Cognac exactly how close she should be to a bottle and glass of the spirit in an ad linked to its sponsorship of Young's first tour of China.

"[Finally] I saw a picture that I liked," Banker said, "and said, 'OK, it doesn't look like Tata is drinking out of the glass.' [But] they'd just as soon have had her chugging the bottle."

Legendary British concert promoter Harvey Goldsmith was typically outspoken in his May 11 keynote speech, characterizing some corporate concert sponsors as "starfuckers" desperate to hang out backstage.

Goldsmith also took a shot at certain "fly by night" promoters in Asia. "Artists demand as much as the market will pay," he said. "There's always an idiot who's prepared to overpay. What good is it to secure the act, gain the prestige and then lose a fortune?"

The closing session, titled "The Future of the Music Business," included Warner Music Asia Pacific president Lachie Rutherford, who was asked where he sees the business going by 2010. "If legal download sites become easier to use, then I see [worldwide sales of] $50 billion—and the [ Warner] share price will go to $39," he declared, drawing more than a few guffaws.
At Cios, Ad Deals Lauded
Selling Out Saville Is The New Cool, Says Panel of Acts And Managers At Awards Show

If there was ever any doubt that artists have a different take on their careers (or not) to ad campaigns, the recent Clios Awards and Festival in Miami Beach set things straight.

“We turned down things 10 years ago because of the stigma attached to being part of an ad campaign. It was seen as un-cool,” Collective Soul frontman Ed Roland told the Clios’ Music and Advertising panel. (The Clios are owned by Billboard’s parent company, VNU.)

“Certain bands will always resist, particularly the ones that have made it part of their image. I don’t foresee Neil Young doing a Coke commercial any time soon. But that’s Neil. For others, it’s a different time and a different era,” Roland said.

When it comes to the intersection of brands and bands in today’s marketplace, it is, indeed, a new era. And judging from this timely discussion panel, the tipping point for today’s more accepting landscape occurred a few years back when Dirty Vegas and Sting teamed with Mitsubishi and Jaguar, respectively.

“They’re reading the trades online to see where they can fit in. Then they give me a hit list of what to go after.”

Everyone agreed that country, R&B/hip-hop and pop artists are incredibly progressive with brand partnerships. It is quite the opposite with rock acts.

That said, rock bands that resist the temptation from ad agencies often have no problem licensing their songs to TV shows and films. Consider Bruce Springsteen, who recently licensed several of his songs for use in one episode of CBS drama “Cold Case.” Such action on Springsteen’s part could potentially open his mind to the idea of placing his music in a future ad campaign.

And while Downtown/Atlantic act Grails Barkley has said “no” to several branding opportunities according to Hackney, the duo remains open to the possibility.

“They’re about a movement. They’re very vocal,” Hackney said. In other words, the duo has no problem partnering with a brand, but it must be involved in the entire creative process from developing storyboards to the end result.

Throughout the discussion, it became clear that the music industry participants in brand deals—artists, managers, record companies and publishers—often have clashing agendas. But Croshal, using Collective Soul as an example, pointed to a new model.

Croshal manages Collective Soul, which controls 100% of its publishing and releases music on its own label (El Records). When it came time for the legal team at Leo Burnett to confirm the band for a Kellogg’s Special K campaign, “it all took one phone call to me,” Croshal said. “We were able to close the deal quickly. The agency and brand were in disbelief.”

Whether this new model becomes the norm remains to be seen. (Can such a model produce a superstar act?)

In the meantime, we’ll simply wonder why we didn’t see more label excess at the Clios. Can you say “lost opportunity”? This is an event, after all, that attracts hundreds of agency creatives from around the world.

See you at the Clios next year.

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New Frames For Hansard’s Songs

Stately strings and piano replaced guitar guitars when Dublin-based Glen Hansard teamed with Czech musician Marketa Irglova for new album “The Swell Season.”

Vocalist/guitarist Hansard fronts leading Irish rock band the Frames and first met pianist Irglova in Prague while touring the Czech Republic in 2001.

Hansard later played his own shows with Irglova in Prague, seen by Czech film director Jan Hrebeck. He invited the duo to record music for his forthcoming movie “Kraka v Nesnací,” sparking the recording of “The Swell Season.”

The album was released in Ireland April 21 on the Frames’ own Plateau Records/RMG, debuting at No. 3 on the FRMA chart one week later. Czech label Indies issues the album in the Czech Republic, Slovakia and Poland during June, with a North American release through Chicago-based Overcast Records following Aug. 21. Releases elsewhere are not finalized.

“This campaign was always going to take a grassroots approach,” Frames manager Claire Leadbitter says. “I suggested to Glen we pick our (best) birthday to release in Ireland and investigate other options as we went along.”

Hansard is published through Toby Darling Ltd. Publishing. The Frames will play European dates booked by FTA during July and U.S. dates through Billions Corp in August.

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Serge Surge: A huge star at home in France for more than four decades, Serge Gainsbourg never enjoyed major sales overseas. But 15 years after his death, the controversial French artist’s global cult following is being boosted by the Barclay/Universal tribute album “Monsieur Gainsbourg Revisited.”

Artists covering Gainsbourg songs (in new English translations) on the album include R.E.M.’s Michael Stipe, Marianne Faithfull, Franz Ferdinand, Tricky and Placebo.

The album will be issued in the United States June 20 on Verve Forecast and has been rolling out in more than 10 territories since its Feb. 27 French release. Barclay says it has shipped more than 50,000 units domestically, with another 20,000 shipped in the United Kingdom.

The album’s cast list underlines Gainsbourg’s ongoing musical influence, Paris-based Barclay product manager Jérôme Marroc-Latour says. "[British] bands from the Bristol music scene, for example, like Massive Attack or Tricky know how to make his work very well," he says. "And the words have been spreading—Gainsbourg’s fame is clearly growing around the world.

Gainsbourg’s songs are published by his own Melody Nelson Publishing.

—Aymeric Pichevin

Healthy Sales: One week before the March 4 release of her third single “All I Hear,” 18-year-old Australian pop singer/songwriter Kate Alexa was diagnosed with glandular fever. Her label Liberation Music displayed almost-paternal interest, canceling live appearances and ordering a month’s complete rest. Then again, Liberation is part of the Mushroom Group, owned by music industry veteran Michael Gudinski—Alexa’s father.

Her illness laid her low, but the infectious “All I Hear” hit the Australian Record Industry Assn. chart at No. 9 in March and remains in the top 50 with across-the-board radio support. “It’s established Kate as an artist of substance.” Liberation’s Melbourne-based managing director Warren Costello says.

Alexa supported the Backstreet Boys on arena dates Down Under earlier this year. Costello says her late-July return to live work will include under-18 shows and club dates to promote a fourth single ahead of debut album “Broken & Beautiful,” due late 2006.

She is booked by Harbour Talent and signed to Mushroom Music Publishing.

—Christie Elsner
Koch Boss To Labels: Go Forth And Cut Deals

Roughly a year after snapping up Koch Entertainment, Darren Throop, CEO of new parent Entertainment One, is prodding Koch-distributed U.S. labels that use a different handler in Canada to make the all-Koch switch. "Those who aren’t," Throop said, "should really consider it."

Speaking at the Koch Entertainment Distribution sales conference, held mid-May in Sandpiper, Fla., Throop said that about 70% of the distributor’s 80 third-party labels are currently linked with the company for the United States and Canada.

Koch also distributes its own Koch Records.

In first-quarter financials released earlier this month, total first-quarter sales for Toronto-based Entertainment One tallied $137 million, of which $42.9 million were from Koch. Koch accounted for $30 million of Entertainment One’s $5 million in wholesale music sales.

While a sales conference is often largely a pat on the back to all those involved, there were some noteworthy tidbits. Koch Entertainment president Michael Rosenberg said the company’s market share should increase to 2.2%—up from 1.44% in 2005, according to Nielsen SoundScan—with the additional product supplied by Sheridan Square and Musicrama. If that holds true, Koch and Sony BMG’s RED could finish the 2006 market share war neck-and-neck.

Labels, however, aren’t sure. Most indies are only seeing significant checks from iTunes and eMusic, and aren’t ready to divvy up those funds with a distributor. A representative from one Koch-distributed label, which is currently handling its own digital rights, said, "As long as there’s only five sites that really matter, it doesn’t make sense" to use a distributor. Koch wouldn’t reveal what percentage of bands use the tool.

"The last five years have felt like pulling a boulder up a mountain, but I’m feeling rock is at least off life support. There’s action all over the place. Robert Plant will be headlining Steve Winwood’s Arthur Lee benefit June 23 at the Beacon Theatre in New York. Also look for the Ian Hunter Band, Garland Jeffreys, Nile Lofgren, Ryan Adams and Yo La Tengo. Triple-A is playing “Looking for a Leader,” but we dig “After the Garden” from Neil Young’s new manifesto, “Living With War.” Any and all airplay is welcome."

The super cool proto metal Blue Cheer, proudly billed as “the loudest band in the world” in 1967 and legendary lead singer of the 13th Floor Elevators, Roky Erickson, will make rare appearances at the Infonation Festival June 24-25 at Chicago’s Union Park. Cheap Trick has a fabulous new album called “Rockford” out this week. Look for a Coolest Song in the World next week from the band. MGS bassist Michael Davis is out of the hospital, but he will be months before he gets back on the road. Send letters of love to info@svnpgirls.com. Australian garage legend Rudi Birdman is back! Deniz Tek. Rob Younger and the gang like to blow minds with a record release every 25 years or so. It is called “Zeno Beach” and will join the multitudes of amazing records out this month.

Like, for instance, Frank Black’s double album coming with very cool special guests Levon Helm, Al Kooper and Steve Cropper.

Joan Jett’s “Sinner” is killing everybody. And, oh, yeah, Spoonman Uri Geller bought the house where Elvis Presley grew up. He’s going to bend it into a museum.

See you next week.

For more of this column, go to billboard.com.

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The Indies

TODD MARTENS tmartens@billboard.com

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COOLEST GARAGE SONGS

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<td>THE HOLOGRAMS</td>
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COOLEST GARAGE ALBUMS

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Little Steven’s Underground Garage column is produced exclusively for Billboard. For more information go to undergroundgarage.com.
The second annual Leadership Music Digital Summit, staged April 30 in the Curb Event Center at Nashville’s Belmont University, attracted more than 400 legislators, panelists and participants to a day-long seminar dedicated to the business, creative and legal issues of digital music. “The In and Out of IP” round table devoted to intellectual property policies, digital rights management and governmental involvement was co-moderated by BMI’s Ted Cohen and Billboard’s Tamara Conniff. From left are guest speakers Jon Potter of the Digital Media Alliance, Andy Moss of Microsoft, Canon, Mitch Barnewalt of the RIAA, Conniff, David Jaffe of the National Music Publishers Association, Fred Cannon of BMI, Heather Pieters of the U.S. Copyright Office, Bert Hendrian of the Nashville Songwriters Assn., International and Greenberg Traurig’s Jay Cooper, representing the Recording Artists’ Coalition. PHOTO WILLIAM JOHNSON

LIVE AT BILLBOARD: Billboard editors in New York received a special treat the past few weeks as guest artists dropped by to mingle and perform their favorite hits from their latest albums.

BPM: Gejam and the Royalty Network recently held a cocktail reception in Kingston, Jamaica, to announce the launch of the International Songwriters Retreat. The event is scheduled for February 2007 at the Gejam residential recording complex in Port Antonio, Jamaica. Shown, from left, are Royalty Network’s Frank Lowel, BMI’s Brandon Baksh, Jamaican dancehall artist Ceddy, Gejam’s Ron Baksh and writer/producer Alborosie. PHOTO KRYSTINA TUNZI
BMI's Del Bryant and Adam Levine congratulated their ongoing support, from left, Adam Levine, BMI's President /CEO Jack McKe musica's BMI-awarded songwriters of the year, and BMI President /COO Charles Goldstuck, chairman of the board of governors. The BMI International ANDY Awards and Show that took place April 29 at Guastavinos New York. Enjoying the night's festivities. Enjoying the night's festivities, Enjoying the night's festivities, Enjoying the night's festivities.

Atlantic Records was a second-year sponsor of the International ANDY Awards and Show that took place April 29 at Guastavinos New York. Enjoying the night's festivities. Enjoying the night's festivities.

Los Angeles-based singer/songwriter A.M., fourth from left, played Billboard Underground's Live From the Knitting Factory unsigned band series April 27 in L.A. to a crowded house. From left are Billboard's Todd Mattens, A.M., and Billboard's Melissa Vanderbilt and Diane Johnson.

The event's hosts, BMI's Del R. Bryant and Barbara Cane, congratulated Lil Jon and Maroon 5 band members, Ryan Dusick, Jesse Carmichael, Adi Levine and Mickey Madden for being BMI songwriters of the year. From left are Bryant, Dusick, Carmichael, Levine, Lil Jon and Cane.

The Billboard Underground series continues to expose unsigned talents to key industry players and is one of New York's successful events in recent history.

Enjoying the festivities are BMI Music Publishing's Valerie Robin and Martin Bandier BMI's Tommas Comer. BMI's Barbara Cane and Del R. Bryant and BMI Music Publishing's Robert Fiske enjoy the festivities.

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Artist Kelly Sweet performed at a Razor & Tie showcase event May 10 at the Helms Mills Theatre in New York. From left are Billboard's Michael Poulton, Razor & Tie's Michael Kramper, and BMI's Andy Schuyler. Sweet and her manager Bruce Berman. Billboard's Chuck Taylor and Razor & Tie's Cliff Clinefield.

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www.americanradiohistory.com
Alison Wenham is an independent-minded woman. And these days, she is a much-traveled one. As CEO of AIM, Wenham is a key global flag-bearer for British independent music.

Recently, she was in Shanghai to sign an agreement for the streaming of music and videoclips from U.K. labels to 180 million registered users of SINA, China’s largest Internet service provider. Six days later, she joined Glastonbury Festival founder Michael Eavis at London’s Hilton Park Hotel as a new inductee (and the first woman ever) on the Music Managers’ Forum Roll of Honour.

AIM was established in 1990 to represent the interests of U.K. independent labels; it now has 900 members. "Alison mobilized the independent labels to stand collectively on issues of key importance in the past few years," says Harry Martin, director of Domino, the U.K. label home of Franz Ferdinand and Arctic Monkeys. "Her vigor and commitment were exceptional," he adds.

Wenham also oversees AIM Digital, which negotiates and administers collective licensing agreements for member labels with new-media partners.

In January, the 25-year industry veteran was named the inaugural president of Worldwide Independent Network (WIN), which links more than 20 independent trade associations worldwide.

Q: The Music Managers’ Forum awards must have been a thrill. Tell us how you felt that night.
A: What a company of people that night—Bono, Paul McCartney, Michael Eavis, Chris Blackwell and [laughs] “Who is that woman?” It was great to be recognized.

We’ve worked really hard [at AIM], and it’s not been a bowl of cherries all along.

One of the shocks to the corporate system when AIM was set up was: “You must be defining yourself in opposition to …” and actually there wasn’t really much of that. It was simply the right time to bring the independents together. They’re as diverse from each other as they are from the majors and therefore to what is essentially, by choice, a very fragmented and un-chummy group of people is quite a feat.

Q: Did people interpret the founding of AIM as a statement of dissatisfaction with existing trade bodies?
A: I wouldn’t say it was as a dissatisfaction but [them] as a dissatisfaction with the inability of the people who were representing the sector to really do that effectively.

[Indie label executives] are all busy owner-managers, and whereas larger companies have the time and resources to consider an issue and discuss it internally, the independents would go to meetings pretty unprepared and sometimes find themselves on their back foot. The idea came into several heads to have a professional organization, well-funded and properly constituted, that would be that voice.

Q: What are the challenges for AIM Digital?
A: We set up Music Indie, which is now AIM Digital, in 1999, and we’ve had to embark on a review of what we’ve done, from licensing the first version of Napster—we’re the only organization in the world, I think, to have licensed both—to creating awareness and a way into the market that helped licensees and licensors.

AIM has particularly strong views about the current copyright debate. We don’t think giving an exclusive copyright which allows you to sue those who use your music in an unlicensed way is particularly sufficient in a world where private copying and sharing is now [facile]. To be defensive about how one gets remunerated is to use that exclusivity in a discom- man way. You can’t tame technology—you’ve got to get in it and try and monetize it along the way.

We’re publishing a very big [discussion] paper in July which takes a fundamental look at copyright reform, including copyright extension, technology, consumer habits and our commercial interests.

Q: What’s the single biggest issue of the day for AIM?
A: Right now, we believe that [digital rights management] as a policing technology is not the right application. As a tracking device, watermarking and encryption [are] more appropriate.

We would like to see a change in the copyright law so that we could monetize the copying and sharing of our music and commercially license businesses who profit from the traffic of our music. That said, we are emphatically not in favor of compulsory licensing. We think the market and businesses should be able to come to an accommodation.

Q: Do you think the average U.K. record buyer cares whether an act is an indie or a major?
A: Some do, some don’t. There are labels like ECM, Ninja Tune or Stiff in the great days— that, by virtue of their consistent policy of how they run their company, will attract a consistent fan base.

The copy control tactics of some of the majors have possibly created great hostility from some consumers to particular brands. I certainly don’t think consumers will buy independents, irrespective of the music, just because they are independent.

Q: How do you rate your performance now compared with when you started?
A: I’ve been in this business all my life, but I’ve been fortunate to have a lot of different jobs, so I’ve had an almost unique perspective. My age has allowed me to acquire a great deal of "under the fingernails’ experience. So I can probably sift through, faster than most, whether an issue is of sufficient upside or downside for AIM—with its huge agenda and limited resources—to focus on.

[For example], in the U.S., there has been a concerted industry effort to try to reverse the paltry state of British sales in 1999. AIM prioritized the U.S. market—we were the only organization doing it. We washed out the statistics [based on Billboard charts], and they were a horror show. It was as clear as the nose on my face that in the 1990s, something had gone badly wrong.

What we’re doing now is moving the principles of collective activity onto a European platform via [European trade body] Impala and now on a global platform via WIN. That’s where some of the early learning will come back around again because some of the masks that I’m now representing globally are very much in the nascent stages—South Africa, India and so on.

Q: Has the industry gotten better at accepting women in executive roles?
A: I wish it could say, “Don’t be silly, there’s no misogynistic behavior in this industry—it equals opportunities up and down sideways.” [But] I don’t think a great deal has changed. My board has one woman on it and even though the elections are open, and we will retire a fifth of a year. But unfortunately, not many women are running companies.

It’s a tough, unforgiving business, and you have to keep up with it to stay in it. I don’t know why it’s not changing. I wish it did. I go to lots of meetings, and as I look at my colleagues, I’m almost always the only woman, and that can’t be right. Contrary to popular belief, I don’t have a pair of balls.

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JUNE 3, 2006 | www.billboard.biz | 25
KEYSHIA COLE HAS A STARRING ROLE IN WAL-MART'S SOUNDCHECK PROGRAM. AT JCPENNEY, RIHANNA IS THE SPOKESMODEL FOR THE RETAILER'S NEW JUNIORS CLOTHING LINE MISS BISOU. FOR ITS ROCK COLOR SUMMER CAMPAIGN, GAP IS SHINING THE LIGHT ON PANIC! AT THE DISCO, JOHN LEGEND, WILLIE NELSON, DAVE MATTHEWS BAND AND OTHERS. ARMANI EXCHANGE, MEANWHILE, IS PREPARING TO ADD A VISUAL ELEMENT TO ITS DANCE/ELECTRONIC MUSIC PROGRAM VIA ONLINE PROGRAMMING AND PODCASTS. NOTICING A TREND, ANYONE?
These are musically rich times for retailers. While the 30-second TV spot remains a force to marry band to brand, today's retailers—from mass merchants and department stores to specialty and lifestyle boutiques—are using the traditional model as a jumping-off point to champion music across a variety of nontraditional media platforms.

For many retailers, savvy use of music and artists attaches a cool factor to their brand.

"Align yourself with that which is hip," says Sanctuary Artist Management's Marty Maldenberg, who oversees the career of Joss Stone. "That appears to be the golden rule today." For years, JCPenney was known as a place "your mom took you to," says Cindy Hicks, JCPenney account supervisor at DDB Chicago. "It was not as cool as Abercrombie & Fitch or American Eagle. But an artist like Rihanna changes that and gives JCPenney a cool factor."

Consider it a disruption of consumers' current perceptions of JCPenney, Hicks adds.

The timing of JCPenney's Miss Bisou campaign was serendipitous to what Rihanna's label, SRP/Def Jam, was already doing, such as a partnership with Nike. It was a case of the stars aligning at the right time, Island Def Jam Music Group VP of strategic marketing and development Jeff Straughn says.

In addition to being featured in a nationwide ad campaign, Rihanna's videos and music are played in all juniors departments at JCPenney stores.

Sure, this is great exposure for the label, but JCPenney's multiplatform campaign reinforces Rihanna's own brand and raises the cachet of the retailer's image, too.

Rihanna's sophomore album, "A Girl Like Me," recently debuted at No. 5 and No. 2 on The Billboard 200 and Top R&B/Hip-Hop Albums charts, respectively. The set's lead single, "SOS," has reached the summit of The Billboard Hot 100 and Pop 100.

Straughn says Rihanna's involvement with JCPenney will increase in the summer and fall when back-to-school campaigns kick in. "This is an ideal situation," he adds. "We have a partner that wants to fully integrate Rihanna and her music into the mix."

**CREATING EXCLUSIVE CONTENT**

The scenario is similar at Wal-Mart, which launched a national original music performance series, Soundcheck, earlier this year. The program kicked off with Yellowcard and Switchfoot, and has since spotlighted Miranda Lambert, Nelly, Rascal Flatts, Goo Goo Dolls, Jewel and, currently, Cole.

Nelly Furtado and Julie Roberts are confirmed for Soundcheck performances, commencing June 20 and June 27, respectively.

Participating Soundcheck artists record in-studio exclusive performances and interviews, which are played nationwide in Wal-Mart stores on TV and HDTV screens as well as online (walmart.com/soundcheck). Wal-Mart's online music store also sells digital downloads of the exclusive tracks for 88 cents each.

The artists' respective albums also receive extra attention in Wal-Mart stores and online.

"In-store and online, we're offering customers a better and more comprehensive music experience overall," says Cameron Janes, walmart.com senior music business manager. "We're bringing something new and exciting to customers."

Wal-Mart views Soundcheck as a great opportunity to further deepen its relationship with customers by offering multichannel music content that's relevant to what they're looking for in its stores and online.

Janes calls Soundcheck an "out-of-the-gate success" that has exceeded the retailer's expectations. He points to a high number of online streams and the average clip duration, which he says is "very high."

Sears appears to be getting in on the act, too. According to sources, the retailer will roll out an in-store radio music environment nationwide via DSL lines in the near future.

New York music production house Production Advisors works with numerous agencies and brands, including JWT Chicago, Grey Worldwide, Target and JCPenney. The company's president/CEO Lloyd Simons, like others interviewed, is not surprised by the number of retailers using music to create lifestyle environments.

"Music is a part of everyone's life today, and [retailers] are using it to bring customers into their space," he says. He views it as an additional way for the retailers to drive customers into their physical and digital stores. Similarly, he adds. "It gives artists the opportunity to make impressions in different places."

**LET IT SNOW**

Retailers' use of music that extended beyond the 30-second TV spot escalated during the 2005 holiday season.

Wal-Mart's ad agency, Bernstein-Rein in Kansas City, created the retailer's first multimedia holiday campaign. Garth Brooks, Destiny's Child, Queen Latifah, Jesse McCartney and Martina McBride appeared in the Home for the Holidays campaign.

Wal-Mart's objective was to be more relevant to the broad range of customers who shop in its stores. Bernstein-Rein senior VP/creative director Kirk Kirkpatrick, who helmed the campaign, says the objective was met. Because of this, he says more musical initiatives are in the works for Wal-Mart.

This is clearly the case for Target and its music initiatives, which include exclusive content (Mary J. Blige's "My Collection of Love Songs: Live" CD, for example), Internet campaigns, charity events and celebrity-fueled Red Room events.

"When it comes to music, Target gets it right every time," says Morris Reid, managing director of Westin Rinehart, a Washington, D.C.-based firm that specializes in brand-building partnerships. "Target understands that it's a relationship with the artist. Without exploiting the artist, Target creates unique ways to drive customers into stores to buy product."
For its holiday 2005 campaign, Target featured the sights and sounds of Earth, Wind & Fire in a handful of TV spots. The bulk of these used classic E&W F songs, and the group physically appeared in the final ad of the campaign, which was created by the Peterson Millia Hooks agency.

The Catalyst to partner with Target was E&W F’s latest album, “Illumination” (Sanctuary Urban), says Damien Smith of Azoff Music Management, who manages the band with Art Macnow of Kalima Entertainment. Smith says the commercials had a definite impact on sales of the new album and catalog discs.

“Illumination” arrived in September and has sold 151,000 copies, according to Nielsen SoundScan. In mid-December, it enjoyed a 3,000-unit gain. Christmas week, it jumped to 6,000.

The group’s last two studio recordings, “Promise” (2003) and “In the Name of Love” (1997), have sold 75,000 and 57,000 units, respectively.

Like “Illumination,” the most recent greatest-hits collection from E&W F, 2002’s “The Essential Earth, Wind & Fire,” also experienced sales spikes throughout December.

In the weeks leading up to Thanksgiving, “Essential” was averaging weekly sales of 1,300 copies. In December, sales ranged from 3,000 to 8,000 units per week.

In 2003 and 2004, “Essential” sold 3,500 and 3,000 units, respectively, during the week of Christmas. In total, the collection has amassed sales of 285,000.

According to Smith, due to the Target campaign, more branding opportunities are coming the group’s way. “Earth, Wind & Fire have always done well on the concert circuit,” he says. “But this campaign made them visible beyond that arena.”

“Artists and retailers are recognizing that they can indeed help each other,” says DAS Communications’ David Sonenberg, who manages the careers of the Black Eyed Peas, John Legend and others. “Artists are looking for such tie-ins more than ever.”

Nordstrom infused its 2005 holiday campaign with Silverscreen, a Web-based, broadband video program. Developed by the Fallon Minneapolis agency, Silverscreen introduced music, fashion, technology and pop culture.

Consumers logging on to nordstromsilverscreen.com could shop while watching video remixes of the Go-Go’s “Our Lips Are Sealed” and Culture Club’s “I’ll Tumble 4 Ya.” Olivier Gondry handled the video remixes for both, while electronic DJ/producers Fabio Slim and Junkie XL, respectively, remixed the music.

Fallon’s Susan Treacy, the group creative director on Silverscreen, says Nordstrom challenged the agency to come up with a concept that had not been done before—with music as a major component.

For Nordstrom, the objective was not a direct marketing push, but a branding push. By updating well-known pop music from the ‘80s, Nordstrom 40+ connected with its 25- to 40-year-old target demo, Treacy says.

Discussions are already under way regarding upcoming campaigns—and music will play a role. “We’re talking with labels and underground artists right now,” Treacy says. “There is more to come this year, and it will raise eyebrows.”

MUSIC IS THE ANSWER

No stranger to bringing music into its fold, Gap has just launched its Rock Color summer campaign. One component of the campaign is Gap’s Rock Color Summer Concerts series. Gap customers in New York, Los Angeles, San Francisco and Chicago will have the chance to win tickets to concerts by Dave Matthews Band, Counting Crows, Goo Goo Dolls, Willie Nelson, John Fogerty, Panic! At the Disco and John Legend.

A Gap representative says this is another way to connect with consumers. Sonenberg, meanwhile, sees it as one more way to keep his client (Legend) in front of people.

At the other end of the musical spectrum is Armani Exchange, which is ramping up its rhythmic initiatives. At six volumes deep, its A/X Music Series CDs have collectively sold more than 100,000 copies, according to Armani Exchange VP of event marketing Patrick Duddy.

With the just-issued seventh volume (“Paradise”), mixed by international DJ/producers Erick Morillo, A/X launched A/X Music Records. A/X CDs are sold in Armani Exchange stores and online (armanixexchange.com). The series is also sold at Virgin Megastores via a co-branding partnership.

“Paradise” debuted in March at an A/X fashion show held during the annual Winter Music Conference in Miami. The fashion show was lensed for in-store play and podcasts. “We’re creating images using video to bring our ad campaign to life, and music is an integral part of that,” Duddy says. “We’re taking our music program and building layers.”

A free video download is available at the retailer’s Web site and youtube.com. In June, a podcast of the fashion show will be available for purchase at itunes and the A/X site.

Armani Exchange president Harlan Bratcher acknowledges that having a successful music series helps further define “who we are and what we’re doing. It keeps us very in touch with our customer, which you never want to lose sight of.”

Like many retailers, Armani Exchange understands sensory marketing—how music can complement the entire shopping experience. “Music is a global language. It exercises more weight than other marketing tools,” Bratcher says.

Tena Clark, founder/CEO of strategic marketing company DMI Music & Media Solutions, agrees. Too often, she finds that music is a piece of the structure that is missing in most brands.

“If you walk into a store and the music bothers you, the retailer has totally missed the mark,” Clark says. “If the music has no affect on you, the retailer kind of missed the mark. But if you love the music, if it’s pleasing and enhances your shopping experience, the retailer has won.”

Duddy believes that A/X excels in this area. Consider this: The retailer’s plans to double its 93 stores worldwide during the next three years. With this expansion, “music will continue to grow and have a home at Armani Exchange,” Bratcher says.

In cases like these, music is being used to break through people’s busy lives. “Music has always been a sexy product line, but it’s more visible today,” EMI Music Marketing president Ron Werre says. “People love to talk about music.”
Aspiring musicians and online communities find each other—and higher profiles—with crafty contests.

BY ANTONY BRUNO
Six months ago, the Parlour Boys were just a Lexington, Ky.-based bar band aspiring to a career in the music business. They had little more than talent, hope and a MySpace profile. Then the band stumbled upon an advertisement on MySpace for Verizon Wireless’ “Calling All Bands” contest, offering unsigned acts the chance to have a song featured as a ringtone, ringback tone, music video and full-track download on the new VCast Music service.

Out of 4,000 songs submitted, the group’s “Lovers” won the grand prize. The effect was immediate. Before the winning song was even converted into a ringtone, record labels began flying out to meet the band, and Verizon featured the act at its South by Southwest Music Festival showcase.

It was a double win for the band and the telecom. The Parlour Boys received much-needed attention and Verizon gained valuable exposure of its brand. It’s been working to cultivate the band since the January launch of the VCast Music service. MySpace, with its 75 million members and 38.4 million unique monthly visitors, pioneered the symbiotic relationship between a service looking to build a community and developing artists looking for fast, cheap exposure. But they are no longer alone. Today, there are many emerging, well-financed new-media and telecom services that are happy to help launch a struggling artist’s career in exchange for a chance to beef up their brand’s presence in the music scene. And contests are helping these acts—and services—stand out from the pack.

Similar examples to the Parlour Boys abound. Videogame publishers are promoting upcoming releases in the same fashion. Vivendi Universal Games recently awarded indie music artist Kazy a spot on the soundtrack to its “Sarface: The World Is Yours” game after he received more than 70,000 votes from a MySpace contest. Kazy and the two runners-up also had the opportunity to open for the Rolling Stones in Hollywood during the US videogame convention in May. RedOctane, publisher of the popular “Guitar Hero,” is taking submissions for the chance to have a song featured in the game’s sequel, “Guitar Hero II.”

And TagWorld—a startup, music-focused social-networking site competing with MySpace—is working with New Line Cinema to offer unknown bands the chance to land a song in the soundtrack to the upcoming camp thriller “Snakes on a Plane,” which hits theaters in August. Any act with a TagWorld profile can submit a song for consideration, and the top 25 finalists will be announced. The movie’s producers will select the winner in June.

“It’s a great way for us as a company to get exposure and get artists to submit their music to our site,” TagWorld spokeswoman Jenny Gould says. With only about 5,500 music acts as members, TagWorld still pales in comparison to the behemoth MySpace, which hosts more than 1 million. After the promotion’s first week, TagWorld reported a 21% increase in new profiles. But there’s a fine line between offering a digital platform for new acts to promote themselves, and exploiting their hopes and dreams for a short-term publicity stunt. MySpace co-founder Tom Anderson says he’s very careful about which contests he’ll let tap the site’s artist community as there is no shortage of companies looking to prey on the ambitions—and ignorance—of young artists. In particular, he won’t allow contests that offer recording contracts or require artists to pay anything for their services.

“If you’re good, you’re not trying to win a record deal,” he says. “Any good band can sign a record deal. You wouldn’t enter a contest to get locked up into a contract. That should be a matter of negotiation.”

Instead, Anderson limits virtual battle-of-the-acts to his site’s annual “Battle of the Bands” contest, where contestants have to submit a live video for fans to vote on. The winners are announced at the annual South By Southwest music festival. The first annual contest was won by a band called Voltage. Anderson says he’s already received 50 entries for this year’s contest.

AND THE WINNERS ARE ...

There may be countless aspiring bands, but of late, it sometimes seems as though there are just as many digital services hoping to cater to them. Billboard picks the winners among the newest of the new-media contests.

TAGWORLD
tagworld.com
The Site: This newcomer to the social networking scene aims for serious musicians. Offers members a sophisticated reporting tool to track the number of times their song is streamed, and by who.

The Shick: Site members are picking finalists for the best unreleased song.

The Spoils: Producers for the movie “Snakes on a Plane” will pick an ultimate winner to feature in the flick’s soundtrack.

BODOG MUSIC
bodogmusic.com
The Site: hoping to match his success in online gambling, Bodog.com brainchild Calvin Ayre has created an Internet music service, radio station and label.

The Shick: Conducting a nationwide battle of the bands contest featuring a unique peer-to-peer voting system.

The Spoils: The winner gets $1 million and a recording contract.

AMERICAN IDOL UNDERGROUND
americanidolunderground.com
The Site: The TV phenomenon goes online. Aspiring artists upload their music to the site, which then broadcasts all tracks via an Internet radio station.

The Shick: Every six months, winners are selected by listener voting in each of 10 different genres.

The Spoils: Prizes include cash, equipment and professional services.

GUITAR HERO II
beaguitarhero.com
The Site: For popular videogame lets musicians submit unreleased tracks.

The Shick: Game creators pick a winner to be included in the game’s soundtrack.

The Spoils: Southern rock act Greyday BBQ scored a spot on the first soundtrack. Publisher Red Octane is taking submissions now for the sequel. All submissions must be in by June 30.
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The Montreux Jazz Festival, which celebrates its 40th anniversary this summer, has a remarkable history of presenting global superstars from throughout, and beyond, the world of traditional jazz.

But for the scores of performers, music executives and jazz fans who have gathered on the shores of Switzerland’s Lake Leman through the decades, Montreux is personified by one man—festival founder Claude Nobs.

Nobs, who turned 70 earlier this year, shows no sign of retiring. On the eve of the 40th annual festival, taking place June 30-July 15, Nobs already is working on projects for the following year. He enthusiastically talks, for example, about the special evening he is planning with R.E.M. for 2007.

Before that, he will preside once more over the festival he founded four decades ago while working for the Montreux tourist office, although he had trained to become a professional chef.

When Atlantic Records co-founder Nesuhi Ertegun founded WEA International in 1973, he hired Nobs as one of his first executives in Europe with an unusual agreement: “The last line was that I would cook for (existing) executives,” Nobs once recalled.

But instead of cooking for a living, Nobs chose to indulge his passion for music. Nobs is now president of the Montreux Jazz Festival Foundation, a non-profit organization. Through the years, he has turned his quiet hometown into a creative haven for artists. It is that rapport with artists built over four decades that puts Nobs and his festival in a league of their own.

In 2001, Nobs retired from Warner Music after 29 years with the company, and he now concentrates full-time on his festival. A couple of years ago he was diagnosed with a serious heart condition that required surgery.

Today, he says he is perfectly fit and ready to go on for many more years. During an interview with Billboard in London earlier this spring, Nobs was charming, funny, curious and always eager to prove his point with anecdotes. He is a master storyteller. He revels in re-creating the dialogues he has had with the rich and famous.

One could easily label him a name-dropper, but the fact is that the artists or the executives he talks about are part of his daily diet. He breathes music, loves artists and is definitely the soul of the Montreux Jazz Festival.

His first attempt as a promoter came in 1964, during the TV festival Rose D’Or during which he organized the shooting of TV show “Ready Steady Go” with British pop star Petula Clark, Belgian crooner Adamo and an unknown rock band named the Rolling Stones.

Nobs likes to recall that he was standing in front of the venue offering free tickets for the gigs and people were looking at him with a total lack of interest when he mentioned the lineup. “Rolling who? was the usual response,” Nobs jokes.
Montreux has become Europe's premier and one of the world's greatest jazz festivals. An outstandingly generous host, a great expert on food and wines, Claude has made the trip to Montreux the most delightful experience for his guest artists, and for his friends and music lovers. This is an experience no one should miss.

—AHMET ERTEGUN

from >>p13

Would you be able to book the Stones today?
I wish they would do one of their small gigs in Montreux. I went to see them in Boston two years ago when they were touring. I spoke with them and they all said yes, except Mick Jagger who said, "Claude, I cannot do a jazz festival." "Mick, this is not a jazz festival, after the first year I had Ten Years After and Santana," I replied. Actually he was joking. It's just that they are very busy, but wouldn't it be great to have them back at the Casino more than 40 years after they first played there? They could do a blues-only set. That would be fantastic.

Montreux always has been musically eclectic.
The first year the budget was $8,000. I could not go very far, so with two friends, we got the idea to do a competition for jazz bands, which was very odd because there was no dominant style. You had a New Orleans band from France, an avant-garde band from Hungary and a big band from England. We did it for a few years and even on the first year I tried to space it up with different groups.

The first year I had a sort of pop jazz band with Julie Driscoll & Brian Auger. The second year there was Ten Years After and people were screaming that it was the end of the jazz festival. And even now people ask me how dare do I call it a jazz festival! Montreux Jazz is a brand name and most of the people know what to expect.

What's jazz for you?
I would say that the word jazz stands up for me as a quality label.

What do you think of the evolution of jazz as a genre?
In a way it's a bit sad because the true innovators are all gone, except maybe Oscar Peterson, Sonny Rollins and Ornette Coleman. A lot of the new musicians have a lot of technique, but there is no real vibe in it. I'll probably put (sax player) Michael Brecker as an exception, but unfortunately he is very ill. It's getting so cleaned up and so perfect, and I listen to many of those records and I find something is missing.

Montreux is a quiet city, quite an odd place for a festival. [Laughs] After all these years I still have to make my point with the authorities. The early years were even more difficult. When I was doing the concerts with the Stones or Led Zeppelin, even though we were not doing my promotion, people were coming from all over Europe. And they all had long hair, backpacks, and they'd smoke whatever they were smoking, and the people in Montreux were in shock. "What are these people?"

They tried to stop me organizing shows after the fire at the Casino in 1971, which luckily had no casualties.

Some people thought it important to continue to have an event that would rejuvenate the image of the city. Then Mountain Studios opened and artists started coming back here to record, people like the Stones, Bowie, Pink Floyd. So, throughout the year, we had rock musicians in the studio, the festival continued on >>p58
COME AND CELEBRATE WITH US


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Congratulates Claude Nobs and the Montreux Jazz Festival on its 40th Anniversary

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What could explain the festival's longevity? Well, it may have to do with my stubbornness and my desire to carry on despite all odds. We had years with little money, there were years when it did not work very well, we had all kinds of problems. And now we face enormous competition [from other festivals].

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SPECIAL FEATURE

KATIE MELUA STARS

AFTER INTERNATIONAL ACCLAIM, SINGER/SONGWRITER SETS HER SIGHTS ON AMERICA WITH PIECE BY PIECE
A chance encounter at school set Katie Melua on her remarkable path to international stardom. But from her U.K. debut in 2003 to the present, her story has offered a textbook case of pop success. Melua was attending the BRIT School for Performing Arts and Technology in south London the day that writer/producer Mike Batt came for a visit in search of musicians for a jazz band. By luck, he heard the teenage Melua performing her own song, “Faraway Voice,” and snapped her up for his Dramatico label.

At age 8, her family moved to Belfast, Ireland, where she learned to speak English and to make new friends quickly. At 13, another move took her to south London. After her regular GCSE studies (the British equivalent of high school) she was well-placed to enter the BRIT School, the performing arts college established with the support of the British record industry.

Students at the BRIT School have no shortage of ambition. But it would have been beyond any student’s wildest dreams to achieve Melua’s level of success, so soon and so fast.

When Dramatico released “Call Off the Search,” initial sales came largely via word-of-mouth. The label had a domestic distribution deal with Pinnacle Entertainment. “They see us as a sort of partner-client,” Batt says, “so we’re in business with them, rather than ‘using’ them.”

Before Christmas of 2003, Melua had a surprise U.K. top 10 hit single with the ballad “The Closest Thing to Crazy,” thanks to champions of her song at national AC/pop station BBC Radio 2, particularly DJs Terry Wogan and Michael Parkinson. Even before the success of the single, however, the album had reached gold status with U.K. shipments of 100,000.

Early support for Melua’s sound also came from Jazz FM (now renamed Smooth FM), which has outlets in London and Manchester. A televised appearance on the annual “Royal Variety Performance” further boosted Melua’s profile, and she signed a U.S. booking deal with Creative Artists Agency. Marshall Arts books Melua internationally.

By January 2004, “Call Off the Search” had platinum certification for U.K. shipments of 300,000 units. The same month, Melua told Billboard: “This might sound old-fashioned, but I really do believe it’s about music, and if that triggers the word-of-mouth thing, great.”

Melua and Batt traveled to MIDEM in Cannes that January, where they were much courted as the new year’s new flavor, continued on >>p46
CREATIVE ARTISTS AGENCY congratulates Katie Melua The best is yet to come!
KATIE MELUA

NORWAY:
Call Off The Search - 3 x Platinum
Piece By Piece - 3 x Platinum
(The most selling artist in 2004 and 2005)

DENMARK:
Call Off The Search - 2 x Platinum
Piece By Piece - 2 x Platinum

SWEDEN:
Piece By Piece - Gold

from >>44

while Batt sought a network of independent partners for international territories.

By the end of January 2004, “Search” had hit No. 1 on the U.K. album chart, unseating Dido’s “Life for Rent.”

Of the network of independent partners he helped establish at MIDEM, Batt says: “We have a relationship with the actual people who go out selling the records in each territory. So we know the head of the company that’s distributing, we know the head of sales, we [also] know the promotion people, because we’ve hired them.”

Dramatico has retained the services of a team of promotion experts in the United Kingdom and international markets, and many of the individuals committed to Melua’s music have been on-board since the beginning of her recording career.

Sue Harris, managing director of promotions company Republic Media, recalls that the early promotion of “Call Off the Search” was characterized by “a conscious avoidance of hyping. It was a record that the public told us they liked, rather than us telling them.”

In February 2004, as Melua’s heady rise continued, she duetted at the BRIT Awards with another big British breakthrough artist of that season, Jamie Cullum. “Search” sold its 600,000th copy in Britain that month; by spring, her appeal began to spread throughout Europe as Dramatico’s partnerships started to drive sales.

The title track from “Call Off the Search” entered the top 20 of the U.K. singles chart and, thanks to Melua’s extensive promotion and touring, her debut album remained on the chart and earned quadruple-platinum certification for U.K. sales of 1.2 million before the end of the year.

In the United States, via Dramatico’s deal with Universal, “Search” spent one week on The Billboard 200 at No. 161 in June 2004. It left a more lasting imprint on Top Contemporary Jazz, peaking at No. 3 and spending six months on the survey.

“The first album went fine [in the States], but it didn’t break her there,” Batt says. “We sold records, we went on big television shows, we made a lot of fans and we penetrated the media to a certain extent.”

Batt explains that Dramatico’s partnership with Universal has now been strengthened. “Our relationship is great,” he says, citing the importance of Dramatico’s success to Pat Monaco, senior VP of sales for Universal/Motown.

Outside the United States and Canada, Batt continues to work with his network of independents.

Early in 2005, Dramatico further strengthened its team by recruiting Andrew Bowles as head of international marketing. Bowles had a key role in the posthumous breakthrough of American singer Eva Cassidy on U.K. indie label Hot Records. Bowles has helped finesse the process by which Dramatico is able to direct international operations from its English base.

“Mike and I run our international campaigns from the U.K. [by] a system that we find works very well for us,” Bowles says. “It means we have a handle on all activity all of the time.” Batt adds that Bowles now oversees much of the fine detail that he was previously monitoring himself, “from stock control to radio reports, in every territory.”

Melua meanwhile spent early 2005 record-ing a second album that would put any doubters firmly in their place.

“Piece by Piece” sold 120,000 copies out of the box in Britain on Sept. 26 while shipping platinum at 100,000 units.

The album also opened at No. 1 in Norway via Dramatico’s partnership with Bonnier Amigo, No. 2 in Holland (via Rough Trade), No. 4 in Ireland (Pinnacle) and Denmark (Bonnier Amigo) and No. 5 in Germany (Rough Trade).

In October, the album hit No. 2 on Billboard’s European Top 100 Albums chart.

The album’s lead single, “Nine Million Bicycles,” was a substantial hit, and “Piece by Piece” was double-platinum in Britain within two months, helping Melua achieve that distinction as the market’s best-selling female artist for the second straight year.

“Piece by Piece” also topped the sales charts in Iceland (via Sema), Holland and Denmark; reached No. 2 in Germany and Ireland; and among other triumphs has also been a top three album in South Africa, via Just Music.

Early 2006 brought a BRIT Award nomination for Melua as best female solo artist, and in March she won an Edison Award in Holland for best female international artist. She has also shown her versatility with cover versions for B-sides and TV shows of tracks first performed by the Cure, the Pogues and, on her most recent British single (“Spider’s Web”), the Beatles’ “Cry Baby Cry.”

“From January into April of this year, Melua played an extensive European tour, performing for more than 150,000 people at some 50 shows.

Dramatico has just set up its own small office in New York for the U.S. release of “Piece by Piece”; it has a similar office in Germany, and Batt describes both as “marketing outposts with no direct commercial responsibility.”

Of his hopes for the album in the United States, Batt says: “It would be fantastic if we broke Katie wide open and sold millions of albums. I think what’s more likely is that we’ll get her two or three more steps up the ladder.”

“The word ‘break’ can mean many things. Record companies want to break an artist quickly, and if not, they drop them. I’d rather model our attitude on [that] of A&M Records, to mention a mini-major from the ’70s and ’80s. They used to take about three albums to break an artist properly in England. They would break Supertramp one year, Joan Armatrading the next year, but each of them had had two albums before and they kept touring, and gradually did it. They kept the faith.”

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29_ABERDEEN PRESS & JOURNAL ARENA
21_EDINBURGH PLAYHOUSE
23_NEWCASTLE METRO RADIO ARENA
24_HARROGATE INTERNATIONAL CENTRE
25_SHEFFIELD HALLAM FM ARENA
27_MANCHESTER MEN ARENA
29_CAMBRIDGE CORN EXCHANGE
30_NOTTINGHAM ARENA
31_BIRMINGHAM NIA ACADEMY

FEBRUARY
2_LONDON APCLLO HAMMERSMITH
3_LONDON APCLLO HAMMERSMITH
5_CARDIFF INTERNATIONAL ARENA
6_BRIGHTON CENTRE ARENA
7_BOURNEMOUTH INTERNATIONAL CENTRE
9_GLASGOW SECC
10_DUBLIN STADIUM
11_BELFAST WATERFRONT
13_BELFAST WATERFRONT
15_AMSTERDAM, HEINEKEN MUSIK HALL
16_AMSTERDAM, HEINEKEN MUSIK HALL
17_ZURICH, HALLENSTADION
19_LAUSANNE, METROPOLE
21_BOURNEMOUTH INTERNATIONAL CENTRE
22_HARROGATE INTERNATIONAL CENTRE
23_NEWCASTLE METRO RADIO ARENA
24_ZURICH, HALLENSTADION
25_LAUSANNE, METROPOLE
27_VIENNA, GASOMETER

MARCH
2_STUTTGART, BEETHOVENSAAL
3_STUTTGART, BEETHOVENSAAL
5_FREIBURG, STADTHALLE
6_MUNICH, ZENITH
7_NURNBERG, MEISTERSINGERHALLE
9_PARIS, LE GRAND REX
10_LILLE, SEBASTOPOL
11_BRUSSELS, CIRQUE ROYAL
14_DUSSELDORF, PHILIPSHALLE
15_MANNHEIM, MOZARTSAAL
16_BERLIN, COLUMBIAHALLE
18_FRANKFURT, JAHNDERHALLE
20_STOCKHOLM, ANNEKT
22_HELSINKI, HOUSE OF CULTURE
24_OSO, SENTRUM SCENE
25_OSO, SENTRUM SCENE
26_COPENHAGEN, FALCON THEATRE
27_HAMBURG, CCH3
29_LEIPZIG, HAUS AUENSEE
31_REYKJAVIC, LAUGARDAHLSSOLL

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KATIE MELUA PIECE BY PIECE

CONGRATULATIONS TO KATIE, MIKE, ANDREW AND ALL THE TEAM AT DRAMATICO

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FROM DENIS AND ALL YOUR FRIENDS AT SONY BMG AUSTRALIA AND NZ.

SONY BMG MUSIC ENTERTAINMENT

Dear Katie

Working with You and your team from Dramatico is a great pleasure. Not only, that your music is a real inspiration for all of us, it is also your character which is lovely and unique.

We believe in you - because you believe in the power of music!

Sincerely yours
Thomas & all at Musikvertrieb Switzerland

KATIE MELUA'S MUSICAL JOURNEY

BRITAIN'S BEST-SELLING FEMALE ARTIST TALKS OF PASSION, BALANCE AND TEAMWORK

Katie Melua’s rise to multiplatinum status, in the United Kingdom and many other international territories, is not her only achievement of the past two and half years. The young singer/songwriter also has managed to maintain an unusually high level of privacy amid the ever-invasive British media, keeping the focus on her music in a celebrity-obsessed culture. In a recent meeting with Billboard at the London home of Mike Batt, her manager, producer and owner of Dramatico Records, Melua spoke frankly about her personal and professional journeys, and the demands facing Britain’s best-selling female album artist of 2004 and 2005.

—Paul Sexton

Any artist in their early stages is bound to elicit comparisons with their forerunners. The first female who was name-checked in connection with your initial work was the late Eva Cassidy. She was a massive inspiration. It was through the song I’d written about her (“Faraway Voice”) that Mike ... I hate the word “discovered,” but he heard that song first. I remember when we were first talking, and trying to find out what kind of music we both liked, Eva Cassidy was the one we were both really into.

You’ve just gotten another extensive tour under your belt. Do you feel more confident with each passing one?

You never get rid of being slightly nervous. I’ve never been one of those people who’s completely sure of myself. But you’re right, the more tours you do, you become more confident and comfortable in your own shoes. But sometimes you still want to feel slightly on edge. Art benefits from that a little bit.

What are you like the minute before you go onstage?

I don’t get that nervous, but I get very excited. When you’re promoting, and you have a gig at the end of the day, the whole day is filled up with so much crap, as in interviews, TV and photo shoots. When you finally get to the past where you’re doing what you’re meant to do, which is sing, it’s like a big sigh of relief. You want to be onstage.

There must be times when all the other responsibilities make you wonder if the reward is enough.

Of course, definitely. You have to strike a balance. For example, if I was more in the media light than I perceive myself to have been in the last two years, if my personal life had been exposed and I’d been all over men’s magazines, then I know the price would have been too much to pay.

But [with] my celebrity status, which I regard as not very high, I don’t think it’s too much to pay, because what I’m doing is, I’m selling my music. I don’t really sell my personality or my looks or my bum or whatever.

Those kinds of magazines and tabloid newspapers must come knocking.

Yeah, they do, and you just say no. It’s been hard to say no sometimes when you’re struggling to get anything. There was a very big magazine that approached us very early on, and it was one of those glossy tabloid magazines.

To have said no to it would have been crazy, but I did, because I knew if I started down that route, it would spiral into a direction I didn’t want it to go into. So as long as you focus and you know you’re about the music, and you talk about music rather than... Continued on >>p50

Singer/songwriter KATIE MELUA has quit the over-invasive media in Britain focused on her music. Instead of her private life.
KATIE,
YOU ARE A GREAT MUSICIAN AND
A WONDERFUL PERSON!

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KATIE MELUA

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"HERZLICHEN GLÜCKWUNSCH"
" VAN HARTE GEFELICITEERD"
"SINCÈRES FÉLICITATIONS!"

FROM ROUGH TRADE DISTRIBUTION GERMANY AND BENELUX
Very many congratulations to Katie from all your friends at The BRIT School for having made such a wonderful start in the music business.

Your personal life, then it’s not too bad.

You do seem to take a firm hand in your own career decisions.

No one can make anyone do anything. Mike has a reputation as a perfectionist, and he does like to be in control. The problem is, so do I!

But we’ve somehow managed to create a balance where both of us can work.

After such success with the first album, did you sense a shift in balance with the second one?

Before you were known, he was in the role of facilitator, someone who could help you.

Of course, and the reason. I let him was I loved what I was hearing music-wise. Also, because I didn’t really know it was going to become as big as it did become. I was just working with another producer. I had two managers before Mike, and I’d worked on various projects, but this was the one I definitely felt most passionate about.

When it spiraled out of control, I said I needed to discuss it, but he’s very good at debating things, he’s always been great.

But it’s true that as we’ve worked together, I have become more confident and knowing, although I still think it’s important to get people’s opinions. I’m not surrounded by people who say yes.

The structure of your international release deals is unusual, with many independent licensees in different markets.

It is. What’s weird is I don’t have a point of comparison, apart from my friends who are on major labels and whose horror stories I’ve heard way too many times.

I love the fact that, for instance, when we go to Germany, there’s a team there and they’ve been there from the beginning. They’re like my mates. There’s a team everywhere.

How did you feel about the way things went in America with “Call Off the Search”? You toured quite a bit there.

We did, but I wouldn’t say we did enough. We did about a two-week tour of all the major cities, playing smaller clubs. We went there for a week every month for three months. It was like going back in time for me, because in England I’d been playing one, two, three-thousand-capacity gigs and then you’re in America playing to 300, and it was really good.

There are people who know my music, but it’s definitely on the underground. If you ask people who Katie Melua was in America, they definitely wouldn’t know. The interesting thing is we struggled, just like we have everywhere else, with radio play. [BBC Radio 2 DJ] Terry Wogan over here was the person that helped us.

So it’s about going back to America and hopefully getting those radio plays.

Why a lot of people have sometimes struggled to break America after they’ve been big in Europe is, you go there and no one knows you, and you have to start again, and once you’ve been at the top it can be quite hard to do that. But I’m not intimidated by it. I like the challenge.

Growing up in Georgia, in the former Soviet Union, do you remember having musical leanings at a very young age?

You’re in Georgia. You don’t dream you’re going to be a famous pop star one day. But I started singing when I was about 7. I think I started having [piano] lessons, so my earliest memories are Georgian folk music, Queen and Led Zeppelin. My uncles were teenagers at that time and used to listen to that. I’ve always thought there’s only two genres in the world: good and bad music. You can have a brilliant song and it can be done in any genre and it will still be brilliant.
What was the first record you bought?
That would have been a pirate copy of a Queen album. Pirates would make up their own compilations [in Georgia], on cassette.

Did you get more serious about music when you moved with your family to Belfast?
It still remained a hobby. I come to Belfast and I don’t think, “Hey, I’m going to be a singer.” I come to Belfast and the thing on my mind is to learn the language, make friends, settle in and be accepted. I didn’t find it too hard. I found the people quite welcoming.

Also at that time [1994], they didn’t have many outsiders in Northern Ireland, so they wanted to know where I’d come from.

I remember 13 was a harder move [when her family relocated to South London] probably because puberty kicks in and you’re much more self-conscious.

I was really into music then, but I was still being good at school. I did have other interests. At 13, what changed was I got a little studio at home. I bought music software, microphone and my little keyboard and started playing about on it.

That was when I started writing and recording demos, and when it became something I knew I wanted to do as a career, even if it didn’t succeed.

Do you remember a specific “first song”?
Yeah, there was a song called “Hold.” I was a 15-year-old girl listening to pop, R&B, dance music, whatever was big six, seven years ago. So a lot of my music had that kind of vibe to it. People would be shocked if they were to hear it. I used to get excited if I had a riff or a hook, I would start producing straight away. So I had a concept of melody and lyrics but I hadn’t developed that much in songwriting at that stage.

Then what happened was I went to the BRIT School [for Performing Arts and Technology]. My ideal job then would have been as a music producer. It was then I met other musicians, people my age who were into Dylan, Joni Mitchell, and I started listening to those guys. Then I started listening to Eva Cassidy and I picked up the guitar for the first time.

Suddenly all I had was a guitar and a voice. You have to make the song itself really good.

‘Suddenly all I had was a guitar and a voice. You have to make the song itself really good.’

—KATIE MELUA

Whereas before on the computer you add production as you write the song.

The first song I wrote was “Faraway Voice” and literally two or three weeks later Mike comes to the school and hears the song.

The BRIT School was set up as a college for the performing arts and media with the support of the British record industry. How much did you know beforehand about the school? I knew it only because my school friend was going there to do media. [She told me] it was the only non-fee-paying performing arts college. I got a lot out of it. I appreciate education which is quite unusual for the rock industry. A lot of artists left school, didn’t do well; teachers hated them, and that association has always been there.

That’s why artists find it hard to admit they were taught some of what they’re doing, and there’s some things you definitely can’t learn, but you do learn music history and music theory, which I found fascinating. OK, it’s dorky, but who cares.

Did the impending first album begin to interfere with your studies?
I was starting to work [on it] halfway through my time there. It wasn’t like it interfered, there never was a block of a month of doing the album. We [students] were all doing outside projects. I did tell them I was working with an outside producer. But it was no big thing, even when it was released the next year. I remember the day it was released, I went to the school for a lesson. I’d left by the time it got big.

What were your early impressions of the music business?
One of the most valuable lessons I’ve learned is, you do have to have the music and the talent, it’s the most important thing, but if you don’t have a great team around you, who are passionate about the music and work really hard, then you really won’t have the success.

I always thought it was just about the music, and in a sense I still believe that if you do write an amazing piece of music, maybe if it doesn’t make it in your lifetime, it will do later, as we’ve seen with Eva Cassidy. [Cassidy, an American singer/songwriter, achieved posthumous success on independent U.K. label Hot Records.]

You became a British citizen recently. Was that very important to you?
It was very important for my family, mainly from a stability point of view. We came here on my dad’s work visa. If he’d ever been fired at any point in the last 10 years, we’d have been deported straight back. So to have the British citizenship was just stability. I looked on it as just getting a passport that would make it easier to travel, because I had to get a visa to go to Paris, on a Georgian passport.

I love the fact that I come from Georgia. I’ve always felt that was a strong nationality to have, and I’ve always felt fortunate that I’ve had a wide perspective. I go back every summer.

Does it bother you when you get recognized?
I think it would if it happened all the time because I like being a stranger. With the second album, I did want to be careful of not overexposing myself and becoming a name and a face. But so far it’s probably only happened five times in London in the last year.

Are you thinking about the third album yet?
I really can’t wait to get started on it. I’d like to have it out early summer next year.
Congratulations on your phenomenal success and it's a privilege to be with you since the beginning!

Thank you for all your hard work in The Netherlands.

Alice

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Mike Batt had already been a well-known figure on the British music scene for nearly 30 years when he presented Katie Melua to the world in 2003. At that stage, he already had numerous titles to his name, including artist, songwriter, label owner, producer and arranger. To those, he has added the roles of manager and mentor. "In a way, I'm watching somebody do that thing that thrills me the most," he says of Melua's astonishing success, first with her 2003 debut album, "Call Off the Search," and now with her sophomore album, "Piece by Piece," which will be released June 6 in the United States by Universal Records.

"To see Katie go out on stage, cool as a cucumber, and have 10,000 people in the palm of her hand ... it's a huge pleasure to see somebody acquire those skills and learn to enjoy them."

Batt's own recording catalog includes numerous album projects in his own name, and dozens more as producer or arranger in a highly versatile career dating back to the late 1960s. In global commercial terms, perhaps his most renowned song and production was Art Garfunkel's 1979 hit "Bright Eyes."

His résumé also features writing and/or producing such hit singles as "Oh What a Circus" and "A Winter's Tale" for David Essex, "Please Don't Fall in Love" for Cliff Richard, and others by the Kursaal Flyers, Elkie Brooks, Linda Lewis and Alvin Stardust. He also oversaw projects for such varying acts as the Hollies, Steeleye Span and Singaporean violinist Vanessa-Mae, and his first success at the helm of Dramatico was in 2002 with classical crossover act the Planets.

But in England, the most famous of those outside productions is also the one that has garnered his credibility among musical snobs. In the mid-1970s, Batt was the voice and producer of novelty act the Wombles, whose records for CBS were a hugely successful spinoff of the children's TV show featuring the furry characters.

"I think people still don't take me seriously for that," Batt says. "I was proud of the work I did with the Wombles. One could say I improved the level of respect you're supposed to give children when you write music for them, and other people have followed in those footsteps. It was a two-year part of a 10-year career."

Prior to the Wombles, Batt did "heavy-string arrangements" for groups such as Family, and has continued to arrange and conduct extensively.

"I love arranging, symphonic stuff and rock 'n' roll," he says. "I'd love to do a big album of Hollywood arrangements of Fred Astaire songs, I'd love to do a military-band album. But songwriting is really the craft I can express myself most uniquely in."

His label's full-time staff may have expanded since Melua became a multiplatinum commodity, but it remains modest since Batt has found a highly efficient system that suits his needs via an international network of licensees.

"There are only eight people who work for Dramatico," he says. "Everybody else is 'bolt-on' [retained staff] but much loved and appreciated. We don't take people on for a month or two and then when there's nothing happening, drop them, then pick them up three months later. They're all on retainer all the time."

Batt has acquired the rights to his own back catalog from Sony BMG for Dramatico on a 15-year license, and a part from Melua, the label's roster also features classical vocalist Robert Meadmore.

Still exploring new challenges, he says he wants to augment the Dramatico roster further, and may have found another artist, as yet unnamed, with which to do it.

"With Katie, it was very much swinging through the trees and hoping there'd be a branch when you reached out for the next one," he says. "That thrills the hell out of me, and I'd like to find another artist I can do that with."
Bouncing Back

It’s Been A While, But Edie Brickell Is Taking Another Shot

It's a familiar story: Teenage girl signs major-label contract. Naive and unsure of how to navigate the system, she and her band make an album that reflects the producer's vision much more than their own. To add further insult, the drummer gets tossed for someone who keeps a better tempo.

The album goes on to become a worldwide sensation, but success is bittersweet for the group. The follow-up sells poorly.

Finally, on the band's third effort, the group has the chance to get right—18 years after its debut.

That, in a nutshell, is the story of Edie Brickell & New Bohemians.

"Stranger Things," the first album from the group since 1994's "Ghost of a Dog," comes out July 25 on Fantasy. It is the first new recording by a pop act on the imprint in 25 years, as well as the first by the group to feature original New Bohemians drummer Brandon Aly. Brickell and Aly are joined by guitarist Kenny Withrow, bassist Brad Houser, keyboardist Carter Albrecht and percussionist John Bush.

Produced by the band and Bryce Goggin, "Stranger Things" is a loose-limbed, joyful excursion. It features Brickell, who turned 40 this year, leaving far behind the girlish wistfulness of the first two records, while her voice loses none of its considerable charm. Tracks such as "Buffalo Ghost" would sound at home on the previous projects, but much of the album adopts the languid, jam-band tone she and her bandmates wanted from the start.

"We were aching to make the record we always wanted to make," Brickell says in her first interview about the new project.

The band's manager, Carla Sacks, brought the nearly finished album to Concord, which purchased Fantasy in late 2004. "The idea of (Brickell) working with New Bohemians again was really enticing," Concord senior VP of strategic marketing, Robert Smith, says. "The nature of the songs and the way she sings seems to fit a contemporary audience."

Concord serviced the track "One Last Time" to triple-A, non-commercial and college radio the week of May 22.

The campaign will also focus on media, touring and print advertising. "This is an artist where word-of-mouth really counts," Smith says. "The expectation is not that the album will achieve its pinnacle the first week and hover, it's going to come out and build.

LOOKING BACK

Brickell has no bitterness when she talks about 1990's "Shooting Rubberbands at the Stars," which featured the massive hit "What I Am" but saw no strong follow-up success. "There are no regrets, simply a sense of fulfillment," she says. "We had to replace our original drummer with Matt Chamberlain, who was also our friend, but it broke our hearts to experience the dream without him," she says. "We were known and accepted, but we were altered and weren't known as the jam band that we ultimately were. We didn't stand up and press for what we wanted. It was like, 'Yes, boss.'"

Although it has been 16 years since the last New Bohemians record, the band members have never been out of each other's sights for long.

When I moved to New York from Texad, I'd go home every three or four months and every winter until my kids started school. We'd all get together and jam," says Brickell, who married Paul Simon in 1992. "We'd write songs every time, so we just had this big collection. We just kept having this long-distance affair."

Though "What I Am" became a hit around the world, New Bohemians, collectively, and Brickell as a solo artist, have had low sales; other than the double-platinum "Shooting Rubberbands at the Stars"—especially given the fame Brickell achieved.

"Ghost of a Dog" has sold 177,000 in the United States since the 1991 bow of Nielsen SoundScan. Brickell's first solo album, 1994's "Picture Perfect Morning," has sold 274,000, while her last effort, 2003's "Volcano," has scanned 65,000 units.

Regardless of what happens commercially with "Stranger Things," Brickell says the last thing she wants is the kind of attention she received after "Shooting Rubberbands at the Stars."

"I stepped right into an MTV culture," she says of that time. "People yelling my name while I'm singing a song was really embarrassing. What am I supposed to do? Wave and smile? You want the acknowledgment from someone you've seen on TV. I don't know how to be that person."

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DON OMAR A REGGAETÓN ‘KING’

When it comes to hit efficiency, Puerto Rican reggaetón star Don Omar gets a lot of mileage.

With a single studio album to his name—2003’s “The Last Don”—Omar has managed to place a staggering 10 titles on Billboard’s Hot Latin Songs chart since the album’s release. Although some of these are new tracks from compilation albums they are all written or co-written by Omar and all but two are from his own albums, released within months of each other.

Now, as Omar is releasing his second studio album, “King of Kings” (V/Machete), all eyes are on him. “He really hasn’t stopped making songs,” Machete Music president Gustavo López says. “He’s kept himself very visible, although he hasn’t had a brand-new album.”

Expectations are high for Omar (his real name is William Landron), as much for his radio appeal as for his sales record. According to Nielsen SoundScan, “The Last Don” has sold 330,000 copies, while “The Last Don Live” and last year’s remix compilation “Da Hitman...” have each sold more than 200,000 copies. Last month, Omar received RIAA certifications for shipments of more than 2 million copies of his three albums, making him the biggest-selling reggaetón artist after Daddy Yankees.

And while his name may not be quite as recognizable to the mainstream, some of his songs are. Omar’s hits include reggaetón anthems “Dale Don Dale” and “Reggaetón Latino,” the romance-tinged “Ella Y Yo” and “Dile” and the thought-provoking (and much-covered) “Pobre Diabla.” Such versatility is part of his appeal. The first single from “King of Kings,” for example, is “Angelito,” the tale of a girl who gets infected with HIV after casual sex. The track is No. 4 on Hot Latin Songs.

It is the top-requested track on rhythmic top 40 KXOL Los Angeles, according to Spanish Broadcast System programming VP Pio Ferro, who was taken by surprise by the popularity of such a tough-themed song. But, he says, “Don shares the spotlight as one of reggaetón’s truly big dogs. He’s at the top of the hill with a few select others.”

Omar was discovered with a flair for eloquence, Omar has always stood out for his lyricism. On “King of Kings,” he aggressively fuses styles, going from straight-ahead reggaetón dance tracks to rap and dancehall—to a surprising ballad accompanied by solo piano. The opening track, “Preciosa,” is full of Middle Eastern influences and features violinist Min Ben Ani. Other album guests include Mackie Banks and Beenie Man.

“I’m an urban artist who loves reggaetón and who is a face of reggaetón,” Omar says, explaining the eclecticism. “Reggaetón is a genre that can fuse with dancehall. It’s part of our movement and our urban culture, as is hip-hop.”

As open as he is to other sounds, Omar is not obsessed with going after a mainstream audience. “My audience is Latin,” he says. “All, all that I have, I have from Latin. The fact that my music is heard worldwide, I don’t see it as a way to gain a mainstream American audience, but to gain those [second- and third-generation] Latino.”

Paradoxically, Omar cites musicians/executives like Jay-Z and 50 Cent as musical and business influences. His decision to remain with V/Machete, a Latin label, for example, also relates to him enjoying broad autonomy as an artist and an executive, heading his own label, All Star Music. Machete is offering exclusive bonus tracks for those who purchase the CD at Wal-Mart or on iTunes. Target purchasers will also receive a bonus track, “Copa” (Cup), that will be used for Target World Cup promotions. The full album will be available as mastertones for ringtone buyers. In addition, two Omar tracks are featured on the soundtrack to “The Fast and the Furious, Tokyo Drift,” out June 20.
`Hustlin’ Pays Off For Miami’s Rick Ross

When most people think of South Beach, it’s supermodels and fashionistas and pastel-colored art deco buildings. But local Rick Ross’ Miami is a lot more “Scarface” than “Miami Vice.”

Take Ross’ breakout hit, “Hustlin’.” The MC took his moniker from Los Angeles Crip Freeway Rick—rumored to have introduced crack cocaine to the gang—and Ross’ track is all about slinging cocaine. With Billboard’s Hot R&B/Hip-Hop Songs chart largely populated with catchy, but ultimately lightweight fare, “Hustlin’” hits the bull’s-eye of hip-hop’s infatuation with making something out of nothing.

In a way, that’s the story of Ross himself. The MC had rhymed and ghostwritten in Miami’s local scene for 10 years, but got his break when “Hustlin” caught on in Miami—and caught the ear of Shakir Stewart, Def Jam senior VP of A&R. “I watched the ‘Hustlin’’ record grow while I was in Miami and brought [Jay-Z] in,” Stewart says. “What made Rick Ross stand out was that he’s a real lyrical guy. It’s not just about the beat and a one-liner.”

In January 2006, Def Jam signed Ross to a four-album deal that the MC says is worth $10 million.

“When I finished ‘Hustlin,’ I knew it was gonna be a hit,” the linebacker-sized Ross says. “I took it to radio, and it kept growing. And then [WQHT New York] DJ Cipha Sounds got hold to it.”

The commanding track has indeed pushed the Carol City, Fla., native above the Mason-Dixon line and into Middle America. His Gil Green-directed video hit in early April and has stayed in steady rotation. Ross is even one of the artists spearheading MTV’s new Discover & Download campaign, pushing multigenre artists with potential mass appeal across MTV, MTV2, MTVJams and MTVU simultaneously.

“Hustlin’” is the No. 13 most-played video on MTV, No. 5 on MTV Jams and No. 9 on MTV2 as of mid-May.

All of which means the world will be very familiar with Ross’ signature, ubiquitous shades and extremely well-groomed beard (“It’s all natural—I’ve never dyed it,” he says) by the time his debut album, “Port of Miami,” drops in July.

The recording includes work from producers Jazze Pha, Just Blaze, Kanye West, Nitty and buddies Cool & Dre. Jay-Z is also slated to hop on a track for his newest recruit.

Ross has done a lot more for his hometown scene than shout it out in his album title. The MC is thrilled to help shine just a little more light on the Sunshine State.

“We’re all supporting each other,” says Ross, the first artist from Island Def Jam’s recent joint venture with Miami’s Slip-N-Slide Records, home to Trick Daddy and Trina.

Orlando, Fla.-based production duo the Runners cooked up the thick organ, screwed-up book and ominous husk of “Hustlin.” The pair has made the organ their signature sound and used it for artists like Lil Wayne, Dre’s “Chevy Ridin’ High” and new Cash Money Young Money artist Currency’s “Where Da Cash At.”

Rapper RICK ROSS was active on the Miami hip-hop scene for 10 years before Def Jam A&R exec Shakir Stewart signed him to a four-album contract reportedly worth $10 million in January. His debut album, ‘Port of Miami,’ is due in July.

‘He’s a real lyrical guy. It’s not just about the beat and a one-liner.’

—SHAKIR STEWART, DEF JAM RECORDS

The Runners let Ross’ chorus about ends justify- ing means speak clearly to hip-hop’s mantra of survival.

Ross is also on DJ Khaled’s “Holla At Me,” Dre’s “Chevy Ridin’ High” and the upcoming Poe Boy Entertainment “Live From 105” compilation. And he has his posse, the Carol City Cartel—Torch, Munloch, Ashlee Ross and himself—dropping later as well.

Def Jam’s Stewart, a man with a sharp eye for Southern talent—he signed Young Jeezy, whose first Def Jam album debuted at No. 1 on Billboard’s Top R&B/Hip-Hop Albums chart—believes Ross and Florida have bright hip-hop futures.

“He isn’t limited to a Southern sound,” Stewart says of Ross. “And with the Dade County explosion, DJ Khaled and Rick Ross are at the forefront. They’re going to continually flood the market.”
Heard Anything Good Lately?

People In The Latin Biz Discuss What Music Is Turning Them On

Apparently, my colleague Guil Mitchell and I are asked similar questions (see her column on page 34). Like her, I often get the question: “Have you heard any good music lately?” People usually ask me this with a degree of skepticism, as if good new music were a rare commodity. This time out, I decided to ask industry executives, producers and writers what they were listening to.

“The soundtrack for the film ‘La Mujer de tu Hermano.’ The repertoire is cool and smart... It creates a great ambiance to drive at 3 in the morning. Also, SII’s ‘Move Shine.’ Brings back memories of great spring nights listening to Sade in Miami Beach before it became Sote.”

José Tillán
senior VP of music programming/talent strategy, MTV Networks Latin America/MTV Tr3

“The Fray’s ‘Over My Head (Cable Car).’ Great melody and voice, great song. Julieta Venegas’ ‘Me Voy.’ Feel-good song about love and loss, beautiful music and a great way of saying that it did not work out but it is not the end of the world.”

Sean Paul’s ‘Temperature,’ for the elliptical machine.”

Luana Pagani
senior VP of marketing, Sony BMG International

“In English, Snow Patrol. It’s refreshing, pop, but with an edge, indie-leaning rock. And James Blunt. His music is very poetic, lot of rhythm and romance. In Spanish, Calle 13. Finally a reggaetón/Latin urban group that doesn’t really sound like all the reggaetón music out there. And [Venezuelan singer/songwriter] Jeremiah. Love his music and lyrics. The Latin James Blunt?”

Angela Rodríguez
president, AR Entertainment

“Alejandra Guzmán’s new album, ‘Indeleble,’ has beautiful musical arrangements and presents a new phase of her career and persona. Many people will relate to her lyrics as they speak of romantic love and love to oneself. Also, Fulanito’s ‘Individual’ because it’s varied, with songs in English and Spanish, ranging from tropical to rock.”

Cecilia Elizalde
producer, “Billboard Latino”

“The new pop, particularly [such groups as] Reik and Camila. Camila sounds young and fresh, and it’s definitely something I’m looking forward to seeing grow.”

Monica Ricardez
Latin product director, MTS/Thrive Records

“The New Sound of Latin Music [on Nacional] has a variety of artists, and different sounds. Also, a new regional [Mexican] artist called El Mayo de la Sierra. He’s very young, but has a very deep, emotive voice, the kind you would associate with someone older. Same thing with his lyrics. A very mature artist.”

Sergio George
producer

“Camila, the [pop] group headed by Mario Domm. He is an excellent songwriter/producer bringing new and refreshing sounds to the Latin pop market.”

Eddie Fernández
VP for U.S. Latin and Latin America, Sony/ATV Music Publishing

“Miguel García [Charly García’s son] is a young singer/songwriter that writes in a vintage ‘70s style, with a folk feel and introspective lyrics. His album is called ‘Quieto o Disparo.’”

Marcelo Fernández Bitar
journalist

“My new favorite artist is James Blunt. Among the albums I’m working, Julietta Venegas’ ‘Limon y Sal’ and Diego Torres’ ‘Andando’ (due in July). Diego’s because I feel he is more intimate here. In Julietta’s, personally, I love ‘Ulima Vez,’ duet with Dante Espinetta.”

Paula Kaminski
VP of marketing, Sony BMG Nove

“Esisy Con El Y Pienso En Ti” [from “Así Soy Yo” by Anaís] is a great song from a great songwriter, Alejandro Montalbán. The tracks were done by wonderful musicians in Milan and it’s a great vocal performance. In that particular song, it all came together.”

Camila

“Wanna”

“Now I’m lame, but I couldn’t hide my excitement when I first heard “Why You Wanna.” T.I.’s next single. Of course, the track is geared toward the ladies as T.I. rhymes about why he should be the man in some woman’s life, and it probably doesn’t hurt that I’m a woman. The track is rising up Billboard’s Hot R&B/Hip-Hop Songs chart and currently sitting at No. 15. But the greatest thing about “Why You Wanna” is Crystal Waters’ “Gypsy Woman (She’s Homeless)” sample. The house track “Gypsy” dropped in 1991 and reached No. 8 on The Billboard Hot 100 chart.

Funnily enough, the song’s sample still resonates with hip-hop heads. “Why You Wanna” bubbled as hip-hop’s favorite for the first few months of 2006; now that T.I. shot a video to bring the single national, it may just be a wrap. So in good taste, I reached out to Waters and Kevin “Khao” Cates, the producer of “Why You Wanna,” for their opinions on the song: Bump it or dump it?

“Yes, I do like it,” Waters says when asked of the rebirth of “Gypsy.” “And I’d like to take this time to personally thank Mr. F for the substantial increase in my publishing check. God bless you and may you sell $10 million of albums.”

And while she says “Why You Wanna” could’ve been better with her vocal on it, Waters doubts T.I. will inspire a mainstream house revolution—and that’s probably for the best.

“There’s still a huge house and dance community and I think the kids kinda like it that way,” Waters says. “The stuff that makes it to radio these days in America seems kinda wack. I like being underground.”

Meanwhile down in Alabama, “Why You Wanna” producer Cates found Waters’ track while digging through his crates. Starting his 10-year production career as a local radio DJ at Clear Channel R&B/hip-hop WZZT Montgomery, Ala., he “sat on the shoulders” of then-local producers DJ Fingers and Northern Californian-by-way-of-Alabama Rick Rock.

Khao remembers that “Fingers let me borrow his MPC [sampler] and from there it was history.” Khao developed a relationship with Grand Hustle label head and T.I.’s manager, Jason Getz, enabling the producer to flip his practice into hip-hop perfection.

Khao has been a busy man these days, working on Young Jeezy’s “Last of a Dying Breed,” Paul Wall’s “So Many Diamonds” (with T.I. on the track), Lil’ Kim’s “I Know You See Me” and “Get Yours” and Ruben Studdard’s first single off his new album, “Return of the Velvet Teddy Bear.” But Khao says he hasn’t gone soft for Studdard. “It’s actually hard,” he says. “But it’s not unbearably hard to where you’re looking strangely at Ruben. It’s the perfect mixture.”

On the pipeline, Jessica Simpson and Justin Timberlake have both reached out to Khao for their upcoming L.P.s. Timberlake may do a T.I. collaboration, hopefully over a Khao beat. Meanwhile, Khao’s staying humble by working with local talent while shaping his own project as a solo artist.

And as for flipping “Gypsy Woman” and his love for Waters, “I grew up off that song,” Khao says. “It was the skate record, and I always thought it would be hot to turn that record around.”
CSN&Y Exercise Their ‘Freedom’
Veteran Foursome Hits The Road For Summer Tour

For those who like a little music with their politics, Crosby, Stills, Nash & Young’s summer tour will definitely be the one to see. The outing, pointedly called the Freedom of Speech Tour, kicks off July 6 in Philadelphia. The tour name should provide enough of a clue that CSN&Y want to rescue America from the conservative right.

Young has certainly made his feelings clear with his excellent album “Living With War,” which will be performed during the tour. And Graham Nash says, “I have a feeling it’s going to be a very interesting summer. With the response to Neil’s album, I have a feeling that it’s touched a nerve. CSN&Y are going to be saying all that because it’s very obvious that this administration is driving this country to ruin, and I think that George W. Bush should be impeached and should be gotten rid of.”

We are quite sure Nash does not mean “gotten rid of” in the same way that Pat Robertson felt the United States should exercise its “ability to take [Venezuelan president Hugo Chavez] out.” But he is now the third member of the group to publicly say Bush should be thrown out of office.

Which leads us to wonder: Is it a performer’s responsibility to be politically informed and be willing to voice their opinions? Only if the artist feels so inclined and has done his or her homework, we say. There’s nothing worse than watching some dour-headed artist spout an uneducated opinion just because someone has put a microphone under his or her nose.

Nash adds, “I think the responsibility of songwriters is to write about what happens to them as human beings, and what’s happening as human beings is we’re unbelievably disappointed in the way this country is going and the freedoms that it stood for that are being trashed by this administration.”

Granted, no longtime CSN&Y fan can possibly be surprised by the members’ political slant given their long history of issue-oriented songs, whether it be “Ohio” or “Almost Cut My Hair,” but we suggest you take any remaining Bush/Cheney 2004 bumper stickers off your car before entering the parking lot on this one.

THE NEXT BIG THING?
When Lil Jon tells us he knows what the next big musical trend will be, we believe him. The crank pioneer, who snared his third consecutive songwriter of the year award at BMI’s recent Pop Awards, says we should look out for crank rock. “I’m merging crank and rock together,” he says. “It’s not going to be like the mash-up thing that everybody’s doing. It’s going to be more genuine than that because I come from a punk-rock scene as well as being a hip-hop kid.”

“We’re in. Look at how well the merger of metal and rap worked via acts like Linkin Park.”

WE’RE NOT BUYING IT:
When Heather Mills and Paul McCartney partially blamed their recent separation on the media, saying in a statement, “[We] have found it increasingly difficult to maintain a normal relationship with constant intrusion in our private lives,” we thought, “Who are you trying to kid?”

More so than almost any other superstar, McCartney has lived gracefully and comfortably in the media’s glare for 40-plus years. And Mills has had absolutely no problem beckoning the media when she wanted to tout her work with land mines or the fate of baby seals—and the press came running.

We are opposed to paparazzi chasing celebrities’ cars—and know the U.K. tabs are much harsher than those in the United States—but you can’t have it both ways. You cannot court publicity when it suits you and then cry foul when you want to be left alone, and blame something as personal and intimate as the breakup of a marriage on the media.

Backstage At The ACM Awards
Trace Adkins, Sara Evans And Others Make It A Memorable Night

Get them loose and happy with a trophy in their hands, and country artists are liable to say the darnedest things.

Backstage at this year’s Academy of Country Music Awards was no exception. Billboard correspondent Ken Tucker witnessed the antics in the press room at the event, held May 23 at the MGM Grand Garden Arena in Las Vegas.

After performing a rousing rendition of his booty-shaking number “Honky Tonk Badonkadonk,” complete with dancing Vegas showgirls in skimpy outfits, Trace Adkins was asked how he defends the controversial song. His honest answer: “It’s indefensible.” Then, gently chiding his critics, he said, “If you take it too seriously, you just take things too seriously.”

Regarding his top new male vocalist win 10 years ago, Adkins said, “I remember shortly after that my career started going straight into the crapper, I barely survived it. I’m glad I can’t win that again.”

Sara Evans got teary onstage accepting her female vocalist of the year trophy, her first ACM Award. Asked later where she’ll keep it, Evans quipped, “In the kitchen when I eat breakfast. In the bathroom when I’m in there. In the shower. Between me and my husband in bed.”

Craig Wiseman won the song of the year prize for co-writing the Brooks & Dunn hit “Believe.” While he is now arguably Nashville’s most successful songwriter, he noted that when he first moved to Nashville, he slept in a van and stole showers from a KOA campground.

CBS “Late, Late Show” host Craig Ferguson, who presented the top male vocalist award to Keith Urban, said he asked Urban to be on his show. “He said something Australian that I didn’t understand,” Ferguson said in a thick Scottish burr, then admitted, “I’m here just trolling for guests.”

Ferguson said he likes country music because the songs are literal. “If they say, ‘I am a walrus,’ they are a walrus.”

OTHER NEWS FROM VEGAS: Brooks & Dunn have signed to do a series of performances at the Las Vegas Hilton in 2006-2007. The first set of shows will be during the National Finals Rodeo in December. More shows are scheduled for March, July and December 2007. “Hilton knows they’re going to get their money back because we’re such bad gamblers,” Kix Brooks said.

Terri Clark, who spent 11 years with Mercury Records until earlier this year, has landed a new deal with Sony BMG.

Trace Adkins will play a “very significant part” in a new feature film in the works from CMT Films due to start shooting this summer, according to CMT VP of programming Chris Parr. CMT Films previously teamed with Paramount for the upcoming “Broken Bridges,” which stars Toby Keith in his first starring film role.

Vince Gill, who is working on an ambitious new multimedia CD project, described it as being “all over the map,” and featuring duets with Diana Krall, John Anderson and Del McCoury.

After performing as part of a tribute to the late Buck Owens, Dwight Yoakam said that an Owens tribute album is in the works. Trick Pony is getting ready to go into the studio with a new producer, Byron Gallimore (Faith Hill, Tim McGraw, Jo Dee Messina). The group’s first three CDs were produced by Chuck Howard.

Keith Urban said he is halfway through recording a new album and expects it to be released this fall. Any duets planned? “I’ve got somebody in mind, but I haven’t asked him yet,” Urban said. It’s just a guess, but Urban performed earlier in the evening with Brooks & Dunn, and had Ronnie Dunn as a guest at the Country Radio Seminar in February.
Frankie Knuckles Makes Some Noise

If you want something released right, release it yourself. That is Frankie Knuckles’ stand.

The genteel house music godfather is returning to the spotlight this month with a new album and a fresh reproduction of a 15-year-old classic, both of which will come out on his newly launched label Noice Music.

“I have learned that there’s a lot of people who really believe in me and my craft,” he says. “Even if I’m only making music for me and them, that’s fine. I’m not going to lose my shirt, but it’s better that I have control over it rather than put it in the hands of somebody who don’t have a clue.”

Knuckles’ career during the last decade has focused primarily outside the United States because, he says, “you go where you’re wanted.” He is, however, still one of the most beloved figures in American dance music. Noice’s first release is a re-recorded and remixed version of the 1991 instrumental hit “The Whistle Song.” The track can still wrap a dancerfloor with love.

“It’s kind of like an old blanket, isn’t it?” Knuckles says.

Noice’s other ambitious project is a track-by-track reimagining of Knuckles’ 2004 album “A New Reality” (Defected) called “DubJay’s D’Light.” The new versions were created by a who’s who of house producers from David Morales to Blaze, and all dub versions that feature snippets of vocals instead of the full vocal to add to the tunes’ international appeal.

“I’ve noticed that a lot of DJs, especially around the world, rely more on dubs,” Knuckles says. “It’s easier when the songs are not convoluted with so many vocals, because depending on what country you’re in, there could be a language problem.”

“D’Light” was inspired by U.K. club/soul trio fascination’s 1983 release “Night Dubbing,” which reinterpreted its 1982 album “In the Heat of the Night” in the same way, and included a remix by Larry Levan.

ZERO 7 PLUS TWO: When electro-soul duo Zero 7 hits the road this summer to support its third full-length “The Garden” (Atlantic), the pair will share the stage with two intimidating new names. Not Sia Furler and Jose Gonzalez, both of whom contributed subbed-out yet powerful vocals to the album and will re-create them live. Nope, the new guys are laptops. They’ll be loaded with Ableton Live, the software that is slowly revolutionizing the electronic music world, from the studio to the DJ booth to the stage.

“Taking computers onstage isn’t something we’ve done before, and it’s pretty scary,” Zero 7’s Sam Hardaker says. “I’m sure there are times when they’re going to let us down. We’ve got to be comfortable with that (possibility).”

But Hardaker believes the cyber additions will be worth the risk. They’ll make it possible for him and Zero 7 partner Henry Binns to “incorporate some aspects of the record” into the duo’s otherwise classic drums/bass/guitar setup. “Rather than using the exact sound [from the record], we’ll create something that gives a similar effect,” he says. “It won’t be a glitch-fest; there will be a strong live element—but it can bring something to the performance that we haven’t known before.”

Q: What was your process in writing this album?
A: I concentrated on writing songs with structure that could be on the radio. Lyrically, it’s as good as anything I’ve ever written. It has an immediate feel when you listen to it because it was written in 12 days. I was bartending in New York City, and everything was crazy. I was making no money, it was a really desperate time. I think that comes out in the lyrics and comes out in the record.

NOLA Comes To Harlem

The Jazz Foundation of America may have started as a homespun organization to help elderly jazz and blues musicians pay their rent and medical expenses, but the New York-based group has blossomed into a major force in the musical community’s response to Hurricane Katrina’s devastation in New Orleans.

Case in point: After Fats Domino’s prized piano was destroyed by the floods, the JFA supplied him with a new one. It also raised more than a quarter-million dollars to buy instruments to help get unemployed musicians back on their feet.

At JFA’s fifth annual A Great Night in Harlem benefit concert May 4 at the Apollo Theater, New Orleans came to New York. The New Birth Brass Band was flown in that morning from its appearance at Jazz Fest; the group opened the show with a slow-funereal march through the aisles that erupted into a rousing celebration.

Later, clarinetist Dr. Michael White and his trad jazz Liberty Band, also flown in from the Big Easy, played music from the city’s jazz repertoire, including the legendary Buddy Bolden’s “My Bucket’s Got a Hole in It.” Also, keyboardist Davell Crawford, dubbed the Prince of New Orleans, performed with trumpeter Kermit Ruffins.

JFA founder/executive director Wendy Ossorno welcomed the crowd by acknowledging the plight of displaced New Orleans musicians who have “given us an amazing gift in their music.”

She added, “Not too long ago, the JFA was helping 35 musicians a year. [Since Katrina], it’s been 35 a week.”

MCs included comedian Bill Cosby, actor Danny Glover and pianist Dr. Billy Taylor, who introduced such guests as folk icon Odetta, jazz guitarist James Blood Ulmer, and pianist Harold Mabern’s band featuring saxophonist Gary Bartz, bassist Ron Carter and drummer Ben Riley.

The highlight of the evening came at the end when smooth Chicago blues singer Johnnie Mae Dunson Smith, a JFA recipient who wrote songs for Muddy Waters and Elvis Presley, ripped into a short set from her wheelchair.

Her band? Her son, guitarist Jimi Prime Time Smith, pianist Henry Butler, drummer Will Calhoun and on guitar, Elvis Costello, who earlier sang his song, “River in Reverse,” from his upcoming album of the same name with Allen Toussaint, set for release June 6 on Verve Forecast.

The event raised $1 million, which Oxenhorn says will continue to help New Orleans musicians find housing, instruments and employment.

Q: How do you deal being on the road with four guys?
A: Well, I grew up with three brothers so I’m used to what comes with hanging out with guys. But definitely miss girl. I’m a girl’s girl. I like hanging out with girls and going out for wine and cheese and trash talking. I used to be a tomboy when I was a kid, but now I really do appreciate women. I love working with women. I love women in the industry, I love that Jive Records has so many women working for them, it’s important to women empowerment. I love men, but I’m not a Feminist, though I have feminine views. You can’t use being a woman as a scapegoat, and I believe that is something people do a lot.

Q: What is there in today’s market for a female-fronted rock band?
A: I feel like we are filling a niche that needs to be filled. There was Gwen Stefani, but she’s on her own [for now]. There’s Evescence, but that’s more metal. I feel there is a place for us. We just need to capitalize on that right now.

Q: Is there a room in today’s market for a female-fronted rock band?
A: There is a need for a band that brings something to the performance that we haven’t known before.”

Jazz Notes

DAN OUELLETE douellette@billboard.com

A saxophone soloist in the United States after 1950. He recorded more than 20 albums, some of which are considered classic jazz repertoire, including “Hole in the Wall.”

Q: What is your favorite song on the album?
A: “Stay.”"
**ALBUMS**

**RAIL**

**ICE CUBE**

*Laugh Now, Cry Later*

Producer: various

**Release Date:** June 6

**Gangsta godfather Ice Cube faces nearly impossible mission with his first new record since his big hit with 2000's "War and Peace. Vol. 2." He has to convince the quick-to-forget hip-hop community that the star of "Are We There Yet?" has any appreciable street cred left. ("I'm a gangsta, I know when I got it good," he rhymes dismissively of himself.)

Surprisingly, a middle-aged Cube still packs a youthful punch when he comes to his 18-track gangsta tales ("They give us drugs and guns, then wonder why in the fuck we thug," he preaches in menacing baritone throughout the record), and there are probably enough strong, stepped-down rhymes about herb ("Smoke Some Weed") and women ("A Lotta That" with Snop Dogg) to stamp out his street approval. But as Cube makes clear in "Child Support," money-and-stripper tracks are not exactly novel, and he's much more potent shooting down bigger targets like the TV nation in "Until We're Rich" and institutionalized racism in "Race Card." With "Laugh Now, Cry Later" he has done a lot of it. —JV

**CHRISTIAN**

**DOWNHERE**

*Wide-eyed and Mystified*

Producers: Mark Himmermann, Greg Collins, Dov Oishi

**Century Records**

**Release Date:** May 23

With its previous two releases, Downhere roared onto turning rock outfit collected Dove and Juno Awards and earned itself a devoted legion of fans throughout North America. That faithful following will rejoice over Downhere's newest effort, which also marks its Century Records debut. Produced by the group with Mark Himmermann (dc Talk, Michael W. Smith) and Greg Collins (U2, Gwen Stefani), the album is an anecral feast. Listeners will detect a hint of Beatles, a touch of '60s and even a taste of Queen's dramatic flair. But comparisons aside, the band forges its own identity with literate, compelling songs, engaging musicianship and strong lead vocal performances. "The More" is an inspirational anthem with a gorgeous melody and well-written lyric. "The Real Jesus" is a poignant social commentary and a personal revelation. Other highlights on the 13-song collection include "I Will Follow Your Voice," "Little is More," "Remember Me." One of the most anticipated new records this year, "Wide-eyed and Mystified" lives up to the hype that preceded it and should strike a strong chord with Downhere's fans. —DEP

**JAMES LUTHER DICKINSON**

*Jungle Jim and the Voodoo Tiger*

Producer: Jim Dickinson, David Less

**Memphis International**

**Release Date:** May 30

Kickoff tune "Red Neck Blue Collar" by Bob Frank perfectly represents Jim Dickinson's rootsy individualism. The song depicts a working man too easily satisfied, never questioning his knee-jerk patriotism or the reasons his paycheck has "few dollars." Abetted by his sons Luther (guitar) and Cody (drums) from North Mississippi Allstars, the gruff-voiced veteran session man and producer unearths heart-rending beauties from lesser-known writers like Collin Wade Monk's "Virgin Bums." Chuck Leavell's wingspan and Little Rock singer/songwriter Greg Spradlin's "Of Out." Leaning on the pedal during this swell ride, there's the giddy grit of Johnnie Taylor's "Love Bone" (aka "Love Bones"), the 1949 Louisiana swing of "Hadaloc Boogie" and even a detour to Brazil for "Samba De Orelho" from "Black Orpheus." That's what we call the really deep South. —WR

**LESLIE CLAYPOOL**

*Of Whales and Woe*

Producers: Claypool Prawn Song

**Release Date:** May 30

Claypool's music is like an exercise in frenzied multitasking — myriad notes zing by as if he's organizing arrangements on the fly. "Of Whales and Woe" travels at that hurried pace, save for the polka-sih interlude "Robot Chicken." Even though Claypool sings a lament for "Vernon the Company Man" and ends the record with a non-kissed instrumental, which throws in a ringing telephone and Indian whooping), the album is less avant-garde than his usual ramblings. "One Better," "Phantom Patriot" and "Nothing Ventured" take cues from James Brown, as they are infested with horn blats, xylophone and hard-popping, funky bass. His ode to cornfed sweetheart "Iowan Girl" is more of a bass exercise than a complete song, but he makes it a thumpin' hoedown by rattling off the lyrics auctioneer-style and picking his bass like a four-string banjo. —CLT

**LOS LONELY BOYS**

*Diamonds (3.25)*

Producers: John Porter, Mark Wright, Los Lonely Boys

**Writers:** H. Garza, J Garza, R. Garza

**Publishers:** Garza Bros/Either Or/EMI Blackwood (BMI) Or/Epic

This "Heaven," Los Lonely Boys turned a fairly standard beach music ballad into 2004's song of the summer, scoring across the board at radio and earning the trio a Grammy Award and multiple platinum sales of their debut album. The brothers Garza do not stray far from the familiar with "Diamonds," the first single from follow-up CD "Sacred," due July 18. Loose electric rhythms, easily recognizable harmonies and a lovevick sock hook are already serving as a magnet for adult top 40 and triple-A radio. Los Lonely Boys definitely have their own signature, and with warm weather right around the corner, "Diamonds" sounds like an even bet to propell the boys back to heaven. —CT

**T.I.**

*Why You Wanna (3.37)*

**Producer:** not listed

**Writer:** not listed

**Publisher:** not listed

**Grand Hustle/Atlantic**

T.I. pours the charm on thick with "Why You Wanna," the second single from his fourth album, "King." This laid-back cut, with its keyboard-based beat, is a nice shift from his more frenetic singles like "Bring Em Out" and "What You Know." Here, the Atlanta rapper is just as witty but more reined and methodical in his delivery. The sing-songy hook ("Why you wanna go and do that love") borrows the line that A Tribe Called Quest frontman Q-Tip made famous in his "B yaptown Jones Got It Gone." And while the lyrics are somewhat trite ("Life is like a chess move/You need to make your next move"), T.I. delivers each verse with Prophets' "Somewhere Down" the same level as a flatirious flow. He proves he can speed it up or slow it down with the best of them and still be magnetic. —CH

**LATIN**

**DON OMAR**

*King of Kings*

Producer: William Omari Landrón (Don Omar)

**Release Date:** May 23

Reggaetón star Don Omar delivers his second studio album a full three years after his debut. And while there is still some shake-your-bootie fare here, most of this 18-track set is worth the wait. The introductory "Predica," featuring vioinist Mir, sets the tone, leading over Middle Eastern lines and Omar's rao prayers, is a good wake-up-and-listen track that gives the way for an eclectic-minded album big on Middle Eastern music, dancehall (Mackie Ranks and Beenie Man are featured on rap). There is also a lot of lyricism, an Omar specialty, particularly on the melancholy first single "Angelito," a parable about the dangers of casual sex. Omar goes out on a limb with "Tu No Sabes," a ballad sung over solo piano, and the final "Amarga Vida," a soliloquy set to a percussion vamp. Yes, it is sometimes over-indulgent. But it also highlights an artist with staying power. —LC

**SPOTLIGHTS**

**REVIEWS**

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential.
mediation. Indeed, “Move into Your Life” is packed with flip-flop-friendly, feel-good anthems that boast catchy hooks and licks from distorted vibes. But while Frankenreiter’s vocals have grown more versatile, his melodies are too predictable, and one wishes—not without jealousy—that the blissed-out lyrics would occasionally surf beyond the beach-life formula.—SP

ART BRUT Bang Bang Rock & Roll

Producer: various

Downtown/Atlantic

Release Date: May 9

At last, Art Brut’s joyously sardonic “Bang Bang Rock & Roll” sees the new Downtown indie rockers return with the sacred triumvirate of sex, drugs and rock ‘n’ roll on its head, lead singer Eddie Argos uses a deadpan speak-sing to poke fun at everything from being too drunk to get the job done under the constraints of B-side-obsessed, music-freak fashionistas and shallow aspirations. Though most of these songs mix late-’70s alt-punk conventions with contemporary post-punk moves, sunny “wah-wahs” occasionally brighten the lead guitar and the band stand muscles apart from peers like Franz Ferdinand and Bloc Party. A highly enjoyable, often hilarious and sometimes rather shrewd critique of today’s hipster scene and pop culture in general, the only question is how long Art Brut can keep the joke running.—SV

GEORGE THOROGOOD & THE DESTROYERS

The Hard Stuff

Producer: Jim Gaines

Eagle Rock

Release Date: May 30

Anyone in search of straight-ahead rock’n’roll and blues will find a robust plateful of blood-red meat and potatoes here. With a dynamic range running from frantic to formulaic, George Thorogood does not disappoint. A dead-on mix, rightfully treating “restraint” as a dirty word, turns the title cut into arguably the most-have-no-mercy rocker Thorogood has ever attacked in his 12-album, 30-year career. Even the slow blues “Little Rain” delivers a sax ride to stir the dead, and “Any Town USA” is a pseudo-driving Thorogood at his best. Any nit-pickers complaining that he has been largely remaking the same record for three decades might well have asked Muddy Waters why his three-chord blues only had three chords. Thank-fully, Thorogood shows not the slightest inclination to reinvent the wheel, happy to keep the audience on the hard-rocking road of which he is a master.—GE

JAZZ

TIEMPO LIBRE

What You’ve Been Waiting For (Lo Que Esperabas)

Producer: Jorge Gómez

Shanachie

Release Date: May 23

Settled in Cuba and knocking it down in the United States, the members of Tiempo Libre worked out a hybrid Latin dance style known as “timba.” The act’s debut disc, “Arroz Con Mango,” caused quite a stir upon release, so many fans have been waiting for the sophomore release. The new album relentlessly rocks, none of the 10 songs are originals, and the one track the group covers — “Baya Mo En Coche” — is a well-known Cuban favorite given a breath of life via a great Tiempo Libre arrangement. The first two songs offer a taste of the high-voltage timba grooves. Beautifully salsa dancers must find irresistible. Another fine tune is the cha-cha “Arrebata.” At the album’s midpoint, Tiempo Libre delivers a change of pace with the lovely bolero “Tengo Que Olvidarte.” This CD vibis late-night perspiration in Miami.—PWW

ELECTRONIC

BOARDS OF CANADA

Trans Canada Highway

Producer: Boards of Canada

Warp

Release Date: June 6

Part of the joy of picking up any act’s EP is plugging into what it does outside the box, in between albums and with material it would otherwise sit on the shelf. Boards of Canada’s “Trans Canada Highway” EP includes two versions of “Dayian Cowboy,” which was a song from their band’s 2002 album, “Lands End.” It’s a classic lyric about mending a broken relationship, and Ronnie Lane’s lead vocal is as compelling as always. This man could sing the phone book and people would love it, for Lane has genuine and赎回ed emotion and be just as moved. To put icing on the cake, Sheryl Crow and Vince Gill also add vocals, making this one delicious single. The melody swirls, those distinctive voices die in and out, and it’s obvious you’re listening today’s Nashvile Sound at its best. A hit? Yes. A smash? Unmistakably.—DEP

ROCK

ARCH ENEMY

My Apocalypse (5:25)

Producer: Rickard Bengtsson

Writers: M. Amott, C. Amott, D. Erlandsson

Publisher: Copyright

Control Savage Messiah/Media Century

Media

The next installment of Ozzfest is near, and along comes the new single from Arch Enemy’s “Doomsday Machine.” As if to remind Americans just which Swedish act was the breakthrough band at last year’s festival. “My Apocalypse” strikes up a marching band beat, then layers in waves of distorted guitars, and then dives into a song that morphs into rhythmic buzzsaws. Vocalist Angela Gossow cements her place as a growler who knows gender: It’s impossible to tell that the words “My apocalypse is here” are rumbling out of a woman’s throat. The song shifts into a quieter, almost trip-hop segment that harks back to Melodic’s “Master of Puppets’/“Orion,” complete with the solo, soaring guitar notes. “My Apocalypse” determinedly troopers on by, glorying in its aural might.—CLT

TRIPLE PLAY

NEIL YOUNG looking for a Leader 4:03

Producer: various

Young Publisher: Silver Fiddle Reprise

Times of crisis can breed some beautiful noise. A Canadian citizen deeply concerned with the state of our country, Neil Young returns to his blues roots and showcases the perfect medium for a raw, unfettered message. “America has a leader/But he’s not in the house.” Young sings as a big church choir turns his howl of dissent into a hopeful hymn. Driven by his fuzzy fretwork, “Looking for a Leader” is as energetic as it is poignant, an urgent, grungy explosion that has the immediacy of a live concert. It conjures “Rockin’ in the Free World” and could also speak to Pearl Jam fans. If it’s too unpolished for rock radio, triple-A will certainly join the campaign.—SP

POP

CHEYENNE KIMBALL

Hanging On (3:46)

Producer: Raine Maida, Chantal Kreviazuk

Writers: C. Kimball, R. Maida, C. Kreviazuk

Publishers: various

Epic

Cheyenne Kimball has been practicing for this moment all her life. “Playing Guitar Since 7,” writing since 8 and performing in public since 9, the teen prodigy won NBC’s “Most Talented Kid” reality show in 2003 and subsequently signed a multimillion deal with Epic. Launch single “Hanging On” fits the Michelle Branch niche (conventionally timed, given that Branch has gone country with the Wreckers) with a sunny pop chorus punch up by credible guitar work and production (from multi-talented Canadian husband-and-wife musicians Raine Maida and Chantal Kreviazuk) toughened and reinvented the singer’s obvious youth. “Hanging On,” about clear steerage of love’s ledeness, is a contender for top 40 and a mighty launching pad for an artist whose day has been marred by the Pretty nice sweet 16 birthday present, too.—CT

C NOTE

Forgive Me (4:02)

Producers: Aaron Accetta, Louis J. Pearlman

Writer: R. Gonzalez

Publisher: not listed

When C Note’s first album, “Different Kind of Love,” peaked at a less-than-lofty No. 163 six years ago, boy band godfather and pop mogul Lou Pearlman retooled his members and reinvented his mission. The group is now the launch act signed to his new Trans Continental Label Group, Pearlman—best-known for putting ‘N Sync and Backstreet Boys into orbit—does business with one C Note by drawing on the group’s mixed American/Latin roots. Second single “Forgive Me,” a contagious pop ballad reminiscent of 1994’s “I Swear” by All-4-One, may just be the quintet’s crossover gem as Latin music continues to infiltrate mainstream radio. In its English and Spanish mixes—which lyrically depict an impassioned young man incapable of reciprocating the affection bestowed upon him—the harmonized puppy-dog plea is livened by a catchy percussion beat. While “Forgive Me” maintains strong vocals and a sing-in-the-shower melody, it is nothing new to top 40 radio. If anything, it will be C Note’s cultural appeal that gives this played-to-death ballad-in-Pearlman’s-clothing single a captive audience.—SH
**Market Watch**

**A Weekly National Music Sales Report**

<table>
<thead>
<tr>
<th>YEAR-TO-DATE</th>
<th>2005</th>
<th>2006</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OVERALL UNIT SALES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Albums</td>
<td>217,528,000</td>
<td>212,404,000</td>
<td>-2.4%</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>121,011,000</td>
<td>215,541,000</td>
<td>78.1%</td>
</tr>
<tr>
<td>Store Singles</td>
<td>1,740,000</td>
<td>1,294,000</td>
<td>-25.6%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>340,279,000</td>
<td>429,239,000</td>
<td>26.1%</td>
</tr>
<tr>
<td>Albums w/TEA*</td>
<td>229,029,100</td>
<td>233,958,100</td>
<td>1.9%</td>
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</tbody>
</table>

*Includes track replacement album sales (TEA) with 10 track downloads equivalent to one album sale.

**Year-to-Date Album Sales by Store Type**

<table>
<thead>
<tr>
<th>Store Type</th>
<th>2005</th>
<th>2006</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indies</td>
<td>27.5%</td>
<td>27.5%</td>
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<tr>
<td>Non-traditional</td>
<td>25.6%</td>
<td>25.6%</td>
<td>0%</td>
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<tr>
<td>Mass Merchant</td>
<td>30.1%</td>
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<tr>
<td>Channel</td>
<td>17.8%</td>
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**Weekly Unit Sales**

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<th></th>
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<tbody>
<tr>
<td>This Week</td>
<td>9,245,000</td>
<td>60,000,10,099,000</td>
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<tr>
<td>Last Week</td>
<td>11,046,000</td>
<td>55,000,9,496,000</td>
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<tr>
<td>Change</td>
<td>-16.3%</td>
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<td>14.7%</td>
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<td>This Week Last Year</td>
<td>10,656,000</td>
<td>90,000,6,750,000</td>
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<tr>
<td>Change</td>
<td>-13.3%</td>
<td>33.3%</td>
<td>61.3%</td>
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**Weekly Album Sales**

<table>
<thead>
<tr>
<th>WEEKLY ALBUM SALES</th>
<th>2005</th>
<th>2006</th>
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</thead>
<tbody>
<tr>
<td>35 million units</td>
<td>2005</td>
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</table>

**For the first time in eight months, a single by the Motown imprint is No. 1 on The Billboard Hot 100, "Ridin'" (Universal Motown) by Chamillionaire features Krayzie Bone takes over the top spot, continuing the rapid turnover of No. 1 hits in 2006. "Ridin'" is the ninth song to advance to No. 1 and the year isn't even half over. In 2005, only eight songs marched into the lead spot.**

**Go to www.billboard.biz for complete chart data**
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Chart Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Red Hot Chili Peppers</strong></td>
<td>Stadium Arcadium</td>
<td>1</td>
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<tr>
<td><strong>Toof</strong></td>
<td><strong>10,000 Days</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Ashley Parker Angel</strong></td>
<td><strong>School Musical</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>Rascal Flatts</strong></td>
<td><strong>Me and My Gang</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>The Raconteurs</strong></td>
<td><strong>Broken Boy Sadness</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Various Artists</strong></td>
<td><strong>Now!</strong></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td><strong>Nick Lachevy</strong></td>
<td><strong>S/T</strong></td>
<td><strong>2</strong></td>
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<tr>
<td><strong>Pearl Jam</strong></td>
<td><strong>P/S</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>Christina Milian</strong></td>
<td><strong>Every Man For Himself</strong></td>
<td><strong>20</strong></td>
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<tr>
<td><strong>Mr. Pug</strong></td>
<td><strong>Grat Fixation Vol. 2</strong></td>
<td><strong>102</strong></td>
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<td><strong>The Isley Brothers</strong></td>
<td><strong>We Shall Overcome</strong></td>
<td><strong>24</strong></td>
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<tr>
<td><strong>James Blunt</strong></td>
<td><strong>Back To Bedlam</strong></td>
<td><strong>50</strong></td>
</tr>
<tr>
<td><strong>Bruce Springsteen</strong></td>
<td><strong>We Shall Overstep: The Seeger Sessions</strong></td>
<td><strong>20</strong></td>
</tr>
<tr>
<td><strong>Nickelback</strong></td>
<td><strong>All The Right Reasons</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Carrie Underwood</strong></td>
<td><strong>Some Heana</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Jagged Edge</strong></td>
<td><strong>Jagged Edge</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Paul Simon</strong></td>
<td><strong>Surprise</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Neil Young</strong></td>
<td><strong>Living With War</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Toby Keith</strong></td>
<td><strong>White Trash With Money</strong></td>
<td><strong>2</strong></td>
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<tr>
<td><strong>Chamillionaire</strong></td>
<td><strong>The Sound Of Revenge</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Alan Jackson</strong></td>
<td><strong>Precious Memories</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Godsmack</strong></td>
<td><strong>IV</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Panic! At The Disco</strong></td>
<td><strong>A Fever You Can't Sweat Out</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Andréa Bogovski</strong></td>
<td><strong>Amore</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>The Pussy Dolls</strong></td>
<td><strong>I Hate Myself (Part 1)</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>The Fray</strong></td>
<td><strong>How To Save A Life</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Kelly Clarkson</strong></td>
<td><strong>Breakaway</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Avant</strong></td>
<td><strong>S/T</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>In My Own Words</strong></td>
<td><strong>Loud N' Proud</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Bubba Sparxxx</strong></td>
<td><strong>In My Own Words</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Ll Cool J</strong></td>
<td><strong>The Breakthrough</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>Outkast</strong></td>
<td><strong>The Legend Of Johnny Cash</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
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<td><strong>Precious Memories</strong></td>
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<tr>
<td><strong>Godsmack</strong></td>
<td><strong>IV</strong></td>
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<td><strong>S/T</strong></td>
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### Billboard Hot 100 Airplay

<table>
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<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Hello</td>
<td>Adele</td>
<td>XL / Interscope Records</td>
</tr>
<tr>
<td>2</td>
<td>Don't Stop Believin'</td>
<td>Journey</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>3</td>
<td>The Middle</td>
<td>Nickelback</td>
<td>Roadrunner / Atlantic</td>
</tr>
<tr>
<td>4</td>
<td>We Found Love</td>
<td>Taio Cruz ft. Greenwich</td>
<td>Virgin / Interscope</td>
</tr>
<tr>
<td>5</td>
<td>The Best of You</td>
<td>Chromeo</td>
<td>Virgin / Interscope</td>
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### Adult Top 40

<table>
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<tr>
<td>1</td>
<td>Breathe</td>
<td>The Fray</td>
<td>Epic</td>
</tr>
<tr>
<td>2</td>
<td>Saturday Night</td>
<td>Taylor Swift</td>
<td>RCA / RMG</td>
</tr>
<tr>
<td>3</td>
<td>You Need to Calm Down</td>
<td>The Killers</td>
<td>RCA / RMG</td>
</tr>
<tr>
<td>4</td>
<td>Shady Lady</td>
<td>Imelda May</td>
<td>Virgin / Interscope</td>
</tr>
<tr>
<td>5</td>
<td>Give Me Something</td>
<td>Sara Bareilles</td>
<td>RCA / RMG</td>
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### Adult Contemporary

<table>
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<tr>
<td>1</td>
<td>The Next Day</td>
<td>Switchfoot</td>
<td>Capitol Christian</td>
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<tr>
<td>2</td>
<td>Nobody Knows</td>
<td>Coldplay</td>
<td>Capitol Christian</td>
</tr>
<tr>
<td>3</td>
<td>We Are Kind of Lost</td>
<td>The Last Kids For Thanksgiving</td>
<td>Republic</td>
</tr>
<tr>
<td>4</td>
<td>Lost in You</td>
<td>The Wanted</td>
<td>The Wanted Records</td>
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<tr>
<td>5</td>
<td>If I Only Knew</td>
<td>Joss Stone</td>
<td>Matrimony / Geffen</td>
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### Hot Digital Songs

<table>
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<th>Number</th>
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<tbody>
<tr>
<td>1</td>
<td>Who Knew</td>
<td>The Sugarcubes</td>
<td>Jive / Zomba</td>
</tr>
<tr>
<td>2</td>
<td>Crazy Girl</td>
<td>The Black Eyed Peppers</td>
<td>Elektra</td>
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<tr>
<td>3</td>
<td>Break My Heart for Free</td>
<td>The Cranberries</td>
<td>Jive / Zomba</td>
</tr>
<tr>
<td>4</td>
<td>Maps</td>
<td>Maroon 5</td>
<td>Interscope</td>
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<td>5</td>
<td>What Makes You Beautiful</td>
<td>The Black Eyed Peppers</td>
<td>Elektra</td>
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### Modern Rock

<table>
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<tr>
<td>1</td>
<td>What the Heart Wants</td>
<td>Maroon 5</td>
<td>Interscope</td>
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<tr>
<td>2</td>
<td>Don't Let Me Be loosed</td>
<td>汪峰</td>
<td>Universal Motown</td>
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<tr>
<td>3</td>
<td>Nothing But You</td>
<td>The Black Eyed Peppers</td>
<td>Elektra</td>
</tr>
<tr>
<td>4</td>
<td>The Girl</td>
<td>The Black Eyed Peppers</td>
<td>Elektra</td>
</tr>
<tr>
<td>5</td>
<td>Until I'm Between Two Worlds</td>
<td>The Black Eyed Peppers</td>
<td>Elektra</td>
</tr>
</tbody>
</table>

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**NOTES:**
- The data for this chart is collected and provided by Nielsen SoundScan.
- Adult Contemporary, Adult Contemporary & Country, Alternative, Mainstream Rock, Modern Rock, Pop/Adult Contemporary, Internet Songs, Hot 100, and Adult Top 40 charts are all monitored for a complete week.
- Adult Top 40 and Hot 100 charts also incorporate Billboard's Adult Contemporary & Country chart, Hot 100 chart, and Internet Songs chart.
- The Hot Digital Songs chart is compiled by Nielsen SoundScan.
- The chart is updated weekly.

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**FURTHER INFORMATION:**
- For a complete chart, visit [www.billboard.com](http://www.billboard.com).
- For chart reprint, contact 646.654.4633.
DATA AS PROMISED
BY
AIRPLAY MONITORED BY SAILOR COMPILED BY NADANAGAR

POP 100

1.  BOYKILL (COLUMBIA) 26 40.3 1 05 00 05 00 00 05
2.  Nelly (COLUMBIA) 25 40.3 1 05 00 05 00 00 05
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<td>15</td>
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<td><strong>CLAP</strong></td>
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<td><strong>ROBERT ALLEN</strong></td>
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<td><strong>MJB</strong></td>
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<td>25</td>
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<td>D戎E</td>
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<td><strong>118,000 UNITS</strong></td>
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**BEETWEEN THE BULLETs**

**CAM'RON'S ALBUM A KILLA**

"Killa Season" gives Cam'Ron his third No. 1 on Top R&B/Hip-Hop Albums and his best placing on The Billboard 200 in four years. "Killa" made a premature debut on this chart last week because of street-date transgressions. In turn, the set becomes the Greatest Gainer in its first full week in stores. On the big chart it clears 118,000 units, that's less than his past two debuts, but still enough to bow at No. 2 for his best showing since "Come Home With Me" in 2002. Cam'Ron's is also No. 15 on Top Digital Albums.

Christina Milian's "So Amazin'" is the Hot Shot Debut at No. 3 and is No. 11 on The Billboard 200. Both top her first release, "It's About Time" (No. 5 on R&B/Hip-Hop Albums and No. 14 on The Billboard 200 in 2004). -- Ralph George
**COUNTRY**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>Chart Peak</th>
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<tr>
<td><strong>NEWLY PREMIERING</strong></td>
<td><strong>DEBUT FOR A SLOWDOWN</strong> (Sony BMG Music Entertainment, Columbia)</td>
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<td><strong>DEBUTS TOP 39</strong></td>
<td><strong>SOMETHING'S Gotta Give</strong> (Elektra Entertainment, Elektra)</td>
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<td><strong>RETURNING TO THE CHART</strong></td>
<td><strong>LAST DAY OF MY LIFE</strong> (Columbia Records, Epic)</td>
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<td><strong>RETURNING TO THE CHART</strong></td>
<td><strong>WHERE THE STARS GO BLUE</strong> (DreamWorks Records, Reprise)</td>
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<td><strong>RETURNING TO THE CHART</strong></td>
<td><strong>SIZE MATTERS (SOMEDAY)</strong> (Sony BMG Music Entertainment, RCA)</td>
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<tr>
<td><strong>RETURNING TO THE CHART</strong></td>
<td><strong>MY GANG</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>EVERY TIME I HEAR YOUR NAME</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>ME AND MY GANG</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>LIFE ISNT ALWAYS BEAUTIFUL</strong> (Universal Music Group, Geffen)</td>
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<td><strong>RETURNING TO THE CHART</strong></td>
<td><strong>BUT IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>A LITTLE TOO LATE</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>THE SEASHORES OF OLD MEXICO</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>I GOT YOU</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>LITTLE TEENAGE LIL</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>RETURNING TO THE CHART</strong></td>
<td><strong>DOWN IN MISSISSIPPI (UP TO NO GOOD)</strong> (Atlantic Records, Warner Bros)</td>
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<tr>
<td><strong>RETURNING TO THE CHART</strong></td>
<td><strong>WHY, WHY, WHY</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>RETURNING TO THE CHART</strong></td>
<td><strong>YEE HAW</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>LEAVE THE PIECES</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>RETURNING TO THE CHART</strong></td>
<td><strong>FAVORITE STATE OF MIND</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>RETURNING TO THE CHART</strong></td>
<td><strong>ON AGAIN TONIGHT</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>NEW BRAND NEW GIRLFRIEND</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>RETURNING TO THE CHART</strong></td>
<td><strong>I WILLER (JASON ALDEAN VS LITTLE BIG TOWN)</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>GONE EITHER WAY</strong> (Atlantic Records, Warner Bros)</td>
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<td><strong>FORGET THE THINGS I MISSED</strong> (Atlantic Records, Warner Bros)</td>
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**HITPREDICTOR**

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______________________________________________________________________________
HOT LATIN SONGS:

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<tr>
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<tr>
<td>DON'T DIG RHYME</td>
<td>Shaka Feat. Sisqo</td>
<td>3</td>
<td>5</td>
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<tr>
<td>MO JO</td>
<td>Tito El Bambino</td>
<td>1</td>
<td>1</td>
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<tr>
<td>HANG</td>
<td>Anielo</td>
<td>3</td>
<td>1</td>
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<tr>
<td>O'S FINGERS</td>
<td>Daddy Yankee</td>
<td>17</td>
<td>5</td>
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<tr>
<td>NOCHE DE SEXO</td>
<td>Wisin &amp; Yandel Feat. Aventura</td>
<td>1</td>
<td>5</td>
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<tr>
<td>DE CONTRABANDO</td>
<td>Jenni Rivera</td>
<td>11</td>
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<td>LLÁME PA VERTE</td>
<td>Wisin &amp; Yandel</td>
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<td>MÚNICA DE TRÁP</td>
<td>La Oreja De Van Gogh</td>
<td>20</td>
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<td>UNO A UNO</td>
<td>Sean Paul</td>
<td>11</td>
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<td>AÑO DE MI</td>
<td>Grupo Montez</td>
<td>21</td>
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<td>INSENSIBLE A TI (ME PONE A MIL)</td>
<td>A.J. Villalobos</td>
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<td>1</td>
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<td>COMO DUELE (BARRERA DE AMOR)</td>
<td>Grupo De Ocho</td>
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<td>QUE LASTIMA</td>
<td>Alejandro Ramirez</td>
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For the record, the names on this chart were obtained from Shaka's public relations department.

WISIN & YANKEE

GUARDIANES DEL AMOR: "CORAZÓN ROMÁNTICO"

BRONCO: "TÍO DE NUESTRO AMOR"

LA OREJA DE VAN GOGH: "VOLVERTE A MI"

VARIOUS ARTISTS: "GREATEST HITS..."
### Latin Airplay Chart (Pop)

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Hot Dance Singles Sale</th>
<th>Adult Latin Airplay</th>
<th>Hot Latin Tracks</th>
<th>Airplay Monitored</th>
<th>Hot Latin Pop</th>
<th>Hot Latin Rhythm &amp; Blues</th>
<th>Hot Latin Urban</th>
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### Latin Albums Chart (Pop)

<table>
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### Hot Dance Club Play Chart

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### Hot Latin Songs Chart (Pop)

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### Regional Mexican Airplay Chart

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### Rhythm & Latin Airplay Chart

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<th>Artist</th>
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### Rhythm & Latin Albums Chart

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### Billboard Chart

Data for week of JUNE 3, 2006 | For chart reprint call 646.654.4633

Go to www.billboard.biz for complete chart data | 73

www.americanradiohistory.com
### JAPAN
**Albums**

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<td>WAGA</td>
<td>FUMIYA YOKO</td>
<td>BMG</td>
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<tr>
<td>2</td>
<td>KAMUI</td>
<td>DIAMONDS</td>
<td>BMG</td>
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<tr>
<td>3</td>
<td>KABUKI</td>
<td>TAKASHI MURAI</td>
<td>BMG</td>
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<td>4</td>
<td>SHO</td>
<td>TOSHI</td>
<td>BMG</td>
</tr>
<tr>
<td>5</td>
<td>ZEO</td>
<td>CHAGE</td>
<td>BMG</td>
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### UNITED KINGDOM
**Albums**

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<td>RED HOT CHILI PEPPERS</td>
<td>STEFAN COOKES (MADRID)</td>
<td>BMG</td>
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<tr>
<td>2</td>
<td>HUMAN NATURE</td>
<td>JAMES BLUNT</td>
<td>EMI</td>
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<tr>
<td>3</td>
<td>TOOL</td>
<td>ROBERT SMITH</td>
<td>BMG</td>
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<tr>
<td>4</td>
<td>KOOKS</td>
<td>BRUCE SPRINGSTEEN</td>
<td>BMG</td>
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<tr>
<td>5</td>
<td>SHAKIRA</td>
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<td>BMG</td>
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### FRANCE
**Albums**

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<td>SHAKIRA</td>
<td>MIN THE BEATLES</td>
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### ITALY
**Albums**

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<td>STEFAN COOKES (MADRID)</td>
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<td>2</td>
<td>HUMAN NATURE</td>
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<td>5</td>
<td>SHAKIRA</td>
<td>MIN THE BEATLES</td>
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<td>SHAKIRA</td>
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Irainn

Where included, this award indicates the title with the chart's largest percentage increase.

Includes albums entered top 100 of the Billboard 200 and has been removed from Heatseeker chart.

Pricing/Configuration

CD/Download prices are signed at equivalent prices. Which are projected from wholesale prices. Other prices indicate album only available on Download. CD/Download prices indicate compact only available. OtherDownload available. CD/Download combo available. Separate Download is provided. Pricing and vinyl up prices are not included on all charts.

Singles Charts

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross sales-impres-sions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythm Top 40, Adult Top 40, Adult Contemporary, Modern Rock, and Adult R&B charts, which are ranked by total detections.

Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

Recent Rules

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Airplay chart for more than 20 weeks and rank below 50. Titles are removed from the Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 50 in detections or audience, provided that they are still selling enough audience units to qualify. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (for Modern Rock and Latiny) or if they have been on the chart for more than 20 weeks and rank below 15.

Singles Sales Charts

The top selling singles compiled from a national sample of retail stores, mass merchandiser, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For Hot R&B/Hip-Hop Sales, sales data is compiled from a national subset panel of R&B/Hip-Hop stores by Nielsen SoundScan.

Singles with the greatest sales gain.

Configurations


HitPredictor

Indicates Hit Predictor's Hit Predictor status in that particular format based on research data provided by Promosquad. Songs are listed online by Promosquad using multiple formats and a nationwide sample of carefully profiled music consumers. Songs are ranked on a 1-5 scale; final results are based on weighted positi-
tives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that doesn't mean a surefire hit. The charts are based on the strength of available music. For a complete and updated list of cur-
current songs with Hit Predictor, commentary, bullet points, and more, please visit www.Hitpre-
dictor.com.

Dance Club Play

Compiled from a national sample of reports from club DJs.

Award Levels

Album Charts

Recording Industry Association of America (RIAA) certification for net shipment of 500,000 albums (Gold). RIAA certification for net shipment for 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). The Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification of 200,000 units (Gold). Certification of 200,000 units (Platinum). Certification of 400,000 units (2x-Platinum).

Singles Charts

RIAA gold certification for net shipment of 50,000 units (Gold). RIAA gold certification for net shipment of 100,000 units (Platinum). RIAA gold certification for net shipment of 200,000 units for video singles. RIAA gold certification for net shipment of 500,000 units for video singles. RIAA gold certification for net shipment of 1 million units for video singles. RIAA gold certification for net shipment of 10 million units for video singles.

Video Sales Charts

Blu-ray certification for net shipment of 10,000 units (Gold). Blu-ray certification for net shipment of 50,000 units for video singles. Blu-ray certification for net shipment of 100,000 units for video singles. Blu-ray certification for net shipment of 1 million units for video singles.

DVD Sales/WHD Videos/DVD Rentals


Top Hard/Independent Albums: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distribu-
tion. The list includes sales of hard and independent albums, excluding those that are exclu-
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>RELEASE DATE</th>
<th>LABEL</th>
<th>FORMAT</th>
<th>TRACKS</th>
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**Additional Notes:**

- The list includes various artists and albums from different genres and releases.
- It's important to note the variety in formats (CD, DVD, Vinyl) and tracks included.
- The data is compiled from Billboard charts.
<table>
<thead>
<tr>
<th>SONG</th>
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<tr>
<td>&quot;Back Like That&quot;</td>
<td>CAULE</td>
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<td>&quot;Take It Off&quot;</td>
<td>CAULE</td>
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<td>&quot;Atrevete Te! Angelito&quot;</td>
<td>CAULE</td>
</tr>
<tr>
<td>&quot;Singles &amp; Tracks&quot;</td>
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**CAULE**

- "Back Like That"
- "Atrevete Te! Angelito"
- "Singles & Tracks"

**HISTORY**

- "Back Like That" released in 2000
- "Atrevete Te! Angelito" released in 2001
- "Singles & Tracks" released in 2006
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Volunteers Needed
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www.billboardevents.com

Volunteers Needed
If you will be in the Las Vegas Nevada area September 17-20 and would like to volunteer for the Billboard Dance Music Summit please contact:
Courtney Marks
646.654.4652. For more information visit:
www.billboardevents.com

DO YOU HAVE A PROFESSIONAL SERVICE YOU WOULD LIKE THE MUSIC INDUSTRY TO KNOW ABOUT?
WRITE TO CLASSIFIEDS@BILLBOARD.COM OR CALL 1-800-223-7524 AND GET A FREE LISTING ON BILLBOARD.BIZ
Notice is hereby given that Fortress Credit Opportunities I L.P., a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower, the "Debtor," and the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006 and June 6, 2006, intends to hold a public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, inventory, investment property, intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidney Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, July 18, 2006 at 11:00 a.m. New York Time. The Agent reserves the right to cancel the sale without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned.

All bidders must be present at the public sale.

1. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against any amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.

2. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.

4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the Agent's identified in the following paragraph, containing terms of sale and conditions precedent to the Agent's consummation of such sale in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no later than 30 days following execution thereof.

6. No bids may be withdrawn. The final bid is the highest or best bid accepted by the Agent. If no bid is accepted by the Agent, the Agent shall have the right, in its discretion, to reject all bids, in whole or in part, and may make any sale of the Collateral to one or more bidders, the Agent may decide the highest or best offer accepted by the Agent will be the offer accepted or the highest or best offer accepted by the Agent will be the offer accepted or the highest or best offer. If any such sale is consummated with such prospective purchaser, the full amount of any such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but not the obligation, to sell the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.

7. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.

9. The Collateral will only be sold in its entirety unless the Agent announces otherwise at the outset of the public sale.

10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final. The Agent shall have the right to redeem the Collateral in accordance with, and to the extent provided for, under applicable law.

Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and intending to obtain copies of the confidential attachment or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6244) of Sidney Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidney Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

May 27, 2006

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TWO CENTS FROM 50

50 Cent, who was named songwriter of the year at the ASCAP Pop Awards, held May 22 in Los Angeles, threw a lovely shout out to Billboard in his videotaped acceptance speech. "I'm gonna continue to win over and over, and if people mistake my confidence for arrogance, it's OK," he said. Pausing, he added, "I only really care about ASCAP and Billboard to be honest because those are the award shows that actually go on the performance of the actual material." You tell 'em, 50!

A NEW SANCTUARY FOR KNOWLES?

In Los Angeles to showcase two new teen acts, Music World Entertainment president Mathew Knowles told Track that he has bought back his company from Sanctuary Group. A Sanctuary spokesman, however, says negotiations continue and that a conclusion has not been reached. The things that make you go hmm ... In the audience, watching Houston rapper Lil J Xavier and A boy group 2 Much (mentored by Omarron and manager Chris Stokes) strut their stuff, were executives from Fontana Distribution. Once again, we say hmm ...

RAZORLIGHT PLAYS POST OFFICE

As Track goes to press, Berlin is hosting its first British Music Week (May 19-26), an initiative organized and funded by the German capital's music industry. Surely, the idea behind BMW is to spotlight talent coming out of the United Kingdom. According to Track correspondents, acts from labels like Domino, Decca, V2, Sony and BMG's Red Ink were well represented.

A Track spy who attended Universal Music's May 22 showcase at the Postbahnhof (a former post office railway station) cannot stop talking about Razorlight's performance. Playing to a crowd of about 1,000, the British band previewed songs from its new, as-yet-unreleased Vertigo/Mercury Records album, due in July. Led by Johnny Borrell, the group also treated fans to past hits "Golden Touch" and "Somewhere Else." Sharing the bill with Razorlight were the Feeling, Kubb and Boy Kill Boy.

German partners in BMW include Berlin music venue Karriera Klub, indie music retailer Dissman, lifestyle magazine Intro, alternative music paper Uncle Sallys, public broadcaster Radio Eins (which is recording and airing a number of the week's performances), MTV Germany and digital music retailer Musicload. And yes, BMW is receiving much assistance and support from U.K. trade organization BPM.

CAROLINE ON MY MIND

Track hears that Ryko-disc president William Hein will be replacing Rick Williams to head Caroline Distribution. Caroline, the independent distribution arm of EMI, is expected to announce the hiring in June. An EMI representative declined to comment, but a source close to the distributor confirmed that a "founder of ADA" would be stepping into the Caroline role.

Hein certainly fits the bill, as he headed Reservoir Records in 1992. Don't forget: Alternative Distribution Alliance, the independent distribution arm of Warner Music Group, was started as a joint venture among Restless, Sub Pop and WMG.

INDELIBLE ERASURE

When Brit electro-pop duo Erasure announced its "unplugged" trek in support of its new stripped-down album, "Union Street," fans let out a collective gasp — and for good reason. How would dance-pop hits like "Blue Savannah," "Oh L'Amour," "Sometimes," "Chains of Love" and "A Little Respect" face without tech-pioneer Vince Clarke's synth-heavy undercurrents? Well, those who caught the Union Street tour now fully understand that a good song remains a good song, regardless of the musical arrangement. Indeed, during the final tour stop, at the 800-seat Concert Hall at the New York Society for Ethical Culture, the pair was more unplugged than acoustic. Throughout the 90-minute set, Erasure and band dazzled.

After the sold-out show, Track made its way backstage, where Bell and his partner Paul were hanging out with Clarke and his son Oscar. Though Bell and Clarke were surely worn out from "life on the road," they were loose and upbeat. Perhaps too loose. At one point, the pair was going on about its new album, how it will be recorded in Barcelona, London and New York, and how it will be a return to "our synth roots." At which point, Mr. Manager, overhearing this vocal transaction, laughed and said, "You do know who you're talking to, right?" Track had six words for Mr. Manager: Their secret is safe with us.

STILL SHOOTING RUBBERBANDS

Edie Brickell, who has her first album with New Bohemians 16 years coming out in July (see story, page 53), tells Track that she already has her next album ready to go. It's an album she recorded with Harper Simon, her stepson and Paul Simon's son. The project, like the New Bohemians disc, will come out on Fantasy. No release date has been set, but Brickell hopes it is soon. "It has a couple of songs that have current issue themes, they're sort of topical," she says. "I don't want them to be most points by the time it comes out."
6 ACRE MONTECITO PARCEL $7,995,000
Montecito - Corner of Hot Springs & Niven Rock Rd, this 6 1/2 ac wooded parcel with gently southern-sloping topography. Harry Kolb 805.969.9993

1924 WATT ...ES DRIVE $35,995,000
Hwd firs, 7br, kit, apx. 1,820 sq ft. Lot 1st class, ocean vus. 5+5+5+4 media rm, gpl apt, studio/ofc, pi, 6-car gar. Visit www.1924watties.com
Krell /Jacobs 310.383.7203

WWW.2411NINETEENTH.COM $4,500,000
Santa Monica. Irreplaceable lg. 8bd/8.5ba. of quality w/volume & privacy. Gorgeous rich dark firs, showcase kit, luxurious mstr, mega rm & gb. James Respondek 714.235.5411

1415 SUMMITRIDGE $3,899,000
BHPO. Ocean, city, mtn vistas from most rms. Movie theater, Industrial kit, hi glos Canadian Maple flls, walls of glass, ltrbd outdr setting. Grace Carroll 310.761.1636

CARAMEL IN MALIBU $3,595,000

NEW STUNNING BH MID-CENTURY $3,995,000

3182 FOXFIELD DRIVE $3,195,000
Westlake Village. English country estate at end of 200' long pvt drive set on approx. 1.4 acres, basking in open space. Tracy Gilchrist 863.908.1797

PAUL WILLIAMS COLONIAL $2,995,000
Posan /Bork 310.939.8500

1637 TORCIDA DRIVE $2,950,000
La Canada. At the end of a prv cul-de-sac. 5bd/ 6ba Colonial offers living on a grand sacle in the foothills of La Canada.
Tracy Anderson 626.396.6805

3009/ 3025/ 3043 ELLINGTON DR $2,695,000
Joseph Treves 310.383.7248

8489 HOLLYWOOD BLVD $2,595,000
4 bd, 5 entorners casa. The epitome of quality & grnd scale. Facer views, grad eentry, gourmet kit & superior master suite.
Camody / Segal 323.481.6266

3649 SEAHORN DRIVE $1,895,000
Pacific Palisades. 4bd+3bd+den+ofoce. Breathtaking mid-Cent split w/vw/vvw & hi yd. 1/2 mile to beach, Topanga, PP. Gt Villa ad.
Bethly-Jo Tiley 310.255.5445

COUNTRY ENGLISH + POOL $1,499,000
Carter/Ord 310.888.3785

2847 WOODWARDIA DRIVE $1,425,000
Bel Air. Wonderfully updated & remodeled. 3BD/ 2.5BA plus media room. Hwd firs. Huge master suite. Gorgeous private patio.
Jim & Carol Shogen 310.481.4305

1043 3RD STREET #105 $1,278,000
Santa Monica. Contemp. 2bd/2ba white w/ hrdw fls, 2 fda, cooks kit, laundry vsc, pvt 2/3 ca garage, flr & pl.
Anthony Hitt 310.204.1600

2845 8TH ST. SEPULVEDA BLVD #304 $728,000
West LA. Sophisticated Princeton style 2bd/2.5scon w/ hi ceilings, cooks kit, pvt rfp dk, updated security building w/ pool, exer, etc. Anthony Hitt 714.234.1600

2527 SCOTT AVENUE $625,000
Silver Lake. Light & bright character Spanish bungalow offers 2bd/2ba, hrwd firs thru-out, excellent floorplan www.2527Scott.com
Karen Low 323.804.8043

2240 LAKE VIEW AVENUE $799,000
Silver Lake. Midcentury. 2bd/1.1ba drwn. Hwd firs, character 50's kit/ba, lg grassy yd, vus & private. Vacant at close of escrow.
Karen Low 323.804.8043

ENCHANTING STORYBK CHARMER $779,000
Sharon Alpren 310.888.3708

2832 8TH ST. SEPULVEDA BLVD $785,000
West LA. Sophisticated Princeton style 2bd/2.5scon w/ hi ceilings, cooks kit, pvt rfp dk, updated security building w/ pool, exer, etc. Anthony Hitt 310.234.1600

1345 N. HAYWORTH #114 $609,000
Silver Lake. Vintage condo. Hrdw firs, covd ceilings, lg pvt entry. HOA includes utilities 2bd/ 2ba, 2 car pkg. www.mrbefleighon.com
Robert Longhin 310.433.0054
Digital Music Group is proud to announce the acquisition of Green Linnet Records.